

# Audition with the Bolshoi

BY ETHAN SCHWEITZER-GASLIN

This summer, in early June, I received an e-mail from a casting agent who works at the Metropolitan Opera House, Lincoln Center, in New York City. It said that the Bolshoi was coming to the Met for the last two weeks of July. They were doing the New York premiere of *The Pharaoh's Daughter*, *Spartacus*, *Don Quixote*, and *The Bright Stream*. They needed kids for *The Pharaoh's Daughter* and they wanted me to audition. So on July 16<sup>th</sup> my father and I drove down to the Met where I auditioned along with 63 other kids.

On the way in to the city for the audition, I would have been nervous, but I wasn't. I was almost positive that I wasn't going to get in. When we arrived the door attendant showed us into a small room with lots of children and their parents. The atmosphere was uncomfortable but we only had to wait there a few minutes.

They started the audition by grouping us in a couple of different ways. Then they let go a bunch of girls and two boys. Next they tested us on our dance skills. They taught us a few little snippets of combinations from the show, had us do what we had learned, and then they let go a few more of the girls. I was surprised to find that I had not been taken out yet, and a little bit ecstatic when they said to leave because I thought I had gotten in. But then they told us we still had a final cut to go.

We had a ten-minute break and when we came back in they told us that for the "final cut" of the audition we were going to be put in a rehearsal situation. Basically they just had us do the combinations that we had done before, except they added on to it and corrected us. They only got through half the group, though, so they had us all come back the next day and do the exact same thing. It was quite an agonizing process. Then there was a very confusing meeting and they told us that we had all gotten in!

The end of that week and the beginning of the next were just single hour rehearsals that

were pretty much the same as the "final cut" of the audition. We found out that some of us were Arab servant children (little Arabs) and others were guests at a party. I was a little Arab.

On Wednesday of the first week we were taken to our dressing room for a costume fitting. The costumes were beautiful and wacky.

They were all different sorts of fabrics and the two sets of characters had different costumes. I was excited to get my costume but a little disappointed that I didn't have the short, white and gold, kilt-like Egyptian style costume that the other boys

were wearing.

After the fitting we went back to the rehearsal room and Sasha, the "Children's

“If you do it right, it's not 'fantastically brilliant', it's just right.”

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# En Pointe

From the Director, Catherine Fair

Once again we're off to a busy fall season. The school is bustling with dance students from 3 years old through adult. This year I am teaching students in the Creative Movement program (I forgot how much fun it is to teach those little ones!), the Lower School and the Upper School. It is a true privilege to work with young people of all ages! I am pleased to be working with returning faculty members Sam Kenney, Jacqueline Kinsman, Karen Michaels and John Wrzos. I am also pleased to welcome to AB's faculty Katherine Bervera and Joanna Duncan. To learn more about Joanna's special gifts, please read the article by Heidi Stemple in this newsletter. Our strong, professional, faculty is what distinguishes us from most other dance schools and I am very proud of the instruction that Amherst Ballet offers.

Last year's *Ballet Stories* production proved again the richness of talent among which we live in this area. This year, our spring production will be another exciting collaboration as we work together with Horizon Productions to create a contemporary ballet based on two of Earth's ecosystems. Horizon Productions is a local environmental education service that specializes in providing multi-media presentations on wildlife, ecosystems and natural environmental processes to schools and audiences. Horizon Productions is providing research, narrative and indigenous music to serve as the inspiration for the creation of a two-part performance based on the Brazilian Rain Forest and the Arctic National Wildlife Refuge. As we explore our most important resource, our Earth, in order to create performance art that is relevant and timely to current events, all of us are learning so very much! Knowing that we are not only exposing our young dancers to choreographic and performance training, but that they are also absorbing new information about nature, the environment, and other cultures is incredibly gratifying. What an opportunity! Seventy of our dancers from the Lower and Upper Schools will perform original choreography by me, Sam Kenney, Jacqueline Kinsman and John Wrzos. Performances will take place on March 18, 19, and 20 at Bowker Auditorium on the campus of The University of Massachusetts. As with *Ballet Stories*, this ballet will have a Collaborative Learning Adventure component to bring supplemental materials and programs to local schools. Taught by Horizon's own Fran Ryan, these programs will explore the environmental issues of the ecosystems (landscape, climate, flora, fauna, human inhabitants and indigenous cultures), while preparing non-dancers for a unique dance experience. Participating students will complete educational materials that will be exchanged for a voucher for a free ticket to attend an Amherst Ballet performance.

