

Amherst College Theater & Dance and
Mount Holyoke College Dance present

Transpire

Guest artist work by
JAWOLE WILLA JO ZOLLAR
Founder of Urban Bush Women

Faculty works by
SHAKIA BARRON
BARBIE DIEWALD
ASHTON LITES
JENNA RIEGEL

November 11-13, 2021
Kirby Theater

Land Acknowledgement

Amherst and Mt. Holyoke Colleges stand on Nonotuck land, the traditional territory of the Nipmuc and Pocumtuc Peoples. Their land is a part of the greater Kwinitekw, or Connecticut River Valley, and sits at the crossroads of Indigenous Nations. We would therefore like to acknowledge the ancestry of the neighboring lands: the Nipmuc and the Wampanoag to the East, the Mohegan and Pequot to the South, the Mohican to the West and the Abenaki to the North. These lands were stolen by colonizers by extreme force and violence and the impact of settler colonization contributed to the displacement, removal and attempted genocide of Indigenous Peoples. Indigenous Peoples continue to experience the trauma and invisibilization resulting from these actions.

Although land acknowledgements are a first step in addressing the attempted erasure of First Peoples, without further or future actions oriented towards relationship building and continued development of a culture of respect towards Indigenous Nations, they are insufficient. In an effort to move us all towards action, we'd like to share a few resources and encourage us all to not only offer financial support to these local Massachusetts organizations, but to take initiatives to get involved and form relationships with the Indigenous tribes of Massachusetts. We urge every member of our audience to learn about and reach out to the original inhabitants of the land where you reside. These communities are very much alive and present and their stories are ongoing!

Massachusetts Center for Native American Awareness
<https://www.mcnaa.org/>

The Nipmuc Indian Development Corporation
<https://nippi.org/about/>

A Note from the Co-Directors

How have we measured and marked our time over these past 20 months? What has come to pass, come to light and come here to be honored and uplifted? Where are we porous and open? When do we feel touched or moved? What do we hope to share and exchange in our coming together? *Transpire* is an acknowledgement of all that has occurred in our distance, absence, separation, isolation and uncertainty and also a powerful affirming of our return together. *Transpire* celebrates what we hold most dear: the current community of artists that are our students, staff and faculty and our dance lineages and legacies that shaped who we are today.

This evening's performance marks a poignant moment for us all in Mount Holyoke Dance and Amherst Theater and Dance. This is the first in-person faculty choreographed dance concert either of our departments have embarked on since the coronavirus pandemic began.

We commend and thank each one of our students for continuing to show up for a dance and movement education despite the tremendous challenges of dance training through a virtual format. You demonstrated perseverance and, most inspiringly, an ongoing passion and love for dance. We also warmly welcome our first and second year dance and theater students, many of whom are on our campuses for the first time this fall. We are so excited you are here!

As two smaller departments, we are particularly excited for the opportunity to support each other's work by joining together in, what is for us, our first shared faculty dance concert. Given the many, ever shifting hurdles in producing a dance concert during a pandemic, we have many people to thank who helped make this evening possible.

Firstly, we are incredibly fortunate that tonight's concert includes an excerpt of the iconic work *Batty Moves* (1995) by choreographer

Jawole Willa Jo Zollar. We'd like to offer up our deepest gratitude to Jawole and *Urban Bush Women* for sharing this transformational work with our community and to Maia Claire Garrison, sha harrell and Erin Kouwe for their work in ushering *Batty Moves* into the bodies, minds, hearts and souls of our students. And finally, to Alexandra Ripp for her dedicated orchestration of this special Five College Dance repertory project.

We'd also like to thank:

Jon Doyle, Jeff Bird, Rachel Shaw, Matthew Adelson and Aubrey Daviau for their technical and production support.

Kathy Couch for her ever exquisite lighting design work.

Carla Froeberg and Emily Hoem for their expert costuming.

Suzie Rivers for her endless administrative support.

