

# FIVE COLLEGE DANCE DEPARTMENT NEWSLETTER 2005–2006

## FCDD WINS A NATIONAL COLLEGE CHOREOGRAPHY INITIATIVE GRANT TO DANCE TRISHA BROWN'S *SET AND RESET*

**T**he FCDD has been awarded a National College Choreography Initiative grant to have Trisha Brown's pivotal work, *Set and Reset*, taught to an auditioned group of FCDD dancers for performance in three concerts in the spring of 2006. Our cosponsor for this project is the Weissman Center for Leadership at Mount Holyoke College, which will host Brown in a public lecture on February 10 as part of a series on Leading Women in the Arts.

Since her early years with the Judson Dance Theater, Brown has been captivated by the infinite ways movements can be manipulated and the possibilities for developing structure and form. Her process of creating structure is evident in her description of *Set and Reset* as based on a rectangular dance circumventing the peripheral edge of the stage space. Brown says, "I think of it as a delivery system for other smaller units of dance—duets and trios that are issued up into the center of the stage. In the building process I gave the dancers a set of



Set and Reset/Reset by Trisha Brown.

**Thank you** to the FCDD students who wrote sections of this newsletter: Shannon Heneghan, Ashley Hensel-Browning, Kara Johnson, Samantha Siegal, Fania Marie Tsakalakos. Thanks, too, to Betty Thurston for all her help.

**Editor:** Daphne Lowell,  
Chair of the FCDD

**Designer:** Robyn Cutler



VINCENT PEREIRA

Trisha Brown



NATIONAL  
ENDOWMENT  
FOR THE ARTS

instructions that include: keep it simple, act on instinct, work with visibility and invisibility, and work with lining up." For Brown, the structure and choices the dancers make in how to deliver themselves to the center is as provocative as the steps performed. The dancers are an integral part of her process through the choices they make.

The foundation of this project is the experience of stepping inside Trisha Brown's choreographic process. This is a comprehensive dance experience, challenging the students as dancers, improvisers, and choreographers. This choreographic project will engage students in the process that sets Brown apart from her contemporaries. Abigail Yager (MH), a former member of the Trisha Brown Dance Company and a graduate of our department, will set the work. The special insight provided by a dancer who has gone through the process of learning and helping to develop the work will be inspiring for our students. The FCDD is particularly pleased that one of our alumni will be involved, as she knows both the work and the department. Abby will teach Brown's trademark silky and sequential core movement sequences, and then use the original instructions given by Brown to her company in 1982 to direct the students in improvisations that will lead to the creation of *Set and Reset/Reset*, a variation on the original choreography.

*Set and Reset/Reset* will be performed at Hampshire College on February 9–11; at Amherst College on March 9–11; and at Smith College on April 6–8. In addition to Brown's public lecture the afternoon of February 10, she will offer a master class on choreography that morning at UMass. ■

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## FCDD STUDENT AND ALUM NEWS

**Emily Alpren** (AC) has been invited to become a member of the American Mime Theater.

**Rebecca Anderson** (UM '08) was accepted into the prestigious Jacob's Pillow summer dance workshop in Becket, MA.

**Pele Bauch** (HC) is presently working at The Field, an artist service organization in NYC. Last June she performed two new works, *Pedestal* and *She*, on a Danspace Project program at St. Mark's Church. Two of the works were "inspired by the dynamics of self-presentation and femininity. The first uses an abstract perspective, the second the emotions of character."

**Noah Beit-Aharon** (HC) taught a January-term class at Hampshire in Israeli folk dance.

**Tovah Bodner** (UM) is artistic director of the modern dance company The Robin's Egg, which had its debut performance in June at The Carriage House Theater in Providence, RI. They performed Bodner's *The Magdalenes*, with an original score composed by UM alumnus **Jim Muro**. In September, Tovah began a new position as dance teacher for the first (public) RI arts high school, the Jacqueline M. Walsh School for the Performing and Visual Arts. In addition to technique classes, she teaches anatomy/injury prevention and dance criticism.

**Amanda Boggs** (AC), after a three-year run in the off-Broadway show *DeLaGuarda*, entered graduate school in cinematography at the University of Southern California.

**Melissa Briggs** (SC) received a wonderful review in the *New York Times* (November 1, 2005) for her *Book Dances*, which creates scenes from novels by Tolstoy, Steinbeck, Rand, and Salinger.

**Willie Brown** (UM) danced with the Garth Fagan Dance Company in 2003-04, and with the Brazz Dance Theater in Northampton, Boston, and at the Florida Dance Festival. He has been invited to teach with the Dance Collective of Miami. Currently he is teaching dance at Florida International University. He also performed at this year's ASWAD conference in Rio de Janeiro.

**Bernard Bygott** (AC), actor/dancer, received a  
*Continued on page 3*

## SERENADE/BALANCHINE



THOMAS GIBOIR



JON CRISPIN

FCDD students in Balanchine's Serenade.

BY KARA JOHNSON (MH)

All 2004 marked the FCDD's 25th anniversary as well as the 100th anniversary of George Balanchine's birth. We honored both occasions with artistic and academic collaborations. Dance historian Constance Valis Hill (FCDD/HC) and ballet professor Rodger Blum (SC) co-taught **Balanchine 100**. This course included the study of 12 ballets spanning Balanchine's choreographic career. Hill remarks, "Videotapes and books are not enough" to study Balanchine. Therefore, operating alongside this course was the rehearsal and performance of the first movement of Balanchine's *Serenade*, with permission from the Balanchine Trust. This was the first time in FCDD history that students from the Five Colleges performed Balanchine repertory. To Hill, the "collaboration of theory, history, and practice" was ideal for an academic setting. Professor Rose Flachs (MH), who has performed Balanchine ballets in her professional career, oversaw the project. Students learned the choreography from Victoria Simon, a former Balanchine dancer and a member of the Balanchine Trust. The dancers participated in nine performances on three different campuses (MH, SC, and UM). Flachs says that this movement from *Serenade* was appropriate for the FCDD's 25th anniversary because "historically, Mr. Balanchine first choreographed the ballet for students." Katie Bailey (MH), a student in the course and performer in *Serenade*, believes that this collaboration provided a context for her dancing; it made her feel "more in tune with the style" of Balanchine and "helped me find a little more about what I was portraying," she said. The project was so successful that Victoria Simon has given the FCDD permission to perform more Balanchine ballets. ■

