The award winning Israeli choreographer Idan Cohen was a Schusterman Artist in Residence at FCDP for three months this winter, invited by Wendy Woodson, sponsored by the Amherst College and funded by the Charles and Lynne Schusterman Family Foundation. He taught a special January course at Amherst and master classes at all five campuses. Mr. Cohen’s residence culminated in his company’s presentation of his internationally acclaimed reimagining of Swan Lake. In a review of the work’s premiere, Polish critic Beata Lisowska wrote, “Together with the dancers, he has produced an exceptional interpretation of this musical fairy tale, focusing on its emotional content. An expert usually neglected in versions of Swan Lake, the tension, violence and passion is, certainly highlighted here. In Cohen’s work, we experience the gap between the romantic visualization inspired by the music and the physical reality of the body, between fairy tale, dream and life.”

Haddil Willett (SF ’11) estab- lished Haddil Willett’s School of Dance on Devin in MA. She teaches Hip Hop, Modern, Ballet, Jazz, and Top Tier Hip Hop, including two competitive dance teams. The School was awarded the Heineken Choice Award for the ‘11 Dance Main Event in Waltham’ and ‘We Dance Studio’ in the Region for Dance. Zinka Maru (SF ’11) is co- working for her master’s in W&M College and continues to create dance and music compositions.

Natalie Neale (DC ’11) is currently in Paris, where she is pursuing her graduate degree in dance. She performed in Shakespeare’s Macbeth in the Valley Water Valley Hall. She was also a guest performer at the Four Seasons Dance Institute in New York where he performed with the National Ballet of China’s new production of Swan Lake. He also performed at the Festival of the Arts in the United States. His work has been featured in the Y coefficient project, a collaborative project between the United States and China.

Rina (DC ’11) is currently completing her master’s degree in dance at the University of California, Berkeley. She is a member of the Berkeley Dance Ensemble, where she has performed in numerous productions including works by Ulysses Dove, Mark Morris, and Merce Cunningham.

IDAN COHEN ARTIST IN RESIDENCE

Iboats Cohen Art Institute

Five college dancers performing an excerpt from Swan Lake.

FIVE COLLEGE
DANCE DEPARTMENT
NEWLETTER
2009–2010

ALUMS! STAY IN TOUCH WITH US!

Dear Alums:
Please send us your e-mail address and other contact information.

E-mail us at fcdp@dofshamshire.edu
The SANKOFA PROJECT: BLUE GRASS/BROWN EARTH BY CHUCK DAVIS

The Sankofa Dance Project hosted another thrilling summer workshop this year led by the incomparable Chuck Davis. Once again, over 50 students participated, including many youth from the greater Sacramento area. Other members of the workshop team included Stafford Bony, Associate Director of the American African Dance Ensemble (North Carolina), Anthony Price, Director of the Muntu Dance Company (Chicago), Abdul Salawu, Director of the Ganzel Dance Company (New York), and Marilyn Sylla, Director of the Sankofa Dance Company. Additionally, there were 150 students — drummers, a blues band, and an orchestra — as well as Alasite Chorway, Choreographer Chuck Davis developed an extended version of Blue Grass/Brown Earth which traces the history of the West African slave to the development of America's banjo. He returned in the fall to reprise the piece for the UCD Winter Concert.

The UCD Winter Concert set the stage for a memorable dance party in which ‘Banjo Chu’ was awarded an honorary Doctorate of Fine Arts. The highest degree the University can bestow. It was thrilling to have Chuck Davis’s contribution to the University community, as well as to arts and education nationally and internationally, acknowledged by the Chancellor, the Provost and the Dean of the College of Humanities and Fine Arts, the highest administrators on the University campus. Art matters! Congratulations to Dr. Davis!

and community residents, including faculty members, Broadway veterans, and well-known teachers and performers.

In September, while on tour with his own group, Davis was the featured artist at Boston’s New England Conservatory’s annual Fall Jamboree. He delivered a lecture on Polio Almon at the Conservatory of Music at Harvard University.

