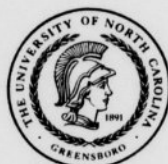


The University of North Carolina  
at Greensboro

JACKSON LIBRARY



CQ

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Gift of  
Sherry Kay Lyons  
COLLEGE COLLECTION

LYONS, SHERRY KAY. "Some Day--I'm Goin' Sing." A video tape of the dance is available for consultation at the Walter Clinton Jackson Library at The University of North Carolina at Greensboro. (1972) Directed by: Miss Virginia Moomaw. Pp. 17.

"Some Day--I'm Goin' Sing" is a dance concerning the struggle of the black people to gain their freedom and identity. The dance is based on the mood of hope. The choreographer wished to bring to the viewer a feeling of a transposed people, knowing bondage and servitude, who were also a people capable of having undying hope. It is really a mood dance in which hope is continued in a variety of conditions.

In the first section of the dance the motivation for movement came from the idea of struggling in hope that they may break free from bondage. Strong rotating and sustained movements are used in a compact group pattern.

Later in the dance a setting suggesting a church was constructed, using boxes and benches. The act of building is used as a sign of hope, and as an indication of an urge to seek a better life. Quiet sustained movements were used in the church as the congregation feels the ecstasy of faith and belief that a better life is coming. After the congregation leaves the church, the tempo increases suggesting the feeling of hope, of someday having complete freedom and rights.

The color purple, which is associated with church vestments was used for costumes to reinforce the idea of

hope which they gained mainly through their religious beliefs.

The musical accompaniment consists of four pieces from the album entitled I'm Goin' To Sing by Robert Shaw.

"SOME DAY--I'M GOIN' SING"

"

by

Sherry K. Lyons

'''

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 Moorman  
Thesis Adviser

APPROVAL SHEET

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 Moenau

Oral Examination  
Committee Members

Herman W. Williston

Laurine A. Geyffler

Maurice K. Holliden

July 3, 1972  
Date of Examination

I'M GOIN' TO SING

Arranged by

Robert Shaw and Alice Parker

Section I - Nobody Knows (Duh Trouble I See)

- Silence 15 seconds

Section II - I Got a Key (To thuh Kingdom)

Section III - That Lonesome Valley

Section IV - John Saw duh Numbuh

Published by: Score unavailable

Recorded by: RCA LSC 2580



#### ACKNOWLEDGMENTS

It is with sincere appreciation and gratitude that I would like to thank the following:

MISS VIRGINIA MOOMAW for her patient guidance and help in her service as academic adviser.

MR. R. D. CAMPER for his assistance in the excellent construction of the benches.

DANCERS: IRIS BERRY, KATHY CHANDLER, SUSAN FRENCH, SUSAN JOYCE, MAUREEN SKELLEY, CHRIS SLACK, and TERRI WEATHERLY for their hard work and time that made this thesis possible.

MRS. KATHYRN CAMPBELL for her generous gift of time in the beautiful construction of the costumes.

MR. and MRS. LEON LYONS for believing in the choreographer by lending help and constant encouragement.

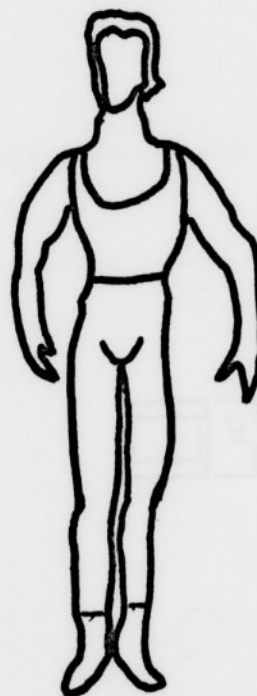
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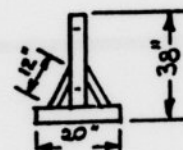
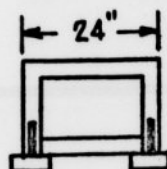
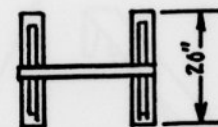
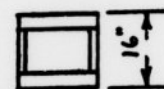
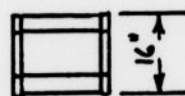
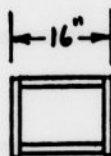
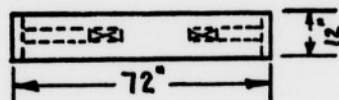
## COSTUMES

Six female dancers wear purple wrap around dresses of a jersey acetate. Male dancer is costumed in black leotards and tights.

