


5-1-1981

Emergence

Joan E. Rubenstein

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SENIOR THESIS PROJECT
Presented in May 1981
by Joan E. Rubenstein

CALENDAR

Sept. 2, 1980--school starts
Sept. 10, 1980--auditions, 7-10
Nov. 14, 1980--showing for the dance concert, 3-5
Dec. 12, 1980--school ends
Feb. 2, 1981--school starts
Feb. 18, 1981--showing
Mar. 25, 1981--final showing
April 15, 1981--satire on stage , first time
April 16, 1981--serious piece on stage, first time
May 1, 1981--serious piece on stage with Howard watching
May 2, 1981--satire on stage with Howard watching
May 4, 1981--technical rehearsal and photographs
May 5-7, 1981--dress rehearsal
May 8, 1981--opening night
May 10, 1981--performance
May 14, 1981--brush-up rehearsal
May 15, 16, 1981--performances
May 17, 1981--strike, 12:00 noon

BUDGET

Two pieces-

\$50.00=senior thesis allowance

\$45.99=earned through bake sales and raffles

\$95.99=total

Leslie's=\$60.00

Moore's =\$37.35

\$97.35=total

dress material=\$22.73

flowers = \$19.19

nets, skirts,

ribbons = \$34.07

dye = \$11.55

\$87.53=total

Total spent on pieces=\$184.88

Total over spent = \$ 88.89

O. K. by dance director Judy Scalin

Jean's Costume break-up for 3 pieces;

Dancer	Covered by budget	Bought by dept.	Bought by dancer	Bought by me	Owned by dancer
✓ Nancy B.	dye		leotard - 4.50 tights - 7.50	} see prev. \$2.50 pattern ↓ about 200 t-shirt	bra
✓ Madeleine L.	dye	leotard tights			bra
✓ Penne	dress dye	tights			bra
✓ Luz	dress	tights			ankle brace ankle brace bra
✓ Nancy P.	dress	tights			bra
✓ Laura C.	dress	tights			bra
✓ Andrea	dress	tights			bra
✓ Kathy ✓ Mike	dress	tights		? dance girdle jazz pants dance belt	

		Owned by dept.	
✓ Heide	elastic dye	leotard	tights
✓ Lyda		leotard tights	knee pads knee pads
Bobbi		leotard tights	knee pads
✓ Meredith	tutu flowers + ribbons	leotard	tamborines, tights ballet slipper
✓ Mary Helen	tutu	leotard	tamborine, tights ballet slipper
✓ Viviana	tutu	leotard	tamborine, tights ballet slipper
✓ Convento	tutu	leotard	tamborine, tights ballet slipper
✓ George	dye	unitard	dance belt

Dancer covered by owned by bought by bought by owned by
 budget dept dancer me dancer
 Mike Jacket dance belt
 pants

Mary Chris dye dress
 bought by
 dept:
 fights \$50

Solo JOAN

Skirt \$16.00 bra
 leotard 9.80

\$95.99 = budget

dye = \$8.40
 nets, skirts &
 ribbon = \$34.07
 dress mat. = \$22.73
 flowers = \$19.19
 elastic = \$2.05
 \$86.44

86.44
 + 3.15 dye
 → 89.59

moore's
 \$37.35

~~\$93.02~~ → Moore's > correct this

less 10%
 3 x 7.50
 2 x 9.50

\$11.00 leotard for solo less 10% = \$9.80
 skirt = 16.00

\$15.30 → Nancy B. owes dept. if she buys leotard
 Leslie's \$60.00

Leslie's
 4.75 x 6
 8.00 x 6
 10%
 \$60.00

EMERGENCE

The dramatic peice I first conceived was disbanded and redone midway through the year. The problems encountered necessitated my making major changes in casting, lighting, and costumes; as well as personal changes. It, in essence, lead to a more developed and cohesive piece with greater strengths. I feel that because of the changes it is important to look at the original idea and its development.

The original concept for my piece was of a dead young woman who reviews her life and comes to an understanding of it and herself. This was done through her explorations of different facets of her life: family, friends, and lover.

The piece was set to Prokofiev Concerto No. 4 for Piano (Left Hand) and Orchestra, Op. 53, Andante movement, 10:21 minutes long. I had first heard the music at the end of spring semester 1980, and decided that I must do a piece to it; as I felt many different emotions in its rich score that I could readily identify with and portray in a dramatic piece.

The challenge was with my having to match the richness of the score, yet not let it dictate me. I also needed to develop a storyline that could be easily conveyed and more importantly felt by an audience. The length of the piece and the decision to use scenery, a scrim, also presented challenges.

The style was modern with borrowings from my ballet background. I blended the two and leaned towards ballet's fluidity and line. Because of this all my dancers needed to have strong ballet backgrounds or needed to take ballet during the year. I also needed dancers who were able to project, have a strong sense of theatre, and dance with

emotion; as the piece was a dramatic piece. The emotion needed to come from deep down in order for it not to look superficial or comical; it truly needed to be heartfelt.

The piece began behind a scrim (upstage stage left) where we are introduced to the dead young woman (Frances Gaudinano) and soon become aware of her counterpart the young woman (Andrea Nola), who rises from her. The young woman leaves the scrim area to begin her journey of discovery while the dead young woman remains to act as commentator, shadow, and in essence narrator. The young woman first explored her family (Penne Brereton, Nancy Burger, and Michael Shearer), who are seen as if in a family photograph. Later the young woman moved through her life with friends (Luz Abrera and Harriet Woo), lover (Dennis Bader), and other woman (Madeleine Lewis), finally summing up her life before returning to the scrim area and death.

I had finished the opening section, and begun the family section, love duet, and "other" woman section, by the time we hit the interterm break. Parts of the piece had gone well and several of the dancers really made strong impressions on me. But trouble developed and escalated by the time the semester had ended.

Andrea Nola, the young woman, had not lost any weight and even appeared heavier by the break. She became unsuitable for her role and for partnering. She also disagreed with me about the necessity of ballet technique and I was not seeing enough growth in her technique or line. Dennis Bader, the lover, also had technique problems but my main concern was with his nervousness during showings. He was unable to perform fully and did not project at all. After the showings I attempted to communicate this with him but found he was unwilling to listen. He had performed in student films and had been told he was excellent, so he could not and would not hear anything else. My real dilemma with Dennis developed when he found out at the

start of the spring semester that he might not be able to return to school. He was too indecisive and I decided I could not count on him. Other dancers presented these problems: Nancy Burger had an injured knee and we were not sure she could dance at all, so I decided to understudy her; Frances Gaudinano also lost no weight and then was accepted into a play with conflicting schedule and loyalties. She eventually quit the piece without notice. I had to weigh all the circumstances, good and bad, and saw enough potential in some of the dancers to be able to conceive carrying on with a piece.

