



Five College Dance at 25

*Celebrating the Past,
Welcoming the Future*

1979–2004



Maryanne Kodzis, (M.F.A., SC '96)
Choreography: *Moon Rise* by Rodger Blum

Five College Dance Department

A 21st Century Model of Dance Education

In the mid-1970s, a small group of dance educators gathered by the fireplace in Helen Priest Rogers's living room to share a dream: a Five College department of dance. At the time, remember, Route 9 between the Coolidge Bridge and Amherst was flanked by farms boasting cows, rows of corn, and fields of potatoes and onions that stretched to the Holyoke range. No malls, few gas stations, and no fast-food restaurants intruded on this bucolic landscape in which our colleges resided.

Amherst back then had no dance studio, Mount Holyoke had no studio theater, and Hampshire, which had just opened, had one very new dance studio. Dance at Smith, Mount Holyoke, and the University was sited in physical education. Why, we asked, as we sat around the fire that day, couldn't we somehow bring together our educational and artistic resources to create a cooperative department, one that would provide a unique and exemplary dance education for students from all five institutions?

Members of that original faculty group of dreamers came from varied backgrounds. Some had come from the dance companies of Martha Graham, Erick Hawkins, and Lotte Goslar. Others were graduates of Juilliard, the University of Wisconsin, and the University of Southern California. Two were practitioners of Labanotation and Effort-Shape. What we had in common was a passion for dance as an art form and an equally passionate commitment to dance education. Some looking on from the wings might have thought us naive. I think we had no idea of the hard work that lay ahead. But we were determined and ready to work. And we had this dream . . .

In the years that followed, the hurdles were many. First, we had to agree on a philosophy and curriculum flexible enough to accommodate the differing points of view among us. In seeking to cooperate, we had to retain our discrete college and university identities and strengths while shedding some territorial tendencies—a favorite course to teach, a long-held aesthetic ideal—for the sake of the common vision. The new joint department had to encompass a wide range of degrees: a B.F.A. for the University, a B.A. for Smith and Mount Holyoke, a B.A. in theater and dance for Amherst, independent concentrations for Hampshire, as well as combined degrees and an M.F.A. for Smith. To embed dance within the liberal arts and wrest it from physical education, we consulted with and sought the support of our colleagues in related fields as we made decisions about the curriculum. We also had to establish some key common procedures for both evaluating our faculties and searching to fill positions. These procedures would have to be acceptable, we knew, not only to us but also to five different college

and university administrations. Most of all, we had to come to terms with the realization that defining ourselves would be—always—an ongoing process.

Twenty-five years later, the dream of a Five College Department of Dance has come true. A few of us early visionaries, very few, are still here. All of us are still inventing, creating, and refining ourselves as a joint endeavor. But it is a process and an outcome in which we take great pride and satisfaction. Five College Dance is today a distinctive, unique, and highly respected college dance program with a national following. In spite of, or perhaps as a consequence of, our need to grapple with the ever-constant demands of organizational and curricular issues—some of which date to those early years—our ties have grown stronger. That collective strength has emboldened us to lead the way in offering courses and having on our faculty experts in anatomy and kinesiology for dance (taught by dancers); in teaching dance within a cultural context through courses in Afro-Cuban, African, Afro-Brazilian, flamenco, and Chinese dance; in exploring dance technology, including video and film; and in linking the study of dance to historical and theoretical concerns as well as to other disciplines. Departmental offerings today range from courses in contact improvisation, floor barre, Tai Chi, Yoga, and movement and text for dancers to a broad spectrum of more traditional techniques. Over more than two decades, we've offered theoretical courses in dance education; artist-specific courses that have included Isadora Duncan, Merce Cunningham, and George Balanchine; dance anthropology; and writing about dance. Most recently, we've supported the movement of dance back into the community.

Each year, we celebrate our collective riches as a faculty of talented and accomplished choreographers with a Five College faculty concert. On an individual basis, our faculty members choreograph for home campus concerts, for local communities, and for many venues nationally and internationally.

During the past 25 years we have also come to measure our success by our alumni. In the hundreds they have gone on to become successful performers, teachers, choreographers, writers, scholars, and advocates. As a department we take pride in their accomplishments and in their contributions to dance. And we are honored to have been, in part, channels and critical eyes for their growth and development.

