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Remembrance: A Choreographic Thesis

Rachel Butler-Green

Loyola Marymount University

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B's

Remembrance

A Choreographic Thesis

By: Rachel Butler-Green
May 2007

Introduction and Intention

“Collaborations can be like relationships, with all the detail, drama, highs, lows, discovery, venerability, loss ...you name it... all compressed into the life of a project.”

-David Karagianis

This thesis is based on the interaction and dialogue between composer and choreographer. I was interested in discovering what happens when two art forms come together to try to create something original. I wanted to have a part in the creation and development of the music, and be apart of the process in deciding what works best to bring out the beauty of the piece. This allowed me to work with out wonderful composer, David Karagianis, compose a score that was created specifically for me. Out of this process was born *Remembrance*.

Remembrance stems from the sufferings and overall desire for help that we as humans experience. Although some may experience pain on a more regular basis than others, we have all looked to the support of our family or friends or even strangers at some point in our lives. Whether we have been caught in a natural disaster such as Hurricane Katrina, lived through the Depression, seen the painful images of the genocide in Rwanda, suffered through the Holocaust, or have lived under the horrible conditions of the ghettos and projects, we all aware that someone is suffering somewhere. Sometimes it is as simple as a hug to let someone know that you understand their pain and are there to catch them if they fall. *Remembrance* strives to take a peek into that world of simply wanting someone to be there and care.

Along, with the want *of* help also comes the want *to* help. This piece embraces these ideas and attempts to create an environment where these ideas are at play. Not often in our world do we see others reaching out with a true and sincere desire to help those in need of support. The beauty of this piece is that it tenderly looks at this concept and brings the audience into a place where everyone can relate. Its humanistic quality is what keeps me intrigued every time it is performed.

RESEARCH

My research came mostly from working with our department sound designer and mentor for my thesis, David Karagianis. I also spoke with other faculty members about their experiences in collaboration. This was the best way for me to find out how to go about working hands on with a composer, and also to realize the rare opportunity I had. I realized how lucky I was to be able to collaborate with someone like David, for most choreographers are not as blessed.

I asked Paige Porter, our department Jazz instructor, if she has ever had to opportunity to collaborate with a musical composer. She responded that in all her years of choreographing, she has never been blessed with opportunity. "You are extremely lucky to have David compose your music," Paige told me. She wishes she had the opportunity I have, to be able to work one on one with a composer. "You don't know how lucky you are," she reiterated. Yet I knew exactly how lucky I was. I know most choreographers have to pay a musician that develops a score specifically for them. Since I am aware that Holly Johnston has worked with David before and has had a score developed for her latest piece *Evidence (embedded)*, I turned to her to learn about her experience.

"David is more than just a composer. He has such a strong eye for detail that he is even able to provide choreographic suggestions." Holly mentioned that while creating *Evidence (embedded)*, David suggested that she added a section, which later developed in what is known as the ritual section. He edited the music and added a cello make the dance have a heavier feel. Although she had other choreographer assist her in the details of the choreography, David also played a role. He did not simply give her music and then edit it as he thought needed, but he informed her of what he felt like needed to occur in particular sections of the dance. This to me is not something I would imagine a musician that had never had any formal dance training to be able to do. I think Paige was more correct about the rare opportunity to work with someone like David than she truly knows.

Holly also informed me of how expensive it is to work with a composer. She said the price could range to \$5,000 dollars to compose a twelve minute score. I could not believe my ears. I figured it would be pricey, but not \$5,000. This really let me know that I was in an opportunity that I might not ever see again. I then

started to grow even more respect for David, because he is producing quality work for me without me paying him for it. He is doing the same for a few other dancers in the department, and with real dedication. That is the work of someone that out rightly takes pride in what they do.

I asked David about his experiences in collaboration, and he told me that there have been times where he has become frustrated:

“I have had a few situations mostly working on more commercial oriented projects, or with instructors who were never my cup of tea where even while wearing one of my "service" hats [meaning the different services he provides as a sound designer, dance accompanist, and interdisciplinary project facilitator] I have become frustrated, or actually even bailed out of the project mainly because, well, life is short and there's only so much vapidty I can tolerate (even at \$50 per hour).”

Fortunately this did not happen with me and our efforts of collaboration. He said I was able to shed myself of my original ideas, and allowed for more artistic and more mature decisions to come develop. This he was proud of and thought offered us both a stronger relationship in collaboration.

Of all the people I spoke with, I learned exactly how fortunate I was in my collaboration with David. To be an undergrad and have my music composed for me a true blessing. Also, to have the composer and choreographers develop a relationship that was healthy during and outside of the collaboration is fortunate as well. David and I saw eye to eye and never butt heads. I hope to be able to work with someone like David in the future, because this process has been more than rewarding.

JOURNALS

◆ August 29, 2006

Today was our first meeting for senior thesis and what a year I have ahead of me. I have decided to do my thesis on the collaboration between musicians and choreographers, and produce a dance that reflects my research process. I am a little nervous that this topic is not interesting enough, or will not produce enough research to create a solid thesis. Since I have no other ideas, and I am set on choreographing, I am going to stick to it. I want to create something original in music, theme, and choreography, and I do not want it to be something people may expect from me. I want the dance to be strong but reflect the person I have come to be.

