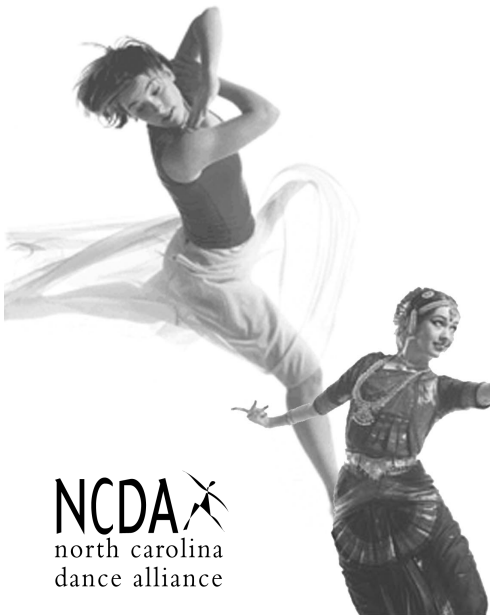


DANCE VOICE



NCDA
north carolina
dance alliance

From the President: A Thank You Letter

On behalf of the Board of Directors, “Thank you!” Thank you for attending the Annual Event in November, we had our largest in recent memory. And thank you for joining NCDA, we have our highest numbers ever. Many of you are receiving our newsletter for the first time as you are new members. We welcome you and hope that you will make the most of your membership. If you are not already aware of your member benefits, please visit our website to read about the discounts, services, and events that we offer for dance professionals. Then, apply for a mini-grant, propose a regional meeting, or apply for fiscal agency. Higher demand for our services strengthens our ability to develop funds for NCDA.

Developing funds is always a priority for the board, but we have several other goals for the future which include creating new funding opportunities for artists, establishing better communication among members, adopting a membership fee structure that allows more flexibility for organizational memberships, and increasing our paid staff. In the coming months, we will ask for your help with these goals in a few ways. From all of you, we will need ideas. From some of you, funding, and from others, your labor. Specifically, we will soon ask the membership for board nominations. As you consider your place in North Carolina’s dance community, think about serving the NCDA as a member of the board. As our March board meeting approaches, we will ask for ideas about specific new initiatives via our listserv, but as always, you can contact specific board members or our administrator with your creative contributions. We thank you in advance for your participation in our planning process, your energy makes all the difference.

Finally I want to take this opportunity to publicly thank Klugh Jordan for her incredible service to NCDA as a Treasurer and a leader. A few years ago, when the NCDA Board had to function without a President for several months, Klugh Jordan naturally stepped into a leadership role on the Board. Klugh, although under the title of Treasurer, was in fact

functioning as a leader of the organization and as key support person to the new Administrator, in the calm, focused, and knowledgeable way that we have come to rely on. Her wisdom stretches so much farther than matters of spreadsheets that she will continue to be a valuable member of the Board and of NCDA even though her tenure as Treasurer has passed. Thank you Klugh.

Have a great 2006 everyone!

Sincerely,
Carol Finley

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Member Spotlight: The Dance Cooperative

Joan Nicholas-Walker - For this issue I corresponded with Sue Meier, a member of The Dance Cooperative in Wilmington. The Dance Cooperative is a 501(c)3 organization whose mission is to nurture the dance community by providing affordable classes, rehearsal space, and performance opportunities to those under-served artistically, culturally and economically in the greater Wilmington area.

The Dance Cooperative was formed in May 2001 by six choreographers/teachers that included: Harper Piver, Nancy Podrasky Carson, Suzanne Palmer, Erika Meyerson, Anne Firmender and Leslie Searcy. Each member taught classes and since all were interested in choreographing, they began producing modern/contemporary dance concerts. In March 2003, the organization moved to their current location and now offers Modern, Ballet, Jazz, Hip Hop, Creative Movement, African, Pilates and Yoga classes to children and adults. The current members of the group are Suzanne Palmer, Jennifer Springer, Sue Meier, Nancy Podrasky Carson, Anne Firmender and Erika Meyerson.

What are you currently working on? We hosted the North Carolina Dance Festival from December 9-11. We received our first grant this year from the Landfall Foundation, which allowed us to have a master class taught by one of the NC Dance Festival choreographers and a special daytime performance for middle and high school students.

