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Finding Balance: An Internship Thesis with BARE Dance Company

Victoria Ashley-Park Acker
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FINDING BALANCE:
An Internship Thesis with BARE Dance Company

Victoria Ashley-Park Acker

Mentor:
Michael Dante Esperanza

In Partial fulfillment of
The Bachelor of Arts Degree in Dance
Loyola Marymount University
5 May 2011

FINDING BALANCE:
An Internship Thesis with BARE Dance Company

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INTRODUCTION

A very special person once told me that an administrator makes order out of chaos, and an artist makes chaos out of order. While each role plays an integral part in creating and maintaining any working artistic organization, I have found that I am most at balance embodying them both.

For my senior thesis, I was able to experience both ends of chaos when I was given the opportunity to intern with Mike Esperanza and BARE Dance Company. I had always dreamt of working with the company in any capacity, so I was thrilled when I was given the chance to intern. However, over the course of my year with BARE, my project has evolved from strictly internship based to a dual thesis with a performance aspect. I began my work with BARE expecting to use the administrative skills I learned while working in Loyola Marymount University's Dance Program, but I was also given the opportunity to use the dance training I've gained at LMU in BARE company performances as well.

Working with BARE to help organize, clarify, and coordinate everything from rehearsals and performances to birthdays and dinners gave me a better understanding of the work that goes on behind the scenes and allowed me to develop relationships with many inspiring people in the industry. More importantly though, it made me even more grateful for every chance I have to perform as I now realize that each show is a reflection of the hard work and dedication of not just myself, but of all of those on each side of chaos.

Ultimately, while the opportunity to both intern and perform was at times, hectic, I was able to experience company life as both an administrative responsibility and an artistic endeavor and essentially, find the joy in balancing the ever-shifting space between order and chaos.

MIKE ESPERANZA: BIO

Born in Manila, Philippines and raised in Southern California, Mike Esperanza has established himself as a sought after teacher and choreographer throughout the nation. With a BFA in graphic design from California State University, Fullerton, Mike's approach to visual construction has influenced a unique movement orchestration on stage. His work have been commissioned by OCHSA, Mt SAC, Saddleback College, Santa Ana College, Cal Poly San Luis Obispo, Cal State Fullerton, Chapman University and Loyola Marymount University. In 2004, his piece Cells was selected to perform at the America College Dance Festival's national gala held at the Kennedy Center for the Performing Arts in Washington D.C. In 2005, Mike was awarded the "Dance: Creation for Performance" grant presented by Dance/USA and the Irvine Foundation. With this distinguished award, BARE began. Since its inception, the company has been a finalist at the 2005 and 2007 "Dance Under the Stars Choreography Festival", nominated for outstanding company performance at the 2006 Lester Horton Awards and participated in the Orange County Children's Therapeutic Arts Centers' benefit fashion show to name a few. Mike is currently teaching a DeFore Dance Center in Costa Mesa, CA, Chapman University in Orange and Loyola Marymount University in Los Angeles.

BARE Dance Company - Artistic Director

TEACHER - Loyola Marymount University, Chapman University, DeFore Dance Center, Ballet Conservatory

CHOREOGRAPHY - California State University, Long Beach, Riverside Community College, Long Beach City College, Cal State Fullerton, Loyola Marymount University, Mt. San Antonio College, Chapman University, Orange County High School of the Arts, Cal Poly San Luis Obispo, Jazz Spectrum Dance Company

AWARDS - Dance: Creation for Performance Grant Presented by the Irvine Foundation - 2005 Choreography Under the Stars Finalist - 2005 and 2007 Lester Horton Award Nominee - 2006 American College Dance Festival National Gala (Kennedy Center for the Performing Arts) - 2004 American College Dance Festival Regional Gala - 2003, 2004 and 2007

(<http://www.baredanceco.com/>)

ABOUT BARE DANCE COMPANY

BARE was established by Artistic Director, Mike Esperanza in 2005 with the help of DanceUSA and the Irvine Foundation. Over the years, BARE's versatile approach to movement has been described by the dance community as poetic, visual and powerful. The company was a finalist at the 2005 and 2007 "Dance Under the Stars Choreography Festival", won second place in 2009 for "Silk or Cotton" and received the Paid Engagement Award in 2010 for "Close(r)". BARE has also reached out to the community by headlining events for Orange County Children's Therapeutic Arts Center, The Center Orange County and the Epilepsy Foundation of Southern California. BARE was featured in a film produced by Baby Bird Communications, which help raise funds for Center for Community Solutions in San Diego. Since 2005, BARE has produced many shows around the Southern California area including "Blind Perspective", "Shadows", "Burlesque", "Black/Whites", "Mass" and the original modern take on West Side Story entitled "Manhattan", which received 3 Lester Horton award nominations. In 2010, BARE will take part in Innerstate, a program managed by ODC Theater of San Francisco, aimed to help California dance companies tour the region.

(<http://www.baredanceco.com/>)

THE COMPANY

Jessica Agdeppa

Jessica is currently in her fourth year as a health science major at Cal State Fullerton thriving to be a health therapist. She began studying numerous style of dance including ballet, tap, jazz, hip-hop, lyrical and gymnastics at Louise's Dance Studio and continued on to West Coast School of the Arts where she was fortunate enough to work with great choreographers such as Tina D'Amoto, Amy Bates-Nakamura, Pula Kessinger, Dawni Novak, Mark Meisner among many others. She has appeared in the 2010 Academy Awards, Skechers industrials, Glory of Christmas as well as many local shows and events. Jessie has been a member of BARE Dance Company since 2007. She also dances for Boogiezone's Entity and Jagged Dance Company.

Leann Alduenda

Born and raised in Southern California, Leann Alduenda has trained extensively in all forms of dance throughout the LA and Orange County areas. She holds a BA in Dance Magna Cum Laude from UC Riverside, where she also received a Chancellor's Scholarship. Leann spent six years as a member of Rhapsody in Taps and has also been a soloist with Jazz Spectrum, Motion Tribe, Natural Reaction Dance Co., and has danced on MadTV. Leann is the Artistic Director of the Jimmie DeFore Dance Center, where she heads the teen performance company, administrates the scholarship program, and co-directs the faculty concert Pulse. She has also been on staff at Chapman University for over eight years teaching Jazz and Tap. Leann joined BARE in 2004 and is a founding member of the company. In 2009, performing duet choreography by Mike Esperanza, she placed 2nd in the Dance Under the Stars choreography competition in Palm Desert. She feels blessed to be performing with this company of amazing artists and thanks Mike Esperanza for his unending guidance, support and love.

Sebastian Arango

Sebastian has been moving and moved by music ever since he can remember. Starting off as a figure skater at the age of 10, going on to compete at the regional and national level, and then eventually making his way back to dance in search of an understanding of all movements. This search lead him to Defore studio where he received a scholarship during the 2006 pulse term. Shortly then after he was asked to be a part of Rhetoracle Dance Company which he was with of for over 3 and half years. Since finishing scholarship Sebastian has taken the opportunity to expand his training by taking from numerous teachers and classes from all around the southern California area. This Training has led him to explore his own choreography and is now on staff at Defore Dance and Dance Dynamics. This is his first year with BARE dance company and he is very excited and grateful for this new opportunity and adventure.

Kate Bennett

Kate is originally from the east coast and began her dance training at the age of nine. Growing up she attended workshops, conventions and master classes across the country. In 2008 she received her BA in Dance from Loyola Marymount University. At LMU she trained with Hassan Christopher, Michael Dante Esperanza, Maria Gillespie, Chad Michael Hall, Scott Heinzerling, Tekla Kostek, Jason Myhre, Holly Johnston, Paige Porter, and Yvette Wulff. She

had the opportunity to perform in faculty works choreographed by Hassan Christopher, Chad Michael Hall, Denise Leitner, Jason Myhre, and Paige Porter. Kate was also active in LMU's Theater Department performing as a dancer in A Chorus Line and playing the role of "Fritzie" in Cabaret. Since graduating from LMU Kate has been pursuing both commercial and concert dance careers. She has had the opportunity to perform with upcoming music artists as well as in shows such as VISCERAL/VIRTUAL, BTLS4SAM, KIISFM Breakout Star Showcase, APLA: Sunset Strips, the MTV 2008 Video Music Awards, and Dancers For Life. Also, she is part of Venice based contemporary burlesque company, Je Suis Femme. Kate is incredibly excited to be a member of BARE and cannot wait to continue developing as an artist with such amazing, talented, passionate people.

Alex Crow

Alex Crow is originally from Toledo, Ohio, where she started her training at the age of three. She traveled and performed around the country with companies such as The Catz Squad, Company C Dance, and the Ballet Theatre of Toledo until she began her education as a dance major at Loyola Marymount University. The birth of her professional performance career began with Justin Giles in his debut company SoulEscape out of Dallas, Texas. She has since then had the opportunity to work with choreographers such as Tina Landon in Rihanna's 2008 VMA performance Disturbia, Michael Esperanza with his company BARE where she held a principle role, as well as Damon Rago as a featured soloist in Palindrome Dance Company. She is currently working with Holly Johnston and her company Ledges and Bones Dance Project as a dancer and teaching assistant.

Jovan Dansberry

Jovan Dansberry began his dance training at age 7. Originally from St. Louis, Missouri, he trained in various styles and worked with many dancers and choreographers around the country. In 2005, Jovan joined the Radio Disney AM 1260 Street Team where he danced and choreographed shows across the St. Louis metropolitan area. In 2008, he appeared in the opening number of Rihanna's "Disturbia" for the MTV Video Music Awards. Jovan has recently started working with BARE Dance Company under the direction of Mike Esperanza and performed one of Esperanza's pieces, CLOSE(R), at the Kennedy Center in Washington D.C. this past summer. He has worked with choreographers such as Chad Michael Hall, Holly Johnston, Jason Myhre, Justin Giles, and many others. Jovan is currently a senior at Loyola Marymount University pursuing a Bachelor of Arts in Dance with a minor in Business.

Jacqui DeFranca

Originally from west Boylston Massachusetts, Jacqui DeFranca is a graduate from Loyola Marymount University where she received her BA dance. Since the age of five, Jacqui has been dancing. She has competed, dancing at national award competitions around the country. Jacqui has also attended various summer programs in New York City such as Amy Marshall Dance Company and Broadway Dance Center summer intensives. LMU added to her performance experience. At LMU she performed every year in the dance concerts. Jacqui attended the American College Dance Festival in 2006 and 2007. She also was a performer in the Emerging Artist's show in the summer of 2007. Jacqui was active in LMU's theater department as well. She sang and danced in the musical, Chorus Line in 2007, and played the character, Rosie, in the spring 2008 musical of Cabaret. Recently Jacqui worked with Tina Landon, and

performed with Rihanna at the 2008 VMA's. Jacqui is honored to be a member of BARE. The company has allowed her to grow and learn not only as a performer, but also as an artist. It is truly a blessing for her to be surrounded by such strong creativity and sincere passion.

Diana Delcambre

Originally from Northern California, Diana Delcambre grew up squishing anemones and playing jump rope with seaweed. She started dancing at the age of 10 at the Carmel Ballet Academy. In Spring of 2007 she received her BA in Dance from Loyola Marymount University. At LMU she had the wonderful opportunity of working with numerous phenomenal choreographers and teachers. She has danced in Holly Johnston's work *Clearing from Dark* at the American College Dance festival in San Francisco in 2007, as well as presenting her own work [insert title here] which was honored with Gala recognition the previous festival year in Sacramento; 2006. Currently, Diana teaches throughout Los Angeles in studios as well as running her own dance program at Virgil Middle School. Diana has been a guest artist with Los Angeles Contemporary Dance Company and can be seen in American Apparel's commercial for the anniversary of nylon! Diana has danced for Palindrome performance group, Dani Beauchamp, In/EX Dance Project and Move Dance Theatre. She is honored to call BARE Dance Company her second family since 2007 and could not be more grateful to dance with such an amazing group of people.

Jesse Gonzales

Jesse Gonzales began his dance training 3 years ago at Jimmie Defore Center where he was a student in their scholarship program for 1 year. Since then, he has danced principal roles in "Creation" and "Glory of Christmas" at the Crystal Cathedral and for Royal Caribbean Cruise Lines. Prior to his dance training, Jesse studied musical theatre at the American Musical and Dramatic Academy in New York City where he was given the opportunity to perform his solo "Sailing" in his senior showcase. Jesse recently had the honor of dancing for recording artists Deborah Cox and Rihanna.

Krystal Akemi Matsuyama

Krystal Akemi Matsuyama was raised in Long Beach, CA. In 2008, she graduated Cum Laude with a BFA in Dance Performance and minor in Digital Arts from the University of California, Irvine. During her time at UC Irvine, she was involved with Donald McKayle's Etude Ensemble and David Allan's Conservatoire National Supérieur de Music et de Danse de Paris Exchange Program. She also had the honor of working closely with former Joffrey Ballet Prima Ballerina, Jodie Gates, assisting her on a choreographic commission with the StaatsBallett Berlin. In addition to her training at UC Irvine, Krystal has spent summers at the Alvin Ailey American Dance Theatre and San Francisco Conservatory of Dance. After graduating from UCI, she moved to New York to work with Complexions Contemporary Ballet under the direction of Dwight Rhoden and Desmond Richardson where she toured both nationally and internationally. She recently had the honor of guest performing in Aspen Santa Fe Ballet's *The Nutcracker*. Krystal is currently residing in sunny Southern California dancing with Boogiezone's Contemporary Company, Entity, and Mike Esperanza's BARE Dance Company. She is so grateful for her amazing family and friends who constantly keep her laughing and inspired.

Marc Andrew Nuñez

Marc Andrew Nuñez started his formal dance training when he attended UC Irvine in 2004 with the world renown faculty including Donald McKayle and El Gabriel. While at UCI, he also trained with Donald McKayle's Etude Ensemble and hip-hop teams Common Ground and Mavyn. In the summer of 2007, Marc attended the American Dance Festival in North Carolina where he worked with international choreographers Ming-Lung Yang, Ursula Payne, and Andrea Woods. Marc graduated with a BFA in Dance Performance and Excellence in Choreography in June 2008. Marc is now represented by DDO Artists Agency. Recently, Marc has performed with Rihanna at the 2008 MTV VMA's, appeared in Disney's Phineas and Ferb Music Video "It's On," and a 2010 K-Swiss advertisement. Currently, Marc dances for Mike Esperanza's BARE Dance Company and Boogiezone's Entity. Marc also teaches dance classes in the Los Angeles area. Marc's wildest dream is to stay true to his art, travel the world, live on a hill where he has a view of the ocean and the city, and eat lots and lots of food.

