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at Greensboro*

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GIFT OF  
Doris Davis Fitchell  
COLLEGE COLLECTION

PRITCHETT, DORIS DAVIS. Interchange.  
A videotape of the dance is available for consultation at  
the Walton Clinton Jackson Library, The University of  
North Carolina at Greensboro. (1972)  
Directed by: Miss Virginia Moomaw. Pp. 6.

The desire to create a choreographic work purely from a design stimulus led to the cerebral approach to this choreography and to the need for a scheme. The choreographer wanted a scheme which would be used originally in a cold and calculated manner and be transformed into something entirely new through the use of elements of dance.

At this point in planning, this writer became aware of the space patterns dictated by the shapes in the letters of her name (Doris) when signed in script. The diagonal and circular patterns stimulated both floor patterns and body designs. The dynamics used in writing the letters indicated flowing and percussive rhythmic patterns and also variations in tempo were suggested. There are five letters in the name and five dancers in various groupings of two to five, the number of dancers being part of the scheme.

One section of the dance uses structured improvisation with a shift in emphasis from floor design to body design. This shape emphasis is continued in the next section which is structured in passacaglia form. The music is The Winter Consort by Paul Winter and Group.

Selecting movement ideas in terms of a scheme becomes an intriguing and challenging choreographic process. It is hoped that the audience will find these patterns interesting as the dance evolves.

APPROVAL PAGE

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

by

Doris Davis Pritchett

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 Moonaw  
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 Moonaw

Oral Examination  
Committee Members Lois E. Andreasen

Phel Mercedes Carthe

\_\_\_\_\_

\_\_\_\_\_

April 11, 1972  
Date of Examination

THE WINTER CONSORT

I would like to express my appreciation to the  
following:

by

To Miss Virginia Brown whose patience, understanding,  
guidance and energy through this en-  
semble.

To the donors who gave so willingly of their time  
and energy through rehearsals and filming.

To Mr. Don Lee for technical advice.

Section I	<u>Ballad In 7/8</u>
Section II	<u>Koto Piece</u>
Section III	<u>Spring</u>
Section IV	<u>Ballad In 7/8</u> (last 2 minutes)

Recording: A&M SP 4170

Score: Unavailable

413095

## ACKNOWLEDGMENTS

I would like to express my appreciation to the following:

To Miss Virginia Moomaw whose patience, understanding, guidance and encouragement has sustained me through this endeavor.