What advice do you have for those who would like to follow the same path? Clearly define goals. Everyone will not always agree 100%, but there has to be a base from which the group will grow. Job descriptions/responsibilities are imperative even though we

are a coop. We've split responsibilities this year so we have one person overseeing the school and another overseeing the production. It makes the group, as a whole operate better. Also, if there is an issue along the way, these people can start handling it instead of calling five other people or waiting until the next board

meeting. Now that we're running a school as well as producing concerts, we have to have a stronger business direction. We love the creative side of our work. But there's always budgets and the bottom line to work out!

What's next? In February 2006, we will present our 2nd Teen Choreographers Showcase. This showcase is the result of a mentoring program where a teen is matched with a seasoned choreographer. The mentor

guides the student through the process of choreographing, working on

costumes, lighting ideas, etc. In April 2006, we will present an evening of modern dance. Last April, local choreographers worked with filmmakers to combine dance and film. This was a huge success and will be expanded upon next fall when we collaborate with the film



festival Cucalorus.

For more information on The Dance Cooperative, contact dancecooperative@hotmail.com.

Joan Nicholas-Walker is an Instructor of Dance at Meredith College and Artistic Director of NickWalk Dance Project.

Photo: Board members of the Dance Cooperative (Clockwise from top): Anne Firmender, Nancy Podrasky Carson, Suzanne Palmer, Erika Meyerson, Sue Meier, Jennifer Springer

***In the next issue of DanceVoice, the spotlight will
shine on another NCDA member!***

Stop. Collaborate in Charlotte. Announcing the Formation of project incite

Caroline Calouche, Justin Tornow and Jacqueline White - Charlotte's dance community is diverse and dispersed into groups throughout the city. Locally, dance is represented by a professional ballet company, a university dance department, a handful of smaller companies, and various independent choreographers... all of which are vying for attention from the same audience and applying for the same limited grant opportunities.

Due to the allocation of Charlotte arts funding going mostly towards the three larger companies (North Carolina Dance Theatre, Opera Charlotte and Charlotte Symphony) to fund their season's productions and overhead costs, emerging artists are still left under-funded and under-promoted. These three giant organizations have proven themselves time and again to produce quality and creative work, yet when you attend one of their performances, the house is not even close to being packed and many that are there came with a complimentary ticket. Does that balance the funding scale out? Or just make it more frustrating for other local artists who long to understand why they cannot get a piece of the funding pie when they see the comparatively enormous cash flow going to support performances that only a small portion of the Charlotte community attends? So far, the only solution we have found to help resolve some of these issues is to create an entirely unique organization that will support the whole arts community of Charlotte...

In comparison, the European dance and art scene has been making gigantic strides ahead of American arts for a decade. Many economical, political and geographical elements factor into the European surge of artistic quality, yet they all in one way or another relate to strong communication as a means of exchanging ideas. Choreographers, composers, actors, sculptors, videographers, and engineers are all coming together for a project instead of the traditional method of having the single creator detailing the entire project. This

European Arts culture has been a large part of our model for the development of project incite.

In July 2005, driven to change the Charlotte arts scene, Caroline Calouche, Justin Tornow and Jacqueline White created a dance-based organization that would be unique to Charlotte's history-our new arts collaborative is called project incite. The organization desires to promote and represent the quality of arts in Charlotte with the goal of encouraging the growth of local talent in the arts community. The collective will provide area choreographers, dancers, visual artists, musicians, poets, actors, writers, etc. with the opportunity to create contemporary multi-disciplinary works in a number of arts mediums. project incite will maintain an open door policy within the arts community encouraging participation of various levels and artistic mediums in the organization's events.

