
3B

Action

Credentialing and Certificated Assignments Committee

Application for Eminence Credential

Executive Summary: The Governing Board of Fremont Unified School District, recommends to the Commission, the issuance of a credential based on Eminence to Hillary Roberts in the subject of Dance.

Recommended Action: Staff traditionally does not make recommendations on Eminence Credentials.

Presenter: Nancy Passaretti, Associate Information Systems Analyst, Certification, Assignment and Waivers Division

Strategic Plan Goal(s): 1

Promote educational excellence through the preparation and certification of professional educators

- ◆ Sustain high quality standards for the preparation of professional educators

Application For Eminence Credential

Introduction

The Governing Board of Fremont Unified School District, by resolution adopted on May 25, 2005 in accordance with Education Code Section 44262 recommends to the Commission the issuance of a credential based on Eminence to Hillary Roberts in the subject of Dance.

Background

Education Code Section 44262 allows the Commission to issue an Eminence Credential to any person who has achieved eminence in a field of endeavor commonly taught or a service practiced in the public schools of California. California Code of Regulations, Title 5, Section 80043(a) defines an eminent individual as one who is recognized as such beyond the boundaries of his or her community, has demonstrably advanced his or her field, and has been acknowledged by his or her peers as beyond the norm for others in the specific endeavor.

The Commission has determined that an individual who has achieved eminence in the three areas that define eminence in a field would meet the following requirements:

- **The individual is recognized as eminent beyond the boundaries of his or her community:** To meet this requirement the individual must be renown outside his geographical community with more merit given to interstate and international recognition.
- **Demonstrably advanced his or her field:** To meet this requirement an individual must provide documentation of advanced degrees; distinguished employment in the field/endeavor; contributions to the field include evidence of authorship or research indicating a high level of expertise.
- **Acknowledged by his or her peers as “beyond the norm” in the specific endeavor:** To meet this requirement the employing agency and the candidate must submit all of the following:
 1. Letters from former employers, professional colleagues and other experts in the field, relating to the individual’s recognized expertise or position of prominence in his/her field
 2. Documents evidencing extraordinary ability worthy of distinction
 3. Evidence of major, national or international awards recognizing uncommon achievement in and advancement of a particular field or endeavor.
 4. Evidence of significant contribution to the field.
 5. Authorship of a new or unusually successful method of educating children or the public in the field or endeavor
 6. Extraordinary success in his/her field

The following table outlines the documentation submitted by the Fremont Unified School District and Hillary Roberts, a dancer, choreographer, stager, consultant, artistic director and instructor.

Education			
Bachelor of Arts Degree in Education and Fine Arts, 1979, The City College of New York			
Master of Fine Arts, Special Education, 1984, Columbia University, New York			
Evidentiary Materials Presented By Hillary Roberts	Recognized Beyond Boundaries	Advances Field	Acknowledged by Peers as Beyond the Norm
Productions/Choreographic Works by Hilary Roberts			
"Ramblin Roads," 2006 Hillary Roberts, Artistic Director	X	X	X
"History of America through Dance," 2006 Hillary Roberts, Choreography	X	X	X
"Jubilee American Dance Theater" Festival in Finland, 2005 Hillary Roberts, Invited Performer	X	X	X
"American Dance," International Folk Festival in Czechoslovakia , 2002 Hilary Roberts, Invited Performer	X	X	X
"American Dance," International Festival in Italy, 2002 Hillary Roberts, Invited Performer	X	X	X
"Ethnic Dance Festival," San Francisco, 2001 Hillary Roberts, Dance Consultant	X	X	X
"Jubilee American Dance Theater," International Festival, Baja California, 2000 Hilary Roberts, Invited Performer	X	X	X
"Jubilee American Dance Theater," San Francisco Ethnic Dance Festival, 2000 Hillary Roberts, Artistic Director and Performer	X	X	
"Klezmer Suite," San Francisco Ethnic Dance Festival, 1997 Hillary Roberts, Artistic Director, Choreographer and Performer	X	X	
"American Times" for Westwind at International Folk Festival, 1997 Hillary Roberts, Artistic Director, Choreographer and Performer	X	X	
San Francisco Celtic Music Ensemble and Westwind International Folk Ensemble at "Britain Meets the Bay" in San Francisco, 1997 Hillary Roberts, Artistic Director, Consultant, Performer	X	X	X

Evidentiary Materials Presented By Hillary Roberts	Recognized Beyond Boundaries	Advances Field	Acknowledged by Peers as Beyond the Norm
Productions/Choreographic Works by Hillary Roberts (continued)			
“Family Album, Dancing the Tales of Our Past” by Westwind International Folk Ensemble, San Francisco, 1996 Hillary Roberts, Artistic Director, Choreographer, Staging, Performer	X	X	
“American Pie - Celebrating the Spirit of America Through Dance, Music and Song,” Westwind International Folk Festival, 1995 Hillary Roberts, Artistic Director, Staging, Choreographer, Performer	X	X	
“Journey Home,” Westwind International Folk Ensemble, 1994 Hillary Roberts, Artistic Director, Choreographer, Staging	X	X	
“Viltis,” Westwind International Folk Ensemble, 1994 Hillary Roberts, Artistic Director, Choreographer, Performer	X	X	
“Joining Borders,” Westwind International Folk Ensemble, 1992 Hillary Roberts, Artistic Director, Choreographer, Performer	X	X	
Awards			
Kaustinen Folk Music Festival, 2005 Invited Performer	X	X	X
San Francisco Ethnic Dance Festival, 2005, 2002, 2001, 1986-1997 Invited Participant	X	X	X
Festival della Collina, Cori, Italy, 2002 Invited Performer	X	X	X
1 st Festival Internacional del Folklore, Baja, California, 2000 Invited Performer	X	X	X
Isadora Duncan Dance Award, 1996 Nominee, Category: Company Work	X	X	X
The Creative Work Fund, 1995 Walter and Elise Foundation, First Round Winner of Grant for “Origins: A Celebration of the African Influence on American Popular Dance.”	X	X	X
1992 Commission for San Francisco Ethnic Dance Festival	X	X	X

Evidentiary Materials Presented By Hillary Roberts	Recognized Beyond Boundaries	Advances Field	Acknowledged by Peers as Beyond the Norm
Reviews and Articles			
Article in Newspaper from Odoorn, Holland, 1989 (Westwind)	X		
<i>Oakland Tribune</i> , 1993, "Westwind folk ensemble hopes to break stereotypes with Palestinian Dance Suite"		X	
<i>Oakland Tribune</i> , 1993, Critics' Choice		X	
<i>Village Voice</i> , 1994, "East West, New York"	X		X
<i>San Francisco Bay Guardian</i> , 1995, "Keep on Dancing"		X	
<i>Bulletin</i> , 1995, "East European trip inspires Klezmer music, Dance Suite," Bay Area, California.	X	X	X
<i>The Argus</i> , 1997, "Kennedy High dancers bring down the house," Fremont, California		X	X
<i>Dance Magazine</i> , 2000, " Whirlwind of World Dance," Nationwide Publication	X		
<i>The Piedmonter</i> , 2001, " Piedmont director brings history to the stage at Ethnic Dance Festival," Bay Area, California	X	X	
<i>Ang</i> (Newspaper), 2001, "Saving the last Dance," Bay Area, California	X	X	
<i>Lavoz</i> , 2000, Inicia festival internacional, Northern California Publication	X	X	
<i>Keskipohjanmaa</i> , Kaustin, Finland, 2005, Kaustinen vauhdissa	X		
<i>Contra Costa Times</i> , 2006, "Ramblin Roads' a diverse show"		X	
Letters in Support of Eminence			
Phillip Garrison, Executive Director, Jubilee American Dance Theatre			X
Marjorie Nugent, Managing Director, Jubilee American Dance Theatre		X	X
Lew Douglas, former President and Performer of Westwind International Folk Ensemble	X	X	X
Jerry C. Duke, Ph.D., Professor of Dance Ethnology and History, School of Music and Dance at San Francisco State University		X	X
Julie Mushet, Exec. Director, World Arts West		X	X
Dr. David Roche, Artistic Director, Worlds Arts West		X	X
Vivienne Paratore, Principal Kennedy High School		X	

Evidentiary Materials Presented By Hillary Roberts	Recognized Beyond Boundaries	Advances Field	Acknowledged by Peers as Beyond the Norm
Educational Contributions			
"Ramblin Roads," 2006 Hillary Roberts, Artistic Director		X	
"History of America through Dance," 2006 Hillary Roberts, Choreography		X	
"Jubilee American Dance Theater" Festival in Finland, 2005 Hillary Roberts, Invited Performer		X	
"American Dance," International Folk Festival in Czechoslovakia , 2002 Hilary Roberts, Invited Performer		X	
"American Dance, " International Festival, Italy, 2002. Hillary Roberts, Invited Performer		X	
"Ethnic Dance Festival," San Francisco, 2001 Hillary Roberts, Dance Consultant		X	
"Jubilee American Dance Theater," International Festival, Baja California, 2000 Hilary Roberts, Invited Performer		X	
"Jubilee American Dance Theater," San Francisco Ethnic Dance Festival, 2000 Hillary Roberts, Artistic Director and Performer		X	
"Klezmer Suite," San Francisco Ethnic Dance Festival, 1997 Hillary Roberts, Artistic Director, Choreographer and Performer		X	
"American Times" for Westwind at International Folk Festival, 1997 Hillary Roberts, Artistic Director, Choreographer and Performer		X	
San Francisco Celtic Music Ensemble and Westwind International Folk Ensemble at "Britain Meets the Bay" in San Francisco, 1997 Hillary Roberts, Artistic Director, Consultant, Performer		X	
"Family Album, Dancing the Tales of Our Past" by Westwind International Folk Ensemble in San Francisco, 1996 Hillary Roberts, Artistic Director, Choreographer, Staging, Performer		X	
"American Pie" Celebrating the Spirit of America Through Dance, Music and Song" Westwind International Folk Festival, 1995 Hillary Roberts, Artistic Director, Staging, Choreographer, Performer		X	

Evidentiary Materials Presented By Hillary Roberts	Recognized Beyond Boundaries	Advances Field	Acknowledged by Peers as Beyond the Norm
Educational Contributions (continued)			
“Viltis, Westwind International Folk Ensemble; 1994 Hillary Roberts, Artistic Director, Choreographer, Performer		X	
“Joining Borders,” Westwind International Folk Ensemble, 1992 Hillary Roberts, Artistic Director, Choreographer and Performer		X	
Invited Presenter/Panelist for consortium and symposium on issues on video and dance, 1996	X	X	X
Lecturer at Young Audiences of San Francisco; wrote and presented educational curriculum on international dance and music, 1994-97		X	X
John F. Kennedy High School: Advisor and Coach to Dance Team,; Consultant for Drama Department and Ethnic Studies Program, 1993-present		X	
Instructor of American Dance in Wisla, Poland, Budapest, Hungary, Zagreb, Croatia, Cori, Italy, Kaustinen, Finland, 1993-present	X	X	
Sister Carlotta Center for the Arts: Artist in Residence: taught classes in Russian, Irish, American dances and Appalachian clogging to girls in a K- 12 private school, 1993.	X	X	
DeYoung Museum, Education Demonstration, 1991		X	X
Stanford University Dance Department: Lecturer, 1991	X	X	X
Westwind International Folk Ensemble Artistic Director: wrote educational curriculum for school to support performances, 1989-1997		X	
Winter Olympics in Lake Placid New York, Performed with the Green Grass Cloggers form North Carolina, 1980	X		X
Professional Affiliations			
TOMOV Yugoslav Folk Ensemble, Performer, Instructor, 1979 – 1986	X	X	
Guszaly Hungarian Dance Ensemble, Performer, 1984 – 1986	X	X	
Westwind International Folk Ensemble; Artistic Director, Performer, Choreographer and Board Member, 1986 – 1998		X	X

Evidentiary Materials Presented By Hillary Roberts	Recognized Beyond Boundaries	Advances Field	Acknowledged by Peers as Beyond the Norm
Professional Affiliations			
World Arts West Advisory Board Member, San Francisco Ethnic Dance Festival , 1992 – 1994		X	X
Forgatos Hungarian Dance Ensemble, Performer, 1994 – 1999	X		X
Westwind International Folk Ensemble, Consultant, Advisor, 1997 – 1999		X	X
Worlds West Arts, Community Involvement Initiative, 1998 – 1999		X	
The Isadora Duncan Dance Awards Committee, Member, 1998 – 1999	X	X	
The San Francisco Ethnic Dance Festival, Panelist 1999		X	X
The San Francisco Ethnic Dance Festival, Artistic Consultant, 2001		X	X
Jubilee American Dance Theatre, Founder and Artistic Director, 1999 –present		X	X
Bay Area Country Dance Society BACDS, 2003 – present		X	

In addition to the materials submitted to support the request for an Eminence Credential in Dance Ms. Hillary Roberts has completed teacher education programs for the elementary and special education credentials. She currently holds a valid Professional Clear Multiple Subject Teaching Credential and a Severely Handicapped Specialist Instruction Credential.

