



BEHIND THE SCENES

a publication of the Board of Directors
AMHERST BALLET THEATRE COMPANY

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from your DIRECTOR

Barefoot Books Ballet Stories leaps from page to stage



PHOTOGRAPH © CLIVE J. MEALEY, 2005

I hope that by now all of our readers have not only heard about our Spring Project, but are eagerly anticipating attending one or both performances. *Barefoot Books Ballet Stories* is the biggest undertaking in Amherst Ballet's history. When people ask me why I decided to embark on such an ambitious project, many thoughts come to mind. One reason was that the timing was perfect; what better time to bring a book to the stage than the year that it is published? Another was that the opportunity to collaborate with a publisher whose mission is so similar to ours was difficult to resist (particularly when the authors and illustrators live close by, and are so enthusiastic and involved with our vision for their work). The most compelling reason, however, was my devotion to Amherst Ballet and its wonderful young dancers, coupled with my ardent desire to propel the organization into a strong position of leadership among arts organizations in the Pioneer Valley.

My vision for the company and school that have meant so much to so many in its 30 plus year history, is far from being reached. I have strong hopes for building a conservatory of dance that will allow students to attend part of their school day at Amherst Ballet and receive academic credit for their work. I would like to build a company that provides training of such high caliber that students relocate from other areas to attend our programs. I would like to expand our summer programs, continue our collaborations, and so much more — expansion of our programs for very young students and adults, and continuation of our lower school Jazz and Boys' programs! While this vision is not beyond reach, it must be achieved while maintaining the wonderful opportunities for all students that currently exist, and continuing to serve any young person in our community who wishes to dance. Added to all this is the practical matter of becoming the owners of the building we currently rent. Our ownership

ORLANDO BALLET Principal Dancer Jessica Sibley with swan maidens Elizabeth Mealey, Eliza Arsenault, Annie Quigley, and Mariel Lugosch-Ecker in costumes by Jeff Bancan and John Wrzos.

of the Amherst Ballet offices and studios is imminent, and presents a new realm of financial responsibility for our organization. While there will be a mortgage and related expenses to pay, we will also have the opportunity to update and expand our facilities to meet the demands of our growing enrollment.

The success of our *Ballet Stories* production is clearly related to our ability to achieve some of these goals. When dancers, their families and our audiences and supporters become inspired through their participation in and attendance at our productions, all sorts of good things happen. Excitement about Amherst Ballet can translate into the financial and volunteer support we need to make many things (both practical and visionary) happen. Here in Amherst, I believe "the world is our oyster." What an amazing place! Look around you in the Valley and chances are you cross paths with someone famous and accomplished every day. With such great people here in every conceivable field, the opportunities for collaboration are unlimited. In fact, in our Amherst Ballet community alone there is an amazing bunch of people, both paid and volunteer, without whom we couldn't possibly do the myriad of things that have to be done to offer *Ballet Stories* to audiences.

There are numerous projects being handled by our volunteers. From coordinating and sewing the many costumes not being provided by paid employees, to pulling off the ambitious Collaborative Learning Adventure, to our annual Invitation Campaign, guild

continued on next page

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members, board members, and volunteers from our community are hard at work. (As you'll read later in this newsletter, one of the student dressing rooms was even given a facelift this past February by a group of devoted student volunteers!) There is graphic design, coordinating and writing for this newsletter, marketing, public relations, keeping the press informed, finding sponsors and underwriters, fundraising, and more. There is the parent who is doing all the editing and creating of musical scores for both *Swan Lake* and *Shim Chung*, the two ballets featured in the production. There is the parent coordinating the supervising and entertainment of young dancers backstage. We have a parent who keeps our website up to date for us, a parent who provides us with beautiful, professional photographs of our dancers, and a parent whose band will provide entertainment for guests at our upcoming *Ballet Stories* Gala? I am sure to have forgotten something, but I hope readers have gotten a sense of just



how many people are working hard to fill so many needs. As a paid employee of Amherst Ballet, I am truly gratified, humbled, and awed by the giving of so many.