Brenna Kaplan for the wonderful poster.

Jake Meginsky for his sound design and Jazer Giles for his musical composition.

Ron Bashford, Charles and Rose Flachs and Wendy Woodson for their guidance.

Paul Fortier, Mike Perez and Derek Fowles for capturing this concert in photographs and video.

Our whole backstage crew for their hard work, focus and commitment to keeping this concert running smoothly.

And all the choreographers and performers for contributing their time, effort and artistry to making tonight magical.

Enjoy the performance!

~ Shakia Barron and Jenna Riegel

The Block Party

**Choreography,
Costume Design & Visual/Media**

Ashton Lites | Stiggity Stackz

Music

BattleMode by Reyrzy

Dunya by Goldlink (Ft LukeyWorld)

Funq You by Beatslaya

Poison by Bel Biv DeVoe

Lighting Design

Kathy Couch

Performed by

Chynna Jacobs

Yaa Obeng

Olivia Olson

Juliette Simmons

The Block Party explores a range of textures, fundamentals, and music from different eras of contemporary black dance culture. Featuring vernacular jazz steps, funk styles, new jack, hip hop and trap, the audience will be able to trace the generational connectedness of these forms in a similar fashion to how one would experience a live block party. Old, middle, and young dancing and singing together, there's something in there for everyone. Don't hesitate to join in!

Tredecet

Choreography

Barbie Diewald

in collaboration with the performers

Rehearsal Assistant

Molly Thomas

Music

Original Composition by Jazer Giles

Costume Design

Barbie Diewald

Lighting Design

Kathy Couch

Performed by

Hannah Berry, Sophie Clingan, Maggie Coen,
Tamar Cohen, Shannon Fornes, Audrey Gavitt, Andi Grace,
Hannah Lieberman, Julia Madonick, Sam Murray,
Lucy Richards, Lillian Stone, Bronwyn Turner

Some choreography in Tredecet was generated in response to choreographic material in my work Pare which was created in collaboration with Sarah Elizabeth Lass, Katie Martin, Kate Martel, Jenny Bennett, and Leah Fournier.

It has been a joy to return to making dances in shared time and space after this prolonged separation. I am grateful to the dancers for their choreographic decisions, ongoing presence, and capacity to hold our work loosely and dearly at once. Deep thanks to Molly for being a keen inside/outside eye through every moment of this process, to Kathy for transforming Tredecet through light, to Jenna and Shakia for your considerate concert leadership and camaraderie, and to Jazer for so many layers of accompaniment in this work and outside of it.

360°

Choreography

Shakia Barron

in collaboration with the performers

Music (mixed by Jake Meginsky)

Back to Life by Sunday Service Choir

Give it Up or Turnit A Loose by James Brown

Just Begun by Jimmy Castor Bunch

Flava in Ya Ear by Craig Mack

Malaia by Studio Bros

Kitale by Sam One

Lighting Design

Kathy Couch

Performed by

Catherine D'Agostino, Tye Dixon, Krista Lawson,
Miranda Lawson, Sam Murray, Laura Rosenstone, Kayla Samuel,
Sasha Toole, Jesmyda Viyano, Chenlu Wang

360°

Knowledge. Wisdom. Understanding.

We hold the memories that come before us.

We recognize the drum as the heartbeat.

We allow space for liberation and trance.

We communicate through dance, music, and song.

We honor African Diasporic dance forms.

We acknowledge the history and the evolution.

We embody the core values of knowledge, peace, unity, and love.

S.B.

I want to thank my dancers for joining me in this creative process. I appreciate you all and thank you for making this dance come to life.