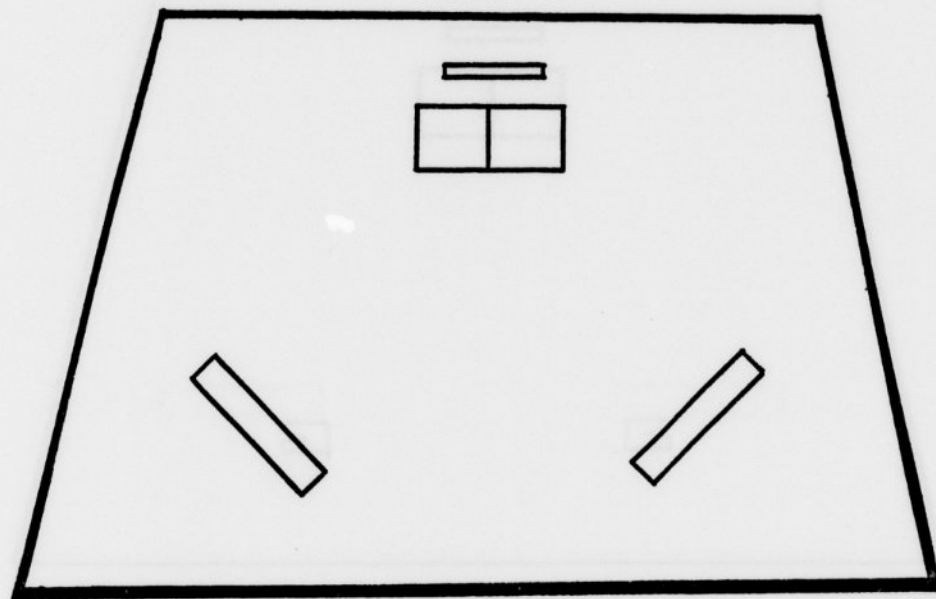


## SET DESIGN

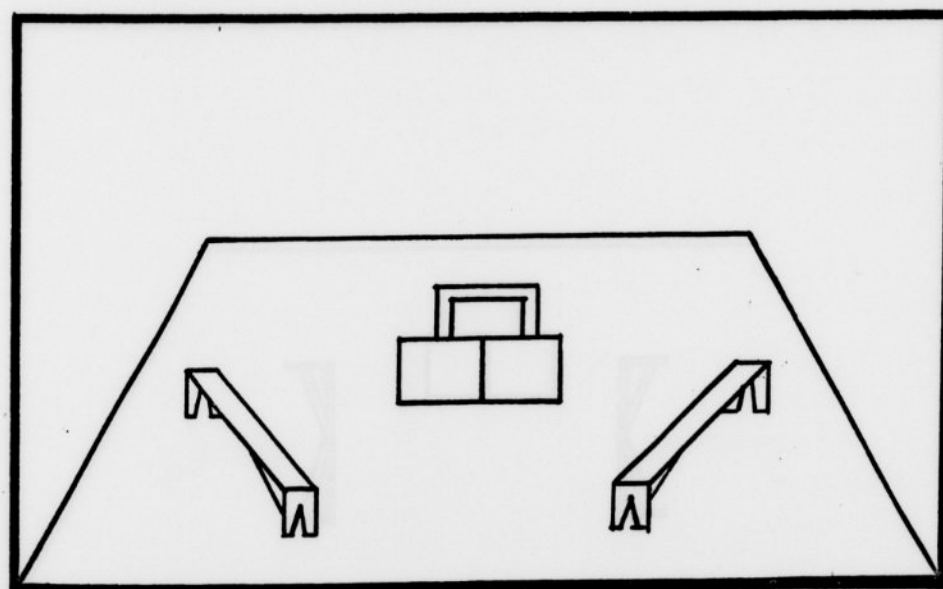
Props for "Some Day - I'm Goin' Sing" consisted of two benches, two boxes, and a rectangular structure.