Ashley Paige

Ashley Paige comes from San Jose, California where her love and passion for dance began. She worked with Teen Dance Company of the Bay Area and was fully immersed in artistic creativity and intense training. Ashley then made the move to Los Angeles and attended Loyola Marymount University and obtained her BA in Dance. Through her representation by MSA since 2006, Ashley has had the opportunity to work with such artists as Wayne Brady and Gladys Knight at the Hollywood Bowl, as well as Rihanna in the video "Umbrella" and the 2008 Video Music Awards as a principle dancer in "Disturbia".. She is now a part of Boogiezone's growing contemporary dance company ENTITY where she has had the opportunity to not only perform with but also choreograph on her peers. Her most recent endeavor is the collaborative creation of Je Suis Femme, a Venice based burlesque dance company whose popularity and success continue to grow. Ashley has been a part of BARE Dance Company since 2007 and through the growing relationship with the company, what she has gained as an artist is beyond measure. BARE is a space for artists like her to realize the multi-dimensional conceptions of creativity and movement. What began as a group of individuals with a common passion for art has now grown into a loving family. Throughout her journey, dance has been and will always be more than an art; for her, it is a seamless means of expression and a never-ending learning experience.

Clarisse Takemoto

Starting her career at age 5, Clarisse Takemoto became a teacher's assistant by the age of 12 for L.A. Dance Magic and the Long Beach Pacific Dance Festival. She has been teaching and choreographing since age 15 for numerous studios, high schools, and colleges across the country. In 2004, she was awarded the Future Star Award from Dance Spirit Magazine. She has also been a member of the Screen Actors Guild for the past 14 years. She performed at the Nickelodeon Kids Choice Awards and on the Jerry Lewis Telethon. She also performed at Dance Under the Stars Choreography Festival in 2003 for Amy Nakamura and at ACDFA with Chapman University in 2006. In 2008, Clarisse joined Mike Esperanza's BARE Dance Company which debut "Manhattan" in 2009. Clarisse graduated from Chapman University with a B.A. in Dance Performance in 2008 and was honored as an Outstanding Performer in Dance for the year 05-06.

Victoria Acker

Victoria Acker began her dance training at the age of 13 as a ballet dancer, where she trained and performed with Anaheim Ballet and American Ballet Theatre. She is currently a senior at Loyola Marymount University where she is earning her BA in Dance and degree in Communications. Victoria has had the privilege to work with choreographers including Mike Esperanza, Ryan Heffington, Alla Khaniashvili and Tina Landon among others and is thrilled to be interning with BARE Dance Company.

(<http://www.baredanceco.com/>)

JOURNALS

Week One:

This week I had my first meeting with Mike. We met at Panera on Sunday at 3:00 PM and had coffee while we discussed my internship, the new company members, and the role I would have in BARE. We also created my first to do list! Because our photo shoot and rehearsals will not begin until mid-July, I have almost a month to accomplish the following goals.

1. Check with Judy about rehearsing at LMU one Sunday per month
2. Research Kickstarter.com to find out what it is and what kind of non profit organizations they look for
3. Research ways to make money for the Company/Look into possible restaurants to host a dinner and a show as well as corporations that would be willing to donate a portion of their purchases to the performing arts
4. Explore possible festivals for BARE to be involved in

I am so excited about beginning my thesis with BARE! I had so much fun with Mike and am pleased that we got a head start so that we, on the front end, can have a clear vision for the company. I received a Bare Binder that I will be keeping all of my journals in, as well as the company members contact information and bios. I feel ready!

Also, this week I emailed all of my information to Mike and provided him with my emergency contact information (as was requested). I emailed Judy to discuss studio space as well, but I have not heard back as of yet.

Week Two:

Damon responded to me studio space and said that he's in New Mexico right now but that he will check the schedule when he gets back. He said that if it's free, it's ours and that Sundays are pretty open but he needs the schedule in front of him to be sure. He also said to tell Mike that he loves him. I relayed the message.

This week, Mike also asked me to look into discounted apparel (or BARE wear). I am waiting for Heather Romanowski to get back to me about her cousins prices on t/shirts and sweats. I am hoping that I will hear back by next week.

Here's what I've learned so far about kickstarter.com

You can start your project right on the website. It prohibits "charity projects, raising funds for business expenses (rent, payroll, etc), soliciting donations to causes (medical bills, etc), or having people fund your life (travel, living expenses, etc) and can not be used to solicit investment or loans; projects may not offer financial returns under any circumstances."

Funding is all or nothing and every project must be fully funded before its time expires or no money changes hands, so every project must have a funding goal and a deadline between 1-90 days for funding. If you succeed with funding, you get paid through an Amazon Payment account that you set up on the outset (but they do charge credit card processing fees). The fee is 5% from the project creator if the project is successfully funded but you keep full ownership of your project and there is no maximum for how much a project can raise.

Backers typically support projects for rewards (like "products, benefits, and experiences") and "stories" that you post to your kickstarter blog/page or video updates.

I'm sorting through a *ton* of festivals right now, but am having difficulty finding anything that would be feasible for BARE. I am also in the process of talking to my mom about possible

venues for a dinner fundraiser. She has connections with Morton's Steakhouse (they have boardrooms which could serve as performance space), Specialty's Cafe in Irvine, and some of the names under RUI. I am going to wait several weeks and then start calling corporate for the names of some PR people.

Week Three:

And so it continues! I am still looking for a printer for our BARE Wear that can get us a solid discount. Because there are so few company members though, it is difficult to find someone that will give us a group rate that is inexpensive enough for our budget. We can however, get hoodies at American Apparel for 50% off through Marc Nunez.

Mike spoke to ODC and we will for sure be performing in San Francisco in the spring, but we have no confirmed dates as of yet, but I will need to be there to coordinate with dancers on the first day of rehearsals in several weeks.

Also, the photo shoot is coming up, which I will need to be in attendance for, but Mike should be emailing me a complete list of what will be needed for the day very soon. This week, not too much is going on (other than looking for a printer), but it looks like I will have my work cut out for me very soon!

Week Four:

This week, Mike invited me to perform with the company at an event for CCSSD in San Diego! It is his boss' philanthropy and although he doesn't have exact dates yet, its in the later portion of October. It's a great cause and I'm so excited to participate! Nothing new on the internship front this week, but I have called Albertsons, Chick Fil A, and Specialties Café and Bakery to discuss possible funding opportunities. As of right now, I haven't heard back from anyone.

Week Five:

I have found several printers but I think that we are planning to hold off on sweatshirt making for a few months. Also, this week I met with Damon and he said the company could definitely have Sunday per month to rehearse in the studios at LMU but he needed specific dates. Mike's unsure as of right now. Unfortunately, I missed BARE's first rehearsal because I have strep throat. Mike said it was fine and he's got it covered. He'd rather not have me pass it around. No other 'to do's' though. I asked but he says we're good for right now, so long as I will be at the photoshoot next weekend. I'm planning on it!

Week Six:

Call for the photoshoot was at 9:00AM, but I arrived at 8:00AM to help Mike set up for the day. We moved a *ton* of heavy equipment, but the space was amazing! We did it at Baby Bird Communications Office on Newport Boulevard in Costa Mesa in an area with red leather couches and vaulted ceilings. For the first hour, I moved camera equipment, lighting, and projector screens around the space and posed for pictures to set the lighting for the shoot. After that, it was a lot of waiting, light adjustments, and the occasional coffee/sandwich run until 3:00PM. I did get to meet the full company today which was so much fun. The company members are: Jessie Agdeppa, Leann Alduenda, Sebastian Arango, Kate Bennett, Alex Crow, Jovan Dansberry, Jacqui DeFranca, Diana Delcambre, Jesse Gonzalez, Andrea Hosford, Marc Nunez, Ashley Paige, and Clarisse Takemoto. Everyone was so nice and I'm so excited to work with them! Mike also said today that I can come to any rehearsal that I want and warm up with the company! I'm very excited!

My next task is to write thank you cards and send them to his bosses and the owners of Baby Bird Communications for letting us use the space. Mike is getting me their contact information sometime next week.

Week Seven:

My only task this week was to email all of the dancers about Sunday rehearsals at LMU to let them know about the change. Mike said he didn't need the thank you letters after all. Also, I attended my first rehearsal this Sunday! I had so much fun!

Week Eight:

Other than attending rehearsal, my only other task was to proofread the following newsletter for Mike. I have attached a copy with my edits:

It's been a while since BARE has (released) a public announcement, but there are too many exciting things on our calendar (for us not to share) the great news. (The) 2010/2011 BARE Dance Company will be (taking part) in InnerState, a program managed by (San Francisco's) ODC Theater and generously supported by the James Irvine Foundation. The \$450,000 program is designed to create touring opportunities for (various/rising/professional?) dance companies (as well as) to promote residency and outreach (opportunities) (throughout) California. Our first project will be in October with the Old Town Temecula Community Theater.

We will make sure to (update you) on all the events coming up in the 2010/2011 (season), (but in the meantime, be sure to visit our updated website.) The photo gallery and dancer bios will be coming soon, (so check back regularly) and enjoy the new design we (will be using this season).

Mike Esperanza
BARE Dance Company

I have finally discovered the difficulty of balancing this internship as Mike wanted a revised copy as soon as possible and I am in the middle of Plunge. It's definitely worth it though and I made it happen!

Week Nine:

I attended rehearsal this week and brought snacks for the Company (my mom and I made cupcakes!), but Mike said there's not much else to do right now, but he will let me know as soon as there is. He did give us dates though. The CCS Event (October 21st at the NTC Promenade in Point Loma for the 6th Annual Chef Showdown) and BARE Intensity (which is October 24th through the 27th in Temecula).

Week Ten:

My only real job right now is REHEARSING with the company because I'm going to Temecula for BARE Intensity! I'm so excited, but terrified at the same time because there is so much choreography to learn! Because Andrea Hosford can't attend due to work conflicts, I (as the intern) must learn her parts in Unoccupied and Street and perform for her. I am so honored to be asked to step up but pretty nervous. Rehearsal went well today, but I still have a lot to learn!

Week Eleven:

Along with rehearsals and getting back into the swing of school, I am in Georgia this week visiting my grandma because she has fallen ill. The company is starting to mentally and physically prepare and plan for Temecula and Mike emailed me this week that he is now a board member of DRC so he has a lot of things on his plate. He said that my goals for the week are to look for mid range hotels in Temecula and schedule exactly which Sundays we need with Damon.

I found several hotels within walking distance or a short drive that are pretty reasonably priced (I attached them below with the link for the pictures and pictures) and am planning on scheduling with Damon immediately upon my return.

SpringHill Suites, walking distance... 28220 Jefferson Ave
951-699-4477

Rates: <https://www.marriott.com/reservation/rateListMenu.mi>

Palomar Inn, walking distance... 28522 Old Town Front St.
951-676-6503

Rates: <http://palomarintemecula.com/rooms/>

Ramada Inn, walking distance... 28980 Old Town Front St.
951-676-8770

https://www.ramada.com/Ramada/control/Booking/check_avail?

Hampton Inn and Suites, short drive....28190 Jefferson Avenue
951-506-2331

<http://www.hotels.com/hotel/details.html?reviewOrder>

Holiday In Express, short drive... 27660 Jefferson Avenue
951-699-2444

<http://www.staytemecula.com> \$90/night

Week Twelve:

I spoke with Damon and we are all set for the last Sunday of each month rehearsing at LMU. I let all of the dancers know and ensured that Mike had a key and keycard from previous rehearsals in the space. We're all set!

I am continuing to rehearse for Temecula and the CCS show. Its getting closer and closer! I am nervous but the company has been great to me. They're such a family and I'm starting to come out of my shell.

Week Thirteen through Fifteen:

And the rehearsals continue!

Week Sixteen:

This week we performed at the CCS Event in San Diego! It was at the NTC Promenade on Rosecrans Street in San Diego! Our call time was 3:00 PM and we had tech from 330 to 430. We performed on chairs, but rehearsing with the chairs that the even provided was a bit nerve racking as they folded up very easily and we were all so nervous that we would fall! From 4:30-5:30 PM we had a break. We all went to whole foods and bonded over Kombucha tea before our pre-show prep from 5:30 to 6:30. My only internship job was guarding the two large plastic

garbage bags of white tulle that we would use in the show (I guarded it with my life). At 630 we went on for my first performance with BARE Dance Company! It went really well! Afterwards, we all got to sample the food from the 6th Annual Chef Showdown (which was delicious) and I feel like I really bonded with the company members! After the two and a half hour drive home, I'm ready for bed, but so happy with how this week went!

Week Seventeen:

This week we received our schedules for Temecula and I received my to-do list for the trip. In addition to packing for myself (our list was nude undergarmets, black undergarmets, socks, standard stage makeup, everything possible for hair, foot tape, tennis balls, cameras, dance clothes, and personals), I am in charge of:

1) Thanks you cards

- Choreographers:

Mark Erickson

Mark Haines

Will Johnston

Tennille Lambert

Daniel Marshall

Jimmy Peters

- Temecula Staff:

Bruce Beers

Bea Barnett

Lori Torok

Richard Donovan (Camera guy)

Mark ? (Camera guy)

2) Flowers for the choreographers

3) Misc Items:

Water bottles

Dance Tape (ask Leann if I can purchase a roll)

Misc. medical items ie: Emergen-C, Advil, Tylenol, Tums

Tennis Balls

Foam Roller

Sticky name tags

Rehearsals are going well, but I am having trouble getting the hang of Unoccupied. Its just a whole lot to think about right now on top of midterms. I guess I know what they mean when they said an internship thesis is a lot of work, no less with a performance aspect on top of it! Its definitely worth it though!

Week Eighteen:

Temecula! I am a bit late with this journal, as after Temecula week, I could barely move, no less think or type. To be honest, it was quite the whirlwind and everyone was exhausted with just dancing, no less working on top of it! Temecula was a reverse residency program conceived and initiated by Temecula Presents, BARE Dance Company through the support of Innerstate. I was in Tennille Lambert and Jimmy Peters' pieces along with Street and Unoccupied. It was quite the feat, but I learned all the pieces and performed them mistake free (I was most happy that Mike was thrilled. That was definitely the best part). On top of dancing for 10 hours a day, I spent my evenings unpacking and laundering costumes, picking up groceries, snacks, and water bottles for the company, sending emails, running band-aid errands, and moving costumes and equipment from studios to the hotel and to the theatre. Also, because not everyone had their own car, I was a driver for a lot of the company from rehearsal to rehearsal. While this was a bit taxing, it was my favorite job as I got to bond even more with the BARE members. On the day of the show, I also had to pick up flowers for the choreographers and write cards for every choreographer and crew member as well, because Mike didn't give them to me until the day of the show! It was stressful, but as always, it got done and I feel quite proud for making it happen. I am so pleased with the way this week turned out and although exhausted, I'm exhilarated and excited to be working with BARE in more shows! Mike was just as pleased as I was with my performance and has invited me to perform in upcoming BARE events!

Week Nineteen:

A week off from interning, but rehearsals continue for MAXT Out. I have a part built just for me- I'm not even filling in for anyone this week!

Week Twenty:

An Early Christmas Dinner (Jingle BARE) with the company! No rehearsals and no work, just bonding time for Lil'Mochi! My official Company nickname!!!!

