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Philadelphia *Dances*

Surveying the city's dramatically renewed Avenue of the Arts from atop his City Hall pinnacle 500 feet above Philadelphia, the totem of founder William Penn has twelve-foot arms and five-foot-long bronze shoes, and bemoans the fact that he can't dance. But the city over which he presides makes a perfect partner for the booming dance arts and education here.

The city today is home to more than forty performing dance companies, large and small, and more than 2,000 professional dancers. Drawing on a unique alchemy of passion, perseverance, and cooperation, Philadelphia dance companies light up the city, tour the United States and abroad, and receive impressive reviews from dance critics wherever they travel.

Philadelphia is securely stitched into the fabric of American history. In Old City the unpretentious red brick Independence Hall, where President George Washington delivered his farewell address to those who wanted him to stay on as king, stands alongside such national icons as the Liberty Bell, the Betsy Ross House, and a gleaming new National Constitution Center—historic landmarks and tourist magnets that serve as daily reminders of what it means to stake a claim to democracy and tolerance. Across the centuries, from Penn's 1682 arrival to today, Philadelphia's very DNA screams independence.

Before there was Indie rock or Indie film, there was Indie dance. A native-born and quintessentially independent art form, American modern dance showed itself early here: Isadora Duncan frolicked barefoot before adoring crowds at the famed

Academy of Music; Joan Kerr and Nadia Tchiakowski built local modern dance institutions. Today's next-generation contemporary dance companies hold the territory now thought of as "classical" modern dance and folk dance that has morphed into exciting new professional genres, as well as cutting-edge performance art and street-dancing-derived hip-hop narratives. That's not just a mouthful, it's a soulful eye-full.

OUT ON THE EDGE

The Philadelphia Fringe Festival, modeled on the Edinburgh Fringe Festival by dancers Eric Schoefer and Nick Stuccio, attracted more than 40,000 performing arts patrons in 2003 for performances by 220 different groups for 16 days in early September. The festival has helped change the way the city's audiences think of the arts by bringing down traditional "high art" barriers and guaranteeing wide accessibility via cheap tickets and free stuff.

"The Fringe brought the Philadelphia underground above ground with a bullhorn," says Stuccio. "It's had a great effect on the community. It has built a core audience for local groups, it has built the taste of audiences, and it has inspired artists to continue to make work and stay here."

The Fringe Festival strives for a mixture of Philadelphia-based and non-Philadelphia-based artists in the belief that guests with good reputations can serve to demonstrate that local artists are making work that's as good as some of the most famous ones. "It's important to us to present our artists on par with their peers



B. Krist for GPTMC

elsewhere," says Stuccio.

He began studying on scholarship at the school of Pennsylvania Ballet and was taken into the company, where he danced for almost a decade before retiring in 1995. The experience had its complicating factors. "As a ballet dancer I saw that we were performing for the tiny cultural elite



William Penn stands atop Philadelphia's City Hall

In starting a festival we thought that this was finally a way to give access to our work to the other 99 percent, the bus drivers and people like us who couldn't afford to see ourselves dance." Stuccio credits the William Penn Foundation, which offers dance companies organizational support, with taking a chance on the Fringe

Festival seven years ago with a first-time grant of \$30,000.

Not insignificantly, Stuccio's initial experience with production was the 1993 debut of an independent philanthropic effort, created by four dancers from Pennsylvania Ballet, which they called "Shut Up and Dance!" That project, which returns to Forrest Theatre for its eleventh annual show on March 13, is a one-night concert of original choreography for the benefit of MANNA (Metropolitan AIDS Neighborhood Nutrition Alliance). It was conceived as a way to honor the death of fellow dancer Edward Myers, and to give to the community; this annual performance continues the tradition of raising money to help people living with AIDS.

ON TRACK WITH A MISSION

Pennsylvania was a colony based on the idea that people of diverse religions, nationalities, and ethnic backgrounds could live together in peace. The best-remembered Penn legend tells how, rather than build a barricade around his colony, he negotiated a treaty of friendship with his indigenous Lenni Lenape neighbors. Visitors to the Fringe Festival are likely to be struck by the multitude of historic houses of worship of every denomination. As the birthplace of the African Methodist Episcopal church, founded here by former slave Richard Allen, Old City is also home to the Mother Bethel A.M.E. Church, built in 1890.

