

# DANCE VOICE



**NCDA**  
north carolina  
dance alliance

## From the President

Greetings NCDA members: On behalf of the entire board of NCDA, I thank those who are returning members, and I welcome those who are new. You are in good company as our membership has grown to its largest ever this fall! We are excited by the energy and commitment that we have seen from the dance community at the Annual Event, and at your events across the state.

I would also like to sincerely thank the NCDA board for giving me the opportunity to serve as board president. Each member of the board is so talented, and I am honored just to be a member of the group. I could not have even conceived of taking this on if the Executive Committee were not so strong and sure of NCDA's mission. I look forward to meeting the challenges of NCDA with both new and returning board members and with newly elected members of the executive committee, Sean Sullivan (Vice President) and Bridget Kelly (at large member). I hope that all of you feel free to contact me over the course of the year to talk about initiatives and programs of our Dance Alliance.

For those of you who were unable to attend the Annual Event in November, you missed great classes, inspiring panel discussions, beautiful concert work, and excellent networking opportunities — not to mention classic early-fall weather on Duke's lovely campus. The event was well planned, and full of the community building experiences that keep us charged. Thanks and congratulations to the Duke University Dance Program faculty and volunteers, and to the NCDA board members who helped make the event possible. In particular, we should thank Keval Kaur Khalsa and Tyler Walters from Duke, and Sean Sullivan from the NCDA board for their many hours dedicated to this project. I personally received many emails and cards of thanks for the event, so the energy continues. Look for an announcement soon about next year's event.

So far, this year has been one of refined focus for us. We are focusing our communication through the membership directory and updates to the website, including a new calendar. And, we are focusing our programming on the annual event and on your local programs through our minigrants and fiscal agency opportunities. We had a wonderful membership meeting at the Annual Event where we asked for you to please ask us for money! As our mission is to advance the art of dance in our state, we want to support your ideas and your initiatives. Be inspired - and ask us to help!

Sincerely,

Carol Finley

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## Masankho Banda, International Peace Activist and Performing Artist Coming to North Carolina

*Virginia Going* - "Play breathes life into our communities, so that we can move beyond tolerance toward multicultural health," says Masankho Banda, a multi-disciplinary educator, performing artist and internationally recognized peace builder. Banda will perform and teach in the Triangle January 6-11 and the Asheville area January 12-17.

Masankho's residency in North Carolina is co-sponsored by InterPlay North Carolina, the Interfaith Alliance of Wake County, UNC Asheville, the ML King Association and a number of community organizations and individuals.

In 2001, Banda received an

Unsung Hero of Compassion award from His Holiness, the Dalai Lama for his global peace building work. "Restoring playfulness, creativity and authentic curiosity encourages mutual commitment and understanding... all

seeds for peace," says Banda, who educates, inspires and entertains with dancing, theatre, drumming, ritual and stories, rooted in Malawi, Africa, where he grew up. Tom Henderson, regional InterPlay leader, says of Masankho, "He is an electrifying dancer, drummer and story teller, but this doesn't explain his seemingly magical ability to bring all kinds of people together. One can only attribute it to love."

***"Restoring playfulness, creativity and authentic curiosity encourages mutual commitment and understanding...all seeds for peace."***



In the Triangle, a *Pathways to Peace* presentation/performance on Friday evening, January 7 at 8 p.m. at Unitarian Universalist Fellowship of Raleigh kicks off a weekend of events featuring Masankho. Saturday begins with an interactive workshop, *Seeding Cultures of Peace*, where participants

will explore ways to develop and share an ethic of play as they work for peace and justice. Saturday evening brings the *Seeding Cultures of Peace* concert, featuring Masankho,

Off the Deep End Ensemble and a diverse community ensemble of Triangle residents who will create an amazing evening of improvised dance, story and music.

On Sunday, January 9 Masankho leads a workshop, *InterPlay for World Peace*, focused on creating community rituals based in dance, story and song for community reconciliation, forgiveness and peacemaking.

In Asheville Banda will lead two workshops *Playing for a Change*, on Thursday and on Sunday. "Masankho masterfully gets people up and moving, telling their stories, appreciating their own and other's cultures and stories," says Meg MacLeod, an InterPlay Asheville leader and host of Banda. Friday he performs a kids concert; Saturday evening he and a diverse collection of community members perform in a *Playing for a Change* concert. Monday Banda's drums and songs will help kick off Asheville's ML King Peace Walk.

