THE STORY OF LOVE

A Thesis
Presented to
The Graduate Faculty of The University of Akron

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Lisa Henderson
May 2006
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. THE DEVELOPMENT OF THE STORY OF LOVE</td>
<td>1</td>
</tr>
<tr>
<td>II. MOUNTING THE SHOW</td>
<td>13</td>
</tr>
<tr>
<td>III. SUMMARY OF THE PERFORMANCE</td>
<td>17</td>
</tr>
<tr>
<td>WORKS CITED</td>
<td>20</td>
</tr>
<tr>
<td>APPENDICES</td>
<td>25</td>
</tr>
<tr>
<td>APPENDIX A. REHEARSAL SCHEDULE</td>
<td>26</td>
</tr>
<tr>
<td>APPENDIX B. STEP GUIDE</td>
<td>28</td>
</tr>
<tr>
<td>APPENDIX C. THE JOURNAL</td>
<td>39</td>
</tr>
<tr>
<td>APPENDIX D. THE PROGRAM</td>
<td>46</td>
</tr>
<tr>
<td>APPENDIX E. DVD OF PERFORMANCE</td>
<td>47</td>
</tr>
</tbody>
</table>
CHAPTER I
THE DEVELOPMENT OF THE STORY OF LOVE

My impetus for doing this project was a passion for presenting ballroom dance; the wish to grow as a director and choreographer and the desire to use my recombinant scripting skills. In the traditional approach to learning, one skill is emphasized in each discipline. Directing is learned in theatre classes, dance in the ballet studio and writing organization in an English class, while attending movies and developing a passion for them is done for relaxation. As a student, both formally and informally, of all these arts, this thesis gave me opportunity to combine all of these skills in one project. By scripting an original show that allowed me to combine drama scripts with movie clips and teach original choreography within the traditional ballroom format and aesthetics, I felt I would be able to grow as a writer, a choreographer and director.

Because of my captivation with ballroom dance, the most obvious subject to work with was the journey of falling in love. As I pondered this further, the idea of depicting what I consider the classic stages of the journey: romance, passion and unity emerged, with temptation as a problem to overcome before love can be secure. Parallel to this was the realization that different dances from the standard ballroom syllabus fit smoothly into these same areas.
Three challenges emerged from the beginning of the project: First, finding scenes from plays and TV shows that fit the idea which could be recombined into a script for the live actors which would be supportive of the stages of the journey. Second, finding movie clips equally supportive. And third, working within the strict codification of the ballroom genre, which required using a small vocabulary of standard steps and floor patterns. Following these conceptual challenges were the physical challenges of using dancers unused to ballroom style and unprepared for the demanding lifts and partnering skills.

Of all dance forms, ballroom dancing is specifically about a man and a woman. They are partners. They are equal and separate as they dance together, each holding up to his or her responsibility in the partnership. Within the genre of ballroom dance are a plethora of dances that cover and explore a wide range of emotions and progressions in relationships between a man and woman. Each dance tells a different story of romance, passion, temptation, love, and commitment.

Ballroom dance is a unique art form that has deep roots in American history and dance. The American style presented in this project allows the dancers freedom to engage the audience, while maintaining a strong connection with one another. It is important to explore both the freedoms and constraints of being in a partnership. The dances that represent the stages of romance are cha-cha and swing. The stages of passion are represented by tango and rumba and unity is represented by bolero, waltz, and foxtrot. Theatre arts is used to open and close the show.
Theatre arts is a style of ballroom dance that combines ballet and modern movement with lifts and drops. It is expressive in nature and does not follow a specific step pattern. This style of ballroom is a combination of ballet and partnering. It requires the men to be strong and capable of lifting the female and the women to look elegant and graceful while moving from the ground and into the air and back down again.

The flirty cha-cha and the upbeat swing are used in the “Romance” act. According to ballroom historian and amateur competitor, John Reynolds, the cha-cha is “happy, carefree and flirtatious. It is often danced with the woman teasing the man and presenting herself as a desirable object before dancing away and tempting him to pursue her.” (Reynolds, 1998) Because a step is taken on every beat of music, strong hip movements are produced. The swing, although physically demanding, is associated with youthful exuberance.

For the next act, I chose tango and rumba to represent “Passion.” The tango is a powerful and sharp dance. The dramatic head-snaps suggests the man and woman are in conflict on the dance floor. The tango is often described as a stalking dance, the head snaps are used to suddenly reverse one’s view. The tango is like being in the heat of an argument, all kinds of emotions are visible, like passion and anger. Because the partners avoid direct eye contact, “their facial expressions - the man domineering, the woman haughty and disdainful - mask any enjoyment.” (Reynolds, 1998)
Rumba has been used by dancers to act out aspects of love, “from passion and desire through jealousy, hate and pain.” (Reynolds, 1998) Rumba produces a provocative blend of aggression and retreat.

In the final act, “Unity,” the audience sees the bolero, waltz, and foxtrot. The bolero is considered by most to be the dance of love. It is slow and uses plie, meaning that couples must bend and straighten together to demonstrate a sense of unity. The waltz is perhaps the most clearly romantic dance of all the ballroom dances. The woman seems to “float in the man’s arms with an expression of sheer delight on her face” (Reynolds, 1998) while performing the waltz. The foxtrot is another smooth dance that represents love, commitment, and unity.

The three Acts in the *Story of Love*, with an opening and closing piece that helps to set the tone of the show and leave the audience with a final thought on relationships are “Romance,” “Passion,” and “Unity.” Each act has its own distinct part in the progression of a relationship between a man and a woman, which is portrayed through the script, the film clips and dancing.

The opening piece is performed to Celine Dion’s song, “Have You Ever Really Been in Love.” I was moved by its innocence. Dion sings, “Have you ever waked on air, ever felt like you were dreamin’, when you never thought it could, but it really feels that good. Have you ever been so in love?”(Dion, 2003) In order to match the tone of that song, the show opens with clips of children. The pictures show poses of children in innocent and cute moments when love is so simple.
The dancers move onto the stage about three quarters of the way through the song. Their movement is based in theatre arts style and they end mirroring a picture of an adult couple in a lunge looking up at one another. This beginning provides the audience with a image of what the show is about. The opening helps to remind them about the beginnings of a relationship. The pictures, the lyrics of the song, and the dancers are used to pull the audience into the story.

“Romance” is the first act. I think of romance as, the “butterflies in the stomach, walking on sunshine, a partner who is the answer to all dreams” stage of a relationship. In the early stages of romance a strong bond is forged with a partner, a bond that can withstand challenges and conflicts that may emerge in the relationship. Relationship expert and author of *The Couple’s Journey*, Dr. Susan M. Campbell says, “This stage is characterized by dream like qualities, fantasies, hopes for the future, the possibilities and the asking of “what if?””(Campbell, 2003) Everything is wonderful, beautiful, fun and exciting. The whole romance stage of a relationship focuses on the similarities between the couples and differences are ignored.

The first dramatic scene I incorporated into the show was from Israel Horovitz’s play *Barking Sharks*. The scene perfectly reflected the mood of the “Romance” section. The scene involves two people at the beginning of their relationship, hopeful for the future. An example of this can be seen at the end of the scene, when Annie tricks Eddie into thinking she does not speak French. Eddie confesses his feelings for Annie in French and she is able to understand.
She admits to understanding him and it captures an innocent moment at the
beginning of one couples relationship. I added a line for the male actor to
deliver. This helped to transition from the live performance into the film clips.