NOT ALWAYS SO BLACK AND WHITE

But despite its famous Quaker background, Philadelphia has not been free of intolerance of dissent or difference. In her recent book *The Black Dancing Body: A Geography from Coon to Cool* (2003), scholar, dancer, and Professor Emerita of Dance Studies at Temple University Brenda Dixon Gottschild acknowledges that "racism and

race relations often remain divisive factors in dance.” She speaks from her own experience and from that of numerous interviews with dancers of all backgrounds. Nevertheless, in terms of diversity and mission, African-American arts and artists have always been central to the city’s creative life—leading with sounds of urban tap, and jazz dance.

The Nicholas Brothers are fondly remembered for having created their brilliant tap and acrobatic act here in Philadelphia. Fayard and Harold Nicholas lived in the city long enough (1926 to 1931) to attend its integrated schools and develop their unparalleled duo dance act. Then they hoofed away to fame and fortune in New York City and Hollywood.

The late Arthur Hall founded the Afro-American Dance Ensemble in 1958, and led it for 30 years. The long-time faculty member at University of the Arts and still-lively septuagenarian hooper LaVaughn Robinson was a recipient of a National Heritage Award, and is regarded as a national dance treasure. The widely celebrated Philadelphia Dance Company, affectionately known as Philadanco, founded by Joan Myers Brown some thirty-four years ago, is now one of the resident companies of the city’s new Kimmel Center for the Performing Arts. Temple University’s Kariamuwelsh Asante, described by writer Marilyn Jackson as “an

elder stateswoman of African-American dance in Philadelphia,” is the founding director of the National Dance Company of Zimbabwe and director of Temple’s Institute for African Dance Research and Performance, as well as being active as a choreographer and performer. Kulu Mele African American Dance Ensemble is an impressive African dance and music troupe that has grown and developed in the city for twenty-five years under director Dorothy Wilkie, who continues to travel to Africa to study her art.

ON PHILADANCO STREET

Philadanco grew out of Joan Myers Brown’s still-flourishing Philadelphia School of Dance Arts, a neighborhood school she began in 1960, a school that has trained generations of Philadelphia dancers. On tour throughout the year with a schedule of fifty to sixty concerts that reach live audiences of more than 100,000, Brown’s company members are on fifty-two-week contracts. In 1981, the company was the first city dance group to purchase its own headquarters and studio, and in 1986 it created the first artist-housing program for its principal dancers. Recent Philadanco repertoire has included works by resident choreographer Milton Myers, as well as choreography and commissions by artists Bebe Miller, Alonzo King, Jawole Willa Jo

Zollar, Elisa Monte, David Brown, and Christopher Huggins. The annual “Danco on Danco” showcase of new works provides opportunities for homegrown choreographers, including Shawn Williams, Zane Booker, and Paule Turner. Philadanco’s spring concert at the Kimmel Center is April 1-3.

“There has always been a vibrant dance community—especially the African-American dance community—in Philadelphia,” says Brown. “So many wonderful African-American dancers have come from here.” Honi Coles, Judith Jamison, Robert Garland (assistant artistic director of Dance Theatre of Harlem), Billy Wilson (who has choreographed for DTH and Netherlands Dance Theater), John Jones, and Dolores Brown are just a few names from her long list. Brown is known as a tireless advocate and spokesperson for dance and a model of tenacity, hope, and discipline. She proudly displays a plaque that carries Alvin Ailey’s tribute to Philly dancers, “All of whom enrich our repertory, with their versatility, technical fire, unparalleled commitment to the art of dance, with their Philadelphia-bred genius.”

Another “genius” is the original and sensational urban tap and hip-hop artist Rennie Harris. Acclaimed for its dazzling athleticism and intensity, Rennie Harris Puremovement, founded in 1992, has become, together with Philadanco, the city’s



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biggest dance export. On tour year-round, nationally and internationally, Harris and his collaborators are credited with introducing the social art form of hip-hop into the world of concert dance.

As a teenager, Harris started his own stepping company, and after he finished high school, he went on the road as a dancer for the country's biggest names in hip-hop, Run-DMC, Fat Boys, and Whodini. "Philadelphia stepping is something different, indigenous to the city," says Harris. "Basically you think you're seeing tap dancers . . . All the moves are tap dancers' moves, and they're doing all the rhythms, but they don't have taps. Philadelphia was a major tapping place anyway, so there was already a connection. It made sense that this hybrid version of hoofing and tapping would come from that."