—Susan Waltner, Chair,
Five College Dance Department,
August 2004

Becoming Five College Dance

Then and Now: 1979–2004

In the last few years especially . . . a community has come into its own, though each of the departments retains its distinct personality.



Falling, choreographed by Terese Freedman and Jim Coleman



Yvonne Daniel

“Now more than ever, the FCDD must strive to reflect the changing face of the dance field at large—a twenty-first-century model of dance education.”

—Yvonne Daniel,
Smith College

“ What we’re celebrating is continuity—the fact that we’ve survived and thrived—and that our students are clearly thriving, too. This is a community that extends from the Pioneer Valley outward to wherever they are.”

**—Wendy Woodson,
Amherst College**



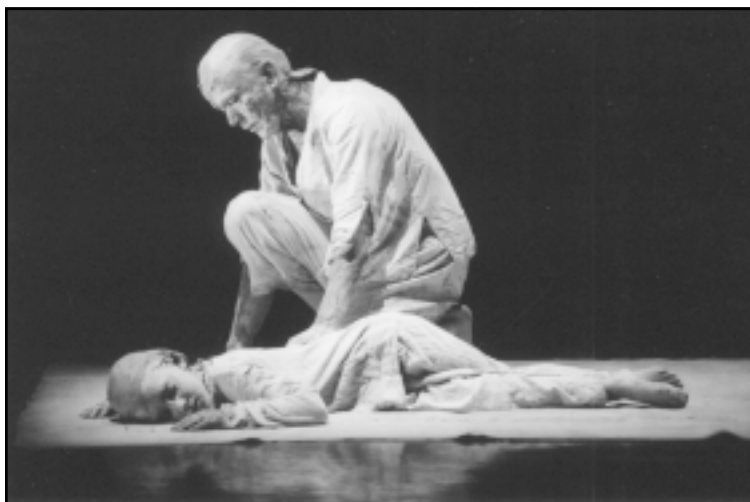
Wendy Woodson

“ I see two threads making their way into dance today and altering the nature of its fabric. One might be called the ‘globalization’ of dance, which means more appreciation of the art forms in other cultures. The second is this renewed movement outward, into the community—something rooted in the populist impulse that’s part of the heritage of modern dance.”

**—Daphne Lowell,
Hampshire College**

“ In the beginning . . . we just didn’t have any guidelines . . . the early years were years of experimenting.”

**—Andrea Watkins,
University Dance Program**



Jim Coleman and Zoe Coleman

“ Five College Dance has a sense of currency and a sense of the NOW that’s rare in an academic department.”

**—Jim Coleman,
Mount Holyoke College**

Program of Events

The yearlong program for the 25th anniversary of the Five College Dance Department (FCDD) has been planned as a multifaceted series of events celebrating the faculty past and present as well as students past and present. Several concerts will feature works by members of the department.

No celebration of dance would be complete without honoring the rich legacy of George Balanchine, who was born a century ago this year. As a special tribute to the 25th anniversary of the Five College Dance Department, we are delighted that the George Balanchine Trust® has agreed to

send a representative to set the first movement of *Serenade*—one of Balanchine’s signature ballets—on dancers from Hampshire, Smith, and Mount Holyoke Colleges and the University of Massachusetts Amherst. *Serenade* will be performed at Mount Holyoke and Smith Colleges and the University.

SEPTEMBER

17: Alumni Friday (one of two)

Totman 13, UMass Amherst, 2–4 p.m.

Karen Brown returns to teach a jazz class and share her professional experience with current FCDD students.

OCTOBER

14: Masters in Motion: Photo Exhibit

Celebrating 25 Years of FCDD Faculty in Performance

Dance Building Lobby, Hampshire College

Opening reception after Five College Alumni/ae Dance Concert.

14–16: Five College Alumni/ae Dance Concert

Dance Studio Theater, Hampshire College, 8 p.m.

A “showcase” concert featuring the work of three FCDD alums: Nichole Canuso, Heidi Henderson, and Layard Thompson.

15: Joan Acocella Lecture—

“Collaboration and Authorship: Who Made the Dance?”

