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On and Off the Stage: An Analysis of Dance in Theater and Performance

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DANC 461: SENIOR THESIS PROJECT

ON AND OFF THE STAGE: An Analysis of Dance in Theater and Performance Art

Michael Christopher Chiaverini

Mentors:
Professor Damon Rago
Professor Judith Scalin



In partial fulfillment of
The Bachelor of Arts Degree in Dance
Loyola Marymount University
May 9, 2014

ON AND OFF THE STAGE:

An Analysis of Dance in Theater and Performance Art

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ON AND OFF THE STAGE:

An Analysis of Dance in Theater and Performance
Art

By: Michael Chiaverini

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Professor Damon Rago

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***On and Off the Stage: An Analysis of Dance in Theater and Performance Art** is a project thesis. My project was to stage manage the fall dance concert. Being both a theater and a dance major, I wanted something that could delve into both aspects of my college career. Stage management seemed to be the perfect opportunity to both gain real life experience as well as do a good service to the dance department. It also allows me to stay involved without necessarily performing.*

I combined this project with my research on musical theater. Upon graduation I will be pursuing a career as a professional actor in all mediums, film, television, and stage. Growing up performing in musical theater, the topic has always interested me. Being able to independently study the historical aspects of dance in musical theater allowed me to further my appreciation for the art and increase my desire to get out and perform.

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Prior to rehearsals beginning, Leon Wiebers, the costume designer for the dance concert began to have fittings for each of the dancers in the show. Primarily speaking to the choreographers about their visions for each piece, he created a diverse look for each of the pieces. The designs were incredibly specific and because they were so detailed it took a lot of management and care to assure that all the dancers were clothed properly and that the clothing looked fabulous on stage.

The following are examples of sign up sheets for fittings as well as a schedule I had to make for Leon when certain people had to come in multiple times. Juggling all the dancers and reminding them of their fittings was a hefty task, but I handled it well. The dancers who did not get their fittings had to suffer the consequences during tech week. They eventually got their costumes though.

Costume Fitting

[illegible]

Costume Fitting

Fitting Appointment	DANCER NAME/PIECE	Fitting Completed Y/N?
10/30 @ 3:30 pm	Rebecca Rex (Lillian, Loretta, Mark)	
10/30 @ 12:30 pm	Rachel Benzing (Lillian, Roz, Mark)	
10/30 @ 10:30 am	Kendra Collins (Lillian, Sidra, Jordan, Mark)	
10/30 @ 12:00 pm	Jessica Bowman (Lillian, Jordan, Mark)	
11/4 @ 3:00 pm	Rebecca Diaz (Lillian, Sidra, Jordan)	
11/4 @ 11:30 am	Libby Wolf (Lillian, Sidra, Jordan)	
	Clementa Bloombecker (Sidra, Loretta)	
11/4 @ 1:00 pm	McKenzie Cochran (Sidra, Loretta)	
11/1 @ 11:00 am	Carly Kelleher (Sidra, Scott, Denise)	
10/30 @ 4:00 pm	Charisa Kreager (Sidra, Scott, Roz)	
	Jordyn Otto (Sidra, Jordan, Mark)	
10/30 @ 3:00 pm	Josh Rivera (Sidra, Jordan, Denise)	
	Bennett Williams (Sidra, Jordan)	
11/4 @ 2:00 pm	Samantha Blaz (Loretta)	
	Anna Chirnleyke (Loretta)	
	Taylor Oniglio (Loretta, Mark)	
11/4 @ 5:00 pm	Hayley Cropper (Loretta, Denise, Mark)	
11/1 @ 11:30 am	Euse Williton (Loretta, Scott)	
	Sydney Kramer (Loretta, Denise)	
10/30 @ 1:30 pm	Wack Muller (Loretta)	
	Taylor Schmelzle (Loretta)	
11/1 @ 12:00 pm	Jazel Serate (Loretta, Scott, Mark)	
	Christine Jungwittatanaich (Loretta)	
	Emily Pavelka (Loretta)	
11/1 @ 3:00 pm	Chloe LaFleur (Scott, Jordan, Denise)	
	Anthony Languren (Scott, Denise)	
11/1 @ 1:00 pm	Rachel Rivera (Scott, Roz)	
11/4 @ 3:30 pm	Jessie Berg (Jordan)	
11/4 @ 6:30 pm	Angelica Migliazza (Jordan)	
11/4 @ 6:00 pm	Julia Stathas (Jordan)	
11/4 @ 12:00 pm	Gigi Todisco (Jordan, Denise)	
11/4 @ 4:00 pm	Christina Dossa (Roz, Denise)	
	Lennon Hobson (Roz, Mark)	
11/1 @ 1:30 pm	Stacey Johnson (Roz, Mark)	
11/4 @ 1:30 pm	Brandon Mathis (Roz, Denise)	
10/30 @ 5:00 pm	Nicholas McElhee (Roz)	
11/4 @ 2:30 pm	Brigitte Axelrod (Denise)	
	Sarah Duncan (Denise)	
10/30 @ 11:00 am	April Gardner (Denise, Mark)	

Costume Fitting

FRIDAY 1	Nov	DANCER NAME/PIECE	Phone number
10:00		Megan Ergetab	
10:30		Jordyan Otto	
11:00		Carly Kellner	
11:30		Elise Wuliton	
12:00		Jazz I serate	
12:30		LUNCH NO FITTINGS	
1:00	Palmer	RIVERA PEREZ SABA	
1:30		Stacey Johnson	
2:00		Taylor Consiglio	
2:30			
3:00		Chloe LaFleur	
3:30		Jenny Volanti	
4:00		Anna Chornogayev	
4:30		Taylor Schindler	
5:00		Bryan E.	
5:30			
6:00		Genna Bloom Becker	
6:30			
17 SLOTS			

Costume Fitting

SATURDAY Nov 2	DANCER NAME/PIECE	Phone number
9:00		
9:30		
10:00		
10:30		
11:00		
11:30	Bennett Williams	
12:00	LUNCH NO FITTINGS	
12:30	Sarah Duncan	
1:00	Taylor Consiglio	
1:30		
2:00		
2:30		
3:00		
3:30		
4:00		
4:30		
5:00		
5:30		
6:00		
18 SLOTS		

Costume Fitting

SUNDAY Nov 3	DANCER NAME/PIECE	Phone number
9:00		
9:30		
10:00		
10:30		
11:00		
11:30		
12:00	LUNCH NO FITTINGS	
12:30	Erin Grande li	
1:00		
1:30		
2:00		
2:30		
3:00		
3:30		
4:00		
4:30	Danielle King	
5:00		
5:30		
6:00	DeNeshia Simmons	
18 SLOTS		

Costume Fitting

MONDAY NOV 4	DANCER NAME/PIECE	Phone number
10:00	Melani De Rhymen	
10:30	Brooke Robie	
11:00	Haina Lucido	
11:30	Libby Wolf	
12:00	Corbi Todisco	
12:30	LUNCH NO FITTINGS	
1:00	Mckenzie Cochran	
1:30	Brandon Marnis	
2:00	Samantha Blaz	
2:30	gigi Axelrod	
3:00	Rebecca Diab	
3:30	Jessie Berg	
4:00	Tina Derra	
4:30	Syd K	
5:00	Hayley Cooper	
5:30	Angela Los Angeles	
6:00	Julia Stathas	
6:30	Angelica Migliarza	
17 SLOTS		

DANCE 2ND FITTING SCHEDULE

Wednesday	DANCER NAME/PIECE	Phone number
10:30		
11:00	Kendra Collins	
11:30		
12:00		
12:30	Jessica Bowman	
1:00	LUNCH NO FITTINGS	
1:30		
2:00	Meeting no fittings	
2:30	Meetin no fittings	
3:00	Josh Rivera	
3:30	Rebecca Rey	
4:00		
4:30		
5:00		
5:30		

ON AND OFF THE STAGE:
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After the costume fittings were completed the real rehearsals began in Strub Theater. In the following pages you will find our production schedule ranging from November 5-November 23, my stage manager's journal with an entry for each day's rehearsal, the emails exchanged between the production staff and the choreographers, my cue sheet used during the actual performances, and a selection of the program that includes my biography. This is the majority of my thesis project and I have made an effort to be as in depth as possible on paper in a project that consisted mainly of in person activity.

NOVEMBER

2013 Dance Program Production Calendar

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1	2
3	4 Hang and Focus 9am-5pm	5 Hang and Focus 9am-5pm Spacing 6-8 Jordan 8-10 Scott	6 Hang and Focus 9am-5pm Spacing 6-7:30 Loretta 7:30-8 Lillian 8-9:30 Roz	7 Hang and Focus 9am-5pm Spacing 6-8 Mark 8-10 Denise	8 Dance Floor Load-in 9a-12p Spacing 6-8 Sidra	9
10	11 TECH DANCE 5:15 CREW 6:00 Sidra 7:00 Scott	12 TECH DANCE 4:30 CREW 5:00 Jordan 6:00 Mark 7:00 Denise	13 TECH DANCE 5:00 Loretta 6:00 Lillian 7:00 Roz	14 Tech/Dress First Half 5:00 CREW 5:30 DANCERS 6:00 Curtain	15 Tech/Dress Second Half 5:00 CREW 5:30 DANCERS 6:00 Curtain	16

17	18 Faculty Concert Dress Rehearsal 5:00 CREW 5:30 DANCERS 6:00 Warmup 7:00 Curtain	19 Faculty Concert Dress Rehearsal 5:00 CREW 5:30 DANCERS 6:00 Warmup 7:00 Curtain	20 Faculty Concert 6:00 CREW 6:30 DANCERS 7:00 Warmup 8:00 Curtain	21 Faculty Concert 6:00 CREW 6:30 DANCERS 7:00 Warmup 8:00 Curtain	22 Faculty Concert 6:00 CREW 6:30 DANCERS 7:00 Warmup 8:00 Curtain	23 Faculty Concert 12:00 CREW 12:30 DANCERS 1:00 Warmup 2:00 Curtain 6:00 CREW 6:30 DANCERS 7:00 Warmup 8:00 Curtain STRIKE
24	25	26	27 Thanksgiving Break	28 Thanksgiving Break	29 Thanksgiving Break	30

STAGE MANAGEMENT REHEARSAL JOURNAL

Tuesday, November 5:

It's my first official day on the job! We're doing spacing rehearsals and so today shouldn't be too hard. Jordan's piece is second and it almost 15 minutes long. I've heard really good things about that piece though and I know she is a younger choreographer so it should be cool to watch. Her piece has a live musician so I have to make sure we can accommodate him. The second piece today is Scott's piece, which is the ballet. Sometimes he does much more contemporary work however and I'm not sure which direction he went in this year. There are no wings or anything up on the stage yet so I am moving some chairs around to give the dancers an idea as to where the psyc would be as well as the wings and where the marley ends.

Jordan's piece went well! She had a rehearsal track of the music because her musician couldn't be there tonight. Scott's piece however was completely absent. I called Sam and she said to wait around for a little bit and if no one showed up then it was fine to leave... I waited for about 15 minutes and then left. Texting a few of the dancers in Scott's piece I learned that he had just finished choreographing the piece the night before and so he wanted to give the dancers the night off. A little head's up would have been nice, but no worries, I can't complain being able to finish a little bit early!

Wednesday, November 6:

Today was the second day of spacing! I am so impressed with all of the dancers here as usual! I just got to the theater and I am waiting for the first choreographer to arrive which I believe is Lillian's pieces. She is doing three separate solos, which should be great! She has props for all three of her dances which I am not really sure if she has or if we have them somewhere here so I feel a little unprepared but that's ok! I'm sure we can makeshift some things if we need to.

Lillian's pieces turned out fine! She had some rehearsal props and was not worried at all about the final products. She knows Jason and Rob well enough to know that they will get the job done and it will look great! The second dance of the evening we had Roz. She had a few technical elements in her dance that were obviously not hung yet including mylar curtains and lamps to backlight these curtains. They were done being made and she looked at them but they were not hung so it was difficult to really see the full effect. She was not happy at all that the wings were not in place yet because there was seemingly no point to having a spacing rehearsal when not everything was in the space. I definitely see her point but there was nothing for me to do about it at the time. It is also difficult communicating with our production manager Sam because she is not in constant contact with the Technical Director/Master Electrician of the theater and so there is a huge communication chain that has to happen before anything can get done. After Roz left, the one other spacing was very smooth. Loretta's piece was very easy to space as it is a slower piece. They also just needed to see how large the space was to see how far they could spread out, etc. Loretta is one of the sweetest women I have ever met and she was just so gracious to be working and to be with the dancers. She brought them all candy, which she apparently does every rehearsal.

Thursday, November 7:

We have two dances spacing tonight. By now I am getting the hang of it completely and I have been able to either leave to get food or to just run around the theater and take care of a few things. As long as I am there to film, the choreographers have been running rehearsals themselves. Of course, I am checking in with them frequently and they know that I am just a moment away if there is anything urgent. Denise is first tonight and Mark is second.

Denise was so casual to work with, she was very much looking to me for guidance as to what to do and I had to keep reminding her this was her time to do what she wanted. She ran her dance just a few times and really trusted in the process. After all, we still have another week until we open. The dancers did well! It was great to see Mark because he hasn't been teaching here in a while. I was thinking about doing his piece because it would have been fun to dance with all the seniors, but my schedule was just too busy. It was so much fun watching all of the seniors dance. There are SO many of us though that I'm almost glad I didn't do it, the stage was packed. Mark's piece is a long one as well, but it was nice to sit back and watch all my friends while he spaced them out.

Friday, November 8:

Today was the last day of spacing for the dance concert! We have done all of the pieces except for Sidra's piece, which is being staged by Lillian. Watching Lillian in rehearsal has been very interesting because she brings her son along sometimes, however she manages to keep things on track and very strict even if her son is pulling at her pant legs. We finally have the marley down and the curtains hung creating the wings. This made Lillian very happy and was a source of anger to some of the other choreographers as it was very difficult to actually space out their pieces having neither floor to dance on nor curtains to work around. Lillian's dancers are warming up and she should be here any moment. This piece was first staged on Lillian's company BodyTraffic and is now being staged on LMU dancers! Judging by the people in the piece it looks like it's going to be a great dance. All I have to do is come film this one piece today, so it is my easiest day so far in rehearsal!

Surprisingly, this was the most intense spacing rehearsal of the week. Lillian was running very late and so the dancers started without her. There is a double cast, which always makes things a little bit trickier. Because this piece originated in Lillian's company, there was a much greater attention to detail that I have not seen in the other pieces. Lillian does not put up with anything mediocre and she obviously wants her company and her dancers to look the best that they can. I am so impressed by the work that they are doing though. We have the rest of the weekend off which is always nice! We start back in on Monday with full tech rehearsals.