In 1987 Banda fled Malawi where his father spent twelve years in prison as a political prisoner. Banda, who has a BA in Theater and Dance Arts and a Masters Degree in Culture & Spirituality, is on the Board of Directors of the international Pathways to Peace and performs with the Wing It Performance Ensemble in Oakland. In 1997, he founded Ucandance African Performing and Healing Arts through which he is establishing a legacy of peace messengers around the world, including Spain, Croatia and many African countries. For a complete schedule of events, visit our website at [www.interplaync.org](http://www.interplaync.org). For the Triangle, please email [interplaync@nc.rr.com](mailto:interplaync@nc.rr.com) or call 919-821-3723. For Asheville, please email [interplayasheville@charter.net](mailto:interplayasheville@charter.net) or call 828-254-6484.

*Ginny Going is a community artist, organizational consultant, InterPlay leader and co-director of Off The Deep End Ensemble.*

## Even Exchange Dance Theater and Aging

*Ann Huntley and Liz Sprague Holt* - We live in a nation with contradictory ideas and experiences of aging. We glorify youth while at the same time many young people are unchallenged by our educational system and have little input within their communities or in national politics.

On the other end of the spectrum, we struggle with aging and shun the elderly. Even Exchange Dance Theater (EEDT) is currently examining the aging process, believing that with the current demographics of our nation, investigations into the experiences of aging are appropriate, intriguing, and essential. This professional modern dance company, based in Raleigh, is holding a series of workshops with diverse groups of community members to gather an anthology of stories that will be crafted into a new work of movement and spoken word and presented April 9 and 10, 2005 at the BTI Fletcher Auditorium in Raleigh.

Some of the issues Even Exchange will explore include: the struggles associated with physical and emotional aging; why we fight against time; cultural differences in the treatment of elders and death; the division of time; the identity and labels of age groups; and special health, legal and emotional concerns that each age group may focus on. The dancers will share their own experiences with physical aging and the

resulting career repercussions. Aging happens to everyone and at all times.

Therefore the EEDT dancers are working with people of all ages to explore this theme to its fullest. The company members are having dance "conversations" with community partners, the YWCA Golden Oaks Seniors, the Raleigh Vets Center, and Growing Together Preschool, to gain insight into different experiences.

Throughout the project, its progress will be charted by a writer and a photographer and the finished work will have somewhat of a documentary feel to it. In addition to the weekly workshops being held with the various groups over periods of six weeks or more throughout the year, three lunchtime "informances", held free and open to the public in accessible locations, will also generate ideas on the topic of aging. Aging happens to body, mind and spirit and the workshops engage all three. At these lunchtime workshops volunteers will create spontaneous choreography based on an artistic prompt. These carefully considered "prompts" are

used to facilitate the creative process and open possibilities. Community partners who may not think of themselves ordinarily as "artists" are imaginative and expressive in the guided improvisations that are eventually set by the EEDT professional dancers to be part of the final work. This method has been used successfully with these partners and others since EEDT's inception in 1997 in such works as *Groundless: A Celebration of Flight; Veil; Embodied Grace;* and *Bluestocking, Books, Banter and Barefeet*. As one of the Even Exchange dancers expressed, "Work that is created in workshops becomes a "bead" and beads are tucked away, until some of them get strung into a necklace, the final performance."

*Ann Huntley is Administrative Director of EEDT, and a dancer in the company since its inception in 1997. Liz Holt, publisher of Carolina Parent Magazine, is on the EEDT board of directors and is participating as a community partner in the "Aging" performance.*

## Dancing the Legacy



Last month, more than 100 dancers, choreographers, and dance educators gathered at Duke University for the NCDA Annual Event, Dancing the Legacy. In addition to the fantastic classes, and performances, members conducted the business of NCDA.

New board members and officers were elected, and new initiatives were discussed. We also presented the NCDA Annual Award to Glenda Mackie at the annual concert which included work by Amy Chavasse, Nancy Carter, Ashley Penman, Joan Nicholas-Walker, Courtney Greer, and Shouze Ma.

Keval Kaur Khalsa, a key organizer for the event, shares her thoughts about the weekend, "The legacy of American dance is so rich, which was demonstrated by the broad offering of classes and wonderful teachers who contributed their talents to this year's events. Highlights for me were the "Parenting the Limon Legacy" panel; performances by Roxane D'Orleans

Juste (Limon's *Chaconne*) and Jim May (excerpt from Sokolow's *Rooms*) on November Dances; and jumping into Chuck Davis' African class on Sunday morning! Each of these experiences reminded me why I started dancing in the first place — the transformative power, the exhilaration, the articulate, unnameable connection that is dance."