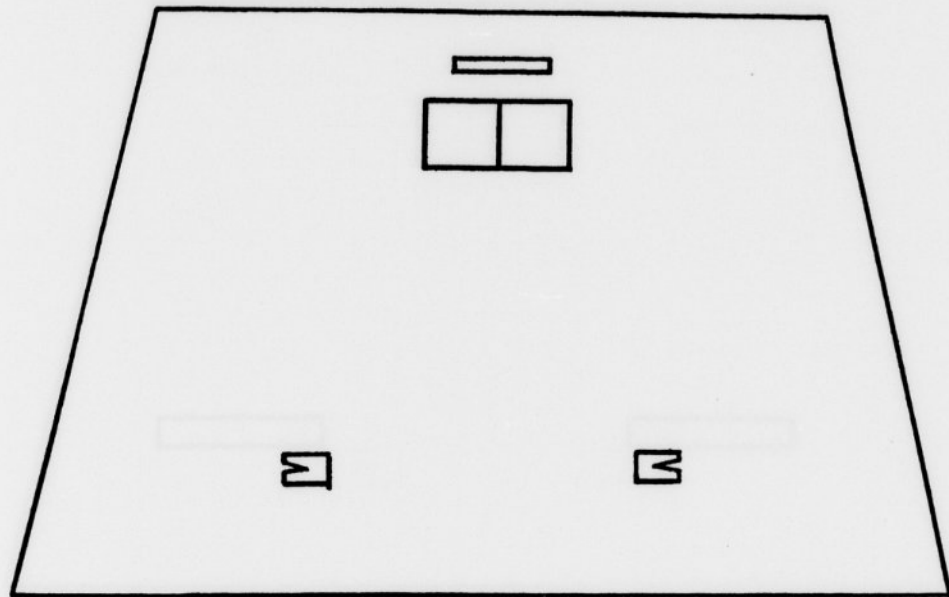
## STAGE PLANS



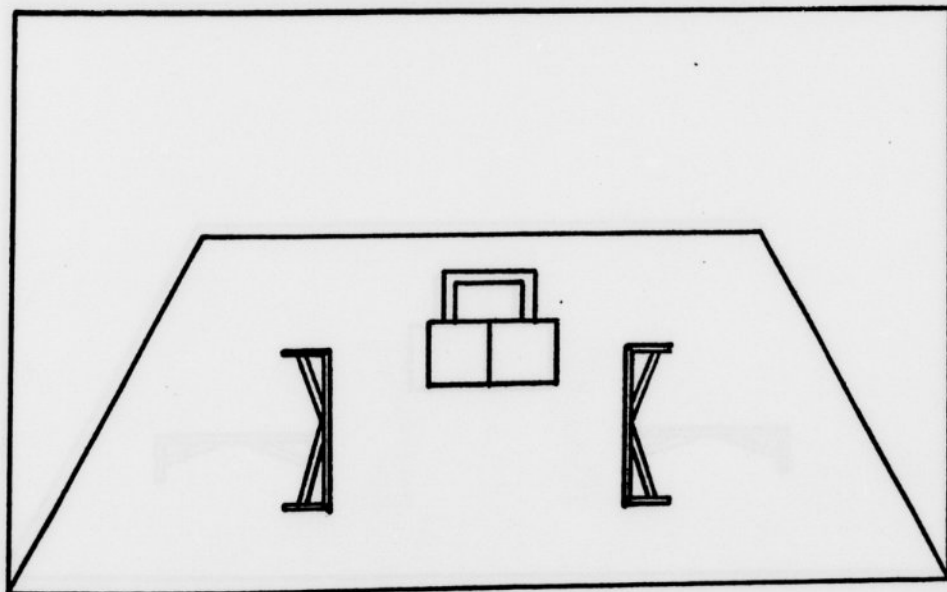
Top View



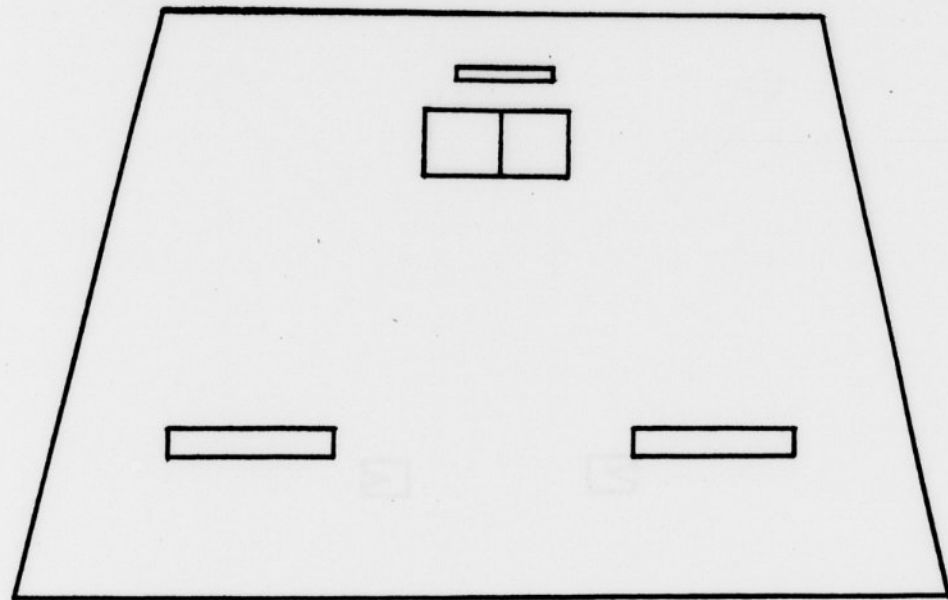
Front View



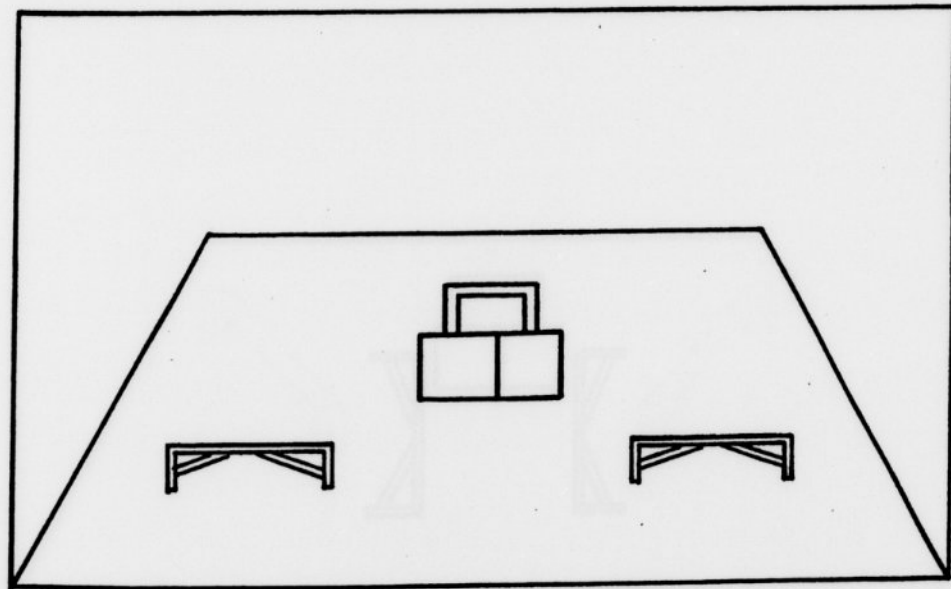
Top View



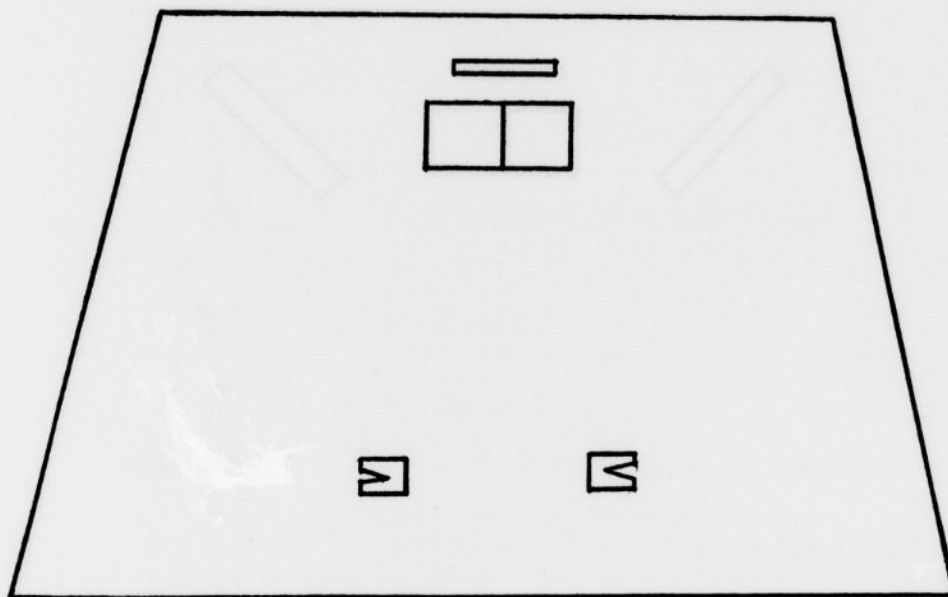
Front View



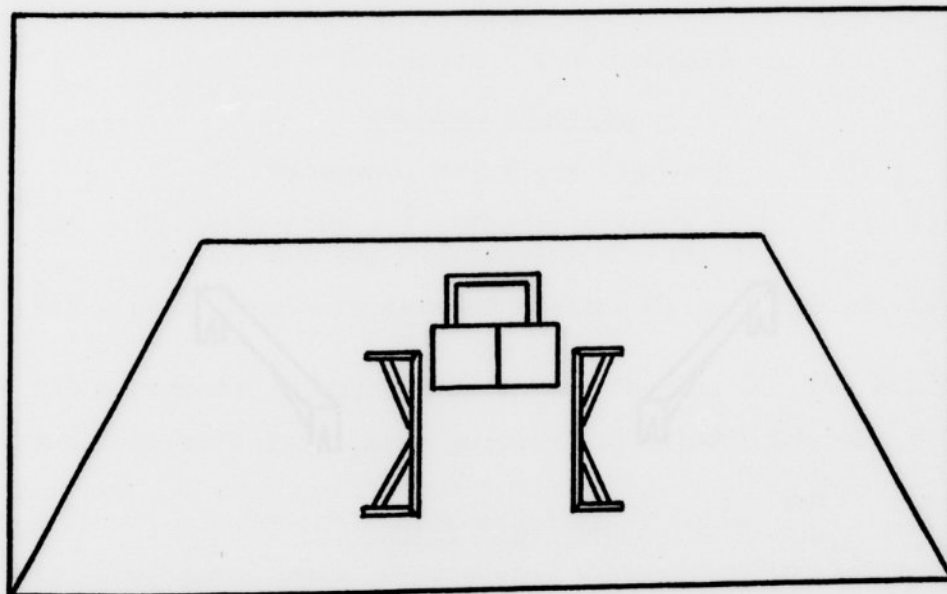
Top View



Front View

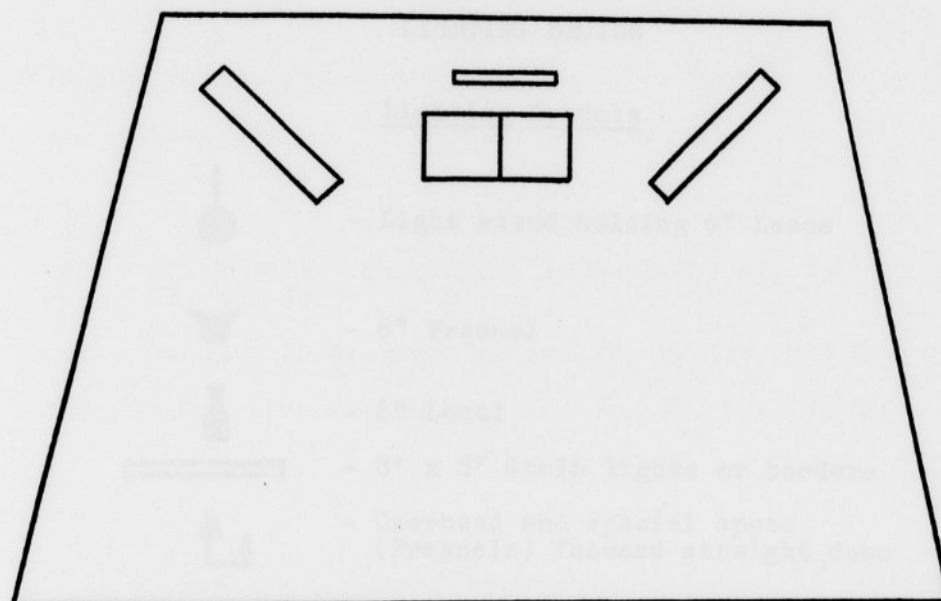