Monday, November 11:

Today is the first day of our official tech rehearsals and just walking into the theater there is already a different air in the space than there was last week when we were doing spacing. These rehearsals are particularly boring for me because Johnny, the lighting designer, is working primarily with the light board operator, Miranda, and I am basically just there to take any notes that he needs. Even then, Sam, the production manager steps in generally taking his notes and making sure things are getting done. I am going to be writing down the lighting cues but that only takes so much time. We are lighting the show a little bit out of order, but we are starting with the first piece, which is Sidra's. We then have Scott's piece.

Sidra's piece was surprisingly easy because BodyTraffic has included their lighting cues and times for Johnny to essentially replicate. We did not have the fog that will be required for the piece but we will get that later this week! Scott's piece was a little harder because we did not have as much guidance however we still finished pretty quickly. Hopefully this week will follow suit as Johnny does take a long time with lighting sometimes, and tech rehearsals in general run way longer than they should.

Tuesday, November 12:

Today we have three pieces scheduled for lighting. We will be starting with Jordan's piece and then moving on to Mark's piece and finally Denise's piece at the end. We had to switch Denise and Mark's piece in the schedule due to conflicts with Denise so hopefully all the dancers know and will be able to make it to their respective rehearsals.

Jordan's piece had some problems right off the bat due to the live musician. Again, it was mainly due to a lack of communication between our theater technicians, myself and Sam, and the choreographer's themselves. How the man was going to plug in his music had not yet been determined. This would also affect the lights so we had to spend a little bit of time figuring out the music situation before we could even begin the lights. Jordan knew a lot about lighting however, so we did make up some of the time lost because she was so specific and knew exactly what she wanted as far as lighting decisions. We were running very late after Jordan's however, which held up the rest of the night. Mark's piece was not as difficult, but it was long and there were so many dancers. It is more difficult to manage that many dancers, even seniors, because people start talking to each other and it multiplies quickly. By the time we finished Mark's piece we had essentially hit the end of rehearsal time and we still had one more dance to do. Fortunately enough, Denise's piece was one of the most gorgeous dances I had ever seen. It was a French themed dance and the costumes were all black and white dresses. The lighting went through a sequence utilizing the psyc to portray time of day. The dance essentially went through an entire day from sunrise to sunset. The blues that Johnny used in this piece are absolutely phenomenal. Though our rehearsal was running almost an hour and a half late, it definitely made it worth it. The dancers and Denise were very gracious as well and they were all really excited with how it was looking. Sam is always a godsend to me when I have to go home at night because she will stay and lock up if necessary or allow me to scoot out of there right when my duties are done.

Wednesday, November 13:

Today we are lighting the last three pieces of the show. We have Loretta, Lillian, and Roz left. I am nervous to light Roz's piece because I know we don't have her props ready so it is probably going to take a little while to set those up....We'll see...maybe they are ready and nobody told me. I am crossing my fingers. The rest should be easy though, they are all relatively simple pieces.

Loretta's piece was lit very nicely. There are a lot of bland colors but it matches the feeling of the dance. Bland in this sense is definitely not a bad thing. Rebecca Rey is one of the dancers in this piece and it is so funny because Johnny will literally set lighting cues off of her. Watching her specifically after he did this, I saw that she was very specific with her dancing and also very consistent when it came to her movements and spacing. The last cue for Loretta's piece is a little bit tricky because it has to be timed well, but part of the timing is based on the dancers. The girls are moving around the stage at a very slow pace, in theory it is timed with the music. The lighting cue, in a perfect world should be based on the music, however, if the girls get too close to the back lights, then Johnny gets a little angry and the lighting cue is essentially ruined. I don't want to call the lighting cue too early because then there will be sound playing with the lights out while the girls are still on stage, however, if I call the cue too late, there is a bright red light showing up on the front dancer's face that looks hideous and very much out of context with the rest of the piece which seemingly uses almost no color. Lillian's three pieces went pretty smoothly. All the pieces are double cast so it was helpful to have that extra eye in the audience as far as movements and props. Lillian's first solo involves an oversized pair of wings. These weren't finished yet, but they had what was finished of them on the stage. We had to spike the wings for the dancers because we are setting lighting cues off of them. In this first piece, Johnny just set a few looks and told me that he trusted me with the timing. Though I appreciate this responsibility I hope that within the week he gives me a few more guidelines as I am just making up the timing as I go since I don't really know what they are looking for. Lillian's second piece was a pointe solo and this was very fun to watch. The cues for this were relatively easy and involved a lot of filler on the stage. The third solo was the most entertaining of the three. It was a theatrical piece that involved a stuffed blob "man." This last piece used a table. We could not find the actual table that was meant to be used so we tried to find a table somewhere else in the theater department. This caused a bit of a problem though because the dancer in the piece had to climb up and jump off the table. Due to safety reasons, people were having a bit of a fit and wouldn't let the dancer onto the table. We made sure to include in our notes that there had to be a lot of reinforcement on the table that the dancer actually uses. After Lillian's piece was done we were almost an hour behind schedule. Roz's piece began and everything seemed to collapse underneath us. Roz was very frustrated as was Johnny and Sam because nothing seemed to be organized. Johnny had to makeshift a way to hang the mylar curtains right on the spot. This added quite a bit of time. After finally hanging the curtains there was a slight miscommunication between Roz and the production staff. She was trying to give notes to her dancers while Johnny was trying to light and she just was not sure when the appropriate time to give notes was. She was told after the

lighting rehearsal as we are using this time purely to light the stage and set cues. Because we were running so late at that point we set all the cues, but didn't finish timing. Because we were going to be working with the piece tomorrow as well, we decided it could wait until tomorrow in order to allow people to go home! Another late night in the theater....since we finished actually lighting tonight, hopefully the rehearsals will begin to get shorter again.

Thursday, November 14:

Today we finally start getting into tech rehearsals and I am excited because I will finally have more to do. I have been working on a spreadsheet with all of my cues and I finally get to put it to use. We are going through the first half of the concert and checking all of the lighting cues. For the pieces that we did not set timing for, we will be setting times as well as where the cues take place. I'm just excited to actually be doing something rather than just sitting and taking notes on things.

Rehearsal tonight was pretty smooth. The first act of the concert is not hard at all! We ran through everything about twice and called it a night. Overall, I was really happy with rehearsals. I am much more on top of my own duties for this show so I think that definitely helped the rehearsal as well. Johnny, the lighting designer, is very interesting to work with and I think having worked with him before really helped me out as far as understanding how he works and what he is looking for in his lighting design and how to execute his cues. Working with him has been an absolute pleasure and he and I work very well together. Having Sam there with me is also really nice because she stands behind me and is very helpful as far as anything that I need personally. I think this dance concert is going to go very smoothly! It will only be uphill from here. We still don't have fog for the opening number yet, but that will be in place next week!

Friday, November 15:

Today we are doing the tech rehearsals for the second half of the concert. This half is slightly more technical as we have Roz's piece that requires the mylar curtains as well as the extra lights. We also have one of Lillian's pieces, which requires significant set up. This rehearsal shouldn't be too bad, however I do anticipate that there will be some bumps in the road.

Overall tonight's rehearsal went really well! We got through all of the pieces for the most part relatively painlessly. There were obviously a few bumps in the road, but as far as a tech rehearsal is concerned, I really can't complain. Roz and the production team have had some artistic differences as far as how the rehearsal should be run. She would like some time to give her dancers notes while they are on the stage, while the production staff asks her to do it after. It is a tricky situation and I honestly see it from both sides. We have spent a lot of time on her piece though so the need to move on to other pieces does linger through all of our minds. It's a great piece though and I think it's really interesting to watch her process. Roz has had a very impressive career and so I think she has a lot to offer especially as far as how dance concerts are usually run and so we may want to take notes from her in the future. Lillian's piece actually caused a little problem as well tonight! Everyone is very worried about the safety and reinforcement of

the table that is being used. We could not find the table at first. Assuming that it was being reinforced by the theater department, we went to look for other tables, however no one was satisfied with the other tables as far as safety was concerned. The dancer was just asked to mark the jump off the table until next week when we will assumingly have the proper table. Lillian's dance however is the most entertaining and really the closest to what I would call "dance theater." Overall, tonight went very smoothly and I feel very confident going into next week and doing run through's on Monday and Tuesday! It's really weird to have the weekend off like this. I am used to usual theatrical tech rehearsals which are long and tedious throughout the entire weekend before we open. This is a walk in the park for me!

Monday, November 18:

Tonight is the first night we ran the show all the way through. I felt really confident about the run tonight. I made a few errors here and there but for not touching anything for a couple days and then coming back to have very minimal errors is always a little bit of a confidence booster. We still had some issues with the timing of one of Lillian's pieces. The lighting is very nonspecific and we have just been playing around with it still. We set stuff for tomorrow and I think it will look a lot better now that we have some structure. We also had a little costume mix up! Rebecca Rey was not changed quickly enough before we started the dance. When she is in Lillian's wings piece, she needs a moment to change before going on in Loretta's piece. Due to a miscommunication with the stage manager backstage, we started the piece before Rebecca was ready. She of course found a way to enter the stage and it was virtually unnoticeable if I hadn't seen the piece so many times.

Tuesday, November 19:

We had a great final dress rehearsal! I feel really confident about the show and I think it the dancers are definitely ready to open tomorrow night! We had a great run tonight and there were only a few notes on the rehearsal report because there is really nothing left we have to deal with! There are just a few minor adjustments to Roz's lights because the flood lights we are using on the bottom are bright yellow and it would look a little better if they were covered in black somehow.

Wednesday, November 20:

It's Opening Night! Roz emailed us earlier today requesting that we do a wet mop over the stage. She mentioned that the dust was visible with the stage lights on. We had been doing that prior to tonight, however we did it before the warm-up. Sam's thoughts are that we can just run a mop over the stage after the dancers warm up so that we can have a clean stage. Other than that we are completely ready for opening night!

We had one small mishap tonight! When Rachel stepped off the wings in Lillian's piece, the wings unit tipped over entirely. It looked like it was about to hit Rachel in the back, but luckily she cleared it. Could have been a catastrophe! We checked on her after the piece was done and she only had a few scratches on her back. Other than that it was a great show!

Thursday, November 21

I don't have a lot to say today, the show finally seems like it is running smoothly and that the dancers are really settling into their pieces. The dances are running smoothly and I think I am constantly trying to time the lighting and the curtain better. The order of it is that the lights go off after the dancers bow, then the curtain should go, and then once the curtain is down all the way, the house lights should come back up. In theory you should never see the curtain moving. When it is in a blackout, it is impossible to see through the theater to tell if the curtain is all the way up or down so I have to try and listen closely to the monitor as you can kind of hear the white noise of the curtain lowering. You can also just hear regular white noise of a quiet audience. I have usually just been winging it and I have gotten used to the timing pretty well! Johnny has not been as present as he usually is at the performances which is more natural to me because I am not used to the production team staying so closely involved, but very out of character for him. He likes to come to all of his productions, however there is a show opening at UCLA that he is also working on. Now that he is primarily employed by UCLA he obviously has to make some sacrifices.

Friday, November 22

It's that middle show grind. We have two more shows tomorrow and it is Friday night! The show went really well tonight and because the weekend is approaching, the audience is getting better and better. Tomorrow should be even better. Watching the pieces perform so many times, the rhythms of the pieces and perfect timing is finally emerging. I am sad for the concert to be over, but it has been a very hectic week so it will be nice to catch up on a few things after the concert closes!

Saturday, November 23

Closing day! We had two shows today and it was quite a long day. I haven't even been in a show that had a matinee and an evening show in years. I forgot how much energy it takes and all I had to do was sit in the booth. The dancers must have been exhausting. I stayed at the theater pretty much all day because there wasn't too much downtime in between and I could eat on campus. I ran home to change my clothes because I was a little bit of a mess this morning. I had gone out to celebrate last night and woke up a little bit later than expected. Damon gave me a small container of chocolates, just what I need....I'm getting fat. Sam also gave me a little gift. I brought her a bottle of wine. I always forget to get people gifts and then I remember at the last minute and don't have time to actually get anything...which is exactly what happened today. Luckily I had some spare thank you notes and a bottle of wine at my house. No harm no foul. The dancers were great today! I think everyone was very high energy since it was closing night. The senior piece was funny tonight, at the end, before the lights go out, the cast slowly walks off stage and people definitely took their time getting off. It's been really nice working with Samantha Whidby once again and with Damon as well. I also really enjoyed working with Johnny, and while he wasn't as present as he usually is, he still made it to a good amount of performances. Strike was not too bad either, everyone pitched in. I have been to strikes that are much worse, this is just a simple dance floor and we have to take down some of the lights. We did not store the props but Jason has

already sent us all an email asking what we wanted to do with everything that was made. Damon made arrangements to get everything from the theater department. I can't believe everything is over. It is SO different from working on a play or a musical. The rehearsal process is just so different and because each individual piece is autonomous from the other, they all only rehearsed once a week. My involvement was only for three weeks, which is much shorter than I'm used to. It's more of the amount of rehearsal I PREFER....but definitely not what I'm used to. It was a great experience and I hope that I might do it in the spring. It was a lot of fun and I love hanging out with all the dancers. It allows me to involve myself in the dance department without having to perform on stage.

[illegible]

Hel all,

Lillian, I added you for Sidra.

Damon

Damon Rago
Professor
Chair of Dance
Department of Theatre Arts & Dance
Loyola Marymount University



Michael Wiebers, mwiebers@lmu.edu

FW: Dance Students who did not sign up for fitting**Wiebers, Leon** [REDACTED]

Wed, Oct 30, 2013 at 12:04 PM

To: [REDACTED]

Natalie and Michael,

attached is the list of dancers not signed up. they are highlighted.

Please contact them and get them on the list.

Leon

From: Cabebe, Reina

Sent: Wednesday, October 30, 2013 11:52 AM

To: Wiebers, Leon

Subject: Dance Students who did not sign up for fitting

Hello Leon,

I am sending you a list of students who not signed up yet for costume fitting (highlighted). I will send them an email reminder.

Thanks,

Reina Cabebe

Administrative and Production Coordinator

Dance Program

Burns Fine Arts Center

1 LMU Drive, BURNS 240

Los Angeles, CA 90045-2659

www.lmu.edu | [Privacy](#) + [Legal](#)

Tel

Fax

Email



-----Original Message-----

From: [REDACTED]

Sent: Wednesday, October 30, 2013 11:44 AM

To: Cabebe, Reina

Subject: Message from "RNP002673292EC1"

This E-mail was sent from "RNP002673292EC1" (Aficio MP C4501).