The following pages contain materials provided by the applicant as documentation to support the petition for an Eminence Credential.



State Of California
 California Commission On Teacher Credentialing
 Box 944270
 1900 Capitol Avenue
 Sacramento, CA 94244-2700

Telephone:
 (916) 445-7254 or (888) 921-2682
 E-mail: credentials@ctc.ca.gov
 Web site: www.ctc.ca.gov

RECOMMENDATION FOR A PERSON OF EMINENCE

The Governing Board of the Fremont Unified School District,
 by resolution adopted on May 25, 2005, in accordance
 with California Education Code, Section 44262, recommends the issuance of a credential
 based on Eminence to Hillary Roberts
Name
 in the subject of Dance

Eminence was determined on the basis of her wide and varied contributions in International Ethnic Dance. Ms. Roberts has performed, choreographed, staged and created dance performances across the United States and in several foreign countries. She is the founder and Artistic Director of a forty member dance ensemble dedicated to the presentation of American regional, social, ritual and popular dance. Ms. Roberts has taught dance workshops in Poland, Hungary, Croatia, Italy and Finland. In this country she has taught ethnic dances from around the world. Her dance resume is truly impressive.

The above named applicant will be employed in this school district to serve as a teacher at the Secondary level.

District Superintendent: *[Signature]*
 Date: 5/25/05

The individual is recognized as eminent beyond the boundaries of his or her community, has demonstrably advanced his or her field, and has been acknowledged by his or her peers beyond the norm for others in the specific endeavor.

1. The following affirmations of eminence are attached:

Julie Mughet, Executive Director, World Arts West
Marjorie Nugent, Managing Director, Jubilee American Dance Theater
Lew Douglas, Performer, Westwind Int'l Folk Ensemble
Jerry Duke, Ph.D., Professor of Dance Ethnology & History, San Francisco St. Univ.

2. The following documentation of achievement (advanced degrees, distinguished employment, publications, other) are attached:

Kaustinen Folk Music Festival, Invitation to Perform
Multiple Dance Reviews: Piedmonteer, ANG Newspapers, The Argus Village Voice, la voz de la frontera, Information General, Callboard, Stepping Out

3. Please provide an explanation of the individual's effectiveness as a teacher:

See statement by principal; Vivienne Parson, attached

4. Attached are the following miscellaneous items the district feels support eminence:

See 1+2 above

5. Attached is a letter from the applicant describing his or her accomplishments that support a claim of eminence.

**FREMONT UNIFIED SCHOOL DISTRICT
BOARD OF EDUCATION
AGENDA ITEM**

 Information
 X Action
 Presentation

Date of Board Meeting: May 25, 2005

TITLE: Commission on Teacher Credentialing Credential Recommendation

Background:

According to Education Code Section 44251, 44252, and 44259, 44280, 44281, 44283, 44310, and 44335, the California Commission on Teacher Credentialing authorizes Districts to formally recommend candidates for Eminence Credentials. This is based on the individual's prominence in their field. They must be widely known in their community as an expert in the area of the credential being requested.

Current Status:

Ms. Hillary Roberts is being recommended for an Eminence credential in the field of Dance. Eminence was determined on the basis of her wide and varied contributions in International Ethnic Dance. Ms. Roberts has performed, choreographed, staged and created dance performances across the United States and in several foreign countries. She is the founder and Artistic Director of a forty member dance ensemble dedicated to the presentation of American regional, social, ritual and popular dance. Ms. Roberts has taught dance workshops in Poland, Hungary, Croatia, Italy and Finland. In this country she has taught ethnic dances from around the world. Her dance resume is truly impressive.

Recommendation: Approval of Eminence Credential in Dance

Douglas M. Gephart
659-2556

Certificated Personnel
Division

Douglas M. Gephart
Associate Superintendent

ECE 2

HILARY ROBERTS

809 Oakland Avenue Piedmont, CA 94611
(510)658-7838 • info@jubileedance.com

PRODUCTIONS, COLLABORATIONS & CHOREOGRAPHIC WORKS (partial list)

NEW ENGLAND HORNPIPE, August 2000

Choreographed and staged a men's New England sailor dance based on the Scottish Hornpipe steps brought to America on the whaling ships during the 19th century.

KENTUCKY RUNNING SETS, April 2000

Choreographed and staged a Kentucky Set Running piece. Researched and wrote calls.

LINDY HOP, June 1999-October 2000

Co-choreographed and staged three dances in a 1940's Lindy Hop suite. Co-choreographers included Christine Sampson, Julie Ann Keller and Yael Schy.

APPALACHIAN CLOGGING, October 1999

Choreographed and staged a suite of Appalachian Clogging, Play Party Games and Old Timey songs. Set in a 1930's Grange Hall, the suite reflected relationships between men and women and the difficulty of mountain life.

EAST TEXAS KNOCKDOWN, September 1999

Co-choreographed and staged a piece set in a tavern in 1930's East Texas where folks would encourage one another to dance all night until they'd feel "knocked down". Co-choreographer; Neal Sandler

IRISH CULTURAL ARTS PROGRAM, March 1998

Staged Appalachian Clogging duet and theatrical story-telling piece for Irish Cultural Arts Center fund raising performance in collaboration with the production's Artistic Director.

"AMERICAN TIMES; CELEBRATING THE BUILDERS OF AMERICA", April 1997

Conceived, created, staged and directed full length production of dances, songs, stories and music celebrating the many ethnic and regional groups that helped build America. Developed historical narrations which were interwoven throughout production. Eight show run at The Cowell Theatre, San Francisco, CA.

"FAMILY ALBUM", April 1996

Conceived, created, staged, and directed full-length production celebrating the spiritual and emotional commonalities of the world's people. Told through true stories from the performer's lives and ancestry, narrations were crafted and woven throughout the production. Eight show run at The Cowell Theatre, San Francisco, CA.

KLEZMER; DANCES, MUSIC AND SONGS OF THE JEWS OF EASTERN EUROPE, January 1996

Conceived, developed and staged theatrical dance piece depicting the emigration of the Jews from Eastern Europe to America at the turn of the century. Set aboard ship on its way to America, the suite reflected the dance and musical styles of the Jews from Hungary, Romania, the Ukraine, as well as Chasidic styles and quintessential circle dances. Co-choreographer: Erik Bendix.

"AMERICAN PIE; CELEBRATING THE SPIRIT OF AMERICA THROUGH DANCE MUSIC AND SONG", April 1995

Conceived, created, staged and directed full length dance, choral and instrumental music production celebrating the various groups and regions of the United States. Guests: Gina Pacaldo, Native American Dancer, and Ed Kelly, jazz, blues and gospel solo pianist, at the Julia Morgan Theater, Berkeley, CA

World Arts West, Community Involvement Initiative **Directory Producer**
San Francisco, CA 1998-99

Co-produced directory of Bay Area ethnic dance ensembles geared towards presenters and producers. Coordinated graphic artist and printer services. Did outreach and networking into dance community to generate participation and publicity.

Westwind International Folk Ensemble **Artistic Director**
San Francisco, CA 1989-1997

Coordinated all aspects of 75 member international folk dance, choral and instrumental music performance ensemble that performed nationally and internationally. Choreographed and staged suites, researched material for historical authenticity, planned and ran rehearsals, produced and directed shows, wrote educational curriculum for schools to support school performances, supervised staff of Administrative Assistant, Assistant Director, Stage Manager, Choral, Instrumental and Costume Directors. Acted as liaison to Board of Trustees, Publicist and Booking Agent.

World Arts West; Ethnic Dance Festival Advisory Board **Member**
San Francisco, CA 1992-1994

Member of the Ethnic Dance Festival Advisory Board which acted in an advisory capacity to the production staff for community outreach, ethics issues, production, artistry and contractual concerns.

TOMOV Yugoslav Folkdance Ensemble **Company Assistant**
New York, N.Y. 1979-1986

Assistant to Artistic Director. Trained apprentice dancers. Coordinator for fund raising and alumni events.

TEACHING AND WORKSHOP PRESENTATIONS (partial list)

American Dance **Instructor**
Europe and Scandinavia 1993-Present

Taught dance workshops in historical, regional and American social dance forms in Wisla, Poland, Budapest, Hungary, Zagreb, Croatia, Cori, Italy, Kaustinen, Finland.

Appalachian Clogging **Instructor**
Berkeley, CA 2000-05

Taught workshop on Appalachian Clogging to general public as part of National Dance Week, an annual Bay Area dance project.

Klezmer **Instructor**
San Francisco, CA 1998-2001

Taught workshops on Klezmer; dances of the Jews from Romania, Hungary, the Ukraine, as well as traditional East European Chasidic dances.

Appalachian Clogging **Instructor**
Berkeley, CA 1999

Taught beginners workshop on Appalachian Clogging to general public.

Young Audiences of San Francisco **Lecture-Demo**
Greater Bay Area Schools 1994-1997

Presented international dance and music repertoire to school aged children. Wrote educational curriculum and script.

"JOURNEY HOME; DANCE MUSIC & SONG FROM THE VILLAGE SQUARE", April 1994

Conceived, created, staged and directed full length dance and music theatre production reflecting the places in the world's community from which dance, music, songs and stories emanated.; taverns, dance halls, rituals, celebrations, town squares. Guests: Forगतos Hungarian Dance Ensemble, Julia Morgan Theater, Berkeley, CA.

"RITUAL AND TRADITION; CELEBRATION THROUGH MUSIC AND DANCE", April 1993

Conceived, created, designed and directed full length dance and music theatre production reflecting the rituals and traditions of cultures throughout the world, Guest: Group Petit La Croix, Julia Morgan Theatre, Berkeley, CA.

LINDJO, Spring 1993

Re-choreographed and staged Croatian dance from the region surrounding Dubrovnik reflecting courting rites. Set for four to six couples. Commissioned by member of local Croatian community after the bombing of Dubrovnik.

"JOINING BORDERS", May 1992

Designed, staged and directed two full length dance and music theatre productions; one celebrating the dance and music of the Americas and the other, Eastern and Western Europe, Guests: Inkuyo; Music of the Andes, and Savina East European Folk Chorus, Julia Morgan Theater, Berkeley, CA.

PALESTINIAN WEDDING SUITE, Fall 1992

Conceived and theatrically staged the Muslim wedding rituals of the Palestinians spanning the last 100 years. Dances within the suite co-choreographed with Elias Khoury. Commissioned by World Arts West, S.F.

DANCE ADMINISTRATION (partial list)

Jubilee American Dance Theatre
Oakland, CA

Director
1999-Present

Founder and Artistic Director of 40 member performance ensemble dedicated to the presentation of American regional, social, ritual and popular dances, music, songs and stories throughout history. Administered all aspects of ensemble including teaching, choreography, financial management, research, outreach, auditions, coordination of master classes and supervision of Assistant, Choral, Music and Costume Directors.

John F. Kennedy High School
Fremont, CA

Dance Advisor
1993-Present

Advisor and Coach to Dance Team, Step Dance Team. Consultant to Drama Department, Ethnic Studies Program, Associated Student Body, International Week Celebration Committee, Afghan Student Association and Arabic Student Club in all aspects of dance, dance performance and production and costuming for multi-ethnic, public high school.

