

Martha Hill (1900-1995)  
Educator, administrator, artistic director,  
and visionary for dance as a performing art.

MARTHA HILL DANCE FUND LIMITED  
WAS ESTABLISHED TO HONOR,  
PERPETUATE, AND REWARD MARTHA HILL'S  
COMMITMENT TO DANCE EDUCATION  
AND PERFORMANCE INTERNATIONALLY.

## Martha Hill: A Recollection

by Janet Mansfield Soares



Martha Hill, Janet Mansfield Soares and Selma Jeanne Cohen,  
Lincoln Center, 1992

With the COVID-19 pandemic affair deeply scarring the future of young artists and professionals in the arts, and with theaters, schools and studios closed and audiences evaporating, one is reminded that during Martha Hill's near-century long lifetime, she too faced personal tragedies, political struggles, and economic challenges.

I knew Martha Hill for nearly forty years, from 1956 as a student at Juilliard and then as a colleague on its dance faculty. But it was only as her biographer that I understood how much she had sacrificed and experienced loss throughout her ninety-five years. When I proposed writing her biography, Martha Hill offered, "My life within its social context is an interesting story, I'm a product of my experiences." Those times saw the struggle for women's rights pressing against the hardships of the Depression and two world wars. It is remarkable that Martha managed to accomplish so much for the field of dance; that she did it with perseverance, tenacity, and humility is a lesson for all of us today. For this writing, I looked through notes from our interviews together for clues as to how she might navigate today's distressing times.

During her first year of college in 1917, Martha faced the First World War and the Spanish influenza pandemic. "I was determined to study dance as I rolled bandages in my spare time, despite my parents' belief that dance was sinful." She then found a way to keep hold of her deep passion for dance by taking college positions to earn a living as an independent woman. When in 1927 she saw Martha Graham in concert, she exclaimed, "It was instant conversion! That was it. It was what I was looking for." By 1929, she was rehearsing Healey as a member of Graham's group of women, while teaching at the Lincoln School, Teacher's College, Columbia University. "It was thought that to dance professionally was improper even though I was teaching dance," she remarked. To keep her job, she was billed as Martha Todd on Graham's concert programs.

During the difficult depression years that followed, championing something as frivolous as dance seemed foolhardy by others. "I had to choose to either go with Graham or teach. One paid and one didn't so there was little choice." Martha recalled, "I'll never forget being in the balcony and seeing Graham's next performance. I was so happy to be able to see from the audience's point of view, but so sad not to be backstage." By 1931, with a respectable part-time position at New York University and living in the wickied (Greenwich) village," she found herself in the polar opposite worlds of academics and bohemians. Now for this eager believer in the power of dance, it was also a time to act and Martha took on the challenge of merging the two.

When Bennington College president Robert Devore Leigh offered her a position where she could design her own program, "it was a very risky proposition. We started in the fall of 1932 at Bennington and the banks closed in March of 1933, right in the heart of the depression. It was a very risky time," Martha recalled, adding, "Louis Horst always said, and I take comfort in it, that a depression is best weathered by the arts, because the artist doesn't have any money anyway. They are used to making do. There was something soothing about the economy of means that was wonderful then. You make your own theater-outdoors-or wherever. We put a tent up at Bennington one summer and had a production outdoors when we didn't have the Armory. You have to get something moving in this naughty world where bad things are happening, but overall, good things are happening too. And they happen so fast!" It was the onslaught of the Second World War, the gas shortage, and a new wave of war priorities that shut down this historic breeding ground by 1945. "Yet with an unceasing ability for gathering together like-minded artists devoted to the cause, the Bennington years stunningly cultivated a new era for dance.

With steady determination to keep the momentum going, four years later Martha re-established the American Dance Festival at Connecticut College, this time with the support of Rosemary Park, who was, in Martha's words, "a young president with imagination and courage, and with a director of summer session, John Moore, who was devoted to the arts."