Penne, who portrayed the mother, came to my attention soon after we began working. Her growth was extremely beautiful to watch as she began to mature into a giving dancer. I felt she was on the verge of moving fully into the piece or holding back. Because I caught glimpses of the depth I needed and wanted I felt enough confidence in her to later cast her as the lead female dancer. Two other dancers, Nancy and Michael, also caught my eye. Nancy was a hard worker with a strong theatrical background. Her only weakness was a need for more technical work and growth and gaining the necessary confidence to perform. Michael impressed me because of his determination and drive. He also had that rare and natural sparkle in his eyes while dancing. Because of these reasons I later decided to build a piece around these dancers as principals. But as the others had worked so hard and in some cases given a tremendous amount of support and loyalty I also needed to create roles for them.

At this point I needed to decide whether-or-not to drop the piece or salvage parts of it and create a new piece. I felt compelled to do a serious piece as it would give me a sense of balance and contrast to my satire piece. I also needed to fully explore every facet of dance

and experiment as much as possible with all my new found knowledge. So after many anguishing hours of soul searching and discussions I decided that the benefits a piece of this nature offered outweighed the negative and warranted the challenges of reconstructing the piece.

I began making changes in the cast, keeping all the dancers including those overweight (on the condition that I would begin seeing visible progress) but shifted importance in roles to Penne, Nancy, Madeleine, and Michael. I felt these dancers demonstrated enough growth to warrant their new positions. Only Nancy's knee injury was a problem now. I decided to understudy her and let her do a complete week and the understudy do the other. This decision was made as very few dancers will work without a goal of performance and the risk of Nancy's knee going out and not having a replacement was too great. I had to hold auditions again to find an understudy and to replace those who left the piece: Dennis, France, and Harriet. The audition produced four new dancers (Laura Curran, Nancy Pineda, Kathy Velasco, and Sandi Shannon, who later dropped out without notice), and one understudy (Darcey Huthsteiner).

I began creating a storyline that would retain some of the basics: mood, storyline, length, and scrim. The mood had sad, depressing tones with a sense of resolution and catharsis at the end. I wanted to retain the story of a young woman exploring her life, but decided to drop her dead counterpart and give her a dream scene in which to make her journey of self discovery.

The piece became the story of a young woman (Penne) who is taken into a dream state where she is able to discover her two different personalities (Nancy and Madeleine) and blend them into one. She is taken on this journey by a God-like figure (Michael), and he in turn is aided by four attendants (Luz Abrera, Andrea Nola, Nancy Pineda,

and Kathy Velasco). The dream became the vehicle for the young woman's internal/external struggles and discoveries. She is shown to be in conflict with the crowd, struggling against the norm to find her individuality. I needed to reflect the mood of the story in movement, lighting and music.

I had to find new music as I no longer felt the Prokofiev fit my mood or that of the piece. I was looking for a piece of length, no shorter than six minutes, and one that changed moods several times. I needed it to start off strong, have a soft section, and then return to a strong section with a sense of resolution at the end.

The young woman's two halves had to have contrasting music to accentuate their differences and be different from the young woman's theme. This was not an easy task and it would have been to my advantage if I had not set a storyline or mood prior to finding the music.

The first piece of music I heard that seemed suitable was a Bartok piece, Concerto for Orchestra. This piece was not approved because it was felt that an orchestral piece might be too overpowering. I was becoming discouraged as I had little time left to get the piece finished and needed music before I go too far along in my ideas or choreography. I had spent several hours listening to music and the pieces were all starting to sound the same. I then heard a piece by Paul Hindemith, String Quartet #3, Op. 22, Fugato movement. I liked the changes in tone and mood but found the piece a 5:10 minutes a little too short. To make it work and still fit the piece I decided to begin and end the piece in silence, thus helping to create a mood of tension.

The piece began in silence as a crowd moved diagonally across stage in a slow, steady, and monotonous manner. They established the norm and each followed the others

gestures, except for the young woman at the rear. Her movements were a little different and softer. The atmosphere and mood broke when the crowd dispersed and the four dancers fell to the floor, while one exited and Michael moved upstage right. The young woman was left standing between Michael and the crowd and in front of the scrim, from which the two halves emerge. The music began and the young woman entered her dream state. While in her dream she is not aware of the others and acts as if sleepwalking. She first encountered her erratic half, who was hard, angular, and full of energy. Nancy danced this role and most of her movements involved jumps, leaps and turns. Penne and her did several of the movements together to establish a oneness. After this encounter came her other half, the young woman's quieter softer side. This was the passionate, seductive, and sensitive side of the young woman, whose movements had breathe and softer lines to them. All three met and danced together towards the end before finally merging as one. As this emergence took place the crowd was seen upstage left behind the scrim. They moved as they did in the opening sequence and end the piece in silence as Penne is seen centre stage engulfed by her two halves with Michael still guiding her from behind.

Choreographically I had many difficult moments with the piece. The movement had to come from deep down and look as unique as possible. This became an emotional time for me and I found I was at a loss for movement many times and was also unable to see the light at the end. Many of the movements were quite simple but what made them stand out more was the use of a large group of people. Other than the emotional problems a large group present they also present a choreographic challenge. Having several people doing different things at the same time on a small stage, made even smaller by the scrim was quite an experience. I kept the stage and its dimensions in mind from the

start so that there would be as little readjustment as possible when we moved on stage.

I tried to draw from the dancers, in that I gave them movements that flattered them and they were able to perform. Often the danger of choreographing is to expect the dancers to move in your style, quality, or range. I think I was successful in blending the dancers styles and qualities with mine and each others. I allowed them enough leeway to add their own special qualities as well.

Through out this choreographic process I bore in mind the lighting design. I was lucky to be in my second semester of lighting design and was able to learn the process from the inside. Too many dancers neglect this side of choreography and leave it to the end of the piece. I began lighting from the beginning. I used a strong diagonal, downstage left for the opening, and changed the lighting with the moods. When the crowd fell and Penne entered her dream state I moved to a softer lighting and chose blue and green as my colours. These two colours give an eerie feeling and would enhance the dream scene and help the audience to understand and better relate to a change taking place. For the scrim area I chose to light from the stage floor using two strip light, as this produces a grotesque and bizarre look as well as distortion. I also changed the lighting for each of the young woman's halves, bringing the lights up for the erratic section and softening it with more blue for the other. I used several down spots to enhance action in areas as well. At the end Penne, Madeleine, and Nancy were in centre stage, Michael upstage right, and the crowd moved behind the scrim, lit by the strips.

The use of the scrim gave me the opportunity to further create and build illusion. When the scrim was lit from the front it became opaque. I had to hang a special pipe

with lights for this purpose. When lit from behind the scrim became transparent. There will be spillage from the other lights, but not enough to ruin the desired effect.

To make the scrim work to its optimal potential I used it against a black curtain. It also worked well as the scrim was black. To create a special background effect we experimented with lighting the curtain with the blue and green overhead lights. This gave the curtain a radiant effect.

Through the lighting design class I was better able to gain the knowledge necessary for advanced lighting and was better equipped to experiment with different colours and lights. The end result was as technical and dramatic lighting as was possible at Loyola Marymount, thus contributing to the mood of the piece.