15 Minute Intermission

Ecdysis

Choreography

Jenna Riegel

in collaboration with the performers

Music

Myself Through You

by Michael Wall

Deep Inside by Hardrive

4 120 Vary Vary 2018

by Michael Wall

Video & Media

Brood X Cicada Molting, Emerging

2021(The Final Molt)

by Our Homeschool Journey

Costume Design

Jenna Riegel,

Carla Froeberg, Emily Hoem

Lighting Design

Kathy Couch

Text

Excerpt from *Magical Insects*

by Ron Cherry; Jenna Riegel

Props

Jenna Riegel, Carla Froeberg,

Lorelei Dietz, Emily Hoem

Performed by

Felix Bryan, Alexander Davis, Sydney Ireland, Miranda Lawson, Chloe London, Toni McElrath, Stephanie Schramm, Olivia Shields, Grace Thompson, Theano Vasileiadou, Mykelle Walton, Sarah Weiner

Superstudies

Caroline Gan, Katie Sullivan

Ecdysis is a continuation of research exploring the intersections of biology and dance. To quote Adrienne Maree Brown, "Biomimetics or biomimicry is the imitation of the models, systems, and elements of nature for the purpose of solving complex human problems." I look to biology and nature to teach me something about my own humanity, my relationships, my community and my art making. Thank you to each and every one of the performers and superstudies for their time, enthusiasm, artistry and generosity. You all made coming to rehearsal absolutely joyful and uplifting! Thank you to Kathy Couch for the incredible lighting contributions and to Carla Froeberg and Emily Hoem for making the performers look and feel fabulous in their costumes. I'd like to dedicate this dance to Orchid for teaching me about letting go, regeneration and second chances and to Sha for all-ways being there.

BATTY MOVES (1995)

“Batty” is a word used in the Caribbean meaning buttocks. This dance was created to honor a woman named Sarah Baartman, also known as the Hottentot Venus. Baartman was taken from her home in South Africa in the early 1800s to be exhibited nude as a sideshow attraction in Europe because she was thought by some Europeans to have an unusually large behind. She was only 21 years old. Batty Moves is ultimately a celebration about seeing beauty in all the different shapes, sizes and shades we come in.

Choreography

Jawole Willa Jo Zollar

Original percussion score

Junior “Gabu” Wedderburn and Jawole Willa Jo Zollar

Restaged By

Maia Claire Garrison

Rehearsal Director

Shaneeka Harrell

Rehearsal Assistant

Erin Kouwe

Costume Design

Emily Justice Dunn

Lighting Design

Matthew E. Adelson

Based on the Original Design
by Susan Hamburger

Performed By

Clara Franklin (11/11, 11/13), Alec Galavotti, Lili Greenberg,
Kayla Samuel, Mina Stern-Wenk (11/12), Sophia Thomas,
Shelby Wilson, Abadai Zoboï

Five College Dance thanks the Five Colleges, Incorporated Lecture Fund, Amherst College Department of Theater and Dance, Hampshire College Dance Program, Mount Holyoke College Dance Department, Smith College Dance Department, and UMass Amherst Program in Dance for funding this project. Thank you to Samantha Speis and Kendra J. Ross of Urban Bush Women for all their generous ongoing collaboration to make this possible.

On *Batty Moves*
by Makeda Thomas

A Black woman, most certainly of Khoi-San descent, sat beside me on a 2004 flight from Johannesburg to Port Elizabeth, Eastern Cape, South Africa. Her round, open face resembled images I'd seen of Sarah Baartman during independent research. "She will be so honored to know that you came to check her," my mother said in a very Caribbean way, on that first call home.

Days later, overlooking the largest sundial in Africa, I am sitting on "Assembly Hill" at the final resting place of Sarah Baartman. The journal entry I wrote from that spot reads:

Sarah Baartman [shaped], in the Western mind, the notion of black female sexuality. Sarah was twenty years old when she left the Eastern Cape in 1810, traveling west to Cape Town. It was there that she worked for a Dutch farmer who let his brother take her to Europe. From London to Paris, Sarah became the object of 'scientific' study and European audiences who came to see her—exhibited as a freak of nature... She was twenty-five when she died. After her death, Europe's finest minds made a plaster cast of her body. Her skeleton was articulated. Her brains and genitals were removed, preserved and exhibited in Musee d'Homme in Paris for all to see. Until 1976. In 1994, with Nelson Mandela as President, South Africa began working with the French government to return her remains to her homeland for proper burial. Sarah's nearly 200 year old remains were repatriated in 2002.