With this as a starting point, my idea is to create a modern style dance with all strong and dynamic moving women. I want the music to be ambient, but with a sort of hip-hop vibe to it. I am not quite sure if I even know what that means, but I know I want it to have a strong pulse. I do not want the music to sound as though it was hip-hop music, but something somewhat similar to it. I have a friend from northern California, Nate Boyette, who has a hobby of creating music for hip-hop. I plan to collaborate with him, for he is very excited about the potential of having his work used in a concert. He told me whatever I want, he will make it happen. I heard some samples of his music and I think we will come up with something good. I will be communicating with him through email and phone, and he will come to Los Angeles at least once to see the dance in progress. We are both excited to jump start this process and I am excited for the end result.

◆ September 5, 2007

I have been communicating with Nate, and he has been emailing me snippets of his ideas. I like what he has been creating, because he is working to give me what I want. He says it is slightly out of his element because he is use to just doing hip-hop music, but he is willing to take the challenge. Some of the samples sounded too much like hip-hop, but there was one that sounded exactly like something I could use. It had a pulse traditional to hip-hop, but it was contrasted with a soft and ambient arrangement. I really liked this one and I asked him to try to develop it more and create others that were similar. I think if we stay on this track then we will be in good shape.

I do not have any set choreography yet, but I have images running through my brain. I'm not too worried because I think once we get the music together; it will set off my choreographic ideas.

♦ **September 6, 2007**

Nate sent me another more sample of music today. This one did not call to me choreographically. It would be perfect for teaching class and having a set warm up, but not strong enough for a concert. He played with piano, and other electronic elements, to create something extremely useful, but just not quite useful for a production. Maybe it is because it is only a sample and not fully developed. I feel he is on the right track but not fully there yet. I told him to keep the piano as an influence but to keep working and create a stronger environment.

♦ **September 12, 2007**

I still have not come up with any set choreography nor a decision on which of the music samples that I would like for Nate to focus on. He sent me another one yesterday, and again I liked it. I am still feeling as though the samples are not developed enough for me to decide which one I want to be used for the concert. The samples have been about two minutes in length, but have been repetitive in the arrangement. None of them develop, which makes things little harder. However, I am very optimistic and confident that Nate will be able to produce the kind of work I want. I just have to be sure to be clear in what it is that I want. He has never seen modern dance before, let alone created music with an abstract element to it.

♦ **September 19, 2007**

I found out today that our music composer, David Karagianis, will be my mentor. I am excited to work with him because I have enjoyed what he does in our dance classes. I hope he feels the topic for my thesis is worth talking about and researching, because I am afraid it may not be as entertaining as I thought.

Since I am looking for women that will truly allow their strength and femininity to come out, I asked Kristina Bemis and Stephanie Jamieson about being in the piece. They both agreed and felt honored that I asked. I am not quite sure why they feel so honored, especially since they have never seen any of my choreography before. Their enthusiasm seemed ironic to me for this particular reason. I was very nervous to ask them to be apart of the dance and was afraid they would not want to, or would have been asked to be in too

many other dances. To my advantage, however, they agreed. I am excited to begin the process of choreographing, because it really has to happen. I'm starting my cast and I cannot pull back now.

♦September 29, 2007

Today was the first time David and I met. It was very brief, but I had the chance to give him an in depth idea of what it is that I am trying to do with my thesis. To my surprise, he thought my topic was interesting and would ultimately teach me a great deal. He had some handouts to give me to look over, which excited me because that means someone else found the topic interesting too. This gave me a boost of confidence in my thesis, and that I might actually be able to produce quality work.

I told David that I wanted to create original music with a funky, hip-hop, vibe to it. I told him that I already had someone to create the music, but that we had not made any decisions on the music yet. I brought my computer for David to listen to some of Nate's samples, and I warned him that he was not a professional, and was limited with his equipment. This would be a learning process for both Nate and me.

After listening to the samples, he told me that he thought I needed to be clear with Nate about what I wanted. He also said it was easy to tell that Nate was not a professional because of the type of sounds he was using, and also because the music never really developed. He said it sounded like a program that was downloaded from the computer, which it was. I told him I would talk to Nate about making different choices and allowing his choices to develop.

♦October 6, 2007

I met with David again today to talk about any development in the music. I told him I could tell Nate was trying to give me what I wanted, but I was starting to feel as though I just was not going to get it. He let me know that sometimes this happens, and I might end up needing to use another composer. He offered to give me a CD of some of the music he created that he thought might be close to what I was looking for. I am excited to see what he gives me because I'm getting a little discouraged that I may not find what I'm looking for. I am really stuck on making this work, because I think it could turn out to be an exciting dance. I want it to speak to the audience and be a piece that I remembered in the concert. I want to stand out.

I still have not come up with any choreography because I have been focusing so much on the music. I also have not set my cast yet. I feel I cannot do this until I have everything else in line. How can I ask more dancers to be in my piece when I have no music or choreography? I want to do this process the correct way and come prepared to my rehearsals with material. Well see what David has for me, and then maybe we can move to the next step.