Martha ventured into the realm of a music conservatory in 1951. This time it was Juilliard's president, William Schuman, who invited Hill and this stepchild in the arts into the fold. He believed that Hill was the one to make a dance program happen, despite the resistance of his board of directors. Once again, she "made do," as she settled into the school's tiny ticket office at its lobby entrance; Hill also found spaces shared with the opera and orchestra departments. With Graham, Doris Humphrey, and José Limón teaching, she declared that Avery Tudor, Margaret Craske and Alfredo Corvino as her ballet teachers, in the modern and early versatile dancer must be proficient in all styles. It was a stance that Martha fought for when The Juilliard School moved to Lincoln Center and she was confronted with the administration's plan to replace her dance division with Balanchine's School of American Ballet.

Martha Hill's entrance into the new territory of a major arts center was a David and Goliath story. Ever positive, she went to work, valiantly claiming space in the new building around the fringes of the ones she had originally designed but that was now appropriated by the School of American Ballet. Martha's "foot in the door" philosophy once again preserved a place for dance and a future for generations of performers, choreographers, company directors, as well as creators of dance departments who followed her example across the country and the world.

If Hill seldom shared details of her personal life, her close friend, poet Ben Belitt understood, "Martha knew dark things and that's why she wasn't afraid of the dark." She lived through the death of her young sister, Katherine, of spinal meningitis at the age of five, and when her brother Grant committed suicide in a prison cell after being court-martialed. Martha first met the love of her life, Thurston "Lefty" Davies, in the mid-thirties. As president of Colorado College, he needed advice about dance on his campus. (This perhaps sheds light on her adept relationships with college presidents throughout her career.) Although Lefty with her married with two children, as Martha explained it, "Lefty kept needing advice." The affair continued discretely until their marriage in 1952. The next nine years that were perhaps the happiest of her life ended when Lefty was struck down with throat cancer. Alone once again, she focused even more strongly on her efforts as director of Juilliard's Dance Division for another twenty-five years.

During Hill's last years at Juilliard as Artistic Adviser Emeritus, it was the alarming health crisis of the AIDS virus that most devastated her. After years of championing male dancers, now many of her promising students were dying, leaving Martha feeling powerless for the first time in her long life. Now we are facing the COVID-19 epidemic and all of us in the dance world are bewildered and frightened. How can we, in dance, ever recover from this devastating isolation in the studio and on stage? When can we reclaim the lifeblood and exaltation of this most important aspect of our lives? It is now our turn to keep Martha Hill's legacy alive.

As with Martha Hill, who "knew dark things," let's not be afraid of the dark. For all that she accomplished she never rested on her laurels. There was always another concert to attend and another young student to nurture. May we "keep our foot in the door" and move forward, as she did, with our passion for living, and for dancing.

**Janet Mansfield Soares**, the author of *Martha Hill and the Making of American Dance* (Westview University Press, 2009), helped establish and served on the first Martha Hill Dance Fund Committee at its inception. She is also the author of *Louis Horst, Musician in a Dancer's World* (Duke University Press, 1994) and the recent publication of *The Westminister Arcade* (The History Press, 2020), that traces on her own life story set within the confines of this historic building in Providence, Rhode Island.

## Interview with MHDF Board Member Elizabeth (Liz) Gerring Radke by Allen Maniker October 2020

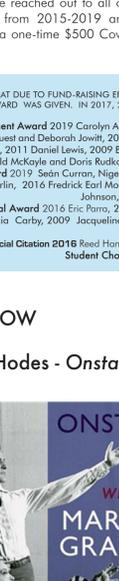


photo: Philippe Cheng

Early in October I had the pleasure of sitting down (virtually) and learning more about Elizabeth (Liz) Gerring Radke, a Martha Hill Dance Fund board member since 2014.