Batty Moves is a victory dance—the victory of repatriation to the body; of being at home in one's body and free from Western violence that has sought to define Black womanhood. Urban Bush Women (with whom I danced as a company member) describes this work as "a celebration about seeing beauty in all the different shapes, sizes, and shades we come in." *Batty Moves* also proclaims, through dance, that it is not sufficient to just have the batty, but that it must be confirmed through movement. When *batty moves*, it pushes back—and forward—from Congo to the Caribbean in the dancehalls of Jamaica and on the road for Trinidad's Carnival to Eastern Cape where a beautiful Black woman named Sarah Baartman projected herself into our future. When *batty moves*, we dance with our whole bodies—across time and space, *making while undoing* those mantles upon which the Black female body and womanhood has been altar-ed/altered; that would fall, by virtue of this work.

Urban Bush Women's *Batty Moves* revels in this agency. Its reverbs

were felt at the 1995 premiere and are still being felt today. How does freedom move, *in the body*, and why? Urban Bush Women's 37 years of existence and Jawole Zollar's naming as a 2021 MacArthur Genius Fellow for "using the power of dance and artistic expression to celebrate the voices of black women" together comprise an ancient naming that futurizes itself in the *batty moves* of a Black woman.

About the Artists

Matthew E. Adelson (Lighting Designer, *Batty Moves*) is the Production Manager for Five College Dance, where he has recreated the lighting for works by Pilobolus, Bill T. Jones, Bebe Miller, David Dorfman and Camille Brown. He also designs extensively, nationally and in New York. His work throughout the Berkshires includes the Berkshire Theatre Group (*Wizard Of Oz*, *Nina Simone: Four Women*, *Shirley Valentine* and *White Christmas* this season), Barrington Stage, Chester Theatre, Shakespeare & Company, Berkshire Playwrights Lab, Berkshire Opera and Jacob's Pillow, among others. Matthew is also the Production Manager for the annual *Yidstock* festival at the Yiddish Book Center; and was the lighting designer for the Dance Department at Williams College and the Director of Production for the Mahaiwe Performing Arts Center from 2005 to 2014. Matthew is a graduate of the Yale Drama School, and a member for the United Scenic Artists (IATSE Local 829).

Shakia "The Key" Barron (Artistic Director, Choreographer, *360°*) is a choreographer, performer, and dance educator whose work is rooted in the African Diaspora, focusing on Hip-Hop, House, and other African diasporic dance forms. She is currently an Assistant Professor of Dance at Mount Holyoke College. She graduated with her MFA in Choreography at Wilson College, she holds an Associate's degree in dance and psychology from Dean College, a Bachelor's in liberal arts from Westfield State University, and she received the National Dance Institute's teaching artist certificate in 2009.

Barron has choreographed and directed more than 50 Hip-Hop, African and contemporary works that have been performed at the Princeton School of Ballet, Morgan State University, Connecticut College, Jacob's Pillow, and Bates Dance Festival to name a few. Barron has toured nationally and internationally, dancing with Face Da Phlave Entertainment and Illstyle and Peace Productions. And recently, she made a guest appearance with Rennie Harris PureMovement. Her recent work titled

“Concourse” was performed at Jacobs Pillow in October 2021.

As a dance educator, Barron spent four years teaching at the Bates Dance Festival and taught summer community classes at Jacob’s Pillow. Barron is a Dance Education Laboratory faculty member who has facilitated multiple professional development workshops around integrating Hip-Hop dance and history into the curriculum.