♦ **October 18, 2007**

The music David gave me was much more professional than I thought. Of a CD with fifteen tracks, about 5 called to me. Although none were really what I had in mind, I still liked what he gave me. The adjudication is four weeks away and I still do not have my entire cast, set music, rehearsal space, or choreography. Now I am getting a bit nervous. I think I just need to get my cast, give them some choreography, and play with which music works the best. We have done that in Holly's rehearsals and Karen McDonald's rehearsals as well, so I will try the same. I know I want to have six women in the dance, so I will try to have the rest of the women casted by next week. I plan on going into the studio to prepare some choreography. I think I will feel more confident in approaching the women, knowing that I at least have something for them.

♦ **October 25, 2007**

SaraAnne Fahey, Jessica Jadron, and Ashley Paige, have all agreed to be in the piece along with Bemis and Stephanie. How fortunate am I that all the women I wanted agreed to work with me. I still have not found that sixth person, so until then, I will take the spot during rehearsals. I do not want to be in the dance because I really want to sit back and direct the dance. I do not want to be one of those choreographers that always puts herself in the dances, so I am not going to do it. I am thinking about asking Courtney Fishback to be the sixth dancer, so I hope I have as much luck with her as I have with the other women that have agreed. We are going to have a rehearsal on November 1, which is only three weeks away from adjudication. Since I waited too long to reserve rehearsal space, we are going to have to rehearse in the hallway of Burn's Rec Center, where we can use the windows as mirrors. I told the dancers to bear with me through this and they more than understood.

I went into the studio today to just try to play around with the music and movement. This could not have been a less productive evening. I just stood in the space, and felt nothing. Nothing came to me. I even tried

improving and still I was unhappy. I resulted to just laying on the floor and allowing myself to listen and absorb the music.

I think I ended up falling asleep. After a night of accomplishing nothing, I decided to see if I could meet up with Bemis to see if anything sparked after working with her. I always tend to get inspired when someone else has ideas, so I think I will try it this way.

♦ **November 1, 2007**

I am really pushing it by trying to come up with choreography a couple hours before our first rehearsal; especially when adjudication is two weeks away. That means I have to love what I give the women because I do not have time to throw things away and try others. Of the music David gave me, I decided to use one that sounded like a ticking clock. I did not want to create a piece about time, so I figured I would try to stay away from that. I also decided that I wanted the choreography to be movement based. I feel like I would be putting too much pressure on myself to try to come up with a meaning and stick to it. I just want to choreograph and not have the audience feel like they have to decipher some kind of meaning

I worked with Bemis in the small studio, just to try some ideas that came to me during the work. She loved playing around with me, especially since I told her I was open to any suggestions. In the end, my ideas seemed to work well, and she even gave me an arm phrase to put in the dance. Now I was excited and less nervous about our rehearsal tonight.

Rehearsal went well, and the girls seemed to like what I had for them. I cannot express how relieved I was that they were pleased with the material. Everything seemed to fall in the right place; and on accident too. The music transitioned as soon as I had the girls move from sectioned dancing to community dancing. It was mesmerizing for me because this way my first time conducting a real rehearsal. I felt giddy and excited like a little kid. I just felt so much better knowing that now I had a starting point, and that the starting point was fairly good. It still was not quite what I had in mind originally, but I am still not giving up on my idea. My goal is just to have something solid to show for adjudication, and then I can go back and edit whatever it is I need to. Now, the most challenging part will be having something for next rehearsal.

♦ **November 7, 2007**

I spoke with Courtney and she will not be able to be in the piece. I was discouraged, but decided to pay more attention to the other dancers in the department. I asked Stephanie from my jazz class, whose last name I cannot remember, to be in the piece and she informed me that she would be transferring next semester. Why can't I find someone to be the sixth dancer? If all else fails I will be the sixth, but I am strongly against that. I have been paying closer attention to the dancers in my classes to see who I might want to play the part. Still, no luck.

We now have set studio space. This made rehearsal much better since we now have depth and real mirrors. I felt a choreographic block again tonight, and it was really frustrating. I had the girls improve to try to get some kind of choreographic ideas flowing. It was interesting seeing their interpretations of the music and how different they were from mine. I liked some of the things I saw, but unfortunately it did not inspire any more choreography. I cleaned up what we had and called it a night. I told them the next rehearsal, which was the last before adjudication, would be more productive and would have a bit more choreography. Again, an almost pointless night.

◆November 14, 2007

I added a bit more to the piece today, and the dancers looked great doing it. After it old David the music I chose to use, he gave me another CD of music that he though sounded similar to my music choice as well as my original idea. We all decided that the music we had been using worked the best. I also put myself in the place of the sixth dancer today so that the spot would be filled for adjudication. It was awkward doing it and not being able to see what it looked like with six dancers. I'm sure it looked as nice as I imagined it. I hope we can pull it together for adjudication and look as though we have been rehearsing for months. I have faith in the girls and I'm sure they will make me proud.

◆November 16, 2007

Tonight was the first adjudication and I was pleased with the work we did. I could not see it so I do not know how it looked. I have a feeling that the dance is going to chance the next time we meet because I am not satisfied with what I am coming up with. After performing it, I felt distant. If felt as though there was no real

purpose or meaning to what we were doing. Even though I am trying to choreograph movement based, I still want to feel something. Now that adjudication is over, I have time to really make thoughtful instead of rushed decisions.