COSTUMES

The costuming became a matter of reality versus ideal concept. Reality gave me dancers of different heights and shapes, with weight an enormous consideration. As the dancers ranged from very thin to extremely overweight I had quite a challenge in trying to flatter them and give them unity as well.

The original costume concept was streetclothing for all except the two halves of the young woman. I envisioned the two in unitards and ones that looked as natural or nude as possible.

There weren't enough streetclothes in the theatre department's costume reserve that would fit the girls and have some unity. My budget was not such as to allow me to go to thrift stores and purchase dresses either. I began discussing alternatives with the costume designer and dance director. We came up with skirts over leotards and tights for the women, leotards and tights for the two halves, and jazz pants and a t-shirt for Michael.

I left the designs to the costume designer and her crew, making daily checks to make sure all was going as planned. Unfortunately before Easter break all was not well. The skirts were not full enough to flatter a couple of the girls and there was a tremendous amount of material left over. I could not justify the expense of wasted material and purchasing leotards as well, so I began consulting the designer on other possibilities. Her help was not beneficial as she was unable to give me her undivided attention and to understand the nature of the movements and the piece. After the initial upset of having no costumes and only one week left I came up with a design for a long sleeved v-neck dress. I was able to use the skirts already cut and just created the bodices.

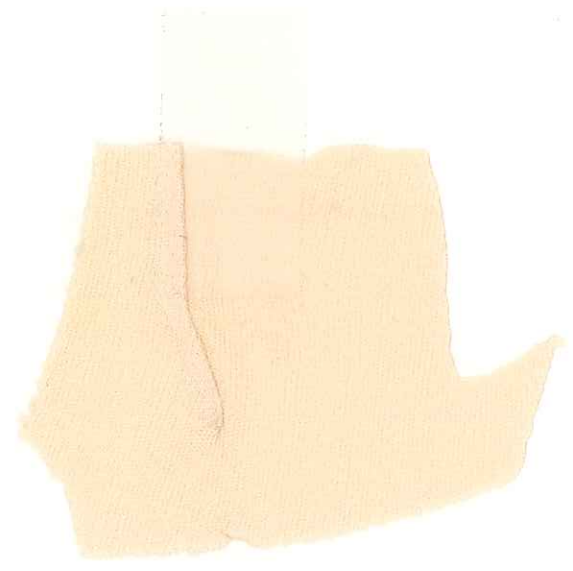
I chose the colours blue, burgundy/wine, and rust, on

beige. Beige became the unifying colour for all the women with the other colours splashed or dipped onto it. Light blue was soft for Madeleine, rust a little harsher or bolder for Nancy, navy blue strong and solid for Michael, burgundy/wine bold, strong for the crowd, and all were blended together in Penne's dress for unity.

If I had ideal circumstances (no overweight dancers and a large budget) I would have put the four attendants in nude unitards under their dresses, so that when they made their transformation it would be complete.

However, seeing the costumes work with the dance and the lighting I was pleased. The experience with costuming the piece along with that of lighting helped me to create and achieve my goal of total theatre.

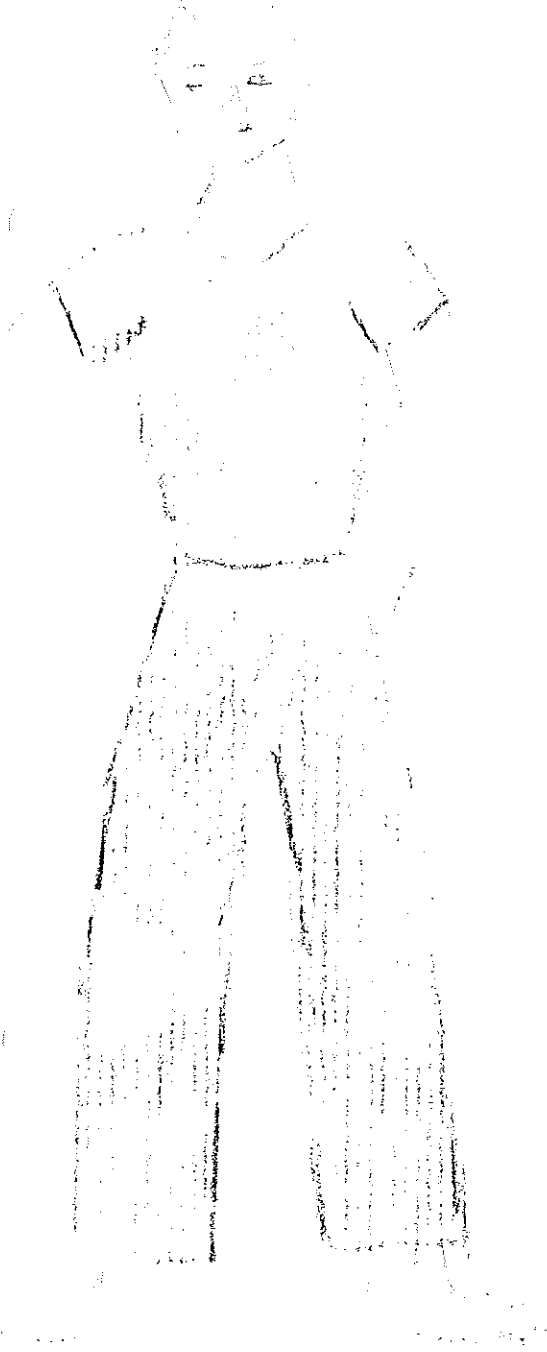
'EMERGENCE'
COSTUME SKETCHES



Pencil - 'YOUNG WOMAN'
COLOURS: BURGUNDY, BLUE, & ROSE



'CROWD' +
'ATTENDANTS'
COLOUR - BURGUNDY



Michael -
Colour - Blue (Jazz pants with T shirt)



Nancy
Colour - Rust
(same)

Madeleine
Colour - Blue (long-
sleeved turtleneck &
tights)

THE CIRCUS MASTER'S
DREAM...OR...
MY NIGHTMARE

The other piece I did was as far removed from my dramatic piece as possible. I decided it was time for me to do a comedy piece and that I would begin by looking at myself and those around me. What developed was a satire piece on modern dance, ballet, and therefore myself. I wanted to show the funny laughable side of dance that few dancers or audience members experience. I felt it was necessary as a dancer and a person to be able to laugh at oneself and at the same time experience the discipline and love of the art.

I began with a basic concept of satire on dance and dancers and later added competition to it. Before I developed it any further I began searching for the music. I first thought of using electronic music but most pieces were too long and did not fit the mood I was looking for. I then heard Stravinsky's Circus Polka, 3:25 minutes long and the piece just seemed to come flowing into my mind. I was able to listen to the music and see pieces of the dance: movement, action, and humor.