Week Twenty-One:

This week is our last rehearsal for MAXT Out! We're all a bit nervous, but the piece is moving along. Mike couldn't be at the show, so it was my job to get there early and round up all of the dancers. It was a bit nerve racking because two dancers didn't show up until twenty minutes before we went onstage, but luckily, I had their numbers and was able to tell them exactly where to go and what to do. The show went well and I'm pleased to tell Mike that the intern had it all under control!

Week Twenty-Two and Twenty-Three:

Time off to observe the holiday!

Week Twenty-Four:

This week was an actual birthday and Mike texted me an hour before rehearsal to go pick up snacks and a cake! It was stressful, but I was able to find a beautiful cakes from Zov's bakery and snacks for the Company and still make it to rehearsal on time. I'm definitely relieved. There is not much internship work to do, but we are rehearsing quickly for Traffic at the Montalban Theatre. My only job was to text everyone the address and remind them (double and triple check) to bring their white costumes with matching underpants!

The show went beautifully and everyone was in their BARE white. I had my own part (created for me) in the show and even had a few solo moments! The more shows I do with

BARE the more I'm realizing how much I love to perform and how much work goes into all those fleeting moments on stage from all those on the other end of production. Wow!

Week Twenty-Five through Twenty-Seven:

Time off to observe the Christmas holiday!

Week Twenty-Eight:

This week, I was in charge of setting up a meeting for next week to talk about our previous idea for a fundraiser to see what we can do with it. We came up with the idea for a Burlesque show and set a tentative date. We plan to call the show Skin (although with the new controversial television show that's out, we may have to change the date) and Mike just wants to meet with a few company members and myself to make sure things maintain a good sense of continuity, aesthetic and attraction. We also need to see the space and get a better understanding of everyone's choreographic intent.

Week Twenty-Nine: (January Week 2)

The meeting went well! We plan to present Skin with special guests Entity, JSFemme, Dulce, and Jagged on March 4th and 5th with a pre-show at 7:30 PM and a Curtain at 8 PM. Ashley, Marc, Sebastian, Dee, and Mike are planning to choreograph, although I sent out an email to the whole company asking them to talk to Mike if they're interested in choreographing tonight). We are planning on one main number but Mike will work with little things happening around the venue. There will be no nudity, only minors with adults, alcohol, and possibly smoking. I am going to look into getting a bouncer this week as well as possible companies that would be willing to help sponsor the event. I am also going to post the event on brown paper tickets' website.

In addition to the SKIN preparation and beginning rehearsals, we are also preparing for the PULSE Jimmie Defore Scholarship Show. I am in charge of ensuring everyone arrives *with their BARE WHITE* for tech rehearsal this Sunday. I have sent out multiple texts and an email.

Week Thirty:

The PULSE went very well. I had to work to balance school and this show in Orange County, which ran (including tech) from Wednesday to Sunday, but Mike has been in Utah and he said that there really isn't anything to do other than dance, so I poured my heart and soul into just that.

Week Thirty-One:

Our post show week off! I slept almost all day!

Week Thirty-Two:

We are rehearsing for Celebrate Dance (where I will be performing Alex Crow's part... I was given two rehearsals to relearn the piece in a different and much larger role! What an undertaking but I'm honored!) as well as preparing for Skin. We are doubling up on rehearsals until the actual show so I now have Sunday rehearsals from 3 PM to ? and Wednesday class and rehearsal in Orange County as well from 8 PM to ?. This week averaged midnight. As of right now, no internship work, just trying to keep the balance... and my eyes open.

Week Thirty-Three:

Celebrate Dance went beautifully but now the real work begins! We have our space; it is now a matter of cleaning it and preparing it. We are rehearsing like crazy trying to finish all the pieces, but its now the intern's time to step it up in both departments! I went to the space last night and stayed for almost 5 hours cleaning with part of the company—dusting, sweeping, moping, bleaching, moving, Clorox wiping, rearranging and laying the floor. I also have my to do list of things to pick up this week: shower curtains, shower curtain hangers, scented candles,

and pillows. I'm also in charge of getting food and the biggest job of all—all the sound, chairs, and tables (hopefully for free!)

Week Thirty-Four:

I talked to my boss at Events and pulled some strings and we are officially getting the tables, chairs, and sound for free. The real issue is going to be organizing the pick up the day of the show. I am balancing dancing, classes, costumes, food, and all the equipment so it should be a very hectic day. I'm doing my best to figure out scheduling with the company, but it is difficult as of right now, because no one is giving a firm yes or no. We will be rehearsing every night until the show though, so hopefully things will turn out.

The show was officially a *huge* success! The actual show day was incredibly busy as I was in charge of all of the chairs, the tables, the sound, the food, and other small chores such as hanging lights, making signs, lighting candles, calling the late comers, and even running back to school *from the show site* to pick up a forgotten list of pre-ordered tickets. After the show on Saturday, I was also in charge of returning all the borrowed equipment. It really made me understand how much work goes into a show, particularly for the artistic director/manager. There is so much that we as performers don't think about that goes into making a phenomenal event and experiencing both ends of the chaos of dance and administration work was eye opening. We truly did present our promise of an evening exploring the inhibitions of human nature, glorifying the human body, and discovering the comfort of SKIN through BARE, Boogiezone's Entity, Dulce, Jagged Contemporary Pole Dance Company and Je Suis Femme's performances and dedication.

Week Thirty-Five – Week Thirty-Eight:

Time off for the Easter Holiday, Student Concert, and Wisdom Teeth. No internship work to do!

Week Thirty-Nine:

Today was my first rehearsal as an official company apprentice! I am no longer an intern and am now apprenticing the company and performing with BARE!

COURSE OVERVIEW

Dance 160-161, Fundamentals of Dance Composition: Judy Scalin

In this course, we explored improvisation and dance study composition and learned to reflect upon and analyze our own work and the work of our peers. Through projects like sculpture studies, haiku studies, and machine studies we found a creative voice through movement while simultaneously gaining unity among our class. By providing us a safe space for experimentation and growth, Fundamentals of Dance Composition challenged its students to reach beyond the walls of the studio for inspiration and perform without fear of judgment. The class also allowed us to explore the ideas of space, time, and energy in the academic sense, as well as other elements of dance including gesture, attention, intention, and connection.

Dance 260, Laban Movement Analysis: Patrick Damon Rago

In this course, we studied Rudolph von Laban's system of analyzing and describing human movement that was created to reveal inherent universal and personal meanings contained within the self. We began by studying the divisions of body effort, shape, and space by exploring the Bartenieff Fundamental Patterns of Total Body Connectivity (e.g. breath, core-distal connectivity, head-tail connectivity, upper-lower connectivity, body-half connectivity, and cross lateral connectivity) and how to write them. From our knowledge of these principles, we were then able to analyze and discuss movement experienced in class and write choreography using symbols alone.

African Dance: Monti Ellison

In this course, we were introduced to the study of African dance (including Congolese, Afro Cuban, Haitian, Afro Caribbean and west African dances) and encouraged to create the traditional community feel of joy and participation. We began each class with warm up exercises and then moved onto traveling sequences and longer choreographic works focused on isolations, rhythmic use of the body, syncopations and counterpoint in African dance vocabulary. We also learned to perform the accompanying songs and rhythms on African drums which served to further increase our accuracy, musicality, rhythmic clarity, and awareness of the dancer/drummer relationship.

Dance 381, To Dance is Human: Judy Scalin

In this course, we were introduced to key philosophical, cultural anthropological, and aesthetic concepts as they pertain to dance (e.g. why dance is important in American culture and why it is marginalized, what it means to be fully human, and what happens when dance de-humanizes people), story telling as a phenomena, and the individual differences of our class mates and friends and how said differences influence who they are as humans. We were also encouraged to find the aspects that make us as individuals truly human and explore them on a deeper level of culture (we looked at our past through story telling, what defines us through the

50 cultural markers, and what we value through our basket symbols. We also explored the BodyMind(Spirit) Connection and the importance of working physically as well as with intellect and emotion and the ideas of difference vs. deficiency. We were also introduced to a number of speakers including Gerry Keams, a native American story teller, Jeb Middlebrook, who introduced whiteness studies, Karen Goodman, who showed videos of Yiddish dance, Kristen Smiarowski, who talked about Dance as social action, Lula and Tamika Washington and Marjani Forte who discussed African American dance, and Rolanda Reese, who gave us a crash course in dance of Hawaii.

Principles of Movement, Teresa Heiland

In this course, we studied body conditioning using the principles developed by Pilates, Feldenkrais, Todd, Franklin, and Bartineiff that would help us with better posture, grace, safe movement, body awareness, and the development of strong lean muscles as we grew from Freshman to Seniors. With Pilates, we concentrated on strengthening the core, using breath, and mind body awareness with correct spine and pelvic alignment. Feldekrais and Todd focused on optimizing and repatterning movement habits using imagery, while Bartenieff dealt with kinetic chain movement that flows from the core to the limbs. Our introduction to these different principles allowed us to compile our own personal warm up and stretch routines for a safe, healthy body to be used throughout our careers.

Dance 498, Yoga for Ballet: John Gaydos

This class was a vinyasa yoga class that emphasized aspects of yoga that reinforced and supported optimal alignment and technique through breath, alignment, meditation, and awareness. By designing the class along with the professor, it allowed us to find the similarities between yoga and ballet and how the former can help with extension, strength, breath, and flow that informs all kinds of dance. The basic structure of the class included meditation, standing asana sequence, inversions, surya namaskara A and B, seated asana, backbends, and savasana. Imagery, positive thought, and breath allowed us to move the body mindfully and with awareness and inspiration while simultaneously strengthening and moving from the core.

Ballet, Tekla Kostek, Scott Heinzerling, Sophie Monat

Over the course of my training at LMU, I have taken a number of ballet classes including Ballet IV, V, Intermediate/Advanced, and occasional drop in classes in level III from Tekla Kostek, Scott Heinzerling, and Sophie Monat. Although the levels and teachers differed, we worked on the basic principles of proper placement/ alignment, core stability and awareness of how it moves the body through space, and understanding individual body limitations and the importance of a healthy approach to turn out and rotation. We also explored the importance of grounding and articulating through the feet, developing inner focus and the mind body connection, analyzing choreography and becoming stronger with musicality. Our main tools to accomplish these goals in each class were focus, discipline, and dancing with joy.

Orientation to Dance

This class met once a week the first semester of freshman year. In it, we focused on gaining unity and tolerance as a freshman class and were given valuable information from alumni and staff including the wellness lab (Mavis) and Pilates teachers. We were also given information about the on campus health center and general info about nutrition and body health.

Dance 262.01, Styles and Forms: Scott Heinzerling

In this class, we were introduced to chance procedures (creating and developing choreographic content based on random selection), where we created our own chance procedures games and created choreography based on our results, music forms and structures, in which we created solo works to a specific selection of music for the entire class, using text as an accompaniment, where we again created solo pieces based on poetry that we spoke aloud while performing, and site specific work in which we created group pieces across campus in order to utilize space, structures, and objects for support and inspiration. Our process papers allowed us a chance to deeper analyze our creative process and what was successful (as well as what could be modified),

Dance History, Jill Nunes Jensen

In this course, we explored the timeline or progression of dance, beginning with primitive, religious and/or cultural forms of dancing, to the courtly dances, than progressing to more recognizable modern forms such as ballet, modern and jazz. We also did and then practiced cultural forms of dance such as the courtly dances of England, traditional Japanese dance, African tribal dancing, and ballet. We also learned basic biographies of famous choreographers and dancers, as well as gained basic knowledge of historical facts about dancing that has influenced the art of dance, as well as discover how dance and the progression of dance has effected our society as a whole. We finished the class by writing a research paper on a choreographer or dance topic of our choice. I chose George Balanchine and the leotard ballets.

Principles of Teaching Dance, Teresa Heiland

In this class we earned the requirements needed to teach art in California school systems and were familiarized with national standards for dance guidelines. We learned how to create lesson plans and then implemented those lesson plans on the class as well as how to write a dance resume and create a teaching philosophy/statement. We wrote journals reflecting on our reading, such as what is education teaching and its importance, why we need fine arts programs in public school systems, as well as new ideas on how to teach children dance (through visual commentary, like watching videos and reflecting on them, or giving them imagery such as "fly like a bird").

Dance Media Studies, Chad Hall, David Karagianis

In this class, we learned how to use itunes, iphoto, photobooth, and imovie in great detail. We learned how to use advanced settings on itunes, take headshots with cameras and photobooth, and edit movies that we created on imovie. We also learned to use garage band to create an original score and cut and edit music.

Modern II-V, Chad Hall, Yvette Wulff, Holly Johnston, Damon Rago, Rogelio Lopez

In modern II/III, we were introduced to the basic fundamentals of modern technique through engaging in a physical training that taught proper body alignment and coordination. As a result, we began to develop strength and stamina, while beginning to comprehend modern technique. We were asked to execute movement clearly, and then be able to discuss and analyze it through oral and written form, thus increasing our dance vocabulary. We also began to explore the ideas of Effort, Shape, and Space. We learned that we were expected to show up to class on time, in proper attire, wearing knee pads, and ready to work as well as to take risks, while exploring new movement phrases, increasing flexibility and balance. We also began to develop improvisation skills. In modern IV, We began to develop our modern dance movement vocabulary, learning how to execute more advanced skills with a focus on postural alignment, body and spacial awareness, and articulation of movement. We increased our strength and stamina through conditioning exercises, learned to not be afraid to take risks, and increased our confidence. We learned how to do more complicated inversions, learned how to use low, middle and high spaces, increased our knowledge and skill level of weight bearing partner work as well as improvisation. We also increased musicality through the dancing the same choreography to different music selections and learned how to work with classmates to provide productive feedback, as well as observe classroom capture and analyze our own presence and skill level in class. Modern V is still pending.

Jazz, Paige Porter, Mike Esperanza, Jason Myhre

In my various jazz levels, we learned technical execution of movement while incorporating musicality and accuracy of technique. We learned to work at a fast pace, how to pick up choreography quickly and accurately, and how to memorize movements. We worked to increase physical flexibility and strength, while incorporating our emotional spirit into movement, thus working to increase or intellectual and emotional dance endeavors as much as our physical body. We were exposed to the art of jazz and contemporary dance including, lyrical, hip hop jazz fusion, jazz funk, contemporary jazz, classical jazz, and some musical theater. We were challenged to not only execute proper advanced jazz technique, but also have an understanding of the function and necessity of that technique. We learned to overcome fears and conquer movement and movement patterns that seem unfamiliar in the body at first and to gain confidence when dancing. We also learned how to articulate movement during warm up and to combine technique with performance quality

Kinesiology I & 2, Mavis Rode (PROVIDED)

We learned the fundamentals of anatomy, physiology, and biomechanics.

We learned that cellular make up as well as the different systems in our bodies such as the cardiovascular, respiratory, and nervous systems, and how they relate to the musculoskeletal system.

We learned about common injuries for dancers and how to prevent them.

We learned a basic understanding of the body's structures and functions as it applies to movement.

We discussed postural alignment, including optimum skeletal positioning and alignment and how it affects ones stability and balance and the effects on the joints and other structures of the body.