21

Scan Date: 10.30.2013 11:44:14 (-0700)

LMU|LA
Student Email

Michael Chiaverini <mchiaver@lmu.edu>

phone number

2 messages

Wiebers, Leon [REDACTED]

Wed, Oct 30, 2013 at 11:26 AM

To: "Michael Chiaverini" [REDACTED]

what's your phone number.

[REDACTED]

Michael Chiaverini [REDACTED]

Wed, Oct 30, 2013 at 2:03 PM

To: "Wiebers, Leon" [REDACTED]

[REDACTED]

Unfortunately I am without a phone at the moment....if you're cool and have an iphone.....I can imessage. I'll keep you posted as to when I have a phone though.

On Wed, Oct 30, 2013 at 11:26 AM, Wiebers, Leon [REDACTED] wrote:

what's your phone number.

[REDACTED]

Thanks so much,
Michael Chiaverini

[REDACTED]



Michael Chiaverini - mchiaver@lmu.edu

First Day of fittings

1 message

Wiebers, Leon [REDACTED] Wed, Oct 30, 2013 at 5:05 PM
To: Loretta Livingston [REDACTED], "Rago, Patrick" [REDACTED] "Cabebe, Reina"
[REDACTED]
Cc: "Loo, Rosalynde" [REDACTED], "Heinzerling, Scott" [REDACTED]
[REDACTED], TOMASIC_MARK [REDACTED] Denise Leitner
[REDACTED], Jordan Saenz [REDACTED] David Karagianis
[REDACTED], Samantha Whidby [REDACTED] John Garofalo
[REDACTED] Michael Chiaverini [REDACTED] Natalie Weaver [REDACTED]

All,

I wanted to write and thank you for your help in getting the dancers to sign up for fittings. It was a great success! We had 13 students sign up for today alone! We are looking forward to getting more done on Friday and the weekend.

Reina, Natalie and Michael I am especially thankful to you three for your assistance.

We only had one student who signed up and didn't show up for her fitting.

Michael, could you please follow up with Skyler McNulty to be rescheduled.

Thanks again!!

Leon



Marius Chivorch, chivorch@lmu.edu

Spacing and tech

3 messages

Rago, Patrick [REDACTED] Wed, Oct 30, 2013 at 1:54 PM
To: "Loo, Rosalynde" [REDACTED] TOMASIC_MARK
[REDACTED] Jordan Saenz
[REDACTED] Denise Leitner [REDACTED] "Heinzerling, Scott"
[REDACTED]
Cc: Samantha Whidby [REDACTED] "Cabebe, Reina" [REDACTED] David
Karagianis [REDACTED] John Garofalo [REDACTED] "Wiebers, Leon"
[REDACTED] Michael Chiaverini [REDACTED]

Hello all,

Have attached (again) the final spacing and tech schedule. There is a slight change that only affects Denise and Mark (nothing new, same as yesterday.)


1.
If you have never spaced before, there is no sound system in the theatre yet, you will need to bring (or have a student check out and bring) a portable sound system.
2.
Also, check n with Sam as to how to get into the space and how to turn on the work lights. Many of your dances know this, but it can't hurt to have the directions on you.
3.
If you are planning on starting or finishing in the studio, please confirm with Reina that the space is available.

Please let Sam and I know if there is anything else you need entering next week. Please assign an older student as a liaison that I can contact if there is a pressing need.

Looking forward to getting into the space and making some magic!

Damon

Damon Rago
Professor
Chair of Dance
Department of Theatre Arts & Dance
Loyola Marymount University
[REDACTED]

 38K**Lillian Barbeito**

Thu, Oct 31, 2013 at 3:27 AM

To: "Rago, Patrick"

Cc: "Loo, Rosalynde"

TOMASIC MARK

Jordan Saenz

Denise Leitner

"Heinzerling, Scott"

Samantha Whidby

"Cabebe, Reina"

David Karagianis

John Garofalo

"Wiebers, Leon"

Michael Chiaverini

Reina- Ballet Repertory was planning on utilizing our regularly scheduled class time from 4:30-6:30 on Wednesdays. Just wanted to confirm space.

-Lillian

Lillian Rose Barbeito
BODYTRAFFIC, Co-Director
www.bodytraffic.com

[Quoted text hidden]

[Quoted text hidden]

Cabebe, Reina

Thu, Oct 31, 2013 at 9:50 AM

To: Lillian Barbeito

"Rago, Patrick"

Cc: "Loo, Rosalynde"

TOMASIC MARK

Jordan Saenz

Denise Leitner

"Heinzerling, Scott"

Samantha Whidby

David Karagianis

John Garofalo

"Wiebers, Leon"

Michael Chiaverini

Yes, the Ballet Repertory is still scheduled in BURNS 239 from 4:30-6:30pm.

Thank you,

Reina Cabebe

Administrative and Production Coordinator
Dance Program

Burns Fine Arts Center
1 LMU Drive, BURNS 240
Los Angeles, CA 90045-2659
www.lmu.edu | Privacy + Legal


patrick.rago@lmu.edu

Re: Spacing and tech --- Help!

2 messages

Loretta Livingston

Wed, Oct 30, 2013 at 10:21 PM

To: "Rago, Patrick"

Cc: "Loo, Rosalynde"

TOMASIC_MARK

Jordan Saenz

Denise Leitner

, "Heinzerling, Scott"

Samantha Whidby

"Cabebe, Reina"

David Karagianis

John Garofalo

"Wiebers, Leon"

Michael Chiaverini

LMU Rey Rebecca

Hi Damon, hi everyone,

Help! At rehearsal tonight I learned that several of my dancers cannot make it to spacing or tech before 7. They have academic classes on Wednesdays — which has not been a problem for our rehearsal process because we start at 7.

It feels strongly necessary for us as a cast to have everyone for both spacing and tech. Might we please be switched to go anytime after 7? The dancers said they are willing to start late if need be — 8, 8:30, even 9 if we have to.

Thanking you,
Loretta L

Sent from my iPhone

On Oct 30, 2013, at 1:54 PM, "Rago, Patrick" wrote:

Hello all,

Have attached (again) the final spacing and tech schedule. There is a slight change that only affects Denise and Mark (nothing new, same as yesterday.)

1. If you have never spaced before, there is no sound system in the theatre yet, you will need to bring (or have a student check out and bring) a portable sound system.
2. Also, check n with Sam as to how to get into the space and how to turn on the work lights. Many of your dances know this, but it can't hurt to have the directions on you.
3. If you are planning on starting or finishing in the studio, please confirm with Reina that the space is available.

Please let Sam and I know if there is anything else you need entering next week. Please assign an older student as a liaison that I can contact if there is a pressing need.

Looking forward to getting into the space and making some magic!

Damon

Damon Rago
Professor
Chair of Dance

Department of Theatre Arts & Dance
Loyola Marymount University

<Production Calendar.doc>

Rago, Patrick Thu, Oct 31, 2013 at 7:01 AM
To: Loretta Livingston "Rago, Patrick"
Cc: "Loo, Rosalynde" TOMASIC_MARK
Jordan Saenz Denise Leitner
"Heinzerling, Scott" Samantha Whidby
"Cabebe, Reina" David Karagianis
John Garofalo "Wiebers, Leon"
Michael Chiaverini LMU Rey Rebecca

Hi all,

I'll take care of this.

Damon

Damon Rago
Professor
Chair of Dance
Department of Theatre Arts & Dance
Loyola Marymount University

[Quoted text hidden]



Michael Chiaverini, MichaelChiaverini@lmu.edu

Tech on 11/13

2 messages

Rago, Patrick [REDACTED] Thu, Oct 31, 2013 at 8:37 AM
To: [REDACTED] "Loo, Rosalynde" [REDACTED] Loretta Livingston
Cc: Samantha Whidby [REDACTED] John Garofalo - FORWARD [REDACTED]
Michael Chiaverini [REDACTED]

Can we amend the tech schedule to be thus on 11/13?

5:00pm Lillian
6:00pm Roz
7:00pm Loretta

We know that it is unlikely that the 6 and 7 slots will start at that time, but we'll call the dancers in case we are cruising.

Damon Rago
Professor
Chair of Dance
Department of Theatre Arts & Dance
Loyola Marymount University
[REDACTED]

John Garofalo [REDACTED] Thu, Oct 31, 2013 at 8:39 AM
To: "Rago, Patrick" [REDACTED]
Cc: [REDACTED] Roz Loo [REDACTED], Loretta Livingston
[REDACTED] Samantha Whidby [REDACTED] John Garofalo - FORWARD
[REDACTED] Michael Chiaverini [REDACTED]

Works just fine for me.

[Quoted text hidden]

> [REDACTED]
>

LMU|LA
Student Email

Michael Chiaverini - mchiaver@lmu.edu

Fittings

1 message

Wiebers, Leon [REDACTED]
To: Michael Chiaverini [REDACTED]

Thu, Oct 31, 2013 at 4:33 PM

Michael,

Attached are the fittings for the rest of the days. I just received them.

Can you please make sure that everyone has selected a time and confirm that with me.

ALSO..can you please try to combine the dancers from Sat/Sun into one day?
They are spread out. I'd like to compact them to use my time most effectively.

– Leon Wiebers
Assistant Professor of Theatre Arts and Dance
Costume Designer
Loyola Marymount University
1 LMU Drive, MS 8210
Los Angeles, CA 90045

On 10/31/13 4:14 PM, [REDACTED] wrote:

>This E-mail was sent from "RNP002673292EC1" (Aficio MP C4501).

>

>Scan Date: 10.31.2013 16:14:13 (-0700)

>Queries to: [REDACTED]

>



20131031161413225.pdf

448K



Michael Chiaverini - mchiaver@lmu.edu

Fittings

5 messages

Wiebers, Leon

Wed, Oct 30, 2013 at 11:14 AM

To: "Michael Chiaverini" [REDACTED]

Michael,

We got a good turn out today. Please keep the dancers coming!!!

On Friday...please block out the 2-3:00 hour. Pat and I have to go to a meeting.

Please GO TO THE DANCE building and block those times out.

Impress upon the dancers to fill in on Sat/Sun.

thanks!!!

Michael Chiaverini

Wed, Oct 30, 2013 at 2:31 PM

To: "Wiebers, Leon" [REDACTED]

I'll take care of that now! Anything else, just let me know! :)

[Quoted text hidden]

-

Thanks so much,

Michael Chiaverini

Wiebers, Leon

Wed, Oct 30, 2013 at 3:17 PM

To: Michael Chiaverini [REDACTED]

I just sent you a text....did you get it?

From: Michael Chiaverini [REDACTED]
Sent: Wednesday, October 30, 2013 2:31 PM
To: Wiebers, Leon
Subject: Re: Fittings

[Quoted text hidden]

Michael Chiaverini [REDACTED]
To: "Wiebers, Leon" [REDACTED]

Wed, Oct 30, 2013 at 3:44 PM

Nooo :(it didn't work. Someone is signed up for the 2:30 slot, I'm assuming I should call them and rearrange

Thanks so much,
Michael Chiaverini
[REDACTED]

[Quoted text hidden]

Wiebers, Leon [REDACTED]
To: Michael Chiaverini [REDACTED]

Fri, Nov 1, 2013 at 3:55 PM

Hi michael,

What's the news on this weekend? Have you been able to shift things?

How was WEHO?

Thanks for your help.

Leon

From: Michael Chiaverini [REDACTED]
Sent: Wednesday, October 30, 2013 2:31 PM
To: Wiebers, Leon
Subject: Re: Fittings

[Quoted text hidden]



Michael Chiaverini <mchiaver@lmu.edu>

(no subject)

4 messages

Michael Chiaverini [REDACTED]

Thu, Oct 31, 2013 at 6:00 PM

To: [REDACTED]

Hey Damon,

I really need to meet with you tomorrow about the dance concert because there are a bunch of missing pieces at the moment and with Sam not here everyday I think I need to start stepping in (I feel like I should anyway since it's my thesis).

Thanks so much,
Michael Chiaverini
[REDACTED]

Rago, Patrick [REDACTED]

Fri, Nov 1, 2013 at 6:59 AM

To: Michael Chiaverini [REDACTED]

Sam is here today at 10. Can you come by? What pieces are missing?

Damon Rago
Professor
Chair of Dance
Department of Theatre Arts & Dance
Loyola Marymount University
[REDACTED]

[Quoted text hidden]

Michael Chiaverini [REDACTED]

Fri, Nov 1, 2013 at 3:45 PM

To: "Rago, Patrick" [REDACTED]

Sorry, today has been a slight mess on my end.

Cast lists are not clear and people are missing off of lists that are going around.

Thanks so much,
Michael Chiaverini
[REDACTED]

[Quoted text hidden]

Rago, Patrick [REDACTED]

Fri, Nov 1, 2013 at 3:48 PM

To: Michael Chiaverini [REDACTED]

Not on the program. I'm up to date.

Sam met the crew today, I thin we're good. Get some rest this weekend. November is going to be taxing!

[Quoted text hidden]



Michael Chiaverini <MichaelChiaverini@lmu.edu>

Last fittings

3 messages

Wiebers, Leon [REDACTED] Tue, Nov 5, 2013 at 11:44 AM
 To: Michael Chiaverini [REDACTED] "Rago, Patrick" [REDACTED] Natalie Weaver [REDACTED]
 [REDACTED] Jordan Saenz [REDACTED]

All,

Fittings have gone very well. I'll be posting photos to drop box soon.

Here are the remaining fittings that we need on Wednesday...tomorrow.


Jessica Bowman — Jordan, Lillian (unitard)
 Kendra Collins — Jordan, Lillian (unitard)
 Josh Rivera— Jordan
 Rachel Benzing — Lillian

We'll be ready for Rebecca Rey on Friday. I'll be in touch about the times we have open for her.

Michael...please schedule these fittings and let me know. Attached is a fitting schedule for tomorrow's open slots.

Thanks!

-- Leon Wiebers
 Assistant Professor of Theatre Arts and Dance
 Costume Designer
 Loyola Marymount University
 1 LMU Drive, MS 8210
 Los Angeles, CA 90045

 **Dance fitting schedule.xlsx**
 33K

Michael Chiaverini [REDACTED] Wed, Nov 6, 2013 at 9:27 AM
 To: "Wiebers, Leon" [REDACTED]

Here ya go! Rachel Benzing said she did not have any free time today but she would be at rehearsal tonight, or she is available tomorrow...

which i know neither of those work for you....so let me know what you'd like to do! I've sent out reminders to all of them as well!

[Quoted text hidden]

Thanks so much,
 Michael Chiaverini
 [REDACTED]



Dance 2nd Fitting Sched.xlsx

10K

Wiebers, Leon [REDACTED]
To: Michael Chiaverini [REDACTED]

Wed, Nov 6, 2013 at 12:04 PM

Can I see her at 10:00 tomorrow?

