

Caitlin Osborne Dance Repertory

MODERN AND CONTEMPORARY

Sister Cycle (female duet, supporting female trio, large ensemble)

Our families set patterns that we never fully escape. As a younger sister, my older sister was my biggest role model, the yardstick that I measured myself against, and the influence that I found hard to shake off. Even as we have grown into best friends at middle age, I can see how I fall into the patterns of “kid sister” with not only her but other women as well. *Sister Cycle* is an ongoing project that tells that story.

Music: Béla Fleck, *First Light*, *System Seven*, *Circus of Regrets*, *The Landing*, *Three Bridges Home*
Run Time: 21:00 minutes (approx.)

The Center Holds (7 female)

Modern with a contemporary feel, this piece is a good ensemble number for intermediate to advanced dancers. It plays a soloist and duet against the larger group and incorporate some basic lift work. While it has no clear narrative line, the play of dancers suggests a coming of age ritual, repeated cyclically and somberly, as a new dancer enters the fold.

Music: Ludavico Einaudi, *In A Time Lapse*
Run time: 5:25 minutes

Pattern Piece #1 (11 female)

Though structured around formal concerns, this piece has a great upbeat feel. In it, dancers explore basic components of patterned choreography in time and space. Canon, call and response, geometry, and motif/repetition break apart in a final exit of freestyle dance up the aisles, through the audience and out the lobby doors.

Music: Klingande, *Jubel*
Run time: 5:00 minutes

Five By Five (10 to 15 mixed gender)

Five sections, five dancers, 5/4 time. The basic concept of the dance is simple. Learning to execute outside of the 8-count is a challenge. The sections of the dance are quite varied in style and tone, and each presents a unique challenge, as dancers have to find a new way of relating to music. This is a great learning experience in taking breath cues, counting through phrase instead of meter, and paying attention to the ensemble. Ideally, a full cast will contain 15 dancers, as the costumes shift in each section, and the final section uses 10 dancers.

Costumes are available for loan to groups mounting this piece.

Music: Akeboshi, *Wind (from Naruto)*, Dave Brubeck Quartet, *Take Five*, Eddie Jobson, *Disturbance in Vienna*, Bidaia, *Zortziko Ziburu*, Don Ellis Orchestra, *Indian Lady*
Run time: 28:00 minutes (approx.)

Grotesqueries (large group mixed gender)

Eerie and bizarre, this piece for massed dancers uses a series of masks to enhance its macabre tone. The concept arose from my introduction to Jacques Lecoq and the neutral mask. If, as Lecoq believed, the neutral mask enhances an awareness of physical mannerisms, how much more might we “read” the mask when it accompanies the stripped plastic of this dance? *Grotesqueries* has been performed both in a concert setting and as a series of interludes in Tempest Production’s *Poe: Deep Into That Darkness*. A mask-making

session with the choreographer will be provided for dancers needing custom masks, while neutral white and red masks may be provided by the choreographer at cost.

Music: Dead Can Dance, *Cantara*, *Spirit*, *Bird*, and Bedlam Bards, *Paquin Rendezvous*

Run time: 19:00 - 20:00 minutes, with transitions. May be excerpted for theatrical use.

Sketches in Space (15 to 20 mixed gender)

In all five sections of this piece, space and spacial patterns take center stage. From the opening solos in harsh down-spotted specials to the final mass celebration, dancers explore edges and overlaps. The music ranges from raucous to whimsical, moody to joyful. The final section, in the most recent version, included twenty dancers. This is a terrific piece for large ensemble, and may be excerpted when necessary.

Music: Punjabi MC, *Beware of the Boys (Mundian to Bach Ke)*; Maggie Sansone, *A Travelers Dream*; Penguin Cafe and Orchestra, *Prelude and Yodel*; Van Dyke Parks, *Keep Me in Your Heart*; As the Poets Affirm, *Erato*.

Run time: 21:00 minutes (approx.)

Third Wave (6-8 female)

This piece asks, what is the relationship between feminism and “girl power”? Is all female power feminist? Must women (especially young women) politicize their ideas about individual strength and agency to join the movement? Or is individualism all that is needed for liberation? On the other hand, how does the quest for personal freedom and self-development also lead to anxiety, isolation, or exclusivity? No answers provided! All this to the music of noted noise punk/experimental rock group Deerhoof.

Music: Deerhoof, *The Perfect Me*, *Breakup Songs*, *Super Duper Rescue Heads*

Run Time: 7:30 minutes

How to Stand Out from the Curious Crowd (8 to 12 mixed gender)

Known to several casts of Penn State Altoona dancers simply as “Monk,” this dance is full of bright colors, quirky movement, and strange characters. Victor Wooten’s marvelous lyrics set the tone, and your audience will have a hard time deciding whether to focus on the dance or to wonder at the monk who “uses chopsticks to eat ice cream.”