Wright Hall, Smith College, 4 p.m.

Joan Acocella is a dance critic for *The New Yorker*.

NOVEMBER

4–6: TRADITION: The Mount Holyoke College Faculty Concert

Studio Theater, Kendall Hall, Mount Holyoke College, 8 p.m.

“All new dance emerges from the past. We honor our traditions as we recognize that they lead to the future. These performers and their work represent the pinnacle of the work shown over our 25-year history.”

—Terese Freedman

- First movement of *Serenade*, a Balanchine ballet, presented by arrangement with the George Balanchine Trust®
- Tap performer Pam Raff, fresh from TapCity Festival’s *Tap Treasures/TapMasters* on Broadway this July
- Marilyn Middleton and drummers performing invigorating West African traditional dances
- A classical modern work
- *Come to Me, Bend to Me*, choreography by Agnes de Mille, staged by FCDD faculty emerita Gemze de Lappe



NOVEMBER (continued)



12: **Dancing in the Eric Carle Museum**

Eric Carle Museum of Picture Book Art, 10:30 a.m.

Students from the Crocker Farm Elementary School present a collaborative performance based on their drawings. Director/facilitator: Billbob Brown, associate professor, UM. Free admission.

18–20: **FUSION: The Smith College Faculty Concert**

Theatre 14, Mendenhall Center for the Performing Arts, Smith College, 8 p.m.

Dance Through Fusion sites dance with other performing and visual arts. Mark Allan Davis combines classical modern dance forms with jazz and hip-hop; Amie Dowling develops links between theatrical art forms and the community; Nia Love, visiting lecturer, calls upon her extensive background in both West African and modern dance; and Rodger Blum presents a piece that fuses movement and video production. Also on the program, two ballet works: a collaborative piece by Ken Lipitz of UMass Amherst and Susan Waltner of Smith College and a selected restaging of George Balanchine's *Serenade*.



DECEMBER

2–4: **Dance and Repertory Concert**

Bowker Auditorium, UMass Amherst, 8 p.m.

An eclectic program of dance repertory featuring works from FCDD alumnae/faculty Billbob Brown and Kenneth Lipitz, as well as dances by some mainstream choreographers such as Doug Varone and Robert Battle. In praise of our students, two recent graduates will present dances from their own companies: University alumnae Patricia Kenny (Patricia Kenny Dance Collection of New York City) and Katherine Hooper (Mass Motion Dance Company of Boston).



FEBRUARY

11–12: **Dance in Dialogue Alumnae Concert**

Kirby Theater, Amherst College, 8 p.m.

A festival of performances that emphasize dance and choreography in dialogue with other media and featuring newly commissioned works by FCDD alumnae Lisa Biggs, Yanira Castro, and Jelena Petrovic and special site-specific events by Karinne Keithley, Sara Smith, and Melissa Briggs.



18: **FCDD Alumnae Panel:**

“Careers in Dance: Beyond Performance”

Studio Theater, Kendall Hall, Mount Holyoke College, 3–5 p.m.

Seated on the panel are Kathy Couch (AC), Susan Griss (SC), Hillary Stern (HC), Rochelle Rice (UM), and Martha Mason (MHC).

MARCH

3–5: **LIVE MUSIC AND DANCE: Five College Faculty Concert**

Dance Studio/Theater, Hampshire College, 8 p.m.

An exploration of the collaborative possibilities for dancers and musicians, choreographers and composers, with choreography by FCDD faculty performed by students, alumni, faculty, and guest artists.



Discovering Your Voice in the Dance

The Graduates

“... the diversity of ideas made possible through the connection of the FCDD creates a program that challenges and encourages students to find their own voice.”

—Fritha Pengelly (HC '94), former Doug Elkins dancer

“A sense of community is tremendously important when you are doing this kind of work. At our best, that's what we are ... a community.”