Thomasson-Fairley Hall is a wonderful venue for the Sankofa Dance Project. The long and winding hall, with its open windows and views of the city, provided a striking backdrop for the performances.

The Sankofa Dance Project is a unique opportunity for students to experience the joy and beauty of dance. It is a project that brings together artists from diverse backgrounds to create something truly special. The project is a testament to the power of dance to bring people together and inspire change. The Sankofa Dance Project is a reminder that art has the power to heal and to heal us.

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FEROUS BEAUTY: GENOME – LIZ LERMAN IN RESIDENCE

McArthur Fellow recipient, world renowned choreographer, dancer and founder of the Liz Lerman Dance Exchange, Liz Lerman was in residence at Hampshire College in November. She presented a series of master classes, participated in a panel discussion entitled “Thinking Through Science” and presented a keynote lecture/performance: “Ferocious Beauty: Genome.” The likely talk on art and science synergies was interwoven with performance and video excerpts from her evening-length performance work, Ferocious Beauty: Genome. This multimedia production was created in collaboration with scientists and educators, and explores the science and meaning of the human genome project, interpreted through movements, images and sound. Lerman’s residency and its many activities were co-sponsored by FCOD and Hampshire College’s Dance Department and Culture, Brain and Development Program.

THE JOY OF DANCING AND THE FUNK OF LIVING

David Darvin was in residence at Smith College this fall, creating a new work for 12 dancers from Smith and the five colleges. Darvin is a nationally renowned choreographer and artistic director of David Darvin and Company. His company’s dances and artistic collaborations have been honored with eight “Bessie” Awards. Darvin describes his new piece, Dance To The Music/Every Body “It’s a ... celebration of the joy of dancing and the funk of the living.”

SCHYNOUSOBJECTS / WILLIAM FORSYTHE

In February, FCOD hosted Norah Zuniga Shaw in a lecture/demonstration on the site-specific interactive web project, SYNCHRONOUSOBJECTS (synchronousobjects.us), developed with renowned contemporary ballet choreographer, William Forsythe and designer Mai-Thu Perret. Shaw is a Hampshire graduate and currently Assistant Professor and Director for Dance and Technology at Ohio State University.

Focusing on Forsythe’s complex ensemble dance One Flat Thing reproduced, the project presents an original collection of screen-based visuals (video, digital artwork, animation, and interactive graphics) that reveal interlocking systems of organization in the choreography. The project aims to appeal to a broad public from diverse fields including but not limited to dance. Forsythe explains, “The project grew out of the recognition that choreography is an organizational practice that employs fundamental creative strategies relevant to many other domains.”

Shaw writes: “This was a deeply interdisciplinary project with animators from animation, design, psychology, cognitive science, philosophy, dance, visual art, music, computer science, statistics and architecture. It speaks to concerns with the nature of the ‘object’, relational aesthetics, and embodied epistemologies in the humanities.”

And the New York Times, writing on public and women’s health in South East Asia...

Jeanne Stewart (FCOD) ’98 was recently appointed an Artist-in-Residence for the Guggenheim Museum in New York City (3-99). Stewart is the artistic director of Gestural Research, an experimental dance and visual arts collective, and was the recipient of a two year residency in the Netherlands (1993-95) at the International Studio ‘t Schip.

Stella Alvarez (FCOD) ’97 is a recent recipient of a fellowship at the Jerome Robbins Dance Division of the New York Public Library for the Performing Arts. Alvarez is currently working on ‘Sustaining Dance’ an experimental project that offers a performance environment in which dance and language are fused into an experience that challenges audience, performer and viewer in new ways.

LaBeouf, Ricciardi, and Zuniga are the recipient artists of the 1999-2000 FCOD Fellowship in Dance. This fellowship is designed to support artists who are engaged in the development of new performance work.

Mai-Thu Perret is a designer and co-founder of the A PAIR (Art and Performance) Institute, a project for collaboration in art and media. Perret is currently a visiting professor at the University of California, Los Angeles.

