

Peering In/Overheard

A THESIS SUBMITTED TO THE GRADUATE DIVISION OF THE UNIVERSITY OF
HAWAI'I AT MĀNOA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
DEGREE OF

MASTER OF FINE ARTS
IN
DANCE

MAY 2018

By:

Terry Lee Slaughter

Thesis Committee:

Betsy Fisher (Committee Chair)

Peiling Kao

Amy Schiffner

Acknowledgments

I would like to thank each one of my committee members: Betsy Fisher, Amy Schiffner, and Peiling Kao for helping me through this process and encouraging me to not only find my own voice, but to find the courage to use it. Betsy and Amy, you have been there for me from the beginning of my journey and continue to do so currently. Memories I have made with you will never be forgotten. Peiling, I know we did not get to spend much time together, but I love the new energy you have brought into the dance program and I cannot imagine a better candidate for the job.

I thank my dancers, Marley Aiu, Ariel Gazarian, Lexi Gillman, Maureen Kearns, Chandler Loque, Theo Steinman, and Angela Valdez. You all are amazing for helping me bring this dance to life. We worked hard and created something of which everyone should be proud of.

Lastly, I would like to thank the rest of the dance faculty. Gregg Lizenberry, you manage to be the sweetest and most intimidating man at the same time. Thank you for always pushing me to be a better student. Kara Miller, you were my first impression of the dance department and I felt so welcomed by your presence. Thank you for every pep-talk and all of your encouraging words.

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Thesis Proposal Outline

Peering In/Overheard/Mundance

The working titles of the dances in my thesis are reflections on the topic of voyeurism. I will ask Betsy Fisher, Amy Schiffner, and Peiling Kao to be on my committee.

Peering In will be created to a song by a group called the Punch Brothers; it is 10:23 minutes long. Choreographically, this section begins with accumulating large group section, followed by a trio. Next, all dancers travel across floor, crossing pathways, which will lead into Maureen's solo.

Overheard may have some ambient/droning music in the background, however, this will be a dance inspired by words and conversation created through a series of freewriting sessions. Each dancer will speak to the audience as though they are the only ones in the room, beginning one at a time and continuing until they are unable to be understood and speaking over each other. In this section, the link to voyeurism here is the tendency to comment and intrude via gossip and shared stories.

Mundance (Mundane dance) is a group of dances (Solos into group choreography) designed with simple everyday tasks, e.g., brushing teeth, putting on clothes, making dinner. The music I will use is *The Trailer Song* by Kacey Musgraves.

Rehearsal times:

Wednesday—7pm-9pm/ Friday—7p-9p

Location:

Dance Building Studio Theatre

Dancers:

Alisa Olko, Angela Valdez, Maureen Kerns, (possibly) Rika Rossing, Chandler Loque, Terry Slaughter

Full Thesis Proposal:

Projected Thesis Committee: Betsy Fisher (Committee Chair), Amy Schiffner, Peiling Kao

Piece Titles: *Peering In /Mundance “Happy Birthday”/ Overheard*

Rehearsal Day & Time: Wednesdays & Fridays 7:00pm—9:00pm

Dancers:

Marley Aiu

Maseeh Ganjali

Arial Gazarian (Double Casted with Chandler)

Lexi Gilman

Maureen Kerns

Chandler Loque

Terry Slaughter

Theo Steinman

Angela Valdez

Additional Details:

Due to scheduling conflicts, three of the chosen dancers are not currently students at University of Hawai‘i at Mānoa, though they were in the past.

Thesis Concert: Spring Footholds Technical rehearsals, 22-25; Performance dates, April 26-29.

Location: Dance Building Studio Theatre

Total Length: Approximately 19 minutes

Voyeurism

“vo·yeur·ism

noun

The practice of gaining sexual pleasure from watching others when they are naked or engaged in sexual activity. Enjoyment from seeing the pain or distress of others.”¹ The latter part of this definition will be the focus of my thesis and explored deeply in the *Overheard* section of dance through verbal storytelling.

Voyeurism, now voyeuristic disorder, is classified by the American Psychiatric Association as a paraphilic disorder which requires the presence of a paraphilia...A paraphilia involves intense and persistent sexual interest, urges or behaviors that center around children, non-humans, or causing harm to one’s self or others during sexual activities, while in other cases, it focuses on the target of the person’s sexual interest... This diagnosis is given to an individual if over a period of six months, a person age 18 years or older has recurring sexual urges, fantasies, or behaviors from observing an unsuspecting person who is naked, in the process of disrobing, or engages in sexual activity.²

The topic I am investigating is voyeurism. I am curious about curiosity—curiosity of others and my own curiosity. I will choreographically explore the idea of watching and being watched, and the act of being “caught” during unguarded states of being. I have always been interested in the lives’ of others.

