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KRAMER, JULIE F. "Open Your Eyes." (1971) Directed by:  
Miss Virginia Moomaw. Pp. 11

The choreographer's intent in her creative process was to communicate a simple statement of people caring about each other and being willing to like one another. Two musical pieces were used: Gregorian Chants by a chorus from the Abbey of ENCALAT, and "Do What You Like" from the rock group, Blind Faith. The words of "Do What You Like" were the motivation for movement patterns which were designed to stress meaning with universal implications. The words of the Gregorian Chants were not interpreted but used for their quality of sound.

Three area levels were used throughout the work. These levels were Earth (floor contact), Mid-Point (stools) and Outer Limits (above the Mid-Point area). Each level had a significance of its own, representing levels within man's life. The intrusion of rock music upon the smoothness and regularity of the Gregorian Chant, stressed the rhythmic changes in the life of man. Just as the performers overlapped with each other in movement, experiencing physical contact, two very different musical pieces overlapped in sound.

In accordance with the idea of simplicity, costumes consisted of leotards and tights with a printed sash tied

at the waist and a band of ribbon secured at the neck as a choker. To record the dance, filming was used as an immediate visual record of performance and choreography.

The words of Black Elk (Sioux Holy Man) as translated by Niehardt, are very fitting to the subject matter of this dance. And so Black Elk Speaks:

Every little thing is sent for something, and in that thing there should be happiness and the power to make happy. Like the grasses showing tender faces to each other, thus we should do.<sup>1</sup>

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<sup>1</sup>John Niehardt, Black Elk Speaks (Lincoln, Nebraska: University of Nebraska Press, 1961), p. 197.

OPEN YOUR EYES  
''

by

Julie F. Kramer  
'''

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  
1971

Approved by

*Virginia Moonaw*  
Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following  
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Sincere thanks are extended to Miss Virginia Moomaw for her help and cooperation in her service as academic adviser. Grateful appreciation for an excellent film of this thesis dance is warmly expressed to Mr. James R. Thomas, to Mr. Richard Aldridge for his assistance in editing and splicing and to Mr. William Young of WUNC-TV for his generous gift of time in the making of the final musical tape. Also, the choreographer expresses thanks to Miss Sandy Pentecost for introducing her to the inspiring music and lyrics of the Rock Music group, Blind Faith. To the friends of the choreographer who believed in her work by lending constant encouragement, the choreographer extends heartfelt gratitude and remembrance.

DO WHAT YOU LIKE

Do right use your head  
Everybody must be fed  
Get together break your bread  
Yes together that's what I said  
Do what you like

Don't fight  
Don't fight

Don't fight use your head  
It's alright every night  
Do what you like  
That's what I said  
Everybody must be fed  
Do what you like

Open your eyes  
Realise you're not dead  
Take a look  
At an open book  
Do what you like  
That's what I said

Do right use your head  
Everybody must be fed  
Get together break your bread  
Yes together that's what I said  
Do what you like

396216

DO WHAT YOU LIKE

by  
Ginger Baker

and

GREGORIAN CHANTS

Composer Unknown

SECTION 1

"Alleluia."

SECTION 2

Five seconds of "Do What You Like" are superimposed on last five seconds of "Alleluia." "Do What You Like" then continues alone. Mid-point between sound, fifty seconds of "Exsurge" is superimposed on fifty seconds of "Do What You Like" and then fades off to leave "Do What You Like" to continue.

SECTION 3

Five seconds of "Do What You Like" are superimposed on the first five seconds of "Vox in Rama." "Vox in Rama" then continues alone for the rest of the piece which is fifty-five seconds in total.

SECTION 4

Five seconds of "Do What You Like" are superimposed on last five seconds of "Vox in Rama." "Do What You Like" then continues alone. Mid-point



between this sound, fifty seconds of "Exsurge" is superimposed on fifty seconds of "Do What You Like" and then fades off to leave "Do What You Like" to continue.

SECTION 5

Five seconds of "Do What You Like" are superimposed on first five seconds of "Videns Dominus." "Videns Dominus" then continues alone for the rest of the piece which is fifty seconds in total.

SECTION 6

Five seconds of "Do What You Like" are superimposed on the last five seconds of "Videns Dominus." "Do What You Like" then continues alone until end of piece.