Katie Golightly is a New York based choreographer and dancer. Golightly is a graduate of both Smith College and University of California, Irvine.

Kathleen Roche (F2C) ’99 is a current staff member of Barnard College, where she works as a dancer and artistic director at the Barnard Center for Dance. Roche was recently awarded a fellowship in dance at the New York University, Steinhardt School of Music Media and Arts. She was previously a member of the National Endowment of the Arts (1996) and a member of the Dance Project (1997).

Toya Brooks (FCOD) ’98 is a freelance writer, writer, in Australia working as a stage performer, choreographer and director. Brooks is currently working on a book about the life and work of Gertrude Stein.

ART AND LIFE: THE REAL WORLD BECKONS IN CURIOUS WAYS

While many FCCD students come to college to pursue their dreams of professional dance and choreography, many more come with interdisciplinary interests, mixing dance and other academic studies. A great deal of special majors abound. It is no surprise then that this mix continues after graduation, opening up a variety of hybrid career paths and art biz balances.

A number of graduates are able to pursue their careers in their chosen fields of interest right after graduation. Brandye Lee (SC) became a featured dancer with Alby A soon after graduation, and later toured nationally with Disney’s The Lion King. Tiffany Langham (UM 11B) began performing with Eleanor Dance Ki from “American Best Dance Crew” on MTV. Yeva Castile (AC) began choreographing and directing for her NYC-based company right after graduation, and continues an award-winning artis- tic career as a “starographer” and director of “A CANARY TORCH,” creating multi-disciplinary interactive environments with a variety of collaborators. Allison Wickham (AC) got involved in arts immediately during her junior year, and after graduation last spring, moved to Gainesville, Florida where she currently serves as Program Assistant for Arts Acts in Medicine and Coordinator for the Arts in Healthcare Certificate Program.

Many more graduates find a balance between ongoing artistic pursuits and more steady employment in dance-related fields. Lauren Robertson (WNC), a freelance performer/choreographer in San Francisco, incorporates video in her performance projects, but also has a thriving video production business, documenting dance and performance in the Bay Area. Erin Johnson (UM), a founding member and current dancer with Boston-based Bosnica Dance Company, is a practicing physical therapist bringing her years of “inside” dance knowledge to her work as a PT. Ashley Bentley-Hamblin (UM) balances her personal creative projects as a choreographer with K-12 teaching and community projects, along with school and community-based residencies in rural Vermont.

Still other FCCD alumni combine their artistic pursuits with more con- ventional work outside of dance. Lucille Jan (UM 08C) is an active choreographer and performer who has been living in S. Korea, supporting her artistic pursuits by working at K-Film, a 12+language-second-language college. Sarah Seydi (CM 08A) has taken an unusually creative and positive spin on the world of conventional jobs, incorporating their daunting duties, physical settings and attire into the very fabric of her choreographic work. She is the founding director of “from the desk of Sarah Seydi,” a company of professional dancers, actors, and artists who work up wards of 40 hours a week sitting behind desks in corporate cubicle entries, assisting the busy executives of Manhattan.

FCCD is becoming more proactive in helping students broaden their inter-disciplinary studies and the possible career paths open. We have recently introduced a new curricular provision emphasizing seven Areas of Focus: Technique, Repertoire and Performance; Choreography and Cre- ative Studies; Dance Studies History, Culture and Aesthetics; Dance and Technology; Dance-Education and Community Outreach; Dance Science, Somatics and Arts Therapies; and Design, Production and Management. FCCD has also started hosting Career-Panels featuring alumni from a variety of dance and dance-related fields teaching, speaking with current students about their career paths and current work.

