AMERICAN DANCE PLATFORM
JAN 7 – 12, 2020

Season Sponsor:
HOWARD GILMAN FOUNDATION
What do we mean by American dance? The notion of a national identity is a complex and challenging one. I think about this question all the time in my work at the National Center for Choreography at The University of Akron (NCCAkron), and welcomed the opportunity to exercise these thoughts further and apply the frame to the fifth edition of the American Dance Platform at The Joyce Theater.

Questioning what American dance is or is not turned into a reflection on choreographic evolution and changes in our field as far as how dance is still getting made today. American dance is not a monolithic aesthetic, genre, or culture. The 20th century primarily featured a host of single-choreographer companies. Many of whom are dealing with questions of succession and commissioning new work in dialogue with an established legacy, like the Limón Dance Company and Bruce Wood Dance. There are still many single-choreographer entities operating, but with a more expansive way of working, like Rennie Harris Puremovement, Rosie Herrera Dance Theatre, and Embodiment Project.

And I was reminded of longtime collective companies like Urban Bush Women, ODC, and Dayton Contemporary Dance Company that have led with a decentralized or community-based approach. Repertory companies like these are significant commissioners supporting the new as well as established voices so this work can continue to thrive and tour as well.

With this multivalent, pluralistic spirit, the question of defining American dance became a matter of pointing to where dance is fostered (hint: everywhere!) and curating the broadest representation possible within this short week together in New York City. In this year’s sampling of American dance, I'm proud to share these eight companies including twelve different choreographic voices across nine distinct states and almost all continental regions in the U.S. ADP 2020 only begins to scratch the surface, but hopefully shines a light to reveal that American dance is abundant and encourages us all to look for more.

Thank you for being part of American Dance Platform.

Christy Bolingbroke
Curator, American Dance Platform 2020
Executive & Artistic Director, National Center for Choreographer at the University of Akron
The Joyce Theater Foundation presents,

AMERICAN DANCE PLATFORM

TUESDAY, JANUARY 7 AND SUNDAY, JANUARY 12 AT 7:30PM

URBAN BUSH WOMEN
DAYTON CONTEMPORARY DANCE COMPANY

WEDNESDAY, JANUARY 8 AT 7:30PM AND SUNDAY, JANUARY 12 AT 2PM

BRUCE WOOD DANCE
LIMÓN DANCE COMPANY

THURSDAY, JANUARY 9 AND SATURDAY, JANUARY 11 AT 8PM

EMBODIMENT PROJECT
ODC/DANCE

FRIDAY, JANUARY 10 AT 8PM AND SATURDAY, JANUARY 11 AT 2PM

ROSIE HERRERA DANCE THEATRE
RENNIE HARRIS PUREMOVEMENT AMERICAN STREET DANCE THEATER

CURATED BY
CHRISTY BOLINGBROKE

Leadership support for The Joyce Theater Foundation has been received from the LuEsther T. Mertz Charitable Trust.

Major support for The Joyce’s presentation of the American Dance Platform was provided by The Harkness Foundation for Dance. Additional support was provided by a grant award from the National Endowment for the Arts.

Leadership support for The Joyce’s presentation of dance is provided by the Doris Duke Charitable Foundation.

Generous support for this engagement was provided through a grant from The Fan Fox and Leslie R. Samuels Foundation to encourage the performance of New York City-based companies at The Joyce Theater.

Additional support has been provided by the Lila Wallace-Reader’s Digest Endowment Fund to encourage the performances of out-of-town companies at The Joyce Theater.

Major support for The Joyce has been provided by Ford Foundation, Howard Gilman Foundation, The Andrew W. Mellon Foundation, Rockefeller Brothers Fund, The SHS Foundation, and The Shubert Foundation.

Key support has been provided by First Republic Bank, The Jerome Robbins Foundation, The Thompson Family Foundation, and Virginia B. Toulmin Foundation.

The Joyce Theater thanks the Theatre Development Fund for their support of this season.
URBAN BUSH WOMEN & DAYTON CONTEMPORARY DANCE COMPANY
TUESDAY, JANUARY 7 AND SUNDAY, JANUARY 12 AT 7:30PM

URBAN BUSH WOMEN

LEGACY + LINEAGE + LIBERATION

WOMEN’S RESISTANCE (2008)

Choreographic Direction: Jawole Willa Jo Zollar and Germaine Acogny (Compagnie Jant-Bi) with additional choreography by nora chipaumire and Maria Bauman, Catherine Dénécy, Marjani Forté-Saunders, Paloma McGregor, Love Muwwakkil, Samantha Speis, and Bennalldra Williams

Directed by Chanon Judson and Samantha Speis

Excerpted from the evening-length work,

les écaillles de la mémoire (Scales of Memory)

Music: Fabrice Bouillon-LaForest with Frederic Bobin

Lighting Design: J. Russell Sandifer

Costume Design: Naoko Nagata

Dancers: Courtney J. Cook, Jasmine Hearn, Chanon Judson, Love Muwwakkil, Samantha Speis, Mikaila Ware

PAUSE

I DON’T KNOW, BUT I BEEN TOLD, IF YOU KEEP ON DANCIN’ YOU NEVER GROW OLD (1989)

Original Choreography by Jawole Willa Jo Zollar

with excerpts from the evening-length work, visible (2011)

by nora chipaumire and Marguerite Hemmings

Directed by Chanon Judson and Samantha Speis

Music: Percussion performed by Shirazette Tinnin

Lighting Design: John D. Alexander

Costume Design: Chanon Judson (sweatshirt construction by Lori Gassie)

Dancers: Melissa Cobblah Gutierrez (Understudy), Courtney J. Cook, Jasmine Hearn, Chanon Judson, Love Muwwakkil, Samantha Speis, Elaisa van der Kust (*on leave), Mikaila Ware

Women’s Resistance and I Don’t Know but I Been Told, If You Keep on Dancin’ You Never Grow Old are part of Urban Bush Women’s 35th Anniversary program on tour, Legacy + Lineage + Liberation, which celebrates the power of Women(+) and amplifies the voices of people of color.

INTERMISSION

DAYTON CONTEMPORARY DANCE COMPANY

INDESTRUCTIBLE (2018)

Choreography: Abby Zbikowski

Music: Death Grips

Lighting Design: Matthew J. Evans

Costume Design: L’Amour

Dancers: Devin Baker, Alexandria Flewellen, Robert Pulido, Nile Alicia Ruff, Quentin ApolloVaughn Sledge, and Countess V. Winfrey

Commissioned by American Dance Festival (ADF) with support from the Doris Duke/SHS Foundations Award for New Works. World Premiere June 2018, ADF, Durham, NC.
THE GEOGRAPHY OF THE COTTON FIELD (2014)

an excerpt

Choreography: Donald Byrd
Music: Amon Tobin
Original Lighting Design: John Rensel
Reconstructed Lighting Design: Matthew J. Evans
Costume Design: Doris Black
Lecturer: Nabachawa Ssensalo

Dancers: Devin Baker, Qarrianne Blayr, Breanna Dorsey, Alexandria Flewellen, Michael Green (1/7), Stevie Lamblin, Robert Pulido, Elizabeth Ramsey, Nile Alicia Ruff, Quentin ApolloVaughn Sledge, Matthew J. Talley (1/12), and Countess V. Winfrey

The production of this work was supported by the National Endowment for the Arts and the Dayton Foundation.

World Premiere February 2014, Dayton, Ohio.

ABOUT URBAN BUSH WOMEN

Urban Bush Women (UBW) burst onto the dance scene in 1984, with bold, innovative, demanding and exciting works that brought under-told stories to life through the art and vision of its award-winning founding Artistic Director and Visioning Partner, Jawole Willa Jo Zollar. The company continues to weave contemporary dance, music, and text with the history, culture, and spiritual traditions of the African Diaspora under the organizational artistic direction of Zollar and Co-Artistic Directors of the UBW Company, Chanon Judson and Samantha Speis. UBW performs regularly in New York and tours nationally and internationally. The Company has been commissioned by presenters nationwide, and includes among its honors a New York Dance and Performance Award (“Bessie”); the Capezio Award for Outstanding Achievement in Dance; a Black Theater Alliance Award; and two Doris Duke Awards for New Work from the American Dance Festival. In recent years, Zollar has been awarded the 2014 Southern Methodist University Meadows Prize, the 2015 Dance Magazine Award and the 2016 Dance/USA Honors Award. In 2017, Zollar received a Bessie Award for Lifetime Achievement in Dance. Speis is the recipient of the 2017 Bessie Award for Outstanding Performer with the ensemble Skeleton Architecture. Judson received the APAP Leadership Fellowship and the Director’s Lab Chicago Fellowship in 2018.

Off the concert stage, UBW has developed an extensive community engagement program, BOLD (Builders, Organizers, and Leaders through Dance). UBW’s largest community engagement project is its Summer Leadership Institute (SLI), established in 1997. This intensive program serves as the foundation for all of the company’s community engagement activities. Ultimately the SLI connects dance professionals and community-based artists/activists in a learning experience to leverage the arts as a vehicle for civic engagement. In 2016, UBW launched the Choreographic Center Initiative (CCI), which supports the development of women choreographers of color and other underheard voices.

JAWOLE WILLA JO ZOLLAR (Founder and Chief Visioning Partner) earned her B.A. in dance from the University of Missouri at Kansas City, and received her M.F.A. in dance from Florida State University. In 1984, Zollar founded Urban Bush Women (UBW) as a performance ensemble dedicated to exploring the use of cultural expression as a catalyst for social change. Zollar developed a unique approach to enable artists to strengthen effective involvement in cultural organizing and civic engagement, which evolved into UBW’s acclaimed Summer Leadership Institute. She serves as director of the Institute, founding artistic director and visioning partner of UBW and currently holds the position of the Nancy Smith Fichter Professor of Dance and Robert O. Lawton Distinguished Professor at Florida State University.

