Sleepwalking: The Creative Process

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By

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DEDICATION

This is dedicated to my parents, Edward and Jane Reedy. Thank you for always believing in my dreams.
ACKNOWLEDGEMENTS

I would like to thank all of the dancers who were a part of the creative and performing process of *Sleepwalking* in New York, at George Mason University, and with Karen Reedy Dance, the production staff at the Kennedy Center, Judy Hansen, Catherine Eliot, and Jeff Franca for their creative collaborations and expertise, Constance Dinapoli and Adriane Fang for their friendship and great teamwork, Paul Emerson for his generosity with his time and many talents, Alvin Mayes and the University of Maryland for their kindness in providing a beautiful rehearsal space, Edward and Jane Reedy for their belief in me, Elizabeth Price, Kate Mattingly, Marjorie Summerall, and George Hughson for their advice, and my wonderful thesis committee, Dan Joyce, Susan Shields and Jim Lepore for their continuous support and good council during this process.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>List of Figures</td>
<td>vi</td>
</tr>
<tr>
<td>Abstract</td>
<td>vii</td>
</tr>
<tr>
<td>Chapter 1: Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Chapter 2: Purpose</td>
<td>2</td>
</tr>
<tr>
<td>Chapter 3: Inspirational Overview</td>
<td>8</td>
</tr>
<tr>
<td>Chapter 4: Research Methodology</td>
<td>22</td>
</tr>
<tr>
<td>Chapter 5: Findings</td>
<td>28</td>
</tr>
<tr>
<td>Chapter 6: Reflection</td>
<td>34</td>
</tr>
<tr>
<td>Appendices</td>
<td>59</td>
</tr>
<tr>
<td>Works Cited</td>
<td>69</td>
</tr>
</tbody>
</table>
## LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <em>Sleepwalking</em>, photographed by Paul Gordon Emerson</td>
<td>12</td>
</tr>
<tr>
<td>2. <em>The Scream</em>, by Edvard Munch, 1893</td>
<td>13</td>
</tr>
<tr>
<td>3. <em>Dreamer Flying Unaired</em>, by Peter Malone</td>
<td>20</td>
</tr>
</tbody>
</table>
ABSTRACT

SLEEPWALKING: THE CREATIVE PROCESS

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George Mason University, 2009
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This document describes the choreographic inspiration and process for the creation of Sleepwalking, a dance commissioned by the Kennedy Center’s Local Dance Commissioning Project, performed September 4 and 5, 2008, by Karen Reedy Dance. Sleepwalking evolved into a thirty-minute work structured with the theme of one full night’s sleep, beginning with bedtime and concluding with the sunrise of morning. The traditional theater space configuration was altered in order for the dancers to move through the audience space, providing an intimate atmosphere between the performers and the audience.
CHAPTER 1: Introduction

I have always been intrigued by the abstract and surreal world of dreams. The colors, content, and seemingly nonsensical subject matter, full of possible symbolism, have attracted my attention over the course of many years and made a fitting subject for the exploration of a new dance. Combining a collection of lullabies from around the world with my longtime fascination with dreams led to the creation of *Sleepwalking*, a site-specific dance event for seven dancers, performed at the Kennedy Center’s Millennium Stage, and the subject of this thesis.

The intention of this work was to address the life of sleep, sleeplessness, and the vast, unique, and beautiful world of dreams. Research about dreaming and the subconscious mind inspired the exploration and development of a movement language specific to this work concerning the infinite possibilities of the magical world of sleep and dreams. Because the non-waking life is not linear, and in fact, it is most often surreal, the potential for a non-traditional staging and compositional structure was an additional inspiring factor. Utilizing the concepts of falling asleep, insomnia, lullabies, sweet dreams, and nightmares, I created a dance performance experience that moves within the various night time worlds, as the patterns move naturally through the night.
CHAPTER 2: Purpose

Rationale:

In 2008 I was awarded a commissioning grant to create a new work to be performed at The Kennedy Center’s Millennium Stage. The creation of *Sleepwalking* was the outcome of this grant, and this research and writing concentrates on the choreographic process of *Sleepwalking* and working with the Kennedy Center.

The Choreographic Intention:

The inspiration for this work developed from my interest in the magical and surreal world of sleep and dreams, along with many questions I had about non-traditional performance spaces and configurations for live dance performance.

Following experimentation and development of movement material based on this beginning theme with students at George Mason University, I put together a proposal for the Kennedy Center’s Local Dance Commissioning Project. The Kennedy Center awards three grants per year to Washington area choreographers for the purpose of creating new works specifically for the Millennium Stage. The Millennium Stage is a wonderful space in the public hall of the Kennedy Center. It is a small stage, only 24 feet wide by 24 feet deep, and the audience space is configured each night with folding chairs. For most performances, all of the chairs are set up to face the stage, in a traditional Western
theatrical style. After viewing a separate performance during which the artist altered the “stage” space and audience arrangement, I became excited about the possibility of *Sleepwalking* being performed in a less traditional way. I desired to create an environment for *Sleepwalking* in which the audience had the chance to feel as though they were inside and part of the dance, rather than looking at it from afar.

The intended atmosphere would be created through dance, music, and the crafting of space. I wished to utilize not only the square footage of the actual stage, but also the sides just off stage and within the audience space as well. In the hope that the audience would feel as though they were a part of the dream experience, I envisioned a runway of space cutting through the audience, not unlike the staging of Japanese kabuki. As certain vignettes were to be danced, the other dancers would be present, creating a human landscape and adding to the environment of the continuing dream.

Upon being granted the award, I was excited for the opportunity to expand the scope of the work to this new space with the professional performing artists of Karen Reedy Dance, the contemporary dance company of which I am the Artistic Director. The award included: a $7,500 artist fee (which made up the project’s budget), Kennedy Center-hosted private showings with the other two choreographers selected to share work and input, rehearsal space at the Kennedy Center during Summer 2008, and meetings with the Kennedy Center production staff to develop lighting, sound, and/or set for the new work. The work was then scheduled to premiere during an hour-long Millennium Stage performance during the September 2008 Prelude Festival.
Musical inspiration developed intrinsically with the thematic component. I envisioned that the music would include a diverse compilation of international lullabies, environmental sound and percussion scores, including the music of Brian Eno, Evelyn Glennie, and the sound effect of a human beating heart.

I visualized that the dance would open with the sound of a heartbeat and the movement of a solo dancer. This “character” would be sleepless. She would toss and turn, unable to find comfort. This solo would fade into a group section that I considered a lullaby. The group of dancers would begin by calmly walking forward and smoothly “stirring up” sleep, since I viewed this section as an evolution from falling asleep to drifting into a dream state. As the dance continued, I dreamed that there would be many vignettes of solos, duets, trios, and the like, intending that these various sections would flow from one to the other as though walking through one’s dreams.

**Purpose Statement:**

This study’s purpose was to create an original dance work based on the inspiration of dreams, lullabies, and the various levels of consciousness. This work intended to break through the fourth wall of the theater in order for it to create an environment that includes the audience as well as the performers.

**Research Questions:**

The questions that I researched for this study related to the subject matter of dreams and sleeping as well as the configuration of stage space:
How would I create a dance language to express my thoughts and experiences about dreaming and sleeping?

How would I create a site-specific dance configuration that engages the audience more fully than in a traditional proscenium stage theater? Furthermore, how would I accomplish this and not intimidate the audience members?

**Delimitations and Limitations:**

Within this study there were delimitations and limitations inherent. The many delimitations stem directly from both the limitless possibilities in creating an original artistic work, as well as the abstract nature of the subject matter. Conversely, the limitations include external factors such as space, time, individual dancers, and production.

In creating a dance from individual artistic inspiration, the choreographer has endless possibilities. It is an extremely subjective process in which the only possible limitations are held within the imagination of the choreographer. As the choreographer of this project, I began to set the boundaries and framework for the creative project as my concept for the dance formed, and it continued to evolve throughout the process. In *Sleepwalking*, the inspiration involved the ethereal aspect of sleeping and dreams. The possibilities for interpretation of this subject were infinite, stemming from professional and personal experience, perspective, and imagination.
The limitations for this project were much more concrete. Primarily, the factors involved the implementation of the ideas in the physical space and the many human variables within the performance. Other critical limiting factors included time and money. There was a specific timeline for the completion of this project, including a showing date prior to the performances as well as two performance dates. Additionally, scheduling had to be arranged for seven dancers who often had conflicting calendars. The schedule involved not only the dancers, but the availability of rehearsal space as well. Once the availability of the dancers and studio space was taken into account, there was the next practical concern of the budget, which included the dancers’ pay, costume design and construction, lighting design, sound design, and many other ancillary production costs.

During the application process for the commission, I included a request to alter the traditional performance space by creating a runway through the audience. If the Kennedy Center regulations and the budget were not of concern, I would have had a raised stage running through the audience. Instead, we did not have the budget to construct such platforms; therefore, we had to deal with the set dimensions of the performance area, and we had to comply with the Kennedy Center’s safety regulations. Additionally, changing the performance area configuration limited the possibilities for theatrical lighting, as the lighting instruments were configured for the actual stage.

Finally, the human element produced many limitations. In live performance, the individuality of each performer promises that a production will never be the same twice. From the dancers, to the audience members, to the production staff and production tools,
there are infinite possibilities for change and variation. The individual human ingredient is the beauty and magic of live performance.
CHAPTER 3: Inspirational Overview

The research and life experience that combined to play a part in the creation of *Sleepwalking* has an extremely broad range; however, there are four distinct categories of influence that can be traced. Those influences include a personal dance history and lineage combined with the inspirational philosophy of expressionist dance, the study of environment and unconventional stage space in diverse forms of dance and theater, a musical interest in international lullabies, and the subject matter of *Sleepwalking* in terms of the various levels of consciousness and dreams.

For the creation of *Sleepwalking*, any number of influences in the United States and abroad from the past one hundred years of dance could be cited; however, two distinct artistic philosophies provide a lineage and historical context for analyzing *Sleepwalking*. A history of dancing in the work of American modern dance choreographers such as Mark Morris, Eric Hampton, and Robert Battle, combined with a philosophical interest in German expressionist dance forms, shaped the underlying aesthetic for the dance. As a dancer with sensitivities to musicality, classical techniques, and the representation of humanity, the expressionist concept of developing a movement language from an emotional state also was highly motivating. I am a choreographer drawn to these philosophies of aesthetic, and *Sleepwalking* demonstrates my desire to blend.
As a dancer passionate about the work of such choreographers as Mark Morris, Eric Hampton, and Robert Battle, I innately respect and uphold many of their artistic principles. Although each of these artistic voices is unique in themselves, they share some similar characteristics such as musicality, a background in ballet and modern techniques, and the dancers relating artistically as human beings.

Morris, with a childhood background in piano, ballet and folk dance, is considered to be the most musical of choreographers. For Morris, “the dance is not just accompanied by the music; it is a reading of the music” (Acocella 160). His aesthetic includes: choreographic construction that directly relates to the musical structure, detailed attention to movement clarity, as well as a performance style of the dancers that reveals humanity rather than representing abstract figures. I naturally have an affinity for his philosophies, but am also aware that I have absorbed many influences, both physically and emotionally, from him and his company while dancing in his work.

An additional aspect of Morris’ choreographic process that has greatly impacted my sensitivities has to do with the respect he has for the many artists with which he collaborates. I have been privileged to dance in L’Allegro il Penseroso ed il Moderato and The Hard Nut, which are two of Morris’ dances hailed as “masterpieces.” Both works are full evening performances that fully integrate the dance elements with live music, sets, lighting, and costume in order to fully realize the production. His reverence for the contributions of performers, conductors, musicians, lighting, costume, and set designers, among others that he works with, has highly influenced my own artistic philosophy. His attention to every detail of a performance, from the music to the dancing
to the many collaborating elements, is evident in each production of the Mark Morris Dance Group.

