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**DANCE/USA AND THE NATIONAL ENDOWMENT FOR THE ARTS
AWARD \$250,000 TO COLLEGES FOR DANCE MASTERPIECES**

Washington, DC — Dance/USA, the national service organization for professional dance, in conjunction with the National Endowment for the Arts, announced the third round of awards through the American Masterpieces: Dance – College Component (AMDCC), which will enable institutions of higher learning across the country to reconstruct dances by notable choreographers.

AMDCC is one component of American Masterpieces: Dance, which is administered by the New England Foundation for the Arts with funding from the NEA. Through AMDCC, colleges and universities nationwide are able to unite professional dance artists with college students to restage classic American dances. A significant component of the program is the sharing of work with the larger community beyond the performance of the dance piece. Outreach activities include post-performance discussions, classes, open rehearsals and lecture demonstrations in communities surrounding the awarded colleges and universities.

AMDCC is an outgrowth of Dance/USA's National College Choreography Initiative. Since it was established in 2001 with the NEA, both programs have already made possible 149 completed residencies that brought choreographers to college campuses in each of the 50 states plus DC and attracted approximately 287,000 audience members to 91 artists and ensembles that visited 95 different colleges. (Another 25 projects are in progress from the second round of AMDCC.)

The third round of AMDCC now adds to that success. A national panel of artists, historians and college faculty recommended 25 awards of \$10,000 each to colleges that will bring artists and ensembles to 25 cities in 18 states across the country to reconstruct works. Examples of projects by deceased master artists are Katherine Dunham's *Ragtime* at Trinity College, George Balanchine's *Divertimento No. 15* at University of Cincinnati, and Jane Dudley's *Time is Money* and *Harmonica Breakdown* at University of Washington. Works by living artists include Trisha Brown's *Astral Convertible* at University of Illinois at Urbana-Champaign, Danny Buraczeski's *Swing Concerto* at Ursinus College, and Arthur Mitchell's *Holberg Suite* at Southern Methodist University. Descriptions of all 25 projects are attached, along with a list of panelists.

“This sixth round of funding underscores Dance/USA's long-standing commitment to link choreographers of the highest stature with the next generation of artists,” states Executive Director Andrea Snyder. “America's incredible dance history is learned best by kinesthetically experiencing the vocabulary, style, and meaning embedded in its masterpieces. And, this direct experience with master artists will live on with students as they embark on their own careers. With the leadership of the NEA, AMDCC has allowed us to again make artistry of the highest quality a part of students' college education.”

The Arts Endowment launched American Masterpieces (as well as its predecessor, the National College Choreography Initiative) with major Leadership Initiative funding designed to support significant projects that involve communities across the country, and the agency's support continues to be instrumental in the program's success. "It is important to acquaint today's dance students with their history and artistic legacy," stated Douglas Sonntag, Director of Dance at the NEA. "The American dance legacy is vast and rich, and these masterpieces help today's students and scholars connect to the past in a manner that informs and illuminates their education."

For the past seven years, Dance/USA has administered the 199 grants that have been awarded through AMDCC (along with its predecessor, the NCCI). What was to be a one-time initiative has continued to give six rounds of support to well over 100 colleges and over 100 artists, as well as scores of reconstructors and hundreds of professional dancers who mentored students to make these projects possible. Suzanne Callahan of Callahan Consulting for the Arts brought her considerable experience in grantsmanship and evaluation to manage the application review and documentation for Dance/USA.

Due to the success of this program as well as a restructuring of the NEA staff, the NEA will now directly handle all components of the American Masterpieces: Dance program. A new round of funding for AMDCC will be available to colleges. Applications will likely be accepted in the fall of 2009 for projects that take place from May 2010 to May 2012. For information about any aspect of American Masterpieces, visit www.nea.gov or contact Dance Specialists Janelle Ott Long (ottj@arts.endow.gov or 202-682-5739) or Juliana Mascelli (mascellij@arts.endow.gov or 202-682-5656).

The National Endowment for the Arts, an independent federal agency, was established by an Act of Congress in 1965. An investment in America's living cultural heritage, the Endowment serves the public good by nurturing human creativity, supporting community spirit and fostering appreciation of the excellence and diversity of our nation's artistic accomplishments. Since 1965, the Endowment has invested over \$300 million in supporting dance nationwide.

Dance/USA, the national service organization for professional dance, was founded in 1982 to advance the art form of dance through a variety of programs, including publications, advocacy, information services, professional development programs and regrating initiatives.



American Masterpieces: Dance-College Component
Third Round Grantees
2008-09 and 2009-10 Academic Years

CA University of California, Santa Barbara, for *Lar Lubovitch*

To support the restaging of Lar Lubovitch's *Marimba* by John Dayger to be performed at the University in March 2009 and toured in California through May 2009. Outreach will include lecture-demonstrations.