¹ Dictionary

² SPVMHC.org

U.S. television programming is filled with “reality tv,” in which people watch other people do a variety of everyday and extraordinary things e.g., cooking, cleaning and shopping, or shows such as *Big Brother*—a reality television competition program in which people are chosen to live in a house fully equipped with video/audio recording—are all created to satisfy our needs to see another person live life.

Reality TV is voyeuristic in the sense that viewers are “peeking in” on people as they do ordinary activities. Participants on these shows are cognizant they are being watched/filmed, however, their situations become voyeuristic when the individuals being viewed seem to have forgotten that others are watching.

Some like to peer into the most intimate moments of a stranger’s life, while others enjoy being watched. My thesis choreography will explore voyeuristic curiosity. In a way, a dance concert itself is voyeuristic and artists feed the need to gaze at others through our physical exploration of our own or a choreographer’s personal thoughts. Each of my proposed choreographic pieces stands alone but share the unified theme of voyeurism.

Peering In

Music/Length: *Familiarity* by The Punch Brothers (10:23)

Total Dancers: 6

This dance is an abstract impression of voyeurism. The piece opens with every dancer, except Maureen, entering the stage walking in a pedestrian manner. First, they examine themselves, noticing their own clothing and bodies, then each other, their greater surroundings, and finally they examine/acknowledge the audience as they walk in and out of the seating area.

The five dancers move together until two exit the stage. A trio section then begins followed by a duet. Upon completion of the duet, the first three dancers enter the space for one final group dance. At one point during this final group section the dancers will imitate walking a tightrope that foreshadows a dance titled *Knots*, the final section of piece number one, which brings back the overarching theme of division of the “performer” and “observer.” *Knots*, begins as a choreographic crossfade; a soloist enters while dropping rope in front of her and placing it in a designed pattern. In doing so she traps the five dancers in an area from which they watch her solo. Each movement of the soloist is careful and deliberate. Once she is satisfied with the pattern of rope on the floor she begins to explore the path it creates, moving atop the rope and eventually taking hold of it and dancing over, around, and underneath until she becomes entangled.

Costume Ideas:

The dancers will wear green pants and earth-toned shirts, with their hair pulled back and away from their faces. The dancers will wear street make-up.

Overheard

Music/Length: Performed in silence (4:00)

Total Dancers: 5

The dance begins as a dancer enters the space—perhaps into a spotlight, and begins speaking to the audience as if the audience is a best friend or confidant, and they are alone in a room together. Another dancer will eventually interrupt the on-sided conversation to begin another such “conversation.” This will continue until each performer has had a chance to begin their story. Once this happens, the duration of time each dancer speaks will shorten and interruptions will occur more frequently provoking the dancers to speak with increasing fervor until they are all literally jumping over one another for their chance to speak. Ultimately, the piece will end with all dancers speaking/moving together. Lights out.

Movement for this section will be relatively pedestrian. Dancers will walk, use basic hand gestures, run, jump, and push in this section.

Costume Ideas:

Dancers will wear everyday clothing, e.g., bathrobe, jeans and T-shirt, dress; and may have a unified aspect to their attire in terms of color.

Mundance

Music/Length: *The Trailer Song* by Kacey Musgraves (3:21)

Total Dancers: 7

This dance is a literal interpretation of voyeurism in which the audience will watch as dancers set-up the stage for a birthday party for an audience member. I am going to dance in this piece—in drag, as the role of the mother. The other dancers will be “my child’s” friends who assist in planning the party. The stage will be adorned with actual furniture, a rug, couch or chair, coffee table, and assorted birthday presents. Lights will come up as myself and two others make the “living room” birthday perfect by mimicking cleaning actions, e.g., feather dusting. Once the scene has been established I will go to “the door” and invite the birthday boy or girl for their surprise party. In reality, an audience member will be invited onto the stage. This person will sit on the chair/couch until the end of the performance and even be given a child’s birthday party hat. The remaining dancers will arrive from backstage or from behind the couch to surprise their “friend.” The dancers and I will have some simple choreography, characterized by quick movements performed in canon while holding birthday presents and taking “selfies” at the end. Lights out.

An announcement will be made at the beginning of the show asking for volunteers for a section of the performance that involves minor audience participation later in the show. This audience member will have a specified seat towards the front of the house. There is a chance that we will not have anyone in the audience who is willing to take the stage as our birthday boy/girl so as a precaution one of the dancers will be planted in the audience to fulfill this role. The announcement will also inform me if I will need a dancer stand-in or not.

Costume Ideas:

I will wear my polka dotted dress and white apron with black character heels, the other dancers will also wear polka dotted dresses and character heels.

Showings:

First Showing- March 24, 2017 (7p-8p)

Second Showing- March 31, 2017 (7p-8p)

Third/Complete Showing April 12, 2017 (7p-8p)

Committee members are also invited attend rehearsals whenever they desire.

