The 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 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.
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 organisation in NYC. Last June she performed two new works, Pedestal and She, on a Dam Space 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 AISOID conference in Rio de Janeiro.

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

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**Serenade/Balanchine**

Fall 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 repertoire. 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.
BY KARA JOHNSON (MH)

Celebrating Our FCDD Musicians

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’ instruments 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 musical 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 prix is sure to put a smile on anyone’s face.

 Faculty and alums are invited to the Jean Bean Roast and administrative careers, Friday, April 7, 2006, at 4 p.m. in Jean’s training, have gone on to technical theater, design, 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 planning and media artist, drew an audience of 200 with his installations marking former lynching sites, and his explorations of 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 think critically, to question their own assumptions, and to consider the world through a different lens.

 Ralph Lemon gives the FCDD’s annual fall lecture

 Ralphe 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.

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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.

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 Planning and Media Art, in cooperation with the Five College dance companies, is the centerpiece of the annual Jean Baxter Roast. Jean Baxter has been an important part of the Five College Dance Program for the past 30 years. She has served as artistic director of the Five College Dance Program since 1977 and has been instrumental in the growth and development of the program.

Jean Baxter’s career began in 1967 when she joined the Charles Weidman Dance Company. She later worked with the Yvonne Ch交uter Dance Company and the Martha Graham Dance Company before founding the Five College Dance Program in 1977. Jean Baxter was instrumental in the establishment of the Five College Dance Program and has been an important part of the program’s success.

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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-major ed 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 Kaua, 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
Christina Touloues
Sharon Wyrrick
Maryanne Delisle

Lesley Farlow
Kodzis
Griff Goehring
Paul Dennis
Candace Salyers
Cynthia McLaughlin

By Fania Maria TsaKalaKos (SC MFA)
As 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, Repertoire, 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!
MOVIN’ AND GROOVIN’

BY SHANNON HENEGHAN (UM)

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 Zigmondii 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 PE teacher Kacey Schmidt, 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 Constanze 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 Chermers 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.
Asparas, by Ranjanas Devi.

**FCDD MASTER CLASSES AND GUEST LECTURES**

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 UM 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, Nancy Stark Smith and Mike Vargas (musician); Peggy Hope, Smithsonian Institute; and many others.

**SOME OF THESE MASTER CLASSES INCLUDED:***

- Alexander Technique: Missy Vineyard
- Argentinian Tango: Daniel Tanner, 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
- Eurythmy: Caroline Litjestrom 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 Shuiks (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: AIXD Computer, 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 Even

**BY ASHLEY HENSEL-BROWNING (HC)**

Wendy Woodson (AC), in addition to creating several new dance pieces this year for Dance Generators and University Dancers, premiered her new video entitled ME3, 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 XIC, International Improvisation Festival in Washington, DC. She is currently working on a new full-length performance installation piece entitled VERONICAS FCDD, 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/%7eWwoodson/PerformanceStudies/storyboard.html.

Susan Walther (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 these celebrations, she co-choreographed a ballet!) with Ken Lipps (UM) and for the FCDD faculty concert choreographed a piece to the first movement of Beethoven’s Moonlight Sonata, which Julius Robinson (UM) played. Fifteen local Smith alumni 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 Wedding Dress, at the G7 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 dance 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 ice, and an evening-length solo concert of electro-acoustic music for a concert in November at Thomas Market AFE. (http://www.comemusic.org/artists/vargas.html. Next August he will be making music at the Bates Dance Festival.

**FCDD FACULTY STAFF, MUSICIANS NEWS**

Rebecca Nordstrom (HC) continues to do teaching and performing residencies with UM colleague Bobbi Brown, and is a member of his company Chaos Theory Dance. Last year they took their show 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 Nicoll (HC) will premiere 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, Merge 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 and interdisciplinarity arts to special-needs children at Bowersort Arts and Nature Retreat in St. Vernon, MA, and working on an evening-length solo dedicated to her grandmother. Excavation will continue on page 8.

Jeffrey C. Smith (UM) has been owner/director of the Dancing Arts Center in Holliston, MA, for 26 years. The Dancing Arts Center has employed several UM alumni as teachers over the years including Jodi Demos, Yolanda Quelamese-Greaves, and Andrea Taylor-Blenisch. Seven of her 2005 graduates will be beginning their dance training at Hartt, Barn, and Marymount College 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 South America Grand Prize.

The Wendy Ossman Dance Company was presented at Dance Theater Workshop in September, at Milli Park (UM) is the U.S. air garter champion! A marketing associate for the Dance Space Center in Inver, Minnesota, she helped curate Wave of Humor, an eight-hour dance event to aid in the tsunami relief effort.

She joins Becky Nordstrom (SC MFA) and Sam Kenney (SC MFA) in representing Smith MFA, 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 alumni as teachers over the years including Jodi Demos, Yolanda Quelamese-Greaves, and Andrea Taylor-Blenisch. Seven of her 2005 graduates will be beginning their dance training at Hartt, Barn, and Marymount College 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 South America Grand Prize.

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Stephen Petronio (HC) at the Joyce Theater in NYC in March 2005, Stephen Petronio Company celebrated to 20th anniversary season, looking back and ahead, spanning a pivotal decade of hallmark events and heralding the future. From the provocative MiddleGee Group (1990), to the Dance Leonard Jordan and the seductive Prelude (2002), these dances resonate with Petronio’s signature whipshap movement in fluttering structure and sensual force. Completing the program was Bead, a preview of a new work in collaboration with painter/singer-songwriter/writer Rufus Wainwright.