The clips chosen all depict the embarrassing, hopeful, funny things we do
to make ourselves attractive to the opposite sex. For example, I choose a scene
from the movie Dirty Dancing where Jennifer Grey is confronted by Patrick
Swayze as to why she is in the staff area. She replies that she carried a
watermelon. As Swayze walks away Grey realizes the foolishness of her
response and repeats to herself as in disbelief “I carried a watermelon.” The
selections were mostly comic, to reflect the high spirit of this section.

The ballroom dances that I choose to describe this stage are the cha-cha
and the swing. The first three dance numbers take the couples from a first
meeting, through deciding they want to spend more time together, and, finally
solidifying their relationship. The first cha-cha song is “Echa Pa'Lante” by Thalia.
I choose it because it is a strong, upbeat song that catches the audiences’
attention right away. Thalia sings, “You've got me so fascinated. Don't know
what I'm gonna do, 'Coz every inch of my body is crying out for you.”(Thalia,
1998) It is easy to show the sexuality of both partners with this music because of
the strong hip movements that are produced through the use of cha-cha steps.

The second song is “Simply Irresistible” by Robert Palmer. This is the
music I choose for a swing. I choose this song because of its strong driving beat,
but also because it is sung by a male and I wanted the artists who were singing
to switch back and forth from male to female.
By doing this, the audience could hear a call and response within the music. “Simply Irresistible” has the same strong qualities as “Echa Pa’Lante”, keeping the rhythm of the performance high. Palmer sings, “She’s a craze you’d endorse, she’s a powerful force. You’re obliged to conform when there’s no other course. She used to look good to me, but now I find her Simply Irresistible.” (Palmer, 1988)

The final song in this act is “Sway” by The Pussycat Dolls. This song, also a cha-cha, has a slightly less aggressive beat, slowing the pace and allowing the couples to solidify their relationships. The Pussycat Dolls sing, “Like a flower bending in the breeze, bend with me, sway with ease. When we dance you have a way with me, stay with me, sway with me.” In the “Romance” section, the couples choose each other (during the first cha-cha), celebrate their joy in each other (during the swing), and finally commit to a relationship (during the second cha-cha).

The second Act is called “Passion.” The definition of passion, according to the Random House Dictionary is “any powerful emotion or feeling, such as love or hate.” Passion is a far more intense emotion than romance, and because it can be both good and bad, it is the beginning of a honest look at the relationship. Couple’s who have been into the “happy go lucky” romance stage, begin to focus on what it means to be part of a pair. Relationship expert and author of The Couple’s Journey, Dr. Susan M. Campbell says, “When the cost to your individuality becomes too great you begin trying to change the other person.
There is resistance, you try to insist that the other comply, there is a fight, leading to a power struggle." (Campbell,)

In this section, the relationship is discovered to have restrictions, and one or both partners may be increasingly attracted to other people. This is the time when the relationship is vulnerable to unfaithfulness. Some couples launch a “cold war.” Marriage and family therapist, Suzanne Harril states, “Some couples use guilt and blame to try to control each other in an effort to recapture feelings associated with the earliest stage of their relationship.” (Harrill, 1999)

The script excerpt selected for this stage was from the one act Breaking Up Is Hard To Do by Dennis Snee. It is about a teenage couple. The scene opens with the male contemplating the best way to break up with his girlfriend. Although it is funny and lighthearted, it captures a uniquely male outlook on relationships. For example Marshall during a long monologue says, “So Carolyn, rather than make you go through such a traumatic experience, I think we should just end the relationship now-with as little emotional torture as possible. Goodbye, Carolyn and thanks for the memories. (pauses) I wonder if this would be a good spot to remind her about the seventy five cents she owes me?” (Snee, 1976)

The film clips chosen for this section show couples breaking up, or deciding that the relationship is not going to work. Each clip deals with the power struggle in relationships with humor. For example a famous seen from the movie Moonstruck is used.
The scene where Nicolas Cage confesses his love to Cher and she walks over to him, slaps him and tells him to “snap out of it.” By the time the dancers emerge, the audience knows that the mood has changed.

There are four dances in this act, two tango’s and two rumba’s. These are the two most passionate and intense ballroom dances. The first number, a tango, is “Toxic” by Britney Spears. The name of the song alone suggests that the couples are now going through upheaval. The lyrics also portray this. Spears sings, “With a taste of your lips, I’m on a ride, you’re toxic, I’m slipping under tasting the poison paradise. I’m addicted to you, don’t you know that you’re toxic.”(Spears, 2003) This tango characterizes the idea of the man looking for love with another woman. To increase the sense of uneasiness in this section, one male dancer dances with all the females.

The second number in this act is a response to “Toxic.” In this dance a single female dances with the males to the music of “Perhaps” by Cake. The lyrics of this song underline the fact that the female in the relationship might have other options as well. Cake sings, “If you can’t make your mind up, we’ll never get started. And I don’t wanna wind up being parted, broken-hearted. So if you really love me, say yes.”(Cake, 1996)

The next dance, another tango, brings all the couples back on the stage. It is to the familiar music of the opera “Carmen” by Bizet. This tango continues to show the couples at odds. The men and women never look at one another and move in closed dance position around the floor.
The final number in this act returns to a rumba. The song is “Cry to Me” by Solomon Burke. The lyrics in this song suggest that one could find comfort in the arms of another. Burke sings, “When your baby leaves you all alone and nobody calls you on the phone. Ah, don’t you feel like crying? Don’t you feel like crying? Well here I am my honey, Oh, come on you cry to me.” Burke, 1999) The dancers move continually left to right across the stage. I was trying to show that as couples fight and argue, someone else is always there to provide comfort. The couples then have to decide if they want that person to be their significant other. The lights fade out with the dancers moving across the stage in a horizontal line exchanging looks to their partners on one side and being tempted by another partner on the other side.

Act III is entitled “Unity.” “In this stage you are wide awake, making clear choices about yourself and your partner, based both on individual differences and those things you have in common.” (Campbell, 2003) At this point in a relationship, there is a feeling of connectedness or feelings of being in tune with another person. There is enough common ground to feel comfortable and enough differences to keep things interesting. The mature couple can talk for hours never lacking conversation or topics; they may share quietness without feeling uncomfortable.

The script that was used for this act was from the popular TV show “Friends.” A scene between Monica and Chandler seemed to show this part of a relationship well. They have been friends, have had power struggles, and are now entering into a more comfortable-though no less humorous phase.
An example of this can be seen in the dialogue. Monica says, “But there is still so much to do. Have you written your vows yet?” Chandler responds, “No, I figured I would just buy those. Pat, I’d like to buy a vow.” (Crane, Kauffman, 2001)

The film clips for this section, were presented in the same manner as in the previous acts. Each scene showed couples entering into this mature stage. For example, the scene from the movie Pretty Woman when Richard Gere drives up in a limo to catch Julie Roberts before she leaves her apartment with opera music playing in the background.

The dances for this act are the bolero, the waltz, and the foxtrot. The bolero is danced to Donny Hathaway’s song “A Song For You.” In the lyrics a man expresses not only love, but affection and admiration as well. He sings, “I love you in a place where there’s no space or time. I love you for in my life you are a friend of mine. And when my life is over, remember when we were together. We were alone and I was singing this song for you.”(Hathaway, 1990)

The next dance, a waltz, is performed to “Natural Woman” by Aretha Franklin. Again the lyrics allow the audience to feel what the man has done to complete this woman. She sings, “Oh, baby, what you’ve done to me. You make me feel so good inside. And I just want to be close to you. You make me felt so alive.”(Franklin, 2001)

The foxtrot is the final dance of this act and is performed to the well known song “Cheek to Cheek” by Irving Berlin. This selection was made because the music changes tempos from a foxtrot to waltz to tango to swing. It took each
couple quickly through all the stages they had gone through to get to this point in their relationship. The music continues to play as the dancers exit and pictures of couples are again projected onto a scrim. This time the pictures are of the couples dancing. They are caught in poses that show their relationships with one another. The dancing partnership is similar to a life relationship. There must be trust, commitment, and sensuality.