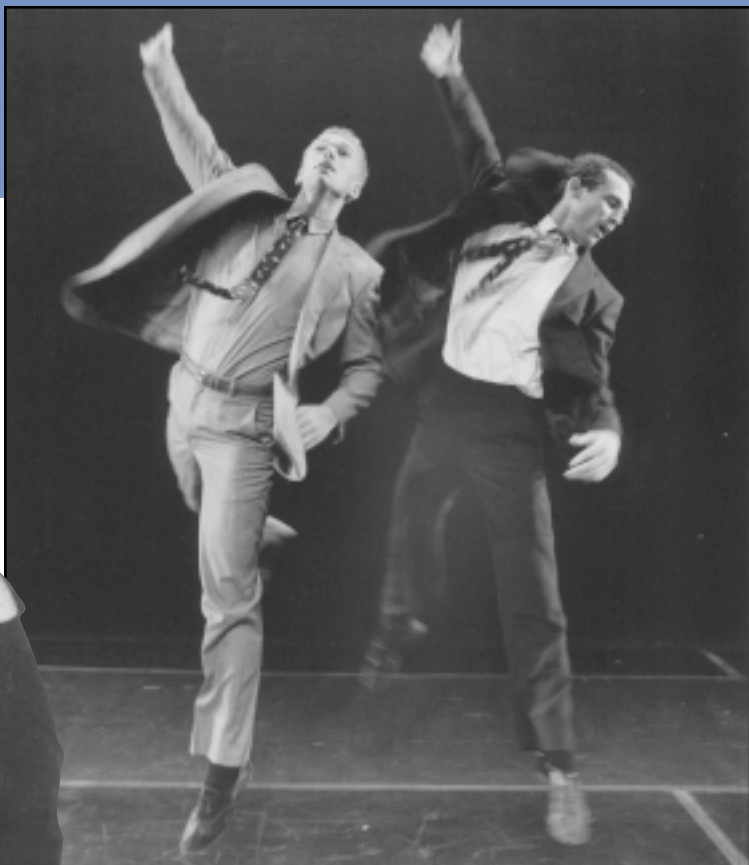
—Jelena Petrovic
(MHC '93)



“I wish I could tell parents who fret over majors like dance that their children will probably be happier and more successful if you allow them to follow their dreams, and not yours for them.”

—Yanira Castro (AC '93),
Yanira Castro and Company





“What I got from Rosalind de Mille was the belief that if something didn’t exist, I could create it, and if I worked with great integrity, I would be successful. It was this spirit that I took with me to New York City, never doubting that I could support myself as a dancer and create a life around what I most loved. So it is no surprise to me that I became a pioneer in the field of arts in education, establishing myself as a ‘teaching artist’ before it was ever considered a career in education . . . And Rosalind de Mille is still a dear friend.”

—Susan Griss (SC '72)

“The FCDD figured hugely in my development as a dancer. I took ballet at Smith from Gemze de Lappe, Performance Project at Amherst, workshops at Hampshire during January term, and worked with students from all over the Valley. All that gave me a sense of independence, a really strong belief that when I got out, I would do my own work . . .”

—Amy Cox (MHC '91)



Speaking of the Alumni/ae



“Dance is from the heart and soul . . . Another world that few get to experience, but those of us who do find a joy that surpasses all reality.”

—Karen Brown
(UM '81)

Karen E. Brown is a graduate of the University of Massachusetts at Amherst, where she received a B.F.A. in dance. She has performed and studied with the Boston Ballet Company, the Alvin Ailey Company, and the Granite State Ballet Company (now known as Northern Ballet Theatre). Brown has operated her own studio for the past 11 years. She has been a highly respected and credited teacher and choreographer for more than 23 years. She continues to perform locally and regionally. Brown provides beginner through advanced classes in ballet and jazz as well as private instruction and master classes.

“As I train a new generation of teaching artists, I am often asked where I studied arts integration. ‘I learned by doing,’ I tell them. I developed my own techniques in the field, working as a dancer with children and teachers. Now I am proud to announce that I have created the Arts and Curriculum Institute at Skidmore to train classroom teachers how to use the arts to teach curriculum.”

—Susan Griss (SC '72)

Susan Griss has had a distinguished career in dance and dance education. From 1980 to 1984, she was a member of Barrunto, a multiethnic political dance collective in New York City. Since 1981, she has worked with children in public schools teaching curriculum through dance. In 1993, she began teaching at Bank Street College of Education, where she continues to teach in the New Perspectives program. She is also the author of *Minds in Motion: A Kinesthetic Approach to Teaching Elementary Curriculum* (Heinemann Books, 1998), now in its sixth printing.



