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Bright Shadows

Marya Mascarin

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A

Bright Shadows

Marya Mascarin
Judy Scalin
5-15-87
Senior Thesis

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THIS PICTURE WAS TAKEN AT AN EARLY REHEARSAL. THE WATER COLOR IS MY ABSTRACT VIEW OF MY LAST IN THEIR OPENING POSITIONS IN THE THEME COLORS.

RELATED INSPIRATIONAL SOURCES

The inspiration of my senior thesis work came originally from an inner state. Because of the mood I was in at a particular time, I found myself listening to a mellow jazz station in hopes to soothe and calm myself. I heard "Down To The Moon," by Andreas Vollenweider and knew immediately that, that was the music I wanted to use because I liked the way it made me feel.

I realized I had chosen to choreograph a challenging score, but knew that to do a piece like this was mandatory for my own personal satisfaction. I was inspired to do it at Loyola Marymount University as my senior project because I knew I could get help and constructive criticism.

I chose to do a piece like this because it was not full of meaning. It was a pure movement for movement sake piece. The formal intent for my piece came much later in the development.

I received inspiration from a summer dance program, the American Dance Festival in North Carolina. My ideas were so broad, I almost found myself confused a lot of times and even changing the intent of my piece from literal to folk to extremely non-literal. I finally decided on literal. But I continued with the thought of breath, animation and impulse.

The inner state I was at when I first started this thesis, was one of complete neutrality. I knew I wanted to produce something I rarely see on stage at Loyola and knew it

would be good to keep my psychological self removed from it. I used the piece as an outlet for energy. It is a very light piece. To have to be forced in rehearsals to listen to the music, sometimes changed my mood from irritable and irrational to more patient and more understanding of why things seemed the way they seemed.

It is frustrating to admit it, but as an amateur I found an inspiration was pressure. To have to meet a dead line, forced me to work with the vocabulary I was producing. To deal with so many ideas and vocabulary took alot of hours and patience in and out of the studio to seed through and be honest about, what was really needed and what was not.

I found myself not sleeping or, dreaming alot about my piece. Certain gestures kept haunting me and I had to use them. I was inspired most often in extremely spontaneous ways. I would see a move that I would like and found myself playing with it until it developed into something that was mine. Often the original movement never looked like what was eventually produced, as I realized I stylized it to my liking and musical score.

When I heard the music, I kept feeling 'mystical.' Mystical in my thoughts was the surroundings and life of unicorns. In that life there is an abundance of depth, magic, and secret. I feel very excited and comfortable with feeling those changes right now.

My piece was an inspiration to me. The thought of

creating was scary and nerve racking. I knew that this challenge would help me break through some self doubt and low self esteem situations. So, to work on it I allowed myself to get frustrated, tired, cry, fall and feel desperate. It was almost like therapy, but I do not care to expand on that reasoning because that is not what my piece concerned at all. Therapy is the furthest concept to be included in my intent.

I thought at one point water was an inspiration. I wanted my dancers to be and feel water. After struggling with this and knowing someone in the past has done a dance on water, I was discouraged to continue with that theme. I wanted to be original.

I was compelled to find another, solid theme. So, I moved to the forest. I liked the colors and the mystery a rainy forest offers. After trying to keep with this, I realized I was stunting my creative process.

I told myself, "just go and dance don't worry about a reason." To me the purpose of the dance was to dance. It was inspired by the joy of moving, being with others and sharing unrepeatable moments in life.

It took a couple of months for me to finally see this light. By this time I had auditions, chosen my dancers and had the liberty to experiment. Because my dancers were so capable, they inspired and encouraged me to try anything I could imagine. These were the most frustrating yet hilarious times of rehearsals, it depended on our moods and

energy level.

My ultimate inspirational source is my obsession to make people feel. I adore making someone stimulated to want to experience life. I eventually decided my piece was dedicated and a gift to anyone who took the time and respect to watch it and allow themselves to feel and enjoy it.

MOVEMENT

The movement in my piece is modern based. It is very gestural in some areas and others somewhat archaic and dignified. During the 'bridge,' the fast part in the music, we glide into free flowing energy.

A problem of mine was that sometimes my movement looked very mechanical if it was not being felt by the dancer. Because I gave them music cues and not counts at first, we had to use the mirror extensively until I choreographed whole sections. There were five main sections to my dance with clear and obvious musical and rhythm changes.

My movement has a specific style. I am a middle to low mover. I use my weight and my movement shows the initiation from basically the center of the body. I believe this is where my movement most often originates, emotionally and physically, at least for this piece.

For this piece we had to break down every gesture and movement because it was crucial that we performed together and looked alike rather than separate characters. It was a uniformed piece where the audience expected perfection and repetition, I felt this personally and tried not to settle for less.

My movement incorporated joint action, flexion, rotation and extension. It was designed in patterns with care to be sure all levels were used like the floor and each individual's highest levels.

I attempted to make it exciting and lyrical (without 'sing-song' or predictability). My goal was for it to be

constantly moving, shaping and carving the space. With the body types, I had to work with the fact that some shapes looked better on some than others. I tried to be sensitive when cannoning or splitting up the five dancers.

It was not the dancers faults they could not do the movement like me. Each choreographer knows what they want to see and sometimes anatomically or physically it is just impossible for their dancers to fit shapes to their torso and limb lengths.

I was afraid all the while I was choreographing, that the movement would not read how I intended it to, but I was overly sensitive. People do pick up my movement and do it well, I am just selfish to give it away. In the long run my view point will be the opposite. I know I will want to see it on other bodies and forms.

When I was in the making up stages, I thought I could never eliminate vocabulary. One thinks they can't make up anything, but really it is the opposite; they have so much movement they can't place it in phrase form, I really felt stuck alot of solo rehearsal times because either I had too much vocabulary that I wanted to incorporate or forgot what it was, that I just did that worked.

When you do get the right movement, you sure do know it. You can feel it and see that it is right. You feel confident in giving the material to your dancers.

The first section of my dance was a product of summer work. When the seniors came back in September 86' we had

to show movement the first week of class. My shared work is what you see at the beginning of my piece.

Some of the movement in my dance had to be adapted for all audiences. Judy mentioned one movement to look autistic. I really thought about it and did change the movement to something else; as not to offend anyone.

Most of my moves came from times when I just started dancing and was at the point of sheer exhaustion. I originally choreographed it so it was very balletic. I did not like this look at all, so my 'jam' sessions came into play and I developed movement from my most comfortable state.

I also realized that the more vocabulary I gave my dancers, the sooner I would see the whole picture of what it was that I was trying to achieve. I had problems with wanting to clean too fast, but quickly overcame them as I saw I had to keep adding on instead of setting certain movement.

One day when Judy came to observe and help, I realized all the possibilities there were to not creating any more movement, but using what I have by cannoning it, taking people on and off stage, level changes. It was wonderful. I was so excited about this rehearsal, because finally I was getting the impulse I needed from my dancers and my choreography.