Hampton’s work may be categorized as contemporary ballet, utilizing ballet shoes and classical line. His artistic attentions to subtleties in musicality, gesture, and movement, have also greatly affected my own artistic sensibilities. Like Morris, in Hampton’s ballets, the dancers are relating as human beings rather than as abstract ideas. His movement is richly layered within the music, often in a whimsical manner.

In contrast to the light humor found in Hampton’s ballets, Battle’s work portrays the grittier side of life. While remaining highly technical, musical and formal in choreographic structure, the movement is more abrasive and confrontational than is often exemplified in the works of Morris and Hampton. Battle’s dancers are human; however, it is the darker side of their humanity that is explored through the work. The dancers contort their figures awkwardly, slam to the floor in desperation, and show vulnerability through rhythmic musicality and virtuosity. Each of these choreographers stresses musicality, classical ballet and modern technique, and the portrayal of humanity. All of these elements are present in my own work, as they are similarly important to my own personal artistry.

Dancers and choreographers with similar sensitivities are often drawn to work with one another, and in turn continue to influence each other. Choreographic and rehearsal processes are inherently collaborative, as the individuality of each choreographer and dancer affects the outcome of a work. For instance, no two dancers will move exactly the same way, with the same qualities and idiosyncrasies. Aspects that
are unique to the individual artist, the day, and the mood will affect the outcome. Through a sharing of similar aesthetic principles and style, I have been led to work with each of the choreographers discussed above. Experiences working with Morris, Hampton, and Battle, among the other choreographers in my professional and student history have had a great impact on the artist I am today, and I am grateful for the experiences that have been and will continue to be a rich part of my artistic evolution.

In addition to the personal experience and history of my dance career, the study and interest of the expressionist movements, such as Ausdruckstanz and Tanztheater, also had a great impact on the creation of *Sleepwalking*. Ausdruckstanz is “the dance of expression” that emerged in Germany at the turn of the twentieth century. This new form of dance did not have a set vocabulary, but rather stressed movement based on the individual and the emotional content of the subject, creating an extremely diverse dance genre. Rudolph Laban was a highly influential figure from the early 1900’s who shaped contemporary dance for generations. His choreographic methodology centered on the endless possibilities of movement as an expression of the individual, with the individual’s experiences and motivations. “The relationship between movement and psychological states of being” was at the core of his interest and therefore also drove his choreographic theories (Reynolds 81). Mary Wigman, a pupil and collaborator of Laban, was of a similar mind in these approaches and took this exploration even further, by creating what she called “absolute dance” (Reynolds 86). By relying on intuition and sensory perception to an even greater degree, “she insisted that true composition be a personal confession arising from the inner consciousness and that each dance create its own form.
and vocabulary of movement based on the necessity of the subject” (Reynolds 86). The concept of dance stemming from the inside out, rather than from the outside in, was an innovating and groundbreaking idea in the early twentieth century.

In my own choreographic process, I follow in the expressionist tradition through my desire and attempt to develop a unique vocabulary for each dance and subject matter. For example, in “the nightmare sequence” of Sleepwalking, there is a section based on the types of dreams in which one is desperately trying to scream, run, or reach something that he is unable to attain. Motions like screaming, running, and reaching, combined with the emotional intention of this type of frustrating and frightening dream, provided a basis for the choreography of this section (Figure 1). Developing movement vocabulary from emotional content is an important aspect of expressionism that is displayed in my work. The Scream, by Edvard Munch is a well known example of expressionism painting shown in figure 2. This particular section of the dance is somewhat exemplary or reminiscent of that famous work of art.

Figure 1. Sleepwalking, photographed by Paul Gordon Emerson
Figure 2. *The Scream*, by Edvard Munch, 1893

Pina Bausch, a student of the Ausdruckstanz choreographer Kurt Joos, as well as many important American modern dance artists, was the first to gain recognition in the realm of Tanztheater.

Tanztheater departed markedly from the premise of Ausdruckstanz, but certain aesthetic and conceptual values survived to become reestablished. Expressionist exaggeration—the use of the medium, dance, at its highest intensity—and a reliance on introspection as the source of creativity made the new as authentically Germanic as the old. (Reynolds 638)

Her company, Tanztheater Wuppertal, continues to be a major force in dance today, and her work has had an impact on my own choreographic voice. During my personal
experiences as an audience member at the Brooklyn Academy of Music I was greatly inspired by the choreography of Bausch in its emotional content, visceral connection, and her ability to produce the feeling of a natural environment on stage.

The stage atmosphere is another important component of *Sleepwalking*. My desire and purpose was to create an environment unique to *Sleepwalking* that would include the performers as well as the audience members. With the traditional Western proscenium stage, there is a clear boundary or delineation between the audience and the performer. The audience can have a passive role in viewing a dance concert. As an audience member viewing dance, it may be possible to have a kinesthetic experience, albeit vicarious; however, that possibility may become more difficult as the distance between audience member and performer increases. Like Bausch who “wants to send a message to the audience to force them out of a mood of passive reception,” I became interested in the problem of how to provide a choreographic and environmental structure in which the audience could feel more present and active while viewing the performance than in a traditional western theater (Bremser 27). I wanted the audience not only to observe, but to feel as though they were within the dreamscape itself.

Motivating my attention to the dancing environment includes the continuation of the philosophies of Ausduckstanz and Tanztheater, as well as interest in and study of the American modern dance choreographer Anna Halprin and the classical theater form kabuki. German expressionist choreographers studied the body in space and continued to explore the relation of the body to its environment. Halprin is an American choreographer with an analogous approach. Viewing Halprin in the film, *Returning*
Home, had a profound and memorable effect on my ideas for creating a natural environment for dance. In addition, the structure of kabuki theater, utilizing a raised runway from the stage to the back of the auditorium, led to my personal interest in creating a dance performance in which the stage space mingles with the audience area.

Anna Halprin’s own philosophy of dance closely relates to this study. As Halprin’s husband of 65 years, Lawrence Halprin explains, her “focus is on issues of everyday life; psychological, or physical, and community as well as personal” (Anna Halprin). While Halprin’s movement philosophies are relevant; it was the impact of viewing her dances in the film, Returning Home, which had a most significant impact on staging Sleepwalking in an unconventional way.

In the film, Halprin interacts with nature. Her dances are inspired by and exist in their natural environments such as at the ocean shore, on the edge of a cliff, and within a wheat field; she desired to “be at home with nature” (Returning Home). The most memorable for me was her movement experience in a forest. With costume and make-up created for her by the visual artist Eeo Stubblefield, branches made a sort of crown around her head while her body was painted a sky color blue. She was made to appear as though she were part of the earth with which she was dancing. The natural environment was not only a great source of inspiration for her, but it was the subject matter of her dance. Throughout the movement experience, she repainted her body brown with the mud that she was moving within. It was my observation that the environment she danced in also acted as her audience. Halprin articulated her idea that the environment became similar to another dancer with whom she was improvising movement (Returning
Even though I was viewing her experience on film rather than in person, I felt deeply transported by her choreographic interaction with the environment. This led me to further question how I might be able to include the audience members more actively into the experience of *Sleepwalking*. I wanted the observers to feel as though they, themselves were transported into another realm.

The approximately 400 year old tradition of Kabuki Theater in Japan supplied another example of inspiration for the staging of *Sleepwalking*. The theater space for kabuki differs from that of Western theater, particularly in that there is a raised runway positioned through the audience. It runs the length of the audience, from the center of the stage, to the back of the theater. In this arrangement, as described by the scholar Earle Ernst “the focal point of the performance is created in the midst of the audience,” and therefore creates a sense of intimacy in the theater (qtd. in Jonas 143). Through kabuki, I was inspired to question how a similar stage configuration might work with contemporary dance. Although budgetary constraints and the Kennedy Center’s regulations hindered the assembly of a raised runway through the audience, a ten foot wide dancing pathway was arranged on the floor level through the audience aisle for the presentation of *Sleepwalking*. The dance was constructed to be viewed from multiple angles, with the dancers intersecting the audience space.

As a dancer and choreographer, the interplay of music and dance is of great importance to my artistic sensibilities. Although not all forms of dance require or respond to sound, music is often a source of inspiration for me and is almost always linked with my creation of movement. A collection of international lullabies was at the
heart of the motivation for creating *Sleepwalking*. Many years prior to the rehearsal process, I became intrigued by these lullabies from around the world that included various stories, melodies, languages, and instrumentation. The lullaby as a universal language appealed to me.

Many stories are told within the sleep inducing tunes. I found it ironic that many of the tales, sung often with soothing voices, were mostly not calming messages. For instance, I find the classic lullaby “Rock-a-Bye Baby” quite disturbing. For all of the calmness that the melody brings, the song ends with the baby falling from the tree on which the cradle is rocking. Similarly, I noticed that popular lullabies from many cultures and nations held the same contradiction of subject matter and purpose. This stirred my curiosity and provoked further exploration. Artistically, I enjoy subject matter that has various layers of meaning. The disturbing messages, contained within the very tunes meant to comfort young children, provided a subject matter with depth.

My collection of various lullabies continued to expand over the years and I enjoyed the variety of musicality and moods from the many nationalities represented. For instance, I was particularly drawn to a perky Polish lullaby that would later become a bright solo, as well as to a beautiful song from Japan that made me feel serene. The syncopated rendition of the Polish lullaby is sung by a single unaccompanied female voice and made me think of a children’s playful rag doll as I listened to it. While not a particularly tranquil song, it is innocent and joyous in sound. The Japanese lullaby, with traditional instrumentation and a soothing female voice became the sound for a romantic male-female duet.
As the purpose of a lullaby is to lull the listener to sleep, I was wary to choreograph a dance only to the tunes themselves. I certainly did not want a performance of my choreography to make an audience comatose. It wasn’t until I merged my interest in the lullabies with my fascination with dreams and levels of consciousness into a larger concept, that I felt ready to utilize the cherished songs. Even then, although the lullabies continued to be inspirational, only a few selections ended up in the dance. As the concept of *Sleepwalking* grew, I searched for other music selections to progress the theme and complement the children’s songs. Sounds reminiscent of bells, clocks, heartbeats, and additional environmental orchestration inspired the range of music chosen for the rest of the score.

As previously stated, the specific subject matter that provided inspiration for *Sleepwalking* concerns various forms of consciousness and dream symbolism interpretation. For this, I drew from texts written about levels of consciousness, including sleep and waking life, as well as dreams, involving their magnitude of symbolism, peculiarity and individuality. This subject matter has held a fascination for me for many years, and I chose this project as an opportunity to create a dance language and choreographic structure unique to my personal experiences and study of levels of consciousness and dreaming.

Dream interpretation, and the endless list of symbols that lead to such psychological assessment, easily lend themselves to artistic and emotional interpretation. It is the array of visual symbols and the search for their meaning that led me to create many of the sections of *Sleepwalking*. Personal reflection of my own dreams and
nighttime experiences combined with research of various writings pertaining to dream interpretation also inspired Sleepwalking’s content.