From this I built up a storyline of a group of ballet dancers versus a group of modern dancers. Each would be doing a separate piece, thinking that they owned the stage at the particular moment of performance, but in fact both are there at the wrong time and we are made aware of this at the end when a tap/soft shoe dancer arrives. A conflict was produced and a natural feeling of competition developed as the two casts battled for the stage and recognition. The fact that one group was comprised of ballet dancers and the other modern initiated the competition. I felt that most ballet dancers disliked modern and vice versa. Each tends to see their own discipline as the divine and pure

form.

The ballet piece was a dancey dance with a feeling of tarantella. The opening sequence began in silence as the four ballerinas ran onto stage and took a very balletic pose (reminiscent of 'Pas de Quatre'). We are lead to believe that a serious piece was to take place as we see this pose, but it is soon broken when Consuelo Germann recieved a scolding from Viviana Dean for being on the wrong knee. The audience was introduced to their characters and teased with a flavor of what was to come.

The modern dancers entered at this point; however, unlike the ballet piece theirs had a definite story. It was the story of two young lovers (Mary Abraham and George Szabo) running away from home so that they can be together. They ran into three evils (Lyda Anderson, Heide Heintzelman, and Barbara Metzger) who engulfed them and tried to separate them. In the end the two lovers conquered the evils and lived happily-ever-after.

Within this basic storyline there were many characterizations and "soap opera" like dramas being played out. I chose to use what I considered stereotypes of ballet and modern dance so that an audience might more readily identify and understand the dance. I did not want to fall into a trap of creating an inside joke, where only those who knew the dancers would find enjoyment in the piece. Undoubtably this would happen to a degree as many of the characters would be drawn from the dancer's personalities. Therefore I needed to get to know my dancers as intimately as possible. I did not want to offend either dancer or audience. I also gave the dancers the freedom to expand and further develop their characters within my artistic concept and control.

THE CHARACTERS:

Modern Dancers-

Heide--she was the head modern dancer and an "bitch". She was to bring strength to her role and to the modern dancers. Lyda--idolized Heide and tried to be like her. Towards the end she came into her own and went off with George. Barbara--has not danced very long and was very very nervous about the whole production. I let her lack of self-confidence be a tool instead of a hindrance. It did not destroy her character to allow it to show and the more she played on it the stronger she would become.

Mary--was having an affair with George, but did not know he was having one with Meredith. She was a little flighty and "spacey".

George--thought he was God's gift to women and dance. He was exposed during the piece and the women got their revenge.

Ballerinas-

Viviana--was the head ballerina and like Heide a "bitch". She was very cool and superior.

Meredith--was having an affair with George and did not know about Mary. She was also flirtatous and by the end had learned to assert herself.

Mary Helen--was in another time and place. She fancied herself a Pavlova or Taglioni.

Consuelo--tried REAL hard but never quite got the steps right. She finally had one shining moment but returned to her normal patterns by the end.

Situations-

Heide and Viviana detested each other and rallied their respective troops around each other. They began the conflict from the moment the modern dancers entered the stage.

The ballet dancers congregated stage left, the modern stage right and an argument began as to who owned the stage. Consuelo was taken upstage stage right by Barbara

and the two conversed unaware of the others. Only Lyda became aware of the audience and tried to tell the others. Finally she got Heide's attention and each dancer notified the other. The music began and they ran to their opening poses to begin their dances. Viviana and Heide gave their dancers a signal to keep going.

Meredith and Mary found out the truth about George and each other for the first time. A fight developed mid-way into the piece between the two girls, however George got in the way and while the two girls were engrossed in their fight George was beaten by the other cast members.

He fell into Lyda's arms and she took him off stage. They did not get too far before the audience heard a large crash and bang from off stage. Mary and Meredith ran off stage crying in the opposite direction.

As the others peered off stage Consuelo took centre stage and began a series of turns. She was going strong when Heide took Barbara over to her and knocked her out. Meredith returned and got the other ballerinas to carry her off stage.

There is a last ditch effort for each group to resume their piece and show off their piece and show off their movements. Consuelo began her diagonal movement but was off and ran into George during her grande jete. He was hoping to catch Mary, but caught Consuelo instead. They spun around and fell upstage stage left.

A fight broke out between all the dancers, as the modern dancers tripped the ballerinas and they in turn retaliated, it became a free for all.

At this moment we became aware of Michael running down the aisle. He is late and runs onto stage to begin his piece as the Circus Master. Michael was like the punch line to a joke. The other dancers got up and surrounded him and direct their anger and frustrations on him as the piece ended.

The lighting helped the audience to differentiate between modern and ballet dancers. The opening scene is lit in balletic lighting, using the soft colours of traditional ballet lighting, soft pink and blue. When the modern dancers enter the lights on the cyclorama are brought up more and the lights change to add more sidelighting and diagonals. As the piece progressed the lights came up full and remained up.

The only variation that took place was during the fighting scene. Different areas were highlighted with downspots as George moved around stage, and the rest of the areas were brought down.

The lights came back up and when the fighting at the end began there was a firework effect using gobos and lights alternatively on the cyclorama.

COSTUMES

Costumes for this piece were conceived and found in our costume storage. As I was on a limited budget I decided to bear in mind the concept and characters and pull costumes out of storage. I was lucky to find some interesting pieces that could be altered and/or dyed.

Mary's costume was an all in one leotard and tights with a chiffon skirt added to it at the top of the leotard. We had to change the size and I dyed it pale yellow with spots of the others colours on it. I wanted her to have a soft, pale, innocent look as the young lover.

George's original costume concept was of a pair of bloomer style pants made of chiffon over leotards and tights. He was to be a golden yellow, to show similarity and unity with Mary, but have more vibrance and strength. Because of budget and time I changed his costume to a unitard I found in storage. I made him have a rusty, brown look that under some of the lights made him almost naked. This exaggerated his character of feeling he was God's gift to women and dance.

I used the costumes from my first piece at the University for the three evils. This was part of my joke on myself. To these costumes I added arm and knee bands with ragged strips hanging from them. I used the ones on the knees to help hide the knee pads they were wearing underneath. Their colours were rusts and wines.

The ballerinas wore tutus made from leotards in storage dyed red and netting I purchased. I gave them several layers, but made them floppy instead of stiff. I braided ribbon down the front and for their hair and added flowers everywhere. They also wore pink tights and ballet shoes. I made them gaudy, flashy ballerinas as they were third class ballerinas who thought they were first class.