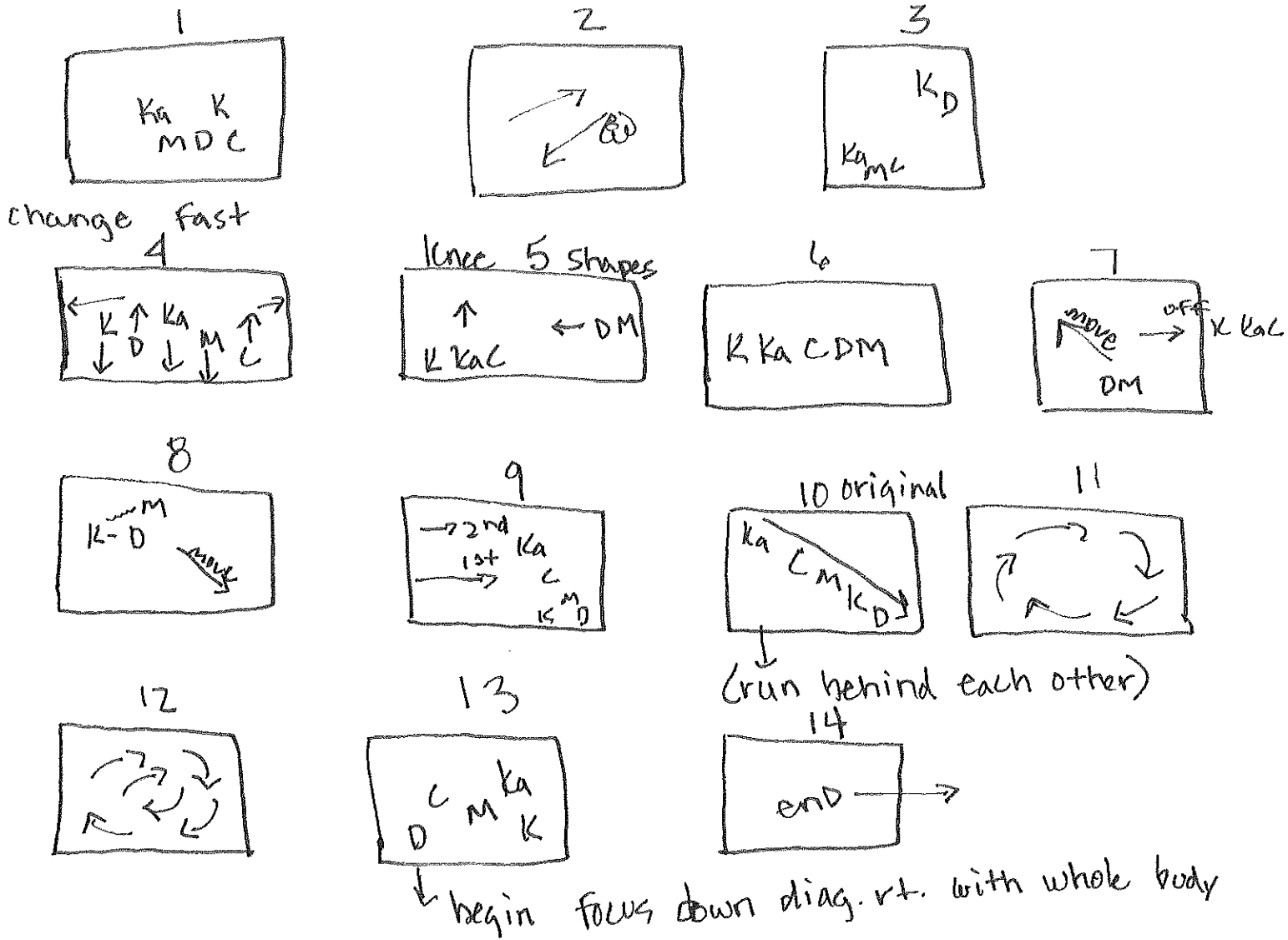
I was worried that my movement would not hold its own

without music. I was pleasantly surprised. It really does have the integrity to hold its own as a structured piece. I realize that its just the beginning. I know I do not need to go back and work on it. It is time to work on something new. But the tools and lessons I learned are so very valuable because for my first endeavor, I was not left empty. I am satisfied and fulfilled.

I hoped the audience would feel a sense of impulse, of breath. I wanted them to sit back and enjoy. I wanted te them involved physically, kinesthetically and emotionally. I wanted them to imagine and escape for five minutes and twenty-eight seconds.

EXAMPE OF AN EARLY

FLOOR PLAN:



- K = Karen
- D = Daanee
- C = Curtis
- Ka = Kathy
- M = MARY

SHOWS THE MOST
IMPORTANT OF
 POSITIONS DURING
 EARLY DEVELOP-
 MENT OF DANCE.

COSTUMES

Knowing that costumes effect the statement of the dance, I had to be very selective. I wanted them to enhance the dance, look feminine and flow. I knew that I always wanted a dress, but did not know how much of the body I wanted to expose. In this case, I had to consider my cast of all female dancer's figures and bust lines.

The first item I came up with was figure I. I also knew that I wanted mossy colors with blues involved. The style at this time was a fitted drop waste, inverted V line. The skirt was loose and full. I knew I needed material in the skirt as my goal was to somehow allow the fabric to trail and finish the impulse as the dancer kept moving.

I had this vision of tidying my costume to create a texture. Then after I realized it is not the fabric that needs the texture, it is my dance. I dropped the idea of dimension and knew work needed to be done on the movement. So, I was back to solid colors knowing I wanted each person to be her own character.

In figure II I tried the idea of sewing pieces of material on the backs of the sleeves. The reason for this is exactly the same as the skirt, more movement in my piece. The front of the dress was going to be plain except for the tie-dye would have created texture through the depth of colors.

I would have had them in flesh colored tights with trunks on. This idea of costume did not excite me after speaking with people because it was too open in the front, did not accommodate my dancers and I just knew instinctively it would not work.

Gwynne Clark, our costume designer really was honest and helpful about my color and fabric decisions. She said figure I was bad because of the bodies I had to fit and because of tye-dyeing. She really wanted to stay away from this for fabric purposes, because she knew the intent of my reason for flowing material and cotton would not give me that look at all.

So, in moving on to figure II, I tried to compromise. I wanted to achieve its look of lightness. I thought was perfect. It was almost exactly what I had drawn only to be straight waisted, lighter and not as much tye-dyeing as I imagined. I was happy with this except I knew the bust line of my dancers would not handle it.

When I felt discouraged Gwynne told me to go to the library and continue to look through Dance Magazines for ideas. I did and changed my idea from; a dress, to loose pants and five different styled tops but all the same color, to skirts and tops, to unitards with fabric sewn around the waist. These ideas lasted about one week. I was very confused. Until I saw figure III, I thought of just a

wearing rehearsal clothes that is how frustrated I was!

Figure III was it! I was satisfied. I asked around to see what people thought, who had seen some of my rehearsals and knew what my dance was about, for their opinion. It was all very positive. Then I showed Judy and my dancers, it was approved again. Gwynne finally was so excited, she agreed we look no further, not only because of time, but because it really did work.

It looked fine on everyone and exposed just the right amount of chest and arms. I remained in my color theme but went all solid as you can see from my fabric samples. I chose to have them to have bare legs and trunks. I thought I was through deciding and could let it rest.

No, I still thought it needed something. It needed sparkle. I thought I could achieve this with lights, but I did not want to depend on them so I spoke to Judy and Gwynne and they mentioned mirrors or reflective, shiny rhinestones. That was my answer. My mother's best friend is a jeweler of costumes and every night during Easter vacation, we worked on securing rhinestones to the bodice of the dresses, both front and back. We thought about doing the skirt but did not think we should spend sixty dollars to buy another package of rhinestones.

I spent around thirty dollars on the material for my costumes. This actually was the total cost the school put into them. Mrs. Kent, my mom's friend, donated about

thirty-five dollars worth of rhinestones. I wanted to thank her in the program but it was too late. I am very pleased with how they turned out.