The first choreographers to begin creating work within project incite are Caroline Calouche, Sarah Emery, Justin Tornow, Annie Vereen and Jacqueline White. Auditions for dancers interested in working with project incite were held on October 2nd, 2005 at Open Door Studios in Plaza Midwood of Charlotte. A considerable number of dancers arrived, all in different stages of their dance careers; all were eager to perform new work and be presented

with more artistic opportunities. "I'm thrilled to be one of the first dancers in project incite!" says Audrey Ipapo, who is a local dancer with a dance degree from University of North Carolina at Charlotte. "I learned so many valuable things from working with a variety of choreographers and artists while in college that has helped me even in non-dance related jobs. project incite is a fabulous way for area artists to explore and collaborate amongst each other; which is what I and many other dancers in the area have been waiting for."

project incite will present showings of the choreographers in the organization on the 2nd Friday of every month. Along with these showings choreographers will present their work in dance festivals in North Carolina and the U.S. with the first venue being the North Carolina Dance Festival's stop in Charlotte. Upcoming project incite events include Project Showings at Open Door Studios on January 13th at 7:00pm and the North Carolina Dance Festival at UNCC, February 16th-18th with participating project incite choreographers Caroline Calouche, Justin Tornow, and Jacqueline White. For more information on project incite, please email us at projectincite@hotmail.com. Coming soon, www.projectincite.org.



Caroline Calouche, Justin Tornow and Jacqueline White are the co-founders of project incite.

Photo of project incite Co-Founders by Brooke Bertschy.

Immediate Theatre Moves to Raleigh...

Katherine Ferrier - Greetings to the North Carolina dance community! I have recently relocated to Raleigh, after many years as a Yankee, and a year of teaching, performing and making work in Russia and Finland. While I have only been here a few short months, I am heartened and inspired by the generous and active dance folks I've encountered and had the pleasure to work with. I wanted to introduce myself, say hello and let you all know about an exciting project taking shape in the Triangle.

Immediate Theatre started as an extension of my work as the Artistic Director of The Architects, (www.architectsdance.org), an improvisational quartet, with a twenty-year history of collaboration. Having worked for years primarily with pure movement improvisation, I became curious about expanding the work to include working with physical objects, installations, narrative and light...in other words...looking for ways to combine improvisational dance with a new kind of theatre exploration.

What emerged was a new group that included musicians, actors, writers, a set designer, and a lighting designer. We

take a space, create an installation in it, using objects, light, sound and the space itself, and then create spontaneously composed dance theatre works in it. Over the last few years, as my work has led me through a series of shifting geographies and travels, including spending the last year teaching and performing throughout Russia, Immediate Theatre has become less a group with a fixed membership, and more a name of a way of working; a unique and inter-disciplinary approach to the creation of improvisational dance theatre.

Having recently relocated to Raleigh, to take a position as a guest artist at Meredith College, I decided to keep the work going, and assembled a new collective of artists with whom to

collaborate. The current incarnation of Immediate Theatre includes improvising dance artists and educators Julee Snyder, Katie Kyle Baker, Anna Smith Milling, Allison Waddell, musician Ken Ray Willemon, multimedia installation artist Joyce Rudinsky (www.rudinsky.com), videographer David Cologiovanni, photographer Stephen Aubuchon (www.stephenaubuchon.com), and lighting/visual designer Bill Brown.

Each artist brings something

unique to the table, and together we engage in an embodied dialogue, and an on-going practice of paying attention. As a dance-maker and impro-

viser, I am fascinated with how forms emerge and take shape out of thin air. The beautiful moment before the thing happens...the quiet of the space, the palpable hum of attention as each member of the ensemble waits, listens, watches for the beginning to arrive. I watch the world; I notice how one thing becomes another thing, how everything has a lifespan...everything we can see, hear, touch, experience...has a beginning...a life of some kind, an unfolding, and eventually comes to an end. It is through this practice of noticing forms that we develop our craft as makers, composers, and arrangers of movement, sound, image, and object. And it is through this practice of noticing forms that we also come into intimate contact with

ourselves, our minds, our curiosities... into contact with other, with environment, and eventually into contact with the formless and infinite field from which all things emerge. We are makers of things...it is what we do. It is at the core of our nature...to create, to shape, to make space, perhaps even, to endeavor to make sense of our world, our thoughts, our reality. We make our work, and we let it go. There is no way to hold onto it. Dance and performance are those delicate art forms that only truly exist while they are happening. Sure, there is video...but the images you see later on a screen, pixilated and blurry, are merely a memory, a representation of what the thing was. For a performance work to be alive, it needs to be embodied in the moment, not only by the makers of the work, but by the witnesses, who receive and perceive the work in their own bodies.