-- Leon Wiebers
Assistant Professor of Theatre Arts and Dance
Costume Designer
Loyola Marymount University
1 LMU Drive, MS 8210
Los Angeles, CA 90045

From: Michael Chiaverini <mchiaver@lion.lmu.edu>

Date: Wednesday, November 6, 2013 9:27 AM

To: "Wiebers, Leon" [REDACTED]

Subject: Re: Last fittings

[Quoted text hidden]

LMU|LA
Student Email

Michael Chiaverini <[REDACTED]@lmu.edu>

Re: Costume Fitting

1 message

Wiebers, Leon [REDACTED] Tue, Nov 5, 2013 at 4:34 PM
To: Kendra Collins [REDACTED] Michael Chiaverini [REDACTED]

Kendra meet Michael.

He is scheduling all of the fittings for this week for me. Yes, we'll be able to fit both of those costumes...

Thanks!

-- Leon Wiebers
Assistant Professor of Theatre Arts and Dance
Costume Designer
Loyola Marymount University
1 LMU Drive, MS 8210
Los Angeles, CA 90045

From: Kendra Collins [REDACTED]
Date: Tuesday, November 5, 2013 3:43 PM
To: "Wiebers, Leon" [REDACTED]
Subject: Costume Fitting

Hi Leon,

I came in to do my costume fitting last Wednesday, but I was unable to try on Jordan Saenz' costume. I was wondering if I should come in to do that at some point this week? Also, if I could coordinate that fitting with Lillian's solo fitting, I think you mentioned it was a leotard or unitard, I'm not sure if it has come in yet either? Just let me know what is best for you!

Thank you!

Kendra Collins


Samantha.Whidby@lmu.edu

Missing pieces

5 messages

Wiebers, Leon [REDACTED] Tue, Nov 12, 2013 at 11:02 AM
 To: Samantha Whidby [REDACTED] "Rago, Patrick" [REDACTED] "Loo, Rosalynde"
 [REDACTED] John Garofalo - FORWARD [REDACTED] "Wiebers, Leon"
 [REDACTED] "Hillig, Robert A." [REDACTED] Michael Chiaverini
 [REDACTED] Morgan Clemenson [REDACTED]
 Cc: "McMahon, Patricia" <[REDACTED]>

All,

It seems as though the costumes were not returned either to the dressing room or the costume shop last night. Pat cannot seem to locate Bennet's vest.

Any thoughts?

Thanks!!

-- Leon Wiebers
 Assistant Professor of Theatre Arts and Dance
 Costume Designer
 Loyola Marymount University
 1 LMU Drive, MS 8210
 Los Angeles, CA 90045

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From: Samantha Whidby [REDACTED]
 Date: Monday, November 11, 2013 9:41 PM
 To: "Rago, Patrick" [REDACTED] "Loo, Rosalynde" [REDACTED] John Garofalo -
 FORWARD [REDACTED] "Wiebers, Leon" [REDACTED] "Hillig, Robert A."
 [REDACTED] Michael Chiaverini [REDACTED] Morgan Clemenson
 Subject: Rehearsal Report

Hey everyone this is the rehearsal report from tonight's rehearsal. Let me know if you have any question?

Rago, Patrick [REDACTED] Tue, Nov 12, 2013 at 11:04 AM
To: "Wiebers, Leon" [REDACTED] Samantha Whidby [REDACTED] "Rago, Patrick"
[REDACTED] "Loo, Rosalynde" [REDACTED] John Garofalo - FORWARD
[REDACTED] "Hillig, Robert A." [REDACTED] Michael Chiaverini
[REDACTED] Morgan Clemenson [REDACTED]
Cc: "McMahon, Patricia" [REDACTED]

It may be that it is actually Josh's vest. So it will be tagged as Josh Rivera.

Damon Rago
Professor
Chair of Dance
Department of Theatre Arts & Dance
Loyola Marymount University
[REDACTED]

From: <Wiebers>, Leon [REDACTED]
Date: Tuesday, November 12, 2013 11:02 AM
To: Samantha Whidby [REDACTED] "Rago, Patrick" [REDACTED] "Loo,
Rosalynde" [REDACTED] John Garofalo - FORWARD [REDACTED] "Wiebers,
Leon" [REDACTED] "Hillig, Robert A." [REDACTED] Michael Chiaverini
[REDACTED] Morgan Clemenson [REDACTED]
Cc: "McMahon, Patricia" [REDACTED]
Subject: Missing pieces
[Quoted text hidden]

McMahon, Patricia [REDACTED] Tue, Nov 12, 2013 at 11:42 AM
To: "Rago, Patrick" [REDACTED] "Wiebers, Leon" [REDACTED]
[REDACTED]

Josh's vest has buttons so I assume if that is the one in question that he just didn't button it. Please let me know if we need to rig it with snaps or Velcro.

However, Bennet is listened as being in that piece and if so then that entire costume is missing.

Patricia McMahon
Costume Shop Manager
Loyola Marymount University
Department of Theatre Arts and Dance
1 LMU Drive, ms 8210
Los Angeles, CA 90045

From: Rago, Patrick

Sent: Tuesday, November 12, 2013 11:04 AM

To: Wiebers, Leon; Samantha Whidby; Rago, Patrick; Loo, Rosalynde; John Garofalo - FORWARD; Hillig, Robert A.; Michael Chiaverini; Morgan Clemenson

Cc: McMahon, Patricia

Subject: Re: Missing pieces

[Quoted text hidden]

Michael Chiaverini [REDACTED]

Tue, Nov 12, 2013 at 12:04 PM

To: "McMahon, Patricia" [REDACTED]

Cc: "Rago, Patrick" [REDACTED] "Wiebers, Leon" [REDACTED]

I believe Bennett is just an understudy for that piece. Either way he was wearing Josh's costume last night so that's definitely the vest.

Thanks so much,
Michael Chiaverini
[REDACTED]

[Quoted text hidden]

McMahon, Patricia [REDACTED]

Tue, Nov 12, 2013 at 2:21 PM

To: Michael Chiaverini [REDACTED]

Thanks for clarifying that.

Patricia McMahon

Costume Shop Manager

Loyola Marymount University

Department of Theatre Arts and Dance

1 LMU Drive, ms 8210

Los Angeles, CA 90045

From: Michael Chiaverini [REDACTED]

Sent: Tuesday, November 12, 2013 12:05 PM

38

To: McMahon, Patricia

Faculty Concert 2013, Rehearsal Report 11/12

3 messages

Michael Chiaverini

Wed, Nov 13, 2013 at 12:09 AM

To: Bridget Farmer

Damon Rago

John Garofalo

Leon Wiebers

Michael Chiaverini

Morgan Clemenson

Natalie Weaver

Patricia McMahon

"Robert A. Hillig"

Roz Loo

Samantha Whidby

Hello Everyone,

Here is the rehearsal report for November 12! If you have any questions feel free to give me a call!

Thanks so much,

Michael Chiaverini

 rehearsal report 11:12.pages
128K

Wiebers, Leon

Wed, Nov 13, 2013 at 5:21 AM

To: Michael Chiaverini

Bridget Farmer

"Rago, Patrick"

John Garofalo - FORWARD

"Wiebers, Leon"

Morgan Clemenson

Natalie Weaver

"McMahon, Patricia"

"Hillig, Robert A."

"Loo, Rosalynde"

Samantha Whidby

All,

Thanks for the notes. I hope everything went well last night.

Re notes: For Jordan's hair, I suggest braids around the head and to the back. It will flatten out the hair for the hoods. Her socks are coming...they should arrive soon (if not already). They were ordered late. I ordered the colors she requested. Pat can check my office to see if there are any packages there.

We'll adjust the hems then. Thanks!

Costumes:

hair for Jordan's piece? high buns look funny with the hoods

what color socks are Jordan's dancers wearing

Chloe and Gigi T's dress needs to be shorter in Denise's piece - please address at second half run thru on Friday.

-- Leon Wiebers

Assistant Professor of Theatre Arts and Dance

Costume Designer

Loyola Marymount University

1 LMU Drive, MS 8210
Los Angeles, CA 90045

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From: Michael Chiaverini <[REDACTED]>
Date: Wednesday, November 13, 2013 12:09 AM
To: Bridget Farmer <[REDACTED]> "Rago, Patrick" <[REDACTED]>, John Garofalo -
FORWARD <[REDACTED]> "Wiebers, Leon" <[REDACTED]>, Michael Chiaverini
[REDACTED] Morgan Clemenson <[REDACTED]> Natalie Weaver
[REDACTED] "McMahon, Patricia" <[REDACTED]> "Hillig, Robert A."
[REDACTED] "Loo, Rosalynde" <[REDACTED]> Samantha Whidby
[REDACTED]
Subject: Faculty Concert 2013, Rehearsal Report 11/12

[Quoted text hidden]

Hillig, Robert A. <[REDACTED]> Wed, Nov 13, 2013 at 9:50 AM
To: Michael Chiaverini <[REDACTED]>
Cc: Bridget Farmer <[REDACTED]> "Rago, Patrick" <[REDACTED]> John Garofalo -
FORWARD <[REDACTED]> "Wiebers, Leon" <[REDACTED]> Michael Chiaverini
[REDACTED] Morgan Clemenson <[REDACTED]> Natalie Weaver <[REDACTED]>
"McMahon, Patricia" <[REDACTED]> "Hillig, Robert A." <[REDACTED]> "Loo, Rosalynde"
[REDACTED] Samantha Whidby <[REDACTED]>

The glow tape disappeared after the last production.

We have no spike tape currently.

R

Sent from the device with the tiny keyboard that likes to autocorrect.

[Quoted text hidden]

<rehearsal report 11:12.pages>

LMU|LA
Student Email

Michael Chiaverini <mchiaver@lmu.edu>

Rehearsal Report 11/13!

7 messages

Michael Chiaverini
To: Bridget Farmer, Damon Rago, John Garofalo, Leon Wiebers, Michael Chiaverini, Morgan Clemenson, Natalie Weaver, Patricia McMahon, "Robert A. Hillig", Roz Loo, Samantha Whidby

Thu, Nov 14, 2013 at 9:04 AM

Hello Everyone!

Here is the rehearsal report for last night's rehearsal!!! Let me know if you have any questions

—
Thanks so much,
Michael Chiaverini

 rehearsal report 11:13.pages
144K

Loo, Rosalynde
To: Michael Chiaverini, Bridget Farmer, "Rago, Patrick", John Garofalo - FORWARD, "Wiebers, Leon", Morgan Clemenson, Natalie Weaver, "McMahon, Patricia", "Hillig, Robert A.", "Loo, Rosalynde", Samantha Whidby

Thu, Nov 14, 2013 at 9:15 AM

Thank you. Sound level for my piece has been taken care of. And the costume notes shouldn't be a concern right now. Leon and Pat are well aware of all the costume needs for my piece and are already taking care of them. I think we will definitely need to clear up the lines of communication moving forward. I was specifically told that costumes were being worn just for color so Johnny could light and that they shouldn't be looked at for notes at this time. Because of the extenuating circumstances concerning the costume crew on this particular concert I understood that Leon has asked that we hold off on costume notes because none of them are in the state that they will be for performance. In future concerts they will be but on this one they're not because of how compressed the timing was. So I think it is necessary that we are all clear about what we are looking at right now and what to be concerned with. So maybe, Leon or Pat, if you have a moment to respond to this email once more and just reiterate how you would like us to handle the costumes prior to tomorrow when a crew will be there to take notes that would be helpful. It is confusing for me in particular. That will also free up a lot of energy to focus our tech concerns in other areas.

Rosalynde LeBlanc Loo
Assistant Professor of Dance
Loyola Marymount University
Burns Fine Arts Center
1 LMU Drive, MS 8346
Los Angeles, CA 90045

5/2/14

Loyola Marymount University Mail - Rehearsal Report 11/13!

From: Michael Chiaverini [REDACTED]

Date: Thursday, November 14, 2013 9:04 AM

To: Bridget Farmer [REDACTED] "Rago, Patrick" [REDACTED] John Garofalo -
FORWARD [REDACTED] "Wiebers, Leon" [REDACTED] Michael Chiaverini
[REDACTED] Morgan Clemenson [REDACTED] Natalie Weaver
[REDACTED] "McMahon, Patricia" [REDACTED] "Hillig, Robert A."
[REDACTED] "Loo, Rosalynde" [REDACTED] Samantha Whidby

Subject: Rehearsal Report 11/13!

[Quoted text hidden]

McMahon, Patricia <[REDACTED]>

Thu, Nov 14, 2013 at 11:11 AM

To: Michael Chiaverini [REDACTED]

I am assuming we are doing the first half in the order that is printed in the program, that is: Sidra, Lillian's angel wing piece, Loretta, Scott, Jordan. If there are any planned departures from this order, could you let me know?

Thanks,

Patricia McMahon

Costume Shop Manager

Loyola Marymount University

Department of Theatre Arts and Dance

1 LMU Drive, ms 8210

Los Angeles, CA 90045

From: Michael Chiaverini [REDACTED]

Sent: Thursday, November 14, 2013 9:05 AM

To: Bridget Farmer; Rago, Patrick; John Garofalo - FORWARD; Wiebers, Leon; Michael Chiaverini; Morgan Clemenson; Natalie Weaver; McMahon, Patricia; Hillig, Robert A.; Loo, Rosalynde; Samantha Whidby

Subject: Rehearsal Report 11/13!

[Quoted text hidden]

Wiebers, Leon [REDACTED]

Thu, Nov 14, 2013 at 2:41 PM

To: "Loo, Rosalynde" [REDACTED]

Michael Chiaverini [REDACTED]

Bridget Farmer

[REDACTED] "Rago, Patrick" [REDACTED]

John Garofalo - FORWARD

"Wiebers, Leon" <[REDACTED]> Morgan Clemenson
Natalie Weaver <[REDACTED]> "McMahon, Patricia"
"Hillig, Robert A." <[REDACTED]> Samantha Whidby

All,

For tonight and tomorrow (Thurs/Fri):

Natalie can take notes on any issues the dancers may have in the dressing room...(I.e. Tears, etc.)

Pat will take notes in the audience with the choreographers and will address any questions they have regarding fit/changes.

If there are notes about changing entire costumes (hopefully not) ;-) ...please give those to Pat and she'll forward them to me so I am aware of them.

That way we can do any alterations over the weekend as needed. If there are any simple changes (like changing a shirt or something) Natalie can shop for those over the weekend as her time permits. Please be as specific with her as possible about color.

The Wardrobe crew is there to help the dancers get dressed and change and make sure the costumes are in order, hung up, etc.

Please make sure that Natalie is the central note taker in the dressing room...that is essential.

Thank you all.