**Where did you grow up?**  
I was born in San Francisco, but I grew up in the Los Angeles area, "the Valley." In my last years of high school, we moved to Seattle. My Dad sold insurance and my mom was a social worker and while not involved in the arts directly she was the driving force behind our interest in culture, Museums, symphony, opera, and ballet were all things that she encouraged and took us to see. The thing is that my Dad was the real dance lover. His big idol was Fred Astaire, and his second idol was Gene Kelly and he loved tap. At the age of 55 he actually started to take tap class.

**When did you first start dancing and who was your first dance teacher?**  
My mom was interested in progressive education and she took me to a creative dance class in Glendale which back then was a 45-minute drive away from where we lived. She found a teacher, Melinda Sharp but I refused to take ballet at first. When I was 10, I went to see *The Nutcracker* at the Los Angeles Ballet with my father and I decided, since I had been rejected by the gymnasium team at my school, that I would study ballet. My mom then found me a ballet class at the University of Southern California. I was 13. I then started class with Lynn Bryson at a studio in Sherman Oaks. Lynn had been a New York City Ballet dancer. I progressed fairly rapidly as I had a sense of musicality and I worked really hard. I stayed with her for a couple of years. I was always catching up as I started so late.

**How did you find your way to Juilliard?**  
I started at a private High School in Los Angeles named the Oakwood School and they had an arts festival every year. I performed a piece in the festival with my friend on pointe to a David Bowie song that I had choreographed. It was a great success! We then moved to Seattle when I was in the 11th grade. We lived in the Capitol Hill neighborhood which was close to the Cornish Institute. I began attending precollege dance classes there and that is where I really discovered Modern dance taking Graham and Cunningham classes. Modern dance really felt like it was right for me. This was when I really turned the corner toward serious dance. When it came time to apply to college, I really had no plan, so I really did not know what I was doing but I decided to apply to Juilliard. I was accepted to Barnard and New York University but of course you go to Juilliard if you get in. I choreographed my own audition piece to Sufjan's *Gymnopédie* and since the music repeats, I just repeated the dance twice. At my audition, after I finished my solo Miss Hill said, "nice piece dear, but if you are going to repeat if you might think about moving somewhere else in space."

**How was your time at Juilliard?**  
I started at Juilliard in 1983 and I was a bit ahead of the game to start because I had several years of Graham already. I loved Kazuko Hirabayashi's work and was a standout in her class. I also demonstrated for Danny Lewis. Doris Rudko was teaching composition class and I did dabble in choreography. Doris was encouraging but I really was not at Juilliard to become a choreographer. I also met up with Michael Schuman, a musician and composer, and we really had a shared aesthetic and we started to work together and continue to until today. I had some successful years but then I also had some injuries and some clashes with teachers. I remember in my first-year jury Kazuko commented "I don't know if I should say this but either you become big, big talent or maybe just big girl." It was a really personal relationship with the teachers for good or bad. I doubt that exists in the same way now.

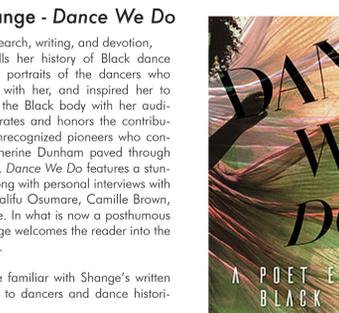
**What did you do after graduation?**  
When I graduated in 1987, I quit dance. The feeling had been going on for awhile and I felt I was never going to fit into a company or the system. I then I had a little PTSD about Juilliard. I remember running into Doris Rudko about a year after graduation and she asked me what I was doing. I told her not dancing and she said, "well you are a choreographer." I realized that I was never going to be able to embody another technique, but I was still not ready to start my own work as I did not have the confidence to do so. I spent almost 5 years away from dance supporting myself as a waitress. I then realized it was time to go back to dance. And I went back to ballet class. I also decided to make a piece and try to show it at Fresh Tracks which was a showcase at Dance Theater Workshop. Unfortunately, I was turned down three times. I think every artist has their own path which is unique to them and that becomes represented in their artwork and you can certainly see that in my work. Another that time, I met my now husband who is a lawyer. After we moved in together, I was able to quit my waitress job and began to focus on dance.

