

February/March 2016



Cycles of Motion A Diverse Concert of Dance

Cycles of Motion

Judy Bayley Theatre

Mar 4 at 730pm

Mar 5 at 230pm and 730pm

Tickets: \$18/\$10

Box Office: 702-895-2787

The UNLV Department of Dance was one of the first dance institutions in the nation to offer a broad-based dance curriculum with equal-emphasis study in the classical dance forms- ballet, modern dance and jazz dance. The goal is to train diverse dancers who are able to perform in various contemporary dance styles. Nowhere is this fact as evident as it is to the viewers of UNLV's concert dance season. Cycles of Motion, the first concert of Spring semester, brings together a group of six diverse choreographers from around the world to

choreograph works on UNLV Dance Company members.

Modern dance faculty member Cathy Allen will present a piece titled, *Strangers in the Street*, inspired by the book and internet blog sensation, *Humans of New York*. The author, Brandon Stanton, captures a photo and short comment by random subjects he meets of which are surprisingly poignant and varied- literally a small window into their soul. Allen's choreography represents the ebbs and flow of the many strangers we meet along our day, a concept that Allen

admits is a common underlying theme in much of her work.

Rachel Berman will draw upon the driving rhythms of the Mexican guitar duo Rodrigo Y Gabriela combined with her background performing the athletic style of legendary modern dance choreographer Paul Taylor. This piece for 17 evokes the hustle and bustle of the big city and the "cogs" that keep the machine running. Berman, a long-standing company member of the Paul Taylor Dance Company is the spring 2016 modern dance artist-in-residence.

Margot Mink Colbert, ballet professor and Assistant Chair in the UNLV Dance Department, presents a three-movement dance suite *Une Petite Suite*. This work features original musical composition by Dance Department Music Director/Composer-In-Residence, Beth Mehocic.

Richard Havey's *It Don't Mean a Thing If It Ain't Got That Swing* is a combination of Lindy Hop and tap and features performance with the UNLV Ballroom Team. Havey is a member of the UNLV Dance jazz dance faculty.

This concert also features works by ballet artist-in-residence James Jeon and jazz artist-in-residence Jason Parsons. Jeon's *Blow-Out* is a relentless contemporary ballet work revealing the pent-up energy that individuals need to identify and release into the world. This work follows the style of his recent work *Rage*, which received excellent reviews in the Korean world of Dance. Jeon is the artistic director

of the Seoul Ballet Theatre, as well as a professor of dance at the Korea National Sport University.

Jason Parsons is a choreographer and performer whose works have been showcased on numerous companies around the world. Parsons is on faculty with Nuvo Dance Convention, Steps on Broadway, Peridance and Broadway Dance Center in New York City. His work *At First, There is Just Darkness and Silence*, is a collaborative work with dancers to bring forth a feeling of a world of constant motion, light and sound.

The concert promises to be an exciting and diverse evening of dance. For further info contact the Performing Arts Center Box Office: 702-895-2787.

Special Alumni Discount Once a Family Member, Always a Family Member

All UNLV dance alumni now receive a special ticket price of \$10 for all UNLV Dance concert productions. All

dance alumni receiving this newsletter via email will be on the list at the box office for discount eligibility. Limit 1 discounted ticket per alumni. Photo ID is required.

Space Rental Continue Your Choreographic Work

Need rehearsal space to continue your choreographic work? The Department of Dance offers special alumni rental rates. For information contact Sandra De Borger at 702-895-3827.



UNLV Dance Faculty Spotlight

Victoria Dale , Professor of Dance: Jazz Dance

M.Ed., University of Nevada, Las Vegas

Vikki Baltimore-Dale's professional credits include concert performances with the D.C. Black Repertory Dance Company (directors, Mike Malone and Louis Johnson) and the George Faison Universal Dance Experience (New York City). She performed the role of "Sophisticated Lady" in the Broadway musical "Bubbling Brown Sugar." Her movie credits include "The Green Lady" in the "Wiz," "The Blues Brothers," Francis Ford Coppola's "One From The Heart," and "Baron Wolfgang Von Tripps."



Baltimore-Dale was first to teach master jazz dance classes both at Yunan Art Institute in Kunming, China and the University of Novosibirsk, Russia. She has choreographed professionally for the Cleo Parker-Robinson Dance Ensemble (Denver), Windows International Dance Company (Hong Kong), Kaleidoscope (New York), Opus and Vibe companies (Las Vegas). Invited by Gus Giordano, she has been an adjudicator for seven International Jazz Dance World Congress' Leo Choreography Competition.

Baltimore-Dale is the recipient of the 2009 Charles Vanda Award for Excellence in the Arts. In 2011, she received the honorable invitation to be a member on the Board of Directors of the International Association of Blacks in Dance. Her association with the IABD has led to numerous touring and performance opportunities for students including performances in Canada, Cleveland, Dallas, Denver and the Kennedy Center in Washington, DC. She has been highly instrumental in diversity initiatives within the department and curriculum. She has been on the faculty at UNLV Dance since 1984.



UNLVDance Spring 2016
Modern Dance Artist-In-Residence

Rachel Berman
BFA Purchase College
MFA Hollins University/American Dance Festival

Originally from Hawaii, Rachel Berman spent a decade performing principal roles with the Paul Taylor Dance Company. She has also performed with Ballet Hispanico of NY, May O'Donnell, The American Repertory Dance Company, The Joyce Trisler Danscompany, and the hula companies of Nā Lei Hulu I Ka

Wēkiu and Pua Ali'i 'Ilima O Nuioka. She served as Associate Producer for Dancers Responding to AIDS, Company Manager for Company C Contemporary Ballet, and for three years as the Development Officer for the Taylor Company. She is a freelance writer for *Dance Magazine*, *Dance Teacher* and *Dance Studio Life*. Ms. Berman has re-staged Mr. Taylor's works throughout the United States on ballet companies such as San Francisco Ballet, Oregon Ballet Theatre and Tulsa Ballet and on University Dance programs.