Kathy Couch (Lighting Design, *360°*, *The Block Party*, *Ecdysis*, *Tredecet*) is an artist, educator, and Bessie Award winning designer based in Northampton, MA. Her work has been seen at New York Live Arts, Danspace Project, The New Museum NY, and numerous traditional and non-traditional spaces both nationally and internationally. She teaches Lighting Design at Amherst College and is the current president of the Board of Directors for the Northampton Community Arts Trust which seeks innovative ways to preserve and steward space for imagination and creative work.

Barbie Diewald (Choreographer, *Tredecet*), originally from Chicago, is an Assistant Professor of Dance at Mount Holyoke College. She is a 2018 Massachusetts Cultural Council Artist Fellow in Choreography and 2021 NEFA New Work New England Grant Recipient. Her dances have been presented in New York at BAM (Brooklyn Academy of Music), the 92nd Street Y, Movement Research at the Judson Church, Brooklyn Arts Exchange, University Settlement (Performance Mix Festival), The Center for Performance Research, The Chocolate Factory, and The Kitchen, and regionally at the Academy of Music Theatre, A.P.E Gallery, The School for Contemporary Dance and Thought, and 33 Hawley Street. Diewald has developed her work through residencies at Jacob’s Pillow, the Bogliasco Foundation, The Iron Factory, Banff Centre for Arts and Creativity, Cleveland School for the Arts, Ponderosa, and Silo at Kirkland Farm. She has recently performed in the work of Katie Martin, Kate Seethaler, Karinne Keithley Syers, and Sara Smith, and is currently in process with Shakia Barron, developing a new work in collaboration with Five College Dance alumnae. Diewald holds a BFA in Theatre from Millikin University and MFA in Dance from Smith College.

Emily Justice Dunn (Costume Design, *Batty Moves*) has worked with many companies here in the Valley and beyond. She currently works for Smith College as the Costume Shop Manager and is the Costume Designer for the Pioneer Valley Ballet and the Smith College Dance Department. She has designed costumes for Keene State College Evening of Dance as well as Various Theatre and Opera Companies over the last 30 years. Emily has received various awards for her Costumes, including two Zoni awards for her work with the Mesa Youtheatre and an

IRNE for her costumes for the New Repertory Theatre in Boston.

Maia Claire Garrison (Restager, *Batty Moves*) toured as a featured soloist with Urban Bush Women (UBW) in the early 1990s. Before re-staging *Batty Moves* at the Five Colleges, she re-staged other UBW choreographic works for Alvin Ailey and Philadanco. While directing her own company M'Zawa Danz from 1995-2001, she was awarded three consecutive grants from the New York Foundation for the Arts. Along with some of her contemporaries, she played a key role in popularizing the synthesis of modern dance with traditional West African idioms. She is Founder and Creative Director at Reel.Dance.Music. Based in Orange, NJ, she can be found teaching her signature group fitness class AthleticFlow, producing educational events for special needs children, singing on iTunes, Spotify and Amazon Music and sharing her professional journey with eMCeeMovement on Apple Podcasts.

Shaneeka Harrell (Rehearsal Director, *Batty Moves*) Born and raised in the heart of Miami, Shaneeka Harrell ('sha') is an accomplished dancer, choreographer, vocalist, and actor. Their work as a collaborator with Tony-award winning choreographer Bill T. Jones includes: a company member with the Bill T. Jones/Arnie Zane Dance Company (2002-2007); Assistant Choreographer on *The Seven* for New York Theater Workshop; original cast member of *Fela! On Broadway* (2009-2011); original cast member and dance captain of Mr. Jones' workshop for *Super Fly the Musical* and most recently, teaching incarcerated youth of Rikers Island Correctional Facility. Other theater and dance performance credits include: cast member of Richmond Triangle Player's production of *Seven Homeless Mammoths Wander New England*, cast member of Miami Theater Center's productions of *The Love of Three Oranges* and *Inanna and the Huluppu Tree*, dance company member of Jawole Willa Jo Zollar's Urban Bush Women (2001-2002) and guest artist appearances with Hattie Mae Williams' *Tattooed Ballerinas*, Letty Bassart's *Thought Loom* and Tania Isaac Dance Project. Additionally, Harrell choreographs, directs, produces and performs in their own interdisciplinary work. They received training at New World School of the Arts and Florida International University and received their B.F.A. at University of the Arts in Philadelphia, PA. Harrell joined Smith's Dance Department for the Fall of 2021 as Guest Artist for the Intermediate Repertory Course.