I think I have found my sixth dancer: Kali Sanchez. She caught my eye during adjudication, primarily because I have never seen her dance at performance level before. She looked strong in Meghan and Ashley's jazz piece, maintaining femininity and commitment. I have never seen her in a modern class, which makes me a little nervous. However, I am willing to take a risk with her. I asked her about being in my piece and she said she would love to participate. I told her when we rehearsed and that I would call her regarding our next rehearsal. I am so happy to finally have six dancers and I am excited for the next rehearsal

I also spoke with both Holly and David after the adjudication. They had wonderful and insightful feedback to give. They both told me to keep pushing my idea as well as my dancers. Holly told me not to be afraid to make them do exactly what it is that I want them to do. David told me to keep digging for ideas. Play with timing, play with the ideas of time and timelessness. He thought I started something interesting and great and I need to just keep going for it. This helped give me because I felt like I had nothing to play with. I guess I do need some kind of theme in order to keep my dance and my dancers on track.

◆December 12, 2007

We have not had any rehearsals since adjudication because I was waiting to hear what dances were being cut and which were not. I have not heard anything, and word around the department is that they are not making cuts until the next adjudication. We have all been so busy with the Faculty Concert and finals that I decided to wait until we return from fall break to continue working on the dance. I have no choreographic energy, and I am not completely married to the material anyway. Hopefully I will return with the motivation I need.

◆January 5, 2007

I am back early from break for winter training with the Student Housing. We took a trip to the Museum of Tolerance, and I left with an interesting desire to choreograph a dance. I saw so many images of injustice that the dancer and choreographer in me had no choice but to come out. The entire day, all I could think about was

how to make my experience into a dance. I could not help but imagine all the images I saw as movement. I felt so moved and inspired by this that I knew this was what I needed for my dance. I imagined the images being projected on stage and my dancers dancing beneath them. I do not want to make a statement with my dance, but just bring awareness. I am going to do a bit more research and find other images of injustice to use for my new idea for the piece. I think I will try to create different tableaux, like we did during freshman year Fundamentals. This idea just might work and turn out to be something good. I think I have something to work with for rehearsal on Tuesday. Forget all the old choreography.

♦January 9, 2007

Talked with David today and showed him some of the images I found online. I think I am going to start off with three tableaux and have the image projected on the cyclorama. The audience will see the actual image along with the dancer's recreation of it. I want a woman's breath to be the only sound we hear as each tableau is revealed in its own special. It has to be timed perfectly so that the lights fade simultaneously as the dancers finish their choreographed section, and we hear the next breath as the next special opens on the next tableau. David seems to be in support of this idea and going to figure out how to make this work. We'll see what he comes up with.

♦January 9, 2007

What a rehearsal. David put another CD in my box of just the breaths that I asked him for. After working on the new idea and showing the girls the images of the injustice they would be representing, we came up with two minutes of solid material. I did not put any pressure to come to rehearsal with choreography, for I decided to just create based off my dancers. I felt so productive today and it was an incredible feeling. Imagining what it will look like with lights and the images on the cyclorama, gave me chills. It was as powerful as I imagined it would be when I put on the CD of the breathing. It was almost even more powerful with it just in silence. The girls liked the breathing and so did I so I think I am going to stick with that. I asked Judy to watch what we choreographed and she said she felt completely drawn in. This was exactly what I was going for. I could not believe the inspiration these images gave me, but it was clearly what I needed. The idea and choreography is

completely different from my original idea, but I do not care I love what I created and I cannot wait to share it with David.

♦**January 16, 2007**

David created the most beautiful score I have ever heard. I feel so lucky to be working with him. We met to talk about music because he came across an idea. He wanted to incorporate piano in and out of the breathing patterns. I thought this would be a wonderful idea because I had been thinking something similar. He played an idea of what he was thinking and I absolutely loved it. He said he would try to make a final draft of it in time for my rehearsal, which he did. The dancers loved it and could not stop talking about it. The dance felt much more complete and set the scene beautifully. I timed the choreography so that David and I could work on having solo breaths in the beginning as the tabloos opened. We will work on this at our next meeting.

♦**January 23, 2007**

I worked with David on changing the timing at the beginning so that the piano came in after the three tabloos were completed. I think he knew it would not have the same affect, but he let me discover that for myself. After making the changes I wanted, I decided it did not have the same affect. We did not need to be so literal. I also decided not to project the images because again, the piece did not need it. We agreed that I would use the original creation.

♦**February 4, 2007**

I decided to add Sunday rehearsals since I could never have everyone at our Tuesday rehearsals. Our rehearsals are Tuesday 6-8 and I have four girls that cannot be there consistently. Whether it is night classes, injuries, or *Chorusline* rehearsals, I can never have everyone all the time. Since the final adjudication is on the 27th, Sunday rehearsals are necessary.

