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 renowned 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 |

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<thead>
<tr>
<th>Evidentiary Materials Presented By Hillary Roberts</th>
<th>Recognized Beyond Boundaries</th>
<th>Advances Field</th>
<th>Acknowledged by Peers as Beyond the Norm</th>
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<tr>
<td><strong>Productions/Choreographic Works by Hilary Roberts</strong></td>
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<tr>
<td>“Ramblin Roads,” 2006</td>
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<td>&quot;Journey Home,&quot; Westwind International Folk Ensemble, 1994 Hillary Roberts, Artistic Director, Choreographer, Staging</td>
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<td>&quot;Viltis,&quot; Westwind International Folk Ensemble, 1994 Hillary Roberts, Artistic Director, Choreographer, Performer</td>
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<td>&quot;Joining Borders,&quot; Westwind International Folk Ensemble, 1992 Hillary Roberts, Artistic Director, Choreographer, Performer</td>
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<td><strong>Awards</strong></td>
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<td>Kaustinen Folk Music Festival, 2005 Invited Performer</td>
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<td>Festival della Collina, Cori, Italy, 2002 Invited Performer</td>
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<td>1st Festival Internacional del Folklore, Baja, California, 2000 Invited Performer</td>
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<td>1992 Commission for San Francisco Ethnic Dance Festival</td>
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<td><strong>Reviews and Articles</strong></td>
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<td>Article in Newspaper from Odoorn, Holland, 1989 (Westwind)</td>
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<td><em>Oakland Tribune</em>, 1993, “Westwind folk ensemble hopes to break stereotypes with Palestinian Dance Suite”</td>
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<td><em>Oakland Tribune</em>, 1993, Critics’ Choice</td>
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<td><em>San Francisco Bay Guardian</em>, 1995, “Keep on Dancing”</td>
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<td><em>The Argus</em>, 1997, “Kennedy High dancers bring down the house,” Fremont, California</td>
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<td><em>The Piedmontor</em>, 2001, “Piedmont director brings history to the stage at Ethnic Dance Festival,” Bay Area, California</td>
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<td><em>Ang</em> (Newspaper), 2001, “Saving the last Dance,” Bay Area, California</td>
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<td><em>Lavoz</em>, 2000, Inicia festival internacional, Northern California Publication</td>
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<td>Keskipohjanmaa, Kaustin, Finland, 2005, Kaustinen vauhdisa</td>
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<td><em>Contra Costa Times</em>, 2006, “Ramblin Roads’ a diverse show”</td>
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<td>Phillip Garrison, Executive Director, Jubilee American Dance Theatre</td>
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<td>Marjorie Nugent, Managing Director, Jubilee American Dance Theatre</td>
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<td>Lew Douglas, former President and Performer of Westwind International Folk Ensemble</td>
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<td>Jerry C. Duke, Ph.D., Professor of Dance Ethnology and History, School of Music and Dance at San Francisco State University</td>
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<td>Julie Mushet, Exec. Director, World Arts West</td>
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<td>Dr. David Roche, Artistic Director, Worlds Arts West</td>
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<td>Vivienne Paratore, Principal Kennedy High School</td>
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<td>“American Pie” Celebrating the Spirit of America Through Dance, Music and Song” Westwind International Folk Festival, 1995</td>
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<td>Invited Presenter/Panelist for consortium and symposium on issues on video and dance, 1996</td>
<td>X</td>
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<td>Lecturer at Young Audiences of San Francisco; wrote and presented educational curriculum on international dance and music, 1994-97</td>
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<td>John F. Kennedy High School: Advisor and Coach to Dance Team, Consultant for Drama Department and Ethnic Studies Program, 1993-present</td>
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<td>Instructor of American Dance in Wisla, Poland, Budapest, Hungary, Zagreb, Croatia, Cori, Italy, Kaustinen, Finland, 1993-present</td>
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<td>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.</td>
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<td>DeYoung Museum, Education Demonstration, 1991</td>
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<td>Stanford University Dance Department: Lecturer, 1991</td>
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<td>Westwind International Folk Ensemble Artistic Director: wrote educational curriculum for school to support performances, 1989-1997</td>
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<td>Winter Olympics in Lake Placid New York, Performed with the Green Grass Cloggers from North Carolina, 1980</td>
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<td><strong>Professional Affiliations</strong></td>
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<td>TOMOV Yugoslav Folk Ensemble, Performer, Instructor, 1979 – 1986</td>
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<td>Guszaly Hungarian Dance Ensemble, Performer, 1984 – 1986</td>
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<td>Westwind International Folk Ensemble; Artistic Director, Performer, Choreographer and Board Member, 1986 – 1998</td>
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<td>World Arts West Advisory Board Member, San Francisco Ethnic Dance Festival, 1992 – 1994</td>
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<td>Forgatos Hungarian Dance Ensemble, Performer, 1994 – 1999</td>
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<td>Westwind International Folk Ensemble, Consultant, Advisor, 1997 – 1999</td>
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<td>Worlds West Arts, Community Involvement Initiative, 1998 – 1999</td>
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<td>The Isadora Duncan Dance Awards Committee, Member, 1998 – 1999</td>
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<td>The San Francisco Ethnic Dance Festival, Panelist 1999</td>
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<td>The San Francisco Ethnic Dance Festival, Artistic Consultant, 2001</td>
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<td>Jubilee American Dance Theatre, Founder and Artistic Director, 1999 – present</td>
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<td>Bay Area Country Dance Society BACDS, 2003 – present</td>
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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.
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__,