COURTNEY J. COOK (Co-Rehearsal Director/Performer) studied at Virginia Commonwealth University. She has performed with choreographers Maria Bauman and Marguerite Hemmings, and with ModArts Dance Collective and Betty’s Daughter Arts Collaborative, among others. In 2018, she received a New York Dance and Performance “Bessie” Award: Outstanding Performer. She is currently collaborating with Tendayi Kuumba and Greg Purnell.

MELISSA COBBLHUT GUTIERREZ (Understudy) was born in Cuba and raised in Ghana and Cape Verde. She has degrees from Miami Dade College and Florida State University. She has worked with artists including Millicent Johnnie, Nia Love, Jorge Luis Morejon, Clarice Young, Anjali Austin, and Charles Anderson. Her work was presented at American College Dance Association (2017) and she is a two-time American Dance Festival leadership scholarship recipient.

JASMINE HEARN (Performer) has collaborated with such artists as: BANDportier, Alisha B. Wormsley, David Dorfman Dance, Alesandra Seutin's vocabdance, Solange Knowles, Stayce Pearl, Marjani Forte Saunders, Nick Mauss, Claudette Johnson, and Helen Simoneau Danse. Hearn was awarded a “Bessie” Award for Outstanding Performance (Skeleton Architecture), Jasmine is a Movement Research AIR and a Jerome Foundation Jerome Hill Artist Fellow.

CHANON JUDSON (Co-Artistic Director/Performer) joined UBW in 2001. Additional credits: Taylor Mac’s A 24-Decade History of Popular Music, Prophecy Dance Company, Cotton Club Parade, Fela!. Commercial credits: L’Oreal Live, The Tonight Show Starring Jimmy Fallon and Michael Jackson’s 30th Anniversary Concert. Chanon was part of the APAP Leadership Fellows Program, and DirectorsLabChicago. She was an arts educator with Alvin Ailey Arts in Education, BAM, and is founder of Cumbe Center’s Dance Drum and Imagination Camp for Children and Family Arts Movement.

LOVE MUWWAKKIL (Co-Rehearsal Director/Performer) received a BFA in Dance Performance and Choreography from UNC/Greensboro. She was a company member with Urban Bush Women for two seasons then performed in HairSpray on the largest cruise ship in the world, and in several Off-Broadway productions. She is a member of contemporary pole dance company, The Pulse Project, and worked with Taylor Mac in The 24-Decade History of Popular Music.

SAMANTHA SPEIS (Co-Artistic Director) is a movement improviser and the mother of Aminata and Aicha. She has worked with Gesel Mason, The Dance Exchange, Jumatatu Poe, Deborah Hay, Marjani Forte, and Liz Lerman. Speis was the recipient of the Alvin Ailey New Directions Choreography Lab and was awarded a Bessie for Outstanding Performer. Her work has been featured at the Kennedy Center, Long Island University, Joyce SoHo, Hollins University, Danspace Project, Dixon Place, Dance Place, and The Kelly Strayhorn Theater. She has been a guest artist and teacher throughout the U.S., South America, Senegal, and Europe.

ELAISA VAN DER KUST (Performer) was born and raised in Amsterdam. She trained at Art & Entertainment College Amsterdam then studied in Paris at The Institution Formation Professionnelle Rick Odums. She attended The Alley School, and later apprenticed for Evidence, A Dance Company. She currently studies Afro Cuban dance under Danis Perez Prades.
MIKAILA WARE (Performer) has a B.F.A. in Dance from Florida State University. Mikaila has worked in dance and film with artists such as André Zachery/Renegade Performance Group, Johnnie Cruise Mercer/TheREDprojectNYC, Kayla Farrish/Decent Structures Arts, and Davalois Fearon Dance. Mikaila completed the Diversity in Arts Leadership program (Arts and Business Council/New York) and Lincoln Center’s Accessibility Partnerships and Programs Fellowship.

URBAN BUSH WOMEN STAFF:
Jawole Willa Jo Zollar, Founder/Chief Visioning Partner
Chanon Judson & Samantha Speis, Co-Artistic Directors/BOLD Directors
Renee Taylor-Foles, Organizational Advancement Partner
Michelle Coe, Producer
Tahnia Belle, Manager of Operations & Special Projects
Cheri Stokes, Associate Producer
Catherine Caldwell, Program Logistics Coordinator
Makeda Smith, Administrative Associate
Henry Liles, Finance Manager
Jennifer Calienes, Strategic Advisor, Choreographic Center Initiative
John Alexander, Technical Director/Lighting Supervisor
Shirazette Tinnin, Music Coordinator
Bennalldra Williams, Movement Specialist

MAJOR FUNDING FOR URBAN BUSH WOMEN IS PROVIDED BY:
Acton Family Giving, Andrew W. Mellon Foundation - Leadership Grants Program; Ford Foundation, Howard Gilman Foundation; Mertz Gilmore Foundation; Mid Atlantic Arts Foundation; Nathan Cummings Foundation, National Endowment for the Arts; New Music USA; New York Community Trust; New York State Council on the Arts; The Surdna Foundation; and public funds from the New York City Department of Cultural Affairs, in partnership with The City Council.

Connect with Urban Bush Women: www.urbanbushwomen.org
For booking: Michelle Coe, Producer: mcoe@urbanbushwomen.org
facebook.com/urbanbushwomen | twitter.com/ubwdance | instagram: ubwdance

ABOUT DAYTON CONTEMPORARY DANCE COMPANY

Dayton Contemporary Dance Company (DCDC) was founded in 1968 by visionary leader Jeraldyne Blunden to create performance opportunities for dancers of color. Five decades later, it remains rooted in the African-American experience, committed to the development of diverse movement artists on the global stage. The culturally diverse company is dedicated to exceptional performance and quality community engagement. DCDC has one of the world's largest archives of African-American dance work and of contemporary dance work in general and continues to commission new work regularly. Nationally and internationally renowned choreographers who have created work for DCDC include Alvin Ailey, Talley Beatty, Donald Byrd, Bill T. Jones, José Limón, Donald McKayle, Ray Mercer, Bebe Miller, Doug Varone, Kevin Ward, and many others. Off the stage, DCDC reaches more than 30,000 students annually through its educational residency programs and community outreach. Under the artistic leadership of Debbie Blunden-Diggs, DCDC is a co-recipient of the 2016 Bessie Award for Outstanding Revival, has been presented by American Dance Festival, Paul Taylor American Modern Dance, and Jacob's Pillow Dance Festival, and supported by National Endowment for the Arts and New England Foundation for the Arts among others. The company and its members have been featured in PBS specials and documentaries. In addition to performing across the country, DCDC has toured the world, dancing onstage for packed houses in Bermuda, Canada, Chile, China, France, Germany, Poland, Russia, and South Korea and traveled through Kazakhstan and Russia as part of the seventh season of DanceMotionUSA, a program of the US Department of State administered by BAM.
DEVIN BAKER (Dancer) trained with Deeply Rooted Dance Theater in Chicago and has performed for Cleo Parker Robinson Dance Ensemble, Seamless Dance Theater, and Deeply Rooted Dance Theater, along with various choreographers such as Ray Mercer, Milton Myers, Kevin Iega Jeff, and Nejla Yatkin. His most memorable performance in a DCDC concert: “When we performed Rainbow Round My Shoulder at Lincoln Center.” Mr. Baker has danced for the first company since 2013.

QARRIANNE BLAYR (Dancer, Associate Artistic Director) earned her BFA degree at Howard University, studying under Sherrill Berryman-Johnson, Pat Thomas, Sandra Fortune-Green, Katherine Smith, Akua Koyuaye, and Assane Konte. She also studied traditional Jamaican dance at University of West Indies at Mona. In 2004, Ms. Blayr founded the performing arts group Arts International. She joined DCDC’s first company in 2012 after having performed for two seasons in DCDC2, the company’s pre-professional ensemble. Of the choreographers she has worked with, Sherrill Berryman-Johnson has been the most influential in helping her become a “moving/thinking vessel.” Her favorite DCDC repertory piece to perform is “Amen Corner” of the dance concert Body Talk.

BREANNA DORSEY (Dancer) earned her BFA in dance from the University of Missouri-Kansas City where she trained under Gary Abbott, DeeAnna Hiett, and Sabrina Madison-Cannon. Originating from Chicago, she began her training at Studio One Dance Theater and later graduated from Chicago High School for the Arts in 2014. She has performed works by various choreographers such as Alvin Ailey, Gary Abbott, Mona Störling-Enna, Kevin Iega Jeff, and Jawole Willa Jo Zollar. She is so excited about her first year with DCDC!

ALEXANDRIA FLEWELLEN (Dancer) graduated from Wright State University last year. Ms. Flewellen performed one year with DCDC2 and joined the first company in 2017. The choreographer who has most influenced her is DCDC alum Dwight Rhoden. “He challenged my usual way of moving and helped me find a different way of thinking about movement.” On why she is dancer: “I chose to be a dancer because I need to dance, and it is who I am.”

MICHAEL GREEN (Dancer) joined the company in 2007 after graduating with a BFA degree from Butler University the same year. Starting at the age of four, Mr. Green studied dance at Jessica Morgan’s School of Dance, Ingrid’s Dance Theater, and Richmond Ballet School. He also trained at the School of American Ballet, the Rimsky-Korsakov in St. Petersburg Russia, the National Taiwan University of the Arts, Ballet Austin, Boston Ballet, and Interlochen Performing Arts School. In 2016, he performed in Donald McKayle’s “Rainbow Round My Shoulder” at David H. Koch Theatre in Lincoln Center in New York City. DCDC received a Bessie Award for this performance. Mr. Green has toured with DCDC to Chile and China. He credits Donald Byrd as the choreographer who has most influenced him: “Mr. Byrd was influential in changing the way I approach technique. His clarity made me take a look at what is important as an artist.”