I chose to close the show with the “Power of Love” by Celine Dion. This song captures the essence of love and those feelings associated with it. Dion sings, “Cause I’m your lady and you are my man. Whenever you reach for me, I’ll do all that I can.” (Dion, 1993) The dancers close the show in the same way they opened it by using theatre arts dancing.

In conclusion, I wanted the opportunity to study the director/choreographer position. I wanted to explore the effectiveness of combining drama, video technology, and ballroom dance in order to tell a story. And finally, I wanted to use ballroom dance to show how a dance relationship can reflect the different stages of life relationships.
CHAPTER II
MOUNTING THE SHOW

When I first started this project I was completing Spring Semester 2005 and I knew I wanted to do something related to ballroom dance. I began writing a show that could incorporate all the American style ballroom dances. Originally the show was just a look at every American Style Ballroom dance, but the show did not have a theme running through it. It transformed into a look at ballroom’s unique ability to show the relationship between a man and a woman. After deciding that this would be the main story, I thought how interesting it would be to combine drama, video technology and ballroom dance into one show. Though I did not have the show completely written or completely conceptualized, I began looking for performers. In the summer, during my graduate classes, I asked John Sacilotto, a classmate in the MA theatre program, if he would have time to be in a performance. He agreed and he was my first participant.

Once the project was approved, there were three main hurdles in producing the show- finding the dancers, finding ballroom costumes, and understanding the technical requirements. Originally I wanted five couples. I posted audition notices online, advertised in the newspaper and contacted dance programs and ballroom dance studios.
After an exhausting search, I was able to find six dancers-Duane Gosa and Rachael Widener, Luke Allen and Renee Rossi, and Antwon Duncan and Anne Marie Undercoffer. The celebration was cut short by the bigger obstacle of finding time for the couples to rehearse. It took days of looking at everyone’s schedule to arrive at a workable rehearsal schedule. I needed another female to understudy. So Erica Haynes, a graduate of the Dance Institute and student in my Effective Oral Communications class, agreed.

As rehearsals progressed, it became apparent to me that ballroom dance was a foreign technique to all of these gifted ballet and modern dancers. The motions were hard for them to grasp and they felt that everything I was trying to teach them was in complete opposition from everything they had been taught up to this point to do. The steps were little and fast compared to the big movements they were used to. The first cha-cha took us nearly a month to learn, there were twelve to thirteen dances to learn in thirteen weeks and I was only seeing them once or twice a week. In order to help them learn the steps and be able to practice on their own, I made each dancer a CD and gave them all a step guide, which speeded up the process.

The second major challenge was to find costumes. I wanted to use standard ballroom gowns and rhythm costumes to unify the look of the production. Unfortunately, renting a ballroom gown cost well over a hundred dollars. I contacted several costumes companies, but did not find any costumes we could use. Fortunately, Esther Rehm of Shall We Dance Boutique, said that she would be willing to get us some costumes for a discounted rate.
I went to her shop in Beachwood and found ballgowns and rhythm dresses that would work for two of the female dancers. She was also able to provide rhythm shirts for the males. Widener had a rhythm dress that she could use. I did get four dresses for Act II from The University of Akron costume shop. I had been searching for something for the females to wear in the opening and the finale, when Undercoffer brought some of her lyrical costumes for me to view. We found two that would be perfect for her and Rossi. Widener had something of her own that she could wear.

Two weeks before the show, I felt we were making progress. I also felt that if I let my guard down, things could unravel at any moment. This was the beginning of the third major obstacle, finding a technical crew that would attend technical rehearsals during the last week of the show. All of the crew were volunteers and had no technical training. It was time consuming to train them while trying to tech the show. I did not realize the importance of having skilled technicians on the crew. This process ate up a lot of time and by Tuesday of the performance week we had only lit the first two numbers. Patrick Reyl, the lighting designer and technical director, was extremely patient and giving of his time. However, it would have been helpful to have had a better understanding of his job.

I did not see the dancers much from November 18th (the taping) to the first day of technical rehearsal, December 4th, so I had no idea what that Sunday rehearsal was going to be like. We only worked on spacing that day. Everyone was there so we took advantage of that fact.
Sacilotto, the actor, was also there, but the actress was not. I had some concern, but was not panicked yet. Panic set in the next day when I received an email from her telling me that she was unable to do the show. Going into rehearsal Monday night, I informed the cast of the situation. They were extremely helpful and Gosa actually started calling people he knew right then. One of the females he called, Kayla Dueland, decided that she could perform.

After Friday’s dress rehearsal, I felt good. Everyone involved in this project had given all that they could. We knew now that we needed to bring it all together, by making sure the transitions between the acting and the clips and the dancing were smooth. The dancers needed to watch each other and stay together and most importantly, everyone needed to have fun. The dancers bonded during the rehearsal process, which made telling a relationship story so much more believable. Each partnership went through stages in order to deliver their final representation of a couple. The dancers and I were able to build a relationship through trust and commitment. It has been a successful journey.
CHAPTER III
SUMMARY OF THE PERFORMANCE

Going into the performance, I felt excited, nervous, and a sense of accomplishment. Although I have put together and choreographed many shows in the past, creating an evening length show with an advanced level of choreography is something that I have always wanted to do. Because I had a cast of talented dancers, I was able to create challenging choreography. I also had actors that were able to work independently.

I was amazed the week of dress rehearsal that I could give notes to the cast, and the next time I would view their work, I could tell that they had listened to the notes and had made appropriate changes.

With the leadership of Reyl, the technical crew performed tasks and took directions as well as any seasoned group of production workers. He spent hours coaching, teaching, and most importantly being patient with them. He made work backstage a positive and enriching experience. Many of them say they have developed a new respect and appreciation for the arts and will view performances with more enjoyment knowing what happens behind the scenes as well as in front of the curtain.
As eight o’clock approached, the theatre began to fill. I was surprised by the number of people in attendance. I stayed backstage until eight and then came out to make an announcement.

I forgot to acknowledge Ryel as Stage Director as well as the Lighting Designer. I exited and walked around to the back of the house to view the show.

As I stood in the back of the theatre, I was able to hear the audience’s responses. The audience was open and willing to be entertained. They were responsive to the acting, the film, and the dancing. They laughed at the actor’s script and at the scenes from the movie clips. It was nice to feel the emotion and know that I had accomplished what I set out to do, which was taking them through the stages of love.

I knew the dancers would be fine if they made it through the first act. This was the most difficult and challenging section of choreography. The steps were fast and small and the dancers needed to stay together. They did. They watched each other and kept their energy high. I really felt that I had done my job and I enjoyed being able to watch the show.