We look forward to your attendance at our performances and thank you for the support you show to Amherst Ballet and our dancers.

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## Paper, paper, paper...

It's everywhere. Here at Amherst Ballet we try to recycle as much paper as possible and use recycled paper whenever we can. And it's expensive; every time we send a note or form to all AB students we use about 1/3 of a ream of paper. So to cut down on all the paper (and ink of course!) we try to send out notices via email. It eliminates paper and ink, it is incredibly efficient (we can reach all our families simultaneously) and saves time. Please let Andrea know if you'd rather receive your messages on paper. And please let her know your up-to-date email address. You don't want to miss anything!

# AB's First Tuition Raffle

Andrea Leibson

At May's Gala following the second performance of *Barefoot Books Ballet Stories*, winners of AB's first tuition raffle were selected. Raffle tickets had been sent to Amherst Ballet supporters along with invitations to attend the May performances. The raffle tickets cost \$10 each and could be designated for a specific dancer at Amherst Ballet or be applied to AB's Young Dancer Scholarship fund. The raffle was quite a hit with ballet lovers far and wide — the first raffle ticket submitted came from Hawaii and the second from California! The Young Dancer Scholarship received donations and Kristin Andres and Ethan Schweitzer-Gaslin were the lucky winners of \$1500 and \$500 tuition awards.

Kristin, a Pelham native, is a Level A/B dancer in our Upper School. Kristin has been dancing at AB since 1996. Involvement with AB is quite an Andres' family affair; last year Mom Rachel made all the costumes for the Hungarian Dancers in *Barefoot Books Ballet Stories' Swan Lake* including Kristin's costume. Dad Bob has been very generous with his expertise in ergonomics and AB's front desk has benefited from this! In addition to the role of Hungarian Dancer, Kristin has also danced the role of a Bee in the 2000 production of *Magician's Nephew*, Father in the 2002 production of *The Very Lonely Firefly*, and been a Mouse in Moscow Ballet's *Great Russian Nutcracker*. Kristin was doubly lucky with two tickets pulled from the raffle fishbowl! Her winning raffle tickets were purchased by her Grandfather from Pittsburgh.

Ethan, a Montague native, is well known around AB. For a while, Ethan was the only boy dancing at AB and his impish grin, agility, hard work and sunny attitude are recognized by all. Ethan is a student in Level 5 in our Lower School and has danced at AB since 2000. Ethan has performed in Moscow Ballet's *Great Russian Nutcracker* three times and will again this December. Ethan danced as a Red Fish in *Barefoot Books Ballet Stories' Shim Chung* and was a guiding force in AB's Boys Dance classes for the previous two years. Ethan's parents are also much appreciated at AB. Mitch Gaslin is on AB's Board of Directors and was in charge of *Barefoot Books Ballet Stories' book sale*. Mom Karen Schweitzer was co-chair of last year's Collaborative Learning Adventure, part of *Barefoot Books Ballet Stories' outreach program* to local schools and libraries. These jobs were naturals for Ethan's folks as Mitch is owner of Food for Thought Books and Karen is an elementary school teacher. Ethan's winning ticket was purchased by family friends from New York City. For additional information about how Ethan spent his summer, see Ethan's article in this issue.

## Affairs Affairs to Remember Remember

### First Night 2005

*Amherst Ballet*

Academy of Music, Northampton

December 31, 2005 • 1:15 and 3:15

### Dances from the Earth: The Arctic / The Rainforest

*Amherst Ballet*

Bowker Auditorium, UMass

March 18 and 19, 2006

### Music Matters Concert Series

*Amherst Ballet with the Springfield Symphony Orchestra*

Symphony Hall

*The Firebird*, narrated by Jane Yolen

April 11 & 12, 2006



## Wish Wish List List

*Track lighting in the lobby*

*Radiator covers for lobby and Ms. Fair's office*

*Fresh paint in lobby*

*Reframe pictures in upper studio*

*Reframe photos indicating levels (on front stairway)*

*Copier*

*New toys (with few pieces and no sound effects)*

**MerciGrazieSpasiboGraciasDanke  
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*This newsletter will serve as one of our fundraising appeals. Please use the enclosed contribution card and envelope to show your support.*

*We appreciate all contributions!*

**ThanksThanks!Thanks**

# Stomping at the Savoy:

## American & World Lindy Hop Championships

With the recent announcements of the results of the American and World Lindy Hop Championships, AB dancer Mariel Adams is being sought for interviews from local papers such as The Sunday Republican and garnering the respect of other local dancers and teachers. Not one to keep all the accolades for herself, she hopes to teach and inspire other young dancers to enjoy this uniquely American social dance and share the ‘stage’ or rather ‘floor’!