FCCD ADJUNCT DANCE FACULTY 2009–2010

Chasing yet another innovative East-West project, Rajanijha Desai traveled to Delhi in January, 2010, on a travel grant from the America-India Foundation to research and see theatrical representations of Shakespeare’s Of mice in the unique Kathakali dance theatre style. This singular and incredible experience is in store for all colleges if the Shakespeare in India project receives funds for a performance and residency at the Asian Arts & Culture Program, UMass Amherst in spring 2011. Tests this trip is a full online course for resi- dents and a January 10 residency. Griffin Curtholm-Goulding keeps herself busy when she’s not teaching Group Improvement at Hampstead by leading creative dance workshops in Arkansas, New Mexico and Vermont. In the summer and fall of 2009, Griffin directed the North American Performance Festival which used dance from around the world to tell a story.

Instructional Dinner Missa taught Tribal Fusion dances at Mount Holy- cocke and Smith, while continuing her busy international touring schedule. Her classes feature North African, Arabic dance in a dynamic, rhythmic evolution. American Electronics and Hip Hop Dance will be lecturing at two confer- ences on the ethics of cultural appropriation in the performing arts, and gender voding/commericalized homophobia in popular New Eastern dance.

After recently moving to Vermont, Cathy Nizzi is currently teaching in the dance department of Keene State College, having taught at Smith and Amherst Colleges in 2009. She is working on independent choreographic work and focusing on honing her skills as a teacher. Exploring her synthesis within the realms of technique and performance and redesigning her classes, “Mir- ring Minds and Motion: Approaching Academics Through Creative Dance.”

Fritta Pengelly taught at Bennington and Mount Holyoke Colleges fall semester in September. Fritta and other FCCD alumni: Marielle Anrihnn (UM 11C), Cassie Ghose (HC 11D) and John Slivko (HC 10A) continued Pengelly’s 2003 boxed set Band Dance Workshop in NYC as part of the Dancenow/NYC Festival. The will be in residence at Greenwich Academy in Greenwich, CT during the spring of 2010, and is currently enrolled in the Feldenkrais Professional Training Program in NYC. Her article “Anatomy for Dance: An Expanded Design” is to be published in the Journal of Dance Edu- cation in September 2010.

Daniel Trenner continues to teach at PMR, Mount Holyoke, Smith, and for the Amherst Tango Club. He also runs a regular program of swing and Latin adult classes through Northampton Tango. Daniel recently ended a six year hiatus from tango and is teaching tango workshops and classes in North America with a mixed program of milongas and tango dances. He is also teaching and digital marketing of media for the new and old 500, which has continued a loyal following within the 2010s, which will soon be available through Facebook. He is planning an upcoming reunion of the London tango community in London.

Jennifer Wheeler teaches hip hop dance at MHC and she and her company, DecadenceThoughts, toured the UK and France for seven weeks this winter, in- cluding a performance at the B Supreme International Festival of Women Hip Hop at London’s Hackney Empire. A week’s workshopping at the site of Bath fuse hip hop and Shakespeare with the Urban Youth Ensemble. The company is also looking for a juicy summer creating new work for the Sone Sehgal Soni Life Cycle of Seeds 2010-11 to be performed as part of theMetaData Festival in London. Jennifer Wheeler (Wheeler) and Cara Sivicki (Wheeler), tents for Americaner, a new media company, are holding summer residencies in London, Paris, Berlin, and New York City.

Isabella Zanetti (UM 03A) performed in a production of A Midsummer Night’s Dream with the Stratford Institute of Fine and Performing Arts, a program of the University of Western Ontario. In 2006 she started working with as part of Dinner Missa’s, “European Techno Dance” group at the University of Western Ontario. Zanetti performed with Qarin in New York as part of her MFA thesis dance and with Patrick Creagh as part of the In Memoriam: Pamela Raff

FCCD mourns the passing of the Jazz Tap legend Pamela Raff, who passed away Friday, November 20, 2009. Pamela presented the late and legendary tap teacher Leon Cullens, Pam was a jazz tap dance choreogra- pher, performer, educator and recording artist. She was for many years a Giant Artist at MHC, teaching all levels of Tap, regularly choreographing for FCCD students and performing on various tours. In a career spanning three decades she performed throughout the UK. In Europe and Asia in concerts ranging from concert stage and jazz club to television, radio and live streaming network. Pamela has collaborated with such music and dance greats as Al Downer, Stacy Gillmore, Terrie Sutton, Patrick William- son, Paul Anselin, John Lockwood, Larry Kopin, Birritta Bullaba, Barbara Duffy, Gregory Hines, Jason Samuels Smith and Jimmy Slyde. To read a lovely tribute to Pam Raff go to http://www.boston.com/coronets/ brooklines/articles2009/11/24/pamela_ raff_57_load_music_movement_through_dances_campaigns_815.