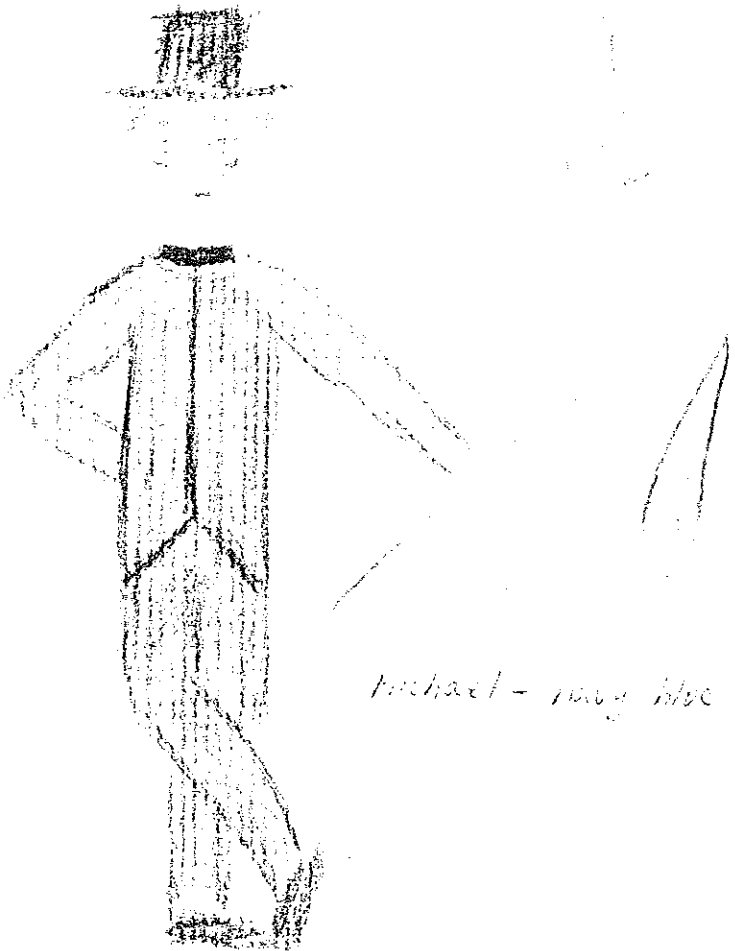
Viviana's skirts were pink and white, the others orange and white. This helped her to stand out as head ballerina.

Michael's costume was found in the theatre arts storage. We added a lot of gold trim and buttons to make him a gaudy circus master. Gwynne Clark lent him her riding whip and I added ribbons to that.

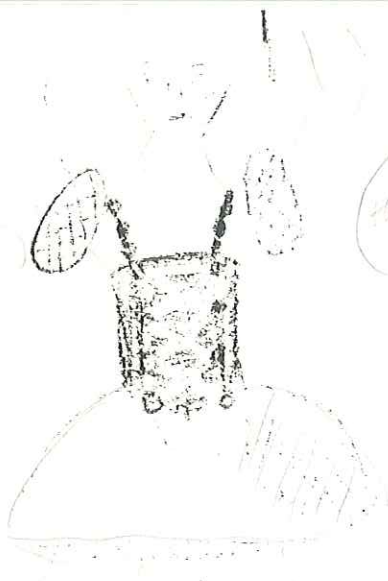
The piece was bright to excentuate distortions, characters, and the satire.

George -
yellow/brown

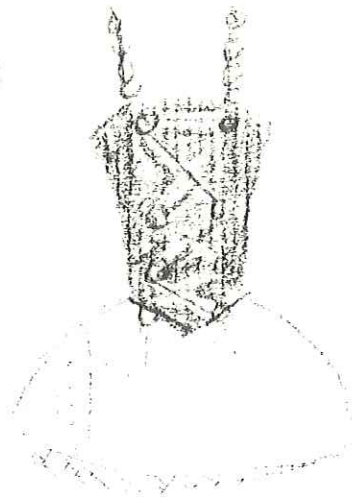
Marg - pale
yellow



Michael - mag blue

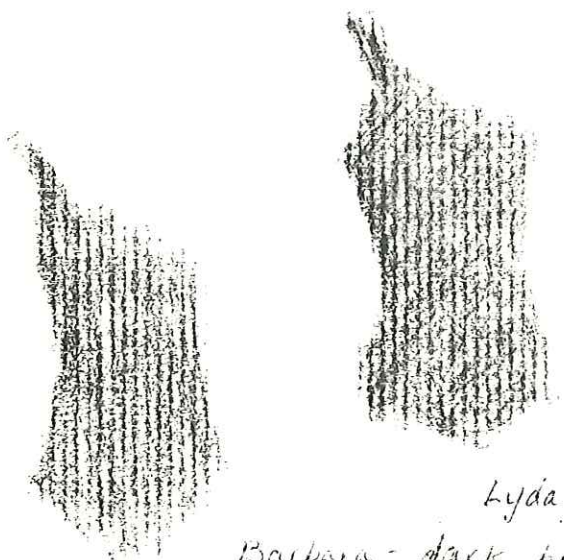
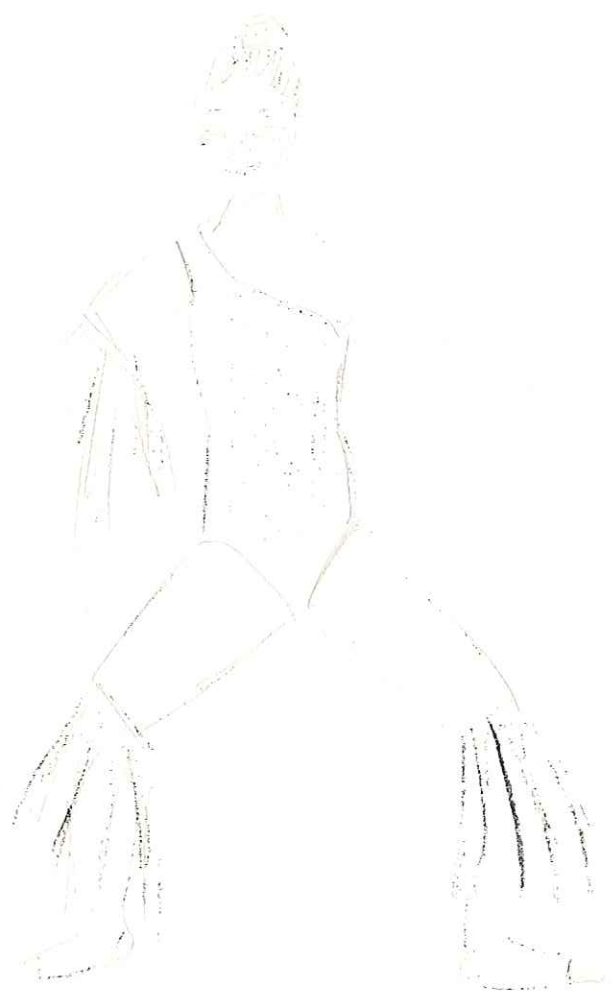
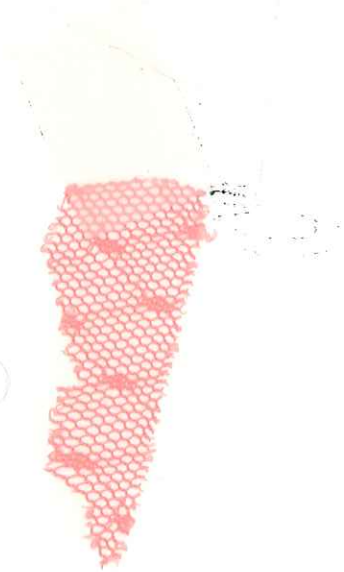


Ballerinas



Meredith, Mary Helen,
Consuelo - orange tute

Ballerinas
Viviana - pink tute



Lyda - burgundy
Barbara - dark brown with
burgundy

Three Evils
Heidi - red

AUDITIONS AND DANCERS

Auditions were held in the fall by the senior dance majors. We were given twenty minutes each without restrictions.

