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Katherine Klyman Acton  
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ACTON, KATHERINE KLYMAN. Images. A video tape of this dance is available for consultation at the Walter Clinton Jackson Library, The University of North Carolina at Greensboro. (1972) Directed by: Miss Virginia Moomaw. Pp. 5

Images is a non-literal dance revealing the visual designs and dynamics produced by bodies moving through space. The visual effect of groups of bodies, the designs they make as a group, the designs made by the individuals of the group, and the effect of groups of bodies or individual bodies passing in space and superimposing themselves on one another as they move are the elements explored in this dance.

The dance is in eight sections and uses a total of six dancers. Section one uses all six dancers to show the designs of two groups moving on diagonals. There are three dancers in section two; two dance the same movement while the third moves between and around them with a variation of the movements of the two dancers. The third section is a second dance using all dancers; this section is one of structured improvisation in which the basic movement is a walk and the floor pattern is the planes perpendicular and parallel to the audience. Section four is a duet showing the visual effect of variations of tempo and order of movement. Section five is a solo emphasizing the body designs used in the other sections. The sixth section is a duet of two bodies moving together with variations occurring in

levels. Section seven repeats the first section. The eighth section again uses all the dancers. All of the movement is on the plane parallel to the audience; each dancer has an individual movement sequence which is a variation of the order of the movement for the section.

The choreographer intends the effect of the dance to be one of continuous, almost non-ending movement. Visually the stage picture changes almost constantly; this flow of movement from one design into another is the desired image to be communicated to the audience. Used to contrast the developing familiarity of the changing stage picture are infrequent, static stage "pictures."

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IMAGES

by  
Katherine Klyman Acton

A Thesis Submitted to  
the Faculty of the Graduate School at  
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of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
1972

Approved by

Virginia Macmaw  
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 Moomaw

Oral Examination  
Committee Members

Hermon Whittell

Pauline A. Geffler

Ethel Leach Lausbe

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June 12, 1972  
Date of Examination

THE CHILDREN'S CORNER

by

Claude Debussy

- Section I--1'55" "Doctor Gradus ad Parnassum"  
\*  
Section II--3'02" "Jimbo's Lullaby"  
\*  
Section III--2'10" "Serenade for the Doll"  
\*  
Section IV--2' "Snow Is Dancing"  
\*  
Section V--2' Silence  
\*  
Section VI--2'10" "The Little Shepard"  
\*  
Section VII--1'55" "Doctor Gradus ad Parnassum"  
\*  
Section VIII--2'45" "Golliwog's Cakewalk"

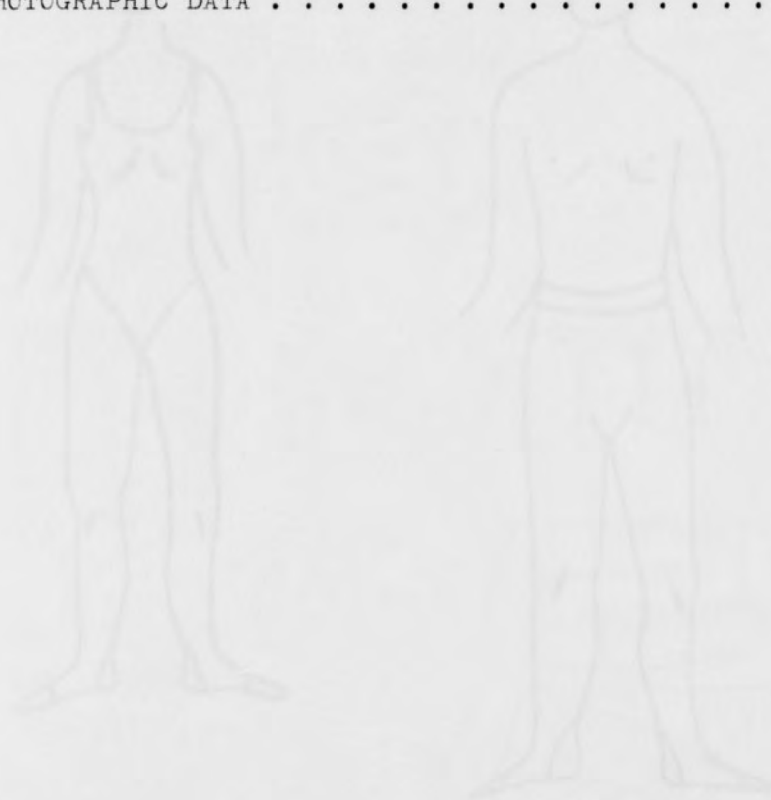
Recording: Columbia Records  
ML 4978

Score: Durand Edition  
Theodore Presser Company  
Bryn Mawr, Pennsylvania

\*There is a five second pause between each section of the  
dance.