“For me, the Five College Dance Department was the beginning to a road of questions about movement and ideas about what constitutes dance. It was a place to shed preconceptions and where I began to explore what movement could be, what the form could express . . . It was very new and exciting.”

—Yanira Castro (AC '93)

Yanira Castro is the director/choreographer of Yanira Castro + Company. Composed of dancers and designers, the company fuses experiments in movement with original music, costumes, and visual environments. Her

work has been presented in a variety of venues in New York: Dance Theater Workshop, Danspace Project, HERE, Tribeca Performing Arts Center, Movement Research at the Judson Church, Dixon Place, and the 92nd Street Y Harkness Dance Center. Most recently, Castro has been working on dance installation projects. The company's latest piece, *Cartography*, was presented by XO: Projects Inc. at the Old American Can Factory in 2002. The company has been presented out of state at Dance Place in Washington, D.C.; Amherst College; and the University of Puerto Rico, San Juan. Castro received her B.A. in theater and dance and literature from Amherst College. She has been recognized by and awarded grants from the New York Foundation for the Arts' BUILD program and the Bossak/Heilbron Charitable Foundation. She received a Bessie Schönberg/First Light Commission from Dance Theater Workshop with funds from the Jerome Foundation, and three Manhattan Community Arts Fund grant awards. Currently, Castro is working on a new dance installation, *Beacon*, to be presented by Dance Theater Workshop and the Brooklyn Lyceum, a 4,000-square-foot former public bathhouse, in January 2005. www.yaniracastrocompany.org.



“At Hampshire and Mount Holyoke I embraced the more natural and organic dance techniques taught by Becky Nordstrom and Jim Coleman. I felt more myself and in harmony with my body. The freedom to direct myself through the Five College dance system prepared me for the necessary independence to thrive and succeed after college.”

—Hillary Stern (HC '86)

Hillary Stern points out that she was the first student to work with Peggy Schwartz to create a dance in education curriculum for her studies at Hampshire. Heading to New York City in 1987, she landed a job with a program called Education in Dance, working with children in public and private schools and in a homeless shelter and teaching them dance, music, tumbling, and choreography. After a few years of small studio performances, teaching, and other completely unrelated work, she says, “the hard knocks of life brought me to seek therapy (as

all good New Yorkers do). I found my work with a Gestalt therapist fascinating and it inspired me to develop a dance class that incorporated creative movement with a therapeutic twist. At the time I was working as an administrative assistant for the New York City Ballet. Confronted with a decision about my next career move, I took the dance therapy route and pursued a three-year dual master's degree in social work and dance therapy at Hunter College in Manhattan, awarded in 1996.”

Since then, Stern reports having worked in many wonderful places, but most recently she has focused on helping New York children and adults bounce back since 9/11. A licensed social worker, she volunteered with the Red Cross as a disaster mental health counselor at Ground Zero immediately following the World Trade Center disaster. Using a body-oriented approach, she helped the rescue workers tune in to how they were feeling, recognizing if they needed rest or just a person to talk to. Subsequently, she has been using dance as therapy with children and adults to help them cope with their experiences of 9/11. “I have worked with the Federal Emergency Management Agency's program Project Liberty, for example, helping children in public schools better deal with trauma and the stressors of a post-9/11 world.” Currently, Stern works on an outpatient mental health unit at Interfaith Medical Center in Brooklyn, an inner-city hospital, using dance therapy, play therapy, and verbal psychotherapy with mentally ill children and adults.



“With this work I tried asking the question, *Can an ocean wave be abstracted through the body?* In asking the question, I feel that an accurate interpretation is possible; however, I find that I am not sure, and so I will keep dancing the question. The doing and the asking seem more important than finding answers.”