We learned the names of bones, joints, and how they work together to make the human skeleton work as a system of levers.

We learned to identify bones and muscle groups, including muscle attachments and origins, as well as the major regions and functions of the body when using these muscles.

We learned the functions of the body in reference to the pelvis and spine.

We gained a greater understanding of the different types of joints in the body, such as how they move and function

We learned the importance of taking care of ones own body and holding oneself in proper alignment, so that a dancer prevents injury and fatigue of muscles

Pilates, Mavis Rode, Teresa Heiland, Lizzy Mulkey

In pilates, I have learned how to strengthen the body through vigorous exercise on the reformer and focus on breathing. I have also learned an understanding of different Pilates exercise and how to execute them correctly and have gained a better postural alignment, core strength, joint stability, muscle awareness, muscle strength, core strength etc. I have developed body awareness through a slow a specific articulation of pilates exercises, with emphasis on correct spinal and pelvic alignment used in conjunction with breathing. Wee learned to build lean strong muscle mass that help prevent injury and gained an awareness of our strengths and weaknesses in our body and worked to improve these weaknesses and maintain strengths. We also learned what the core and pelvic floor is, and how they work and operate in conjunction with each other.

Music for Dance/Drumming:

In this course, we learned traditional songs of the natives of many countries in Africa and how to accompany singers on traditional drums (including Congolese, Afro Cuban, Haitian, Afro Caribbean and west African dances). This class encouraged a sense of unity and allowed us to create the traditional community feel of joy and participation. This experience served to further increase our accuracy, musicality, rhythmic clarity, and awareness of the dancer/drummer relationship.

DANCE PROSPECTIVES PAPER

Running head: Through the Looking Glass

Through the Looking Glass: An Exploration of Ambition, Obsession, and the Mirror

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Loyola Marymount University

Dance provides the means for thousands of individuals to experience, express, and explore the intricacies of the human condition, the abstract aspects of movement art, and the boundless capacities of the emotional, intellectual and physical potentials offered through the art form. It also offers the space to discover the most vulnerable elements of a soul and express these vulnerabilities to others, thus garnering deeper understanding of both risk and abandon. Dancers are filled with the desire to reach new levels of understanding, expression, and athleticism, but as these goals give way to the ultimate achievement of professionalism, dancers walk a tight rope between their love for movement and their desire to succeed. And while dance is, in its purest form, the liberation of the body fueled by fierce determination and extensive physical training, one tends to wonder if this 'liberation of the body' is not quite often replaced by the disjoint of inner and outer attributes caused by the sole objective of success and intensified by mirror-centered training. One can inquire further. Is there a dividing line between professional commitment and obsession? Can pursuing your passion lead to psychological disorders? Can a willful determination to succeed overshadow the priorities of health and well-being?

According to Zelst (2004), body image is the perception one has of his or her physical body and, for a dancer, is a vital indicator of psychological health. In some cases, particularly those of beginners or those not looking to advance themselves professionally, dance has been proven to greatly enhance body concept and thus, improve self-esteem, but in many instances, increasing determination for success often decreases body satisfaction (Zelst, 2004). While this inverse relationship is not true in all cases, it can be quite prevalent among young professionals though differing greatly across context and styles, such as ballet, modern, jazz, or hip hop.

In a study of dancers' body image in the *Journal of Dance Education*, Zelst, Clabaugh, and Morling (2004) evaluated 62 dancers in three different settings to determine whether body,

fitness, and self esteem change depending on the contexts in which dancers train. According to the study, "the results support the idea that the environment people are placed into forces them to make particular social comparisons," regardless of dance style. These "social comparisons" range from contrasting body types, technical training, performance quality, and stage time. Results show that self esteem reports among varying classifications of dancers are much lower in class settings than performance settings, a statistic in most likelihood due to students' increasing reliance on the mirror as a reflection of self worth (2004), self worth in this context being specifically defined as monitoring one's success through self check in the mirror, a phenomena suitably called 'mirror syndrome.'

This 'mirror syndrome' is the manipulation of "self awareness by drawing direct attention to the self (private self-consciousness)... [thus causing] the individual to compare one's self to ideals presented in the environment." (Radell, 2004, p. 49). Put more simply, it is the propensity to focus so deeply one's reflection that he or she loses track of reality. Most often, professional dancers begin training at a young age, before any tendencies for physical evaluation have developed. However, as training becomes more rigorous, teachers are given more authority, and competition becomes more apparent, students may go to physically and psychologically unhealthy lengths in order to stand out in their environment (Radell, 2004). Additionally, as dancers develop the skills to evaluate themselves and fine-tune their own abilities and aesthetics using the mirror, dissatisfaction can become even more internalized, thus encouraging dancers to push their bodies even further in order to become the physical manifestation of their psyche's perfect form. Frighteningly, because this "ideal" body image rests in the mind, it can be altered by the dancer at any given point, thus allowing the shape to become, essentially, unattainable. Consequently, each instance a dancer experiencing a shift in goals looks in the mirror, he or she

sees only the disparities between a perceived physicality and a mental ideal, which only serves to reinforce negative body image and drive him or her back to the mirror for further scrutiny.

Although this mirror syndrome is a significant contributor to negative body image being more prevalent in the classroom than in performance settings, poor self esteem developed in class can still negatively affect performance quality, and for that matter, quality of life in general. Heightened self-attention can lead to extreme self-consciousness, which easily shifts the focus off of the artistic quality of the movement and rather, concentrates it on the dancer's height, weight, rib cage, breast size, arm circumference, leg length, hair color, complexion, lip size, waist to hip ratio, neck length, etc. Moreover, a dancer's propensity to view the body as a collection of separate parts (legs, stomach, hips, etc.) greatly contributes to the disconnection of inner attributes, such as personality and values, from the view of the whole self, subsequently resulting in a feeling of "unentitlement," (Zelst). According to Bettel and colleagues (cited in Radell, 2004), increased self-consciousness can lead to a decrease in self-care. When an individual has a positive self-esteem, it is more likely that he or she will feel worth taking care of themselves properly, but when self-confidence is decreased, respect for healthy life choices is typically decreased as well. Because self-care is a function of self-esteem, a preoccupation with change without the foundation of health and wellness can then lead to psychological issues and self-destructive behavior.

Realistically, however, can this preoccupation with the self, supposedly motivated by a love for movement, lead to psychological illnesses? *Can* dance lead to Narcissistic Personality Disorder, the disorder marked by hypersensitivity, verbal abuse, and a lack of empathy in addition to an inflated sense of self-importance? While most dancers agree that they do have narcissistic traits, logically, it is unlikely that they originate from mirror centered training.

Moreover, a healthy artist does in fact display a small number of narcissistic traits (e.g. preoccupation with the self or a desire for achievement through perfection) as defined by common opinion, but Narcissistic Personality Disorder (NPD) is marked by more severe behavioral patterns. So, while many dancers may be self-concerned and overly critical, the likelihood of dance leading to narcissism as a disorder (as opposed to slight narcissistic traits) is low. The probability of eating disorders such as anorexia and bulimia nervosa as a result of a distorted self-image, however, is significantly higher.

According to Gigi Berardi, author of *Finding Balance: Fitness, Training, and Health for a Lifetime in Dance*, "One of the greatest challenges for dancers is one they face every day. Their worst and most frequent critic is the mirror, which invites an obsession with body image ... an obsession with thinness" (Berardi, 2005). Dancers are, as a whole, in a high-risk category of those that make a living based on thinness, making eating disorders, for lack of better words, occupational hazards (Buckroyd, 2000). Anorexia Nervosa, a disorder that involves limiting the amount of food or calories an individual intakes on a daily basis, involves weighing 15 per cent below the Expected Body Weight (Buckroyd). Risk factors for the disease include perfectionism and negative self-image, among others. Bulimia nervosa, although different, can affect many individuals also suffering from anorexia depending on the severity of the illness. Bulimia involves episodes of purging (through the means of self-induced vomiting, laxatives, or diuretics) after episodes of perceived over indulgence. Causes are similar to those of anorexia, but guilt is most often felt during or after the act of eating, rather than before, thus eliciting the 'need' to purge. Nevertheless, either can be precipitated by the common problems of "poor nutrition, bizarre and compulsive eating patterns, and preoccupation with food," (Buckroyd, 2005). These factors, along with a lack of information on healthy food choices and an outlet for

feelings of alienation, deprivation, guilt, anger, loneliness, envy, and anxiety are all issues plaguing the dance world and are certainly contributing factors to eating disorders.

All the challenges, barriers, and risks aside, dance is still the means by which thousands, if not millions, achieve an intimate glimpse into the unconscious knowledge present in the physical body and so alive within the soul. But, according to Berardi, "One thing is clear: to sustain a lifetime in dance, dancers must enjoy the challenges dance poses. [This is] something dancers learn as children from their first teachers," (Berardi, 2005). She also explains that not only do first teachers have a profound impact on children, but family life plays a vital role as well. Parents or loved ones that place value on internal traits, such as good character and self worth, rather than thinness, provide perspective and optimism and ground dancers placed in stressful environments. Personal qualities developed outside the home, however, can either be adaptive or maladaptive. Perfectionism, in particular, can spur a dancer onto a professional career, but combined with self-criticism and irrationality, the trait can be counterproductive, if not a precursor to illness or injury. Competition among dancers can also intensify an unsupportive environment. Particularly if healthy competition rooted in a desire for both fun and growth is replaced by conflict and hostility, the result can be an insecure dancer and essentially, an unstable individual.

While these problems do exist in the world of dance, there are ways for such issues to be evaded. For parents, teachers, and dancers alike, setting attainable, rather than unrealistic outcome goals (those that are out of a dancers control), as well as understanding mistakes as part of the learning process will help with improving motivation without increasing stress or depression (Berardi, 2005). Similarly, valuing activities and attributes outside of dance or away from the mirror may encourage a stronger sense of self-esteem and help discourage forcing a

body beyond its limitations. Moreover, a healthy awareness of the issues at hand as well as an arsenal of resources with which to counteract them will help develop a more stable environment, and thus, a healthier individual. Teachers can work to further this mentality by providing workshops, counseling, or reading materials for students, while dancers themselves can educate themselves on topics such as nutrition, self-image, and healthy body maintenance on their own. Even parents or guardians can contribute by encouraging a healthy body image from a young age. Ultimately, maintaining and encouraging awareness is key as only a dancer with an internal belief system, as well as common sense stemming from a full set of information, understanding, and support, can counter the emotional and physical demands of dance (Berardi, 2005) and go on to fulfill his or her ambitions successfully.

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AESTHETIC STATEMENT

Movement is the vehicle through which innovation is sparked, art is conceived, and the concreteness of impossibility is dissipated. Through the medium of physical expression and the vehicle of the human form, movers become liberators of ideas, amplifiers of creativity, and generators of passion. Through intention and play, movers have the ability to locate the intersection between the body and the imagination that allows for the construction of the truly original, the artfully unique. They move from an innate sense of hunger, awareness, and joy so powerful that it allows them to shine in a world already filled with color. I have danced for many years, but it wasn't until educating myself as a scholar, a dancer, and a human, that I truly became a mover.

I began seriously training as a ballet dancer in my mid-teens. I enjoyed the challenge of trying to match and surpass the technique of the more experienced dancers in my classes and the combination of extreme discipline and play helped me find clarity and focus. I loved watching videos of Balanchine, the Royal Ballet, and Alessandra Ferri and was inspired by their beauty and investment. However, my determination for growth and newfound love of dance was quickly overshadowed by an obsession with weight. Dance was a way to shed calories, and became a mask rather than a part of my identity.

I began refocusing my dance goals upon entering LMU. The transition from the structured world of ballet to the completely foreign genres of Modern, Jazz, and ultimately, Contemporary dance styles was a journey, but one geared towards a growing passion for true movement. Tackling Modern dance was my first challenge in the process of developing my personal movement aesthetic, as it allowed me to completely abandon my rigid views of

technique in favor of more natural uses of weight, flow, and improvisation. This style, shaped by such pioneers as Martha Graham, Isadora Duncan, Lester Horton, and Jose Limon, allowed me to better understand dance as an expressive art and experience the ideas of artistic freedom, athletic strength, and gravity that I now value as part of my own movement aesthetic.

While Modern dance significantly influenced the way I moved my physical body, Jazz dance changed the way I felt about dance as a whole and is still shaping me as a mover today. Jazz necessitates the same athleticism required for Modern dance, but incorporates the technical precision and presentational quality of Ballet. Because technique is the basis for most modern Jazz dance styles, I felt comfortable relying on my previous training as a foundation for an exploration of dynamics, emotional abandon, and play. I was initially attracted to the vibrant aesthetic of Jazz dance, but my hunger grows each time I move in this style because of the energy it creates in my own body, as well as its challenging nature.

While both Jazz and Modern dance have greatly impacted my personal movement aesthetic and continue to sharpen my senses of technique and awareness, I find that I am most at home in Contemporary dance. In this style, which challenges the limitations of the human form, the emotional self and the physical body are unified through artistic awareness and pedestrian attachment. Intricacy, emotional expression, quirky musicality, and the potential for limitless play mark this style of dance and are some of the qualities that I value most in my own movement.

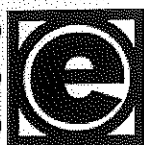
Working with BARE Dance Company and Mike Esperanza has also significantly impacted my ideas of movement and has truly helped me establish my personal aesthetic. Each member of BARE Dance Co. is a true mover—driven for growth, play, expression, and

exploration. I have modeled each company member and learned from his or her successes and witnessed their opportunities for growth. A small part of each member's overall dynamic quality has been ingrained in me and I use the skills I learned from them to make myself both more capable and more aware.

Regardless of the progress I have made, I am still on a journey to find my own aesthetic quality and fully embody it in every way. I do feel, however, that this will be a never-ending opportunity to explore, as a true mover is constantly changing, adapting, and growing. My goal for now, however, is to be fully alive in every moment of my journey, as the investment of my body, mind, and spirit will guide me down the path I wish to follow. Everyone has a body, a dancers only tool, but only few can take use this tool for mastery. It will take an army of supporters and a lifetime of hard work marked with sweat, tears, blisters, bruises, sore muscles, achy bones, and the never ending possibility of rejection, but with an open heart, dedication, and an unyielding willingness to fully invest I will face my self one truth at a time, and re-discover, bird by bird, my identity as a mover.

DANCE IN LOS ANGELES

EDGE PERFORMING ARTS



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- ABOUT EDGE CENTER CALENDAR TICKET GIVE-AWAY CONVENTION AND EVENT AWARDS RESIDENT COMPANIES AND SPONSOR

ABOUT EDGE

EDGE is world renowned as the finest professional training facility for commercial dance. Established in 1992, we offer beginning through professional open classes 7 days a week, 350 days a year. Class styles include Jazz, Ballet, Tap, Hip Hop, Jazz Funk, Contemporary Jazz, Modern Fusion, Theatre Dance, Cabaret, Breakin', Movement for Actors, Turns, Salsa, Belly Dancing, and Yoga for Dancers. The Professional Dance and Scholarship program at EDGE is highly regarded within the dance industry. As stated by the national publication, Dance Spirit, "The acclaimed EDGE professional program is the incubator of new talent and working dancers in Los Angeles."

