

**NEW DANCEWORK II**  
**March 29-21, 2007 at 7:30pm**  
**April 1, 2007 at 2:00pm**  
**Dance Studio Theatre, PEBE 132**

**On the Move**

Choreography Arrangement: Lindsey Bauer  
Music by: Chuck Rice  
Collaborating Artist: Lisé Kloeppel  
QSpeak Director: A. Beck  
Costume Designer: QSpeak Members  
Lighting Designer: Michael Dostal  
Dancers: Corey Boyette, Zachary Cook, Evan Escoto, Blake Grant,  
Alan Khoutakoun, John Kuhn, Stormy Love, Samuel  
Taylor, David Wacker, Pamela Weir, Ceilia Williams

This work is a community cultural development project with QSpeak Theatre, a local company for queer youth and their straight allies that seek to enhance youth leadership and community awareness through the power of true stories and theatrical performance. Although a theatre company, this season, I have been working with QSpeak to use dance as a way to perform stories of location and “place”. This work is set within a larger play that will premiere in April 2007.

**sight undone**

Choreographer: Lindsey Bauer  
Music: *Sounding Stones #2 & #1*  
Composer: Fritz Hauser  
Costume Designer: Jacqueline Benard, Galina Mihaleva  
Lighting Designer: Michael Dostal  
Dancers: Samantha Basting, Nicole Manus, Stjepan Rajko, Julia  
Vessey

How do I – Deconstructing, undoing the self to elicit the complex process of discovery.

**So You Think You Know Me**

Choreographer: Sara Parish

Music: *I Know You Are But What Am I\_\_* by Mogwai, *Green Grass of Tunnel* by Mum, *Always For You* by The Album Leaf, *Are We Different* by Priscilla Ahn

Costume Designer: Sara Parish

Lighting Designer: Chris Lee

Dancers: Lindsey Bauer, Kristen DeBottis, Kelley Doherty, Laura Evans, Nicole Manus, Aaron McGloin, Travis Mesman, Holly Wooldridge, Emily Wright

This piece is an exploration of relationships in the dance environment. It portrays encounters based on common knowledge, investigations of physical contact, and basic human interactions.

Thank you to all who supported this process including the '06 SS dancer who inspired the piece. A special thank you to Mary Fitzgerald, Karen Schupp, and Jennifer Tsukayama for your artistic eyes and to my dancers for exploring and generating movement. This piece would not have been possible without each of you.

### **Katrina**

Choreographer: Cliff Keuter

Music by: Robert Kaplan

Costume Designer: Jacqueline Benard, Cliff Keuter, Galina Mihaleva, Sara Parish

Lighting Designer: Mark C. Ammerman

Set Designer: Cliff Keuter

Dancer: Sara Parish

Great thanks to Pegge Vissicaro for making this work possible.

10 minute intermission

### **What Takes Place Here**

Part I: These Hands

Part II: I Cannot Speak the Writing

Choreographer: Sara Parish  
Music: *4 or 5 Trees* and *NY Snow Globe* by Rachel's  
Costume Designer: Sara Parish  
Lighting Designer: Chris Lee  
Dancer: Sara Parish

In memory of Bill Parish, Jr., this work explores translating images from memory and the mind's eye into a tangible environment. Here the subconscious mind is unveiled.

Special thanks to Jeff McMahon for inspiration and feedback.

### **Prelude**

Choreographer: Natalie King  
Music: *Blayene Platn* (Lead Printing Plates), *Shtiler, Shtiler*  
(Quiet, Quiet) Songs created and sung by members of the  
Jewish underground in Vilna during WWII.  
Text by: Natalie King,  
Costume Designer: Natalie King  
Lighting Designer: Natalie King  
Set Designer: Natalie King  
Dancer: Kristen DeBottis

This solo is inspired by the play *IF THE WHOLE BODY DIES* by Dr. Robert Skloot, a tribute to Ralph Lemkin. Lemkin was a Jewish lawyer from Poland credited with inventing the word genocide. After watching friends and family perish in the atrocities of the Holocaust, Lemkin felt these crimes were so horrific they did not fit within the boundaries of any previously defined criminal act. He worked tirelessly to derive a term that would adequately define the brutality and intentionality of these crimes. Lemkin spent the remainder of his life advocating for the recognition of genocide as a crime, the development of adequate penalties for perpetrators, and the pledge of governments worldwide to do anything necessary to prevent, stop, and punish genocide. May Mr. Lemkin be an inspiration for so fervently advocating for that in which we believe.