When audiences attend our production this Memorial Day weekend, I believe they will be inspired and delighted by what they see. Although not everyone in attendance is likely to be aware of the incredible community of people who make-up Amherst Ballet, they will certainly experience the results!

Catherine Fair

RED AND GOLD FISH Abby Odell, Ethan Schweitzer-Gaslin, Elora Simkins, and Aliya Cycon in costumes by Therese Donohue for *Shim Chung: The Blind Man's Daughter*. Jillian Diamond, Lydia Wileden, Galina Ponomareva, and Sarah Cycon (above, left to right) as the Four Little Swans from *Swan Lake*.



PHOTOGRAPHS © CLIVE J. MEALEY, 2005

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NOTE: This list does not yet include the \$35 donations with ticket sales. A complete list will be published in the keepsake *Ballet Stories* program. Many THANKS to everyone who has helped!

IT'S NOT TOO LATE to give!

We have not yet reached our goals for meeting the *Ballet Stories* budget. Without donors, arts organizations would not exist. Please consider making a contribution and help us make it possible to continue making wonderful things happen at Amherst Ballet!

a conversation with JESSICA SIBLEY

AB: How did you start dancing?

JS: I started dancing when I was three. In elementary school, my sister and I performed in PVB's *Nutcracker*, and the director urged my mom to put me into a more professional school. We looked into other schools in the area — I'm from East Longmeadow—and found The New England Dance Conservatory. They gave me a very strong technical base. It was a little bit of everything combined into what I call the American syllabus. From fifth grade through freshman year, I went away to summer programs.

Academically, I was a serious student and was struggling. I would wake up, go to school, go to my after-school job, go directly to dance until 10:00 PM, come home, finally eat dinner, do my homework, and go to bed around midnight. Then I'd wake up and do it all over. Everything revolved around school, dance, and getting enough sleep. Finally I said, I need a balance and to be training with other serious dancers.

We looked at schools and I had my heart set on North Carolina School for the Arts. But I was fifteen years old, which is pretty young to be leaving home. I convinced my parents to let me audition just to see if I could get in. So I did. And I got accepted, which surprised us all!

One night, shortly after that, my parents came into my room with this book called, *How to Speak Southern*, that was filled with slang terms and showed how certain words sound with an accent. They said, "We think you're going to be needing this." That was their way of telling me that I could go. So that's where I spent sophomore, junior, and senior year. I went from being a very big fish in a small pond to being a very small fish. I started as one of the older people in the lowest level, so by the time I graduated, I had worked my way up.

A lot of my teachers said, "You'll never be a professional dancer." Now, I'm one of the only people from my graduating class who is still dancing professionally. Many students in the highest levels were used to getting lead roles, but when they joined the workforce they realized they had to start with an apprenticeship. They would say, "I'm a principal dancer! What do you mean I have to start in the corps?" So they quit. You have to work your way up the ladder and I was used to that.

AB: What came after North Carolina?

JS: I joined The Orlando Ballet, which was then called The Southern Ballet Theatre. I started as an apprentice, then I was a trainee, then I was in the

corps, and slowly worked my way up. It's an ensemble company, but I started doing principal roles about seven years ago. I've been through three directors there. It's like I've worked with three different companies.

AB: Do you like working with your current artistic director, Fernando Bujones?

JS: Of the four directors I've worked with, Fernando is my favorite. As a person, director, and artist, he is incredible. He and his wife, Maria, are both wonderful people and wonderful to work with. I have a trinity of classical ballet: *Giselle*, *La Bayadere*, and *Swan Lake*. I've danced the leading roles in *Giselle* and *La Bayadere* under Fernando's direction. I'm doing *Swan Lake* with Amherst Ballet, but Fernando will be coaching my partner and me.

AB: Have you been learning the choreography from someone else?

JS: I have performed the White Swan Pas de Deux, but mostly I'm learning it from a video. I'm sure that Fernando will have input. He is great about tailoring a role to a dancer.

AB: Dancing this role is a lifelong dream?