The only part I was still not happy with was the order of the film clips from the last scene. The flow seemed off. After viewing it I would have liked the clips to be set in a different order so they would have come to a more definite ending and showed the unity in relationships.
I learned much from this experience. One of the most important things was what a technical director does. I have always dealt with what happens in front of the curtain. To be involved in what takes place behind the curtain was a valuable experience. In order to put on a successful performance, a director has to have knowledge of every position involved in the production. I am extremely proud to have put on such a professional looking show.
WORKS CITED

http://www.art.com/asp/search/ProductSearch-asp/_/search_String--kim+anderson/posters.htm?filteroptions=0&isSearch=Y&ui=C41ADFB57ACA4430B143849B8DDD6461

Art Print. “The Last Dance”
http://www.art.com/asp/sp-asp/_/PD--10280400/SP--A/IGID--894598/The_Last_Dance.htm?sOrig=SCH&ui=C41ADFB57ACA4430B143849B8DDD6461

Ballroom Dancers.com “The Learning Center”


Cameron, Betsy. “Whispered Secrets”, “Two Children”
http://www.art.com/asp/search/ProductSearch-asp/_/search_String--betsy+cameron/posters.htm?filteroptions=0&isSearch=Y&ui=C41ADFB57ACA4430B143849B8DDD6461
Produced by Lee Rich, Patrick Palmer, Norman Jewison.  1 hour and 42 
minutes.  MGM.  DVD.

Crane, David, and Marta Kauffman.  2001.  “The One With Monica and 
Chandler’s Wedding”  *Friends*.  Directed by Kevin S. Bright.  Produced by 
NBC Television Studios.  25 minutes.  DVD.

Produced by Jerry Bruckheimer, William Badalato, Don Simpson.  1 hour 
and 49 minutes.  Paramount.  DVD.

Crowe.  Produced by Laurence Mark, Richard Sakai, Cameron Crowe, 
James L. Brooks.  2 hours and 19 minutes.  Columbia Tristar.  DVD.

Crystal, Billy, and Meg Ryan.  1986.  *When Harry Met Sally*.  Directed and 
Produced by Rob Reiner.  1 hour and 36 minutes.  MGM.  DVD.

Dion, Celine.  “Have You Ever Been In Love”  2003.  *One Heart*.  Manufactured 
By Epic A division of Sony Music.  CD.


Dixon, Virginia.  “Hand in Hand”  
http://www.art.com/asp/search/ProductSearch.asp/ /search_String--
virginia+dixon/posters.htm?filteroptions=0&isSearch=Y&ui=C41ADFB57A 
CA4430B143849B8DDD6461

Fasco, Karen.  “Sweetharts”  
http://www.art.com/asp/search/ProductSearch.asp/ /search_String--
karen+frasco/posters.htm?filteroptions=0&isSearch=Y&ui=C41ADFB57AC 
A4430B143849B8DDD6461

Atlantic Recording Company.  CD

Marshall.  1 hour and 29 minutes.  Dimension.  DVD.

Atlantic.  CD.
http://www.art.com/asp/search/ProductSearch-asp/_/search_String--nora+hernandez/posters.htm?filteroptions=0&isSearch=Y&ui=C41ADFB57ACA4430B143849B8DDD6461


Hudson, Kate, and Mathew McConaughey. 2003. How To Lose A Guy In 10 Days. Directed by Donald Petrie. Produced by Lynda Obst, Robert Evans, Christine Forsyth-Peters, Christine Peters. 1 hour and 55 minutes. Paramount. DVD.

Johnson, Kelly. “Shades and Bandaides”
http://www.art.com/asp/search/ProductSearch-asp/_/search_String_kelly+johnson/posters.htm?filteroptions=0&isSearch=Y&ui=C41ADFB5CA4430B143849B8DDD6461

“Journey” by www.americangreetings.com


Paulson, Sarah, and David Hyde Pierce. 2003. *Down With Love*. Directed by Peyton Reed. Produced by Bruce Cohen, Dan Jinks. 1 hour and 42 minutes. Twentieth Century Fox. DVD.


Spiker, Linda. “Live Laugh Love”

http://www.art.com/asp/search/ProductSearch.asp/_/search_String=linda+spiker/posters.htm?filteroptions=0&isSearch=Y&ui=C41ADFB57AC A4430B143849B8DDD6461

“Soul Mates” by www.americangreetings.com


Verslyken, Don. “Love is in the Air”

APPENDICES
APPENDIX A

REHEARSAL SCHEDULE

Rehearsal Schedule – The Story of Love

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
<th>Dance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday</td>
<td>September 15</td>
<td>7-9</td>
<td>Cha-Cha 1</td>
</tr>
<tr>
<td>Friday</td>
<td>September 16</td>
<td>4:30-6:30</td>
<td>Cha-Cha 1</td>
</tr>
<tr>
<td>Thursday</td>
<td>September 22</td>
<td>7-9</td>
<td>Swing/Opening</td>
</tr>
<tr>
<td>Friday</td>
<td>September 23</td>
<td>4:30-6:30</td>
<td>Cha-Cha 1/Swing</td>
</tr>
<tr>
<td>Thursday</td>
<td>September 29</td>
<td>7-9</td>
<td>Sway</td>
</tr>
<tr>
<td>Friday</td>
<td>September 30</td>
<td>4:30-6:30</td>
<td>All dancers/Marc watches</td>
</tr>
<tr>
<td>Friday</td>
<td>October 7</td>
<td>4:30-6:30</td>
<td>Tango</td>
</tr>
<tr>
<td>Thursday</td>
<td>October 13</td>
<td>7-9</td>
<td>Tango</td>
</tr>
<tr>
<td>Friday</td>
<td>October 14</td>
<td>4:30-6:30</td>
<td>Review</td>
</tr>
<tr>
<td>Thursday</td>
<td>October 20</td>
<td>7-9</td>
<td>Finale</td>
</tr>
<tr>
<td>Friday</td>
<td>October 21</td>
<td>4:30-6:30</td>
<td>Perhaps/Finale/Tango</td>
</tr>
<tr>
<td>Thursday</td>
<td>October 27</td>
<td>7-9</td>
<td>Cry To Me Rumba</td>
</tr>
<tr>
<td>Friday</td>
<td>October 28</td>
<td>4:30-6:30</td>
<td>Act I/Cry To Me/Kaye</td>
</tr>
<tr>
<td>Friday</td>
<td>November 4</td>
<td>4:30-6:30</td>
<td>Bolero</td>
</tr>
<tr>
<td>Tuesday</td>
<td>November 8</td>
<td>4:30-6:30</td>
<td>Waltz</td>
</tr>
<tr>
<td>Thursday</td>
<td>November 10</td>
<td>4:30-6:30</td>
<td>Tango</td>
</tr>
<tr>
<td>Friday</td>
<td>November 11</td>
<td>4:30-6:30</td>
<td>Foxtrot</td>
</tr>
<tr>
<td>Tuesday</td>
<td>November 15</td>
<td>4:30-6:30</td>
<td>Act I/Foxtrot</td>
</tr>
<tr>
<td>Thursday</td>
<td>November 17</td>
<td>4:30-6:30</td>
<td>Foxtrot/Act II/Ending</td>
</tr>
<tr>
<td>Friday</td>
<td>November 18</td>
<td>4:30-6:30</td>
<td>Run show for Committee</td>
</tr>
<tr>
<td>Day</td>
<td>Date</td>
<td>Time</td>
<td>Activity</td>
</tr>
<tr>
<td>--------------</td>
<td>-------------------</td>
<td>------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>Tuesday</td>
<td>November 29</td>
<td>4:30-6:30</td>
<td>Run Show</td>
</tr>
<tr>
<td>Friday</td>
<td>December 2</td>
<td>4:30-6:30</td>
<td>Anne Marie/Antwon</td>
</tr>
<tr>
<td>Review</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Monday</td>
<td>December 5</td>
<td>6-8</td>
<td>Daum - Tech</td>
</tr>
<tr>
<td>Tuesday</td>
<td>December 6</td>
<td>4:30-6:30</td>
<td>Daum - Tech</td>
</tr>
<tr>
<td>Wednesday</td>
<td>December 7</td>
<td>6-8</td>
<td>Daum – Tech Rehearsal</td>
</tr>
<tr>
<td>Thursday</td>
<td>December 8</td>
<td>4:30-6:30</td>
<td>Daum – Dress Rehearsal</td>
</tr>
<tr>
<td>Friday</td>
<td>December 9</td>
<td>4:30-6:30</td>
<td>Daum – Dress Rehearsal</td>
</tr>
<tr>
<td>Saturday</td>
<td>December 10</td>
<td>6:15</td>
<td>Show starts 8</td>
</tr>
</tbody>
</table>
APPENDIX B