As a visual observer, I was inspired by many visual artists’ depictions of dream life. For instance, in David Fontana’s, The Secret Language of Dreams, there are many illustrations depicting examples of specific dream symbolism. This provides the reader with a snapshot example of what an individual experience through a dream sequence might be. That is precisely the idea I intended to explore with human movement and environment. Throughout Fontana’s book, the many colorful and emotionally potent illustrations include language accounts of the dream symbolism interpretation. For instance, Peter Malone’s painting, Dreamer Flying Unaided, is a depiction of a woman flying over a house through the nighttime, starlit sky above, and is accompanied by the following caption:

If accompanied by strong feelings of awe and power, flying unaided can be a level 3, archetypal expression of the dreamer’s higher self, his or her sense of immortality, and an element in ourselves that rides high above the space-time constraints of the material world. (Fontana 104)
Figure 3. *Dreamer Flying Unaided*, by Peter Malone

An example of how this inspiration evolved into dance may be seen in the relationship of Malone’s image, *Dreamer Flying Unaided*, to the “nightmare” section discussed earlier in this chapter (Figure 3). This section, that included screaming silently and the inability to run or reach a destination, was performed in deliberately slow motion. Flying also provided inspiration for this sequence, continuing the theme of distorted gravity, while providing opposition to the qualities of being stuck and earthbound. The movement
illustration of flight in *Sleepwalking* was produced by a female dancer being lifted by two men, while she seemingly floated above them.

In the various dream books and dictionaries that provided source inspiration, interpretation of dream meaning was often categorized by thematic or psychological symbols. Themes such as anxiety, relationships, transformation, color, and environment motivated me to create each of the many small dance sections within the larger work *Sleepwalking*. Each of the vignettes was created out of a different category relating to sleep and dreams. In addition, while pondering the disjointed and seemingly illogical progression from one dream to the next in nightly dream life, I was inspired to structure the choreography in a similarly fragmented way. One section of the dance would dissolve into the next, as often happens in the nonsensical world of dreams.

*Sleepwalking* evolved from the many influences written about in this Chapter including my own personal dance history and evolving philosophies, unconventional staging, musical inspiration, and the subject matter of the nighttime world. This study also was greatly influenced by the body of intellectual and physical knowledge I possess from the span of my career, education, and personal experiences thus far. Through the knowledge I bring to my work and the desire to experiment with new ideas, this work contributes to the broader field of concert dance. Each new creative endeavor brings forth something that was not there before, and therefore adds to the history and evolution of the art form.
Sleepwalking premiered September 4 and 5 2008, at the Kennedy Center’s Millennium Stage. Following the initial inspiration, the research procedures used in the creation of Sleepwalking involved many elements including: the preliminary development of movement vocabulary and ideas, the Kennedy Center Local Commissioning Project process, the audition for professional dancers, the rehearsal period, the collaborations with other artists, the open rehearsal at the Kennedy Center, and the culminating performances. While the most intensive time component of the research occurred between September 2007 and September 2008, preliminary study was conducted during the preceding few years.

The creation of Sleepwalking and the reflection of its creative procedures is an example of what Donald A. Schon terms “reflection-in-action.” His study introduced language for the discussion of research that does not fit within the traditional academic research models. Through the breakdown of ideas, concepts, and creative procedures of this dance, it is possible to observe and discuss in detail this form of “action-research.”

During the fall 2005, Karen Reedy Dance was located in New York City and received a Field Artist Residency grant from the artist service organization The Field. The award provides dance rehearsal space to area choreographers in order to support new creative projects and ideas. It was during that time that the initial seeds of Sleepwalking
were planted. For many years, I had been intrigued and inspired by lullabies, especially lullabies from around the world. It was during this fall season that the inspiration from these various lullabies began to take root. I explored the preliminary movement ideas and thematic concepts of what would become *Sleepwalking* with five professional dance colleagues in New York. At that time, the overall concept for the work was very vague. It was two years later when the study resumed and formed into a more cohesive, thematic idea.

Karen Reedy Dance relocated to Northern Virginia in 2006. Following this move, I joined the faculty of George Mason University’s Dance Department, where I had many opportunities to choreograph on the students. While choreographing for the George Mason University Dance Company during the fall 2007, I expanded upon the movement and thematic ideas that had been set in motion in New York. Building from where the New York group left off, the process at George Mason University culminated in a ten minute dance that became the basis of *Sleepwalking*. Most of the ten minutes of material was refined for the final product. This period of testing ideas and movement helped focus my proposal for the Kennedy Center’s Local Commissioning Project (Appendix A). The proposal was submitted in December 2007, and Karen Reedy Dance was awarded one of three commissioning grants in February 2008.

The Kennedy Center Local Dance Commissioning Grant itself was an important aspect of the procedures. Receiving the commission involved many benefits and requirements including: the fee, private showings between the three commissioned choreographers and invited colleagues, rehearsal space, publicity, and technical support.
During the process, I met with the two other award recipients, Cassie Meador and Vincent Thomas, as well as with the Kennedy Center’s production team. The interaction among the three artists and the support staff provided a wonderful opportunity for sharing our ideas and brainstorming with one another during the process. The interaction was nurturing throughout the Kennedy Center’s timeline of events including an initial meeting, additional production meetings, the Kennedy Center showing of *Sleepwalking*, the performance, and a concluding meeting. It was during this time that the production coordinator, Andre Barette, and I began to discuss the production needs. My proposal to alter the usual audience layout for the Millennium Stage occupied the bulk of our discussion. Following our meetings, he designed a plan for the space combining my ideas and the safety requirements for the Kennedy Center (Appendix B). We then continued to work together with Catherine Eliot, the lighting designer. As the production date grew closer, the Kennedy Center staff sent out press releases and coordinated the rest of the production staff including the stage hands, sound engineer, and stage manager (Appendix C).

On Saturday, May 17, 2008, at 3 pm, Karen Reedy Dance held an audition for professional dancers in a rehearsal room at the Kennedy Center (Appendix D). Thirteen female dancers arrived, at which time I taught movement from two qualitatively different sections to the auditioning dancers for them to perform. The first material involved quirky, rhythmic, and quick movements danced to a Polish lullaby. The second set of material was circular in feeling and full of breath. These contrasting sections were selected to challenge the dancer’s range in qualities, technique, and artistic choices.
While the dance to the Polish lullaby was very specific in its rhythmic nature, the second section allowed more room for the dancer’s artistic interpretation. From this audition, five dancers were selected, including two understudies. Two men would later be selected to join the cast.

Rehearsals began in July and lasted until the performances on September 4 and 5, 2008. Most often, rehearsals were held Monday through Thursday between the hours of 10 and 2, with dancers called to rehearsals only for the sections in which they were involved. Once the choreography for the entire dance was completed, rehearsals were held with the full cast. These rehearsals took place in dance studios at the University of Maryland, College Park and at The Kennedy Center. While involved in the rehearsal process with the dancers, other collaborations were happening simultaneously. Contributing their creative energy and expertise to *Sleepwalking* were the designers of costume, sound, lighting, and production. Discussion with each collaborator was ongoing throughout the creative process.

Judy Hansen, the costume designer, and I met regularly during the creation of the dance to discuss possibilities for the seven dancers. Our initial meetings involved discussion about the subject of dreams and which colors and fabrics would help to evoke the environment I was working to create with the dance. Following the initial conceptual ideas, Hansen periodically attended rehearsal so that she could view the choreography in process and continue to develop her design with the dancers’ movement. The dancers had three costume fittings with her and she continued to adjust the costumes until just prior to the first performance.
I collected and utilized many short pieces of music while developing the choreography for *Sleepwalking*. As the production required a continuous sound score that transitioned the various sections of music, composer Jeff Franca was selected to engineer the music as well as to compose new sections for the score. Our discussions about the dance concept and music choices, along with his attendance at rehearsal, allowed him to add his artistic voice and expertise to the project.

Traditionally, lighting design for a dance production does not come to fruition until the technical rehearsal just prior to the performance, yet collaboration is necessary throughout the making of a new work. Eliot and I met early in the choreographic process to discuss the environment I intended to create. We brainstormed about theatrical concepts and stage configuration ideas, and she attended the Kennedy Center Showing on August 19th to view the work and take extensive notes. On that same evening, the two of us met with Barrette, to continue our dialogue about the spatial layout.

Recipients of the commissioning grant were given a date for a showing of their new work for an audience of peers in the dance field. The open rehearsal for *Sleepwalking* was on Tuesday, August 19, 2008. This date provided a forum for feedback of invited guests prior to the public premiere. Approximately fifteen professional colleagues and mentors of mine gathered in a Kennedy Center rehearsal studio to preview the work in progress. The audience was supportive and enthusiastic as they viewed the work and then relayed their thoughts about what they experienced. Their comments were helpful in deciphering the strong sections from those that needed clarification. The open rehearsal was beneficial for me as the choreographer as well as
for the dancers, by generating a forum for discussion and feedback about the work and providing a practice run for the dancers to acclimate to the performance context.

Technical rehearsal was held during the days of Wednesday, September 3 and Thursday, September 4. During the technical rehearsal, all of the production elements were finally brought together including: lighting, costuming, sound, and performers. While the Kennedy Center’s technical crew and Eliot perfected the lighting color intensity and focus with the space configuration, the dancers rehearsed in the performance space. Hansen continued to alter and make minor adjustments to the seven costumes, and the sound engineer worked to level the music score recording. A dress rehearsal commenced at 4 pm to test all of the performance elements and work towards their cohesion.

Two performances of *Sleepwalking* were performed on Thursday, September 4 and Friday, September 5 at 6 pm (Appendix E). These performances were broadcast live on the Kennedy Center’s website and stored in the online archives.
CHAPTER 5: Findings

During the two performances, *Sleepwalking* was preceded by two short previously choreographed works. A woman’s solo titled, *Descending*, opened the concert and was danced on the Millennium Stage. *Path of Attraction*, a duet for a man and woman, was then performed within the ten foot wide pathway constructed between the sides of the audience. It was my intention to introduce the staging that would later be used in *Sleepwalking* during those first two dances. When comparing the two evenings, the live performances were unique unto themselves with clear variables including the performers, the audience, and the production elements.

Thursday’s opening night performance took place after a long day of technical rehearsals that began in the theater at nine in the morning. By the time of the performance, the production had already been run completely twice. The dancers were clearly feeling comfortable and confident in the space, but were also tiring quickly. As I walked through their dressing rooms prior to the performance, the dancers were quietly attempting to revive themselves after a long day of dancing. They were splayed out along the floor stretching and catching some needed rest in the minutes prior to the audience’s arrival. Once the audience started to enter the theater, their lively chatter helped to produce the needed adrenaline for the dancers to push through their exhausted state and ready themselves to perform. Their dancing was recharged with the new energy...
from the audience. While in the technical rehearsal the audience space had been set up with chairs to simulate the audience, it wasn’t until during the performance that the dancers were confronted with actual people sitting in those chairs, often very close to their dancing. The fourth wall of the theater had been officially broken, and I noticed the dancers navigating the new challenge. The full and exhausting day of technical rehearsals led to an exciting performance.

The audience was invited to enter into the theater space around five thirty by the House Manager. Quickly, the seats began to fill, as the audience members quizzically eyed the strange arrangement of the seating and made their choices. By the time the performance began, the seating area was full and my anticipation was rising. Since the Millennium Stage is not a traditional venue with assigned seats, there was the ability for audience members to come and go throughout the performance. Although a few did choose to walk away, the audience continued to fill. Most of the audience members who arrived while the production was in progress added themselves to the back row; however, some people traversed the dancing space in order to find a more prominent seat along the pathway. These people momentarily became a part of the performance.