**Was it then you began choreographing in a serious way?**  
I was still going to the studio by myself and trying to figure out what I wanted to do. I had to unlearn everything that I was taught and that helped me to develop my own style. It was a very long process, and I had no connection in the dance world as I had been out of it for so long. I began to rent studio space in Trisha Brown's studio. I worked in her studio for about 5 years. I was a huge fan of her work and over time became friends with her as well. She was a huge influence on my work. During that time, I did a piece at DanSpace at St. Marks and I was devastated. Trisha called me the next morning and said "this is what is called being taken to task. This is what happens in a corner to everyone and at one point you look at tomorrow, you look at the piece again and you nod at the review again and you make a decision: yes they were right or no they were not."

**What is the date of the start of your company, Liz Gerring Dance?**  
I formed the Liz Gerring Dance Company in 1998. My daughter was born in 1999 and I took a year off to be with her. After that year in 2001 Michael Schumacher and I formed a company called Totalmotion. We established it in a space that was meant to be a sound gallery and a dance studio where dance and music could be seen and heard together. I made several pieces there but after 5 years or so it became too expensive to keep. I then did a residency at Baryshnikov Art Center and did 5 pieces over the course of 6 years. In 2010 I premiered *Liciting/Clearing* at BAC and Alastair Macaulay of the *New York Times* gave it a rave review and suddenly, overnight, I had arrived. Never mind that I had already been working for twenty years.

**What has the pandemic done to your company?**  
Nothing that was not already happening in a sense. Everything is project based and I am lucky if I rehearse with my dancers 6 weeks of the year. After the work at BAC I made three large works at Montclair State University. But now I am making a transition from those large works and I am in the process of deciding what the next step will be and this coincided with the pandemic. I have one project that has been postponed for a year. I have done some virtual work since the pandemic but with my family I have not had much time. I am currently working on a few film projects and trying to get together with my dancers in parks around the city.

**Any final thoughts on dance today?**  
Dance is a live performance made to be experienced in a specific context with a group of people watching and someone performing. That will never change. It is the basics of dance in its fullest most powerful form of expression. We just must wish this out and maybe use the time to plan or to regenerate and figure out what the next project will be. I am kind of two mind sets. I do feel there is going to be a lot of potential devastation to the arts world and I don't know what that world is going to look like in 2021 or 2022 when we go back to a show but I also think that people might have this renewed enthusiasm to see something live and in a group setting. It is a hard time to be a performer. I have had moments of complete despair not being able to work and just thinking that I will never be able to work again. I am trying to work some, but I find it difficult to work virtually. But we are trying to stay above water and all things else. We are all living in the curve and we are some people have done some really fine work. It will be interesting to see what will develop.



Brandon Collives and Claire Wesby in (7)here to (7)here  
photo: Miguel Anyaya

## MHDF Covid-19 Relief Grants 2020

By Megan Williams

"Thank you for having faith in me as an artist to persist even during hard times. Your support gives me a great hope for a brighter and more inspired tomorrow." A grant recipient.

At the beginning of March, the MHDF Nominating Committee was hard at work excitedly preparing a list of potential 2020 Gala honorees to present to the Board for consideration. By the end of the month, everything had changed. The world had changed. The pandemic had decimated the dance field in unimaginable ways. Was anyone re-evaluating and the word "pivot" was no longer just a dance step. We had our first virtual board meeting on March 31st, and made the difficult decision to cancel the November 2020 MHDF Gala, but knew we had to do something else for the community that would have impact. The MHDF Board is a strong collective of dance professionals, educators, and mentors and has been working on a variety of initiatives over the last couple of years aimed at young professional dance artists. We realized in this challenging moment that our resources and efforts could be used to provide assistance to young dancers in need during the pandemic, and the MHDF Covid-19 Relief Grant was born.