-- Leon Wiebers
Assistant Professor of Theatre Arts and Dance
Costume Designer
Loyola Marymount University
1 LMU Drive, MS 8210
Los Angeles, CA 90045

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From: <Loo>, Rosalynde <[REDACTED]>
Date: Thursday, November 14, 2013 12:15 PM
To: Michael Chiaverini <[REDACTED]> Bridget Farmer <[REDACTED]> "Rago, Patrick"
[REDACTED] John Garofalo - FORWARD [REDACTED] "Wiebers, Leon"
[REDACTED], Morgan Clemenson [REDACTED] Natalie Weaver
[REDACTED] > "McMahon, Patricia" <[REDACTED]> "Hillig, Robert A."
[REDACTED] "Loo, Rosalynde" <[REDACTED]> Samantha Whidby

Subject: Re: Rehearsal Report 11/13!

43

[Quoted text hidden]

Wiebers, Leon [REDACTED] Thu, Nov 14, 2013 at 2:44 PM
 To: Michael Chiaverini [REDACTED] Bridget Farmer [REDACTED] "Rago, Patrick"
 [REDACTED] John Garofalo - FORWARD [REDACTED] "Wiebers, Leon"
 [REDACTED] Morgan Clemenson [REDACTED] Natalie Weaver [REDACTED]
 "McMahon, Patricia" [REDACTED] "Hillig, Robert A." [REDACTED] "Loo, Rosalynde"
 [REDACTED] Samantha Whidby [REDACTED]

There are leos for Roz's piece that have arrived today. I ordered them online ...hopefully the colors are close to the dancer's skin tones...they will not be seen.

The jumpsuits were adjusted on each dancer...some are higher than others...it is a relative proportion not a specific placement.

Thanks for the note on the zipper.

-- Leon Wiebers
 Assistant Professor of Theatre Arts and Dance
 Costume Designer
 Loyola Marymount University
 1 LMU Drive, MS 8210
 Los Angeles, CA 90045

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From: Michael Chiaverini [REDACTED]
Date: Thursday, November 14, 2013 12:04 PM
To: Bridget Farmer [REDACTED] "Rago, Patrick" [REDACTED], John Garofalo -
 FORWARD [REDACTED] "Wiebers, Leon" [REDACTED] Michael Chiaverini
 [REDACTED], Morgan Clemenson [REDACTED] Natalie Weaver
 [REDACTED], "McMahon, Patricia" [REDACTED] "Hillig, Robert A."
 [REDACTED] "Loo, Rosalynde" [REDACTED] Samantha Whidby

Subject: Rehearsal Report 11/13!

[Quoted text hidden]

Samantha Whidby [REDACTED] Thu, Nov 14, 2013 at 2:56 PM
 To: "Wiebers, Leon" [REDACTED]
 Cc: Michael Chiaverini [REDACTED] Bridget Farmer [REDACTED] "Rago, Patrick"
 [REDACTED] John Garofalo - FORWARD [REDACTED] Morgan Clemenson
 [REDACTED] Natalie Weaver [REDACTED] "McMahon, Patricia"
 [REDACTED] "Hillig, Robert A." [REDACTED] "Loo, Rosalynde"

Wonderful Leon thanks for clarifying!

In regards to the rehearsal reports from the past 3 evenings any notes are simply open-ended questions that need addressing before the show opens. I of course understand and recognize the amount of work that is required of the costume shop and how hard they are working. Addressing these issues in a rehearsal report that goes out to the whole team is the best form of communication so that we are all on the same page. The notes that are put into the report are not necessarily time sensitive nor in any way intended to add additional stress for anyone, simply to clarify. This is just me following up and rounding out my role in this production. Thanks so much everyone for all of your hard work and creating an amazing show!

Namaste',

Samantha Whidby
[REDACTED]

Loyola Marymount University
Production Manager - Dance Department
[REDACTED]

Chromolume Theater

Assistant Manager
[REDACTED]

Yogaworks - Westwood
www.yogaworks.com

On Nov 14, 2013, at 2:44 PM, Wiebers, Leon <Leon.Wiebers@lmu.edu> wrote:

There are leos for Roz's piece that have arrived today. I ordered them online ...hopefully the colors are close to the dancer's skin tones...they will not be seen.

The jumpsuits were adjusted on each dancer...some are higher than others...it is a relative proportion not a specific placement.

Thanks for the note on the zipper.

-- Leon Wiebers
Assistant Professor of Theatre Arts and Dance
Costume Designer
Loyola Marymount University
1 LMU Drive, MS 8210
Los Angeles, CA 90045

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From: Michael Chiaverini [REDACTED]
Date: Thursday, November 14, 2013 12:04 PM
To: Bridget Farmer [REDACTED] "Rago, Patrick"
[REDACTED] John Garofalo - FORWARD
[REDACTED] "Wiebers, Leon"
[REDACTED] Michael Chiaverini
[REDACTED] Morgan Clemenson
[REDACTED] Natalie Weaver
[REDACTED] "McMahon, Patricia"
[REDACTED] "Hillig, Robert A."
[REDACTED] "Loo, Rosalynde"
[REDACTED] Samantha Whidby
Subject: Rehearsal Report 11/13!

Hello Everyone!

Here is the rehearsal report for last night's rehearsal!!! Let me know if you have any questions

--
Thanks so much,
Michael Chiaverini
[REDACTED]

Loo, Rosalynde [REDACTED] Thu, Nov 14, 2013 at 2:58 PM
To: Samantha Whidby [REDACTED] "Wiebers, Leon" <[REDACTED]>
Cc: Michael Chiaverini [REDACTED] Bridget Farmer <[REDACTED]> "Rago, Patrick"
[REDACTED], John Garofalo - FORWARD <[REDACTED]> Morgan Clemenson
[REDACTED] Natalie Weaver <[REDACTED]> "McMahon, Patricia"
[REDACTED] "Hillig, Robert A." [REDACTED] "Loo, Rosalynde"

Ok. Thanks sam.

Rosalynde LeBlanc Loo
Assistant Professor of Dance
Loyola Marymount University
Burns Fine Arts Center
1 LMU Drive, MS 8346
Los Angeles, CA 90045
[REDACTED]

From: Samantha Whidby [REDACTED]
Date: Thursday, November 14, 2013 2:56 PM
To: "Wiebers, Leon" [REDACTED]
Cc: Michael Chiaverini <[REDACTED]> Bridget Farmer <[REDACTED]> "Rago, Patrick"
[REDACTED] John Garofalo - FORWARD [REDACTED] Morgan Clemenson
[REDACTED] Natalie Weaver [REDACTED] "McMahon, Patricia"
[REDACTED] "Hillig, Robert A." [REDACTED] "Loo, Rosalynde"

LMU|LA
Student Email

Michael Chiaverini <mchiaver@lmu.edu>

Tech clarification

1 message

Loo, Rosalynde

Sun, Nov 17, 2013 at 12:25 PM

To: Samantha Whidby, John Garofalo - FORWARD

Cc: Michael Chiaverini "Rago, Patrick" <

Hi Sam and Johnny,

Just clarifying for myself included since we discussed a lot on Friday:

- I prefer the Mylar to touch the ground -I like the movement of the panels actually
- as Michael already noted the legs will be placed in front of the leg without any space bt leg and panel
- the specials behind the panels will be painted black (if not by Monday then Tuesday)
- shutters will be placed on the specials to block the spill onto the scrim
- we will do everything we can lighting wise to maximize the mottled effect in back because its so damn cool
- we will have board operator manually control the specials so when someone is behind there they are on, and off when they leave.
- I will have my dancers ready on stage at 5:30 tomorrow to run the ending so that the stage manager and board op are clear about when to call the blackout.

Thanks for your work and patience.

Hope you are having a good weekend.

See you tomorrow,

R

Sent from my iPad

On Nov 15, 2013, at 10:41 PM, "Michael Chiaverini" wrote:

Hello Everyone!

Here is the rehearsal report for November 15. Again, if there are notes in your section please respond to either me or Sam!

Have a great weekend!

--

Thanks so much,
Michael Chiaverini

<rehearsal report 11:15.pages>

LMU|LA
Student Email

Michael Chiaverini <mchiaver@lmu.edu>

Rehearsal Report 11/19

8 messages

Michael Chiaverini [REDACTED] Wed, Nov 20, 2013 at 11:29 AM
To: Bridget Farmer [REDACTED] Damon Rago [REDACTED] Jason Shepperd [REDACTED]
[REDACTED], John Garofalo [REDACTED] Leon Wiebers [REDACTED]
[REDACTED] Michael Chiaverini [REDACTED] Morgan Clemenson [REDACTED]
[REDACTED] Natalie Weaver [REDACTED] Patricia McMahon [REDACTED]
[REDACTED] "Robert A. Hillig" [REDACTED] Roz Loo [REDACTED]
Samantha Whidby [REDACTED]

Hey Everyone!

Here is there rehearsal report for November 19! Have a great day and I'm looking forward to a great opening night!

—
Thanks so much,
Michael Chiaverini

Michael Chiaverini [REDACTED] Wed, Nov 20, 2013 at 11:30 AM
To: Bridget Farmer <[REDACTED]> Damon Rago [REDACTED] Jason Shepperd [REDACTED]
[REDACTED], John Garofalo [REDACTED] Leon Wiebers [REDACTED]
[REDACTED] Michael Chiaverini [REDACTED] Morgan Clemenson [REDACTED]
[REDACTED] Natalie Weaver <[REDACTED]> Patricia McMahon [REDACTED]
[REDACTED] "Robert A. Hillig" [REDACTED] Roz Loo [REDACTED]
Samantha Whidby [REDACTED]

Sorry I forgot to actually attach it! :D

—
Thanks so much,
Michael Chiaverini

 **Rehearsal Report 11_19.doc**
30K

Hillig, Robert A. [REDACTED] Wed, Nov 20, 2013 at 11:31 AM
To: Michael Chiaverini [REDACTED]

Don't resend but in the future could you put 'None' when there is nothing in a category?

This report looks like the template got sent.

Just for future reference.

R

Sent from the device with the tiny keyboard that likes to autocorrect.

[Quoted text hidden]

<Rehearsal Report 11_19.doc>

Loo, Rosalynde [REDACTED] Wed, Nov 20, 2013 at 11:55 AM
 To: Michael Chiaverini [REDACTED] Bridget Farmer [REDACTED] "Rago, Patrick"
 [REDACTED] "Sheppard, Frank" <[REDACTED]> John Garofalo - FORWARD
 [REDACTED] "Wiebers, Leon" [REDACTED] Morgan Clemenson
 [REDACTED] Weaver [REDACTED] "McMahon, Patricia"
 [REDACTED] "Hillig, Robert A." <[REDACTED]> [REDACTED] "Loo, Rosalynde"
 [REDACTED] Samantha Whidby [REDACTED]

Beautiful. So few notes!

Already mentioned this to Michael but just wondering if time can be made to run a clean, damp mop over the marley after warm-up each night? Once the lights come on you can see a lot of the dust that the brooms weren't able to pick up. Apologies if this is in the schedule already. I do think it is an important thing to allow time for, for the overall look of the show. A show that already looks wonderful, I might add! Awesome job everyone!! Your hard work is much appreciated.

Roz

Rosalynde LeBlanc Loo
 Assistant Professor of Dance
 Loyola Marymount University
 Burns Fine Arts Center
 1 LMU Drive, MS 8346
 Los Angeles, CA 90045

From: Michael Chiaverini [REDACTED]
 Date: Wednesday, November 20, 2013 11:30 AM
 To: Bridget Farmer [REDACTED] "Rago, Patrick" [REDACTED] "Sheppard, Frank"
 [REDACTED] John Garofalo - FORWARD <[REDACTED]> [REDACTED] "Wiebers, Leon"
 [REDACTED] Michael Chiaverini [REDACTED] Morgan Clemenson
 [REDACTED] Natalie Weaver [REDACTED] "McMahon, Patricia"
 [REDACTED] "Hillig, Robert A." [REDACTED] "Loo, Rosalynde"
 [REDACTED] Samantha Whidby [REDACTED]
 Subject: Rehearsal Report 11/19

[Quoted text hidden]

Michael Chiaverini [REDACTED] Wed, Nov 20, 2013 at 12:15 PM
 To: "Hillig, Robert A." [REDACTED]

Sure thing! Thanks

Thanks so much,
 Michael Chiaverini
 [REDACTED]

[Quoted text hidden]

Samantha Whidby

Wed, Nov 20, 2013 at 1:56 PM

To: "Loo, Rosalynde"

Cc: Michael Chiaverini, Bridget Farmer, "Rago, Patrick"

"Sheppard, Frank"

John Garofalo - FORWARD

"Wiebers, Leon"

Morgan Clemenson

Natalie Weaver

"McMahon, Patricia"

"Hillig, Robert A."

Yes we do sweep and mop before warm up and we can do another quick run over the stage after warmup

Namaste',

Samantha Whidby

Loyola Marymount University
Production Manager - Dance Department

Chromolume Theater

Assistant Manager

Yogaworks - Westwood
www.yogaworks.com

On Nov 20, 2013, at 11:55 AM, Loo, Rosalynde wrote:

Beautiful. So few notes!

Already mentioned this to Michael but just wondering if time can be made to run a clean, damp mop over the marley after warm-up each night? Once the lights come on you can see a lot of the dust that the brooms weren't able to pick up. Apologies if this is in the schedule already. I do think it is an important thing to allow time for, for the overall look of the show. A show that already looks wonderful, I might add! Awesome job everyone!! Your hard work is much appreciated.

Roz

Rosalynde LeBlanc Loo
Assistant Professor of Dance
Loyola Marymount University
Burns Fine Arts Center
1 LMU Drive, MS 8346
Los Angeles, CA 90045

From: Michael Chiaverini <> edu>>

Date: Wednesday, November 20, 2013 11:30 AM

To: Bridget Farmer

"Rago, Patrick"

"Sheppard, Frank"

John Garofalo - FORWARD

"Wiebers, Leon"

Michael Chiaverini

Morgan Clemenson

Natalie Weaver

"McMahon, Patricia"

"Hillig, Robert A."