JS: Yes. Before I even saw *Giselle* or *La Bayadere*, I had this thing about *Swan Lake*, so this is a great opportunity. And I get to perform in Massachusetts!

AB: Is it a fun challenge to play Odette/Odile?

JS: I usually get cast in roles like the White Swan and rarely get a chance to do Black Swan kinds of roles, so I love this opportunity.

AB: Describe a typical day at The Orlando Ballet.

JS: Generally from 10-11:30 we have class. Then we have a five minute break and go into a rehearsal, 11:30 to 1:00. Usually we learn new choreography during this time when our minds are still fresh. We have a lunch break followed by a shorter rehearsal. At the end of the day, around 4:30-6:00, we do corps rehearsals.

AB: How do you keep up your energy through classes, rehearsals, and performances?



JESSICA visited in March, for costume fittings and rehearsals with Amherst Ballet dancers.

PHOTOGRAPH © CLIVE J. MEALEY, 2005

JS: Performing is all adrenalin, so there's no problem there. When I eat it's not so much about what I want to eat, it's about what I need to eat. I love my job so the energy is just there. But you have to be smart and know when to hold back. That, for me, is the harder of the two.

AB: Do you have any pre-performance rituals or good luck charms?

JS: I do carry certain things with me to the theatre, a picture of my husband, some encouraging letters. I bring a heating pad because it can be drafty, and after practice I use it to stay warm while I put on my make-up. I go to the theatre with my hair done. I'm a bit of a perfectionist, so I take a long time getting ready. The one thing the dancers tease me about, and my partners just have to get used to, is that I'm very last minute. They call places... and I'm still getting ready. And they call places... and I'm still getting ready. I don't like waiting around. The anticipation is far more nerve racking than being on stage. Once I set foot on stage, I am absolutely comfortable, I feel great.

Laura Wright

SOLEIL SONODA...company dancer

"She's a sweetie!" "Calm," "centered," "she knows what she wants," "graceful elegance," "fluid motion", "hilariously funny!" These are the many ways that fellow students and teachers describe Soleil Sonoda, senior at Amherst High School. Soleil is a constant presence at Amherst Ballet. She has been taking ballet classes here since first grade! Mrs. Donohue was her first teacher and remains her favorite after all these years. Soleil remembers with pride leading the all-school bow with Margaret Woodbridge in Level 5, and being cast in *The Magician's Nephew* as a star and as a Queen of Charn. "I couldn't believe I was cast with all the older girls that I looked up to. It made me feel so good!" Soleil loves performing and remembers every performance with joy. "I can still do Badinerie in my memory! I loved it and was so proud to be doing it."

"What makes a dancer is performing. That's what keeps me dancing. I love being on stage doing something beautiful. I know that younger girls are watching and I am inspiring them just as the older girls inspired me. Also, being recognized by my teachers to be chosen for parts brings out the best in me."

Soleil wrote about her experience at Amherst Ballet in her college applications. "I

wrote about how the discipline of ballet training has been so positive for me. Learning combinations and perfecting them taught me to push myself to do better because I can. I'm a perfectionist, so I have learned to be very organized and disciplined in order to do my best at ballet and maintain

good grades. Because I am so busy, it gives me more incentive to work harder." How does it feel to get corrections in ballet class? "I really like getting corrections because it means that the teacher is looking at you and thinks you can go further. Sometimes it can hurt your ego, but every dancer goes through that. Now I really appreciate them because it shows me that the teacher thinks I can do better — and then I do!"

Soleil is unique as an Upper School student in that she takes only ballet classes. "Classical ballet is just so beautiful and fluid. I don't feel as comfortable in any other dance form."

Amherst Ballet is like a second home to Soleil because she has spent so much time here for 12 years. She believes it is a healthy environment for young girls to be in after school. "I have made friendships with girls I would otherwise not have met. Older girls

offset production expenses and he is repeating this offer again this year.

