

Concert Production Staff

Department of Dance Production Staff

Chair/ Artistic Director	Simon Dove
Music Director	Robert Kaplan
Production Manager	Carolyn Koch
Technical Director	Mark C. Ammerman
Costume Designer	Galina Mihaleva
Costume Manager	Jacqueline Benard
Sound Engineer	William Swayze

Emerging Artists I

Artistic Director	Claudia Murphey
Set Designer	Mark C. Ammerman
Costume Designers	Jacqueline Benard
	Galina Mihaleva
	William Swayze
	Kiri Theobald
	Ashley David
	Hannah Williams
	Misty West
	Arnez Munitz
	Cast of Transition Projects 1



Transition Projects 1

May, February 13, 6:30pm
 Pebe 132

Arizona Repertory Theater (DART) as well as performing pieces choreographed by Carley Conder, Nicole Bradley-Browning, Karen Schupp and Nancy Bannon. In spring of 2008, Jenni was named the Artistic Director of the Student Advisory Board's Undergraduate Show, and in the fall, she was able to perform a solo she had choreographed. Jenni hopes, after graduation, to be able to continue choreographing works, performing and working with members of the community.

A Thousand Steps

Choreographer: Francesco Caban
Video: Fred Caban, Francesco Caban, Angelo "Yovera" Sapienze, Morgan Walker
Music: *Dial "M" for Monkey* by Bonobo
Traceurs: Francesco Caban, Justin Martinez, Angelo "Yovera" Sapienze, Leon McCormick

Patterns in Nature

Choreographer: Chelsea Smith
Music: Soundscore by Chelsea Smith and Wolfram Ott; *Sun Will* Set by Zoe Keating
Lighting Design: Chelsea Smith
Costume Design: Chelsea Smith
Dancer: Robin Manners

Rain A Zero; Escape Y?

*Choreographer: LaShonda L. Williams
Soundscore by: Lorne Mills in collaboration with LaShonda L. Williams
Lighting Design: Davey Trujillo
Costume Design: LaShonda L. Williams and Kennan Razey
Set Design: Mark C. Ammerman and LaShonda L. Williams
Dancer: Kennan Razey

Waiting

Choreographer: Mary Fitzgerald
 Music by: Arvo Part and Jack Body
 Lighting Design: Carolyn Koch
 Costume Design: Galina Mihaleva
 Dancers: Jenni Spenceley

Gentle Rupture

Choreographer: Steven Felix
 Music: *Nannou 2* by Aphex Twin
 Lighting Design: Steven Felix
 Costume Design: Steven Felix
 Dancers: Callie Frey, Chelsey Hauk, Caitlyn McNamara, Jenna Ranney, Celine Syslo

Rhizomatica

Choreographer: Cynthia Roses-Thema
 Music: *Princessa* by The Lotus Fire, *Rustem* by Taraf de Haïdouks
 Lighting Design: Carolyn Koch
 Costume Design: Galina Mihaleva and Katie Schwab
 Set Design: Mark C. Ammerman
 Dancer: Katie Schwab

10 minute intermission**HotSeat**

Choreographer: Martha E. Howe
 Music: *Superstition* by Stevie Wonder
 Lighting Design: Davey Trujillo

Arizona, the Arizona School for the Arts, and the Conservatory for Performing Arts at Point Park University. Upon her entrance to ASU, Chelsea has been introduced to another element of dance; that of research and the incorporation of multimedia into the form, both of which have shaped her current pursuit of attending graduate school with a focus in dance studies. In addition, Chelsea has become active in the Arizona dance community as a teacher with the Kimberly Lewis School of Dance where she teaches ballet and choreographs for the annual Awahatukee Nutcracker Ballet. She would like to thank all of the ASU Dance Department faculty, her friends, and family, for helping her transition into the next chapter of her dance career.

Katie Schwab is a senior graduating in May with a BFA in Dance Performance. Katie began dancing at age 5 and has loved it ever since. Before attending ASU she danced under the direction of Chris Jacobsen and Sonya Tayeh with The Dance Company of San Francisco. While at ASU she has had the privilege to perform in works by Nora Chipaumire, Jose Limon (under the direction of Nina Watt), Nancy Bannon, and many other student works. Upon graduation Katie hopes to continue her career as a performer in dance.