EDGE is home to a who's who roster of industry choreographers, teachers and performers whose instruction and work have inspired generations of dancers. They have worked with entertainers including Christina Aguilera, Beyonce, Mariah Carey, Celine Dion, Janet Jackson, Michael Jackson, Lady Gaga, Jennifer Lopez, Madonna, Prince, Rihanna, Shakira, Britney Spears and Justin Timberlake among others. Their choreography has been featured in countless music videos, commercials, television shows, films, concerts and stage productions. They have also appeared with the American Ballet Theatre, Joffrey Ballet, San Francisco Ballet, Cleveland Ballet and the Tokyo Ballet companies.

Our student body is made up of aspiring and professional dancers, actors, industry professionals and people who prefer dancing as a way to stay fit. Our students are from the United States as well as individuals and groups from across the globe. The EDGE alumni are known within the industry for their highly technical and performance abilities and ease with a diversity of styles. They have appeared in virtually every performance area and have gone on to become choreographers, dance agents and talent agency owners, casting directors, studio owners and more.

The professional dance program was developed by founders Randall Allaire and Bill Prudich in 1988 to prepare dancers for a career in commercial and concert dance. Since then, they have guided hundreds of dancers who have gone on to star in motion pictures, co-star on television, tour with leading pop artists, appear in videos, commercials, movies, on television and stage. Graduates have also become successful business people, acknowledged educators, choreographers, dance agents and casting directors. The intensive one-year program is demanding and involves up to 38 hours per week of classes, closed scholarship sessions and work apprenticeship. The Directors work closely with the participants, customize the participants training program and guide them throughout the program. As well as receiving the finest and most varied commercial dance education available, participants will have gained experience and confidence, exposure to the industry, business connections and valuable knowledge of the dance business. When entering the work force the majority of the program's graduates will have dance agent representation. The Alumni's credits include choreographers for Janet Jackson, Britney Spears, Celine Dion, Madonna, Rihanna, N'SYNC and Shakira among others. Two of the most prestigious dance talent agencies in the U.S., McDonald Selznick and Associates and Bloc Talent Agency are directed by and in the case of Bloc founded by alumni. Casting Director Marissa Munoz, M Casting (founder) cast the acclaimed Gap dancing commercials. Among their extensive performance credits include most every major music concert tour (Britney Spears, Beyonce, Janet Jackson, Justin Timberlake, Christina Aguilera, Reba McEntire, Paul McCartney), the Musicals (Wicked, Color Purple, Memphis, Movin' Out, Aida), stage (Cher, Bette Midler, Cirque du Soleil, Chris Angel, Disney-U.S, Japan, Paris), Motion Pictures (Center Stage 2, Hairspray, Charlie's Angels, Titanic, Austin Powers I, II III), Television (CSI: Miami, GLEE, Cold Case, That 70's Show, Fame, Academy and Music award shows), commercials (Sony, Wendy's, Cadillac, Gap) and industrials (Nike, Paul Mitchell).

EDGE has also coached many celebrity clients among Amy Adams, Christina Applegate, Justine Bateman, Elizabeth Berkley, Neve Campbell, Cameron Diaz, Ileana Douglas, Kirsten Dunst, Carmen Electra, Jenna Elfman, Adam Garcia, Gina Gershon, Leeza Gibbons, Jeff Goldblum, Heather Graham, Melora Hardin, Marilu Henner, Katie Holmes, Kate Hudson, Poe, Keri Russell, Kiki Shepard, Brooke Shields and Alicia Silverstone.

EDGE was featured in a cover issue of Dance Teacher magazine as a top dance center in the

Dance Informa

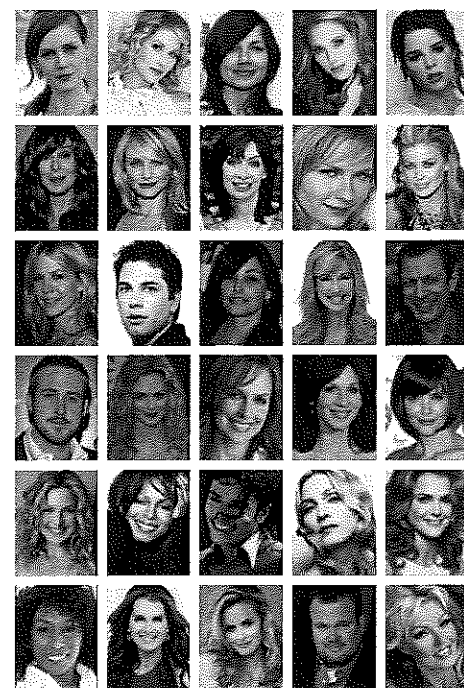
EDGE featured in April/May issue of Dance Informa. See Article >

EDGE and scholarship program featured on Dance Informa website. more >

DanceLife TV



CELEBRITY CLIENTELE



CASUAL CLASS PROGRAM

Open Class

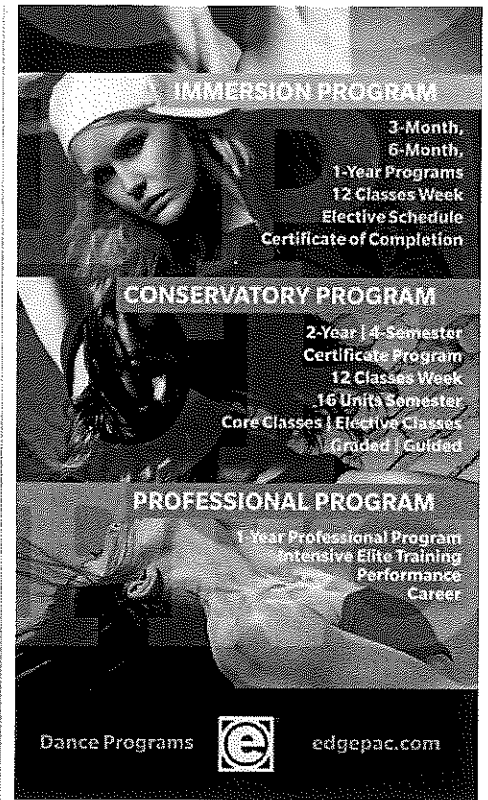


United States. The American Choreography Awards and the Choreography Media Honors have both recognized EDGE for its contributions to the dance industry. We have received numerous community awards as well as being the recipient of the 2002 Pat Summerall business success award, "Summerall's Success Stories," that was featured on CNN and in Forbes Magazine.

Dance agencies, casting directors and artist representatives scout EDGE for new talent. Auditions and rehearsals for tours, television shows, commercials, videos, industrials and cruise ships have been held at EDGE. Clients including Cher, Madonna, Michael Jackson, Peter Gabriel, Vanessa Carlton, Clay Aiken, "Tommy" (the musical), "Joseph and the Amazing Technicolor Dreamcoat", Princess Cruises, Mafia (Touchstone Pictures), Heart of Love (Beverly Hills Playhouse), Denise Austin, Kathy Griffin, Kristine W (Carleen Terrano Agency), Keenan Ivory Wayans Show, Sputnik Films, Star Search, Warner Brothers Records and Propaganda Films.

EDGE has also been used to film television shows and celebrity profiles for companies that include MTV, Bravo, Lifetime, Oxygen, BET and VH1 for shows such as "Your Mama Don't Dance", "Becoming ...", "How to Look Good Naked", "Hell Date", "Ashlee Simpson Show", "Till Death Do Us Part: Carmen + Dave" "Hell Date", "Housebroken" and "Making It Big" among others.


EDGE is a significant part of Los Angeles dance and entertainment and is a sponsor of events that impact the local community such as working with the Hollywood Police Department providing after school classes for local at-risk youth. We have provided dancers, support personnel, meeting, rehearsal and filming space for numerous events and benefits and have sponsored events for the American Choreography Awards, AIDS Healthcare Foundation, L.A. Dance Invitational (benefiting the L.A. Gay and Lesbian Center Youth Services), Dancers Responding to AIDS, Mountain AIDS Foundation, Los Ninos, Boys and Girls Club, Fosse Awards, Fosse Scholarship program, RAD Awards, Dancers Alliance and National Dance Week. EDGE has also provided rehearsal space and sponsorship of the dance companies Hysterica, Stilt World, Commonality Dance Company, Rei Aoo's DancePlanet, Lux Aeterna, TapSounds Underground and Unity Dance Ensemble.



IMMERSION PROGRAM
3-Month,
6-Month,
1-Year Programs
12 Classes Week
Elective Schedule
Certificate of Completion

CONSERVATORY PROGRAM
2-Year | 4-Semester
Certificate Program
12 Classes Week
16 Units Semester
Core Classes | Elective Classes
Graded | Guided

PROFESSIONAL PROGRAM
1-Year Professional Program
Intensive Elite Training
Performance
Career

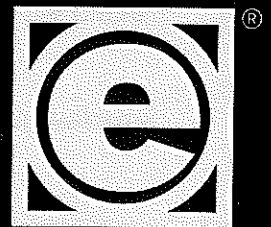
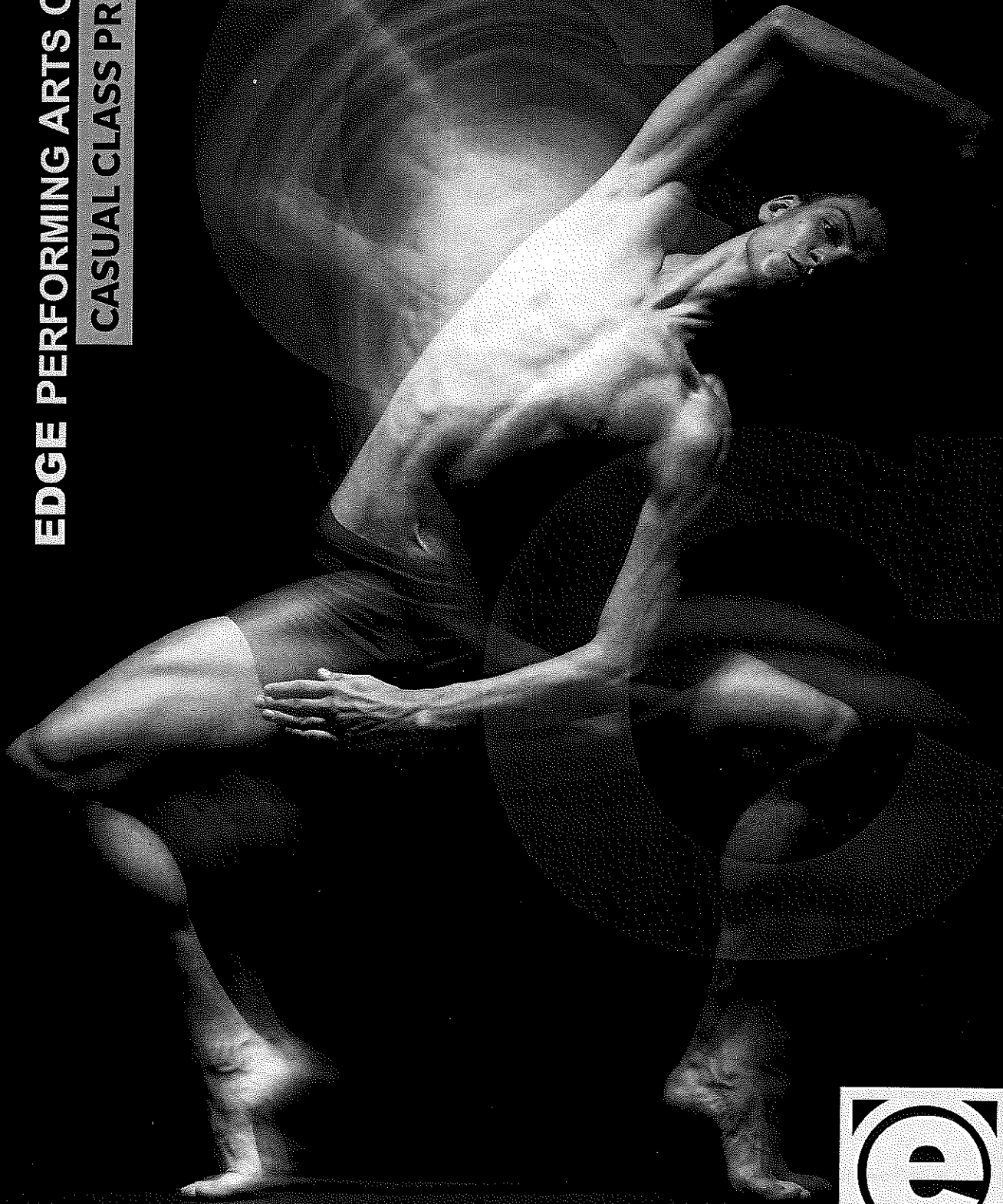
Dance Programs  edgepac.com

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EDGE PERFORMING ARTS CENTER

CASUAL CLASS PROGRAM



CASUAL CLASS PROGRAM

PROGRAM HIGHLIGHTS

EDGE offers classes for beginning through professional dancers 7 days per week, 350 days per year.

The Casual Class program allows dancers to take any open class on our weekly schedule.

Casual classes are not part of a series or specific to a teacher and do not have a term or beginning and end date.

Adults and dancers 14 years of age and older can attend all open classes and do not need the preauthorization of a teacher to attend their class. Dancers 13 years of age and under can attend Basic and Beginning Ballet, Jazz 1, Jazz 2 and most Hip Hop classes without the permission of the teacher.

Level placement auditions are not required. Classes can be audited through the observation window in each studio. By auditing a class, a participant can determine if they meet the technical level of the class. Teachers may refer dancers to other classes if they do not meet the technical level of the class.

Dancers sign-in for each class they take.

New students should arrive 20 minutes before their first class to set-up their Student Account and pay for class. Registration forms are available on our website.

Payment for class is due in advance of taking the class. Class Cards are available in Regular and Professional rates.

The teachers determine the students and the number of dancers in class. A minimum attendance amount is required for a class to be held.

EDGE offers 150-plus classes per week and 80 teachers to choose from. Should a regular teacher become unavailable, one of the other EDGE teachers will substitute the class. A list of substituted classes is provided on our website.

Our front desk staff can answer questions and make recommendations for class and teachers.

In depth information, schedules and teacher profiles are available on our website.