Clive will be setting up to photograph Lower School Dancers in the AB Studio on Sunday May 8 from 12–6:30 PM. Upper School Dancers will be photographed at the Fine Arts Center on May 26th and 27th during dress rehearsals. He will also be providing AB with performance shots that will be taken during rehearsals at the Fine Arts Center.

Be sure to reserve your time slot and help preserve a wonderful event in your dancer's life! Look for a handout coming soon, and visit Clive's website www.mealey.com for pricing and further details.



hang out with younger girls and become role models for them.

When I was younger I looked up to the older girls who were amazing dancers and taking honors classes and getting into good colleges. We all have something in common in ballet. For months we work together in class, or to make a performance come together. You work across all age groups, everyone putting their talent out there. It's crazy how hard we work but it's so great when it all comes together. There is nothing else like it!"

This spring Soleil will perform as a swan in *Swan Lake*, in a duet with

Eliza Arsenault, and as a dolphin in *Shim Chung*. "It's going to be very exciting!"

Because her mother is German and her father is Hawaiian, Soleil travels a lot to visit family. She lived in Germany for the first three years of her life, and German was her first language. She still speaks it at home and is fully bilingual.

Mount Holyoke College loved Soleil's essay about her experience at Amherst Ballet and accepted her! She will probably attend college there in the fall. "I also like that Rose and Charles Flachs (AB teachers) teach ballet there, so I can keep dancing with them."

Soleil, you have given so much of your time, your life, and yourself to Amherst Ballet. You have grown from being a young girl looking up to the older ones, to being a wonderful, warm, supportive role model to the next generation of dancers at Amherst Ballet. Thank you for your smile, your grace and your dedication. You will be missed.

Annette Cycon

PHOTOGRAPHS © CLIVE J. MEALEY, 2005



PHOTO OP

CLIVE MEALEY will be offering Amherst Ballet his services once again, providing professional, reasonably priced portraits of dancers in *Ballet Stories* costumes. Clive photographed dancers last year for our Spring Repertoire Performance and donated a portion of profits to Amherst Ballet to help

Ballet Stories Illustrator REBECCA GUAY

Rebecca Guay has been an illustrator since her superhero days — when as an eight year-old she began drawing her favorite comic book heroes. Some of her best work at the time sang the praises of Wonder Woman; standing tall, looking lovely, and saving the world in magnificent high-heeled boots. The curvaceous crime-fighter was just a start for young Rebecca. She continued drawing throughout her childhood years, and the cast of characters inhabiting her sketchpad grew with age, training, and skill. She majored in illustration at the Pratt Institute, and upon graduation found work with two of the top comic book publishers. She started with comic penciling, which Ms. Guay describes as engaging assembly line work. The illustrator's responsibility is to transform a script into a visual story, and the line work starts the transformation process. She enjoyed the work, delighted to be able to earn a living penciling for Marvel Comics and for DC/Vertigo Comics, for whom she has painted numerous graphic novels (*Veils*, *Green Lantern*; *Emerald Nights*, *Sandman's Destiny: Book III*). She is well known for her illustrations for *Cricket Magazine*, *Dungeons and Dragons* and the popular card game *Magic: the Gathering*, for which she painted over 140 Magic Cards. Through it all, however, she dreamt of following the path of another early hero of hers,

children's book illustrator Trina Schart Hyman. Among other works, Hyman illustrated Caldecott Medal-winning *St George and the Dragon*.

Guay's dreams came true in 2003 when her illustrations graced *Goddesses*, written by Burleigh Muten and published by Barefoot Books. She has since found steady work in the medium. Her cover illustration credits include the *Earthsea* series, by noted science fiction and fantasy author Ursula K. LeGuin. She's also illustrated the works of Bruce Coville, Jackie French Koller, Susan Fletcher, and Dia Calhoun. She is currently completing the art for her third children's book, *Muti's Necklace*, by Louis Hawes.

