AND STILL YOU MUST SWING
DEC 3 - 8, 2019
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!
Leadership support for The Joyce Theater Foundation has been received from the LuEsther T. Mertz Charitable Trust.

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.

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

Key support for The Joyce 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.
ABOUT THE PROGRAM

OVERTURE

JUST SWINGIN’ (2016)
Choreography: Dormeshia
Improvography: Dormeshia, Jason Samuels Smith, & Derick K. Grant

RHYTHM MIGRATION (2016)
Choreography: Dormeshia
Improvography: Camille A. Brown, Derick K. Grant, & Jason Samuels Smith
Featured Musician: Gabriel Roxbury

Note from Camille: “Bessie Jones made it her mission to teach America; she felt a need to preserve African American history through song and dance. While recording the great Bessie Jones playing a song called ‘The Buzzard Lope,’ Alan Lomax noted, ‘Bessie Jones leads a most interesting African-American Litany, which may be one of the most intact pieces of African dance in North America. It makes reference to a time when slaves were not given a proper burial.’ We have found ways to preserve our culture regardless of the unbelievable circumstances.”

Camille thanks Dormeshia for the opportunity to explore the possibilities of joining the origins of “The Buzzard Lope” with our present political climate.

DORMESHIA SWINGS
Improvography: Dormeshia

SWINGIN’ THE MILES (2016)
“Joshua” Reimagined based off an Excerpt from Going The Miles (2016)
Choreography: Jason Samuels Smith
Improvography: Dormeshia, Jason Samuels Smith, & Derick K. Grant

Going The Miles was commissioned by Harlem Stage and received support from a late-stage production stipend from The Mertz Gilmore Foundation. Going The Miles premiered at The Harlem Stage Gatehouse on April 8, 2016 as part of E Moves 17.

DERICK SWINGS
Improvography: Derick K. Grant
ABOUT THE PROGRAM

SWING IN THE BAND (2016)
Performed: Winard Harper (Drums), Carmen Staaf (Piano),
Noah Garabedian (Bass), Gabriel Roxbury (Percussion)

SWING OUT (2016)
Choreography: Dexter Jones & Dormeshia
Dedicated to the Swing Dance community - our extended family.

CAMILLE SWINGS
Improvography: Camille A. Brown

SWINGING ME SOFTLY (2016)
Choreography: Dormeshia, Jason Samuels Smith, & Derick K. Grant

JASON SWINGS
Improvography: Jason Samuels Smith

AND STILL YOU MUST SWING (2016)
Choreography: Derick K. Grant
Improvography: Dormeshia, Jason Samuels Smith, & Derick K. Grant,
with Camille A. Brown and musicians

Creation of this work originally made possible in part by Jacobs Pillow Dance, Harlem Stage,
So Danca, and a generous artist residency provided by Jete Dance Studio in Brooklyn.

Dormeshia’s And Still You Must Swing originally debuted at Jacobs Pillow Dance Festival on July 6, 2016.
A special thank you to Jacobs Pillow Dance, Ella Baff, Martin Weschsler, Aaron Mattocks
and The Joyce Theater, Tamia Santana and the Brooklyn Dance Festival, So Danca,
Event Systems Inc., Sue Samuels, Constance Valis-Hill, Carl Cannady, and to all of
our teachers, our family, our supporters and to all of the major contributors to the
art form of Tap Dance who came before us and helped to make this possible.
DORMESHIA (Dancer) is a two-time Bessie Award winner (as performer and choreographer), Princess Grace Award, and Astaire Award for Best Female Performer in Broadway’s After Midnight. Additional Broadway credits include Black and Blue and Bring In Da’Noise, Bring In Da’Funk. Dormeshia was integral to Noise/Funk's International Tour (dance captain/principal) and performed as special guest for Grammy artist Fantasia and International Jazz Day featuring the legendary Al Jarreau and Dee Dee Bridgewater. Film credits include TAP with Gregory Hines, Spike Lee's Bamboozled (Assistant Choreographer/Actress), and The Rise and Fall of Miss Thang (Best Lead Actress nomination). Choreography credits include Michael Jackson’s Rock My World, The Cotton Club’s Sophisticated Ladies, The Blues Project (co-choreographer/creator), and Jacob Pillow debut And Still You Must Swing (The New York Times’ “The Best of Dance for 2016”). She is currently the Director of the Jacob's Pillow program and Artistic Director of Tap Family Reunion. With over 30 years touring the world, she also spent eleven years as Michael Jackson's tap instructor.

DERICK K. GRANT (Dancer) was the recipient of the Princess Grace Award, The Helen Hayes Award (Washington D.C.) for Outstanding Featured Actor as well as two additional for his role in Bring In ‘Da Noise, Bring In ‘Da Funk. He received two Los Angeles Ovation Awards for choreography and for best Ensemble performance in Noise/Funk, and was recognized for Best Choreography for Imagine Tap!. He was also nominated for the Lester Horton Dance Award for Best Male Performance from the Dance Resource Center of Los Angeles. Grant created the critically acclaimed show Imagine Tap! and served as Co-Artistic Director of Chicago Human Rhythm Project’s Rhythm World Summer Festival for two years. He is currently the National Tap spokesperson for SoDanca and founder of Tap2You, scheduling the highest quality instruction from today's leading tap dancers. His choreography was featured on Fox’s hit show So You Think You Can Dance and he directed and choreographed the revue Rhythm Is My Business in NYC and starred in Apollo Theater’s “Get On The Good Foot” tribute to James Brown. He most recently received a Bessie (NY Dance and Performance Award) for The Blues Project (Contributing Choreographer & Performer in association with Dorrance Dance).