CT Trinity College, Hartford, for *Katherine Dunham*

To support the restaging of Katherine Dunham's *Ragtime* by Cleo Parker Robinson to be performed jointly by students from Trinity and the Artists Collective first on campus in March 2009 and later at the Artists Collective. Outreach will include master classes, performances by the Cleo Parker Robinson Dance Ensemble, an exhibition of paintings by Haitian artists, performances by Caribbean and student musicians, and a colloquium on Haitian art and culture.

FL Palm Beach Atlantic University, West Palm Beach, for *Merce Cunningham*

To support the restaging of Merce Cunningham's *Septet* by Patricia Lent to be performed in April 2009. Outreach will include master classes, panel discussions, and a film series featuring Cunningham's works made for film/video.

FL University of Florida, Gainesville, for *Susan Marshall*

To support the restaging of Susan Marshall's *Cloudless* by Luke Miller and Kristen Hollingworth. Outreach will include master classes, public lectures on the choreographer's life and work, and lecture-demonstrations at Shands Hospital.

IA University of Iowa, Iowa City, for *Jose Limon*

To support the restaging of Jose Limon's *Psalm* by Brenna Monroe Cook to be performed in October 2009 and toured throughout Iowa by UI's Dancers in Company. Outreach will include workshops; a free performance followed by a discussion; a film screening; and lectures by Carla Maxwell (Director of the Limon Company) and others for several university departments and a local television station.

IL University of Illinois, Urbana, for *Trisha Brown*

To support the restaging of Trisha Brown's *Astral Convertible* by Stanford Makishi to be performed in February 2010. Restaging will involve scientists, engineers, interactive media specialists, and designers re-imagining the original sets, sound, and costumes. Outreach will include pre-performance lectures; public forums on applications of the Alexander Technique and the technology used in the restaging; creation of an interactive playground that will tour local schools; and classes on Brown and post-modernism at an institute for senior citizens.

IN Indiana University, Bloomington, for *Martha Graham*

To support the restaging for Martha Graham's *Panorama* by a Graham Company alumnus to be performed in January 2010 as part of an evening entitled *The Legacy of Martha Graham*. Outreach will include master classes, lecture-demonstrations, film screenings, an interdisciplinary panel, and a pre-concert lecture moderated by former Graham soloist David Hochoy.

KS Kansas State University, Manhattan, for *Jawole Willa Jo Zollar*

To support the restaging of Jawole Zollar's *Walking with Pearl...Southern Diaries* by Chanon Judson to be performed April 4-5, 2009. Outreach will include master classes, lectures in American Ethnic Studies courses along with a seminar for their faculty, and movement classes for at-risk children.

KS Wichita State University, Wichita, for *Doug Varone*

To support the restaging of Doug Varone's *Of the Earth Far Below* to be performed in the spring of 2009. Outreach will include master classes for local dance students and free tickets for at-risk youth through Big Brothers, Big Sisters and the Boys and Girls Club.

MD Towson University, Towson, for *Alvin Ailey*

To support the reconstruction of Alvin Ailey's *Mary Lou's Mass, Streams, The Lark Ascending, Blues Suite, and Reflections in D* by Troy Powell to be performed April 22-24, 2010. Outreach will include a matinee for public school children, a lecture with Sylvia Waters, master classes, a mini-performance by Ailey II for public schools, and an evening performance by Ailey II.

MI University of Michigan, Ann Arbor, for *Laura Dean*

To support the restaging of Laura Dean's *Impact* by Amy Chavasse to be performed in late January 2009. The University's Percussion Ensemble will accompany performances. Outreach will include a range of interdisciplinary educational activities and public events.

MT University of Montana, Missoula, for *Bebe Miller*

To support the restaging of Bebe Miller's *Prey*. Outreach will include discussions with lighting/costume design students, lecture/performances at various western Montana schools and for the Missoula community, and composition workshops for high school students.

NV University of Nevada, Las Vegas, for *Erick Hawkins*

To support the reconstruction of Erick Hawkins's *Here and Now with Watcher's* by Katherine Duke to be performed in April 2009 with live music by students. As part of outreach, the work will tour internationally for two years, and there will be public lectures by Duke on Erick Hawkins.

NY The New School, New York, for *Anna Sokolow*

To support the reconstruction of Anna Sokolow's *Lyric Suite* by Jim May to be performed in May 2010. Outreach will include workshops and lectures on Sokolow's work, a walking tour of Greenwich Village (where Sokolow lived), university courses including themes about Sokolow, open rehearsals by the Limon Company and Sokolow Theatre Dance Ensemble, and exhibits at the New York Public Library and at the New School.

