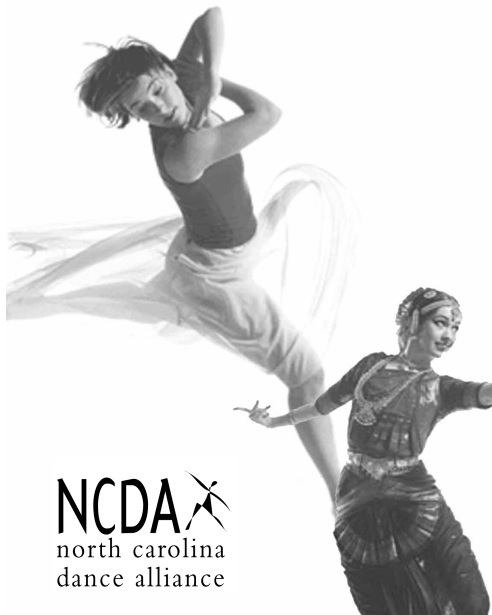


DANCE VOICE



From the Executive Board

Greetings NCDA members: The executive committee is happy to report that the past several months have been quite productive for NCDA, and that the future looks promising. Since the unfortunate resignation of Julee Snyder, our last president, we as a committee have been meeting every month to ensure the forward motion of the organization retains its momentum.

At present, we are very close to securing a new president (be looking for an announcement via the NCDA listserv later this month) who will assume leadership this July. In lieu of having no current president, the executive committee has been working to provide cooperative leadership. Recent board meetings have been devoted to streamlining the organizational structure of the board to increase efficiency, clarity and communication. And we have some new prospective board members who will, should they join us, contribute wonderfully to NCDA's mission.

The NCDA Annual Event 2004 is going to be held on the campus of Duke University this year in November. After the success of last year's event at Meredith College, we hope that you will all join us again in Durham.

The Annual Event also marks the beginning of a new fiscal year for NCDA, which means renewal of membership fees. We hope that you will take some time this summer to think about the importance of maintaining a strong, well-represented organization of dance makers and enthusiasts in the state. NCDA is one of the best ways for the NC Arts Council, and thus the state legislature, to be reminded that there is a lot of dance going on in North Carolina, and that we are working to promote a more diverse and culturally aware community. If the old adage "there is strength in numbers" strikes a cord with you, perhaps you will even invite a friend or two to join you in your NCDA membership.

Ultimately, your current and ongoing NCDA board of directors is a group of highly passionate people who are committed to building the North Carolinian dance scene, bringing together its factions, and strengthening the visibility of dance in our state. They are here to work for you, the membership, so please don't hesitate to contact any one of us with ideas, questions, or concerns. Hope to see you all at the Annual Event!!

Best wishes,

The NCDA Executive Committee

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Arts Residencies for At-Risk Youth

Virginia Zehr and Margaret Valyou - The United Arts Council of Raleigh & Wake County, in partnership with the North Carolina Arts Council and Junior League of Raleigh, recently funded extended artist residencies, staff development workshops, and final performances in two Wake County alternative schools.

Bridges Program targets students in elementary (grades 1-5) who are experiencing difficulty in academic, emotional, and behavioral adjustments in their current school programs. For some students, Bridges also serves as a transition from residential programs, such as hospitals, to public schools. Mt. Vernon Redirection offers students (grades 6-8) an alternative to suspension, expulsion, or dropping out of school. Basic academic skills, thorough counseling services, and individualized instruction are emphasized.

This project was designed to use the arts to strengthen education for at-risk students enrolled in alternative schools. The residencies addressed three focus areas:

- providing creative outlets for at-risk students
- encouraging and supporting the understanding and appreciation of the cultural heritage and diversity of our community
- promoting the development of life skills necessary to future personal and professional success: creative thinking, self-esteem, persistence, discipline, and the ability to work cooperatively with others.

The Magic of African Rhythm conducted a three-week residency for all students at Mt. Vernon Redirection. A multidisciplinary, geographic format, "African Safari", gave students a panoramic view of the African continent. History, geography, literature, language, and arts curriculum

connections were made through drumming, dance, oral artistry, song and textile design.

This group includes members of the Shabu family: Maisha lived and "grew" her music in Africa for twenty years; Baba worked as an artist and textile designer in East and West Africa for twenty years; Mabatini was born into the music and dance culture of West Africa; Teli and Taji are skilled drummers and dancers.