The girls looked dignified as we wore our hair back in french braids or twists, off of our faces and necks. The costumes were all individual colors and the dancers were satisfied. I only heard a couple times, "this costume makes me look fat." Part of this feeling was because the dancer's were not blousing the top part of the dress over the cumber bun. She felt better after I fixed it.

I am very pleased. I received many compliments on "the pretty dresses that sparkled." The colors I chose are different and deep. I did not like one more than the other because they were all rich. I tried to put each dancer in the color that was best for them.

Working in the costumes was not a difficult or new task. The girls liked the full skirts and adapted just fine. I am sure many costumes could have worked, but I am satisfied that I chose this style. I went with something that enhanced my movement. I felt proud to wear it on stage.

Because Gwynne had heard my music and seen my movement at the concert showings, she had a general idea of my mood. She instinctively animated my dancers with subtle color and fabrics. She did not cover any movement. She was sensitive to my judgements as a choreographer about line and freedom of the body.

FIGURE I

piece
of
material

v neck
or scoop

flesh colored
tights to top of feet

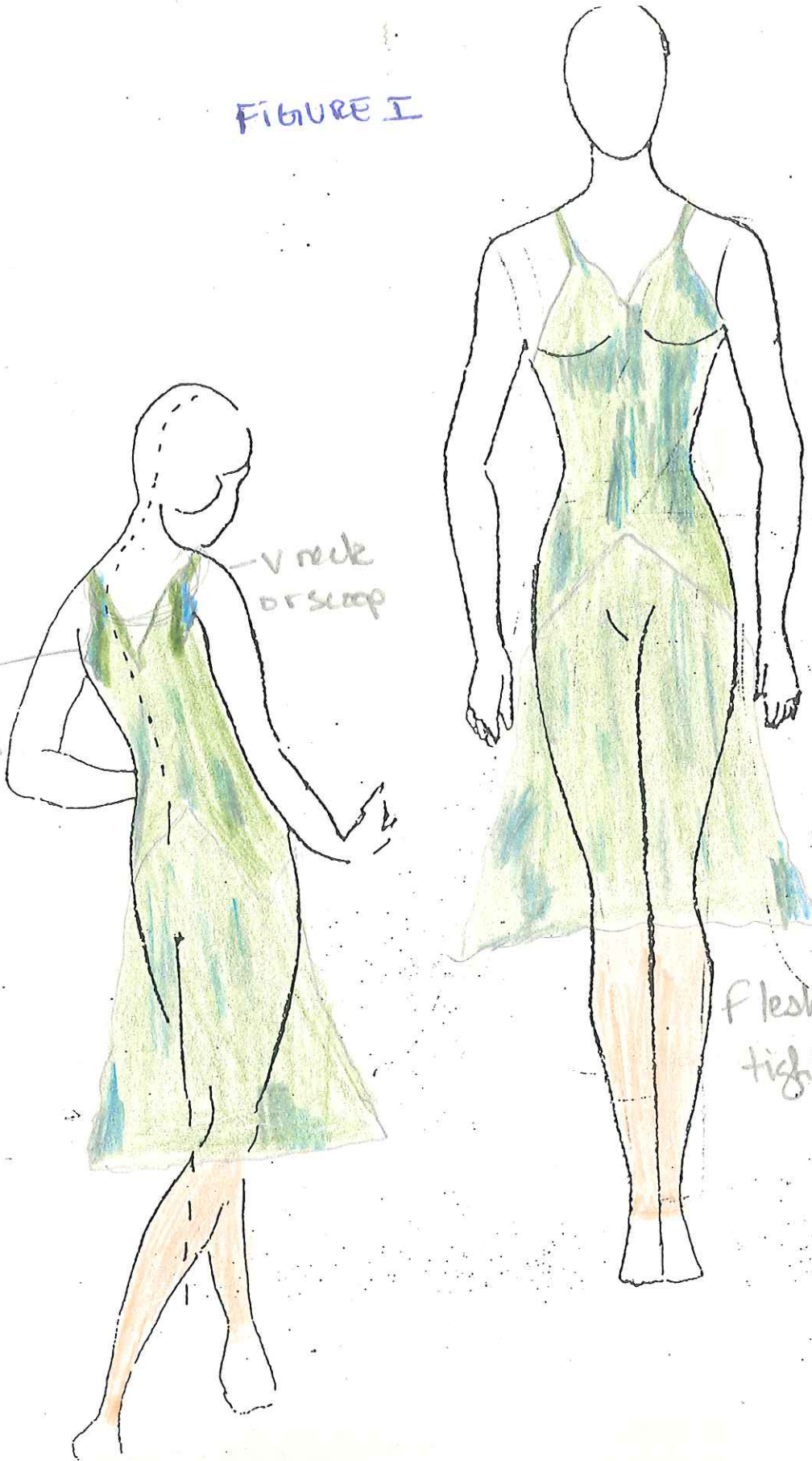
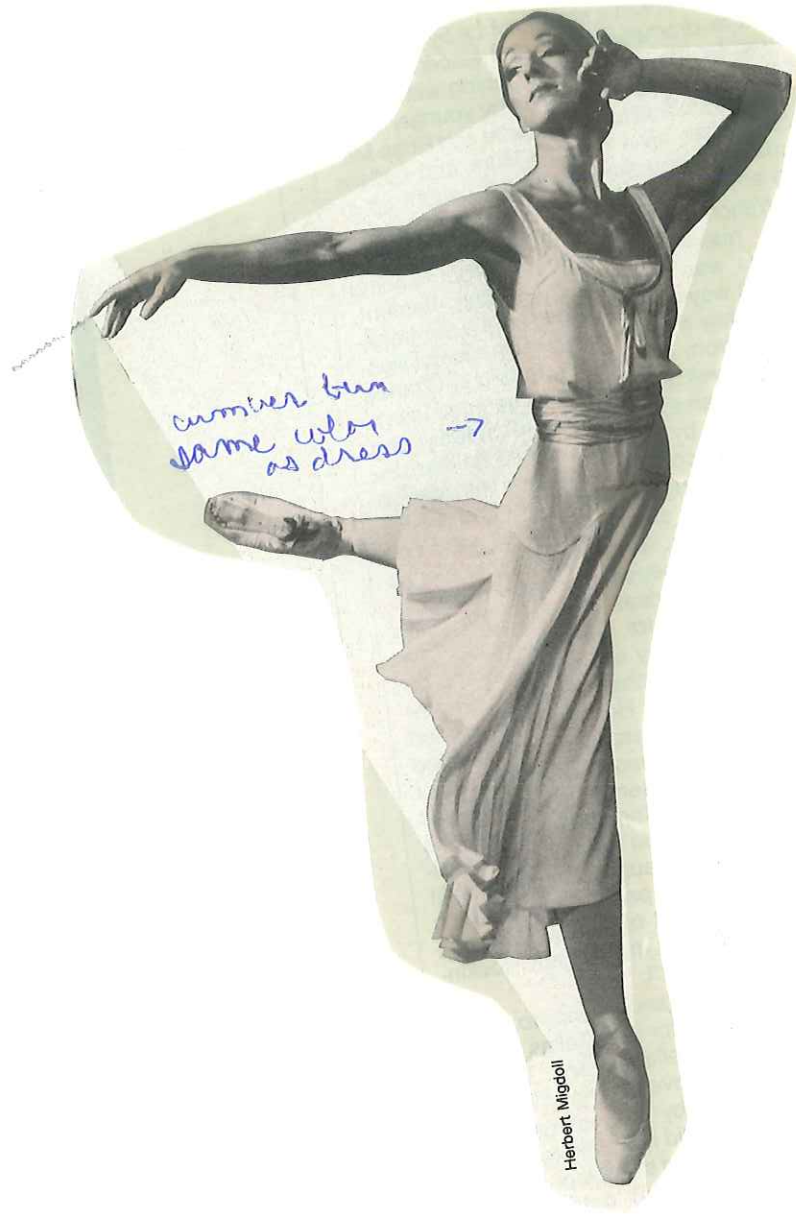