STEVIE LAMBLIN (Dancer) studied in the DCDC2 pre-professional ensemble for three years before joining the company in 2015. Ms. Lamblin studied dance at Dayton Dance Conservatory for sixteen years. She has taken masterclasses throughout Ohio, Indiana, Massachusetts, and New York. She graduated cum laude from Wright State University with a BS degree in behavioral neuroscience. Currently she pursues her MS in clinical mental health counseling. From 2002-2006, Ms. Lamblin was a Mini Dugout dancer for the Dayton Dragons’ baseball team. The choreographer who most impacted her is Shonna Hickman-Matlock “because she believed in me.”

ROBERT PULIDO (Dancer) joined the first company in 2015. That same year, he graduated from California State University of Fullerton with a BA degree in dance. He performed in the Dance Teacher’s Summit and Capezio A.C.E. Awards and in The Nutcracker under director
Lois Ellyn of Nouveau Chamber Ballet. In 2016, he performed in Donald McKayle’s *Rainbow Round My Shoulder* at David H. Koch Theatre in Lincoln Center in New York City. Mr. Pulido was a teacher’s assistant at the Los Angeles Dance Connection, where he trained for 10 years. The choreographer who has most influenced him is Alvin Rangel, who has worked with DCDC: “His movement flows continuously with a few surprises here and there. He made me use and adapt the floor to my body.”

**ELIZABETH RAMSEY** (Dancer) joined the first company in 2015. For three years she performed in DCDC2 and in 2016 she graduated with a BFA degree from Wright State University. Her choreography was chosen to premiere in Wright State’s Spring Dance Concert. She has studied with the Joffrey Ballet, Complexions, and MIP. Ms. Ramsey chose her career in dance because dance “creates beautiful minds and bodies and allows great connections and conversations between humans.” She names Shonna Hickman-Matlock as a choreographer who influenced her because “she made me mentally sharper and she helped my body understand mature movement.”

**NILE ALICIA RUFF** (Dancer) joined the first company in 2015. A 2014 graduate of Point Park University with a BFA degree in dance, she received a 2014-15 scholarship to attend the Ailey School. Formerly Ms. Ruff was a member of the Coyaba Dance Theatre. Her favorite dance work performed by DCDC is “Shed” because “It’s about shedding stigmas and judgments and getting to true love of self. I’m about that and this piece shows it!” Ms. Ruff also explains why she dances for DCDC: “I dance with DCDC because it’s a place to improve yourself and it feels safe to do so. That’s because there’s so much humanity here.”

**NABACHWA SSENSALO** (Actress) was born and raised in Los Angeles, CA where she trained, performed, and toured with Lula Washington Dance Theatre. Her degree in Economics from Occidental College and extensive dance career have allowed her to undertake such positions as Dance Teacher/Coach, Program Coordinator, Event Planner, and Financial Associate. Her stage credits include *The Wiz, Poetry in Motion, Love Loss and What I Wore, Criminal Hearts,* for which she received a DayTony for a leading role, and most recently *Shade.* Currently, Nabachwa pursues a career in theatre production while honing her acting skills. Nabachwa danced with DCDC from 2000-2015 and served as Rehearsal Director in her final years there.

**QUENTIN APOLLOVAUGHN SLEDGE** (Dancer) began studying dance with Homer Hans Bryant, a former member of the Dance Theatre of Harlem. Mr. Sledge graduated summa cum laude from Morehouse College in Atlanta, Georgia, where he earned a degree in business administration with a concentration in management. He also received recognition as a National Society of Collegiate Scholar and accepted into a training program at Gotta Dance Atlanta under the direction of Daryl Foster and his LIFT company. In 2016, Mr. Sledge performed in Donald McKayle’s “Rainbow Round My Shoulder” at David H. Koch Theatre in Lincoln Center in New York City. He credits DCDC’s Associate Artistic Director, Crystal Michelle, as an important influence on his artistry because “she is an astounding choreographer who has poured her years of knowledge into her work at DCDC in such a short time!” Mr. Sledge joined DCDC’s first company in 2014.

**MATTHEW J. TALLEY** (Dancer) studied with George de la Pena for two years at The Joffrey School and spent two summers at American Ballet Theatre on full scholarship. Mr. Talley was a soloist at Missouri Ballet Theatre and performed one season with the Taurus Broadhurst Project. His most memorable DCDC performance to date was “performing for students at Bethune-Cookman University. After the concert we had a Q&A where everyone would stand and tell us how happy and grateful that we came to perform for them. That was very special to me.” His reason for becoming a professional dancer: “I didn’t choose to be a dancer. Dance chose me to be one of its movers.” Mr. Talley joined the company in 2015.
COUNTESS V. WINFREY (Dancer) began her dance training at Dance with Stacy Dance Studio, where she danced more than five years. She also attended Wharton Arts Magnet School where she majored in dance and art. She later continued her training at Nashville School of the Arts. Attending college at the University of Memphis, Ms. Winfrey graduated magna cum laude with a BS degree in health and human performance and a minor in dance in 2011. She has also participated in a variety of dance festivals including the American High School Dance Festival, the American College Dance Festival (2009, 2010, 2011 and 2012), the American Dance Festival and the David Dorfman Dance Winter Intensive. After graduating, Ms. Winfrey joined DCDC2 in 2012, where she danced for two years while having the opportunity to perform with the first company in her second year. She has performed works by Paul Taylor, David Dorfman, Rodney A. Brown, Rob Priore, William B. McClellan, Jr., and many other choreographers. Ms. Winfrey joined the company in 2014.

DAYTON CONTEMPORARY DANCE COMPANY:

Founder: Jeraldyn Blunden
Chief Artistic Administrator & Producing Director: Debbie Blunden-Diggs
Associate Artistic Directors: Qarriane Blayr & Crystal Michelle
Chief Executive Officer: Ro Nita Hawes-Saunders, D.F.A.
Production Director: Matthew J. Evans
Wardrobe Supervisor: L’Amour
Video/Projection Coordinator: David Alfano
Production Associate: Kyle Himsworth
Company Contact: Michelle VanHuss, Director of Touring & University Initiatives, michelle@dcdc.org, (937) 228-3232 Ext. 111

Dancer Artists: Devin Baker, Qarriane Blayr, Alexandria Flewellen, Michael Green, Stevie Lamblin, Robert Pulido, Elizabeth Ramsey, Nile Alicia Ruff, Quentin ApolloVaughn Sledge, Matthew J. Talley, Sheri “Sparkle” Williams, and Countess V. Winfrey

Jeraldyn Blunden (JB) Fellows: Heather Cagle, Breanna Dorsey, Amber Echols, Jordan Garcia, and Brianna Rhodes

University of Dayton is a proud sponsor of DCDC’s Touring Initiative
www.DCDC.org
#dcdc50andsoaring #dcdcontour

BRUCE WOOD DANCE & LIMÓN DANCE COMPANY

WEDNESDAY, JANUARY 8 AT 7:30PM AND SUNDAY, JANUARY 12 AT 2PM

BRUCE WOOD DANCE

YESOD (2016)

Choreography: Katarzyna Skarpetowska
Staging and Direction: Joy Bollinger and Matt Rivera
Lighting Design: Tony Tucci
Costume Design: Naomi Luppescu
Music: Meshakh, Meholahot, Regalim, and Yesod by John Zorn; Cracow Klezmer Band – Sanatorium Under the Sign of the Hourglass; 2005 Tzadik; HIPS Road-used by permission
Dancers: Jaime Borkan, Jillyn Bryant, Lauren Hibbard, Olivia Rehrman, Matthew Roberts, Megan Storey, Gabriel Speiller, Elliott Trahan, Cole Vernon, Seth York

Commissioned by BWD. Copyright © 2016 Katarzyna Skarpetowska

PAUSE
**I’M MY BROTHER’S KEEPER (2012)**

Choreography: Bruce Wood  
Staging and Direction: Joy Bollinger and Matt Rivera  
Lighting Design: Tony Tucci  
Costume Design: John Ahrens  
Music:  
Spoken Word:  
Guest Artists: Gary Floyd, Tom Fowler, Larry Lane, Chad Vaught  
Dancers: Weaver Rhodes, Matthew Roberts, Gabriel Speiller, Elliott Trahan, Cole Vernon, Seth York  

The restaging of I’m My Brother’s Keeper is made possible with support by the National Endowment for the Arts.

**INTERMISSION**

**LIMÓN DANCE COMPANY**

**NIGHT LIGHT (2016)**

Choreography: Kate Weare  
Music: A Song for Mick Kelly (from album: Victoire -Cathedral City); Passacaglia for unaccompanied violin from Heinrich; Ignaz Franz Biber’s The Rosary Sonatas, From album by Andrew Manze and Richard Egarr  
Staging and Direction: Kate Weare and Douglas Gillespie  
Costumes: Fritz Masten  
Lighting Design: Clifton Taylor, executed by Christopher Chambers  
Dancers: The Company  


**PAUSE**

**SUITE FROM A CHOREOGRAPHIC OFFERING (1964)**

For Doris Humphrey  
Choreography: José Limón  
Music: Johann Sebastian Bach, A Musical Offering  
Staging and Direction: Kurt Douglas  
Lighting Design: Christopher Chambers, after original concept  
Dancers:  
I: The Company  
II: Jessica Sgambelluri, Mark Willis, and Company  
III: David Glista and Frances Samson  
IV: Savannah Spratt  
V: The Company

First performed by the José Limón Dance Company August 15, 1964, at the American Dance Festival. This work, in memory of Doris Humphrey, is based on variations, paraphrases, and motifs from her dances.
ABOUT BRUCE WOOD DANCE