Mimi Herman presented a one-week descriptive and creative writing residency for all 6th and 7th grade students at Mt. Vernon Redirection. Through writing, she helped students get to know the best parts of their lives and who they are. This residency directly ties in to the 6th and 7th grade writing curriculum of the Wake County Public School System, and included a teacher professional development workshop.

Ms. Herman has been a United Arts writer-in-residence since 1991 and also co-directed the Arts Integration Institute at Meredith College. She has worked with over 12,000 students and teachers in residencies, workshops, and curriculum reform.

Martha Connerton presented a two-week residency for all students at Bridges Program. This process-driven residency used movement to build cooperation and group skills. Students, in small groups, brainstormed words expressing the idea of working together. Once words were chosen, each group started with the opposite

word in order to build a series of sequential tableaux that led to the meaning of the original word. This provided a direct connection to character education and the guidance curriculum. Her teacher workshop helped teachers develop lesson plans using kinesthetic intelligence as the basis for experiential learning.

Ms. Connerton is a dancer, choreographer, and teacher who performed with ballet and modern dance companies nationwide. She was a Teaching Artist for the Lincoln Center in New York, and served as director and principal teacher of DancePlace (the Official School of North Carolina Dance Theatre).

There is strong evidence that the arts are especially powerful in reaching at-risk students. The following is quoted from *Champions of Change: The Impact of the Arts on Learning*, a research initiative developed in cooperation with The Arts Education Partnership and The President's Committee on the Arts and Humanities: "The arts reach students who are not otherwise being reached. Young people who are disengaged from schools and other community institutions are at the greatest risk of failure or harm. The researchers found that the arts provided a reason, and sometimes the only reason, for being engaged with schools or other organizations. These young people would otherwise be left without access to any community of learners."

Virginia Zehr is the Vice-President for Education & Community Programs at the United Arts Council of Raleigh & Wake County. She has over twenty-three years experience in arts management and arts education. She has also served as the Executive Director of both the Raleigh Symphony Orchestra and the Community Music School.

There is strong evidence that the arts are especially powerful in reaching at-risk students.

The Swing Scene

Margaret Valyou - While the Triangle Swing Dance Society (TSDS) holds regularly scheduled swing dances on the first three Saturdays of every month, May 8th was special.

Those attending were transported back to the most famous New York nightclub in the heyday of swing — the Cotton Club. In the '20s, '30s, and '40s, the Cotton Club was *the* club to visit and hosted all the popular musicians and dancers of the era. Big band icons such as Cab Calloway and Duke Ellington regularly performed there.

In order to transform Carrboro's Century Center into the Cotton Club, TSDS crafted various decorations and props. Attendees were greeted by a



doorman and a marquee touting the night's entertainment. Tables were decorated with custom Cotton Club matchboxes and ashtrays. Cigarette girls sold candy cigarettes and chocolate cigars. A recreation of a vintage New York skyline was backlit with spotlights and a fog machine.

TSDS enlisted the help of the North Carolina Youth Tap Ensemble (NCYTE) to complement the theme. Gene Medler brought two dancers from his company and presented the evening's most lively entertainment. The standing ovation by the crowd of over 100 avid swing dancers made it clear that the partnership was a success.

Swing dance organizations can be found across North Carolina. In addition to TSDS, the following groups are a good resource for finding swing dances and lessons in your area:

Piedmont Swing Dance Society (Greensboro), Charlotte Swing Dance Society, Asheville Swing Dance Society and Carolina Dance Club (Raleigh).

Whether you're looking for different social events, a fun way to exercise, or a new challenge – check out the swing dance scene near you...*swing is in!*

Margaret Valyou is the Campaign Coordinator for the United Arts Council of Raleigh and Wake County. Before moving to North Carolina, she performed with the Ellen Sinopoli Dance Company in New York for five years. She is now involved with swing dancing and performs with the MAD Hoppers Lindy Team.

Dance History Conference in Durham this Summer

Barbara Dickinson - The Society of Dance History Scholars 2004 Annual Conference is coming to Durham, North Carolina on June 17-19!

