The Five College Dance Department Newsletter 2007–2008

SIX FABULOUS FALL RESIDENCIES!

The FCDD hosted six exciting choreographic residencies fall 2008. Students performed work by George Balanchine, Ron K. Brown, Richard Jones, José Limón, Mark Morris and Rosangela Silvestre.

SILVESTRE

The renowned Brazilian choreographer Rosangela Silvestre was in residence at Smith College this fall teaching her technique and creating a new work on FCDD students. Since its beginning in 1982, the Silvestre Technique has become increasingly practiced outside of Brazil. This residency provided a rare opportunity for students to work directly with the creator of the technique they then performed. Body Universe, danced in the Smith College faculty concert, merged technique with spirituality.

“It was an honor to work with Rosangela,” said Bethany Louisos (UM ’09). “It’s rare to find a choreographer who humbles and inspires you, grounds and transports you, terrifies you and makes you laugh, and gives you as many questions as answers. From the minute she walked into the room we were engaged by her powerful spirit, and next by her infinite ability to express and share her connection to dance and the universe.” Louisos described the Silvestre Technique as “a graceful balance of the physical and the spiritual, combining strength, flexibility and discipline with meditation, elements of nature, connectivity and balance.” Concludes Louisos, “It was a personal revelation (and a) culmination of what I love most about movement, fitting like a glove around my muscles and my mind.”

MARK MORRIS AND GEORGE BALANCHINE

Mark Morris’s Canonic Studies and Concerto Barocco, by the legendary George Balanchine, graced the Mount Holyoke and Smith College fall faculty concerts. The dances were double cast and performed on both concerts, providing the dancers a chance to study the works from inside and out. Mark Morris company member Marjorie Folkman reset this comically musical piece on MHC and SC students over two intensive weekends.

Canonic ≤ Studies, choreographed by Mark Morris, staged by Marjorie Folkman, rehearsals directed by Candice Salyers.
Christiana Axelson (MHC) performed at the Time Based Art Festival in Portland, Oregon, with Zoe Scofield and Juniper Shuey (the dance company in a Dave Matthews video). After visiting India, Nepal and Sri Lanka for three months, she performed in New York and Seattle.

Pele Bauch (HC) performed her first solo show, -ism, at Joyce SoHo during July 2007.

Illana (Berman) Krechmer (HC) is working as an actress and Pilates trainer.

Nicole Bindler (HC) last year created PIA MATER, performed at Mascher Space Co-op to sold-out audiences. This fall she spent two weeks in Japan dancing with Corrie Befort at the venue SuperDelux in Tokyo. This year she'll offer a six-week “Self Care for Dancers and Yogis” workshop series, perform with Mascher in their Influx Series, and teach with Cynus Kambatta in Seattle.

Tovah Bodner (UM BFA) performed in Dancestravaganza 2007, an annual June gala in Providence, and is the artistic director of The Robin’s egg and dance educator for the Jacqueline M. Walsh School for the Performing and visual Arts, Pawtucket, Rhode Island.

Kimberly Brandt (HC) and Walsh Hansen had a showing of their video 50 MPH at the Bronx Academy of Arts & Dance.

Nick Brentley (AC) performed with the Philadelphia-based Tantra Isaac Dance Company at Jacob’s Pillow and the Bates Dance Festival before returning home to Washington, D.C. as a “suitor” for a production of Kiss Me, Kate at Toby’s Dinner Theater. He is a motivational dance-party instructor for nYX entertainment Co. and a member of the Lesoles Dance Project.

Melissa Briggs (SC) premiered Book Dances, a site-specific production that traveled through a 19th-century Brooklyn church. The sold-out run received a great review in the New York Times. She now teaches dance in New Mexico.