## CELEBRATING OUR FCDD MUSICIANS

BY KARA JOHNSON (MH)

Live musical accompaniment is a refreshing privilege for the FCDD faculty and students. Once dancers experience live music, more often than not they are unable to turn back to the old days of compact discs. It is time to celebrate and thank the department's diverse group of musicians. The diversity in the accompanists' instrumentations and musical styles ranges from classical piano to African drum, from Bach to vocal jazz. Live accompaniment helps generate positive group energy in the studio; the room is full of people, with either their bodies or their instruments ready to work. Our musicians are willing mentors, guiding students in finding and recording music for choreography, or taking time to count out a tricky musi-

cal phrase. Many are multitalented instrumentalists, switching to various instruments throughout class to achieve an exciting repertoire with which to dance. Others show their expertise for music history and theory by teaching insightful courses. Furthermore, these fine musicians have vibrant performing careers in the Pioneer Valley and beyond, pleasing the ears of others outside campus walls. Their passion for music is contagious; it makes dancers want to reach farther, balance longer, and jump higher. And, most important, live musicians make dance even more fun! After a long morning of sitting at a desk, a piano rendition of the Harry Potter theme during grand pliés is sure to put a smile on anyone's face. ■

### FCDD MUSICIANS FOR 2005–06:

Paul Arslanian  
John Coster  
Jesse Feinberg  
Elizabeth Haymaker  
Lada Isupova  
Peter Jones  
Jua Malik  
Makaya Mcraven  
William Middleton  
Julius Robinson  
Tony Silva  
John Sprague  
Sekou Sylla  
Mike Vargas

## FCDD CELEBRATES JEAN BAXTER'S 30TH YEAR WITH THE DEPARTMENT

What do a major in physics, a major in art history, and a certificate from the Harvard Business School for arts administration have in common? Where do Wigman aesthetics, Graham technique, and silver medal skating meet? Why does the Five College Dance Department's production schedule run like a well-oiled machine? Who can teach you to manage the most elaborately complex performing arts events, not the least of which being your own wedding, PTO carnival, or Girl Scout troop? Easy: Jean Baxter, Jean Baxter, Jean Baxter, Jean Baxter!

Come one Jean Baby, come all Jean Babies, to celebrate Jean's 30th anniversary. Jean, our FCDD production manager par excellence (aka Most Honorable Drill-Sergeant-Mother of Multitasking), began working with us even before we were a department, and she has kept us going strong ever since. We will host in her honor a "Careers in Dance" panel discussion with alums who, with the help of Jean's training, have gone on to technical theater, design, and administrative careers, Friday, April 7, 2006, at 4 p.m. in the Weinstein Auditorium in Wright Hall at Smith College. Faculty and alums are invited to the Jean Bean Roast and



Jean Baxter behind the scenes.

Toast directly following. RSVP to Cathy Nicoli by March 1 to reserve your spot (space is limited) at (413) 559-5499. (No dress code, but do you remember? "RRCCFF") ■



Ralph Lemon.

## RALPH LEMON GIVES THE FCDD'S ANNUAL FALL LECTURE

BY SAMANTHA SIEGAL (AC)

Ralph Lemon (left), renowned dancer, choreographer, and media artist, drew an audience of 200 with his multimedia presentation of *Geography Trilogy*. Using a rich mixture of text, video, and dialogue, Lemon discussed the process of creating this, his crowning work.

*The Trilogy*, a set of three separate pieces that took 10 years to complete, explores Lemon's personal responses to his expeditions to Africa, Asia, and the American Deep South. These journeys raised questions for him about his personal and artistic identity, racism, cultural history, and memory. In his lecture Lemon exposed his creative process by reading from his prepared text while showing a series of filmed images—a man walking on a rainy day in Africa, his quiet installations marking former lynching sites, and his exploration of two stereotypical "black norms": boxing and jazz music. These images were thick sensory extensions of his journeys. Most notably, Lemon touched on his time visiting with black jazz musician legends and their families, for whom he performed what he called living room dances in their homes. Lemon's presentation provoked his viewers to seek connections among performance, art, race, and identity in a global culture. ■

rave review for his work as one of the Dromios in the American Shakespeare Center's production of *Comedy of Errors* in NYC.

**Mora Cantlin** (MH) had a summer merchandising internship at American Dance Festival in North Carolina and a fall internship in the Performance Plus department at the Kennedy Center.

**Nichole Canuso** (HC) After working with such leading Philadelphia-based companies as Moxie Dance Collective, Headlong Dance Theater, and Pig Iron Theater Company, Nichole is striking out on her own, premiering Nichole Canuso Dance Company in *We Spar Down the Lan*, at this year's Live Arts Festival at the Painted Bride Arts Center. The *Philadelphia Inquirer* wrote: "Nichole Canuso's dances have a presence, a right-there-ness in the moment . . . like a great slowed-down slapstick routine."

**Jaclyn Capozzi** (UM) served as artistic director for the Melrose (MA) Youth Ballet production of *The Nutcracker* in December 2005.

**Sue Caruolo** (MH) teaches elementary school children in Providence, RI.

**Yanira Castro** (AC), professional NYC choreographer, received with her company a prestigious Rockefeller MAP grant. In addition, she was awarded a month's residency this past July at the Rockefeller's Bellagio Center in Italy.

**Caroline Cohn** (UM '08) was accepted into the highly competitive Mark Morris Summer Intensive dance program.

**Kim Coralian** (SC) After graduation, Kim danced with independent choreographers in NYC and CT, including **Maura Donohue** (SC). She has performed with New Dance Collective Company and Off-Center Dance Theater and has been teaching at Dance Cavise in Mamaroneck, NY.

**Nicole Dagesse** (UM '06) and **Lauren Sprance** (UM '06) received the Silverman Merit Scholarship Award for records of academic excellence and a record of personal achievement.

**Irada Djelassi** (UM), co-artistic director with **Katherine Hooper** (UM) of the Mass Motion Dance Company (renamed BoSoma Dance company), presented *Velocity* at Boston University's Tsai Performance Center in September 2004. UM alumnae **Kristen Duffy**, **Melissa**

Continued on page 4

**Ham-Ellis, Meghan Hood,** and **Geniene Maybruch** danced in the show, and **Brenda Cortina** (UM) was the lighting designer.