IN MEMORIAM: Pamela Raff

ART AND LIFE: THE REAL WORLD BECKONS IN CURIOUS WAYS

While many FCCD students come to college to pursue their dreams of pre-dance and choreography, many more come with interests in film, acting, literature, music, and dance as other artistic studies. Some students major in dance and other majors may take dance courses. Many enjoy their dance experiences and prepare for advanced studies in dance.

A number of graduates are able to pursue their careers in their chosen fields of interest right after graduation. Brandon Lee (BC) became a featured dancer with Alby 8 soon after graduation, and later toured nationally with Disney’s The Lion King. Tiffany Langfeldt (UM) began performing with Elena Dance Koi from “Peter Pan’s Best Dance Company” on MTV. Yen-nina Castré (AC) began choreographing and directing for her NYC-based company right after graduation, and continues an award-winning choreo- artisic career as “Jogador” and director of “A CANARY TORSO,” creating multidisciplinary interactive environments with a variety of collaborators. Allison Wickham (BC) got involved in arts immediately during her junior year, and after graduation last spring, moved to Gainesville, Florida, where she currently serves as Program Assistant for Arts and Medicine and Coordinator for the Arts in Health Care Certificate Program.

Many more graduates find a balance between pursuing artistic pursuits and more steady employment in dance-related fields. Lawrence Thomson (MHC), a freelance performer/choreographer in San Francisco, incorporates video in her performance projects, but also has a thriving video production business, documenting dance and performance in the Bay Area. Erica Johnson (UM), a founding member and current dancer with Boston-based Bosom Dance Company, is a practicing physical therapist, bringing her years of “inside” dance knowledge to her work as a PT. Ashley Helms-Browning (HC) balances her personal creative projects as a choreographer with her teaching, with K-12 teaching and community programs. Sarah Sewell (CA MFA) has taken an unusually creative and positive spin on the world of conventional dances, incorporating her dullest routines, physical settings and attire into the very fabric of her choreographic work. She is the founding director of “From the desk of Sarah Sewell,” a company of professional dancers, actors, and artists who all work up- wards of 40 hours a week sitting behind desks in corporate casual attire, assisting the busy executives of Manhattan.

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Greg (Chris) Goolsby keeps her busy when she’s not teaching Group Improvement at Hampshire by leading creative dance workshops in Arizona, New Mexico and Vermont. In the summer and fall of 2009, Greg directed The Neighborhood Performance Project which used dance as a way to help those displaced by the 2000 wildfires.

A number of our students have been named as winners of the American Electronics and Hip-Hop Ozone will be lecturing at two conferences on the ethics of cultural appropriation in the performing arts, and gender coding/commercialized hybridity in popular New Eastern dance.

After recently moving to Vermont, Cathy Nizzi is currently teaching in the dance department of Keene State College, having taught at Smith and Amherst Colleges in Vermont. She is working on independent choreographic work and focusing on honing her skills as a teacher, exploring her relationships with the realm of technique and performance and redesigning her course, “Merge- ing Minds and Motion: Approaching Academics Through Creative Dance.”

Fritta Pengelly taught at Bennington and Mount Holyoke Colleges fall semester. In September, Fritta and other FCCD alumni: Marielle Aronhime (MHC ’03), Cassie Hixon (HC ’03) and Julie Slivok (HC ’03) performed Pengelly’s 2003 Basal at Dance Theatre Workshop in NYC, as part of the Dancenow/NYC Festival. The will be in residence at Greenwhich Academy in Greenwich, CT during the spring of 2010, and is currently enrolled in the Kefalos Performance Training Program in NYC. Her new piece “Dance: An Expanded Design” is being published in the Journal of Dance Education in September 2009.