The Society of Dance History Scholars (SDHS) and the Duke University Dance Program are delighted to present "Celebrating Dance, Celebrating History" in cooperation with the American Dance Festival (ADF) on the occasion of the 50th Anniversary of the Paul Taylor Dance Company. Join this international gathering of 120-plus dance scholars, and take advantage of this rare opportunity to attend papers, panels, lecture demonstrations and workshops on all aspects of dance and dance history presented by some of the best dance scholars in the world. There is something to interest anyone interested in Dance!

Three different performances are scheduled by the Paul Taylor Dance Company during this conference and company rehearsals will be open to SDHS participants. The Awards luncheon will feature Paul Taylor in conversation with Charles Reinhart. Enjoy English Country-Dance during the opening reception in the Doris Duke Center, a lovely building situated in the 55-acre Sarah P. Duke Gardens, considered a national architectural treasure.

SDHS participants will also have a special opportunity to participate in or observe ADF seminars and master classes.

Visit the SDHS website www.sdhs.org, for more information and a preliminary presentation schedule. If you would like a brochure, please e-mail dance@duke.edu or call 919-660-3354. Or, you may download the brochure at www.duke.edu/web/dance/sdhs.html. The daily rate for the conference is \$65.

Please plan to attend this conference on June 17-19, 2004, on the beautiful Duke University campus in historic Durham, North Carolina.

Barbara Dickinson is the director of the dance program at Duke University.

Classical Voice of North Carolina Invites Dance Listings

John W. Lambert - Classical Voice of North Carolina (CVNC) is a non-profit [501(c)(3)] online journal providing calendar listings, reviews, and news about the arts in NC.

CVNC was formed in July 2001 when the Triangle's "a&e" papers abandoned coverage of classical music — our founders were music critics at *Spectator* and *Independent Weekly*. Since then, CVNC has published over 1000 reviews and expanded its calendar and series services to include listings all over the state (arrayed by region) involving the offerings of nearly 140 presenters together with numerous singletons. The 18 writers on our masthead include a dance critic, three theatre critics, and specialists in various music fields. Our site statistics show an average of 13,325 "visits" per month or — to use a measurement often touted elsewhere — 172,386 "hits" per month.

We believe that serious coverage of, and support for, all art forms is essential for the collective future of the arts. We have long welcomed listings and input from the dance community and are grateful to the companies that have come to rely on our services — for which there is no charge, although we do ask groups for which we carry notices to tell their audiences about us and to link to us in their Web pages.

Please note that our calendars run one month in advance, so we urge you to send information early rather than at the last minute.

You may send full press releases but please also include a recap in the format suggested above. Please do not send PDFs, photos, or other graphic files.

We are also willing to list entire seasons (in our series tabs). We can then pull the listings for our calendars automatically, which means that if you list your season with us you need to follow-up only if there are changes.

We also have an extensive links section (over 265 organizations are listed there), so if you would like us to include a link to your Web site, please be sure to send your URL.

For sample listings — and to keep up with pending concerts, opera, dance, news from the arts community, and reviews of recent events — visit www.cvnc.org. For more information, please contact us at cvnc1@earthlink.net.

To list your events with CVNC, please provide the following information by email (in plain email text or an IBM Word attachment) to cvnc1@earthlink.net

1. Day and date

2. Who Company — *plus solo & guest artists (including accompanists) if you want us to use their names*

3. What Program — *if you want us to list it — and if you do, include composers' and choreographers' names if applicable*

4. Where Venue and city — *& address if the venue is not well known*

5. When Time

6. Prices or "free"

7. Contact phone and URL

If available

Critic John W. Lambert is the administrator of Classical Voice of North Carolina.

Congratulations Recent NCDA Mini Grant Recipients:

Fall 2003

alban elved dance company
Laurie Atkins
Footnotes Tap Ensemble

Spring 2004

Five Chick Posse Productions
Inversions Dance Company
Jan Van Dyke

Call for Proposals:

The NCDA encourages and helps support regional dance activities through grants of up to \$150 for mini-events. These grants are available to any individual or organizational member of the NCDA. A mini-event may include, but is not limited to, a master class, dance concert, lecture demonstration, workshop or informal gathering of dancers and dance enthusiasts. The money may be used for guest artist fees, space rental, printing and postage costs, refreshments, etc.

Grantees must meet certain conditions which include providing discounts to NCDA members, printing an NCDA credit on all materials, completing an evaluation, and offering membership registrations at the funded event. The specific conditions will be provided to grant recipients.