Taela Brooks (AC) is a member of Nageuma Dance and does freelance work in New York. She performed with Doodlework Professional, and in Ronald Wycherley’s Dao

“I was particularly impressed with Marjorie throughout the whole process,” said Kate Abernethy (MHC ‘08). “Her patience and humor… made what could have been a stressful situation enjoyable and fun.” Kate explained that “as a personal fan of rhythmic accuracy, I found myself enjoying the specificity of movement accompanied with counts and the intricate canons.” Victoria Simon, ballet mistress for the George Balanchine Trust, set Concerto Barocco one weekend. FCDD dancers enjoyed learning this ballet, which explores the choreographic possibilities of portraying music through dance.

“I’ve done a few Balanchine ballets before,” said soloist Alex Kamerling (SC ‘11), “… but dancing Barocco was a different experience. It’s so demanding musically. It was an enormous challenge to dance.” Watching from the audience one night, Kamerling remembered “being blown away at how beautiful everyone looked onstage with the lighting and the costumes…. The movement and the music came together so well… It looked incredible.”

**UNIVERSITY DANCERS**

The University Dancers concert this fall featured three master works: Ronald K. Brown’s Exodus, restaged by Ar-cell Cabuag, was a percussive, high-energy dance fusing ballet, hip-hop, West African, and modern movement to showcase the world’s many cultural perspectives. Tears of Joy, choreographed by internationally famed choreographer and former UMass professor Richard Jones, was reconstructed by UD alums to honor the work of their mentor, Paul Dennis, Limón dancer and UMass Dance faculty member, set José Limón’s modern dance classic There Is a Time. This deeply moving work is based on Ecclesiastes: “To every thing there is a season, and a time to every purpose under heaven… .”

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**FCDD LECTURE SERIES: THE ARTS IN HEALTHCARE, INDIAN DANCE, AND THE BRAZILIAN SYLVESTRE TECHNIQUE**

This year, the FCDD created its first Fall Lecture Series, featuring presentations by Jill Sonke-Henderson, Justine Lemos, and Rosangela Silvestre. Launching the series, Jill lectured on the Arts in Healthcare movement, kindling interest in using dance as a means of healing. Justine (a Hampshire alum who traveled to the valley from Kerala, India) shared her exciting current doctoral research on historical aspects of classical Indian dance. The Brazilian choreographer and creator of the Silvestre Technique, Rosangela Silvestre, spoke to the FCDD about the spiritual and technical aspects of her work, and the experiences that have shaped her technique over time. The three lectures gave students a wonderful opportunity to broaden their understanding of the importance (and different contexts) of dance across the world.

**THE ARTS IN HEALTHCARE: FCDD DEVELOPS PARTNERSHIP WITH CAHRE**

Jill Sonke-Henderson, director of the University of Florida Center for the Arts in Healthcare, Research and Education (CAHRE) (arts.ufl.edu/CAHRE) and assistant director of Shands Arts in Medicine (AIM) (shands.org/aim), shared her excitement and new and exciting field of dance in healthcare. Jill’s program brings professional artists into hospitals to work with patients, staff and families, performing for them and also working with them directly.

She shared some heart-wrenching stories from her experiences on the bone marrow transplant unit. In one instance, a dying boy, excited to be working with the dancer in residence, urgently asked her to help him find his yellow bird. Over the next few sessions, the two climbed through an imaginary jungle to find the boy’s magical bird and then journeyed home. In another, she used a series of gentle stretches and breathing exercises to help an older patient feel she was at home by the ocean. Patients’ muscles often stiffen from lying in bed for months at a time, so many of Jill’s exercises involve opening the arms and chest and using one’s breath. As the patient’s posture shifted, so did her spirit brighten.

Jill’s brief stay in the valley inspired students to apply their artistry to a whole new field. Plans are under way for FCDD students to be able to pursue certification in Dance in Medicine or Arts in Healthcare through CAHRE. If you’re interested, contact Daphne Lowell.