I enjoyed observing the audience as they made choices as to where to look and how to best view the performance. As part of every performance at the Millennium Stage, the Kennedy Center broadcasts the performance live on the Kennedy Center website. The company is then given a DVD of the broadcast, captured from a combination of four video cameras. While viewing the video at a later date, I noticed that it was impossible not to watch the audience along with the performers. The audience
members’ expressions, idiosyncrasies, movement, and interactions did in fact become part of the performance environment.

Thanks to the Kennedy Center technical crew and Eliot’s good direction, all of the production elements ran smoothly. As in any performance without noticeable glitches, most of the production elements happily went unnoticed. The one element which was most variable and which we had the least control over was the use of light. Design elements of *Sleepwalking* cohered to create an environment which supported and enriched the movement. As the dance itself was intended to mingle the audience with the performers, so that the people watching might feel as though they were in the dream themselves, a crucial element in this interaction was the light design. Eliot carefully planned the theatrical lighting in order to produce desired moods and feelings within the dance. Not only did she take into account the change in stage configuration, she also allowed for the shifting natural light that seeped into the performance space through the massive Kennedy Center windows during the performances. Because of the position of the sun and clouds in the sky, each day and night produced a different amount of natural light. In September, the sun was still relatively high in the sky at six in the evening. Although we had high hopes for a cloudy and overcast sunset, Thursday evening produced a beautifully clear and sunny sky. This fact made some of the lighting design barely visible throughout the concert, but there were some lovely moments caused by the sun’s iridescence. At times, the line of the sun highlighted a dancer or dancers at such an angle that they were in a natural spotlight. Even though unintentional, these moments were quite beautiful.
The second and final performance on Friday also ran smoothly, but with a very different energy from the first concert. The same variables were in effect including: the performers, the audience, and the production effects. This time, however, while the outcomes produced some similarities, there were many differing results.

The dancers were not called to the theater until four in the afternoon on Friday. Following such a long and intense day on Thursday, the energy of the dancers was renewed and refreshed from a day away from the theater. If Thursday I was not aware of how tired the dancers had been, the difference in their energy level was extremely apparent on Friday. Their performance felt refreshed and I was aware of the difference between the two evenings. I would not call one performance better than the other, but each had its own distinct tone. On Thursday, the dancers commanded the stage with a sense of ease and confidence, while testing their pathways among the audience. By Friday, their confidence had grown and the performance contained a sense of newness and greater experimentation between the dancers and the audience. As the director who had been through both of those days along with the dancers, I wonder if my observations were influenced by my own exhaustion and energy as an audience member.

Again on Friday, the audience filed into the theater space following its opening at five thirty and similarly took their seats with an inquisitive eye as to where might be the best vantage point for viewing the dance. Friday’s performance had an additional challenge of disturbance in the form of noise. The Millennium Stage is located in a public area of the Kennedy Center and takes up about one third of a long hallway that connects the main theaters. Usually, in my experience attending other performances at
the Millennium Stage, noise from the rest of the hallway didn’t interfere or disrupt. This was not true for *Sleepwalking* during the Friday evening performance. One loud male voice in particular could be heard above all other voices, above the music, and above the insulation of the audience members that filled the performance space. Whoever it was that was carrying on a loud private conversation on the far side of the hallway, his disturbance became another component of the *Sleepwalking* environment. As perturbed as I was by the distraction, this element was left up to chance in a public performance space. Eventually, the voice died down and the performance continued smoothly.

Friday’s production components worked together seamlessly, but the outside weather created a different palette for Eliot’s lighting design. It was a very overcast and slightly rainy day that Friday, providing a theater dark enough for the lighting effects to have their desired magical impact. This enhanced the environment of *Sleepwalking*. The dance, music, and lighting, finally were able to be fully realized together as a whole.

Since both evening’s broadcasts were filmed and edited from four camera angles in real time, the video footage from each night differed in content, depending on which section of the stage space was being filmed by a particular camera (Appendix F). Each broadcast captured elements of the production, but many important sections of the dance were lost in the translation. Just as the audience had to choose their view of the stage, the video documentation captured the videographer’s choices in the moment he was observing the dance.

Following both performances, I received comments, compliments, and suggestions from members of the audience. Those who viewed the dance from
obstructed vantage points had the most complaints about missing parts of the performance or having difficulty knowing where to focus their attention. While viewing the video, I sympathized with what these particular people had experienced. While the videographer made the best choices that he could have in the moment, I was left missing some elements of the production that were out of my view. Along with the performers, audience members, and lighting, an additional key variable of this site-specific performance of *Sleepwalking* involved the observer’s location in the theater.
CHAPTER 6: Reflection

The choreographic process of *Sleepwalking* was an exciting and highly beneficial time for my artistic growth as a choreographer and director. The thirty minute dance began with an interest in lullabies and dreams and evolved into a journey with seven dancers and numerous collaborators. There were a myriad of personal insights gained through exploration with the artists involved in the project. First, as a choreographer, I became more confident with identifying and understanding the sensitivities and aesthetics of my individual movement style. With the growing sense of self-assurance, I became clearer in my communication with the dancers. Second, the evolution of the choreographic structure, from many disparate themes into one cohesive work, provided an opportunity to develop new compositional skills. This experimentation of the thematic through-line became one of the most enjoyable and successful aspects of *Sleepwalking* for me. Third, the project greatly enhanced my skills and knowledge of being a director of an emerging contemporary dance company.

**Personal Aesthetics and Dance Language:**

Each time I choreograph a new work, my individual stylistic preferences become more apparent. Through *Sleepwalking*’s creative process, I have become more certain about expressing thematic ideas through a movement language specific to my choreography. As discussed in Chapter three, my artistry is directly affected by my
personal dance history and aesthetic philosophy. Significant factors that identify my choreographic voice include a vocabulary based on subject matter, a strong sense of musicality, a basis in a variety of ballet and modern techniques, and an interest in expressing elements of humanity. Though these factors are not new ideas in themselves, it is my distinctive combination of these values with my personal sensitivities and life experience that define the style.

Subject matter is the essential first ingredient when I begin to create a dance. *Sleepwalking*'s content of dreams and various levels of consciousness was the vital thread of the creative process. The subject matter informed the choreographic emotional state, and from there I was able to begin developing a movement language for the dance. For instance, in creating the movement for *Sleepwalking*, for a section I later termed “sleepless,” I envisioned being just that. The movement vocabulary begins on the floor, as though curled up in bed. The motions are those of rolling heavily from side to side, changing positions, as though one is unable to fall asleep and is attempting new strategies for comfort. Continuing, the movement builds to tossing motions from the floor and rolling in a more agitated state, eventually dragging to the feet. For this choreographic phrase, I was motivated by the feelings I have had with insomnia, desperately wanting to sleep, but continuing to watch the minutes and hours pass by and eventually getting out of bed in another attempt to progress the night along.

Another example of creating a movement language based on the emotional subject content is found in the duet performed by Kathryn Pilkington and Prentice Whitlow within *Sleepwalking*. The dance vocabulary is based on a romantic relationship
and, as in the above example, the dancers are unable to rest. This section, however, illustrates something more about their relationship and lack of sleep. The dancers begin cuddled together. The sound of a heartbeat continues to stir them and draw their attention to discomfort. Although they continually attempt to embrace, they are each drawn apart with strong motions of separation. The dancers pace, pulsate, and slash through the space impatiently, as the movement continues into a dialogue of sorts. The dance becomes a conversation or rather an argument between the dancers. Again, the emotional content led directly to the creation of the dance language for the duet. My goal in developing this section was to utilize human gesture and body language as the basis for a more extreme illustration of the emotions and relationship. I enjoy exploring ways to elevate a common human experience into the realm of theater. For me, it must begin from the inside.

Music and sound are also imperative to my choreographic process. I am always in search of music that supports and adds depth to the emotional drive of a work. The two elements fuse together for me. If the music, or lack of music, does not support my concept, I must find other sound that will help to guide my process. I am always aware of the combination between sound and movement, even though I don’t always choreograph “to the music.” In some instances, I enjoy playing with the rhythms within the musical score and utilizing the dance phrasing as an additional instrument adding another line to the music. This was true in the creation of Pilkington’s solo danced to the Polish lullaby. Her playful, ragdoll-like movement played with the bright rhythms of the song. The addition of the movement’s syncopation was my way of highlighting the solo’s relationship to the music and adding another layer to the tune.
The “sleepless” section mentioned above was created and danced to a score of bells. Once again, I played with the rhythms within the music and also added an additional rhythmic layer. Emotionally, the bell score linked ideas of being awake in the middle of the night and hearing or seeing the clock move through the hours of restlessness. In contrast to the Polish lullaby and “sleepless,” there were sections within Sleepwalking that utilized the musical score as environmental sound. For instance, after the opening lullaby duet, when the whole cast enters the space, the movement meanders through the sound score of piano coupled with sounds of crickets. The dancers improvise with a set vocabulary of movement; therefore, the relationship of the dancers to the musical score changes with each new performance of the work. The sound acts as an environment for the dance and is intended to bring the dancers and the audience into the larger atmosphere of the work.

The classical ballet and modern dance forms that I have studied over my lifetime, combined with an interest in the sharing of human vulnerabilities, have also had a tremendous impact on my movement style. My body holds within it, history of the dance techniques and the personal interpretations I have experienced as a dancer. These proclivities are evident in the movement’s attention to detail of shape, fluidity, rhythm, and space. Over the course of this project, I noticed which dancers I was most drawn to in the work. These dancers shared not only a similarity in holding a high level of technique, but also had a certain intangible ability to speak through the movement. This ability to move beyond the choreographed steps, into subtleties of their artistry and humanity, reciprocally inspired deeper exploration of the choreography itself. It is that
kind of communication that creates a sense of magic for me as a choreographer in both the rehearsal studio and onstage in the performance. The subtleties of the individual artists’ interpretation of the work bring forward the vulnerability of their humanity through the dancing. The dancers who innately have this sensitivity or realness in their dancing are most easily able to fulfill this intention of my choreography.

This project has allowed for time and experience in order to analyze the aspects of my movement style and artistry that usually are left to my intuition. As I have become clearer about the essence of my choreographic style, it has become much easier to coach the dancers in their interpretations of the movement. During a summer rehearsal of Sleepwalking at the Kennedy Center, a good friend and dance colleague, Ingrid Zimmer, commented that although she could see a blending of some of my personal dance influences, the dance was a very specific language of my own creating. I was pleased to have accomplished that in her eyes and look forward to future opportunities for development.

**Choreographic Architecture:**

The evolution from many individual sections of Sleepwalking, into the complete half-hour production, was a source of new creative insight. Of the works I have choreographed prior to this date, Sleepwalking is the most complex in its combination and range of choreographic elements. In the past, I have been inspired by a single emotion, event, or mood for the creation of a dance, and have then set out to develop that idea with a beginning, middle, and end. Sleepwalking contains many diverse aspects of its larger concept. Within the structure of one night’s sleep, there are many moods,
dreams, and emotional journeys that are explored. Not only did this challenge allow for
the opportunity to explore many contrasting themes in detail while creating movement
language for each one, it also presented an opportunity for the development of connecting
the various themes. The creation of transitions that thread Sleepwalking together, proved
to be an immensely enlightening and satisfactory experience.

As summer 2008 moved forward, I had many diverse sections of choreography
completed, but without any way to link one to the next. For the sections that had been
developed with students at George Mason University, I had begun the process of building
some transitions, but the overall thread was yet unclear. Two concepts proved to be vital
in constructing the flow of the overall work: the choreographic and musical formulation
depicting a voyage through one full night’s sleep and the inspiration of the surreal
organization of actual dreaming.