Mariel, a student at Amherst Regional High School, placed third in the Junior Division with her partner Brian Eley, a 17 year old from Texas. She first met Brian at the event and amazingly put together a routine in under 2 hours with just a bit of coaching from Chester Whitmore, an experienced Tap and Lindy dancer, musician, and teacher. The other Juniors had been dancing together about 4-6 years, working regularly with coaches and performing together. Saturday midnight, right before the day of the competition, Brian and Mari finally got down to business, and though up to 4:30 am social dancing, got up again at 10 to rehearse!

Lindy Hop, for those unfamiliar with the dance, is a type of swing dance that originated in Harlem’s Savoy Ballroom in the 1930s and 1940s. Traditionally danced to the jazz of the Big Band era, this partnered form of dance is truly an American original. Lindy Hop inspires improvisation and its repertoire includes “air steps” and expansive movements; it is a dramatic, engaging form of dance.

The American Lindy Hop Championships came into being to commemorate the best dancers in the form in response to a world-wide resurgence of interest in the dance in the 1990s. This year’s event in Stamford, CT, also hosted the World Lindy Hop Championships, bringing to New England world-class dancers from Italy, Sweden, France, Canada, Belgium, Estonia, and elsewhere.

Judges look for excellence in execution...timing, rhythm, and showmanship—the quality that “wows” the audience.

Dancers can compete in several divisions. The Junior division is open to dancers under 17 and they perform routines under 2 minutes and also improvise for another minute.

The Open Jack & Jill division is for non-professional Lindy Hoppers.

Leaders and followers of all levels sign up individually and partners are picked at random. Judges look for excellence in execution, connection with one’s partner, timing, rhythm, and showmanship—the quality that “wows” the audience. Mariel entered both these competitions, placed third in Juniors and sixth in the Open Jack and Jill, after making it as one of 15 finalists from more than 45 followers who entered.

*Here is Mariel’s own account:*

I was born into a family that loves to dance and play music. This exposed me to jazz and world music including African and Latin

American rhythms from an early age. In 2002, my mother invited me to join her at Swing Out New Hampshire over the Labor Day weekend. Within 4 days I became hooked. I became more confident around people of all ages and



nationalities. I was quite pleased and surprised when Steven Mitchell made me promise to 'Never stop dancing' and complimented me on my 'amazing' musicality and movement abilities.

Since then I have been fortunate that my mother's love and support has allowed me to study with top teachers from all over the US, London and Sweden.

ancers at Amherst Ballet would also enjoy and learn from Lindy. When I came back to study at AB last year, I realized I could benefit from doing both. The ballet training has truly improved my posture, mobility and strength as well as my balance and spinning ability. It has helped me move with grace and poise that not many others have. I definitely have gained more muscle awareness and control! As Mrs. Duncan has

repeatedly taught her students, you need to use muscles like the abdominals for balance and control, as well as your 'lats' for beautiful Port de Bras. In Lindy Hop, for instance, the 'lats' help in 'holding' your arms in a spacious position, almost like a relaxed second position. They help to maintain a 'frame'. Then with an appropriate use of compression,



counterbalance, and 'connection' through the hands and arms, the leader can guide you to do many moves in sync with him.

Many professional swing dancers had training in ballet, modern, and/or jazz. Natalie Gomez, for example, won first place in the ALHC Open Showcase Division with partner Yuval Hod and appeared in *Mona Lisa Smiles* and *The Polar Express*. Besides giving them a broad dance vocabulary, and helping them to have better and more efficient movement mechanics, their training has enabled them to be outstanding teachers and performers. They can articulate and communicate moves to other dancers and know how to express themselves and excite an audience. I believe that my AB training will help me follow in their footsteps.