—Layard Thompson (UM '00)

Layard Thompson is a dancer, choreographer, Pilates instructor, and cofounder of New York Alternative Residencies for Evolving Artists, an arts organization

currently in development. He received degrees for study in dance and environmental science at the University of Massachusetts Amherst in 2000. As a dancer, he has worked with Beppie Blankert, Alexandra Bellar, Karinne Keithley (SC '99), J Mandel Performance, Joanna Mendl Shaw/Equus Project (MHC '69), Jesse Phillips-Fein (SC '00), Avila/Weeks Dance, Creach/Company, Bill T. Jones/Arnie Zane Dance Company, Rebecca Lazier/Terrain, and internationally in Belgium with Brice Leroux. In the spring of 2003, he completed a five-week, 11-city tour of the West Coast and Canada of an evening-length duet titled *haiku d'etat*; the work was made in collaboration with Erik Kaiel (HC '95). This September he traveled to Findhorn, Scotland, and participated in Deborah Hay's Solo Performance Commissioning Project, where he learned a new solo by the choreographer. His present work, *Event Horizon*, has been performed throughout New York and will be presented at Galerie 213 in Paris, October 20–21, during salon performances for the opening exhibition of photographer Michael James O'Brien.



“Some of my favourite artists in the whole world are still my old mentors from the Five College Dance Program—the ones who watched me execute my first ‘experimental’ work or found quirky roles for me to fill in their productions. In the classroom they were kind, but onstage they were ferocious, and it was exactly how I also wanted to be.

—Jelena Petrovic (MHC '93)

Jelena Petrovic is a professional dancer and choreographer who has taught a variety of movement techniques since 1998. Currently based in Amsterdam, she holds a degree in dance and performance from Mount Holyoke College and has been certified to teach Pilates by the Ellie Herman Pilates Studios in San Francisco. Petrovic has taught the Pilates Method on three continents (North America, Europe, and Asia) in fully equipped Pilates studios, fitness clubs, and dance schools. She is highly in demand as a teacher and regularly offers workshops abroad. Petrovic’s approach to teaching Pilates is guided by efficient body alignment principles and an interest in the integration of Pilates’ ideas with those of dance, Yoga, gymnastics, and somatic studies. Her interest in pedagogy fosters a nurturing learning environment both in her group classes and in her work with clients one-on-one. She is active as a performer, writer, and choreographer. *Halcyon Days*, her new half-evening dance/theater work, played to great acclaim at the Melkwer Theater earlier this year. Petrovic is currently working on a satirical dance piece called *I’m Happy That You’re Happy*, which will have its premiere in Amsterdam in January 2005.



“The wide scope of the Five College Dance Department exposed me to an abundance of classes and talented peers, opening my eyes to the breadth of my field. The careful guidance of the faculty gave me the courage to attack my creative goals boldly and wear my ideas with pride. The resulting skills of self-trust and self-evaluation continue to serve me well as I navigate my career in dance.”

—Nichole Canuso (HC '96)
cofounder, MOXIE dance collective

Nichole Canuso is a Hampshire College graduate who lives and works in Philadelphia. She is a cofounder of MOXIE dance collective and a company member of the Bessie Award-winning Headlong Dance Theater since 1997. Support for her choreography includes a residency at Swarthmore College, a fellowship from the Independence Foundation, and several years of funding from Dance Advance (a grant program funded by the Pew Charitable Trusts and administered by Drexel University). She has performed her choreography in New York at Judson Church/Movement Research Exchange, Flee Theater, Context Studio, Lincoln Center Out of Doors Festival, and Dance Theater Workshop. For the past two years, Canuso has also enjoyed creating and performing down theater work with Pig Iron Theater Company.

“Henderson looks like a character out of a deadpan Roz Chast cartoon. Her limbs are like pipe cleaners and seem to have been attached to her shoulders and pelvis by pure accident. She dances with earnest concentration, a wry contrast to some lush Schubert songs, and makes her way across the stage with pulled-up steps as if she were traversing a vat of Jell-O.”

—The Boston Globe

Heidi Henderson is the artistic director of elephant JANE dance. In 2000, she was a recipient of the Rhode Island State Council on the Arts Choreography Fellowship for excellence in the field. Her work has been performed at the South Bank Centre in London; in New York City, Boston, and Rhode Island; and at Jacob’s Pillow’s Inside/Out Festival. Her piece *Skirt* was selected for the New England Choreographers Showcase at the International Festival of Arts and Ideas, New London, Connecticut. Henderson has danced in the companies of Bebe Miller, Nina Wiener, Peter Schmitz, Sondra Loring, and Paula Josa-Jones. She has taught nationally and internationally as a member of Bebe Miller Co. and Nina Wiener Co. and has been on the faculty at DanceSpace Inc. in New York City, Amherst College, Colby College, Hampshire College, the University of Massachusetts Amherst, Bates DanceFestival, and NYU’s Tisch Dance Summer Festival. Henderson received her B.A. from Colby College and her M.F.A. from Smith College (1998). In 2003, Henderson joined the faculty of Connecticut College, where she teaches modern technique, improvisation, creative process, kinesiology, and dance writing.