**Jillian Ducharme** (UM '06) received the Gerald Scanlan Student Employee of the Year Award.

**Adrienne Celeste Fadjo** (UM) is artistic director, dancer, and choreographer for her own modern dance company, AdrienneCelesteFadjo-DANCE. The company was incorporated in December and performs at numerous venues around NYC, such as White Wave Dance, Merce Cunningham Studio, 92nd Street Y, Joyce SoHo, the Puffin Room, and Alvin Ailey Studios ([www.acfdance.com](http://www.acfdance.com)).

**Erica Forrence** (MH) continues to work as assistant to the executive director of The Joyce.

**Lynn Fredrikson** (SC) presented her paper *Creativity in Between: Inspirations from Pearl Primus's Fanga* at the NDEO conference in Buffalo this October, and *Conversations with African Dance* at the fall '05 Society of Ethnomusicology conference in Atlanta.

**Claire Gilbert** (MH) recently curated a concert of new choreography at APE in Northampton, and she also performed in a piece entitled *Hidden Costs*.

**Richard J. Guimond** (UM) launched Kidrich Corporation ([www.kidrich.com](http://www.kidrich.com)), specializing in interactive, fun-filled dance/movement products for children, such as videos, games, and books. He also performs in folk dance theater productions and teaches at an elementary school in NYC.

**Martha Hart Eddy** (HC) was invited to lead movement activities at Family and Youth Day at Teachers College in NYC. Her activities involved the entire group as well as members of a new center she directs called the Center for Kinesthetic Education. Her work involves principles of Embody Peace, Kinesthetic Learning, Peaceful Play, Somatic Movement Therapy, and Laban Movement Analysis that she has been developing since her studies and teaching at Teachers College Somatic Education.

**Kaitlin Hines** (HC) began an internship last summer with Dance NewAmsterdam (formerly Dance Space Center) in NYC, which has now turned into a regular position as development associate. She's been able to combine her interests and experience

*Continued on page 5*

## HELLO AND WELCOME TO THE NEW FULL-TIME FACULTY WHO HAVE JOINED OUR FCDD FAMILY!

**MATISSE MADDEN** is a Guest Artist this year at Mount Holyoke College teaching **Ballet Technique, Ballet Repertory, and Ballet Conditioning**. Matisse double-majored in dance and zoology at the University of Hawaii and received an MFA in ballet from the University of Utah. She has danced professionally with Royal Ballet Kauai, Ballet Hawaii, and Utah Regional Ballet and has performed lead roles in Balanchine's *Stars and Stripes* and *Serenade*. She specializes in teaching Pilates as a supplemental regimen to enhance and prolong dancers' careers, and is very interested in the preservation and documentation of the traditional dances of the South Pacific Islands, specifically the dances of Samoa.

**CATHY NICOLI** (right) has joined the faculty of Hampshire College as a Visiting Assistant Professor of Dance for the next three years. She earned her BA in dance and performance studies from Roger Williams University and her MFA from Smith College. Cathy is a prolific choreographer and dance educator who has worked with students in private and public schools, inner-city arts programs, and college and university settings including Brown University, Keene State College, Providence College, Rhode Island School of Design, Roger Williams University, and Smith and Amherst Colleges. She dances and choreographs for various dance companies, most recently Heidi Henderson's Elephant Jane Dance Company.

**ROBIN PRICHARD** (below) is our new Visiting Assistant Professor and Graduate Adviser at Smith College for two years. Robin holds a BFA in dance from SUNY Purchase and an MFA from UCLA. She has danced with Victoria Marks, David Rousseve, Donna Uchizono, and Doug Varone, and her choreography has been seen at the Joyce/SoHo, Dance Space, Highways, California Choreographer's Festival, and Dance Kaleidoscope. She won a Fulbright to study and teach in Australia, where she completed several cross-cultural choreography projects and taught at the University of Western Sydney and the National School of Dance for Aboriginals and Islanders. She is interested in cross-cultural choreography between indigenous and concert dance, the relationship between language and movement in performance, and the potential of dance to negotiate binary oppositions. ■

### WE ALSO WELCOME OUR NEW AND RETURNING GUEST FACULTY:

**Amie Dowling**  
**Pam Raff**  
**Lesley Farlow**  
**Tom Vacanti**  
**Felice Wolfzahn**  
**Joanne Gervais**  
**Jen Webber**  
**Melissa Bruce**

**Christina Tsoules**  
**Sharon Wyrrick**  
**Maryanne Delisle**  
**Kodzis**  
**Griff Goehring**  
**Paul Dennis**  
**Candace Salyers**  
**Cynthia McLaughlin**



LARRY LOEHER



SCOTT LAPHAM

## SPOTLIGHT ON NEW FCDD COURSES

BY FANIA MARIA TSAKALAKOS (SC MFA)

The FCDD faculty continue to create courses every year that enrich the curriculum and reach out to new populations of students. For example, several faculty members have developed new freshmen seminars. Wendy Woodson (AC) created **Partner Dancing**, in which students examined gender, history, politics, and culture by investigating how two bodies negotiate time and space in various cross-cultural duet forms. Others include Rebecca Nordstrom's (HC) **Dance Repertory** class, exploring identity, and Daphne Lowell's (HC) **Centering**.

Other new courses include **Video & Performance**. Wendy teamed up with Rodger Blum (SC) to offer this two-campus collaboration. It grew out of Rodger's **Dance & Technology** course, which embodies his interest in the ways computer technology can be used in and for dance, and Wendy's **Choreography and the Camera**, where she explores video used both in live performance and in the genre of dance video. Their collaboration offered a rich foundation for students interested in multimedia work.

Terese Freedman (MH) created a challenging new **Advanced Modern Technique** class by bringing in seven distinguished alumni from New York, LA, Paris, Amsterdam, Taiwan, and elsewhere to teach for two weeks each. Cynthia McLaughlin (SC), Abby Yager (MH), Christopher Johnson (AC), Yanira Castro (AC), Liz Young (MH), Martha Mason (MH), and Jelena Petrovic (MH) brought their own artistic and pedagogical voices to the class, challenging students to quickly grasp the gestalt of each instructor's movement style. Terese has also created a new incarnation of Scientific Foundations II.