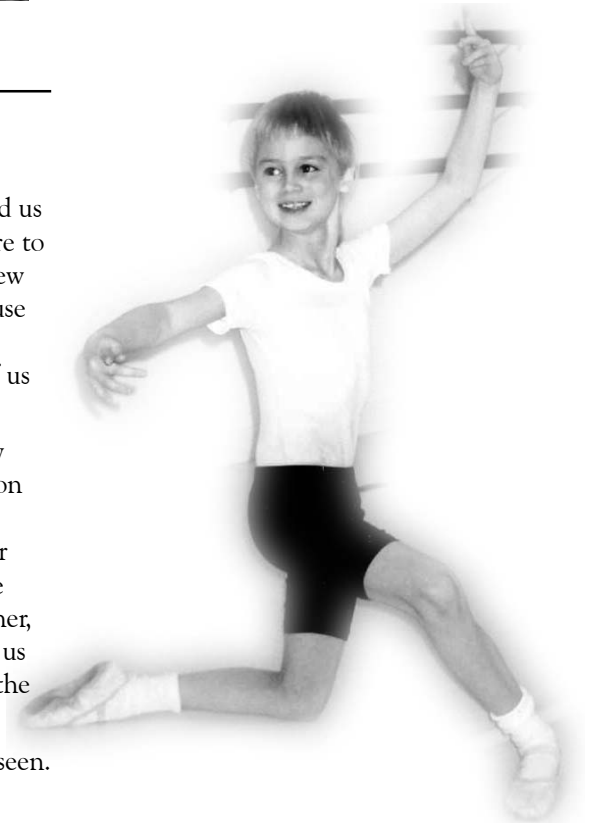
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### ***Audition with the Bolshoi, cont.***

Ballet Master," told us about what our stage presence should be like. He told us to keep our faces as blank as possible unless he told us to smile, in which case were to smile as if we were meeting the President. I learned many things from the next few rehearsals, but the most memorable thing that I learned is "it seems harder because when you do it right, that's what's expected of you." In other words, if you do it right, it's not "fantastically brilliant", it's just right. During those rehearsal all of us kids really bonded and got to be friends over the week.

Next Thursday's show passed slowly and uneventfully. Then came Friday, my first show. The feeling of getting in makeup and costume and then running out on stage felt fairly normal in some senses, but when I think back on it, it's the most amazing feeling I've ever had. The next night was much the same. We put on our costumes, got into make up and made our first entrance. We performed our three pieces and then left the stage for the last time. We sadly said goodbye to each other, people we had become so close to but whom we had only just met. Then some of us (whose parents were watching the show from the audience) stayed and watched the third act from the wings.

The rumors are true – the Bolshoi is one of the best companies that I've ever seen.





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FINE ARTS CENTER CONCERT HALL  
UNIVERSITY OF MASSACHUSETTS, AMHERST



# Margaret Woodbridge

by Heidi Stemple

When *Shim Chung* leapt off the boat for the first time, the audience gasped. But, Margaret Woodbridge didn't hear it. "I guess I was concentrating too hard on jumping off the boat straight while not tripping on the stairs..." And, it is this focus and ability to concentrate that has served Margaret well in her time with Amherst Ballet.

Margaret began dancing in pre-primary. "She has been a natural and gifted mover for as long as I have known her," says AB's Creative Director, Catherine Fair. She has danced in an AB performance every year since she was in first grade including *Aida*, *Peter Pan*, *The Flower Fairy Ballet*, the Spanish variation in the *Nutcracker*, and in AB's 2000 production

*The Magician's Nephew*. Chosen to dance the role of Digory, "Margaret danced with great confidence and presence," says Ms. Fair, "convincing the audience she WAS Digory; sometimes mischievous, sometimes frightened, at other times noble, or bold or filled with joy."