Daniel Trenner continues to teach at PMA, Mount Holyoke, Smith, and for the Amherst Tango Club. He also runs a regular workshop of salsa classes through the Tango Northampton. Daniel recently ended a six year hiatus from teaching and has been visiting tango communities in North America with a mixed program of Salsa and Tango classes. He has taught and digitally mapping many of the videos he produced in the 1990s, which will soon be available by YouTube and the social networks. For more information visit danieltrenner.com.

Jennifer Wolper teaches Hip hop dance at MHC. She and her company, DecadenceTechnique, tours the UK and France for seven weeks this winter, including a performance at the B Supreme International Festival of Women in Hip Hop at London’s Southbank Centre this winter in week. The company will be moving to London again to tour Hip Hop and the Shweshaip with the Urban Youth Ensemble. The company is also looking forward to a busy summer creating new work for the new Jono Sanchez Show (2010-2011) and will perform at the Stones Theatre in autumn, both at the Becket House and the Stoneham Theatre.

Felicia Wolfthal has been teaching Contact Improvement at Mount Holyoke, Bennington College (VT) and Greenfield Community College. She last performed at Earthdance in Florida, PA with Matthew Christopher and Rees Eloy. In addition, Adrienne Hawkins taught Jazz 4 at Mount Holyoke in fall, 2009, Liz Rublin taught Musical Theatre at Mount Holyoke in spring, 2010, Maria Maddison taught Ballet 2 at Mount Holyoke in spring, 2010, Cynthia McLaughlin taught Contemporary Modern 5 at Smith College in fall, 2009 and Modern 4.5 at Amherst College in spring, 2010. Candice Salyers taught Comp 2 and Contemporary Modern 6 at Smith College during the 2009–2010 academic year.

THE BARBARA MORGAN COLLECTION

This fall, the UMass Amherst College of Humanities and Fine Arts received a gift of 200 pieces of Barbara Morgan’s photographic work. Morgan photographed modern dance in the 1930s and 1940s, and establishing the first American photographer to document the life forces and rhythm ‘vitality of this significant period in the development of modern dance.’ Peggy Schwartz, Director of the Dance Program at UMass Amherst, is thrilled to give the Barbara Morgan collection a home. ‘We are truly honored to receive this gift,’ she said. ‘These historic photographs will inspire and educate our students, our audiences, and generations of dancers yet to come.’ The Barbara Morgan archive images will be housed at the University Library and are being prepared for public viewing at the University Library, the teaching museum at UMass Amherst.

THE BARBARA MORGAN COLLECTION

Constance Valois hills new book, Tap Dancing America, will be published by Oxford University Press in October. 2009. The book tells the story of a unique American vernacular dance form in which it relates the rhythms and imagery of everyday dance around the world, ancestors, artisans, teachers, masters, and graces who created the ballroom. It is the beautiful and unique tapestry of dancing— the passing of the history from body to body. It is an act of remembering, reference and reverential, in which all the secrets are present in any one moment to the dance. This book is the first comprehensive history of tap dancing (our oldest world vernacular dance and one that has long been regarded as a multi-cultural form), documenting its three hundred year evolution in America, in a history that is inclusive of the women in tap.