Hailed as Dallas’ “shining star” by Arts and Culture Texas, Bruce Wood Dance (BWD) is a contemporary dance company that harnesses the power of dance to entertain, enrich, and heal. “Emotionally charged and highly kinetic” (ArtandSeek.org), BWD is built on the vision and prolific artistry of acclaimed Texas choreographer Bruce Wood (1960-2014). Wood founded Dallas-based BWD in 2010 after directing his Fort Worth-based Bruce Wood Dance Company from 1996-2007 to national prominence. Until his unexpected death in 2014, Wood created more than 80 works celebrated for their imagery, musicality, versatility, and emotional impact. Artistic director Joy Bollinger carries on Wood’s legacy by creating and commissioning new work by award-winning choreographers. Recent commissions include original pieces by 2017 Princess Grace Award Winner and 2019 Jacob’s Pillow Fellow, Bryan Arias; 2017 Bessie-nominated, Katarzyna Skarpetowska, and sought-after artists Yin Yue and Garrett Smith. To date, BWD has commissioned a total of 15 original works. BWD has been recognized as Best Dance Company by D Magazine in 2013, 2014, 2017, and 2019. “Since launching in 2011, Bruce Wood Dance “has been a formidable creative force in Dallas,” said D Magazine in 2019, “remarkable for both its technical excellence and its emotionally charged performances.” BWD has performed across Texas, at Jacob’s Pillow Inside/Out Performance Series, and other festivals in New York, Ohio, and Washington D.C. With its 2019-2020 season, BWD celebrates ten years of artistic excellence. BWD is on the Texas Commission on the Arts Touring Roster. BWD is represented by KMP Artists, info@kmpartists.org, 512-888-9895. www.brucewooddance.org.
BRUCE WOOD (Founder) was a nationally acclaimed dancer and choreographer. A passionate artist driven by a maverick spirit, he danced with San Francisco Ballet, Les Ballets Jazz de Montreal, The Lar Lubovitch Dance Company, and as a guest artist with Margie Gillis Dance Foundation, DV 8 Physical Dance, among others. When Wood came home to Texas, he founded the Bruce Wood Dance Company in Fort Worth. Between 1997-2007, BWDC attracted national attention. In 2010, Wood reformed his company in Dallas as Bruce Wood Dance. Wood created 80 works until his untimely death in 2014. The Texas State Senate honored him posthumously that same year. Wood’s choreography, acclaimed for being “socially conscious and emotionally gripping” (D Magazine), has captured the attention of audiences throughout Texas and across the country.

JOY ATKINS BOLLINGER (Artistic Director) is a distinguished choreographer, teacher, and répétiteur. Bollinger is a renowned performer of Bruce Wood Dance Company and a founding member of Bruce Wood Dance. She has performed in more than 50 of Wood’s ballets. Following Wood’s death, she was appointed rehearsal director and répétiteur under the tenure of artistic director Kimi Nikaidoh. Bollinger became artistic director in 2018. As a resident choreographer, she has created three critically acclaimed works: Carved in Stone (2016), Hillside (2017), and In My Your Head (2019). She has been commissioned by Texas Christian University and Dallas Black Dance Theatre. A native of Aledo, Texas, Bollinger received her BFA in Ballet at Texas Christian University and her early training was at the Fort Worth School of Ballet. Bollinger is committed to making art that captures the human condition and speaks to what it is to be both human and humane.

GAYLE HALPERIN (Executive Director) and Bruce Wood formed Bruce Wood Dance in Dallas in 2010. A former professional dancer with the Mel Wong Dance Company and assistant professor of dance at Texas Woman’s University, she has produced the company over the past 10 years. She is on the board of directors of TITAS/DANCE UNBOUND, Sammons Center for the Arts, and Booker T. Washington HSPVA President’s Council.

KIMI NIKAIDOH (Artistic Advisor) is a Dallas native who danced for Wood’s companies beginning in 2000. She performed around the world as a member of Complexions Contemporary Ballet and Emery LeCrone Dance, among others. Nikaidoh served Bruce Wood Dance as artistic director from the time of Wood’s passing in 2014, until 2018, expanding the company’s repertoire with new, high-profile commissions and working to increase national exposure to Wood’s vast repertoire. Her own choreographic works have been performed by BWD, Complexions Contemporary Ballet, and Avant Chamber Ballet.

KATARZYNA SKARPETOWSKA (Guest Choreographer) is a native of Warsaw, Poland. She is an alumna of NYC High School of Performing Arts and The Juilliard School; and a distinguished performer of Parsons Dance (1999-2006) and Lar Lubovitch Dance Company (2007-2014). She was named Dance Magazine’s “25 to Watch” in 2016 and was nominated for a NY Dance and Performance Award, The Bessie, in 2017. She has been commissioned by Richmond Ballet, BalletX, Parsons Dance, Buglisi Dance Theater, and The Juilliard School, among others. She is a part time faculty member at UC Irvine.

BRUCE WOOD DANCE STAFF
Bruce Wood, Founder
Joy Bollinger, Artistic Director
Gayle Halperin, Executive Director
Kimi Nikaidoh, Artistic Advisor; Matt Rivera, Rehearsal Director
Tony Tucci, Lighting Designer
John Ahrens, Costume Designer; Deborah Barr, Stage Manager; Jason Biggs, Sound Engineer; Ellen Storeim, Creative Director;
Rebecca Butler, Operations Manager; Pam Deslorieux, Grants + Development, Danny Pietryk, Company Manager; Jillyn Bryant, Education Outreach Coordinator
The Limón Dance Company was the first dance group to tour internationally under the auspices of the State Department (1946), the first modern dance company to perform at Lincoln Center in New York, has performed twice at The White House, and the Foundation has been awarded a National Medal of the Arts, the nation’s highest artistic honor. With their social awareness, arresting visual clarity, theatricality, and rhythmic and musical life, José Limón’s works continue to influence the evolution of the art form more than 40 years after his passing. The Company has an unparalleled repertory to complement its classics, including work by such luminaries as Lar Lubovitch, Doug Varone, Donald McKayle, Murray Louis, Susanne Linke, Meredith Monk, Jiří Kylián, and now Kate Weare.

With the musicality, athleticism, and expressivity of its dancing, the Limón Dance Company creates exciting evenings where timeless classics and fiercely contemporary creations illuminate each other. Kate Weare’s dramatically luminous and sharply etched Night Light lives in our present. Time shifts, has fault lines. In a world of spaciousness, the work pulls us into intimate arenas, and each moment of human contact creates new questions. It carries the tradition forward with formal clarity, musicality, sense of touch and visual architecture. But it expresses the urgency and fragility of how life is lived now.

A Choreographic Offering is a joyous celebration of dancing itself and was Limón’s homage to his teacher, Doris Humphrey. He meets Bach’s A Musical Offering with generosity, warmth and sophisticated complexity. All the dancers of the Company perform with compelling individuality and a contagious pleasure in dancing with each other, and here they combine to create a kaleidoscopic world of possibility, harmony and energy.

José Limón (Founder/Choreographer, 1908-1972) electrified the world with his dynamic masculine dancing and dramatic choreography. One of the 20th century’s most important and influential dance makers, he pioneered a new art form and fought for its recognition. Born in Culiacán, Mexico in 1908, he moved to the United States in 1915. After dancing in several works of Doris Humphrey and Charles Weidman, he formed his own company in 1946 with Doris Humphrey as Artistic Director. He and his company have been a major force of American dance, with a total of seventy-four works, including such classics as The Moor’s Pavane, Choreographic Offering, and Missa Brevis.

Doris Humphrey (Founder/Choreographer, 1895-1958) is recognized as a founder of American Modern Dance. With a distinctive movement approach based on the body’s relationship to gravity and the use of weight, she formed a highly successful company with Charles Weidman. A mentor of José Limón, she became the Artistic Director for his new Company, creating works for him and The Juilliard Dance Theater.
COLIN CONNOR (Artistic Director), born in London, England, is the fifth Artistic Director in the Foundation’s 73-year history. He began dancing in Canada, was a soloist with the Limón Dance Company for eight years, guested with other companies, and toured extensively. Mr. Connor’s over 50 choreographies span the worlds of contemporary, ballet and flamenco companies, and continue to be presented across the Americas and Europe.

KATE WEARE (Choreographer) received her bachelors of arts from California Institute of the Arts and danced in Los Angeles, San Francisco, London, Belgrade, and Montreal before settling in New York City. She founded Kate Weare Company in 2005 and has gained recognition choreographic vision. Weare is a 2014 Guggenheim Fellow, 2011 Mellon Foundation Awardee, and 2009 Princess Grace Award-Winner for Choreography.

THE COMPANY

Colin Connor, Artistic Director
Juan José Escalante, Executive Director
Frances Logan Kruger, Rehearsal Director
Lena Lauer, Director of Education Programs
Juliane Silveira, Business Manager
Drew Chodash & Waverly Leung, Dance Training & Arts Management
Christopher Chambers, Lighting Supervisor
Bill Schaffner, Production Stage Manager
Ali Lane, Wardrobe Supervisor

Bookings: Red Shell Management, Edward Schoelwer - eschoelwer@redshellmgmt.org
Press Representative: Audrey Ross, 929.222.3973 - audreyrosspub@aol.com
EMBODIMENT PROJECT & ODC/DANCE

THURSDAY, JANUARY 9 AND SATURDAY, JANUARY 11 AT 8PM

EMBODIMENT PROJECT

ANCIENT CHILDREN (2017)

an excerpt

Choreographer: Nicole Klaymoon in collaboration with The Company
Collaborating Director: d. Sabela Grimes
Dramaturg: Cindy Shearer
Collaborator: Shakti Butler
Poetry: Nicole Klaymoon and George “WuKong” Cheng
Live Vocalist: adélàjà simon
Costume Design: Aleah Clark and Rachel Znerold
Lighting Design: Ben Levine
Original Interview: Dr. Joy DeGruy
Original Music: Xoa, Valentino Pelizzar, and adélàjà simon
Music: A Tribe Called Red, MoombahWow; Sweet Honey in the Rock, Would You Harbor Me; Black Coffee, A Nomad’s Journey; Vanko, Replika
Dancers: The Company

INTERMISSION

ODC/DANCE

DEAD RECKONING (2015)