Ballet Stories gave Guay the chance to bring two great loves of her life together: illustration and dance. She began ballet training in her Wonder Woman days, and after a middle and high school hiatus, returned when she was 21. She still takes classes today. It's that training that both enriched the book and helped make Amherst Ballet's production of *Ballet Stories* possible. For it was in a casual conversation at the Amherst Ballet studios



that Guay showed Catherine Fair the illustrations she was working on for a new book about ballet. Fair loved the drawings, conversations continued, and the idea for a stage production of *Ballet Stories* was born. Further discussions ensued with the book's authors, mother/daughter team Jane Yolen and Heidi Stemple, with publisher Barefoot Books, and idea has become reality.

She enjoys the challenge *Ballet Stories* brings of following an art form from stage to book and back to stage again. When asked of her approach to this problem, she refers back to her early professional work. "Line quality is important, to get the figures and forms down. It's important from the beginning to ensure that movement is maintained through the piece." This occurs through attention to anatomy, costumes, and the composition of a piece. "Objects, trees, grass, landscape, all continue the movement of figures in an illustration, to produce a sense of motion, of fluidity... to create an image that steps off the page."

She feels her dance training has served her well in this endeavor. "It's helped me appreciate the body in motion. Many other dance books I've seen have bothered me. Dancers are not often illustrated well. They don't look right." She's gratified when girls proclaim at book signings that "these are real dancers," that she "has the feet right."

Getting the feet right is but one part of the task with *Ballet Stories*. Guay has produced sketches for sets and costumes, to be transformed by cast and crew into swans, seaweed, fish, and fair maidens, all looking lovely while variously flowing gracefully through the air, on land or under the sea.

Guay is also lending her hand to the marketing effort. There are book signings scheduled, and she's engaged in plans with R. Michelson Galleries and with the Fine Arts Center to exhibit her original Ballet Stories illustrations at the Center foyer in association with the performance. Her work can also be seen at Michelson's Gallery.

Jerry Schoen

FROM THE BAREFOOT BOOK OF BALLET STORIES: *Shim Chung: The Blind Man's Daughter*



auditions and auditions and auditions



Early January through the beginning of March is the busiest time for summer dance auditions. Forms, photos, crazy scheduling—all packed into a few months. Acceptance letters arrive, you choose where you want to go, and before you know it, it's time to pack.

Last year I auditioned for two programs and went to both of them: American Academy of Ballet (at SUNY, Purchase) one week at the end of June, and Walnut Hill (Natick), three weeks in August. My plan this year was to go to one program for five or six weeks. I also wanted to audition as much as possible, just for the experience of taking classes with different teachers.

As many auditions as possible, that is, without missing rehearsals for *Ballet Stories*! I found out about most of the auditions by looking in *Dance* magazine. The difficult job of scheduling my time fell to my Mom, who made a helpful chart listing the programs I was auditioning for, where and when they took place, and other information, like the audition fee, the age range, number of weeks of the program, and what kind of photographs they wanted.

I spent a day with my dad taking photos, and more photos, and more photos. It seemed like every program wanted a different pose and for every pose, he had to take a million pictures. I was very tired and grumpy, not to mention sore from holding my legs in static positions for long periods of time while Dad hemmed and hawed about the lighting and whether there was too much shadow on the right side of my face, and should he shoot it straight on or at an angle. And on and on and on. Having a professional photographer for a Dad is a blessing, as well as a curse.

Before I even went to my first audition, Sam Kenney strongly recommended Central Pennsylvania Youth Ballet (CPYB) in Carlisle, and I sent in my application early — no audition necessary. That made auditioning easier because I knew no matter what happened, there was one place I could count on. Maybe that is why I was not nervous at my auditions this year.

Last year when I had an audition at Boston Ballet (for AAB), I didn't know where to go and I was very nervous. There were several

floors and two big studios on each floor; a big contrast to cozy Amherst Ballet. Since then I've auditioned many times at Boston Ballet. Now the big building, with spacious waiting rooms, seems like an old friend, and I feel at home warming up at the bars outside the studios.

