



## Faculty Dance Concert Presents Eclectic Mix

by elizabeth walsh

The annual Faculty Dance Concert was held with great success on Friday, February 9<sup>th</sup>. The first piece, titled "Greed, Image and Bling Bling" was an excerpt from a work in progress by Renee Banson, who teaches modern dance at Bryn Mawr. The first part, "Beautifulish," was a cutesy swing number performed by Banson and Linda Caruso Haviland, the Dance Program's director, to Annie Lennox's "Keep Young and Beautiful." "What's Enough?" featuring dancers from Wrightstown's Spirit in Motion studio, began with a spoken word piece from Jake Shapiro, ending with the line "Create what you think you want and put it on a stage." Dancers in black corporate-wear were placed in front of a screen with a slide show flashing images of Hollywood stars, drugs and money. The peroxide and pills in the background contrasted powerfully with the organic movement of the dancers in an energetic dance of leaping and falling, bare feet to wood stage creating a sense of resistance to the synthetic world featured behind them. It was a promising preview of Banson's larger work.

After the verve of the "What's Enough?", Timothy Yue's "Electronic Tap Solo" was a more restrained piece in terms of motion, but definitely not sound. Yue invented an electronic tap shoe that produces drum sounds ranging from the rhythms of hip hop to classical Indian beats. His tap interpretation of the Indian tabla composition Delhi Baj Kaida in Teental was the most creative of the three short pieces, proving an interesting match to Yue's Gene Kelly-like tap style.

Myra Bazell's "Tide" was a strikingly beautiful pas des deux. Dancers John Luna and Steve Vaughn made the sculpting motions of pulling and pushing as they performed the creation of a relationship. Their interlocking bodies, sometimes supporting each other in air, or balancing shoulder to neck, explored creative ways of joining two dancers in embrace. Combining break-dance-influenced movements with modern dance the piece was very contemporary, yet the love/loss/discovery emotions portrayed were in timeless ballet tradition.

"Remembered Rhythms" choreographed by Pallabi Chakravorty with live music from Daniel Scholnick and Timothy Bauer was introduced with a monologue, "The Act of Remembering" from Firenza Guidi's *Theatre Without a Stage*. The piece explored new renditions of remembered rhythms, with three dancers performing a more modern set of steps and three others dancing in a traditional style. Chakravorty's use of an aluminum pan, first in a sequence miming a meal, then as a mirror, brought the two groups together, representing generations and the passing on of memories. Chakravorty teaches at Swarthmore in the Departments of Music and Dance; this fall she taught "Dancing Desire in Bollywood Films" at Bryn Mawr.

Two solo pieces followed, both choreographed and performed by Bryn Mawr Dance Faculty. Rebecca Malcolm-Naib's "Masquerade," performed to a series of Queen songs, began with Malcolm-Naib on a pedestal dressed as a queen, all motion relegated to a sequence of "politican" gestures and facial emotions. The queen then descended and Malcolm-Naib's dance style shifted as layers of the costume peeled off into different characters from public royal to private royal to jester/general. Naomi Pressman's "Natasha" was equally moving but much different. Dressed in a loose short black dress, Pressman slowly stretched into the music and then intermittently convulsed and posed, interacting with the accompanying sound collage by Jason Gresl. The powerful ending saw Pressman writhing on the floor as electronic chirps faded and the audience was left to hear the sound of breathing and rolling as she fluttered and flailed on stage.

The last piece of the concert, "Shankara Shri Gri," was choreographed by Ramaa Ramesh. Richly costumed dancers performed her gorgeous depiction of the Ananda Thanadava, or "dance of bliss," of the Hindu God of Dance, Shiva Nataraja. The dance featured Ratipriya Suresh and the talented young Lavanya Rathi Ramesh carrying out the delicate motions in perfect unison, a glorious ending to a truly inspired show.

## Senior Dance Major Concert

Dancers Caitlin Romasco '09, Marcelina Chavira '07, and Laura Brymer '07 are pictured below rehearsing "Radio Transmission," this year's senior thesis dance concert, choreographed and directed by Marcelina Chavira '07, presented by the Tabitha Performance Group and the Bryn Mawr Dance Program. The members of the Tabitha Performance group not pictured are Clare Mallet '08, and Haverford students Kat Zukaitis '07, and Waldean Nelson '09. This piece explores human emotional connection in our modern technological world using the abstract imagery of red satin ribbon and rolling chairs. Featuring flowing, falling, and sometimes halting movements, the piece ultimately asks the question: whenever we think we are alone and are in the presences of modern technology, can we actually be alone?

The concert will open with "Porcelain," a piece by Adaobi Kanu '08 featuring dancers JiHyang Kim '07, Elizabeth Rouse '08, Courtney Malpass '09, and Kate Coughlan '09. Adaobi Kanu and her dancers have worked throughout the year to fully investigate issues of Body Image and Eating Disorders. This work aims to shed light on individual struggles by the sharing of our stories.

Performances will be held at 8pm on Saturday, March 3<sup>rd</sup> and at 7pm on Sunday March 4<sup>th</sup> in Pembroke Dance Studio at Bryn Mawr College. The concert is free and open to the public, but seating is limited and spectators should make reservations by e-mailing [jvasudav@brynmaur.edu](mailto:jvasudav@brynmaur.edu). And in accordance with Dance Department tradition, there will be a reception to follow.



## Hell Week Bill of Rights and Responsibilities

We, as members of the Hell Week Committee, are dedicated to ensuring a fun, safe and cooperative Hell Week experience for all those who choose to participate. In order to facilitate this, we have listed what we feel to be basic rights and responsibilities of all participants of Hell Week. These rights and responsibilities are inherent in the framework of the Honor Code and Traditions.

Each student has the right to participate in Hell Week on whatever level is comfortable for her, including non-participation.

Each Hellee has the right to Hell Week activities and tasks not related to her race, religion, color, age, national origin, ability, sex, or sexual orientation.

Each student retains all of her rights under the Social Honor Code and has a responsibility to exercise them through the process of confrontation, conversation and mediation.

Each student has the right to pursue her academics in a conscientious manner.

Each Hellee has the right to refuse any request from her Heller or any other student.

All students are responsible for their behavior and are expected to refuse Heller requests or other activities that violate Bryn Mawr College policy or laws of the state.

All Hellees have the right to see a complete Hell Week schedule for their dorm displayed in a public area for the entire duration of Hell Week.

Each student has the responsibility to confront others at dorm or campus events regarding offensive displays or behavior.

Each student has the right to seek Hell-Free studying, eating, socializing and sleeping spaces.

Should confrontation and mediation fail, all have the right to bring others before the Honor Board for offenses related to Hell Week.

Each student has the right to enjoy her Hell Week experience.

Hell Week Committee Members:

Rachel Friedensen '07, Kendra Hayde '09, Emily Norman '08, Klaudia Gorska '08, Carolyn Lloyd '99 (Advisor), Elhanna Porter '07, Lisa Grandner '09, Tania Melo '08, Erica Seaborn '09

The Hell Week Committee can be reached collectively at [hellweek@brynmaur.edu](mailto:hellweek@brynmaur.edu).