I gave an audition that would help me choose dancers for both a dramatic and satiric piece. For both I needed technical dancers, but I also needed dancers who could act and project. I gave a movement phrase, cartwheels and an improvisation across the floor.

In considering dancers for my dramatic piece I looked for those who could pick-up phrases quickly and project from deep within. I also was originally choosing dancers for character types, ie: mother, father, and sister; so this became important in one dancer's appearance and relation to another. Later when I held my second audition I was no longer looking for types.

I gave a movement phrase and told the dancers that I was looking for technique, the ability to pick the combination up quickly, and dramatic qualities. At the same time I was also looking for dancers who had the ability to laugh at themselves and enjoy movement. I included cartwheels and an improvisation that traveled across the floor, and at some point the dancers stopped and moved as though they were teasing and inticing the audience. I needed technical dancers for the satire piece but decided that the ability to act and laugh were almost as important.

During the auditions I found it was almost easier to watch dancers during the other seniors movement phrases than my own. I found that I became involved in the teaching aspect of my own audition and this combined with nerves made it a little harder to see everything. As there were four other dancers giving auditions I was able to get a good view of everyone.

Some roles I had pre-cast in my mind prior to auditions, and I was able to pick up four ballet dancers from class for my satire piece. Because we had class together I was able to draw on their personalities and quirks as well. Also some of the alumni were cast because I knew their movement qualities from having previously worked with them as well as their personalities.

I also went to classes and spent time talking to the dancers. I needed to do this as I had found that I work with a little more of a "professional" attitude and this is hard for many people to handle. Before my callbacks began I spent time talking to all the dancers about my methods of working. I carefully explained that I was demanding and expected a lot of work from everyone in and out of rehearsal, and that it was necessary for them to give me their all, if not more. I also told them that I was very serious about my work and it was necessary for everyone to develop a level of "professionalism" in order for us to work together amicably. I added though that as in any instance of art we enjoyed happy, light moments as well, but that the emphasis was on working to a very high level. I asked them to take a moment to think about this and if it was too much to ask for them to let me know here and now.

I had also asked the dance director to come to my callback as a second eye. I repeated my audition phrases after briefly describing the two pieces that I was going to do. I also included an improvisation. This was to be based on themselves and how they or others perceived them as dancers. The improvisation was basically a tool for my satire piece, so that I could see if the dancers were able to laugh at themselves and move.

I prepared a list of desirable dancers but during the process of choosing dancers I lost many to other choreographers. This year we had an abundance of large pieces

and not enough dancers to go around. I needed nine for both pieces.

I chose Barbara, Laura, George, Michael, Luz, and Harriet, not because they were technical dancers but because they gave or had a particular quality I was looking for. The same applies to the people I chose during the second semester audition: Kathy, Sandi, Laura, and Nancy. I also chose Laura because I needed a body and knew she would work hard, she had the necessary enthusiasm and desire, as did many of those cast. Others were cast because they were technical as well as potential or already emotional dancers. Almost all the dancers shared lack of confidence and performance experience as well.

Generally I was pleased with most of the dancers and after the weeding out of nondedicated or unsuitable dancers I ended up with enjoyable casts. Unfortunately I had to endure the hard times and terrible moments because of the incredible abundance of flighty or noncommitted dancers. The rest of the cast were also affected by the turnovers and hardships, and it took a lot of strength to hold them all together. Those that were left became "family" and gave each other support and help. I felt very protective of my dancers and gave them everything.

Luz Abrera--was chosen because of her ability to project. She had the most interesting and wonderful face to work with. She gave so much through her face that her body just went right along.

She had a lovely thin long legged body. Unfortunately she had very weak ankles and for no apparent reason she kept spraining them. During the second semester I was advised to drop her and thought it for the piece's best interest as well. But as she had given me a tremendous amount of support and had been at all rehearsals despite the fact that I did not always use her, I felt very bad. When we talked I felt worse and we came to an agreement. She was to work on strengthening her ankles and give all her attention to the piece. By this I meant she was to be extremely careful in classes and not go out dancing, etc. She agreed and also agreed to come to all rehearsals and learn by watching.

I was extremely pleased with her as a dancer and performer. She gave her all and came across very well during performances.

Penne Brereton--grew so much throughout the year and it was beautiful to watch. She was chosen for her technique and the underlying possibilities I knew would come out. She gave both to the piece and to me.

Penne brought maturity to the role and came to own it. She gave me enough the first semester so that I was able to put her into the lead the second semester. She helped to bring unity to the piece and the other dancers. I felt she was a stabilizing force.

She has a lovely technique and many wonderful qualities (some not as yet fully explored). She has the ability to grasp movement fast and to begin to put the emotion into it when she gets it. I feel she needs a little more work on this aspect, but through more performances and

working with different people it should come easily to her.

I was extremely pleased by her performances. She could have felt a little more confident but that will also come in time.

Nancy Burger--was chosen for her energy and theatrical abilities. She was able to make the transition from her original role as a young girl to that of an erratic woman. She had some technical problems but worked hard at it. Her injured knee also became an obstacle, but she managed to make it through most rehearsals and a weekend of performances.

She had trouble at first with mugging but grew to feel the emotions from within and project them out.

She needed a little more work, and a little more confidence as well. I felt she gave me her all though.

Laura Curran--auditioned second semester and was chosen as I needed a body for the crowd scene. I felt that she demonstrated enough desire and motivation to give working together a try, and we came to the understanding that if it did not work out she would be replaced. I also decided that her extreme height presented a wonderful challenge for me choreographically. It would also bring a sense of sculpture to the piece as the dancers in the crowd scene would range in height from very short to Laura's majestic height.

I found her willing to work at the beginning, but her enthusiasm became misdirected towards the end of the semester. The thrill and excitement of performing became a drug that went to her head. It became a little harder to get her to listen to corrections and be at rehearsals fully. The dance director finally had to intervene and after she spoke to Laura I was better able to work with her.

She tried very hard during performances, but still need-

ed work.

Darcey Huthsteiner--came into the piece second semester as Nancy's understudy. I was not extremely happy with her at first as she was very defensive and I found her attitude a little hard to cope with at first.

She did have wonderful energy levels and her technique was good as well. She projected well, but needed work on this.

As the semester progressed and we got to know each other as dancers and people I came to understand and appreciate her.

She also lacked confidence in performing, but gave me a lot and I was pleased.

Madeleine Lewis--was chosen for her lovely long body that showed traces of sexuality. Therefore she was originally cast as the seductress, and then later as the soft sensual side of the woman.

Madeleine unfortunately was afraid of this sensuality and it took a lot of guiding and gently pulling to bring it to the surface. I feel she had a way to go still and was not too confident during performances.

