

Life in Motion



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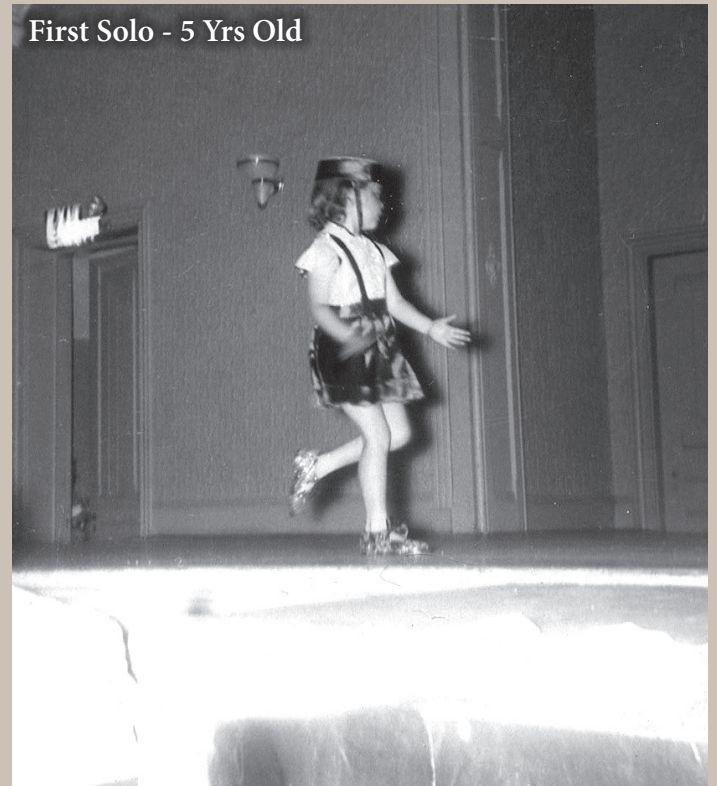
The Early Years



First Recital - 3 Yrs Old



First Solo - 5 Yrs Old





—Bennington Banner, Bennington, Mon., June 25, 1962





BENNINGTON ROCKETTES—One of the highlights of the Cecelia Greene School of Dance annual recital Sunday night at BCHS auditorium will be this high-stepping group: l to r, Diane Tate, Kathy Maloney, Shirley Ranzona, Dolores Heiner, Mary Shippey, Barbara Pine, Barbara Lawless and Nancy Finnegan. (Lloyd Photo)



DANCE CONVENTION BOUND — Boarding the bus for New York City, where they will attend the 30th anniversary convention of the Dance Educators of America this week were: l to r, Ronnie Charbonneau, Nancy Finnegan, Amy Gillians, Barbara Lawless, Dolores Heiner, Darlene Lauzon and their instructor, Cecelia Greene, who is a member of the DEA. They will attend courses in all styles of dancing and also the President's Ball. Their evenings will be spent visiting interesting places and sightseeing. (Photo by Lloyd)

12—Bennington Banner, Tuesday, May 18, 1965



Prandini FOND FAREWELL— Miss Nancy Finnegan, left, holding her three-year teacher's certificate from the Cecelia Greene School of Dance, admires the luggage she received from Miss Greene (Mrs. Arthur Callahan), the school's instructor, seen at the microphone. Looking on are other Rockettes Jill Fisher and Christine Rice. Presentation was made at the annual revue of the dance school Sunday in which Miss Finnegan starred. After her graduation next month from Bennington High School, she plans to dance professionally in New York this summer and enter college in the fall.

10th Dance Revue Meets with Applause

By AGNES ROCKWOOD

"Stairway to Success," the 10th annual revue of the Cecelia Greene School of Dance, presented Sunday at the State Armory under the auspices of the Vermont National Guard, captivated a large audience, who gave genuine applause to a throng of young performers.

From the opening curtain which introduced the tiny tots in the Poodle Ballet, to the finale, which brought the Bennington Senior Rockettes again to the fore, the fast-moving two hour show demonstrated the students' months of diligent practice for a red letter event, a first before the footlights for some. Glittering colorful costumes of every hue gave the added touch to the spectacle.

Under the direction of their instructor, Mrs. Cecelia (Greene) Callahan, the young dancers won the plaudits of all in many of the various phases of the dance including tap, ballet, modern jazz, toe, acrobatic, adagio and other rhythmic specialties.

The stage background carried the revue theme with a staircase noting the steps from WRGB-TV to Ted Mack, then teacher training and finally Radio City Music Hall.

The production number, "Moon Goddess Ballet" with versatile Nancy Finnegan in the lead role, rated deserved handclaps. Graceful Miss Finnegan seemed to be equally adept at ballet, toe, tap, modern jazz, etc. throughout the entire revue. Giving an admirable account also in this department were Princess Crawford as the butterfly and Denise Ann Moll as the slave, as did the other Rockettes in the harem.

Barbara Lawless, the pantomime artist in the area, delighted with her modern dance interpretations and was especially well received in the interpretative ballet, "The Lord's Prayer."

Another soloist was stepper Jay G. Seaman, a regular on The Barn television show who has also appeared on the Ted Mack show, again proved himself "king of tap" and for added measure also did a modern jazz routine and also a specialty.

Other soloists who pleased included Shirley Ranzona, Jane Montgomery, Peggy LeBlanc, Kathy Maloney, Richard Hess, Kathy Griswold, Winnie Davis, Patty Kate Carmody and Jamie Severy.

In the duo spotlight, and popular too, were Patty Kate Carmody and Richard Hess, Carrie Lee Heap and Henrietta Roy, Lee and Londa Nesbitt, Patricia and Donna Hawley, Karen and Keith Martin, Nancy Finnegan and Kathy Maloney.

The several group numbers provided entertainment plus with veteran troupers and sometreading the boards for the initial

time. The dancers included Karen Farnum, Judith Knights, Darlene Waite, Robin Waite, Gale Patterson, Lynn Bevis, Kimmie Flood, Jennifer Tornabene, Patti Hollister, Bonnie Hollister, Kim Hayden, Lisa Dickinson, Judy Johnson, Joan Haddad, Stephanie Cole, Kimmie Bizzarro, Lynette Bellemare, Susan Babcock, Debra Carpenter, Kim Borden, Jeanette Carroll, Pam Hill, Michelle and Susan Lamoureux, Pam Knights, Jamie Mallory, Karen Scarey, Susan Rivers, Lisa Puro, Sheila Dence, Kimberly Becker, Donna Elwell, Carrie Lee Heap, Henrietta Roy, Patricia Hawley, Carla Becerra, Sharon Dwyer, Bonnie Dwyer, Debbie Carpenter, Bonnie Harrington, Donna Burgess, Ann Haddad, Cheryl Ann Hassenpflug, Louise Frantz, Corinne Hayden, Jill Fisher, Christine Rice, Carol Santo, Amy Gillins, Barbara Pine, Diane Tate, Pam Blair, Debbie Pratt, Barbara Sweeney, Patti Roberts, JoAnn Knights, Debbie Grant, Scott Wiskoski, Karen Pratt, Jane Kipp, Elaine Bizzarro, Cindy Colvin, Barbara Russ, Teddy Van Orman, Sandra Racicot, Kathy Chenaille, Valerie Luce, Patti Paquin, Patty Corcoran, Donna Hawley and Jane Kipp.

Junior Rockettes were Peggy LeBlanc, Kathy Chenaille, Jane Montgomery, Jill Fisher, Christine Rice, Valerie Luce, Patti Paquin and Patty Corcoran.

The Senior Rockettes, Nancy Finnegan, Barbara Lawless, Amy Gillins, Carol Santo, Kathy Maloney, Jill Fisher, Christine Rice, Barbara Pine, Diane Tate and Shirley Ranzona, were outstanding in the finale with their high kicks and precision dancing.

Mrs. Callahan and her mother, Mrs. Cecil Greene, were presented gifts at the close of the show including bouquets of flowers. The instructor's remembrances also included \$50.

The teacher certificates were awarded to Kathy Maloney for first year teacher training completion and to Nancy Finnegan, who completed the three-year course. Miss Finnegan, who it was announced will dance professionally in New York this summer, was presented also a farewell gift of two pieces of luggage, the gift of Mrs. Callahan in appreciation of their longtime association.

The dance school is now closed until September. Bob Harrington of WBTN was the audio engineer for the revue and members of the National Guard assisted with seating arrangements.

JoAnn Knights won second prize of \$5 and Karen Pratt first prize of \$10 in the ticket sale.





ON "THE BARN" — Jerry Lane, left, and Dickie Hess, Arlington students of Nancy Lee's Studio of Dance, and their teacher, Nancylee Finnegan, will appear Thursday night on The Barn, Ch. 6, WRGB-TV, at 7 in a scene from "The Unsinkable Molly Brown." Miss Finnegan conducts a dance studio in Arlington every Wednesday afternoon and evening. (Thompson)

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Eighteenth Annual Conference

THE STATLER HILTON, BOSTON, MASSACHUSETTS

OCTOBER 2-4, 1966

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October 26, 1966

Miss Nancy Finnegan
Bennington High School
Bennington, Vt.

Dear Nancy:

I should like to thank you for all that you did for us at the recent Boston conference of the New England Reading Association. We Vermonters who planned this year's conference are especially grateful to you. The Bennington demonstration brought a vitality and color which is too often lacking at such conferences.

I was deeply touched by your beautiful and honest interpretation of the Updike poem. I know from the rapt attention your audience gave you that many others were touched by it, too. I am happy for you that you are at Bennington College, where your talents can receive every encouragement. We can hope to see more of your dancing in the next few years.

Miss Bonham sent me a Banner clipping on the Boston trip, which I appreciated. I do hope that the experience was a worthwhile, satisfying one for all of you, as it was for so many of us.

Cordially yours,

Madge E. Boardman

Madge E. Boardman

MEB/vh



The In-between Years



Bennington College Dance Group

Dancers Set Performances

The Bennington College Dance Department will present three evenings of dance beginning this evening. The public is invited and there is no admission charge.

The program is in two acts: the first will feature five dances by student choreographers, including pieces on such subjects as racial injustice and conscientious objection. The second half of the program is a dance called "Signs," developed by students and faculty. The shorter dances which comprise "Signs" are mostly humorous and each represents the choreographer's concept of a road sign or roadside scene.

The performance will be given tonight, Tuesday and Wednesday nights at 8 p.m. No tickets are needed, but early arrival will insure the best seats. The concert will be given in Commons Theatre.

NANCY LEE'S DANCE RECITAL
 presenting
 Arlington's Youth On Parade
 in
THANK HEAVEN FOR LITTLE GIRLS
 Arlington High School, Arlington, Vt.
 Saturday, May 28, 1966 7:30 PM
 Adults \$1.00 Children \$.60

'Thank Heavens for Little Girls' Captivates Audience at Arlington Dance Recital

ARLINGTON — Winning plaudits of a crowd of Arlington High School auditorium Saturday night were young performers in Nancy Lee Finnegan's first dance recital, "Thank Heavens For Little Girls."

The Arlington students at the Nancy Lee Studio paraded their talents in various phases of the dance

The diversified program was interspersed by specialties presented by guests, "The Good Guys," an instrumental and vocal group from Bennington, and Princess Marta Sue Crawford of East Arlington, diminutive champion baton twirler. The group included David Finnegan, lead vocalist; Peter Graves, lead guitar and singer; Chris Reynolds, drums; Jeff Gray, rhythm guitar and John Gallagher, bass guitar.

The program was divided into three parts, the first being "Giving Our Regards to Broadway," the dancers including Teresa and Wendy Hoyt, Judy Putnam, Susan Vallie, Lisa LaBatt, Sandra Hoyt, Jo-Ann Keene, Linda Wilcox, Andrea Mattison, Terry Wilcox, Debbie Edgerton, Christie Whitman, Kathy Wilcox, Darlene Whitman, Louise Frantz and Mitzi LaBatt.

"You're Daddy's Little Girl" provided entertainment in the second portion. Captivating the audience were Lisa LaBatt, Sandra Hoyt, Judy Putnam, Susan Vallie, Darlene and Christie Whitman, Kathy and Terry Wil-

cox, Debbie Edgerton, Louise Frantz, Brenda Dorr, Jo-Ann Keene, Linda Wilcox and Andrea Mattison. Another specialty from Sydney, Australia, a kangaroo boxing match, evoked merriment in this part of the show.

"Themes from the Movies" in Part III lent variation to the recital with Shane Crawford in "Shane" by Alan Ladd; Trudy Fowler as the chimney sweep in "Chim Chim Cheree"; Lisa LaBatt as "Mary Poppins" in "Spoonful of Sugar"; Teresa Hoyt in "Jolly Holiday" with Mary Louise Frantz, Terry Wilcox, Kathy Wilcox, Christie and Darlene Whitman and Debbie Edgerton in a James Bond special; Jo-Ann Keene in "Zorba the Greek"; Trudy Fowler in "The Unsinkable Molly Brown" and

Linda Wilcox and Andrea Mattison in "Some Like It Hot."

The opening and finale, "Thank Heaven for Little Girls," in a decorative stage setting and all the performers in an array of colorful costumes, received high compliment.

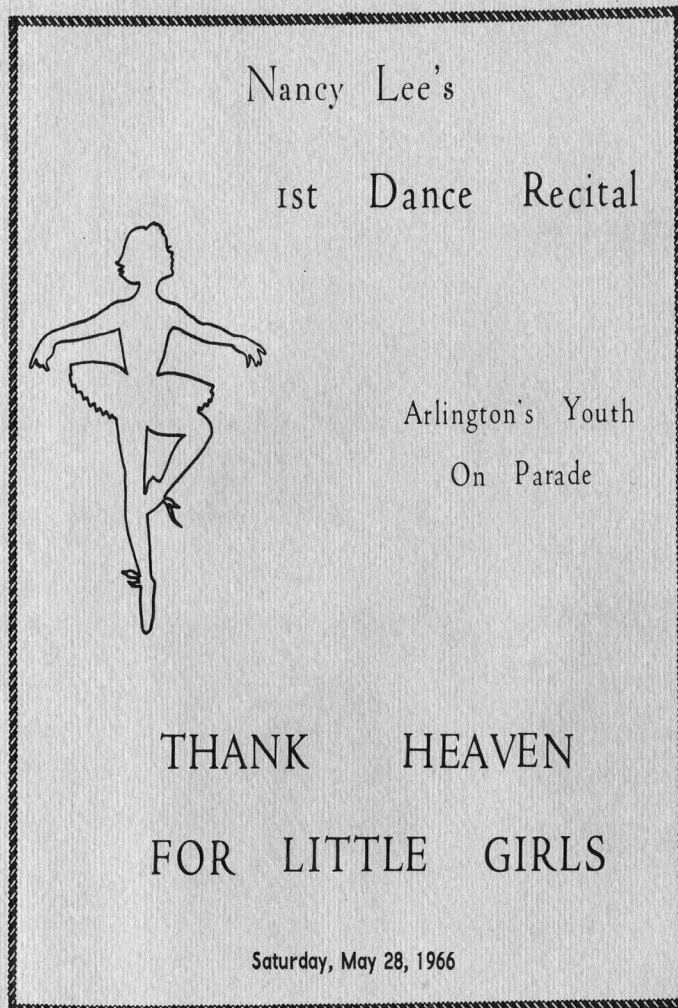
Miss Finnegan, special student at Bennington College, who operates the Nancy Lee Studio here, directed and choreographed the show. The students presented her with two dozen red roses and a leather bracelet. Their instructor, in turn, at the close of the evening gave each of the performers a carnation.

The production staff included Richard Hess, lighting; Douglas E. Watkin, stage manager; Pamela Blair, tickets; Deborah Mattison, back stage.

Arlington East Arlington

**Helene Thompson
375-2325**

Nancy Lee's Dance Studio here is reopening. Registrations for instruction in all forms of the dance will be taken Friday, Sept. 9, from 3 to 7 p.m. at the kindergarten rooms. If unable to register that day, one should call 442-4972. Miss Nancy Finnegan of Bennington is the instructor.



Dance: A la Jazz

By CLIVE BARNES

Pepsi Bethel may sound like a religious cola drink but in fact he is a feisty little jazz dancer with a wiry body of an indeterminate vintage and, on his leather-beaten face, the perpetual look of an aggrieved turtle. He is an original. One of a kind, and a most unusual kind at that. He opened a three-night stint on Friday night at the Mall of the City University Graduate Center on West 42d Street, as part of the Third Annual Clark Center Dance Festival. He and his company end tonight. They are worth seeing.

Mr. Bethel is accompanied by 10 young dancers, but he is their leading light, choreographer, teacher, guru and all manner of other things. He teaches, among other places, at the Alvin Ailey School, and what he is offering is to an extent the raw material of some of Mr. Ailey's choreography. We saw, during the course of the evening, work that was, in its more unstructured fashion, quite similar to more sophisticated choreography by Mr. Ailey.

When the band—recorded music unfortunately—strikes up "When the Saints Come Marchin' In," and we find ourselves in Mr. Bethel's first scena, "Tabernacle," we are certainly not light-years away from Mr. Ailey's "Revelations," and Mr. Bethel's second number, "The Blues," bears, even in its detailing, an even more striking resemblance to Mr. Ailey's "Blues Suite."

The point, of course, is that both are working the same dance lode, and it is interesting to see the specific chunks of ore that Mr. Bethel comes up with. It is not polished—indeed at times it is rather naive in its charmingly showbiz razzmatazz—yet it does have a rough and eventually beguiling vigor. All the dancers, whether mooching, smooching or cakewalking, are having such a good time that it is infectious, and they are putting out so much energy it has just got to be effective. And as for the adorable Mr. Bethel himself, this man is simply unforgettable; as garish as blood, as indelible as indelible ink and as neat as a tortoise.

Just see him dance his Cakewalk in the New Orleans number. He is dressed in white satin tail coat and pants, he has a flouncy, lacy white shirt, a white vest, white spats, white boots and a white derby. Apart from a black cane the only thing that isn't white about Pepsi is Pepsi.

He dances as old as time; he looks as though he ought to be rheumatic, but he is as spry as a spring just sprung, and his movements have a jerk and a jolt to them. And such deftness. He slides along, strutting as much as dancing, humming tonelessly through clenched teeth. One foot snakes out in the classic cakewalk step, and he grins triumphantly at his adoring audience. See him. Mr. Bethel is something else.



Nathaniel Tilleston

Pepsi Bethel in his Authentic Jazz Dance Theater
As indelible as indelible ink and as neat as a tortoise



DANCE THEATER

SATURDAY, JUNE 10th 8:00pm
SUNDAY, JUNE 11th 5:00pm

CLARK AUDITORIUM
51st Street & 8th Avenue

Admission \$2.50 Students \$1.50 Reservations: 246-4818

DANCE COMPANY

Pepsi Bethel
Philip Stamps
Horace Broughton
Bernard Reddick
Eddie Shellman

Linda Cleveland
Esther Farmer
Bernadine Jennings
Kuumba
Theresa Ross
Nancy Lee Watkins

MUSIC ENSEMBLE

Gene Casey
Ron Crawford
Gordon Jones
John Moody

Piano
Saxophone
Drums
Bass

Special Guests: THE SWINGERS

PROGRAM

BACKGROUND OF JAZZ

Music played by:

*Gene Casey, Ron Crawford,
Gordon Jones, John Moody
Marion Bermidez*

Narration by:

NEW ORLEANS

Danced by:

Cake Walk danced by:

Music played by:

*The Company
Pepsi Bethel
Gene Casey, Ron Crawford,
Gordon Jones, John Moody*

BLUES

Played and sung by:

Gordon Jones

CARIBBEAN RHYTHMS

Music by:

Narration by:

Danced by:

*Montego Joe
Marion Bermidez
Philip Stamps with Linda Cleveland,
Esther Farmer, Bernadine Jennings,
Kuumba, Theresa Ross*

INTERMISSION

JAZZ MEDLEY

Arranged by:

Gene Casey

Played by:

*Gene Casey, Ron Crawford,
Gordon Jones, John Moody*

THE SCENE

Danced by:

THE SWINGERS

*Alfred Gallman, Leslie Jones,
Michael Jones, Thomas Phillips,
Steve Richardson*

Played by:

*Gene Casey, Ron Crawford,
Gordon Jones, John Moody*

SYMPTOMS IN JAZZ *

Music by:

Buddy Rich

The Strut

*Philip Stamps with Horace
Broughton, Bernard Reddick,
Eddie Shellman*

The Blues

*Linda Cleveland, Nancy Lee
Watkins*

The Street

*Philip Stamps with Horace
Broughton, Bernard Reddick,
Eddie Shellman*

Ball-Room

The Company

PEPSI BETHEL was trained as a modern dancer. He was the recipient of the Hanya Holm Dance Scholarship at Adelphia College. He received training as a jazz dancer with Al Mim, Leon James, Norma Miller, and the Mura Dohn Jazz Company. He has appeared on Broadway in such musicals as Kwamina, and in concert with his own company. He is a teacher of authentic jazz forms and is presently teaching at Clark Center, the school for the Alvin Ailey American Dance Theater, and other schools in the New York area.

*Premier Performance

This program was made possible in part by a grant from the Creative Arts Public Service Program.

The Dawn Treaders



Back Row: Mark, Pam, Michael, Bitzi, Harry Front Row: Nancy, Sara, Rebecca, Valerie, Nina, Linda



STATE OF VERMONT

Office of Secretary of State

This is to certify that

Dawn Treaders

has been registered this day as a trade name registration with the Office of the Secretary of State and the fee of \$15.00 has been paid.