"Loo, Rosalynde"

Samantha Whidby

Subject: Rehearsal Report 11/19

Sorry I forgot to actually attach it! :D

—
Thanks so much,
Michael Chiaverini

PRESET	CUE	NOTES
Curtain	CLOSED	
SPECIAL	HAZER	
Lights	1	Preset
Lights	5	house to half
Lights	9	Fade To Black
Lights	10	Sidra

Transition
Crew- Gel #1 add (Yellow) R100 to shins
add R66 (blue) to mids

SIDRA	CUE	NOTES
Special	Hazer	Turn Down
Curtain	OPEN	
Sound	GO	When Curtain is halfway up
Lights	11	Curtain all the way out
Lights	12	Mackenzie Move SL/Bass Hit (approx 30 sec)
Lights	13	autofollow
Lights	16	approx 3:05 (percussion) just percussion no beat!!
Lights	17	autofollow
Lights	18	4:40 lift rebecca/Carly upcenter

Lights	19	autofollow	
Lights	22	5:56 ON VOCALS (after ding)	
Lights	23	autofollow	
Lights	26	boy kneels 7:58 (vocals stop)	
Lights	27	autofollow	
Lights	30	Josh Stands	
Lights	32	bows	
Lights	34	lights out	
Curtain	CLOSE		
Lights	35	Works/Blue	
Lights	200	After Curtain Closes	

53

Transition	
Set Wings	
Turn On Fan	
Take Gels Out	

LILLIAN1	CUE	NOTES
Curtain	Open	
Lights	201	Go
Sound	GO	Right after Lights
Lights	202	Steps DS
Lights	203	DSR First Time

Lights	204	Drum Breat	
Lights	205	Drum Beat	
Lights	206	Autofollow	
Lights	208	Center, on way out (cue from trumpets) STUMBL	after she does that
Lights	208.1	Autofollow	
Lights	208.2	Autofollow	
Lights	208.3	Autofollow	
Lights	209	Autofollow	
Lights	210	Bow	
Lights	211	Blackout	
Curtain	close		
Lights	250	Blues/Works	
Lights	300	Blackout	

Transition	
r66 in the mids	

LORETTA	CUE	NOTES
Curtain	OPEN	
Sound	Go	
Lights	301	Right after sound
Lights	302	Haley hits center stage (just hitting mackenzie)
Lights	303	Mackenzie tries to escape US
Lights	304	Diagonal Line starts to form

Lights	305	On Ping (Music change)	CENTER GROUP TURNS UPSTAGE
Lights	306	Right Before Line goes to Center Elise Pulled Back	
Lights	307	Rebecca's Turn US	after DS line
Lights	308	Into Stacatto Movement	
Lights	309	Brown Slit Dress runs past rebecca doing wheel arms	
Lights	310	On the way to US Line	after headroll
Lights	311	Autofollow	
Lights	312	US Migration (half the group is US)	
Lights	313	Fade To Black as they hit the booms	
Lights	314	Bows	
Lights	315	BlackOut	
Curtain	Close		
	350	Blue/works	
Lights	400		

5

Transition

SCOTT	CUE	NOTES
Curtain	OPEN	

Lights	401		
Sound	<i>With Lights</i>		
Lights	402	rachels solo hits center	
Lights	403	Five together center, right plie, left straight out	
Lights	404	at 4:30 Anthony Solo	
Lights	405	top reprise (when anthony goes/woodblock)	Elise and person still DS
Lights	406	end of music	
Lights	407	bows	
Lights	500	Blackout	
Curtain	STAY OPEN	NO CURTAIN	
Lights	WORKS	Once scotts dancers clear	

56

Transition	
Add Musician	

Jordan	CUE	NOTES
Lights	xxx	Work Lights SL & SR
Lights	501	with laughing
Lights	502	After 2nd Pass
Lights	503	Group in USL Corner (Beat Drops)

Lights	504	Pentagonish Center Stage (Kendra Movement)	
Lights	505	Bennett Catch Jessie	ANTICIPATE
Lights	506	Chloe Standing SR Group Passes	(walks from SL
Lights	507	Kendra hits solo spot (right before they exit)	after running
Lights	508	Kendra's Hands down Face up	
Lights	509	Beat Drops Light on BEAT 7	
Lights	510	Chloe/Jessie Enter SL	
Lights	511	Two kneeling Jordynn Standing	
Lights	512	Jordynn Falls Blackout	
Lights	513	Bows	
Lights	514	Blackout	
Curtain	CLOSE		
Lights	550	Blue/Works	

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Transition	
Set Mylar	

Roz	CUE	NOTES
Lights	600	Blackout
Curtain	OPEN	
Lights	601	WITH SOUND

Sound	GO	WITH LIGHTS	
Lights	602	Brandon/Girl Spread out DSR/DSL	chime
Lights	603	Stacey/Lennon Spread Center	
Lights	604	Tina behind mirror SR	
Lights	605	After Big group exits DSR, Stacey and Lennon USL	
Lights	606	Girl behind Mirror USL	
Lights	607	??? Nick/Lennon-Lennon exits	
Lights	608	Lennon/Stacey UC	
Lights	609	Autofollow	
Lights	610	Blackout	
Lights	611	Bows (TWOBOWS)	
Lights	610	Fade to Black	
Curtain	CLOSE		
Lights	650	Works/Blue	
Lights	700	Top of Lillians	

Transition
Strike Mylar

Lillian2	CUE	NOTES
Curtain	Open	

Sound	GO		
Lights	701	Right After Sound	
Lights	702	Travels DS	
Lights	703	Reach UL	
Lights	704	Autofollow	
Lights	705	Travels DL	
Lights	706		
Lights	707		
Lights	708	Reprise of Box	
Lights	709	Blackout w/Music	
Lights	710	Bows	
Lights	711	Black	
Curtain	CLOSE		
Lights	750	Works	
Lights	800	Top of Denise	

Transition	
no colors in shins	

Denise	CUE	NOTES

Curtain	Open		
Sound	Go	With Lights	
Lights	801	With Sound	
Lights	802	Full Company is Out and theres a rest	On the beat (30s)
Lights	803	April's solo (ANTICIPATE)	
Lights	803.5	autofollow	
Lights	804	Company Reaches Up	2:00
Lights	805	First Trio (Sarah UR/ Hayley Josh UL)	4:00
Lights	806	Sarah Cross UL to get lifted	
Lights	806.5	autofollow	
Lights	807	Josh/Hayley Duet	3:25
Lights	808	Quartet	
Lights	809	Full Company in unison after sextext does floor w	4:35
Lights	810	Company in Line SR	
Lights	811	Reach Right by company	7:05
Lights	812	Final Trio	
Lights	813	Sarah Alone As they turn to walk	
Lights	814	Sarah steps down SL Panel 1	
Lights	815	Bows (ONE BOW)	
Lights	816	Fade to Black	
Curtains	Close		
Lights	850	Works	
Lights	900	Blackout	

Transition

Set Table/Props

LILLIAN3	CUE	NOTES
Curtain	Open	
Sound	Go	
Lights	901	After Sound
Lights	902	When Music Kicks in
Lights	903	Runs with the Flag
Lights	904	As she sits down
Lights	905	Bows
Lights	906	Fade Out
Curtain	Close	
Lights	950	Works
Lights	1000	Blackout

Transition
Color Change-Blue
Sweep Stage
Move Props

Mark	CUE	NOTES
Curtain	OPEN	

Sound	Go	Go with Lights		when curtain is complete
Lights	1001	Go with Sound		when curtain is complete
Lights	1002	Ripples Start		
Lights	1003	Mid Throwing Jackets		
Lights	1004	Jazel Duet USL		
Lights	1005	When company is entering as soon as caroline is entering		
Lights	1006	Just before Taylor's Solo		start dropping
Lights	1007	Taylor goes down Kendra/Lennon Up		Crescendo of Strings
Lights	1008	Rachel Turns SR (prepping for Brian Alone)		
Lights	1009	Trio DS of the group		When Everyone Turns US
Lights	1010	When Company goes to floor (after)		
Lights	1011	Company Enters after Jessica B Solo		
Lights	1012	Duet DSL right after they start		
Lights	1013	Caroline Solo DSR		
Lights	1014	During Trill of Crazy moving to positions spread out over stage		
Lights	1015	Blackout After Everyone Cleared		
Lights	1016	Bows Before they run up		
Lights	1017	Blackout		

LMU Strub Theatre

Stage Manager Report

Theater: Strub	Director: Damon Rago, Rosalynde Loo	
Production: <i>Faculty Concert</i>	Production Manager: Samantha Whidby	
	Stage Manager: Michael Chiaverini	
Date: 11/12/13	Start Time: Crew - 5:15 Tech - 6:38	End Time: Crew - 8:35

Costumes:

hair for Jordan's piece? high buns look funny with the hoods
 what color socks are Jordan's dancers wearing
 Chloe and Gigi T's dress needs to be shorter in Denise's piece - please address at second half run thru on Friday.

Lighting:

do we have glow and/or spike tape?
scrim and cyc poles in
 rehang curtains
 look at all the SR colors
 high sides hitting templates
 roll down high sides
 no haze in Jordan's piece
 amber in Jordan's piece
 gel change in Mark's piece - shins to blue
 refocus upstage color
 in cue 1010 there are lights hitting the curtain
 no gels in denise
 sidra put R100 in shins
 no color in shins or mids for Denise's

Set:

General Notes:

black laptop shield for Evan
 dancers we can see you in the wings - don't peek your little heads out!a=

LMU Strub Theatre

Stage Manager Report

Theater: Strub	Director: Damon Rago, Rosalynde Loo	
Production: <i>Faculty Concert</i>	Production Manager: Samantha Whidby Stage Manager: Michael Chiaverini	
Date: 11/13/13	Start Time: Crew - 4:30 Tech - 5:02	End Time: 10:25

Costumes:

will Rebecca/Rachel's bodice for Lillian's piece be completed by tomorrow? That solo is second in the first half
 Rebecca Diab's zipper is broken on the dress for Lillian's solo
 where are the jumpers for Ros's dance supposed to hit on the dancers? hips or waist?
 also what are they supposed to be wearing underneath?

Lighting:

add second lightening cue in Alar and Poppied Lillian's solo
 black wrap movers
 soften stage left mids
 sharpen focus of sr high sides

Sound:

We will need comm tomorrow for the first half run through. Is this possible?
 levels in Ros's piece need to be looked at - way to high when music builds

Set:

for Lillian's Alar and Poppied prop - black draping all the way around the bottom of the stand, foot prop just like hand prop, needs to look more like sketch - less tinkerbell
 more mad max angel wings like an eagle or a hawk with feathers
 adding fan USR in Alar and Poppied
 can we paint the table black in heels over head?
 table needs more reinforcement - VERY wobbly
 confetti cannon - hand held - need to sweep before Mark's
 retape front edge of stage
 rig mylar so there is no space between mylar and leg

General Notes:

LMU Strub Theatre

Stage Manager Report

Theater: Strub	Director: Damon Rago, Rosalynde Loo	
Production: <i>Faculty Concert</i>	Production Manager: Samantha Whidby Stage Manager: Michael Chiaverini	
Date: 11/14/13	Start Time: Crew - 5:00 pm Tech - 5:02	End Time: 8:35

Costumes:

Lighting:

touch templates in Sidras
scroller that lies away in Sidra's needs to be fixed
too much haze in sidra's need to cut hazer before dance starts
ground masking for cyc lights
tighten SR curtain
refocus 451 to max

Sound:

we need comm for tomorrow - 5 working headsets

Set:

tape front edge of dance floor - Sam W can do this

for Lillian's Alar and Poppied prop - black draping all the way around the bottom of the stand, needs to look more like sketch - the prop has been taped where Lillian would like the wings to be cut. is this possible for Monday?
can we paint the table black in heels over head?
table needs more reinforcement - VERY wobbly
rig mylar so there is no space between mylar and leg

General Notes:

LMU Strub Theatre

Stage Manager Report

Theater: Strub	Director: Damon Rago, Rosalynde Loo	
Production: <i>Faculty Concert</i>	Production Manager: Samantha Whidby	
	Stage Managers: Michael Chiaverini	
Date: 11/18/13	Start Time: Crew – 5:00 Tech – 7:05	End Time: 9:15

Costumes:

No black socks for Jordan's piece

Lighting:

Review Work Lights

Clean mirrors in shins and spots

Review Bows

Review Cues in the beginning of Lillian's second dance

Yellow Boom SR, Blue Shins #1 Boom SL

Sound:

Set:

Mylar hooks, black

General Notes:

Rob-hardware box?

Bring board to booth tomorrow

Doorway leg

Add ground row

LMU Strub Theatre

Stage Manager Report

Theater: Strub	Director: Damon Rago, Rosalynde Loo	
Production: <i>Faculty Concert</i>	Production Manager: Samantha Whidby	
	Stage Managers: Michael Chiaverini	
Date: 11/19/13	Start Time: Crew – 5:00 Tech – 7:10	End Time: 9:30

Costumes:
None

Lighting:
None

Sound:
None

Set:
Cover garage lights with black tack

General Notes:
None

LMU Strub Theatre

Stage Manager Report

Theater: Strub	Director: Damon Rago, Rosalynde Loo	
Production: <i>Faculty Concert</i>	Production Manager: Samantha Whidby	
	Stage Managers: Michael Chiaverini	
Date: 11/20/13	Start Time: Crew – 6:00 Curtain: 8:00	End Time: 10:10

Costumes:
None

Lighting:
None

Sound:
None

Set:
Cover garage lights with more black tack

General Notes:
Small gap in the main Curtain SL-is there a way to fix this?
Curtain test before every show

Miscellaneous: The Wings fell over. No one was injured/the dance floor is fine and so are the wings.

an evening of
**CONCERT
DANCE**

2 0 1 3

Loyola Marymount University
Strub Theatre
November 20-23

DANCE PROGRAM FACULTY, STAFF, and PRODUCTION BIOGRAPHIES

PATRICK DAMON RAGO

Professor and Chair of Dance

Damon began his formal dance training at California State University, Fullerton in 1988. Upon graduation, he accepted a full scholarship to the University of Utah to pursue an MFA in Modern Dance. While there, Damon was the 1996 winner of the Dee R. Winterton Award for Outstanding Graduate Student and walked straight from graduation to the dance studio and began a two-year stretch with the Ririe-Woodbury Dance Company. As a member of RWDC, Damon worked with Murray Louis, David Rousseve, Douglas Neilson, Della Davidson, Keith Johnson, Janis Brenner, and Ming Lung Lang. He also performed in works by Doug Varone, Laura Dean, Ann Carlson, and Creach & Koester.

In 1998, Damon returned to Los Angeles and spent four years as a member of the groundbreaking dance company TONGUE, under the direction of Stephanie Gilliland. Since then, he has worked as a freelance performer, with Joe Goode, Loretta Livingston, Maria Gillespie, and as a performer in his own choreography. In 2002, Damon formed Palindrome Performance Group to begin to develop his own choreographic voice using physicality, humor, emotion, and theatre to tell human stories through dance. He is a three time Lester Horton Award winner for Outstanding Achievement in Performance, in 2002 for Joe Goode's *Native Son*, in 2003 for Loretta Livingston's *Leaving Evidence*, and in 2007 for his own *Manifold*. He was also a winner in 2003 for Outstanding Achievement in Choreography for *Four Inches to the Left*. His choreography has been presented at the Dumbo Dance Festival in Brooklyn, New York, Dance Spectrum LA, the Sola Dance Festival, Highways Performance Space, Loyola Marymount University, California State University, Fullerton, Cal Poly Pomona, Orange Coast College, Citrus College, Scottsdale Community College, Utah Valley University, California State University, San Luis Obispo, and by the Ririe Woodbury Dance Company.