For the past five years, we have invited students from New York City area dance departments, conservatories and college dance institutions to attend the MHDF Gala as our guests. Bridging generations is always a goal and the vibrance and enthusiasm of the young dance artists has been thrilling to observe every year. Introductions and connections are made and idols are met. In June we reached out to all of the student Gala attendees from 2015-2019 and invited them to apply for a one-time \$500 Covid-19 Relief Grant.

We asked those applying to tell us their stories and how the pandemic had affected them financially, emotionally, and artistically. We asked them how they had adjusted, how they were still dancing and creating and how they could use the support if it were granted. The writing was heartwarming and compelling. We had the difficult task of narrowing down the field and by July students arrived at 23 awardees who are current students or recent graduates of Adelphi University, Ailey/Fordham, Hunter College, The Juilliard School, Montclair State University, NYU/Tisch School of the Arts, and Purchase College.

Many emotional notes of kinship, offers to help with future MHDF events, and beautiful, optimistic words of gratitude came our way:

"I feel like a huge burden has been lifted."  
"Thank you from the bottom of my heart! This will be an incredible help in these uncertain times."  
"I am so humbled to be a recipient of your support. This wonderful news offers a great shift of relief moving forward into the unknown. Please let me know if there is anything I can do on behalf of the organization to pay it forward to our community."

It is clear that the next generation of dance artists is a resilient, ambitious, and expressive one. The MHDF Board is proud to have been able to lift some of them up during these difficult months, and to continue to encourage their creative drive and perseverance. We look forward to the day that we can meet them again in person.

## OUT NOW

### Stuart Hodes - Onstage with Martha Graham



Available at Amazon and University Press of Florida, by phone 800.226.3822, or visit their website <https://upf.com/book.asp?id=9780813066387>

### From bomber pilot to lifelong dancer

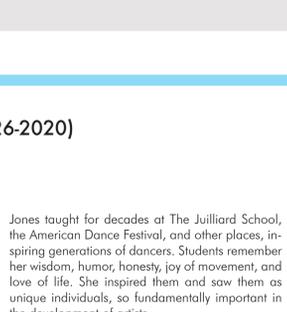
When World War II was over, a young bomber pilot with an itch for movement and action hung up his cap and learned another way to fly. Onstage with Martha Graham is the story of Stuart Hodes, a versatile and influential dancer who got his start with Martha Graham, an icon of modern dance. His memoir is a rare firsthand male view of the dance world in the 1940s and through the end of the twentieth century. Stuart Hodes is the recipient of the 2019 MHDF Lifetime Achievement Award.

"Hodes's voice rings clear and impeccably his own. I relish his up-close stories about Martha Graham, a creator he admired and served, and his artists' reflections, expressed with insight and a force unmissed throughout a long and vibrant life in dance."—Sally Hess, former codirector, Swarthmore College Dance Program

"Hodes has written an often funny, highly informative account of his life, penned as his career as a dancer with Martha Graham. He also includes his adventures as a very young bomber pilot in World War II and his experience as an arts administrator after he stopped dancing. A very good read."—Martha Ullman West, senior advisory editor, Dance Magazine.

### Ntozake Shange - Dance We Do

After 20 years of research, writing, and devotion, Ntozake Shange tells her history of Black dance through a series of portraits of the dancers who trained her, moved with her, and inspired her to share the power of the Black body with her audience. Shange celebrates and pioneers the contributions of the often unrecognized honorees who continued the path Katherine Dunham paved through the twentieth century. *Dance We Do* features a stunning photo insert along with personal interviews with Mickey Davidson, Halifu Osumare, Camille Brown, and Ntozake McIntyre. In what is now a posthumous work, Ntozake Shange welcomes the reader into the world she loved best.