"Philadelphia supports dance strongly," says Harris, "and the state of Pennsylvania is a major supporter of dance.

Continuing to straddle the worlds of pop and concert dance, Harris also presents Illadelph Legends, a ten-day Philadelphia summer dance festival at Temple University that celebrates the evolution of hip-hop music and dance, featuring its innovators and master practitioners. Illadelph Legends (this July) makes the city a national magnet for hip-hop innovation, and has helped launch concert careers for such Philadelphia dancers as Sabela Grimes, Clyde Evans, Ron Wood of Zen One, and Raphael Xavier of Olive Hip-Hop Dance Theater.

The racial and cultural elements in Philadelphia dance aren't all black and white. "The Philadelphia dance community is immense," says Nick Stuccio. And now they all find a way to perform. The city's ongoing offerings range from African, Middle Eastern, and Spanish dance to Native American, Ukrainian, Chinese, and Korean dance to American tap, contact improvisation, hip-hop, and jazz dance. The Philadelphia Folklore Project has been instrumental in nurturing and presenting



We Too Dance, the men of Philadanco, 2004

Philadanco tours during the year with a schedule of 50 to 60 concerts that reach audiences of more than 100,000.

JOAN MYERS BROWN, FOUNDER/DIRECTOR, PHILADANCO

non-Western dance including Middle Eastern dance and music, and South African and West African dance and music. The Voloshky Ukrainian Dance Ensemble performs at Philadelphia Museum of Art January 28.

THEN THERE WAS BALLET

As turn-of-the-century vaudeville gave way to the movie matinee, ballet emerged and stayed in Philadelphia. Catherine Littlefield, with her dance-teacher mother Caroline and

sister Dorothea, became the founding mothers of Philadelphia's ballet community when they created America's third home-grown ballet company in 1935, the first to be organized, directed, and staffed entirely by Americans. One of the Littlefield sisters' students and a Balanchine protégée, Barbara Weisberger, founded Pennsylvania Ballet in 1963.

Now under the directorship of Roy Kaiser, Pennsylvania Ballet celebrates its anniversary season with a company of forty dancers. Its state-of-the-art facility on the



Philly is a small enough community that various branches intersect. Even a freaky dance theater person like myself can connect with folks from Pennsylvania Ballet and Renne Harris's company.

ANDREW SIMONET, CO-FOUNDER, HEADLONG DANCE THEATER

Avenue of the Arts houses studios, offices, a physical therapy center, and the Rock School of the Pennsylvania Ballet. Maintaining the Weisberger legacy in celebrating the centennial of George Balanchine's birth, the company opened its fortieth anniversary season in October 2003 with a program that comprised Balanchine's *Concerto Barocco* and *The Four Temperaments*. Still to come for the anniversary season is *The Taming of the Shrew*, February 20-28, at the Academy of Music; Rhythm and Blues, with works by Peter Martins and Trey McIntyre, April 14-18 at the Merriam Theater; and the company's new million-dollar, full-length production of *Swan Lake* by choreographer Christopher Wheeldon June 4-12 at the Academy of Music.

Roy Kaiser, who started as a dancer with the company back in 1979 and became artistic director in 1994, says that the change in the climate for dance that he has seen over twenty years has been pretty dramatic, but most notable over the past five or six years. "The Fringe Festival played a big role in encouraging a lot of small companies and individual artists to work in Philadelphia," he says. "The higher the number of dance performances, the more variety is presented in the city, and that is a good thing for all of us."

Kaiser encourages company members to choreograph. Phrenic New Ballet is the creation of three members of Pennsylvania Ballet, Christine Cox, Amanda Miller, and Matthew Neenan, with filmmaker Tobin Rothlein. Two of the three dancers remain in the company, and both Neenan and Miller have also created new works for the Ballet.

SOLVING THE HOUSING PROBLEMS

The Kimmel Center for the Performing Arts, which provides a new home for the world-renowned Philadelphia Orchestra, has been a great help to Pennsylvania Ballet, its former tenant at the Academy of Music. "Before the Kimmel we were constantly struggling to get the dates we wanted," says Kaiser, noting that the 2000 debut of the company's now-popular Halloween production of Ben Stevenson's *Dracula* had to take place in August, the only open date.

