

HERBERGER COLLEGE DANCE

proudly presents these must see events:

NEW DANCEWORKS IV

Feb. 28-March 1, 7:30 p.m.; March 2, 2 p.m. Tickets: \$7-\$20
Showcasing the choreography of M.F.A. dance candidates
Lisa Thorngren and Jenna Kosowski

Image: sinuous and swift

April 10-12, 7:30 p.m.; April 13, 2 p.m. Tickets: \$7-\$20
The department's major concert for the semester is a sensory banquet combining dance and the work of gifted writers and visual artists.

Undergrad Showing

April 15, 7:30 p.m. Free
This informal concert is completely produced and performed by undergraduate dance students.

Emerging Scholars Lecture/Demonstration

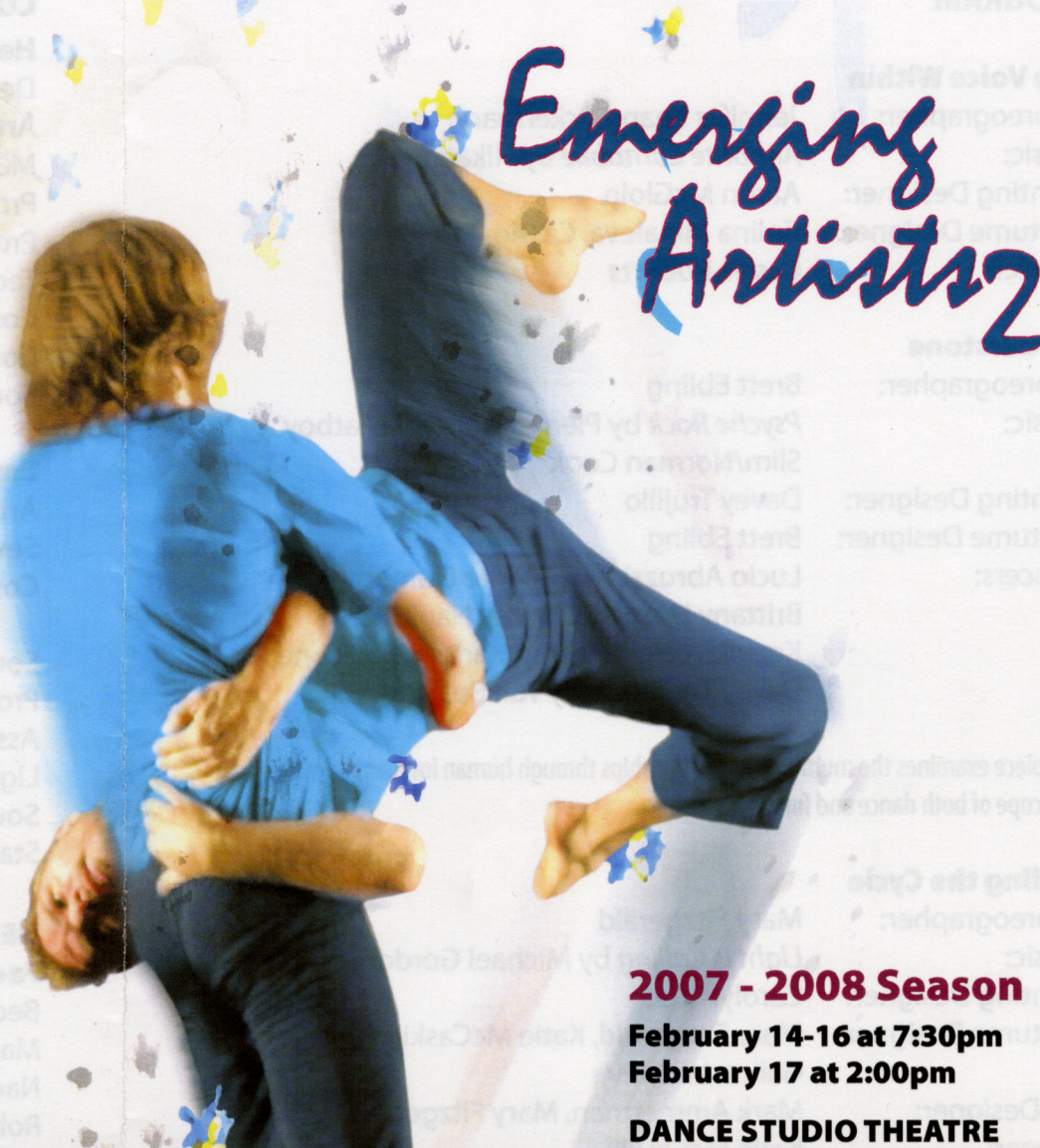
April 18, 7:30 p.m. Tickets: \$5

Grad Showing

April 22, 7:30 p.m. Free
This informal concert is completely produced and performed by graduate dance students.