Publicity Photoshoot:

March 10, 2017

Written Work/Video Submissions:

First Draft- February 16th

Second Draft- March 2nd

Final Draft- By April 6th

Deadline for submission of video and written document to Graduate Division – (Spring 2018- April 6th by graduate division)

Rehearsal/Performance Times:

Spring Footholds

Wednesday April 19th - 4:30pm - Production Meeting - KT 101

Saturday April 22nd - 6-11pm - Tech - Dance Building Studio

Sunday April 23rd - 6-11pm - Tech - Dance Building Studio

Monday April 24th - 6-11pm - Dress - Dance Building Studio

Tuesday April 25th - 6-11pm - Dress (6:30pm Fire Drill) - Dance Building Studio

Wednesday April 26th - 6-11pm - Performance (7:30pm GO) - Dance Building Studio

Thursday April 27th - 6-11pm - Performance (7:30pm GO) - Dance Building Studio

Friday April 28th - 6-11pm - Performance (7:30pm GO) - Dance Building Studio

Saturday April 29th - 6-11pm - Performance (7:30pm GO/Strike after) - Dance Building Studio

Peering In Reflection

The primary catalyst for this piece, and my thesis as a whole, was largely inspired by domestic violence and sexual abuse I experienced in childhood. *Peering In* is a choreographed abstraction of voyeurism that begins with a childlike innocence and ends with an adult's understanding of the world. The very first piece that I choreographed for the *Peering In* section was a solo for Maureen Kearns, titled *Knots*.

I chose Maureen for this role because I needed a strong dancer to portray the vivid image I had in mind. Maureen was also encouraged to develop her own visual images. Her solo began as she lays down portions of large rope across the stage; this rope represented of her lifeline. Every part of the rope she touched referred to an image of a past event, whether positive or painful. The pathways in which she placed the rope were important, as they represented life decisions. Much of the pathway section was a collaborative process that led to the larger choreographed section.

Some feedback that I received on this section was to find a way to link her performance and the rope throughout the entire dance which deeply resonated with me since the rope played a major role in creating my choreography. Faculty members mentioned that her solo seemed long and suggested breaking it into pieces throughout my thesis. While I enjoyed the idea of fragmenting the solo, I felt that *Knots* should be kept in its entirety. It was also suggested that I dance the solo instead of Maureen due to my connection with the story behind it. While this would have shortened my concert, I agreed with my committee chair, that the solo was beautiful with the dancer I chose.

Implementing the idea of making the rope a more integral part of the dance, Maureen opened the piece by setting the stage with the rope in silence. I wanted the audience to focus solely on this rope and contemplate its significance. After setting the physical parameters in

which dance would take place, Maureen went into the audience to view the dance. I wanted to establish the permeability of our fourth wall and help bring audience member awareness to their presence in our viewing space.

The opening dance took place with every dancer—except Maureen—walking, exploring the space, each other, and the audience. I faced a challenge in this initial stage because I wanted to give them freedom to explore the space as they desired, however, their movement choices appeared sporadic and unrelated to previous choreography. A committee member suggested that I give the dancers a “score” – a short list of movements that they could choose from at random during this section. The dancers were allowed to walk, stop, grab and envelope one another, and break free. Implementation of the movement score allowed room for the dancers to choose what actions were performed, while also providing that section with greater cohesion.

Detailed planning was mandated by a limited timeline, though not my ideal way of working, I prefer things to unfold organically, however, the necessary, quicker process helped enormously.

One obstacle that was difficult to overcome was working with cast member Chandler Loque’s schedule. Chandler was very eager to participate in my thesis, however, her work schedule did not allow her to attend many rehearsals which, unfortunately, resulted in her being removed from the piece. Ariel Gazarian stepped in and learned Chandler’s part in only a few rehearsals. Ariel worked with Chandler on learning the choreography, it came easily for Ariel, however, much of Chandler’s section was choreographed with her abilities in mind. Differences in their movement style became evident and I had to work with Ariel to find ways of infusing Chandler’s solo into her body, I needed her to own the choreography.

Faculty feedback suggested that some sections were “pretty,” which was not my intention. Amy Schiffner told me that I needed to explore ways to turn some of the Modern Dance vocabulary into something unique to my dance. This suggestion spurred me to try new things. Many of these changes were in the final production. I was also given the suggestion to alter/distort our music in some way. The first section of dance was performed to *Familiarity* by Chris Eldridge, Greg Garrison, Paul Kowert, Noam Pikelny, Bryan Sutton, Chris Thile, and Gabe Witcher; known collectively as The Punch Brothers. I love this music, as is, but had no resistance to this proposed change. I altered *Familiarity* using Adobe Premiere software through layering, speed, and reversal features. The musical change added another layer to the choreography. If I were to revive this choreography, I would fragment the music even more.