To apply, simply write a one-page request describing your activity and how the grant money would be used. Send letters to: NCDA

ATTN: Artist Services
PO Box 110
Raleigh, NC 27602

Deadlines:

June 25th for projects from
July-December, 2004

October 25th for projects from
January-June, 2005

Takeoffs & Tradeoffs

Orla Swift - This article originally appeared in The News & Observer on April 23, 2004. RALEIGH—Taking flight can be as monumental as piloting an airplane across the Atlantic Ocean. But it can be as simple as riding on a bicycle with no hands. Dancer Ann Huntley could do neither, until Even Exchange Dance Theater's latest project got off the ground.

"Groundless," which premieres Saturday and Sunday at Kennedy Theatre in BTI Center for the Performing Arts, is the culmination of a yearlong project focused on flight. It was launched in commemoration of the 100th anniversary of the Wright brothers' first flight at Kitty Hawk. The Dare County Arts Council commissioned the project with funding from the N.C. Arts Council.

Rather than being constrained to images of airplanes or kites, the collaborative of choreographers and dancers used the word "flight" as a launching pad to explore wider themes

of groundlessness. That includes inventions, improvisation, new ideas, dreams, death, romantic relationships, motherhood and, in Huntley's case, the yearning to let go of the handlebars.

"I get it for a minute and then I just can't maintain it," says Huntley, whose athleticism hasn't diminished her fear of this daredevil stunt.

In "Groundless," she achieves her dreaded feat, with the aid of a co-pilot. It's Vietnam War veteran Ann Lee, of Pittsboro, who is an assured no-hands bike rider. The two perform a poignant duet on a stationary bicycle.

Lee's participation also fits with the theme of groundlessness, as she

had never danced before this. It began as a cerebral thing. Even Exchange initially contacted her and other local veterans to incorporate experiences from the veterans' lives with their own ideas for dance themes.

Their outreach was an extension of their varied work as a collaborative, which in addition to choreographers and dancers also includes musicians,

visual artists and writers. Their first partnership with the veterans was a dance called "Veil" in 2001. It explored the nature of violence, and how it can be cloaked in civility.

But some of the veterans wanted to do more than help conceive dances. They wanted to move. So in "Veil" and now in "Groundless," the veterans dance alongside the choreographers, providing a contrast not only in range of movement but also in depth of emotion.

"I feel like it's a little more about us having to get to their level, rather than them having to learn how to dance," Even Exchange member Glenda Mackie says of the veterans.

In one section, Lee and veterans James Jones and Hervy Christmas create a tableau based on Lee's recollections of her flight home from Vietnam.



"I told them it was like the whole world was in slow motion," Lee says of the initial writing exercise. "It was very quiet. Everybody was numb and nobody talked. It was kind of like an out-of-body experience, in a way."

That's one of the literal sections of "Groundless." The evening-length work also contains metaphorical sections that incorporate baby dolls, roller skates, "caution" tape and toe shoes, among other things. But as Lee sees it, they will all mean something to audience members, even if it's something different for every person.

"What surprises me is that the audience will pick up on the feelings," says Lee, who also contributed to "Veil." "It's not unusual to have them crying out in the audience. ... Before, it was just movement to music, as far as I was concerned, not getting the fact that they're telling a story."

Jones is intrigued at the way the choreographers find physical ways to express concepts such as fear. He's enjoying his Even Exchange gig so much that he's been ignoring his doctor's orders to have his ailing hip and back seen to. For now, this is his therapy.

"Michelle likes to lift me off the floor," he says in disbelief, referring to a section of "Groundless." "It took me a while to get into that."

The trust and openness required in dance has been especially challenging, and rewarding, for the veterans.

Christmas, of Warrenton, says serving in Vietnam has left him distrustful of most people outside his immediate family. For years, he used alcohol for relief. But dancing with Even Exchange has helped.

"I've still got to get used to it, because I'm not a public person," he says. "This is part of helping me to deal with people. Because of Vietnam, I kept to myself. I'm still cautious, but I'm feeling better than I did last year."

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Dance Photography As a Way of Seeing

Steve Clarke - For about eight years I have been photographing dancers in action. I have had the privilege of working with a large number of superb, dedicated artists in North Carolina. These include students for the BFA and MFA degrees, as well as an increasing number who have launched themselves as professionals. I cannot thank them enough for spending their precious time with me.