IN TESTIMONY WHEREOF, I have hereunto set my
hand and affixed my Official Seal, at Montpelier, this
29th day of March A.D., 19 77

Jan Baldwin
Secretary of State
Deputy Secretary of State

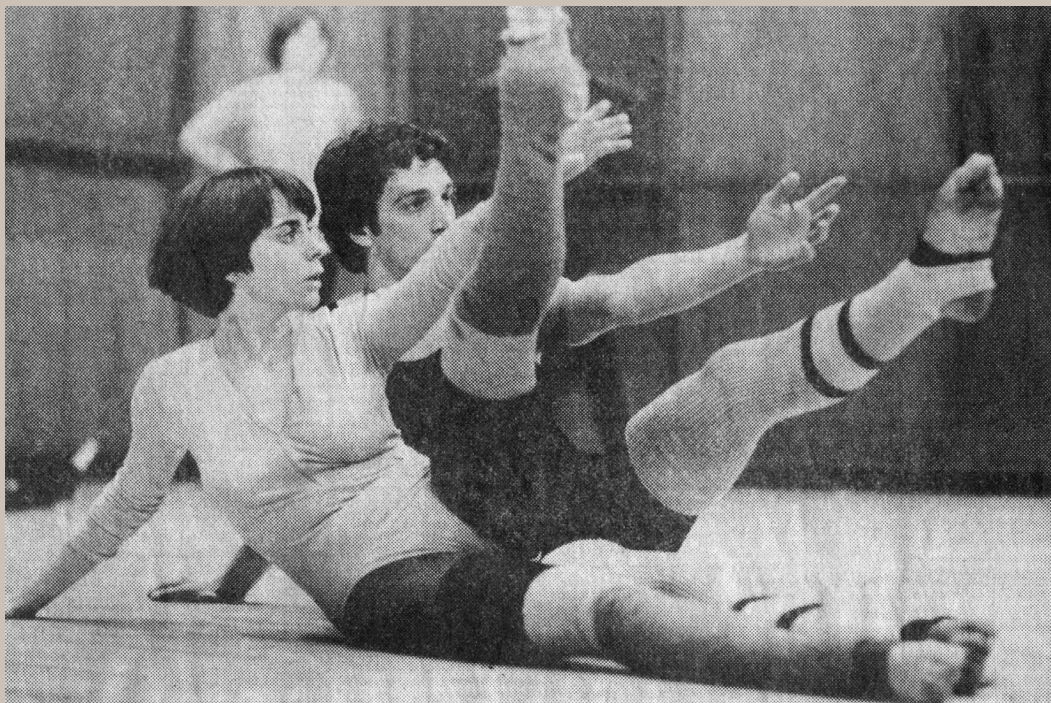
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5M 7-75

Back Row: Martha, Rebecca, Harry Front Row: Nancy, Sara, Mark





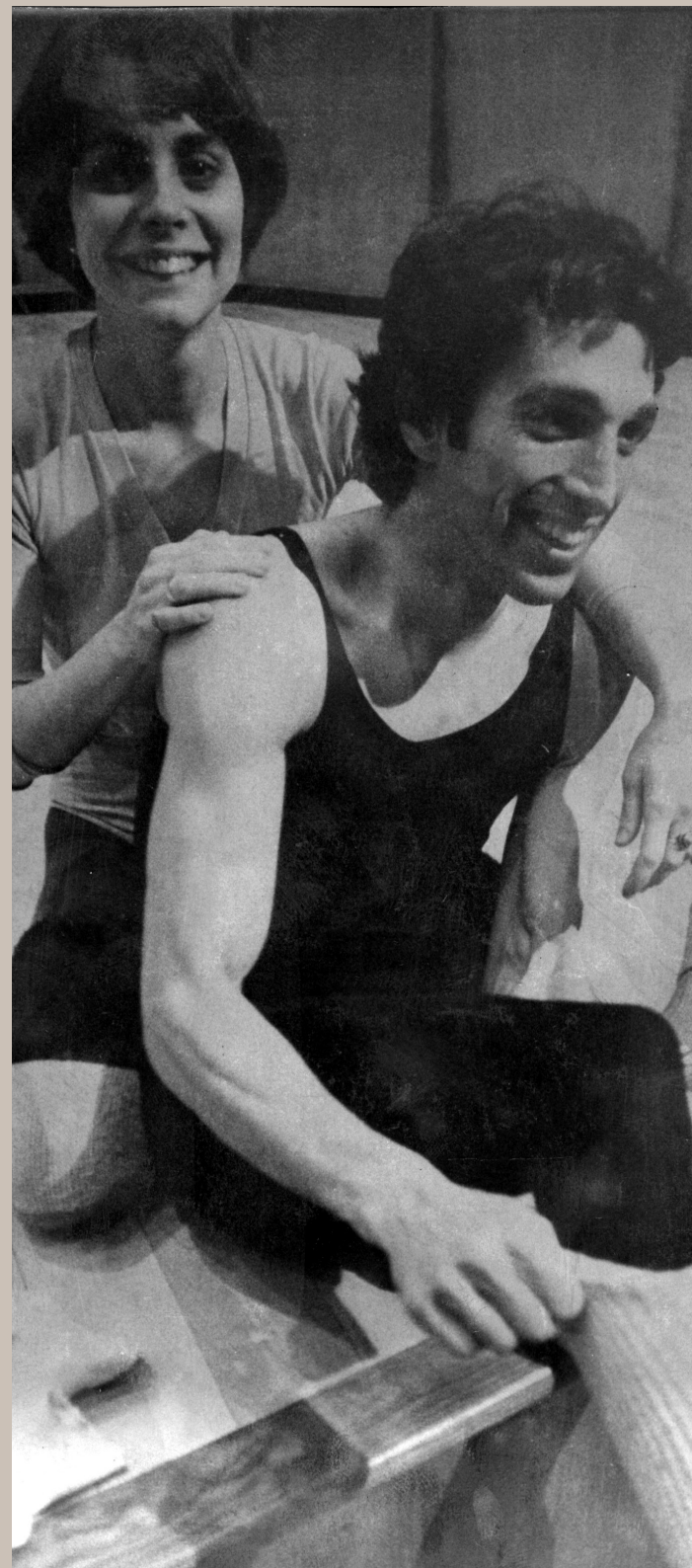
Mark & Nancy



Free Press Photo by STU PERRY

The Dawn Treaders

Nancy Watkin and Mark Koenigsberg, two members of the Dawn Treaders, a Burlington dance collective, practice. The group will present a program of their original dances, classical ballet and jazz at St. Michael's College, Friday and Saturday. Details on Page 1C.





To Live is to Dance

That immortal canine creation of cartoonist Charles Schulz, Snoopy, once said it this way: "To dance is to live; to live is to dance." Members of the Dawn Treaders dance collective in Burlington appear to live for the dance. Consisting of eleven persons drawn together by a mutual respect for dance as an art form and means of communication, the collective was formed not quite two years ago, and has been granted "Touring Artist" status by the Vermont Council of the Arts. Most of the company's duties are shared among the members, and each has responsibility for choreography.

Based at the Main Street Dance Theater in downtown Burlington, the Dawn Treaders are under the artistic direction of Nancy Watkin, and travel throughout the state for workshops, demonstrations, and performances. Other members, most of whom are in their late twenties, are

Michael Ashton, Rebecca Borgman, Pamela Day, Harry Grabenstein, Mark Koeingsberg, Valerie Koropatrik, Nina Loyko, Linda Marceau, Marjorie McMahon, and Bitzi Stewart. Of these, half are full-time dance instructors, while the rest work at such occupations as school teaching, woodworking, book-keeping, and social counseling.

For the past several months members of the Dawn Treaders have been busy rehearsing for their second "dance concert", to be held this weekend in the auditorium of the Lyman C. Hunt Jr. High School off North Avenue in Burlington. Their first such concert, performed last February at St. Michael's College, drew sell-out crowds resulting in some dance fans being turned away at the door. The Lyman C. Hunt auditorium was chosen for this concert in part because of

(continued on page 15)



Spirited Dawn Treaders Earn Standing Ovation

By PEG BRYANT
Free Press Dance Critic

The Dawn Treaders were greeted with cheers, whistles and a standing ovation Friday night at their first full public concert. The sold-out audience in McCarthy Arts Center of St. Michael's College was warmly enthusiastic, and deservedly so.

The "Warm Energy-High Spirits" opening dance seemed to release tensions and show what the group can do. With leaps and stretches to music by Pablo Cruse, the company demonstrated basic dance techniques utilizing the entire stage space, which at times seemed too small to contain the energy.

A highlight of the program was "East Side Colors," choreographed by Nancy Watkin and danced by Ms. Watkin and Mary Ashton. The

dance was loose and jazzy, the movements sexy and quick, characterized by head rolls and flinging hips.

"Pavane," which followed, slowed the pace with some classical ballet, choreographed and performed in solo by Linda Marceau. Ms. Marceau is the ballet adviser for the company, and seems most confident in a classical setting. Music by Deodata set the mood for her controlled, exacting movements.

Ms. Watkin choreographed most of the dances on the program, and her expertise is most vividly demonstrated in "Dreamspeaker," which she created and danced with Bitzi Stewart. Ms. Watkin dominates the middle of the dance, moving in a long, black lacy gown. She has a feeling for the music when she

Dance In Review

moves, and is able to put her body exactly where she wants it, never forgetting her relationship to the audience.

Some of the dances on the program were too short. "Celebration" seemed to end before it should have, and everyone wanted more of "Ballet of the Little Chicks in their Shells." The two substantial dances, "Technological Lifeline" and "Cocktail Party," added the focus and length the program needed.

"Technological Lifeline" is a

futuristic impression put to rock and electrical music. The theme leads the central figure, danced by Mark Koenigsberg, through "Birth," "Experience-Function," "Sixty Years" and "Expiration-Malfunction." Koenigsberg dances with smoothness and agility and has a strong stage presence.

Seven figures in the dance, clad in black with hoods and large silver collars, dance with mechanical gestures reminiscent of Woody Allen's portrayal of the robot servant in his film "Sleeper."

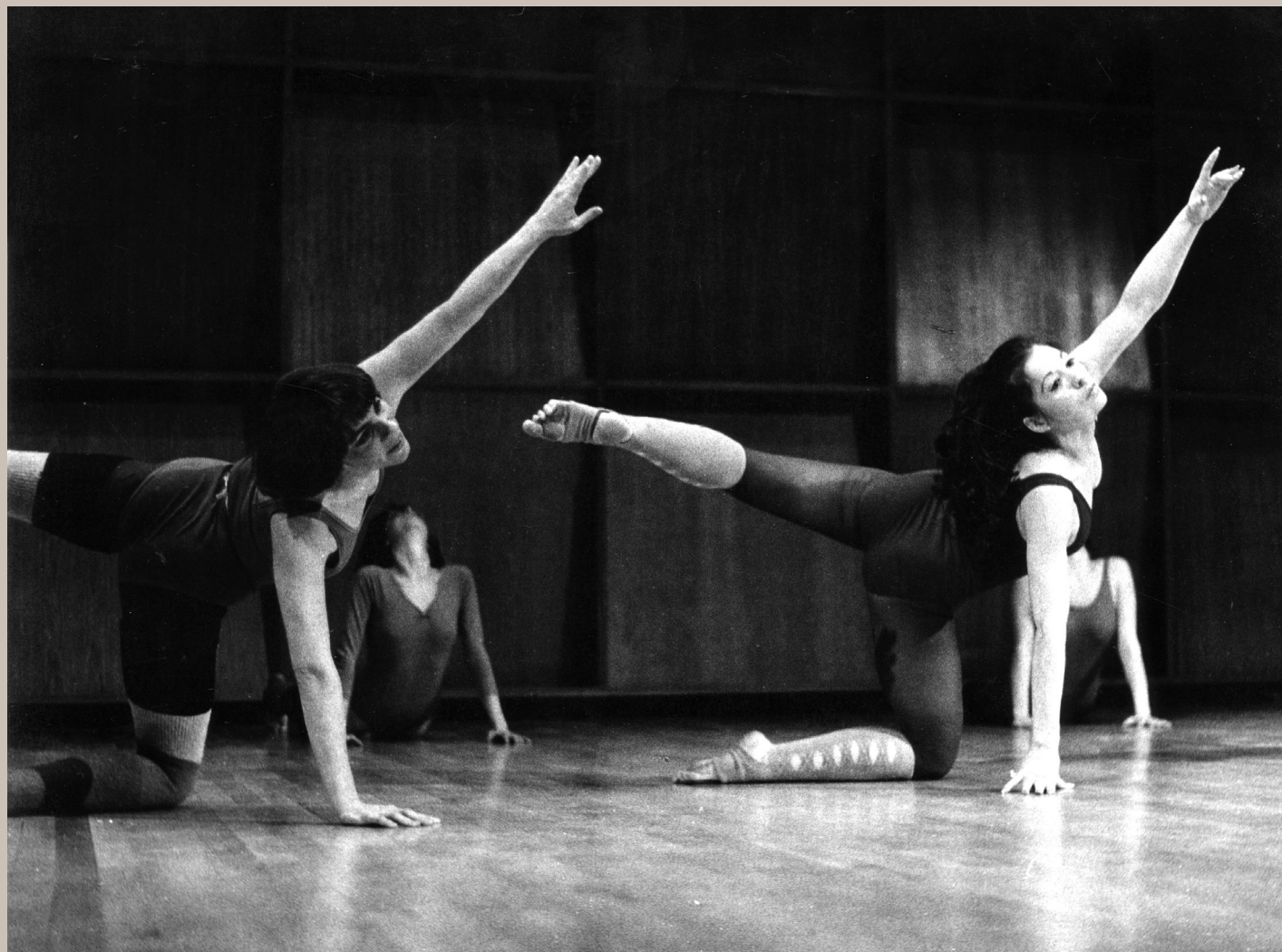
During "Sixty Years," Ms. Watkin, Rebecca Borgman and Pamela Day dance to the music of Elton John, drawing angular lines with body-floor relationships.

"Cocktail Party," the finale, is a clever piece of choreography, done

by Ms. Watkin with input from members of the company. The group works together in tight lines, breaks up into individual activity, and performs a series of concentrated movements, abstracting relations between who people. The facial expressions are outstanding.

A dance which seemed to be a favorite with the audience was "Journey," danced by Marjorie McMahon to the music of Gustav Holst. With strength and fluidity, Ms. McMahon produces a feminine quality in the dance, which was created by her and Ms. Watkin.

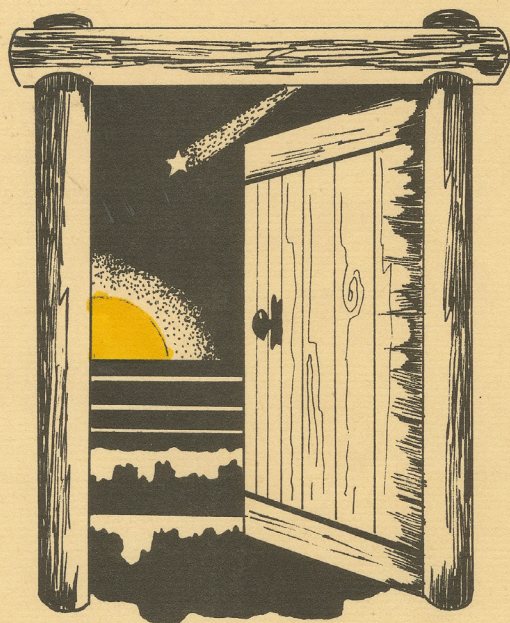
The Dawn Treaders, who work out of the Main Street Dance Theater in Burlington, will repeat the performance tonight at 8 at the McCarthy Arts Center Recital Hall.



Mountain Greenery presents~

DAWN TREADERS

a Vermont Dance Collective



IN CONCERT

McCarthy Arts Center Recital Hall
St. Michael's College

Friday Feb. 11 ~ Saturday Feb. 12 8:00 pm
admission 2⁵⁰ under 12 1⁵⁰

Advanced ticket sales: Main Street Dance Theatre
Bookstacks

R. Bergman

Dawn Treaders Dance Group Worthy of Audience Support

By SHARRY UNDERWOOD

Special to the Free Press

Leaping, gliding, bending, turning eleven dancers from this north country set out on their first concert of the season at the Lyman Hunt High School Auditorium Friday night.

These are "The Dawn Treaders," a Vermont dance collective selected by the Vermont Council on the Arts to be included in the coming Touring Artists Series that presents programs at schools and elsewhere in communities on a cosponsoring basis. This is the only concert dance group of dancers listed and it should be with some pride that Burlington realizes it has provided a growing place for these young men and women.

Nancy Watkin, as artistic director deserves not just credit for her labors but support. That she found with her dancers Friday evening as the audience shouted and applauded.

For those who missed the program, there will be another showing tonight at 8 p.m. at the Lyman Hunt Auditorium and there will also be a special matinee for children at 2 p.m. Sunday.

The program began with the curtain open and the cast holding a group warm-up in colorful practice clothes. It was a pleasant introduction to the cast. The center section of the house was full by the time they were finished; everyone was ready for an interesting evening of dance.

The first number, "Celebration," presented a quiet, sustained mood with choreography by Marjorie McMahon. Next came Harpo, a slapstick dance created by Pamela Day to a strippers beat. This was quickly followed by the "D.T. Blues" designed by Michael Ashton and danced by him and Ms. Watkins in a zonked-out adagio taht instantly bled into a sporty little jazz number

Dance Review

with everyone running around with sponges in "Car Wash." By the first intermission there had already been quite a variety.

There were also some problems. Despite the chance to test the floor in their warm-up, dancers were stopped mid-turn, mid-split or mid-slide by a sticky floor that broke their momentum and caught them off-beat. When bare feet do not glide as they should, sooner or later dancers can become wary. Many of the movements had a tenuous or fore-shortened aspect and this continued to be a problem throughout the program.

"Cocktail Party" also by Ms. Watkin, was divided into three sections and in an extended fashion presented "First Impressions," then "Intimacies," and "Party Games." Formal attire was worn by both men and women except for the feet which were incongruously bare. The cast enjoyed dancing this one and the audience responded to some of the humor.

"Another Time" was a duet danced by Linda Marceau and Harry Grabenstein, both with a calm bemused air. Choreographed by Rebecca Borjman, this dance had many lovely moments.

The tempo changed with a fast burst into "In the Mood" and a surprise tap dance... a delightful one by Ashton.

Ashton drew spontaneous applause several times during the evening; he is a man who knows how to play to this audience. Ms. Watkin joined him in a later part. Then, with a segue into "A String of Pearls," the car-wash team came pattering back in with their tap shoes, proudly adding to the joyful din with some heavy "treading."

Another intermission and by this time there were many observations to be made. Ms. Watkin and her dancers had taken on a most ambitious program. The choreography was shared and each dancer willingly, cheerfully did his and her best for each choreographer. Working together there were bound to be similarities in the vocabulary of movement selected but what was more bothersome was the feeling that with this many numbers, several were underrehearsed.

The last number on the program, "Blueprint," only kept my attention willingly in the "Whimsical" section which was inventive and silly as it was meant to be. The rest was pretentious and very much too long. Never did I have an idea of what the blueprint was about beyond a basic feeling that where there was nothing there might one day be something. As a dance theme, Ms. Watkin is right, that should be enough. Like much of the work in "Cocktail," however, "Blueprint" wandered arbitrarily, even with its heroic demeanor. Where I grew increasingly restless, the rest of the house was hushed and gave the group a standing ovation at the finale.

Everyone was impressed with the dancers' accomplishments... their strengths, their readiness, their obedience to the choreographers' wishes, their pleasure in dancing for others.

This program is designed for general audiences around the state and will be generally enjoyed. There are problems in length, in critical editing of some extended passages, in sharpening finer coordinations, but these should not diminish local pride in the growth of The Dawn Treaders thus far. Rather they should have an auxiliary of friends to support them with time, space, and yes, money. They have proved they deserve the chance.

Dawn Treaders Dancers Display Bright Potential in New Works

By SHARRY UNDERWOOD

Special to the Free Press

Friday evening was the first of three performances at McCarthy Arts Center at St. Michael's College for the Dawn Treaders Concert Dance Company this weekend as they presented a program of new works supporting a bright potential.

Nancy Watkin is artistic director of this young company and has gathered around her a tidy group of talented dancers to perform her works. Most of what she gives them choreographically is well within their abilities and they are performing with cleaner lines and truer spacing than before. There is one other impression that carried through the evening's dances: obedience. Depending on what you think of obedience, this is either good or less than best.

Ms. Watkin must bear the glory and the responsibilities as the great majority of the compositions is hers

Dance Review

and as she is usually the featured dancer. She can be proud of herself for her performing and for giving her choreography more anatomy and although there are movement phrases that seem to move in and out of each dance, she does try for new lifts, new juxtapositions. On the other side, much of her work is pretentious, arbitrarily patterned and I could not find a true relationship between the titles and the dance content most of the time.

In her solo, "Billie," I guessed she was referring to Billy Holiday; she did a captivating jazzy bit to "Ain't She Sweet" but nowhere did I see anything identifying it with the famous, tragic blues singer. Nor was Ms. Watkin the only one who gave me title-content trouble.

Nine Loyko's "Why Are We So

Driven and Is It All Worth It?" failed to clarify that theme but what she did manage was the most stunning piece of the evening with a quartet of dancers who beautifully performed her exciting inventions.

Marjorie McMahon's "The Well-Adjusted World" with its scatter of clocks on the cyc had its clever moments, its now-try-this moments and we all watched the patterns parade.

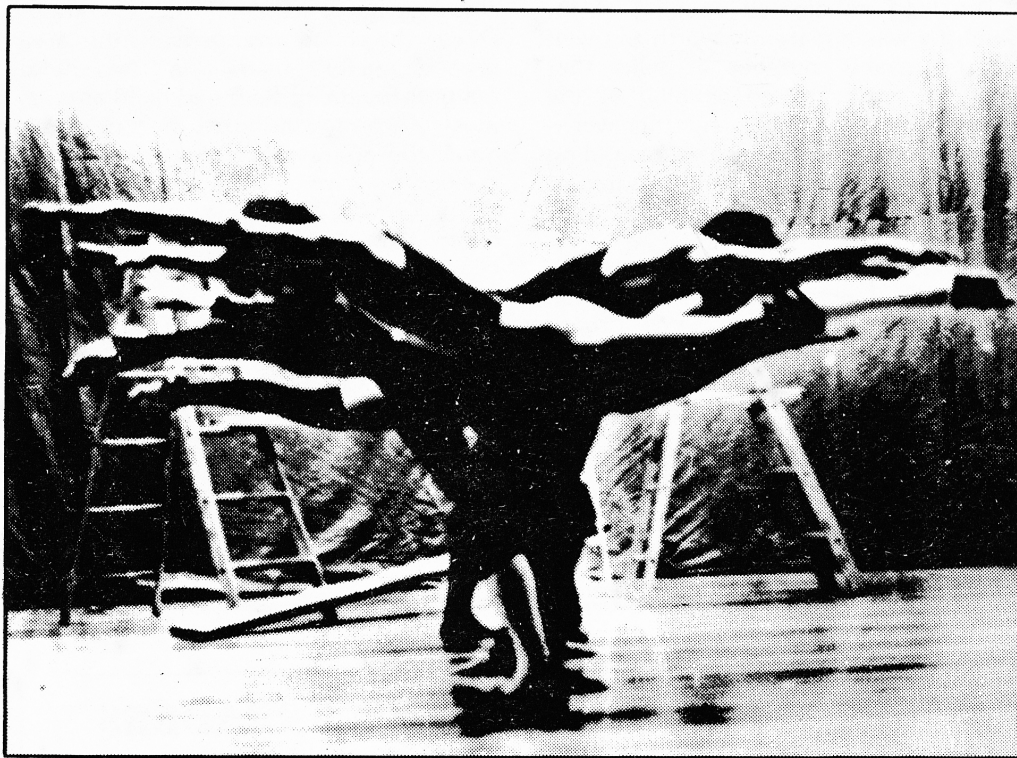
The music that dominated the evening was by Keith Jarrett (also pretentious) and evidently a Watkin favorite. It is logical to suggest that the repeated style of music made it irresistible to repeat the style of movement. This was most noticeable in Ms. Watkin's major work: "Blueprint." Perhaps choosing music with more dynamic variation would provide a stronger support. The one use of Stravinski instantly brightened this ambitious work.

Mechanical dancing is what bothers most — the dancers, with few exceptions, not recognizing each other when in contact, or even face to face, the hands not definitively expressive of any particular emotion. But what bothers me did not bother the audience that applauded all the numbers enthusiastically.

The costumes were well-designed and the Dawn Treaders made more attempts to provide variety in lighting and theatrical interest than other local groups have done.



The Dawn Treaders: Welcoming The Day With Dance



The **Dawn Treader** is the fabulous little adventure ship which plays a major role in C.S. Lewis' fantasy entitled **The Voyage of the Dawn Treader**. The Dawn Treaders, Burlington's innovative dance company, take their name and some of their inspiration from this intriguing book (Volume three of the **Chronicles of Narnia**). The name Dawn Treader has a magical sound to it, especially when it serves as the name of a group of dancers. The name also has another significance, according to Ms. Nancy Watkin, the group's founder: "We often either start work at dawn or rehearse all night until the break of day."