San Francisco Ethnic Dance Festival
San Francisco

Dance Consultant
Spring 2001

Consulted to the festival and participating dance companies on choreography, staging and stagecraft.

The Master Artists Series
San Francisco, CA

Co-Producer
1999-2000

Co-produced dance and music performance series featuring mainstream, high profile performers. Coordinated technical, artistic, publicity and production staff.

**Symposium: Theatre Artaud, World Arts West,
Performing Arts Library and Bay Area Video Coalition**
San Francisco, CA

Presenter
1996

Invited panelist for consortium presenting symposium on issues concerning the interaction of video and dance. Speaker for two panels: Videotaping Dance for Archival Purposes and Financial Concerns of Videotaping Dance.

Slavonic Cultural Center
San Francisco, CA

Instructor
1995

Co-taught movement and jazz dance class for school aged children.

Academy of Sciences
San Francisco, CA

Lecture-Demo
Spring 1994

Designed and presented program of Palestinian culture, dance, music and ritual for the general public.

Sister Carlotta Center for the Arts
Monterey, CA

Resident Artists
Fall 1993

Three day Artists-In-Residence to girl's K-12 private school. Organized classes in Russian Character, Irish Step and American Big Circle Dances. Taught classes in Appalachian Clogging. Conceived, created and directed two hour high tech show for school and general public.

DeYoung Museum
San Francisco, CA

Educational Demo
Fall 1991

Fall 1991
Conceived, created and directed performance featuring music, songs and dance of American laborers.

Stanford University Dance Department
Palo Alto, CA

Lecturer
Spring 1991

Lecturer on presenting the folk idiom on stage for dance department's graduate division.

AWARDS AND RECOGNITIONS

Kaustinen Folk Music Festival, 2005, Invited Performer
San Francisco Ethnic Dance Festival, 1986-1997, 2001, 02, 05, Invited Participant
Festival della Collina, Cori, Italy, 2002, Invited Performer
1st Festival Internacional del Folklore Baja California 2000, Invited Performer
Isadora Duncan Dance Award, 1996, Nominee; Category: Company Work
The Creative Work Fund, 1995, Walter and Elise Haas Foundation. First round winner in competitive two round grant process for creative collaborative projects: *Origins; A Celebration of the African Influence on American Popular Dance*. Collaborator: Blanche Brown, Group Petit La Croix
Commission, 1993, Croatian community member, Anonymous: Lindjo
Commission, 1992, World Arts West for The Ethnic Dance Festival: Palestinian Wedding Suite

AFFILIATIONS & MEMBERSHIPS

Current: **Jubilee American Dance Theatre**, Artistic Director
2001: **The San Francisco Ethnic Dance Festival**; Artistic Consultant
1999: **The San Francisco Ethnic Dance Festival**; Panelist
1998-99: **The Isadora Duncan Dance Awards Committee**, Member
1998-99: **World Arts West, Community Involvement Initiative**, Intern
1997-99: **Westwind International Folk Ensemble**, Consultant, Advisor
1994-99: **Forgatos Hungarian Dance Ensemble**, Performer
1992-94: **World Arts West**, Advisory Board Member, *S. F. Ethnic Dance Festival*
1986-98: **Westwind International Folk Ensemble**, Artistic Director, Performer, Board
1984-86: **Guszaly Hungarian Dance Ensemble**, Performer
1979-86: **TOMOV Yugoslav Folk Ensemble**, Performer, Instructor

May 8, 2005

To Whom It May Concern,

Please accept this letter and the attached packet as my application for an Eminence Credential in the area of Dance. I have been a certificated high school teacher since 1979, working in California and New York City, mainly in the areas of Special Education and Peer Education. Although my work as an educator has been extremely gratifying - I love what I do - I have also found great joy in the field of Dance.

Dance has been an additional vocation that has run parallel to my education work life for as long as I can remember. Throughout the years, I have honed my skills in both arenas, dance and education, each naturally informing the other. Over the years, due to knowledge of my work, both nationally and internationally, in the area of Dance - teaching, performing, choreographing, directing, consulting, lecturing - as well as the extra-curricular dance work I have done with students at my school, students and administrators continually asked me about sharing my knowledge and skills in a formalized, scheduled dance class. This year I had the great pleasure of seeing this dream come to fruition, utilizing the State Standards in Dance to implement a dance curriculum for one semester in an International Dance Class with an emphasis on history and culture. However, because I am only able to teach outside of my area of certification for just one year, and because I am not certificated in the field of Dance, I will not be able to teach future classes. It is my great desire to continue to bring more formalized dance classes to our school and share my skills and knowledge with more and more students. In that, I make this appeal for the Eminence Credential.

At Kennedy High School where I have taught for sixteen years, the students' desire to dance has always been palpable. Just about every single day, during lunch and after school, students can be seen out on campus or in my classroom, choreographing dance for the next rally, talent show, international week event or just for fun. Students ask me - daily - to supervise them so that they may have an opportunity to work together on dance. Naturally, given the limits to my extra-curricular time and the limits of my current teaching credential, the number of students I can reach, is quite limited. And, although the students bring great desire to their dance work, it is clear that they are limited by their lack of knowledge of the standard elements of dance, choreography and performance. In addition, without a formalized class, their experience is limited to only the contemporary and popular dance forms they learn socially. In essence, they are excluded from the wealth of dance forms from around the world and throughout the worlds' history. In that, it is my great desire to share my expert knowledge and serve my school and its' wonderfully diverse population through the world of Dance, an area to which I bring extensive experience and expertise.

Due to my extensive experience in the field of international dance forms, I have been called upon to create, judge, choreograph, collaborate, perform, research and teach - both here and abroad - in the field of Dance. I have been involved in both the International and regional American dance communities, both in the Bay Area and in New York City, since 1968. I am considered an expert in my field of Dance, and I believe that my extensive work throughout the years, including my local and international collaborative work qualifies me for this credential.

My study of a multitude of dance forms began in 1968. From 1979-1986, after passing a stringent audition process, I became a performer and Company Assistant with the *Tomov Yugoslav Folk Ensemble* of New York City. Overlapping that period, from 1984-1986, I was an invited dancer with the *Guszaly Hungarian Dance Ensemble*, also of New York City. Upon moving to the Bay Area in 1986, I auditioned for, and was invited to join *Westwind International Folk Ensemble* as a dancer and singer. During that time, I honed my choreographic skills and also began to work within the Bay Area dance community as an advocate and collaborator with all forms of dance; popular, contemporary, ballet and folk. In 1989, after a statewide search, I was hired for the position of Artistic Director for *Westwind International Folk Ensemble*, a position I held through

1997. In 1994, I was invited to join *Forgatos Hungarian Dance Ensemble* and danced with them through 1996. In 1999, upon a pressing request from the Bay Area dance community to fill a void for a dance ensemble that represented popular, social, regional, historical and traditional American dance, I rose to the occasion and formed *Jubilee American Dance Theatre*, a company for which I am the Artistic Director. Within a short period of time, *Jubilee* was invited to work under the auspices of the *Bay Area Country Dance Society (BACDS)*. BACDS is a nationally recognized organization that organizes and oversees the work of a number of dance companies that fulfill its mission for authenticity, historic accuracy and excellence in American and English dance.

In addition to working with dance companies, I have studied and taught many forms of dance throughout my lifetime which include, but are not limited to, dances from Scandinavia, Hungary, Bulgaria, Africa, the Middle East, Asia, all the former Yugoslav republics as well as regional American folk and popular dances. I have been invited to tour, perform and teach in Eastern and Western Europe, Scandinavia and Mexico, as well as having been invited to participate in numerous cultural dance exchanges abroad. In the cities and villages of Poland, Bulgaria, Italy, Mexico, Croatia, Romania and Hungary, I have studied the local dance forms in exchange for teaching regional and social dances from the United States.

As a director, I have had the honor of each of my companies accepted into the annual *San Francisco Ethnic Dance Festival*. This Festival, the most prestigious ethnic dance festival in the Western United States, chooses its participants through a stringent juried process. I have auditioned my ensembles fourteen times and have been accepted each time. As a dancer, I have had the honor of dancing in the Festival fifteen times.

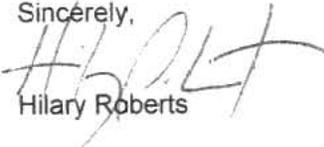
In 1992, because of my expertise in dance ethnography and research, I was commissioned by the *San Francisco Ethnic Dance Festival* to present one of my works, a dramatic and historic representation of the Palestinian Muslim wedding rituals and dances. I have been the recipient of numerous awards throughout the years. Some of these include a commission in 1993 to choreograph a regional Croatian dance piece, nomination for an *Isadora Duncan Dance Award* in 1996 for Company Performance during my tenure as Artistic Director for *Westwind*; and *Jubilee's* acceptance into the *Festival Internacional del Folklore Baja California 2000*, the *Festival della Colina 2002* in Italy and the *Kaustinen International Music Festival* in Finland for 2005.

My expertise in the field of dance has been called upon in a variety of arenas. I have served on numerous performing arts panels and advisory boards. I have been a panelist for conferences, asked to consult to festivals and dance projects, have garnered awards and have been invited to teach dance at schools, in workshops and as an Artist-In Residence. In addition, I have acted as Dance Consultant to the *San Francisco Ethnic Dance Festival* and co-produced an ensemble directory of the Bay Area's ethnic dance companies as part of *World Arts West's Community Involvement Initiative*. From 1998-1999, I was invited to serve as a member of the prestigious *Isadora Duncan Dance Awards Committee*, as well as being invited to be a judge for the 1999 *San Francisco Ethnic Dance Festival*. This is only a part of my involvement in the field of Dance.

Attached is a list of my work in the field of Dance. As you will see, it is extensive. I take my involvement in the world of Dance very seriously and find complete satisfaction in sharing my experience and expertise with young people around the globe. It is my great desire to receive the Eminence Credential so that the students at Kennedy H.S. may benefit from this expertise. I believe that my work, the enclosed letters and press materials will demonstrate my worth.

Thank you ever so much for your consideration.

Sincerely,


Hilary Roberts



JUBILEE AMERICAN DANCE THEATRE

June 19, 2006

Dear Whom it May Concern,

I am the Executive Director of Jubilee American Dance Theatre. I have worked closely with Hilary Roberts since 2000, and am pleased to inform you of my knowledge of her qualifications.

Ms. Roberts started Jubilee American Dance Theatre in 1999, at the urging of many members of the dance community, because of her experience and qualifications in American Dance, and her long track record in teaching dance and presenting dance to the public. **Since then, Jubilee has been invited to, and performed at, the Festival Internacional del Folklore Baja California in 2000, the Festival della Collina in Cori, Italy and the International Folklore Festival in Klatovy, Czech Republic, both in 2002, and the internationally recognized Kaustinen Folk Music Festival in Finland in 2005.** These invitations came about largely because of Ms. Roberts' reputation in the field of both teaching and presenting American dance, and the quality of the resulting work as performed by Jubilee. Ms. Roberts was also invited to teach American dance at all of these festivals.

Jubilee has also appeared **3 times at the prestigious San Francisco Ethnic Dance Festival** under the artistic direction of Ms. Roberts. Her extensive knowledge of the history of the performance and evolution of American dance was critical to Jubilee's selection as a performing group at this festival – a group's authenticity is an important factor in the judges' selection process.

Sincerely,

Phillip Garrison
Executive Director
Jubilee American Dance Theatre

JUBILEE AMERICAN DANCE THEATRE



March 20, 2005

To Whom It May Concern:

I have been a dancer, teacher, arts administrator and artistic director in the field of International Dance for over 25 years. For most of those years, having lived in many places across the United States, I had only heard of Hilary Roberts' reputation as an expert teacher, dancer, choreographer, and artistic director in the area of International Dance. In 1997, however, having relocated to the Bay Area from Madison, Wisconsin, I had the great pleasure and honor of meeting and, subsequently, working and performing with Ms. Roberts. Following a hardy request from dancers and performers within the international and ethnic dance communities in the San Francisco Bay Area, Ms. Roberts climbed on board as Artistic Director of *Jubilee American Dance Theatre*. It was my great pleasure and honor when, soon after, I was brought on to serve as Managing Director for the ensemble. Considered a leader in our field of dance, the expertise and excellence Ms. Roberts brings to her work earns her this title and respect. It has been my great honor to be part of her vision, watching her work with both the company, as well as the local and international dance communities.