STEP GUIDE

Act I – Cha-Cha

<table>
<thead>
<tr>
<th>Counts</th>
<th>Steps</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hold one</td>
<td>Syncopated Cross Over into forward lock, rock step (pivot)</td>
</tr>
<tr>
<td>2&amp;3, 4&amp;1, 2,3,4,1</td>
<td>into grapevine, hold for shakes</td>
</tr>
<tr>
<td>2&amp;3&amp;4&amp;1&amp;2&amp;3&amp;4&amp;1</td>
<td>Rock Step</td>
</tr>
<tr>
<td>4&amp;1</td>
<td>Cha-Cha-Cha</td>
</tr>
<tr>
<td>2, 3</td>
<td>Girls push off guys</td>
</tr>
<tr>
<td>4&amp;1</td>
<td>Lock step (girls)</td>
</tr>
<tr>
<td>2, 3</td>
<td>Turn around</td>
</tr>
<tr>
<td>4&amp;1</td>
<td>Run to guys,</td>
</tr>
<tr>
<td>2&amp;3</td>
<td>Hip Roll</td>
</tr>
<tr>
<td>4&amp;1</td>
<td>Both move to face front</td>
</tr>
<tr>
<td>2&amp;3, 4&amp;1, 2,3, 4&amp;1</td>
<td>Shakes</td>
</tr>
<tr>
<td>2, 3</td>
<td>Rock Step</td>
</tr>
<tr>
<td>4&amp;1</td>
<td>Cha-Cha-Cha (towards one another)</td>
</tr>
<tr>
<td>2, 3</td>
<td>Rock step</td>
</tr>
<tr>
<td>4&amp;1</td>
<td>Cha-Cha-Cha (facing one another)</td>
</tr>
<tr>
<td>2, 3</td>
<td>Rock Step</td>
</tr>
<tr>
<td>4&amp;1, 2,3, 4&amp;1</td>
<td>Lead to UAT, to syncopated turn on cha-cha-cha</td>
</tr>
<tr>
<td>2, 3</td>
<td>Open break</td>
</tr>
<tr>
<td>4&amp;1, 2,3, 4&amp;1 2,3</td>
<td>Back Spot Turn</td>
</tr>
<tr>
<td>4&amp;1</td>
<td>Cha-Cha-Cha in place</td>
</tr>
<tr>
<td>2, 3</td>
<td>Girl crosses in front of guy</td>
</tr>
<tr>
<td>4&amp;1</td>
<td>Cha-Cha-Cha to face front</td>
</tr>
<tr>
<td>2, 3</td>
<td>Rock Step</td>
</tr>
<tr>
<td>4&amp;1</td>
<td>Roll in to sit</td>
</tr>
<tr>
<td>2</td>
<td>Girl stand up</td>
</tr>
<tr>
<td>3</td>
<td>Girl step up</td>
</tr>
<tr>
<td>4&amp;1</td>
<td>syncopated turn (girl) guy lock</td>
</tr>
<tr>
<td>2, 3</td>
<td>rock step (guy grab hand)</td>
</tr>
<tr>
<td>4&amp;1</td>
<td>girls roll in and drop</td>
</tr>
<tr>
<td>2, 3</td>
<td>Bring girl to center of body</td>
</tr>
<tr>
<td>4&amp;1, 2&amp;3, 4&amp;1</td>
<td>girls does crossing walks with legs</td>
</tr>
<tr>
<td>2, 3</td>
<td>Bring girl to center and stand up</td>
</tr>
</tbody>
</table>
4&1  Girl steps out and faces guy
2,3  Rock step back (guy forward)
4&1  turn counterclockwise to side of guy
2,3  Rock step (girl with left leg back) (guy with right forward)
4&1  Cha-Cha-Cha to front
2,3  Cross Over
4&1  shake
2&3&4&1&2&3&4&1  Fast cross overs
2,3  Pivot step around
4&1  Cha-Cha-Cha
2,3  Rock Step (girl back, guy forward)
4&1  Girl spin in to do hip rolls around
2,3,4,1,3,2,4,1,2,3  Hip roll around to face front
4&1  Girl pivot around to face guy
2&3, 4&1  Syncopated rocks steps
2,3,4&  Girl spin clockwise
1  Kick leg to front
2,3  Back to partner
4&1&2&3&  girl spin
4  Girl stop facing front, prepare for drop
&1  drop
2  come back to center
3  stand up
(happens in groups, this is the counts for the first group)
4&1, 2,3  Hold for the first group
4&1  girl spins out to be at side of guy
2,3  rock step
4&1  locking step
2,3  girl spins in front of guy
4&1  girl does syncopated spin to get to other side of guy
2,3,4&1  both do side steps
2,3  girl pivot steps around
4&1  both do locking step
2,3  girl spins in
4&1  girls drops facing floor, guy walks over
2-8  Walks around each other to form straight line
downstage

HOLD ONE
2,3, 4,1,2,3,4,1,2,3,4&1,2,3,4&1,2,3,4&1,2,3,4&1  Crossover Flick Combo
2,3  Open Break
4&1,2,3,4&1,2,3,4&1,2,3,4&1  Back Spot turn
2,3  Break
4&1  Cha-Cha-Cha
2,3  Fake Rock step
4&1  Girl spin counter clockwise
2,3  Rock Step
4&1  girl spin counter clockwise to be on side of guy
2,3  Rock step (girl rock step back with left, guy forward with right)

4&1,2&3,4&1,2,3  Triple lock forward for girl rock step
4&1,2&3, 4&1,2,3  Triple lock back for girl rock step
4&1, 2,3 $71, 2,3,4&1, 2,3 Single Cha-Cha-Cha with rock step

Repeat  Look at Bold section

4&1  Slide away from partner
2,3,4,1  hip chugs past each other
2,3,4,1  Walks around to face one another
2,3  Cross over to back
4&1, 2&3, 4&1  Triple locks to front
2,3,4,1  Shoulder chugs
2,3  Walk around step
4&1  Cha-Cha-Cha
2,3  UAT
4&1  Cha-Cha-Cha
2,3, 4,1,2,3,4,1,2,3,4&1,2,3,4&1,2,3,4&1,2,3,4,1,2,3,4&1,2,3,4&1  Crossover Flick Combo
2,3  Rock Step
4&1  Ending