Immediate Theatre recently presented an informal evening of work at Meredith College on November 10 and performed at the opening reception of Joyce Rudinsky's interactive media installation, entitled "Inter-Access", at LUMP Gallery in downtown Raleigh on December 2.

Katherine Ferrier is a dance artist/educator, poet and visual artist. She has performed and taught throughout the US and Europe, and her one-of-a-kind improvisational art quilts hang in over twenty private collections. Katherine is currently the Guest Artist in Dance at Meredith College.

www.architectsdance.org

Photo of Katherine Ferrier and Julee Snyder by Stephen Aubuchon.





Photographing Young Dancers

Steve Clarke - Recently I worked with six dancers, ages six to eight, at the Dance Department of the University of South Carolina in Columbia. These children, three boys and three girls, were from a physical education class at Brennen Elementary School and a dance class at USC's Dance Conservatory. Teachers Jan Scott and Brenda McCutchen organized the shoot and coached the kids in various movement games, which they executed with great enthusiasm. It was a joy to see them trying new, trained movement, without losing the natural freedom of children's play. I was particularly pleased to see the three boys in the group because of the scarcity of males in dance, and I hope they will stay involved—and keep jumping!

Steve Clarke (uekral@mindspring.com) has been photographing dancers since 1996, first at Duke University and UNC-Chapel Hill, and since 1999 primarily at UNC-Greensboro. Photos by Steve Clarke.

Argentina

Amy Chavasse - Traveling to Buenos Aires and Santiago de Chile for two weeks this past August to attend dance and theater performances, research the local art scene, take classes and teach, I felt that I had discovered a new direction in my investigations as a choreographer.

The trip and the reasons behind it confirmed my need to make dances, to insist on finding connections between dance and challenging social issues and to take measure of the overwhelming and confounding events in the world. Two things spurred my interest in traveling to Argentina—first is a long-standing interest in Cuban dance and Latin American culture, which led to a tour to Cuba in 2003 with Courtney Greer, a member of Chavasse Dance&Performance, and the Dance Company of Middlebury. Second was seeing a performance by Grupo Krapp, a dance/theater company based in Buenos Aires.

When I first saw Mendiolaza, performed by Grupo Krapp at The American Dance Festival in July of 2004, it was a welcome jolt. The work shook me up; challenging my heretofore-passive role as audience member, and recipient of carefully constructed and presented mainstream movement ideas. I thought, "...who are these wild people and what conditions compel them to make outrageous work like this!? I've long been drawn to political and message driven dance, especially when crafted so expertly and accompanied by a bizarre sense of humor. Mendiolaza has gorgeous visual elements—a set representing a run down dance hall complete with upright piano, whirring fan and a door opening onto an alleyway revealing suspicious looking characters passing by. There was no shortage of catapulting bodies, explosive dancing, text and songs

muttered, yelled and delivered with exuberance.

I began talking to other dancers and choreographers about their responses, read reviews and articles about previous Grupo Krapp performances and researched the company's history on the internet. Following several links about contemporary



dance in Buenos Aires, talking with students who had studied abroad at the University of Buenos Aires, and using contacts provided by Jodee Nimerichter of ADF-NY, I launched into a long distance education of contemporary Argentinean dance/theater. Along the way I engaged in some fascinating and informative e-mail exchanges with Joan Karlen, head of the dance program at the University of Wisconsin-Whitewater who had just completed a collaboration with Margarita Bali, co-founder of Nucleodanza on a project called Zoom In/Look Out which had premiered in Buenos Aires and was soon to tour in Brazil and return to Wisconsin for a residency at her home institution. Joan was very generous with her

knowledge of dance in BA and shared many contact numbers.

I knew that the two-week trip would essentially serve as a research jaunt that would prepare me for a longer, more intensive return to Argentina. When I was struggling to find my way around BA, locate people or studios, or felt stymied by my inadequate Spanish, I was frustrated by my lack of efficiency and my limited time. But these difficulties were balanced by several unexpected discoveries and opportunities. I taught a series of master classes at Escuela de danza de Margarita Bali for the members of Compania Karina Roldan and plan to return to work with them. And I made a connection at Universidad Mayor in Santiago and I'm negotiating a return to teach technique classes.