The Dawn Treaders were organized in January 1976 as a result of Nancy's conviction that there was a need for such a group, both on the part of the people in Vermont and on the part of the dancers

who need a medium for their talents. She notes: "There were so many good dancers in the Burlington area who were languishing in dance classes; they needed a creative outlet." And so, the idea of the Dawn Treaders was born. It has grown to a group of eleven members, composed of eight women and three men. They are an enthusiastic and resourceful group of dancers who have charmed many audiences throughout the state.

The first major concert by the Dawn Treaders in the Burlington area took place last February at McCarthy Arts Center of St. Michael's College. In this performance, they revealed their eclectic style of dance. Nancy realized this concert was warmly received by the people who were fortunate enough to see it. The next appearance by this group will be this weekend at the Lyman Hunt

Junior High School on North Avenue. The performances are set for Friday, October 14, 8 p.m. and Sunday, October 16 at 2 p.m. They will be performing some new pieces as well as some "repeats" including a favorite from the last show entitled "The Cocktail Party."

The style of the Dawn Treaders is hard to define. They actually perform in all four of the major dance forms: modern, ballet, tap, and jazz. "Our specialty," Nancy says, "is a combination of these four well known techniques." It may be called multiform. However, precise labels lose their significance when one is trying to define a style of dance. They dance the way a group called Dawn Treaders should dance. They have their own way.

The people who make up the group seem to be as eclectic as their style of dancing. Nancy notes that most of the members hold down regular jobs (this accounts for their strange rehearsal times). For example, Valerie Koropatnick is a social worker at the Howard Mental Health Center. Harry Grabenstein is a woodworker with Kennedy Brothers. Pamela Day works for Planned Parenthood, while Mark Koenigsberg is a teacher. There are also two full-time mothers in the group, Linda Marceau and Bitzi Stewart. Among the full-time dance teachers in the group are Majorie McMahon, Nina Loyko, and Rebecca Borgman. Nancy and her fiancé Michael Ashton run the Main Street Dance Theatre, 182 Main St., when they are not engaged with the Dawn Treaders. The spacious practice room of the Dance Theatre also provides the Dawn Treaders with a good place to rehearse. The theatre and the dance company are distinct entities which have a lot in common. The common love of dancing unites this diverse group.

Being a Dawn Treader entails a lot of long hours and travel. They perform frequently in small towns, often to audiences of school children. Aided by grant support from the Vermont Council on the Arts, the group has appeared in many of the "forgotten places of Vermont" as Nancy calls them. These remote performances are generally exhil-

arating experiences for the company. Far from jeering at the strange troupe from the big town, the townspeople are grateful to have live performers come to

"There were so many dancers in the Burlington area...they needed a creative outlet."

their doorstep. "It is like they are starved for real live entertainment," Nancy remarks.

The work of the group in bringing the living arts to all people and places is part of Dawn Treaders overall goal. "We want the people to feel some sort of ownership of the group," she notes, "we want to belong to them as their dance company." So far, the people who have seen this company perform seem happy to accept them as their own. They erect no barriers between the dancers and the public. In this respect, dance is an expression of the collective consciousness. The Dawn Treaders are sailing a vast sea indeed.

As one might guess, the group loves to give children's concerts. On Sunday, October 16, they will present a special program for children of all ages. They have put together a special number entitled "Bennie and the Jets" after the Elton John hit of the same name. There is bound to be a lot of contagious energy in this one!

In closing, one is reminded that one of the meanings of the verb "dance" is "To cause to dance". The Dawn Treaders are happily causing a lot of people in Vermont to dance, and to enjoy watching dancing. This is a worthy goal and one can only wish them a pleasant journey.

Michael McKnight



Main Street Dance Theatre



Back Row: Nancy, Karen, Cece, Alison, Sara Front Row: Ellen, Diane, Penny



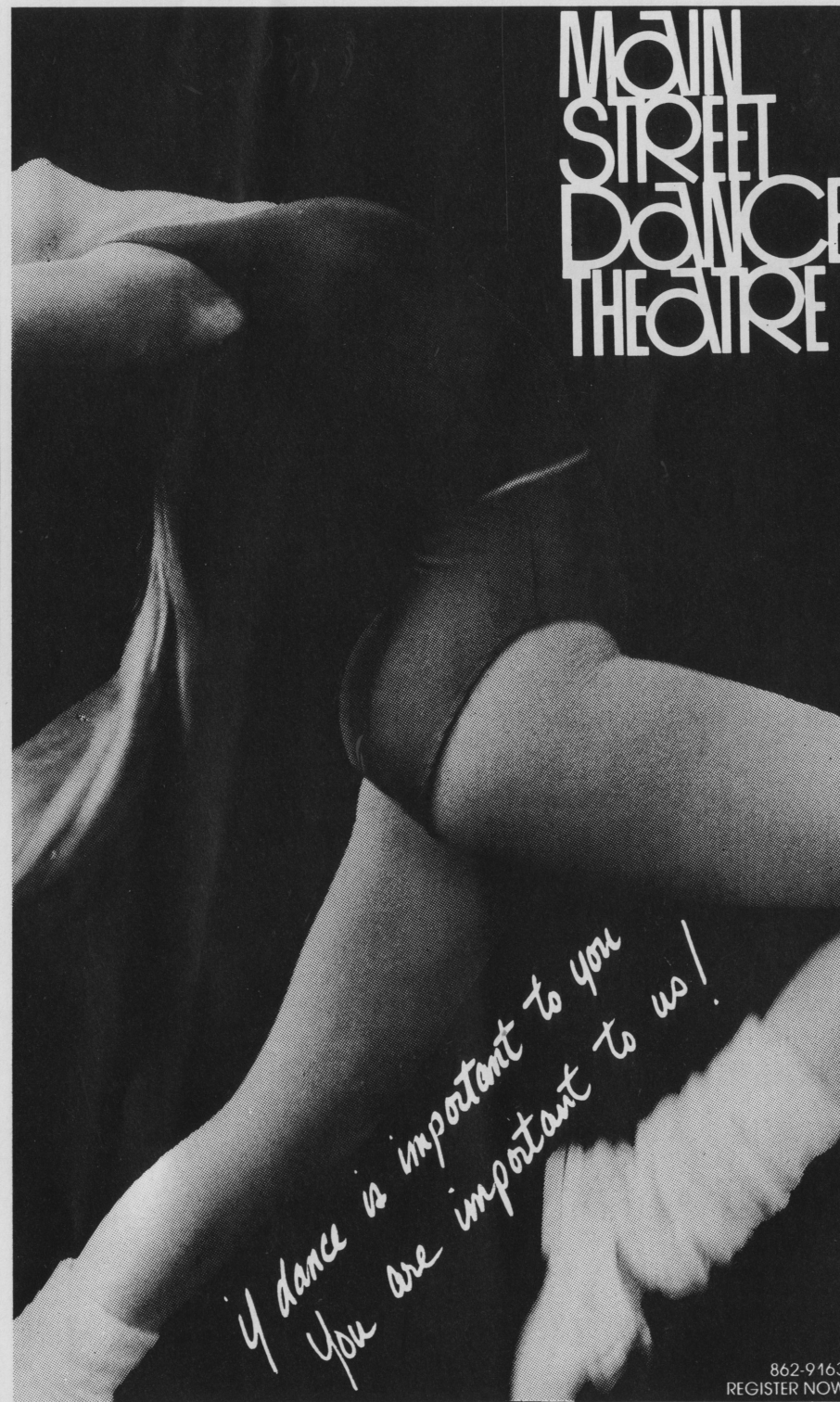
MAIN STREET DANCE THEATRE

182 Main St · Burlington · Vt 05401
(802) 862-9163

Nancy Watkin · Director



MAIN STREET DANCE THEATRE



*If dance is important to you
You are important to us!*

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MAIN STREET DANCE THEATRE

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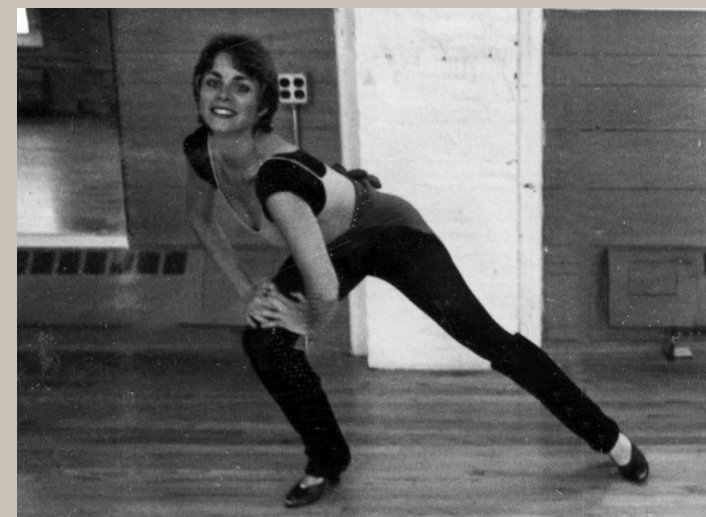
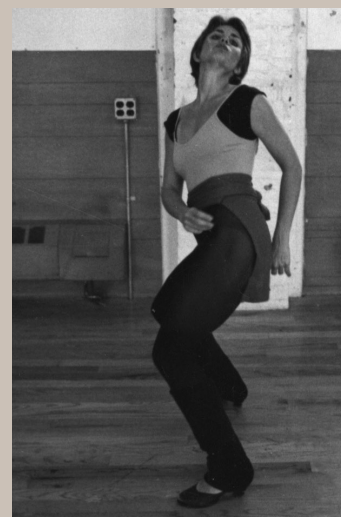
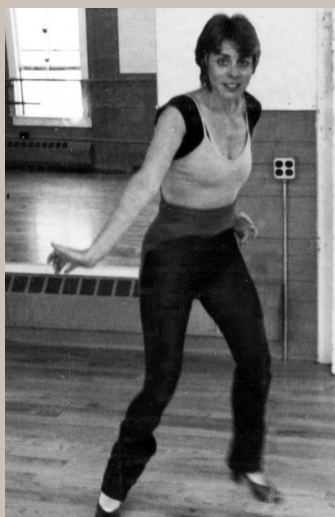
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APRIL 5, 1982

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WHERE EVERYONE'S MOVIN'

THE VERMONT VANGUARD PRESS / MARCH 12-19, 1982 - 31



MAIN STREET DANCE THEATRE

182 MAIN ST. BURLINGTON
862-9163



If there is a philosophy at **Main Street Dance Theatre**, it is to enjoy oneself through movement. The atmosphere is informal, non-competitive and designed to encourage each person to progress at his/her own level.

Register now for the twelve week **Summer Session** (June 2-August 24). A schedule of what and when classes are offered is shown at right. Please drop by or call for complete information concerning rates and entrance requirements. Evening classes fill up quickly so register early.

Main Street Dance Theatre — where everyone is moving!

CLASSES: JUNE 2-AUGUST 23

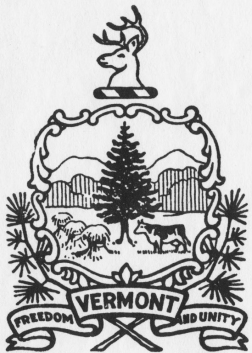
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	8:00 RUNNERS STRETCH JANET				
8:30 STRETCH HANNAH		8:30 STRETCH HANNAH		8:30 STRETCH HANNAH	9:00 STRETCH JANET
9:30 STRETCH HANNAH		9:30 STRETCH HANNAH		9:30 STRETCH HANNAH	10:00 3-5 YEAR OLDS KAREN
	10:30 BEG. I BALLET FRED	10:30 BEG. II MODERN NANCY/MART	10:30 BEG. I BALLET FRED	10:30 MODERN/ BALLET BARRE FRED	11:00 6-9 YEAR OLDS KAREN
NOON BEG. I JAZZ KAREN	NOON MODERN/ BALLET BARRE FRED	NOON STRETCH HANNAH	NOON MODERN/ BALLET BARRE FRED	NOON BEG. I JAZZ MART	NOON TEEN BALLET FRED
	1:30 BEG. I MODERN MART	1:00 AFRO-LATIN KAREN	1:30 BEG. II JAZZ NANCY/KAREN	1:30 BEG. II BALLET FRED	1:00 BEG. I BALLET FRED
		2:30 BEG. II BALLET FRED			2:30 INTRO-TO-JAZZ HANNAH
4:00 INTRO-TO-TAP KAREN	4:00 INTRO-TO-JAZZ MART	4:00 MODERN/ BALLET BARRE MART	4:30 BEG. II TAP KAREN	4:00 TEEN JAZZ HANNAH	4:00 BEG. I TAP KAREN
5:00 INTRO-TO-MODERN MART	5:30 STRETCH HANNAH	5:30 STRETCH MART	5:30 STRETCH MART	5:00 BEG. I JAZZ MART	5:00 BEG. I JAZZ KAREN
6:30 BEG. II MODERN MART	6:30 INTRO-TO-BALLET FRED	6:30 BEG. I BALLET FRED	6:30 BEG. II MODERN NANCY/MART	6:30 BEG. I MODERN MART	
8:00 BEG. II JAZZ KAREN	8:00 BEG. II BALLET FRED	8:00 BEG. I JAZZ KAREN	8:00 Katch Dance Company INTER. JAZZ NANCY/KAREN	8:00	

Please note - MSDT will be closed from June 29-July 6 for vacation.



SF

STATE OF VERMONT



Office of Secretary of State

This is to certify that

Main Street Dance Theatre

has been registered this day as a trade name registration with the Office of the Secretary of State and the fee of \$15.00 has been paid.



Montpelier, this

IN TESTIMONY WHEREOF, I have hereunto set my
hand and affixed my Official Seal, at Montpelier, this
24th day of August, A.D., 1976.

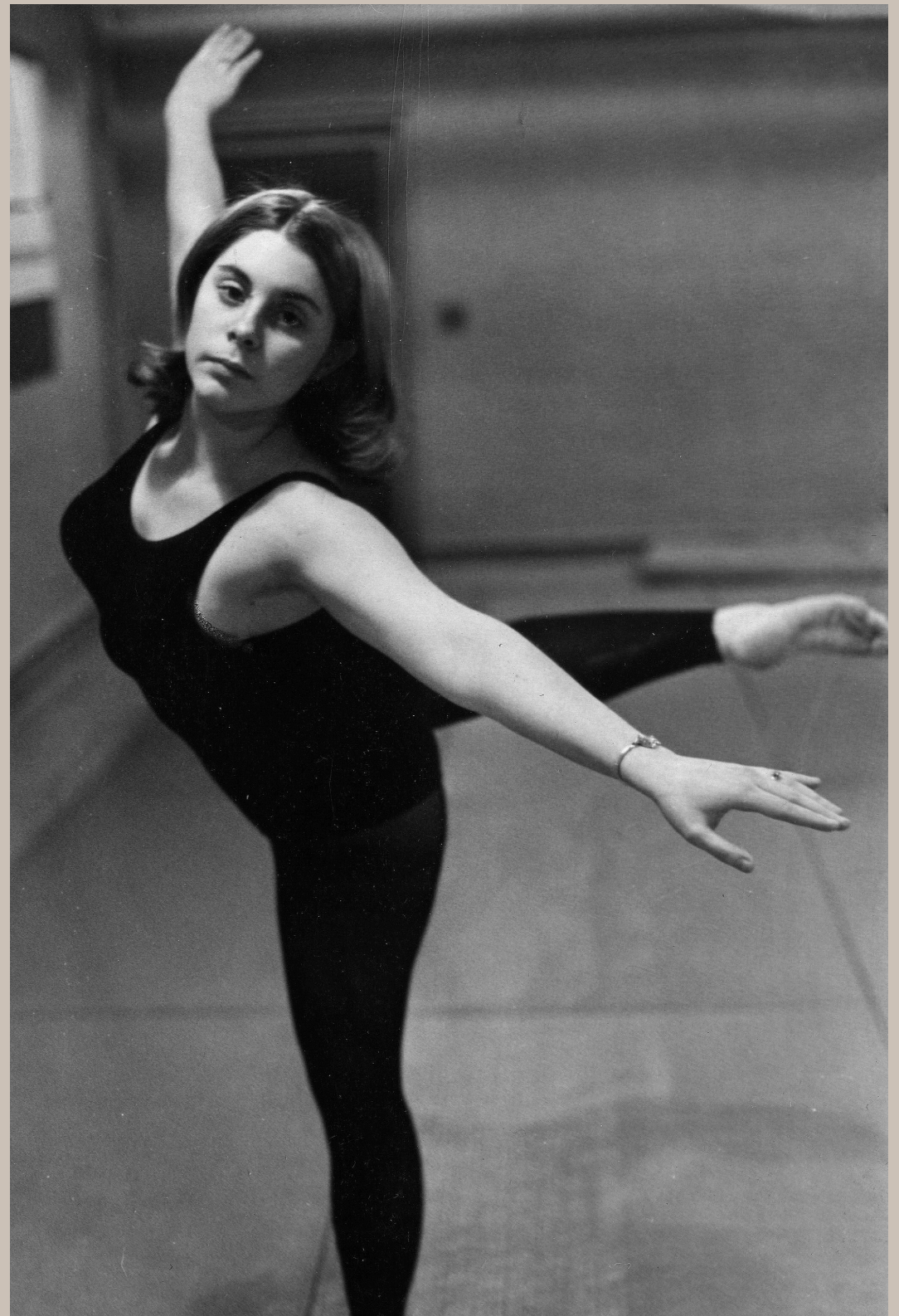
Richard C. Thomas

Secretary of State

~~Deputy Secretary of State~~

TN-3

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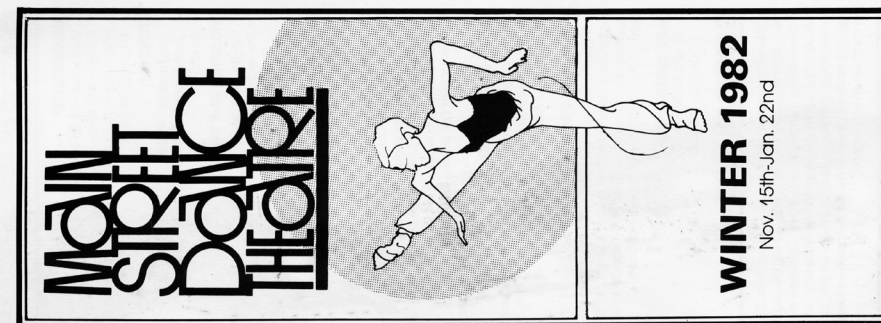


I am a little afraid of the studio—
it is a very powerful environment.

There is only one way to do this,
learning to dance, I mean,
with all your heart.

Words and photograph by Barbara Leslie

Contact Quarterly Winter 1983



M.S.D.T.
175 COLLEGE ST.
BURLINGTON, VT
862-9163



REGISTRATION BY MAIL

Mail your name, address and telephone number, the name, day and time of the class(es) and a 50% deposit. Call first to make sure the class isn't filled.
If you are not a registered student, you must send in an additional \$8.00 (family \$10.00) as well.

NEW CLASSES

BASIC STRETCH
(maximum 6 students)
MON THRU FRI 5:30-6:30

We suggest you start here before entering the on-going Stretch & Tone program. We will help you in learning how to approach a class situation, understand the exercises, prevent injuries, and learn how to maintain your exercise level and get stronger.

JAZZ WORKSHOP

SUN 2:00-4:00

This unique 2 hour class will be taught on a rotating

basis by Nancy, Diane, Sara, Karen and Hannah. The emphasis will be to spend one full hour on the combination. The class is open to Level I and II students.

JAZZ III

A class for the advanced jazz dancers only, by invitation or permission from the instructor.

COMPOSITION/IMPROVISATION

With JUDITH DUNN
(maximum 12 students)
FRI 2:00-4:00

Open to intermediate/advanced students with over a year of technical training. The approach is experimental. No one's prescription for composition or improvisation will be used. We'll explore the territory as we go.

MASSAGE

With ALISON GRANUCCI

Ease sore muscles before or after class. Alison has studied massage in the Burlington area since 1980. She is also a dancer and understands us from that viewpoint as well. MSDT members are entitled to a discount.



VIDEO With DARRELL THOMPSON of Zark Film and Video, Inc.

Main Street is very excited this session to add the teaching tool of video. On a rotating basis one class per week will be videotaped. There will be no extra charge to the students.



Sara McMahon



Penny Campbell



Sue Hall



Ellen Temple



Hannah Dennison



Diane Lemieux



Karen Amirault



Nancy Lee Watkin

FACULTY

PHOTOGRAPHY BARB LESLIE

RATES

MEMBERSHIP

Individual—\$8.00 per year
Family—\$10.00 per year
(this is required of all students who come to MSDT on a regular basis).

STRETCH

Single class—\$3.50
Stretch card—\$30.00 (10 classes @ \$3.00 each)

CHILDREN (3-9 YR OLDS)

Single class—\$4.00
Pre-registered—
One class per week:
8 week session price \$30.00

ADULT CLASSES

Single class—\$5.50
Preregistered:
10 week session Nov. 15th-Jan. 22nd
One class per week—\$45.00 (2)*
Two classes per week—\$86.00 (3)*
Three classes per week—\$126.00 (4)*
Four classes per week—\$164.00 (5)*
Five classes per week—\$200.00 (6)*

*Drop-in classes.

DROP-IN CLASSES

These classes can be used to sample other technique classes offered. Advanced notice is needed to confirm space availability.

TEN CLASS CARD—\$50.00

A class card must be used within the ten week session, and does not reserve a space in a specific class. Students are admitted to class only if space is available and on a first-come, first-served basis.

JAZZ WORKSHOP

Single class—\$6.50
6 Sundays—\$36.00

GENERAL INFO

We will be closed the following 3 days: Nov. 25, Dec. 25th and Jan. 1st. Extra drop-ins will be issued to those missing their registered class. Children's classes will be eight weeks omitting the two Saturdays which are holidays. Please understand there will be no refunds or credit given on missed classes—so keep that in mind when you register.

Private and Semi-Private classes available upon request.

D . A . N . C . E

NOVEMBER 15th-JANUARY 22nd

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
					9-10 STRETCH & TONE ELLEN/KAREN	
9:30-10:30 STRETCH & TONE PENNY	9:30-10:30 STRETCH & TONE HANNAH	9:30-10:30 STRETCH & TONE SARA	9:30-10:30 STRETCH & TONE ELLEN	9:30-10:30 STRETCH & TONE PENNY	10-11 3-5 YRS. OLD ELLEN/KAREN	
10:30-12 MODERN/BALLET BARRE I SARA	10:30-12 JAZZ/INTRO HANNAH	10:30-12 BALLET I SARA	10:30-12 MODERN/BALLET INTRO ELLEN	10:30-12 MODERN II PENNY	11-12 6-9 YRS OLD ELLEN/KAREN	
12-1 STRETCH & TONE PENNY		12-1 STRETCH & TONE ELLEN			12-1:30 JAZZ I (FAST) HANNAH	
		1-2:30 MODERN/BALLET BARRE II PENNY			1:30-2:30 DANCERS STRETCH HANNAH	
	2:30-4 MODERN I SARA	3-4 TEEN JAZZ DIANE		2-4 COMPOSITION/ IMPROVISATION JUDITH DUNN	2:30-4 MODERN III SARA	2-4 JAZZ WORKSHOP NANCY, SARA, KAREN HANNAH, DIANE
4-5:30 BALLET II SARA	4-5:30 TAP/INTRO KAREN	4-5:30 MODERN II PENNY	4-5:30 JAZZ/INTRO HANNAH	4-5:30 TAP II NANCY	4-5 MENS CLASS SARA	
5:30-6:30 BASIC STRETCH SUE	5:30-6:30 BASIC STRETCH SUE	5:30-6:30 BASIC STRETCH ELLEN	5:30-6:30 BASIC STRETCH ELLEN	5:30-6:30 BASIC STRETCH SUE		
5:30-6:30 STRETCH & TONE HANNAH	5:30-6:30 STRETCH & TONE HANNAH	5:30-6:30 STRETCH & TONE NANCY	5:30-6:30 STRETCH & TONE HANNAH	5:30-6:30 STRETCH & TONE ELLEN		
6:30-8 MODERN/BALLET INTRO PENNY	6:30-8 TAP I KAREN	6:30-8 MODERN I NANCY	6:30-8 JAZZ I (MED) HANNAH	6:30-8 JAZZ/INTRO KAREN		
8-9:30 JAZZ I (SLOW) HANNAH	8-9:30 JAZZ II KAREN	8-9:30 JAZZ I (FAST) DIANE	8-9:30 BALLET I SARA	8-9:30 JAZZ III NANCY		

M.S.D.T. 175 COLLEGE ST BURLINGTON, VT 862-9163

HOURS: MON-FRI 9:30-9:30 PM SAT 9-5:00 PM SUN 2-4:00 PM

Dance Studio 'Soft Shoes'

By SHARRY UNDERWOOD

Special to the Free Press

The popularity of dance in the Burlington area has meant growing pains for the Main Street Dance Theatre and its director, Nancy Watkin.