Emerging Educators Lecture/Demonstration

April 25, 6:30 p.m. Tickets: \$5



2007 - 2008 Season

February 14-16 at 7:30pm

February 17 at 2:00pm

DANCE STUDIO THEATRE

EVENTS INFORMATION 480.965.6447

herbergercollege.asu.edu/calendar

DANCE

ASU HERBERGER COLLEGE
of THE ARTS
ARIZONA STATE UNIVERSITY

PROGRAM

The Voice Within

Choreographer: Jennifer Keane Ackermann
Music: *Andante Cantabile* by Hikari Oe
Lighting Designer: Aaron McGloin
Costume Designer: Galina Mihaleva, Cassie Roberts
Dancer: Cassie Roberts

Cornerstone

Choreographer: Brett Ebling
Music: *Psyche Rock* by Pierre Henry and Fatboy Slim/Norman Cook
Lighting Designer: Davey Trujillo
Costume Designer: Brett Ebling
Dancers: Lucio Abruzzi, Marguerite Dumont, Brittany Hosack, Chelsey Hauk, Ashle Kozulla, Leigh Murray, Karissa Mollicone, Davey Trujillo, Kelly Van Buskirk

This piece examines the multitude of relationships through human interaction within the scope of both dance and film.

Stilling the Cycle

Choreographer: Mary Fitzgerald
Music: *Light is Calling* by Michael Gordon
Lighting Designer: Carolyn Koch
Costume Designer: Mary Fitzgerald, Katie McCaskill, Galina Mihaleva
Set Designer: Mark Ammerman, Mary Fitzgerald
Dancer: Katie McCaskill

This piece reflects on the Buddhist notion of *anicca*, or impermanence, which maintains that everything is always changing, in a state of flux, appearing and disappearing—despite our attempts to hold onto fixed states.

10 MINUTE INTERMISSION

community partnerships. Cassie hopes to continue dancing and working with dance in the community after graduation and wants to thank her family, friends, and choreographer for their love and support!

Lydia Sakolsky-Basquill, Born in Rochester, NY into a military family, Lydia has spent most of her life moving and traveling. She began her ballet training at age 5 in Springfield, VA. From there she was introduced to different dance styles all over the U.S. and settled with her family in Boise, ID studying under the instruction of Eric Coffman. More experience was gained in Germany and various summer intensives throughout the Northwest. After high school, Lydia moved to Miami, Florida to attend New World School of the Arts, focusing her modern studies in Graham, Limon, and Horton techniques, and her ballet studies in R.A.D., Balanchine, and Paris Opera techniques. There she was cast as a soloist in Michael Utoff's ballet, *Canyon Pass*. She left in 2006 with an AA in Dance to continue her studies at Arizona State University. Since moving to the Tempe area she has had the opportunity to be a part of ASU's reconstruction of Jose Limon's *Missa Brevis* and currently dances in the community as a core member of the first season of 32 Flavors Dance Company. She has recently collaborated with Armadillo Dance Project.

Kristin Tovson is a second year graduate student pursuing her MFA at Arizona State. In 1998, she graduated magna cum laude from the University of Montana with a BFA/Honors degree in dance performance and choreography. After dancing with the Montana Transport Company, a modern repertory company, she traveled overseas, danced in New York, and then moved to Boston where she began working extensively with SaraSweet Rabadoux/hoi polloi. While with hoi polloi, she performed at such venues as Jacob's Pillow Dance Festival, Bates Dance Festival, The Joyce/Soho NYC, MassMOCA, Boston Moves/Dance Straight Up, as well as the Tokyo Performing Arts Market at the Metropolitan Arts Space in Tokyo, Japan. She is currently enjoying the rigors of graduate school and making her own work at ASU. She would like to thank her husband Chris for his love and support.