## Choreo Collective Enjoys Another Busy Season

*Kathryn Berberian* - Choreo Collective is a collective of Triangle area modern dancers and choreographers committed to exploring the creative process and increasing the presence of the performing arts in the community.

At the heart of Choreo Collective's mission is an open weekly forum for participants to experiment with movement ideas, explore the process of making dance, and develop ways to involve and communicate with the audience. The members of Choreo Collective also work together to stage performances throughout the Triangle area featuring work by individual members, guest artists, collaborative choreography, and structured improvisations.

Choreo Collective has had a very busy year, performing all over the Triangle area. In September 2003, Choreo performed at the Enloe High School Dance Department Benefit Concert as well as Durham's Centerfest and the Carrboro Music Festival. November took Choreo to the Downtown Durham Culture Crawl and to Chapel Hill's Carolina Theatre for their annual Choreo Shorts, an evening of dance, film, and music. In January at the Choreo Dance Sampler guest artists Cai Flamenco Spanish Dance, Enloe Dance Ensemble, Footnotes Tap Ensemble, Jo Moore Kalat's School of

Scottish Dance, Riverside Dance Theatre and Laura Thomasson all came together with Choreo Collective for an eclectic afternoon of dance at the Durham Arts Council. As Byron Woods put it in *The Independent Weekly*, "Shows like...the Choreo Dance Sampler...not only display the diversity in regional dance—it clearly demonstrates what the community can

do when its various sub-scenes unite for a larger cause... Such cross-pollination can only broaden all horizons—for creators and audiences both." Choreo then appeared as a guest artist in Thread Dance Theater's performance of LACE at the Durham Arts Council in February. Also in February, club goes attending FAME (Fashion Art and Music Event) at Ringside in Durham saw a late-night preview of Choreo Collective's newest works.



Choreo Collective's annual concert, Current Collection 2004, was held at Chapel Hill High School's Hanes Auditorium in March and featured new work by Choreo members along with a second installment of the Kathy Colville Project, in which someone from outside the dance community is invited to collaborate with Choreo to make a dance piece.

This season Choreo worked with visual artists Hannah Tully and Tim Christian to explore how the creative process from that art form could crossover to what is possible in dance. The result was their piece, "Sideswap," described as a "syncopated switch of colors...in more-or-less modern terms." In May, Choreo performed Michelle Cawley's "Falling" as part of NC Dances in Cary and then a program of repertory at Carolina Meadows in Chapel Hill. The season ended with a performance of Nancy Simpson Carter's "... at Acts to Follow, the American Dance Festival's second annual showcase for regional dance.

Choreo Collective has an exciting season lined up for 2004-2005. To kick it off in the fall, Choreo performed at The New Deal at Wellness Partners in the Arts in August in downtown Durham. That was followed by a performance of Caroline Williford's "Fortune" at the Enloe High School Dance Department benefit concert in September and an appearance at the Carrboro Music Festival with musicians Jim Schaeffer and John Heitzenrater. "Cause and Effect," this season's Choreo Showcase was held on November 14 in the

***Current Collection 2005 is slated for Saturday, March 19 and Sunday, March 20, 2005 at Hanes Auditorium at Chapel Hill High School.***

PSI Theater at the Durham Arts Council. This year's guest artists included Dan Schmidt and Joe Tranquillo, Duke Ballroom Dance Club, Riverside Dance Ensemble, Laura Thomasson, and Allison Waddell and Courtney Greer.

On Saturday, January 22, 2005 at midnight, Choreo Collective will present its third Choreo Shorts, a late-night event featuring short films and short sets of live dance and music at the Carolina Theatre in Chapel Hill. Current Collection 2005 is slated for Saturday, March 19 and Sunday, March 20, 2005 at Hanes Auditorium at Chapel Hill High School. There will also be performances at many informal and unusual venues throughout the year, so keep your eyes open, you never know where you might see Choreo Collective!

Choreo Collective welcomes new participants at any time of the year. Weekly sessions are held every Wednesday night at Wellness Partners in the Arts in downtown Durham. If you would like to join Choreo Collective, or for more information about upcoming performances, check out the website at [www.choreocollective.org](http://www.choreocollective.org), email [info@choreocollective.org](mailto:info@choreocollective.org) or contact Bridget Kelly at (919) 949-0849.