With classes overflowing at the Main Street studio, another studio around the corner has been utilized to meet the demand for additional classes. Operating out of two locations has had its inconveniences but Ketch Dance Company also has needed more time/space. Fitting in rehearsals for the new Jazz Company was one more problem.

The signs were there: a larger facility in one place was indicated. Expansion plans were made, and a search made for a downtown locale that had not lost its hardwood flooring to a concrete slab — a locale the bank would consider worthy of financing.

The surge in interest in dance and increased business has been gratifying to Ms. Watkin, who, not long ago, began her career in Burlington by teaching dance classes for someone else.

A central place was finally found where Main Street Dance Theatre could be the biggest dance studio in town. Staff and students were excited by the possibilities of new classes, new teachers.

Now, after months of work, Ms. Watkin has decided not to expand the studio.

She explained her reasons for pulling back came after months of careful thought. "It was an artistic decision. As plans were made and adjusted time and again, I found it took more and more of my creative time. I was forced to put my energies elsewhere. Business interests were taking over my life, overshadowing the purpose of the studio.

"I realized nowhere is it written that I must have the largest dance studio in Burlington. I decided I did not want a dance factory. The price



NANCY WATKIN, LEFT, AND MARJORIE MCMAHON
... director and co-director of Main Street Dance Theatre

would be losing our personal touch. I like really knowing my students. The studio is friendly — I think that is why people come."

Ms. Watkin went on to say she was also uncomfortable with competition. "I'm not out to out-do another studio. As I looked around, I could see that classic ballet needs are being well met elsewhere. We have now settled for one class of introductory ballet and Marj will still teach a ballet barre warm-up."

Marj is Marjorie McMahon, a teacher from Main Street Dance Theatre Ms. Watkin brought along to the interview for a special reason. Ms. McMahon has been named co-director of Main Street Dance Theatre and Ketch Dance Company.

Both young women smiled proudly with this announcement. "Marj has been a wonderful support in both the studio and Ketch. She's always there, calm, steady when I seem to be all over the place. She has been a tremendous help these

last few months with all the planning. She's really been co-director but now we're formalizing it."

"It's a giant step for me," Ms. McMahon said. "It's an investment in the future. I'm really excited about it!"

Ms. McMahon first met Ms. Watkin when both were dance students. When Ms. Watkin began to teach, Ms. McMahon took her classes. Soon Ms. McMahon began teaching for Watkin, gradually taking on enough classes to afford to leave her bank teller's position and devote herself to dance.

"I just love it!" Ms. McMahon beamed. "It's exactly what I want to do."

She agrees with Ms. Watkin's new perspective that it is wisest to do what they do best, rather than expand.

Now they have settled upon using the College/Church Streets studio (over Kehoe's) as the major

studio and the former studio for stretch classes and rental space, they are going forward with winter programs. Coming up Sunday, Nov. 16, is a film event featuring "Echoes of Jazz" and the Paul Taylor Modern Dance Company at the Main Street Studio, 5 p.m.

On Nov. 23, a student workshop will be held at Taft Elementary School.

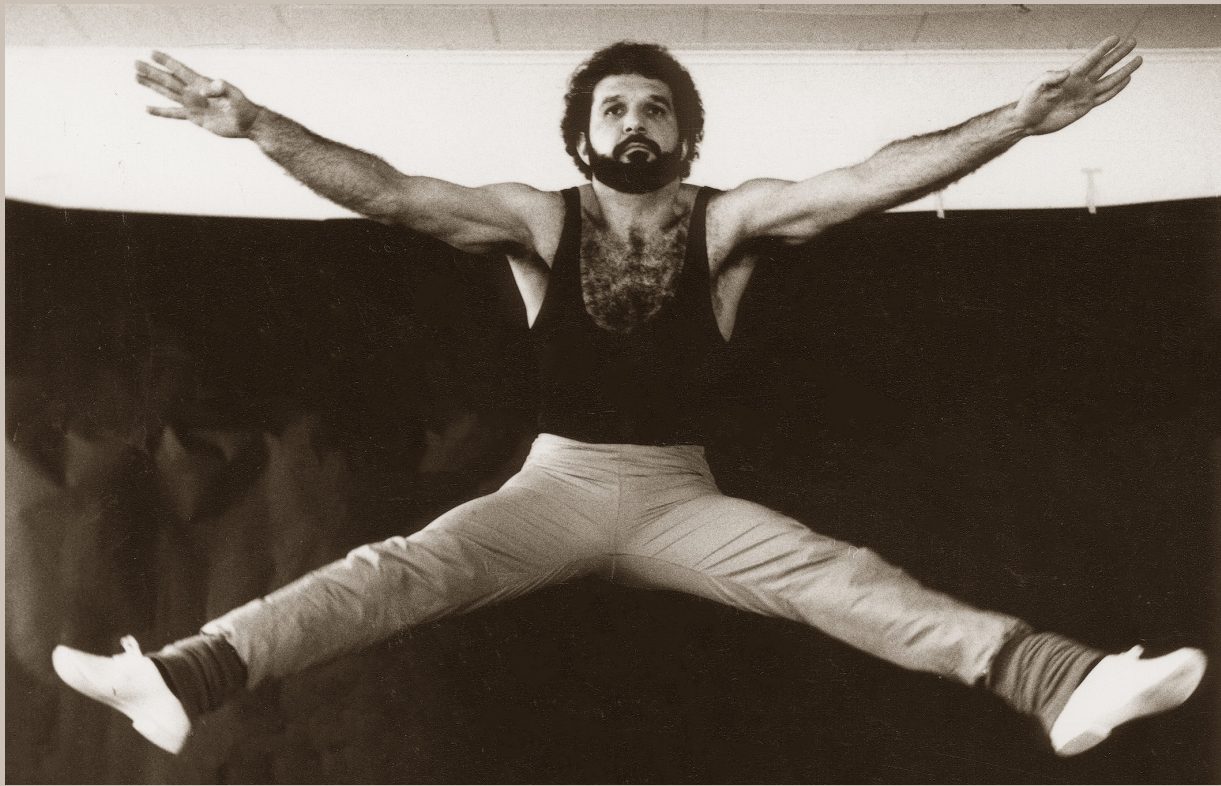
The Jazz Company co-directed by Watkin and Karen Amirault, jazz teacher, will premiere Dec. 7 at LeClub. The company also includes coach Libby Albright, Taylor Barton, Hannah Dennison, Susan Short-

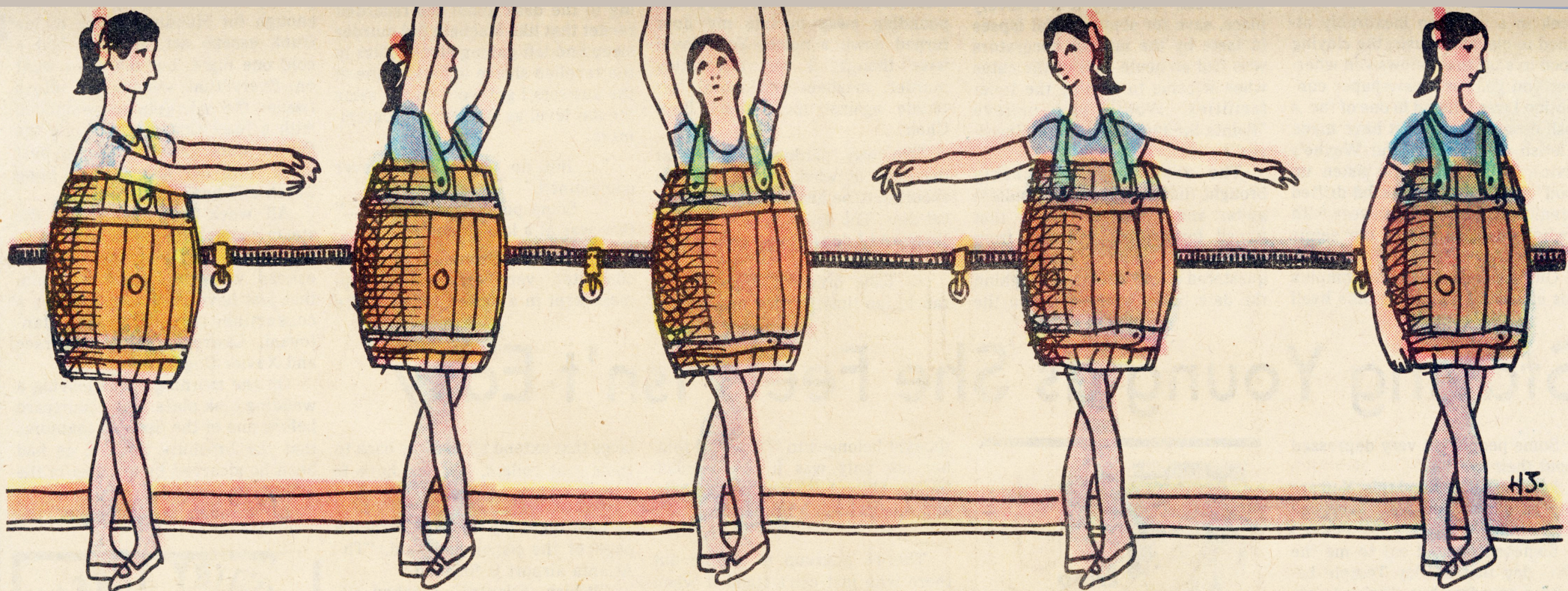
en, Sue Bronson, CeCe Gable, Jill Mason, Doreen Feldman and Maria Garcia.

Ketch Dance Company is reading lecture-demonstrations and concerts. Regan Fetterolf, Harry Grabenstein, Mark Koenigsberg, Mary Carol Galvin, Jody Albright, Cass Reep, McMahon and Watkin compose the company.

Both Ms. Watkin and Ms. McMahon will teach, choreograph and perform in the dance companies. Neither, however, gives performing hsr top choice. With Ms. Watkin, it is teaching; with Ms. McMahon, choreography.







By SHARRY UNDERWOOD

Special to the Free Press

Can dancers make a living in Vermont?

Moment by moment, the dance profession is permeated with insecurity — physical and financial jeopardy, artistic and popular success. Incompetent management threatens survival in both small town and city; dance studios and dance companies open and close faster than restaurants. The mercurial life of the professional dancer is inevitable.

Although they now enjoy more respectability, dancers are considered as necessary to American society as butterflies: fascinating to watch, grace notes in the summer's day.

Historically, Vermont has had its share of dancers who, like other artists, have come to refresh themselves in its beauty. American modern dance was born in Benning-

ton in the late '30s when Martha Graham, Doris Humphrey, Charles Weidman and Hanya Holm spent summers creating the New Dance. Touring dance companies have gypsied through the state.

Dancing masters came to give special workshops. Marina Svetlova chose Dorset for her summer dance school. Angela Whitehill recently moved north and started a studio in East Burke. Dancers from northern Massachusetts have come into the Brattleboro area.

Dancers continue to come to Vermont but when they don't find established regional dance companies,

most of them — and the best local talent — return to larger cities where union contracts offer a living wage.

In legitimate theater, this can mean a starting salary of around \$280 per week, depending upon the type of part, the run of the show. For concert work in ballet companies, pay is close to \$340 per week, plus a per diem for touring with a contract for about 25 weeks. The small print includes a clause requiring the dancer to be available the rest of the year should the company want him/her. In other words, dancers must save enough to live on the

remaining weeks of the year. Special contracts are drawn for lead dancers but both chorus girl and star must first get the job.

Surviving any dance audition is like being the found needle in the haystack: wanted! In the city there may be 50 times as many dancers as openings in one show. "Chorus Line" is simple fact. In places like Vermont, there are rarely any auditions.

Dancers have an independence that makes them self-sufficient, in a way, common to Vermonters. This is particularly true for those dancers who create their own dances, work-

ing away privately, then putting on a show in the market place.

For these reasons, Vermont appeals to dancers and there are a few brave butterflies wintering in Vermont.

Nancy Watkin says, "I'd rather be happy than famous. I love Burlington, the people here. It has been possible to grow and take some (artistic) chances."

Watkin and her partner, Marjorie McMahon, direct Ketch Dance Company. They emphasize that dance is a full-time profession here too. After performing throughout the state for five years, Watkin says there is no money in performing either in self-sponsored concerts or by Touring Artists Register sponsored concerts.

Few sponsors can afford Ketch's top fee of \$750 per concert for seven dancers. On her own, Watkin receives \$100 for a dance lecture-

Turn to DANCERS, Page 5D

From Page 1D

demonstration. Offers are made by institutions, (usually schools) that receive from one-third to one-half the fee in matching funds from the Vermont Council on the Arts for artists listed on the Register.

Concert dancers on the 1980-81 Register besides Ketch include The Dance Troupe directed by Tarin Chaplin (Goddard College), Whirligig Dancers directed by Barbara Duncan (Norwich), and Maris Wolff Solo Repertory (Johnson College).

Checking through the past 10 years of Vermont Arts Council annual reports shows other years, here and there, have been more active. Consistently, however, dance has received the least money among the primary art fields of visual arts and crafts.

In 1971 the Burlington Dance Theatre received \$1,300 for lecture-demonstration, \$1,000 in matching funds; Castleton College, \$900, also for lecture-demonstrations, and \$800 for a multi-media Middlebury Conference. By the early '70s, the reports included charts of grants-in-aid.

For instance, in 1973-74, there were 14 dance events. From a total budget of \$47,405, dance received \$1,865.

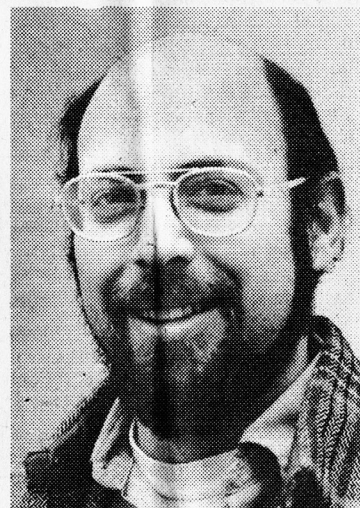
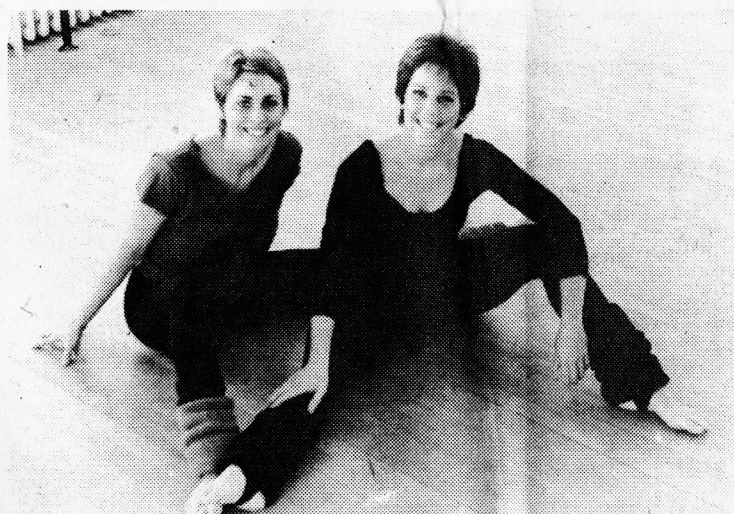
The next year, the number went down to seven. The total budget of the Vermont Council on the Arts was \$45,375.

But by 1978-79, there were 38 dance events. Dance received \$4,185 from a total budget of \$73,120.

In 1979-80, the amount was increased to \$10,500. The total budget was \$122,380.

Janet Ressler, director of the Touring Aid Program for the VCA, explained the reason for the comparatively low funding for dance lay in the few applications by Vermont dancers. Requests were also modest in scope. It is VCA policy to give larger grants to fewer applicants, rather than spread available money among many, she stated.

To qualify for inclusion in the Touring Arts Register, artists must be approved by a VCA panel each year. An earlier talent showcase has been discarded in favor of panel attendance at an applicant's performance. These viewings are



**TOP ROW FROM LEFT, ANGELA NULTY, NANCY WATKIN AND MARJORIE MCMAHON
... other Vermont dancers are, bottom row, Maris Wolff and Ben Bergstein**

chosen at the panel's convenience and choosing. The members of the panel are kept anonymous, Ressler admitted, to avoid harassment by disgruntled artists. Although these names must be a matter of public record and available upon demand, Ressler said the panel method is currently being re-evaluated because of complaints. Therefore panel names would not now be valid. Citizens may insist to know past panelists' qualifications under the right-to-know laws.

Ressler anticipates tight money for all the arts, indicating that matching funds may be granted more often on the one-third than the one-half basis in the future.

Watkin said that attempts to get private funding from local business have been fruitless. Union pay standards are pie-in-the-sky, she said. Sponsors, who do pay for performances with matching funds from the VCA, offer the programs free. This seeming altruism continues to encourage the public to expect live dance performances to be gratis.

"People here will pay to see UVM sports, the Lane Series, movies and Lyric Theatre shows. They pay dentists and plumbers and janitors. They do not seem to realize it costs us before we even go out the door to perform," Watkin said.

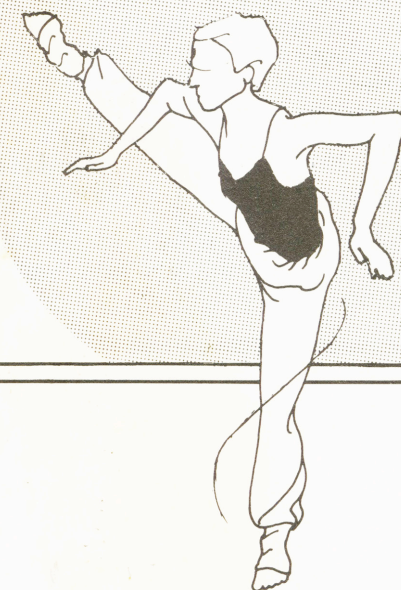
She is not the only dancer to

report requests to perform for nothing. It is a custom of every kind of institution and organization, profit and non-profit. They also admit that, given the narrow choice between dance-and-no-pay or no dance, they often go ahead and dance.

Also listed on the Touring Artists Register are five country-folk dance groups. In Burlington, Ben Bergstein directs the Green Mountain Volunteers and he says his dancers are just that, volunteers. When the troupe is in residence, whatever fee is paid goes to cover expenses. Bergstein does not get paid for his teaching unless he is there alone.

"If I only had myself to support, I

MAIN STREET DANCE THEATRE



WINTER 1982

Nov. 15th-Jan. 22nd

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Ketch Dance Company is a modern dance company based in Burlington, Vermont. Together since 1976, the company has experience in performing and teaching children and adults of all ages and backgrounds. Although the original choreography is primarily modern, company members are proficient as teachers of jazz, tap, and ballet as well. This versatility is one of our key strengths. **Ketch** dance programs may be held in informal theatre settings, gymnasiums or auditoriums, for an audience of 25 or 2,000. Depending on the location and budget, we can provide lighting and sound systems or use what is available. School and college programs usually consist of mini-performances and teaching workshops with

full concerts available.

Fees for **Ketch Dance Company** are from \$150 to \$600 depending on location, the type of program and other factors. We do our best to find a way for everyone to afford an opportunity to see and work with **KDC**. As members of the **Vermont Council on the Arts Touring Artist's Register**, we wish to remind schools, college and non-profit sponsors that our fee can be subsidized as well. For information about **Ketch Dance Company**, please contact:
Burton Dunning
605 Mills Pt.
Colchester, Vt. 05401
(802) 863-5199



Ketch Dance Company



Ketch
Dance
Company

MAIN STREET DANCE THEATRE PRESENTS

KETCH DANCE COMPANY



MAY 27th & 28th, 1980 8 PM
MEMORIAL AUDITORIUM, BURLINGTON

Ketch Dance Company Moving Toward the Top

By SHARRY UNDERWOOD

Special to the Free Press

Ketch Dance Company has gone from good to better and is on its way to being the best modern dance company in Vermont. A year has gone by since Ketch held a full concert here, a year of pruning that brought last night's concert to Memorial Auditorium free from former vagueries. Every move was deliberate and clear.

There were four dances. I had thought to accent the new here, but it was "Hush" that came off best. It is not an easy dance but it is a dear friend to the dancers coming last, they welcomed it as home free, dancing first for the dance, then themselves and then us. It is also the one dance that goes to the extremities of the impulse, fulfilling that urge to follow through.

"Hush" stirred more compassion



**Dance
Review**

than the new "War's Song." This trio began dramatically in a red shaft of light. Each dancer escaped to the place and, in turn, fell painfully to earth. As each rose, a white mime mask covered the face and each dancer was lost to anonymity.

The first sounds of the song, which had no words, were croonings, much the way one can rock and hum while hurt. The trio, Harry Grabenstein, Mary Carol Galvin and Trudi Cohen, were alone but gradu-

ally left off being individual victims to be a vulnerable cluster together. The masks diffused much of the power of the dance for me, giving the dancers a broken-doll quality. I do not understand why the dancers did not mirror the last truly terrible outcry by Deborah Dow unless the cry was meant to be one they heard, not their own.

Choreographically, this dance was a departure from Nancy Watkin's usual style. It was dramatic with less abstraction. It would be interesting to see it sans masks.

"Rounds" was a co-choreographic composition by the two directors of Ketch, Marj McMahon and Nancy Watkin. The styles were close enough to forget who did what in this on-rolling dance. The dancers continually flowed on, took over, and when taken over, sailed off, much like a sophisticated game

where a player holds a space until replaced.

The changes were given a formality with a long torso line that was seldom broken until it dropped swiftly down to the floor, rolled and swept up again. Most of accents were on the beat, and the tempo was consistent, making much of the movements seem similar also. Arms stayed at a middle level as arcs of motion also kept to a 120 dimension control.

The Ketch dancers definitely project a company feeling. You can almost watch the technique grow. As usual, some dancers catch you and last night it was Trudi Cohen, most expressive, and Nancy Watkin, most powerful.

There are some things in dance Ketch has yet to provide, but stick around, they'll probably get to them.