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: ____________

Date: ____________
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 Hughes, 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 Folks Music Festival, Invitation to Perform
   Multiple Dance Reviews: Piedmontizer, AUG Newspapers, The Argus, Village Voice, La Voz de la Frontera, Informacion General, Callboard, Stepping Out

3. Please provide an explanation of the individual's effectiveness as a teacher:
   
   See statement by principal, Vivienne Pisani, 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

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
Certificated Personnel Division

Douglas M. Gephart
Associate Superintendent

ECE 2

C&CA 3B-10
September 2006
PRODUCTIONS, COLLABORATIONS & CHOREOGRAPHIC WORKS (partial list)
NEW ENGLAND HOPPIPE, 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 in1930’s East Texas where folks would encourage one another to dance all night until they’d feel “knocked down”. Co-choreographer: Neal Sandier

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: Gine Pacaldo, Native American Dancer, and Ed Kelly, jazz, blues and gospel solo pianist, at the Julia Morgan Theater, Berkeley, CA.

C&CA 3B-11
September 2006
World Arts West, Community Involvement Initiative  
San Francisco, CA  
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  
San Francisco, CA  
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  
San Francisco, CA  
Member  
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  
New York, N.Y.  
Company Assistant  
1979-1986  
Assistant to Artistic Director. Trained apprentice dancers. Coordinator for fund raising and alumni events.

TEACHING AND WORKSHOP PRESENTATIONS (partial list)

American Dance  
Europe and Scandinavia  
Instructor  
1993-Present  
Taught dance workshops in historical, regional and American social dance forms in Wsila, Poland, Budapest, Hungary, Zagreb, Croatia, Cori, Italy, Kaustinen, Finland.

Appalachian Clogging  
Berkeley, CA  
Instructor  
2000-05  
Taught workshop on Appalachian Clogging to general public as part of National Dance Week, an annual Bay Area dance project.

Klezmer  
San Francisco, CA  
Instructor  
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  
Berkeley, CA  
Instructor  
1999  
Taught beginners workshop on Appalachian Clogging to general public.

Young Audiences of San Francisco  
Greater Bay Area Schools  
Lecture-Demo  
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: Forgatos 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 curving 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: Inkyu; 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 costume 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
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
Co-taught movement and jazz dance class for school aged children.

Academy of Sciences
San Francisco, CA
Designed and presented program of Palestinian culture, dance, music and ritual for the general public.