*Kathy Berberian received a BFA in Dance from Florida State University, an MA in Dance Education from New York University and currently teaches dance at Riverside High School.*

*Photo of Choreo Collective in Sideswap by Aaron Sandler*

## North Carolina Dance Alliance Board of Directors 2004-05

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### Executive Committee

Carol Finley, President  
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Harper Piver, Secretary  
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### Members At-Large

Keesha Beckford  
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Susan Haines  
Christie Lynch Howell, ex officio  
Nina Maria Lucas  
Shouze Ma  
Eluza Santos  
Margaret Valyau

### NCDA Administrator

Caroline Williford

### NCDA Intern

Ashley Penman

Please welcome new NCDA board members Keesha Beckford of Charlotte, William C. Brown of Raleigh, Marilyn Chappell of Holly Springs, Beth Wright Fath of Raleigh, Tracie Foster of Greensboro, Susan Haines of Asheville, and Shouze Ma of Elon. Also, we welcome Ashley Penman from Meredith College as our new NCDA intern.

And, we thank Steve Clarke and Jacque White for their valuable service to the board.

## Congratulations Recent NCDA Mini Grant Recipients:

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### Fall 2004

Shawn Bowman-Hicks  
Choreo Collective  
Enloe High School Dance Department  
Footnotes Tap Ensemble  
Cornelia Kip Lee  
North Carolina Dance Project  
Salem College Dance Program  
Wellness Partners in the Arts

## Call For Proposals

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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. 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 providing 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, simply write a one-page request describing your activity and how the grant money would be used. Email letters to [ncdancealliance@yahoo.com](mailto:ncdancealliance@yahoo.com) or mail to: NCDA, ATTN: Artist Services, PO Box 110, Raleigh, NC 27602.

Deadline: April 25, 2005 for projects taking place from July-December, 2005. Read on for descriptions of some of the projects recently funded by NCDA Mini Grants:

## Recent Projects Funded by NCDA Mini Grants

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### Enloe High School Dance Department's Annual Benefit Concert

The Enloe High School Dance Department received support from an NCDA Mini Grant to help fund its Annual Benefit Concert in September 2004. The Benefit Concert includes local NC state dance artists who volunteer their artistic talents in exchange for having their work produced in an evening length concert. The ticket proceeds go to benefit the EHS Dance Department. The fundraiser makes it possible for the department to hire guest artists, produce concerts, fund dance field trips and provide many other enriching opportunities for Enloe students. In addition to these benefits, the students, parents, friends and families are exposed to quality work from within the dance community. The exciting comments in response to the event are endless, and it consistently proves to be a highlight of the year for the students. Artists who performed in the concert this year included: Allison Waddell, Michelle Pearson, Betsy Ward-Hutchinson, Harper Piver, Caroline Williford and Choreo Collective, Carol Finley and Postcards Project, Enloe High School Dance Ensemble, Even Exchange Dance Theater and Rainbow Dance Company, Inversions Dance Company, and Courtney Greer.



### NC Dance Project's Master Class with Karla Coghill

The NC Dance Project received an NCDA Mini Grant to fund a community-based master class in Greensboro taught by a choreographer touring with the NC Dance Festival. We have been conducting weekend classes for advanced level dancers for nearly a year, and inviting an out-of-town artist to teach seemed a win-win situation. Karla Coghill, Artistic Director of the Sidelong Dance Company from Winston-Salem, taught on October 29<sup>th</sup> at the Greensboro Cultural Center as part of our ongoing classes. The master class promoted the Festival, attracted new students and exposed Greensboro's independent dance artists to Coghill's work, while giving her the opportunity to meet and interact with that community.

*Photo of Sidelong Dance Company's Karla Coghill by Robert Coghill*

### Salem College Dance Program

The Salem College Dance Program received an NCDA Mini Grant to fund a lecture/demonstration hosted by alban elved dance company. The event will be held at Salem College on Wednesday, February 23<sup>rd</sup>, 2005. The company will perform, discuss their choreographic process, and answer questions from the audience.

### Out of Bounds: Limitation as a Doorway to Invention

On October 3, 2004 at the North Carolina Museum of Art, Cornelia Kip Lee and eight guest artists presented a concert of choreographed and improvised dance-theater works and interactive exercises that explored the theme of limitation as a doorway to invention and creativity. The concert was co-sponsored by Arts Access and the North Carolina Museum of Art and supported in part by an NCDA Mini Grant. The event was sign language interpreted and audio-described by Arts Access. Two guest artists traveled from Washington, D.C. for this event: Stephen Clapp, co-artistic director of CatScratch Theatre, and Laura Schandelmeier, director of The Field-DC. Local guest artists included Oliver Crichton, Jack Hebrank, Stacy Miller, Chrissie Roberts and Margaret Wheeler. Ken Miller provided live, improvised music for the improvisations.