On the morning of August 9th, after a 10 1/2 hour flight from Atlanta, I arrived in Buenos Aires. The first evening, I took an aerial dance class at Brenda Angiel's studio taught by one of her company members. Her spacious, well-equipped studio on Avenida Bartolome Mitre in the Lamagre neighborhood, offers aerial classes to students of all experience levels, and serves as the rehearsal site for her company. It is advertised as the primera escuela mundial de danza aerea. Brenda was gracious and helpful and allowed me to observe rehearsals as the company prepared for their participation in Fall For Dance at New York's City Center in October, in addition to taking classes well above my aerial dance experience level.

Arriving at the close of the semester for the University of Buenos Aires, I was able to catch an evening of faculty choreography at Centro Cultural Ricardo Rojas, the performing arts center of UBA. The center has a large theater and five floors of classrooms and studios for theater and dance lectures and practice. The course offerings are wide ranging—Tango, salsa, Brazilian, hip hop, classical (both ballet and modern), release forms, partnering, and “gymnastic dance”. The studios are small and like many facilities and structures in BA, in need of repair. The theater was packed, full of students, faculty, friends and family, giving it a year-end party atmosphere. Luis Biasotto, who with Luciana Acuna is co-artistic director of Grupo Krapp, is also an adjunct faculty member at UBA, teaching contemporary dance. He and Gabriela Prado, another notable BA choreographer, performer and teacher showed two long works created in collaboration with the students, or interpreters as they were listed in the program.



In the opening piece, Mr. Bunque (*Ciertas cosas son ciertas*), the influence of Biasotto’s aesthetic was prominent—raw physicality, dancers throwing themselves repeatedly to the floor as if pushed by some outside force and then more directly by the ominous appearance of an older man, Mr. Bunque, in a white turtle neck sweater and black leather jacket, who would loudly strike a metal box at the edge of the stage to initiate a re-grouping and re-direct the action in a frantic way. With each amplified slam, the large cast would rush to form small groups and pursue odd but intense activities—muttering, laughing and moaning, while forthrightly stroking their bodies and then collapsing and beginning again. More choreographed phrases would emerge, done

in unison, broken up by passages that confronted the audience directly with sexual sounds and gestures, done with urgency as if they needed to overcome something to get on to the next thing. Then Mr. Bunque would apprehend the action with a whack to the box and another round of similar activities would begin to evolve. Although some of the forced antics of the piece seemed contrived, the performers executed every movement and expression with force, commitment and a complete lack of inhibition. One recurring theme had three women down stage, facing the audience. The center figure was speaking rapidly and breathlessly into a microphone, the two women on either side of the narrating woman were lifting her shirt and stroking her belly, kissing her cheeks and whispering and giggling in her ears. Every now and then she would turn to one of them, take their face in her hands and plant a dramatic kiss on their mouth. Throughout the piece, a dancer stood atop an overturned red plastic bucket and sang a verse in Latin, a repeated refrain in a high clear voice.

With one last crash on the metal box, the dancers dutifully lined up and exited through a trap door in the stage floor. The lone figure was left singing on her unlikely pedestal as the lights dimmed to black. The piece seemed to confront themes of control, manipulation, rejection and desire, with the backdrop of coercive authoritarian power, represented by Mr. Bunque, themes that were investigated in “Mendiolaza”. Gabriela Prado’s piece, “Verde Muy Verde” was built around more recognizable modern dance phrases, looping spirals into broad fourth position lunges, distal initiations with arms, legs and head, floor work seen in many classes in New York or many US dance departments. The performers had green stripes

painted across their torsos and one dancer spent the entire piece painting a green stripe across the exposed brick wall at the back of the theater.