In the years that I have worked with Ms. Roberts she has been called upon by the greater Bay Area dance community, as well as the international dance community, to teach dance, choreograph and consult to other ethnic dance companies and organizations. In addition, Ms. Roberts has been invited to sit on numerous panels at conferences, symposiums, and as an adjudicator for auditions. She has been invited to teach about presenting and choreographing dance, as well as teaching young ensembles how to grow artistically. In addition to her vast knowledge of many different dance forms, she is continually sought after for her ability to teach, put an ensemble on stage, choreograph, all this while also making everyone very glad they "showed up". It is these abilities and this expertise, as well as her honored status in the dance community that rallied the ethnic dance community members to urge her to bring an American dance ensemble to the Bay Area. Hence, *Jubilee American Dance Theatre* was born.

In the seven years that Ms. Roberts has directed *Jubilee*, the ensemble has been honored with many invitations to perform abroad in Mexico, Italy, the Czech Republic, Bulgaria, France, Turkey and Finland. Ms. Roberts' extensive experience and expertise in teaching and in artistic direction and choreography has been the important draw for the host organizations. She has been invited to act as an American cultural ambassador through her work in the field of dance, in at least thirty different international dance festivals around the world. In addition, during her tenure with *Jubilee*, Ms. Roberts has been invited by the Bay Area's pre-eminent folk arts organization, *World Arts West*, to act as consultant to other emerging dance companies, as well as to bring *Jubilee* to the stage - many times - in the organizations prestigious *San Francisco Ethnic Dance Festival*.

Throughout the years, Ms. Roberts has been honored time and again for her teaching and choreographic and creative works. Because of her breadth of knowledge and her commitment to historic and cultural authenticity, she was commissioned by *World Arts West San Francisco Ethnic Dance Festival* to research and choreograph a suite of dances representative of the Palestinian wedding rituals of the past one hundred years. She was also honored with a commission from the *Slavonic Cultural Center of San Francisco* to choreograph a very specific regional dance piece from Dubrovnik, Croatia - a dance form she studied with master teachers from the region. As the Artistic Director of *Westwind International Folk Ensemble*, Ms. Roberts put ethnic dance on the map in the predominantly classical and modern dance world of the *Isadora Duncan Dance Awards Committee* with her company's performance of an *American Shaker Worship Service*, a suite of dances and songs of this small, regional religious sect. Nominated for an "Izzie" for Ensemble Performance, the New York City Village Voice called it "The most startling piece in this year's festival..." Most recently, Ms. Roberts was honored again by *World Arts West San Francisco Dance Festival* for her artistic direction and choreography through an invitation to bring her choreographic and artistic work to the stage for the organization's anniversary production.

Ms. Roberts' expertise in the field of international and American regional, historical and social dance forms, as well as her commitment to the dance community, both here and abroad, has been remarkable. I have been impressed with the generosity and spirit with which she shares her knowledge as an educator, administrator and artist. Ms. Roberts' leadership in the field of dance has made a tremendous mark on the Bay Area dance community and I have been honored to be associated with her throughout these years.

Please feel free to contact me if you need further information. You may reach me at marjorie@jubileedance.com or, please visit our website at www.jubileedance.com.

Sincerely,



Marjorie Nugent
Managing Director

MN:tr



International Folk Ensemble

To Whom It May Concern,

I am pleased to write this letter of recommendation for Hilary Roberts. As a performer for Westwind International Folk Ensemble from Sept. 1984 to June 1993, and as its President from July 1993 to June 1999, I had the pleasure of working with Ms. Roberts for eleven of the fifteen years I was affiliated with the company. Ms. Roberts began her tenure with Westwind as a performer, rising to Artistic Director a scant three years later. During the eight years she served as director, the ensemble blossomed and grew in exciting new ways.

Westwind, which was founded in 1958 at UCLA, has had its share of ups and downs; when Ms. Roberts first became Artistic Director, the company was struggling. Undaunted, she threw her considerable energies into the task, not stopping until her resignation in June, 1997. Under Ms. Roberts' direction, the ensemble underwent steady growth, meeting nearly all the artistic goals she articulated in a thoughtful and creative five-year plan.

Ms. Roberts had many successes during her tenure. Supervising an artistic and administrative staff of seven, she directed and often co-produced an annual full length "home season" at the Julia Morgan or Cowell Theatres. For six consecutive years, she refined and developed each year's theme and constantly strived for a better show. This was in addition to a steady influx of other performances, workshops, residencies, fundraisers; overseas tours; weekly rehearsals; occasional board and regular staff meetings; outreach; and auditioning for new dancers. When the group was understaffed, as was too frequently the case, she also auditioned singers and musicians, and did whatever was necessary to keep the group moving forward. Through all this, she was committed to the ensemble's mission, worked hard, was artistically and thematically creative, and was Westwind's greatest cheerleader.

Each year under Ms. Roberts' artistic direction, the ensemble passed a juried audition process, enabling it to perform at the San Francisco Ethnic Dance Festival. In 1992, the company was invited to perform at the Ethnic Dance Festival *without* auditioning, and Ms. Roberts was commissioned to create a piece for that year's festival. Such a commissioning was new for the festival, so naturally all involved in Westwind felt very honored.

In 1995, under Ms Roberts' direction, Westwind was nominated for an Isadora Duncan Dance Award, a coveted recognition by the mainstream contemporary dance and ballet world. It is a rare for a folk ensemble to be nominated for this award, and a tribute to her work with the company that Westwind received this nomination.

Under Ms. Roberts' direction, Westwind passed the audition for the Young Audiences of San Francisco performance roster, enabling the company to work more consistently and directly with schoolchildren. Ms. Roberts created the original script, the original lesson plans and materials, and the "around the world" sampling of dances and choral pieces for the Young Audiences shows. In 1995, she assisted the choral director in starting a new chorus, which was separate from the dance ensemble. It was christened "Westwind Voices," and it continues to thrive today. Ms. Roberts expanded the ensemble's repertoire considerably, commissioning, restaging, or choreographing at least nineteen works, seven of which were successful Ethnic Dance Festival entries. In the season following her Westwind tenure, the ensemble was hired to present "American Times," the full-length 1997 home show performance. This was the first time in my experience with Westwind that a show had been purchased by another producer in its entirety for performance elsewhere. Though of course the booking agent was responsible for the agreement, it was a credit to her, and to the creative staff and performers she supervised, that this show was so saleable and successful. In the final seasons of Ms. Roberts' tenure, upwards of seventy-five people were associated in some way with Westwind: dancers, singers, musicians, story tellers, technicians and production staff. Over ninety percent of these were volunteers, a tribute to Ms. Robert's boundless energy and charisma.

Ms. Roberts worked very hard for Westwind. She inspired a volunteer cadre of performers year after year by exercising good judgement about how best to utilize the talent in the company. She was creative and kept her finger on the pulse of the larger dance community. She built and maintained relationships with outside organizations and other dance companies, doing her best to mend old wounds and build new bridges. She was community minded, wanting Westwind to represent all ethnicities through its work on stage, and serving on numerous community arts committees and panels. Her work continues to be cited, both within Westwind and in the greater arts community.

I wish Ms. Roberts continued success in her endeavors, trusting that any work she will do in the arts or community education will continue to reflect her energy, talent, and commitment. She will be an asset to any organization that uses her services.

Sincerely,

A handwritten signature in cursive script that reads "Lew Douglas". The signature is written in dark ink and is positioned above the typed name.

Lew Douglas

School of Music and Dance

San Francisco State University

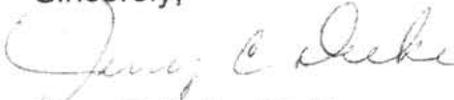
April 14, 2005

Dear Members of the School Board,

It has been my privilege to work and study with Hilary Roberts on folk related music, dance, and choreography for several years. She was director of a highly respected folk dance company, Westwind Folk Ensemble, for several years and is now the founding director of Jubilee American Dance Theater.

She is highly respected as an expert on International folk dance and is often asked to teach dance classes. As an expert in her field, she was selected to serve as a judging panelist for the San Francisco Ethnic Dance Festival. More recently she and her group, Jubilee, were selected to perform at the festival.

Sincerely,



Jerry C. Duke, Ph.D.

Professor of Dance Ethnology and History

tel: 415-338-1990

e-: jcduke@sfsu.edu

World Arts West

SAN FRANCISCO ETHNIC DANCE FESTIVAL
PEOPLE LIKE ME ARTS EDUCATION PROGRAM

April 20, 2005

To Whom It May Concern:

I am writing this letter of support for Hilary Roberts, a master dancer, choreographer, and dance expert who is one of the important leaders of the Bay Area ethnic and folk dance community. Her vast knowledge, and more importantly, her skill at articulating that knowledge is unsurpassed and makes her one of the preeminent experts on ethnic and folk dance in the entire region.

World Arts West has been the leading presenter of ethnic dance in the Bay Area for nearly three decades, and the nature of our mission frequently requires us to consult with the Bay Area's dance specialists. Among these experts, Hilary Roberts has been widely acknowledged as a leading master in a wide variety of folk and ethnic dance traditions. Her experience in the field of ethnic dance dates back over three decades, beginning with her performing as a dancer, singer and instructor with TOMOV Yugoslav Folk Ensemble and as a soloist and corps member with the Guszaly Hungarian Dance Ensemble in New York City.

In the Bay Area, Ms. Roberts served as Artistic Director of the renowned Westwind International Folk Dance Ensemble from 1989 to 1997, and during that time the Ensemble was invited to perform in the San Francisco Ethnic Dance Festival an unprecedented 8 years in a row and earned a prestigious Isadora Duncan Dance Award nomination in 1996 for excellence in Ensemble work. Since 1999 she has been the Artistic Director of Jubilee American Dance Theatre, a company that has been invited to perform in the San Francisco Ethnic Dance Festival multiple times, which continues Ms. Roberts' work in diverse forms of American folk dance, from clogging, to swing dance, to Cajun folk dance. As her reputation has grown, she has been invited to share her wisdom and talent at an international level, earning invitations to perform and teach various dance forms in the Czech Republic, Italy, Finland, Mexico, Hungary, Bulgaria, Croatia, Turkey, and Poland.

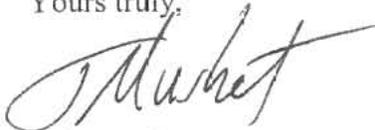
World Arts West, in its quest to maintain the highest standards of authenticity and professionalism, has called on Ms. Roberts numerous times over the past decade to share her unique and irreplaceable knowledge. In 1992 she was specially commissioned by the organization to develop and choreograph a piece for the San Francisco Ethnic Dance Festival based upon Palestinian wedding rituals spanning the 20th century. That same year she was asked, as a specialist in the field of ethnic dance, to serve on the advisory board for the Festival. In 1998-99 she was instrumental in our community outreach efforts to develop a comprehensive, field-wide Ethnic Dance Directory of performers and groups. She has also graciously agreed to share her wealth of expertise on various panels and

consortiums for the organization, and in 2001 she served as a dance consultant to the festival, utilizing her staging and presentational expertise to help the organization present an amazing weekend of dance that included dance traditions from India, Africa, Scotland, China, Mexico, Hawaii, Bolivia, Cuba, and the Philippines.

In short, Hillary has extraordinary expertise and experience in a diverse range of ethnic and folk dance. In the Bay Area ethnic dance community, when our organization looks for pillars of knowledge from which to draw wisdom, she is always one of the first names that comes to mind. She is not only a wealth of information about diverse forms of dance, she is always willing to share her exceptional insight and understanding with a great enthusiasm. We have been honored to be associated with her, and have benefited greatly from her participation.

Please call me for any further elaboration upon Ms. Robert's dance credentials. I would be happy to discuss them with you further.