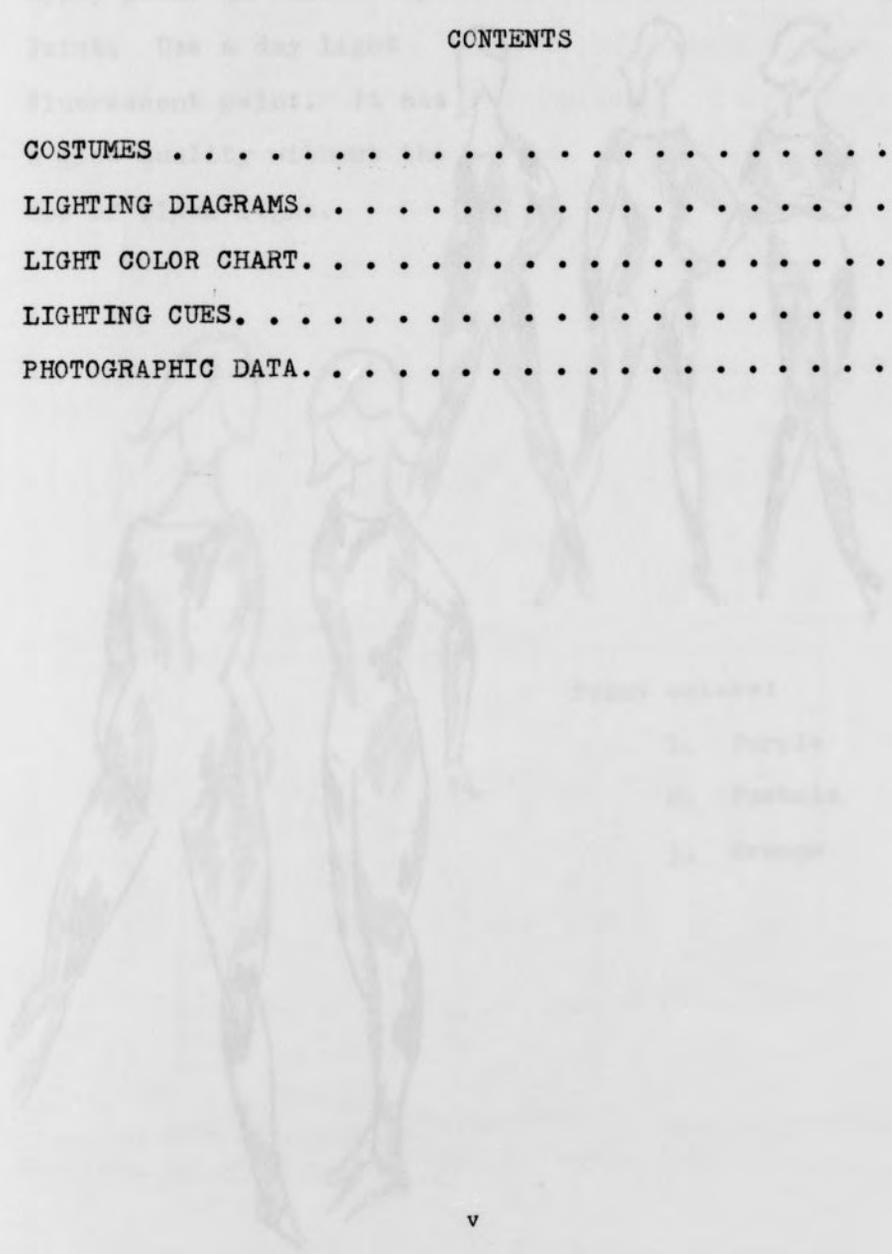
To the dancers who gave so willingly of their time and energy through rehearsals and filming.

To Mr. Ron Roe for technical advice.

CONTENTS

Apply white foundation and feathered edges.  
Apply paint in various "spots" on both forearms and thighs.  
Paint. Use a day light fluorescent paint. 4x 6x 6