### **Interlude**

Choreographer: Kristen DeBottis  
Music: *Tabula Rasa*  
Composer: Arvo Part  
Costume Designer: Jacqueline Benard, Galina Mihaleva, Julia Vessey  
Lighting Designer: Carolyn Koch

Dancers: C-c Braun, Jayne Hallinan, Nicole Manus, Caitlyn  
McNamara, Meghan Price, Stjepan Rajko, Janie Ross,  
Jennifer Spenceley

During Nazi occupation in Europe, a large group of Jewish artists, including many dancers, found themselves in transit camps awaiting departure to either a labor camp or a death camp. Westerbok, a transit camp in Holland, gained a reputation for talented prisoners who performed regularly. While this served as “entertainment” for the Nazis running the camp, these performances came to mean much more to the prisoners, both those performing and those within the audience, providing a small sense of hope amid a senseless and tragic situation.

### **Postlude**

Choreographer: Kristen DeBottis  
Music: *Elegy*  
Composer: Craig Urquhart  
Costume Designer: Galina Mihaleva, Julia Vessey  
Lighting Designer: Carolyn Koch  
Dancers: Chelsey Hauk, Alicia Mayer

One cannot truly understand the effects of genocide until they have heard a survivor’s story firsthand. This piece is the story of a woman who had the courage to share her story, the events that will forever remain in her mind. It is a reflection of her struggle to heal the physical and mental scars and find hope and faith each and every day.

### **Biographies:**

**Mark Ammerman**, Lighting Designer. Mark is a native of California where he attended San Jose State University. A former dancer with the José Limón Dance Company, Mr. Ammerman pursued a career in lighting for dance, serving as a Lighting Designer for San Jose State University, the Stanford University Dance Department and numerous dance companies in the San Francisco Bay area. He joined the Arizona State University Department of Dance in 1989.

**Lindsey Bauer** is a graduate student pursuing a Master of Fine Arts degree in dance performance and choreography at Arizona State University. She holds a B.F.A. in dance performance and education from Towson University in Baltimore, Maryland with teacher certification in Maryland and Arizona. Prior to graduating from Towson, she was a member of Nancy Romita's Moving Company. In 2002, upon graduation, Lindsey was awarded recognition of outstanding achievement in choreography. She became the dance teacher at Desert Ridge High School founding its program in Mesa Arizona. Since coming to graduate school she has been a research assistant in dance education and a teaching assistant on the Gila River Indian Community Reservation working with Place: Vision and Voice. Lindsey has also taught Modern dance and Dance for the Classroom Teacher. Her choreography was appeared in the Main Stage Production, spring of 2006, Sharing Unimaginable Worlds. Lindsey has presented her research in dance education at the National Dance Education Organization (NDEO) conference in New York, at the

Congress on Research in Dance (CORD) Conference in Montreal as well as the Dance and the Child International Conference in the Haag, Netherlands. Lindsey served as the student board member for National Dance Education Organization from 2004-2006. She is active in the Lesbian, Gay, Bisexual Transgender and Questioning Community in Phoenix, as a volunteer for 1N10, a youth group that provides a safe environment for LGBTQ young people to develop positive self-acceptance. She is a teaching artist for QSpeak Theater, a youth theater group that enhances youth leadership and community awareness through the power of true stories and theatrical performance.