Yours truly,

A handwritten signature in cursive script, appearing to read "Mushet".

Julie Mushet
Executive Director

Vivienne Paratore
Principal

JOHN F. KENNEDY HIGH SCHOOL

39999 Blacow Road • Fremont, California 94538 • (510) 657-4070

May 5, 2005

To Whom It May Concern,

Hilary Roberts has been teaching dance at Kennedy High School during the 2004/05 school year. The student interest for next year has doubled as a result of her leadership in the class. As we are a very diverse campus, Ms. Robert's multicultural approach to dance is very affirming. Students learn dances from all over the world and attached to this is the background and cultural influences on the dance.

As well as being an outstanding dance teacher, Ms. Roberts helps to build students' self esteem and encourages all students to extend themselves and experience something different through the world of dance. I believe that the students at Kennedy have gained much more than instruction on the mechanics of dance from Ms. Roberts, they have learned the cultural importance of dance and have broadened their world view.

It is my hope to continue to expand the dance program under Ms. Roberts very capable leadership.

Sincerely,



Vivienne Paratore
Principal Kennedy High School

JUBILEE

AMERICAN DANCE THEATRE

HILARY ROBERTS, ARTISTIC DIRECTOR

PRESENTS

RAMBLIN' ROADS

An Odyssey of Traditional American Dance and Music



with Special Guests

Dominion A Cappella Ensemble

May 6–7, 2006

Dean Leshner Regional Center for the Arts

Margaret Leshner Theatre

September 2006

PROGRAM

Night Out on the Bayou: Dances From Cajun Country

Choreography: Jerry Duke, Staging: Hilary Roberts
Songs and Music: Traditional

The Cajuns came to Louisiana by a circuitous route. They were originally French immigrants who settled in Nova Scotia and became known as Acadians. In 1755 they were ousted from their settlements by the British and headed to Louisiana, which was rumored to be more welcoming to French Catholics than the northern colonies. The Acadians who made it to southern Louisiana found that the best land was already owned by French and Spanish settlers who came earlier, and the newcomers were ordered to leave the New Orleans area. Thus the weary travelers continued west to the less accessible back country of the Opelousas and Attakapas Indians, in and around Lafayette. It was there that they established their distinctive culture, filled with Creole, Spanish, African, Caribbean, English, German, and Native American influences. This suite is set in the 1940's and, through a rich weaving of song and dance, tells of Cajun rituals and customs that flourished in the local dance halls. The traditional songs, Cajun Waltz, and Contra provide a way to renew old ties, make new friends, and affirm the community's identity. Then, to warm up the party, the band strikes up the fast-paced Two Step with its twists and turns that are quintessentially Cajun.

Premiere! From the Barbary Coast to Harlem Dances of the Progressive Era

Choreography: Richard Powers, Staging: Hilary Roberts
Music: *At a Georgia Camp Meeting*, Kerry Mills; *Down Home Rag*, W.C. Sweatman; *Varsity Rag*, B.G. deSilva, Lew Brown, Ray Harrison; *Dippermouth Blues*, King Oliver; *At the Jazz Band Ball*; composer unknown

The Progressive Era, spanning the late 1800's through the 1920's, was a time of huge social change in almost all facets of American life—the integration of electricity, telephones, and automobiles into everyday life; industry, labor, and immigration reform; the social consequences of prohibition and women's suffrage; and the mass migration of Blacks to the north. All of these things revolutionized modes of creative expression in America, especially dance and music. This suite explores some of the more provocative and socially relevant styles of the era.

First up is the Cakewalk Quadrille, originally known as the Chalk Line Walk. It started back in the 1850's in Florida as Black slaves imitated the solemn Seminole Indian processions. Over time it became an exaggerated parody of the mannerisms of the Big House, or the Master's house. The slaves would have such fun strutting, bowing, waving canes, and doffing hats, that many of the slave owners found it amusing and even staged contests between plantations, with a cake as the prize. By the 1890's Whites in blackface started dancing the Cakewalk in traveling minstrel shows and then in big city venues in Chicago, on Coney Island, and in New York City dance halls. It also became a social dance form in White society and its popularity lasted through the first two decades of the 20th Century.

Next is the original Two-Step Polka, which came out of the 19th-century polka craze but was made smoother and slower to accommodate heavy dresses and petticoats. It caught on with

the public when John Phillip Sousa came out with dance marches such as the *Washington Post March* in 1891, but these were quickly dropped for Ragtime tunes when the new sound took the country by storm at the turn of the century.

Now the dancers pull out the Texas Tommy, said by many to be the first swing dance because it was the first social dance to introduce breakaway steps in the basic eight-count rhythm. Although it is impossible to say who was the true inventor of the dance, some claim it was two African Americans, Johnny Peters and Mary Dewsen, who first brought the dance from the South to San Francisco in 1909. Later Peters and his new partner Ethel Williams would perform it regularly at the Fairmont Hotel. Al Jolsen often came to the Barbary Coast after doing his own shows downtown, just to watch the Texas Tommy Dancers, and eventually he contracted to take a team on the road back east to New York. The rest is history!

Featured next is the Charleston, popularized by James P. Johnson's all-Black Broadway musical *Runnin' Wild*. Although it was one of the many hastily written numbers in the show, the Charleston struck a nerve with the public, and soon it became one of the biggest hits of the decade. Unlike the Texas Tommy, which never really caught on outside the Black community due to its technical difficulty, the Charleston moved quickly into the White world. Since then it has been most frequently associated with the speakeasies of the Prohibition era. There young flapper girls and boys would dance alone or together as a way of mocking the "drys," or those who supported the ban on liquor. During this time, the dance was considered immoral and provocative and caused quite a stir in "respectable" circles. But the Charleston lived on and was one of the dances from which the Lindy Hop developed in the late 1920's and early '30's.

However, in the years before Shorty George Snowden even named those new breakaway dance moves the "Lindy Hop," Harlem was already hopping to a thriving music and dance scene. Every evening the hot bands would play to packed dance halls, but the real party would start after hours. Virtuoso piano players, the masters of the dazzling Stride style, would hold highly competitive "cutting" contests. At these all-night dances held in crowded apartments (where the price of admission helped hold off the landlord) the original Lindy style was born.

Dominion a Cappella Ensemble Spirituals Sung in Slavery

Vocal Arrangements: Valerie Brown
Mother Africa, Soloist: Felicia Williams
Lard How Come Me Heah? Traditional Spiritual, Soloists:
Deborah Tisdale and Valerie Brown
Hairston Gems Spiritual Medley, *Run Mary Run, Beulah Land* and *Wade in the Water* Traditional Spirituals,
Vocal Arrangement: Jacqueline B. Hairston

Where'd You Come From ... Where'd You Go? Raisin' the Barn and Settin' Down Roots

Hambone

Choreography: Mark Anderson, Erik Hoffman, and Mark Ryken

When the slave laws of 1740 forbade the African slaves to beat drums or play musical instruments, their spirit could not be broken. In their resourcefulness, they used hand claps, foot beats, and body slaps to make music. Hambone, a display of percussive rhythms in which the human body is the instrument, is a precursor to many American dances such as clogging, tap, and step.

Juba!

Performed by Dominion a Cappella Ensemble
Vocal Arrangement: Valerie Brown

Juba was another way for slaves to make music without drums or instruments. Early on, it served as a way to communicate messages and opinions that were not necessarily meant for the slave owners to hear. Its predecessor was the "Pattin' Juba," brought to the states by the West Africans, which could start any dance with clapping or slapping the thighs, chest, knees and body, thus creating a rhythmic pattern. As time passed and it lost some of its social urgency, Juba lived on in the form of theatrical entertainment and children's games.

Kentucky Running Sets

Choreography: Hilary Roberts, Music: Traditional
Caller: Mark Ryken

Up next, grab a partner and circle south! Kentucky Running Sets, a direct descendant of a dance form that existed in England prior to 1650, is the earliest of all American Western dances. Starting with the traditional European steps, the settlers picked up the pace to a running stride. A caller was added to the dance, yelling out playful rhymes to communicate the next figures, while the dancers added their own hoots and hollers to stir up the excitement. Having been danced in isolation in the Appalachian Mountains for generations, these Running Sets were brought to light by English dance scholar Cecil Sharp in 1917.

East Texas Knockdown

Choreography: Neal Sandler and Hilary Roberts
Song and Music: Traditional
Vocal Arrangement: Suzanne Leonora

On to the taverns of East Texas! The 1930's is the setting for this raucous dance where men and women, spurred on by local string band musicians, take turns showing off their favorite steps in good-natured competition. The town "fool," who opens the dance, is affectionately tolerated by the townsfolk because she reminds everyone of life's absurdities. Despite her clownish nature, the fool is the leader of the whole dance. With her encouragement, the energy builds as dancers vie for center stage until the entire tavern is up and dancing! They'll dance and dance until they are so beat that they feel "knocked down."

INTERMISSION

Baja! Dances from the Pueblos of California del Sud

Choreography: Rudy Garcia, Music: Traditional

Due to its extreme climate, geographical isolation, and poor resources, Baja California remained a backwater region until the California and Alaska Gold Rushes, when it became a stop on the sea route to the gold fields. In came a rush of European immigrants, some of whom decided to stay rather than press on to the north. Their cultural backgrounds blended with those of Spanish and Indian blood to form a new amalgam, and the dance forms that emerged combined European styles—waltzes, mazurkas, schottisches, and redovas—with the local flair. The musical group, the Cuchi, was made up of an accordion, a snare drum, a violin, and a bass fiddle, and the dance style was called "Alsada," or raised step, because of the exaggerated high-stepping movements. Presented here are four Alsada

dances—El Apasionado, La Californiana, La Suegra, and El Azul Cielo.

Leaving Port: Dance and Music of the North American Whalers

Maui, John Kanakanaka, Sailor's Hornpipe

Choreography: Hilary Roberts

Sea Shanties and Music: Traditional

Daily toils and rare light-hearted moments are relived in this suite set aboard a 19th-century North American whaling ship. Singing sea shanties was encouraged as it helped the sailors to pace their work, and it also forged the comradeship and interdependence that was crucial to survival in their dangerous line of work. The songs featured here were written about the often traveled journey from San Francisco to Hawaii.

The sailor's hornpipe steps are based on those of Scottish Highland dancers. On rare occasions when they were not hard at work, sailors would show off with their high-stepping, intricate footwork. Accompanied by fiddle, the Hornpipe thrived as a means of release and competition on board and in port.

Soda Shop Swing: Jukebox Saturday Night

Choreography: Frankie Manning, Christine Sampson,

Julie Ann Keller, Hilary Roberts and Yael Schy
Music: *Jukebox Saturday Night* by Stillman and McGrane,
Tuxedo Junction by Hawkins, Johnson and Dash, *Wolverine Blues* by Jelly Roll Morton, *Posin'* by Cahn and Chaplin

This joint is jumpin'! By the time America reached the 1940's, all across the country's dance floors young people were swinging out to Big Band sounds, showing off with Shim Sham Shimmy, Black Bottom, Posin', Charleston, and Lindy Hop. These were dances introduced in earlier decades by the Black communities, emerging from the Southern juke joints and Harlem night clubs, eventually exploding into a national obsession. This suite takes you right into the dance halls where folks are strutting their stuff in a show of jazz moves, where fun and flirting is all the rage.

Dominion a Cappella Ensemble Songs in Freedom

Oh Lord, Hold My Hand, Traditional Spiritual,
arrangement by Valerie Brown
Take Me to the River, by Green/Hodge,
arrangement by Linda Tillery
A Nightengale Sang in Berkeley Square, by
Maschwitz/Sherwin, arrangement by Alan Billingsley

Appalachian Afternoon: Flat Pickin', Story Telling & Clogging on Jubilee Lane

Choreography: Hilary Roberts, Music: Traditional

Come join us at a festive Appalachian mountain gathering in the 1930's where folks entertain each other with Old-timey music, stories and games. As the sun goes down, the string band strikes up a tune, and the cloggers dance the night away. With its foundations in Irish and English step dancing, Appalachian Clogging is a subtle combination of European, African, and Native American dance elements. The resulting blend is a high-spirited demonstration of precision footwork and complex traditional patterns.