New theaters and the new Avenue of the Arts give Kaiser an optimistic outlook. "I love the centralization," says Kaiser. "I think it's wonderful, and I know it is encouraging more participation from audiences from the suburbs. It's beautiful and there's so much activity. We have the Academy of Music, the Merriam, Verizon Hall, the Perelman, and the Wilma—five theaters in just a few blocks, plus all those restaurants. All the stages are active and a lot of it is dance—and that's a good thing."

Another addition to the city dance scene is Jeanne Ruddy Dance, founded in Philadelphia in 1999 by a former principal dancer of the Martha Graham Company. The company has enjoyed a favorable reception and, just a year after its founding, received The Independence Foundation Fellowship Award. Ruddy has developed a new center for dance that she calls the Performance Garage, designed as an incubator for classes, rehearsals, workshops, and performances. Jeanne Ruddy Dance performs in concert at the Mandell Theater of Drexel University June 17 to 19.

"BOOM!"

An important spin-off from the multi-art Fringe Festival is DanceBoom! Now heading into its third year, the annual winter festival, presented by the Wilma Theater and curated, in 2004, by Nick Stuccio and Joan Huckstep, takes the temperature of Philadelphia's independent dance scene. The series is designed to take risks and make some introductions. Some of the featured companies' names alone—SCRAP Performance Group, Moxie, Phrenic New Ballet—are sufficient to give the sense that these companies mean business.

DanceBoom! is a platform for the plethora of small independents that constitute the city's diverse and remarkably cooperative dance community; for many, this is their first presenting opportunity with full-scale professional production facilities. DanceBoom! is not only about presenting the work, but also providing the artists with career tools to go forward.

The Wilma, Broad Street's 300-seat theater, is a coveted setting for Philadelphia's dance companies; Blanka Zizka and Jiri Zizka direct the Wilma Theater and sponsor DanceBoom!, January 21 to February 8. Freed by the Wilma staff from handling their own technical work and public relations, companies like Group Motion, Phrenic New Ballet, Headlong, and Flamenco Ole! turned in stellar performances in the first DanceBoom!

Mixed bills have become a powerful audience-building tool. The curators make effective contrasts and comparisons pairing dissimilar dance groups. Bringing small companies's core audiences together has

generated significant crossover interest among audiences. Prior festivals paired the cool cerebral dance of Leah Stein with the wild abandon of Kulu Mele African American Dance, and the culturally powerful dance theater of Merián Soto with the deadpan postmodernism of Nichole Canuso. Big hits were the Koresh Dance Company, a jazz-flavored company led by Ronen Koresh, and the Olive Hip Hop Dance Theater led by Raphael Xavier.

The 2004 DanceBoom! concert offers programs by some of the city's most innovative and successful choreographers, as well as some notable newcomers. Featured will be Headlong Dance Theater, Group Motion, Melanie Stewart Dance Theater, the Philadelphia Chinese Opera, Roko Kawai, Charles O. Anderson, Sabela Grimes, and Subcircle (Niki Cousineau with U.K. choreographer and dancer Carol Brown). DanceFusion, a 20-year veteran of

the city's dance scene, will refresh its legacy with a staging of *Time Plus Seven*, a work choreographed by Anna Sokolow for Pennsylvania Ballet in 1968.

POSTMODERN STABILITY

Among the city's most long-lived independent dance companies is Group Motion Multi-Media Dance Theater, transplanted from Germany and founded anew as a three-person collective in 1968 by Hellmut Gottschild and Brigitta Herrmann (both students of Mary Wigman), and Manfred Fischbeck, who was also a filmmaker. Now solo as the company's artistic director, Fischbeck is celebrating the company's thirty-fifth season. Fringe 2003 featured the collaboration of Group Motion's and Kenshi Nohmi/Dance Theater 21 from Tokyo, Japan. Group Motion traveled to Tokyo in fall 2003. Group Motion's three-part *Culture and Species* dance with visual and sound collages, inspired by Fischbeck's return to Africa in 2002, is also on the Fringe Festival program, and will be presented at Dance Boom! 2004.