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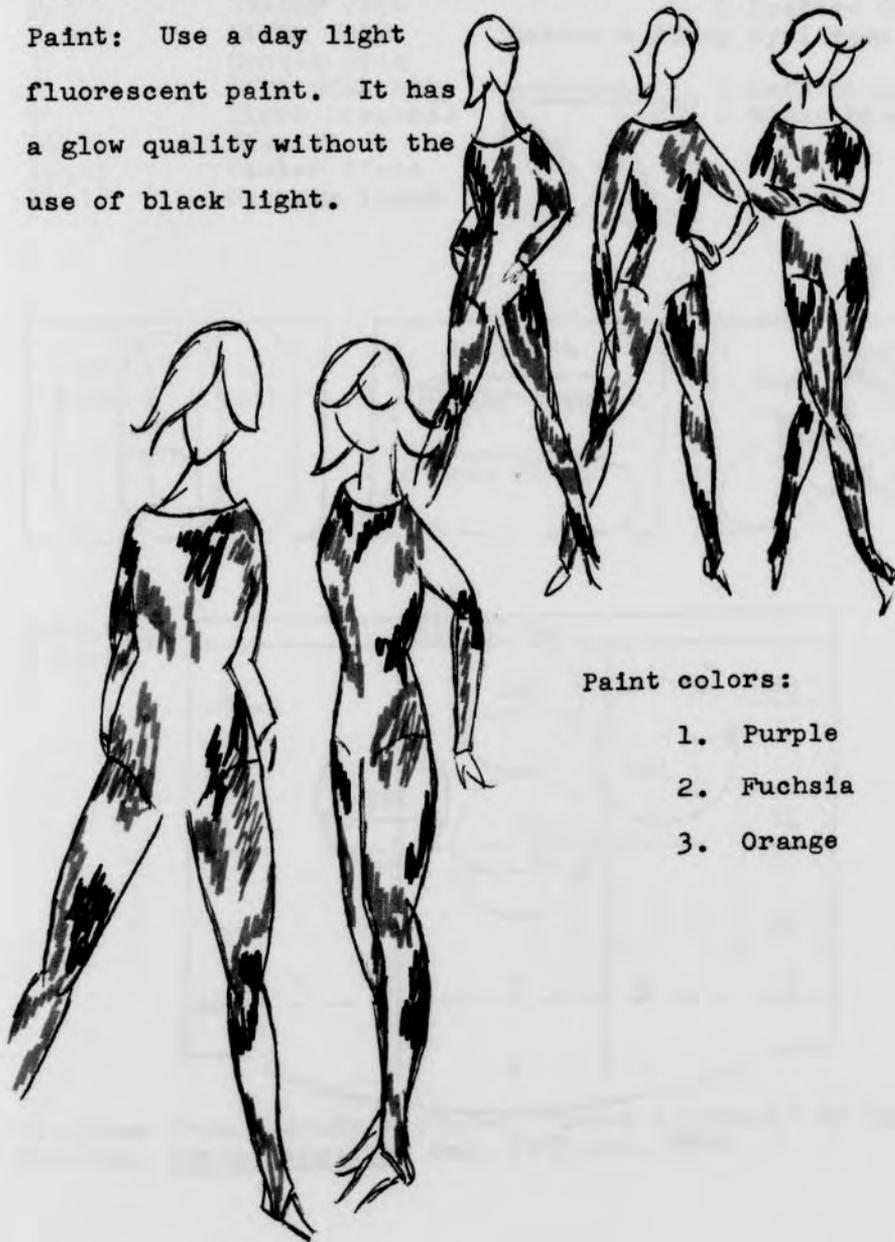


## COSTUMES

Basic white leotards and footless tights.

Apply paint in random "spots" on both leotards and tights.

Paint: Use a day light  
fluorescent paint. It has  
a glow quality without the  
use of black light.

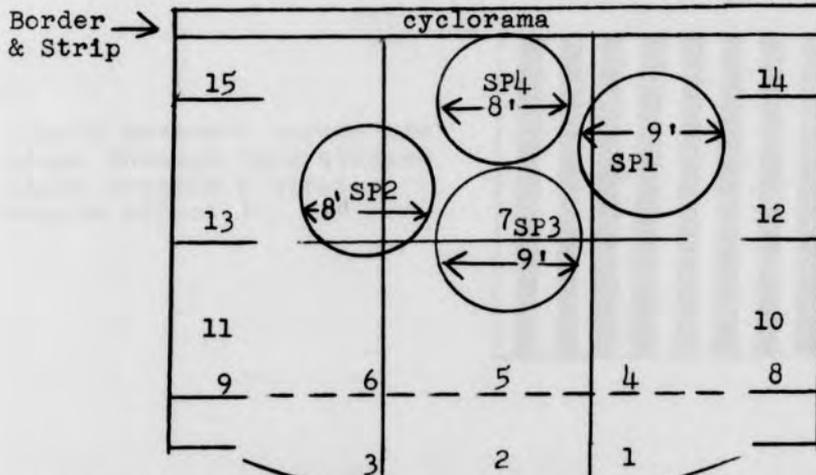
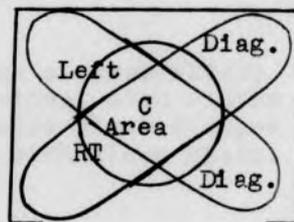
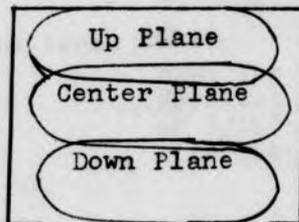
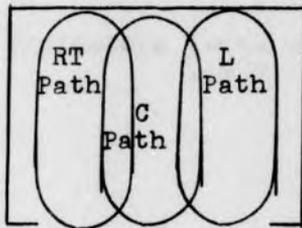
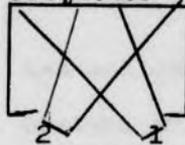