Music: Victor Wooten, *The Loneliest Monk*

Run Time: 4:36 minutes

BALLET

Surface of Water (8 dancers, female)

This piece was substantially reworked in 2016 to increase the number of dancers. Thus, it is suitable for modification for larger or smaller groups. It could also be performed en pointe by intermediate students. It is an abstract ballet, playing off of the concept of *Komorebi*.

The dance captures this concept of light, filtered through trees, and imagines a forest pool, dappled, changing and glistening.

Music: James Galway and Hiroyuki Iwaki, *Sunlight Shining Through the Trees*

Run time: 5:45 minutes.

Musings (ballet – solo, trio, septet)

Choreographed in 2013, this ballet is titled to evoke the inspirational goddesses of Greek mythology, with costuming as a nod to classical drapery. In three sections, the dance builds from a solo (*Music*), to a duet (*Words*), and ends with a septet (*Dance*).

Music: Guiseppe Perna, *Euterpe*, Elysium Calling, *Kalliope*, and Michael Dean, *Terpsichore*

Run time: 10:40 minutes

Baroque Variations (5 dancers, mixed gender)

Choreographed in 2018, this piece was performed with a cast of five. It has five sections: the first performed en pointe, the following four in flat slippers. It can be modified for a different number of dancers or to eliminate the pointe work. The dance does incorporate some baroque elements, particularly in the Gavotte section, while otherwise the movement remains in classical style.

Prelude - trio. this section limits pointe work to elements done from piqué (pas de bourrée, arabesque, bourrée) or jumped from two feet (sous-sus, échappé).

Gavotte - duet. this section used different dancers giving the original trio time to change into flat slippers.

Sarabande - quartet

Bourrée

Gigue - quintet

Music: Selections from *Visée: Suite in D minor*, performed by Julian Bream

Run time: 6:00 minutes

JAZZ AND MUSICAL THEATER

Billie Meets Bob (even number, mixed gender)

Originally performed to live choral music, this Fosse inspired jazz piece can be performed in a small space.

Music: Billie Holliday, They Can't Take That Away From Me

Run Time: 3:00 minutes

Pageant (1 male, 9 female)

This fun and stylish romp tells the story of a beauty pageant, complete with a conniving host who has eyes on the crown. Technically, it provides opportunities for a mixed level group, with flexibility to highlight dancers with individual skills. The first two sections are appropriate for beginning level dancers, the third section has five short solos, and the final section provides a chance for a trio of intermediate/advanced dancers to shine.

Section one: Introducing the contestants

Section two: Interview and Elimination

Section three: Talent Competition

Section four: Revenge of the Reining Queen

Music: Henry Mancini, *Le Jazz Hot*, *March of the Cue Balls*, *Baby Elephant Walk*, *Banzai Pipeline*

Run Time: 16:00 minutes (approx.)

It Takes All Kinds (large ensemble, mixed gender)

A comic vignette inspired by “Runyonland,” the prologue to *Guy and Dolls*, this piece may be reworked to accommodate various sizes groups. Each dancers plays a character: the businessman, the pickpocket, and the society girl (and many others) interact on the streets of New York. Duets, solos, and small groups each have a moment to shine, and the dance may include tap, latin, and break dance, in addition to traditional jazz.

Music: Dave Brubeck Quartet, *Blue Rondo a la Turk*

Run time: 7:25 minutes

No Tenth Act (solos, duets, and small groups for large mixed ensemble)

In 2010, I began investigating the history of vaudeville as part of my dance history class. I quickly became obsessed with this chapter in musical theatre history. As a response, I constructed a nine-act vaudeville-style dance piece. The missing “Tenth Act” is a reference to the practice of using a deliberately bad or annoying act to clear the house so that a the next audience could be seated. I’ve revisited the piece several times since then. It is a terrific piece for a large company, in that it provides solo and duet opportunities for many dancers, and it teaches the important skill of characterization as part of dance. Also, it features a dancing cow!

Music: Variety of ragtime classics including, *Kitten on the Keys*, *Raggy Foxtrot*, and *Johnson Rag*.

Run time: 25:00 minutes (approx.)

Instructions for Being a Girl (7 female)

Stylistically, this piece is pure jazz, but its storytelling and characterization definitely nod towards musical theatre. The narrative is humorous meditation on the elements of standardization and sexualization in competition style jazz. What happens to the dancer who doesn’t quite fit in? Well, if she can’t follow instructions, she will just have to go.

Music: Compass: Mexican Institute of Sound + Toy Selectah, *Vic Vaporub*

Run Time: 5:25 minutes