The structure of a specific quantity of time greatly informed the architecture of
Sleepwalking. With so many diverse moods and themes within the performance, it was
beneficial to have a linear component of the overarching concept. Pondering the cycles
that might occur during one full night, led to the organization of events within the work.
Although highly abstracted, the logical order in my mind included: a bedtime lullaby,
drifting between awake and asleep, sweet dreams, waking, insomnia, a nightmare
sequence followed by a dream of love, and finally moving into consciousness with the
morning sunrise. From this logic, I collaborated with Franca for the organization and
creation of the musical score. The organizational framework then led me to explore the
next challenge of finding ways that the dancers might move from one situation to the next.

For me, a fascinating aspect of dream life has to do with the non-linear way that one scene may dissolve into the next. In my own subconscious mind, a terrifying dream may dissipate as quickly as it began, only to reveal a completely serene and beautiful landscape embodying a different subject matter all together. Where there was a tidal wave only moments before, the scene may cut to floating above the clouds on a bright sunny day. In waking life, the concept is nonsensical, but it is common in the world of a sleeping mind. After much contemplation, I decided that the transitions should resemble just that sort of magic. Utilizing key words such as “sleepwalking” and “landscape” inspired me to guide the dancers between sections as though they were exiting and entering through each new dream. At times, the dancers search the space around them as though they are in awe of a magical newly inhabited world. At other times, the dancers interact with each other in the space as they locomote through the dream sequence. When not dancing, cast members become part of the dream or nighttime environment. It is as though the dancers are all caught in the dream world together.

The transitions are often simple; a way to get from one point in space to the next. Once I decided the order of sections, I built the linking movement material by noticing where the dancers finished one section and knowing where they need to be to begin the next section. Prior to choreographing each of the transitions, I was intimidated; however, once I got started, the challenge turned out to be a lot of fun. It was like a puzzle, with clues leading me to the discovery. I felt like an architect of the space and enjoyed finding
new ways to relate the dancers to one another as well as to the space around them. The often pedestrian movement from one section to the next added to the atmosphere I intended for the theater space.

**Artistic Director:**

This project also greatly informed my role as a director. As the Artistic Director of Karen Reedy Dance, my duties span far beyond choreographer. I am also in charge of management, coordination, accounting, marketing, fund raising, and so forth. Many of these skills are new to me and each opportunity that the company receives is an occasion for learning new skills. This project presented many opportunities for developing communication abilities. As a choreographer, I enjoy the freedom to follow my intuition in the rehearsal process. I like to have my rehearsal ideas sketched in my mind, to a point, and then allow the inspiration to take over. This trait, an important part of my artistry, is not always the best characteristic for a leader or manager to possess. During the course of creating *Sleepwalking*, I worked on becoming clearer and more efficient with the factual details of the project, such as a detailed rehearsal schedule prepared in advance, the organization of information for press and marketing compiled in a timely manner, and the attempt to think ahead for the project as a whole. By nature, I enjoy narrowing my focus to the details of a project at hand. It was and will continue to be a learning process to think ahead for the whole of a project and to communicate its many details to the collaborators I work with both creatively and in business.
Introduction to the Journal:

*Sleepwalking* was created during two separate periods of time. There exists a clear delineation in emotional content and subject development between the first ten minutes of the work, created prior to December 2007, and the remainder of the dance, developed during the summer 2008. The first sections display calmness, flow, and ease of movement. These movements are gentle and, at times, playful. *Sleepwalking* opens with a lullaby sung in English. The dancers float through the space and communicate many words of the lullaby through music visualization, while they echo the musical round with their dancing in a similar canon form. I find this opening section soothing, as though I, as an observer, am being lulled to sleep. Other selections early in the work are similarly fluid. The movement, at times, resembles the musical rise and fall, and often feels circular. The solo, danced to a lively Polish lullaby, is quick and syncopated, not harsh. The sections that deal with insomnia and tossing and turning in bed, although having a heavy quality, are still not harsh or distorted.

In contrast, the movement material and choreography that was generated during the summer 2008 seemed to emerge from a darker and more sardonic place. The subject matter continued with dreams, sleeping, and sleeplessness; however, the content moved from the light, into the shadows. Frustration, angst, fear, desire, and other primal emotions found their voices in what I referred to as “the nightmare sequence.” Two dancers perform their sleeplessness with agitation and frustration, attempting to shake off the unsettling feelings. A trio performs a fearful dream of terror and entrapment, as they cling to one another’s sides, grasping hands. The trio transforms into voyeurs observing
a solo dancer as she flings herself to the floor and tries to hide from them. Her silent screams develop into a section in which the performer’s slow-motion movement simulates a dream in which the screams have no noise, the runs have no speed, and the sense of personal control is lost. Finally, the nightmare leaves as quickly as it came and it resolves in a duet of enticement.

Sleepwalking reflects the contributions of the collaborating designers. I researched musical selections ahead of time for much of the dance, and knew I wanted a flow from one section to the next. I envisioned the sound fading in and out, as this was the way I personally experience dreams. Collaborating with Franca allowed for my idea to be realized. He composed music that linked other selections which were already in place, and he created an environment through sound, which supported and enriched the overall environment.

Hansen’s costume design and Eliot’s artistic lighting were equally crucial for the creation process of Sleepwalking. As with Franca, their discussion of the work, observation of the dance in progress, and individual inspirations contributed significantly to the choreographic process and the final result. Hansen’s costumes greatly enhanced the theatrical environment, as well as the choreography itself. The double layered, regal, flowing costumes in hues of blue added texture and quality to the movement that was very distinct. Eliot’s own perceptions, inspirations, and emotions having to do with the subject matter and the dance, led directly to her development of the theatrical lighting that further clarified the work’s intention.
Finally, it was the daily contributions of the dancers that had the most profound impact on the creation of the dance. Each of the seven dancers brought their unique talents, strengths, weaknesses, personalities, and emotions to the project. There is a reciprocal energy between the choreographer and the dancers in rehearsal. As I developed material for my own body, I watched as it was transferred to the various dancers. As they processed the movement for their bodies, their experimentation with the subtleties and qualities inspired me to move forward and further explore *Sleepwalking*’s language. I took kinesthetic cues from a dancer or dancers to develop movement and movement phrases. Often, this experimentation led to the development of a section in an unplanned, unexpected manner.

During the rehearsal process in the summer 2008, I kept a weekly journal that charted the creative process of *Sleepwalking*. Reflecting on the journal entries, I remember how organically the collaborations with the dancers and other artists flowed throughout the process, building momentum as the performance date approached. These selected journal entries are intended to provide a sample of inner thoughts, joys, and frustrations during the creative development of *Sleepwalking*. 
The Journal:

The following are verbatim journal entries written during the creative process.

Following the 1st Week:

After a very difficult search for rehearsal space, we found a beautiful home for the
project at the University of Maryland in Dance Studio 2. It is free and spacious!

I already have material for about eleven minutes of the dance, as it was begun at
George Mason University. I was eager to get started on some new material, exploring a
darker aspect of dream life. I had been listening to three pieces of music that I had begun
referring to as “the nightmare sequence.” The first of these sections of music was Evelyn
Glennie’s *Crossing the Bridge*. In preparation, I spent time analyzing the chaotic
percussion score. After a while, I developed my own version of counts including
groupings of measures in a 6/8 time signature and one part of counting in 7/8. The tempo
is fast and frantic and that is how I imagined the dancing to be. For this section, I worked
with three dancers, Delphina Parenti, Ashleigh Gurtler, and Beth Loosmore.

To begin this section, I developed some phrase material to teach the dancers. The
qualities I thought to bring out were linear, angular, sharp, and direct. Not only is this the
energy I felt from the music and the idea of a nightmare, but it also would provide a
contrast to the other sections that are already in existence. The previous movement
tended to be at times organic, circular, and involving flowing energy. As I worked with
this new material, it began feeling quite sterile to me. It needed some focus either
through gesture or the relationship of the dancers to one another. It needed some gut or
emotion. It needed a clearer choreographic intention.
For the remainder of the rehearsal, I taught some material that I had previously choreographed. This gave me some space from the new section and moved us along with the process.

*Crossing the Bridge* really began to take shape as we developed some partnering. The section begins with the three dancers walking forward, holding hands. In my mind, they are fearful of what they are walking into and are helping each other through. Once the intention became more solidified, the movement began to make more sense to me. The movement that was originally very fast and two dimensional, now was a part of the dance in a more organic way. It definitely had the frantic feeling that I was originally hoping for, but the dance continued to evolve as we went along. The dancers have to work hard at counting the entire section and they admit that it is a very tiring (but fun) section. When I sit back to watch them, they remind me of ants. They are contained and frantic, trying to move forward, but unable to escape their box or destiny.

The section of music that I followed in this nightmare sequence is also by Evelyn Glennie, titled *Warrior’s Chant*. This section came quite easily in about one half an hour on Thursday. I began working with a single dancer, Grissell Alegria, as I wanted to develop solo material. For this section, I wanted to explore anxiety and paranoia in dreams. Ideas such as feeling exposed and trying to cover up or hide as well as being watched are elements that I was very interested in developing in conjunction with this music. Two elements of the music stand out to me. The first is a voice that is melodic, circular, and faint. The other element is bursts of frantic percussion that sounds like popcorn at times to me.
I worked with the concept that her solo would happen in the “runway” below the stage and between the two sides of the audience. The trio would have just finished dancing on the stage and would take places to “watch” her from their elevated position on the stage. Her solo, therefore, must move back and forth on the pathway, it cannot be wide. Also, because of the space; it must be able to be viewed from all angles, as though in the round.

I had originally thought there would be many short solos within the two minute section. As I worked with Grissell on the solo, the time flew. The first minute of the section became a solo on the pathway with the trio of dancers eerily watching her from the stage. The solo character is trying to “hide” from their eyes. At around the minute mark, a solo evolves on the stage. That character becomes the one attempting to hide from the other dancers. Her solo is fairly short and then dissolves back into the first soloist being the one watched. As this section comes to a close, the soloist on the pathway is backing away from the trio’s glaring eyes and she slowly turns from them and gets smaller and smaller trying to hide.

**Following the 2nd Week:**

I am becoming conscious of the budget and how many dancers I have in the space at one time. The dancers want to dance and I don’t want to break our stride; however, I do not want to run out of money by having all the (female) dancers all the time. Two men will be joining the project, but they will not be available for two more weeks. I plan to cut back on the time I spend with the whole group of women until we have ALL the dancers, meaning men and women! This will happen during August.
Right now, my focus is on the structure of the dance. Currently, there are many short tracks of music. I want to make sure that the dance makes sense and doesn’t feel like too many disparate pieces thrown together. I have hired Jeff Franca to be the sound engineer to help with this aspect. I want the audience to feel as though there is a thread that moves through the work, but that there are many moods and separate sections. As for the dance, I want to make sure the structure makes sense as well. I don’t want to lull the audience to sleep, nor do I want to jar them back and forth between moods. I want it to make sense dramatically.

During this second week, I met with Judy Hansen for the second time. Originally, we met so that I could tell her about the project and discuss the possibility of her designing the costumes. She was very excited about the project and very frank about the cost which will take up about half our budget!!! Yikes. She has great ideas though! Judy turns out to be an intense dreamer herself and added some interesting ideas and insights during our conversation about dreams. We discussed color, the vivid and pure colors that are in the most memorable of dreams. We were feeling that our ideas were on the same train of thought. It was an exciting conversation and inspired me further.

Following the first meeting, I sent her a DVD with the sections that had been already performed at George Mason University. After viewing it, she called excitedly saying that she loved the dance and she had lots of ideas with which to start work.