Jenni Spenceley began dancing at the age of three. Since coming to ASU, she has had the privilege of working in the community as a member of Dance

headlining performer in Scottsdale Arizona, as well as teaching and choreographing at local studies. Larisa is planning to continue her education and obtain an MFA, while her long term goal is to eventually obtain a doctorate degree in dance, and teach technique classes at the university level.

Kennan Razez is a senior at ASU working towards her BFA in Dance Studies. She started dancing at the age of seven, a few years later she became a member of the Mountain Moving Dance Company with which she trained and competed with until her senior year in high school. She has a strong interest in Psychology which she is why she chose to pursue a degree in dance studies. She is exploring the ideas of dance as a method of therapy for those with emotional distress. She studied abroad in Australia in the spring semester of 2008. It was a life changing experience that she will never forget. After she graduates in May, she plans on traveling as much as possible and continuing her exploration of movement.

Chelsea Smith is a senior dance major with a focus in dance studies and multimedia. Since beginning dance, Chelsea has primarily studied ballet, jazz, and modern. Her training has included schools such as Pittsburgh Ballet Theatre, Pittsburgh Youth Ballet, Pittsburgh Civic Light Opera, Ballet

Costume Design:

Galina Mihalava and Chelsey Hawk

Set Design:

Mark C. Ammerman

Dancer:

Chelsey Hawk

Push, Chase

Choreographer:

Steven Felix

Music:

A Hudson Cycle by Nico Muhly

Lighting Design:

Steven Felix

Costume Design:

Steven Felix

Dancers:

Trio: Samantha McHale, Emily Millizer, Katie Schwab
Ensemble: Callie Frey, Chelsey Hawk, Ashle Kozulla, Caitlyn McNamara, Hutton Peck, Laura Pellegrino, Jenna Ranney, Katharine Still, Celine Syslo

Perpetual Path

Choreographer:

Melissa Britt

Music:

The North Shore by Gavin Bryars

Lighting Design:

Davey Trujillo

Costume Design:

Galina Mihalava and Jacqueline Benard

Dancer:

Caitlyn McNamara

The Everyday Blues

Choreographer:

Jenni Spenceley

Music:

Stormy Monday by T-bone Walker

Lighting Design:

Davey Trujillo

Costume Design: Jenni Spenceley
 Dancers: Chelsey Hawk, Samantha McHale, Molly Myers, Jenna Ramey, Madeline Wilcox, Emily Zakrzewski

The Patented

Choreographer: Larisa Perez
 Choreography Input: Steven Felix & Crystal Gibbson
 Music: *Speaking in Tongues* by Sheila Chandra
 Lighting Design: Davey Trujillo
 Costume Design: Steven Felix
 Body Paint: Leigh Murray
 Dancer: Larisa Perez

Falling Sun

Choreographer: Steven Felix
 Music: *Runner* by Dustin O'Halloran
 Lighting Design: Steven Felix
 Costume Design: Steven Felix
 Dancers: Callie Frey, Chelsey Hawk, Ashle Kozulla, Samantha McHale, Caitlyn McNamara, Emily Millizer, Hutton Peck, Laura Pellegrino, Jenna Ramey, Katie Schwab, Katharine Still, Celine Syslo

Caitlyn McNamara began dancing when she was three years old at a small studio in Rochester, NY. It was there that she acquired the passion and motivation to pursue dancing at Arizona State University. She is currently a senior and is working towards a BFA degree in performance and BIS degree in business and justice studies. While at Arizona State University she has had the privilege of working with prestigious choreographers such as Karen Schupp, Nina Walt, Mary Fitzgerald, and Shouze ma. In the summer of 2008 she was fortunate enough to travel to China, under the direction of Shouze Ma, to further her knowledge on a variety of dance styles. After graduation she plans to travel and perform as much as possible and eventually settle down to open a dance studio of her own.