In an interactive presentation, audience members experienced the creative benefit of a limited palette through dancing while in their seats using a series of "limitations" suggested by Lee. Lee also discussed how her disability has focused and facilitated her creative work. Accepting her disability and "limiting" herself to dancing in a wheelchair, she said, opened a new realm of movement possibilities and brought with it an upsurge in creative exploration. Lee and guest artists then performed a series of ensemble improvisations, each with a different limiting structure: For instance, a trio with 70 percent stillness, a quartet in which one person was still at all times (but not the same person), or a group ensemble limited to slow or fast walking and level changes. Projected images of paintings by artists in the museum's exhibit, "Matisse, Picasso

and the School of Paris,” which opened the following week, helped illuminate the theme and informed the improvisations. Choreographed pieces included Lee’s solo, “Parting,” (choreographed by Laura Thomasson in collaboration with Lee,) and a duet choreographed by Schandelmeier, “July, July,” that she performed with Clapp. This piece was originally choreographed for Seize the Day, a D.C. mixed-ability performance company, and is performed on and around a wooden box. This work also illuminated the show’s theme in an unexpected way: The dancers did not have the recorded music for the piece with them, so they performed it to music improvised by Ken Miller, which worked out beautifully. The show closed with an improvised duet by Lee and Clapp. Inspired by Felix Vallotton’s “The Lie” (1898), which was projected above the dancers, it began and ended in an embrace in a chair.

Out of Bounds was the only public performance of Lee’s “Dancing with Disability” project, which she took into schools and community organizations throughout the state this summer and fall with funding by a grant from the Mary Duke Biddle Foundation, sponsored by New Visions Center for Art and Healing.

*Photo of Cornelia Kip Lee (center) and Out of Bounds guest artists by Chris Ciccone, NC Museum of Art.*



## Choreo Collective’s Choreo Shorts

Choreo Collective received an NCDA Mini Grant in support of its third presentation of Choreo Shorts. This is a late-night event featuring short films and short sets of live dance and music. There has long been collaboration between musicians and dancers and filmmakers and dancers, and Choreo Shorts provides a platform that encourages this crossover locally and presents the work together on one stage on one night, to the benefit of

audience and artists alike. Held at the Carolina Theatre in Chapel Hill, a venue that is otherwise strictly a film theater, this event brings live performance

to the space, and to a film and music audience that otherwise may not see modern dance. The audience response has been fabulous each season. The first Choreo Shorts centered around dance works inspired by cinema, while last season the focus was on dance made for film and films that document dance. This season’s Choreo Shorts will be held on Saturday, January 22, 2005 at midnight at the Carolina Theatre in Chapel Hill.

## Beyond Election 2004: Reclaiming the Beloved Community

Wellness Partners in the Arts sponsored a weekend of events called “Beyond Election 2004: Reclaiming the Beloved Community” on October

15<sup>th</sup> and 16<sup>th</sup>, 2004. An NCDA Mini Grant was used as partial funds to promote and finance an interactive improvisational performance by Off the Deep End Ensemble, the performing arm of Interplay, Inc. Through improvisational dances, stories, music and poetry, members of Off The Deep End Ensemble engaged the audience in exploring the deep divisions we are experiencing as a nation and highlighted how the arts are integral to reclaiming those things that can knit us together as a beloved community, as envisioned in the writings of Dr. Martin Luther King, Jr.

Ensemble co-director Tom Henderson asked the audience to name things that draw us together and things that keep us apart. Responses included holidays, history, laughter, poverty, religion, conflict and death as well as lice, traffic, elevators, waiting in line, bathrooms, chocolate and sex. The ensemble used this input from the audience sometimes directly and other times indirectly to create a variety of improvisational pieces. A monologue envisioned our presidential candidates using poetry to inspire a sense of hope and common purpose among us. A “gesture choir” envisioned all of our people claiming their artistry and creativity, instead of only the young or highly trained. Contact duets, side-by-side stories, improvisational guitar, drum and keyboard music, solo dances to improvised poetry, and other pieces focused primarily on finding a collective sense of hope and a reclamation of who we are and what we want to stand for. The evening was free of blaming, finger pointing and diatribes. A highlight was when three members of the audience accepted the invitation to come on stage to sit in chairs and tell brief stories of their own experiences of beloved community.