Our second meeting was on Thursday of the second week. Judy brought fabric color swatches for us to look over to find colors. We came up with an orange yellow, an aqua-like blue, a red, and another that I do not remember. Judy sketched as we talked.
She liked the idea of pants that were slightly fitted but flowed a little more toward the bottom. She was interested in two fabrics, one laid over the other so that the color had some texture. She also liked that there would be places with extra fabric, not unlike a sash, where the two colors would show. This would also give movement in the form of extra fabric in the back of the shirt for the men and a tail from the sash on the women. I loved her ideas. We made plans for her to attend rehearsal the following Thursday, where she would bring a mock up and some colors on fabric that she will dye.

That same day, right before the meeting with Judy in Starbucks, I met Catherine Eliot, the lighting designer. She asked a series of questions and then I told her about the dance. When telling her about the three dimensional staging for it, she added some good advice. She said to remember that the sun will be setting at show time. The stage and the other dancing areas will have very different moods to them. For instance, the stage will have the mystery of lighting, while the center and other areas will mostly look stark. She urged me to keep this in consideration as I choreograph.

**Following the 3rd and 4th Week:**

Progress has been very steady in rehearsals. This past Wednesday was a very productive day. Jeff came to rehearsal in order to see the order of music and the flow. At that point, I had two big chunks of the dance done. The beginning 10 minutes is pretty cohesive. This section includes a “transition,” that is roughly 1.30 to 2.00 minutes in length, for which I do not have music. Jeff would like to compose that section as well as working with the heartbeat to make it enter and exit without being abrupt. Jeff seemed excited to compose for the work. During our discussions, we seem to be on the same
I am excited to hear his ideas. The most recent chunk of material is what I call “the nightmare sequence.” This involves the most recent material. There are four sections of music that I have put together in an order with which I am happy. Jeff agreed and made one suggestion that he decrease the space between Warrior’s Chant and Brian Eno’s Reverse Harmonic Bells. I agreed. I discussed some other ideas I was having about order and Jeff had some good ideas and insight. For instance, there is a recently choreographed section that has a very different feel to it from most of the rest of the dance. The music is a little jolting. I wasn’t sure whether to place it somewhere early in the dance or near the nightmare sequence. I had been feeling the instinct to place it early on in order to introduce a new feeling earlier in the piece. Without my saying this to Jeff, he suggested the same thing. I told him that my concern was that it was such a jolting change of mood and Jeff told me that he could work with it to lessen that effect. I was really happy to hear that. I am looking forward to hearing what Jeff puts together and think that will help me to fill in some of the gaps in the work and find the structural flow. Jeff and I also discussed the Japanese lullaby section. Jeff will create a couple of minutes of music following Japan into Lithuanian Bells. I can’t wait to see what he comes up with!

Judy also attended rehearsal on Wednesday and showed me a sketch of her designs for the dancers. I love how her ideas are progressing. The sketch makes the dancers look elegant and also hints at pajamas. The colors are gorgeous as well. We discussed the desire to make sure that the men look masculine. Judy is now going to create one costume so that we can see what they will look like. She would like to use
silk, but she will price it with both silk and the stretch fabric that she thinks would make
the best second choice. Money is the only difficult issue I see!

An additional colleague and friend of mine, Ingrid Zimmer, also came by the
studio to watch a run through of the dance. It was good to have the energy of people
watching for the first time.

**Following the 5th Week:**

We are one month away from the performance date. Last week, Jeff brought the
music he had been working on into the studio. Some of it I loved and some was too
much. I think that he is excited about composing and did a lot. I am now working to pull
him back a little. I feel that the dance needs some fairly minimalist transition pieces and
nothing that takes us to too many more places. I really like the composition he made for
the entrance. It works beautifully with the movement and really creates an environment.

We created a new section this week that has to do with dreams where the
individual is trying to run, scream, or reach someone or something and can not. The
section is the third and last part of “the nightmare sequence.” I have had the concept for
a while, but was waiting to have both male dancers in rehearsal. Being close to the
performance, I decided to begin mapping it out without one of the male dancers. The
process went very quickly and organically. I went into the studio knowing that the
section would include slow motion lifting and so forth. I began from where the dancers
ended the previous section. Upon studying where the dancers would be coming from, I
realized that three dancers (not in the nightmare sequence thus far) would need to get to
the floor area. It helped me to create some transitions prior to the nightmare sequence
and also allowed for them to add to the onlookers in the “scream” section. They follow
the soloist in the pathway as she tries to hide. Next, as the first swell of the music begins,
the soloist moves into another scream movement while three dancers lift her into the air,
turning her in a circle. Following this, slow motion falling, catching, reaching, and
crawling evolve in a three dimensional landscape. When they walk, they are to walk as
though moving through mud. Everything moves at the same speed. There is still 30
seconds of the section left to choreograph. I think it will evolve from being “pulled
down” into the idea of floating or flying. I will wait for the male dancers to return. This
leaves only one more section, the ending, to choreograph!

Out of the slow motion section, will be the sensual duet between a male and a
female dancer. This duet is very fluid and is danced to the lullaby from Japan that is sung
in a very soothing manner. These two dancers are dancing very nicely together. It is as
though she is enticing him to go with her and he does. He is seduced by her and vice
versa. It is a quieter dream and will begin to bring the dance to a resolve. At least that is
my hope.

Today, we had two observers: Karen Bernstein and Alvin Mayes. Both Karen
and Alvin are professional mentors of mine, whose opinions I respect greatly. I was a
little nervous to open the work to critique, but was also excited to get some feedback. I
was mostly nervous that they would find the dance to be too disconnected or have too
many ideas. The day went very well. Karen watched first. She really liked the
transitions, and that put my mind at ease. The transitions have been a concern of mine,
but I hadn’t spent a lot of time planning them. Throughout this process, it felt as though
they evolved and came to the choreography pretty naturally. The transitions are often fairly pedestrian. I have to admit that these so called “transitions” have actually been fun to explore. This may have to do with the choreographic intention of the work evolving. I believe it is in these metamorphic moments that I get to find out more about the work. These are the moments I love, when minds, bodies, and the environment begin to work simultaneously that feel bigger than life and bigger than one person or one idea.

Karen had a lot of notes for the dancers and she went through them in order. A lot of her discussion revolved around the dancer’s dynamics and the volume of the movement, and they were things I have tried to convey myself. I hope that it helped them to hear someone else’s version. Another great comment she had was for them each to be more individual and to take charge of their dancing throughout. That is something I will keep reiterating.

Alvin came to watch the second and final run of the day. The dancers began processing all of the notes they had been given and there was a big difference between the first and second runs. He also gave a lot of really wonderful feedback. His feedback was geared more towards the choreography and places that could be clarified within the movement. I was glad to have both of these approaches within the same day. He commented that he thought the piece was “beautiful!”

Alvin offered the suggestion of finding some places for asymmetry, particularly in sections like “the scream” where the various screams could be individual to each dancer. I liked that this comment came back to Karen’s observation about wanting the dancers to each take liberties and be individuals. I agree and will work on my direction with them to
give them the room to do so. Other comments dealt with texture and dynamics in a similar way to Karen’s comments. He liked the evolution (order) of the dance and felt like we were coming to a natural resolve. He discussed the idea of considering the use of counterpoint at some time during the dance in order to vary the timing. He suggested doing this during the trio. I told him that I actually had been thinking of just that for the duet that precedes the trio. I will be working on that for next week, as we complete the choreography with the final section of music.

**The Final Week of the Choreographic Process:**

This week I had two goals. The first was to incorporate some of Karen and Alvin’s notes while coaching the performance qualities of the dancers. The second was to choreograph the final section of the dance. I am very happy that we are this far along in the process.

As the week began, I noticed the dancers applying notes from the week before and continuing to explore their individual characters within the dance. I continued to coach the performance intention of each section. In addition, I began to speak more of the evolution from the beginning to the end of *Sleepwalking*. As I explained it, the dance begins at twilight and ends with the dawn. Franca has cleverly created this journey in his sound design and composition. The opening section begins softly and the voices are seemingly far away. The sounds of crickets are heard early within the score. Much later, as the dawn approaches, birds are heard chirping, as though outside the bedroom window. I ask the dancers to meditate on their own journey through this nighttime adventure. They are all individuals within this dreamscape.
The final section of choreography came together quickly. I had known that I wanted *Sleepwalking* to resolve as though the dancers were waking from this dream. In dreams themselves, I am fascinated as to how one dream transforms into another, without fully resolving. I am also interested in the process of waking from a dream, and similarly, how quickly the fade from a dream to reality occurs. I hoped to create this effect with the dance. Qualitatively, my instinct was to move from the heaviness in the depth of the dream states to the lightness of waking. I suspect that I intuitively made connections with the weight of movement to the level of consciousness. Therefore, to resolve *Sleepwalking*, I sought to lighten the energy of the movement and transition toward the dancers exiting the space.

The final piece of music is a bell study that sounds like church bells, and gives me the feeling of morning. The romantic duet that occurs just before the bells, transitions the dance from “the nightmare sequence” to the morning waking hour. Similar to the beginning when the dancers enter the space, moving into the dream, the dancers now spread out in space and move together once more. The material for this section resembles the beginning in feeling and pulls from material throughout the piece. There are waves of circular movement and the reconfiguration of the material is intended to create some resolve. Utilizing moments of the dancer’s improvisation of the material along with carefully timed unison and use of cannon, the short bell section was completed quickly. At the end, the dancers walk through the space and disappear to the back stage. It happens rapidly, and for me creates not a true resolve but an idea of continuation.
Conclusion of the Journal:

As I reflect upon the creative process of Sleepwalking and review my journal from the summer 2008, I believe that this project has had a vast impact on my creative growth as a choreographer, while greatly informing my development as a director. My artistic growth was significantly enhanced through the artistic collaborations that took place during this project. I gained the most new insight through the process of weaving together the various inspirations of this dance into a larger concept. Similarly, as a director, I learned to keep in mind the larger picture, while tending to the smaller details.

Future Implications:

In January, 2009, Sleepwalking was re-staged for Dance Place in Washington DC, by Karen Reedy Dance. The performance included the challenge of re-staging for a completely different theater space configuration and took into account critical observation from the performances in September. Following an in-depth reflection about the choreographic process and of the work itself, it was wonderful to revisit the work.

Dance Place is a black box theater. After much careful consideration about possible alternate staging ideas, I concluded that the rearranging of the performance space would not allow for enough room for the dancers to fully execute the choreography and create an environment for the dance that was similar to that of the Millennium Stage, in the space limitations. For the Dance Place production, I decided to work mostly within the rectangular shaped stage space. The audience seating is raked steeply, with the first row of seats at the stage level. Because I continued to be interested in the creation of a Sleepwalking environment inclusive of the audience, I developed other ways to penetrate
the theater’s fourth wall at Dance Place. For instance, I choreographed the dancers’ entrances and exits of *Sleepwalking* by moving them through the audience, much like at the Millennium Stage. Two dancers improvised down the steep stairway within the audience, while shimmying under and through the railing. A separate dancer entered from the stage level audience doors, while the remaining dancers moved onto the stage from the back and side wings of the theater. In the final moments of the performance, the dancers exited towards the areas from whence they came. Continuing with the objective to draw the audience deeply into the *Sleepwalking* atmosphere, I also altered some of the dance’s spatial configurations in hopes of creating a intimate connection with the audience.