FIGURE II



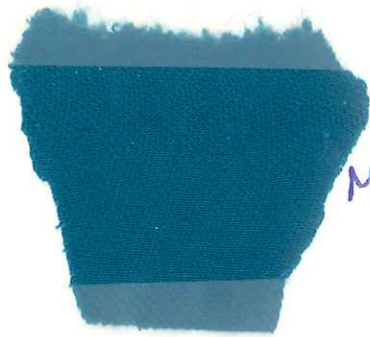
FIGURE III



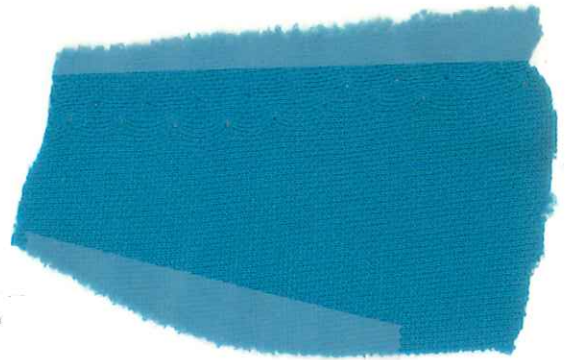
cummer bun
same color
as dress →

Herbert Migdall

MATERIAL
&
COLOR



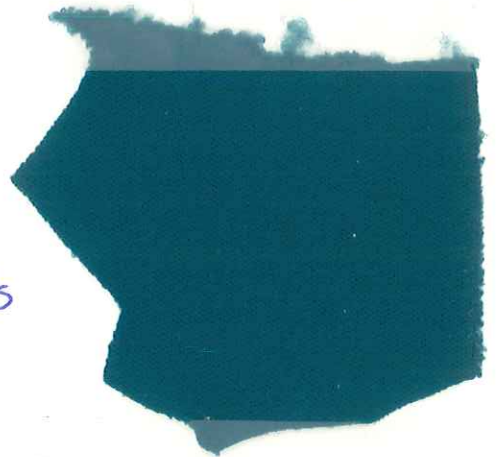
MARYA'S



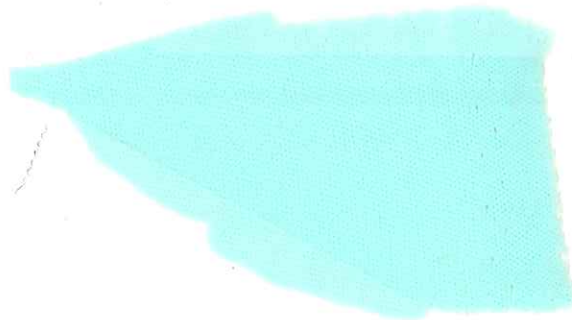
CURTIS'S



DAANEE'S



KATHY'S



KEREN'S

MUSIC

Music aurally and temporally shifts the audience to see and feel a mood. The music I used once again was Andreas Vollenweider, "Down To The Moon." Originally, the piece is six minutes and fifty-six seconds. And originally, I was not going to edit it at all.

As I was choreographing I realized I did not think I liked the part in the score where voices come in. I thought it broke the sound, so Mark our school accompanist, and myself made an appointment to edit. This brought the piece down to five minutes and fifty-five seconds.

I was satisfied with this rough recording and choreographed my piece to it. This rough cut was done long before I imagined. I was fortunate to have decided on music early on in my production. Although Judy thought it was a bit long at first, she trusted that I could hold the audience and allowed me to complete the work and keep it this length.

As Mark and I kept in touch every week for the months of February and March, I learned a lot about counting and cutting. We had to get together a few times because he was late or missed the appointment before we even produced the final rough cut.

The music was simple. It actually was synthesized harp so you can imagine it was kind of etherealⁱⁿ tone. I liked it so much because it was soothing and pleasant. It was soothing because there were subtle changes in the music, but one could tell it was going somewhere. It offered

times of peace, play had focus. It was pleasant because of its tone. It sort of told a story. I felt the score had five sections, which all were integral to each other. Even though the music repeated, it was captivating and allowed for escapism.

When I went to Mark at first to count my music, we all had no problem. I feel this was due to my love for knowing about it and being musical anyway, but also because of Mark's class in the fall, listed 'Music for dancers.' I really enjoyed this class and from my knowledge was able to sit with Mark and use vocabulary I never thought was capable of like: the different movements, the bridge, repetition, crescendos and other valuable words and concepts.

We counted five sections to the piece: 1) the slow opening, 2) the fast change 3) the bridge, 4) lyrical voices had 5) repeat of the fast change. The first twelve counts of eight were four counts of eight for the fast change, four of eight to continue with the bridge had four more counts of eight to complete it. Then there were eight counts of eight for the lyrical voice part and six counts of eight for reprise of the fast change part.

We cut out all together eight counts of eight. Two counts of eight from the opening, four counts of eight from the bridge and two from the ending.

My process which means absolutely nothing to anyone else looks like figure I. It made sense to me, but I know

is worthless to anyone else. Because the counts eventually were cut this does not show the final, complete product. I do not have one because I was so far into the process and so involved by this time, I had memorized the music. To do another worksheet like this would have only been busy work.

Mark was helpful. He asked me how things were going almost every week. He was concerned about keeping the dignity of the piece and still editing. He is very respectful of giving artists enough time to play. He listened and re-listened to the record I bought and gave him of my music, to find the exact perfect places to edit.

My final product was definitely a surprise. For the concert showings, I used my rough cut and the dancers were used to it and looked forward to certain parts of the music, not only for cues. Mark told me a week before the concert time he was going to finally record my final copy. I had already given him the record a month ago and hoped he would have been through. Anyway, the final cut was cut by a count of eight and the voices I did not think I wanted were incorporated and appeared on the final cut.

If I really was upset, I could have changed it back, but after listening through it and 'marking' it to music, my dancers and I took a real liking to how Mark created a true crescendo and change. His instincts this time were correct, but at first I did not appreciate him taking the

liberties so close to concert time.

Because I was so clear on my music, I feel my dancers were too. They felt it and worked with it. I did not give them counts until March because I found it easy to work with music cues, since I kept changing the movement.


I am pleased with how the score turned out. It ended up being five minutes and about twenty-eight seconds. I was able to keep the audience and Judy was pleased with the time.

The music and dance both complimented each other. One lifted the other in terms of keeping the energy flowing. The music and dance united into a simple unit; movement as a statement. I feel the dance was choreographed to the music and they co-existed in successful harmony.

COUNTS

FIGURE I

- 1
- 2
- 3
- 4
- 5
- 6 -
- 7 -
- 8 hands
- 9 "
- 10 "
- 11 "
- 12 repeat 1
- 1 -
- 2 -
- 3 +
- 4 wa wa down
- 5 wa wa
- 6
- 7
- 8 shake up
- 9
- 10
- 11 lyrical
- 12 1st

- 1 same repeat (different)
 - 2 walk
 - 3 shané
 - 4
 - 5
 - 6 turn accordion
 - 7 same
 - 8
 - 9 1 repeat first
 - 10 2
 - 11 3
 - 12 4
- attitude 
- FADE OUT

SETS/LIGHTING

My original ideas were to have some banners hanging over the stage just to add color and mistique. Then an idea was to have a reflective mirror like image hanging from the skrim. Were these items necessary? No. I discarded the idea of having any type of set in March.