Choreographer: KT Nelson
Original Music: Joan Jeanrenaud
Lighting Design: Matthew Antaky
Snow Concept: Yayoi Kambara

Special thanks to the ODC dancers for the artistic contribution to the work and to Annie Carpenter who brought us into the room and brought us together.
Embodiment Project (EP) is a San Francisco based street dance theater company that illuminates narratives silenced by social inequities to inspire critical conversation and healing. EP has toured original documentary hip hop theater works nationally. Founded in 2008, EP offers dynamic programming in: 1) Performance and dance film 2) Education 3) Community arts partnerships with social service organizations. Performances include dance workshops, speaker panels, documentary films, and restorative justice circles. EP illuminates contemporary liberation movements such as Black Lives Matter, Restorative Justice, and Me Too. Their work celebrates concert dance as a platform to truthfully amplify the voices of movement leaders and their perspectives. EP’s show Seed Language, inspired by Black Lives Matter, featured both words and in-person appearances by BLM co-founder Alicia Garza and former Black Panther leader Ericka Huggins. San Francisco Chronicle said, "this is an intense performance, a bit like taking a defibrillator jolt to the soul." Dance Magazine contributing editor Rita Felciano called EP one of the Bay Area’s, “ten companies and artists who challenged expectations and unveiled surprises”. EP’s dance films, The Wind Telephone and Chrysalis, sponsored by the San Francisco Dance Film Festival’s Co-Lab and National Center for Choreography Akron was selected by several film festivals including MARFA Film Festival, Bucharest INTL Dance Film Festival and Barcelona’s Choreoscope Dance Film Festival, Screen Dance International. EP will be presenting the world premiere of X RATED PLANET sponsored New England National Dance Project National Dance Project at Yerba Buena Center for the Arts in San Francisco on April 16-18, 2020. For booking: contact (510) 418-5419, klaymoon@embodimentproject.org, www.embodimentproject.org.

Embodiment Project’s Ancient Children (excerpt) was commissioned by Yerba Buena Center for the Arts (San Francisco) in 2017, and interweaves street dance, documentary theater, live song, and choreo-poetry to engage a critical conversation around childhood trauma, systemic racism, and healing. Choreo-poetry (the emotive intersection of spoken word and dance) and documentary theater (an interview approach to creating original theatrical material from the precise words spoken) serve as a framework to the autobiographical testimonies expressed through various street dance traditions. The work draws from filmmaker and racial justice educator Shakti Butler’s new documentary film Healing Justice about how restorative justice practices can disrupt the school-to-prison pipeline. Butler’s film serves as a springboard for visceral movement and musical invention, catalyzing an original work of documentary hip hop theater. Drawn from Butler’s film, Embodiment Project embodies a monologue by educator and author of Post Traumatic Slave Syndrome Dr. Joy DeGruy that looks at how the construction of the self is severely compromised when reflected through a systemic racist lens. This section of Ancient Children illuminates how racial profiling often starts at kindergarten, and points to the inescapability of that system, which feeds the school-to-prison pipeline. Ancient Children unveils how colonization, racism, and puritanism have created social, economic, and emotional structures that continue to fail youth – especially children of color. The work seeks to reminds viewers of how child abuse has been normalized for a large part of recent history and inspires both reverence and celebration for the innocence of children and the little one inside of all of us.

Nicole Klaymoon (Artistic Director) founded Embodiment Project in 2008 and has directed and choreographed twelve original evening-length productions since EP’s inception including Music of the Actualized Child and The Isadora Duncan Dance Award winning Chalk Outlines featuring all original music by Valerie Troutt. Klaymoon was selected as a KQED Woman to Watch, Dance/USA Honoree Award nominee, Gerbode Hewlett Foundation's Commissioning Choreographer's Award, Bay Area Creative Rebel honoree at Z Space, and The Isadora Duncan Dance Award for Outstanding Choreography nominee. Klaymoon was a
resident choreographer at the ODC Theater, Headlands Center for the Arts, Djerassi Resident Artists Program, Yerba Buena Center for the Arts, and the National Center for Choreography Akron. Klaimoon has served on faculty at the University of San Francisco since 2014 and has worked as a guest artist at Arizona State University, Mills College, UC Riverside, UC Berkeley, and Bates College Summer Dance Festival. As a solo artist, she has created and toured a dance theater production titled Sixth Vowel, choreographed by Rennie Harris, and directed by Kamilah Forbes of the NYC Hip Hop Theatre Festival. Miami New Times wrote: “Sixth Vowel was THE BEST small theatrical production I have seen in this city in a decade.” Klaimoon received a B.A. in Dance from UCLA and an M.F.A. from the California Institute of Integral Studies.

d. SABELA GRIMES (Collaborating Director), a 2014 United States Artists Rockefeller Fellow, is a trans-media storyteller, sonic ARKivist and movement composer. On faculty at USC’s Glorya Kaufman School of Dance, he continues to cultivate, Funkamental MediKinetics a movement system he created that focuses on the methodical dance training and community building elements evident in Hip Hop, Black vernacular and Street dance forms.

SHAKTI BUTLER, PhD (Collaborator), filmmaker and Founder & President of World Trust and the producer and director of groundbreaking documentaries including The Way Home, Mirrors of Privilege: Making Whiteness Visible, and Light in the Shadows. Her latest film Cracking the Codes: The System of Racial Inequity uses story, theater and music to illuminate the larger frame of structural/systemic racial inequity.

BEN LEVINE (Lighting Designer) was named "Best Up-For-Anything Technical Director" by the Washington City Paper, Ben has worked as the Technical Director/Director of Production of Dance Place since 2007. As a freelance lighting, scenic, and projection designer, he has collaborated with hundreds of phenomenal dance artists including Wally Cardona, Kei Takei, PEARSONWIDRIG Dance Theater, and Helanius Wilkins. Since 2015, Ben also works as the Production Manager for the National Performance Network.

adélàjà simon (Vocalist) was raised in Baltimore, and is a first generation U.S.er of Yoruba, Ayisyen and Arawak/Taino descent living and offering a deep exploration of the question, ‘What does a truly regenerative, purposeful and place-based human lifeway, rooted in ancestral praise look like, feel like, and take to reweave and sustain in this time?’ The process of chewing on this question is bringing forth adé’s work integrating modalities of sound healing, bodywork, somatic healing, dream work, plant medicine work, grief work, movement building, permaculture and ancestral arts.

KEISHA TURNER (Dancer) wields earth, celestial, and ancestral energy in her work as a performer, choreographer, yoga instructor, healer, and organizer. She is a former touring company member with critically acclaimed dance company, Urban Bush Women. At present, she is thrilled to make soul-stirring magic as a performer with Embodiment Project and Deep Waters Dance Theater (House Full of Blackwomen).

SAMMAY (Dancer) is a choreographer, producer, and interdisciplinary performing artist of Kapampangan, Ilokano, and Bikol. She is the founding artistic director of URBAN x INDIGENOUS and recently returned from an inter-island tour through Hawaii with an intercultural contemporary artist collective, and a solo immersion tour through her ancestral land, the Philippines.

GEORGE “WUKONG” CHENG (Dancer) began his dance career in Taipei, Taiwan. In addition to his work at UC Berkeley where he received a B.A. focused on Art and Social Change, he has traveled to countries including Cambodia, Burma, and Brazil to work with non-profit performance art organizations and dancers from around the world. He has judged, taught, performed, and battled internationally.
AMBER JULIAN (Dancer) has danced in Embodiment Project since 2014. She is a multidisciplinary performance artist and native of the Bay Area. She was blessed to have discovered her passions at a young age by diving into theater art and eventually joining professional dance companies that tour and perform for sold out shows.

TERRENCE PASCHAL (Dancer) is a Stockton native who discovered his love of dance as a turf dancer eight years ago. Terrence believes in the medicine inherent in dance and hopes to share that in a very honest way with others.

JOHNNY HUY NGUYEN AKA “JOHNNY RAWKIT’ (Dancer) is a dancer, performance artist, and hip hop educator originally from Canada and now based in San Francisco. In addition to Embodiment Project, Johnny has danced with Lenora Lee Dance Company, Kularts, and the Global Street Dance Masquerade.

ANDREA “POKO” DEVIS (Dancer) is a born and raised SF Pinay, emerging from matriarchal roots. Poko moves with the foundation of competitive gymnastics, martial arts, aerial dance, and hard-hitting animalistic synergy.

RAMA MAHESH HALL (Dancer) has been dancing with Embodiment Project since 2009. He trained in house dance, locking, waacking, hip-hop, Capoeira, West African, Afro-Haitian, and has also performed in works by Eric Fenn of Loose Change. Currently, Hall teaches meditation to youth in a San Francisco middle school.


The ODC/Dance Company is widely recognized for its rigorous technique and numerous groundbreaking collaborations. Comprised of nine world-class dancers, the company performs its imaginative repertory for more than 50,000 people annually. Two annual home seasons in San Francisco include Dance Downtown and the holiday production, The Velveteen Rabbit. Recent highlights include appearances at the Brooklyn Academy of Music Next Wave Festival in New York, MODAFE Festival in Seoul Korea, Zellerbach Hall in Berkeley, Royce Hall at UCLA and in past years, standing-room-only engagements in Europe, Russia, and Asia. Founded in 1971 by Artistic Director Brenda Way, ODC is known nationally for entrepreneurial savvy and was the first modern dance company in the United States to build a home facility, the ODC Theater. In 2005, ODC expanded its campus to include the ODC Dance Commons, which houses ODC/Dance, ODC School, a Pilates studio, and a Healthy Dancers’ Clinic.