***The next deadline for Mini Grant applications is April 25, 2005 for projects taking place from July-December, 2005***

## Dancing with Technologies

*Karola Lüttringhaus* - From December 2<sup>nd</sup> through 5<sup>th</sup>, alban elved dance company will be premiering the second collaboration with Wake Forest University computer scientists Jennifer Burg and Yue-Ling Wong. This production is part of the company's dance and technologies series entitled FREE SPACE.

Each FREE SPACE project is a collaboration between alban elved dance company and scientists from different universities. The concept is to join audiences, artists, engineers, and humanists to explore how technology might expand human creativity and how forms of creativity might offer insights into expanding technology — a reciprocal event for the artists and scientists as well as for the audience.

We are interested in creating work that is not only dance for dance audiences. By presenting unexpected and challenging juxtapositions of dance and technology we hope to attract more diverse audiences.

The first FREE SPACE production, entitled "Free Space: The Distance Between Things," took place in the spring of 2002 at Duke University, as a collaboration with the Fitzpatrick Center for Photonics and Computer Programming which was also supported by a number of other departments at Duke. When the Duke scientists first proposed this collaboration we were of course excited to be part of it, but a little intimidated as well. Due to the element of experimentation that is so necessary in a collaboration like this, we had no idea what the final product would be. We focused on the use of several specialized camera arrays and projections. The collaboration resulted in a weeklong series of performances and related events such as video showings, discussions, workshops, and an international symposium. It was a great success. A documentary was made about the collaboration, which is now part of our lecture demonstrations and will be shown in December. For more information on the first "Free Space" project, visit our web site at: [www.albanelved.com/tech.html](http://www.albanelved.com/tech.html).

This being a challenging and successful concept, we felt that we should try to keep FREE SPACE alive somehow. We approached Wake Forest University, and found people in the computer science department to be very interested and excited about this opportunity to present their work to an audience beyond their usual reach. With them we created the second Free Space production, entitled "Fibonacci & Phi", which was performed in December 2003.

"Fibonacci & Phi" is a kinesthetic visualization of mathematical principles and computer programming concepts incorporating audience participation. Music, choreography and set were based on the mathematical phenomena of Fibonacci and Phi, concepts that have been linked with beauty and spirituality since ancient times. The Fibonacci sequence is a sequence of numbers that underlies beautiful natural forms, such as the patterns in rose petals, pinecones, and spiral seashells. Phi, also known as the Golden Ratio, is a number said to capture the most beautiful of relative proportions, as embodied in classical architecture and painting. By means of bungee cords, a backdrop of large computer-generated images, and

virtual 3-D environments, the dancers used the space to its fullest.

Through digital poetry, multimedia interpretations, the interplay of mathematics, technology and people, the audience is led to consider their relationship with technology and the human need to articulate concepts and aesthetic sensibilities that are beyond words or numbers.

"Fibonacci & Phi," like life, is complex. Worlds exist within worlds, layers upon layers - everything is tightly interwoven. To give these principles a direct connection to everyday life the setting of "Fibonacci & Phi" is on an early fall Sunday. It follows a group of 6 dancers through the course of a 24-hour period. It is a piece about us, the dancers, in

the present moment, and about how we experience life.

On the scientific side of the project, we worked with a Mandelbrot fractal computation in real time, something uncommon and technically complex. We danced with projections of remote controlled 'marionettes', danced in virtual 3-D snow for audience members wore 3-D glasses and we watched a virtual fractal tree that shed its leaves in the form of words and poems created by the audience before the show. It was an amazing experience. For more information on this piece, visit [www.albanelved.com/fibonacci.html](http://www.albanelved.com/fibonacci.html).



This December, we will be refining the 3-D elements by working with more complex projections - polarized 3-D that allows for color images instead of the common red and blue. Half the evening will be dedicated to computer animations, 3-D projections and film. The other half will be a piece on our new 15-foot tall steel structure. This piece focuses on an existentialist view of the world, computer and human languages and the complexity of human feelings. We dance a computer program, boiling everything down to zeros and ones. The evening focuses on the human body and life within the machine.

Science and art both are driven by the human desire to achieve higher goals, to gain insight into life's mysteries, to yield to our curiosity about what we are capable of doing or understanding. We as humans have a need to explore and understand our own nature and our environment. This human, emotional side behind the science is what we want to underline in "FREE SPACE."