In “Lleuve”, a trio performed by Biasotto, Gabriela Prado and Camille Estevez at a performance space called El Porton de Sanchez later that same evening, I saw an investigation of some of the same themes, adapted for a more intimate setting. The piece opened with the performers sitting on what looked like outdoor furniture in a partially enclosed room with an antechamber just visible in the far upstage area. A recording of a thunderstorm with heavy rainfall accompanied the dialogue, begun by Biasotto in a detached and calm manner. Although I missed much of the text, I was able to identify a story of betrayal and duplicity. The two women sat on either side of him in old-fashioned flowered dresses, which they changed in and out of on stage at various times throughout the dance. Biasotto wore what would be considered a conservative “prep-pie” outfit—a navy blazer, khaki pants and a blue button down shirt. Prado and Estevez displayed a lush, silken technique, even as their movements became more desperate. Two sections stood out for their collision of expectation and presentation. Prado changes out of her dress into a gauzy blouse and takes off her underpants. She then performs an extravagant and virtuosic solo with utter composure and skill right at the edge of stage light, almost in the audience space. She would sink into fourth position falls, rolling over the top of her front foot, Graham style, and then, astonishingly, would reverse her spiral and ascend from the floor, her upper body soft and supple, an ecstatic look on her face. In another passage, Estevez threw herself repeatedly at Biasotto, He was standing downstage delivering a calm explanation of events. He never acknowledged her presence even as her hurtling became more violent and damaging.

Story continued on page 11. Photos: Video Stills of Karina Roldan in rehearsal.

BanTAPaba and Other Footnotes News

Mimi Benjamin - Footnotes Tap Ensemble is excited to announce BanTAPaba a multicultural celebration and a collaborative endeavor between Footnotes, Chuck Davis's dynamic African American Dance Ensemble and Taylor Roberts Music. The two dancing companies have been rehearsing together all fall and have some exciting combined pieces planned.

The Durham based AADE performs all over the world and we are honored to be working with them. In African, Bantaba is the dancing ground of the village where celebrations occur. Chuck Davis came up with the name BanTAPaba for the show and this is a great source of humor for the African dancers.



Footnotes met Taylor Roberts Music last year at a benefit called Night of Dreams. Their trio includes a guitar player/singer, electric violinist,

and a percussionist who includes African drums in his array of instruments. They travel all over the east coast, but are based in Raleigh.

Footnotes has a piece choreographed to "Jam," an original TRM song, and danced this to live music at the 2005 Night of Dreams, a benefit for Katrina victims, November 4th and 5th at the BTI Center in Raleigh. They will dance the piece again in February.

Collaboration between two companies can be challenging, but the rehearsals with AADE have been exhilarating. It is exciting to share and combine two different dance forms that actually share some of the same origins. It is inspiring to share steps and create pieces together. Footnotes plans to do more of this in the future and is planning another such endeavor with Choreo Collective and NickWalk Dance Project for the Fall of 2006.

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

Photo of Footnotes Tap Ensemble by Bill Russ.

Congratulations to these NCDA Mini Grant recipients:

Fall 2005

Choreo Collective
Footnotes Tap Ensemble
NC Dance Project
The Field NC
Thread Dance Theater

Spring 2006

Cary Ballet
Enloe High School Dance
project incite
Footnotes Tap Ensemble
Choreo Collective
Nicole Laliberté

Mini-Grants

NCDA encourages and helps support regional dance activities through grants for mini-events. Any individual or organizational member of NCDA is eligible to apply for these grants. 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. NCDA will provide up to \$150 per grant to help defray the cost of a mini-event. The money may be used for guest artist fees, space rental, printing and postage costs, refreshments, etc.

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

To apply, please submit the following: 1) a one-page description of the proposed event; 2) expected date of the proposed event; 3) a project budget specifying the amount requested and documenting the projected expenses and income (including the requested amount).

We are moving towards an all-electronic application process for Mini-Grant awards. If possible, please email your application to us, rather than sending a hard copy by mail. Email applications to minigrants@ncdancealliance.org or, if necessary, mail to: NCDA, ATTN: Artist Services, PO Box 110, Raleigh, NC 27602.

Next Deadline: Applications must be received by April 25, 2006 for projects taking place from July-December, 2006

Latina Dance Project's Residency at UNC-Greensboro

Eluza Santos - The Latina Dance Project (LDP) will perform its newest production, "Coyolxauhqui ReMembers," at the UNCG Dance Theater on April 7th and 8th, 2006. There will be a discussion/Question and Answer session after each performance. This residency is coordinated by Eluza Santos, Associate Professor of Dance at UNCG.

