



Transcript

Trustus Theater - Rocky Horror Show

Ashley: A choreographer is a person who takes a director's vision for a musical or a dance production and makes it a physical, uh, embodiment of that vision.

Hanna: Well, a director's relationship with a choreographer is to discuss vision and themes in a production, to talk about, physically, how those themes can be realized, and to, to talk about the space that they have available to use together to create not only the scenes, which is the acting--spoken part of a show--but also the movement--the dance part of the show.

Ashley: Um, the Rocky Horror show has a rock-'n'-roll foundation. Since I grew up in the rock-'n'-roll era, it's pretty much in my muscle memory. Um, but I do try to, uh...when I work with, a, a piece...let's say "The Time Warp" in the Rocky Horror show, I might first listen to the music, then I might read the script, and then I might talk to the director about what the vision might be.

Most importantly, I think, is the music. It's the music that talks to me first. Um, because I have the movement in my own body...it's patterned into my body as a trained professional dancer...then I might expand on that movement. I might put a little twist here...something that might be a little bit off center—that's not totally predictable for an audience member. Um, I like to use the element of surprise in the...in the dance movement.

Hanna: A good start for someone who wants to, to be a director is to, uh, do a lot of acting, try some design work, learn all the elements of what you have to know about as a director. You, you also...it's also important to know a lot about history...to do productions, run lights, run sound in your production in school. Uh, if there's an opportunity for you to assist in something, do that...assistant direct or help design the sound or work on costumes. Because all of those things, when you're talking to a choreographer, musical director, lighting designer, set designer—all of those people—it helps to have done it because you can communicate on the same playing field.

Ashley: Not only does a choreographer have to be a musician, has to be a dancer, and has to be an exceptionally creative person, a choreographer has to have the discipline, has to have the patience, has to have the wisdom to know when to be tough and when to be soft.

[Cast members sing "The Time Warp" and dance.] Certainly the arts are supposed to provoke and inspire and, perhaps, make some changes in our, our social consciousness. But, above all, I believe the arts need to be able to entertain and to give us all a, a good feeling about who we are as human beings. And so much of my work focuses around the artist...the person who is ac...who I'm actually working with. I



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respect them as an artist and I certainly hope they respect me as an artist, because if we don't have that joy in what we do, then there's no point in doing it.

[Cast members sing "The Time Warp" and dance.]

Female performer: So you can't see me/No, not at all/In another dimension/With voyeuristic intention/Well secluded, I see all/With a bit of a mind flip/You're into the time slip/And nothing can ever be the same.

Male performer: You're spaced out on sensation/Like you're under sedation.

Chorus: Let's do the Time Warp again.

End of video.