**RANJANAA D DeV’S 25TH**

The FCDD celebrates Ranjanaa Devi for her 25 years of collaboration with the FCDD, her leadership and imagination in promoting Asian arts, and the 25th anniversary of Natraj Dancers, the company she founded in 1982. To mark the occasion, Ranjanaa presented Mudra: The Gesture ... a beautiful collaboration of dance, theater, video projection and live music in four scenes performed to a packed house in Bowker Auditorium at UMass Amherst. Mudra featured FCDD alumni and students Maura Danahue (SC MFA ‘18), Merli Guerra (MHC ‘19), Justine Lemos (HC ’99), Michelle Marroquin (HC ’13), Gwyneth Arnold Starr (HC ’18), and Tony Silva (UM ’96), musical director, as well as internationally famous tabla player Pandit Samir Chatterjee.

Ranjanaa has enriched the valley with her knowledge of Indian dance and culture through many channels. As director of the Asian Arts and Culture Program at UMass Amherst, she has brought in renowned Asian artists, musicians and performers. She teaches classical Indian dance in the FCDD, and last year taught The Performing Arts of Asia and brought six students and 14 community members to India’s western coast in the JTerm Arts of India — Study and Tour. Her company has performed nationally and internationally, including lecture-demonstrations in public schools. Congratulations, Ranjanaa!
FCDD WELCOMES NEW GUEST ARTISTS

SPOTLIGHT ON NEW FCDD COURSES

FCDD students participated in more than 25 master classes this year in forms ranging from the Limón Technique to hip-hop. Thanks to the UMass Fine Arts Center Off-Center series, the Asian Music and Dance Program, the International Festival of the Arts, and the home campus programs, FCDD students worked with artists from the Ron Brown, Limón, nataraj, noche Flamenca, Pierre Rigal, and Steppin’ Dance Companies, with Amy Allen (from Wicked), David Dorfman, Jill Sonke-Henderson, Aniruddha Knight and others. Paul Dennis (UM), former member of the José Limón Dance Company, has restaged seminal masterpieces of Doris Humphrey and Limón at various colleges.

Thomas Vacanti (UM) has performed with Ballet Florida, Tampa Ballet, Colorado Ballet, Ballet Mississippi, Ballet Michigan, North Atlantic Ballet and the National Ballet of Panama. He was one of ten American dancers selected to participate in the Soviet/American Exchange Program sponsored by Jacob’s Pillow.

Donna Mejia (SC) specializes in contemporary dance, traditions of the African diaspora, Arabic American tribal fusion belly dance and new fusion traditions in world electronica. She has worked for Harambee African Dance Ensemble of the University of Colorado at Boulder and Colorado College, and is an authorized instructor of the Brazilian Silvestre Modern Dance Technique.

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Hampshire alum Fritha Pengelly (HC) spent seven years dancing with the Doug Elkins Dance Company. She has also performed with the Chamber Dance Company, David Neumann, and Wire Monkey Dance. Mike Vargas (SC) is a dance musician specializing in improvisation and music for dance since 1978. His music has been heard across the United States and in Europe, Mexico, Australia and Brazil. Kathryn Mayfield (FCDD accompanist) and Larry Berger (HC technical assistant) have also joined the FCDD.

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Constance Valis Hill (HC) received a 2007 Guggenheim Fellowship to support the completion of her second book-length study, Tap Dancing in America: A Twentieth-Century Chronology and Cultural History, 1900–2005.

Wendy Woodson (AC) received a Senior Scholar Fulbright award in 2007 to travel to Melbourne, Australia, where she created several dance and video works as artist in residence at the Victorian College of the Arts and at Monash University.

TWO BESSIES, A TONY AND THE AFRICAN AMERICAN ARTS ALLIANCE AWARDS

Yasuko Yokoshi (HC, alum, above) was awarded a 2006 Bessie for her choreography of What We When We at Danspace Project. This is Yasuko’s second Bessie.

Jawole Willa Jo Zollar won a Bessie for Walking with Pearl — The Southern Diaries. Jawole first created this piece on FCDD students during a national Collegiate Choreographic initiative grant-funded residency several years ago. Both an homage to Primus and incorporating her Buschache, Jawole’s Walking has introduced audiences all over the country to Primus’s work.