Although I had a particular affinity to the site-specific staging of *Sleepwalking* at the Kennedy Center’s Millennium Stage, the challenges and opportunities of working with a new space were enjoyable. The performance at Dance Place presented opportunities to observe the dance from a new perspective as well as offered the ability for all audience members to avoid an obscured view of the dance. At the Millennium Stage, I became aware that some audience members felt frustrated when they had trouble viewing parts of the dance because of their seat location or because of their need to choose what part of the performing space to watch at various times in the dance. With the more traditional theater staging at Dance Place, those concerns were not an issue; however, the important site-specific component of the original production was not fully realized.
Conclusion:

I am a choreographer drawn to create a movement vocabulary for each new project. This language is based on the emotional content of the subject, combined with a movement aesthetic that has evolved from my personal dance history. Through analyzing the creative process of *Sleepwalking*, my artistic sensibilities have been identified and clarified, allowing the potential for greater communication with collaborators and audiences. Additionally, the site-specific design of *Sleepwalking* provided for the exploration of the relationship between spectator and performer. Following helpful discussion, observation, and feedback with audience members and artists about the role of the audience in this project, I have gained new insights and developed additional questions. I look forward to further experimentation with non-traditional theater structures in future choreographic projects.

The scope of the choreographic process, consisting of ideas developed over the course of many years and solidified in the summer 2008, combined with theoretical analysis of the work, led me to a deeper understanding of my own ideological viewpoints and sources of inspiration. Through this meaningful knowledge, I hope that my artistry will continue to advance, while leading to a better understanding of the greater context in which it is placed. As a director, I look forward to discovering more about effective leadership within the field of dance.
Appendix A

New Work Proposal: Millennium Stage Local Dance Commissioning Project

SLEEPWALKING

This new work addresses the life of sleep, sleeplessness, and the vast, unique, and beautiful world of dreams. Using research of the Jungian approach to dreams and the subconscious mind, this new work aims to explore the infinite possibilities of this magical world of sleep and dreams. Non-waking life is not linear, and in fact it is often quite surreal. Utilizing the concepts of falling asleep, insomnia, lullabies, sweet dreams, and nightmares, I wish to create an evening length experience that moves within these worlds, as these patterns move through our nights.

The music will be a diverse compilation of international lullabies, environmental sound, and percussion score. Currently, the list includes the music of Brian Eno, Evelyn Glennie, and the sound effect of a beating heart. I would like to include a live musical component of voice and percussion.

The movement material for this dance has begun with my experimentation on students of George Mason University Dance Company. I look forward to expanding the scope of the work with my own company, Karen Reedy Dance.

The dance begins with the sound of a beating heart, and the movement of a solo dancer. This “character” is sleepless. She is tossing and turning, unable to comfort. This section fades into a group section that I consider a lullaby. The group of dancers begin calmly walking forward and smoothly “stirring up” sleep. I see this section as the evolution of falling asleep and drifting into a dream state. As the dance continues, there are many vignettes of solos, duets, trios, and the like. These various sections flow from one to the other as though walking through one’s dreams.

As for the use of stage space, I would like to create an intimate feeling of relating with the audience. This would include utilizing not only the square footage of the actual stage, but also the sides just off stage and within the audience space as well. It is my wish that the audience feels as though they are a part of this dream. I envision this as a “runway” of space through the audience, not unlike in the Japanese form of Kabuki. As certain vignettes are being danced, the other dancers are present. They are still in the dream. The atmosphere is created through dance, music, and the crafting of space.

This project is appropriate for all age groups and audiences.
I have included 2 DVD’s for your viewing:

PATH OF ATTRACTION is a duet that exemplifies my current artistic vision as a choreographer. In the case that SLEEPWALKING is “realized” in a dance of 20-30 minutes as opposed to an evening-length work, PATH OF ATTRACTION is one of the dances that I would use to round out the program.

SLEEPWALKING is shown in raw form in the studio. The dancers are first year students from George Mason University. I have been experimenting movement ideas with them, and will transfer the dance to my professional group of dancers for further exploration. On this DVD, there are no transitions between sections. This will not be the case. Each section will flow into the next through transitions of movement that “travels” through the dream. Also, the second section that you will view, needs much more stage space than the Millennials Stage. This section would be reworked with fewer dancers and possibly utilizing the audience space as described in the proposal.
Appendix B
Appendix C

The Kennedy Center
THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
Press Release

FOR IMMEDIATE RELEASE:
June 20, 2008

The Kennedy Center presents the
8th Annual
Local Dance Commissioning Project
Featuring the Choreography of
Karen Reedy, Vincent E. Thomas, & Cassie Meador
September 4-5, 11-12, & 18-19, 2008
6 p.m. on the Millennium Stage
Part of Prelude 2008: Arts Across America

The John F. Kennedy Center for the Performing Arts announces the eighth annual Local Dance Commissioning Project as part of Prelude 2008: Arts Across America. The 2008 commissions, choreographed specifically for world premiere performances on the Millennium Stage, have been awarded to Karen Reedy, Vincent Thomas, and Cassie Meador. The commissioned pieces will be performed as part of the Center’s free, daily 6:00 p.m. performance series on the Millennium Stage in September of 2008.

The Local Dance Commissioning Project (LDCP) was created by the Kennedy Center to foster new dance works by local artists and present these artists to the widest possible audience via the Millennium Stage and the internet webcasts. Three Washington, D.C. metro area artists are chosen each year from a pool of more than 50 applicants. The project provides funds for each choreographer to create a new piece, a venue to premiere the work, as well as rehearsal space and technical assistance. The Kennedy Center began a partnership in 2002 with Dance Place to co-produce a second showing of each artist’s commissioned work. Past LDCP recipients have included Nejla Yatkin and NY2 Dance, Jason Hartley, Ed Tyler, Boris Willis, Meisha Bosma, Ludovic Jolivet, Helanius J. Wilkins and EDGEWORKS, Ayshea Upchurch, and Gesel Mason.

September 4-5, 2008: Karen Reedy, recently returning to the area from New York and Artistic Director of Karen Reedy Dance, based in Arlington, Virginia, presents Sleepwalking, incorporating the audience into her dreamscape that addresses and utilizes the notions of falling asleep, insomnia, lullabies, “sweet dreams,” and nightmares. Additional programming will include Reedy’s Path of Attraction, which The Richmond Times-Dispatch called “a riveting duet that explores the evolution of attraction by means of opposing elements—black and white, darkness and light, male and female.”

---more---
September 11-12, 2008: Originally from South Carolina and based in Baltimore, Vincent E. Thomas, Artistic Director of VT Dance, contemplates acts of humanity in a multi-layered work, Witness. Witness studies the ideals we seek and the philosophers and humanitarians we attempt to follow. Pledge/Politics/Prose springs from the Pledge of Allegiance. Render and Proceed investigates the convolution of media and its effect on the human condition and society. Wish... is a dance of humanitarian hope.

September 18-19, 2008: What script do we leave for the future? Cassie Meador, a new choreographer from Liz Lerman Dance Exchange in Takoma Park, Maryland, poses this question in her new work, Drift. Investigating all kinds of change—change in time, change in place, and change in tradition—“Drift” is influenced and inspired by Meador’s Georgia roots, where she witnessed a plot of land in her Augusta hometown change from a farm to a strip mall, from a strip mall to a Piggly Wiggly super market, and from a Piggly Wiggly to a place of worship. Unraveling in a mix of dance, video, and shifting installations, “Drift” is created in collaboration with partners from fields as diverse as art, geology, ecology, and history.

Arts Across America is made possible through the generosity of the Charles E. Smith Family Foundation.

The Kennedy Center’s Performing Arts for Everyone (PAFE) initiative is designed to make the performing arts accessible, affordable, and available to everyone. PAFE presents the annual Kennedy Center Prelude, Open House Arts Festival, the Millennium Stage, The Conservatory Project, and the Holiday Celebration.

Millennium Stage

Millennium Stage Endowment Fund:
James A. Johnson and Maxine Isacks, Fannie Mae Foundation, James V. Kimsey, Gilbert and Jaylee Mead, Mortgage Bankers Association of America, and Anonymous and other gifts to secure the future of the Millennium Stage.

Performing Arts for Everyone
The Center’s Performing Arts for Everyone (PAFE) program is designed to make the performing arts accessible, affordable, and available to everyone. The Millennium Stage is a vital part of PAFE. Not only does it host a performance every single day, it is a showcase of diversity, is broadcast daily over the Internet, and every performance is free to the public. No tickets required.

Transportation
The Show Shuttle, Kennedy Center’s link to Metrorail’s Foggy Bottom/GWU Metro station and the Columbia Plaza parking garage, provides free daily transportation every 15 minutes to and from the Center. The Show Shuttle operates this service from the Metro from 9:45 a.m. to 11:45 p.m. Monday through Saturday and from 11 a.m. until 11:45 p.m. on Sundays. On federal holidays the hours are 4 p.m. until 9 p.m. The Shuttle’s Columbia Plaza hours are 6 p.m. to 11:45 p.m. weekdays and weekends from 11 a.m. until 11:45 p.m. There is no Columbia Plaza service on federal holidays or on Open House day.

Internet Broadcasts
Internet broadcasts of Millennium Stage events allow anyone with Internet access to view both live performances, and past performances in the archives of the Web site, by visiting http://www.kennedy-center.org

Performance Schedules
Millennium Stage schedules are available throughout the Kennedy Center, and on the Internet at kennedy-center.org.

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<th>PRESS CONTACT:</th>
<th>PUBLIC INFORMATION:</th>
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<tr>
<td>Erin Dowley, Kennedy Center Press Office (202) 416-8453 <a href="mailto:edowley@kennedy-center.org">edowley@kennedy-center.org</a></td>
<td>(202) 467-4600; (800) 444-1324 TTY: (202) 416-8524 Web Site: <a href="http://www.kennedy-center.org">http://www.kennedy-center.org</a></td>
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Please do not publish press contact information
Appendix D

Karen Reedy Dance Audition

Date: Saturday, May 17, 2008

Time: 3 PM (sign in begins @ 2:30)

Location: The John F. Kennedy Center for the Performing Arts, Rehearsal Room 7

Arlington based Karen Reedy Dance is seeking dancers for upcoming projects, including performances at the Kennedy Center’s Millennium Stage and Dance Place. Professional dancers should be proficient in modern and ballet techniques. Rehearsals will take place in Washington D.C. and Northern Virginia beginning in late May and pay is based on an hourly rate. In order to reserve a place in the audition or for more information, please email info@reedydance.com or call (571) 312-5932.
The 2008 Local Dance Commissioning Project

Karen Reddy — September 4 & 5, 2008, 6pm
Vincent Thomas — September 11 & 12, 2008, 6pm
Cassie Meador — September 18 & 19, 2008, 6pm

The Local Dance Commissioning Project was created by the Kennedy Center in 2001 to foster new works by local dance artists. The project provides funds for each choreographer to create a new piece, a venue to show the work, as well as rehearsal space and technical assistance. The Project nurtures the creation of new work in dance and presents these artists to the widest possible audience via the Millennium Stage.

The Kennedy Center has presented Commission Awards to:
- Deborah Riley, Ed Tyler, Nilinama Devi (2001)
- Tiempo de Tango, Helanius J. Wilkins, Nejla Yatkin (2002)
- Naoeko Maeshiba, Vladimir Angelov, Sharon Mansur (2004)
- Meisha Bosma, Daniel Burkeholder, Ludovic Jolivet (2005)
- Francesca Jandasek, Helanius J. Wilkins, Asha Vattikuti (2006)
- Gesel Mason, Princess Mboon Cooper, Aysha Upchurch (2007)

The Local Dance Commissioning Project would like to acknowledge and thank their partner, Dance Place, for ensuring a life for the work beyond its premiere on the Millennium Stage.