**Swing**

Basic
UAT
Basic
UAT
Basic UAT
UAT w/ guy turning
Basic
Peek-A-Boo
Break Step - Rock step to front, 1,2,3 to one another, rock step to back, 1,2,3 to one another, rock step to front, turn 1,2,3, rock step to back, 1,2,3 to one another
Sailor Shuffle
Start UAT (1,2,3, step 4, Slow, Slow, 4 Fast)
Basic
Girl does 1,2,3 (in front of guy) Turn 2,3, 1,2,3, Turn counter clockwise 1,2,3
Guy does 1,2,3, 1,2,3, turn counter clockwise 2,3 go left 1,2,3,
Both rock step with inside leg
Sliding Doors (3)
Turn to battement off hip
Jump to place hold 1,2,3,1,2,3
Rock Step 2,3
Girl spin 1,2,3 and 1,2,3 facing guy
Rock step
Basic
Cuddle
Pretzel
Basic (guy switch hand)
Shoulder Touches (guy touches 3X)
Finish with tuck turn
Rock step
Lindy step
Circle (3X)
Girl goes out to left 1,2,3 Step in place 1,2, Rock Step
Girl goes though guy
Girl (R) 1,2,3, 1,2,3 turn (Repeat) Rock Step
Girl then forward
Basic
Leg Flicks 1,2, behind side step, Leg Flicks 1,2, behind side step
Four hip drops switching sides with partner
Leg Flicks repeat
Girl: attitude, battement rond de jambe, turn out, rock step
Arm slide with 4 walks in circle
Girl turns into guy: grand rond de jambe, spin out
Hip rolls 2x
Girl rock step forward, chainee back
4 Pumps
3 kick ball changes around back of guy
Spin into guy (3,4), kick drop (5,6), splits (7,8)
Hold 1,2, turn 3,4, get up 5,6,7,8
Peek-a-boo
Sliding door 1x
Slide in front of him into attitude
Spin and kick forward
Promenade around
Spin out
Push him away
Hold 1,2,3, 1,2,3 rock step
Girls walk out single, single, step around
Guy follows to meet her
One UAT
Circle 3x w/ guy ending in front
Guy splits under girls leg
Jumps in behind girl
In One, Two, Three
Kick ball change (4x)
Step Kick (4X)
All do Kick, Kick, behind side step, repeat
Flick, Flick Double Flick repeat
Step out to jack knife ending

**Sway Cha-Cha**

Intro
Pullback combo
2,3,4 & 1 cha-cha upstage
Double crossover
Single Crossover
Rock step, passing cha-cha
Double hand hold cha-cha (girl in front of guy)
Hold*
Sway me-Anne Marie
Make me-Rachel
Thrush me-Renee
Hold me-Rachel
Bend me-Anne Marie
Ease me-Renee
Hold*
Crossover with grapevine step (2,3, or 4 times)
SWAY in cannon on 2,3,4 (arm pushes front)
Cha-cha downstage, walk around
Chainea passing cha-cha
Rock step to audience 2,3
Girl spins in front of boy 4 & 1
Hold: 2,3, 4 & 1
Rock step forward, ball change 2x with hips, rock step
4 step tuen 4 & 1 &
Guy spins girl 1.5 times
Girl pulls guy in front 2,3,4 & 1
Head roll with drop
2 slow movements with WEAK: a. girls arm high, forced arch sitting position
b. slide together

**Repeat bold section WITHOUT passing cha-cha**

3 pumps UH-HUH…
Girls arm opens
Renee spin and exit R
Rachel L
Anne Marie R
Act II

Perhaps, Perhaps
Renee, Luke start on stage
Enter Antwon, Duane
Renee breaks three time starting right, left right (guys break left, right, left)
Forward walks (start left)
Side together
Back walks (Duane spins, then Antwon)
Renee kicks
Renee steps forward and around to face Luke
Basic
Fifth position breaks
Open Cuban Walks
Guys pick up Renee, take her to back and she straddles over Antwon
Come forward and dip her around
Renee goes to Luke and does three break steps
Antwon takes her across stage slow, slow, rocking step, rocking step
Duane spins her to back and takes her upstage to attitude turn.
Renee leaves Duane and goes to Luke.
Basic to UAT to side together to a passé hold
Guys take her again to center and do the split over shoulder to lay out with leg extended
Renee comes down, leaves Antwon, Luke and Duane

Carmen Tango

Drag
Luke/Renee Antwon/Anne Marie Duane/Rachael
Argentine Walks Basic Promenade
Promenade Promenade Basic
Basic Argentine Walks Promenade
Promenade Promenade Argentine Walks
Corte Corte Promenade

Promenade Throw Out, turns with fan
2 slow walks, turn on quick, quick, slow
Rock w/Fan (in a cannon)
Do Corte w/o close
Throw to lunge, battement with press
Spin out
Death drop
Spin out
Two pivot to contra check
Promenade to Swivel Fans
Promenade
Rocking step
Girl goes out to passé
Guy step away into circle
Girls runs to guy, do two turns and dip her

**Cry to Me Rumba**
Hold one eight

<table>
<thead>
<tr>
<th>Counts</th>
<th>Person</th>
<th>Steps</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>Anne Marie</td>
<td>Forward side together, back side together (R-turn clockwise)</td>
</tr>
<tr>
<td>5-8</td>
<td>Antwon</td>
<td>Forward side together, back side together (L-turn counter)</td>
</tr>
<tr>
<td>2-4</td>
<td>Dance</td>
<td>Girl breaks forward on right</td>
</tr>
<tr>
<td>3-4</td>
<td></td>
<td>steps back on right, side together</td>
</tr>
<tr>
<td>5-8</td>
<td></td>
<td>break fourth</td>
</tr>
<tr>
<td>4-4</td>
<td></td>
<td>side and pivot step</td>
</tr>
<tr>
<td>5-8</td>
<td></td>
<td>side, cross over and leave (Anne Marie)</td>
</tr>
<tr>
<td>1-4</td>
<td>Anne Marie</td>
<td>Exit/Renee Enter</td>
</tr>
<tr>
<td>5-8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2-4</td>
<td>Dance</td>
<td></td>
</tr>
<tr>
<td>3-4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5-8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4-4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5-8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-4</td>
<td>Antwon</td>
<td>Exit/Luke Enter</td>
</tr>
<tr>
<td>5-8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2-4</td>
<td>Dance</td>
<td></td>
</tr>
<tr>
<td>3-4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5-8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4-4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5-8</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
1-4  Renee Exit/Rachel Enter
5-8
2-4
5-8  Dance
3-4
5-8
4-4
5-8

1-4  Luke/Rachel Exit & Duane/Anne Marie Enter  Telemark Turns
5-8
2-4  Antwon/Renee  Telemarks Turns
5-8
3-4  Luke/Rachel  Telemark Turns
5-8
4-4  All Telemark Turn
5-8

1-4  Girl does big head roll for final telemark turn
5-8
2-4  She breaks to fourth inside and
5-8  he changes hand position on her shoulder
3-4  he takes her in front of him for big dip
5-8  Slowly lets her up and out
4-4
5-8  She poses to back and flips to face him

1-4  Rachel/Duane
5-8
2-4
5-8  Dance
3-4
5-8
4-4
5-8

1-4  Rachel Exit/Anne Marie Enter
5-8  Duane Exit
2-4  Antwon Enter
5-8
3-4
5-8
4-4
5-8
## Power of Love