Gemze de Lappe (SC faculty emerita) won a Tony Award this year for her skills as both choreographer and repetiteur. Gemze, who danced in the original productions of deLappe’s Oklahoma!, Carousel, Brigadoon, Robbins’s The King and I, and many others, is treasured by the theater community for her ability to replicate for future generations the great choreography she witnessed firsthand. Six decades since she began her career, she is still teaching the legendary work she participated in and keeping it alive. She recently coached the American Ballet Theatre’s production of de Mille’s Fall River Legend and the Richmond Ballet’s A Rose for Miss Emily, which de Mille choreographed on Gemze in 1970.

“I found that when you teach this material fully and honestly and don’t cut corners, the singers, the actors and the dancers involved love it and they work very hard to get it (right) …Dances are very ephemeral. I do remember the specific nuances and acting points.” As she coaches new dancers in the great choreography of the past, Gemze says she is also looking to train people to carry on in her tradition.

FCDD guest artist Rosangela Silvestre’s recent work, Guide, set on Muntu Dance Company of Chicago, was nominated for the Best Choreography Award and the Black Excellence Award in Dance by the African American Arts Alliance, a national organization that recognizes excellence in film, writing, dance, theater and the visual arts.

Becca Gardner (HC) dances with Ballet Ariel in Denver. They performed at the opening of the Musuem of Contemorary Art, followed by The Nutcracker and the Spring Show. She has also been dancing with and teaching master classes regularly for the Denver Independent Choreographers Project.

Cara Ghiore (HC) joined Dance Alloy Theater (DAT), Pittsburgh’s premier modern repertory company, in the fall of 2000. With DAT she has worked with Pilobolus, Kevin Wynn, Stephen Kesner, David Shimotakahara, Mark Taylor and Beth Corning, among others. She can currently be seen in Nike.com’s new ad campaign I Feel Pretty.

Serena Haddad (HC) has danced with Sonia Flamb, Christine Cali, Audra Carbone (UM), and Billbob Brown’s Chaos Theory Dance Company, as well as with Linden Tree Dance Company. She has studied with Robert Moses, Augusta Moore, Academy of Ballet SF, and Jody Weber. She earned a master’s degree in dance/movement therapy from Antioch New England Graduate School and has worked as a therapist/teacher at the Community Therapeutic Day School in Lexington, Massachusetts.

Norah Halldeman (HC) is on the dance faculty at Ohio State University.

Alec Hammond (HC) was the production designer for 12 Miles of Bad Road, starring Lily Tomlin, and The Night Watchmen, starring Keanu Reeves. She currently works as the production designer for The Box. Tarja Mattilainen (AC/TS) is also working on this film, assisting the costume designer.

Jeff Janisheski (HC) was one of the producers for the NY Butoh Festival in October 2007. He and Yenni Castro (AC) collaborated on a piece performed at the Japan Society, receiving positive notice in The New Yorker. Last year Jeff worked with Classic Stage Company in New York.

Lisa Jerardi (HC) produced Chantez, a video dance that will appear on the sides of buildings in and around Washington, D.C. This public art project will be presented at four sites.

Erika Johnson (UM) is...
FCDD NEWS: LEAPS AND BOUNDS

The Sankofa Project celebrates African Roots in American Dance through intensive summer study and choreographic residencies at UMass Amherst, accompanied by performances and events highlighting through dance the diversity of the world in which we live. The project was begun in 2007 with grant support from the UMass President’s Office and additional financial support from the UMass Amherst Provost’s Office. The word sankofa invokes a belief that we must go back and reclaim our past so we can move forward; so we understand why and how we came to be who we are today. Activities began in 2007 with the restaging of acclaimed modern choreographer Ron K. Brown’s Exodus with the University Dancers, UMass Amherst’s touring company. We are thrilled to have George Faison directing our summer intensive in 2008 and are every excited to present his Respect Project in partnership with STCC in May. We eagerly await our work with Chuck Davis in 2009. Find out more at www.sankofadanceproject.com.