Top View

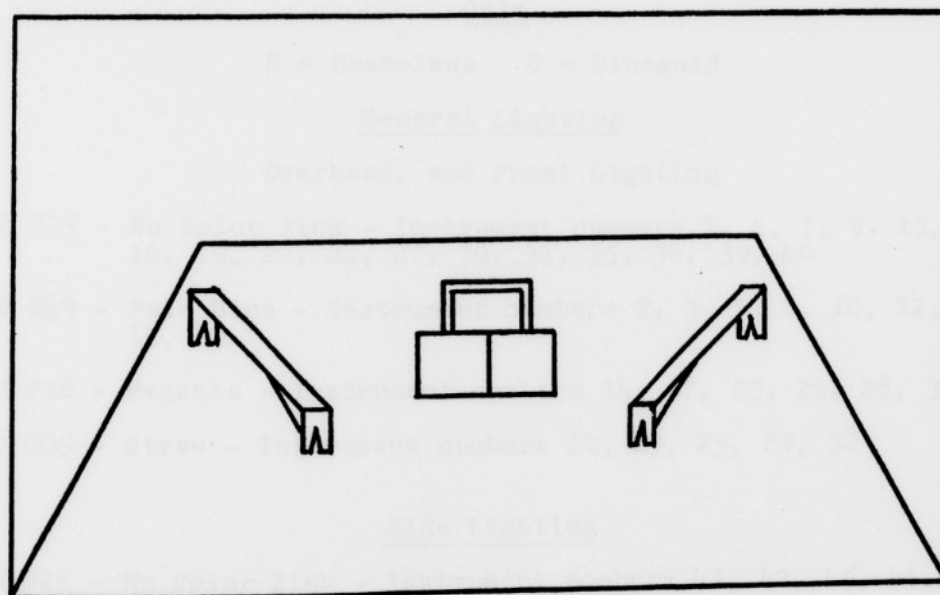


Front View








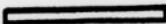


Top View



Front View

## LIGHTING DESIGN

Lighting Symbols

-  - Light stand holding 6" Lecos
-  - 6" Fresnel
-  - 6" Lecol
-  - 8' x 8" Strip lights or borders
-  - Overhead and special spots  
(Fresnels) focused straight down
-  - Special areas