Erin Kouwe (Rehearsal Assistant, *Batty Moves*) is a creator, dance artist, and educator. Erin is a recipient of the Tennessee Arts Commission's Individual Artist Fellowship for her choreographic work, which has been presented by Nashville Ballet, Tennessee Women's Theater Project, Going Dutch Festival, and others. Erin is the founder of *Seen*, a project designed to disorient performance and foster creative exchange and

conversation around dance. She has performed with New Dialect, Visceral Dance Chicago, and Luna Negra Dance Theater, and in works by choreographers like Banning Bouldin, Bryan Arias, Gustavo Ramirez Sansano, Ohad Naharin, Yin Yue, Joy Davis, Idan Sherabi, Monica Cervantes, Julia Rhoads, and others. She holds a B.A. in Dance from Point Park University, and is pursuing an M.F.A. in Choreography and Performance at Smith College. Erin is a Teaching Fellow at Smith College, and has taught at Hampshire College, Belmont University, and Nashville Ballet's Professional Training Division.

Ashton Lites, aka Stiggity Stackz, (Choreographer, *The Block Party*) is regarded as one of Boston's most renowned veteran freestyle dance specialists. With 15+ years of intensive training in many different street styles and classical dance forms including Krump, Popping, Locking, House, Hip Hop, Ballet, Tap, Jazz, Modern, Afro- Haitian, and beyond. Lites is an experienced event organizer, instructor, choreographer, and well traveled in the underground Hip Hop competition circuit. Beyond dancing and instructing, Ashton has established himself as a creative inspiration specialist and life coach through his journey of activism and public speaking in the city of Boston, focusing on improving artists' finances, health, spirituality, purpose, and creativity. He believes that if artists can succeed in these aspects in their own life, they can be of better service to their community. Learn more at Stiggity.com.

Jenna Riegel (Artistic Director, Choreographer, *Ecdysis*), originally from Fairfield, Iowa, is a dance artist, maker and educator. Jenna holds an M.F.A. in Dance Performance from the University of Iowa and a B.A. in Theatre Arts from Maharishi International University. During her eleven-year performing career in NYC, Jenna danced with Daara Dance (choreographer Michel Kouakou), Carolyn Dorfman Dance Company, Shaneeka Harrell, Tania Isaac Dance and johannes weiland. She toured and performed nationally and internationally as a company member of David Dorfman Dance, Alexandra Beller/ Dances, Bill Young/ Colleen Thomas & Company and the Bill T. Jones/Arnie Zane Company. Jenna taught classes in contemporary technique in New York City at Gina Gibney Dance Center, New York Live Arts, Mark Morris Dance Center and 100 Grand Dance. She has been on faculty in the dance departments of Barnard College, The Juilliard School and Virginia Commonwealth University. In addition, she has taught master classes at The Joffrey Ballet School, Columbia College, NYU, The New School, Ohio State University, SUNY Purchase, Bard College, Connecticut College, Hollins University, Dartmouth College, Williams College, Skidmore College, University of Maryland, University of California-Berkeley, the American Dance Festival and the Bates Dance Festival. Jenna is currently an Assistant Professor of Theater and Dance at Amherst College.

Jawole Willa Jo Zollar (Founder, Urban Bush Women, Choreographer, *Batty Moves*): Growing up in Kansas City, Missouri, Jawole Willa Jo Zollar earned her B.A. in dance from the University of Missouri at Kansas City and her M.F.A. in dance from Florida State University. In 1984 Jawole founded Urban Bush Women (UBW) as a performance ensemble dedicated to exploring the use of cultural expression as a catalyst for social change.