EDGE PERFORMING ARTS CENTER[®] REGISTRATION & RELEASE FORM

DANCER: REGULAR PROFESSIONAL UNION _____ UNION NUMBER _____ EXPIRATION _____

FIRST NAME _____ LAST NAME _____ DATE (MM/DD/YY) _____

ADDRESS _____ APT/SUITE _____

CITY _____ STATE _____ POSTAL CODE _____ COUNTRY _____

PHONE _____ EMAIL (used for business correspondence) _____

SIGN-UP FOR OUR EMAIL NEWSLETTER AND ANNOUNCEMENTS AND SELECT YOUR MAIL OPTIONS. YOU CAN ALSO SIGN-UP ANYTIME ONLINE, SELECT DIFFERENT MAILING LISTS AND OPTIONS. CHECK-MARK TO ACCEPT MAIL OPTIONS (☑ = YES): EMAIL POSTAL MAIL NO EMAIL/MAIL

ACCOUNT NUMBER _____
OFFICE USE _____

CLASS CARDS

QTY	CLS	REG	PRO	EXP	TOTAL
	1	\$13	\$12	1 mon	
	3	\$36	\$33	1 mon	
	5	\$58	\$53	1 mon	
	10	\$110	\$100	1 mon	
	20	\$210	\$190	2 mon	
	30	\$305	\$275	3 mon	

SALSA

	SINGLE	\$10	1 mon	
	COUPLE	\$18	1 mon	

OTHER

				TOTAL	
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PAYMENT

CHECK VISA MASTERCARD

CARD NUMBER _____	EXP DT (MM/YY) _____
NAME AS APPEARS ON CARD _____	VERIFICATION CODE _____
MAILING ADDRESS IF DIFFERENT FRM ABOVE _____	
SIGNATURE _____	

LIABILITY RELEASE - READ, SIGN AND DATE

Dancing is a strenuous activity from which injuries could arise. EDGE Performing Arts Center, L.A. DanceForce, Inc., The Master Series, and the teachers are NOT LIABLE for personal injuries, or loss of, or damage to personal property. Each student may decline to participate in any activity. Please inform instructor of any physical limitations you may have. If you are in doubt as to your physical abilities, please consult your physician before participating. EDGE Performing Arts Center can not dispense medication. Dancers under the age of 18 must include the signature of their parent or legal guardian with their signed release. I have read, understand and accept the conditions of the EDGE policies and liability release. I release and hold harmless L.A. DanceForce, Inc., EDGE Performing Arts Center, The Master Series, for any and all claims, losses and suits.



SIGNATURE _____ DATE: MM/DD/YY _____

EMERGENCY CONTACT INFORMATION

Person to be contacted in the event of an emergency.

FIRST/LAST NAME _____ PHONE NUMBER _____


OTHER INFORMATION

EFFECTIVE: JAN 26 2009

All Class Cards expire 1-3 months from one purchase (see above). All classes are open and on-going except when restricted. Class Card does not represent a series of classes with any one teacher. No credits, transfers or refunds. Active union card must be presented at purchase. See policies for complete information. Returned check service fee of \$25. EDGE reserves the right to refuse service.



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January 2011

- 1 Closed - **Happy New Year**
- 2 Closed
- 3 Regular hours

February 2011

- 7 Begin raffle for **Nederlands Dance Theatre** tickets
- 14 Valentine's Day
- 25 Begin raffle for **Alvin Ailey American Dance Theatre** tickets

March 2011

- 1 **Immersion Program:** Term begin
- 1 Draw give-away tickets for **Nederland Dance Theatre**
- 25 Begin raffle for **Mark Morris Dance Group** tickets
- 25 Draw give-away tickets for **Alvin Ailey American Dance Theatre**

April 2011

- 22 Draw give-away tickets for **Mark Morris Dance Group**
- 22-27 **Professional Program**
Spring Break
- 24 Closed: Easter

May 2011

- 1 **Immersion Program:** Term begin
- 30 Closed: Memorial Day

June 2011

- 3 Begin raffle for **American Ballet Theatre** tickets

July 2011

- 1 **Immersion Program:** Term begin
- 1 Draw give-away tickets for **American Ballet Theatre**
- 4 Closed: Independence Day
- 21-23 **EDGE Annual Show**
Thursday-Saturday 8pm
- 28 **Professional Program**
Applications due by 5pm
- 31 **Professional Program**
Audition (10am)

August 2011

- 25-31 **Professional Program**
Work training begins

September 2011

- 1 **Immersion Program:** Term begin
- 1 **Professional Program**
Fall semester begins
- 5 Closed: Labor Day

October 2011

- 31 Halloween

November 2011

- 1 **Immersion Program:** Term begin
- 24 Closed 4:00P
- 25 Closed: Happy Thanksgiving
- 26 Regular hours

December 2011

- 23 Closed 4:00P
- 24-26 Closed: Merry Christmas
- 27 Closed 4:00p
- 28-30 Closed 4:00P
- 31 Closed 1:00P

January 2012

- 1-2 Closed - **Happy New Year**
- 3 Regular hours

February 2012

- 1 **Immersion Program:** Term begin
- 14 Valentine's Day

March 2012**April 2012**

- 6-10 **Professional Program**
Spring Break
- 8 Closed: Easter

May 2012

- 1 **Immersion Program:** Term begin
- 28 Closed: Memorial Day

June 2012

- 26 **Conservatory Program**
Fall semester priority registration

July 2012

- 1 **Immersion Program:** Term begin
- 4 Closed: Independence Day
- 10 **Conservatory Program**
Fall semester continuing registration
- 19-21 **EDGE Annual Show**
Thursday-Saturday 8pm (Tentative)
- 24 **Conservatory Program**
Fall semester new registration
- 26 **Professional Program**
Applications due by 5pm
- 29 **Professional Program**
Audition (10am)

August 2012

- 13-17 **Conservatory Program**
Finals week
- 20-31 **Conservatory Program**
Summer break
- 29-31 **Professional Program**
Work training begins

September 2012

- 3 Closed: Labor Day
- 4 **Immersion Program:** Term begin
- 4 **Professional Program**
Fall semester begins
- 4 **Conservatory Program**
Fall semester begins

October 2012

- 24 **Conservatory Program**
Spring Semester priority Registration
- 31 Halloween

November 2012

- 1 **Immersion Program:** Term begin
- 7 **Conservatory Program**
Spring Semester continuing registration
- 20 **Conservatory Program**
Spring semester new registration
- 21-25 **Conservatory, Professional Programs**
Thanksgiving Break
- 24 Closed 4:00P
- 25 Closed: Happy Thanksgiving
- 26 Regular hours

December 2012

- 10-14 **Conservatory Program**
Finals week
- 17-31 **Conservatory, Professional Program**
Winter Break (Thru Jan 2)
- 23 Closed 4:00P
- 24-26 Closed: Merry Christmas
- 27 Closed 4:00p
- 28-30 Closed 4:00P
- 31 Closed 1:00P

January 2013

- 3 **Conservatory, Professional Program**
Spring semester begins
- 3 **Immersion Program**
Term begins

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TEACHERS



BILL PRUDICH
Principal, Executive Director
Scholarship Director
Jazz, Turns



DJ GUTHRIE
Contemporary Jazz



GARRETT MINNITI
Tap



RANDALL ALLAIRE
Principal, Director
Scholarship Director
Jazz, Turns



IRINA HAMILTON
Ballet



KANA MIYAMOTO
Ballet



CAROL CONNORS
Principal, Director
Scholarship, Advisor
Jazz, Turns



JENNIFER HAMILTON
Jazz



MANDY MOORE
Jazz, Contemporary Jazz



BENJAMIN ALLEN
Hip Hop



KYLE HANAGAMI
Jazz Funk



LEO MORIMUNE
Contemporary Jazz, Jazz Funk



JAMES ALSOP
Jazz Funk



NICOLE HARLAN
Ballet



JASON MYHRE
Jazz



MECCA VAZIE ANDREWS
Contemporary Jazz



HAVIC
Hip Hop



**NTD:
TABITHA & NAPOLEON**
Hip Hop



REI AOO
Ballet



SCOTT HISLOP
Jazz, Contemporary Jazz



BOBBY NEWBERRY
Jazz Funk



NICHELLE BANE
Jazz, Theatre Dance



JT HORENSTEIN
Tap, Theatre Dance



JOSHUA PELATZKY
Contemporary Jazz



TERRI BEST
Jazz



KENJI IGUS
Tap



NOLAN PADILLA
Hip Hop, Jazz Funk



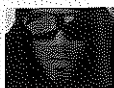
JACLYN BETHAM
Ballet



DESI JEVON
Salsa



ADAM PARSON
Jazz



DERRELL BULLOCK
Jazz Funk



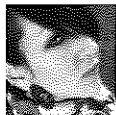
JIAN
Hip Hop



SABRINA PHILLIP
Jazz



STEVEN BUTLER
Hip Hop



JOJO
Hip Hop



HELENE PHILLIPS
Jazz



MATT CADY
Hip Hop



EDOUARD KOUZMITCH
Ballet



SARAH REICH
Tap



DOUG CALDWELL
Jazz



KRAZY KUJO
Breakin'



ROBERT SCHULTZ
Jazz



DEE CASPARY
Jazz



KERI LAGRAN
Jazz



LESLIE SCOTT
Hip Hop



ALEXIS CARRA
Musical Theatre



NICK LANZISERA
Contemporary Jazz



JONATHAN SHARP
Ballet



TESSANDRA CHAVEZ
Jazz Funk



LAYLA
Belly Dancing



SIR CHARLES
Hip Hop



CINDER CHE
Movement for Actors, Jazz



AMANDA LEISE
Tap



ERICA SOBOL
Modern Fusion



JASON CHONG
Hip Hop



DENISE LEITNER
Jazz



GINA STARBUCK
Jazz Funk, Contemporary Jazz



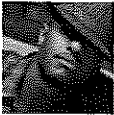
CATHERINE CONRAD
Tap



LACHLAN McCARTHY
Tap



SONYA TAYEH
Contemporary Jazz



TONY CZAR
Jazz Funk



KITTY McNAMEE
Contemporary Jazz



TOKYO
Contemporary Jazz



DANTE7
Hip Hop



NINA McNEELY
Contemporary Jazz



JOSIE WALSH
Classical / Contemporary Ballet



LISA EATON
Cabaret



KEVIN MAHER
Jazz Funk



MEGHAN WAY
Tap



JOAQUIN ESCAMILLA
Jazz



MALAYA
Jazz



FRANK WILLIAMS
Jazz



CHELSEA FIELD
Jazz



JOELLE MARTINEC
Jazz



TOVARIS WILSON
Jazz Funk



LAURA FREMONT
Ballet



AMI MATTISON
Jazz



CHRISTINA WOODARD
Jazz



DANA FUKAGAWA
Turns, Jazz



MARK MEISMER
Jazz



MIGUEL ZARATE
Jazz Funk



EDDIE GARCIA
Jazz



CHELSEA MICHENER
Jazz



JUSTIN GILES
Contemporary Jazz




MELISSA MILES
Jazz

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CLASS CARD

Class Card	Regular	Professional	Expiration Date
1	\$13 -	\$12 -	1 month
3	\$36 (Save \$3)	\$33 (Save \$3)	1 month
5	\$58 (Save \$7)	\$53 (Save \$7)	1 month
10	\$110 (Save \$20)	\$100 (Save \$20)	1 months
20	\$210 (Save \$50)	\$190 (Save \$50)	2 months
30	\$305 (Save \$84)	\$275 (Save \$84)	3 months
Salsa - Single	\$10 -	\$10 -	1 month
Salsa - Couple	\$18 (Save \$2)	\$18 (Save \$2)	1 month

The Professional rate is for U.S. entertainment unions including AEA, AFTRA, AGMA, AGVA, SAG.
 An active union card must be presented when purchasing a Class Card.

POLICIES

- All classes considered open and on-going, except when noted or when restricted by a teacher.
- A Class Card is for a specific number of "open" classes, and for a specific amount of time. It is valid for permitted open classes and does not represent a series of classes with any one specific teacher, as these sessions may involve a different fee depending on the session.
- Payment is due before taking class.
- Be mindful of Class Card expiration dates. We do not notify dancers when their classes have expired.
- No extensions, transfers, credits or refunds.
- We do not notify individual dancers when a teacher becomes unavailable to teach their class.
- To take class participants must be registered and have a valid Class Card.
- We recommend arriving at least twenty minutes before your first class to register.
- You can also register prior to your arrival by completing a Registration & Release Form, including your payment, and mailing or faxing to EDGE.
- Payment is accepted in U.S. currency, by check (US accounts only), Travelers Checks, Money Order, Debit Cards (EFT), MasterCard and Visa. There is a \$25 service charge for returned checks.
- Dancers without classes will be asked to step out of class and purchase a Class Card before continuing.
- Groups of 10 or more dancers can register using the Group Registration Form. Group Services can also be found on our website.
- Sign-in before each class at our Front Desk. PLEASE PRINT CLEARLY. If we cannot read your name we may have to disturb you in class.
- Discounts are not available for unpaid and overdue classes that are charged at the single class rate.
- The teacher's allow a grace period of 10 minutes from when the class starts to change your mind and not get charged for the class. The dancer is responsible for crossing your name off the sign-in sheet. After ten minutes have passed no names can be crossed off the sign-in sheets.
- Dancers arriving more than 15 minutes late to class must have the permission of the teacher to join the class.
- All of the studios have observation windows. We recommend dancers audit a class before participating. We do not credit or refund classes.
- If you have already sign-in for class and decide not to take the class within the grace period, draw a single line through your name on the class register. Do not make your name unreadable or we will not be able to make a correction if the class was already posted to your Class Card.
- Dancers under the age of 13 must have the teacher's permission to attend all classes, except for Basic & Beginning Ballet, Jazz 1 and 2 and most Hip Hop classes.
- The teacher determines the number of dancers allowed in their class. Teachers may restrict and put a limit on attendance.


21. NO FOOD, GUM OR OPEN LIQUID CONTAINERS allowed inside the studios.
22. NO POWDER OR TALC ON THE FLOORS. Be careful when using body oils and lotions, for they can transfer to the classroom floors and make them slick.
23. Please bring a towel or mat to class to avoid your body perspiration making the floor damp or wet. Report all damp or wet areas on any floor immediately to the teacher and EDGE. Avoid this area and do not dance on any damp or wet area.
24. Turn off all ring tones on phones and pagers while in class.
25. Observers are not allowed in the studios at any time.
26. STILL CAMERAS, VIDEO AND AUDIO RECORDERS ARE RESTRICTED AT ALL TIMES INSIDE THE STUDIOS. May not photograph or video class. See our front desk for more information.
27. THE WRITING OF DANCE NOTES (DANCE NOTATION OF ANY KIND) OF ANY CLASS IS PROHIBITED, except when the teacher has given permission and notified the center.
28. DO NOT LEAVE DANCE BAGS or any other personal item in the lobby or restrooms. EDGE and the teacher's are not liable for lost, stolen, or damaged personal items.
29. Personal items such as clothing and shoes are placed in the Lost and Found bins. The bins are emptied every two weeks.
30. Report all accidents and injuries to the teacher and our staff at the front desk immediately. All accidents and injuries must have an accident report issued.
31. EDGE reserves the right to service.
32. Loitering is prohibited.
33. LIABILITY DISCLAIMER - Dancing is a strenuous activity from which injuries could arise. EDGE Performing Arts Center, L.A. DanceForce, Inc., The Master Series, TVC Inc, and the teachers are NOT LIABLE for personal injuries, or loss of, or damage to personal property. Each student may decline to participate in any activity. Please inform instructor of any physical limitations you may have. If you are in doubt as to your physical abilities, please consult your physician before participating. EDGE Performing Arts Center can not dispense medication. Dancers under the age of 18 must include the signature of their parent or legal guardian with their signed release. Participants understand and agree to the EDGE policies. Participants release and hold harmless L.A. DanceForce, Inc., EDGE Performing Arts Center, The Master Series, and TVC Inc., for any and all claims, losses and suits.
34. See [MAP](#) | [TRAVEL](#) | [HOTEL](#) for parking information and directions.