Only recently did I begin to realize the kind of discovery that takes place in a photo session. There seems to be something special about being seen by a camera that helps dancers learn things about themselves—for example, how a particular movement that they may have taken for granted can translate into a powerful still image.

In photo sessions, I try to keep myself open to the “inner dancer”—the unique qualities of the particular artist—and build on that.

Some dancers want to start with something that they have been working on or thinking about. Some even come in with notes and diagrams. Others are uncertain of where to start, but this uncertainty can be valuable! I tend to let the undecided dancer stew for a bit. Often in this state of uncertainty, interesting movement appears unintentionally, out of nowhere. When I observe this I may point it out to the dancer, asking if he or she sees what I am seeing and thereby engaging myself further in the process.

I usually do not attempt to document previously composed movement. I prefer collaborative improvisation. The most important ingredient of collaboration with dancers is to build a relationship that involves us in a voyage of discovery.

Some dancers ask me to suggest things for them to do. I usually respond with caution, offering suggestions sparingly and in broad terms. Caution is appropriate, both because I am not qualified as a dancer or choreographer myself and because the dancer’s own creativity should not be stifled. When I do make suggestions, it is best if the dancers themselves fill in the details and dramatic subtext so that they take ownership of the world that the camera sees. One of the most exciting results of this approach, for me, occurs when the dancer takes my suggestion to an extreme or goes far beyond it, transcending it, producing movement that neither of us had imagined. At that point, I am sitting on the floor (my usual position when shooting) and cheering loudly.

Why make still images of dance? One reason is the perennial need for portfolios, posters, press releases, and other promotion. A second reason has to do with the actual dancing. Photography can contribute to the development of choreography, just as movement contributes to the development of images. During the photo session, the dancer may be stimulated and encouraged to try new approaches. After the photo session, looking at the images can provide insight into the work done during the session and into the collaboration itself. If there are



subsequent sessions—I usually work with people over several sessions—they can take advantage of feedback from previous sessions.

I still shoot film because it works better for me than digital cameras. In a typical session, I may expose one to two hundred frames. Usually I'm working with dancers moving at the appropriate tempo, often airborne. I try to avoid "posing." On the basis of separate evaluations by the dancers and myself, only a few frames are selected for further work. These are scanned at a high resolution, and from that point I use a computer to do the job that I used to do in a chemical darkroom.

I dream of someday developing movement for actual performance through the photographic process, and then using the products of photography in the performance in some way—for example, by projection. If the wonderful dancers that I work with continue to indulge me, perhaps this dream may become a reality.



The most important ingredient of collaboration with dancers is to build a relationship that involves us in a voyage of discovery.



Steve Clarke lives in Orange County near Carrboro. Most of his photography is done at the UNC-G Dance Department. His book of sixty dance images with dancers' comments, "Seeing While Being Seen: Dance Photography and the Creative Process," will soon be available from the National Dance Association at <http://www.aahperd.org/nda/> in the online store.

Photos by Steve Clarke.

From left to right:

Amy Borskey, UNC-Greensboro BFA 2003

Natasha Williams, UNC-Greensboro BS 2004

Lily Yu Culp, UNC-Greensboro MFA 2004

NCDPI Dance Education Update



Christie Lynch Howell - Greetings, North Carolina Dance Alliance members! I am submitting the following information in an effort to keep you abreast and informed of dance and arts education issues and events in our state. Please do not hesitate to contact me if I can be of assistance to you in any way. You may reach me at cmhowell@dpi.state.nc.us or 919-807-3856. I also encourage you to visit the Dance Education page on the NC Department of Public Instruction web page: <http://www.learnnc.org/dpi/instserv.nsf>.

If you are not already a member, you are also encouraged to sign up for the arts education listserv, which contains weekly announcements about arts education issues, events, funding opportunities, and other information at the national and state levels. You may contact me to sign up. Thank you for all that you do for children in our state through whatever venue(s) you are involved with in dance!

1. Arts Education Standard Course of Study Revision Process

- a. The SCS is up for potential revision in 2005
- b. Teachers, artists, community members, parents, and others interested in arts education are encouraged to provide input to the revision process.
- c. In order to determine whether or not major revisions to the SCS will be necessary, please respond to the short, ten-question survey available on-line at: <http://www.zoomerang.com/recipient/surveyintro.zgi?p=UV7FCLPXMN>

2. NCDPI Arts Education Literacy Institute

- a. K-12 Arts educators will have the opportunity to explore literacy methods and strategies that support the development of reading and writing across the curriculum.