DOMINION A CAPPELLA ENSEMBLE

Valerie Brown, Artistic Director

Dominion a Cappella Ensemble has been singing the praises of Spirit, bringing joy, love, and harmony to audiences in the Bay Area since 2001. Born out of the East Bay Church of Religious Science of Oakland, at the request of the church's minister, Dominion was founded by Artistic Director Valerie Brown. The minister wanted a group for the church that could sing at a moment's notice without instrumentation. However, Director Brown had a greater vision for the group: "The name Dominion came from my visioning about my life at that time. I was singing, and was asked to direct a choir, which are my passions. To bring out the nuances of the pure voice to heal, affect, and affirm that music can change your life." Dominion is an ensemble of individuals who not only can sing but also can testify about life's struggles and how each of them overcame them to sing rich polyrhythmic harmonies. Dominion has spread their musical message at the 48th Monterey Jazz Festival, An Evening with Yolanda King, Annual International Forgiveness Day program, Santa Rita Jail Holiday Concert, Agape Spiritual Center's Music Symposium Concert.

Dominion Singers: Valerie Brown, Helene Carpenter, Selena Greene, Martha Mangle, Jan Mcdougall, Paris Page, Terry Stanley, Michael Spratt, Deborah Tisdale, Wendy Worsely, Felecia Williams

JUBILEE AMERICAN DANCE THEATRE

Jubilee American Dance Theatre is a truly unique performance ensemble, bringing to life the dances, music, songs, and stories of the folks who made America. Formed in 1999 under the direction of Hilary Roberts, Jubilee's work is set in context, with carefully researched costumes, props, and music that reflect the period of each piece. The ensemble has performed at local events in the San Francisco Bay Area, as well as international festivals in Mexico, Czech Republic, Italy, and Finland, representing the United States at many public, educational and official events. The group is continually expanding its repertoire, and exploring the cultures from which America's social dances are derived. "People have always learned and borrowed from each other. . . . It's an amalgam," says Roberts. "We're a melting pot."

Ramblin' Roads Narrator: Chip Curry

Dancers

Eric Bennion
Jill Breslauer
Dee Brown
Anil Comelo
Rebecca Davis
Lew Douglas
OJ Erickson
Debbie Evenich
Lucille Freedman
Phillip Garrison
Diana Greenleaf
Marija Hillis
Joe James
Lori Koch

Sandra Koenig
Vicki Lapp
Bill Lidicker
David Nelson
Monica Oakley
Ken Olcott
Tirtza Rosenberg
Mark Ryken
Robin Salsburg
Ed Severinghaus
Paul Strogon
Ruth Suzuki
Barbara Vernon

Musicians

Chip Curry banjo, vocals
Hap Engle bass, banjo
Dan Falsetto trumpet, guitar, bass, triangle
Erik Hoffman fiddle, alto sax, percussion
Christopher Martin piano, guitar
Tony Phillips fiddle, mandolin, banjolin,
guitar, vocals
John Remenarich accordion, drums, percussion
Eric Bennion, Chip Curry, Phillip Garrison, Deirdre Hallman,
Marija Hillis, Lori Koch, Liz Nelson, Mary Ann Nelson,
Ken Olcott, Mark Ryken vocal soloists

Production Staff

Artistic Director Hilary Roberts
Executive Director Phillip Garrison
Ramblin' Roads Producer Deirdre Hallman
Company Manager Ruth Suzuki
Music Director and Graphic Designer Hap Engle
Choral Director Bhakti Klein
Costumes Marija Hillis, Debbie Evenich
Dance Master Rebecca Davis
Technical Director Ken Olcott
Stage Manager Judy Rose Dornbush
Asst. Stage Manager Genji Lim
Stage Crew Brennan Hillis, Barry Pearl
Publicist Joan Ominsky
Program Design Monica Oakley, Linda Glover
Finance Manager Linda Comelo
Legal Counsel and Webmaster Tony Phillips
Volunteer Coordinator Phyllis Zisman

We are deeply grateful for the generosity of our Donors and Underwriters:

\$500 and above

Scott Engle and Penny Van Niel • Phillip Garrison •
Joan and Steve Ominsky • Tony Phillips • Anonymous

\$250 – \$499

Steve Berger • Oscar J. Erikson • Anonymous (2)

\$100 – \$249

Melissa and Jhan Moskowitz • Sharon Mulgrew •
Thomas Murray • Bryan Umeki • Anonymous

Thanks to all our volunteers!

Need entertainment?

Book Jubilee American Dance Theatre,
perfect for parties, corporate events, or square dances.
Book the band for your wedding, party, or office event.

For more information, call
Joan Ominsky (510) 524-5333
or Jubilee at (510) 658-7838

Jubilee American Dance Theatre operates under the auspices
of the Bay Area Country Dance Society, a 501(c)(3) nonprofit.

Ramblin' Roads: A Diverse Show

by Sandy Clark, Correspondent, Contra Costa Times (May 4, 2006)

© 2006 Knight Ridder Corp. Media. All rights reserved.

American music and dance are a record of our nation's immigrants and the subject of the Jubilee American Dance Theatre's production of "Ramblin' Roads," opening Saturday at the Dean Leshner Regional Center for the Arts in Walnut Creek.

For Hilary Roberts, 49, dance is the living heritage of our nation.

"American dance is a conglomeration of many, many different ethnic styles," said Roberts, the founder and artistic director of the company. "Some of the people came here unwillingly. Some came because of religious persecution. These styles are always seen as separate but they have created not only each other but create a whole new unique fabric."

Roberts grew up in the great melting pot of New York City with her immigrant mother and first-generation American father. There she discovered dance and came to embrace first her own roots, and then those of everyone else.

She discovered her favorite dance style, Appalachian clogging, while performing traditional Yugoslavian dance at the 1980 Winter Olympics in Lake Placid, N.Y. The performance by the Green Grass Cloggers from Asheville, N.C., captured her imagination.

"Of all the American dance forms, I've been doing it the longest," Roberts said. "Appalachian clogging was influenced by the body patten called hambone. Hambone grew out of slavery. Clogging incorporates Irish and Native American rhythms and English dance movement. It is the greatest mix of what happened in America."

Finding good performers who fit with the cast is one of Roberts biggest challenges. She is always scouting for new talent at events like National Dance Week, which ran through April 29. She holds an audition every year, but can't trust a formal process to find the right people.

"Because it is completely volunteer, I want them to be happy," Roberts said. "I want this to be a good fit with the company as well. Doing a formal audition doesn't work well. Having them warm up and work with us through a rehearsal lets me see that."

"Ramblin Roads" is the work of about 60 people and features around 40 dancers, singers and musicians, including the a capella group Dominion.

The performers range in ages from 17 to 73. Roberts speaks highly of fellow clogger O.J. Erickson, 73, who also does Irish Step and has been dancing most of his life.

The show is as diverse as its cast. It covers dance from the 1800s to the 1940s and is influenced by events as recent as last year.

"I wanted to honor the victims of Katrina," Roberts said. "We start with a Cajun piece. They are such a mix of French and Creole. Traditions are really influenced by African and European dance forms. The opening is a nod to our brothers and sisters in Louisiana."

Although this wasn't a goal when Roberts put the show together, "Ramblin Roads" also makes a powerful statement about immigration in light of current controversy.

"All the people who have come to America compel me," Roberts said. "You could have the separate experiences through the separate dances. To see it all come together in the context of history fascinates me."



KAUSTINEN FOLK MUSIC FESTIVAL

www.kaustinen.net

P.O.Box 24 FIN-69601 Kaustinen, Finland Tel +358 6 8604 361 Fax +358 6 8604 222

Kaustinen, 10th March, 2005

Jubilee American Dance Theatre, USA c/o Ms Hilary Roberts

OFFICIAL INVITATION

The 38th Kaustinen Folk Music Festival (member of CIOFF, the oldest and the largest of all the Nordic folk festivals), held in Finland between July 9th and 17th in 2005 has the honour of inviting Jubilee American Dance Theatre from USA to participate the Festival according to all CIOFF by-laws and guidelines with USD 5 (in Euro) per diems/person/day. Other details as in e-mail correspondance.

The ensemble should not exceed 40 members including musicians, officials etc.

The group should arrive to Kaustinen on July 8th at the latest and leave on July 15th or 16th.

A valid group insurance policy covering all medical care expenses in Finland except first aid is required by Finnish immigration authority.

Looking forward to your kind reply,

Yours sincerely,

Jyrki Heiskanen

Programme Director

KAUSTINEN FOLK MUSIC FESTIVAL

jyrki.heiskanen@kaustinen.fi

Kausmainen vauhdissa

38. festivaalit pommistavat perinteestä

Tina Ruotsala
KAUSTINEN (KP)

Kausmainen Folk Music Festival toivoi juhlavieraat tervetulleeksi jo 38. kerran. Tällä kertaa areenan lavalla pyörähtäneet ulkomaiset vieraat olivat aitoja kansan tanssijoita. Festivaalin maateema on tänä vuonna Unkari, ja lauantaina Unkaria edusti csángót, Romaniassa asuva pieni unkarilainen kansanryhmä. Ryhmä tanssi aidosti keskenään eikä yleisöä kosiskeltu minäkään maailman flirtilla. Perinnettä parhainmillaan.

Aivan mainio ryhmä oli myös periamerikkalainen Jubilee American Dance Theatre, jonka iäkkään tanssija on jo 72-vuotias. Jubilee American Dance Theatresta voi sanoa, että juurillaan se ei ole mistään kotoisin. Amerikkaanhan on tullut muualta, maa on kansojen sulatusuuni. Tämän ryhmän tansseissa näkyy vahvana Englannin, Irlannin ja Afrikan vaikutus.

Avajaispuheen pitänyt kauppa- ja teollisuusministeri Mauri Pekkarinen korosti puheessaan juhlien merkitystä myös Kaustisten taloudelle. Tämähän pitäjässä ja koko maakunnassa on tiedetty jo vuosia. Ministeriä oli hätkähdyttänyt tieto, että Kaustisten budjetista peräti 80 prosenttia tulee pääsyilppuuloista.

Pekkarisen mukaan kulttuurin ja ylipäätään sisältötuotteen kasvu on tällä hetkellä merkittävä. Esimerkiksi



Westwind

International Folk Ensemble

presents



JOURNEY HOME

INTERNATIONAL DANCE, MUSIC AND SONG
FROM THE VILLAGE SQUARE

with guest artists

FORGATOS
HUNGARIAN MUSIC
AND DANCE ENSEMBLE

DANA DeSIMONE
Performing "Hambone"
in the American Suite

APRIL 8, 9, 10

Friday, Saturday 8 P.M. • Sunday 2 P.M.