♦**February 13, 2007**

I have been getting frustrated with the dancers because they do not seem to be taking rehearsals seriously. There is talking when I'm trying to give corrections, and it seems like they are not dancing full out. This gives me something to think about when I am in other rehearsals. It is hard to choreograph when your

dancers are not fully executing the movement The only dancer that seems to be there and wanting to get things done is SarahAnne. This is part of the reason I gave her a solo. She is a hard worker and I can appreciate that

I also had Lisa Vigran, a dance major, and my boyfriend, a non dancer, sit in for a while and watch the piece. Lisa suggested some stillness in the beginning as SaraAnne reaches Jess. I liked the suggestion and incorporated. My boyfriend said he liked the contrasts in the dance, and mentioned that it was watch-able. The feedback from both was extremely helpful.

We made some interesting progress on the dance. I rearranged the beginning gave entrances to two of the tableaux. I added an exit because I felt it was time for a change in the dancers on stage. Again, I am pleased with the choreographic choices and can now just clean up during the next rehearsal.

♦February 27, 2007

Today was the final adjudication. I was so proud of the dancers that I was speechless. I had to dance in replace of Kali because she injured her hamstring last week. I have never seen the dancers that committed to the piece. I could tell the emotional connection they felt. I felt they really sold us and gave us a good chance of being in the concert.

Afterwards, they all told me that they felt extremely emotional while performing. They mentioned that they loved doing the piece and it felt good in their bodies. This pleased me as a choreographer because I was not quite sure of their attitudes towards the dance. I just wish they could do that in rehearsals.

♦March 15, 2007

We just got back from spring break and we found out we made it into the concert and of course the senior concert. This was very exciting since I had to wait two weeks to find out the final decisions. Now it's time to fine tune what we have, make any necessary adjustments, and prepare an ending. Tech is in five weeks and there is still some work to be done. Sunday's rehearsal will be about completing some of these tasks. I found out my lighting designer is Nicole Rossi, so I invited her to out next rehearsal. She will be there next Sunday to observe the piece in depth.

I also spoke with David about the progress of the piece, and I informed him of some of my frustrations with the dancers. He told me to just push them and make sure I lay down the law. He agreed that the energy is

different when performing on stage, but that it they should be professional enough to be able to perform full out in the studio. He told me to make sure I am documenting this process so that I do not have to go back and try to remember what has been going on. Talking with him always seems to put me back on track, so I took everything he said with importance.

♦**March 27, 2007**

Was getting nervous because it's getting closer and closer to tech and I still did not have ideas for costumes, or an ending. Tonight I found an ending, which was a huge relief. I felt a huge burden lift from my shoulders and sail away. I felt very proud of myself as I saw the completion of the dance. However, I could not relax too much because I needed to find a costume. Talking with Tekla and Holly helped me come up with ideas, but I needed something I could afford; especially for six dancers. I want something to compliment them as women but not expose too much of their bodies. I have a little more time to think and find something amazing.

Nicole came to our rehearsal last week and spoke with me about some of her ideas. She wants to highlight their faces but not completely wash them out. She wants to play with the intensity of the lighting as the dancers travel in and out, and through the space. I like her ideas and cannot wait to see what she comes up with.

♦**April 10, 2007**

Tonight was our first tech rehearsal. I was excited to see the dancers on stage with lights and all. After watching them for the first time, I was completely in awe. They seemed comfortable in the space, and my only correction for the night was to project even more. Even though there were minor mistakes, I saw past them. Those can be addressed in our final rehearsal. I just could not get over the fact that my dance was on stage and being performed by as strong cast of dancers. I felt truly honored and excited at the same time. Nicole's choice in lighting did wonders for the piece. It took the dance to a whole other level; one that I could not have imagined. She informed me that she really wanted to work on this piece when she saw it ad adjudication, because she thought it was beautiful. Having someone so excited about making me and the performers look as good as possible again made me feel honored and blessed. After watching the women dance tonight, all my

fears of them not being ready to perform on stage flew straight out the window. It was now in the hands of my cast.

August

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

October

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

September 2006

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					September 1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
					Meeting with David	

September

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

November

S	M	T	W	T	F	S
		1	2	3	4	
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

October 2006

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
October 1	2	3	4	5	6 <i>Meet with David</i>	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23 <i>Holiday</i>	24 <i>Holiday</i>	25 <i>Rehearse in Studio</i>	26	27	28
29	30	31	November 1			

October

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

December

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

November 2006

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
October 29			November 1	2	3	4
			Rehearsal			
5	6	7	8	9	10	11
		Rehearsal				
12	13	14	15	16	17	18
		Rehearsal		1st Arjudication meet with David		
19	20	21	22	23	24	25
		No rehearsal		Holiday	Holiday	
26	27	28	29	30	Rehearsal	

November

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

January

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

December 2006

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
November 26	November 27	November 28	November 29	November 30	December 1	December 2
3	4	5	6	7	8	9
Dress for Concert	Dress for Concert	Rehearsal	Concert	Concert	Concert	Concert
10	11	12	13	14	15	16
	Finals	Finals	Finals	Finals	Finals	
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31	January 1	January 2	January 3	January 4	January 5	January 6

December

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

February

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28			

January 2007

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
December 31	January 1	2	3	4	5	6
					Museum of Tolerance	
7	8	9	10	11	12	13
	Meet with David	Rehearsal m		Meet with David		
14	15	16	17	18	19	20
		Rehearsal	ACDF	ACDF	ACDF	ACDF
21	22	23	24	25	26	27
ACDF		Rehearsal Meet with David				
28	29	30	31	February 1	2	
		Rehearsal				