BRENDA WAY (Founder and Artistic Director) received her early training at The School of American Ballet and Ballet Arts in New York City. She is the Founder and Artistic Director of ODC/Dance and creator of the ODC Theater and ODC Dance Commons, community performance and training venues in San Francisco’s Mission District. Way launched ODC and helped form an inter-arts department at Oberlin College and Conservatory of Music in the late 60s before relocating to the Bay Area in 1976. She has choreographed more than 80 pieces over the last 43 years. Among her commissions are Unintended Consequences: A Meditation (2008) Equal Justice Society; Life is a House (2008) San Francisco Girls Chorus; On a Train Heading South (2005) CSU Monterey Bay; Remnants of Song (2002) Stanford Lively Arts; Scissors Paper Stone (1994) Alvin Ailey American Dance Theater; Western Women (1993) Cal Performances, Rutgers University and Jacob’s Pillow; Ghosts of an Old Ceremony (1991) Walker Art Center and The Minnesota Orchestra;
Krazy Kat (1990) San Francisco Ballet; This Point in Time (1987) Oakland Ballet; Tamina (1986) and San Francisco Performances; Invisible Cities (1985) Stanford Lively Arts and the Robotics Research Laboratory. Her work Investigating Grace was named an NEA American Masterpiece in 2011. Way’s work was selected by the Brooklyn Academy of Music in 2010 to represent the US in a tour of Southeast Asia, as part of the inaugural DanceMotion touring program sponsored by the US Department of State. She is a national spokesperson for dance, has been published widely, has received numerous awards including Isadora Duncan Dance Awards for both choreography and sustained achievement, and 40 years of support from the National Endowment for the Arts. She is a 2000 recipient of the John Simon Guggenheim Fellowship. In 2009, she was the first choreographer to be a Resident of the Arts at the American Academy in Rome, and in 2012, she received the Helen Crocker Russell Award for Community Leadership from the SF Foundation. Way holds a Ph.D. in aesthetics and is the mother of four children.

KT NELSON (Choreographer) joined ODC/Dance in 1976 and partners with Brenda Way in directing the ODC/Dance Company. KT choreographed and directed the Company’s first full-length family ballet in 1986, The Velveteen Rabbit. The production has become a holiday tradition in the Bay Area engaging generations of dance goers, young and less so. KT has been awarded the Isadora Duncan Dance Award four times: in 1987 for Outstanding Performance, in 1996 and 2012 for Outstanding Choreography, and in 2001 for Sustained Achievement. Her collaborators have included Bobby McFerrin, Geoff Hoyle, Shinichi Iova-Koga, Max Chen, Zap Mama, and Joan Jeanrenaud. In 2008, her work RingRounRozi, in collaboration with French-Canadian composer Linda Bouchard, was selected to be performed at the Tanzmesse International Dance Festival. In 2009, Nelson was one of three artists selected for Austin Ballet’s New American Talent Competition. In 2012, she created new work for Western Michigan University as part of their Great Works Dance Project. In addition to her work as a choreographer, Nelson ran the summer dance department for Center for Creative Youth at Wesleyan University 2003-2006, and founded the ODC Dance Jam in 1997. Over the last 25 years, KT has played a major role in defining and implementing ODC’s on-going and project-based outreach programs. She has mentored the Margaret Jenkins’ Chime Project and continues to mentor emerging artists in the Bay Area and abroad.

KIMI OKADA (Associate Choreographer, Director of ODC School) is a founding member of ODC. Her work includes more than 26 choreographed works for ODC/Dance, as well as commissions and collaborations with Geoff Hoyle, Bill Irwin, Julie Taymor, and Robin Williams. She has choreographed productions for the American Conservatory Theater of San Francisco, Yale Repertory Theater, the New Victory Theater in New York, the Children’s Theater Company in Minneapolis, Theatre for a New Audience in New York, Berkeley Repertory Theatre, the American Music Theater Festival, the Santa Fe Opera, Los Angeles Music Center Opera, Los Angeles Theatre Center, the Pickle Family Circus, and the San Francisco Mime Troupe. She was nominated for a Tony Award for the Broadway production of Largely New York, which she co-choreographed with Bill Irwin. She received a 2014 Isadora Duncan Award for Outstanding Choreography for ODC’s Two if by Sea. Since 1996, Kims has served as director of the ODC School, which she has brought to the forefront of international and national dance education for youth and adults. She has been honored with a California State Legislature Assembly Resolution for choreographic and community contributions. She also directs one of ODC’s teen companies, the Dance Jam.

KATE WEARE (Resident Choreographer) creates dances with rawness and precision dealing directly with violence, sensuality, and interconnectedness. Raised by visual artists in the San Francisco Bay Area, Weare received her BFA from California Institute of the Arts and danced in Los Angeles, San Francisco, London, Belgrade, and Montreal before settling in New York City to found Kate Weare Company in 2005. Weare is a 2017 Aninstantia
Foundation Fellow, recipient of White Bird's Barney 2015 Creative Prize, a 2014 Guggenheim Foundation Fellow, 2015 & 2011 Mellon Foundation Awardee, and a 2009 Princess Grace Awardee in Choreography. Artistic residencies awarded include Brooklyn Academy of Music (BAM), The Joyce Theater, Jacob's Pillow Dance Festival, CalArts, Bates Dance Festival, Djerassi, DANCEworks and ODC/SF, and Weare's work has been commissioned by BAM, The Joyce Theater, ADF, DANCEworks, Jacob's Pillow, Danspace Project, Bates Dance Festival, DTW, DNA, as well as by dance companies worldwide. Weare has been on faculty as a Guest Artist at Princeton, Juilliard, NYU/Tisch, CalArts, Virginia Commonwealth University, Keene State University, Marymount Manhattan, among others, and is currently a Resident Choreographer at ODC/SF.

ODC/DANCE EXECUTIVE STAFF
Artistic Director and Founder- Brenda Way
Executive Director- Carma Zisman
Co-Artistic Director- KT Nelson
Associate Choreographer and Director of ODC School-Kimi Okada
Resident Choreographer- Kate Weare

TOURING STAFF LIST
Associate Director of Artistic Planning- Joseph Copley
Artist Representative/Booking Agent- Cathy Pruzan
Public Relations Specialist - Mona Baroudi
Director of Production - Jack Beuttler
Associate Production Manager - Thomas Bowersox
Lighting Director - David Robertson

THE COMPANY

Natasha Adorlee Johnson
Jeremy Bannon-Neches
Tegan Schwab
Rachel Furst

Mia J. Chong
(Princess Grace Award, Chris Helmian Dance Honor)
Allie Papazian
Jaime Garcia Castilla
David Calhoun

Miche Wong
Calvin Thomas
Christian Squires
ROSIE HERRERA DANCE THEATRE & RENNIE HARRIS PUREMOVEMENT AMERICAN STREET DANCE THEATER

FRIDAY, JANUARY 10 AT 8PM AND SATURDAY, JANUARY 11 AT 2PM

ROSIE HERRERA DANCE THEATRE

CARNE VIVA (2016)
Choreography: Rosie Herrera in collaboration with the dancers (including Hannah Darrah, Leah Verier-Dunn and Nile Russell)
Costume Design: Rosie Herrera
Lighting Design: David Ferri
Stage manager: Tiffany Schrepferman
Music: Fade Into You by Mazzy Star; Isla de Amor by Xiomara Alfaro; Quatuor pour la Fin du Temps: Louange à l’Immortalité de Jésus by Messiaen performed by Tashi, Peter Serkin, Ida Kavafian, Fred Sherry & Richard Stoltzman;
Como Yo Te Amo by Rocio Jurado
Performers: Ivonne Batanero, Loren Davidson, Britney Kerr Tokumoto and Simon Thomas-Train

Commissioned by The American Dance Festival in 2016 with support from the Doris Duke/SHS Foundations Award for New Dance. Additional support provided by Hilton Durham near Duke University. The development of this work was made possible through the Alan M. Kriegsman Creative Residency at Dance Place and was created at The Yard, an artist residency and performance center dedicated to contemporary dance, theater and related arts, as part of the 2017 Off-Shore Creation Residency.

INTERMISSION

RENNIE HARRIS PUREMOVEMENT AMERICAN STREET DANCE THEATER

NUTTIN" BUT A WORD!
Choreography by Rennie Harris
Dancers: Joshua Culbreath, Phillip Cuttino, MaiLe Ho, Yuko Tanaka, Emily Pietruszka, Kai Rapelyea, Tatiana Desardouin
Hoodlockers: Andrew Ramsey, Marcus Tucker, Joshua Polk, Richard Evans Jr.

THE WORD.....
Choreography by Rennie Harris
Music: Trinity Ov Me by Osunlade
Dancers: Joshua Culbreath, Phillip Cuttino, MaiLe Ho, Yuko Tanaka, Emily Pietruszka, Tatiana Desardouin

UNLOCKED.....
Choreography by Rennie Harris
Music by: Raphael Xavier
Dancers: Joshua Culbreath, Phillip Cuttino, MaiLe Ho, Yuko Tanaka, Emily Pietruszka, Tatiana Desardouin
BENT
Choreography by Rennie Harris
Music: *Round, Round, Round* by Al Jarreau
Dancers: Joshua Culbreath, Phillip Cuttino, MaiLe Ho, Yuko Tanaka, Emily Pietruszka, Tatiana Desardouin, Richard Evans Jr.

A FUNNY THING HAPPENED!? 
Choreography by Rennie Harris
Music: *Man With a Movie Camera* by Cinematic Orchestra
Dancers: Joshua Culbreath, Phillip Cuttino, Emily Pietruszka, Yuko Tanaka, Tatiana Desardouin, MaiLe Ho

A DAY IN THE LIFE 
Choreography by Rennie Harris
Music: *Sacre - The Wine Ode Suite* by Dharfar Youssef
Dancers: Kai Rapelyea, Phillip Cuttino Jr.

BLACK PROMISES 
Directed by Rennie Harris
Choreography by Kai Rapelyea
Music: *Sandcastles* by Beyoncé
Solo: Kai Rapelyea

LOCKING EXPOSED
Choreography by Rennie Harris/Hoodlockers
Music by: Hood Cesar
Hoodlockers: Andrew Ramsey, Marcus Tucker, Joshua Polk, Richard Evans Jr.