Fischbeck and Herrmann also created the Group Motion Workshop, an improvisational dance workshop for the public based on the structures used by the dance company. The workshop has been offered every Friday night in Philadelphia since 1972, and is also offered on tour and in special week-long retreats. In 1996, Fischbeck was instrumental in establishing a model dance company collective, the Kumquat Dance Center, a cooperative, artist-driven alliance that shares performance programs, performance and rehearsal space, and operational resources. Kumquat presents its annual festival there April 16–18.

ALL TOGETHER NOW

Whether due to Group Motion's model or coincidence, the artists' collective reigns in Philadelphia. In fact there are not that many dance companies in the city that don't

call themselves collectives. One booming collective, co-founded by three friends from Wesleyan University—Andrew Simonet, Amy Smith, and David Brick—Headlong Dance Theater, now comprises a core of five dancers. Currently embarking on a new *Hotel Pool* project to be performed in the swimming pools of hotels across the country, Headlong credits its freewheeling energy to the lack of a single artistic director. In 1999 the company won New York's coveted Bessie Award for its creation *Star Wars*.

A most insightful dance commentator, Headlong's Simonet, wittily identified "Eight Things That Work in the Philly Dance Scene." Collaboration; Love—folks in Philly are supportive (seeing each other's work, giving feedback, and not being territorial about dancers); Cross-Pollination; Dancers That Are Choreographers That Are Dancers; Dance Theater Camp; Bill Bissell and The Pew Charitable Trusts; Allen Iverson; and The Rockies. Simonet suggests that in Philadelphia the traditional isolation of the solitary, visionary choreographer is being replaced by a complex web of creative relationships. He cites as a model the collective Moxie, a group that supports individual dance projects and also serves as a steady pool of dancers and collaborators. Simonet observes that such long-term ties can shine in ensemble dances where the performers know each other from top to bottom, inside and out. And beyond these intense working relationships is the community's casual camaraderie.

"Philly is a small enough community that the various branches intersect. Even a freaky dance theater person like myself can connect with folks from Pennsylvania Ballet and Rennie Harris's company," writes Simonet.

Headlong has contributed to the contemporary dance scene here through its inception of *Dance Theater Camp* (originally known as *Dance Camp*) in 1995, an urban summer experience in which

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ROY KAISER, ARTISTIC DIRECTOR, PENNSYLVANIA BALLET

Paul Kolnik



Pennsylvania Ballet in Christopher Wheeldon's new *Swan Lake* in 2004

dance artists work and create together, and teach classes, improvisational workshops, and performances during the month of August. Dance camp provides another illustration of the cooperative nature of the diverse dance community.

"On some level, all art is local," Simonet says of Headlong Dance Theater's commitment to its community. "We really care about Philadelphia as a place." Headlong and its collaborator, the Arrow Dance Company of Japan, perform in

Kyoto, Japan, January 13–15, and at Philadelphia's Dance Boom January 21–February 8.

ART ON HIGH

Not all visitor pilgrimages lead to Independence Hall. Another kind of independence radiates like a beacon from the Philadelphia Museum of Art (PMA). Throughout the 1980s, the stone staircase that rises to the parthenon-like art museum on the hill was familiar the world over from

its cameo appearance in the string of *Rocky* movies starring Sylvester Stallone as the Philadelphia working stiff who gets a shot at the world heavyweight boxing championship title. Today Stallone's namesake endures in the form of the Rocky Awards, the Fringe Festival's offbeat artist-to-artist awards, given by ten individuals to anyone from the past year they want to honor. Each year's winners are then anointed to select the following year's awardees.



SCRAP Performance Group

*Dance Boom! Festival takes the temperature of Philadelphia's independent dance—it takes risks with companies such as **SCRAP**, *Moxie*, and *Phrenic*.*

WHO ELSE PUTS ON THE SHOW?

There's Philadelphia's Painted Bride, an independent art center that, under former dance curator Terry Fox, has had a history of presenting independent dance. Fox is now director of Philadelphia Dance Projects. The Painted Bride hosts DanceFusion's Spring Concert April 2-4.