THE BARBARA MORGAN COLLECTION

The FCCD also had another busy year of master classes, workshops and lectures which rotated among the five campuses and were open to all five college campuses. There were master classes from the following choreographers: Mark Morris, Liz Lerman, Bloch Grace, Asper Santa Fe Ballet, Dance Theatre of Harlem and Alley 2, as well as Guest Art- ist Allen Cohen (contemporary) and Dianne Walker (Tap). Workshops were offered by Boston-based Reforma and Missy Vineyard (Alexander Technique). A long list of lecturers and master teachers also added to the depth of FCCD offerings: Dudlin Farmer (Graham Technique), Joe Sella (Capoeira), New York Three dance critic Claudia Laforet- ris (Alfredo Herman), Jacobson Corley (“Dance and Discourse in 1900-1950”), Maida Wilhers (“On Site: In Site: Site Specific Work”), Ruth Roodberg (Alexander Technique), Richardson Show (Rolfing, Stéven Miller (Chiro- practor), Marjorie Rutledge (Acupuncturist), Sara Hostetter (Massage and Body Mind Centering), Jimmy Rose (Tai Chi), Jennifer Windick (T’ai), Gary Michael Jones. (Zero Balancing), and Pam Parchments (Kinesiologist).

IN MEMORIAM: PAMELA RAFF

FCCD mourns the passing of the Jazz Tap legend Pamela Raff, who passed away away, Friday, November 20. Pamela and partner of the late and legendary tap leader Leon Collins, Pam was a jazz tap dance choreogra- pher, performer, educator and recording artist. She was for many years a Giant Artist at MHC, teaching all levels of Tap, regularly choreographing for FCCD students and performing on our stages. In a career spanning three decades she performed throughout the U.S, in Europe and Asia, in venues ranging from concert stage and jazz club to television, radio and live streaming internet. Pamela has collaborated with such music and dance greats as Alan Dowers, Otis Gibbs, Tommy Sutton, Patrice William- son, Paul Asীstanbul, John Lockwood, Larry Kopp, Bimba Bullfrog, Barbara Duffey, Gregory Hines, Jason Samuels Smith and Jimmy Smith. To read a lovely tribute to Pam Raff go to http://www.boston.com/globe/tapbro- ckinks/articles/2009/12/04/pamela_uff_57_load_music_movement_ through_dances_campaign/8315.

Pamela Raff in Memoriam.
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In February, FCOD hosted Norah Zuniga Shaw in a lecture/performance of her recent interactive web project, SYNCHRONOUSOBJECTS (synchronousobjects.us), developed with renowned contemporary ballet choreographer, William Forsythe and designer Maelis Heitz. Shaw is a Hampshire graduate and current Assistant Professor and Director for Dance and Technology at Ohio State University.

Focusing on Forsythe’s complex ensemble dance One Flat Thing, reproduced the project presents an original collection of screen-based visualizations (video, digital artwork, animation, and interactive graphics) that reveal interlocking systems of organization in the choreography. The project aims to appeal to a broad public from diverse fields including but not limited to dance. Forsythe explains, “The project draws from the recognition that choreography is an organizational practice that employs fundamental creative strategies relevant to many other domains.”

Shaw writes: “This was a deeply interdisciplinary project with a mix of animation, design, typography, cognitive science, philosophy, dance, visual art, music, computer sciences, statistics and architecture. It speaks to concerns with the nature of the object, relational aesthetics, and embodied epistemologies in the humanities.”

Le Roi Don’t Wan’ Chaef by Charles Phįhny — two parallel worlds: a city and a village: 2 Madrids coalesces a system and a contemplation of chaos, a dance, a question, a parable... a story; questions themselves. A contiguity of the two worlds is imagined. The magical narrative of the_chey is a story of a village and a city, of two worlds in contact. Norah Zuniga Shaw’s project presents images of people and objects that come together and move in a composite world. The project is an exploration of how people and objects interact in space and time. The project is a reflection of how we perceive the world and how we move through it. It is a reflection of how we think about the world and how we move through it. It is a reflection of how we think about the world and how we move through it. It is a reflection of how we think about the world and how we move through it. It is a reflection of how we think about the world and how we move through it. It is a reflection of how we think about the world and how we move through it. It is a reflection of how we think about the world and how we move through it.
The Sankofa Dance Project hosted another thrilling summer workshop this year led by the incomparable Chuck Davis. Once again, over 50 students participated, including many young people from the greater Milwaukee area. Other members of the workshop team included Stafford Berry, Associate Director; the African American Dance Ensemble (North Carolina); America Porter, Director of the Muntu Dance Company (Chicago); Abdal Salamin, Director of the Forces of Nature Dance Company (New York); and Marilyn Sylla, Director of Baratari Dance and Drummers (Jersey City). Additionally, there were musicians galore — drummers, a blues band, an electric play- er — as Milwaukee Choreographer Chuck Davis developed an extended version of Blue Grass/Brown Earth which traces the history of the West African settlers to the development of the American banjo. He returned in the fall to re- create the piece for the UD/Winter Consort.