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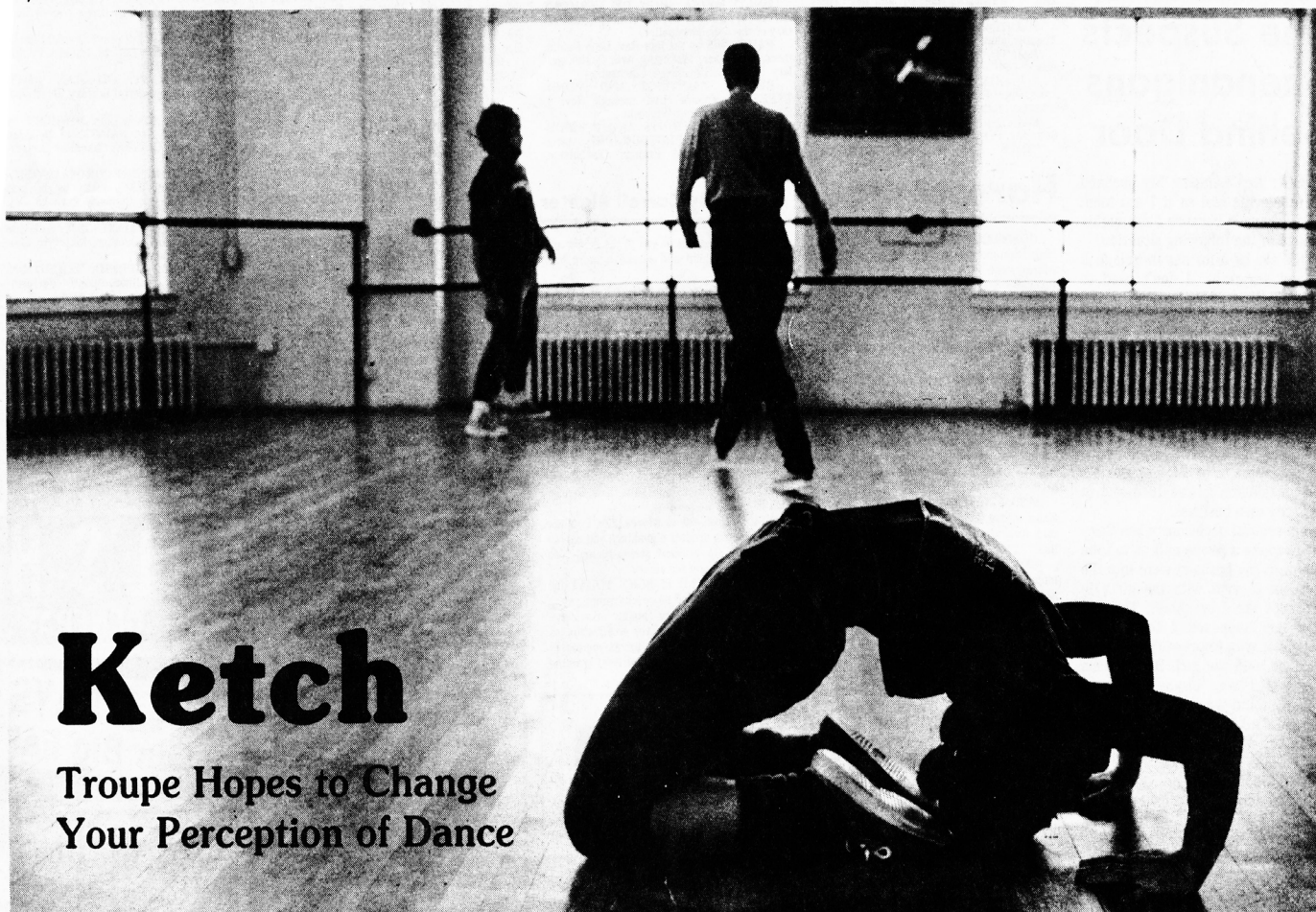
NANCY LEE WATKIN

Nancy Lee Watkin, founder of Main Street Dance Theatre, Inc. in 1976, has been teaching since 1963 and dancing since the age of 3. Her dance education as a child covered the broad span of commercial studies, on to Bennington College, Kirkland College (both as student and faculty member), time in New York at the Ailey School, Clark Center, Luigi's, and most recently with Bill Evans at a choreographer's workshop in Seattle, Washington. Her performing credits are extensive, both as a soloist and in various companies such as the Pepsi Bethel Jazz Company, Gerde Zimmerman Company, and Dance Theatre Workshop. Nancy formed the original MSDT-based company, the DAWNTREADERS, which grew into KETCH DANCE and in 1979 started THE JAZZ CO. Nancy is still teaching and works with both Ketch and the Jazz Co. as an adviser and occasional choreographer, while also maintaining the role of Main Street's business manager.

SARA MCMAHON

Sara has studied modern dance with Nancy Watkin, Richard Levi, Miguel Lopez, Barry Smith, Susan Rose and Joy Kellman. Her jazz training has been with Nancy Watkin, Patrice Soriero and Pepsi Bethel. Sara has been teaching at Main St. Dance Theatre, where she is assistant director, since its inception. Other teaching experiences include the Univ. of Vermont Education Dept., and the Living/Learning Center. She has performed with Nancy Watkin in the original Dawntreaders, as a member of the Judith Dunn-Bill Dixon Summerdance Ensemble in 1981, and is the Artistic Director of KETCH DANCE COMPANY, MSDT's resident modern dance company. and she loves cats.





Ketch

Troupe Hopes to Change Your Perception of Dance

Free Press Photo by ELAINE ISAACSON

Alison Granucci limbers up Friday for a rehearsal of the Ketch Dance Company's upcoming show.

By SUSAN GREEN
Free Press Staff Writer

We want to change the way people think about dance," said Sara McMahon. "We want them to react. Not just sit home and turn a television knob and do nothing."

McMahon is one of five members of the Ketch Dance Company, which will magically expand to 21 people for a Sunday night performance at Memorial Auditorium. The program, which begins at 8 p.m., will feature "recent, revised and new pieces" by McMahon, Nancy Watkin, and Penny Campbell, the three principal choreographers of the company.

The show represents the first hometown concert in three years for the Burlington-based troupe, and McMahon was philosophical about the state of dance in Vermont.

"It takes about a year to get a piece ready for a concert," she said. "And we only have two hours a week available to us for

practice in the studio. Plus, we are all full-time dance teachers."

Opportunities to perform also are limited. Ketch appears from time to time at schools under the auspices of the Vermont Council on the Arts. A Montpelier concert is scheduled for February. But that's about it for the company's schedule right now.

"We're applying for the New England Touring Program," McMahon said. "But we won't hear about that till the spring. They have a requirement that a company has experience playing out of state. They want you to be known before you are known in order to get known."

In addition, Ketch plans to audition for the New York Dance Theater Workshop, "an intimate event that supports new choreographers. That sort of thing would give us a chance to see how a non-home audience reacts. We'd get reviewed and critiqued."

The non-profit Ketch evolved from the The Dawntreaders, founded by Watkin in 1975 as a nine-member dance collective.

McMahon joined a year later, but by 1978, the collective approach did not seem to be working.

"Nancy and I were devoting more time to it than anyone else, so we wanted more say," she explained. "The company was our priority but not everyone else's."

Watkin recalled that a trip to New York inspired them to make the change. "We realized we wanted more artistic direction," she said. "It had to become less of a variety show."

The name was altered along with the concept. "Dawntreaders sounded too trendy or something," McMahon said. "Ketch is a sailboat term and we liked the sound. It was easy to say and spell, except for those who think it's 'catch.'"

Based at the Main Street Dance school, where the company's choreographers teach, Ketch interacts with a number of independent dancers in the area. Sunday night's gathering of 21 will include Ketch regulars Hannah Dennison and Ellen Temple.

"We all get together to do joint concerts," McMahon said. "We support one another. We all dance with one another. We don't shut ourselves off."

Earlier this year, Ketch members were among those who formed the Vermont Choreographers Workshop, a forum for business ideas and artistic self-criticism among dancers in the state.

But, despite the support, the struggle continues. "There are very few profits in dance," McMahon said. "You have to have it in mind that you're not going to make a lot of money, especially in Vermont. Above all else, we just want to be able to perform."

Tickets for the Ketch concert cost \$5 for adults and \$1 for children under 12. The show is part of a program sponsored by the Mayor's Council on the Arts and the Vermont Council on the Arts, called: "Dance: Two Events." The second part of the program, featuring a performance by West Coast dancers Christian Swenson and Helen Walkley, takes place November 4. Adult tickets covering both events cost \$8.



PERFORMANCES

Ketch This: A Dance Show

By Anne Mayer

Everything boded well for last Sunday's Modern Dance Concert at the Edmunds School in Burlington. Pale afternoon sun turned the gymnasium into an airy stage, and the crowd overflowed the folding chairs around it. The occasion was a modern dance program from five new choreographers – the first association of Ketch Dance, the Vermont Dance Company and the Dance Circle.

As a concert group, Ketch Dance has vastly improved. The dancers are more familiar with each other's rhythms and abilities, and appear more poised and confident as a result. Their heightened physical proficiency has freed them to turn outwards and produce dance for other people, rather than just posturing for themselves.

This new personal style was evident in the opening selection of the show, Nancy Watkin's "Lake Studies." Natural light made the winter blues and violets of the five dancers' costumes shimmer, accentuating the delicacy of bodies curling down to the floor, and stretching to the sky. Such opening and closing – as well as the prolonged leg extensions and balances – require restraint and strength, and the bodies echoed the motion of wind-swept water. Watkin's choreography concentrated on body line; isolated flashes of legs, backs and arms seemed perfect enough to be still

lives. "Lake Studies" length outlasted its momentum but didn't stagnate, perhaps because the Ketch performers didn't revert to their old tactic of self-isolation.

Vermont Dance Co., on the other hand, is plainly in its adolescence; "Voices" seemed an over-eager and painfully self-conscious piece. Pink, mauve and crimson sequined leotards jarred with the dark ominous tone of Bela Bartok's music and made the dancers look frivolous, while small, tentative movements and facial histrionics underlined an all-encompassing uncertainty. The performers tried to match the dramatic music but were inevitably overwhelmed by it.

Penny Campbell then created a jewel for Ketch Dance in "Excavations," with a concept strong enough to recapture an atmosphere and present it undistorted. Jean Michel Jarre's eerie, plaintive music combined with Campbell's intensely self-contained choreography to animate a styled Pharanoic frieze. The music matched the deliberate curling and extending, the unexpectedly languid, fluid fast-floor movement. Black harem costumes and concentrated sinuous movement – especially of the heads and hands – caught the mystery of ancient Egypt perfectly.

The brooding, compelling character of "Excavations" contrasted well with the Dance Circle's "Wings," and accentuated its images of lightness and fragility. While Penny Campbell tailored

her composition to her dancers' physiques, Carol Hill integrated her performers' physiques into the piece itself. The delicate arm and hand movements worked for the smaller, lighter dancers and the sweeping arms and arabesques for the taller, longer ones. "Wings" had an ethereal purity; in their flowing white skirts, the dancers looked almost airborne.

Reconstructing Judith Dunn Lakowski's "Summerdance" was ambitious enough for choreographer Cheryl Lilienstein, but too much for the dancers, who, with the exception of Cass Reep, were members of Ketch Dance. Although the live music and choreogra-

phy were both technically good, the overall feeling was cold and detached. Unlike an earlier presentation of the piece back in May, "Summerdance" became something to watch rather than understand. The Ketch dancers' choreography has improved a lot, but at this stage in the group's development, their talents may be best suited to their own work.

Still, Sunday's afternoon of modern dance exemplified some very positive changes in Burlington's performing dance community. The cliques and the narcissism were wonderfully absent, replaced with openness, sharing and a great love of craft. ●



PERFORMANCES

Ketch a Rising Star



BARBARA LESLIE

From "Rooms" choreographed by Nancy Watkin.

By Peter Freyne

Oh, these "old" ladies and their dancing! They just go on and on and keep getting better. And in the process the Ketch Dance Co. sisters — Nancy Lee Watkin, Sara McMahon and Penny Campbell, three brilliant and different choreographers who call Burlington home — treat Vermont audiences to visions on the outer edges of the Dance universe.

Last Saturday at Memorial Auditorium one very lucky audience traversed a spectrum from Campbell's macabre Kabuki-like "Excavations" to the joyous energy of McMahon's "Landscapes." And in the middle of that leotard sandwich was Watkin's latest gourmet creation, "Rooms,"

"Rooms" has to be seen to be believed. Watkin begins this 20-minute theatrical dance epic by taking Pachelbel's "Canon," an anthem of elegance, and using it as a theme song for a Three Stooges satire on the country-club tea-party set. What begins as wholly hysterical soon becomes vaudevillian insanity.

And these dancers have voices. They cluck like chickens squatting on chairs. One screams, "I want hamburger!" and squooshes a banana into her gob. Dressed in fifties party attire, they lapse in and out of formality and reality. One moment seven maidens bounce and twirl in unison; the next, they fling their chairs (thrones?) into a noisy heap full of eye-opening disgust and delight.



Schriebl

Members of the Ketch Dance Company performing at the Stratton Arts Festival.

A busy week on tap at Stratton Arts Festival

STRATTON MOUNTAIN — Over the long Columbus Day weekend, Oct. 6, 7, 8 there will be plenty of music and other entertainment at the Stratton Arts Festival, open daily through Oct. 14.

Jazzman's Bag will play and describe jazz on Saturday, Chet Arthur will entertain with its own popular style of swing jazz on Sunday, and the Tourin Musica Ensemble will present a special program of early music on Monday.

The musicians will be complimented on all three days by performances by George Sherwood, mime artist.

As on every weekend, there will be craft demonstrations to watch; this weekend will be batik, maple sugaring, wheel pottery (with lecture), talks and demonstrations on energy

integrated architecture, and authors and illustrators; and filmmaker this weekend is Ralph Steiner. Gloria Jordan will show fly tying and casting on Monday, Oct. 8.

On Saturday, Oct. 13, the last weekend of the festival, Theatre for Children will present two plays: "If All The World Just Danced" at 11 a.m., and "The Story of Fairyfoot" at 2 p.m.

Windows Jazz Quartet and the Icarus Trio will perform on Sunday, Oct. 14. The demonstrations for the last weekend will be Hand Burnished Woodcuts, Spinning (from one's own dog's hair!), and Blacksmithing.

The Filmmaker for this weekend is Scott Sorensen, whose poignant film "Providence" won him a nomination for the Pulitzer Prize.



Provoking Works Presented

Four Companies Pool Talents

By MARIS WOLFF

Special to the Free Press

Dancers and dance lovers packed Edmunds Junior High School's cafeteria Sunday as four Burlington dance companies joined forces to present a thought provoking program of modern dance works by five Vermont choreographers.

The program was notable for the way in which each piece seemed to transform the open, airy performance space. In Nancy Lee Watkin's "Lake Studies," the combination of Lar Duggan's evocative music, Joan Watson's clay sculptures and dancers in flowing blue dresses gave the impression of a late summer afternoon on a lakefront or beach. Five Ketch Dance Company members, Penny Campbell, Mary Carol Galdin, Ellen Temple, Marjorie Sara McMahon and Nancy Watkin flowed through the sunlit space in a gentle, feminine work.

In Sharry Underwood's "Voices" the space seemed to change to a sombre cathedral-like setting as dancers became the voices of a beautiful Bartok string quartet. The dance has strength and personality of its own so that the dancers, each following the voices of their own instruments, do not appear to be slavishly mimicking the music. It was interesting to see the choreographer bring out the personalities within each voice and it was good to see the dancers of the Vermont Dance Co. (most notably Melissa Dietz and Ann Fonte Abbott)



Dance Review

fulfill these characteristics. I only wish that all of the dancers were of the technical and the emotional caliber that Ms. Underwood's work demands.

"Excavations," choreographed by Penny Campbell, was a wonderfully asymmetric, stark, angular piece full of interesting spatial relationships and powerful dynamics. Soundly performed by Ketch dancers, the work seemed to take me into someone's dark past or distant future.

Carol Hill's "Wings," as performed by the Dance Circle's Carolyn McKenzie, Kathryn Markey, Linda Marceau, Carol Dunlop, Darienne Oaks and Tanya Cimonetti, is a delicate, lyrical dance full of flowing movements suggestive of bird's soaring in the upper reaches of a vast vaulted space. The warm and open way that the performers danced with each other was moving. They really seemed to enjoy it.

Time and space were both stretched to their limits in a powerful work by Judith Dunn Lackowski called "Summerdance," performed by Sum-

merdance Ensemble.

The dancers and musicians seemed to play off each other, the sustained music creating a tension that the dancers worked with and against. It is a highly emotional piece but it is the movement, shapes and timings that seem to carry the emotion. There are many powerful moments (too many to mention all of them here) but certain ones stand out. High energy leaps which suddenly disappear leaving Penny Campbell and Ellen Temple standing upstage center just holding each other. One feels that they are in a cell and that quiet moment is their only comfort. One sees Cass Reep diving upside down into a sculptured body, her long hair continuing the flow of the shape, and Nancy Watkin slicing through the space with her strong leaps and falls.

This is a dance full of simple tasks; driving bodies, running, walking, standing and waiting. The stillnesses are as powerful as the dynamic bursts which punctuated the piece. They were like the eye of a hurricane or the calm before a storm.

"Summerdance" is an intense piece which sends shivers down the spine and brings tears to the eyes.

Thanks should go to Ketch for sponsoring the event. Because of the instinct for survival, dance companies too often must compete for audiences. So it was a pleasure to see four of Burlington's best performing together in a joyful spirit of cooperation.



DANCE THEATER — Top, Ketch Dance Troupe members perform "Don't Even Think of Parking Here" for Missisquoi Valley Union High School students. Right, students take part by performing "The Face Line Ripple."

Messenger/Chris Gee

Ketch the action...

by **PAT PAQUIN**

SWANTON — The lobby at MVU fills with the steady pounding of a synthesizer playing background music while lines of grade school children stream into the auditorium. In the shadowy light, the sound gets louder. On stage, a dozen dancers in the various hues of warmup garb, move to the music as the children take their seats.

The kids are excited. Something unusual is happening at this early morning hour. They feel it and they are ready for it.

The action took place this morning at 9 as part of a day-long warm up for tonight's perfor-

mance by The Ketch Dance Theater of Burlington. The group today also gave workshops for fifth and sixth graders from area schools.

This afternoon, 25 seventh and eighth graders were to walk through a technical rehearsal and learn how to use stage makeup.

On stage this morning, Nancy Lee Watkin, director of the company, introduced the dancers. Each gave his or her name and said what they do for a living. Danny sells cars. Candy is the mother of three. Eva likes to play soccer when she isn't dancing. Jim studies water. Heather

(Please turn to Page 14)

Ketch:

works at a local ski shop.

The kids giggled when the person standing in tights and a leotard said he was a plumber or a welder by trade.

"But you can be a dancer in Vermont," said Watkin, "and do other things, too."

The troupe does a number they call "Don't even think about parking here," based on a street sign in Burlington. Afterwards they asked for volunteers from the audience to try it. Nearly every kid in the auditorium thrust a hand wildly in the air, begging for a chance on stage.

Some of these kids are old hands at this sort of thing. Rodney L'Esperance, a sixth grader from Highgate Central School, danced in the Paul Revere extravaganza staged by the Institute for the Performing Arts. Today he thought it was fun to get back on stage. "But I was a little bit nervous," he said afterward.

John Holiman, director of the Missisquoi Arts Council, said the

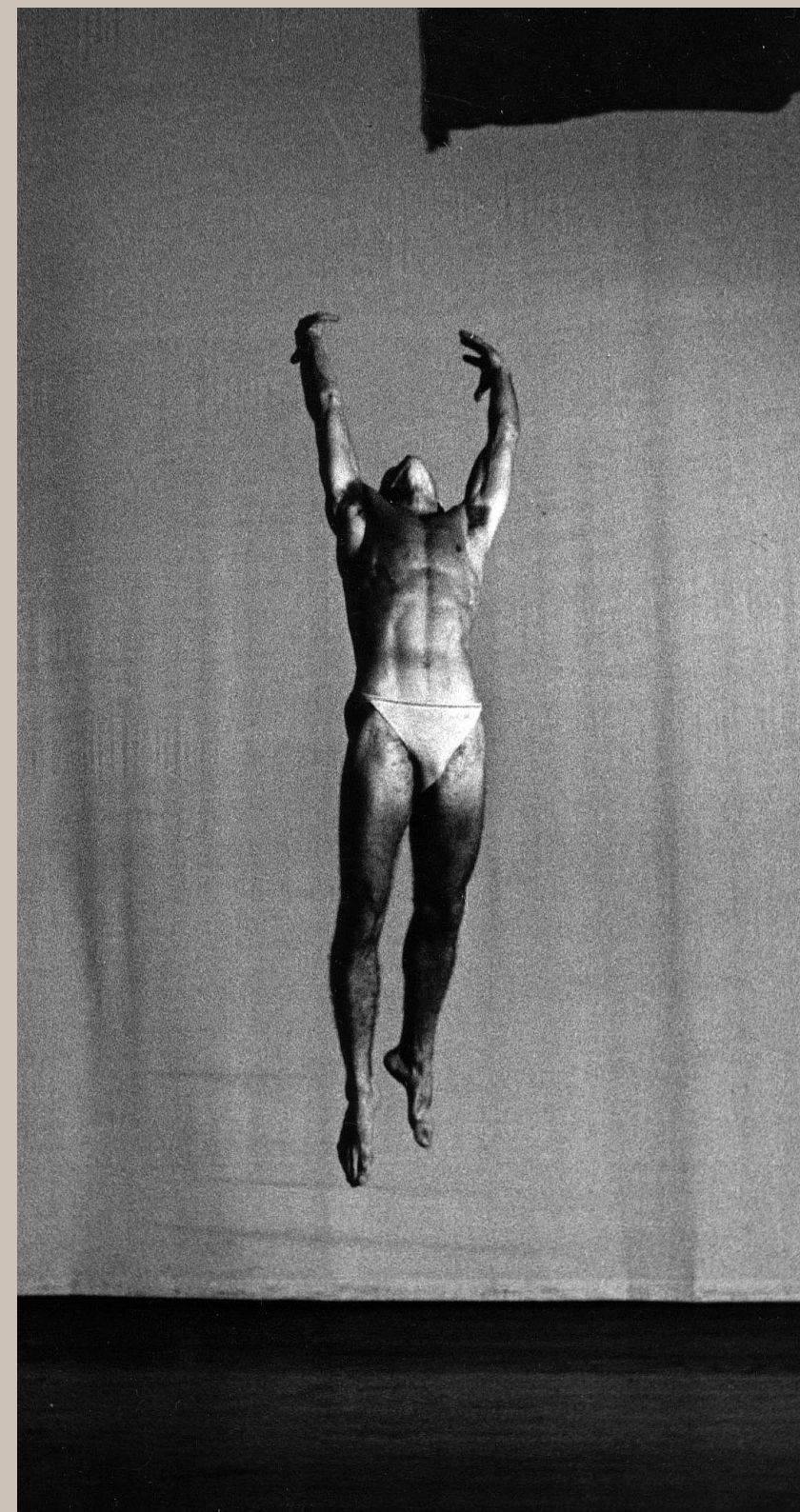
(Continued from Page 1)

council plans to bring quality, public performances to Franklin County. "And whenever possible to have the performers work with children in the schools."