Gels

R = Roscelene    C = Cinemoid

General Lighting

## Overhead, and Front Lighting

- R 825 - No Color Pink - Instrument numbers 1, 4, 7, 9, 13, 16, 19, 22, 24, 27, 30, 34, 35, 36, 39, 40
- R 849 - Pale Blue - Instrument numbers 2, 3, 5, 8, 10, 12, 15, 20
- R 236 - Magenta - Instrument numbers 14, 17, 23, 26, 28, 31
- C 805 - Straw - Instrument numbers 21, 23, 25, 29, 32

Side Lighting

- R 825 - No Color Pink - Instrument numbers 41, 42, 45, 46, 50, 51, 54, 55, 58, 59, 62, 63
- R 849 - Pale Blue - 43, 44, 48, 49, 52, 53, 56, 57, 60, 61, 64, 65

Specials

R Magenta - Instrument numbers 37

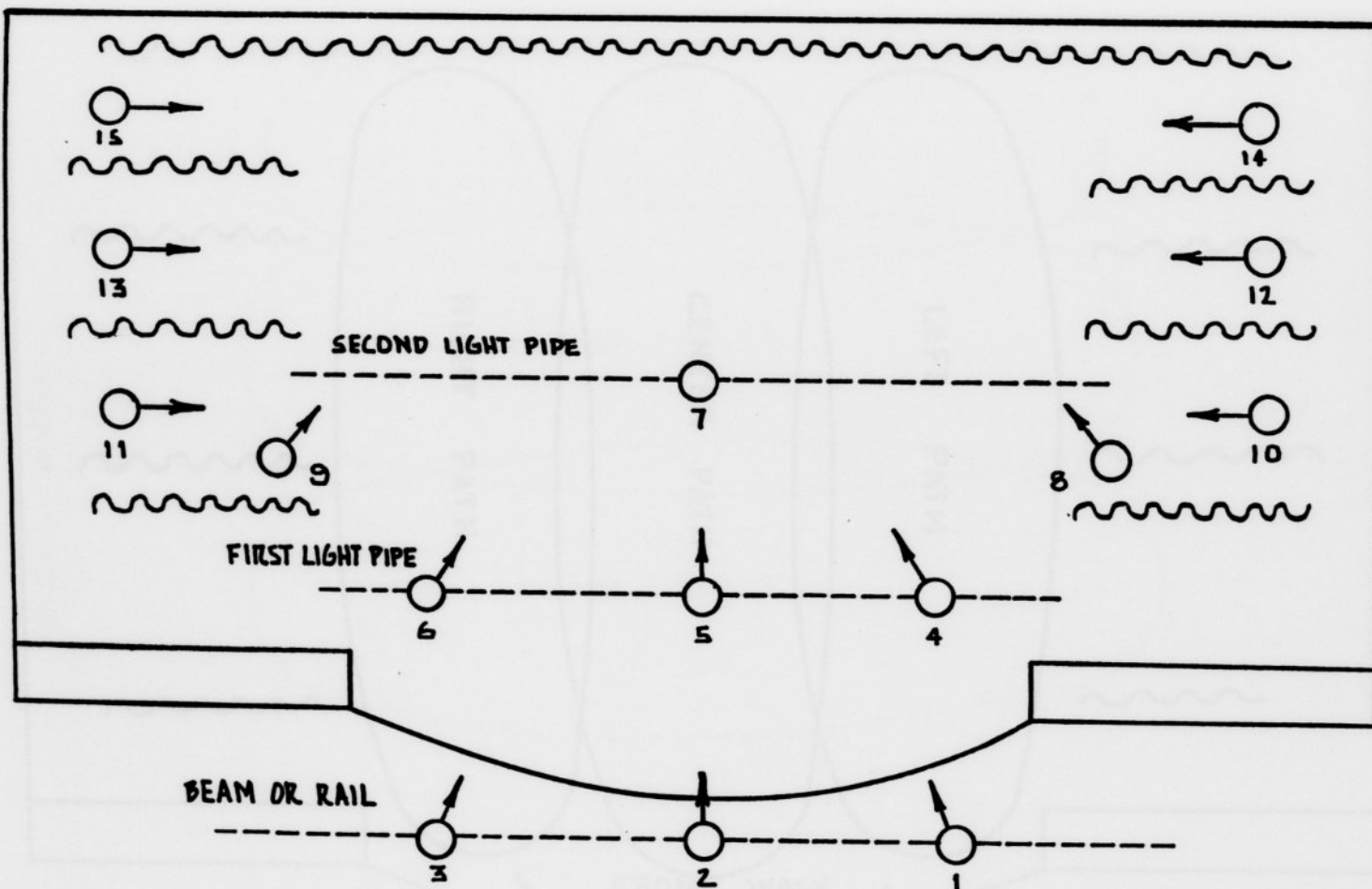
R 854 - Steel Blue - Instrument numbers 38