My style of moving was foreign to her and she was beginning to get it into her body. She brought her own lovely qualities to the role and piece as well as sharing herself and humor with me and the cast.

Andrea Nola--was cast in my mind at the end of spring semester, 1980. I felt she had an awesome quality and was able to project with a large range. I discussed working with her and we agreed she needed to lose weight or it would not be feasible.

Technically she was not very strong and was set in a very manneristic jazz style. I had worked with her pre-

viously and felt with a lot of hard work and ballet classes she would grow.

Unfortunately she was not able to loose weight or to adapt enough to my style to continue in the lead role. She was undergoing personal problems that were brought to rehearsals and there was some resistance from her.

I created a role for her as the leader of the crowd and attendants. She gave me all she was able to and projected wonderfully during performances.

Nancy Pineda--entered the piece during the second semester. She lacked confidence as she had never done modern but I felt her ballet technique was enough to be able to carry her through. She also had a beautiful face that quietly projected.

I tried to help her gain confidence and she worked hard at adapting to my style.

I was very pleased with her performances and enjoyed working with her and watching her grow and develop in the piece.

Michael Shearer--was not my original choice for the father, but after the other male dancer decided not to perform I spoke to Michael. I told him he needed a lot of technical work and it would be very difficult, but I was willing to take a chance if he was willing to work hard. He was extremely eager and determined.

He put all his energy into the rehearsals and gave so much that I later cast him in the male lead. He had grown sufficiently and I noticed wonderful qualities that he brought to his work. He had that sparkle in his eyes and his face lit up when he moved.

I was extremely pleased with his performances and all that he brought to the piece and the role. He also gave me a lot of support and helped whenever he could.

Kathy Velasco--was recommended by one the dance faculty and I had also seen her in his work. I put her into the piece second semester as one of the crowd and after another dancer dropped out she moved into her role as attendant.

She was not technically advanced but had the ability to project. She was an extremely hard worker and of all the dancers I have worked with at Loyola she has demonstrated the most determination and drive and has had the best attitude towards work.

I was flattered and moved when I found her working alone during Easter break. Because of the drive I offered to come in and we worked alone. She grew throughout the piece and in working together I was able to gently coax and help to build up her confidence.

Her growth was tremendous in all respects. She gave me support and all she was able during performances. I was very pleased to work with someone so enthusiastic and giving.

Mary Abraham--was chosen not by audition but because we had previously worked together and I felt the role would be enhanced by her. She brought intelligence to the role and the piece, along with humor. She is a serious dancer and highly motivated.

Her contributions to the piece were many and she helped to bring the dancers together, into what became a close "family".

Her performances were more than adequate as I felt she gave her all every evening.

Lyda Anderson--was also chosen without auditioning, but through knowledge of her personality and theatrical performances. I felt there was no one who would be able to carry off her part.

She has humor in work and a very good attitude in striv-

ing for advancement. Technically she was not advanced enough to be in the piece, but worked hard in both rehearsals and dance classes. She improved tremendously and was able to carry off the role very well. I was pleased by her performances and growth. She was also a delight to work with and gave me endless support.

Viviana Dean--I felt her personality and appearance lent itself to the role as head ballerina. She was able to act cool and aloof and give off an arrogance that was necessary to the piece and the role.

Technically she was a little weak and lazy. I had to push her a lot and as she did not pick-up combinations quickly, teaching her took extra effort and patience.

During rehearsal she held herself back and "saved" herself for performances. Luckily I was able to catch glimpses of performing full out or I would not have had the faith to keep her in the role. I was pleased with her performances but also felt she could have given more.

Consuelo Germann--was cast because the role was essentially created with someone like her in mind. She has a great deal of intelligence and personality, but when she dances she seems to forget or redo the choreography. I wanted a flighty character who never gets it right and the more I drew on her and gave her the freedom to be much of herself the more I got.

She has a lovely movement quality and dancers body with many strengths. Sometimes she does get lazy though and needed prodding.

Consuelo grew as the piece did. She opened up more and asserted herself. She brought humor and charm to rehearsals and performances. Her confidence grew as she performed. She has a wonderful ability to laugh at herself.

I was pleased with all performances and enjoyed working with her.

Heide Heintzelman--did not audition, but was chosen because we had previously worked together and I needed her strength and personality in the piece.

I needed a strong dancer for the role of head modern dancer and wanted her to be just as strong and very convincing as a "bitch" as well. I knew Heide would work hard and give me support and her all.

She brought her own personality to the piece and at first I was afraid that the group would not blend together as she is very outspoken. But she came to know and accept them as they did her.

I was pleased with her interpretation of the role and all of her performances. She came across as strong and projected very well. She is also a very musical dancer and helped the others to interpret the difficult Stravinsky score.

Meredith Kogan--was chosen for her lovely balletic technique and body. She has a wonderful sense and feeling for movement and brought all of her gifts to the piece.

She also has a wonderful face for projecting and gave her role a special theatrical quality that shone. She found humor in the role after working for a while and soon played with it and gave more and more.

I found her a little lazy at times, but after talking to her I had no further problems.

She gave me her all in performances and I was exceptionally pleased with all her performances. Her ability to project and her sense of theatre really added to the piece.

Barbara Metzger--was chosen because she displayed such enthusiasm and high energy during the audition that I was

drawn to her. Technically she was very much a beginner, but her role needed a lot of acting and energy and I felt she could handle it.

She brought her enthusiasm to rehearsals and worked hard to increase her technique. She too lacked confidence but was able to transfer the nervousness to her character.

I enjoyed working with her and was quite pleased with her performances.

Mary Helen McMurrin--came into the piece towards the concert. She expressed a desire to replace one of the dancers who had dropped out and I felt she had sufficient technique and drive to quickly learn the role.

My concern was with her acting abilities and projection. She seemed to be dead and stiff when moving. I worked with her and was able to get some things to surface and we incorporated the others into her character.

She performed well and I was quite pleased. By the last performances she was relaxing into the piece and her character more, thus projecting outward more.

Michael Shearer--Though his role was minor his presence was greatly felt and he gave a lot. He helped to further develop his character and put a lot of himself into it.

His performances were convincing and I was pleased to see he brought something different to both pieces.

George Szabo--was chosen because I needed a male dancer and he was one of the few that could move at the audition.

Technically he needed a lot of work, and often he tended to overact or mug. I found it difficult to correct him many times. He was constantly offering me choreographic suggestions and I finally had to ask him to stop it.

I would have preferred that he had more technique, but despite this he was able to perform quite well. I felt

that he developed an oversize ego that hindered his progress.