Blind Faith album includes "Do What You Like" by Ginger Baker, as played by Eric Clapton, Steve Winwood, Ginger Baker, Rick Grech. Atco Records, New York, New York, 1969. 33-304B.

No Score.

Gregorian Chants album includes "Alleluia," "Vox in Rama," "Videns Dominus," "Exsurge," as sung by a Chorus of Monks from the Abbey of Encalat. Music Guild Records, A Division of Westminster Recording Company, Inc., New York, New York. MS-137.

Score: Traditional Music found in several sources.

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THE CHOREOGRAPHY OF  
"OPEN YOUR EYES"

The words of Black Elk (Sioux Holy Man) as translated by Niehardt, introduce the subject matter of this dance.

The Holy Man says:

Every little thing is sent for something, and in that thing there should be happiness and the power to make happy. Like the grasses showing tender faces to each other, thus we should do.<sup>1</sup>

Modern Society has inflicted on modern man trying situations with which to cope. He is constantly challenged to deal with complexities of many kinds and to reduce the complexity to simplicity. The complex idea of people getting along together and caring about each other seems simple on the surface. It is an idea that has been reduced from complexity and has been dealt with from the beginning of time, yet has tried men again and again.

The choreographer of "Open Your Eyes" aimed to express the feeling of people wanting to care and to like each other. This work was based on the writer's idea that if people cared and liked each other, unnecessary conflicts could be

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<sup>1</sup>John Niehardt, Black Elk Speaks (Lincoln, Nebraska: University of Nebraska Press, 1961), p. 197.

eliminated between man. The dancers' movements were designed to express this idea through body contact. Physical contact was an important characteristic of the movement and of the designs between dancer and dancer. This can be seen in hand clasping, arms intertwined, body on top of body and a body leaning against another body or group of bodies. Any of this type of physical closeness was designed to draw attention to the nearness of one person to another person as a simple statement of being important to each other. Movement which did not serve the purposes stated above was deleted immediately and the search for more expressive movement was continued. Always, the aim was to create simplicity in the movement and therefore, complex designs or locomotor patterns were not used. Much duplication of movement themes was used to stress the one point over and over--the idea of caring about one another. This idea was also emphasized in direct, clear movements which the choreographer assigned as characteristics of simplicity. Another assigned characteristic was that of lightness and gentility in execution of the movement. This was not constant throughout but was used for the purpose of relief from strong action.

The choreographer set up three specific areas for movement. These three levels of space were stressed at all times during the dance and each level had a particular

significance. The three levels are the following: First is the "Earth" or floor level with which the dancers had much physical contact. This was demonstrated mainly by rolling and slides of the total body against the floor. This was, to the choreographer, a dipping into the primitive aspects of man which are still a beautiful and vital part of his personality in contemporary living. The second level represented by the stools signifies a man-imposed level of mid-way between "low" and "high." It is this level which used three stools as functional props to establish a mid-point which the writer feels man has inflicted upon himself and which impedes the process of living. The third level might be called "Outer Limits." This level encompasses all that is beyond the mid-point (stools) and is reached in the dance by any elevation or rise of the body such as the half-toe, leaps, jumps or the head focusing upward. It is in three area levels that the writer feels people find themselves in life, and move in any sequence from one area level to another as it was demonstrated in the dance.

Music from different eras was used to stress a type of unification of two widely different musical styles. Just as there are contrasts among people in color, race and religion, so are there contrasts in shape and sound in this world. However, all can be unified. This was the idea of

the choreographer as she selected her musical scores. Overlapping of the musical styles occurred in the same manner as the dancers "overlapped" with one another. The rock music kept a steady heart-beat pulsation with some fluctuation in tempo, while the Gregorian Chant had an evenness of automatic pulsation without disturbance from physical sources.

Action followed quiet and quiet drifted into action and so man dealt with his conflicts and rested and began again. At the end of the dance there was a return to the Earth level as the dancers slid along the floor to make physical contact with the Earth level and once more with one another. Each dancer's head rested very slightly touching another head and so the dance ended--or did it really begin?



## FILMING TECHNIQUE

Before the date was set for the photographer to film "Open Your Eyes," the electrician at the University Physical Plant was consulted to establish the proper lighting required for the film. The report was that the dance studio had 3900 watts which would hold for the time necessary for the filming without blowing a fuse. From the ceiling were 150 watt reflector lights and behind the second and fourth legs on stage right were four PJ spots. The Art Department of this University allowed the use of 500 watt photography floods. These floods had an incandescent lamp with a molded Fresnel lens and were placed to give focus to a larger and more open beam spread. They stood behind the first and fourth legs on stage left and on stage right behind the third leg.