A section of choreography that I was particularly happy with was the trio portion with Angela, Marley, and Lexi. I came to rehearsal with four sets of “8 counts” of choreography to teach. They performed it wonderfully but I felt the dance needed more energy at this point. We kept the choreography the same for a few rehearsals until I felt comfortable enough to explore new ways to manipulate the movement. I instructed Angela to explore the choreography on the floor, Marley to make the steps travel through space, and Lexi to perform the steps in reverse order. These three dancers were always open minded and seemed to find joy in their new choreographic tasks. Their efforts assisted the choreography to better explore various levels and points in space than before.

Mundance Reflection

Mundance (Mundane dance) was to be a dance about everyday tasks. The link of this dance to voyeurism was reality television. The idea of a birthday party dance came about as a joke while brainstorming ideas with my dancers. After three rehearsals our birthday party dance was completed. This dance brought a much needed lightness to my thesis that my dancers and I greatly enjoyed.

After our second showing, I received many suggestions to cut the piece entirely. Peiling Kao suggested keeping the piece after deconstructing it. I loved the idea of a deconstructed version, however, I struggled with fully envisioning any version of this particular dance that differed from what I originally choreographed, and ended up removing this section completely. Now that everything is finished, my only regret is that I did not try harder to incorporate Peiling's idea of deconstruction, and applied a more Post-Modernist choreographic approach to this section.



Figure 1: Angela, Theo, Terry, Lexi, and Marley practicing for Mundance "Happy Birthday"

Laundry Day Reflection

Laundry Day was a dance that I constructed in Betsy Fisher's graduate composition class the year prior, it was almost included in my thesis, however, I decided against it. This was a solo performance between myself and a basket of laundry. I entered the space, dropped the basket, and began rummaging through the clothing until everything was sprawled out on the floor. As the dance continued, I gave my audience a reverse striptease by putting on various garments in both, conventional and nonconventional ways until my entire body and mouth was covered and/or full of clothes.

The only reason I refrained from including this in my thesis was the fact that I recently performed a version of it in the show, *Exit Monkey* with the group Monkey Waterfall earlier that semester and decided that my thesis concert should be comprised of completely new choreography. If I had another opportunity, this dance would be in my thesis, perhaps as an expanded version utilizing several other dancers.

Overheard Reflection

The purpose of *Overheard* was to serve as a dance of words. By utilizing interweaving conversations, I hoped to tell one story through many voices. I began the process with four dancers, Angela, Marley, Lexi, and Maseeh. We sat in the dance studio and engaged in freewriting sessions. Prompts that later produced our text were, *I remember when*, and *what I really wanted to say*. The studio quickly became a space full of emotionally charged memories. With the support of our peers, we began finding strength in stories and the confidence to speak them aloud. I always made it clear that if at any point someone felt uncomfortable, they were free to leave the space or refrain from sharing their story. The end goal was clear, our stories were to be shared on stage in front of an audience.



Figure 2: Marley and Angela speaking in *Overheard*.

Overheard Script 1

Lexi: I remember when I was in Thailand and I was about to ride an elephant. I noticed there was this white monkey swinging around the rafters...Actually, I don't even know what rafters are...but it was swinging on... something, the ceiling or whatever. I asked a lady what was up with the monkey and she said he was theirs, his name was Marway, and he'd escaped. Well, I immediately accepted that as a challenge and decided that I was going to get that monkey!

Maseeh: I remember when I was younger at KCC. Sat in Mrs. Perez's theatre class. Day one, I knew this is what I wanna do. I was never into school, which is weird, because I like learning. In high school, I skipped class, a lot. Failed classes. Barely graduated... They put me in SMP at Kaiser, that's "Special Motivation Program," mostly for kids who do drugs or come from rough pasts. The kids there were more interesting than others, but I didn't fit in there. I never felt like I fit anywhere though... But that first day of theatre class I fit in.

Angela: What I really wanted to say... I forgot...I can't say, or seem to put into words. My experience with love, trust, and relationships hasn't always been an easy road. The first guy I lobed, took my trust and all the love I gave him and shattered it into a million pieces.

Marley: What I really wanted to say was fuck off, but I have a quiet voice and most of the time that pair of words comes out of my mouth sounding more like a joke than an insult. So, instead, I cast a nice smile in the general direction of the measly man sitting behind me, and turn my back to face him. I can feel his eyes undressing me. The bus bounces over a pothole and I slouch deeper into the smell seat to avoid the gaze of the guy sitting to my left. His muscles are louder than his voice when he leans into the isle and says.

Lexi: I stood under the palm tree he was in and stretched my arm out at him. The next thing I knew that monkey had pounced on my face and sunk his teeth into my shoulder! Yeah, I

screamed, like... it was bad and embarrassing. The monkey jumped off and went back into the tree... I knew the monkey was gonna pounce again and I thought, nah, I'm out, forget this. So I start running and.