She has been on faculty at the Joffrey Ballet/New School BFA program (NYC), Mid-Pacific School of the Arts High School (Honolulu), LASALLE-SIA Singapore College of the Arts, the American Dance Festival (North Carolina), University of the Arts (Philadelphia), the Colburn School (California), California Institute of the Arts (Los Angeles), Mills College (Bay Area) and the Taylor School. Before leaving NYC she was the Programs Manager at Dance/NYC, a dance advocacy organization which works in alliance with the National service organization, Dance/USA.

Yuta Kataoka
UNLV Dance Production Major Receives Second Prestigious Internship at ADF

The American Dance Festival has been called "one of the most important dance institutions in the country", by the New York Times. It is one of the largest dance festivals in the country, whose goal has always been to support the new choreography by emerging and established modern dance artists, as well as the preservation and archival

of traditional and classic works of the modern dance.

ADF occurs on the campus of Duke University during the summer months. In the past, many UNLV dance students and faculty have attended, studied, and performed at the festival, which in all cases has changed and enhanced their professional dance lives.

In 2000, James Healey attended ADF, where he met the emerging choreographer Shen Wei. After ADF, Healey moved to New York City and joined the Shen Wei Company where he performed and taught for over a decade.

Louis Kavouras, chair of the UNLV Dance Department spent a meaningful summer diversifying his Hawkins dance training and performing at ADF in 1990.

UNLV Dance Production and Special Events Management major Yuta Kataoka received an internship



to join the ADF production concert staff at ADF for summer 2015.

"The summer at ADF was hard work with long hours but definitely an inspiring environment where I got to work with professional companies, helpful staff, and similar-minded fellow interns," exclaims Katoaka.

UNLV Dance is proud to announce Yuta has been awarded a second internship at ADF for summer 2016. Congrats Yuta!



Alumni Spotlight:
James Healey,
BA in Dance Performance
and Choreography, 1997.

After graduation from UNLV in 1997, James Healey became a company member with the John Malashock Dance Company in San Diego, CA., and spent two summers at the American Dance Festival in Durham, North Carolina. In 2000, he returned to ADF, where he met up-and-coming Chinese choreographer Shen Wei, was cast in Shen Wei's work, and suddenly his artistic life completely changed. Shen Wei went on to create a dance company using eight of these original dancers. Healey spent the next nine years performing and touring with the Shen Wei Dance Company and also functioning as his rehearsal director. In 2009, he left the company, but has continued to perform with Shen Wei until 2014. He has also continued to teach at various company workshops and programs.

We recently caught up with James Healey and asked him about Shen Wei, New York City, UNLV Dance, and the next chapter of his artistic life.

Tell us about Shen Wei.

Shen Wei's work is a blend of visual art, Chinese opera, and dance. The result is a very unique and original perspective of movement and visual art- a seamless blend of eastern and western artistic idea into a poetic representation of two very different artistic worlds. I think Shen Wei was on the forefront of the contemporary trend to blend various styles genres and forms, in a pure, subtle, and personal way.

What was it like living and dancing in New York City?

NYC was amazing and I miss it terribly. The cold winters, humid summers, the crowded trains, the rushed and busy people, and the overwhelming weight of buildings



and concrete just made all the ethnic diversity, artistic passion, and universal humanity even more poignant and beautiful. The balancing act was extreme, and wildly rewarding. If the timing was right and it made sense for my life, I would be living there again without hesitation. So much to see and do, so much history, so much of the future... all mixed together in one giant mountain of buildings, people, rats, and germs. I love it.

Where do you live now? And what fills your artistic life?

I live in Portland, Oregon now. I teach an after school program at some high schools, and at Pacific University in Forest Grove. My artistic endeavors include creating work for high school students, to give them a taste of what they might encounter in college if they decide to continue to dance beyond high school, as well as provide an outlet for them to be creative in a public school setting. At Pacific University, I choreograph occasionally, but mostly teach Modern/Contemporary technique classes. From time-to-time, I work on my own solo projects, or find a group to dance with, but mostly I am teaching now.

What can you say about dance?

Dance is like sand. You try to grab a handful and it flows through your fingers like liquid and returns to where it came from... wherever that is. My career happened so fast and

flowed so quickly through my fingers, I didn't know it was changing or fading away until all the sand had slipped through the cracks. Luckily, I can just grab another handful. Different sand, perhaps, different sandbox maybe, but still enough sand to watch and feel spill and flow through the cracks of my fingers. I suppose it is like that for everyone. Dancers just grab handfuls when they can and let it flow until it is time to grab more.

What about UNLV Dance?

Dance sort of happened to me accidentally. My road to becoming a professional dancer was more blind luck than planning. I went to UNLV undeclared, took a dance class, and Victoria Dale told me to major in dance. I guess the rest was history. UNLV gave me the tools to become a professional dancer. I just walked through all the doors that were opened for me without questioning. The faculty was supportive and encouraging, they let me be myself and allowed me to screw up when I needed to... and pushed me forward when I needed that. In the end I had an amazing experience as a professional dancer, travelled the world, and can now share what I have learned with young dancers feeling the same things I did when I was in College.

No complaints or regrets here.