January

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

March

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

February 2007

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
February 28	February 29	February 27	February 26	February 1	February 2	February 3
4 Rehearsal	5	6 Rehearsal	7	8	9	10
11 Rehearsal	12	13 Rehearsal	14	15	16 Meet with David	17
18 Rehearsal	19	20 Rehearsal	21	22	23	24
25 Rehearsal	26	27 2nd Adjudication	28	March 1	2	3

February

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28			

April

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

March 2007

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
February 25	26	27	28	March 1	2	3
4 <i>Break</i>	5 <i>Break</i>	6 <i>Break</i>	7 <i>Break</i>	8 <i>Break</i>	9 <i>Break</i>	10 <i>Break</i>
11	12 <i>Rehearsal</i>	13 <i>Rehearsal</i>	14	15 <i>Meet with David Acceptance Notice</i>	16	17 <i>Re</i>
18 <i>Rehearsal</i>	19	20 <i>Rehearsal</i>	21	22	23	24
25 <i>Rehearsal</i>	26	27 <i>Rehearsal</i>	28	29	30	31

March

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

May

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

April 2007

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
April 1 Rehearsal	2	3 Rehearsal	4	5	6	7
8 Rehearsal	9	10 Tech @ 6pm	11	12	13	14
15	16 Dress Rehearsal	17 Dress Rehearsal	18 Concert	19 Concert	20 Concert	21 Concert
22 Concert	23	24	25	26	27	28
29	30					

THE DANCERS

♦ **Kristina Bemis:** Kristina has kind of been the person I go to for choreographic ideas. In the beginning, she made herself available to just play around and help me come up with ideas. Anything I ask her to do in rehearsal, she does it full out and with commitment. I envisioned Bemis when thinking about who I wanted in the piece because of the femininity she brings to her movement. She delivers it every time.

♦ **SaraAnne Fahey:** SaraAnne was the first person I thought of when casting my dancers. Like Bemis, I knew I wanted her in the piece, and it was her body I saw when creating movement. Sarah is a powerful and graceful dancer, with the aesthetic that is closest to mine. She moves very well in successive movement and I love playing with that kind of body part phrasing. Of all my dancers, she is the best at just letting her body react naturally, which is the quality I was looking for in my dancers. SaraAnne never allowed herself to get distracted, and gave insightful suggestions as to what might help and allow a choreographic choice to look and feel organic. SaraAnne gave me exactly what I wanted from her.

♦ **Jessica Jadron:** Jessica has been the hardest person to keep focused during rehearsals. She tends to distract the other dancers, so it can be difficult at times to keep the women focused. On the other hand, I love her presence on stage and her commitment while performing. She is a solid mover, and is confident when she is comfortable with the choreography. Jess does not allow for the natural reaction of her body to occur as much as some of the other dancers may, but she creates a smooth and graceful energy that makes her stand out.

♦ **Stephanie Jamieson:** Stephanie has been very supportive and cooperative during this process. She trusts other dancers fairly well, so she allows herself to connect emotionally to the other women. Not all dancers can do this, but she is willing and can commit to being in that uncomfortable place. Nearing tech, when things were getting a little hectic, I noticed she was allowing herself to get distracted by Jess. I did not need another dancer to be distracted by her, especially one that I look to keep the other girls focused. I told her that I need her to work with me and help me keep rehearsals focused. Since I am in her piece for the concert, she said she knew

exactly what I meant. She even admitted to allowing Jess to distract her. The next rehearsal, she was the main dancer remaining focused, and assisting in focusing the others. I really enjoyed having Stephanie present in my rehearsal process, and I hope to work with her again in the future.

♦ **Ashley Paige:** I used Ashley because she is a confident and graceful mover. She is well aware of what her body is doing, which allows her to make choices that emphasize her body and her overall commitment. I noticed during concert that she adds style to the choreography that is based on everything we have discussed during the rehearsal process. She maintained her femininity while allowing her body and focus to emphasize the passion and human qualities of the piece. Even though she never really gave her full commitment in rehearsal, I was more than confident that she would let it explode during performance. Every night of the concert, Ashley consistently gave her soul to the audience, completely fulfilling my vision.

♦ **Kali Sanchez:** At the beginning, Kali was like the sixth man. I wanted six girls, but only five out of the six girls I originally wanted were able to commit to being my dancers. I could not figure out who I wanted to be the sixth girl, and I did not want to be in piece. I picked Kali after seeing her dance in the first adjudication. I was looking for a woman to be feminine in her movement, displaying confidence and strength while doing a modern style of dance. I had never seen Kali move before, let alone do modern. After she caught my eye in the adjudication, I asked her to be in my piece. Agreeing to work with me, I felt I was taking a risk because I had never seen her modern movement. I figured I would have to work with her a bit in creating the lines and shapes I wanted, but I felt she was a strong enough dancer to be able to handle it. She proved me right, and fit right in with the girls. I had to work with her on a few things, but she caught on and executed the piece with strength. If it were not for this dance, I would not have had the opportunity to work with and display such a beautiful dancer.