Maseeh: I actually liked it, Mrs. Perez helped too. A short Italian lady with so much attitude, so much soul. She got it. She knew that I knew this is it. At least she acted that way. I did a small play at KCC a year after that and then a play at Mark's Garage. I was doing what I wanted to do. I failed at other things in life but not theatre.

Marley: He says, "Hey there." Except it's not the nice and kind, "hey there, so I nod and look down at my phone. Guy number one sitting behind me still, leans over my seat and says, "You have really cute pigtails." As if I didn't hear him the first time. I wanted to tell him to shove his nasty fantasies up his ass.

Angela: All I can say is that I tried to fix him but.

Maseeh: I'm me and I'm most lonely and secluded when I'm onstage in front of you.

Lexi: That monkey must have flown because this time he landed on my head and was trying to pull it off.

Maseeh: Everyone thinks theatre people are weird. Well, I think people are weird.

Lexi: Now I was mad and decided, once again, I was gonna get this monkey.

Maseeh: Musicians are weirder. I don't get them.

Lexi: Have you ever fought something with four hands? You lose. Miserably. One minute he was on my head.

Maseeh: Dancers are ok, not too weird.

Lexi: The next, he was slapping my face, this was in front of everyone by the way!

Maseeh: Less dramatic than theatre people. Don't take my word for it though.

Marley: I muttered “thanks, and by the way, I’m fourteen.” A lie I was sure would shut him up, but what do you know, mister nose has more to say. “I like young girls, that’s okay with me. I laugh shuddering and turning my back to them yet again. My gaze falls on another man staring unabashedly at my chest.

Angela: I guess I wanted to say this out loud for a while, but...

All speak and overlap more preventing Angela from speaking

Angela: *Speaks through others, pushed them away.* I was a part of an emotionally abusive relationship for four and a half years. *Another tries to interrupt. Stop. Pushes away.* It took me going away and finding someone that loved me for me to. *Another tries to interrupt. Stop.*

Firmer, pushes away. To realize I needed to get out of that relationship. *Another tries to interrupt. STOP. Angry, pushes away. They walk away, but stay on stage...* October 28th, 2015.

The day I tried to tell him goodbye in person, because that’s what I felt he deserved. He raped me... Emotional abuse turned into physical. I can still feel his hand around my neck.

Marley: The men throw words in my direction about how I’m so rude and, “Girl can’t even say goodbye, or thank you.” Instead of shouting in my defense like I wanted to I said nothing and got off the bus two stops early, because sometimes, silence is the price paid for safety.

Lexi: By some miracle the monkey somehow was on my hand and I grabbed two of his hands. It went psycho, but I held on and walked all the way up to that lady, looking like I’d just been caught in a tornado and handed the monkey to her.

End

A week before one of my showings Maseeh withdrew from the cast. Fortunately, the rest of the cast was dedicated to performing and after a few adjustments, we moved on with the final version of our script. The biggest adjustment was the addition of myself, at the suggestion of my thesis committee.

Challenges I experienced were ones that I expected: vocal projection, articulation, dynamics, and expressive movements. This section needed to appear as an authentic conversation with the audience. We did a few exercises to practice projection and articulation, however, the energy still seemed low, which prompted me to run an “over the top” acting rehearsal. During this time the dancers moved bigger, spoke louder, and heightened emotions to an exaggerated level. Finally, this section began taking on a greater energy.

Another challenge that I faced was the exclusion of Angela’s text from the final production. After viewing one of our showings, members of my committee expressed concern about Angela revealing something so personal and strongly suggested that I omit her section completely. This was very difficult for me to do, throughout the entire writing process Angela was very open and honest about her past encounters with physical abuse and mentioned that she had not spoken much of it prior to our writing exercise. Because this was such a personal moment for her, I asked if she would rather not have it shared here, she did, however give me permission to include her story in this document.

Overheard became much bigger than I imagined it would. This section could have easily been twenty minutes. If I had the ability to do everything all over again, I would like to make my entire thesis a combination speech and movement. The silent body is powerful, but for me, the body with speech has limitless expression. In my experience, audience members appear shocked by the multisensory experience of performer speaking during a dance concert. Combining dance and voice creates a powerful performances in which the mind and the body are equally expressive. This section of dance puts into words what every other section cannot—the message that speaking means nothing if no one will listen. The overlaying of text shows that too often, people are focused on their own problems and stories to consider the perspective of another.



Figure 3: Terry speaking during *Overheard*.

Solo Reflection



Figure 4: Terry's solo 1, blurred shot. Theo, Marley, Terry, Maureen, Ariel.

My solo was a late addition to my thesis concert. I initially wanted to use my performance in *Overheard* to fulfill the requirement of the choreographer performing in the piece, however, this was insufficient—I needed to dance. Taking a step away to view the dance as a whole revealed an ending that trailed off rather than coming to a clean finish, my solo brought everything to a cohesive conclusion.