NY Sarah Lawrence College, Bronxville, for *Lucinda Childs*

To support the reconstruction of Lucinda Childs's *Radial Courses* and *Carnation* by Keith Sabado and Emily Coates. Campus outreach will include development and screening of animated shorts based on *Radial Courses*; dance/media projects; symposia, lectures, and panels on Childs's work that are geared to music, art history, and mathematics; and a workshop with Ms. Childs. Community outreach will involve creative workshops in dance, sound, and visual art; performances and lecture-demonstrations for local schools, and community performances.

OH Ohio Northern University, Ada, for *Donald McKayle*

To support the reconstruction of Donald McKayle's *Games* by Amy Sennett to be performed in October 2009. *Games* will be the centerpiece of a concert including student choreographed pieces exploring the issue of "play." Outreach will include discussions, master classes, and lecture-demonstrations for University and middle school students.

OH University of Cincinnati, Cincinnati, for *George Balanchine*

To support the restaging of George Balanchine's *Divertimento No. 15* (or another piece at the reconstructor's discretion) by Maria Calegari to be performed in May 2010. Live orchestration will accompany performances. Outreach will include master classes in the Balanchine style, open rehearsals, panel discussions, and a meet the artist event, all of which will be free and open to the public.

PA **Montgomery County Community College**, Blue Bell, for *Yvonne Rainer*

To support the restaging of Yvonne Rainer's Couples and Chair Pillow Dance by Sandra Alberkalns, Elizabeth McPherson, or Valerie Mockabee (restager to be determined) with artistic coaching by Pat Catterson to be performed in April 2009. Outreach will include dance movement workshops with two high schools, a pre-concert lecture, a post-performance Q & A, a panel discussion, open rehearsals, and a "Happening" by theater students, all of which will be free and open to the public.

PA **Ursinus College**, Collegeville, for *Danny Buraczeski*

To support the restaging of Danny Buraczeski's Swing Concerto by the choreographer and Cathy Young to be performed in November 2009 and April 2010. Outreach will include interdisciplinary projects with other academic departments, master classes, open rehearsals, lecture-demonstrations, and a panel discussion with Mr. Buraczeski and scholars.

TX **Southern Methodist University**, Dallas, for *Arthur Mitchell*

To support the restaging of Arthur Mitchell's Holberg Suite to be performed in the spring of 2009. Outreach will include master classes for the community and a conversation with Mitchell.

VA **Shenandoah University**, Winchester, for *Alwin Nikolais*

To support the reconstruction of Alwin Nikolais's Mantis, Girls Trio, and Grotto by Alberto del Saz to be performed in March 2009 and toured through the Shenandoah Valley region. Outreach will include master classes in the Nikolais/Lewis technique for young dancers; lectures on Nikolais's choreographic process, sound, and costuming as part of an interdisciplinary symposium (broadcast on local television); lecture-demonstrations; and a student trip to the Smithsonian to see a prototype of Moog's synthesizer (used in the score for all three pieces).

WA **University of Washington**, Seattle, for *Jane Dudley*

To support the reconstruction of Jane Dudley's Time is Money and the restaging of her Harmonica Breakdown by Sheron Wray to be performed in October 2009. These pieces will be the centerpiece for a forum The Shape of Dissent. Outreach will include discussions, lectures, a course focused on socially conscious artists, and discounted tickets for seniors and youth.

WA **Western Washington University**, Bellingham, for *Trisha Brown*

To support the restaging of Trisha Brown's Glacial Decoy by Shelley Senter with sets and costumes designed by local visual artists. Outreach will include lectures and/or demonstrations with an art gallery, the Visual Arts department, costume design faculty, public school children, and the community; master classes with the Trisha Brown Dance Company; and a panel discussion.

WI **Beloit College**, Beloit, for *Merce Cunningham*

To support the restaging of Merce Cunningham's Scramble and Canfield by Paige Cunningham. The works will be the centerpiece of the College's International Performing Arts and Lecture Series designed to provide access to the arts for the Beloit community.

WI **University of Wisconsin**, Milwaukee, for *Garth Fagan*

To support the restaging of Garth Fagan's From Before by Natalie Rogers-Cropper and Norwood Pennewell to be performed in June 2010. As part of the University's year-long exploration of race and identity, outreach will include a panel discussion (including Mr. Fagan); a symposium on African dance and the Diaspora; master classes for students, community members, and local dancers; talkbacks; and open rehearsals.

DANCE | U S A

American Masterpieces: Dance – College Component

Panel List

Sandra Burton
Lipp Family Director of Dance
Williams College
Williamstown, MA

Suzanne Carbonneau
Professor of Performance
George Mason University
Fairfax, VA

Fred Darsow
Choreographer
Associate Professor
University of Texas–Pan American
Edinburg, TX

Wendy Rogers
Choreographer
Professor of Choreography and Performance
University of California, Riverside
Riverside, CA

Sally Sommer
Professor of Dance History, Theory of Dance, and Research
American Dance Studies MA Program
Department of Dance
Florida State University
Tallahassee, FL