**Kristen DeBottis** - Inspired by the costumes her aunt dressed her in as an infant, Kristen began dancing as far back as she can remember. From the pink tutus and sequins, she entered the realm of modern dance in 2000 at William Smith College in Geneva, NY. Interested in learning even more about the modern dance world, she participated in a semester in New York City where she was able to meet choreographers like David Dorfman and David Parsons, work at the Joyce Theater, as well as attend countless performances. Kristen graduated in 2004 receiving the Janet Seeley award for excellence in dance. She soon after found myself packing up my life and moving to Arizona where she has had the privilege of working with the incredible faculty and students of the ASU dance department for the past three years. While here, Kristen was able to work with guest artist Jo Kreiter during the guest artist residency in 2005, as well as perform in the works of several fellow graduate students. Currently, she is working towards an MFA in choreography and performance. Her most recent project has been an incredible and eye-opening experience. Kristen wishes to continue research in the field of genocide studies and continue to encourage others to get involved in any way that they can. Kristen would like to thank my committee for sharing their knowledge and support over the last year and helping her to realize this vision. Finally, Kristen would like to thank her parents and sister for their unending support, encouragement, and love, without which she could not have made it through the last twenty-five years.

**Cliff Keuter** worked with many of the historic giants of modern dance, including: Welland Lathrop, Martha Graham, Anna Sokolow, Jose Limon, Daniel Nagrin, Paul Sanasardo, Helen Tamiris, Lucas Hoving, Ruth Currier, Pearl Lang and Paul Taylor. As so many modern dancers in New York did, he studied ballet with Maggie Black. Cliff toured with the Paul Taylor Company throughout this country, Europe and South America, stepping into Mr. Taylor's roles when Paul was injured.

Upon leaving Paul Taylor in 1969, he formed the Cliff Keuter Dance Company, which was managed by the Sol Hurok Organization and the National Theater Company. It was funded by both the New York State Council on the Arts and the National Endowment for the Arts, and it toured the NEA circuit, as well as internationally for several years (1969-79.) The company had its own performing space on Broome Street.

Cliff became an active free-lance choreographer immediately after the debut of his company in 1969 at the Cubiculo Theater in New York. His original ballets, as well as reconstructions of his work, are in the repertoires of Ballet Rambert, The Bat-Dor Company of Israel, The Australian Dance Theatre, The Netherlands Dance Theater,

Midlands Dance Company of England, Dance Theater of Canada, Institute for the Arts in Taipei, Dancers of New York and Ballet du Rhin.

Mr. Keuter was on the cover of Dance Magazine (Aug. 1979) the year he left New York to raise his young family in California with his wife, Elina Mooney. He founded the New Dance Company of San Jose and served as its Artistic Director and principal choreographer for seven years. The company often performed with the San Jose Symphony Orchestra, conducted by George Cleve. Those larger works included Britten's Four Sea Interludes. The Catulli Carmins and Faure's Requiem.

Mr. Keuter's work has been supported by grants from The National Endowment for the Arts, The New York State Council on the Arts, the California Arts Council, the Arizona Arts Council, the Affiliate Artist Program and by numerous theaters and private foundations, including a major award from Hewlett-Packard.

He has taught in universities in New York, California and Arizona for most of the past forty years. He has lectured at the Academy of the Arts in Hong Kong and also taught at the Institute for the Arts in Taipei, where he was guest artist, recreating "Women Song" and "Brothers." He has set his works at colleges, universities and regional companies across the country: New York University, The New School, Barnard, University of California at Santa Cruz, University of Santa Clara, University of Michigan, University of Northern Colorado, San Jose State University, San Francisco State University, MADCO of Walnut Creek, Arizona State University, Chandler-Gilbert College and The Western Ballet and recently set "Women Song" at Kent State University. He just retired as Professor Emeritus at Arizona State University and as resident choreographer for Center Dance Ensemble of Phoenix, which has many of his works, as does Desert Dance Ensemble and The Yuma Ballet.

Mr. Keuter's work has been selected for many dance festivals, including Riverside Church, Dance in the Park, Dance Theater Workshop, the Japan House, the Cubiculo Theater, as well as Teatro La Fenice and Teatro Verde in Venice, Villa Montalvo in California and Jacob's Pillow in Massachusetts.