Paint colors:

1. Purple
2. Fuchsia
3. Orange

## LIGHTING DIAGRAMS

Lights	Stage Area	Special Spot	Border & Strip
1,4	Left Path	1 Upstage Left	
2,5	Center Path	2 Upstage Right	
3,6	Right Path	3 Center Stage	
7	Center Area	4 Upstage Center	
8	Left Diagonal	Projector	
9	Right Diagonal	1 Left Diagonal	
10,11	Down Plane	2 Right Diagonal	
12,13	Center Plane		
14,15	Upstage Plane		



Diagrams from monthly articles, "Dance Lighting" by Thomas Skelton, Dance Magazine, Oct. 1955-Dec. 1956.

## LIGHT COLOR CHART

## Light

1,3,5  
2,4,6  
7,8,9  
10,12,14  
11,13,15

## Color

Primary Blue  
Primary Green  
Bastard Amber  
Primary Red  
Primary Red

Upstage Border &  
Strip for Cyclorama

Red and Green alternating

Special Spot 1

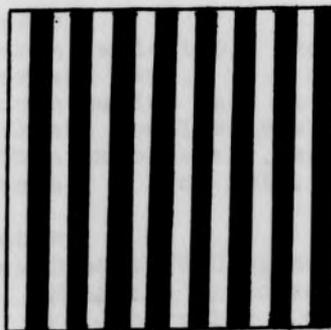
2  
3  
4

Bastard Amber  
Primary Red  
Primary Red  
Primary Blue

Projectors (wide angle lens)  
1 & 2

Make for each a glass slide:  
Vertical stripes, even widths  
of 1/16" opaque black stripes  
alternating with clear glass.

(Rapid movement across the  
stage through this striped  
light creates a strobo-  
scopic effect.)



## LIGHTING CUES

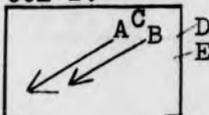
**PRESET:** Cyclorama green and red (amber) up full.  
SP1 up  $\frac{3}{4}$ .

**CURTAIN:** Open at medium speed.

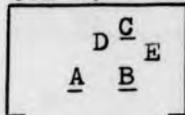
**MUSIC:** Start when curtain is completely open.

**SIGHT CUES:** Duration of cue is determined by the path of dancer indicated by an arrow.

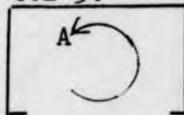
**CUE 1:** (approx. :44 after music starts)  
7,9 Dim up to full while dancers A,B leap toward DSR.  
8 Fast to full when dancer A arrives DSR.



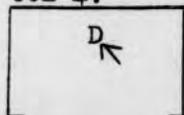
**CUE 2:** (approx. 1:31 later)  
Start dim down as dancers A,B,C stop moving and are holding on one foot looking down. Dancer D stops next. Be completely finished when dancer E has assumed this pose.  
Simultaneously: 7,8,9,SP1 Dim down to off.  
Off green in cyclorama and leave the red.  
Dim up full 10-15,SP2  
SP3 up  $\frac{1}{2}$



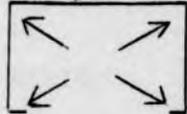
**CUE 3:** (approx. 2:50 later)  
Start when dancer A is left USR alone and starts a slow forward bend.  
10-15,SP3 Dim down medium fast to off.  
Keep SP2 on until she completely stops the forward bend. Then immediately, simultaneously SP2 off, Projectors 1 & 2 on full.