Figure 5: Terry's solo 2. Lexi, Marley, Angela, Theo, Ariel, Maureen, Terry.

Taking inspiration from the solo I created with Maureen, *Knots*, I revisited the idea of blatant obtrusiveness. My solo was four minutes of structured improvisation performed to a sound collage of various sound clips found on YouTube, and constructed with Adobe Premiere software and skills learned from Kara Miller's Visual Media class. I wanted my solo to come across as prepared, yet, intentionally raw. The connection here to voyeurism was its fixation on human behavior in an unguarded state. I aimed to capture this through my solo by leaving some things to chance.



Figure 6: Terry's solo 3. Lexi, Marley, Angela, Theo, Ariel, Maureen, Terry.

My objective was to perform as if no one was watching, the other dancers on stage, “the onlookers,” were to record my actions and invade my space with complete disregard to my privacy. The dance had three clear parts, beginning, middle, and an end. How I reached each point varied slightly from night to night. One of the most exciting things about this piece was the spontaneous creation of pathways. There were instances where I wanted to travel in a particular direction that became blocked by the onlookers which created obstacles for me to navigate. I began to imagine that this was a daily occurrence for my character, people's intrusive eyes had become something to which they were accustomed.

Challenges

Lighting posed a small challenge due to our venue. I had visions of dancing in darkness broken up by sharp, small, sections of light, created through the utilization of a gobo. In reality my primary lighting source was to be the light from dancers' cell phones.

Changing the Solo

If given the chance to perform this section again I would go to a place of complete vulnerability and strip nude throughout the dance. This was an idea that came to mind during the process of creating my solo, but I knew this would be problematic considering the audience and the historically family-friendly nature of Footholds productions. The changed solo would begin with me entering the space upstage left—still fragmented with light, fully dressed. I would begin walking while slowly taking off each article of clothing and dropping it to the floor, through a mixture of pedestrian and dance vocabulary, leaving a path of clothes behind me. The dance comes to an end the moment I reach the down stage right corner.



Figure 7: Showing Feedback. Peiling, Betsy, Terry, Ewa the dog.

Program
(Front/Back)

kennedy theatre staff

Department Chair: Betsy Fisher
Director of Dance: Gregg Lizenbery
Production Manager: Rick Greaver
Theatre Manager: Jessica L. Jacob
Operations Coordinator: John Wells
Technical Director: Gerald Kawaoka
Assistant Technical Director: Montana Rizzuto
Costume Shop Manager: Hannah Schauer Galli
Assistant Costume Shop Manager: Iris Kim
Costume Shop Assistant: Amber Baker
Office Staff: Lori Chun, Lindsey Rice

front of house staff

Box Office Supervisor: Mark Shiroma
Box Office Staff: Christian Cesar, Adam Cook, Layne Higginbotham, Lexi Moreno, Latufen Vance
Publicity Director: Kevin C. K. Berg
Publicity Assistant: Jennifer Takahashi
Graphic Designer: Michael Donato
Photographer: Jessica Jacob, John Wells
House Manager: Catherine Kindiger
Assistant House Managers: Layne Higginbotham, Latufen Vance

coming next season

MAINSTAGE 2017/2018

THE SPITFIRE GRILL

a musical by James Valcq & Fred Alley

TAIKO DRUM AND DANCE: HANA HOU!

THREE XIQU PLAYS

a family friendly program of tales from China

A DOLL'S HOUSE

by Henrik Ibsen

Program subject to change pending contract completion.

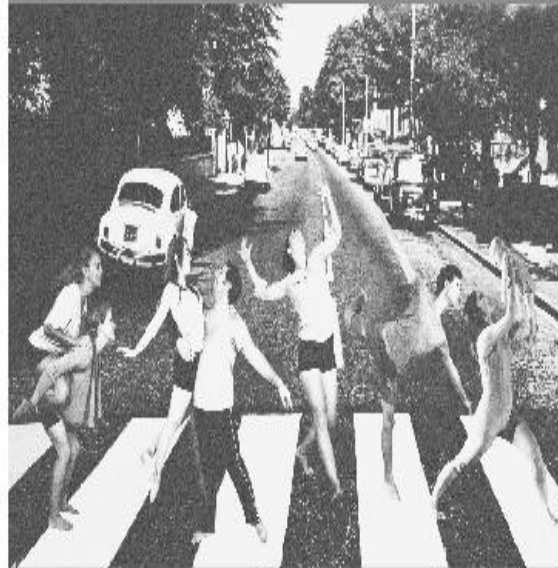
Visit us on the web at manoa.hawaii.edu/liveonstage/kennedy-theatre

PRIMETIME

2016/2017 SEASON



SPRING
footholds:



Best Foot Forward

April 26, 27, 28*, and 29 at 7:30pm

*Post-show rap

UHM Dance Building

UNIVERSITY OF HAWAII
MANOA

Department of Theatre + Dance
College of Arts and Humanities

Program (Inside)

spring footholds:

Best Foot Forward

artistic staff

Concert Director: Gregg Lizenbery
Lighting Design: Chikako Omoso
Sound Design: Brian Shevelenko
Costume Coordination: Iris Kim,
Marc Marcos, Cheri Vasek

concert program

performed without intermission

ALONE IN THE DARK, TOGETHER WE RISE

Choreographer and Projection Design: Charlene Katsuyoshi*
Music: Huerco S., Terry Riley, Kronos Quartet, Ludovico Einaudi
Dancers: Dayna Chun, Charlene Katsuyoshi, Maureen Kearns, Kaylyn Kumashiro,
Pam Shoebottom
Projection Software: Lumo Interactive Inc. (Made possible by the College of Arts and
Humanities Graduate Student Research Award)

TÍR NA NÓG

Choreographer: Michael Romney*
Music: Traditional, Stephen Twigger
Dancers:

Oisín: Michael Romney
Finn (Oisín's Father): Maseeh Ganjali
Niamh: Ariel Gazarian

Enbarr (The Guardian): Isaac Johnson

Ensemble: Emma Majewski, Christiana Oshiro, Robin Worley

By using a combination of traditional Irish dance, contemporary Irish dance,
modern, and contemporary ballet, the Celtic legend of Oisín and Niamh in Tír na
nÓg is brought to life.

PEERING IN / OVERHEARD

Choreographer: Terry Slaughter*
Music: The Punch Brothers
Sound Collage: Terry Slaughter
Dancers: Marley Aiu, Ariel Gazarian, Lexi Gilman, Maureen Kearns,
Chandler Louque, Terry Slaughter, Theo Steinman, Angela Valdez

*In partial fulfillment of the requirements of the MFA in Dance

THE LORAXIAN EFFECT

Choreographer: Christine Maxwell*

Part One: 32" Perspective

Music: Miles Davis

Dancers: Rachel Booze, Ariel Gazarian,
Kristen Johnson, Alisa Olko

Part Two: From What's Left

Music: Dave Ballou

Dancers: Amy Bukarau, Maureen Kearns, Pamela Shoebottom

Part Three: Causal Sequence

Music: John Coltrane

Dancers: Rachel Booze, Ariel Gazarian, Kristen Johnson,
Maureen Kearns, Alisa Olko, Grace Parson, Elizabeth Savage

Epilogue: Fallible

Music: Bob Thiele and George Weiss, spoken word by Louis Armstrong

Dancer: Christine Maxwell

"Some of you young folks been saying to me: 'Hey Pops, what you mean, 'What a wonderful world? What about all them wars all over the place? You call them wonderful? And how about hunger and pollution? They ain't so wonderful either.' Well how about listening to old Pops for a minute. Seems to me it ain't the world that's so bad, but what we're doing to it and all I'm saying is see what a wonderful world it would be if only we'd give it a chance." —Louis Armstrong

production staff

Stage Manager: Raquel Palisbo

Stage Crew: Emily Hoadley, Samantha Iha-Preece, Christine Kanchiwa,
Kenny Kusaka, Kela Neil

Wardrobe Supervisor: Amy Johnson

Faculty Consultants: Betsy Fisher, Peiling Kao, Kara Miller, Amy Schiffner,
Cheri Vasek

front of house information


The UHM ticket program is supported in part by a grant from the Student Activities and Program Fee Board.

For large print programs or any other accessibility requests please contact the House Manager.

After dark: to arrange a Campus Security Escort from any two points on campus please see a House Manager.

As a courtesy to your fellow audience members and to our performers, please remember that eating, drinking, video recording, photography and use of cell phones and other electronic devices is not allowed inside the theatre. Please take a moment to turn off any sound or light emitting devices now.

Advertisement



UNIVERSITY OF HAWAII
THEATRE + DANCE
PRESENTS

SPRING
footholds:

Best Foot Forward

MFA Dance candidates strut their stuff with graduation on the line, joined by fellow dancers for a dance concert of excellence and whimsy

APR 26, 27, 28, 29 at 7:30pm

UHM DANCE STUDIO
1820 Edmondson Rd. off Maile Way

Tickets \$8-\$18
UHM STUDENT SPECIAL \$8

Tickets on sale at: eticketshawaii.com, (808)944-2697, Campus Outlets, and Kennedy Theatre Box Office

PRIME TIME
KENNEDY THEATRE
2016/2017 SEASON

MORE INFO: manoa.hawaii.edu/liveonstage/best-foot/

Figure 8: Thesis Concert flyer.

Venue



Figure 9: Dance Studio/Venue, outside view.



Figure 10: Dance Studio/Venue, inside view.