The UD/Winter Consort set the scene for a marvelous dance ceremony in which ‘Banjo Chuck’ was awarded an Honorary Doctorate of Fine Arts. High degree the University can boast! It was thrilling to have Chuck/Davis contribution to the University community, as well as to arts and education nationally and internationally, acknowledged by the Chancellor, the Provost and the Dean of the College of Humanities and Fine Arts, the highest administrators on the University campus. Art matters! Congratulations to Dr. Davis!

and community residences, including guest sessions. "It’s been a wonderful experience," said Barber. "Chuck/Davis is an amazing dancer and choreographer, and it’s been great to see his talent and passion shine through in our performances."

The Full Tour will include stops at several dance departments and schools, including a premiere at the University of Wisconsin-Milwaukee. "The ensemble has been tremendous fun, and we’re looking forward to seeing how they develop," said Barber. "Chuck’s work is truly inspiring, and we’re excited to bring it to Milwaukee."
The award winning Israeli choreographer Idan Cohen was a Scheuttscher Artist in Residence at FDCC for three months this winter, invited by Wendy Woodson, sponsored by the Meriter Dance Center and funded by the Charles and Lynn Schusterman Family Foundation. He taught a special January course at Amherst and master classes at all five campuses. Mr. Cohen’s residency culminated in his company’s presentation of his internationally acclaimed reimagining of Swan Lake. In a review of the work’s premiere, Polish critic Beata Lisowska wrote, “Together with the dancers, he has produced an exceptional interpretation of this musical fairy tale, focusing on its emotional content. An expectantly neglected version of Swan Lake, the tension, violence and passion, is certainly highlighted here. In Cohen’s work, we experience the gap between the romantic visualization inspired by the music and the physical reality of the body, between fairy-tale, dream and life.”

Hudd-Miller (SAM ’10) established the Michigan School of Dance in Wayne. She teaches Hip Hop, Modern, Ballet, Jazz, and Tap at her school, including two competitive dance teams. The School was awarded the HealthCheck Award for the 2011 Dance Education Award in Wayne, and “Best Dance School” in the Region for Wayne. 

Zinka Muir (SAM ’10) is currently working for her master’s at Wells College and continuing to create dance and music composition.

Natalie Neckelmann (SAM ’10) currently lives in Brussels, Belgium. As an associate in dance, she has performed in Shakespeare in the Valley Waterway that year, but the insider winter that year Dan the Bird started to learn the fundamentals of dance and underpinning work on the Go. He’s become a choreographer in his own right. Neckelmann also has a private practice in dancing and develops choreography, which includes web sites and a piece for performance for artists and small businesses, specializing in the performing arts.

Janae唐朝 (SAM ’10) recently accepted a position at the University of Kansas as a Contemporary Choreographer. She has danced with many Dance Companies and has a love of the performing arts.

Ken Yeager (SAM ’10, currently Executive Director of the Dance Center in Honolulu, HI, is a dance service organization. She has performed with the dance company and Chamber Dance Company and the faculty of the Dance University of Hawaii. Yeager is a Master of Dance at University of Hawaii, Shanghai.

Bill Pack (SAM ’12) is currently teaching and directing in the National Board of Teaching of the U.S. the group and is a dance instructor in Sacramento, California.

Stephan Perniciaro (SAM ’10) will be heading this fall into his 2nd year of graduate school with a performance degree this fall.

Hudd-Miller (SAM ’10) estab-