"We are a mini-Lane Series," he said. "The big difference is our tickets are \$5 for the family and theirs are \$18 apiece." He added that Broadway tickets are upwards of \$50 and \$80, so Vermont is doing well, even at Burlington prices.

The Council began last spring with a performance by the Vermont Symphony Brass and Woodwind Ensemble. The next event on Nov. 21, is a concert by the Jazz Band from McGill University in Montreal. This December, the Council will offer a trip to Notre Dame Cathedral in Montreal to hear a performance of Handel's Messiah.

Tonight's performance, "A Cocktail Party, Too" was choreographed and designed by Nancy Lee Watkin. Tickets will be on sale at the door of the MVU Auditorium.



By Anne Mayer

A miracle happened last Friday at the Essex Junction Educational Center. Just when a subdued audience thought the premiere of Ketch Dance's *Rainbow Suite* had become irremediably dull, the production accomplished a feat hitherto achieved only in the world of professional sports—a late comeback. The energy level rose so abruptly that people were in dazed shock long after the curtain fell.

Choreographed by Main Street Dance Theatre director Nancy Watkin and members of the Ketch Dance Company, *Rainbow Suite* is an in-depth study of natural phenomenon, supposedly combining a scientific and artistic approach. Attempting to illustrate the principles of physics with movement is an innovative endeavor, possibly a portent of things to come in the evolution of modern dance. Like all first steps, however, *Rainbow Suite* is a risky endeavor, and the internal balance of quality is so lopsided, the material so agonizingly stretched, that it threatens to do injustice to the very physical laws it toys with.

Rainbow Suite attempts to explain itself by laying scientific groundwork. Its first "half" consisted almost entirely of the personification of the rainbow's components and principles. Although the program contained an abridged glossary of technical terms, the dances could have been better interpreted by physicists. Dancers and choreographers

betrayed only a vague understanding of a rainbow's natural intricacies, and their uncertainty infected their performance. Far from professing any superior knowledge of natural science, I confess a debilitating mental weakness regarding anything scientific, but it was evident that, initially, the company wasn't quite sure what it was dancing about.

From the forgettable light and sound presentation "Refraction," through "Photons" and "Infrared," the dancers failed to reach the audience, although their physical effort was outstanding and their work was technically flawless. They tried to project their personalities through often sterile material. In "Line Spectrum," a ragtime dance reminiscent of the old vaudeville, successfully imitating the flickery motion of

silent films, they succeeded. "Absence of Light" started with the dancers silhouetted on platforms. With very little room, the dancers impressed the audience by creating dance while not taking a step. However, these works seemed giddy in the midst of all the scientific pontification and broke whatever logical progression the suite originally had.

Remaining dances seemed to exemplify a subjective or artistic approach to the rainbow, and performers were on steadier ground. They began to dance with confidence and energy. Even though "Ultra Violet Heat," a disco physics number, probably had Einstein spinning in his grave, it revived the audience. "Prism," a Duke Ellington swing number, like "Line Spectrum," featured the antics of the corps; it maintained the energy level.

Ironically, some of the best choreography, "An Observer," was the solo vehicle for director Nancy Watkin. It was one of the few numbers that was neither pastiche nor a belabored scientific explanation. It showcased an observer's emotional reaction to a rainbow, and allowed Nancy, at least, to dance with passion and wonder. A communion with light, playing with light and the human body, "An Observer" was able to communicate a message, a rough idea being: it is not the rainbow as a physical phenomenon that is so important, but its effect on us as human beings.

Emotional reaction carried over to "A Rainbow Appears," the finale. In one of the loveliest parts, the dancers swirled together and apart, closing and opening a circle to

the music of Johann Sebastian Bach. Their leaps were nothing short of radiant; their joy transfigured their dance. The birth of a rainbow became a company celebration. Although the actual forming of a rainbow, bunches of brightly colored leotards arching up a wooden step, wasn't too inventive as final poses go, it was an effective peak for the energy humming between performers and audience.

Although *Rainbow Suite*'s second wind came at the eleventh hour, its beginning was devoid of energy and inspiration. Dance is supposedly a vital physical art, a means of communication by and for human beings; it should not become a mechanical teaching aid or another automated cog in the technological machine. Dancers are still flesh and blood, not androids.

A rainbow as creative inspiration could be an unconditional success. As a natural phenomenon it never fails to hold a certain magic, an ability to fill those who witness it with awe and exhilaration. When, through dance, *Rainbow Suite* was able to instill the audience with those same emotions, it was successful. Ketch Dance's scientific approach, if both shortened and clarified, could be a look at dance's future. It must, however, be better distributed, throughout the production, and it must have a purpose. Science for its own sake is better in the laboratory. ■

Performances



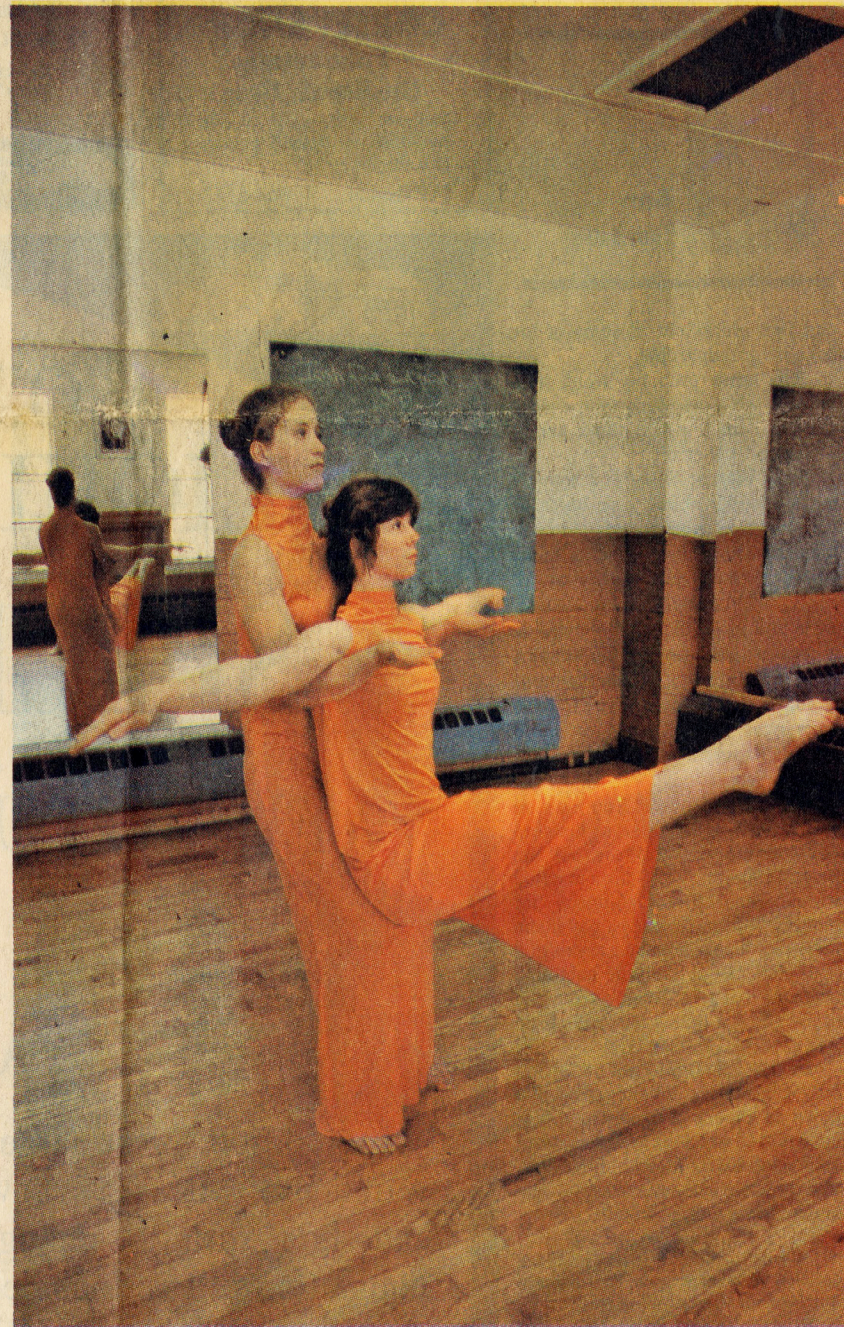
Ron MacNeil

Ketch As Ketch Can

Dance Company Treads Road to New Beginning



Where other choreography has responded to the spectrum in terms of "hot reds" or "cool blues," "happy yellows" or "violent violets," the 'Ketch' approach has utilized scientific research of "sine waves." Studying the properties of light and energy, Nancy Watkins has devised dance action related to the action of photons.



MARTHA BROWN, STANDING, AND CINDY GOKEY WARM UP
... the concert dance company 'Ketch' makes its debut this weekend

By SHARRY UNDERWOOD

Special to the Free Press

There should be some fanfare this weekend as a Vermont concert dance company makes its debut.

"Ketch," a modern dance company based in Burlington, premieres its "Rainbow Suite" at the Essex Learning Center in Essex Junction Friday and Saturday at 8 p.m.

There has been a bouquet of dance to enjoy this spring in the Champlain Valley, with perennial professional dance touring companies, college dance groups, the ETV "Dance in America" and "Great Performances" master classes and the annual recitals. But regional professional performing companies for concert dance have been conspicuously absent.

A few semi-professional Vermont dance companies exist in various stages of dormancy. And this lack of activity has provided the doorway for dancer Nancy Watkins, who has summoned the energy to set up an independent performing company for the concert stage.

Watkins began her dance training as a young girl and continued her study at Bennington College. She moved to Burlington, then spent two years at Kirkland College, in Clinton, N.Y., to continue her training, traveling to New York working with Gerte Zimmerman, Rod Rogers and Merce Cunningham. She also studied jazz with Pepsi Bethel.

She returned to Burlington, and by 1976, after setting up the Main Street Dance Theater, Watkins formed the Dawn Treaders Dance Collective. This past year Dawn Treaders was dissolved and Ketch Dance Company founded with revised standards and goals.

"Ketch" refers to a particular rigged ship with characteristics of motion that Ms. Watkins finds appealing. There are 18 members in the company, chosen by audition. Seven dancers were formerly with Dawn Treaders.

Based on dance training and experience of its members, Ketch

Turn to DANCERS, Page 3D

Free Press Photos by TIM RIVERS

Credits

Artistic Director Nancy Watkin
Assistant Artistic Director Marjorie McMahon
Managing Director Don Miller
Technical Director William Price
Stage Manager Jill Mason
Lighting Design William Price
Set Design Howard Mitchell
Costume Design Marcia Lutsky
Visuals Frank Gonzalez
Set Construction Edgeworks
Program Advertising Laura Smith, Trudi Cohen,
Darien Oaks, Tara Dawn Bach
Costumes Marcia Lutsky, Dawna Lyman,
Carolann Goodfried
Technical Assistants Peter Comart, Bill Bedgood
Electricians Robert Williamson, James Julien
Master Tape Jay Strausser
Stage and Theatre Assistance MSDT students

We wish to give special thanks to **Lyric Theatre** for their generous donation of lighting equipment for this performance. Also we'd like to thank Marvin Lutsky of **Sterling Upholstery** for costume materials and Don Brown for transportation needs.

Ketch Dance Company Sponsors

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The Paterson family	

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presents

RAINBOW SUITE

Jody Albright
Tara Dawn Bach
Rebecca Borgman
Martha Brown
Susan O'Bryan Smith
Trudi Cohen
Cindy Cokey
Harry Grabenstein
Laura Smith
Mark Koenigsberg
Valerie Koropatnick
Nina Loyko
Marcia Lutsky
Marjorie McMahon
Jean Mellichamp
Deb Michaels
Darien Oaks
Nancy Watkin

DANCERS

Essex Junction Educational Center

May 18 - 19, 1979

PROGRAM

Choreography by Nancy
Watkin except where noted.

Refraction

light - Frank Gonzalez
music - Philip Glass

Radiant Spectrum

music - Chick Corea
dancers - Company

Photons

music - Knuckles O'Toole
dancers - Company

Line Spectrum

music - Charlie Chaplin
sound - metronome
dancers - Company

Infrared

choreography - Duet by Rebecca
music - Hersey-Moss
dancers - Darienne, Cindy, Jean, Mark, Susan, Trudi, Tara, Marcia;
duet - Nina, Harry

Infrared vs Ultra-Violet

choreography - by dancers
music - Hersey-Moss
dancers - Nina, Rebecca, Jean, Trudi; Duet - Darienne, Marjorie

Pause

Duet of Wave Lengths

choreography - Marjorie
music - Patrick Williams
dancers - Marjorie, Nancy, Laura, Trudi, Cindy, Martha, Jody, Susan, Tara, Nina

Pause

Absence of Light

music - George Crumb
dancers - Laura, Jody, Darienne, Mark, Jean, Marcia

INTERMISSION

Ultra-Violet Heat

music - Billy Cobham, Don Ray/Cerrone
dancers - Nancy, Marjorie, Jody, Marcia, Rebecca, Cindy

Prism

music - Duke Ellington, Jimmie Lunceford
dancers - Harry, Laura, Martha, Nina, Tara, Trudi, Mark, Deb, Valerie,
Darienne, Susan, Jean

Pause

An Observer

music - Paul Winter
dancer - Nancy
"A rainbow appears only when there is a certain triangular relationship
between three components: the sun, moisture in the atmosphere, and an
observer."
—Alan Watts

A Rainbow Appears

choreography - Nancy and Company
music - Keith Jarrett, Johann Sebastian Bach, Philip Glass
dancers - Company

Dance company will appear at Missisquoi

Ketch Dance Theatre, a company of 25 artists is coming to Franklin County. The troupe, under the direction of Nancy Lee Watkin, is well known in the dance community. They will present a performance of, "A Cocktail Party, Too". This avant garde dance theatre piece collaborates original works by choreographer Nancy Watkin and original music and composition by Bill Davis and Hannah Dennison.

The Ketch Dance Theatre's performance will be held on Friday, October 10, 1986 at 8 p.m. at the Missisquoi Valley Union High School Theater. This will be a rare opportunity for the area community to experience professional modern dance at its best.

Originally staged in April of 1986, "A Cocktail Party, Too", was sold out for both performances in Burlington. The Ketch Dance Company has become known as an exciting and innovative modern dance theater group. This eclectic group of performers gives a dynamic presentation.

This special evening is sponsored by the Missisquoi Arts Council in cooperation with the Vermont Council on the Arts. The Missisquoi Arts Council is a non-profit community based organization sponsoring programs in the performing arts for the residents of Franklin and Grand Isle Counties. The organization is funded through corporate sponsorships, public grants, private donations and ticket sales.

Tickets for the performance are available at the following locations. Franklin General Store, Franklin. Cummings Halmark Store, Enosburg. McCuin's Store, Highgate. Flowers by Debbie, Swanton. Community College of Vermont, St. Albans. Alburg General Store, Alburg. Pam's Country Curl & Shore Acres, North Hero.

Ticket prices are \$1 for students; \$3 for adults; \$5 for an entire family.



Ketch Dance Theatre in rehearsal Sunday at MVU.

Wayne Tarr Photo

Dance tour brings Bennington choreographers home

As the Vermont Dance Alliance's Tour '85 sweeps through southern Vermont, four of six choreographers appearing in the Rutland, Manchester and Marlboro shows in late May will be returning home.

Nancy Watkin, Class of '65 at Bennington High School, studied and performed in Bennington College's dance department and taught at the Cecelia Greene Callahan Dance Studio in Bennington.

Watkin will be showing two new

works. One is untitled except for a graphic image to an original score by Burlington composers Hannah Dennison and Bill Davis. The other dance is to the music of Ray Charles. Watkins' solo to "Lucky Old Sun" is spectacularly new. Currently the director of Main Street Dance, founder and artistic director of the Ketch Dance Company and the recipient of a 1984 Vermont Council on the Arts fellowship, Watkin represents one of the best Vermont

home grown.

Elise Alenick, raised in Manchester, has been studying and performing for eight years. A member of the Johnson Dance Ensemble, she earned her BFA from Johnson State College and is currently teaching at Montpelier's Vermont Conservatory of the Arts. Alenick, new to choreography, has created a sensual solo, "Blue Wind in a Grey Sky." The piece shows her breadth and skill as a dynamic young

dancer to keep an eye on.

Meg Cottam, a 1979 Bennington College graduate, lived and danced in San Francisco and New York before returning to Shaftsbury in 1982. In her new piece, Cottam explores "performance art," an amalgam of spoken narrative, music, visual elements, a quixotic and delightful dance style with surprising and humorous juxtapositions. Cottam teaches at Castleton State and collaborates with southern Vermont artists in many disciplines for much of her work.

Another graduate of Bennington College, Penny Campbell brings improvisation into new focus with her "BiCycle, Cycle of Two's." A year-long project, it began as a set of six duets performed with musicians, dancers, poets and others. It now numbers eight duets and is climbing. Campbell currently teaches modern, ballet and improvisation at Main

Street Dance, Castleton State College and Burlington College. A recipient of a VCA fellowship, Campbell performs with the Arthur Brooks Ensemble. She even managed a run for the Bennington County state senate seat several years ago.

Sara McMahon, teacher and co-editor of Main Street Dance and Ketch Dance Company, has been experimenting with a series of dances called "Landscapes." The series explores the line that turns pedestrian movement into extraordinary dance. The transition depends on exquisite timing, precision and unexpected phrases. Anyone could do it — or could he or she? About her performance at the First Vermont Dance Festival, a reviewer wrote: "Above all, the piece's humor arises from the movement itself..."

Tap dance

Last, but far from least, is Karen

Amirault's tap piece "Pickin' Up." Elegant and classically styled, the work is performed in white tails with black canes. Amirault, director of the only jazz company in the state, is in great demand as a teacher and performer of both jazz and break dancing. Another VCA fellowship recipient, Amirault also appeared in the Vermont Dance Festival at the Flynn in Burlington.

While Amirault's medium is jazz and tap that goes beyond the traditional, she and the other choreographers on the program promise to be crowd pleasers. All were chosen by their peers for the second annual Dance Alliance tour.

The program can be seen in Rutland at the College of St. Joseph on Friday, May 24, presented with the cooperation of the Rutland Chamber Arts Committee, and again at the Manchester Elementary School on Saturday, May 25. Both shows are at 8 p.m.

DANCE

AS THEY SAY

A Cocktail Party, Too
Ketch Dance Theatre
UVM Dance Studio,
Burlington
April 17, 18

By Paula Routly

Nancy Watkin must have meant more than champagne in plastic glasses when she came up with *A Cocktail Party, Too*. What modern ritual better illustrates the anthropological oddities of current culture? Pack a bunch of people into a small room, forbid them to sit down, unite them with beverages and you have a toned-down version of last weekend's multi-media event. *A Cocktail Party, Too* showcased social behavior and customs with all the elaborate trappings. And, as in any staging, the audience played an important part.

Forget being ushered anonymously to your seat in a dark theater. Walking into Patrick Gymnasium's dance studio was more like walking in on the ground floor of a Roman coliseum, where the audience sipped champagne at long candled tables on tiered risers, and the stray arrival, faced with a staring cascade of mousse and rhinestone, was rather put on the spot. That sort of social phenomenon—the difficulty of relating to groups, friends and lovers—is what Thursday night's performance was all about.

Groupings in the loosely constructed, orchestral program varied between duets, trios and segments in which all 23 dancers took the stage for dynamic ensemble work. After the all-cast opening march, the dancers cut loose and one by one found their own voices. One man started

yelling in Italian. A woman repeatedly squeaked, "Where's the powder room?" and before long, every dancer had migrated to the edge of the audience with his/her particular plea.

The cacophony of verbal demands was matched only by the crazy chorus line of characters. That emphasis on acting, combined with grand scale and technical excellence, gave the whole production a Broadway sheen.

Less populated relationships had their moments as well. Two male dancers confronted the violence and taboo of friendship between men; two women showed how meeting one another can be a kind of collision by walking backwards and forwards on parallel tracks with their inside arms outstretched.

The strongest comments in Watkin's work focused on the relationship between the group and the individual—the way two chatting women can turn into a tribunal. A man with a limp walked by the duo, whereupon the women looked at each other, shook their heads and whined, "no, no, no—" The disabled man accepted their judgment and joined them.

A couple sauntered past the new trio, and the threesome huddled and announced with nasal disappointment, "Well, all right." The duet joined the trio, and so forth until the group had grown into a hissing body of collective criticism. Only the "powder room" dancer resisted the temptation of its security, but they dragged her in against her will.

"They" kept popping up again and again throughout *A Cocktail Party, Too* in galactic Texas stars, tight knit groups, circles and lines, out of which individual dancers broke and spun.

One of the most compelling sections of the soundtrack, an original score by Hannah Dennison and Bill Davis, was dedicated to the same concept—a

gave an impression of coincidence and improvisation.

David Low's intermission "Video Buffet"—a six-monitor show amidst finger foods such as nuts and bolts and lipsticks on lettuce—was a work in and of itself, but for the crowd, was difficult to get at. There'll be a chance to see it again within the next month, at a location to be announced.

A Cocktail Party, Too explored some interesting questions about social mores and human psychology: It illustrated the power of pedestrian

movement and body language, and managed to balance theatrics, humor and dance in a cohesive program.

Although the second half dragged on a bit, there was plenty of unifying theme left, which is just short of a miracle when you choreograph by committee. Watkin told me earlier that the dancers "picked her" to design the show, and that many of the choreographic ideas were theirs, or developed in the process.

As they say...two heads are better than one. ■



A COCKTAIL PARTY, TOO

Choreography and Design by Nancy Watkin.

Sound installation and Music by Bill Davis and Hannah Dennison.

Video by David Low.

Performed by Ketch Dance Theatre Company.

A Cocktail Party, Too was conceived from the beginning as a collaborative effort. Starting with a large and varied set of scenes written and choreographed by Nancy Watkin, the various dimensions of the piece all evolved simultaneously, our weekly rehearsals the common ground where a collective effort could take shape. Video was used extensively to document rehearsals and provide an ongoing visual reference for the development of the piece.

The score is built on tape compositions and a series of synthesizer sequences which are stored and organized by a microcomputer. The sound installation itself is designed to make music an integrated, interactive element in performance. The finale uses Mark Isham's "On the Threshold of Liberty" and a snippet of "Sous le Ciel de Paris" pops up in a tape collage—all other music is by Bill Davis and Hannah Dennison.

David Low designed the video installation incorporated into the buffet which can be found at the back of the space during the evening's one intermission. The videos draw on work done with the performers and a variety of other sources.

A Cocktail Party, Too © 1986, Nancy Watkin/Ketch Dance Theatre Company. All video © 1985, 1986 David Low. "On the Threshold of Liberty," © Mark Isham/Windham Hill, 1986. All other music © Bill Davis/Hannah Dennison, 1985, 1986.

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Nancy Lee Watkin brings to her choreography the following. Beginning at the age of 3 she performed for the U.S.O. in Ayer, Mass. At the age of 7, Teenage Barn, a TV show and a traveling magic act where she had cigarettes whipped from her mouth. Study at Bennington College. Three years living and working on a dairy farm while teaching dance at Kirkland College. Various years in and out of NYC performing with various dance companies. Joining a radical womens theater group. Selling fashion clothing. Opening the Main Street Dance Theater. Starting dance companies, sitting on boards, managing break dancers and selling real estate, directing a musical voice ensemble and making a video for Nicaragua while teaching dance in the free lance fashion while selling real estate and sitting on boards and planting a garden. Formal resume and letters of recommendation upon request.