- b. The institute will provide credit for 2.0 CEUs toward the Reading Methods Requirements for K-8 teachers, with the option to obtain an additional CEU through follow-up activities. All educators will have opportunities to work within their individual grade spans and disciplines.
- c. The institute will take place June 14-16, 2004, at the Radisson Governors Inn, RTP. Participants will have breakfast and sign-in from 8:30-9am each morning, and the sessions will end at 3pm each afternoon. The registration deadline is May 19, 2004.
- d. [http://www.learnnc.org/dpi/instserv.nsf/Category14/9CFD4DD373C1069885256890004DFE34/\\$file/LiteracyRegistration.doc](http://www.learnnc.org/dpi/instserv.nsf/Category14/9CFD4DD373C1069885256890004DFE34/$file/LiteracyRegistration.doc) to access more information and a registration form

3. New Teacher Institute

- a. NCDPI is sponsoring a new teacher institute for arts education, foreign language, and healthful living education teachers
- b. September 30-October 1, 2004 – Radisson Governors Inn, in Research Triangle Park.

- c. There will be a registration fee. More information will be available late this summer.

4. Weighted Credit/Honors Courses

- a. See the website for articulation agreement and list of CC courses which may be offered for weighted credit.
- b. Honors Course handbook will be updated; chart with alignment of new course codes and course titles is available on the web site <http://www.learnnc.org/dpi/instserv.nsf> under “News and Happenings.”

Christie serves the North Carolina Department of Public Instruction as the consultant for dance and music education, where her responsibilities are primarily focused on curriculum development, support, and implementation. While Christie enjoys working with all areas of the curriculum, she has a passion for the integral role of arts education as part of a comprehensive education for every child. Christie's most challenging and rewarding job is being a mom to two-year old, Emily.

Wellness Partners in the Arts – A Haven for Artists

Who are we and what's in the forecast?

Heather Russell - Wellness Partners in the Arts (WPA) first opened its doors in September 2002, in the heart of downtown Durham. WPA's mission is to provide a beautiful space for artists to promote wellness through the arts by performing, exhibiting, and teaching workshops and classes. WPA is committed to community partnership as part of the downtown Durham revitalization and the growth of arts in the Triangle at large.

In just under two years, WPA has collaborated with many local arts organizations including the Durham Arts Council, Durham DADA, and Durham Central Park, featuring live music events, hosting plays through Ghost and Spice Theater Company, and presenting exhibits for many visual artists. WPA has produced dance showcases with groups such as Choreo Collective, Postcards Dance Project, Meredith

Dance Theater, Open Air Dance and many independent choreographers from around North Carolina.

Several collaborations have occurred between the arts and medicine, including an evening of arts provided by the medical students from Duke Humanities in Medicine, a gallery opening for an artist challenged by Parkinson's disease, and a special movement series for breast cancer survivors by Interplay. WPA has

also hosted workshops and classes from many movement disciplines such as Yoga, Alexander Technique®, Feldenkrais®, Continuum®, Gyrokinesis®, NIA, Tai Ji, and Ideokinesis.

The initials for Wellness Partners in the Arts echo another WPA – the Works Progress Administration of the Great Depression. That WPA was part of Roosevelt's New Deal to revitalize the nation and provide work for its citizens, and artists were viewed as an integral part of this revitalization. Today, artists continue to offer rich and invaluable experiences that bolster quality of life in tight economic times.

Every third Friday of each month, in conjunction with downtown Durham's monthly Culture Crawls, WPA will present the "New Deal," a showcase of original dance and visual arts, along with a diverse selection of music, theater, short films, spoken word, and more. Each month's performance will last about an hour and spotlight three to five different soloists or groups, with a reception following afterwards. Our first New Deal event will take place on Friday, May 21 at 7pm, with a \$5 suggested donation at the door.

We also offer many opportunities for choreographers and dance troupes to use the studio for rehearsals, performances, classes and workshops.

The 1400 square-foot studio boasts cathedral ceilings, natural wood floors (supported on joist framing, not laid over cement slab), flexible track lighting, a sound system, handicap-accessible ground-floor access, ample street parking, and an excellent location just down the street from the Durham Arts Council and the popular Ringside nightclub in downtown Durham.