GET DOWN OR LAY DOWN
Choreography by Rennie Harris
Music: *Can You Get It* by Mandrill
Dancers: Joshua Culbreath, Phillip Cuttino, MaiLe Ho, Yuko Tanaka, Emily Pietruszka, Kai Rapelyea, Tatiana Desardouin
Hoodlockers: Andrew Ramsey, Marcus Tucker, Joshua Polk, Richard Evans Jr.

ABOUT ROSIE HERRERA DANCE THEATRE
Founded in 2009, Rosie Herrera Dance Theatre (RHDT) is Miami’s premiere dance-theater company. Composed of artists ranging in fields from drag, opera, contemporary dance, hip-hop, theater and the visual arts, RHDT has paved the way for a contemporary dance renaissance in Miami. With a focus in the poetic blending of forms and deeply rooted in the spirit of collaboration, RHDT is committed to expanding perceptions of the Latin-American experience by creating visually striking, humorous, challenging, and deeply vulnerable work that aims to invoke empathy for the outsider. RHDT’s NYC premiere of *Various Stages of Drowning: A Cabaret* was said by Kayt MacMaster of BroadwayWorld.com to be “so innovative, searing and disturbing” that it warranted “repeat viewings...” and their NYC premiere of *Dining Alone* was hailed by Deborah Jowitt as “earthy, poetic and beyond dada imaginative.” RHDT has been presented by the Northrop Dance Series, New World Symphony, Adrienne Arsht Center for the Performing Arts, Miami Light Project, Barishnikov Arts Center, Texas A&M University, Duncan Theater, The Annenburg Center, Maui Arts and Cultural Center, Dance Place, Contemporary Arts Center of New Orleans, The Yard at Martha’s Vineyard, Alys Stephens Center, Wilson Center at Cape Fear University, The Rialto Center, Gotham Dance at Skirball and Focus Dance at The Joyce as well as by The American Dance Festival at The Joyce Theater in 2016 and 2018.
ROSIE HERRERA (Artistic Director) is a Cuban-American dancer, choreographer, and artistic director of Rosie Herrera Dance Theater in Miami. She is a graduate from New World School with a BFA in Dance Performance. She has been commissioned by The Miami Light Project, The Adrienne Arsht Center for the Performing Arts, Ballet Hispánico, José Limón Dance Company, Moving Ground Dance Theater, Houston Met Dance, New World Symphony and the American Dance Festival (ADF) in 2010, 2011, 2013, 2016 and 2018. With over a decade of experience in both dance and cabaret, she has collaborated on productions with Walter Mercado, The South Miami Dade Cultural Arts Center, New World School of the Arts, The University of Central Florida, Six Floor Ensemble, Zoetic Stage, and the New World Symphony as well as with the interdisciplinary performance ensemble/avant-garde cabaret Circ X. She has also collaborated with filmmakers Adam Reign, Lucas Leyva, Jonathon David Kane, George Echevarria, and Clyde Scott to create original short films and music videos. Rosie is a classically trained lyric coloratura soprano and performs with the Performers Music Institute Opera Ensemble. Rosie is a 2016 USArtist Sarah Arison Choreographic Fellow, a 2010 and 2018 MANCC choreographic fellow, a 2014 Bates Dance Festival Artist in residence, a 2016 Bessie Schoenberg Fellow and a Miami Dance Choreographic Fellow (2011, 2016, 2017) She was awarded a Princess Grace Choreographic Fellowship for her work with Ballet Hispanico in 2013.

IVONNE BATANERO (Dancer) was born in Lima, Perú and received her BFA from the University of North Carolina School of the Arts. She has been commissioned by Miami Light Project and is 2017 recipient of the Miami Dade County Department of Cultural Affairs Dance Miami Choreographic Fellowship. She has been dancing with Rosie Herrera Dance Theater since 2011 and joined Adele Meyers and Dancers in 2016. She is also the founder of Greedy Pumpkin Head Projects, which provides continued professional training opportunities to Miami based dance artists. With an extensive background as a performer, educator, and curator, Loren Davidson recently joined RHDT after a three year Guest Faculty position at Florida State University. Her background includes the following: Contemporary, Repertory, and Dance Conditioning Faculty at the American Dance Festival, Faculty at Perry-Mansfield Performing Arts School and Camp, Program Assistant for Dance in Paris, Pilates, and GYROKINESIS Instructor (Balanced Body and GYROKINESIS, current), Member of the Board of Directors at 621 Gallery (FL, 2012-2016), Performer with Ellis Wood Dance (NY, 2004-2009), MFA in Performance and Choreography from Florida State University, BFA in Performance from New World School of the Arts, and a childhood full of incessant curiosity for movement, connectivity and the human experience. Loren recently assisted Jawole Willa Jo Zollar on Taylor Mac’s 24-Decade History of Popular Music.

SIMON THOMAS-TRAIN (Dancer) began dancing at Middlebury College, transitioning from an extensive background in competitive cross country skiing to graduate with a BA in Dance and Architectural Studies in 2009. Since then he has had the pleasure of working with Tiffany Rhynard/Big Action Performance Ensemble, Satya Roosen, Attack Theatre, Megan Bascom and Dancers, Alexandra Beller/Dances, Tiffany Mills and Company, Rosie Herrera Dance Theater, Red Dirt Dance, Vanessa Ansphaugh, Pavel Zustiakpalissimo, Rosie Herrera Dance Theatre, Boomerang, David Dorfman Dance and most recently with the Bessiewinning Then She Fell and The Grand Paradise, both by Third Rail Projects. He is the co-founder and coartistic director of The Space We Make.

BRITNEY TOKUMOTO (Dancer) is originally from Honolulu, Hawaii and trained at Mid Pacific School of the Arts in Honolulu. She received her BFA in Dance from Marymount Manhattan College in 2012. She has worked with Bare Dance Company, Colectivo Dos Zeta, Denisa Musilova, Schoen Movement Company, Steps Ensemble, and Tami Stronach. Britney is currently collaborating with Adele Myers and Dancers, Rosie Herrera Dance Theatre, and Greedy Pumpkin Head Projects.
ABOUT RENNIE HARRIS PUREMOVEMENT
AMERICAN STREET DANCE THEATER

In 1992, Rennie Harris founded Rennie Harris Puremovement, an American street dance theatre company dedicated to preserving and disseminating street dance culture through workshops, classes, lecture-demonstrations, residencies, mentoring programs, and public performances. Harris founded his company on the belief that hip-hop culture is the most important original expression of a new generation. With its roots in inner-city African American and Latino communities, hip-hop can be characterized as a contemporary indigenous form, one that expresses universal themes that extend beyond racial, religious, and economic boundaries, and one that, because of its pan-racial and transnational popularity, can help bridge these divisions. Harris' work encompasses the diverse and rich African American traditions of the past, while simultaneously presenting the voice of a new generation through evolving interpretations of dance. Harris is committed to providing audiences with a sincere view of the essence and spirit of hip-hop rather than the commercially exploited stereotypes portrayed by the media. The company tours evening-length works and classic repertory works. *Rome & Jewels*, the first evening-length work choreographed and directed by Rennie Harris, is the longest-touring street dance work in American history, earning three Bessie Awards, four Black Theater Alvin Ailey Awards, a Herb Alpert Award, a Harman Shakespeare Theater Award, the Kulu Mele’ African Rooted Dance Award, as well as a nomination for a Lawrence Olivier Award. On each tour, the company offers a series of outreach activities for young people. These activities are aimed at opening up a dialogue about racism and other areas of discrimination and teach respect and appreciation for hip-hop culture.

In 1992 Harris, "the most respected, and, to my knowledge, the most brilliant Hip-hop choreographer in America" (*The New Yorker*), founded Rennie Harris Puremovement American Street Dance Theater, now celebrating its 30th anniversary. The company is the first and longest-running hip-hop street dance theater company to bring hip-hop street dance to the theater concert stage in the United States and abroad. Harris has been voted one of the most influential people in the last one hundred years of Philadelphia history and has been compared to Alvin Ailey, Bob Fosse, and Nijinksy. Harris is featured in Rose Eichenbaum's *Masters of Movement-Portraits of America's Great Choreographers* alongside legends such as Carmen de Lavallade, Judith Jamison, Fayard Nicolas, and Gregory Hines. He was also awarded a Master of African American Choreography Medal from the Kennedy Center/ Washington (DC), he is also a United States Artists Rose Fellow, Guggenheim Fellow, PEW Fellow and became Pennsylvania Artist of the Year (2007). Rennie Harris Puremovement toured as ambassadors of hip-hop for former President Obama and secretary of state Hilary Clintons Dance Motion USA. In 2018 Harris was the first choreographer in the history of Alvin Ailey American Dance Theater commissioned to set a 60 minute work on the company in honor of Alvin Ailey’s 60th Anniversary. To date *Lazarus* is hailed as a modern version of Alvin Ailey’s signature work *Revelations*. Contact Jodi Kaplan/Booking Dance for booking inquiries.