Because I decided my dance was about movement, to have props would distract from the piece and the focus of attention would not have been where I wanted it to be. I chose to remain as simple as possible and leave the importance of the piece on the movement and music.

The lighting was done by a close friend named Brian Fitzhugh. He also is a dancer so is sensitive to movement and effects. I wanted the piece to remain in tints of purple, blue, green, peach and gold. I wanted it to be a lit dance rather than dark. I wanted subtle changes and few at that.

Brian and I had three brief meetings in April about my piece. He said he wanted to attend some rehearsals to get some ideas about what my piece was about. He came three times and stayed for two hours each time. He also saw it each showing date for the concert showings. Brian was aware of my intent and familiar with the piece plenty of days prior to my technical date.

When tech date came, we knew basically where we wanted the changes to occur and how they would occur. Brian had previously chosen the colors we discussed and had the gels in place for the side lights. I was very nervous lighting this. I had complete faith in Brian, but still was skeptical.

All of this lighting was new. The whole process was intriguing. Brian calmed me and said, "we will just keep trying until you get what you want." So, when teching someone else wore my costume and my dancers patiently stood and marked the movement on stage. Since Brian knew my piece, we had silly words that described sections so we could communicate effectively. For example; when the dancers were in a clump upstage left, right before the fast part, we called that 'popcorn.' The part when dancers were running on and off stage, was the 'water' part. Our vocabulary came into play every time we needed to find a certain spot in the dance.

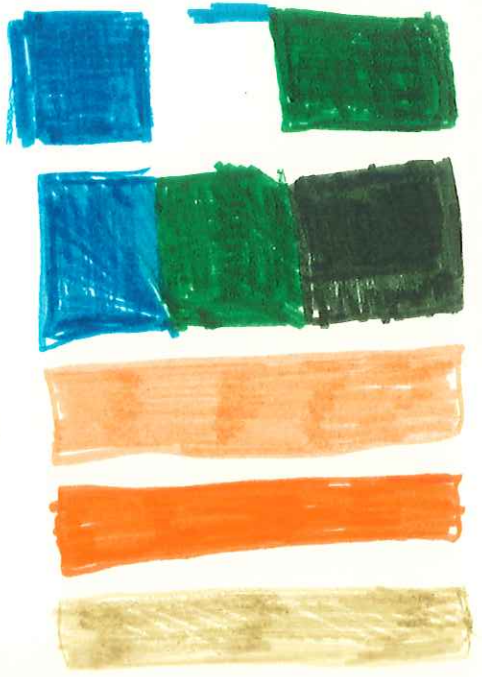
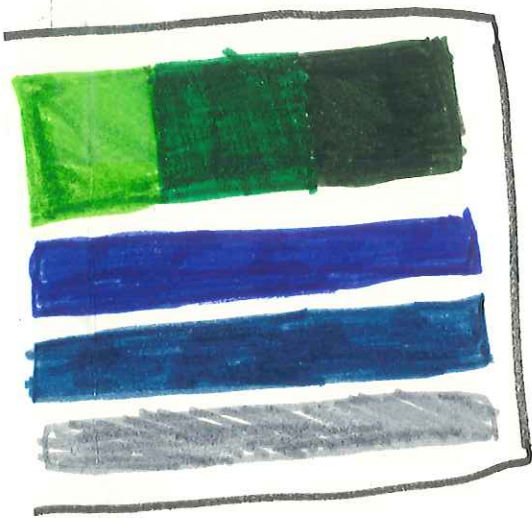
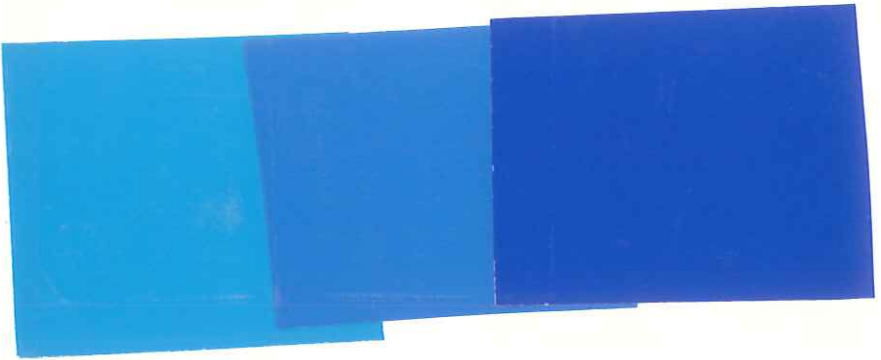
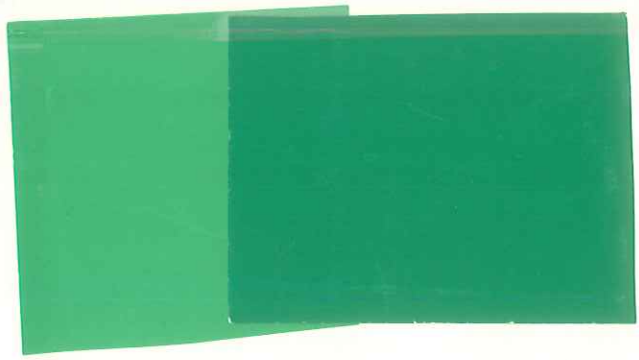
Brian basically hit the lights the first time we tried. I chose to do deeper color on the scrim but that was the only real changes and had about twenty cues or less. Brian kept it bright and I was very pleased.

We used a disco ball to reflect the light even more. The sparkle from the dresses was fabulous and more were recommended, but time did not allow. Judy suggested as we were teching that during the 'water' part, we have someone shake the scrim. She had this idea from a piece she did herself and used the concept. We tried it, loved the effect and kept it.