This spring Mark Allan Davis (SC) and Nia Love (SC) will offer new courses that emphasize the African/African-American influence on American dance and culture. In addition to dancing and singing, students in Mark's **Performing Musical Theater** will study the history of Broadway dance, focusing on the work of prominent African-American Broadway choreographers. Nia's new **African Explorations** class, like her **West African Dance** and **Modern/Afro-fusion III** classes, will impress upon her students awareness of the African-American influence on modern dance, and the importance of requiring African dance in college dance programs.

Daphne Lowell's new course **Contemplative Dance/Authentic Movement** brings together students from diverse fields to learn CD/AM, study its theory, and help add to it by articulating connections they discover in it to their own fields. She also offered this course, co-taught with Alton Wasson, as a January intensive where adults from all over the country worked side by side with Hampshire students. The FCDD is one of the few dance programs in the country in which this form is taught.

Other new FCDD courses include **Dance Education** (Billbob Brown, UM), **Yoga for Dancers** (Peggy Schwartz, UM), **Ballet Pedagogy** (Rose Flachs, MH), and **Jazz Modernism and Three Millennium Choreographers** (Constance Valis Hill, FCDD/HC). We hope our students enjoy these exciting additions to our curriculum! ■



JON CRISPIN

## NEW DIMENSIONS IN DANCE STUDIES

**A**s dancers we know that dance and movement studies connect with many other disciplines—certainly with other art forms, but also with studies of culture and history, anatomy and education, psychology and, yes, even politics. We also know that dance training and study involve many different modes of learning, developing intellect, imagination, body, values, and more—discipline, self-awareness, confidence, collaboration, organization, time management. As faculty we are proud to see our dance alums go on from the FCDD to establish successful careers in a wide range of fields, often careers in performance and choreography, but also in fields like education, health care, arts management, and community development. So how do we help students, parents, and colleagues know more about the breadth and richness that dance study offers?

For the past several years, the FCDD has been developing ways to describe this dynamic array of possibilities. We call it New Dimensions in Dance Studies. Our goal is to inspire new interests in dance/movement studies both for our dance majors and for students from other fields. We have identified seven areas of focus: Technique, Repertory, and Performance; Choreography and Creative Studies; Dance Studies: History, Culture & Aesthetics; Dance Education and Community Outreach; Dance and Technology; Dance Science, Somatics, and Arts Therapies; Design and Production. We are developing courses and making connections to colleagues in other departments who offer courses related to these areas. We are creating advising sheets, helping students of similar interests connect with each other and with alums in the field, and reaching out to colleagues and sites in the community to link with internship and other learning opportunities. We are beginning a multiyear project for which we invite input from anyone with something to offer! ■



JON CRISPIN



JIM COLEMAN

Previous page: Cathy Nicoli (top right) and Robin Prichard (bottom left).

This page: *And They All Fall Down* by Terese Freedman (top); students in Marilyn Middleton's West African dance class (above); and Nia Love performing *Passages of the Middle: Cycles of a Circle* (left).

in both dance and writing in this exciting job! Kaitlin also continues to perform Middle Eastern dance with the Casbah Dance Experience, which performed at the New York Public Library in November.

**Katherine Hooper** (UM), one of the artistic directors of the Boston-based Mass Motion Dance Company (recently renamed BoSoma Dance Company), taught a weeklong workshop at Peridance Center in Manhattan. She is also the group fitness coordinator at Wellbridge Athletic Club in Boston.

**Lisa Ivins** (MH) recently married, and teaches elementary school in Connecticut.

**Jane Jerardi** (HC) received her first commission to create a new, major performance project, *Efficiency*, which premiered in October 2005. Commissioned by Washington Performing Arts Society in honor of its 40th anniversary season, it received support from The Eugene and Agnes E. Meyer Foundation, with additional assistance from the DC Commission on the Arts and Humanities. The piece was performed at the new Tivoli Theater in Washington, DC ([www.janjerardi.com](http://www.janjerardi.com)).

**Jennifer Kayle** (SC MFA) presented work at the Fringe Festival in Minneapolis in August 2005.

**Zoe Klein** (HC) has been designing lights, dancing, and performing acrobatics in NYC and has trained in partner balancing acrobatics and trapeze for two years with LAVA. She was a cofounding member of the circus/theater company KIRKOS for two years and recently joined forces with David Paris to form a company called Paradizo Duo, training in Montreal, Australia, and Germany. The duo performed and taught classes for their August tour in Thailand, Hong Kong, Japan, New Zealand, and Australia. Recent lighting collaborations include LAVA, Fernando Maneca, Gina Gibney, and Wally Cardona. Zoe is technical director at Brooklyn Arts Exchange and Danspace Project, Inc.

**Amae Kurre** (MH) since graduation has been doing all kinds of lighting design work, including design work at MHC and other colleges in the area.

**Mariah Lilly Azarovitz** (UM) is teaching creative movement at the Pioneer Valley Montessori School.

**Joyce Lim** (SC MFA) shared a performance at Danspace

*Continued on page 6*

Project in October '05 with Paz Tanjuaquio. The work was a culmination of Joyce's past five years of travel and living in Southeast and East Asia.

**Jamey Long** (MH), after dancing in the Philadanco second company, has returned to Columbia for her master's degree in social work.

**Sarah Manya Hertzberg** (SC) presented her new work, *Bruised Fruit*, at de Warande in Tarnhout, Belgium, in September '05. *Bruised Fruit* looks at the physicality of food, the fundamental struggle between being dirty and clean, and the need for order while fighting chaos.

**Dustyn Martincich** (SC MFA) chaired a panel at the Society of Dance History Scholars Conference at Northwestern University on Dance in Technology and Corporealities last summer. She also participated in the Dance Integrated in Humanities and Society intensive/conference in Amsterdam, and was on scholarship at Joel Hall Dance Center in Chicago.

**Meghan McGrath** (UM) is dancing aboard the Royal Caribbean ship *Majesty*, cruising around the Bahamas performing in two shows called *Boogie Wonderland* and *Viva*.

**Olive McKeon** (HC) attended the American Dance Festival, where she presented two new works. She currently has an internship with *Contact Quarterly* in Florence, MA.

**Anne Morris** (SC) has moved to Miami to continue working with Brazz Dance, performing and teaching during company residencies. She also reports that **Augusto Soledade** (former SC faculty and artistic director of the company) has just received a \$10,000 choreographer's grant from Dade County.