My favorite audition was for Nutmeg Conservatory for the Arts. I auditioned at the actual building in Torrington, Connecticut. They gave a short tour before the class and I saw almost everything except for the dorms, including a beautiful studio with two walls of exterior glass. I also got to see some of the dancers who go there year round. The woman who ran the audition was very enthusiastic! Everyone warmed quickly to her bright per-

sonality. I really got a feel for the place, and had a great time.

In all, I considered ten programs: AAB, Boston Ballet, North Carolina Dance Theatre, Nutmeg, Orlando Ballet, Universal Ballet Academy, Atlanta Ballet, Chautauqua, Pennsylvania Academy of Ballet, and CPYB. I auditioned in person for the first eight, and was accepted to seven (wait-listed for Chautauqua). Pennsylvania Academy of Ballet was ready to accept me on Rose Flach's recommendation, and CPYB accepts applicants on a first come, first served basis.

As the acceptance letters started coming in, I wavered from CPYB. I was very tempted to go to Nutmeg or Universal because they both have high schools and teach Vaganova style. I also thought about Pennsylvania Academy of Ballet, but it didn't have housing, and as it was getting close to the time to send in a deposit, I went back to my original choice.

I chose CPYB because I knew that they concentrate just on technique (there is no end-of-the-summer performance), and the focus is almost entirely ballet. Out of so many choices, I'll never know if I made the best choice, but I'm sure that I will come back to Amherst Ballet having learned a lot.

Elizabeth Mealey

MANY OF OUR DANCERS will be attending our workshops and classes in addition to studying in locations across the country. In January, dancers began auditioning and submitting videos for auditions they could not attend. The usual flurry of recommendation letters, photos of dancers in arabesque, and application forms began. Dancers and parents sought feedback from AB faculty, and the decision making process was underway. Much like the college application process, dancers had first, second, and even third choices, but were waiting for news from various schools before making their final decisions. Dancers Mariel Adams, Rachael Bean, Sarah Cycon, Elizabeth Lenson, Mariel Lugosch-Ecker, Elizabeth Mealey, Galina Ponomareva, Ann Quigley, Julia Sillen, Kate and Molly Stamell, and Lydia Wileden are off to a variety of places to pursue their love of dance and improve their technique.



These young ladies auditioned and were accepted in a number of places including Boston Ballet, Walnut Hill School for the Performing Arts, American Academy of Ballet, Bates College, Miami City Ballet, and Orlando Ballet. Several students have chosen Central Pennsylvania Youth Ballet, one of the country's best training grounds for young ballet dancers. We are proud of all of our dancers, and confident that they will represent us well wherever they go, and return to us even stronger and more accomplished than they already are!

PHOTOGRAPH © CLIVE J. MEALEY, 2005; ILLUSTRATIONS BY ELIZABETH LENSON

SUMMER at
AMHERST BALLET

♦ Summer Teen Intensive
Technique Workshop #1
June 27 - July 1, 9:15 - 4:00

With Moscow Ballet Soloist Roman Archipov. Additional Faculty, John Wrzos and Jackie Kinsman. Classical Ballet, Pointe, Pas de Deux, Modern Technique and Choreography, Repertoire from *Cinderella*, Fundamentals of Movements

♦ Summer Teen Intensive Technique Workshop #2
August 1 - August 5, 9:15 - 4:00

With Orlando Ballet Principal Dancer Jessica Sibley. Additional Faculty, Jackie Kinsman and Ruth Rootberg. Classical Ballet, Pointe, Modern Dance Technique and Repertoire. Special Workshops with Jessica: Life as a Professional Dancer, What you need to know, Hair and Make-up for Performance, Working with Choreographers

♦ A Children's Summer Workshop,
"The Good Fortune"
July 11 - 15, 9:30 - 3:30

Amherst Ballet Faculty Catherine Fair and Jackie Kinsman and local art teacher Annie Figliola will lead workshop participants in the creation of narration, dance and choreography, props and costume accessories for a performance given on the last day of camp

♦ Summer Ballet Technique Classes
At the Intermediate/Advanced Level
Five two-week sessions 4:30 - 7:30
Mondays, Wednesdays and Thursdays
throughout the summer

★ dressing room news ★

Those of you who had seen the B/C or "Pink" dressing room before February vacation may remember the green textured wall paper, which was peeling from the walls in many places, the chipped paint on the ceiling, the mold growing in the corners where the ceiling meets the walls, and the cobweb-and plastic-covered window, which kept both onlookers eyes and daylight out. Tired of living in such an uninviting space (many of us spend around sixteen hours a week at Amherst Ballet), we decided it was time for a change, so a handful of us dedicated half of our vacation to giving our space a major face lift.