LDP is a group of four nationally recognized Latina dance artists-Licia Perea (CA), Eluza Santos (NC), Juanita Suarez (NY), and Eva Tessler (AZ)-that explores the unique, dynamic, and passionate voices of the hybrid cultures of Brazil, Mexico, and the United States through concert performance, scholarship, and research. It was founded in 2002 as the rising voice of a new Latina aesthetic in contemporary dance-theater, having toured nationally since its inception. As has been stated, LDP is "shattering the Latina mold" (D. Jean-Marie, UCR Highlander, Riverside, CA).

The four LDP artists have created "Coyolxauhqui ReMembers," a haunting group work reinterpreting the Aztec myth of the Moon Goddess

Coyolxauhqui through a full evening dance-theater piece that blends dance (contemporary, indigenous based, and aerial), music, and text. This myth recounts the story of Coyolxauhqui, who, fearing something evil was developing within her pregnant mother's womb, attempted to kill her mother, the Earth Goddess. The fetus, Huitzilopochtli, sprang forth from the womb as a grown warrior, dismembering his sister. To appease his grieving mother, the new War God threw Coyolxauhqui's remains into the sky, where she became the phases of the moon. This interpretation comes through a patriarchal lens, portraying Coyolxauhqui as a traitor who deserved her fate. LDP is reinterpreting this myth from a Latina/feminist

viewpoint in order to recover Coyolxauhqui's voice. It is a myth about oppression and violence against women, but it is also a story about empowerment through action.

For ticket information please call the UNCG box office at (336)334-4849.

Eluza Santos is on the faculty of UNC-Greensboro. Her research has focused on the cultural origins of contemporary Brazilian dance styles and her choreographic works have been performed at numerous events throughout her native Brazil, the United States, and other countries.

Working to Create Art That Engages

ShaLeigh Comerford - Four North Carolina based dance artists have teamed up to embark on a different creative journey led by visual artist/choreographer ShaLeigh Comerford. In September of this year, ShaLeigh Comerford and dancers began working on an ambitious new project entitled *Returning*.



An investigation of the tension between revisiting spaces of the unwanted while moving

toward transformation, *Returning* explores the challenge of bringing authenticity to the stage while embracing the unknowable through unusual juxtapositions and timescapes.

Movement essays bring visibility to the inner struggle of our humanness through a layering of ambiguity and humor.

Returning was presented as a work-in-progress performance Saturday, December 3, 2005 at 8:00 pm in the Greensboro Ballet Studios at the Cultural Center in downtown Greensboro and has recently been selected to premiere at the 2006 Greensboro Fringe Festival on January 26th and 27th at the Broach Theatre.

Dancer/Collaborators include Sharon Bryant, Cayte Connell, and Jessi Knight Walker, as well as music

collaborator Ted Comerford (www.tedcomerford.com).

For further information about *Returning*, contact ShaLeigh Comerford at 540-520-3118 or email shalsnina@aol.com.

ShaLeigh Comerford is a choreographer, dancer, teacher and visual artist from Roanoke, Virginia. She holds a B.F.A in visual art and M.A.L.S. in visual and performing studies from Hollins University.

Photo of ShaLeigh Comerford by Steve Clarke.

Independent Dancemakers—Back For A New Season

Laura Thomasson - Independent Dancemakers received a season grant from the Durham Arts Council. We are excited that we are able in the 05-06 season to, once again, present work. Our first concert will be February 10-12 at the Durham School of the Arts.

Established in 1996, Independent Dancemakers is a Triangle-based group of talented, professional choreographers and performers, many from world-renowned modern dance companies, who have produced an annual showcase of modern dance. We offer work that is both technically and choreographically compelling. By supporting each other's creative work, Independent Dancemakers has offered Triangle audiences a rich and exciting tapestry of aesthetic styles from

classical to contemporary. We strive to stir dialogue, push boundaries, and to communicate the value of dance in our culture.

Until 2003, we produced eight seasons in eight years. In our last season, we branched out to include performers, choreographers and musicians related to the American Dance Festival— four of the 2003 choreographers were, or are, faculty at ADF. At the same time, we showcased talented local choreographers

who do not have a formal venue, including, each year, a young talented guest artist.

Rain Leander is currently working on our website which should be completed soon. Until then, please google Independent Dancemakers and find our old website for information about our last season. If you are interested in being an active member, please contact Laura Thomasson, Director, at danceyogalt@nc.rr.com or 919-383-9960.

