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DICKEY, WANDA LEE. Silver Apples of the Moon. A 16mm motion picture film of the dance is available for consultation at the Walter Clinton Jackson Library, The University of North Carolina at Greensboro. (1972)
Directed by: Virginia G. Moomaw.

The dance for six girls, "Silver Apples of the Moon" was a reflection of the choreographer's experiences and opinion of conflicts that appear in contemporary life. The music was "Silver Apples of the Moon" (1967) by Morton Subotnick, an electronic piece the composer was commissioned to do for a recording.

Dance is defined as not only meaning motion, the result of the process and way of moving, but also is the use of shape and timing. For this choreographer, shape was one of the most important considerations in choreographing "Silver Apples of the Moon". The ideas for the shapes were derived from sketches and through exploration of the shapes using the dancers. Timing was determined by the movement materials and exploration of its possibilities and did not depend on the metric units in the music. Structured improvisation was a method used in developing the first section of the dance. Each dancer was given a floor pattern and a pattern of movement. She was told to use this pattern of movement in any direction, with any timing and at any point upon her path. When not doing the movement, she could either stand or walk until she resumed the given pattern. After a period of time, the dancer began to establish fixed

patterns resulting from repetition during rehearsals. The choreographer hopes that the dance "Silver Apples of the Moon" was successful in that each person found something different in it, his own feelings and responses based on his own perception of the motion, time and spacial shapes of this dance.

SILVER APPLES OF THE MOON
"

by

Wanda Lee Dickey
"

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1972

Approved by

Virginia Mcmanus
Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

Thesis
Adviser

Virginia Mcnair

Oral Examination
Committee Members

Roumaney McGee

Luis E. Andreassen

Mar. 20, 1972
Date of Examination

"Silver Apples of the Moon"

by Morton Subotnick

Score: None Available

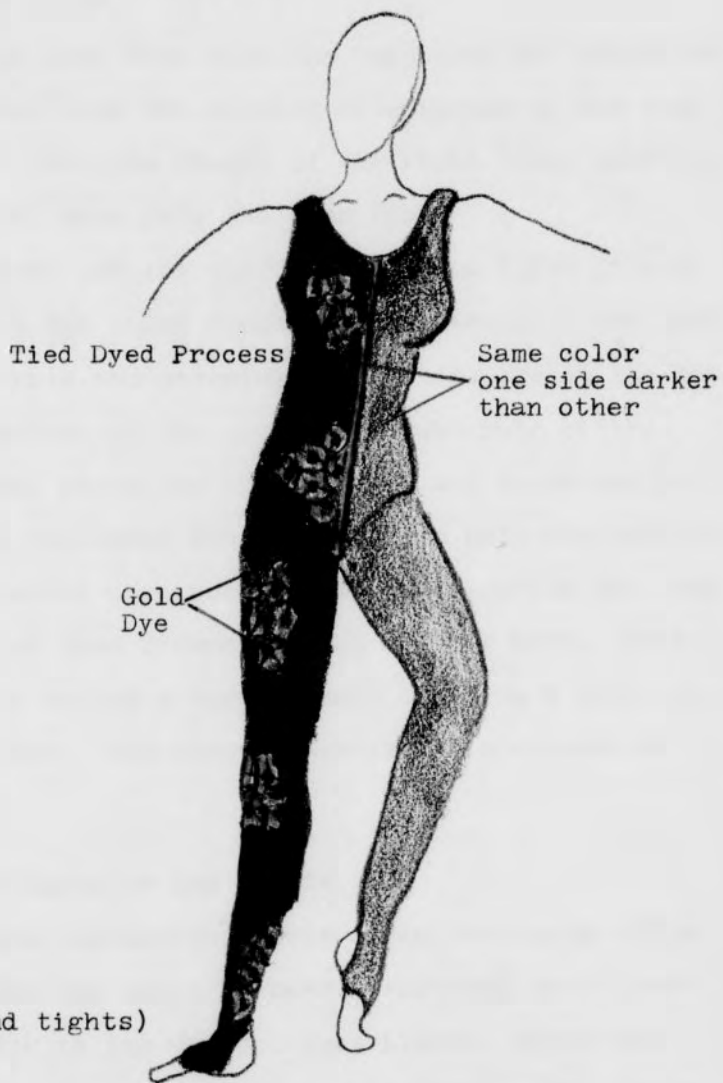
Recording: Nonesuch H-71174

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COSTUMES



COLORS USED
(in leotards and tights)

Red
Orange-red
Blue
Purple
Yellow
Turquoise

with gold used for
knots and tied part

TIED DYED PROCESS

I. How to tie knots.

- A. Form an open fist with the left hand and place the material over the rounded hole formed by the open fist. With the finger of the right hand, poke the material down into the open fist.
- B. Now, open out the third, fourth, and fifth fingers so that the index finger and the thumb of the left hand, hold the material at the top. Twist the bottom section of the material. Take hold of the material above the index finger and thumb and removing the index finger and thumb pull the untwisted material down over the twisted section and wrap a rubber band around the top of this form. This form is called a knot. There are 5 to 6 knots in a cluster. See costume design for placement of knots.