Above and center: Exodus choreographed by Ronald K. Brown, restaged by Arceil Cabaug, performed by Sankofa Dance Project.

MEET THE NEW FCDD DANCE PRODUCTION ASSISTANT

The FCDD is delighted to welcome Gwen Niven (left) into our newly created staff position. Gwen, a recent Hampshire alum (May ’07), will be our first dance production assistant, working with Jean Baxter (FCDD) and our home campus technical staff to help coordinate and produce our 20-plus concerts a year.

FCDD SCHOLARSHIP TO PERRY MANSFIELD PERFORMING ARTS SCHOOL

Thanks to a generous anonymous grant, the FCDD now offers scholarships (full tuition plus travel) to two FCDD students annually to attend the Perry Mansfield Performing Arts School in Steamboat Springs, Colorado. Auditions are held each November for these grants. Congratulations to Lila Dodge (SC MFA), who won the scholarships for summer 2007, and to Rose Abramoff (AC) and Crystal Menninga (VHC) for summer 2008.

UMASS ANNOUNCES THE SANKOFA DANCE PROJECT AND NYPop (THE NEW YORK PROFESSIONAL OUTREACH PROGRAM)

Maryanne Kodis (SC) teaches ballet, dance history and dance kinesiology at Dean College, and choreographs for its dance company. With Tom Vacanti (SC MFA), she is co-artistic director of Pioneer Valley Ballet and its Nutcracker. She was a guest at Smith College in 2006.

Mabel Lopez (AC) is the literary chair at the Bos. Continued on page 7.
Wilson to develop a program called the Sambola Dance Project, celebrating African roots in American dance, for which she will serve as artistic director. This time she also added her name to an exciting new course, New York Professional Outreach Program, NYPOP-Dance, which brought students to New York to meet with alumni and other professionals in the field to learn how to transition into the professional world. In 2006, Peggy was an invited panel for a Dance USA panel, “From the Campus to the Real World (And Back Again).” A panel and Workshop for Artists! The program addressed issues of concern for artists looking to connect to the academic world. This spring she was invited to serve on an external review for the Dance Department at Hampshire College.

Fifita Pangelina (SC) was in writing lecture for the 2006–2007 school year at the University of Washington in Seattle. In fall 2006 Fifita re-established and performed in a series of Doug Ekren’s Center for the Arts of the Washington University. She was also invited to do residencies at the University of Tennessee and Western Wyoming Community College, and to create new work on Chike Livingston and Jeff Curtis in Omaha. Last summer Fifita attended the Rennie Harris BaldyLegends Festival in Philadelphia.

Beck Newton (HC) and Billedo Brow (SC) traveled to London last October to perform the latest version of their piece and Fast Acres the Water collaboration with UK musicians Maggie Cole (vocals), Miranda Fulljeman (vocals) and Sebastian Comberti (sax). The performance took place in the Bush Hall in West London. They also performed at T.O.E. Dance at Colby Sawyer College, in New Hampshire, in the spring.

Cathy Nicoli (FCDD) was again awarded a Hewlett Grant from Hampshire College to support her research in autobiographical dance composition. She spent the last two summers in Nova Scotia delving into memoir solo work to premiere in 2009. Based on memories-based choreographic studies, Cathy taught a new course: Moving Memoirs: Composing Yourself Through Choreography. She spent her sixth year at Beacon Arts and Nature Retreat in Mt. Vernon, Maine, where she is co-director of the day camp, which focuses on reclaiming the heart in arts, nature and special education. This year, Cathy also enjoyed her first self-produced performance at A.P.E., which included many FCDD dancers. Currently at Hampshire and Amherst College, Cathy says her goal is to have everything she is doing inspired by the heart and young children. Her goal is to make the world a more kind and beautiful place.