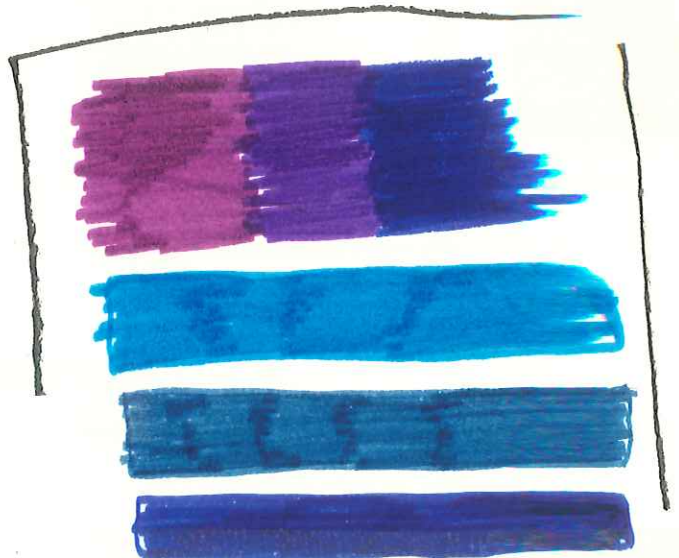
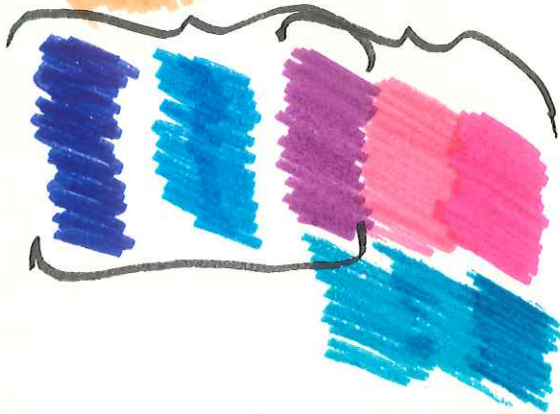
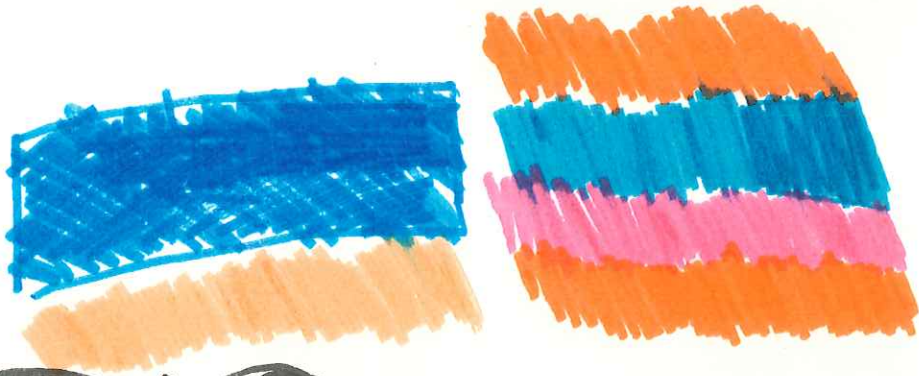
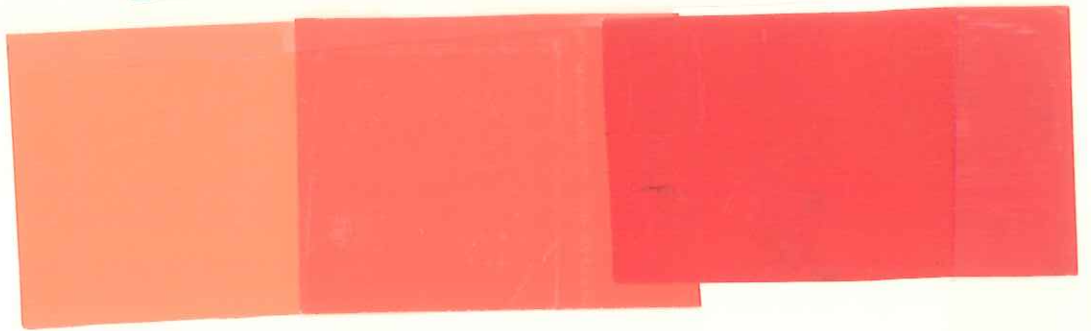
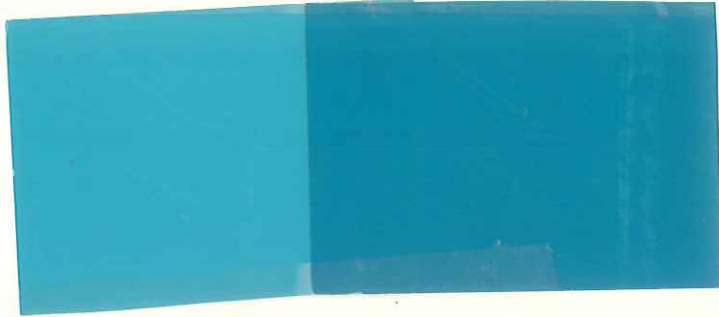
The lights truly enhanced my piece. My communication with Brian kept things smooth and easier than I thought. We were prepared and open minded. There were no technical difficulties and we did not exceed our two hour tech time.

The cues definitely brought out my mood, intent and the reasons were sensitive to the musical changes. The reason for this success was because of the amount of seconds we applied to the light actually changing. Edward Will the light board operator did a terrific job as he physically was in charge of changing and making the cues each tech and performance. Joe Cashman our stage manager was dedicated to the concept of perfection and making it work.

COLOR SCHEME WORK SHEET



COLOR SCHEME WORKSHEET



CRITIQUE

Being a participant in my piece, was one of the most difficult aspects in terms of critiquing my own work. It was hard to have an objective view point. To fulfill this part of my production paper I had Lisa Grecco, Brian Fitzhugh, Gary Bates and Judy Scalin observe rehearsals and after the concert give me notes too!

One rehearsal, both Lisa and Brian were present. They noticed the constant loss of breath, impulse and magic. We worked on the 'popcorn' part in particular. When we were working it, we discovered that when we 'goofed up' and ran back into place or were off counts it worked best. We realized we were lacking discovery in our intent to move. Lisa showed me by stepping in my place as a dancer and Brian verbalized it as we sat and watched the process.

As a dancer/choreographer I found I had to have a third eye. In terms of professional help, Judy and Gary helped relate my intent to the dancers. Judy added a lot of spice. She was able to explain exactly what I needed to, but was not able to explain. This is because I am not experienced enough as a choreographer. I feel also this lack of communication was because I was in it and could not see the whole piece at one time. All five dancers had to be present to make the dance complete.

I was grateful to Gary for talking about performance and qualitative ideas. He helped us really get primitive with our reason for moving. He suggested that we really feel the earth or surface of the ground we were working on and to

let our bodies shift on and off balance. Some of the majority body rigidness was due to the choreography and not the dancers lack of concentration. Judy mentioned this point too.

My piece creates an emotional landscape. If the dancers are not fully involved, then it will show. It is a piece that grants the freedom to exaggerate the movement.

I believe I almost took too long to get into the water. I should learn not to compromise for other elements. I should constantly offer my dancers vocabulary that keeps them alive and in character all the time. I should define my people, if necessary.

I feel I could have made my dance more obvious. I did not totally submerge myself in it like I could have. At times I thought I was, but outside interferences occurred and I was not ever able to spend blocks of time on it like I would have liked to.

I recall talking with other seniors and us all wishing we could just work on our pieces rather than go to school. But, we all understand the importance of an education. My whole background and knowledge went into creating this piece.

After the concert, I heard that my piece was 'pretty!' I heard words like 'flowing,' 'dancy,' and 'happy.' These words are all characteristic of my piece. I was pleased with the response from the general audience. I know the piece still could be worked on. It has the po=

tential to grow even more. This makes me feel like I have got the vocabulary and experience to do other works.

NOTES/LEARNING IDEAS

I realized you can not force people to do what they don't want to do. For example; I originally was not in my piece because Adrienne Pulmanis was in it. She continually did not show up for rehearsals, so I told her she could not be in my piece. I needed dedicated people.

I learned not to force movement but to let it happen. I had to focus on a couple phrases instead of a lot in order to stay connected to my theme. I learned I do have a style and the technique to choreograph.

I never knew how to correct people before this project. I learned that certain people need to be treated in certain ways. For example; Daanee never rehearsed like she performed. I was nervous that she would not ever emote the feeling I wanted to achieve. In the end, she performed beautifully. All my dancers made me very proud of them.

One night in particular, the Saturday night of performance, The music was mis-cued. My dancers were very professional about the whole deal and followed my lead. Judy said that it was not obvious, but to say the least, I was devastated.

I was devastated because I could not believe the fact that the music was not cued up and on the wrong speed. I first thought that we would stop and do it again, but it was too late. We improvised and felt each other. All of that work for perfection and we run into a technical difficulty. It happens. Everyone felt just awful and was very supportive. That's show biz!

CONCERT NOTES - S'87

1. Please note the attached schedule. People with evening classes should see me immediately. Excuse for class is not automatic. These are the reasons for excused absence from any technical rehearsal:

- a. Your great, great, great grandmother "on the other side" wishes you to referee a dispute among the angels.
- b. Charles Schultz needs your help in Russian negotiations.