"Of interest to those familiar with Shange's written work, and generally to dancers and dance historians." Library Journal

"An eloquent and eloquent work by an artist who left us too soon that recognizes and celebrates the unique contributions of Black dancers and choreographers." Available at Amazon and Beacon Press at <http://www.beacon.org/Dance-We-Do-P1603aspx>

## BRIEF NEWS

**Seán Curran** (Mid-Career Honoree 2019) has continued in his role as Arts Professor and Chair of the Department of Dance at NYU Tisch School of the Arts. For 2020-2021, Tisch Dance is operating on a hybrid model, conducting all dance technique and creative process courses in person with other courses such as dance history and anatomy taking place online. The students are working hard to safely maintain their artistic practices, and he is committed to their dance education during this unusual time.

Two dancers Seán created previously were screened digitally as part of two different festivals in summer 2020: the ensemble work *Abstract Concrete* was part of the NYC Queerly Contemporary Festival, and his solo *Esti Dal* was featured in the Dancer from the Dance Festival of Irish Choreography, which included real-time post-performance discussions over Zoom. It was a new way of reaching audiences across geography and time.

Although three of Seán's major commercial opera projects were cancelled in 2020, he is looking forward to directing Puccini's *Gianni Schicchi* and to choreographing a new production of *Harvey Milk* – both at Opera Theatre of St. Louis in Spring 2021 – and to choreographing *M.Butterfly* at Santa Fe Opera in Summer 2022.

Update provided by Meghan Dunne | Management | Fundraising | Events

**Nigel Campbell and Chanel DaSilva** (Mid-Career Honorees 2019) This spring, all of MOVE/NYC's programming went virtual, which allowed them to bring in teachers and guest speakers from around the world. They are very proud to share that one hundred percent of their class of 2020 are attending prestigious conservatory programs where they are furthering their artistic training.

As Company Director of Gibney Company, Nigel has shifted his focus to advocacy work and new ways in which the company can use this time "off-stage" to be of service to the field. The company has welcomed six new dancers, doubling in size, and each member is developing programming that addresses pressing needs in the dance community that they feel passionately about.

**Patricia Carby** (Young Professional Honoree 2011) continues training in ballet and modern dance and is currently in the process of creating a new one-woman show.

**Dian Dong & HT Chen** (Mid-Career Honorees 2012) Chen Dance Center is providing virtual classes to community children K-12 as well as virtual workshops in Dance & Literacy free of charge to NYC & NJ schools. Additionally, Dian and HT are creating a new educational initiative with the Department of Education in collaboration with the Dance Education Lab: The History of Chinatown through the Lens of Dance. Their work will be shared with hundreds of NYC public school dance teachers during their Professional Development on January 21. This October, Kennedy Center's Arts Across America featured Chen Dance Center. And, Dian and HT will be grand Marshalls for the 2021 Arts Parade, NYC.

After last year's fire at their former headquarters, 70 Mulberry Street, full demolition has passed, and community discussion on the envisioning and rebuilding is taking place during this fall and winter. Keep informed on the latest developments by joining their mailing list at <https://chendancecenter.org/>

**Christian Griggs-Drane** (Young Professional Honoree 2013) has joined The Royal New Zealand Ballet this fall. He jumped right into performances of *Sleeping Beauty*, touring the country for five weeks. He looks forward to the 2021 season.

**Mark DeGarmo** (Mid-Career Honoree 2015) Mark DeGarmo Dance produced their first Virtual International Arts Festival for Social Change, October 27-29. The festival featured the Royal Melbourne Institute of Technology with research about how people are responding globally to COVID-19; P'urepecha, a youth dance ensemble with close to 100 members from Michoacán, Mexico's ancestral lands; and U.S. choreographers and dancers from MDD's Salon Performance Series.

**Daniel Lewis** (Lifetime Achievement Honoree 2011) has been extremely busy for a retired person. His biography *Daniel Lewis: A Life in Choreography and the Art of Dance* was published in May, and he continues cataloging his collection "The Daniel Lewis Dance Research Collection" at the University of Florida Library. However, besides working at his desk, Danny has been lecturing and teaching, and he has choreographed his first new work in 25 years, *Women II*, for Miami's Dance NOW! *Women II* premiered in October '19 at the Colony Theatre in Miami Beach. His annual Dance Sampler was presented virtually in December. He has lectured virtually for the León Foundation, Savannah College of Art and Design, Palm Beach Atlantic University, and several public schools in Florida and around the world.