**Natalie Neckyfarrow** (SC) continues to pursue her career in dance and theater, playing Gertie in the Heights Players' production of *Oklahoma!* and in an original monologue show called *Men* at the Manhattan Repertory Theater. She has also been doing background work on *Descent*, a feature film starring Rosario Dawson.

**Rithy Ngy** (UM '07) received a scholarship for study with the Alvin Ailey American Dance Theater, as well as an individual study award.

**Cathy Nicoli** (SC MFA) has been hired as an assistant professor at Hampshire.

Continued on page 7

## MOVIN' AND GROOVIN'

BY SHANNON HENEGHAN (UM)



BEN BARNHART

Billbob Brown and students from the Crocker Farm Elementary School at the Eric Carle Museum.

In the fall of 2004, Crocker Farm Elementary School in Amherst and the UMass Dance Program began a unique collaboration involving art, music, and dance. Crocker Farm art teacher Janet Winston teamed up with music teacher Agnes Zsigmondi to inspire their Crocker Farm fifth-graders to create artwork based on Chris Raschka's picture books and John Coltrane's *Giant Steps*. Into this mix came UMass dance professor Billbob Brown and his FCDD **Dance Education** course students, hosted by Crocker Farm's P.E. teacher Kacey Schmitt, to help the children turn their creations into dance. The young students—many of whom had never danced before—quickly grasped the basics of composition and made interesting shapes and movements with their bodies. Next, the FCDD students helped the fifth-graders make small group works based on their drawings and the music of jazz greats like Coltrane. They danced these in "Movin' and Groovin'," a concert performed at the Eric Carle Museum of Picture Book Art in November to a packed house. It featured the fifth-graders dancing while their artwork was projected on the stage wall behind them. The collaboration received impressive support from the community—it was aired on the local television station ACTV and garnered praise from all students, young and old.

## JAZZ JAM! AN EVENING OF JAZZ IMPROVISATION AND PERFORMANCE

This fall the music and dance programs at Hampshire College joined to host JAZZ JAM!, featuring Grammy Award-winning jazz tap dancer Jason Samuels Smith and jazz pianist Theo Hill in a musical tribute to jazz tap dance legends. This event, organized by Constance Valis Hill (FCDD/HC) and Margo Edwards as a part of their co-taught **Jazz Modernism** course, was a resounding success. Samuels and Hill thrilled the audience with their rhythmically intricate improvisation of impeccable communication, collaboration, and challenge. Then Margo Edwards and Michael Dessen of the Hampshire music faculty, jazz musicians Paul Arslanian (FCDD musician) and Bob Wiener, and FCDD guest faculty, jazz tap dancer Pam Raff (MH), and others joined Samuels and Hill in a jazz music and dance jam that brought down the house!

## ABT2 PERFORMS AT MH

This fall Mount Holyoke's Dance Program hosted ABT2, the American Ballet Theatre Studio Company (John Meehan, artistic director) for the third year in a row. Mount Holyoke gratefully acknowledges the Rosh Foundation Artistic Initiatives Fund and alumna Robin Chemers Neustein for supporting this exciting company's performances.

## NEW FUNDING SOURCE FOR COURSE OFFERINGS

Hampshire College will have a new course this spring thanks to the initiative and generosity of members of the International Association for Creative Dance. **Group Improvisation: Exploring Creative Dance** will introduce the work of dance pioneer Barbara Mettler, who championed a free approach to the art of movement and who believed dance was a basic human need. Mettler's archives—photos, films, videos, and written materials from a career that stretched across six decades—which are housed in the Hampshire College Library, will enrich the course. Griff Goehring, one of Mettler's former teaching assistants, will present the course. Griff, who has a master's degree in dance/movement therapy, works with people of all ages and abilities and performs both improvised and composed works.

# FCDD NEWS LEAPS AND BOUNDS

## AMERICAN COLLEGE DANCE FESTIVAL 2005

BY SHANNON HENEGHAN (UM)

At the festival last year in Orono, Maine, FCDD faculty and students presented a total of 14 works. Each of the five colleges entered works in one of the adjudicated concerts. Professor Sam Kenney (UM) presented *Saborealo*, featuring 12 UMass dancers, and Guest Faculty Christina Tsoules (AC) showed her piece *The Living Room*. Mount Holyoke students Kara Johnson and Marlena Hubley performed their untitled duet and Alexis Liston brought her *Untitled for Six*. Smith students Akane Noda and Amy Softic each performed solo works, *(de)sensitized* and *Echoes of Spirit*, respectively. Hampshire College staged two 20-person ensemble pieces: *Pathétique #1*, choreographed by Romina Rodriguez-Crosta and Ad-dys Gonzalez, and *Pathétique #2*, by Jennifer Rosenblit and Rodriguez-Crosta. Tara Madsen (SC, MFA), Meghan Frederick (HC), and Billbob Brown (UM) presented works in one of ACDDA's informal concerts and Mark Davis (SC), Billbob Brown, and Rebecca Nordstrom (HC) showed choreography at the faculty concert. All works were well received by adjudicators and audience members alike. Congratulations to all involved and best of luck to this year's participants.

## FCDD MASTER CLASSES AND GUEST LECTURES



Asparas, by Ranjana Devi.

### BY ASHLEY HENSEL-BROWNING (HC)

Every year the FCDD is fortunate to host a multitude of master classes and guest lectures that offer students a chance to learn from a diverse array of professional artists and scholars. During 2004–06, these included dance technique classes from touring dance companies and independent artists in a wide range of idioms—classical and contemporary ballet and modern dance, Butoh, Tango, Indian, and other world dance forms—as well as classes in dance in connection with other arts—music, theater, somatic practices. Several of these were made possible through our collaboration with the UMass Fine Arts Center and the Asian Arts and Culture Programs. Along with these, students had the opportunity to attend lectures given by such prominent experts as Korean dance scholar Dr. Eun S. Kim; Dean of the American Dance Festival Martha Myers; Balanchine dancer Robert Moreano; and preeminent dance anthropologist Joann Keali'inohomoku.