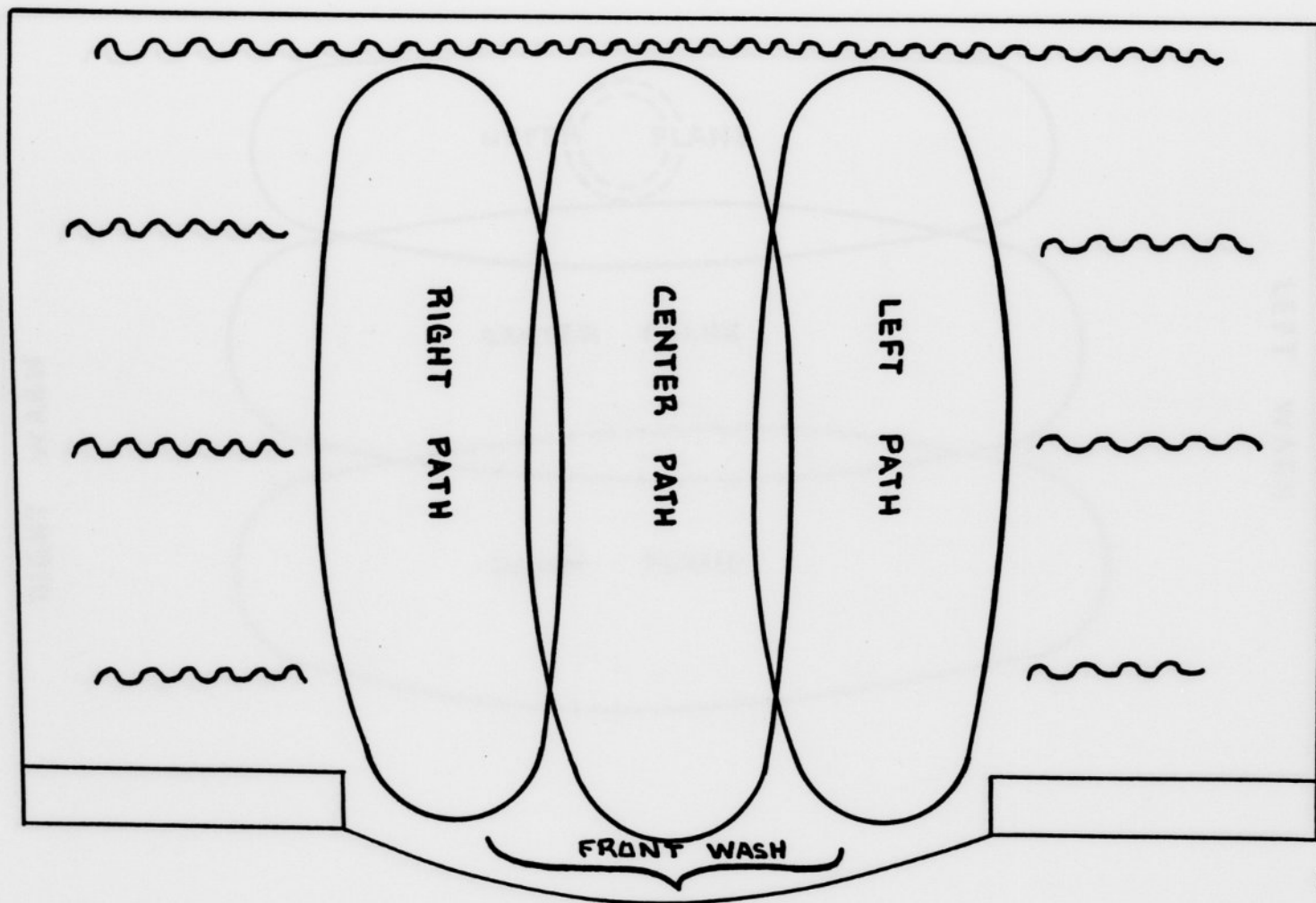
Cyc Lighting

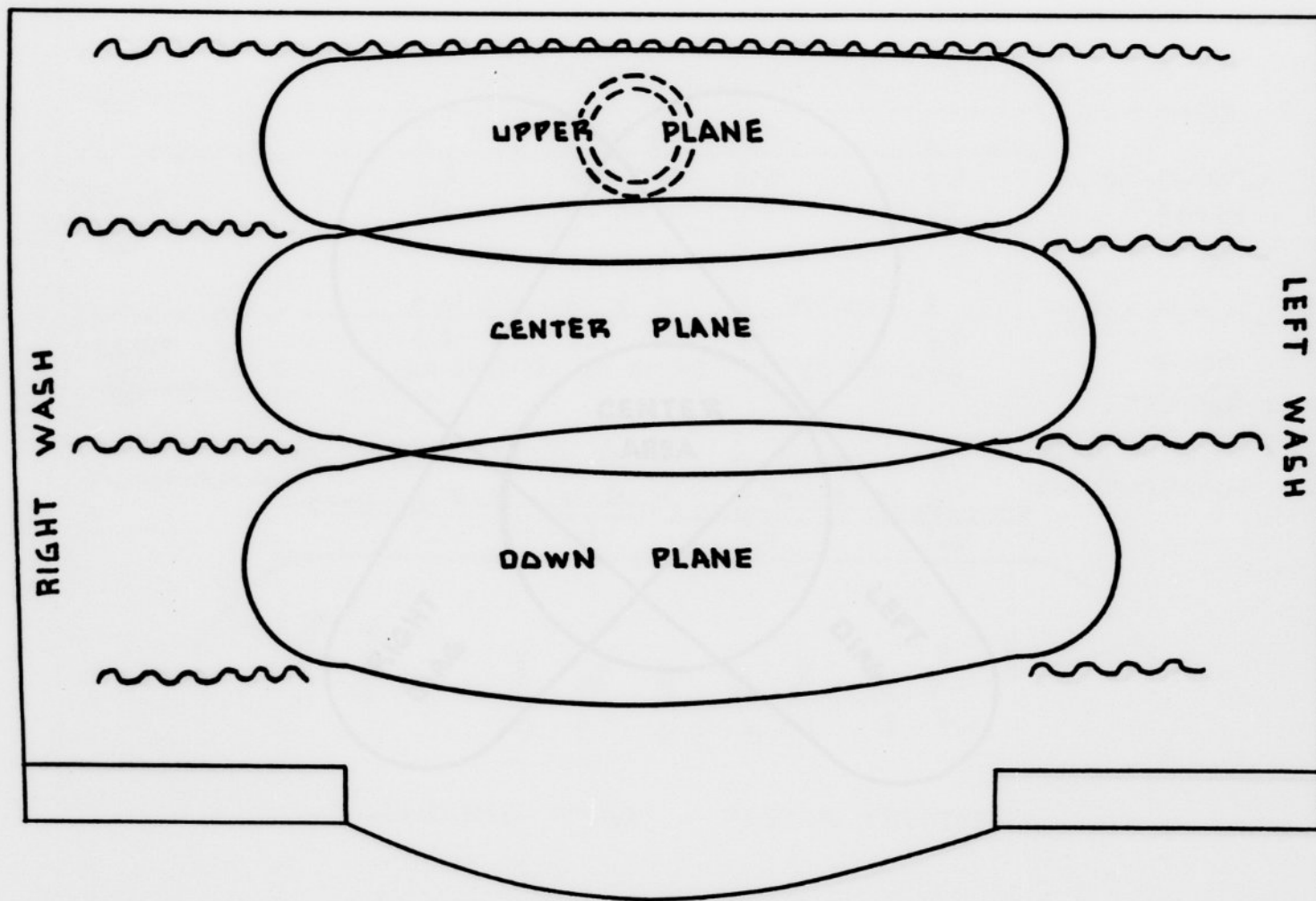
R 854 - Steel Blue - Instrument numbers 66, 68, 70, 71, 76,  
81, 83, 85