Bill Davis was born in New York City and has lived in Vermont since 1975. He's currently working on a variety of projects involving music, language, movement and video.

Hannah Dennison has taught at Main Street Dance Theatre, performed with the Jazz Co. and with Ketch Dance Co., wrote and performed songs with The Chapped Lips and studied and performed theatre. For the last 2½ years, she's worked with Bill Davis. Her dance/theatre piece, "Broken Eggs" will be performed May 9-10 in Burlington's Memorial Auditorium.

David Low is a videographer based in Burlington. He works primarily with performing artists in Northern Vt. documenting performances and creating video adaptations of their work. He also produces original video-art pieces. Mr. Low's work has been seen at Hunt's, Border, Burlington Square Mall (for First Night), The Garage, Community College of Vermont and on Channel 8, Green Mt. Cable, Burlington, Vt.

Eva Davant has been dancing for about 5 years and was in Nightline Dance Co. for a year. Play soccer as much as possible. Prefers being outside, unless of course it's 40 below.

Paul Evans—"To go in the dark with a light is to know the light. To know the dark, go dark. Go without sight and find that the dark, too, blooms and sings, and is traveled by dark feet and dark wings."—Wendell Berry

Harry Grabenstein has been dancing in Burlington since 1974 when he performed with the Carol Hill dancers. An almost charter member of the Dawntreaders, he danced through the transition to Ketch Dance in 1979, and has continued to work with Nancy Watkin and Sara McMahon whenever schedules and energies coincide. He is very happy to be here tonight—still doin' it.

Suzanne Hall has blue eyes and finds great pleasure in writing poetry, biking at dawn, listening to jazz, going to the movies, hanging out in bookstores, going out for breakfast, taking pictures of children, and walking on the beach. She has been studying and performing modern, jazz, and tap for about six years.

Michelle Jarrett, a native Vermonter, attended McGill University in Montreal and performed with the McGill Centemporary Dance Club from 1980-82. She enjoys swimming and biking and has played rugby competitively with McGill and the Burlington Women's Team. She is currently completing her Bachelor of Science degree in Mathematics at the University of Vermont.

Tom Jiamachello— teacher, tennis coach, dancer with Main St. since 1979. Lover of good food, good friends, travel and an open mind.

Chuck LaHaie began tap dancing at 8 years old. After a long pause he started studying again at the Main Street Dance Theatre under Harry Grabenstein, Nancy Watkin, Sara McMahon and Karen Amerault. He was a member of the Jazz Co. for 3 years and has performed all over the state of Vermont.

Pat Laramie is a Burlington native and this is his first dance theatre performance. He has studied jazz under Nancy Watkin at Main Street Dance Theater and performed in a dance workshop at the Flynn Theatre. Pat is a recent graduate of UVM and is a staff accountant at Urbach, Kahn and Werlin, P.C.

Barbara Leslie began dancing at Main Street Dance Theatre in 1980. Since then she has performed with the Ketch Dance Co. and the Improvisational Ensemble with Penny Campbell. Barb also appeared as "Anybods" in Lyric Theatre's "West Side Story." The noted actress and dancer says "There was a little girl who had a little curl right in the middle of her forehead. When she was good she was very very good and she danced to avoid being horrid." Barbara's future plans include performing with the Alvin Ailey Co, the ABT, appearing in the Broadway production of "A Cocktail Party, too." (Soon to be a motion picture), and photographing Misha Bavishnikov in her spare time. A native of Da Bronx, Barb owns and operates a thriving studio of photography in Burlington. . . . Smile!

Jennifer Borthwick-Leslie studied arts and journalism at Wichita State University (Kansas). Before coming to Vermont two years ago, she chaired the university arts committee and apprenticed with Music Theatre of Wichita. She interned for the Flynn Theatre for the Performing Arts, taught creative dramatics for the After School Fun Program and enjoys volunteering time at Vermont Public Radio. Jennifer's favorite past-time would be playing the piano—but it blew away in Kansas!

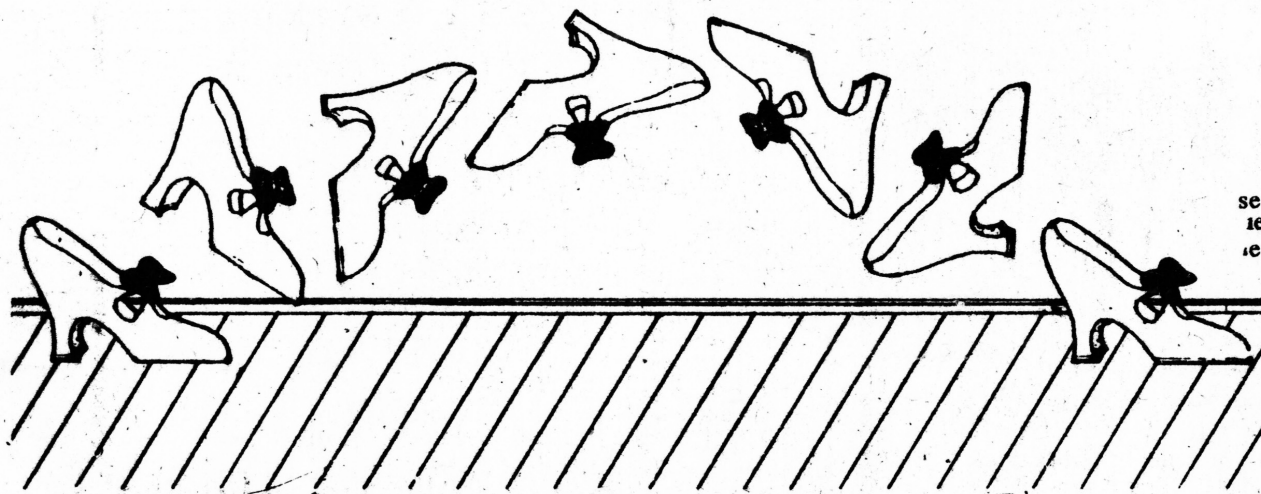
Joe Mazzeo is a self employed plumbing and heating contractor in Burlington. Started dancing at Main St. Dance about a year before it closed; other interests are photography, metal sculpture, and costume and mask construction.

Jim Morgan woke up on the edge of a Georgia swamp, ran North for some frozen answers, still here resisting stoicism and the urge to flee to warmer climates. Limited by language and body movements, I'll always attempt to say the inexplicable. I worship water for a living and never eat anything bigger than my head.

The Jazz Company



THE JAZZ CO.



By Max Lesselbaum

Flamboyant and high energy modern dance flashed before the high society disco denizens of Winooski's Le Club last Sunday. The Jazz Company, a group of shining performers from Burlington's Main Street Dance Theater, delivered an excellent debut show.

Kicking off the show with an exuberant *Warm Up*, the dancers blasted off to the compelling beat of George Benson's "On Broadway." Interspersing struts and long-legged careening, the dancers created an exciting up-tempo display. With precise individual timing, each performer worked her way through feats of flexibility and form. Nancy Watkins, an instructor at The Main Street Theater, executed the maneuvers marvelously — as sheer strength rippled out from every muscle in her body. Her facial expressions acted as the interpreter of her vigorous body language. The beautiful contortions of her body were heightened by those of her physiognomy, creating an

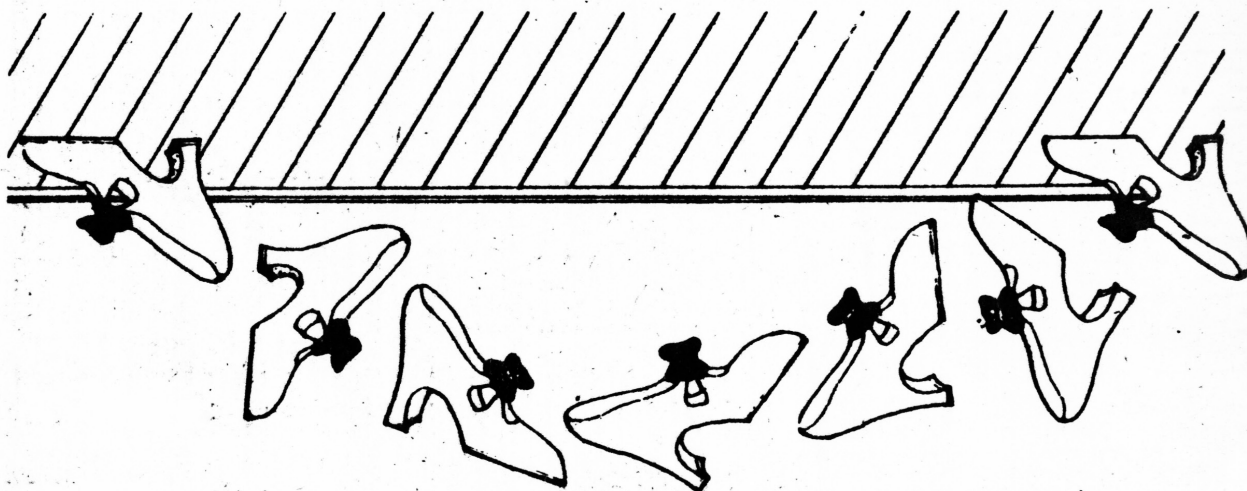
intriguing dialogue between dancer and audience.

Six Feet Fast was introduced as three petites pranced their way onto the dance floor. In pink "hot pants" and halter tops, the trio appeared to be ready for some cute cheer-leading. The energy in this piece was less than optimum, an off-beat slide from the exhilarating *Warm Up*.

In *Git It*, a hyper disco beat pounded over the sound system as five electric dancers "pogoed" their way onto the floor. Plugged into the music, the dancers' energy and color recharged the (\$4.00 a head) expectations of the audience. Working independently and as a unit, the performers sparked the senses with the potential voltage of modern dance.

Tap dancing created the snappy charm of the next piece, *Stepping Out*, as three well-dressed ladies clacked onto center stage. "Oooooohs and aaaaahhs" could be heard from the audience as the women stylishly synchronized their sound. Performed to the music

Happy Feet



THE JAZZ CO.

of Irving Berlin, the dancers' clicks played beautifully off their well-timed clacks. Tap created an excellent change of pace as less emphasis was placed on the visual appearances but rather on the sounds of unified motion.

Intermission allowed the audience to "refuel" and converse about the dynamic performance. The sound system continued to croon as the smooth stop-and-start music of Rodney Franklin's "The Groove" kept everyone's feet tapping in expectation of what was to come next.

Five dancers then emerged for the haunting performance of *Paradise*. Resembling the *Nosferatu* (the "walking dead"), the lady vampires were dark and alluring. Hard synthesized music complimented the seething, chilling mood. At one point, the creatures slowly lifted one leg, raising their arms as if clutching a knife or spike. A climatic resolution came as the dancers plunged their arms violently between their thighs.

Karen Amirault performed the only solo piece of the evening's entertainment. Her sweeping, scooping, slinking, and strutting shone to the music of Pat Metheny's "American Garage." A very inspired young dancer, Miss Amirault choreographed four of the evening's six numbers.

The finale was a visual, sexy display. Emphasis on the dancers' "fitness" was most appropriate in the aware-of-my-body atmosphere of Le Club. Minimally dressed in sheer black tights, the ladies did it up in the old Rockettes style. Performed to Kander and Ebb's great song "New York," the women fluttered derbies while high kicking their long, svelte, and lank legs from right to left. It was a true display of their "talents." The disco den's ambience of self-indulgence quickly resumed when Diana Ross' "I'm Coming Out" stomped through the speakers. The exciting talents of The Jazz Company also came out for the first time in a very enthusiastic dance display.

A black and white photograph of two young women in a dance studio. The woman on the left is standing, wearing a light-colored t-shirt and dark pants, smiling broadly. The woman on the right is kneeling, also wearing a light-colored t-shirt and dark pants, smiling and looking towards the camera. The standing woman has her hand on the kneeling woman's shoulder. The background shows a large room with wooden floors, a ballet barre, and large windows looking out onto a city street.



ON STAGE

TEENS BREAK OUT

By Pamela Polston

Hey DJ, just play that song
Keep me dancin' all night long
"Hey DJ!" — World Famous
Supreme Team

Parents and educators will be relieved to know that Burlington area youth will no longer be forced to join vicious street gangs, peddle drugs, or vegetate before television sets out of boredom. The Flashdance generation has arrived.

Teens made the scene and dancing was the thing last weekend in Winooski. It was the first of many-to-come Saturday afternoon "under-age" dances at Whispers. Thanks to Cece Gable's Streeteens, the inauguration was a vibrant, energetic affair.

Streeteens is a group of dancers formed out of Gable's classes at the Church Street Center and Main Street Dance Theater (MSDT) last summer. It has grown in size and enthusiasm ever since. Currently about 30 10-15-year-olds are involved with technique and repertory classes and are performing locally. Last Saturday's event revealed blossoming talent within a diversity of movement styles.

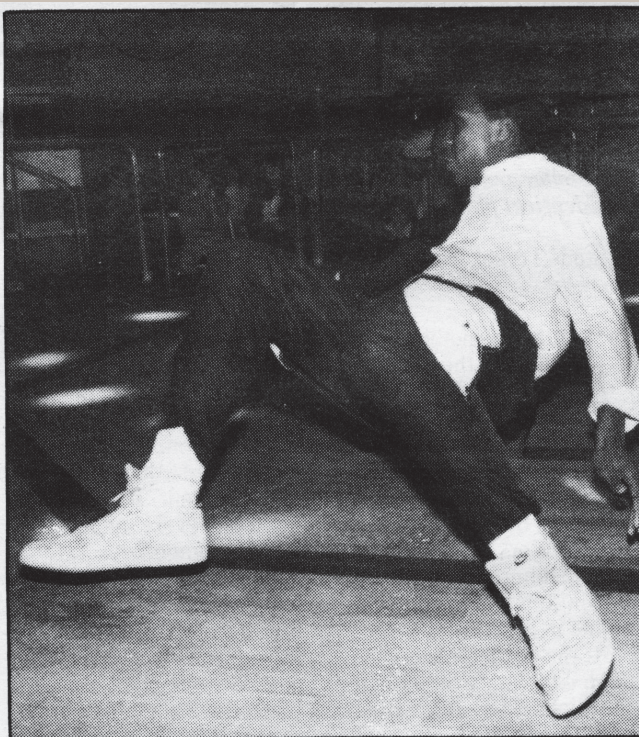
Russ Martel, owner of Whispers, can perhaps be forgiven his questionable choice of a club name for transforming

of dancers, however, worked well in the space and generally made good use of the theater-in-the-round atmosphere. The six movements presented mostly modern dance compositions choreographed by Gable and Nancy Watkin, also of MSDT. Particularly striking was a piece entitled "Green Curtain," by Watkin, a non-literal movement piece about communication in the future. Painted and dressed in white, the dancers postured robotically to Laurie Anderson's "Born Never Asked," each movement expressing alienation and non-bonding.

In another piece, two sisters of Indian-American parentage delighted the packed house with Indian dances, replete with anklet bells and authentic costumes. The exotic oriental mood was in sharp contrast to "Jump Dance," an exuberant, aerobic composition named after a Pointer Sisters melody.

So far, the majority of Streeteens is girls, but it was, ironically, three boys who brought down the house in the last performance. Make way for Burlington's first crew of break dancers!

Break dancing is a truly indigenous American style which emerged from the ghettos of New York to become the hottest dance sensation of the eighties. It involves individual and/or shared movements which combine elements of martial arts, gymnastics, mime, eastern ritual dance, and modern jazz or disco. To be a breaker requires



ROB SWANSON

What a feeling!

the ill-fated LeClub into a virtual community center. Not only does he plan a couple of teen dances per month, Martel also would like to work in senior citizen events, providing what he referred to as "pre-video music."

Be it Lawrence Welk or Grandmaster Flash, the sound system is great. But advice from this corner is to enlarge the dance floor and remove those illuminated tackier-than-lava-lamps railings. Last Saturday, those railings were not only a visual obstruction but a potential danger. One of the "movements" was actually a set of very competent gymnastics. The only problem was watching girls do double-back flips within inches of the railings and what seemed certain death.

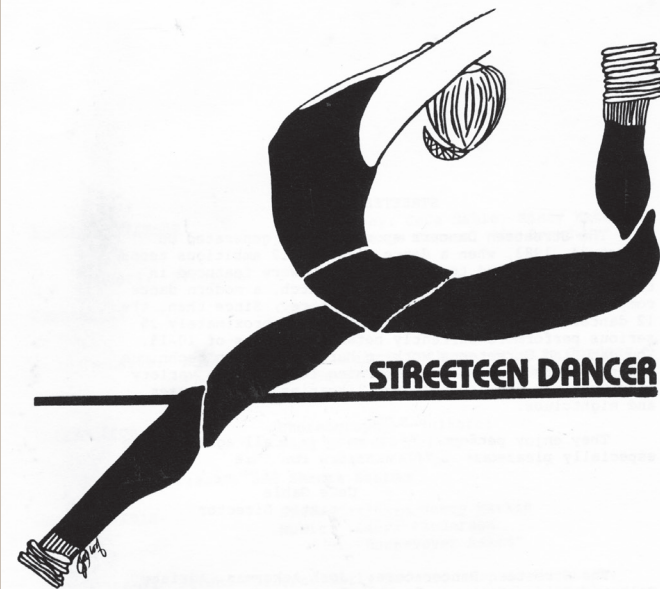
The Streeteens *en masse* were crowded, too, on this dance floor. Smaller groups

strength, agility, and a fair share of audacity. Most, but not all, break dancers are male. Most of the crews, as well as individual dancers, have distinctive names (Furious Rockers, Funky Frank).

One does not break to just any old thing. Funk/rap/scratch music is *de rigueur*. Unfortunately, Vermont has not yet acquired its hybrid of street rappers, the population being almost entirely honky, not funky. Nevertheless, with the plethora of dance movies, videos, and TV commercials which feature breakers (e.g., Coca-Cola, Burger King), role models are available to aspiring dancers even in the north country.

And so it was with Streeteens Saturday. The trio of boys demonstrated with amazing dexterity some of the fundamental moves: electric boogie, back spin, down and

Streeteen Dancers



STREETEEN DANCERS

AT

WHISPERS

APRIL 7, 1984

STREETEEN DANCERS

The Streeteen Dancers spontaneously generated on August 24, 1983, when a dance class of 12 ambitious teens decided they wanted to perform. They were featured in their first piece, "Danseparc", by Ketch, a modern dance company based at Main St. Dance Theatre. Since then, the 12 dancers have expanded to a group of approximately 25 serious performers currently between the ages of 10-15. You can find Streeteens working hard at MSDT in technique and repertory classes or performing locally in a variety of situations from schools and libraries to warehouses and nightclubs.

They enjoy performing for people of all ages and are especially pleased to be at Whispers for you.

CeCe Gable
Artistic Director

The Streeteen Dancers are: Josh Ackerman, Adriane Colburn, Selene Colburn, Lakshmi Eastman, Shanta Eastman, Emily Hayford, Sophia Hermance, Sharon Joyce, Eva Lawrence, Matt Lawrence, Robin Levy, Gabrielle Marquette, Julie Mazza, Chris McNeil, Lisa Merrifield, Ursula Owre, Rachel Segal, Liz Varney, Lisa Walker, Liz Weiner, Anna Yarnell, Heidi Zacker

STD Guest Performers: Kristen Cordner, Sonja, Phoebe Izard

And...Finally, a special note of thanks and appreciation to:

Suzanne Richard and Stuart Wilhoite, sound, lights, and video; Ralph Ackerman and Green Mt. Video; Cathy Lawrence, Mayor's Youth Office; Jussi, for international exposure; Anthony, for grins; Russ Martell; Nancy Kaanta and Nancy Watkin for training and inspiration; and Parents of the Streeteens, Janice Ploof, and John Hines, poster

Showtime Warm-up

Choreography: CeCe Gable, Nancy Watkin
Music: George Benson, "On Broadway"

Dancers: Everyone

Gymnastics

Composition: Selene Colburn
Music: Kenny Loggins, "Footloose"

Gymnasts: Adriane Colburn, Selene Colburn, Kristin Cordner, Phoebe Izard, Sonja, Sharon Joyce, Gabrielle Marquette

Dances from India

Choreography: Kulkarni
Music: Kulkarni

Dancers: Lakshmi and Shanta Eastman

Green Curtain

Choreography: Nancy Watkin
Music: Laurie Anderson
"Born Never Asked"

Dancers: Selene Colburn, Emily Hayford, Sophia Hermance, Robin Levy, Gabrielle Marquette, Rachel Segal

Jump Jazz

Choreography: CeCe Gable
Music: Pointer Sisters

Dancers: Sharon Joyce, Julie Mazza, Lisa Merrifield, Liz Varney, Lisa Walker, Anna Yarnell, Heidi Zacker

BREAK!

Choreographed by the Dancers:

Josh Ackerman, Matt Lawrence, Chris McNeil
and

accompanied by a chorus of STREETEEN DANCERS

Moving On



Weekend

Section D The Burlington Free Press Thursday, November 3, 1988

'Dancers on stage!'

Lyric Theater's 'Chorus Line' blends art and reality

— Page 10D

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	Calendar	3D	Exhibits	8D	Kids' Scene	2D	Television	16D
	Concerts	16D	Highlights	3D	Movies	12D	Videos	17D

LYRIC
THEATRE

PRESENTS



A CHORUS LINE

THE BEST MUSICAL!*

* New York Drama Critics Award • Antoinette Perry "Tony Award" • Pulitzer Prize for Drama

6 PERFORMANCES!

LIVE AT THE FLYNN!

THURS., NOV. 3 • 8:00 PM FRI., NOV. 4 • 8:00 PM

SAT., NOV. 5 • 2:00 PM & 8:00 PM

SUN., NOV. 6 • 2:00 PM & 6:30 PM

Tickets on sale beginning October 3 at:

Campus Ticket Store: 656-3085 (Mon.-Fri. 8:30-4:30)

Flynn Theatre Box Office: 863-5966 (Mon.-Fri. 10:00-4:30, Sat. 10:00-1:00)

TICKETS: \$9.50, \$7.50, \$5.50 (Discount Sat. Matinée—Seniors/Students \$3.00)

Conceived, originally directed & choreographed by Michael Bennett. Book by James Kirkwood & Nicholas Dante. Music by Marvin Hamlisch. Lyrics by Edward Kleban.
Co-choreographed by Bob Avian. Original Broadway production produced by the New York Shakespeare Festival, Joseph Papp, Producer, in association with Plum Productions, Inc.