RODNEY S. HILL (Company Manager) was born and raised in North Philadelphia. Rodney entered the hip hop scene in 1988. For more than a decade, Rodney has blazed the stages in venues nationally and abroad. He has been featured in many videos for such artists as Boys II Men, Will Smith, Music Soul Child, just to name a few. Moving on to perform on TV shows such as *LA R&B Divas*, NBC’s *Late Night Show Conan O’Brien*, *Soul Train*, NBC’S *NFL Under The Helmet*, BET’s *Teen Summit*. In addition he has toured and performed with artist R&B singer Brave Williams, R&B Singer Julian King, such as “EVE”, Teddy Pendergrass, Shanice Wilson, Mary J. Blige, 50 Cent, and Philly’s own, The Roots. An accomplished teacher and choreographer Rodney Hill has had the opportunity to perform and teach in universities, dance studios locally, nationally and internationally, in such countries as France, Democratic Republic of Congo, East Asia, Egypt, Israel, and Palestine. Mr. Hill is constantly expanding his horizons, working with new
artists and exploring new opportunities. Currently, Hill is studying for a Master’s of Fine Arts in Choreography at Wilson College in Chamberburg, PA. Rodney is also the Company Manager/Director of Rennie Harris Puremovement and Rennie Harris R.H.A.W. Rodney seeks inspiration from his community and family while continuing to educate and inspire others, through his hard work, dedication, and commitment to hip-hop and its culture. Contact: Rhill@rhpm.org

BOB STEINECK (Lighting Designer/Production Manager) is the resident designer for several dance, theatre, and opera companies. He has travelled throughout the US and abroad with numerous dance and performance companies. Television/Video/DVD credits include the DIZZY GILLESPIE Allstar Big Band for A/E Cable, the SPYRO GYRA concert for PBS, JOHNNY A TRIO by Warner Bros. Publications, and A Gathering of Sons for public television. His most recent designs include Caravan: A Revolution on the Road Featuring Terence Blanchard E-Collective, Rennie Harris Puremovement American Street Dance Theater & Andrew Scott, and Pittsburgh Festival Opera’s The Love of Danae & The Valkyrie.

JOSHUA CULBREATH (Dancer) was born and raised in Philadelphia, where he started dancing at the age of ten. During his middle school years, Joshua joined a dance group called K.R.S. Ent, which won many talent shows and went on to perform on the TV show Showtime at the Apollo in New York. While dancing with K.R.S. Ent., Joshua met B-boy Hannibal, owner and artistic director of 360 Flava, and began to train with him. Joshua is currently a core member of Rennie Harris Puremovement American Street Dance Theater.

PHILLIP CUTTINO, JR. (Dancer) is a Philadelphia native hip-hopper, instilled since birth with breakin’, graffiti, DJ-ing, and rapping. His first performance was at the age of four with his father, a prominent MC, and B-Boy in the Philadelphia hip-hop scene. He started in a crew called the X-men doing local talent shows and learned from some of Philadelphia greats. He has toured throughout the United States and internationally.

TATIANA DESARDOUIN (Dancer) is originally from Switzerland, and now based in NYC. Tatiana has won many notorious street dance competitions such as "Juste Debout" in Marseille, (France), "Just for Laughs" in Montreal (Canada) Clash in Session in Copenhagen (Denmark). She has taught and judged competitions such as "Pura Calle Festival" in Peru, "Who’s That Lady" in Italy, "Urban Steady Groove" in France, "Reprezent Yourself" in Switzerland, "Flavourama" in Austria, and in "ladies of Hip-Hop" in Detroit and Philadelphia. She is also the co-founder of the the first hip-hop company in Switzerland "Continuum", co-founder of the hip-hop dance school in Geneva, "Le Centre Hip-Hop", member of JAIA non-profit who promotes the hip-hop culture in Switzerland ( battles, sessions, dance camps & parties) and founder of the hip-hop theater dance company Passion Fruit Dance Company. She is also part "Rennie Harris Puremovement American Street Dance Theater and teaches hip-hop and house at EXPG NYC.

MAI LÊ HO (Dancer), born in France, is a dancer, art educator, and curator who relocated to Brooklyn in 2009. As a dancer in Rennie Harris PureMovement, Passion Fruit Dance Company and Theo Parrish Live Band, Mai Lê has performed and taught in Japan, Vietnam, Brazil, Democratic Republic of Congo, Canada, and across Europe and the USA. She produces a monthly jam session of musicians & street dancers called LayeRhythm, and is the director of Its Showtime NYC!, a program that provides performance and professional development opportunities to street and subway dancers. Follow Mai @MaiLeGrooves
THE HOODLOCKERS (Dancer) consist of Richard Evans Jr., Joshua Polk, Andrew Ramsey, and, Marcus Tucker. The Hoodlockers are a dynamic fusion of some of the best hip-hop dancers from South Jersey who have joined forces to create and perform original and contemporary street dance. The company’s work is an electric mix of foundational styles of hip-hop dance culture. Collectively, the band of brothers creates and displays a unique and traditional approach to the style of Locking, which they characterize as “Hood”. Some works include appearances on Randy Jackson presents America’s Best Dance Crew, Step Up 3D, So You Think You Can Dance. The company has choreographed for Malaysian recording pop artist Mizz Nina, and was also seen in Rennie Harris Puremovement in an off-Broadway production of New York City Legends of Hip Hop at the New Victory Theater in NY.

EMILY PIETRUSZKA (Dancer) is a Colorado native and holds a bachelor of Fine Arts in Dance (Magna Cum Laude) from the University of Colorado at Boulder. Emily currently resides in Brooklyn, NY and is excited to be experiencing the NYC house dance scene as well as training, under the mentorship of popping artist, Soo Missy Boogaloo. Emily's passion for education and hip hop culture has allowed her to teach throughout various contexts. She has taught in various studios, assistant taught at The Aliey School, guest lectured at Front Range Community College in Denver, CO, and she spent the last year full time teaching at a charter high school in Queens, NY. Emily became involved in the street dance community in 2015 after becoming a core member of Rennie Harris’ Denver based company, Rennie Harris Grassroots Project. She is honored and excited to have the opportunity to take part in an RHPM production.

KAI RAPELYEA (Dancer), otherwise known as "Supreme," has been seen on national television numerous times, including shows such as So You Think You Can Dance, Wendy Williams Show, and more. Rapelyea has also performed his choreography in numerous festivals such as Koresh Come Together Showcase, ACDA, and San Francisco Hip Hop 20th Annual Anniversary, having received a title as an, upcoming artist of the year. Rapelyea works with choreographers such as Gregory King, David Parsons Principal dancers, Silvana Cardell, and Rennie Harris. Rapelyea currently dances for Rennie Harris RHAW and apprentices for RHPM.

YUKO "UKO SNOWBUNNY" TANAKA (Dancer) was born in Japan and moved to New York to search for roots of hip-hop culture. She is trained by the legendary hip-hop dancer, choreographer, and instructor, Buddha Stretch of Elite Force Crew. Since her performance debut in 2008, she has been raising the bar in her work as a choreographer, performer, teacher, and well-rounded street dancer. Uko is a principal dancer of MopTop Music & Movement Company and a principle dancer in the Ladies of Hip Hop crew. With her Ladies of Hip Hop Crew, she has performed in "Ladies of House" at Summer Stage at Herbart Von King Park and at the Ladies of Hip Hop Festival 2011. Ladies of Hip Hop also performed in "Debut" at Ladies Gets Down at Alvin Ailey City Theater and the Ladies of Hip Hop Festival 2012 by Michele Byrd McPhee. In addition to her extensive company performance experience, Uko founded an all-girls dance crew called Soulsations! Since 2008, Uko has built an ample performance career. She performed in three of MTV’s Best Choreography Nominee pieces, a locking piece entitled Rock/Lock at Summer Stage at Herbart Von King Park, a house/salsa piece entitled Chocolatino, in “EFC With Friends” with Elite Force Crew in the 21st annual MopTop Anniversary at Alvin Ailey City Theater, a piece called "What's Poppin" in the Urban Movement Tour at Roseland Ballroom, and for the Nile Rogers & The Chic Organization with DJ KS 360 presents Behind Groove at Lincoln Center Out of Doors. She has also starred in Super Buddha & Bunny Show for Roots of Hip Hop by Robin Dunn at NY Dance New Amsterdam.
As a nonprofit organization, The Joyce Theater relies on the generosity of our patrons to do the work we do best: providing world class dance experiences to audiences and artists alike. Contributions to The Joyce make up 50% of our annual operating budget and support breathtaking performances and innovative initiatives that ensure everyone has a seat in the theater.

Today we ask you to become a Friend of The Joyce, and keep the movement going both onstage and off. As a thank you for gifts of $75 or more, you will receive amazing benefits including invitations to open rehearsal, exclusive interactions with artists, access to the best seats in the house, and more.

For more information, please contact Ivan Huang at ihuang@joyce.org or 646-278-0444, and become a part of the movement!
The Joyce Theater Foundation ("The Joyce," Executive Director, Linda Shelton), a nonprofit organization, has proudly served the dance community for over three decades. Under the direction of founders Cora Cahan and Eliot Feld, Ballet Tech Foundation acquired and The Joyce renovated the Elgin Theater in Chelsea. Opening as The Joyce Theater in 1982, it was named in honor of Joyce Mertz, beloved daughter of LuEsther T. Mertz. It was LuEsther’s clear, undaunted vision and abundant generosity that made it imaginable and ultimately possible to build the theater. Ownership was secured by The Joyce in 2015. The theater is one of the only theaters built by dancers for dance and has provided an intimate and elegant home for over 400 U.S.-based and international companies. The Joyce has also expanded its reach beyond its Chelsea home through off-site presentations at venues ranging in scope from Lincoln Center’s David H. Koch Theater, to Brooklyn’s Invisible Dog Art Center, and to outdoor programming in spaces such as Hudson River Park. To further support the creation of new work, The Joyce maintains longstanding commissioning and residency programs. Local students and teachers (K-12th grade) benefit from its school program, and family and adult audiences get closer to dance with access to artists. The Joyce’s annual season of about 48 weeks of dance now includes over 340 performances for audiences in excess of 150,000 patrons. Visit Joyce.org for more information.

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FACILITIES & SERVICES

Box Office (212-242-0800): Open Monday thru Sunday, 12pm - 6pm. On days when there is a performance, the box office is open through curtain time; advance sales stop ½ hour prior to curtain time (including matinees). Closed on major holidays. For Hearing Impaired call (TDD) 212-245-2904.

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For Special Event Rental information, contact Katy Myers at kmyers@joyce.org.

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Resuscitation masks and latex gloves are located in the closet next to the drinking fountain in the Upper Lobby. AED is located downstairs in the reception area. LEARN CPR. For more information, contact the American Red Cross, the American Heart Association.

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