Over the past year Danny has served as President of Miami Dance Futures Inc., Treasurer and General Manager of Florida Dance Education Organization, as President of Thomas Armour Youth Ballet (which got National Accreditation from NASD this year), and as a Board Member of Arts for Learning.

Last but not least, in August he received the "A Life in Dance" Lifetime Achievement Award from the International Ballet Festival of Miami.

**Molly Mae MacGregor** (Young Professional Honoree 2004) continues to work on movement and health education, combining Hug Pilates & Wellness on zoom classes. She has created a new Perinatal Health & Fitness workshop. Her mission is to empower moms and moms-to-be to move and be well by giving them clear information, demystifying the anatomy, and helping them build their home movement toolbox, in order to better care for their own bodies, and address issues that may arise in the perinatal period and beyond.

**Sylvia Waters** (Lifetime Achievement Honoree 2018) is thrilled to announce the birth of her grand-daughter Beka Drew Welsh, born on February 20, 2020. The happy grandmother continues to work on her archival material from home and says she is becoming quite digitally savvy switching from laptop to laptop. She is also taking classes online, Pilates, Zumba and floor-barre. And, like most of us these days, she is doing a lot of cooking and going on long walks.

With a great deal of gratitude, appreciation and warmth, the Martha Hill Dance Fund announces that two longtime, trusted, and talented board members have retired from the board this year. We acknowledge the huge amount of effort, support and high level of thought that both **Hennig Ribbsam** (joined 2001) and **Lance Westergaard** (joined 2011) have shared with the MHDF family through the years. MHDF is a "working" board, and they both gave their ALL continuously, generously, and tremendously. We urge you to reach out to them both, and wish them well, as we do. They are family. We know that they will continue to support our dance community in numerous other ways. It is said, retirement isn't the end of the road, but just a turn in the road.

Vernon Scott  
President of the MHDF Board

Jones taught for decades at The Juilliard School, the American Dance Festival, and other places, inspiring generations of dancers. Students remember her wisdom, humor, honesty, joy of movement, and love of life. She inspired them and saw them as unique individuals, so fundamentally important in the development of artists.

Jones received many awards and honors through the years, including the Award of Excellence from the city of Honolulu's Commission on Culture and the Arts, and the Lifetime Achievement Award from the Martha Hill Dance Fund. MHDF board members had the privilege of dining with Jones and her husband Fritz Ludin just last fall in celebration of her award. What a privilege that was, and we are so grateful for that time together.



José Limón and Betty Jones in *The Moor's Pavane*.  
photo: Walter Strine Studio | Courtesy the Limón Foundation

The Martha Hill Dance Fund Board mourns the passing of Betty Jones on Nov. 17, 2020. She was a bright light in the field of dance as a beloved teacher and brilliant performer. She is perhaps best known as a dancer for her iconic portrayal of Desdemona in José Limón's *The Moor's Pavane*, a role she performed around the world and that is so fortunately captured on film.



Betty Jones and Fritz Ludin in *There is a Time*  
photo: John Lindquist, 1967 | Courtesy Fritz

Born in Meadville, Pennsylvania, Jones entered the dance world as a scholarship student at the Jacob's Pillow Dance Festival where she studied with dance luminaries such as Alicia Markova and Ted Shawn. She met Limón as well as Jacob's Pillow, and shortly after joined his company as a charter member. With the Limón Company she represented the United States on four international tours to Turpe, Yugoslavia, Poland, South America, Australia and the Far East. This is in addition to the many, many performances across the United States. She later formed her own group, Dances We Dance Company, which also toured nationally and internationally.

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