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DIRECTIONS

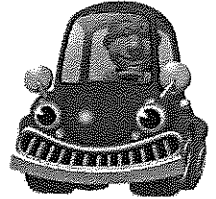
Location: 1020 Cole Ave, 4th Floor, Hollywood, CA 90038. One block West of Cahuenga Blvd and one-half block South of Santa Monica Blvd. Located on the fourth floor of the Television Center building. Cole Ave runs between Fountain Ave. and Melrose Ave.

From US 101 (Hollywood Freeway): Exit Highland Ave (South). Take Highland Ave to Santa Monica Blvd and turn left. Turn right at Cole Ave.

From Highway 10 (Santa Monica Freeway): Exit La Cienega or La Brea Ave and continue North towards the hills. Turn right at Santa Monica Blvd. Turn right at Cole.

For **MapQuest** directions and map, click on the address link at the top of every page.

[Download a PDF map](#)



PARKING INFORMATION

GENERAL INFORMATION

The parking lot for EDGE and The Television Center, is off of Cole Ave between Romaine and Willoughby. The entrance to the parking lot is in the middle of the block. Display your blue EDGE parking pass on your rear view mirror or have it visible for the guard at the parking entrance. EDGE parking are the blue spaces forward and to the right. RV's and trailers are not allowed. No overnight parking. Unidentified and illegally parked cars are subject to a ticket and towing at the owners expense. It is always a good idea to not leave personal items visible and inside the passenger compartment of your car when parked. EDGE and The Television Center are not liable for the loss of, or damage to, personal items.

FIRST-TIME STUDENTS & VISITORS

Cars must have a parking pass to use the shared parking lot, however first-time students are able to park without a pass. The guard will stop you when entering the parking lot if you are not displaying a parking pass. Tell the guard that it's your first time to EDGE. They can direct you to our parking, which is located forward from the guard station to the right.

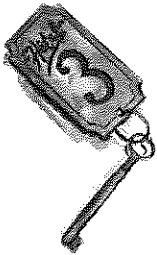
PARKING AFTER BUSINESS HOURS AND ON THE WEEKENDS

Park in either the blue EDGE spaces, or the white unassigned business spaces located to the left of the parking entrance. Do not park in spaces that display a name or Gold's parking. Be sure to display your EDGE parking pass.

A NOTE ABOUT THE HOTEL LISTS

As a free service, we have collected hotels that are within 5-20 minutes from EDGE. Every effort has been made to ensure the accuracy of the listing, however we recommend that you contact the hotels and attractions directly to verify the rates and any new information. EDGE does not assume liability for any hotel or attraction property.

HOTELS OFFERING A DISCOUNT



These hotels offer special rates for EDGE students

When making your hotel reservations, be sure to mention that you are attending EDGE PAC to receive special rates.

Best Western Hollywood Hills Hotel

6141 Franklin Avenue, Hollywood, CA 90028 T : (323) 464-5181, (800) 287-1700. Located in the beautiful Hollywood Hills, minutes from the EDGE; this "Hollywood" inspired hotel offers 86 contemporary guest rooms with a microwave and refrigerator in each room. Outdoor pool surrounded by a lovely courtyard, guest laundry, car rental desk and free parking. Small pets are allowed. This hotel houses the Famous 101 Coffee Shop. Rooms \$115-\$149.
www.bestwestern.com/hollywoodhillshotel

Best Western Sunset Plaza

8400 Sunset Blvd, West Hollywood, CA 90069 T: (323) 654-0750, (800)421-3652; F: (323) 650-6146 Located in the heart of the Sunset Strip. Hotel rooms with refriaerators. microwaves: kitchenette-room and full suites available. Marble tiled bathrooms. oarden courtyard and

heated pool, continental breakfast buffet. Rooms \$179-\$299. www.sunsetplazahotel.com

Beverly Laurel

8018 Beverly Blvd, Los Angeles, CA 90048 T: (323) 651-2441; F: (323) 651-5225 Minutes to CBS Television City, Farmer's Market, Beverly Center, Restaurant Row, Sunset Strip, LA County Museum and boutiques. In house features: Swinger's Restaurant, Pool, Kitchenette, free refrigerators, free parking, tour bus pick-up. American Express, MC, Diners Club and Visa. Rooms \$98-\$113 plus tax (ask for 10% Edge Discount; excludes June through August). www.beverly-laurel.com

Burbank Inn - Already very booked for summer, but still call, just in case.

2021 W Olive Ave, Burbank, CA 91506 T: (818) 848-9048; F: (818) 848-9148; This extended stay inn is a charming Spanish style complex in the heart of the entertainment district, near NBC, Disney, ABC, Warner Bros. and Universal Studios. Pool, fully furnished, kitchens, housekeeping, full amenities. Rooms weekly from \$525-\$735; Monthly from \$1590-\$2250 www.esinns.com

Chamberlain West Hollywood

1000 Westmount Drive, West Hollywood, CA 90069 T: (310) 657-7400, (888) 622-4567; F: (310) 854-6744 Debuting late 2004, the reinvented property is envisioned as a metropolitan boutique hotel with the comfort and ambience of a residential pied-a-terre. Just steps from the excitement of the Sunset Strip and Santa Monica Boulevard, the sophisticated hotel has been carefully redesigned to cater to style-conscious business and leisure travelers, and is well-suited for overnight or extended stays. 112 studio and suites, new trendsetting restaurant and lounge, rooftop swimming pool and cabana lounge with panoramic city views and a fitness facility. Rooms include fireplace and balcony, flat panel television, CD/DVD and VCR players available, down bedding and in-room refrigerator. Rooms \$189-249, plus tax. www.chamberlainwesthollywood.com

Econo Lodge

777 Vine Street, Hollywood, CA 90038 T: (323) 463-5671 Conveniently located near Paramount and Universal Studios and area attractions. Close to Melrose Avenue for shopping and fine dining. Minutes from Beverly Hills and downtown Los Angeles. Cable TV, Refrigerator and non-smoking rooms. City tours, transportation and TV taping tickets available. Outdoor Pool, free parking. 43 rooms. American Express, Discover, MC and Visa. Rooms \$75-\$96 plus tax (ask for Edge 10% Discount).

The London West Hollywood

1020 N San Vicente Blvd, West Hollywood, CA 90069 T: (310) 854-1111 Resting against the hills of West Hollywood, this famed all Suite hotel is located on the Sunset Strip. Rooms \$229-\$389 plus tax, upon availability www.thelondonwesthollywood.com

Oakwood Worldwide - Corporate Housing, Serviced Apartments

Reservation line: (800) 942-2787 between 9am-5pm Pacific Standard Time. Offers various locations for short and long term stay. Minimum 3 day stay, weekly and monthly rates available. Different accommodation packages also available. www.edgepac.oakwood.com

The Orlando - Beverly Plaza

8384 West 3rd St, Los Angeles, CA 90048 T: (800) 62-HOTEL A European style boutique hotel bordering Beverly Hills and West Hollywood. The Orlando offers the utmost comfort and understated luxury. The 98 beautifully spacious rooms provide travelers solace and refuge in the heart of LA. Rooms \$169-\$229 plus tax www.theorlando.com

Park Plaza Lodge Hotel

6001 W. 3rd Street, Los Angeles, CA 90036 T: (323) 931-1501 Friendly staff, ready to be at your service any time. 50 spacious comfortable rooms, smoking or non-smoking available. Each room has A/C, heater, refrigerator, TV, king size or 2 double beds. Located near CBS, Melrose Ave., Beverly Center, the Farmer's Market and the Third Street shopping district. American Express, MC and Visa. Rooms \$95 and up, plus tax. www.parkplazalodgehotel.com

OTHER HOTELS

Andaz West Hollywood

8401 Sunset Blvd, Hollywood, CA 90069 T: (323) 656.4101, (800) 228.900; F: (323) 650.7024 This high rise on Sunset Strip is so popular with rock stars. Rooftop pool, bar, restaurant, entertainment, gift shop. Located near the Comedy Store, House of Blues and other landmark sites. Short distance from Sunset Plaza boutique area, movie theatres and restaurants. American Express, Carte Blanche, Diners Club, Discover, MC and Visa. Rooms \$250-\$395, plus tax www.westhollywood.andaz.hyatt.com/hyatt/hotels/index.jsp

Four Seasons Hotel

300 S. Doheny Drive, Beverly Hills, CA 90210 T: (310) 273.2222, (800) 332.3442; F: (310) 859.3824 A large European style hotel overlooking Beverly Hills. Expensive and luxurious accommodations. Three restaurants, including gardens, which offer upscale Californian cuisine. Lounge facilities, terraced pool, Jacuzzi, massage facilities and licensed baby sitters. Multi lingual staff. Free limousine service to Rodeo Drive. 258 rooms, 106 suites. Rooms \$415-\$495, plus tax www.fourseasons.com

The Grafton on Sunset

8462 W Sunset Blvd, West Hollywood, CA 90069 T: (323) 654.4600 The Grafton on Sunset is a first class, contemporary hotel with a Spanish Style façade. Located on the Sunset Strip. Rooms \$179-\$239 plus tax. www.graftononsunset.com

Hilton Universal City & Towers

555 Universal Terrace Pkwy, Universal City, CA 91608 T: (818) 506.2500 Located near Universal Studios and the famed Universal City Walk. Rooms \$209-\$244, plus tax www.hilton.com

Hollywood Heights Hotel

2005 N Highland Ave. Hollywood. CA 90068 T: (323) 850.5811; F: (323) 876.3272. This is an ideal place to stay if your visit includes a little

business. OfficeMax provides a copy center, ideal for business travelers. Laundry services, pool, spa, exercise room. Located near tennis and golf facilities, also access to horseback riding and hiking nearby Griffith Park. American Express, Diners Club, Discover, MC and Visa. Rooms \$149-\$195, plus tax. www.hollywoodheightshotel.com

Hollywood Roosevelt Hotel

7000 Hollywood Blvd, Hollywood, CA 90028 T: (323) 466.7000. Historical Hollywood hotel located on the Hollywood Walk of Fame. Directly across from Mann's Chinese Theatre. Rooms \$228-\$339, plus tax. www.thompsonhotels.com/hotels/la/hollywood-roosevelt

Le Parc

733 N West Knoll Drive, West Hollywood, CA 90069 T: (310) 855.8888, (800) 424.4443; F: (310) 659.7812 Le Parc has an informal, unhurried atmosphere. Lovely impressionist paintings and serenity to the relaxed pace, Café Le Parc (for guests only) offers a healthy (low fat, low salt) cuisine. Pool, Jacuzzi, rooftop tennis court. Multilingual staff. Near many shops, restaurants and nightclubs. Rooms \$252-\$369, plus tax www.leparcsuites.com

Ramada - West Hollywood

8585 Santa Monica Blvd, West Hollywood, CA 90069 T: (800) 845.8585; F: (310) 652.2135 Close to Hollywood and Beverly Hills. Popular with touring bands. Outdoor heated pool and poolside apartments. Lively coffee shop. Located in a safe neighborhood with many shops, restaurants, and nightclubs. 67 non-smoking rooms. American Express, Diners Club, MC and Visa. Rooms \$139-\$199, plus tax. www.ramadaweho.com

Renaissance Hotel - Hollywood

1755 Highland Ave, Hollywood, CA 90028 T: (323) 856.1200 The ultra-stylish Renaissance Hollywood Hotel is destined for fame as the premier luxury property in the movie-making capital of the world. Boasting a sophisticated mid-century modern design and breathtaking views of LA, this dazzling landmark hotel captures the legendary glamour and excitement of Hollywood's illustrious past. As cornerstone of the spectacular Hollywood & Highland™ retail and entertainment destination, the Renaissance Hollywood Hotel is located among trend-setting shops, world-class restaurants, legendary landmarks and state-of-the-art entertainment venues, including Kodak Theatre - new home of the Academy Awards® ceremonies! Rooms \$199-\$1299, plus tax (AAA rates & packages/online packages) www.renaissancehollywood.com

Sheraton Universal

333 Universal Terrace Parkway, Universal City, CA 91608 T: (800) 325.3535; F (818) 980.1212 Great location on the Universal Studios lot. Deluxe accommodations with excellent views. Restaurants, lounges, pool. Multilingual staff. 446 rooms, 22 suites. American Express, Carte Blanche, Diners Club, Discover, MC and Visa. Call for rates as they vary depending on arrival date. Rooms \$195-\$259, plus tax. www.starwoodhotels.com

The Standard

8300 Sunset Blvd, West Hollywood, CA 90069 T: (323) 650-9090 Ultra modern, retro hotel on the Sunset Strip. Mature hotel, not recommended for young children. Very swanky, hip, Hollywood Hotel. Rooms \$165-\$225, plus tax www.standardhotels.com/hollywood

Sunset Tower Hotel

8358 Sunset Blvd, West Hollywood, CA 90069 T: (323) 654.7100 A landmark Art Deco hotel located on the Sunset Strip. Rooms \$295-\$495, plus tax www.sunsettowerhotel.com

The W Hotel

6250 Hollywood Blvd, Hollywood, CA 90038 T: (323) 798-1300 Located near the famous intersection of Hollywood & Vine, the new W Hollywood brings another touch of modern luxury to L.A. Across the street from the famous Pantages Theater and a short stroll from many landmarks including the Kodak Theater, Grauman's Chinese Theater, the Capitol Records building, the Hollywood Bowl and the entire Hollywood & Highland complex. Rooms \$319-\$359, plus tax www.starwoodhotels.com/whotels

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WESTSIDE BALLET

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Adult Schedule

Updated 4/16/11. See also the [Registration and Price List](#) page. While we make every effort to post accurate information, schedules and prices are subject to change without notice.

