

THE SPECTRUM

★ INFORMATION FOR WOMEN, BY WOMEN ★

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Cottery Repertory Dance Company graces stage during spring concert

By Barbara Batokova
Staff Writer

On two successive nights beginning April 15, the audience in the auditorium of the Haidee and Allen Wild Center for Performing Arts saw an incredible dance performance put on by the Cottery Repertory Dance Company (CRDC).

Under the leadership of Haley Hoss Jameson, the artistic director of the concert and the assistant professor of dance at Cottery College, the Company presented 10 pieces in two acts.

The dances demonstrated a great variety of dancing styles, ranging from ballet, modern dance, jazz and tap to hip-hop and African tribal dancing. Six out of the 10 dances, namely "Adaptation," "Roots," "Timeless Quest," "Champagne & Grilled Cheese Sandwiches," "The Experiment" and "Jackson 6," were choreographed by members of Cottery Dance Repertory Company—in particular by second-year students Katie Marie Crouch, Lisa Gillich, Tamara Heilman, Kristen Hower, Heather Jones, Christine L. Rea-Bain and Jennifer RaShelle Brann.

"PlayStation" and "Falling through the Bottom of a Glass" were put together by Jameson.

The company, this year as well as last year, invited Donna K. Frogge, Cottery's adjunct professor of dance, to participate in the concert. Frogge choreographed the humorous dance, "In Stereo."

Jameson was also for the first time able to invite her friend and an accomplished dancer, Jo Miller, to participate in the

concert. Miller, along with the CRDC dancers, choreographed a modern piece, "Top of Mind."

Jameson said that she would like to see more of this cooperation with other choreographers in the future.

One of the most popular dances was undeniably "In Stereo," a dance performed to the recorded directions for use of Chrysler's sound system. The dance generated laughs from the audience as the dancers demonstrated the different functions of the sound system.

Another well-received piece was the "Champagne and Grilled Cheese Sandwiches," whose title reflects the mix of the dances involved; the dancers started off with ballet and ended up dancing to modern hip-hop, altering their costumes with hats and bandanas to reflect the music in the process.

The performance was accompanied by clever colorful light effects projected on the screen behind the dancers.

The piece was choreographed by Hower, who expanded on the ballet piece that was part of the "Midsummer Night's Dream" production in early October this fall.

One of the favorite contemporary pieces was the dance, "PlayStation," during which dancers darted across the stage, did cartwheels and created fast-changing formations to the electro-pop music by Eiffel 65. The costumes for this dance were made by the members of Introduction to Chemistry class who used their knowledge of tie-dye.



Photo by Barbara Batokova

Cottery Dance Repertory Company dancers stand in the opening position of the piece 'PlayStation,' choreographed by Haley Hoss Jameson, assistant professor of dance.

According to Jameson, the only "moment of panic" associated with this year's production was when the piano had to be moved off the stage after all the light trees had been already set-up and focused.

The piano couldn't be moved earlier because of the "C" for Yourself Weekend" presentation that took place in the auditorium.

Fortunately, the piano was moved without any disturbance

to the lighting set-up.

The spring dance concert is a very time-consuming event. Since the beginning of the year, Jameson and the dancers have spent two and a half hours of class time each week practicing Jameson's pieces, and, beginning the second semester, guest-choreographers' pieces were added to that time.

Furthermore, up to four hours every week were put into rehearsing each dance.

According to Jameson, the concert was a success.

"The first night, there was energy lacking. There were little mistakes ..., " said Jameson, adding that no performance is flawless. Regardless, she seemed satisfied with the Saturday night performance, as it "went pretty well."

"I almost cried when they [audience] gave us a standing ovation," commented Jameson.

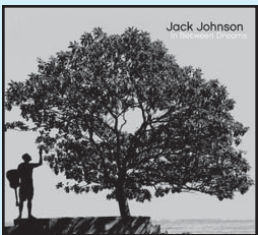


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Emanon elicits smiles and tears



Photos by Barbara Batokova

Second-year students Kristen Hower and Katie Crouch pose saucily during the dance to 'Cell Block Tango' from the musical 'Chicago.'