Perhaps this list does not cover all contingencies, but they were the only excuses I could think off. No other excuses will be honored.

2. All costumes are to be totally completed by Sunday, April 26, 1987.
3. Reservations should be made for the Concert at the Central Ticket Agency; concert sells out.
4. Please watch your diets. Eat healthfully. It is not the right time to go on a crash diet!
5. There is a reception on opening night in Strub.
6. Please remember technique classes are crucial now. Please don't cut classes. Savor each moment.
7. Please find ways to support each other. We're all tired, excited, and vulnerable. In times like that it is easy to all become needy at once. That does not work. You may remind me to "cool it" if I can remind you--knowing we share that reminder out of respect not criticism.
8. Official photo session will be Wednesday of Tech week. If you have any friends who wish to also photograph, this must be cleared with me. I am not sure I will allow this but I am open to persuasion.
9. You have an early call so that you can warm up as a group together. Since Tony is dancing in the concert, I will ask him to lead warm-up Wednesday (dress), Thursday, Friday; Gary, Saturday/Sunday (performance). I will ask seniors to lead warm up April 26, 27, 28.
10. It is sure that once you warm up you will then have to do your make-up and costume and if you are only in the last dance you are surely to be cold. The warm up together is as much for group unity and spirit as it is for physiological stimulation. Please be kind to yourself and re-warm your body before you go on stage. WAY WAY WAY BEFORE---one plie, if even it is a grande one followed by a majestic kick with each leg is NOT ENOUGH WARM UP!!
11. If you are late for any rehearsal for any reason call 642-2838. The call is for a reason.
12. Yes, you may bring homework to do in the Green Room. No, you may not leave the Green Room or Strub to do it. Too many people in the past have been taken by the library monster never to show up again after being dismissed for only one hour.

13. It is your responsibility to check the callboard in Strub each day and the bulletin board in Burns.
14. We will be wearing make-up. If you have never put on make-up for stage, see Gwynne immediately!. You will all need red lipstick. Make-up begins Monday night.
15. Please leave all jewelry at home.

Let's have Fun and give our seniors the happiest LMU Dance memory they have!

Schedule:

Sunday, April 26 - Run Through - - - - -	Dancers Call - 5:30
(We may do show twice)	Warm-up - 5:45
	Crew Call - 6:00
	Begin - 6:30
	End - ? ?
Monday, April 27 - Run Through - - - - -	Dancers call/warm-up - 5:30 - 6:00
(We may do show twice)	Meeting - - - - - 6:00 - 6:15
	Crew Call - - - - - 6:00
	Begin - - - - - 6:45
Tuesday, April 28 - Run Through - - - - -	Dancers call/warm-up - 5:30 - 6:00
Accreditation Team	Meeting - - - - - 6:00 - 6:45
Visit	Crew Call - - - - - 6:00
Video	Begin - - - - - 6:45
Wednesday, April 29 - Run Through - - - - -	Dancers call/warm-up - 5:30 - 6:00
Photos	Meeting - - - - - 6:00
	Crew Call - - - - - 6:00
	Begin - - - - - 6:45
Thursday, April 30 - Concert - - - - -	Dancers call/warm-up - 6:00 - 6:30
	Meeting - - - - - 7:45
	Crew Call - - - - - 6:30
	Begin - - - - - 8:00
Friday, May 1 - Concert - - - - -	Same as Thursday
Saturday, May 2 - Concert - - - - -	Same as Thursday
Sunday, May 3 - Concert - - - - -	Same as Thursday
	STRIKE

FINAL typed Xerox

SR. THESIS CHREOGRAPHIC PROJECT

1. Decide on Outline

(You will develop your own format for written presentation based on the Keyy Holt material, my requirements and suggestions, your own ideas and the ideas of your classmates. Please discuss this among each other if you wish.)

2. Submit outline for approval to me by Feb. 3, 1987.

4. Pick up approved (modified) outline by Feb. 5, 1987. I will leave these with ~~Herminia~~ Herminia.

5. Keep preparing your written work in an on-going fashion.

6. Keep your journal up - to - date.

7. Written project will be due during Finals week.

8. Your choreography partner is:

- SALLY/SUZETTE
- MICHELLE/DAWN
- CHRISTINA/LISA G
- KATHY/MARYA
- LISA D/CATHY H.
- TERI/BRIAN

You of course may work with anyone else whom you care to but when I give an assignment or if you just need a friend and don't know where to turn

9. Mandatory inclusions in paper:

How am I feeding my source - keep track of what someone says about me

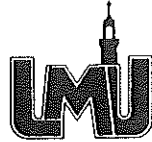
(JOURNAL)

- RELATED INSPIRATIONAL SOURCES
- CRITIQUE SECTION
- COSTUME SKETCH - lighting props
- CALENDAR

Learning List Rehearsals - update what am I learning relate it

table of contents





Loyola Marymount University

Theatre Arts and Dance

February 11, 1987

TO: All Choreographers for the Dance Concert

FROM:

WW 

RE: Deadlines, Notes, and Other Ranting and Raving

1. I begin with a public apology to Cindre who has been trying to reach me and who I have not telephoned back.
2. I am missing some of your cast lists with telephone numbers, addresses, etc. I need those immediately--like tonight.
3. Please let your cast know that tech Tuesday is April 21, 1987. I need to have a list of people in your dances who have late afternoon and evening classes. Please obtain that list this evening. We will avoid all classes the week of April 20, but beginning Sunday, April 26, you must all be available for all rehearsals. Presence of all dancers will be critical for photos, video, accreditation team. Please communicate this to your dancers. Arpad runs technical rehearsals in an efficient way and I am certain you will not be in the theatre any longer than absolutely necessary, but we have a fairly long show. Please make plans now. If you are in the mood for pizza instead of philosophy and it only meets on one night a week...get pizza to go and go to your philosophy class now so that you can miss one class if you need to.

I will have program order arranged after the March 12 showing. At that time you and your dancers will have a clearer picture of your specific time involvement. If you are in a dance early on in the concert, it may be possible for you to leave after the dance is performed.

4. Please encourage your dancers to reserve tickets well in advance of performance. This concert usually sells out.

5. Gary Ibanez has designed a smashing poster. Shall we get sweat shirts? If so, we can contact Arpad and should get them ahead of time so that we can wear them as advertisement.
6. All choreographers must be in contact with Arpad and Gwynne about costuming and with Mark about music. This is particularly critical for GUEST CHOREOGRAPHERS as you are not on campus as frequently (and I cannot threaten you with a grade.)
7. Please consider the fact that many of your dancers will be dancing in other pieces in the concert. It may be the greatest idea since miliskin unitards that your dancers dye their hair chartreuse and impregnate their skulls with rhinestones, but if they have to dance in a demure, lyric piece right after the performance of your pieces, we will have to adapt your idea and make a---albeit painful---necessary compromise.
8. If you are certain you will not be spending all the money allotted to you for costumes, see me immediately. Some dancers would like to use sets and are feeling push in the budget.
9. You will need to have a title for your dance by the March 12 showing.
10. The March 12th showing will begin at 5:00.
11. Dance Society will be putting on the reception for theatre production, The Art of Dancing. Sally Legg will need assistance. Please contact her. We are doing this so that they will be free to put on the reception for the dance concert. They put on lovely receptions and we want to do the same for them. Night of reception is March 19th.

That is all for now. Let me know if you have any questions.
Over and out!!!