The project began halfway through vacation, and beginning with the walls, we slowly updated the room. The walls would prove to be one of our biggest challenges in this project. We wanted to remove the wallpaper and paint the walls so we decided to steam it off but we were informed that the material out of which the walls were

made would have crumbled if we did that. Next we decided to scrape the paper off, but we learned that the wallpaper was, in fact, holding the walls together. Instead, we ended up just painting over the wallpaper with an oil-based primer and then a light purple paint, a nice switch from the textured green we had all become used to. We

then bought a new rug to replace the three tattered and stained ones of various sizes that already covered the wood floors, and we replaced the dusty pink curtains and plastic privacy sheet with blinds.

Today our dressing room is one in which we enjoy spending time. We hope to continue our project by painting the furniture and making new cushions.

Special thanks to Mrs. Fair, Mrs. Donohue, and Andrea Leibson for all your help, support, and tolerance. We really appreciate your faith in us. Thank you to everyone who worked on the room... great job everyone!

Molly Stamell



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🌸 YOU MAY ORDER FLOWERS now to be picked up at Amherst Ballet Saturday May 7 (the day before Mother's Day). We have a wide selection of annual "six packs", potted plants and hanging baskets at very reasonable prices. You can take orders from your friends, neighbors and co-workers.

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IMPORTANT DATES

ANNUAL FLOWER SALE
order forms available at Amherst Ballet
Orders Due April 27
Pick up May 7

Barefoot Books
BALLET STORIES
Saturday May 28, 7:00 pm
Sunday May 29, 2:00 pm
UMass FAC Concert Hall

GALA
POST-PERFORMANCE
CELEBRATION
May 29, 4:30 to 8:00
Top of the Campus

CERTIFICATE DAYS
Lower School
Last day of classes, dates TBA

ANNUAL MEETING
For Upper and Lower School
Watch for the date mid-June

NO CLASSES
Tuesday May 24 - Friday May 27
Ballet Stories Rehearsals
at the Fine Arts Center

NO CLASSES
Monday May 30th
Memorial Day

PLEASE JOIN DIRECTOR CATHERINE FAIR, CHOREOGRAPHERS ROSE FLACHS AND SAM KENNEY, AUTHORS JANE YOLEN, HEIDI STEMPLER, ILLUSTRATOR REBECCA GUAY AND SPECIAL GUEST ARTISTS INCLUDING ORLANDO BALLET PRINCIPAL DANCER JESSICA RINDONE SIBLEY *for the*

AMHERST BALLET BENEFIT GALA

*following the Sunday performance of
Barefoot Books Ballet Stories*

SUNDAY, MAY 29, 2005 + 4:30-8 P.M.

TOP OF THE CAMPUS CENTER

MURRAY D. LINCOLN CAMPUS CENTER

UNIVERSITY OF MASSACHUSETTS

FOOD, CASH BAR, & DANCING

TICKETS: *Individual \$50*

Non-Amherst Ballet students (under 18) \$25

Amherst Ballet students (under 18) \$15

Reserved Tables of eight \$500

For more information, please contact

AMHERST BALLET at 413-549-1555



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BALLET STORIES
Memorial Day Weekend
*Use the enclosed ticket order form
to reserve your seats TODAY!*

SPECIAL THANKS to Dance Stuff and to Stamell Strings for help with underwriting the cost of producing this newsletter, to Annette Cycon, Jerry Schoen, Laura Wright, and David Lenson for editorial assistance, to Clive Mealey for photography, and to Pam Glaven for design.