Daphne Lowell (HC) co-hosted organized the First International Gathering of Authentic Movement Practitioners, held at Hampshire College in June 2006. She also taught Authentic Movement (AM) at the Center for the Contemplative Mind in Society Summer Faculty Development Conference in August 2006 and 2007. She continues to teach contemplative dance/AM with Alton Watson at Hampshire College summers and in their training programs for adult professionals from around the country.

Jim Coleman (HC) and Terence Freedman (AMC) are on sabattical this spring, preparing works on companies in Wisconsin, Utah and Rhode Island. They present a concert, including their newest work, at APM in November at the Connecticut Concert Ballet’s summer intensive with technique and jazz classes.

Paul Denis (UM) directed the White Mountain Summer Dance Festival in 2007 at Springfield College reconstructing, directing and performing works by Ted Hendrix, Laura Glenn and Alice Sokolik. In addition to setting and teaching Joel Limoni’s Time is There and teaching the new HYPO concert at UMass, Paul was invited to tour The Truster with the Limon Dance Company, beginning the tour at the Fine Arts Festival at UMass Amherst. This spring he will reconstruct Ted Shawn’s set of the Alchemie, set to a musical score by MHC music professor Sam Douglas, in April at the Northampton Center for the Arts. Last fall, Terese restaged Do Run Run for the MHC Fall Dance Concert, and this January the MPA dancers performed the piece. This spring, restaged by Jim, Terese is on the executive board of ADCF as vice president of policies and procedures. Next fall, Terese will become the MHC Dance Department chair and Jim will serve on an FCDD board for the future.

Rose and Charles Flach (MHC) presented five research — The Future of Ballet Leis with the — and a teaching video on their ballet Virtuosa at the 2007 CORPS de Ballet International Conference at Western Michigan University. They spent a week at the Pennsylvania Academy of Ballet teaching all levels of ballet, pointe and pas de deux. They then launched into directing and teaching the ballet internet at Massachusets Labor Symphony on students at Springfield College; restage Dona Humphrey’s Don’t Weep on Earth at Amherst; choreograph for UA’s Amherst’s Theater Department production of Onome, directed by Gina Kaufmann; and choreograph a new work on the local dance company Dance/Connect.

Rodger Blum (SC) dance theater video emcee was shown this past year at the FAU International Film Festival in the Mane Chinese Theaters, Hollywood, California. Last year he created a one-act ballet based on an original fairy tale, Helenas, Angelique, and the Brown’s Grove and choreographed a contemporary trio for current and former gradate students entitled Full which premiered in the spring. Smith College appointed Rodger to full professor in May 2007, and he is now on the program for the upcoming FCDD Faculty Concert. Rodger continues his studies each summer at the Marine Media Workshops and his company, Surprising Jesse Productions, maintains a Web site at www.smith.edu/surpris- ingjesse.

Jean Baxter (FCDD) completed graduate work in information management at the UMass Is- enberg School of Management. Additionally, she built a “Web page for FCDD friends. She is interested in teaching and tech support for the department’s production work, and taught dance production at UMass Amherst. She is working with the MHC Dance Department and the PVI Charter School on the development of their performance facilities. Her work with local junior high and high school Gil Scouts continues, with girls completing two gold and four silver awards this year.

Wendy Woodson (AC) wrote and adapted a full-length movement/theater/video piece entitled Veronica’s Fair. It premiered at the Ko Festival of Performance in July at Amherst College and was shown again at AFE in November. The piece was created in collaboration with the performers (all Five College alumni). Peter Schmitz (WFPA SC), Martin Libal (AC), Lisa Biggs (AC), Candice Salyers (WFPA SC) and James Emery (WFPA SC). AC alumna Kathy Couch designed the sets and lights. Wendy received an Amherst College Faculty Research Award to develop this work. She also created a video piece: Rachelle’s Call (with AC alumna Rachael Teich and Nervy, a documentary about Australian medical anthropologists.)