Any artists who are interested in participating in the New Deal performance series or in renting the studio can contact us by email at info@wpadurham.com, by phone at 919-680-2562, or through our website at <http://www.wpadurham.com>.



Heather Russell is the new Assistant Director at Wellness Partners in the Arts. She performs with Middle-Eastern Fusion dance troupes Colorful Waves and Belly Revelations and runs an information website for North Carolina-based Middle-Eastern dance and music called NCBellyDance.org.

Photo by Lori Jones.

WPA's mission is to provide a beautiful space for artists to promote wellness through the arts by performing, exhibiting, and teaching workshops and classes.

Save the date For Dancing the Legacy

Before you forget, open your calendar now and reserve November 5-7 for the NCDCA Annual Event — *DANCING THE LEGACY*. We in the Duke Dance Program are very excited to be hosting three exciting days of classes, workshops, and performances on the Duke University Campus in Durham, and we hope you'll join us!

We literally will be *DANCING THE LEGACY* with our highlighted guest artists Jim May and Roxane D'Orleans Juste, and Duke's own Clay Taliaferro. These master performers will be offering workshops in etudes of repertory by dance legends Anna Sokolow, Jose Limon, Donald McKayle and Ted Shawn. Our very special guest and keynote speaker, North Carolina native Mel Tomlinson, will lead a workshop drawing from his extensive performing background. On the November 6 keynote performance *November Dances*, Ms. D'Orleans-Juste will perform the Limon classic *Chaconne*, Mr. Taliaferro will revive a Ted Shawn solo, and you will see both the Sokolow and McKayle etudes realized in performance by Duke Dancers. Lively panel discussions and film viewings will go behind the scenes to give participants a real sense of what it was like to work with these dance masters. Another panel discussion will look at life and working conditions, issues and challenges for artists of color in the 20th century, and ways in which these conditions and challenges were reflected in their work.

Roxane D'Orleans Juste is a native of Montreal, Canada, and has been a member of the José Limón Dance Company since 1983. She has also performed with the Eleo Pomare Dance Company and Annabelle Gamson Dance Solos. She was honored with the Canadian Dance Award, Le Prix Jacqueline Lemieux (1980), and is the recipient of several grants from the Canada Council for

the Arts and the Foundation for Creation in Fine Arts. An active master teacher, she also stages José Limón's choreography for companies and ensembles around the world. She was appointed Artistic Associate of the Limón Dance Company in 2002.

Jim May is artistic director of Anna Sokolow's Players' Project and performed in many of her works. Mr. May received a 1999 Bessie Award for "sustained achievement over the decades as dance's premiere leading man, an actor-dancer of extraordinary range and scope of character." He was a soloist with the José Limón Company for many years and continues to teach regularly in New York for the Limón Institute at Peridance Center. He is the recipient of a 1996 Fulbright Award to research the work of Limón and Sokolow in Mexico and the United States, and has been awarded the Marcus Award for teaching excellence. Mr. May continues to perform, teach, choreograph and reconstruct dances throughout the world.

Clay Taliaferro has had an extensive involvement with American dance, earning an international reputation as an award-winning performer, teacher, and choreographer. His awards include an honorary doctorate



from Rhode Island College; grants from the NEA, Duke Institute of the Arts, the American Dance Legacy Institute; and the Duke University's Richard K. Lublin Distinguished Award for Teaching Excellence, among others. Invited by José Limón to join his company, Clay was a principal dancer and guest artist for more than ten years, performing all the major roles, and serving as Assistant Artistic Director to Ruth Currier. He was Acting Artistic Director and principal dancer for the Donald McKayle Dance company, and co-founder/director of The Theatre Dance Trio. Clay has choreographed a sizeable body of work, and continues as a guest artist beyond the Duke University campus where he is a full professor. In his four decades of having had the "good luck and privilege" of living in his art, Clay continues to find his great joy in "working the soil"—both in and outside the studio. Currently, Clay is working with seniors, using dance as a catalyst for rediscovering spirit and empowering a sense of personal essence and wellness.