<table>
<thead>
<tr>
<th>Couple</th>
<th>Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anne Marie/Antwon</td>
<td>Whispers to I'm Your Lady</td>
</tr>
<tr>
<td>Renee/Luke</td>
<td>I'm Your Lady to Lost</td>
</tr>
<tr>
<td>Rachael/Duane</td>
<td>Lost to I'm Your Lady</td>
</tr>
<tr>
<td>Anne Marie/Antwon</td>
<td>I'm Your Lady to Learn the Power of Love</td>
</tr>
<tr>
<td>Renee/Luke</td>
<td>Sound of Your Hear Beating to I'm Your Lady</td>
</tr>
<tr>
<td>Rachael/Duane</td>
<td>I'm Your Lady to Learn the Power of Love</td>
</tr>
<tr>
<td>Anne Marie/Antwon</td>
<td>Enter Third Power of Love</td>
</tr>
<tr>
<td>Renee/Luke</td>
<td>Enter Fourth Power of Love</td>
</tr>
<tr>
<td>All finish to end</td>
<td></td>
</tr>
</tbody>
</table>

## Foxtrot – All

Couples come in guy spinning girl – bow and curtsy

- Open Right turn
- Open left turn
- Twinkle step
- Basic
- 2 Promenade with UAT
- Spin around each other

- Open Right Turn
- Open Left Turn
- Twinkle step
- Basic
- Diagonal Basic
- Trouble Step

All Follow same steps, but up diagonal, Antwon/Anne Marie first, Luke/Renee second, Duane/Rachael third

- Open Right Turn
- Open Left Turn
- Twinkle
- Basic
- 3 Promenades w/pivot ending (except Duane/Rachel only do two)

All

- Waltz Whisk turn
- Tango Promenade Throw out with Turns
- Tango Corte

4 Basics
Swing basic, UAT, UAT with guy, basic, cuddle, pretzel, unwind, basic, shoulder touches

Throws
Spin around each other
Open Right Turn
Open Left
Promenade Pivots (start promenade and finish with 3 pivot turns)
Curtsey/Bow Exit

**Luke’s Tango**
Girls pull each other on
All girls spin on last high pitch violin, Luke enters
Basic
Rock with Corte
Luke throws Erica, she falls into spilt

Luke/Erica  Girls
Promenade  hold
Rocking step  2 Drags, spin around, 2 drags, spin around
Walk around  jazz runs to Luke/Erica
   Argentine Walk
   Corte
   Cannon Ronde kicks
Basic  2 turns (Renee hold one) axel leap
Promenade
Argentine Walks
Promenade
Basic  Basic
Promenade  Walk to Luke/Erica
   Walk arounds
Promenade  Walk to half circle behind Luke
                       Promenade  Throw Out
Promenade Erica  Walk to half circle behind Erica
   Rock with fan
Basic
Promenade  Girls spin in cannon starting with Rachael to go to Luke
Renee/Anne Marie take Erica (same as beginning) Rachael takes Luke one basic back
Girls in diagonal on stage
Promenades to shadow, 2 kicks and shin out.  4 counts for change (2 slows)
Circle Luke 3 8’s as he moves back diagonal
Girls battement, Luke falls, pose
Girls back side forward, forward side close
Rock with fan
Basic to line
Kicks, turn around
Pinwheel
Luke moves back as girls rub on him and leave to sides, Renee stays on stage

**Duane/Rachael Waltz**
4 balances
one turn moving back
Hesitation
Switch sides
Grapevine (in front first)
One turn moving downstage
Hesitation switch sides
Forward and Back hesitations (3)
Run around each other
Look to each other
Move 2 steps away from each other
Look back and run to each other
Open and start to cross by each other (2)
Rachael turns 2x and kicks up leg
Spin out

Double leg ronde
Open Right turn
Open left turn
Running steps
Open right turn
Open left turn
Open to promenade and come up diagonal
Rachael moves in front of Duane turning around him (2)
Lead into three turns into dip
Spin Rachael out (2) Duane turn 1x to meet her
Open to promenade to shadow
Three steps in shadow to telemark turn
Shadow step to back of stage
Open and come forward
Start with crosses by each other into Rachael double turn lift leg
Duane turns her out and catches both arms to walk around each other in to sit
Bring her up and spin her and walk with her off
APPENDIX C

THE JOURNAL

May 6, 2005
Meeting with Marc
This meeting was the first time I have seen some light in the whole thesis process. I explained what I wanted to do and Marc helped me to understand how to get that idea across more clearly. I am excited again about working on the thesis.

May 19, 2005
Email Madness
After numerous emails, there seems to be some confusion on meeting times, thesis advisors, and overall acceptance of the project. I think that this is a director’s project. How many times do the lines of choreographer and director cross in today’s profession? It is not just about having a dance recital, it is about creating a concept for a show and turning it into reality. Being able to express those thoughts clearly enough for them to put on stage and have an audience understand them. This is the project I want to do.

May 23, 2005
Thesis Meeting
Although I felt extremely apprehensive about this whole process, I feel that a lot was accomplished. The master’s thesis has not been a pleasant experience. The classes have been okay but the thesis has been horrible. I really feel that a year has been wasted researching a topic that I absolutely hated. I just wanted to get the committee to understand that this topic is important to me and is something that I can devote time and energy towards. The meeting today allowed me to express that thought. I realize this is a Theatre degree, but I never wanted to put on just a dance recital. My goal in handing in this next version of the prospectus is to be as clear on paper as I am clear in my head.

July 3, 2005
After speaking with Marc, I really didn’t like my first outline. The show was turning into a spoof and I wanted something funny but also serious. I started to experiment with the idea of how relationships progress. I looked on the internet for relationships and came up with some different stages. Some people had three stages, some had five. But it was definitely clear that there is a meeting stage, a stage where the
Couple’s are compromised and a resolution stage. At first, I had the Acts as Act I – Love, Ain’t It Great?, Act II – Trouble in Paradise and Act III – The Rebirth. I wasn’t happy with that, but didn’t know how to change it.

The first day of scene design, Adel spoke about using a metaphor. That is when it hit me. I wanted to tell the story of love. I came up with romance, passion, and unity. I also did a drawing that, to me (because no one else will be able to tell what it is), symbolizes all of those things.

July 13, 2005
I am searching for songs and video clips. At first I was trying to make all the clips and songs fit into the show. It was frustrating. I decided to back away and just pick out songs and clips that seem relevant to the act and what is suppose to be conveyed. This is working much better.

July 18, 2005
Yay!! We have set a date. November 12 at Daum Theatre. I am so excited. Now I just need to work on getting all the dancers. I have scheduled a meeting for August 26, but I need more dancers. What I really need is money. Everybody wants to be paid.

July 20, 2005
The date of the show has been moved. The new date is December 10th. It makes me mad, because the whole reason we had the meeting on Monday was to set a date. Even though Randy had a schedule, it wasn’t the complete schedule. Hopefully this is it.

July 27, 2005
I went to Best Buy today to get the Dirty Dancing CD. I have almost all the songs picked out. I still need another Waltz and a Bolero. I listened to music last night and I plan on watching some movies tonight to look for clips. Jonathan emailed me today to tell me he can’t dance. I am planning on attending the USABDA dinner on Sunday and I haven’t heard from Antwon or Duane yet. I need to get some male dancers. I am putting an audition notice in the ABJ and the WSL. Renee is going to talk to her Dad’s secretary, who is very involved in ballroom dance. Hopefully something will happen.

August 4, 2005
I talked to Antwon today and he thinks he would be able to attend rehearsals on Tuesday’s. But he wants to help, so that is the best part. Also I met with Neil on Tuesday and we went over what is needed to be done for the budget and talked about the dance clips and how they would be inserted into the show. The songs for the show have been selected and recorded onto one CD. I have been listening to it over and over to get a feel for the show. I feel really pleased with the music and how they fit together.
September 2, 2005
Today was the first rehearsal. I met with Luke and Duane. Michael did not show up. He never called and I tried to call him. I left him a message. We started the cha-cha today. Things are moving so slow. I have so much choreography in my head and I feel that I want to get it out.