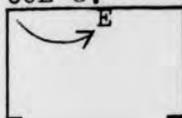
**CUE 4:** (approx. 4:25 later)  
Start when dancer D moves USC alone.  
Simultaneously: SP4, green cyclorama on to full  
Projectors 1 & 2 off  
Immediately, lights 1,2,3 on to  $\frac{3}{4}$ , then lights 4,5,6 on to full



**CUE 5:** (approx. 5:50 later)  
8,9 Dim up to  $\frac{3}{4}$  as dancers move out to the four corners of the stage.



## CUE 6:



(approx. 7:45 later)

Start when dancer E travels USC alone.

Simultaneously: 1,2,3,8,9 Dim down to off.

Add red full to cyclorama.

Immediately dim up 7,SP1 to 3/4 medium fast as dancer D enters USL.

## CUE 7:



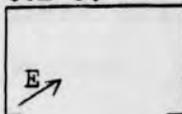
(approx. 8:52 later)

Start dim up when dancers D,E leap toward DSR.

9 Dim up to 3/4.

(exits: E DSR, D USL, A,B enter and exit USL)

## CUE 8:



(approx. 9:54 later)

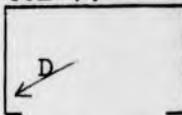
Start when dancer E enters DSR, followed by C.

Simultaneously: 8 Dim up to 1/2.

SP1 off.

SP2,SP3,SP4 Dim up to 3/4.

## CUE 9:



(approx. 12:02 later)

Start dim down when dancer D is on stage alone moving toward DSR, complete it as she exits.

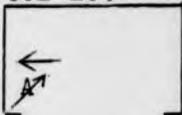
(Three dancers will enter USL immediately.)

Simultaneously: Cyclorama green remains full, but dim down red to 1/2.

7,8,9,SP2,SP3 Dim to off.

1-6 Dim up to 3/4.

## CUE 10:



(approx. 15:05 later)

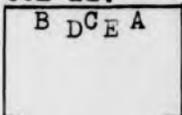
Start as the last of the three dancers exits on SR.

Simultaneously: 7,8,9 Dim up fast to 3/4.

11,13,15 Dim up to 1/2.

Up red 3/4 on green cyclorama.

## CUE 11:



(approx. 16:00 later)

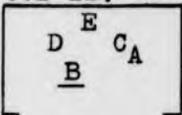
Start when all dancers are upstage facing SL.

Simultaneously: 7-15 Dim up full fast.

SP1,SP2,SP3 Dim up full.

1-6 Dim down to off, SP4.

## CUE 12:



(approx. 16:53 later)

Start when dancer B goes to the floor DSC.

Simultaneously: Cyclorama full red only.

7-15,SP1 Dim off fast.

MUSIC:

Finishes with dancers in final pose.

CURTAIN:

Close medium fast when music stops.

## PHOTOGRAPHIC DATA

## Videotaping

Distance of camera to stage: 36'

Size of stage: width, 36' back, 28' front x 30' depth.

Lighting: Overhead fluorescent lighting  
Additional lighting: one side light on each side.

Camera make and number: Sony AVC3400

Lens: 1:1.8 12 $\frac{1}{2}$ -50MM zoom. Lens setting: 50MM. Apt: f1.8

Process: Camera on tripod centered in front of stage.  
Stage area defined with large 4 x 8 screens along the sight line of the camera: narrow downstage and wider upstage.  
The sight line was also marked on the floor with masking tape so the dancers were aware exactly when they were on camera.

Tape: 3M VIDEO TAPE  $\frac{1}{2}$ " for Helical Scan Video Recorder.

Videocorder (deck) make and number: Sony AV3400

Sound Process: A music tape was made on a Bell and Howell recorder from the Recording: A&M SP 4170, see the Music Page. This same recorder was used during the videotaping. It was placed 8' from the camera and the mike is stationary on the camera. The tape recorder was a medium volumn.

Copy Process: Danville Cablevision Co., Danville, Virginia, produced the copy on Sony equipment.