Day and Time	Class	Faculty	Studio
Monday			
8:30 to 10:00 a.m.	Level I/II	Mark Anthony Lopez	7
9:30 to 11:00 a.m.	Intermediate	Sven Toorvald	6
10:30 to 11:30 a.m.	Adult Beginning Basic	Rebecca Witjas	7
11:00 to 12:30 a.m.	Advanced	Nader Hamed	6
11:30 a.m. to 1:00 p.m.	Intermediate	Rebecca Witjas	5
6:30 to 7:30 p.m.	Adult Beginning Basic	Aimee Gaudio	5
7:00 to 8:30 p.m.	Intermediate/ Advanced	Sven Toorvald	6
8:30 to 9:30 p.m.	Adult I/II	Veronica Caudillo	
Tuesday			
9:30 to 11:00 a.m.	Intermediate	Sven Toorvald	6
10:00 to 11:00 a.m.	Adult Beginning Basic	Aimee Gaudio	
11:00 a.m. to 12:00 noon	Level I/II	Aimee Gaudio	7
11:00 a.m. to 12:30 p.m.	Advanced	Nader Hamed	6
6:30 to 8:30 p.m.	Intermediate/ Pointe	Joan Bayley	5
7:00 to 8:30 p.m.	Intermediate/ Advanced	Mark Anthony Lopez	6
7:30 to 8:30 p.m.	Adult Beginning Basic	Rebecca Witjas	7
8:30 to 9:30 p.m.	Level I/II	Mark Anthony Lopez	7
Wednesday			
8:30 to 10:00 a.m.	Level I/II	Mark Anthony Lopez	7
9:30 to 11:00 a.m.	Intermediate	Sven Toorvald	6
10:30 to 11:30 a.m.	Adult Beginning Basic	Rebecca Witjas	7
11:00 a.m. to 12:30 p.m.	Advanced	Nader Hamed	6
11:30 a.m. to 1:00 p.m.	Intermediate	Rebecca Witjas	5

7:00 to 8:00 p.m.	Adult Beginning Basic	Ilona Pociunas	7
7:00 to 8:30 p.m.	Intermediate/ Advanced	Sven Toorvald	6
8:00 to 9:00 p.m.	Level I	Ilona Pociunas	7

Thursday

9:30 to 11:00 a.m.	Intermediate	Sven Toorvald	6
10:00 to 11:00 a.m.	Adult Beginning Basic	Aimee Gaudio	
11:00 a.m. to 12:00 noon	Level I/II	Aimee Gaudio	7
11:00 a.m. to 12:30 p.m.	Advanced	Nader Hamed	6
6:00 to 8:00 p.m.	Intermediate	Joan Bayley	5
7:00 to 8:30 p.m.	Intermediate	Mark Anthony Lopez	6
7:30 to 8:30 p.m.	Adult Beginning Basic	Veronica Caudillo	
8:30 to 9:30 p.m.	Level I /II	Mark Anthony Lopez	6

Friday

8:30 to 10:00 a.m.	Level I/II	Mark Anthony Lopez	7
9:30 to 11:00 a.m.	Intermediate	Margaret Hills	6
11:00 a.m. to 12:30 p.m.	Advanced	Nader Hamed	6
6:30 to 7:30 p.m.	Adult Beginning Basic	Aimee Gaudio	5
7:00 to 8:30 p.m.	Intermediate/ Advanced	Mark Anthony Lopez	6

Saturday

7:45 to 9:00 a.m.	Intermediate	Margaret Hills	6
10:00 to 11:00 a.m.	Adult Beginning Basic	Ilona Pociunas	7
11:00 a.m. to 12:00	Level I	Joan Bayley	7
12:00 to 1:00 p.m.	Pas de Deux	Nader Hamed	6
12:00 to 1:30 p.m.	Level II/ Intermediate	Joan Bayley	5
1:00 to 2:30 p.m.	Advanced	Nader Hamed	6

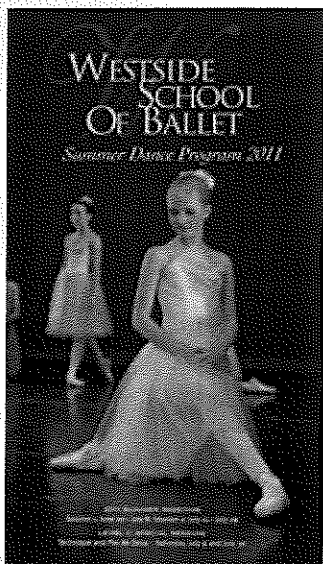
Sunday

9:30 to 10:30 a.m.	Adult Beginning Basic	Onisha Moore	6
10:30 a.m. to 12:00	Level I/II	Onisha Moore	5
11:00 a.m. to 12:30 p.m.	Intermediate/ Advanced	Mark Anthony Lopez	6
12:00 to 1:00 p.m.	Pointe	Onisha Moore	5
2:00 to 3:30 p.m.	Intermediate	Ilona Pociunas	5
3:30 to 4:30 p.m.	Adult Beginning Basic	Ilona Pociunas	7

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NYCB Dancers as guest teachers



Summer 2011 features the return of current New York City Ballet principals [Tiler Peck](#) and [Joaquin De Luz](#) as guest teachers.

Download a brochure (PDF), call 310-828-2018 or e-mail: westsideballet@verizon.net using subject line "Children's Summer."

Summer Ballet Intensive 2011 (age 12 to 19)

- Training for the dedicated ballet dancer
- Emphasis on Classical Ballet, including Pointe, Pas de Deux, and Variations (at appropriate grade levels)
- Character, Mime and Jazz classes for a well-rounded curriculum
- Two Sessions: each 3 weeks, Monday through Friday
 - Session 1, June 20 - July 8*
 - Session 2, July 11 - July 29**
- Open to beginners, elementary, intermediate and advanced students
- Students will demonstrate the dances they have learned at a studio performance on the last day of each session.
- Tuition \$900 for the three-week session; \$1,700 for both sessions
- *Level C will have special sessions on July 9* and July 30***

Children's Level 2011 (age 8 to 11)

- For children who have completed Ballet 1 or equivalent
- Two Sessions: each 3 weeks, Monday through Friday
 - Session 1, June 20 - July 8
 - Session 2, July 11 - July 29
- Hours between 9 a.m. and 3 p.m. (will vary with level); supervised day care available until 5 p.m.
- Typical daily schedule includes one hour of ballet, one hour of jazz, one hour performance class (ballet or jazz), and one hour of specialty dance (folk, mime, choreography or musical theater). The young dancer's day includes ballet history illustrated with ballet videos and twice-a-week craft sessions.
- Students will present a studio dance performance on the last day of each session
- Leotard (Level II pink, Level III blue), pink tights and pink ballet shoes required for girls; hairs must be worn in a bun. Boys wear white t-shirts, black tights, white socks and black ballet shoes.
- Tuition \$900 for the three-week session; \$1,700 for both sessions

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Faculty - Yvonne Mounsey

Yvonne Mounsey joined New York City Ballet as a principal dancer for George Balanchine after performing with Massine's Ballet Russe de Monte Carlo and de Basil's original Ballet Russe. Among the



roles she created for NYCB are The Harp in **Fanfare**, The Queen in **The Cage**, and The Other Woman in **Lilac Garden**. She danced solo Spanish in the 1954 premier of Balanchine's **Nutcracker**.

The performance photo at right shows Yvonne in one of her most celebrated roles as The Siren in Balanchine's **Prodigal Son**.

Yvonne is both the director of the school and the artistic director of the company. She teaches technique, variations and pointe classes to the junior/ pre-professional students.

New York City Ballet's web site has a very rich section on repertory. You'll see Yvonne listed in the premier credits for **The Cage**, **La Valse** and **Lilac Garden**.

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Ticket Information: Spring Performance

Westside Ballet's annual Spring Performance is scheduled for Saturday, May 14, at the Smothers Theater on the Pepperdine campus. There are two shows, at 2 p.m. and at 7 p.m. See [program details](#).

Purchase tickets in person at the studio, using cash, credit card or check, at the following dates and times:

- Wednesday, April 27, 4 to 6 p.m.
- Saturday, April 30, 10 to 12 noon and 2 to 4 p.m.
- Wednesday, May 4, 4 to 6 p.m.
- Saturday, May 7, 10 to 12 noon and 2 to 4 p.m.
- Wednesday, May 11, 4 to 6 p.m.

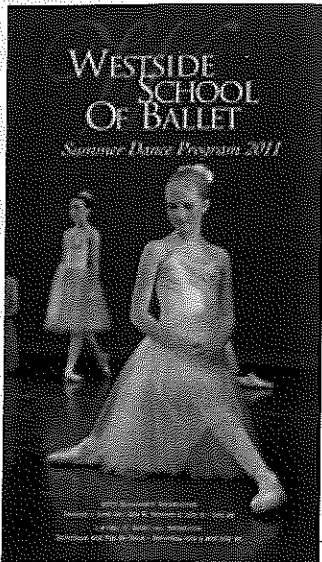
Purchase tickets via email starting Wednesday, April 27 and ending at 10 p.m. on Thursday, May 12. Please include the following information in your email to Yvette at westsidetickets@gmail.com

1. Name
2. Contact phone number
3. Show time - Matinee (2 p.m.) or Evening (7 p.m.)
4. Number of tickets \$25 adult / \$15 child (12yrs and under)
5. Credit card number
6. Expiration Date
7. Billing Address
8. CCV code (4 digits for American Express, 3 digits for VISA/Mastercard)
9. Additional Information

Please note if you have a seating preference (Stage Left/ Center/ Stage Right, etc.). We will do our best to accommodate individual requests but all seats in Smothers Theatre are good.

Email orders will be processed and tickets allocated in the order in which they are received. An email confirmation will be sent within 48 hrs. of orders being received and processed. Tickets will be held at will call in the theater lobby 1 hour before each performance.

Summer Program dates set



Westside School of Ballet's summer dance program 2011 will be offered for Junior Level students (age 12-19) and for Children (age 8-11).

Students may enroll in one or both of the two summer sessions:

Session 1 - June 20 to July 8

Session 2 - July 11 to July 29

Download a brochure (PDF), telephone 310-828-2018 or e-mail: westsideballet@verizon.net using subject line "Children's Summer."

Find us on Facebook

Both the Westside School of Ballet and the Westside Ballet Company now have Facebook pages.

Click [here](#) for the Company page, which focuses on the Company performances: The Nutcracker and the Spring Performance.

Click [here](#) for the School page, which focuses on the teachers and classes, and links to interesting blog postings about dance.

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Schedule

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Monday

Time	Class	Level	Instructor
10:00-11:30	Ballet	beg/int	Quinn*
12:30-2:00	Hip-Jaz	beg/int	Donyelle
2:00-3:00	Hip Hop	open	Evaristo
3:00-4:30	Conptemporay / Jazz	int/adv	Tokyo
3:30-4:30	Hip Hop	open	Mihran
4:30-6:00	Hip Hop	open	Nick Wilson
5:00-6:00	Pumps	open	Quigley
6:00-7:30	Hip Hop ÿ	open	Moore
6:00-7:00	Beginning Hip Hop	beg	Nicky/Kenya
7:30-9:00	Jazz Funk	open	Brooklyn

7:30-9:00	Hip Hop	open 18y&yover	Kudelka
9:00-10:30	Hip Hop (18 and Over)	open	Tanaka

Tuesday

Time	Class	Level	Instructor
10:00-11:30	Ballet	beg/int	Kana*
10:00-11:30	Classic Jazz	beg/int	Black
11:30-1:00	Tap	adv	Poland
11:30-1:00	Contemporary	int	Nick L
2:00-3:00	Hip Hop	open	Amount Boyz
3:00-4:30	Hip Hop y	open	Misha
4:30-5:30	Locking	open	Basil
4:30-5:30	Turns	int	Ellis*
5:30-6:30	Breakin	beg	Shorty
6:00-7:00	Bollywood	open	Sapna
5:30-7:30	Jazz	int	Ellis*
6:30-7:30	Hip Hop	open	Alex Clawson
7:00-8:00	Basic Hip Hop	open	Sho-tyme*
8:00-9:00	Hip Hop (17 and Under)	open 17&under	Lindsey Taylor
8:00-9:00	Hip Hop	open	Tucker
9:00-10:00	Hip Hop	open	JR
10:00-11:00	Jazz Funk	open	Karon

Wednesday

Time	Class	Level	Instructor
10:00-11:00	Tap	beg/int	Poland
10:00-11:30	Ballet	beg/int	Quinn*
12:30-2:00	Hip-Jaz	beg/int	Donyelle
2:00-3:00	Hip Hop	open	Evaristo
3:00-4:30	Conptemporary / Jazz	int/adv	Tokyo
3:30-4:30	Hip Hop	open	Mihran
4:30-6:00	Hip Hop	open	Nick Wilson
6:00-7:30	Hip Hop y	open	Moore
6:00-7:00	Beginning Hip Hop	beg	Nicky/Kenya*
7:30-9:00	Jazz Funk	open	Brooklyn
7:30-9:00	Hip Hop	open 18y&yover	Kudelka
9:00-10:30	Hip Hop (18 and Over)	open	Tanaka

Thursday

Time	Class	Level	Instructor
10:00-11:30	Ballet	beg/int	Kana*
10:00-11:30	Classic Jazz	beg/int	Black
11:30-1:00	Contemporary	ÿint	Nick L.
2:00-3:00	Hip Hop	open	Amount Boyz
3:00-4:30	Hip Hop ÿ	open	Misha
4:30-5:30	Turns	int	Ellis*
5:30-6:30	Breakin	int/adv	Shorty
5:30-7:30	Jazz	int	Ellis*
6:30-7:30	Hip Hop	open	Alex Clawson
7:00-8:00	Basic Hip Hop	open	Sho-tyme*
8:00-9:00	Hip Hop (17 and Under)	open 17ÿ&ÿunder	Mykell Wilson
8:00-9:00	Hip Hop	open	Tucker
9:00-10:00	Hip Hop	open	JR
10:00-11:00	Hip Hop	open	Candace

Friday

Time	Class	Level	Instructor
10:00-11:30	Ballet	beg/int	T. Hamilton*
11:45-1:30	Jazz	beg/int	Eric Ellis
2:00-3:00	Hip Hop	open	Nick Demoura
3:30-4:30	Hip Hop	open	Super Dave*
4:30-6:00	Jazz Funk	int	Karon
6:00-7:00	Locking ÿ	open	Lockadelic
6:00-7:00	Hip Hop ÿ	beg	Nicky*
7:00-8:00	Hip Hop	open	Henning
8:00-10:00	Master Class w/ Top Choreographer		

Saturday

Time	Class	Level	Instructor
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9:30-11:00	Ballet	beg/int	Kana*
10:00-11:30	Jazz	beg	TBA
11:30-12:45	Jazz	int	Ellis*
12:00-1:00	Voice	open	Kopplin
1:00-2:30	Turns	int	Ellis*
2:00-3:00	Hip Hop ÿ	open	Nicky*
3:00-4:00	Hip Hop	open	Leslie
4:00-5:00	Hip Hop	open	Victor

Sunday

Time	Class	Level	Instructor
10:30-12:00	Floor Barre	open	Diaz*
12:00-1:30	Jazz	adv	Kenji
1:30-2:30	Hip Hop	open	Jabari
2:30-3:30	Hip Hop	open	TBA
3:30-4:30	Hip Hop ÿ	open	Super Dave*
4:30-5:30	Hip Hop	open	Nico
4:00-6:00	Salsa	open	Michael

Note: All Ticket Sales for workshops & classes are final. Absolutely NO REFUNDS.

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