Nina Watt toured internationally with the Limón Dance Company from 1972-2001, serving as Artistic Associate from 1992-2006. She danced works of over 25 different choreographers, including pieces made especially for her by Alwin Nikolais and Doug Varone. She teaches and stages Limón's repertory, and enjoys freelance guest artist projects. Called "a dancer of genius," she received a 2002 New York "Bessie" Dance and Performance Award for Sustained Achievement.

BIOGRAPHIES

Kelley Doherty has been dancing since the age of three and discovered her passion for modern dance when she entered college. Since this time, she has had the opportunity to dance for a number of well-known choreographers, including Robert Moses, Karen Schupp, and Jennifer Tsukayama. Kelley is a member of Arizona based dance company, Temenos Dance Collective and is President of the Arizona State University Dance Department's Student Advisory Board. Currently, Kelley is in pursuit of a BA in Dance Studies and a BS in Political Science.

Mary Fitzgerald has been active in the professional dance community as a performer, choreographer, teacher and bodyworker for many years. She was a member of Kei Takei's Moving Earth for nearly ten years. She has been a guest artist, presenter and faculty member at several colleges, universities and studios in the United States, Europe, Japan, China, Mexico, and Israel. Currently she serves on the faculty in the Department of Dance at ASU, where she has received two Distinguished Teaching Awards from the College of The Arts. From 1998-2007, she was co-artistic director of Dance Arizona Repertory Theatre, the student community dance organization. Ms. Fitzgerald regularly presents her own choreography, and has received support from the Arizona Commission on the Arts, the Phoenix Office of Arts and Culture and the Herberger College of The Arts. She is a winner of the 2005 Arizona Choreography Competition, and a recipient of a 2006 Artists Project Grant.

Jennifer Keane Ackermann successfully completed the Royal Academy of Dance syllabus and also studied at the prestigious School of American Ballet in NYC. Jennifer holds a BA from Rider University in New York in Elementary Education and an MA in Dance Education from New York University. She is currently working at Passaic County Technical Institute where she is the resident choreographer of the school's musicals, as well as the creator and advisor of the school's Dance Ensemble. Jennifer also teaches in the private sector, teaching ballet, tap, and jazz to the students of Unique Performance Arts Center where she also manages the studio's performance troupe. Jennifer is a member of the Associated Dance Teachers of New Jersey, Dance New Jersey, and the National Dance Educators Organization.

José Limón (1908-1972) was a crucial figure in the development of modern dance: his powerful dancing shifted perceptions of the male dancer, while his choreography continues to bring a dramatic vision of dance to audiences around the world. Born in Mexico, raised in Los Angeles, Limón moved to New York City where, in 1946, he established

CONCERT PRODUCTION STAFF

Herberger College Dance Production Staff

Department Chair	Simon Dove
Artistic Director	Elna Mooney
Music Director	Robert Kaplan
Program Manager	Mary Robert
Production Manager	Carolyn Koch
Technical Director	Mark C. Ammerman
Costume Designer	Galina Mihaleva
Costume Shop Manager	Jacqueline Benard
Sound Engineer	William Swayze

Emerging Artists II Production Staff

Artistic Director	Claudia Murphey
Set Designer	Mark C. Ammerman
Costume Designers	Jacqueline Benard Galina Mihaleva William Swayze
Sound Designer	Misty West
Production Stage Manager	Davey Trujillo
Assistant Stage Manager	Heather Klein
Light Board Operator	Kiri Theobald
Sound Board Operator	Members of DAH 294 THP 201

HERBERGER COLLEGE DANCE

Faculty

Becky Dyer
Mary Fitzgerald
Naomi Jackson
Robert Kaplan
Shouze Ma
John Mitchell
Elna Mooney
Claudia Murphey
Cynthia Roses-Thema
Karen Schupp
Pegge Vissicaro
Nina Watt

Administration

Simon Dove - Chair
Jeanette Beck
Mary Robert
Holly Williams

Technical Staff

Mark Ammermann
Jacqueline Benard
Carolyn Koch
Galina Mihaleva
William Swayze

Solo from Mazurkas

Choreographer: José Limón
Staged by: Nina Watt
Music: *Opus 59, no. 2 in A-flat* by Frédéric Chopin
Lighting Designer: Davey Trujillo
Costume Designer: Lydia Sakolsky-Basquill
Dancer: Lydia Sakolsky-Basquill