Julia Morgan Theater
2640 College Ave., Berkeley, CA

Ticket prices \$9. - \$15. • Call (510) 84-JULIA or BASS

XIII Comunità Montana
Comune di Cori
Comune di Latina
Comune di Bassiano
Sbandieratori dei Rioni di Cori
Regione Lazio
Provincia di Latina
Festival della Collina



www.festivaldellacollina.it

Algeria, Buryatia, Cile, Colombia, India,
Indonesia, Jugoslavia, Nepal, Sri Lanka,
USA, Ungheria, Venezuela

20 - 28 Luglio 2002
Cori, Latina, Bassiano,

San Francisco

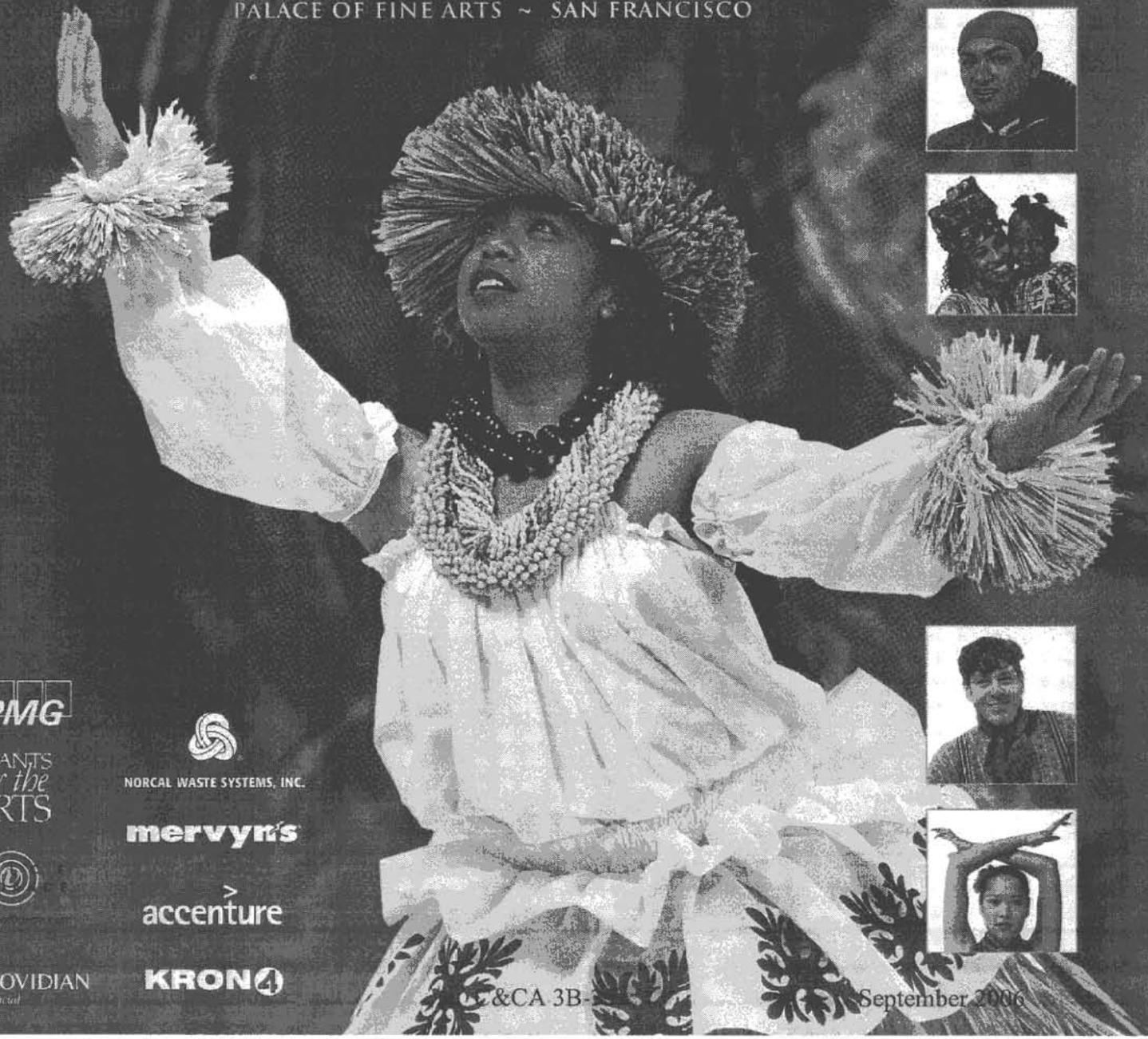
23RD ANNUAL

ETHNIC DANCE FESTIVAL

REAL DANCE ~ REAL PEOPLE
30 COMPANIES ~ 3 WEEKENDS

JUNE 9 - 24, 2001

PALACE OF FINE ARTS ~ SAN FRANCISCO



GRANTS for the ARTS



NORCAL WASTE SYSTEMS, INC.

mervyn's



accenture



KRON 4

&CA 3B-

September 2006



1^{ER} Festival Internacional del Folklore

2009



música danza

CENTRO CULTURAL TIJUANA 10 de noviembre-19:00 hrs



Mezinárodní folklorní festival obrazem



American Dance Theatre přiletěl až z amerického Berkley a předvedl u nás tradiční tance v rytmu country. V Klatovech byli poprvé.



Soubor Zwielerer Stammtischmusik přijel do Klatov z bavorského Regenu, takže to měl z ostatních zahraničních účastníků dá se říci skoro za rohem. S sebou si přivezl peněkuď netradiční nástroje, jakým harfa v dnešní době jistě je.



Zápas rivalita mezi soubory, ale netlač. Fanoušci a také občasně iak.



Lijst van deelnemende landen/groepen



- ANTIGUA: 'Super Stars' (Cariben)
- BULGARIJE: 'Graovo' Pernik
- FRANKRIJK: 'Lou Cantou' Auvergne
- INDONESIË: 'Tri Jata'
- ITALIË: 'I Nuovi Vignaioli'
- ITALIË: 'Figli dell'Etna'
- JOEGOSLAVIË: 'Stanko Paunovic'
- NIEUW-ZEELAND: 'Ohinemutu Maori'
- OOSTENRIJK: 'Almleben' Absam
- POLEN: 'Bychlewianka'
- PORTUGAL: 'Pampilhosa'
- SOVJET UNIE: 'Airtyn' Abkhaz
- SPANJE: 'Fuensanta' Murcia
- TSJECHOSLOWAKIJE: 'Kasova' Frystek
- TURKIJE: 'Spor Kulübü'
- UGANDA: 'Cucemcho'
- VERENIGDE STATEN: 'Westwind' Californie

Ook NEDERLAND zelf is vanzelfsprekend vertegenwoordigd. Elke festivaldag treedt een andere groep op:

WOENSDAG: Schoop'ndansers Exloo
DONDERDAG: 'I Aol Volk' Emmen



'Westwind' Californie uit de VERENIGDE STATEN
C&CA 3B-37

'Westwind' Californie

De groep Westwind uit Californie, USA, beperkt zich niet tot alleen Amerikaans repertoire, zoals de Squaredance. Dankbaar maakt de groep gebruik van tradities en gewoonten die in de loop der jaren vanuit alle delen van de wereld naar het land van de Onbegrensde Mogelijkheden zijn overgewaaid. Er zijn prachtige bruiloftsdansen uit bijvoorbeeld Rusland bij en ook draait de groep de hand niet om voor een technisch zeer ingewikkelde Engelse zwaarddans. Kuise pianofeesten uit Texas komen tot leven, het leven van 19e eeuwse Amerikanen wordt op geheel eigen wijze uitgebeeld. De groep komt uit Berkeley, nabij San

Inicia festival internacional

Por primera vez en Baja California y Sonora

Por Alma R.
BURCIAGA SALAZAR

La fiesta más importante del folklóre internacional esta por primera vez en Baja California y Sonora, puesta en marcha ayer por el rector de la UABC, Víctor Everardo Beltrán Corona en el Auditorio del Estado con la participación de grupos artísticos de seis países de América y Europa.

En el marco de la inauguración se rindió un minuto de silencio en memoria de la fundadora y directora del Ballet Folklóre de México, Amalia Hernández, quien falleció el pasado sábado en la ciudad de México.

Entre las personalidades que estuvieron presentes se encontraba el presidente municipal Víctor Hermosillo Celada y su esposa María Cristina Ramos de Hermosillo, y Mario Alberto Bojórquez del CECUT.

Por ocho días se realizarán las presentaciones de música y danza, en las que América y Europa se unen en esta zona fronteriza para compartir lo mejor del ser humanos: su sensibilidad.

En los espectáculos se conjugaron las expresiones artísticas ligadas a la cultura popular de varios países de Europa y América, lo que constituye un reconocimiento a las raíces milenarias de la Civilización Occidental, mezcla de tradiciones y modalidad, hermanados por el arte.

Las presentaciones se realizarán en foros, teatros escuelas; escenarios donde se verá lo mejor del folklóre internacional.

Previo a la inauguración, se llevó a cabo el Desfile de las Naciones, integrado por los grupos participantes de España, Estados Unidos, Brasil, México, Italia y Argentina, cuyo recorrido comprendió por la avenida Reforma de la calle "A"

ugar en los foros de la Casa de la Cultura la presentación de los grupos de Estados Unidos, Brasil y España, y en Plaza La Cachanilla, los de México, Italia y Argentina, que deleitaron a los asistentes con espectáculos únicos de gran colorido y sabor festivo.

Este evento es un esfuerzo emprendido hace ya dos años en la Universidad Autónoma de Baja California, y que se hace posible gracias al apoyo de organismos como el Ayuntamiento de Mexicali, la Secretaría de la Defensa Nacional, el Consejo Nacional para la Cultura y las Artes, el Centro Cultural Tijuana, el Instituto Sonorense de Cultura, el Gobierno del Estado y la Cervecería Cuauhtémoc Moctezuma.

Parte fundamental en la realización de este evento lo representa la participación de los grupos artísticos de la UABC en festivales realizados en Bélgica, Alemania e Italia, donde han establecido comunicación con otras agrupaciones que ahora estarán en nuestro Estado.

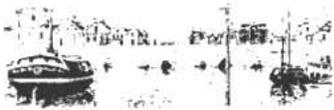
Las ciudades sedes, son Mexicali, Tijuana, Ensenada, Tecate y San Luis Río Colorado Sonora.

Los escenarios mencionados son: Auditorio del Estado, Teatro del Estado, Teatro Universitario, el Centro Cultural Tijuana, Centro Cultural Rivera y el Teatro Benito Juárez, en Ensenada, el Auditorio de Extensión Universitaria y el Parque Los Encinos en Tecate, y el Teatro de la Casa de la Culturas de Mexicali.

Por Argentina participa el Ballet Martín Guemes; por Brasil el Conjunto Brasil; por Estados Unidos el Jubile American Dance Theatre; por Eslovaquia el ensamble folklórico Vrsatec; por Italia el Grupo Manghin y Manghina, y por México Brasil agrupaciones tanto de la UABC como de Sonora y Caléxico,



Un brasileño muestra colorido atuendo en el festival internacional del folklóre.



Westwind International Folk Ensemble

Artistic Director: Hilary Roberts



A LETTER FROM THE ARTISTIC DIRECTOR

Dear Friends,

As I approach the end of my eighth and final season as Artistic Director of Westwind International Folk Ensemble, I can't help but think about all that this company has done through its 38 years. I am struck by our home show themes which grew out of a synthesis of my relationship to my family, my friends, and the members of Westwind, and my upbringing and world view. These home shows—"Family Album," "American Pic," "Journey Home," "Ritual and Tradition," and "Joining Borders"—have celebrated the world's people through dance, music, songs and stories. I have loved conceiving and bringing to the stage each show, and I love how each year the members of Westwind have thrown themselves behind the concept as if it were their own; somehow we are always on the same cloud.

And this brings me to this year's presentation, "American Times: Celebrating the Builders of America Through Dance, Music and Song." This year we salute the people who physically and culturally built America, giving it color, texture, and history. We will show the variety of willing and unwilling immigrants, natives, and new generations as they knowingly or unknowingly offer their culture and traditions to the fabric of our country. We want to show you that America belongs to no one, yet it belongs to us all.

Westwind's more than 60 dancers, singers, musicians, stage techies, and administrators, prove that just like America, Westwind belongs to no one. I can guide the company and give it a vision, but Westwind is a talented, creative and heartfelt group of people who helped build what you see here today. As Westwind honors those who contributed to the fabric of America, I in turn must honor those who have helped me to weave the fabric that is Westwind. Today we will revisit America's history; our history; and we will see that no matter how dark or jubilant the times, these are America's times. Let us honor every person who ever tapped a beat, sang a song, or played a tune to celebrate their culture here on American soil.

In peace and friendship,

Hilary Roberts (Artistic Director)



I would like to thank every performer, techie, administrator, and consultant that made this show possible, especially Norma Adjmi, Joe Miller, Julio Bustos and Grupo Folklorico Tecuali, Helen Susman, Erik Bendix, Michael Alpert, Phil Logan, Peggy Logan, Lone Coleman, Joan Joan Braze, Ken O'cott, Joan Omsky, Katherine Miller, Carol: 'Turtle Hap Engle, Travis Engle, Lew Longias and the Westwind Board, the administrators of John F. Kennedy High School, Haj Kanzaki, the girls of Diversity and their parents. Special thanks to Gary Rosenberg and Linda Glover who helped see me through my sentimental fog, encouraged my vision and heard the voice in my heart.