MICHAEL CHIAVERINI

Stage Manager

Michael is a senior Theater Arts and Dance double major, as well as a Division 1 competitive cheerleader for the LMU Cheer Team. In addition, he is the Artistic Director for LMU's student-run theater, the Del Rey Players. He will be graduating in May 2014 to pursue a career in TV and film acting as well as musical theater. Michael began performing at the age of 8 and has fallen in love with it ever since. He has performed in productions both regionally and internationally as well as modeling for print ads and stock photography. Last semester Michael participated in LMU's semester-long acting conservatory program, which studied in Bonn, Germany and Moscow, Russia. He was most recently seen in *A Chorus Line* in Oakland, CA playing the role of Greg. When he is not performing, he can be found stage-managing and coaching gymnastics and cheer in Marina Del Rey. A bay area native, Michael travels back and forth from San Francisco to LA both performing and coaching as well as spending time with his family.

JOHNNY GAROFALO

Lighting Designer

John designs lighting for dance, theatre, and opera. He has designed works for Kristin Hanggi, Peter Kazaras, Wole Soyinka, Neil Patrick Harris, Ron Marasco, Graham Beckel, Ledges and Bones Dance Project, and Bare Dance Company, among others. Though lighting design is his primary focus, he also designs sound and projections and plays the dobro, banjo, guitar, and harmonica for the band, Suicide Cowboy. He received a BA in Theatre Arts from Boston College, an MBA from LMU, and an MFA in Lighting Design from UCLA, where he was very fortunate to study under Tony Award Winning Designer, Neil Peter Jampolis. Johnny is also fortunate to have worked in theaters around the country including The American Repertory Theatre, The Old Globe Theatre, The LaJolla Playhouse, The American Conservatory Theatre, The Kennedy Center, and The Metropolitan Opera, among others. In addition to designing for Dance and Theatre here at LMU, Johnny also teaches design and Stagecraft for Dance.

TERESA HEILAND

Assistant Professor

Teresa is a Certified Laban Movement Analyst, Language of Dance Specialist, and Franklin Method III and Pilates practitioner. She works at the intersection of dance education, dance science and wellness, body image, literacy, and multi-literacies. She seeks to produce teaching and research activities that inform disciplinary practices, provoke personal

development, and deepen dancers' understanding of their potential as artists, educators, and writers. In her scholarly work, she investigates learning through dancing and writing, examining the nature of literacy through dance notation, teaching and learning, investigating body image, and assessing imagery's affects on dance technique. She has authored articles and chapters about motif notation and literacy in college choreography courses, effects of Hollywood media pressures on college dance majors, and how dance training is affected by imagery interventions.

ROBERT HILLIG

Master Electrician

This is Rob's fourth year with the department of Theater and Dance. Rob has been a practitioner of the technical arts in theater for over 20 years in both Los Angeles and New York (and 6 months at sea!). He has been honored to work with the many artists he has helped bring to the stage, be they professional, student, or amateur.

DAVID KARAGIANIS

Music Director

David Karagianis is a composer, sound designer, pianist, electronic musician, percussionist and educator. He serves as the Music Director of the Dance Program at Loyola Marymount University. David's eclectic range and interests span film, dance, concert recital, theater and multi-media performance genres as well as classical, experimental, electronic, jazz, world, rock, pop and ambient stylistic boundaries. Having served as Senior Musician for the UCLA Department of World Arts and Cultures (formerly the UCLA Department of Dance) for over 20 years and before that as Music Director of the Kinetikos Dance Foundation/Dance LA, David has collaborated in a variety of roles with several generations of Modern and Post-Modern dance makers. A recipient of a number of awards, grants and honors including a Lester Horton Award for Achievement in Sound: Music/Sound/Text, a winner in the Festival des Arts de Saint-Sauveur Competition for Music Composition for Dance and Meet The Composer grants, over seventy of David's scores for dance, concert, theater, video and multi-media have been performed or screened throughout the United States, Europe and Asia. David is a Founding Member and a former Vice President of the International Guild of Musicians in Dance. He has created six CDs of music on his Sound Dance® label: *Timeless* (1997), *Without Words* (2000), *Brave New Age* (2004), *Multiplex* (2009), *PULSE (Laptop Dances 2.0)* and his newest release *Threshold* (2013). Information regarding David's past and current projects as well recordings is available on his website, www.sounddance.net.

PATRICIA MCMAHON

Costume Shop Manager

MAVIS RODE

Dance Wellness Center Director

It was during her years as a modern dancer that Mavis developed an interest in functional movement and rehabilitation. She now has more than 20 years of experience as a physical therapist, specializing in orthopedic rehabilitation, health and wellness, and dance medicine and science. In addition to her work for the LMU Dance Program, Mavis maintains a private practice where she combines her knowledge and skills as a physical therapist with her experience in dance, pilates and other forms of movement re-education in her work with her patients and fitness clients.

JUDY SCALIN

Professor and Associate Dean

Judy is a graduate of UCLA (BA in Dance, California State Secondary Credential) and Mills College (MA in Dance). She has danced with local dance companies in Los Angeles and the San Francisco Bay Area. She has taught at Mira Costa High School in Manhattan Beach, Scripps College, and Loyola Marymount University where she has been a professor in the Dance Program for 35 years years. She served as co-chair, Director of Dance from Fall 1976 – Spring 2011.

ON AND OFF THE STAGE:
An Analysis of Dance in Theater and Performance
Art
By: Michael Chiaverini

*The following is a summary of my dance studies in the Loyola Marymount University Dance Program as well as the research essay I have written titled, **The Importance of Historical Influence on Contemporary Musical Theater**. As I mentioned before, this paper allowed me to bridge the gap between my performance studies in acting and dance.*

SUMMARY OF DANCE STUDIES

Fundamentals of Dance Composition

- Creative Process (Discovery, Research, Illumination, Presentation, Reflection, Assessment)
- Improvisation, Composition, Performance
- Life Integration, Build of Community
- Aesthetic Principles (Space, Time, Force)
- Physical and Performance Skills
- Aesthetic Valuing (reflection, assessment)
- Cultural-historical context
- Integration

Dance Styles and Forms

- Process (attention/awareness, etc.)
- Taking Risks and going further with choreography
- Form (transitions/contrast/climax/beginning, middle, end)
- Performance (physicalization/focus/commitment)
- Creativity (present in moment, investment, responsibility)

Laban Movement Analysis

- Space Effort (Direct/Indirect)
- Flow Effort (free, fighting/bound, indulging)
- Weight Effort (Strong/Light)
- Time Effort (Sudden/Sustained)
- Punch/Press/Slash/Wring
- Dab/Glide/Flick/Float

To Dance Is Human

- Investigate philosophical, cultural, and aesthetic concepts
- Observe and perform a variety of cultural dances
- Study story telling
- Exercise the mind and the body
- Develop multiple intelligences
- Engage in interdisciplinary study
- Connect with the rest of your life and multiculturalism

Dance History

- Knowledge of Western Theatrical Dance
- Connect to his or her own personal dance history in addition to each other's
- Research skills, incorporating observation and personal experience
- Watch dance with a more critical eye
- Knowledge of origins of dance and historical context of dance lineage

Drumming

- Concept of rhythm for a dancer
- Engagement of different beats and tempos
- Cultural experience
- Career prep for teaching and accompanying
- Understanding of timing and tempos in a dance class

Principles of Teaching Dance

- Conceptual understanding of California Teaching Standards
- Comprehension of educational viewpoints and how they can relate to teaching of the arts
- Understanding of the art of teaching dance
- Creating lesson plans to suit particular groups and styles
- Knowledge of a wealth of styles and forms
- Using your own dance history and combining it with the knowledge of education

Kinesiology I

- Understand the basic structure and function of the human body
- Application of the human body to a dancer's body and lifestyle
- Develop awareness of body potential and limitations
- Understand why the body does what it does and what we can do to affect it
- Healthy habits
- Knowledge of the systems as well as other biology with dance applications

Ballet

- Articulation of the foot
- Musicality
- Alignment/Posture
- Combination of steps

Modern

- Understand different composers of dance and origins of modern dance
- Non-traditional technique
- Relationship with the floor
- Understanding of the body and flow
- Work bare feet

The Importance of Historical Influence on Contemporary Musical Theater

English seems to be one of the most universal languages in the world. Travelling internationally it seems as though other cultures will speak their native language in addition to English. People question why it is such a universal language and there are many viable answers to this question. Modern English as spoken in America was one of the last languages to form as the US was one of the last countries to come to existence. As foreigners began to immigrate to America, they were forced to either adjust to the masses or isolate themselves from society. Those who chose the adjustment assumingly brought that language back home to their country of origin. What most people do not think about, however, is where the English language originated. According to dictionary.com the word "hello" has originated from the word hallo, which is a variant of the word hollo, which in itself came from holla. There is such a wealth of history on words in the English language that common people do not even realize. Scholars have found that almost all of our language has come from Latin roots and even further from Greek origins. Without these influences, society would not be able to take the language and make it their own as we do today. New words are added to the dictionary each day and it stems from the influences that we hear in our everyday language. Through something as basic as our own language we see the influential power that history has over modern society. It is the early roots of language that have since formed the various languages of the world today. This is very similar to the Broadway musicals of today. Viewers watch contemporary Broadway shows and do not bother to think about how these spectacles came to be. Looking at Broadway

historically, it is evident that the musicals were not always as they are today. In fact, it was not until the middle of the 20th century that musicals began to take the classic story form. Florenz Ziegfeld was a leading contributor to the success of Broadway in the early 1900's and it was primarily his work that pushed the Broadway musical into what we have today. The work Ziegfeld, his "follies," as well as the work of choreographers such as Ned Wayburn, has influenced and shaped the Broadway musical into what audiences see in New York today.

Ned Wayburn is generally overlooked as a choreographer, yet one that had a serious influence on many of the historically significant modern dancers we study today as well as show business itself. Wayburn published a book titled *The Art of Stage Dancing*, which was a sort of manual for aspiring artists of the time. "One draws the applause [at the end] by assuming a certain attitude or by 'striking a picture,' which asks the audience for the applause, and on the exit another round of applause can be earned, and in this way the dance 'gets over,' or is 'sold' to the audience, as we say in the show business."¹ Though phrased in an aged way, this concept is very much found in almost all musicals today. Presently audiences would usually see this type of "ending" at the end of a large chorus or dance number. At the end of one of these numbers, the cast strikes a large pose facing out towards the audience. They hold this pose as the audience applauds them. These applause can last for a longer amount of time or a shorter amount of time depending on the intensity and excitement of the number. The audience also might see this type of ending at the end of a "showstopper" sung by the leading lady or gentleman. There is usually a bump in the music right after the performer holds out a long high note. These are all modern day remnants of what

Wayburn would call "striking a picture." In his time, he was referencing this to chorus girls who were walking off stage. Due to the lack of storyline, there was a need for each girl to pull the audience's attention. Thinking stereotypically, at the end of every Broadway musical, as the chorus finishes the final song, they all raise their arms, palms wide, with great smiles on their faces. Stemming from the type of content Wayburn was teaching, it is clear that his influences have been around for almost a century. The second part of the quotation is also seen a lot today in contemporary shows. Some songs end to the wild applause they deserve and then continue to transition off the stage. This is both a theatrical device to keep the show moving, and to keep the audience engaged and give them the "more" that they asked for through their applause. This could also be stretched even further to the invention of the "reprise." Usually a reprise is connected to a bigger song, often giving a slower moving perspective on the melody and lyrics. It in theory however, provides the same results as what Wayburn calls "selling it". This repetition allows the audience to marvel one last time at what they were astounded by. Wayburn had created a show business manual that was adapted throughout time to meet the growing needs of show business itself. The Oxford Companion to American Theater writes that "Wayburn is credited with inventing theatre tap dancing in 1903 by replacing his dancers' clogs with shoes with bits of metal nailed to the soles."² This is yet another example of how influential Wayburn has been in musical theater. In the way professional actors describe categories of shows, there is a whole selection of them called "tap musicals." These are shows that exist like any other musical, however their primary form of dance is tap. Musical theater tap in comparison to rhythm tap is very different and there are many more elements of stylized jazz in

musical theater tap. Wayburn used his knowledge of choreography at the time and incorporated tap dancing rather than trying to create a whole new genre of dance. Musicals like *42nd Street* and *Anything Goes* are not exactly contemporary musicals, but ones that are consistently known for tapping. Unfortunately tap dance is a skill that not as many dancers presently have. There are many people who tap, however they are generally leading talents. One contemporary Broadway "star" who is able to tap is Sutton Foster. She starred in the revival of *Anything Goes* and also in what is probably the only contemporary "tap musical" which is *Thoroughly Modern Millie*. Foster can be seen tap dancing in her Tony Awards performance for each of those musicals.³ References to Wayburn can even be found her as the women wear character tap shoes to dance. These look similar to the classic women's character heel, but they have metal "taps" on the bottom. There is no other difference to the shoes themselves. This is the same for the men's shoes. In *Shrek The Musical*, there is a tap dancing sequence in which the curtain lowers to just above the feet, and shoes designed to look like rats are displayed. The performers wearing the shoes perform a tap routine, which looks as though the rats are dancing.⁴ This follows exactly what Wayburn did to create tap shoes in the 1900's. He took metal and attached it onto the bottom of a shoe. It was this progressive thinking that led to his success in show business, and it is this influence that leads to creative ideas such as "rat tap shoes." Though Wayburn choreographed many Broadway shows, he is most remembered for his work with the Ziegfeld follies. He published his book, as mentioned before, on how to perform and he recorded all of his techniques for showgirls and classic dances that seemed to be successful at the time.