C 805 - Straw - Instrument numbers 65, 74, 77, 78, 82

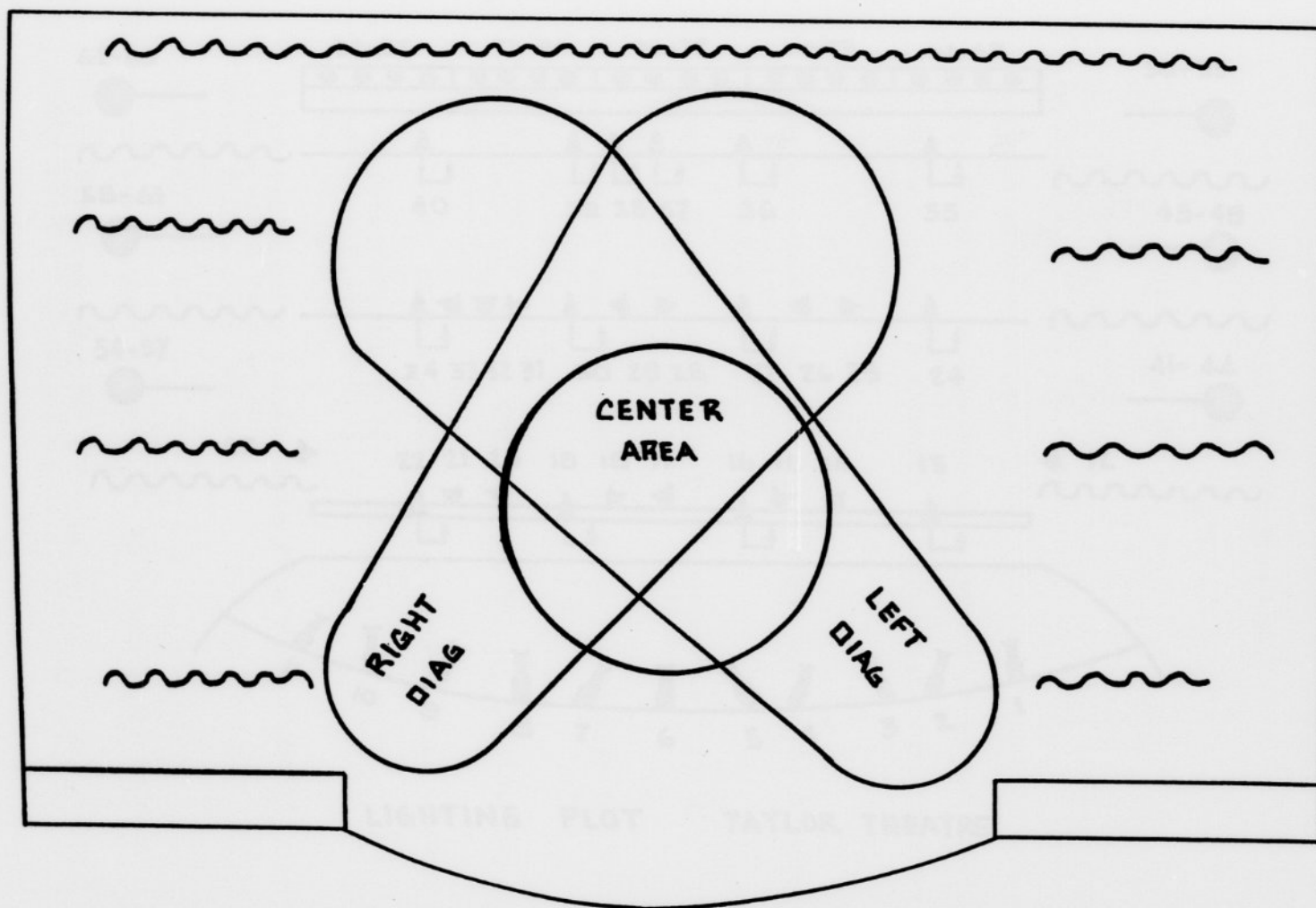
R Magenta - Instrument numbers 69, 70, 73, 75, 80, 84