Structural Adjustment

Choreographer: Kelley Doherty with solo by Kristin Tovson
Music: *The Need To Follow* by Daniel Bernard Roumain and Ryuichi Sakamoto from *etudes4violin &electronix* album (Thirsty Ear Recordings) www.dbrmusic.com; *Factory* by Cristóbal Martínez; *Palmless Prayer/Mass Murder Refrain: Part Four* by MONO & World's End Girlfriend
Lighting Designer: Aaron McGloin
Costume Designer: Kelley Doherty with Jacqueline Benard and Galina Mihaleva
Dancers: Kelley Doherty, Marguerite Dumont, Maria Faciana, Chelsey Hauk, Katie McCaskill, Karissa Mollicone, Cassie Roberts, Kelly Van Buskirk

This piece explores the harmful effects that are caused by structural adjustment programs, which are a series of economic policies that are implemented in underdeveloped countries when they receive a loan from the World Bank. While these policies are based on economic theory they are placed in countries indiscriminately and more often than not they end up harming the countries more than assisting them. The source for the text in the piece is "The Policy Roots of Economic Crisis and Poverty: A Multi-Country Participatory Assessment of Structural Adjustment."

CAPSTONE at HERBERGER COLLEGE DANCE

Each graduating senior creates a transition project that is not only the culmination of personal research and reflection and the application of that research but also serves as a launch pad for his/her future career. Whether exploring the areas of studies, education, performance or choreography each student is allowed to bring his/her individual approach to a public sharing of his/her creative work.

The concert, **Emerging Artists 2**, is the second of these presentations this spring. Please add these other dance capstone events to your calendar
Emerging Scholars Lecture/Demonstration - April 18, 7:30 pm
Emerging Educators Lecture/Demonstration - April 25, 6:30 pm

his own company with Doris Humphrey as Artistic Director. Limón's choreographic works were quickly recognized as masterpieces and the Company itself became a landmark of American dance. Many of his dances—*There is a Time*, *Missa Brevis*, *Psalm*, *The Winged*—are considered classics of modern dance. Limón was a key faculty member at the American Dance Festival and the Juilliard School's Dance Division, and was the director of Lincoln Center's American Dance Theatre from 1964-65. Limón received two Dance Magazine Awards, the Capezio Award and honorary doctorates from four universities in recognition of his achievements.

Cristóbal Martínez is an artist and PhD student at the Arts, Media and Engineering program who focuses upon developing music arrangements and other works that consider digital media. His work has been commissioned for modern dance and presented in venues including the Laban Centre, London and ASU Gammage. His composition for the Chicano Opera titled *Imperial Silence* has been premiered in museums, galleries, and festivals that include the 2006 Sundance Film Festival as well as the Festival de Cannes 2007. Cristóbal composes for and co-directs a musical production titled *Radio Healer* which examines the relationships between indigenous cosmologies and technological paradigms.

Katie McCaskill is a senior at Arizona State University where she will soon graduate with a BFA in performance dance. While at the university, she has been a recipient of the Special Talent Scholarship in Dance and has worked with guest artists including Nicole Bradley-Browning, Carley Conder, and Nancy Bannon. Over the past few years, McCaskill has had the privilege to work with companies such as Dance Arizona Repertory Theater (DART), Temenos Dance Collective, and Aaron McGloin Dance. She looks forward to her future in the arts and wants to thank her friends and family for their unconditional support.

Cassie Roberts, originally from New Jersey, is graduating in May with a B.F.A. in Dance performance. During her time at ASU, she has been a Special Talent Awards Scholarship recipient for multiple semesters. For two years she was a member of Dance Arizona Repertory Theater (DART), where she had the opportunity to work with guest choreographers Pablo Cornejo, Kim Karpenty, Luc Vanier, Nicole Bradley-Browning, and Carley Conder. In addition, she had the privilege of working with guest artist Nora Chipaumire, of Urban Bush Women, in 2006. Through her experience with DART, Cassie has worked in the community with dancers at middle schools in Phoenix, the Boys and Girls Clubs of Tempe and Scottsdale, and other community partnerships. She is currently dancing with Temenos Dance Collective, and continues to work with those com-