## FCDD FACULTY, STAFF, MUSICIANS NEWS

**Wendy Woodson (AC)**, in addition to creating several new dance pieces this year for Dance Generators and University Dancers, premiered her new video entitled *NERVE*, a 30-minute experimental documentary about the work and injury of Dr. Lenore Manderson, the Australian anthropologist. She also created and performed a new text/movement solo for the conference *Getting Our Act Together: Performance Studies in Uncertain Times*, and was a featured solo performer in the XI D.C. International Improvisation Festival in Washington, DC. She is currently working on a new full-length performance installation piece entitled *VERONICA'S FOLD*, to be premiered at the Ko Festival this summer, and she has been working on a series of Web/video "poems" that can be viewed at [www.amherst.edu/~Ewwoodson/PresentCompany/lookingglass/storyboard1.html](http://www.amherst.edu/~Ewwoodson/PresentCompany/lookingglass/storyboard1.html).

**Susan Waltner (SC)** completed her most recent term as chair of the FCDD last spring. During the year she happily oversaw the many celebratory activities we undertook as part of our 25th anniversary. As part of those celebrations, she co-choreographed a ballet(!) with Ken Lipitz (UM), and for the FCDD

Faculty concert choreographed a piece to the first movement of Beethoven's *Moonlight Sonata*, which Julius Robinson (SC) played live. Fifteen local Smith alums were invited to dance in the work and the number varied from 12 to 15 for each performance. Last summer she performed her solo *Catherine's Wedding Dress*, at the Got Family concert in Holyoke and at the town hall in Ashfield, MA.

**Mike Vargas (musician)** continues to spend most of his time improvising and composing music, especially for dance. He has been touring, teaching, and performing extensively worldwide with dancer Nancy Stark Smith, last summer in Spain, Estonia, and Germany. This year he'll be working in Italy, Spain, Toronto, Iowa, and Rochester, and possibly Paris and Italy. This fall, he worked on a commission for a dance on video, and an evening-length solo concert of electro-acoustic music for a concert in November at Thornes Market A.P.E. (<http://www.cdemusic.org/artists/vargas.html>). Next August he will be making music at the Bates Dance Festival.

**Betty Thurston (FCDD staff)** is happy to work with Daphne Lowell, the new chair of the FCDD. She is also happy to end

her golf season with a tie for first place in the mixed-four-some division of the Friends of the Mount Holyoke Golf Tournament held at The Orchards in September.

**John Sprague (musician)** has been active as a musician in the dance world. Last summer he offered his Moving-from-Within workshop with colleague Susan Bauer at the Northern California Dance Collective Summer, and he also taught and played for several classes in the Bay Area, as well as back east at Earthdance and the Dance New England Summer Camp. He also played for the Contemplative Dance workshops at Hampshire College. This fall he played for improv sessions at Earthdance and in Northampton. He also plays percussion and flute for kirtan ((Hindu chanting) throughout the New England area, and has begun work on a new album.

**Peggy Schwartz (UM)** has been granted a year's research assignment to organize a massive amount of primary materials on Pearl Primus, having been steeped in the research process for many years. Last spring Peggy worked with Joe Nash shortly before his death to help him organize his collection of slides on Primus. Peggy hopes to have a first draft complete be-

### SOME OF THESE MASTER CLASSES INCLUDED:

- Alexander Technique: Missy Vineyard
- Argentinian Tango: Daniel Trenner, and also Brendon Shaw
- Ballet Technique: Hubbard Street Dance Company of Chicago, and Karen Brown (UM)
- Butoh: Akira Kasai
- Classical Indian Dance: Justine Lemos (HC)
- Contact Improvisation: Mark Zemelman, Spirit Joseph, Kristin Horrigan, Felice Wolfzahn
- Eurhythmy: Caroline Lijestrom from Sweden
- Foot Reflexology: Mary Ann Kelly
- Graham Technique: Tadej Brdnik, of the Martha Graham Dance Company
- Isadora Duncan Dance: Laura Pravitz
- Modern Technique: Melissa Ham-Ellis of Tandem Dance Company, Kyle Shukis (UM) of the Randy James Company, Kristin Day of Snappy Dance Theater, Heidi Henderson (SC MFA)
- Music and Dance Collaboration: Nancy Stark Smith and Mike Vargas
- Partnering: AXIS Dance Company, with Katie Faulkner (HC)
- Performance and Social Issues: Lisa Biggs (AC)
- Performance Techniques: Laurie Carlos
- Sound Editing and Composing: Tony Silva (UM)
- Stage Management: Malcom Ewen

She joins **Becky Nordstrom (SC MFA)** and **Sam Kenney (SC MFA)** in representing Smith MFA's teaching in the FCDD.

**Karyn Norton Edison (UM)** has been owner/director of the Dancing Arts Center in Holliston, MA, for 26 years. The Dancing Arts Center has employed several UM alums as teachers over the years including **Jodi Demos, Yolanda Daelemans-Greaves, and Andrea Taylor-Blenish**. Seven of her 2005 graduates will begin studying dance at Hartt, Bard, and Marymount Colleges and Columbia University's Alvin Ailey certificate program. Her student Rowan Salem was accepted into the UM Amherst Dance Program. The Dancing Arts Center received the Outstanding School Award presented by Youth America Grand Prix.

The **Wendy Osserman Dance Company (SC)** was presented at Dance Theater Workshop in September '05.

**MiRi Park (UM)** is the U.S. air guitar champion! A marketing associate for the Dance Space Center in lower Manhattan, she helped curate *Wave of Humanity*, an eight-hour dance event to aid in the tsunami relief effort.

**Stephen Petronio (HC)**. At the Joyce Theater in NYC in March 2005, Stephen Petronio Company celebrated its 20th anniversary season, looking back and ahead, spanning a pivotal decade of hallmark vintage works and heralding the future. From the provocative *Middlesex Gorge* (1990), to the clarion *Lareigne* (1995), to the seductive *Prelude* (2000), these dances resonate with Petronio's signature whiplash movement, fierce structure, and sensual force. Completing the program was *Bud*, a preview of a new work in collaboration with singer/songwriter Rufus Wainwright.

**Jesse Philips-Fein (SC)** presented her first evening-length work, *Wilderness*, in NYC in November. The dance looked at the definitions of *wild* and *tame*, with a stark look at what we have gained and lost in a human-dominated world.

**Ryan Platt (AC)**, who is getting his PhD at Cornell, will be teaching a contemporary dance survey course next semester.

**Rochelle Rice (UM)** appeared on the *CBS Morning Show* in January '05. The show took a light-hearted look at New Year's resolutions and featured members of her program, In Fitness and in Health.