She has created over 34 works for UBW, as well as for Alvin Ailey American Dance Theater and others. Her company has toured five continents and was selected as one of three U.S. dance companies to inaugurate a cultural diplomacy program for the U.S. Department of State in 2010 and declared one of America's Cultural Treasures by The Ford Foundation in 2020.

Jawole is the founder of UBW Summer Leadership Institute, founding Artistic Director and Chief Visioning Partner of UBW and currently holds the position of the Nancy Smith Fichter Professor of Dance and Robert O. Lawton Distinguished Professor at Florida State University. Jawole has received a number of distinguished awards including the Doris Duke Performing Artist Award, the Dance Magazine Award in 2015, the Dance/USA Honor Award in 2016, the 2017 Bessie Lifetime Achievement in Dance Award, and is a recipient of a 2021 DanceTeacher Award of Distinction. Jawole has recently been named a 2021 MacArthur Fellow.

Urban Bush Women (UBW), founded in 1984 by choreographer Jawole Willa Jo Zollar, is a Brooklyn-based performance ensemble and dance company under the artistic direction of Chanon Judson and Samantha Speis. UBW seeks to bring the untold and under-told histories and stories to light through dance. We do this from a woman-centered perspective and as members of the African Diaspora community in order to create a more equitable balance of power in the dance world and beyond.

Urban Bush Women (UBW) galvanizes artists, activists, audiences and communities through performances, artist development, education and community engagement. With the ground-breaking performance ensemble at its core, and ongoing programs including the Summer Leadership Institute (SLI), BOLD (Builders, Organizers & Leaders through Dance) and the Choreographic Center Initiative, UBW affects the overall ecology of the arts by promoting artistic legacies; projecting the voices of the under-heard and people of color; bringing attention to and addressing issues of equity in the dance field and throughout the United States; and by providing platforms and serving as a conduit for culturally and socially relevant experimental art makers. Urban Bush Women's BOLD (Builders, Organizers, & Leaders through Dance) has been at the

forefront of activating the intersections of professional & community art-making, civic engagement, leadership, and group dynamics for over two decades.

Production Crew

Artistic Directors Shakia Barron, Jenna Riegel
AC Director of Production Suzanne P. Dougan
AC Production Director Jonathan Doyle
AC Technical Director Jeffrey Bird
AC Resident Lighting Designer Kathy Couch
AC Costume Shop Manager Carla Froeberg
AC Expert Costumer Emily Hoem
AC Business Manager/Publicist Suzie Rivers
AC Theatrical Design Assistant Lorelei Dietz
AC Poster Designer Brenna Kaplan
FCD Production Manager Matthew E. Adelson
FCD Assistant Production Manager Aubrey Daviau
FCD Production Office Assistant Emma Lawrence
MHC Technical Director Rachel Shaw
Stage Manager Sara Attia
Light Board Operator Mary Prather
Sound Operator Meghan MacBeath
Stage Crew Lize Brown, Caroline Gan,
Erin Nwachukwu, Sandra Scarlatoiu
Stage Crew/Rail-Flys Aria Frehner
Photography Derek Fowles
Videography Paul Fortier, Mike Perez

Five College Dance

Established in 1978, Five College Dance (FCD) is a creative and intellectual collaboration organized between the dance departments and programs at Amherst, Hampshire, Smith, Mount Holyoke Colleges and University of Massachusetts Amherst. We are a community of undergraduate and graduate students, faculty, and visiting scholars and artists. We create and amplify access to rich, varied artistic and academic opportunities in dance.

www.fivecolleges.edu/academics/dance

Upcoming Theater & Dance Fall Events

Performance Studio

Dec. 4-5

8:00 pm, Holden Theater

Visit us at www.amherst.edu/go/performance