The camera chosen for the filming of this thesis dance was an electric Fairchild 900 which holds one-hundred foot rolls of film. Due to the service of the battery in this camera, the filming had only to be stopped once in the middle of the dance in order to rewind. The lens aperture was f 2.8 and black and white double mm film was used.

The idea of fading-in and fading-out in the film during the movement when the film had to be rewound, was used to make a neater splicing and an easier job for the splicer. This fading technique could be filmed by changing the camera diaphragm quickly from f 2.8 to f 16.0.

It was necessary to keep the entire stage in view at all times, so the camera was placed on a tripod at the far end of the studio in the center. Readings for proper lighting and focus were taken by the photographer from a dancer's face and then three feet away from the dancer.

The editor and splicer of this film was Richard Aldridge, student worker at WUNC-TV, and the photographer was James R. Thomas, a student in the Art Department of this University.



## COSTUME DESIGN

Three dancers (A1, B2, C) wore purple leotards and tights with sashes tied at the waistline and purple gros-grain ribbon at the neck, as a choker.

Two dancers (A2, B2) wore black leotards and tights with sashes tied at the waistline and black grosgrain ribbon at the neck, as a choker.

All dancers wore their hair in the same style--the top and sides pulled up and gathered in a barrette while the back hung long and flowing.

The sashes worn by all five dancers were the same in design. The three dancers in purple wore the purple printed side of the sash to the front and the black printed side hung in the back. The dancers in black wore the black printed side to the front while the purple printed side hung in the back.

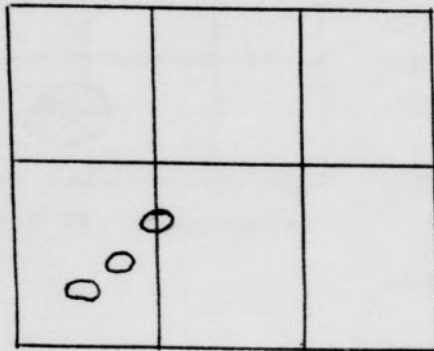
PICTURE OF THE FIVE DANCERS  
IN COSTUME



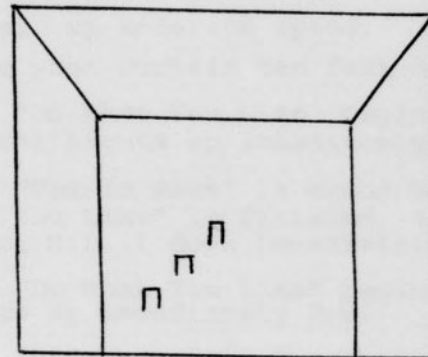
SET DESIGN

Three stools remained stationary throughout the dance,  
positioned at stage left.

TOP SIDE OF STOOLS



SIDE VIEW OF STOOLS



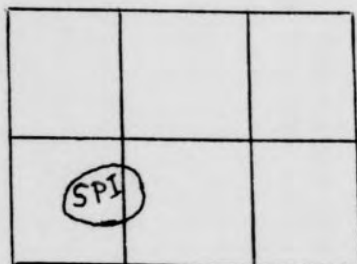
LIGHTING

General:

Left - Fresh Pink #2  
Right- Steel Blue #201

Special Spot:

Special Lavender #1



SP 9 ft. in Diameter

- CUE 1 Special 1 0-8.  
CUE 2 Curtain up moderate speed.  
CUE 3 Music when curtain ten feet high.  
CUE 4 When "Do What You Like" begins  
general lights up immediately 0-8.  
CUE 5 When "Vox in Rama" is alone and "Do  
What You Like" is finished, all lights  
except S.P. 1 down immediately 0-8.  
CUE 6 When "Do What You Like" begins, general  
lights up immediately 0-8.  
CUE 7 When "Videns Dominus" comes in alone  
and "Do What You Like" is finished,  
general lights down immediately 8-0.  
CUE 8 When "Do What You Like" begins, all  
lights up immediately 0-8.  
CUE 9 As dancers slide upstage, music fades and  
general lights and special fade out.  
CUE 10 Curtain closes slowly after lights have  
gone out completely.

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