**Deborah Robertson (SC MFA)** came to Smith for her

faculty dance concert.

**Rebecca Nordstrom (HC)** continues to do teaching and performing residencies with UM colleague Billbob Brown, and is a member of his company Chaos Theory Dance. Last year their travels took them to Colby Sawyer College in NH, The Putney School in VT, Concord Academy, and Harvard University. They also performed with the Cambridge (MA) based Sarasa Chamber Music Ensemble.

**Cathy Nicoli (HC)** will premier *In Our Walls Grow Little Gardens* at the Hampshire College Winter Concert and *Love Apple* at the FCDD faculty concert in March. She is excited to offer her new course, **Merging Minds and Motion: Approaching Academics through Creative Dance**, this spring. She plans to round out her first year at Hampshire with some soul food: a composition workshop with Susan Rethorst and a dance therapy workshop at Antioch. Cathy will be spending her summer teaching dance and interdisciplinary arts to special-needs children at Bearstow Arts and Nature Retreat in Mt. Vernon, Maine, and working on an evening-length solo dedicated to her grandmother. Excavation will

Continued on page 8

25th reunion in May '05. She is an associate professor and head of the BFA acting program at Northern Illinois University.

**Jennifer Rockwell Edwards** (UM) married Ross Edwards and moved to Minneapolis MN.

**Rain Ross** (MH) is the artistic director of Lehua Dance Theatre in Washington state.

**Rowan Salem** (UM) teaches at the Dancing Arts Center and Dancing Arts Academy day school in Holliston, MA, where she substitute taught for the director in January.

**Cristina Septien, Marina Libel, Andrew Sloat, Annie Lok, and Emily Alpren** (all AC) are working together in NYC as a movement/theater performing company, South Pleasant Street. In the fall they premiered a piece at the Cunningham Studio and received a favorable review in the *New York Times*.

**Kyle Shukis** (UM) performed with Randy James Dance Works at the Joyce SoHo in NYC.

**Laura Simeral** (UM) is working full time as a group exercise instructor and personal trainer at Wave Health & Fitness Club at the Seaport Hotel in Boston. She also danced with BoSoma Dance Company.

**Sara Smith** (HC) received her MFA in dance from Sarah Lawrence College. Her choreography and sound designs have been seen and heard in NYC at Joyce SoHo, Danspace Project's Food for Thought at St. Mark's Church, P.S. 122, HERE Arts Center, the Brooklyn Museum, Brooklyn Arts Exchange (BAX), Galapagos Art Space, and Ur, where she was a resident Ur Cousin in 2003–2004. She also performed last year with choreographer Chris Yon and frequent collaborator and choreographer **Karinne Keithley** (HC).

**William Soleau** (AC) is a prolific choreographer who has created over 70 ballets on companies around the world ([www.balletdances.com](http://www.balletdances.com)). He is also executive director for the John Butler Foundation Inc., dedicated to preserving and protecting the master works of this influential American choreographer.

**Arlene Steiner** (UM) and **Melissa Ham-Ellis** (UM) are co-artistic directors of the Boston-based Tandem Dance, Inc. The company performed in the Divine Project at the University of New Hampshire, a fundraiser for a dancer with leukemia, and in an informal showing at Green Street

Continued from page 7

start with family research, field study in Nova Scotia, and site-specific improvisations based on landscape design and the context a place inherits from the actions that occur within.

**Matisse Madden** (MH) choreographed a large-cast pointe piece for the Mount Holyoke Faculty Concert in November, and restaged and performed in a trio from *Le Corsaire*.

**Marilyn Middleton and Sekou Sylla** (MH) report that Sekou continues to heal well after a tragic car accident last spring. This fall they appeared with their children in a piece Marilyn set on students for the Mount Holyoke Families Dancing concert.


**Daphne Lowell** (HC), the new chair of the FCDD, has two articles in *Authentic Movement* vol. 2, edited by Patrizia Pallaro, due out January 2006 from Jessica Kingsley Publishers: "Introduction to Authentic Movement" and "Authentic Movement as a Form of Dance Ritual." This introduction, first published in *Contact Quarterly* (vol. 27, no. 2), was recently selected for entry in the Renaissance electronic database. She is also working on a book about Authentic Movement as a rite of passage. She performed Authentic Movement solos twice this past year: *Silence*, with music by John Sprague, in the FCDD faculty concert, and *Enough (bread)*, which she offered as a fund-raiser for South Asian earthquake relief. She continues to teach Contemplative Dance/AM with Alton Wasson at Hampshire in the summer.

**Sam Kenney** (UM) presented her first evening-length concert with her new company, the Samantics Dance Ensemble, at Hampshire College in September. The company is also a current recipient of a Northampton Arts Council grant in support of its second concert, to take place in Northampton in the spring of 2006.

**Constance Valis Hill** (FCDD/HC) joined the board of directors of The American Tap Dance Foundation, and helped found The Gregory Hines Collection of American Tap Dance, a major collection documenting the history of tap dance in the Dance Division of the New York Public Library ([www.atdfhinescollection.org](http://www.atdfhinescollection.org)). As a member of the editorial board of the Society of Dance History Scholars' Studies in Dance History, she was the volume coeditor of *Kaiso! Writing by and about Katherine Dunham*, ed. Veve Clark and Sarah Johnson-Lao, published by Wisconsin University Press. Constance's most recent essay, "Cabin in the Sky: Katherine Dunham's and George Balanchine's (Afro) Americana," has just been published in *Discourses in Dance*, a journal of the Laban Center in London, edited by Susan Foster and Ramsay Burt (spring 2005). She hopes to spend her upcoming sabbatical on a new writing project: *Tap Dancing America: A Twentieth-Century Cultural History and Chronology, 1900–2005*.

**Elizabeth Haymaker** (musician) continues to enjoy teaching pri-

## FCDD PLANS FOR THE FUTURE



This year and next the FCDD is undertaking a comprehensive 10-year self-study to look for ways to continue to improve what we offer and to celebrate what we have achieved.

### Alums and Students: We want your input!

Stay tuned for further announcements.

Photo above: Performance of Ten 2 Talking by Terese Freedman.

vate piano lessons in her home studio. She is musical director for the Lisa Leizman Dance Company, the resident dance company of the Northampton Center for the Arts. In December, Elizabeth and the company did a fund-raiser for the center featuring works set to the music of Bartok, Hindemith, and Randall Thompson. The company also performed at the Academy of Music as part of Northampton's First Night celebrations.