Larisa Perez has been dancing since the age of three, and by the age of six, she was a serious dance student attending ballet and jazz classes five times a week. She increased her dance studies and participated in local companies which then lead her to numerous regional and national competitions. Years of training in ballet and jazz lead her to the desire to expand her knowledge to other forms of dance, ASU presented itself as the perfect opportunity. Throughout her college journey, Larisa has been active performing professionally as a

was fortunate enough to travel to China with the Dance Study Abroad program where he had many fantastic opportunities such as, apprenticing a Hip-Hop class taught by former NBA dancer Melissa Britt. Steven has only been dancing now for a little over two years but with the world ahead of him, he knows many great journeys await.

Chelsey Hawk began dancing at the young age of four in her hometown River Falls, Wisconsin. At 13, she began training classically in ballet at the Classical Ballet Academy in St. Paul, Minnesota and eventually performed alongside Ballet Minnesota company members in numerous works. Prior to attending ASU, Chelsey had the opportunity to train at the Kirov's Universal Ballet Academy in Washington DC during the summer months. Chelsey is currently a senior at ASU pursuing her BFA in Dance-Performance. At ASU, she has been privileged to perform in works by Shouze Ma, José Limón (under the direction of Nina Wat), as well as various Graduate and Undergraduate student pieces. She is also a member of Aaron McGloin Dance, a young and upcoming dance company in the valley. After Chelsey graduates in the spring, she hopes to find work dancing and furthering her experiences as a performer.

Notes:

Rhizomatica was conceived as a reconceptualization of power from a feminine perspective. Instead of just the vertical hierarchical pathway and structure of power, Rhizomatica illustrates the importance of the horizontal and irregular pathways of power using the visual imagery of the rhizome(root) as a physical inspiration for embodied reality.

The Patented: The character is dealing with an internal struggle. She is human yet is viewed as abstract and as a machine. At times she is in conflict with herself, in her desperate attempt to feel human and to feel emotion.

The title "The Patented" is being used in the context of another's ownership. She herself is copyrighted. Interpretation is crucial here. Is this positive or negative? The music selection, Sheila Chandra's *Speaking in Tongues II* reflects that the character is patented to another's ownership. Speaking in tongues is recognized as a higher form of communication, relevant to a higher power. Is this struggle about free will?

This character feels completely out of control, yet appears to be precisely in control. Never judge a book by its cover and never assume that someone's portrayal of themselves is their true character.

Details are crucial and if ignored, assumptions and judgments are made erroneously. Who owns The Patented?

Biographies:

Francesco Caban considers himself a Movement Architect. Since he has ever known he has been musically inclined and inspired to express through movement. Starting out as a cheerleader and then getting involved in free style dancing and acrobatics he then was turned on to Break Dancing and Hip Hop dance. Understanding that a strong practice and discipline was a necessity for the movement arts he took ballet as well under direction of Andrew Needhammer. Through a shot in the dark after meeting a young woman named Rayne Jazmin during an Yvonne Rainer workshop he was asked to audition for a dance company called Nebellen. Being the youngest to ever make it onto the company he learned much about the life of a dancer and a performer. After also being accepted into the Undergraduate Track at ASU's Herberger College of the Arts and later into the Education Track he continued to fine tune his abilities and knew that being a teacher encompassed everything he loved about the performing arts; choreography, performance, pedagogy, and technology. In his third year at ASU he stumbled across an art form

known as Parkour. Parkour slowly began to make its way into his life and has since taught him how to be a better dancer, mover, and has taught him a new way to approach life. The video you will see "A Thousand Steps" is a tribute to his experience as a Dancer, Traceur, and all around Movement Architect. His trek through the undergraduate program has brought him to meet many amazing teachers, mentors, and friends. He would like to thank them for moving him. Francesco intends to travel to France to train and become certified in Parkour and wishes to help reform the physical education in America by giving the choice to students to be both athletic and artistic. His motto is Strong Body, Strong Mind, Strong Person.

Steven Felix (BFA Dance, Choreography) – Steven was introduced to movement in high school, and occasionally took a community ballet class with his sister, Heather, for leisure. However, with little movement experience, Steven took a chance and in the Spring of 2006 auditioned for the dance department at Arizona State University. Upon his acceptance into the program Steven began to take dance seriously and has been challenging himself ever since. In the Spring of 2007 Steven was cast in the modern dance classic, *Missa Brevis* by José Limón and was lucky enough to perform a solo and trio in the large cast. During Summer 2008, Steven