WIVES CONCERN

✓ Mary Chris Abraham

✓ Lois Abileira

✓ Lyda Anderson

Dennis Badet

Ronda Bollinger

✓ Penne Brereton

✓ Nancy Burger

✓ Vivian Dean

✓ Consuelo Germann

Sherry Harlacher

✓ Heide Heintzelman

Diana Kirby

✓ Meredith Kogan

Kathleen Kozak

✓ Madeline Lewis

✓ Bobbi Metzger

✓ Mary Helen McMurran

Sayne Scott Moore

✓ Andrea Grace Nola

✓ Nancy Pineda

Janet Prowatt

Joan Rubenstein

✓ Mike Shearer

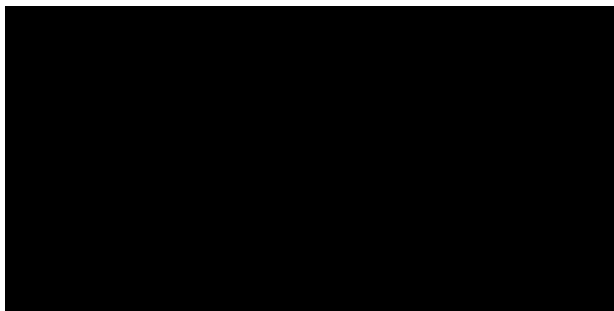
(cont.)

✓ George Szabo

Elizabeth Wasynczuk

Florence Williams

Harriet Woo



ADDITIONS (as of 4/6/81)

Maxine Sebb

Pat Bischetti

Liz Reno

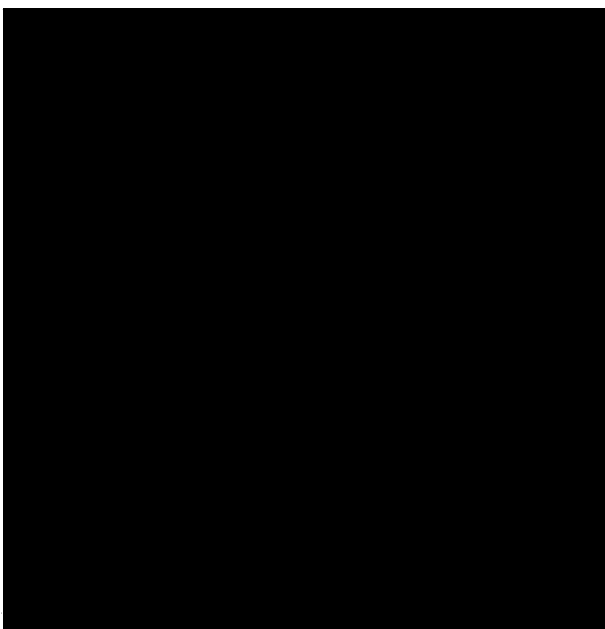
Bonnie Visty

Joe

✓ Darcey Huthsteiner

✓ Kathy Velasco

✓ Laura Cuxran



CHOREOGRAPHY

Choreographic processes are as individual and diverse as sand on a beach. They are the means of getting visions from my mind to the dancer and making them real.

I usually begin with a concept, then picture an empty stage, and slowly I fill it with dancers, movement, lighting, and costume. I see it in its totality and often run it complete with music from beginning to end. Unfortunately I lose a lot of movement as I am unable to transfer the movement to paper while going through this thought process.

When I have played a dance out I try to sketch as much of it as possible, doing the movement as well. I next need to find dancers, either those I have actually pictured or others.

Once I have bodies I can begin inventing movement for them. I try to bear in mind their special qualities and bodies. Sometimes the movement needs to be altered as it looked better in my mind than on the dancer and sometimes the dancer will suggest and contribute to the movement.

I take my movement from all around me, drawing on art work and life. No movement is unique, but I try to bend and change it to make it my own. As much as possible I try to give movement my stamp.

I struggled in my dramatic piece. I went through the above process during the summer with certain dancers in mind. They were unable to fulfill many of my designs and in Andrea's case her weight became too big an obstacle and difficult to work with. I found it harder and harder to invent movement and blocked it many times. The subject matter was very close and I needed to bring everything to the movement. I wanted it to be a highly emotional piece and to reach out. Too many things happened within the piece (trouble with dancers and having to start over) that added to my frustrations. I had to wade through all the

turmoils to get back to the source.

I enjoyed working with different groups, having them do different things yet related to one another. I found it a challenge to blend the different movements and use the full stage space. This is when my periods of envisioning the stage came in handy.

The satire piece, on the other hand, just seemed to flow. I drew on stereotypes and changed them to make them mine and my dancers. I did research on other choreographer and took the basics from their technique. I was not pointing the finger at Graham, Lewitzky, or Petipa, but took their qualities and incorporated them into my movements. The stage space and timing became absolutely crucial in this piece. I tried to keep it flowing and moving, but not at too fast a pace so that the audience might miss something. Blending the two styles of dance was an enjoyable challenge.

Bringing movement from inside out is the root of the process. I draw on my technique background and experiment with the different patterns, combining the various techniques and styles. I try to weed out the obvious and go for deeper movements. I then put the movement in patterns that flow and keep adding, rearranging and tossing out.

The more I choreograph the deeper I will go and establish a style. I do not want to become too set in one style, but want to develop an openness about my movement and choreographic processes.

Question: Who I am and where I am going?

In three years at Loyola I was able to choreograph and use all the facilities and classes available to me (choreography, lighting, and costume design), as well as receiving support. I grew with each piece and developed both as a person and artiste.

Unfortunately this is an academic setting and dance is not a priority in many people's lives here. I found this the hardest fact to deal with, not only because I was working on my senior thesis but because dance is a major part of my own life. Perhaps even more shocking or sad is that dance was not as important in many of the dance major's lives as it needs to be. This became all too apparent when dancers dropped out of pieces or missed rehearsals. It became necessary for me to look at dance in an academic setting versus dance as an art. By the end of the year I concluded that the two can not combine totally and the residue from one does not necessarily spill onto the other.

This conclusion helped me to become a little more tolerant and accept, value, and nurture those around me who exhibited strong motivation. I still was a perfectionist and do not feel that by tolerating a level less than my own I am dropping my standards. Instead, perhaps I was able to give them a role model that they could accept or work with.

I feel I have a long way to grow as a choreographer. My movement inventions need to expand and grow and this will happen as long as I continue to grow and learn. I will continue to set high standards for myself and for those I am working with. I feel I was able to do this to a degree this year and those who could assimilate did and it showed in their growth and performances.

I feel by setting these standards I will also eliminate working with people who are not dedicated or committed. If this means changing concepts of pieces or the numbers of people in them I will learn to be that flexible.

I have also learned to be assertive at rehearsals and with people. I will no longer keep a dancer because I need a body and I do not want to feel as though they are doing me a favor. I learned to laugh and enjoy my rehearsals more and more. I also found new ways to motivate and communicate with my dancers. I do not feel it is necessary to degrade someone to produce good work, and many times a sympathetic gesture or attitude is better. However, this too must be kept within limits as I was too sympathetic and tolerant of some of the dancers and then I had to take more drastic measures in the end.

I want to continue to work towards total theatre and keep learning as much as possible about every phase of theatre and dance. I feel there is always something to learn and the moment I forget this I will stop growing.