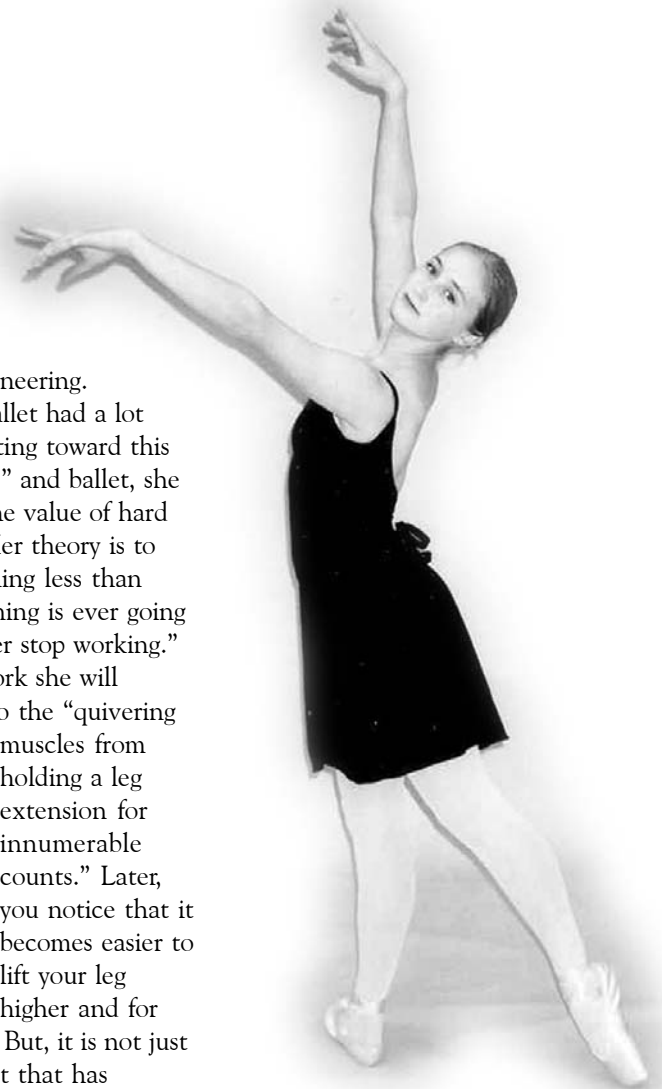
Margaret and her family moved to Amherst when she was 3 years old. Her two sisters, Libby and Laura, also danced at AB and her father Ned Woodbridge was Vice President of the Board of Directors for several years. On average, Margaret can be found at AB 11 hours a week—not including rehearsals. She takes 5 classes and assists in the teaching of a Creative Movement class of 3-4 year olds whom she thinks are "so cute!" Though she enjoys her jazz class as a break from the formality of ballet, she considers her ballet training to be what has provided her the foundation for all movement—both for dance and the other sports she participates in including skiing, tennis, sail-racing, and Ultimate Frisbee.

When Margaret graduates from Amherst Regional High School this spring she intends to attend college and pursue a career in engineering. Perhaps, she thinks, ballet had a lot to do with her gravitating toward this path. "I love precision," and ballet, she says, first taught her the value of hard work and discipline. Her theory is to "never settle for anything less than perfect, and since nothing is ever going to be perfect, you never stop working." She likens the hard work she will encounter in college to the

"quivering muscles from holding a leg extension for innumerable counts." Later, you notice that it becomes easier to lift your leg higher and for

longer periods of time. But, it is not just the physicality of ballet that has prepared her for the future. "Ballet is also a mental exercise" she wrote in one college application essay. "There are no games to be played or records to be set in ballet," Margaret wrote. "It is subjective. Accomplishment is measured in the performance, the culmination of the training and rehearsals. The applause is gratifying but more so is the feeling of growth, knowing what went into achieving that level of performance."

Margaret has worked with many teachers at AB. Ms. Fair, who created *The Magician's Nephew* from scratch, found the process "delightful" when working with Margaret because of her "theatrical abilities and natural approach to movement." Margaret also credits Therese Donahue for instilling in her a sense of discipline and Rose Flachs for expecting everyone to work



to their full potential. This, Margaret says, helped her "come into her own" as a dancer. For young dancers who look up to Margaret, she would like to pass on two things: "Stay well-rounded". And, "most importantly," she tells them, "don't be discouraged from ballet because you don't have the *right body* or the *right feet*." She laughingly admits that she doesn't necessarily have either. But, adds, "Ballet teaches you how to move and as long as you are enjoying the movement and performance, then there is no reason to quit."

When she was told by Ms. Fair that she was chosen by Sam Kenney to perform the primary role of *Shim Chung* in the 2005 performance of *Ballet Stories*, Margaret admits to walking around with a smile for days on end. She

**continued on page 10**

# Jillian Diamond

by Annette Cycon

Jillian Diamond is one of those special Amherst Ballet dancers who has been dancing here as long as is humanly possible! She began at four years old in Pre-Primary, twirling with a wand and a princess crown! She says that she was not the most coordinated little girl, often going in the opposite direction as everybody else, but she loved dancing so much, she didn't notice.