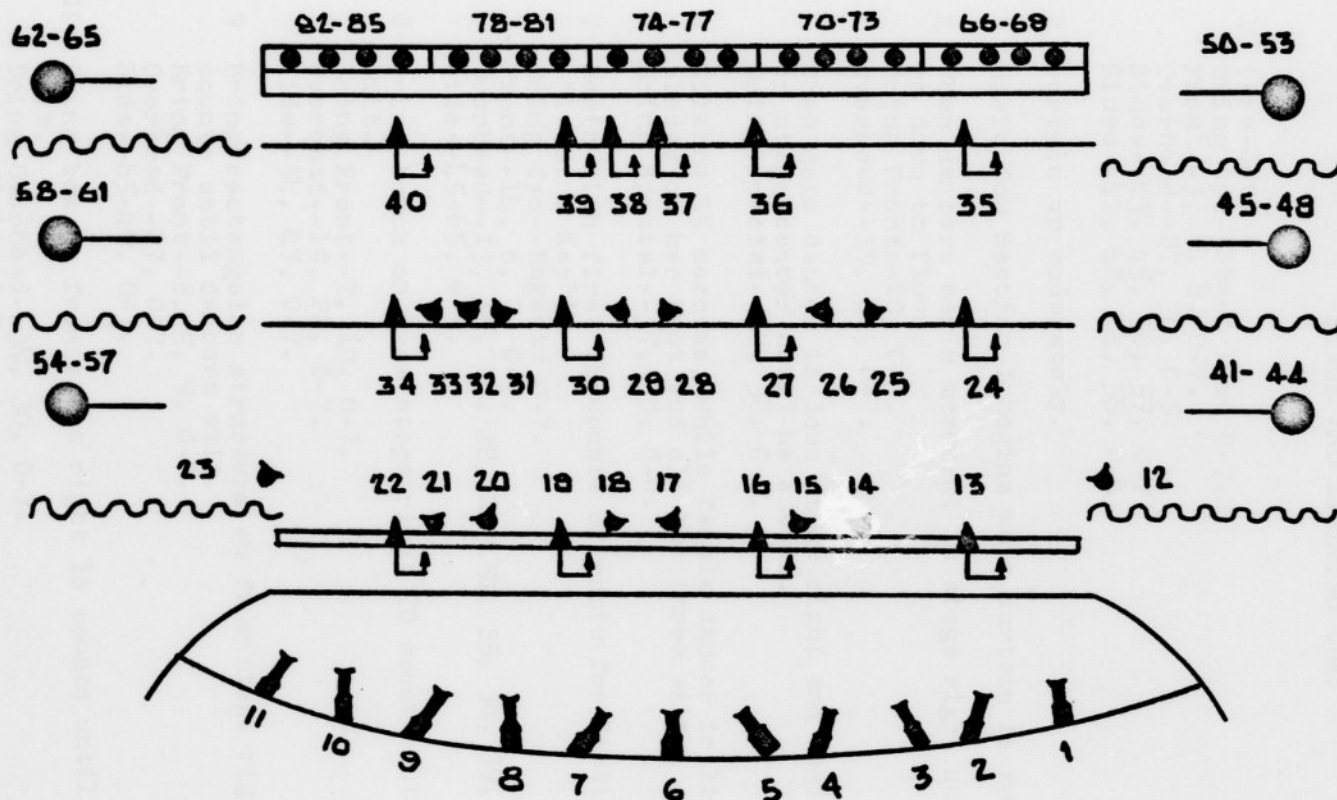












LIGHTING PLOT TAYLOR THEATRE

## STAGE AND LIGHTING CUES

- 1 (Pre-Set)  
Bring Cyc--Steel Blue 0-7.  
Front--3, 5, 8, 0-7.  
Overhead--27, 30, 0-5.  
Sides--43, 45, 56, 57, 0-7.  
Sides--41, 42, 54, 55, 0-4.
- 2 Curtain up moderately.
- 3 Music for Section I begins when curtain is up and still.
- 4 When dancers begin movement to stage right until dancers go down to floor.  
Bring Front--10, 0-7.  
Overhead--19, 22, 0-7.
- 5 When male dancer is down stage right and begins to move up stage center until he kneels.  
Bring Special--37, 38, 0-8.
- 6 Silence 15 seconds, while female dancer in lift is placed on her feet and all but three exit.  
Bring Special--37, 38, 8-0.
- 7 Begin with first 16 counts of music for Section II ("I Got a Key").  
Bring Cyc--Magenta 0-7.  
Front--14, 6, 7, 0-7.  
Overhead--13, 16, 19, 22, 24, 34, 35, 36, 39, 40, 0-6.  
Side--45-65, 0-5.
- 8 Bring bench on from stage right 20 counts until dancers exit.  
Bring Front--7, 10, 0-7.  
Overhead--19, 22, 0-7.  
Side--54, 47, 0-7.
- 9 Bring rectangular structure on from stage right 18 counts until dancers exit.  
Bring Front--2, 5, 9, 0-7.  
Overhead--27, 0-7.  
Side--45-49, 0-7.
- 10 Bring box on from stage right 16 counts until dancers exit.  
Bring Overhead--34, 30, 0-7.  
Side--58-61, 0-7.

- 11 Box on from stage left 16 counts until dancer exits.  
Bring Front--41, 0-7.  
Overhead--35, 36, 0-7.  
Side--50-53, 0-7.
- 12 Bring bench on from stage left 16 counts until bench is placed down.  
Bring Overhead--13, 16, 0-7.  
Side--41-45, 0-7.
- 13 When dancers begin to move after bench is down, 16 counts.  
Bring--41, 42, 45, 46, 1, 4, 9, 19, 22, 50, 51, 54, 55, 13, 16, 27, 34, 35, 58, 59, 62, 63, 7-0.
- 14 For the first 16 counts of music for Section III ("That Lonesome Valley").  
Bring Cyc--Blue 0-7.  
Overhead--13, 16, 19, 22, 30, 27, 36, 39, 0-7.
- 15 During first 16 counts of music for Section IV ("John Saw duh Numbuh").  
Bring Cyc--Straw 0-10.  
Overhead--13, 16, 19, 22, 24, 34, 35, 36, 39, 40, 0-10.  
Front--1, 4, 6, 7, 9, 2, 3, 5, 8, 10, 0-8.  
Side--45-65, 0-10.
- 16 Music ends, all lights slowly to--0.
- 17 General lights up with curtain for bows.
- 18 General lights to--0 with curtain.

## PHOTOGRAPHIC DATA

Distance of camera to stage: Forty-seven feet.

Lighting: Regular studio lighting with additional studio stage lights.

Camera Make and Number: Sony Video Camera AVC 3200

Lens: Sony Television Zoom Lens 16-64 m., 1: 2.8 with aperture set to the Full Position.

Process: Stationary placement of camera supported on a tripod.

Tape Size: Sony Video Tape V-31, 380 m., 1240 feet long, 1/2 inch wide.

Videocorder (deck) Make and Number: Sony Videocorder AV 3600, CV 2000.

Sound Process: Microphone placed fifteen feet from tape recorder.

Copy Process: Two copies video taped individually.