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Carolyn Cardwell Stubbs
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STUBBS, CAROLYN CARDWELL. Interplay. An 8mm 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 Moomaw

"Interplay" is a kinetic dance which emphasizes different energy levels, line design, spacial relationships, and motion. The central idea of the dance is based upon the interplay of the two main kinetic themes--abrupt angular motions and flowing circular motions. Different aspects of the two basic themes are discovered as they are manipulated, contrasted, combined, and energized at different levels and tempos. The effectiveness of the spacial relationships requires the usage of five dancers. The music, Anton Webern's "Opus 7: Four Pieces For Violin and Piano" and "Opus 6: Six Pieces For Orchestra," acts as a background for the movement themes.

The kinetic content of the dance dictated an ABCD structure. Each section shows different facets and interactions of the two general themes. The first section presents the angular motif and the circular motif in sharp contrast to one another. Further contrast between the two themes is explored in the second section as more locomotive movement is used.

As the dance continues in the third section, the two motifs are blended into one basic theme. A short solo using flexed hands and knees in combination with twisting and turning motions establishes the integration of the two themes. The integrated theme is further manipulated as all five dancers use strong, circular spacial patterns and curves in the upper body and strong angular movements in the lower body. The climax of the entire dance occurs at the end of this section when the movement builds in intensity and tempo. The fourth

section uses the integrated circular-angular theme taking each motif and presenting it alternately within each phrase. The section builds in intensity and gradually diminishes in energy as the dancers slowly stop one at a time.

The intent of the dance is to project to the viewer a feeling of motion, force, and space. The writer thinks the strength of the dance is found in the tensions or forces created through the continual contrast in energy levels and in line design. The motional characteristics of particular segments of the dance were designed to project an eeriness, but on the whole, the viewer is free to create his own mental and emotional images from the movement material.

INTERPLAY

"

by

Carolyn Cardwell Stubbs

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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

DEDICATION

To my parents and my husband for their stimulation, understanding,
and support.

ACKNOWLEDGEMENTS

Sincere appreciation and gratitude are made to the following:

VIRGINIA MOOMAW for her stimulation, guidance and encouragement in the creation of this thesis.

NANCY SCHNABEL for her contribution in the typing of this manuscript.

JAMES THOMAS for his contribution in the filming of this thesis.

OPUS 7: FOUR PIECES FOR VIOLIN AND PIANO

OPUS 6: SIX PIECES FOR ORCHESTRA

by

Anton Webern

SECTION I	OPUS 7 (All four pieces)
SECTION II	OPUS 6 (Pieces one and two)
SECTION III	OPUS 6 (Pieces three and four)
TRANSITION	Silence (20 seconds)
SECTION IV	OPUS 6 (Piece six)

Recording: Columbia K4L232; album KL5020
Score: Alexander Broude Inc.

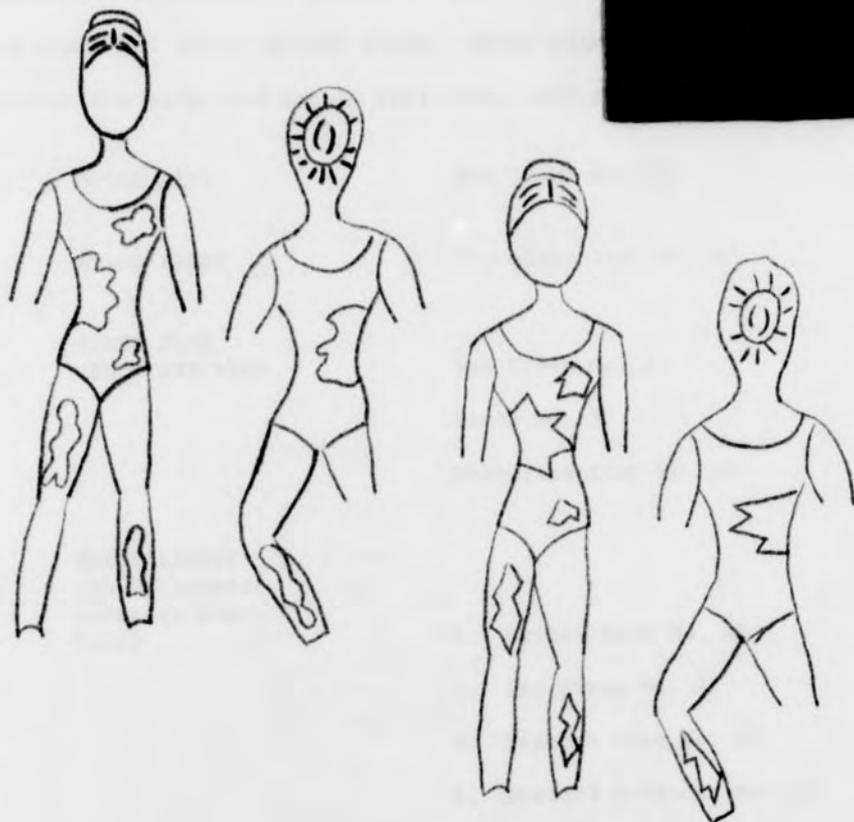
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TABLE OF CONTENTS