We dedicate this program to David Nadel. Through his communal vision, his politics and his dance club Ashkenaz in Berkeley, David honored all of the people of the world. And now we honor him.

American Times



Photo by Marty Sohl

Celebrating the Builders of America Through Dance, Music and Song, April 5, 6, 12, 13, 1997

KLEZMER DANCE AND MUSIC SUITE

Choreography: Erik Bendix and Hilary Roberts

Dance material based on research by Michael Alpert

Lullaby Soloist: Dahlia Lainer

"Klezmer dance" never knew itself by that name, nor did klezmer music. "Klezmer" just meant musician, and only recently came to designate a whole style and tradition of music. The klezmerim were full-time professional musicians who formed a hereditary caste. In several regions, they had intimate contact with Gypsy musicians. The close contact of this klezmer caste with low-status non-Jews, plus the role of the music as a means of exciting and releasing passionate emotions without any religious context, put the klezmer musician in a marginal position within Jewish society.

During the time when klezmer music was thriving, the Jewish musician was a familiar figure at Jewish and Gentile weddings. In the Jewish community musicians might also play for a bris (circumcision), a dedication of a new Torah scroll or the opening of a synagogue. Then there were impromptu entertainments on market days, at fairs and in wine cellars. Some were hired to entertain in cafes and resorts. It was also possible to find work in the theater (Yiddish or otherwise) or even with the circus or carnival. If the players were truly skilled or conservatory trained, they could seek employment in symphony or opera orchestras, their success depending as much on the current level of toleration of Jews as on their musical ability. In every case Jewish musicians were constantly challenged to adapt their skills, repertoire and expectations to fit the situation at hand. To survive, they had to develop a wide repertoire and to second-guess their audience—to play exactly what was wanted before the listeners themselves even knew what they wanted.

Although klezmer music was a major part of Jewish life in the old and new worlds, it was never supported by Jewish communal institutions and was never used as a positive symbol of Jewish culture until a century after the initial immigration

(1880-1980). By then, the genre itself had become largely defunct. In America, the offspring of the emigrated klezmer families remained professional musicians, but turned to other forms of music for a living such as classical, popular entertainment or jazz. And tragically, the Holocaust had its devastating effect on the Jewish population of Eastern Europe.

Klezmer music is well documented, yet it attracted virtually no scholarly attention until most of its original participants had passed on. And what's worse, much of what was actually danced to klezmer music is on the verge of becoming extinct. No significant attempt was made to note this tradition in its heyday.



Only a few old Yiddish films have footage of traditional Jewish dancing in Eastern Europe, and they rarely show the dancers' feet. That leaves the few remaining older dancers and the communities with unbroken dance traditions as possible sources. The latter are mainly Hasidim, who according to custom do not permit men and women to dance together. Thus their repertoire does not include the couple or ballroom figures that were once common in the Yiddish-speaking world. Fortunately a few intrepid researchers like

Michael Alpert have learned what they could from those who remember the dances of the old country.

In Today's Show

Westwind's Klezmer Suite is set at the turn of the century on board a ship where Eastern European Jews, fleeing hardship and persecution, are making the journey to America. They are weary, full of dreams, and excited enough to dance even without the excuse of a wedding. The piece opens with a lullaby, *Zol Zayn*, and then a Khosidl, a Hasidic-style line dance done without contact between men and women. The song that follows, *Sholem Zol Zayn*, prays for peace and respite and is sung to a dance from Bessarabia. (The non-word verse of the song reflects the belief that words come between a singer and God. Thus "Ya ba ba" is a purer mode of spiritual expression.) Then a man from Hungary spurs his listeners into a Bukovina Honga resembling the BaTrinescu steps of

IN TODAY'S AMERICAN TIMES

KLEZMER MUSIC AND DANCE

Choreography: Erik Bendix and Hilary Roberts, based on research by Michael Alpert
Lullaby Soloist: Dahlia Lainer

Eastern European Jewish immigrants in steerage pass the time with impassioned song and dance while awaiting their arrival to Ellis Island p. 1, col. 2

DANCES AND SONGS OF THE NORTH ATLANTIC WHALERMEN

Choreography: Chris Campell and Julie Ann Keller

A brave stowaway challenges the northern whalers to show off their best dance steps p. 2, col. 1

AFRICAN-AMERICAN SONG AND DANCE

Guest Artists: Diversity
Choreography: Diversity

The John F. Kennedy High School (Fremont) step team demonstrates this percussive dance style, its history reaching back to the early days of slavery p. 2, col. 1

APPALACHIAN SET

Choreography: Hilary Roberts
Clogging soloists: Hilary Roberts and Yael Schy

At a festive mountain gathering, a string band entertains a group of cloggers with some bluegrass and old-timey music p. 3, col. 2

(INTERMISSION)

AMERICAN WAKE (Irish)

Vocal Arrangements: Jude Navari
Choreography: Brian Cleary
Conceived & Staged by Peggy Logan
Kilkelly soloists: Mark Ryken and Aaron Becker

Cherished loved ones throw a lively party in honor of an Irish family emigrating to the New World p. 3, col. 4

FORBIDDEN FRUIT (Chinese)

Choreography and Staging: Helen Susman
Additional Staging: Joe Miller

Traditional Chinese folk and classical dance movements bring to life the bitter-sweet story of a Chinese farm girl's forbidden love for a Caucasian hired hand p. 4, col. 1

SONORAN BRONCO (Mexican)

Choreography: Tomaj Velasquez
Staging: Norma Adjmi

Roving musicians inspire Sonoran villagers to kick up their heels for their patron saint's holiday celebration p. 4, col. 1

DANCES OF THE CLASSICAL JAZZ ERA

Choreography: Richard Powers
Staging: Hilary Roberts

College co-eds enjoy the dance sensations from the late 1920's and early 1930's p. 4, col. 4

East West

The annual three-weekend San Francisco Ethnic Dance Festival attracts hundreds of performers, selected by audition, to the city's Palace of Fine Arts, a nondescript oval theater on a spectacular coastal site. The night I went, a guy was parhanding by the front door, asking for a spare ticket or cash to buy one.

Groups represented don't usual-

Dance

ly perform for money, though they are paid for their festival participation. They don't punch up their material the way touring ethnic dance companies do; they share with us forms and rituals kept alive for the sake of their kids and their own wholeness. Belly dancers, Philippine stick dancers, a trio of Asian soloists—East Indian, Javanese, and Uzbek—craftily arrayed on the same stage to save time in a packed program: such artists-for-love are speaking their native dance languages, to audiences as hungry for world peace and understanding as for vicarious physical thrills.

The most startling work in this year's festival was the Westwind International Folk Ensemble's *Shake, Worship, Service*, which superficially resembles Doris Humphrey's *The Shakers*, but is probably closer to the actual source material for that work. The product of careful research more than 30 years ago by the founder of the ensemble, it digests a long worship service into a concise demonstration that retrieves an American religious phenomenon from the brink of extinction—and probably has a lot in common with the ritual-based works offered by the other cultural groups.

The most appealing moment, a quintessential one, came during the curtain call, a massing onstage of all the evening's participants who dance together to the music of the final group. The singer from the Flamenco Society of San Jose, a paunchy guy going gray at the temples, suddenly let loose some serious heelwork, dancing for all of 30 seconds. He walked away with the show.

The Ethnic Dance Festival, now in its 18th year, displays entire families on the stage and attracts a family audience. The birthplace of Isadora Duncan remains unbulldozed enough to encourage the kind of art that supports family values, and has, at last, a world class company in the San Francisco Ballet. But the rich mulch of cultural experiment, of thousands of former dancers who continue to love and support the art even after they leave the stage, is missing. ■

The Argus

of FREMONT, NEWARK AND UNION CITY CALIFORNIA

MONDAY April 7, 1994

Kennedy High dancers bring down the house

By Susanne Madaleno
STAFF WRITER

SAN FRANCISCO — Step dancing — it's one of the newest crazes to hit high school and college campuses.

But Fremont's Kennedy High School step team, Diversity, is probably the first to bring the popular dance to an international folk ensemble.

In four exciting performances last weekend at Fort Mason Center, the eight girls wowed them with their confidence and near-flawless routines in Westwind's performance of American Times.

After Friday's dress rehearsal, the team admitted to practicing a remarkable one hour every other day. "We just have a good time," said Norlissa

Cooper, Diversity's founding member.

Westwind is a folk ensemble in its 39th season. With more than 50 dancers and musicians in authentic period costume, they pay tribute to the immigrants who made America.

Hilary Roberts, Westwind's artistic director, is also teacher at Kennedy and Diversity's sponsor. She brought them on board to represent African-American dance.

Faced with the Slave Laws of 1740, which prohibited slaves from "beating drums, blowing horns or the like that might on occasion be used to arouse the slaves to insurrectional activity," the slaves drew on their tradition of body percussion — hand clapping, body slapping, and heel and toe beats — to create a style that lasted more

than 250 years.

They began on a darkened stage, standing in formation while soloist Gary Rosenberg sang a spiritual song. Then, Cooper began last weekend's performance with a body percussion-type of dance called Hambone, one of the earliest forms of body percussion created in America by African slaves. It's a patter done with the hands on different parts of the body.

After Cooper's performance, Diversity — Aubrey Allen, Amy Ball, Kneecaya Green, Tabitha Jackson, Jackie Mason, Stacy Mason and Sharmayne Young — followed with a step performance.

Step was created by African-American fraternities and sor-

Please see Step, B-2



Sharmayne Young (center) and Norlissa Cooper (right) lead a group of Fremont area high school students during their 'stepping' performance with the professional dance troupe Westwind International Folk Ensemble on Friday at the Cowell Theater at Fort Mason.

Continued from B-1

rities and features synchronized, rhythmical body movements combined with singing and chanting.

Today's stepping craze grew out of competition among sororities and fraternities.

These are some basic moves, but the goal is to create original and stylish routines.

Norlissa got a lot of help in creating Diversity from sorority sisters at Sigma Gamma Row at

San Jose State University.

While not in costume — they wore their uniform of aqua blue T-shirts, white pants and black and white Nike shoes — they still brought the house down.

And their proud mothers and fathers could barely contain themselves.

But the girls remained cool and confident.

"It's just a lot of fun," they insisted.

Step: 'A lot of fun'
Dance Advisor: Kennedy HS
1997

Westwind

International Folk Ensemble

and the Julia Morgan Theater present



JOINING BORDERS

Friday, May 8 - 8 pm
Saturday, May 9 - 8 pm
Sunday, May 10 - 3 pm

1992

Production Staff

Mary Kay Stuvland - Producer
Hilary Roberts - Artistic Director
Susan Swerdlow - Choral Director
Terri Hauck - Music Director
Julienne Pokorny - Technical Director
Ken Olcott - Lighting Designer
Lisa Larice - Sound and Lighting Manager
Joan Braze - Stage Manager
Joan Ominaky - Publicist
Ben Jong - Associate Producer
Technical Assistants
Witold Dudzinaki, Hap Engle, John Gregorin,
Sebastian Krzystoforski, Joe Miller, Gary Rosenberg

Production Assistance

The successful production of *Joining Borders* - a complicated and ambitious undertaking with its entirely different programs in three nights - would not have been possible without the assistance of many organizations, institutions, and individuals. To them all, Westwind says a heartfelt "thank you!" We wish to acknowledge the contributions made by the great generosity of spirit of the folks at the Center for East European Studies at UC Berkeley, the technical support of the Oakland College Preparatory School, and the financial support of the California Arts Council.

They greatly increase our ability to take on the many projects and programs of Westwind. They have our

Kurt Abrams
Ariene Baxter
Jennifer Darmstadt
Carolyn Doyle
Kathryn Drisner
Kate Flachsbart
Keith and Judith Flachsbart
Katie Gardiner
Linda Glover
Bill Griffiths
Wendy James
Jo Ann Koch

Maria Lim
Francesca Locati
Hester Lockes
Valerie Measer
Steve Mooney
Lillah Robertson
Margaret Rodriguez
Mike Schweizer
Edw Skuse
Peter Stevenson
Heather Tedrick
Jennifer Winslow