Sister Carlotta Center for the Arts
Monterey, CA
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
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
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
Commission, 1993, Croatian community member, Anonymous; Lindjo

AFFILIATIONS & MEMBERSHIPS
Current:
Jubilee American Dance Theatre, Artistic Director
The San Francisco Ethnic Dance Festival; Artistic Consultant
The San Francisco Ethnic Dance Festival; Panelist
The Isadora Duncan Dance Awards Committee, Member
World Arts West, Community Involvement Initiative, Intern
Westwind International Folk Ensemble, Consultant, Advisor
Forgatos Hungarian Dance Ensemble, Performer
World Arts West, Advisory Board Member, S. F. Ethnic Dance Festival
Westwind International Folk Ensemble, Artistic Director, Performer, Board
Guszaly Hungarian Dance Ensemble, Performer
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 world's 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 Forgetos 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 audited 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
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 2003. 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,

[Signature]

Phillip Garrison
Executive Director
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
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,

Lew Douglas

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
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 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,

Julie Mushet
Executive Director
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 Lesher Regional Center for the Arts
Margaret Lesher Theatre
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, Carribean, 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 Barby 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 manners 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 against 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 Philip 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 Dewson, 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 Barby 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
Mather Africa, Soloist: Felicia Williams
Lawd How Come Me Heab? 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

Hamboke
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. Hamboke, 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 Eastern steps, the settlers picked up the pace to a running stride. A caller was added to the dance, yowling 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, schottishes, 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 "Alasada," or raised step, because of the exaggerated high-stepping movements. Presented here are four Alasada 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 their steps 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 Shiny, Black Bottom, Posin', Charleston, and Lindy Hop. These were dances introduced in earlier decades by the Black communities, emerging from the Southern jive 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

Ob 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 MacSwit/Herwin, 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, Age Age Spiritual Center's Music Symposium Concert.

Dominion Singers: Valerie Brown, Helene Carpenter, Selena Greene, Martha Mangle, Jan McDouggall, Paris Page, Terry Stanley, Michael Spratt, Deborah Tisdale, Wendy Worsley, 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


Musicians: Chip Curry...banjo, vocals
Hap Engle...bass, banjo
Dan Falletto...trumpet, guitar, bass, triangle
Erik Hoffman...fiddle, alto sax, percussion
Christopher Martin...piano, guitar
Tony Phillips...fiddle, mandolin, banjo, guitar, vocals
John Remenarich...accordion, drums, percussion

Eric Bennion, Chip Curry, Phillip Garrison, Deirdre Hallman, Marija Hills, 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 Hills, Debbie Evenich
Dance Master...Rebecca Davis
Technical Director...Ken Olcott
Stage Manager...Judy Rose Dornbusch
Asst. Stage Manager...Genji Lim, Stage Crew...Brennan Hills, Barry Pearl
Publicist...Joan Ominsky
Program Design...Monica Oakley, Linda Glover
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Volunteer Coordinator...Phyllis Zisman

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For more information, call
Joan Ominsky (510) 524-5333
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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)
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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 Lesher 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 patter 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
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/c 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
Kaustinen vauhdissa

38. festivaalit
ponnistavat
perinteestä

Tina Raittala
KAUSTINEN (Kp)


Amerikkalainen juhlue American Dance Theatre, joka järjesti tänään toisen pohjoismaalaisen konsertin, on tukenut kaupunkia sekä sen kulttuuriperinteitä. Tämän vuoksi juhlueen järjestäjä oli erittäin tyytyväinen kaupunkiin, jonka hän kuvaili myös aineellisesti ja sosiaalisesti. 

Kaustinen on ollut entisellä tärkeällä roolilla koko maailmassa, ja sen perinteet ovat kestäneet luonnollisesti myös tällaisilla tapahtumilla. Tämä on ollut myös johdonmukainen ja kulttuuriperinteistä luotettava tapahtuma.
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CENTRO CULTURAL Tijuana 10 de noviembre 19:00 hrs
Mezinárodní folklorní festival obrazem

Lijst van deelnemende landen/groepen

ANTIGUA: Super Stars (Cariben)
BULGARIE: Grauva Perik
FRANKRIJK: La Comito Auvergine
INDONESIE: To Jato
ITALIE: Nuovi Vignoli
ITALIE: Figli dell’Etna
JOEGOSLAVIE: Starica Pacić
NIEUW-ZEELAND: Chienua Muroi
OOSTENRIJK: Almleben Absam
POLEN: Bychlewinka
PORTUGAL: Pomphassar
SOVIJJTUNIE: Aleksy Alkhoz
SPANJE: Fuensantos Murcia
TSJECHOSLOWAKIE: Kasava Frystiek
TÜRKIE: Spor Kâlbi
UGANDA: Westwind California
VEREENIGDE STATEN: Westwind California

C&CA 3B-37
Inicia festival internacional

Por primera vez en Baja California y Sonora

Por Alina R. BURCIGA SALAZAR

La fiesta más importante del folklore 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 Folkore 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 humano: 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 modalidades, hermanadas por el arte.