	PAGE
COSTUMES	1
PRODUCTION INFORMATION	2
PHOTOGRAPHIC DATA	6

COSTUMES

All dancers wear black, scoop-necked, sleeveless leotards and tights with abstract green felt designs sewn on them. Two dancers have angular designs on their leotards and tights, and three dancers have curved designs on theirs.



PRODUCTION INFORMATION

GENERAL LIGHTING

General lighting as recommended by Tom Skeleton in Dance Magazine in monthly articles from October, 1955 through December, 1956 with the addition of a third overhead instrument focused into each of the lighting areas. Three colors directed into each area. Side lighting includes a proportional number of instruments on each stand as there are number of areas in each plane. Strip lights at the top and the bottom between the scrim and muslin cyclorama. All colors are Cinemoid.

STAGE LEFT

Pea Green No. 21

STAGE RIGHT

Chocolate Tint No. 30

FIRST PIPE
AND FIRST BEAM

Pea Green No. 21

Straw No. 3

Chocolate Tint No. 30

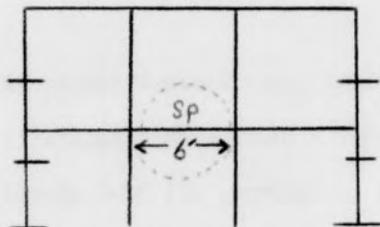
STRIP LIGHTS
(in alternate
order as num-
bered

1. Bright Rose No. 48
2. Pea Green No. 21
3. Peacock Blue No. 16
4. Special Lavender No. 36

SPECIAL SPOT

Six feet in diameter

Pea Green No. 21



PRE SET

Special spot at 10

CURTAIN

Goes up fast before music begins

CUE 1

Begins immediately after the curtain is up

CUE 2

From beginning of music, wait 6 seconds, then
bring up general lights 0-7 and green strips 0-10
(6 seconds)

CUE 3

Begin immediately to dim out the special spot
10-0 (12 seconds)

CUE 4

After exit of trio, green strips 10-0 (6 seconds)
then rose strips 0-8 (6 seconds)

CUE 5

Immediately after duet exits and the soloist remains alone in C S, rose strips 8-0 then lavender strips 0-8 (12 seconds)

CUE 6

After all dancers exit, lavender strips 8-3 (3 seconds) then green strips 0-10 and general lights 7-10 (12 seconds)

CUE 7

After the preceding 12 seconds, take out lavender strips 3-0 (3 seconds)

CUE 8

All dancers twirling to a sudden stop and hold, green strips 10-0 (10 seconds) then blue strips 0-10 (10 seconds)

CUE 9

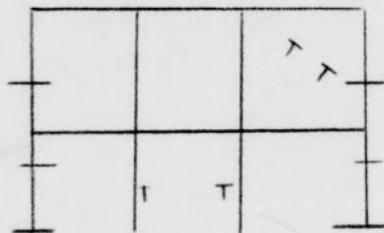
Music stops immediately at end of fourth piece when the dancers suddenly stop twirling and hold

CUE 10

Music begins with the sixth piece when all dancers are off stage

CUE 11

When two of the four girls arrive at U L, then blue strip 10-7 and general lights 10-5 (12 seconds)



CUE 12

When last girl stops moving as the music stops, after a quick breath, all lights go out immediately

CURTAIN

Down fast after lights go out

PHOTOGRAPHIC DATA

Distance of camera to stage	Length of the lower studio
Lighting	3,900 watts
Camera make and number	Fairchild 900
Aperture	f 2.8
Light setting	f 2.8
Number on lens	7mm
Process	Stationary position in back center of studio and in alignment with the center of the stage
Film make and type	Black and white, double 8mm, Kodak, A S A 160, Tri-X
Speed	16 frames per second
Copy made by	Kodak