Jillian has always loved performing. When she was young, she performed in *Aida* and *The Magician's Nephew*. In the Upper School she performed in Bach's *Little Fugue*, was a green jewel in *Sleeping Beauty*, in addition to many other roles. But the performance that will always stand out



for her is last year's *Swan Lake*, in which she was a Little Swan, and *Shim Chung*, where she got to fly! "It was magical to be in the air with the lights, the darkness and the beautiful music! I am most proud of myself for my role as a Little Swan though because it was the hardest thing I think I will ever do. My heart was beating so loud!"

Performing makes all the hard work throughout the year worth it for Jillian. "It's your chance to shine, to project all your feelings and emotions to the audience." In class she describes working hard to learn combinations and make sure everything is correct. "In the studio, it's more technical, you're thinking, "Am I getting this right?", but when you perform, it's all in your body and you don't think about those things anymore. You show the emotion. It sounds kind of weird, but it comes from your heart and soul." She says, "Dance is an art form because it's more than just technique. It expresses who you are."

When asked about the commitment and sacrifice involved in dancing at Amherst Ballet, she describes two things that are important to her. "What's kept me here is the girls. We are so close and we support each other so much. I love the environment at Amherst Ballet and know that's it's not like this at other ballet schools. It doesn't foster competitiveness." In addition to the community, Jillian appreciates the rigorous dance training. "We dance at a very high

level here and that means having to dance more than just once or twice a week. It's hard work and takes up a lot of time, but that's what it takes. I like dancing at that level. Sometimes it bothers me that I have to give up other things but I love dancing so much that it's worth the sacrifice."

She has found ways to balance her other interests. She uses non-ballet time to pursue her other

**"I love dancing so much that it's worth the sacrifice."**

activities, like downhill skiing, which she has also done since she was four years old, hanging out with friends and being outdoors. For several summers, Jillian has participated in outdoor adventures with the Appalachian Mountain Club, backpacking, rock climbing wilderness first aid, four-day group solos, and leadership training. She finds it a good balance to ballet, building confidence, ruggedness and leadership.

Jillian is in her senior year at Amherst High School and plans to study Psychology and Human Development in college. Jillian is finishing her career at Amherst Ballet combining two of her passions, working with children and dance. She completed three years of Teacher Training and is now a paid teacher of a Pre-Primary class, a job she loves.

So Jillian has ended up where she began, twirling with a wand and a princess crown, but today she is giving back all that she has been given at Amherst Ballet. Thank you Jillian, for your lifelong commitment to the Amherst Ballet community. You have touched so many here. We will miss you very much.

# Joanna Duncan

by Heidi Stempel

The first things you may notice about Amherst Ballet's newest teacher Joanna Duncan is her Australian accent and her ever-present smile. But, there is so much you may not ever know about her, even if you ask.

Her resume—a very impressive one—speaks for itself. She began dance training at age 8 and was the youngest dancer in the world to be awarded the Solo Seal of the Royal Academy of Dance (its highest award) at age 15. A principle dancer already at 16, she was asked to work with doctors studying knee injuries, helping them discover ways to avoid surgery in young dancers. She became an accomplished dancer on stage in roles such as Carmen and on television dancing with Edward Villella on the *Carol Burnett Show*. As a teacher of dance, she ranked in the top 4 Australian teachers for more than 10 years. She held the position of Director of The Sydney Regional Dance Center where she taught for 15 years. After a self-imposed break from teaching, she missed it—felt something was missing.

Amherst Ballet's reputation as a school with strong ethics and standards concerning the care of young dancers interested Joanna. She and Director Catherine Fair hit it off immediately and Ms. Duncan began teaching in September 2005. "Joanna is the perfect match for our school," says Mrs. Fair. "She has many wonderful gems of knowledge to offer."

Equally happy here, Joanna says, "AB has a wonderful, friendly atmosphere." Her student dancers "demonstrate enthusiasm and a keen willingness to learn."

Joanna's experience, though unbelievably impressive, may be less important to her students than her philosophies on teaching dance. She keeps a completely positive attitude toward her students at all times. She believes that "Classical Ballet, when taught correctly, opens the mind of the child to his or her wider intelligence(s)" and that this knowledge will carry outside ballet class.



Information, she continues, should be taught by Auditory, Visual, and Kinesthetic means because students learn in all three ways. "Competition," she adds, "and the Arts, are not easy companions." This may seem odd coming from a dancer who has won more than 300 awards, but she truly believes that dancers are better served when the focus is on the person and not the prize.