Celebrate the Arts Festival

Tracey Varga - The fourth annual Celebrate the Arts festival (formerly Piney Woods festival) was held in Wilmington, N.C. at Hugh MacRae Park on Saturday November 12 and Sunday November 13.

The festival featured local and regional dance artists, including: Drake School of Irish Dance, Gelede Drummers and Dancers (medley of West African rhythms and dances), Marcy Whipkins and the Vatra Gitana Bellydance troupe, Company T (tap dance), and choreographers Anne Firmender, Suzanne Palmer, Jennifer Springer and Tracey Varga. The festival also featured local visual and performance artists, musicians and had a special creative area for children.

Tracey Varga lives in Wilmington, N.C. where she teaches modern/ jazz and tap dance at the YWCA and dances and choreographs for Forward Motion.

NCDA Annual Event 2005

Carol Finley - With more than 140 participants, the November 4-6th Annual Event at Meredith College was the largest in recent memory. Featuring the Chuck Davis African American Dance Ensemble as a headline concert, the event focused on World Dance and celebrated the depth of talented teachers living in our state.

Chuck Davis welcomed a full studio at the event's opening class on Friday afternoon and performed with his company later that evening. Davis, Stafford Berry, LD. Burriss, Jayanthi Balachandran, Tina Yarborough, Brantly Shapiro, Sharifa Asmar, Yvonne Bryant, and Niki Juralewicz taught African, Middle Eastern Dance, Ballet, Classical Indian, Modern, Hip-Hop, and Flamenco classes to students from all areas of North Carolina. Participants filled the Studio Theatre and the Gymnasium in the morning and the afternoon to share their work from the classes with everyone. It was truly a highlight of the weekend to see so many dancers performing so many dance forms with obvious joy and satisfaction.

The Annual Concert on Saturday evening featured work by Greensboro's Nicole Laliberté, Durham's Bridget Kelly, Holly Springs' Marilyn Chappell, Raleigh's Courtney Greer, Sanford's Sharifa Asmar, and Raleigh's Katherine Ferrier. We opened the show by honoring legendary artist and teacher, Clay Taliaferro from Duke University, with the NCDA Annual Award. Awarding this honor is a favorite task of the NCDA Board and I felt privileged to be the one to introduce Clay to the crowd that night.

Next year's event will be held at Wake Forest University the first weekend in December - mark your calendars now!

Argentina, cont. Choreographers often tackle controversial issues through dance that can stimulate debate, draw people together around a problem, or ideally, mobilize forces for change. Clearly, themes of inequality and repression percolated up through the performances at UBA and in “Lleuve”. As an educator and frequent choreographer for student works, it was revealing to attend a student production and observe the nature and dynamic of performance and audience reaction. Comparing the abilities and skill of the students I teach here with the Argentinean students revealed similarities, but a distinct difference in approach and subject matter. Reflecting on the recent economic and political history of Argentina, and acknowledging the growing economic disparity between rich and poor and unsustainable debt in this country, it is possible that we are on course to experience the events similar to those that marred Carlos Menem’s presidency, which ended in 1999. Artists were vocal critics of his regime and violent police repression took place in many Argentinean cities after Menem’s resignation. The backlash and repercussions were wide spread and continue to this day. One wonders if a similar accounting will take place here, in the U.S., led by artists, as this country slides into very uncertain times. Themes of corruption, deception and inequality have always been the hallmark of political art. I know they have seeped into my consciousness and into my work. Learning how political and social issues are investigated and incorporated into dance and theater, both in other cultures and in my own work, will be a catalyst for me to continue to travel and make dances.

Amy Chavasse, a Raleigh native, is Artistic Director of Chavasse Dance&Performance and Artist in Residence at Middlebury College. She performs as a solo artist in addition to creating work for her own company and collaborates with other artists.

Recent Photos by Steve Clarke



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Kristen Osborne

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DANCE VOICE

Thanks to all who submitted articles and photos to this issue of the Dance Voice!

The 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 Spring/Summer 2006 edition of the Dance Voice, contact dancevoice@ncdancealliance.org. The deadline for submissions is April 25, 2006.

Dance Voice Staff Fall/Winter 2005

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