September 9, 2005
Today was the second rehearsal. April Harris could not dance due to scheduling conflicts, so she suggested Rachael. Today Rachael, Luke and Duane came to rehearsal. I have not heard anything from Michael. Anne Marie’s grandmother got sick and she has been in the hospital so she will not be able to come. Antwon can dance, however, his schedule is pretty full. We worked on the first cha-cha.

September 15, 2005
We had rehearsal today. The dancers are set. I also asked Erica Haynes to be an understudy, because the girls can’t come to every rehearsal. I feel like I have taught the cha-cha a hundred times because I have to keep re-teaching it, but tonight was great we actually moved forward. We also worked on the opening. I have been watching so many movie clips. It has been difficult editing. The clips are still too long, but I have been continuing to work on them. I have no idea about costumes yet and I asked about where to turn in the budget, still no response. I am still excited about the show, hate the process.

September 16, 2005
Anne Marie came to rehearsal today. Her grandmother is doing better. She was great during rehearsal. She picked up a lot of choreography and was really positive. Michael came to rehearsal. I told him that we need to talk. He left and I tried to call him, but he did not call me back.

September 17, 2005
Anne Marie and Antwon came to my house to rehearse. I caught Antwon up and Anne Marie had a chance to review.

September 19, 2005
I put together the three sections of clips that will be used in the show. I still don’t have enough clips, but things are saved in a format. I have been working on choreography and have most of Act I done. I don’t really know what I should be writing my chapters about so I am looking at relationship and the evolution and explaining why I used the dances that I used.

September 22, 2005
Rehearsal today was hard. The dancers seemed very tired and overwhelmed with all their other commitments. We finished the Cha-Cha today, but they felt
that it was just one dance and there are ten more. I told them that Act I was the hardest act and it will get easier. I ended rehearsal at 8:30, because they just seemed beat. Tomorrow I would like to push hard to finish swing and stay somewhat on track for completely the second Cha-Cha for next week.

September 23, 2005
Rehearsal went better today. The dancers, although trained in dance, are having a hard learning the techniques of ballroom dance. It can be very confined and rigid and then open during the routines. The other area of concern is partnering. Ballroom is always about the partner. You are connected with your partner even when you are doing individual choreography. They are finding it difficult to find that connection.

September 29, 2005
I am ready to teach the entire Swing today and start the second Cha-Cha. I want to stress to the group that we are only one week behind where I thought we would be. There is a meeting on Friday to speak about production and budget. I can’t wait to be done.

September 30, 2005
We had a production meeting today. I need to find a lighting designer. I am going to be calling Kellie. I like what she did for choreographer’s workshop, so I am excited about working with her.
Marc came to rehearsal today. He mentioned that some of the dancing looks alike. I think the dancers have not grasped the technique for both cha-cha and swing yet. I think that they are going to get it though.

October 6, 2005
I had to cancel rehearsal today. Danielle got sick.

October 7, 2005
Great rehearsal. I almost taught all of the second Cha-Cha and that means Act I is done. We will start on the dances in Act II this week.

October 9, 2005
I spoke with Kellie Rossini today. She is going to be doing the lighting and the calling of the show. Great news.

October 13, 2005
We started the Tango today. Anne Marie came to my house to work on choreography. I see a difference in retention just meeting with her more than once a week and she is able to lead Antwon.

October 14, 2005
Everyone was at rehearsal today. I love it when that happens. It was good. I feel that we are right on track. It is a grueling pace to keep, but we just have to continue to forge ahead.

November 4, 2005
I was not in a creative mood today. I was working with Antwon and Anne Marie on the Bolero and I just couldn’t get it to come out. That is hard when we have so little time.

November, 6, 2005
Isaah came over and he helped me with the bolero. There was one section towards the end that I was struggling with. We were able to add some things to the choreography to make it work.

November 8, 2005
I taught Rachael and Duane the waltz. It went well. We learned the whole thing in an hour. It was productive.

November 10, 2005
Anne Marie and I met at noon to review some steps. Even though we are dancing in my rec room, I feel the extra practice is helpful to her. The evening rehearsal went well, we worked on Luke’s tango. It is so hard to not have everyone all the time.

November 11, 2005
We learned the last dance tonight, Foxtrot. The dancers are beat. The schedule has been grueling and they are tired.

November 12, 2005
I went to Beachwood to look at costumes. Esther Rehm is allowing us to use some of her ballroom costumes for the show at a very discounted price. Still need tuxedo jackets for the guys and white shirts.

November 15, 2005
We went over the foxtrot, the waltz, and the tango. It is still hard to work on dances without everyone.

November 17, 2005
I met with Anne Marie in the morning. She brought over some of her lyrical costumes for the opening/finale of the show. I think they are going to work.

November 18, 2005
Today is the day we tape. We were suppose to start at 5:30, but UADC auditions were going on until 6:15. I made arrangements for my dancers to start at 5:30 with Andy. Marc and Kaye were present, but Randy did not show up. Taping
went well. It was the first time in a month that all dancers were able to dance together. Spacing was a problem. Marc and Kaye had concerns about meeting the deadline for the show. Marc volunteered to rehearse couples. I also dropped off the idea for the flyer.

November 22, 2005
I reviewed the waltz with Duane and Rachael. We also finished their part in The Power of Love. It was a good rehearsal.

November 23, 2005
I met with Antwon and Anne Marie and we reviewed the Foxtrot. It is nice to concentrate on one dance at a time. We had an hour and I felt it was productive. Renee is really struggling with Luke. He does not know his steps and she feels that their partnership is falling all in her hands. I have asked him to review his step guides. I am meeting with the two of them next week alone, which will be good.

Sunday, December 4, 2005
I was pleased with how the dancing looked today. We mostly marked through the dances, but we are in a much better place than what I thought. With any positive there always seems to be a negative. I found out that the Institute is having a dress rehearsal during the day of my show. It was mentioned that I not leave my costumes in the theatre.

Monday, December 5, 2005
The first tech rehearsal was not good. We only got lighting for one number. The actress for the show quit today and I am trying to find someone to replace her.

Tuesday, December 6, 2005
We have another actress and she will be ready to start rehearsal tom. Lighting and tech is slow. I wish I would have had more idea of what Patrick’s job is and I wish I would have people that had more background in being backstage. He is having to train everyone. It is taking a lot of time.

Wednesday, December 7, 2005
We were at the theatre from 5:30-11pm, but the show is lit. Should have had more mentoring.

Thursday, December 8, 2005
We were able to run the show. It was rough.

Friday, December 9, 2005
Dress Rehearsal was good. Things are coming together. I have tried several times to get the program to proof it. No one is getting back with me. Will there be a program? I need to make some changes. I feel good, everyone in the cast
and technical crew has worked hard. The level of commitment they have given to me and this show is unbelievable. They are a wonderful group and we are going to deliver a professional looking show.
APPENDIX D

THE PROGRAM

Attached is the program that was handed to audience members the night of the performance. It included details about the different acts in the show, what music was included, the titles of the movie clips, and the titles of the scenes from the plays. The program contained a note from the director and a list of the dancers, technical crew and other people that were involved in the project.
APPENDIX E

DVD OF PERFORMANCE

Attached is a DVD of the performance from December 10, 2005. The performance was in Daum Theatre at The University of Akron.