Emanon ended with the song 'Send in the Clowns.' The finale brought young women to tears, including Kerri Chada, Stephanie Dwyer, and Megan Jones.

By Marie Yuki
Staff Writer

On Sunday, April 10, the senior class performed a dinner show called Emanon. It is one of the most loved traditions at Cottery College.

For the show, the senior class acted out a number of skits. This year, they succeeded in creating a lot of fun, humor, and laughs and ended the show with an impressive finale.

Freshmen gathered in Raney Dining Hall at 5 p.m. Pizza, cookies and a soda were served for the dinner. The tablecloth was made from construction paper, and there were multicolored feathers, candy, crayons and

ducks on the table, which created a sense of fun.

After allowing 30 minutes to eat, a comic duo, "The Dynamite Step Sisters," showed up on the stage in '80s style. They wore their hair in diagonal ponytails and pushed sweat shirts inside their tight jeans. The hosts imitated the persona of Napoleon Dynamite, a popular character from a movie of the same name.

There were 15 spectacular skits in Emanon. The first skit was "Nothin' Dirty Goin' On" by Robertson Hall's seniors. Twelve seniors wearing sexy lingerie stood together in a line and danced to country music. Funny skits, "Eugene and Sally," "The Dr.'s In," and the '80s lovely pop idol song "Cause I'm a Blonde," were also performed.

Once the song "Cell Block Tango" began, the show turned to a seductive mood. Six seniors each gave a solo performance that was received with loud applause.

Sometimes the show was so funny because it represented people's real life. In the song "You Don't Own Me," a trio of performers made fun of women's friendship. The song is about a girl who is jilted. She called her friends and said, "Bring food!" The friends, who wore robes, slippers and face masks, appeared and cheered her up.

In the middle of the show, when the hip hop song, "The World's Greatest," began, a festival mood set in.

For the last song, the seniors offered "Send in The Clowns." The song was very calm and slow.

There was only one senior on the stage to begin. After a while, all of the seniors lined up on the stage, one after the other.

All wore black dresses and put white spots on their cheeks, making them look like clowns.

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Kuhlmann stars as Matilde Moissant in Denison's play

By Fran Martirano
Co-Editor

After writing a few script versions and deliberating various names for his newest play about Harriet Quimby, the first female aviator, Michael Denison, assistant professor of theater and speech, decided to share his work with the Cottery community. The first reading of this play was part of the Women's Studies Lecture Series 2004-2005.

On April 27, in the Missouri Recital Hall of the Haidee and Allen Wild Performing Arts Center, "Harriet Quimby: Matilde Moissant tells the story of America's First Queen of the Air" was performed by Kay Kuhlmann, director of the Helen and George Washburn Center for Women's Leadership. Kuhlmann played Matilde Moissant.

Denison himself and Teresa Feldmann, a first-year student, also participated in the play.

Moissant, Quimby's best friend, recalled their time together and how Quimby, by being the first U.S. licensed female aviator in history, changed the way aviation was viewed.

Moissant said, "Harriet always had the desire for more, the exciting, the exotic, the unusual — more."

She explained Quimby's constant moving around and her different jobs such as being a journalist.

Quimby wrote articles for Leslie's Weekly Magazine and her topics ranged from "Curious Chinese Customs" to "The Mysterious Women of Egypt."

Moissant, a.k.a. Kuhlmann, went on to explain Quimby's determination to get her aviator's license and pass the test to qualify as the first U.S. female aviator.

She also described how Quimby decided she would fly solo across the English Channel. Even though she was blown off course, she continued and completed the journey, becoming the first woman to cross the Channel.

Upon her return, Quimby's exploits were over shadowed by the sinking of the Titanic, but she still garnered attention in the aviation circle.

She was invited to many parties and often said, "Women are more fearless than men, or at least I have more requests from rides from them."

Quimby continued to fly until her death in an accident after 20 minutes in the air. She died instantly.

Moissant explained the doctors said Quimby was unscarred but probably died before she hit the water.

The main character of the play preferred to think that Quimby died with her signature smile and a thumbs up. Perhaps a thumbs up for everything she had accomplished and made easier for women pilots of the future.