Mel Tomlinson began formal dance study at the North Carolina School of the Arts when he was 17. Mr. Tomlinson received his B.F.A. degree in only two years, while he also toured as a principal dancer in Agnes De Mille's Heritage Dance Theatre and switched from a modern dance concentration to ballet. In 1974 he moved to New York to join the Dance Theater of Harlem (DTH), where his powerful build, crystalline articulation of line, and supple flexibility propelled him to soloist, most notably as the snake in Arthur Mitchell's "Manifestations" (1975). In 1976 he took a leave

The NCDCA Annual Event will be held November 5-7, 2004 at Duke University in Durham.

of absence to perform with the Alvin Ailey American Dance Theater, where he took over the male role in Ailey's "Pas de Duke" with Judith Jamison and premiered the revival of Lar Lubovitch's "The Time Before the Time After" ("After the Time Before") with Sara Yarborough. He returned to DTH in 1978 to perform principal roles in "Swan Lake" and "Scheherazade." In 1981 he joined the New York City Ballet as its only African-American member. He was quickly promoted to the rank of soloist, and his performance in George Balanchine's "Agon" was called "dynamic and electric" by the NEW YORK TIMES. Tomlinson left that company in 1987 to join the faculty at the North Carolina School of Arts.

In addition to these wonderful guest artists, workshops, panels, and performance, choreographers will want to note the always-popular NCDA Showcase Performance on Friday, November 5. We encourage all interested choreographers to apply for a showcase slot, and look forward to this sharing of statewide talent in the beautiful and historic Ark Dance Studio.

If this isn't enough to whet your appetite, there will be classes in modern, ballet, jazz, African, Kathak, Yoga, and other dance styles. To complete the equation, all that's needed is your presence. Look for the *Dancing The Legacy* brochure and registration form in August, and we'll see you in November!

Footnotes Tap Ensemble and NCDA Honor Gene Medler of NC Youth Tap Ensemble

Mimi Benjamin - Footnotes is looking forward to a busy spring performing season! We have incorporated five new members, bringing us to ten dancers. After a long winter of rehearsing, we will begin a community tour on May 1, 2004.

The tour will include Carolina Meadows, Hillcrest Convalescent Center, Carrboro Century Center, Duke Forest and will conclude with our annual benefit concert for the Chapel Hill Senior Center.

On Oct 23, 2004, Footnotes Tap Ensemble will hold its annual event, *An Evening of Rhythm and Tap*. This year we are most excited to honor Gene Medler as the 2003 recipient of the NCDA Annual Award. This award is to honor contributions to dance in North Carolina and he will receive the award at the concert. The concert will feature dancers who have studied with Gene over the years. NCYTE is now in its 20th year and has produced such stars as Josh Hilberman, currently

teaching at Boston Conservatory and touring the world, and Michelle Dorrance who dances and tours with Savion Glover. Michelle, Josh, NCYTE and others will join Footnotes

in what promises to be an exciting evening of tap dance. Footnotes will premier two pieces choreographed by Gene Medler. The concert will take place at the Durham Arts

Council in the PSI Theater at 7PM on October 23, 2004. Tickets will be available starting in August at the Ballet School of Chapel Hill and the Dance Bag in Durham. For questions, call Mimi Benjamin, 919-275-5444 or Robin Vail, 919-942-1954.



Mimi Benjamin, the co-artistic director of Footnotes Tap Ensemble, is a tap dancer, tap teacher and family practice physician in Durham.

Photo by Abby Benjamin. Footnotes Tap Ensemble in "Take 5" at the Durham Arts Council, October 3rd, 2003.

***NCDA is accepting nominations for the
2004 NCDA Annual Award
which will be presented at the 2004 Annual Event.***

***Send letters of nomination to
ncdancealliance@yahoo.com by July 15th.
Visit our website for more information about the
Annual Award and for a list of past winners.***

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THANK YOU!

The NCDA Board wishes to thank Class of 2004 Board Members Heidi Echols Godfrey, Sharon Moore, and Barry Stoneking for their years of service to NC Dance Alliance. We also thank Ambre Emory-Maier for her work with us. She is relocating and will not return to the board next year.

As all past and present board members know, the work of the Alliance would not get done without the time, talent, and hard work of these individuals! Thank you again.

DANCE VOICE

is a collection of articles and information gathered through open submissions. It is published twice a year by the North Carolina Dance Alliance as a service to its members.

If you are interested in submitting to the Fall/Winter 2004 edition of the *Dance Voice*, contact ncdancealliance@yahoo.com.

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