JMS:HG

EXAMPLE
(FILLED OUT EACH WEEK)
SPACE REQUEST FOR USE OF STUDIOS IN BURNS

Name of Person Responsible for Requesting Space: Marya M.

Phone: 

LMU Student Faculty Dance Major Currently in LMU Dance Class

Rep. Clubs or Organizations Number of People Using Studios

Purpose: Sr. Thesis Rehearsal

Dates and Times Requested: Feb. 18 5-7 PM.

Alternate Choices: _____

Comments: _____

Please return to Burns 245 by Friday, 3 pm for following week. Thank-you.

TITLES

EXAMPLE BRAINSTORM

Jourque

~~Worms~~

Rain Forrest

Moon dance

Joré del Rané

Lunar

Looking now

Once upon observance

- Sumatra

- Alone (all)

Together

Wanting naught

There's time

Send Don
Send on

Vowels make-up

Salute to Moss

Tones

Alter

Goddess - Kale B. Free

Moon
Earth
Moss

Forest (Dwellers)

Noble not Horrific

INTENT: /CALENDAR

My formal intent:

Bright Shadows is a celebration of movement for movement's sake. Watch for and feel a sense of impulse, of breath. Sensual animation fills the space leaving a lingering impression as if the dance continues elsewhere in time when the curtain closes.

MONTH JANUARY / FEB. YEAR 87

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	26 REHEARSAL MARYA 5:30-7	27	28	29 SEE ARPAD Gwynne 1:00	30 SEE ARPAD	31 GET RECORD FOR MARK
1	2 Rehearse 5:30-7	3	4	5	6 SEE MARK	7
8	9 SEE GWYNNE 9-10 MARK 4:45-5 rehearse 5:30-7	10 SR. THESIS 3:30- 4:30	11 Apt. Judy	12 4-6:30 SHOWING <u>1st</u>	13	14
15	16	17 SEE GWYNNE	18 Rehearsal change 5:30-7	19	20	21
22	23	24	25 rehearsal 5:30-7	26	27	28

MAY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
<p>MARCH 1987</p> <p>M T W T F S</p> <p>2 3 4 5 6 7</p> <p>9 10 11 12 13 14</p> <p>16 17 18 19 20 21</p> <p>23 24 25 26 27 28</p> <p>30 31</p>	<p>MAY 1987</p> <p>S M T W T F S</p> <p>1 2</p> <p>3 4 5 6 7 8 9</p> <p>10 11 12 13 14 15 16</p> <p>17 18 19 20 21 22 23</p> <p>24 25 26 27 28 29 30</p> <p>31</p>		1	2	3	4	
5		<p>FOOTNOTE</p> <p>Tech Sched.</p>		8	9	10	11
12	1			15	16	17	18
<p>Palm Sunday</p> <p>19</p> <p>Easter</p>	20	<p>Passover begins</p> <p>21</p>	22	23	24	25	
26	27	28	29	30	1	2	
<p>run-through</p> <p>call 5:30</p> <p>10-12 AM</p>	<p>run-through</p> <p>call 5:00</p>	<p>Team Photo</p> <p>call 5:00</p>	<p>Dress Video</p> <p>call 5:00</p>	<p>Concert</p> <p>call 6:00</p>	<p>call 6:00</p>	<p>call 6:00</p> <p>call 6:00</p>	

FOOTNOTE

Tech Sched.

Deeper Reasons 6:00-8:00
 Begin Tech 2
 Thurs. P.M.
 Sally Solo 8:00-10:00

Tech. 3 dances
 Michelle's Solo 3:30-5:30
 Brian J. 6:30-8:30
 Suzette M 8:30-10:00

APRIL

2:00-4:00
 Iris 2-4
 Mary 2-6-8
 Xtina Group 8-10
 National Secretaries' Day

2 LISA 6:00-8:00
 MICHELLE 8:00-10:00
 GROUP

2 Cathy H 6-8
 Kathy K 8-10

4-5 Tech Solo
 2-4 Xtina Trio
 4 Lisa 6:00-8
 Gary 8-10
 8-11

Michelle 10-12
 Dudes 12-2
 2-4
 3 Cindy 2:30-4:30

2 call 6:00

3 call 6:00



Loyola Marymount University

Theatre Arts and Dance

January 15, 1987

To: All Student Choreographers for Spring Dance Concert
From: The Wild Woman *[Handwritten signature]*
Re: etc, etc, etc, etc

WELCOME BACK!! I HOPE THE NEW YEAR HAS BEGUN WITH SPIRIT AND JOY. Here are some guidelines for production that we will need to follow. Many of them make requests of you. Please read carefully and fulfill requests. Merci milles fois.

1. Please turn in an alphabetized list of the dancers in your piece including names, telephone numbers and campus addresses. This is due Feb. 1, 1987 to Dance Concert box.
2. Many of you were to have seen Gwynne over the break and to have begun substantial progress on your costumes. A few of you did; several of you did not. All of you must see Gwynne immediately and begin work on your costumes. You must see Gwynne by January 22, 1987. Please leave a progress report on your costumes with me by Jan. 26, 1987.
3. Please note dates for showing of work
 - Thurs. Feb. 12 - 4-6:30pm
 - Thurs. Mar. 12 - 4-6:30pm
 - Thurs. Mar. 26 - 4-6:30pm
4. Please invite me and/or other faculty to rehearsals as frequently as you would feel helpful.
5. Please submit a progress report on music to me by Jan. 22, 1987. This should be done separately from your progress report on costume.
6. If you are planning a set design, please see Arpad and determine when he wants to work with you. Please submit separate progress Report to me on set and lighting by Jan. 22, 1987.
7. I will meet with all students doing dances for the concert on Jan. 23, at 3:30. This includes Cathy Holly's music piece and students from Tony's class whose end of the term studies we will put on the concert (Teri Avila, Brian Fitzhugh, Lisa Grecco, etc.) We will not use

all of Tony's class pieces, but please come to meeting and we will discuss this.

This will be a busy term. I look forward to all the happenings because they have potential for so much creative expression. This work will be most joyous and love-filled if we stay on top of deadlines and work with each other. Please let me know what I can do to assist you. I will let you know what you can do to assist me.

JS:mk

DANCERS

My dancers:

Curtis Hurt



Karen Johnson



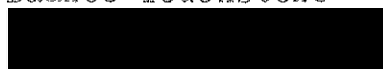
Kathy Kilsby



Marya Mascarin



Daanee Touchstone



CONCLUSION

In conclusion, I can't express how much work, fun, tears joy and prayers I shared on this project. It is worth all of the rough times. I loved sharing my piece with the public. I have gained self confidence and a sense of pride.

The four years of nurturing and growth have been tremendous. I appreciate the choreography class instruction. The technique classes go without saying. The long, late early morning hours spent alone in the studio were all a part of my maturity. I hope I will put myself in a position where I will be able to struggle and express myself in such a manner again.

The rehearsal schedule was perfect. Everyone showed up and usually was attentive. We rehearsed every Wednesday from 5 o'clock to six-thirty or so. Everyone was agreeable when we needed an extra rehearsal due to a vacation or fatigue.

Finding a title for my piece was interesting. I struggled and brainstormed for the longest time. Nike was my original title because she is the goddess of 'Dignity' and that's what my piece felt like at the time. Well one day Judy said my piece reminded her of bright shadows. I liked it and asked permission if I may use her idea. Thus, Bright Shadows. Kath Kilsby and I brainstormed and I included that scrap sheet for your pleasure.

This production notebook will be a reference for years to come. Thank You for the opportunity to express myself and lend me advice and support. I feel accomplished.