Press Release

Kennedy Theatre

UNIVERSITY of HAWAI'I at MĀNOA



Contact: Kevin C. K. Berg, Publicity Director
Office Phone: (808) 956-2598
Fax: (808) 956-4234
Box Office: (808) 956-7655
Email: ktpub@hawaii.edu

Department of Theatre + Dance
University of Hawai'i at Mānoa
1770 East-West Road
Honolulu, HI 96822
Web: manoa.hawaii.edu/liveonstage/best-foot/

FOR IMMEDIATE RELEASE

March 31, 2017

Kennedy Theatre Presents Spring Footholds Dance Concert

Student Choreographers Début Dynamic Contemporary Dance

The University of Hawai'i at Mānoa's Department of Theatre and Dance is proud to conclude its 2016/17 Primetime Season with *Spring Footholds: Best Foot Forward*. This dance concert brings together four Master of Fine Arts in Dance candidates, dance students, choreographers, technicians, and designers to create an intriguing performance of contemporary dance. Performances take place April 26, 27, 28, and 29 at 7:30 p.m. in the beautiful UHM Dance Studio built in 2013, since much needed upgrades are in progress at Kennedy Theatre.

The title of the show, *Best Foot Forward*, symbolizes this moment in the academic and artistic achievement of four Master of Fine Arts degree candidates at the eve of graduating and launching their professional careers. Each is producing highly involved dance pieces as their thesis, the culmination of their studies, practice and transformation in the UHM dance program.

Best Foot Forward dance choreographer and MFA candidate Charlaine Katsuyoshi is a world class dancer with performance credits from around the globe. After growing up in Honolulu (Nu'uano), she graduated from U.C. Irvine and worked in the film and television industry. She continued her professional dance career with Momix Dance Company, danced for nine years with Hubbard Street Dance, and was a Lar Lubovitch Dance Company member who toured through Europe, Asia, Africa and the Middle East. Katsuyoshi was cast as the cheetah in the Broadway touring show of Lion King in 2006 and subsequently returned to

Honolulu where she currently teaches dance at Mid-Pacific Institute while pursuing her MFA in Dance from UHM.

This particular *Footholds* also features choreographer and MFA candidate Mike Romney presenting *Tír na nÓg*, a piece inspired by the Celtic legend “Oisín and Niamh in Tír na nÓg.” Romney shares that “I was also inspired by my experience in Irish step dancing and theatre and wanted to do a sort of ‘story ballet’ using folk tales and folk dance” In the story, Tír na nÓg is the Otherworld, a land of everlasting youth, beauty, health, abundance and joy. When asked about his personal and artistic motivation Romney replied, “Why dance? Simply put, because dancing makes me happy and I want to share my happiness and help others find their own happiness.”

Another *Best Foot Forward* choreographer, MFA candidate Terry Lee Slaughter, premieres three movement pieces: *Peering In*, *Happy Birthday*, and *Overheard*. While these pieces don’t share the same subject, they do share a theme of voyeurism. “I was inspired by the curiosity to know more about one another’s most intimate/personal moments,” Slaughter says, “I have always been a curious person. While at UH I have been finding the means in which to explore this curiosity.”

Choreographer and MFA candidate, Christine Maxwell, presents her culminating work *The Loraxian Effect*, a piece inspired by Dr. Seuss’ *The Lorax*. “I wanted to create a narrative that could address environmental concern without the piece becoming too ominous,” Maxwell says, “There is so much power in the arts - developing life skills, healing communities and individuals, preserving culture, engaging in social activism - the list goes on.”

Tickets to *Spring Footholds: Best Foot Forward* may be purchased online at www.etickethawaii.com, by phone at (808) 944-2697, at official outlets, and at the Kennedy Theatre Box Office the week of the show. For more information, visit <http://manoa.hawaii.edu/liveonstage/best-foot/>

Television News Broadcast Featuring dancer Charlaïne Katsuyoshi in 2007:
https://www.youtube.com/watch?v=w_TLJKZPLfg

EVENT:

Spring Footholds: Best Foot Forward

PRESENTED BY:

UHM Department of
Theatre + Dance

WHEN:

April 26, 27, 28, and 29 at
7:30 p.m.

WHERE:

UHM Dance Studio,
1820 Edmondson Rd.
(off Maile Way)
Honolulu, HI 96822

TICKET PRICES:

\$18 General Admission
\$16 Seniors / Military /
UH faculty and Staff
\$13 Students/Youth
\$8 UHM Students with
valid UHM photo ID

Ticket prices include all
service fees.



MFA Dance Candidate Michael Romney and Ariel Gazarian
Spring Footholds: Best Foot Forward
Photo: Jessica Jacob

April 26-29, 2017
UHM Dance Building, 1820 Edmondson Rd

PURCHASE INFO:

Tickets are available online at etickethawaii.com, by phone at (808) 944-2697, at participating outlets, and at the Kennedy Theatre box office; the box office is open from 10 a.m. to 1 p.m. Monday through Friday during show weeks, with extended hours on performance dates.

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