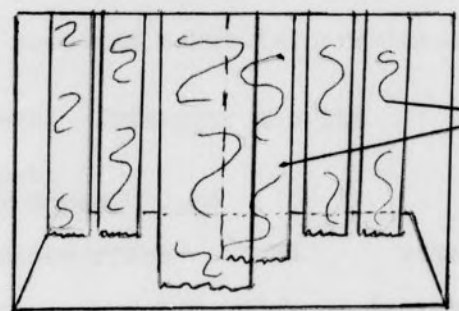
II. How to dye leotards and tights.

- A. Take the leotard and gather down the center (This included the whole leotard, front and back) from the neck to the crotch, very tightly tying this gathered area with a piece of string. The tights are gathered from the center of the waist to the crotch and also tightly tied with string.

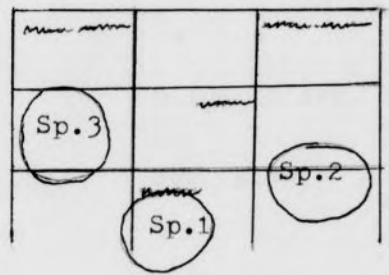
- B. Place the side that is not knoted in a plastic bag and tie securely with a string. The plastic bag should come to the center of the garment which has already been tied with string.
- C. Put garment in dye solution (use directions for dying from package) for about 20 to 30 minutes. Remove the plastic bag and place garment again in the dye for 15 to 20 minutes. Remove and rinse, one side should result in a darker shade than the other.
- D. Using household liquid bleach and pour directly on knots, being careful not to get the bleach on other areas of garment. Do all the knots together, then rinse immediately. Now, pour gold liquid dye from the bottle, not diluted, on knots. Let set for 5 minutes and rinse.
- E. Remove string and rubber bands, then hang leotard and tights to dry. The resulting effect should be the same as in the drawing on page 1.

TECHNICAL PRODUCTION

LIGHTING

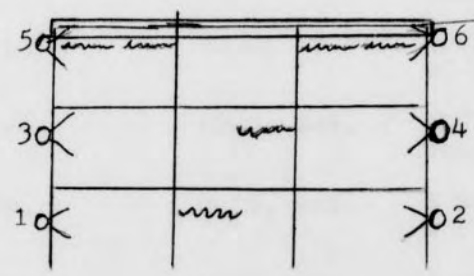


Plastic Curtains
 (3 ft. wide,
 weight 4 mil.)



Curtain - *lean*

Special Spots 1 - white
 " " 2 - "
 " " 3 - "



Last Border (up stage)
 in red, blue, and
 amber lights.

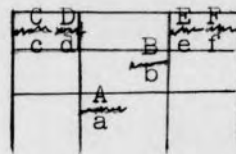
Side Lighting

Stage Left - cool
 (Steel Blue - R854)

Stage Right - warm
 (Pink - R825)

LIGHTING CUES

The small case letter represents the curtain, the capital letter represents the dancer. The path is designated by the numbered arrow in parenthesis.



LIGHTS INTENSITY & SPEED CUES

Preset
Back Border 0-10

(curtain rises med. with music & dance

1,2 0-7, slow Begins as F approaches a (1)

3,4 " " F continues (2)

5,6 " " " (3)

All 0-10, 16 sec. Begins when D pops out of d

Sp.1,2,3 out, slow Begins when E moves on (1)

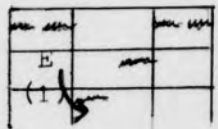
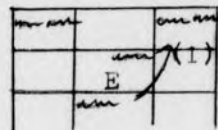
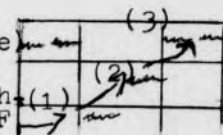
Sp. 3 0-10, med. ABCDEF approaches Sp. 3 area

Sp. 3 10-0, 16 sec. ABCDEF jump out of this area

1-6 10-0, med. ABCDF begin to exist face exists

Sp. 1 0-10, med. E moves toward a (1)

Sp. 10-7, med. E wraps in a



5,6 0-10, 16 sec. F&D enter (1)

3,4 " " B enters (2)

1,2 " " A&C enter (3)

Sp. 0-10, med. F&D come in line with B (1)

Sp. 2 10-0, E moves from floor to standing position in front of a

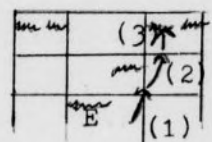
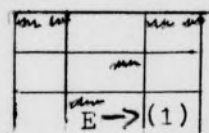
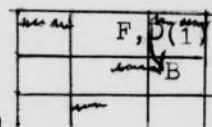
(Last part in silence, music cut off)

Sp. 1 10-0 E moves from a on (1)

1,2 10-0, 16 sec. E passes a (1)

3,4 " " E passes b (2)

5,6 " " E approaches e (3)



Black out (dim out after dancer ceases to move)

Curtain, moderate