One long-time dance presenter is F. Randolph Swartz, artistic director of Dance Affiliates, and sponsor of the much-lauded Dance Celebration Series, now in its twenty-first season as part of the University of Pennsylvania's Penn Presents at the Annenberg Center for the Performing Arts. This year's season includes England's Ballet Boyz, Dwight Rhoden and Desmond Richardson's Complexions, Parsons Dance, Hubbard Street Dance Chicago, Les

Ballets Jazz de Montreal, Sydney Dance Company, Pascal Rioult Dance Theater, and Pilobolus.

A unique phenomenon in this city is Philadelphia's dancers-presenting-dancers. In the absence of many year-round dance producing organizations, Susan Hess Modern Dance and Melanie Stewart Dance Theater have become presenters of concerts, workshops, and guest artists.

Despite this plethora of dance activity, Philadelphia is without a full-time dance critic or reviewer on staff at a major newspaper. Nonetheless, in 1999, the national professional organization, Dance Critics Association, held its annual meeting in the city in conjunction with the "2000 Feet Festival." And DCA's annual national conference returns to Philadelphia with its three-day meeting for professional critics,





Dynamic Kulu Mele African American Dance Ensemble performs at Dance Boom! as well as at ODUNDE Festival and African Market .

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SUPPORT FROM ABOVE

Philadelphia's dance renaissance could not have happened without a plan. It began in 1991, when Edward G. Rendell was elected mayor on the strength of his visionary campaign platform for replacing the city's dwindling manufacturing base with a new industry built on the city's history, culture, and, most of all, the arts. Within two years, he had created an independent nonprofit agency to coordinate and support cultural

development along North and South Broad Streets, already home to some thirty arts organizations, and now known as the Avenue of the Arts. Less than a decade later, the dream was realized with the December 2001 opening of the Kimmel Center for the Performing Arts, a \$265-million vaulted landmark designed by Rafael Viñoly. The three-stage venue is now home to eight resident companies and is rarely dark.

More recently, amidst the record budget deficits of 2003, when state arts councils across the nation were under siege, Governor Ed Rendell became one of the few governors to place his arts budget in one of

those "lockboxes" safe from the desperate grasp of the budget balancers. While federal funding evaporated and many states threatened to do away with financial support for their arts altogether—thus wiping out even the state arts agencies and councils—Rendell stuck to his demonstrated conviction that the arts are revenue generators and not revenue drains.

Philadelphia's political will is backed by philanthropy. If you ask dancers what makes Philadelphia a different kind of city to be struggling in, they will invariably recognize the city's charitable foundations. The William Penn Foundation, The Pew





Jean Ruddy Dance includes Ruddy, Gwendolyn Bye, Karen Carlson, and Leslie Carothers

There's a lot of new work being created... a lot of movement and interesting stuff happening from all across the board in Philadelphia.

RENNIE HARRIS, FOUNDER, RENNIE HARRIS PUREMOVEMENT



Rennie Harris Puremovement

Charitable Trusts, and the Independence Foundation are among those investing in the city's cultural stock. And thanks to Governor Rendell, the Pennsylvania Council on the Arts is also a player.

The Pew Charitable Trusts' Dance Advance program has been funding dance in the five-counties area since 1992, with annual grants totaling around \$700,000. Under the direction of Bill Bissell and a small staff, these project-directed grants to choreographers and companies are partly responsible for the wealth of new work and collaborations taking place across the city.

ANCHORING THE COLLECTIVE MEMORY

Philadelphia Dance Collection at Temple University (PDCAT) is now home to efforts to protect and display the unique identity of Philadelphia's dance legacy. The user-friendly permanent archive is the invention and passion of curator Mary Edsall. It documents and educates the city's artistic communities on the inherent value of dance heritage preservation. Edsall's explicit goal for PDCAT is to "put Philadelphia in its proper historical place as the wonderful and important dance town that it is."

"The dancers [here] seem less ego-driven than other places I've lived," boasts Edsall. "They go and see each other's dance events. It's a welcoming city, and there seems to be a place for everybody. As soon as I arrived here, I was brought into the fold. I was accepted as having something to give—whether or not they knew exactly what it was. When you ask people why it's a good dance town they might say funding—but it's not just the funding. There's a greater sense of support here that goes beyond financial support. It's a feeling of humanity."