She has very strong opinions about her concerns that the arts are becoming less important in the educational system. She comes from a family filled with artists—dancers and musicians, actors and visual artists—as well as scientists—many of whom work in the medical fields. "Art and science go hand in hand," she believes. "Creative processes need to be promoted to encourage new innovative thought in all areas." To this end, she sees ballet "not just as a beautiful art form, but also as a tool to develop the mind."

Joanna and her husband Scott share a love of music and books. They have 3 daughters, 2 dogs, a guinea pig, property in Brimfield with lovely wooded walking paths, and an Audio Mastering facility.

It seems that the match between Joanna and AB is perfect. Mrs. Fair calls Joanna "warm and wise" with an "energetic, compassionate and enthusiastic approach to her teaching." The students at AB have benefited from her teaching. "I've gotten a lot stronger taking Ms. Duncan's class," said one. Another noted that she "pushes us all to be better and through her believing we can be better and providing a path for us, I can see the improvement."

And Ms. Duncan's message for those students is simple: "Treat yourself with dignity. A dancer in action is not just dancing to the music. He or she is the music in visual form. Dancers are expressions of the heart and mind traveling through the air...touching the intangibles that lie between us all."

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## Margaret Woodbridge, cont.

was incredibly excited and felt honored. She worked hard—even offering to dye her naturally blonde hair black to better match the book and character. Through the long rehearsals, the heavy costumes, and even the discomfort of the harness, she never complained. And, she took everyone's breath away when she first took to flight. But, it wasn't just the people watching. "There are no words," she says, "for the first time I flew. When they lifted me in the air that first time, I just sat there beaming and probably looking a little silly and

awkward. Flying was hands down one of the coolest things I have ever done and probably will ever do in my life."

Though Margaret admits to being scared and filled with adrenaline-fueled excitement before performances, her audiences would never know. The maturity she exhibits on stage through dance occasionally makes us all forget that she is only 18. "Margaret took on the challenge of *Shim Chung*," says Ms. Fair, "and came through as a dancer who can hold the stage and serve as the focal point for an entire ballet."

# Amherst Ballet Upper School/Company Audition Form

Name \_\_\_\_\_ Height \_\_\_\_\_

Please circle your preference for the Spring Performance casting:

- I would like to be considered for the following:

1 role only

2 roles only

2 or more roles

- I would prefer to be cast in the following type role: (number your preference from 1 to 3)

Pointe

Modern

Contemporary ballet

- I am available at the following times:

Sunday from 1 – 6:30pm

Saturday 3 – 6:30pm

Both Sat & Sun

Please keep our Company performance policies in mind: Students wishing to be cast must attend a minimum of classes at each level:

## BALLET/POINTE/CONTEMPORARY BALLET

- Level A: 2 ballet classes weekly
- Level B: 3 ballet classes weekly
- Level C: 3 ballet classes weekly + 1 or more electives

## MODERN DANCE

All students performing in Modern Dance repertoire must be currently taking a Modern Dance Class in addition to ballet.

***Bring this sheet to auditions in order to be considered for a role. Parent and student signatures are required below.***

When auditioning for a role in an Amherst Ballet production, I agree to attend my classes regularly and make up missed classes on a timely basis. I also agree to be on time and attend all rehearsals. Absences will be excused for illness and family emergencies only. Any other absences (due to school conflicts) must be cleared with the Director and the Choreographer. I agree to inform the Director and Choreographer of all potential conflicts before a rehearsal schedule is created.

\_\_\_\_\_  
Parent Signature

\_\_\_\_\_  
Student Signature

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 Andrea Leibson Office Manager  
 Therese Brady Donohue Founder  
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 James Duda, President  
 Howard Sonoda, Treasurer  
 Delcie Bean  
 Linda Bean, Secretary  
 Annie Bertowitz  
 Peter Blumberg  
 Robin Diamond  
 Tom Duncan  
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*This newsletter will serve as one of our fundraising appeals.  
 Please use the enclosed contribution card and envelope to  
 show your support. We appreciate all contributions!*

***ThanksThanksThanks!ThanksThanks***

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Moscow Ballet's  
**GREAT RUSSIAN**  
*Nutcracker*

UMASS Fine Arts Center, Amherst  
 Thursday, December 15 & Friday, December 16  
 Benefit for Providence Behavioral Health Hospital  
 Children's Mental Health Services  
 Box Office: (413) 545-2511 or (800) 999-UMAS  
 Amherst Ballet ♦ Local Children's Dance Coordinator