**Peter Jones** (MH), musical director of the Mount Holyoke College dance program, keeps busy composing and scoring for a wide variety of choreographers near and far. He has released six CDs of music on his own recording label, Joneschord Music, including his two latest CDs: *Skeletons* for solo piano and *Gradual Motion 2*.

**Lada Isupova** (musician), a native of Moscow (Russia), came to the U.S. in 2000 and now lives in Amherst. This summer she recorded a CD for a ballet class taught by Charles Flachs (MH). For the last three years Lada has organized and led music classes for Russian children in the Amherst community. She also was invited by the editor of *Russian Life Magazine* to organize a Russian folk performance for children and adults to be performed in Amherst in the "Taste of Russia" Folk Festival in August. She is currently staging a Russian children's opera, *The Little Turnip*, to premier at Amherst's Munson Library in February 2006.

**Rose and Charles Flachs** (MH) opened a new studio, the Massachusetts Academy of Ballet, in Holyoke's Open Square. Charles is performing with MAB students in an excerpt from *Coppelia*, directed by Rose, for the Winter Performance at the Northampton Center for the Arts and for the First Night celebration at the

Academy of Music in Northampton. Their summer included attending the CORPS de Ballet International Conference at the San Francisco Ballet School and teaching for the Pennsylvania Academy of Ballet. Although on sabbatical this year, they made a guest appearance as a family of cats in the Families Dancing concert at MH in October.

**Lesley Farlow** (MH), a faculty member at Trinity, is guest-teaching **20th-Century History**. She performed in the Families Dancing concert with her six-year-old daughter, Jing Jing.

**Ranjana Devi** (Asian Arts & Culture Program, UM) is working on a new course for the FCDD, *Sacred to the Secular: Performing Arts of Asia*, to be offered at Hampshire next fall. She is also preparing lectures and choreography, some of which will take place this spring at the Asian Studies and Dance Program of Colorado College and at Mount Holyoke College.

**Paul Dennis** (MH), former Limon company member for nine years, has been hired to teach **Modern 4** during the spring semester.

**Jim Coleman and Terese Freedman** (MH) are working on a concert of new works to be presented in early February that will include a collaborative piece with visual artist Neal Parks and video projection, live cam with their daughter Zoe. Terese will be teaching a new course in advanced kinesiology spring semester '06. Jim continues to promote collaborative arts projects as arts coordinator at MHC.

**Billbob Brown** (UM) set new works this past year at Springfield College and Western Wyoming Community College. He also performed in Marion Kirk Jones's *Skydancers* with Desert Dance Theater's artistic director Lisa Chow at the Scottsdale

Center for the Arts, and *Space Cowboy* at a Daniel Nagrin conference, both in Arizona. His Emmy award-winning video, *Opening Doors*, was aired on the Arizona PBS station in October. Last summer he created *This Wednesday*, a dance-video stage work about the war in Iraq on Tandem Dance Company in Boston, taught a workshop with Ballet Plymouth in New Hampshire, and performed with Rebecca Nordstrom (HC) in numerous places including at Colby-Sawyer College in New Hampshire. He also created a major dance-video event for Northampton's 350th anniversary celebration with his Chaos Theory Dance Company as a fund-raiser for United Way.

**Rodger Blum** (SC), on sabbatical this year, recently completed a video performance work with his company, Surviving Jesse Productions ([www.smith.edu/survivingjesse](http://www.smith.edu/survivingjesse)). *Embrace* premiered in the Northampton Film Festival in November. This spring he will undertake several weeks of course work in media arts and expand *Psyche's Loss*, a work he created for the 2004 Smith Faculty Concert. This December, he performed the role of Herr Drosselmeyer in the Pioneer Valley Ballet's *Nutcracker*, which was co-artistic-directed by Smith MFA's Tomas Vacanti and Maryanne Delise Kodzis.

**Paul Arslanian** (UM), musical director of the UMass dance program, continues to study tap dancing and hopes to soon have only one left foot. He will be honored on National Tap Day, May 19, at the Museum of Our National Heritage in Lexington, MA, for his contributions to the art form. Past honorees include Buster Brown, Brenda Buffalino, Jimmy Slyde, and Sara Petrnio. Paul's piano playing can be heard on the latest Pottery Barn *Christmas Kids* music CD.

Studios, Cambridge, MA, of completed and in-progress works by Ham-Ellis, Steiner, and UM faculty member **Billbob Brown**.

**Layard Thompson** (UM) received the following glowing review in the *New York Times*: "The highlight was Layard Thompson performing Deborah Hay's *The Ridge*. He learned the rigorous piece last year in Scotland through Ms. Hay's Solo Performance Commissioning Project, in which participants agree to practice the piece daily for at least three months. *The Ridge* is full of eccentric twists and turns that rendered Mr. Thompson—with his malleable body and sparkling red shoes—part-creature, part-human."

**Rachel Tischler's** (AC) most recent performance installation was cited as the best of the show in a recent curated program at the Contemporary Arts Museum in North Adams, MA. Rachel is now assistant general manager at the Trinity Repertory Company.

**Alie Wickham** (HC '09) choreographed two of UMass Theatre Guild's productions: *The Who's Tommy* fall '05 and *Time of Your Life*.

**Debbie Williams** (SC) will be pursuing a master's degree at the University of Roehampton in England.

**Elaine Winslow-Redmond** (UM), who has been a Radio City Rockette for 11 years, received a master of science degree in applied physiology and nutrition from Columbia University and is a certified athletic trainer and member of the National Athletic Trainers Association. She created a wellness program for the Rockettes and is their head athletic trainer and athletic training program director. She also works as athletic trainer for other NYC performing companies such as Blue Man Group, the New York Knicks City Dancers, Tap Kids, and NYC Dance Alliance, and has been inducted into her high school's hall of fame.

**Yasuko Yokoshi** (HC) lived in Japan in 2003–04, studying traditional Japanese kabuki dance with master teacher Masumi Seyama. She is now back in NYC, where she recently showed a work in progress at the Guggenheim Museum.

## ALUMS! STAY IN TOUCH WITH US!

**Dear Alums:**  
Please send us your e-mail and other contact information!

**E-mail us at**  
[fcdd@hampshire.edu](mailto:fcdd@hampshire.edu)