Speaking of the Alumni/ae

“The quality of the program offered me the opportunity to work with jazz dance and the Danny Buraczeski Dance Company. I also learned a deep sense of team spirit that I continue to apply in my personal and professional world.”



—**Rochelle Rice**
(UM '83)

Rochelle Rice is president of In Fitness & In Health, a wellness facility for overweight women.

“Being part of Five College dance allowed me a larger variety of dance-related academic courses as well as a wide variety of dance techniques to study. As a senior, I was given the opportunity to choreograph and produce my own concert, including costume and lighting design and publicity. This prepared me to do what I now do every day of my life. And I now incorporate theater, puppetry, and circus into my work!”

—**Martha Mason (MHC '88)**
cofounder and artistic director,
Snappy Dance Theater

Before moving to Boston, **Martha Mason** danced professionally in Paris and in New York City. While in New York, she performed with Dance Brazil, Chen & Dancers, and Rebecca Kelly, and for five years as a “clownerina” with Mark Stolzenberg in a regionally touring, two-person ballet-theater show entitled *Pierrot & Pirouette*, which enjoyed a three-month off-Broadway run.

Mason’s 19-year choreographic and teaching career has taken her to five countries and garnered her many awards, including a NEFA “New Forms” prize, honors from the International Theater Institute and the LEF Foundation, and a Somerville Arts Lottery Fellowship Award. In 1993, her choreography of Heiner Mueller’s *The Battle* was commissioned for the International Theater Festival held at the New Experimental Theater in Magnitogorsk, Russia, where Mason spent a total of four months choreographing and training actors in dance and physical theater.

Mason was a guest teacher at the Roy Hart Theatre in Malérargues, France, in 2001, taught on the faculty of the Boston Conservatory, and for the past 10 years has run her own Pilates studio at Green Street Studios in Cambridge.

Five College Dance Faculty and Staff



Rosalind de Mille, a founder and first chair of the Five College Dance Department.

“The challenge, the risk . . . is maintaining a balance between respecting the imaginative freedom that is fundamental to the creative process and the new populist direction that is opening up dance to a larger community. Balancing those two opposing forces is central to the focus of our curriculum and compatible with our emphasis on trying to teach dance as a living art form.”

—Jim Coleman

Faculty 2004–2005

Rodger Blum, Associate Professor, SC
Billbob Brown, Associate Professor, UM
Jim Coleman, Professor, MHC
Mark Allan Davis, Visiting Guest Artist, SC
Amie Dowling, Visiting Assistant Professor, SC
Charles Flachs, Associate Professor, MHC
Rose Marie Flachs, Associate Professor, MHC
Terese Freedman, Professor, MHC
Constance Valis Hill, Five College Associate Professor, HC
Sam Kenney, Visiting Guest Artist, UM
Kenneth Lipitz, Associate Professor, UM
Nia Love, Visiting Guest Lecturer, SC
Daphne Lowell, Professor, HC
Rebecca Nordstrom, Professor, HC
Peggy Schwartz, Professor, UM
Susan Waltner, Professor, SC
Wendy Woodson, Professor, AC

Faculty/Staff Musicians

Paul Arslanian, UM
Peter Jones, MHC
Julius Robinson, SC

Adjunct Guest Faculty

Ranjaana Devi
Marilyn Middleton
Christina Tsoules
Felice Wolfzahn

Adjunct Musicians

David Bartley
John Coster
Elizabeth Haymaker
Lada Isupova
Makaya Mcraven
William Middleton
Wilfred Moreno
Tony Silva
John Sprague
Victor Sterling
Sekou Sylla
Mike Vargas

Staff

Jean Baxter
Betty Thurston



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