Cliff and his wife, Elina Mooney, celebrated their 40th year of dancing together by presenting a joint concert of their works in Sept. of 2001. Mr. Keuter has also collaborated on three dance/theater pieces with his playwright son, Matthew Keuter. Their other son, Nathaniel Keuter also danced with the Paul Taylor Company and is the first second-generation Taylor dancer to do so.

Cliff Keuter is enjoying early retirement, which allows him to paint, to choreograph more selectively and to give time to more exciting work with his wife and two sons.

**Natalie King** received her MFA from Arizona State University and her BA from Sweet Briar College in dance and education. Currently, she is teaching full time in the Phoenix Union High School District at Camelback High School as a dance instructor. Her training consists of ballet, modern and jazz techniques. During each summer, Ms. King uses her skills as a dancer and an educator to direct a dance program for children in her

hometown, Pell City, Alabama. Her passion is teaching children to appreciate the art of dancing.

**Carolyn Koch** joined the Department of Dance at ASU after many years as a professional Stage Manager and Lighting Designer. Ms. Koch toured internationally and nationally for companies such as Alvin Ailey, American Festival Ballet, American Players Theatre, and "Beauty and the Beast." She is happy to be at ASU to share her knowledge and passion with the students. Ms. Koch stage manages the Mainstage series, serves as one of the Department's Lighting Designers, co-teaches Dance Production, and mentors student Stage Managers and Lighting Designers.

**Galina Mihaleva**, Costume Designer. Galina Mihaleva was born and raised in Bulgaria, where as a child she learned to sew and to appreciate the colors, patterns and textures of traditional Eastern European folk costumes. She immigrated to the US after earning a masters degree in fashion design and textiles from the Academia of Fine Arts Sofia. She received the grand prize in International Furnishings and Design Association competition in 1995. Her innovative designs are commissioned privately and are prized by a growing number of fashion leaders. She is currently the costume designer for the ASU Dance Department and teaches at Phoenix College.

**Elina Mooney** began her professional career in N.Y. with Charles Weidman, who created The Brahms Waltzes as a duet for himself and Ms Mooney, and the Tamiris- Nagrin Dance Company, She performed in N.Y. and on national and international tours with the Cliff Keuter Dance Co, Paul Sanasardo Dance Co., and Don Redlich, among others. She directed and choreographed for the Elina Mooney Dance Co, from 1970 - 1976. In 1977 she and her husband, Cliff Keuter, moved to the San Francisco area where she danced as a soloist in Keuter's New Dance Co. and was on the faculties of U.C. Santa Cruz, San Jose State University and Santa Clara University. Cliff Keuter and Elina Mooney joined the faculty at Arizona State University in 1988. Her work has been commissioned by the Australian Dance Theater, Dennis Wayne's Dancers, the San Francisco Moving Company, several solo artists and university Dance Departments, and, in Arizona, by Center Dance Ensemble. Most recently her work has been produced by Krusta, a new music and dance ensemble, of which she is a founding member.

**Sara Parish**

## **Concert Production Staff**

### **Department of Dance Production Staff**

Interim Department Chair	Pegge Vissicaro
Artistic Director	Elina Mooney
Music Director	Robert Kaplan
Program Manager	Mary Robert
Production Manager	Carolyn Koch

Technical Director  
Costume Designer  
Costume Shop Manager  
Sound Engineer

Mark C. Ammerman  
Galina Mihaleva  
Jacqueline Benard  
William Swayze

**New Danceworks II Production Staff**

Artistic Director  
Set Designer  
Costume Designers  
  
Sound Designer  
Production Stage Manager  
Stage Manager  
Assistant Stage Managers  
Light Board Operator  
Sound Board Operator  
Stage Crew

Elina Mooney  
Mark C. Ammerman  
Jacqueline Benard  
Galina Mihaleva  
William Swayze  
Carolyn Koch  
Kiri Theobald  
Heather Klein  
Jaquilyn Schraeder  
Yaroslav Altunin  
Johnathon Nelson  
Members of DAN 211, DAH 294, THP 201/301