COSTUMES

One of the hardest tasks for me during this process was to come up with a costume idea. I had no idea what I wanted the dancers to wear, and I could not conjure a mental image for inspiration. I knew I would be limited in money because we were not able to have the costume department make our costumes, and I have never had to create a costume before. Yet after much thinking and carefully watching the women move through the choreography in rehearsals, I knew I wanted to maintain the femininity of the women and not do anything to neutralize their appearance or put them in anything to take away from the fact that they are innately women. Therefore, I wanted the costume to flatter their bodies while at the same time highlight the sensitivity of the choreography.

With this as a starting point, I also knew I wanted to see the line of the legs, complimented by bare skin. I wanted to be able to see the muscles of the legs as the women danced on stage. The question now was how much of the leg did I want or need to see. I did not feel this was a pants dance, so that was eliminated immediately. I also did not want the women wearing skirts because I did not want the break in the negative space that a skirt creates. This left me with high shorts as an option, which was the best choice to provide what I wanted.

Still, I was uneasy about shorts as the bottom part of the costume because I figured most of the dancers in the choreographers in the concert would be choosing the same. I was also afraid that the piece would look too jazzy or lyrical, since I am constantly seeing dances of these styles wearing shorts. Since my dance has a bit more flow, and does not have much movement that would be traditional to contemporary modern dance, the costume could ultimately shift the dance from modern to jazz.

With only an idea for the lower half of the costume, I talked to Holly Johnston about potential costume ideas. I told her that I wanted to see the legs, and also wanted the arms of the top portion to be long and flow with the gestures. We came up with an idea of a tunic as a top that stopped just above the bottom line of the shorts, and a corset styled fabric on top of the tunic to symbolize a type of bondage. I liked this idea of using something to symbolize bondage because it tied in with the theme of the dance. We talked about painting markings on the women and types of jewelry that culturally represent bondage. This to me seemed to work, but

PUBLICITY AND PROGRAM INFORMATION

Student Dance Concert 2007
Presented by the Department of Theatre Arts & Dance
Dance Department



April 18-21 @ 8:00pm
Strub Theatre
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Loyola Marymount University
For tickets call Central Ticket Agency
310-338-7588

POST-CONCERT REFLECTION AND CONCLUSION

April 22, 2007

The entire process of creating a dance was more stressful than I expected. I knew it was going to take time and dedication to choreograph for the concert, but I did not anticipate the amount of stress. Overall I am glad I decided to invest my time and energy into making this my thesis project. I am proud of the product and could not ask for anything better.

I will admit that there were many times out self doubt. I did not think the audience was going to be interested in what I created, and were going to label it as boring. After looking some of the other dances that were choreographed, I felt my piece was too simple to compete with the others. I was slightly discouraged, but I did not reveal that to anyone else. It was Holly that told me it was the simplicity and humanistic quality of the choreography that she loved. Even though my original idea was to create a kind of “dancey dance”, I cannot deny that the complete opposite is what truly called to me. There are no pirouettes, high kicks, or tricks in the dance. It is truly about the emotion that one can conjure to make the dance powerful. This is why I picked the dancers I have.

I also have to admit that David was quite the mentor to me. He let me learn by doing rather than telling. In other words he let me discover on my own what would be best for the dance. He gave me things to think about, and let me experiment with those ideas. He guided me musically as well as choreographically. Even though he is not a choreographer, he has an eye for detail and was able to guide me in my choices. He has worked with many choreographers, and it is obvious why he has worked with the kind of people that he has. David truly guided me and made himself available as much as possible. He was always positive and encouraged me to go beyond what I thought I was capable of.

I received a great deal of positive feedback from viewers in the audience. This encouraged me even more to make sure I go with my gut and not allow what others are doing change my process. Even though I felt I should add some tricks or something to the piece, I had to remain strong and be confident that my piece would be strong without the tricks. I think the best correction I gave to my dancers was to make sure they dance *with*

interconnected, and that I was doing more than just moving my body and creating shapes. Like the Hawaiians, I was paying homage.

Such spirituality, and sense of allowing ourselves to reach that divine level with our dance, is somewhat forgotten. Now it may not be that this is completely forgotten, but it does not seem to be something that we as westerners focus on as much. Do not get me wrong, today's dance is entertaining and exciting, and on a whole other technical level than dance was, say fifty years ago, during the time of Martha Graham and Ruth St. Denis. Still, in this time of commercial and contemporary movement, that spirituality that was once the forefront of dance seems to be trickling away. I am not going to say that it is completely absent, but I have noticed that it has been more difficult for dancers to go to that place where the spirit of the movement is allowed to take over.

A perfect example of this is what I see happening in my dance classes. It seems that our professors are constantly getting on us about not going to that place where the dance happens, or not allowing for "the full body experience" as Karen McDonald talks about so profusely in our Friday work shops. Now this is not to discredit the dancers in my classes, because I think we all work very hard at our craft and have grown tremendously during our time here at LMU. Yet this is why I think our professors feel that we are not "dancing" enough or going to that spiritual place where expression through movement resides.