When studying the Ziegfeld follies, it is very clear that there is a direct relationship to the 1900's musical revue and the contemporary Broadway musical of today. Jonas Westover writes, "After the *Follies* became a yearly feature of the New York theatre scene, certain elements were retained that found their way into so many other...shows. [These] elements were: music, dance, comedy, spectacle, elaborate costumes...[and] chorus girls"⁵ When reading that list, we can place most, if not every single one of those aspects into successful Broadway musicals of the past decade. There are very few musicals that are not comedic, and even if they are dramatic, they are definitely a spectacle. The Ziegfeld follies were musical reviews that did not consist of a storyline, however they had beautiful women dancing in elaborate costumes. The shows were exactly what they sounded like, a spectacle. This eventually evolved into what we know as a modern musical, which has a plot line integrated into the spectacular musical and dance numbers. It is clear that the Ziegfeld follies created the framework for what the musical is today. These elements seem so basic and irrelevant now, however it all had to start somewhere and that is exactly what happened. Today, shows are trying to push these basic elements even further with the use of technology and with an increase in funding. Shows are getting larger and larger, especially with companies such as Disney, willing to pour money into a project to make it look flawless. Further in the journal, Westover states that the follies generally had, "a celebrity or two to draw in the audiences."⁶ This is even more relevant today than ever before. In early musicals such as *Annie Get Your Gun*, or *Sound of Music*, the producers would get acclaimed Broadway stars to headline their shows. These were actresses that performed specifically on stage and were known for their leading lady status. As time

went on, the American entertainment culture shifted from stage to screen. This was simply due in part to accessibility. People were looking for an easy way to be entertained and the theater was both harder to find and more expensive. This issue is still being faced today as the younger generations are growing up in an age of technology where everything is readily available to them, aside from theater. In the last decade especially, producers have begun to hire celebrities to perform in shows in order to fill the seats. This has been working quite a bit, but because more shows have been using celebrities and it has been argued that the quality of Broadway shows is going down due to the use of celebrities for the "fame" factor rather than the talent factor. This brings into question whether the Broadway musical is reverting back into a "folly-esque" genre, or if it will continue in the same fashion. The same applies to juke-box musicals, musicals that use the music of a certain artist or band. Are people going for the joy of the theater or are they going simply to support the certain artist's music. There is then the argument whether it is better to have people in the seats rather than at home watching films. The trouble is that if producers are basing their celebrity hiring off of a "follies" model, there is the huge flaw in that the term 'celebrity' has a much different meaning. Before film, there was only theater and therefore the stars of the theater had true talent on stage. Some of these celebrities in the current musicals are strictly film actors. However, it is through the Ziegfeld follies, that people have gotten this influence and have wanted to hire celebrities in the first place.

In the modern day, we see people with the viewpoint that classic Broadway choreography should be kept for records. It is this progression that is inspired by those that came before to continue to create dance that has not been seen before on

the stage. "For some, that loss wouldn't matter...why, they asked, try to recreate what was successful [fifty] years ago? By all means, they said, bring back your musical classics, but *rethink* them! Redesign them; redirect them"⁷ It is this work to create and invent that is leading the Broadway musicals today. The ideals of Ned Wayburn are very apparent in today's society. Recreating dance in any way is exactly what Wayburn and Ziegfeld strived against. New York audiences are always looking for something new and improved and while they do enjoy original works, sometimes a new spin on an old classic is exactly what a musical needs to be successful. Even if there are original elements present in a revival but the choreography is different, that is a step in the right direction. This is the exact reason why we have even progressed out of the age of Ziegfeld's follies. Looking further to the future people are doing more and more on the stage. We see *Bring It On: The Musical*, incorporating cheerleading into the choreography and we see more and more challenging choreography on the stage as well. Does this have something to do with the talent level that is entering the industry? It is possible, but we do not know and will never know as we continue to progress in society.

Through the work of Ziegfeld and choreographers such as Ned Wayburn, we see an incredible standard set for the future of the Broadway musical. These innovative thinkers lead to the transformation and success of the contemporary musical we can see in New York today. As an audience, we overlook the history behind the musical, yet it is crucial to understand that without these historic figures, we would not be watching the same thing today. Similarly in concept is the origins of language. Society does not think about where their language came from and we certainly do not think about how

much it could be different without the same roots. Latin and Greek origins are found in almost all the modern languages of the world today. We see the similarities and understand the importance of remembering history as it shapes our world today.

¹ Ned Wayburn, *The Art of Stage Dancing*. (1925), 48.

² Wayburn, Ned, *Oxford Companion To American Theatre*. (2004), 653.

³ "Anything Goes performance on the 2011 Tony Awards," *www.youtube.com*, June 13, 2011, <http://www.youtube.com/watch?v=qo6lPifGnGA>.

⁴ "Morning Person (Shrek The Musical)," *www.youtube.com*, August 2, 2010, http://www.youtube.com/watch?v=KUNu_v9_sro.

⁵ Jonas Westover, *The revue: The genre-bending, ever-shifting, spectacular entertainment that was (almost) forgotten*. (Intellect, Ltd., 2013), 4.

⁶ *Ibid.*, 4.

⁷ Theodore, L., & Loney, G. (1979). BROADWAY DANCIN'. *Performing Arts Journal*, 4(1/2), 129-141.

ON AND OFF THE STAGE:
An Analysis of Dance in Theater and Performance
Art
By: Michael Chiaverini

The following is a aesthetic artistic statement regarding my life as an actor, dancer, singer, and artist. It summarizes my education thus far as well as my perspectives on the industry and performance in general.

ARTISTIC STATEMENT

As a senior, reflecting back on the last four years and trying to create an "Artistic Statement" proves much harder said, than done. When first posed with the task I think it is important to be able to define what an artist is. Whether or not my definition is right or wrong, it sets my belief system and how I like to work artistically in my life and where I hope to take my career. When referring to the term artist, in my scenario I am going to relate it to being a performer. I don't consider myself specifically a dancer, as I act and sing as well. I would overall consider myself a performer as I have been on stage just to sit, just to act, and just to dance, or a combination of the three. I have a lot of trouble really defining what an artist is because fundamentally I have seen some performers that are brilliant, yet they treat their craft specifically as a job and nothing else. Every performance opportunity they have is a blessing and it is strictly a job. Once it is done, they move right on to the next thing. I also know performers that are the opposite. When they are performing, that is their heart and soul while they are doing it and when the production closes, they are sad and want to keep it going. This spectrum holds through all throughout LA. I like to think it is important to have a happy medium and that would be a true artist. It is important to remember the business side of things, but there is a reason why you are in the business, because of the love of performing. Looking at myself, I see the business side of things and I think I have a very level head when it comes to auditioning and booking certain jobs. I do have the creative dedicated side of me that I can put forth in certain jobs, but I think it is important to be able to have that across the board. Approaching graduation, I am finally facing real life and experiencing what it will be like to only be working, and to really be on my own. Though the business

side of performing is important, it is equally important to remember the passion and the fire that comes from performing. Those who have both aspects I feel are true artists. Going forward in this statement that is the goal I am aiming for, to be a true artist. This may be completely different from another person's definition, but it is what I am striving for and what I am hoping to achieve by the end of my career.

To be completely self-reflective, I have to say though I have gone through four years of intense training, both in the theater and dance program at LMU, I do not think I am an artist. I think very few people can be artists this early in their lives. What I can say though, is that I understand what it takes to achieve artistic greatness. Taking class that range from composition to reflective study in the dance department, and technique classes paired with career development classes in the theater department, I have more than enough resources to do what I want in life. The challenge now is actually putting that forth into motion. I think I have a good handle on the business aspect of being an artist. I know how to make career decisions and I know what will look better on a resume and all of that stuff. I think that also shines through in the fact that I am college educated. I have taken classes that some dancers will NEVER take, such as Laban Movement Analysis. Access to this kind of knowledge is something that you can't get in a small dance studio. You can have the best technique in the world, but that is only half the battle. Composition classes are other classes that are definitely unique to university training. In theory, anyone can choreograph and compose dances but what elevates a university-trained choreographer is that they understand the science behind it. As students we have identified all aspects of the choreography and what all of the

techniques are called. We still choreograph as artists and we all choreograph in different ways, but we can more educationally analyze what we are putting on the stage. Being able to fundamentally explain each part of a dance as something a scholar would be looking at. When it comes to working in the performing arts, I can understand a higher level of knowledge than a pure technically trained dancer. I can use this extra educational knowledge in order to further my career and to uphold a certain standard of how I work. Speaking to that half of my artistic career, I don't think I have truly mastered the passion and the devotion that it takes to be a truly great performer. Of course I have passion for the arts and for performing, I don't think anyone who seeks out a higher education in the subject matter could be labeled with a lack of passion and devotion. We see truly incredible performers every day who can simply loose themselves in the character and let go of everything in their own lives to embody a character. We can see this more obviously in theater and film, but also definitely in dance. Every dance, whether obvious or not has a story and characters in it. We see professionals every day who have mastered this aspect of the their craft; people who exude that essence of character and performance. I don't think this can be trained in any capacity. Everyone has that level of performance deep down inside but it takes the right type of person to find that deeper essence. I think right now I am so focused on monetary and sustainable needs as far as living my life, that I don't have the mental capacity to truly devote myself to things like that. I think that part of how I work artistically is through my own life experience. I have been able to develop a very good method for accessing emotions and pulling from passed experiences. Because that is how I have been working at the moment I think that I still have a lot of life left to live. That being said I know it is

impossible to wait until I've lived a full life to give myself all of the emotional knowledge in order to portray any role. I need to work on being able to fully access all of my emotions and mental functions. Fully embodying any role that I am working on would be the pinnacle of fulfilling my artistic abilities.

Graduating college, I am facing a huge change in my life. I will finally be in a position where I can choose my own path and I will have to fend for myself. I don't know at all what to expect after graduation. I am coming to a time in my life that is different from any other point that I have lived thus far. I will really be on my own. Artistically, I am afraid that I am going to fall flat. In school I am surrounded by classes and by people with my same interests. Being an actor, or performer, has always been the goal and has always been what I am training for. Post-graduation, it is real. There's not more real training, it's time to go out and make moves and to work as hard as I can to succeed. Overall, this is a scary thought and I'd like to think that I could rise to the occasion. Over the course of my collegiate career I have learned a lot. First and foremost would be from cheer. I truly learned what it means to be a part of a team. People can relate this to being in a show or being in a concert piece, but there is a large difference looking at a performance to a true athletic team. In the performing arts we have always been trained, and rightfully so, that there is always someone waiting in the wings to replace us should we not be able to meet the standards and requirements necessary for the performance. I have personally experienced this myself. There is no room to budge with certain people and just like that, I have been replaced. With an athletic team, especially at a collegiate level, you are not necessarily disposable. You have made the

commitment to the team and twenty other people are then relying on you to fulfill that commitment. I have also learned the importance of participation and truly putting in the work. I have experienced semesters of both laziness and a great work ethic. It is SO easy to go through to motions of a class and to just check out. I can tell you countless classes that I have done that, but I can also tell you countless classes that I have really paid attention and focused in. The focus and the work makes all the difference. From experience I can really say that it makes all the difference. That in combination with the consistency and the focus of the university class itself, the ability and opportunity to improve are boundless. It is easy to take university classes for granted especially because we have to take so many general education classes. I am not necessarily going to pay attention in my theology class and I sometimes that viewpoint spills into my dance classes. I know now how to access that focus during any class and taking SO many classes at a university level has almost made me appreciate more when I take classes outside of LMU because I am looking for differences and other things the teachers can offer me. Being at LMU, it is inevitable that you will have the same teacher for a while and it sometimes gets you into a rut. Moving forward I am excited because I will have the level of focus required to take class at a university level, while taking classes that might not focus on something the LMU dance program thought was relevant. While everything I have learned here is crucial, LMU Dance is working off of a set curriculum of skills and may overlook certain things for whatever reason. I am looking forward to be able to taking class outside of LMU and gaining even more knowledge that I can build into my skills set. I have also learned the importance of connections. This can be found anywhere, obviously, as connections are simply

socializing with your peers and developing relationships with the people in your profession. We as a younger generation idolize people in our industry. People overlook the fact that 10 years ago, the people at the top of their craft, were in the same position as we were! My peers are the people who are going to be in headlines in about 10 to 15 years, whether it is acting or dancing. Careers can elevate from 0 to 100 overnight, it takes a certain amount of dedication and the uncontrollable factor of luck. A certain project might blow up, a certain project might flop. I am torn because I think it is important to follow your heart but I also think it is important to involve yourself in everything you possibly can. If you don't believe in a project, I don't think it is worth the time working on it, however, that could be the project that blows up and starts your career. Either way, it is important to keep connections open so that whether or not you are working on a project, you can always communicate with people in the industry.

I think overall it is important to stay true to yourself. I am still finding myself and I think that will be a lifelong process. Now that I am graduating, I am truly going into the industry and I am ready to face the world as it is. I want to become a true artist and I have plenty of people that I can use for inspiration and mentoring. When success comes, it comes, but being an artist is not about the success, it is about the fulfillment that comes out of doing what you love. That is truly what it means to be an artist.

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The following documents are my professional resumes and headshot. I have both a professional and performance resume that I alter slightly depending on the nature of the job.

Los Angeles Career Research and Maintenance
West Hollywood, CA

APPEARANCE

Tanning Salons

At the Beach

627 N Robertson Blvd
West Hollywood, CA
(310) 289-9200, <http://atbtanning.com/>

Total Tan

8505 Santa Monica Blvd
West Hollywood, CA
(310) 659-1931, www.totaltanla.com

Ibiza Tan

1000 N Fairfax Ave
West Hollywood, CA
(323) 656-1826, www.ibizatansalon.com

Eyebrow Threading

Prime Brows Threading Salon

8350 Santa Monica Blvd. #103
Los Angeles, California 90069
(323)-822-BROW (2769), <http://www.primebrows.com/>

Shapes Brow Bar, Century City Mall

10250 Santa Monica Blvd #680
Los Angeles, CA 90067
(310) 284-6697, www.shapesbrowbar.com

Hair Salon

Floyd's Barbershop

7300 Melrose Ave.
Los Angeles, CA 90046
(323) 965-7600, www.floydsbarbershop.com

HEADSHOTS

Photographers

April Rocha

1047 4th Street Suite 103
Santa Monica, CA 90403
(310) 319-0465, www.aprilrocha.com
april@aprilrocha.com

Paul Gregory

8148 Mulholland Terrace
Los Angeles, CA 90046
(323) 848-9682, www.paulgregoryphotography.com
paulgregoryphoto@mac.com

Headshot Printers**Argentum Photo Lab**

6550 Sunset Blvd.
Hollywood, CA 90028
(323) 461-2775, www.argentum.com

Reproductions LA

3499 Cahuenga Blvd. West
Los Angeles, CA 90068
(323) 845-9595, www.reproductions.com

FURTHER EDUCATION**Dance****Edge Performing Arts Center**

1020 Cole Ave
Los Angeles, CA
(323) 962-7733, <http://www.edgepac.com/>

Lululemon Robertson Store

103/105 South Roberston Blvd
Los Angeles, CA 90048
(310) 550-6239, www.lululemon.com
(Free Yoga every Sunday @9:30)

Acting**Playhouse West**

4250 Lankershim Blvd.
North Hollywood, CA 91602
(818) 881-6520, www.playhousewest.net

The Groundlings Theater & School

7307 Melrose Ave.
Los Angeles, CA 90046
(323) 934-4747, www.groundlings.com

Voice**Kate Pazakis Voice Studio**

North Hollywood, CA
katepazakisstudio@gmail.com