Las presentaciones se realizarán en foros, teatros escuelas; escenarios donde se verá lo mejor del folklore 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" lugar 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 escenario 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 Cultura 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 folclórico Vrsatec; por Italia I Grupo Manghin y Manghina, y por México agrupaciones tanto de la UABC como de Sonora y Cañexico.

Un brasileño muestra colorido atuendo en el festival internacional del folclore.
A LETTER FROM
THE ARTISTIC DIRECTOR

Dear Friends,

As approaches the end of my eighth and final season as Artistic Director of the Westwind International Folk Ensemble, I can’t help but look back on how this company has grown over the past 30 years. It is not just any organization, but the result of a collective effort by many people. The music we create is a reflection of our shared experiences and values, and it has the power to bring us together.

Today, we are proud to present a show that will celebrate the diversity and richness of our culture. The program features some of our most beloved songs and dances, as well as new works that showcase the creativity and talent of our artists.

We are also excited to welcome back some of our past performers, who have been a part of the Westwind family for many years. Their contributions have been invaluable, and we are grateful for their continued support.

Thank you for being a part of our journey, and for helping us to share our love of music and dance with the world. May this show inspire you to continue to explore and share your own stories through the arts.

Yours sincerely,

Michael Alpert
Dance

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 unbuilt 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 mix 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 most striking work in this year's festival was the Westwood International Folk Ensemble's Slavko World Series, which superficially resembles Doris Humphrey's The Slavko, but is probably closer to the actual source material for that work. The product is a long worship service into a single demonstration that retrieves an American religious phenomenon from the brink of extinction — and probably has a lot in common with the ritual-based work offered by the other cultural groups.

Kennedy High dancers bring down the house

By Susanne Madros

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 moved with their confidence and near-flawless routines in Westwood's performance of American Themes.

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

Westwood is a folk ensemble in its 36th season. With more than 50 dancers and musicians in authentic period costume, they pay tribute to the immigrants who made America.

Hillary Roberts, Westwood's artistic director, is the leader of Kennedy and Diversity's sponsor. She brought them on board to represent African-American dancers.

Faced with the Slave Laws of 1740, which prohibited slaves from "drawing dancings, masquerades or the like that might on any occasion be used to allure 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 200 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 Harlem. One of the earliest forms of body percussion created in America by African slaves. It's a matter done with the hands on different parts of the body.

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

Step was created by African-American fraternities and sororities.

Continued from B-1

rituals and features synchronized, rhythmic body movements combined with singing and chanting.

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

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

Norisina got a lot of help in creating Diversity from sorority women at Sigma Gamma Rho at San Jose State University.

While not in costume — they wore their uniform of aqua blue, 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.

"All of fun," Dance Advisor, Kennedy HS, 1997

C&CA 3B-40 September 2006
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

Production Staff
Mary Kay Skvland - Producer
Hilary Roberts - Artistic Director
Susan Swendlow - Chorale Director
Terri Hauck - Music Director
Juliette Pokorny - Technical Director
Ken Oglee - Lighting Designer
Lisa Larsen - Sound and Lighting Manager
Joan Bono - Stage Manager
Joan Omiyuki - Publicist
Ben Joog - Associate Producer
Technical Assistants
Waldz Dukowski, Amy Rogel, John Gregorin
Sebastian Krzyztoforski, Joe Miller, Gary Rosenberg

Production Assistance
The successful production of Joining Borders - a complicated and ambitious undertaking with an entirely different program 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.' It is to acknowledge the contributions made by the generous sponsorship of 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.

Kurt Abraham
Arline Baxter
Jennifer Darnstadt
Carolyn Doyle
Kathryn Drew
Katie Flachsbart
Keith and Judith Flachsbart
Katie Gardner
Linda Glover
Bill Griffin
Wendy James
Jo Ann Koch

Maria Lim
Francesca Locati
Hester Lockes
Valerie Messer
Steve Minnery
Lailah Robertson
Margaret Rodriguez
Mike Schweizer
Ellen Skura
Peter Stewart
Heather Tedrick
Jennifer Winlow

C&CA 38-41

September 2006