This is the biggest correction I have received from Paige this year. She tells me "Don't do it if you don't feel it." Because her movement is challenging for me, it is hard to allow for the full body experience. I am so worried about getting the choreography, that sometimes that last thing I think about is to make sure I am feeling. Tekla goes into this concept also in ballet class. To me, it is even harder to *feel* through ballet. Everything seems so placed and static that it is almost feels impossible to feel. However, I know it is possible to feel because Paige and Tekla do it every time they dance. Therefore, it is not impossible.

I think it is the fact that we are bombarded with new concepts, key ideas to think about while moving, how to pull up and down at the same time, what muscles to activate when doing certain movements, how to be directly over *this* and staying on top of *that* while moving over *this*, that our minds seem to have gone to a place where we no longer dance for the joy and spirit of it. For some of us we are just trying to overcome and master these ideas and concepts. We do not have time to feel. Working our bodies to be able to overcome these ideals

Within Stewart's research of dance stemming from spirituality and religion, it is obvious to see how important dance is apart of every culture. It gives honor, pays homage, and calls for a connection that must be felt from the inner soul of the dancer. Dance is such a cared aspect of culture, but has lost some of the connection in the midst of our western culture. If we make an attempt to restore that connection, it will be a step in uniting us all to one another in a positive and respectful way. Keep the dance sacred, and our culture will do the same.

AESTHETIC STATEMENT

I am an explorative mover that likes to work in and out of as many Laban concepts as possible. I do not limit myself to one particular style of movement because that leaves out so many other genres of dance that are worth being explored. Thus, I aim to explore and utilize as much movement as possible. As a dancer and performer, I strive to reveal my soul. Though this does not always happen as easily in some classes as it does in others it is always my ultimate goal

As a dancer and choreographer, I enjoy playing with the idea of contrast. One must be careful however that the contrast is clear and precise. As mentioned by Robert Ellis Dunn, "clear contrast and sectionality is the essence of music and dance," (Robert Ellis Dunn: Music and Dance Relationships, 30). Playing with sustained movement to a fast tempo or fast movements to a slow tempo allows for stronger impact on my connection to the music as well as the audience's. It is predictable to move with the tempo of the music, so varying this will allow for particular moment to stand out. At times it can be too much for the eye and the mind when there is quick movement to a quick tempo. If this is used, there has to be a moment when there is a pause or the movement is augmented. I truly feel this allows for an easier and deeper understanding on the audience's part.

Besides contrast, I also noticed that I find the most pleasure in release movement. I find release technique to be very fun as well as challenging to the strength of my technique. It allows you to play with and manipulate movement in a way that is completely free. You can move parts of the body in ways that are entirely experimental but feel good to the body. This is movement that I tend to gravitate to. Movement that permits me to work in and out of my near and far kinesphere while still maintaining strong technique, is movement that feels good and almost natural in my body.

As a choreographer, I enjoy challenging myself in all areas of music and movement, which is why I strive to explore as many choreographic devices as possible. I worked with these a great deal in Advanced Choreography and they proved extremely helpful. You end up with something completely new and different from what you expected and you can learn a great deal from the experience.

I also played with Dunn's idea of music used as "wall-paper" in a dance. I realized that I normally utilize the "mickey-mouse" approach, but I feel most comfortable in the other. I decided that I wanted to

explore the “wall-paper” approach and have the music as a means of setting the environment of the dance. This proved to be the best approach for *Remembrance* and it flowed beautifully

I believe in and strive to bring the human experience to movement. The humanity in movement and the emotional context in which it stems is most interesting to me. This is what truly makes dance the art that it is. As an artist, I believe in creating work that is not only pleasing to the eye but also derives from the things that we as humans can or have experienced in our lives. My work calls for inner strength, sensual presence, and the willingness to dig deep inside one’s body and soul.

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Job Source: Company Placement

Job Requirements

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Contact Information

Hiring Company: Gail Wehner Physical Therapy

Contact Name: Gail Wehner

Contact Phone: (310) 828-2188

Contact Fax: (310) 829-1379

Contact E-mail: KENGWA@EARTHLINK.NET

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Salary Range: From \$70000 to \$125000

Benefits: Bonus Plan, Disability Insurance, Health Insurance, Profit Sharing, Paid Training, Paid Vacation, Paid Sick Leave, Tuition Reimbursement

Relocation Cost: Covered

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Relocation Cost: Covered

Job Requirements

Education: BS in Physical Therapy

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Minimum Experience: 1 years

Contact Information

Hiring Company: Really Care, LLC

Contact Name: Thomas Brown

Contact Phone: 425-641-7052

Contact E-mail: tom@reallycare.com



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\$30-\$40/hour - commensurate with experience

FULL TIME

Please fax or email your resume to Ron Berry and include code PT13

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Email: forsterpt@aol.com

Job Specifications

- Position Type: Full-Time
- Job Source: Company Placement
- Benefits: Bonus Plan, Health Insurance, Profit Sharing, Paid Training, Paid Vacation, Paid Sick Leave, Tuition Reimbursement

Job Requirements

- Education: BS in Physical Therapy
- Travel Level: Minimal
- Minimum Experience: Not Required

Contact Information

- Hiring Company: Forster Physical Therapy
- Contact Name: Ron Berry
- Contact Phone: (310) 656-8600
- Contact Fax: (310) 656-8606