A three-year Creative Grant from President Jack Peggy Schwartz (AMC) continued her investigation of Contact Improvisation in Seattle and at a 10-day international festival and performed at a dance festival in New York. This summer Mike will teach and perform at a dance festival in Philadelphia. He will reconstruct Ted Shawn’s Ondine ballet and perform in a variety of venues in southern France with local junior high and high school students. He will reconstruct Ted Shawn’s ‘Dancing in the Rain’ and see a current production of The Lion King.

Tiffany Langhans (UM) has been living in Florida, going to school for esthetics (skin care), and working in a spa and for a plastic surgeon. She has kept in touch with the dance world; she has been to several auditions and is hoping to return to New York City soon.

Audrey Lavelle (UM) dances with the Boston-based BoScma Dance Company. She also serves as administrative assistant for Global Marketing at Idexx Pharmaceuticals.

Brandy Lee (SC) was in Hawaii performing in The Tauck Riveting with three other FCDD alumnae in the same week. She is also a certified Gyrotonic instructor at The Balance Point in Philadelphia.

Michelle Marroquin (HC) teaches Gyrotonic and Gyrokinesis movement techniques at Movement Resource Studio in Northampton and yoga courses at the RiverSong Institute of Yoga College. She is performing Odissi-style Indian dance with Ramaswani Deva Natuar Dancers. It’s an awesome creative outlet...combining my love of dance with the devotional aspect of yoga...it’s incredibly challenging and technically precise, but so beautiful,” she says.

Brett Marshall Ellerets (HC) has found his niche making music for dance. His band, Swish A., was featured on the NPR All Songs Considered Open Mic playlist when the song was picked up for its next album.

Dustyn Martinich (IC) is a Wimona State University, Muria, Indonesia, for a year teaching Dance Appreciation, Performance (jazz and modern), and technique. She is also choreographing a new work on the students.

Martha Mason (MHC) heads her company, SNMPaj Dance, to southern France for performances celebrating Continued on page 8
IN MEMORIAM: JULIUS ROBINSON 1930-2008

Julius Robinson, principal pianist and lecturer in the Smith College Department of Dance, passed away on February 3, 2008, after a brief illness. A superb concert pianist and musician who made a career promoting music and dance, Julius joined the department in 1981 with American Ballet Theater and Agnes de Mille soloist Gennze de Lappe. Their classes in ballet and Isadora Duncan technique were beloved for years by Smith students as soloist Gemze de Lappe. Their classes in ballet and Isadora Duncan technique were beloved for years by Smith students as Gemze de Lappe. Their classes in ballet and Isadora Duncan technique were beloved for years by Smith students.

During his career, Julius collaborated with some of the great names in dance, including George Balanchine and Agnes de Mille. Julius toured as conductor/pianist for de Mille’s Heritage Dance Theater, and was her personal pianist. On Ms. de Mille’s death in 1993, he bequeathed Julius the funds to create two of his recorded collections of music for ballet class, entitled Inspirational Interludes, volumes 1 and 2.

Julius also toured extensively with vocalists from the Metropolitan and New York City Opera Companies and the New York City Opera Quartet under Columbia Artist Management. He earned a reputation for his musical artistry and affinity for dance, beginning in the ballet classes of Vladimir Dovydovskiy, renowned soloist in the balletic Monte Carlo, as well as other New York City ballet masters.

He also performed as a concert pianist throughout the United States, Canada and Europe. He earned full scholarship at the American Conservatory of Music, Julianard School of Music, and the Mannes College of Music in New York. He held a bachelor’s degree in music and studied privately with some of the world’s finest teachers, including Adele Marcus, Carl Mosbach and Mrre. Olga Strooumilo.

Other positions Julius held are: music assistant, Skidmore College; musical director, Williams College Summer Dance Program; artist in residence, National Academy of Arts in Champaign, Illinois; and musical director of Smith College’s Summer Dance Program. He also participated in summer residencies at Wolf Trap Centre for the Performing Arts.

We all miss his superb artistry, gentle presence and love for dance.