Jessie Philips-Poin (SC) presented her first evening-length work, Wildness, in NYC in November. The dance looked at the definitions of wild and tame, with a stark look at what has been gained and lost in a human-dominated world.

Ryan Platt (AC), who is getting his PhD at Cornell, will be teaching a research seminar; a dance history survey course next semester.

Rochelle Rice (UM) appeared on the CBS Morning Show in January.

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 Continued on page 8.  
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.

FCDD PLANS FOR THE FUTURE

20th reunion in May 2011. She is an associate professor and head of the BFA acting program at Northern Illinois University.

Jennifer Rockwell Ed- wards (UM) married Ross Edwards and moved to Minneapolis MN.

Rain Ross (UM) is the artistic director of Leda Dance Theatre in Washington state.

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

Cristina Sepluen, Marina Lida (UM), and Emily Alper (SC) are working together in NYC as a move- ment/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 Shuka (UM) per- formed with Randy James Dance Works at the Joyce Soho in NYC.

Laura Simrel (UM) is working full-time as a group exercise instructor and personal trainer at Move Health & Fitness Club at the Seaport Hotel in Bos- ton. She also danced with Boston Tap Dance Company.

Sara Smith (HC) received her MA in dance from Sarah Lawrence College. Her choreography and sound designs have been seen and heard in NYC at Joyce Soho, Dance Projects’ Food for Thought at St. Mark’s Church, PS. 122, HERE Arts Center, the Brooklyn Museum, Brooklyn Academy of Music (BAM), Galapagos Art Space, and LC; where she was a resident of The Studio in 2008–2009. She also performed last year with choreographer Chris Van and Franky Finveiler, director and choreographer Karike Keithley (HC).

William Sokolau (UM) is a prolific choreographer who has created over 70 ballets specializing in partner dance around the world (www.balldancestyles.com). He is also executive director of The Boston Ballet Foundation, Inc., dedicated to preserving and protect- ing the master works of the great American choreographer.

Arlene Steiner (UM) and Melissa Herm (UM) are co-artistic directors of the Boston Contemporary Dance/ The American Tap Dance. Inc. The company performed in the Divine Project at the University of Pennsylvania by performing for the concert at the Quincy Theatre.

This is an offshoot of the FCDD’s annual Dance History, she was the volume coeditor of Dance History Scholars’ Studies and is a member of the editorial board of the Society of Dance History Foundation, Inc., dedicated (www.atdfhinescollection.org). She is also working on a book about Authentic Move- ment as a site of popular culture. She performed Authentic Movement twice in the past year: Silence, with music by John Spagno, in the FCDI faculty concert, and Enough (Thead), which she offered as a fund-raiser for South Asian dance companies. She also con- tinues to teach Contemplative Dance/MA with Alton Wasson at Hampshire in the spring.

Sam Kerman (UM) presented her first evening-length concert with her new company, the Samantica Dance Ensemble, at Hampshire College in September. She is also a company and the current recipient of a Northampton Arts Council grant in support of her dance company to tour in New Hampshire in the spring of 2006.

Carolina Vaz (UM) supervised the coursework of students for The American Tap Dance Foundation, and helped found The Gregory Hines Collection of The American Tap Dance Project. A major document collection documenting the history of tap dance in the Dance Division of the New York Public Library (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 The Gregory Hines Collection of The American Tap Dance Project. A major document collection documenting the history of tap dance in the Dance Division of the New York Public Library (www.atdfhinescollection.org) and has been presented at numerous conferences and academic forums throughout the United States and around the world. She has been a consultant and presenter on the topic of tap dance and its history and has traveled extensively to research and collect tap dance materials and archives. She has taught courses and workshops in the United States, Canada, Europe, and Asia and has given lectures and presentations at numerous conferences and academic forums throughout the United States and around the world.

Lada Igopeva (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 Flach (UM). 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 Rusa- nica Magazine to organize a Russian folk- and popular music class for children and adults to be per- formed in Auschwitz in the “Taste of Russia” Folk Festival in August. She is currently staging a Russian children’s opera, The Little Tsar, to be performed in Herzen’s Museum Library in February 2006.

Rose and Charles Flach (UM) opened a new studio, the Rus- sian American Academy of Ballet, in Holyoke’s Open Space. Charles is performing with NABA students in an excerpt from Coppelia, directed by Roof, for the Winter Performance at the Northam-pton Center for the Arts and for the First Night celebration at the Academy of Music in Northamp- ton. This summer their inaugural International Conference of Russian Dance in Northampton and teaching for the Pennsylvania Ballet. Although relatively new this season, they made a guest appearance as a family in Barker’s Dance, Inc. and Arlen’s Thompson. The company also performed at the Academy of Music as part of Northampton’s First Night celebrations.

Peter Jones (UM), musical director of the Mount Holyoke College dance program, teaches keyboard composition and music theory for a variety of community and professional orchestras.

Linda Goodman (musician) is a Russian folk musician and concertina player and has multiple live CDs and recordings available and has been heard on the latest Pottery Barn Radio webcast.

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.

Dear Alums:

Please send us your e-mail and other contact information!

E-mail us at fcd@hampshire.edu

We look forward to hearing from you!