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Lyric Theatre, Inc.

presents our

1988 Season

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Annie

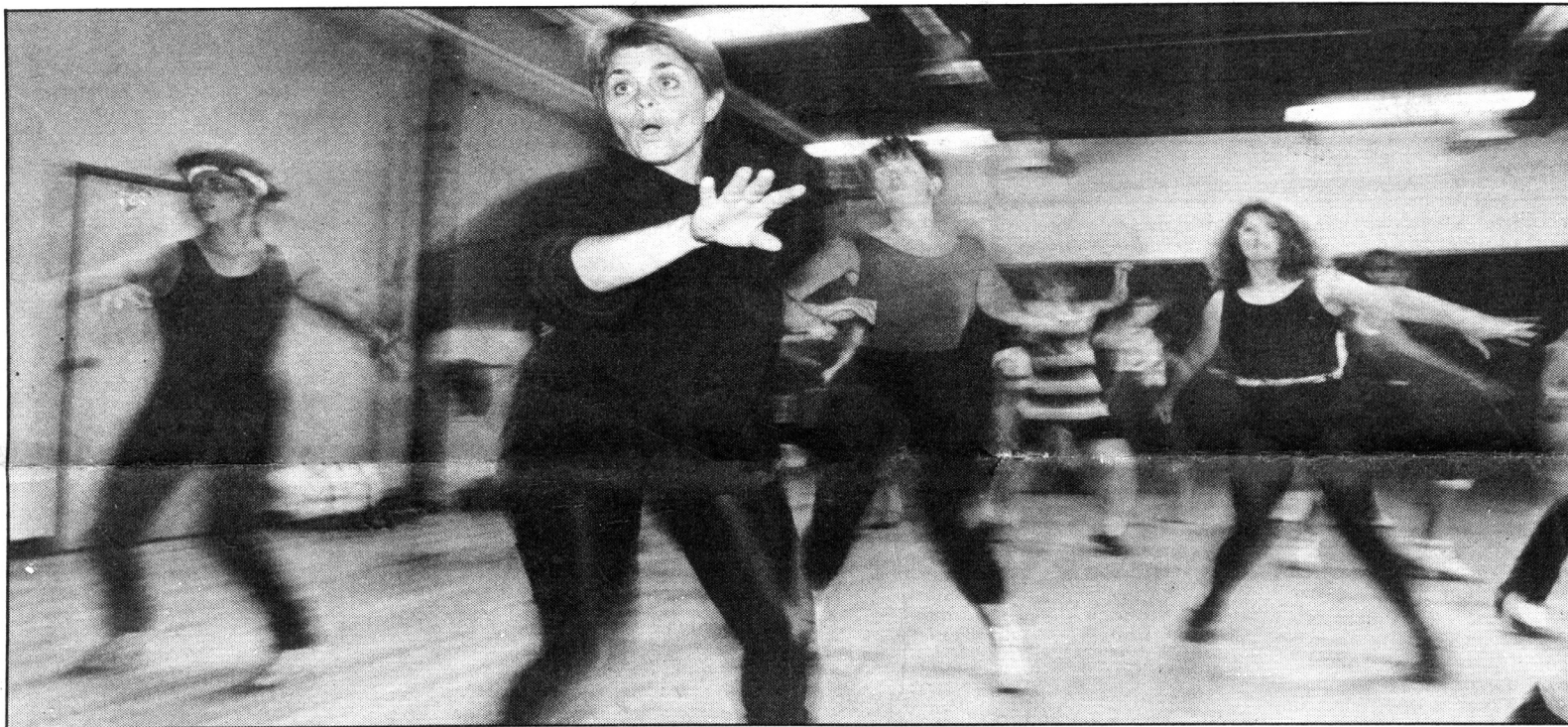
April 15-17 & 21-23



A CHORUS LINE

November 3-6





ROB SWANSON, Free Press

INSTRUCTOR IN MOTION: 'A Chorus Line' dance director and 'Broadway Bound' dance class instructor Nancy Watkin leads students through a fast-moving number as she checks their form in a mirror.

'Broadway' boot camp

Lyric musical hopefuls practice taps and tunes

By Paula Routly
Free Press Staff Writer

The class is called "Broadway Bound." It's like an audition for an audition for a show — "A Chorus Line" — about an audition.

Nancy Watkin kicks off the Tuesday night dance class by kicking all 16 students out of the studio at Centre de Danse in Winooski. She stops at the stereo, puts on George Benson's "On Broadway" and waits, a high-heeled vision in black, for "show time."

On cue, the dancers who shuffled out into the hallway re-enter the room transformed. They're strutting their stuff, chatting among themselves and toting dance bags, sweaters and extra shoes with the self-conscious sensuality of people who move for a living.

"Check out the competition!" Watkin bellows like a football coach as the dancers assail each other with killing looks and raised eyebrows. No sooner do they fall in step to the beat of Benson's catchy rhythm than she reminds them in the same tender tone, "Don't forget to act!"

Watkin's weekly workouts redefine the meaning of the word "coordination." The 40-year-old dancer/director has her students shouting, dancing and acting simultaneously in preparation for Lyric Theater's fall production of "A Chorus Line." All but one student in Watkin's class will try out for the show that demands both high notes and high kicks of 19 versatile actors. Watkin and voice instructor Jody Albright offer the ideal warmup for \$16.

"This class is about auditioning," Watkin explains, "but I want to emphasize that none of these classes are prerequisites for trying out. It's like studying something before you take a test. No one will know 'the answers.'"

But as many as 45 people, all graduates of "Broadway Bound" classes, may have an edge when they're under scrutiny at "A Chorus Line" auditions. Chances are they'll feel a little stronger around the knees for having survived Watkin's 10-week song and dance.

It won't hurt either that Watkin, who doubles as the dance director of "A Chorus Line," will be casting the show with director Steve Janes and others on Aug. 29. Watkin insists that "Broadway Bound" is her "own personal commercial venture" but she can't turn a blind eye to what shimmies before her.

"I've got great singers who struggle with their dance, and some great dancers who are afraid to open their mouths,"

Turn to DANCERS, 8C

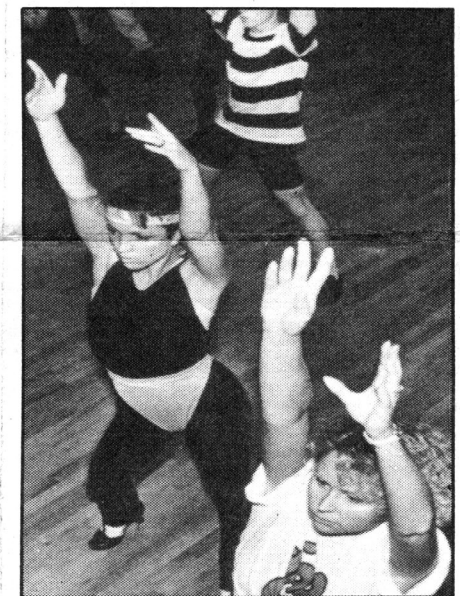
The 'Line' is forming this month

As many as 35 Burlingtonians will be tipping gold lame hats at the Flynn Theater this fall in the Lyric Theater production of the Broadway hit "A Chorus Line."

Auditions for local theater group's 30th production — combined with dance, singing and acting workshops — will be held Aug. 29 through 31 at Trinity College.

Try-outs are arranged so everybody has a chance to learn the audition material. Neither the dance combination nor the song will come as a surprise to participants. You can take advantage of Monday, Tuesday and Wednesday's workshops and wait until late Wednesday to audition. Or you can get it over with early Tuesday night.

A 7:30 p.m. kick-off meeting Aug. 25 at the Eagles Club details the audition process for "A Chorus Line." Interested persons should call 863-4070.



ROB SWANSON, Free Press

STRETCHING THEIR SKILLS: 'A Chorus Line' hopefuls make their moves in class.

Lyric Theatre Presents



A CHORUS LINE

Conceived and Originally Directed and Choreographed by
Michael Bennett

Co-Choreographed by Bob Avian

Music by
MARVIN HAMLISCH

Book by
JAMES KIRKWOOD &
NICHOLAS DANTE

Lyrics by
EDWARD KLEBAN

Original Broadway production produced by the New York Shakespeare Festival
Joseph Papp, Producer, in association with Plum Productions, Inc.

Artistic/Musical Director Production Supervisor Choreographer
STEPHEN JANES CHARLES C. CHURCH, JR. NANCY L. WATKIN

with (in alphabetical order)

Kit Anderson	Linda Janes	Judy Lewis	Elizabeth Saunders
Donna Antell	Nicky Johnson	Steve Merchant	Bob Stanfield
Sandra Blake	Chris Kent	Jim Morgan	Joann Stanfield
Mindy Bull	Chuck Lahaie	Doris O'Brien	Catherine Symans
Mark Cranmer	Brian Lalumiere	Abbie Penfield	Paul Ugalde
Jill Donaldson	Barbara Lanpher	Kat Piccirillo	Ruthmary Ugalde
Elizabeth Fleming	Pat Laramie	Stephen Rainville	Denise Whittier
Suzette Gardner	Diane Lemieux	Fred Ralston	Dara Wishingrad
Bob Haggerty	Chuck Leonard	Emilio Riera	John Zytka
Christine Henson	Debra Lewin	Bob Saikevich	

Costume Design
CATHERINE SYMANS

Lighting Design
SUZANNE KNELLER &
PHIL SCHARF

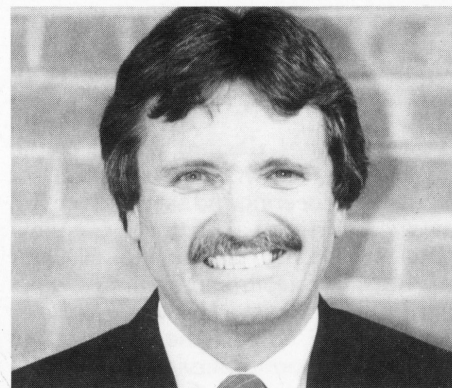
Scenic Design
GIB SMITH

A Chorus Line is presented by special arrangement with
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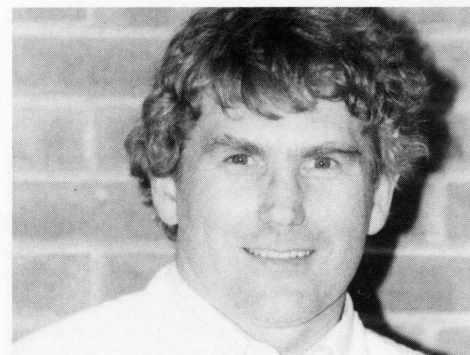
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**HACKETT, VALINE &
MACDONALD, INC.**



CHARLIE CHURCH (production supervisor) is a thirteen year veteran of Lyric, all of which Charlie says have been meaningful! He has been the Production Supervisor for *Man of LaMancha*, *A Funny Thing Happened...* and *Carousel*. Appearances have been in *My Fair Lady*, *Guys and Dolls*, *South Pacific* and *The Music Man*. Charlie also appeared last year in The Barre Players production of *The Music Man*. A financial analyst at IBM, Charlie is active in barbershop singing.



STEPHEN JANES (director) has directed more than 15 musicals including Lyric's widely acclaimed *A Funny Thing ...* and *Man of LaMancha*. His involvement with theater has been diverse, from such on stage roles as Paul in *Carnival* and even "Snoopy", to light and set design. Steve was one of the founders and Artistic Director of the M&M Players, a summer stock company. Besides his love of theater, Steve is a flight instructor, a certified interpretation judge, has a degree in Music from Wagner and presently is a Project Manager for National Life in Montpelier.



NANCY WATKIN (choreographer) has an extensive and impressive background in dance. She was the director of the Main Street Dance Theatre, artistic director of Ketch Dance Company and The Jazz Company. Nancy, a Solo Touring Artist and Choreographic Fellowship recipient of the Vermont Council on Arts, performs throughout the state. She has also studied and performed as a principal dancer with many New York City dance companies. Nancy is a recent mother, a dance instructor and a realtor with Century 21, Burns Real Estate.

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Where reality and theater blend into **One Singular Sensation**

M By Paula Routly

Michael Bennett might have had Lyric Theater in mind when he dedicated "A Chorus Line" to "anyone who has ever danced in a chorus or marched in step ... anywhere."

There were so many unsung heroes working, warming up and napping at the Flynn Theater Sunday night, it was hard to tell where reality ended and rehearsal began.

A theater teeming with more than 50 volunteer costume, props and lighting personnel fit right in with a show about a musical in the making. So did the demands of director Steve Janes, who barked like a drill sergeant from 6 p.m. Sunday until 5 a.m. the next day.

"A Chorus Line" may immortalize the drama of a Broadway audition, but the story of Lyric Theater's long, arduous technical rehearsal remains untold. One brings on bursts of adrenalin with the thrill of victory or the agony of defeat. The other demands equal parts will, endurance and patience for the show to go on.

Bob and Joann Stanfield came prepared for "A Chorus Line"'s first run-through at the Flynn. Fourteen years with Lyric found them camped out in the back of the theater with a couple blankets, a cooler and a full-length lawn chair for rest and relaxation. Bob was reading The New York Times while Joann explained, between bites of dinner, why they looked so much like beachcombers. An old pro, she explained, "We've been at tech rehearsals before."

Only when pressed did the Stanfields reveal their role in "A Chorus Line." Together, with Christine Hanson, they lend vocal support to the big, choral numbers from offstage, "where no one can see us," Joann explained.

The trio was chuckling about their secret service when a call from stage interrupted, "Box singers on stage! Box singers!"

"That's us!" Joann exclaimed, and the three of them hurried toward the stage, which was bare but for a simple set.

"A Chorus Line" may be short on props, but it's long on challenges. The two-hour-and-15-minute show is carried by 17 dancers who have to sing, dance and act in regular warm-up wear with bright lights, a live orchestra and no intermission.

The idea of a theatrical triathlon didn't just pop out of a gold lame hat. The show was inspired by a 16-hour "rap session" in which 22 dancers discussed their lives and dreams with Bennett in January 1974. It was Bennett who came up with the questions that led "Chorus Line"'s eager auditioners from artifice to analysis: "Tell me a little about yourself." "Where do you come from?" "Something about your family ..."

When Bennett came up with "Chorus Line," he

crafted a painfully realistic portrait of a show dancer's life. He also created the longest-running show in Broadway history and collected nine Tony Awards for it.

"A Chorus Line" played its 4,957th New York performance the day Bennett died of AIDS in July 1987. Tonight's opening performance by the 14-year-old Lyric Theater, creators of last year's "A Little Night Music" and "Annie," marks its first locally produced showing.

No sooner had the Stanfields abandoned camp when the dancing cast of "Chorus Line" poured into the theater from the Flynn lobby. Sporting tote bags and a colorful assortment of leotards, tights, sweat pants and leg warmers, it looked fresh from 42nd Street, circa 1974. True to the period, only one dancer, Cassie, wore the shiny stuff we now know as lycra. "That's because Cassie had just come back from California," explained choreographer Nancy Watkin.

It took one loud "Dancers on stage!" to get the troupe on stage in lines at attention. Only then did Janes deliver his pep talk — the sort Gen. George Patton might have made right before battle.

After pointing out a few physical dangers around the footlights, Janes willed with a warning: "There'll be no questions unless it's life-threatening. We've got to get through this."

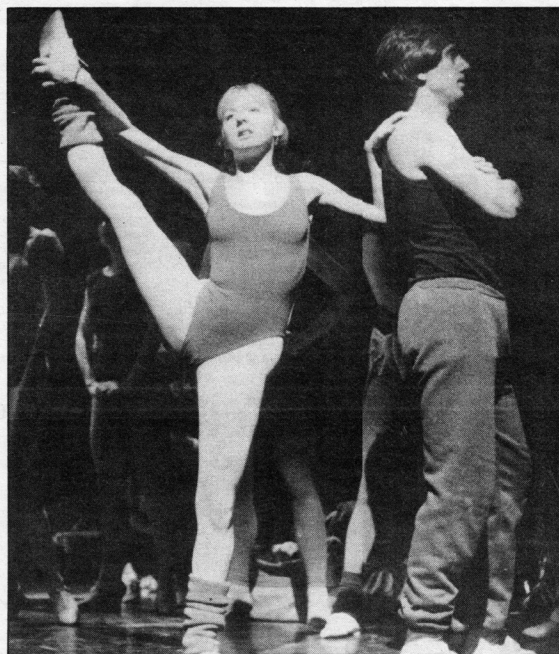
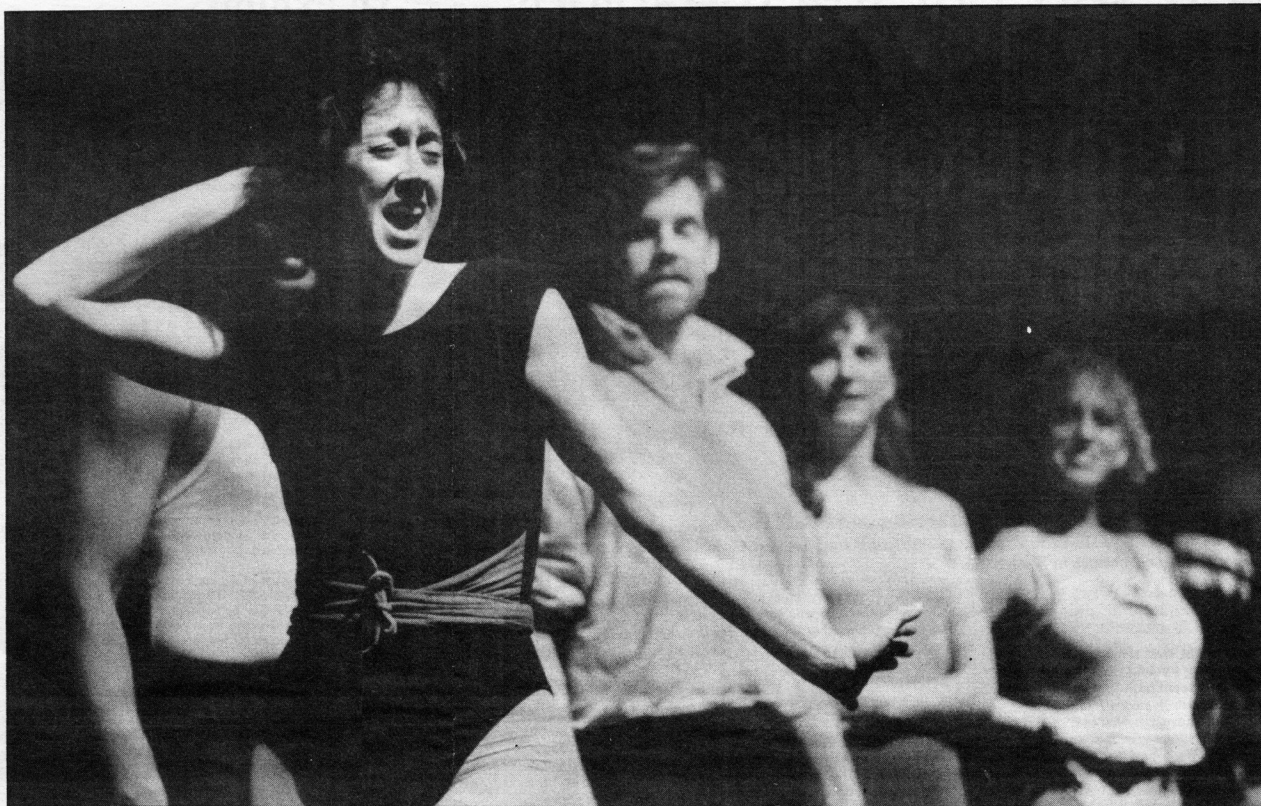
Rushing off, he called for someone to turn out the house lights, and the rehearsal began.

It took about an hour to get through the first number, which, come tonight, will last about seven minutes. "I Hope I Get It" sets the tone and pace for the rest of "A Chorus Line" by condensing the first half of a Broadway audition into one singing, dancing plea to "Please Take Me."

In it, Bob Saikewicz, who plays the show-within-the-show's director, leads the full cast of dancers through jazz and ballet combinations. He hurls insults at some of them, fires questions at others and selects 17 dancers — by number — at the end.

"Number 2, number 9, number 10, number 23, Cassie," the director's voice droned on as a smiling line of leotards took shape. Then that simple sentence that every dancer knows and dreads:

"Other girls, other boys. Thank you very much for coming. ..."



Preview

A Chorus Line
Lyric Theater
Tonight through Sunday
At the Flynn Theater
Evenings at 8 p.m., Sunday at 6:30 p.m.
Matinees at 2 p.m.
Friday and Saturday shows are sold out.

• **ABOVE:** Donna Antell plays Judy in the montage scene as the rest of the "Chorus Line" hopefuls look on.

• **LEFT:** Elizabeth Fleming stretches with the help of Chris Kent in the audition scene during rehearsal Sunday.

• **TOP RIGHT:** Suzanne Kneller, lighting designer, works behind the scenes to aim a gelled spotlight onto the stage.

• **RIGHT:** Set workers position a mirrored panel on a boom that is lowered throughout scenes in the show.

Photos by Adam Riesner



DANCE

MAIN STREET BOWS OUT

By Paula Routly

In 1976 Nancy Watkin established Main Street Dance Theatre (MSDT) in response to a growing need for permanent instruction/rehearsal space in downtown Burlington. Nine years later, on June 16 Main Street will close its doors to instructors and students for a combination of financial problems, personal fatigue and lack of community support. The decision finalizes a struggle that began in 1981. Numerous creative attempts have been made to resolve the situation. The most recent was the 1984 switch to non-profit status and the formation of a board of directors. The current arrangement allows dance teachers the opportunity to rent space from Main Street with cooperative duties in administering the studio.

In relinquishing their directorship to administrate the rental situation, current Directors Nancy Watkin and Sara McMahon assumed a new set of problems: competition for prime time scheduling, maintenance, loss of quality control and organizational ambiguity.

For the first five years MSDT's studio above Nector's offered a range of dance classes from stretch and tone to improvisation. "We encouraged a variety of methods," Watkin reminisced. "Our teachers didn't have to adapt to a 'Main

Street studio' style."

Main Street's dynamic history owes much to its instructional freedom. "Our teachers had auras," Watkin added, "so there was a definite personality associated with each class."

The teacher/student dialogue fostered new teachers. "We taught them how to teach" almost inadvertently, said Watkin. Dance teachers Sara McMahon, Hannah Dennison, Cece Gable and Ellen Temple are all products of Main Street instruction.

Bursting at the seams and scheduled to capacity, Main Street Dance relocated to College Street in 1981. Some funky followers were turned off by the new space, which McMahon describes as "the fish bowl." Overhead costs quadrupled. MSDT paid its teachers top dollar and overextended itself with renovations, advertising and student/company performances, still accepting payment alternatives in return.

McMahon recalled one student who paid for classes with homemade corn relish. "Nancy and I were living together at the time. When we went to move, we realized that we had a whole cupboard full of Rick's corn relish. And neither of us even liked the stuff.... It's hard to be generous and cover your own ass."

The economics of exposure sobered the organization. Watkin focused on business concerns, spending less and less time teaching and choreographing. In spite of her efforts, by 1983 MSDT faced a corporate deficit of \$10,000. It has been trying to make up for that loss ever since.

When a third floor space

above Nector's opened last year, Watkin and McMahon jumped at the opportunity. "It was like going home," Watkin recalled. "We wanted to recapture the energy of our original location." The move backfired. In re-embracing the scuzzy splendor of rooftops and alleyways, the organization lost many of its "pampered" clientele to cleaner fish bowls.

And there is no shortage of those.

Main Street's difficulties coincided with the nation's blossoming interest in dance and fitness. Dance and jogging gave birth to aerobics and the seduction of sport, and Burlington responded accordingly. Between 1981-82 Nautilus and the Olympiad sprang up, along with the Woolen Mill Fitness Center, Twin Oaks, the Movement Center in Essex and Winooski's Centre de Danse. If supply did not exceed demand, the rash of fitness and dance centers no doubt dispersed it.

Although it, too, offers exercise classes, Main Street has always been considered a dance studio, offering a more serious approach to movement. McMahon continues to "sneak" technique into her stretch and tone classes because "it's the correct way to warm the body up." Through this experience, stretch and toners have often experimented with introductory dance classes.

Nevertheless, dance carries an intimidating connotation. Would-be students have chosen the isolation of exercise over the experience of dance class. Expressive movement, it seems, is not as popular as the fashionable fight against cellulite. ■