For more information please contact the company via e-mail. [albanelved@triad.rr.com](mailto:albanelved@triad.rr.com). "FREE SPACE 2004 - The Bridge" will run December 2,3,4 at 8 p.m. and December 5 at 2 p.m. at Wake Forest University, Scales Fine Arts Center, Main Stage, in Winston-Salem, NC. Tickets and information can be obtained by e-mailing us or visiting our web site at [www.albanelved.com](http://www.albanelved.com). Tickets are \$15 and \$10. We hope to see you there!

*Karola Lüttringhaus is the artistic and executive director of alban elved dance company. She grew up in Berlin, Germany and relocated her company to Winston-Salem, NC in 1999.*

*Photo from FREE SPACE 2003, Fibonacci & Phi, fractal tree scene, by Jonathon Christman.*

## **Footnotes Tap Ensemble Honors Gene Medler, Recipient Of The 2003 NCDA Award**

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*Mimi Benjamin* - Footnotes Tap Ensemble held a concert on Oct 23<sup>rd</sup> at the Durham Arts Council to a packed house. Joined by Michelle Dorrance, Josh Hilberman, Grady Bowman, The North Carolina Youth Tap Ensemble, and The Asheville Hooper's Club, the evening was a tribute to Gene Medler, the director of the North Carolina Youth Tap Ensemble.

Scott Warner played jazz piano for the show and whether the taps were choreographed or improvised, each piece was inspired by the love and respect that each dancer feels for Gene and his incredible life long work with dancers of all ages. The evening culminated in the presentation of the 2003 North Carolina Dance Alliance Award to Gene by president Carol Finley and membership chair, Mimi Benjamin.

Following the show, North Carolina Dance Alliance and Footnotes Tap Ensemble cosponsored a gala for the audience and dancers. Footnotes Tap Ensemble was honored to present this concert to Gene Medler, dancer, teacher, choreographer and mentor to so many dancers across the world. We would also like to thank North Carolina Dance Alliance for helping to make the evening a huge success.



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

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***Congratulations to Glenda Mackie, a founding member of Even Exchange Dance Theater, who was the 2004 recipient of the NCDA Annual Award. NCDA Board President Carol Finley presented the award to Glenda at the Annual Concert on Friday, November 3, 2004 at Duke University.***

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## NCDPI Dance Education Update



*Christie Lynch Howell* - Greetings, NC Dance Educators! There are several critical issues that I would like to focus on in this issue of the *Dance Voice*: 1) Communication, 2) The Status of Arts Education in North Carolina, 3) Honors Courses, 4) The Balanced Curriculum.

### Communication

If you are not already a member of the NCDPI arts education listserv, please send an email to [cmhowell@dpi.state.nc.us](mailto:cmhowell@dpi.state.nc.us) and request to join. The listserv is the most immediate and on-going way to communicate information regarding some of the key issues impacting dance education in our state including: policy and legislation at the state and national levels, licensure requirements, professional development opportunities, *Standard Course of Study* updates, statewide trends, and research/advocacy information supporting dance and arts education in our schools. You are encouraged to access this resource to use and/or adapt to share with other arts educators or interested parties in your communities.

### The Status of Arts Education in North Carolina

A North Carolina Arts Education Teacher Survey has been developed as a partnership between the Arts Education Coordinators of NC and the NC Department of Public Instruction. The purpose of this survey is to obtain information regarding the current status of arts education programs in our state. The survey is comprised of 24 questions, and will only take a few minutes of teachers' time to complete. The survey is anonymous, though participants may optionally provide contact information, if they desire. Teachers at all levels (K-12) in each of

the four arts areas (dance, music, theatre arts and visual arts) are requested to complete the survey. The survey may be accessed at: <http://www.learnnc.org/dpi/instserv.nsf> (click on the "Arts Education Teacher Survey" link under the News and Happenings category in Dance). Depending on how many teachers respond, this survey could provide some very valuable information that can help support arts education programs in our state. Please take a few moments to let your voice be heard!