The Local Dance Commissioning Project and the Kennedy Center’s Dance Programming Office would also like to thank Krista Sichanes, Andre Barreto, the Performing Arts for Everyone Team, and, of course, the talented artists for their hard work and dedication to this Project.

For more information, please visit www.kennedy-center.org.

Submissions for the 2009 Local Dance Commissioning Project will be due in early December 2008.

Also at the Kennedy Center this Fall:


Please see the box office in the Hall of States or visit www.suzannefarrellballet.org for more information.

SLEEPWALKING (Premiere)
Local Dance Commissioning Project World Premiere
Choreography by Karen Reddy
Costume Design by Judy Hansen
Original compositions by Brian Eno, Evelyne Clemente, and Jeff Franca
with traditional lullabies
Sound Engineering by Jeff Franca
Lighting Design by Catherine Elliot
Performed by Crisell S. Alegra, Karen R. Dunn (understudy), Adleigh Gurtler, Beth Loosmore, Delphina Parenti, Kathryn Pilkington, Florian Rouiller, and Prentice Whittow

“All men whilst they are awake are in one common world: but each of them, when he is asleep, is in a world of his own.” —Plutarch

Sleepwalking incorporates the audience into a dreamscape that addresses and utilizes the notions of falling asleep, insomnia, lullabies, “sweet dreams,” and nightmares. With unconventional staging, the audience becomes part of the theatrical environment, moving through various modes of consciousness and dreams.

Sleepwalking was commissioned by the John F. Kennedy Center for the Performing Arts as part of Performing Arts for Everyone and the Millennium Stage.
From Reedy Dance:

Many thanks to: Karen R. Dunn, Karen Bernstein, Nora Trochim, Mary Wilson, Paul Gordon Emerson and City Dance Ensemble, Alvin Mayes, Buffy Price, Marjorie Summertall, Dan Joyce, GMU sleepwalkers, Julia Smith, Sam Vorce, the Kennedy Center Staff, Jane Reedy, Annie Lou Doster, Edward Reedy, and all the countless others without whom this evening would not be possible! Thanks to all!

Karen Reedy Dance Board of Directors
Karen Bernstein, Chair
Nora Trochim, Treasurer
Karen Reedy, Secretary

The mission of Karen Reedy Dance is to enrich the community’s culture through live modern dance performance and education. Performing the works of Karen Reedy, as well as a diverse range of repertory, this company aims to create an environment to celebrate, nurture, and promote the artistic field of dance, by providing high quality dance productions, education, and accessibility. KRD is organized not-for-profit and is looking forward to receiving 501©(3) status within the next few months.

If you would like more information as to how you may contribute to Karen Reedy Dance, please visit www.reedydance.com or call (571) 312-5932.

Meet the Artists:

Karen Reedy (Artistic Director) grew up in the Washington D.C. area and received her Bachelor of Fine Arts in dance from George Mason University at the age of nineteen. In Washington D.C., Ms. Reedy danced with Eric Hampton Dance and D.C. Dance Theater among others. She began her choreographic exploration in the D.C. dance community and presented her first Fall evening of dance in October 1997. In New York, she danced with Robert Battle, Sue Bernhard, Louis Johnson, and Patricia Kenny, and performed frequently with the Mark Morris Dance Group. Ms. Reedy has assisted such notable choreographers as Jiri Kylian, Hans van Manen, Eric Hampton, Robert Battle, and Nacho Duato, while working as a rehearsal director at the Juilliard School. All of these experiences have had profound influence on Ms. Reedy’s own work and her dedication to explore the range of possibilities in dance and performance.

Ms. Reedy’s choreography has been enthusiastically received throughout the country, in venues including the John F. Kennedy Center for the Performing Arts, Dance Place, and Joyce SoHo. Her work has been performed by George Mason University, City Dance Ensemble, Bowen McCaulley Dance, Northern Illinois University, Cross Currents Dance Company, and the Georgetown University Dance Company. Ms. Reedy has been presented by Yes, Virginia Dance, The Dance Sampler, The Uptown Performance Series, DanceNow NYC, HATCH, Dance Space, the d.u.m.b.o. Dance Festival, and the Cosmopolitan Club. Ms. Reedy recently returned to the Washington DC area with her company, Karen Reedy Dance, and is a member of the dance faculty at George Mason University. She is thrilled to be home!

Grissel Alegria (Dancer) graduated from George Mason University with a Bachelor of Fine Arts in Dance. She has performed with DanceSmith for five seasons, and has also danced with Bowen McCaulley Dance, Deborah Riley, and Boris Willis. She is thrilled to be working with Karen Reedy Dance. She teaches Pilates at Studio Body Logic in Arlington, VA. She recently got married in Antigua, Guatemala.

Karen R. Dunn (Understudy) received her Bachelor of Fine Arts Degree in dance from George Mason University in the Summer of 2007. During her four years as part of the George Mason University Dance Company she performed in a variety of choreographic works by such choreographers as Lar Lubovitch, Doug Varone, Susan Marshall, Kevin Campbell, and Danny Ezrailov, as well as pieces by various GMU dance faculty including Susan Shields, Jim Lepore, and Buffy Price. Karen also choreographed several works which were shown in GMU performances and was invited to present her choreography in George Mason’s 2005 College of Visual and Performing Arts graduation convocation. Ms. Dunn’s pre-professional career includes working with Joffrey Midwest, Burklyn Ballet Theater, Missoula Children’s Theater, and the Potomac Classical Youth Ballet Company.
Catherine Elliot (Lighting Designer) began designing lights for dance concerts in 1988 at Connecticut College. She is a Certified Movement Analyst and teaches movement for actors at Studio Theatre. She is delighted to be part of this project.

**Jeff Franca** (Sound Engineer, Composer) is a 2007 graduate of the Indiana University Jacobs’ School of Music. He now resides and works professionally in Washington D.C. In the past he has been recognized for his diversity and expertise in percussion. This can be seen now in his current schedule, playing with many different bands ranging from traditional Reggae to modern Hip-Hop and Jazz. While in school Jeff received two degrees. His studies included a Bachelor of Music in Percussion Performance as well as a Bachelor of Music in Jazz Studies. He was recognized by the percussion and jazz faculties for his outstanding performance and composition. They granted him a performers certificate, the highest honor acknowledged by the Jacobs’ School. He has been living and working in the D.C. area for a little under a year and has already burst upon the scene as one of D.C.’s most in demand musicians. He has had the pleasure of performing with Bob Becker, Alex Acuna, Dave Liebman, Ray Barretto, and Doc Severinsen, to name a few. Jeff’s existence is musical and spiritual and he feels blessed to be able to play and compose for a living. To see his current schedule check him out at [www.myspace.com/jefffranca](http://www.myspace.com/jefffranca).


**Delphina Parenti** (Dancer) grew up in a dancing family, performing at various venues and festivals with her parents in their family shows, as well as dancing with Theater Upon a Star Dance Swan, a multi-media dance theater company in Oklahoma City. A few years later she began studying ballet and modern dance, eventually completing her last two years of high school at North Carolina School of the Arts. Delphina went on to receive her BFA in 2007 from the Juilliard School, performing works by renowned choreographers such as Ohad Naharin, William Forsythe, Trilby Tharp, Elliot Feld, Azuma Barton, and Susan Marshall. While at Juilliard, Delphina also participated with Public Dance Theater, a non-profit dance organization designed by her classmates to bring dance to everyone. Professionally she has worked with Pam Tamowitz Dance and Karen Reddy Dance on project basis and has participated twice in the Professional Project in Montreal. This is Delphina’s second season with City Dance and she feels very blessed to be doing what she loves.

**Florian Roulill** (Dancer) received his early training with Ecole de Danse Contemporaine, while growing up in Geneva, Switzerland. He later earned his diploma at the Stuttgart Ballet School in Germany. In New York, Mr. Roulill trained at the Joffrey Ballet School and with David Howard. He has performed with Merce Cunningham, Ballet Chicago, Milwaukee Ballet, Ohio Ballet, Joffrey Ballet of Chicago, and the Goteburg Opera in Sweden.

**Ashleigh Gurtler** (Dancer) is a native of Longwood, FL, and a recent graduate of George Mason University where she earned a BFA in Dance. While a member of the George Mason University Dance Company, she performed the works of Patrick Corbin, Paul Taylor, Larry Keigwin, Susan Marshall, and Laura Dean. She plans to move to New York City in the fall and pursue a performance career.

**Beth Loosmore** (Dancer), a native of Baltimore, MD, began her training at Towson University CDD with Patricia Enoch, and later graduated from the Baltimore School for the Arts. She continued her training at Nutmeg Conservatory and The Washington School of Ballet. She has performed diverse works including Balanchine’s Serenade, Divertimento No. 15, as well as Kate Skarpetowska’s Stand Back. She has worked with choreographers Septime Webre, Anton Wilson, Kate Skarpetowska, Stephanie Powell, Scott Thiyibo, Kenney Osherby, April Berry, and Miya Hisaka-Silva.

**Kathryn Pilkington** (Dancer) currently dances for City Dance Ensemble. She is originally from North Carolina and received her early training from her mentor Sandra Miller. She then went to The Juilliard School where she danced works by Anthony Tudor, Ohad Naharin, Martha Graham, Jiri Kylian, Robert Battle, Zvi Goetheiner, and Lara Lubovitch. Graduating with a BFA in 2004, she became a dancer and rehearsal assistant for Contemporary Dance Theater of NY, under the direction of Jennifer Kreis, and Sensedance, under the direction of Henning Rubsam. She was also an ensemble member of the Radio City Christmas Spectacular. She is a member of DC’s DanceSmith and has danced in projects in the area with Francesca Jandasek and Sharna Fabiano.

**Prentice Whitlow** (Dancer) is currently a candidate for a BFA in Dance at George Mason University. He has also studied with the Mark Morris Dance Group and the Richmond Ballet. Mr. Whitlow has performed with EDGEWORKS Dance Theater, The Slaughter Project, and has been featured in the works of Bill T. Jones, Mark Morris, Paul Taylor, George Balanchine, Patrick Corbin, Kate Skarpetowska, and Daniel Ezralow. Prentice is extremely pleased to be dancing for Karen Reddy Dance.
Appendix F

The DVD includes Karen Reedy Dance performing *Sleepwalking* on Thursday, September 4, 2008 and Friday, September 5, 2008 at the Kennedy Center’s Millennium Stage. The performances were broadcast live and may be found online in the Kennedy Center archives.


CURRICULUM VITAE

Karen Reedy grew up in the Washington, DC area and received a BFA in Dance from George Mason University at the age of 19. In Washington, DC, Ms. Reedy performed with Eric Hampton Dance and DC Dance Theater, among others, as well as performing and staging her own choreography. In New York, she danced with Robert Battle, Sue Bernhard, Patricia Kenny, and Louis Johnson, and frequently performed with the Mark Morris Dance Group. Ms. Reedy has staged the work of Eric Hampton and has assisted such choreographers as Jiří Kylián, Hans van Manen, Robert Battle, and Nacho Duato at the Juilliard School. Her choreography has been seen throughout the New York and Washington, DC areas, in venues such as the John F. Kennedy Center for the Performing Arts, Dance Place, and Joyce Soho. Ms. Reedy currently resides in Alexandria, Virginia where she is the Artistic Director of Karen Reedy Dance and is an Assistant Professor of Dance at George Mason University. Information about her work and company may be found at www.reedydance.com.