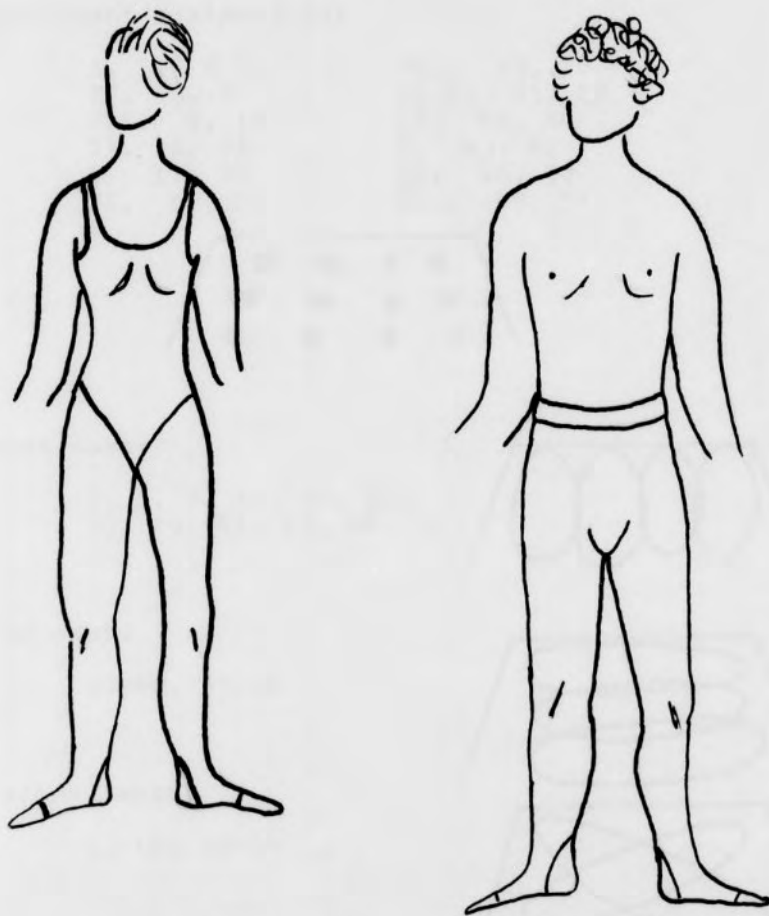
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The female figure on the left is shown in white, with  
details of the costume and lighting visible. The male figure on the right  
is also shown in white, with similar details. The text is very faint and  
difficult to read, but appears to be a caption or description of the figures.

## COSTUMES



The female dancers are costumed in white tank leotards and white tights; the neck of the leotard is cut low to give a more graceful line.

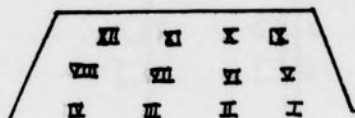
The males are costumed in white tights and no tops.



## LIGHTING

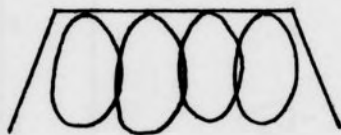
## Instrument designation:

I. 1, 6	VII. 22, 26
II. 3, 9	VIII. 25, 28
III. 4, 10	IX. 41, 44
IV. 8, 12	X. 43, 47
V. 17, 20	XI. 46, 50
VI. 19, 23	XII. 49, 52



## Front wash:

2, 5, 7, 11, 18, 21,  
27, 29, 42, 45, 48, 51



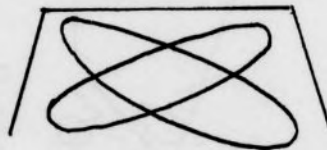
## Side wash:

29-40, 53-58



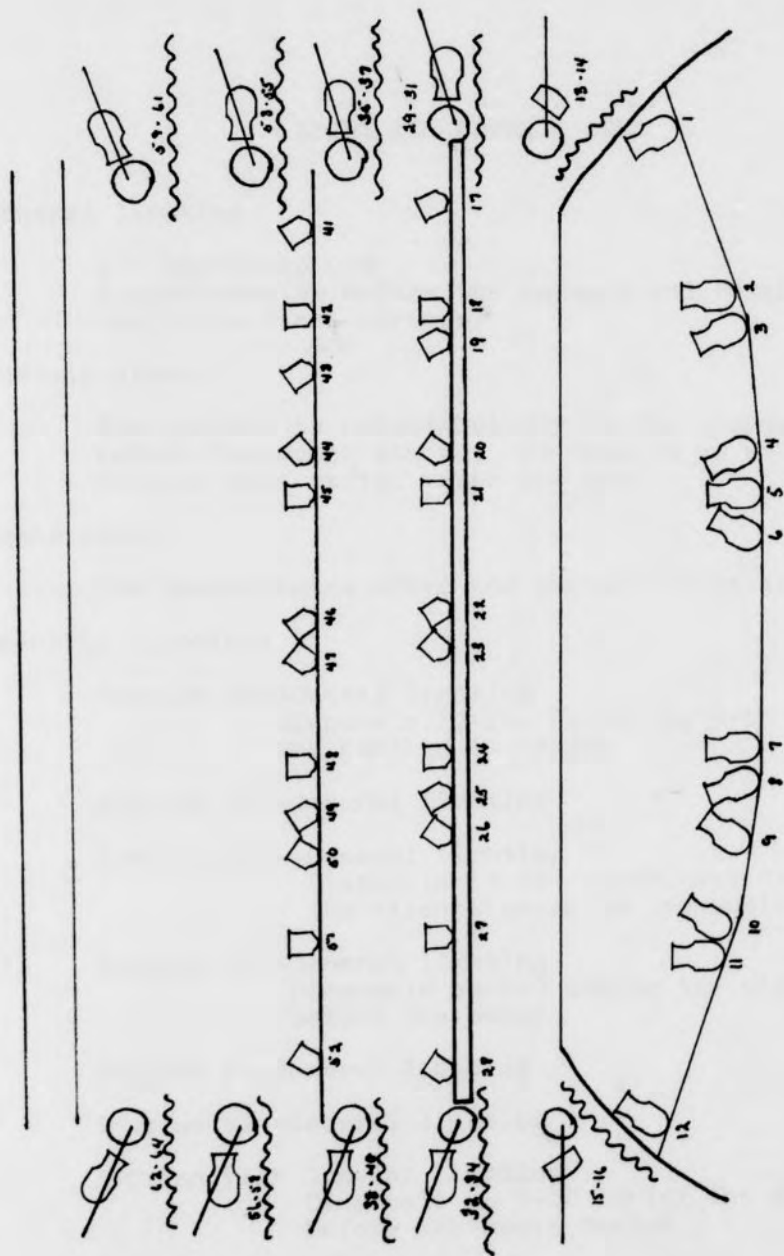
## Diagonal wash:

13-16, 59-64



## Color medium:

Roscolar 905--Pale Gold  
944--Pale Lavender  
943--Special Lavender  
904--Pale Straw



## LIGHT AND CURTAIN CUES

## General lighting:

All lights up 0-9  
Lights come up before the curtain and remain up  
until the final curtain.

## Curtain cues:

The curtain is raised quickly on the lighted stage  
before the music starts. It remains up until the  
dancers have exited after the bow.

## Music cue:

The music begins after the curtain is raised.

## Specific lighting:

Section I--General lighting  
Diagonals 13-16, 59-64, up 9-10 before  
the curtain is raised

Section II--General lighting

Section III--General lighting  
Diagonals 13-16, 59-64, out 9-0 during  
the silence prior to the music

Section IV--General lighting  
Diagonals up 0-9 during the silence  
before the music

Section V--General lighting

Section VI--General lighting

Section VII- General lighting  
Diagonals up 9-10 during the silence  
before the music begins

Section VIII--General lighting  
Diagonals out 9-0 before the entrance  
of the dancers

## PHOTOGRAPHIC DATA

Distance of cameras 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 16-64m., 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, 380m., 1240 feet long,  
 $\frac{1}{2}$  inch wide

Videocorder (deck) make and number: Sony Videocorder  
AV 3600

Sound process: Microphone placed fifteen feet from tape recorder

Copy process: Two copies video taped individually