### Honors Courses

The State Board of Education has adopted generic standards for ALL honors courses taught in North Carolina's schools. Additionally, arts education honors course standards are in the process of being revised and will incorporate the new generic standards. The new standards indicate it is the responsibility of teachers to develop and have approved, through local administration, any courses offered for honors credit. The agency is currently discussing potential support materials to assist systems with honors courses. In dance, students may only receive honors credit ONCE for Dance III and ONCE for Dance IV. While many arts

educators are frustrated by the restrictions placed on honors courses in the arts, it is important to keep in mind that there are many decision-makers in the state who would prefer there be NO honors courses in arts education. The original limitations were imposed by the UNC Board of Governors and then reaffirmed by the new generic standards approved by the State Board of Education in the fall of 2004.

### The Balanced Curriculum

NCDPI has been working on an exciting initiative at the elementary and middle school levels (high school will follow in the near future). "THE BALANCED CURRICULUM," is an initiative and guiding document which is available at the elementary level and will be available at the middle school level in HTML format on the web, and through NCDPI Publications on CD or in hard copy. (Visit [www.ncpublicschools.org/curriculum](http://www.ncpublicschools.org/curriculum) to access the elementary document). These documents focus on the scheduling and implementation of the ENTIRE *NC Standard Course of Study* (including dance and arts education) as critical to the education of all children. The Balanced Curriculum initiative and philosophy has been presented to teachers, central office staff, superintendents, administrators, and others at the local, state, and national levels. Some schools are embracing the philosophy as part of their school improvement plans. Others are using the guiding principles set forth in these documents to structure their school schedules or plan what should and will be taught in their schools. Dance educators are encour-

***It is vitally important that each of us take responsibility for knowing what policies, legislation or issues may impact our programs, and then respond to these issues in the appropriate forum.***

aged to become familiar with the contents of these documents and use these resources to help promote quality dance and arts education to children in our state.

It is vitally important that each of us take responsibility for knowing what policies, legislation or issues may impact our programs, and then respond to these issues in the appropriate forum. Thank you to all of you who have chosen to teach, learn, and express yourselves through dance.

Thank you for being a part of the solution in this age of accountability in our state and in our nation; and for helping to ensure that a quality dance education is available for all of our young people who will in turn be our patrons, our teachers, our choreographers and our performers of tomorrow.

*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 her daughter, Emily.*

## **A New Forum for the Triangle Dance Community Sunday, January 9<sup>th</sup>, 2005, 1:30-5pm, Durham Arts Council**

*Bridget Kelly* - The Triangle Dance Forum is a free, informal gathering for Triangle-area dance artists of all disciplines. The goal of this forum is to share knowledge and perspectives about making and presenting dance in our community, and to brainstorm new ways to work together and support each other.

The Forum will cover such topics as audience building, publicity, production, rehearsal space, performance venues, performance opportunities, fundraising, networking, and documentation. The hope is to achieve as broad a representation of the Triangle dance community as possible, including independent dance organizations, presenters and individuals as well as school-based, university-based and studio-based programs. In addition to a peer forum of members of the dance community, there will be a second part of the forum in which we invite representatives from arts councils, granting organizations, the press, and other performing art forms such as theater and music to share their perspective, expertise and ideas.

The collective knowledge and experience in our community is vast, and by coming together we can better accomplish our shared goals of raising public awareness of dance and ensuring the success of the dance community as a whole as well as the success

of each of our own endeavors. If there is continued interest, the Forum will hopefully become an annual event, and similar events could be planned for other regional dance communities in North Carolina. The Triangle Dance Forum will be held on Sunday, January 9<sup>th</sup> from 1:30pm-5:00pm at the Durham Arts Council, whose support in providing the space for this event is much appreciated. The Forum is organized by members of the dance community from across the Triangle, including Mimi Benjamin, Michelle Cawley, Bridget Kelly and Caroline Williford, as well as many others who have already offered their support and assistance in making this event happen. For more information, email Bridget Kelly at [bridget@choreocollective.org](mailto:bridget@choreocollective.org).

*Bridget Kelly is a resident of Durham. She is Co-Director of Choreo Collective and Site Coordinator for The Field NC, and she also serves on the Executive Committee of the NCDA.*

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***Congratulations to Alex Baxter and LeNadya Spruill,  
2004 Duncan Noble Scholarship Award Winners.***

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## DANCE VOICE

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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 2005 edition of the Dance Voice, contact [ncdancealliance@yahoo.com](mailto:ncdancealliance@yahoo.com). The deadline for submissions is April 25, 2005.

### **Dance Voice Staff Fall/Winter 2004**

Carol Finley  
Bridget Kelly  
Margaret Valyou  
Caroline Williford

*Cover photos by Steve Clarke.*



*Recent photo by Steve Clarke.  
Dancer: Kelly Basil*

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