(continued on inside back cover)

*The Philadelphia dance community
is immense, and now they all find
a way to perform: African, Spanish,
Middle Eastern, Ukrainian,
Native American, Chinese, and
Korean dance.*

NICK STUCCIO



Philadelphia's incubator

colleges occupy a special place in the overall dance picture because they provide a platform for dance students to grow, experiment, and interact with the panoply of professional dance residents here. Their facilities shelter rehearsals and performances. Many students stay in the community after they complete their programs.

Swarthmore College is a 1400-student coeducational liberal arts institution located in suburban Philadelphia. The dance department, directed by Sharon Friedler, is committed to studying and presenting dance from a variety of perspectives: current studio offerings include African dance, ballet, contact improvisation, flamenco, kathak, modern dance, tap, taiko, and yoga, as well as composition classes in which students explore their own choreographic voices. The state-of-the-art Lang Performing Arts Center has two studios, three performance spaces, and excellent support facilities for costume, lighting, set design, and construction, audio/video recording and editing, and dance animation. For more information call 610.328.8227 or jford1@swarthmore.edu

University of the Arts (UArts) is the nation's only university devoted exclusively to education and professional training in the performing, visual, and media arts. Located on Avenue of the Arts next door to the new Kimmel Center for the Performing Arts, the university offers undergraduate and graduate degree programs to more than 2000 full-time students from 50 states and 30 countries. Contact with other arts and artists broadens dancers' perspectives through their integrated educational experience. The university's annual Summer World of Dance highlights an internationally diverse guest faculty. Susan B. Glazer is director of the school of dance. For information, 1.800.616.ARTS

Temple University's main campus is in north Philadelphia, while the university maintains other campuses around the region and the world. It offers BFA, MFA, EdM, and PhD degrees. Facilities include three major studios, a small rehearsal room, a book/video collection and media centers, and easily accessible university computer labs. A 200-seat theater is used for classes and performances throughout the year. Performances include work by students, faculty, and guest artists. Alumni are members of dance companies, professional choreographers, dance educators in K-12 and university, and arts administrators. Luke C. Kahlich, dance department chair, is available at 215.204.5169, danceadm@temple.edu

DeSales University is just fifty miles from Philadelphia. It offers a BA in dance within a liberal arts curriculum. Basic to the instructional programs are ballet, modern dance, choreography, dance history, and kinesiology. Majors take elective classes in dance, movement theory, methods of teaching, musical theater, makeup, film, lighting, costuming, set construction, and managing to develop a well-rounded artist. Performing and teaching opportunities are available. The Performing Arts Center houses three theaters, two dance studios, one TV/film studio, and a costume shop. Contact Vincent Brosseau, director of the dance program, at vincentbrosseau@desales.edu or call 610.202.1100



Other Colleges: Bryn Mawr College emphasizes its modern dance program. Contact Nicole Greaves Dougherty, Coordinator of the Performing Arts Series, at 610.526.5212

Franklin-Marshall College has a new performing arts, theater, and dance program.

Muhlenberg College, in Allentown, offers a BA in dance. Students study ballet, modern, jazz, and tap, and perform in productions. They can also audition and perform in the regional Muhlenberg Summer Music Theatre and study in London. Karen Dearborn is director of the dance program; call 484.664.3335

"Philadelphia was good to me because I worked every week," says 75-year-old national treasure LaVaughn Robinson, still dancing, here with partner Germaine Ingram.



When you ask people why it's a good dance town, they might say funding, but it's not just funding.... it's way beyond financial support...

MARY EDSALL, PDCAT



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"Generally, you could say that there has been a renaissance over the past six to eight years," says Nick Stuccio. "The dance community may have an issue with a notion of a renaissance here, but I think there's been a renewed interest in all forms of dance. I've been told that before this time there was a feeling that those who gained the slightest bit of quality in their art making left to pursue it in other places where there were more resources and more audience. This is no longer true."

Philadelphia seems ideally positioned to become a national model for creative leadership in stick-to-itism. Pluralism, diversity, cohesion, accessibility, cooperation, support—and a touch of the utopian dreams of William Penn and the Dada spirit of Marcel Duchamp—make Philadelphia an independent dance city with a wide-open future. Go see for yourself. ■

Anne-Marie Mulgrew, here in *Lemon Lady*, is also education director of Dance Celebration.

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photo: Nicole Canuso's *The Royal We DanceBoom!* 2003



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