JASON SAMUELS SMITH (Dancer) received an Emmy Award, Dance Magazine Award, American Choreography Award, and Gregory Hines Humanitarian Award to name a few. Television/film and choreography credits include Outkast's Idlewild; Black Nativity; Psych; Secret Talents of the Stars (MYA); So You Think You Can Dance; Dean Hargrove’s Tap Heat. Stage Credits include Broadway's Bring in Da’Noise, Bring in Da’Funk; Debbie Allen’s Soul Possessed, and Imagine Tap!. His touring works included India Jazz Suites as documented in Upaj: Improvise; his own Tap Company formerly known A.C.G.I.; Going The Miles, Chasin’ The Bird, and Rhythm Rewritten in collaboration with Seema Mehta. Director of L.A. Tap Festival and Tap Family Reunion, Jason supports DRA/Broadway Cares, Tied to Greatness, CTFD/The Actors Fund, Groove with Me, TapTakeOverHarlem, amfAR, and AHF among others. Jason promotes respect for tap dance, developed a pro tap shoe by BLOCH, and creates opportunities for upcoming generations as he travels as an ambassador for tap around the world.
WHO'S WHO IN THE COMPANY

CAMILLE A. BROWN (Dancer) is a Bessie and Audelco Award winning, Tony and Drama Desk nominated Choreographer. The recipient of a Ford Foundation Art of Change Fellowship, Guggenheim Fellowship, five Princess Grace Awards, Jacob’s Pillow Dance Award, United States Artists Award, Doris Duke Artist Award, and TED Fellowship, she is a prolific Black female Director and Choreographer reclaiming the cultural narrative of African American identity. Her work can currently be seen in The Metropolitan Opera’s Porgy and Bess, The Tony winning, Once On this Island (National tour), Ntozake Shange’s For colored girls who have considered suicide/when the rainbow is enuf (The Public Theater), and the upcoming Ma Rainey’s Black Bottom-directed by George C. Wolfe (Netflix). Her Bessie Award winning company, Camille A. Brown & Dancers, is touring her critically acclaimed trilogy on black identity. This spring, she will make her directorial debut in theater for Ain’t Misbehavin at Westport Playhouse, CT.

CARMEN STAAF (Music Director, Pianist) won the Mary Lou Williams Women in Jazz Pianist Competition and was selected for Thelonious Monk Institute of Jazz Performance Ensemble at UCLA’s Herb Alpert School of Music, while completing her Master’s degree in music. Although classically trained, she studied and toured extensively around the world bringing diverse influences to her foundation in swing. Credits: Carnegie Hall with Lila Downs, (guest soloist) Lincoln Center Jazz Orchestra with Wynton Marsalis, Wayne Shorter, Herbie Hancock, Monk Institute ensemble at the Hollywood Bowl (Playboy Jazz Festival), Dee Dee Bridgewater, and The Tavis Smiley Show.

NOAH GARABEDIAN (Bass) holds a BA in Ethnomusicology from The University of California and MA in Music Performance from New York University. He was awarded a John Coltrane National Scholarship, and was selected as a finalist for the Thelonious Monk Institute of Jazz graduate program. In March of 2011, Mr. Garabedian was selected to participate in Brad Mehldau’s master class at The Weill Music Institute at Carnegie Hall, and in June of that same year was selected as a finalist in the ISB Double Bass Competition. In November of 2016, he received a Fulbright Specialist Grant to teach jazz music for one month at Silpakorn University, in Bangkok, Thailand. Mr. Garabedian, a native of Berkeley, California, has performed and toured with Ravi Coltrane, Ralph Alessi, and Josh Roseman, as well as on behalf of the US State Department throughout Asia and the Middle East.
WINARD HARPER (Drums) studied at the Conservatory of the University of Cincinnati and at Howard University and was awarded a scholarship to study Jazz under the guidance of Jackie McLean at the University of Hartford. He has played with Dexter Gordon, Johnny Griffin, Betty Carter, and formed Jazz sensation The Harper Brothers. Harper was part of the Young Lions with brother Philip and members of The Harper Brothers, having five much lauded albums and Billboard 100 positions to their name. He formed his own sextet in 1993, recording seven albums featuring a host of special guests, true to Winard’s collaborative approach and the strong desire to showcase Jazz Greats of all ages. His latest project, Winard Harper & Jeli Posse, continues to record and perform throughout the region. For more info, visit: https://www.winardharperjazz.com/

GABRIEL ROXBURY (Percussion) studied with Sekou O’Hura and Chiky Awali African Dance, Arts & Culture with Makane Koute and Jerry Dzokoto. Credits include Hello From Hollywood at Lincoln Center with The New York Philharmonic in a duet played Tony Award Winner Bryan Stokes Mitchell, Jacobs Pillow Dance Festival, Hudson River Dance Festival, as well as touring and teaching in Ghana, West Africa and Tempe, Arizona.

swing
/swiNG/

verb

2. move by grasping a support from below and leaping.

‘We grasp for our ancestors in order to rise...’

Dormeshia’s tap shoes provided by Capezio
Jason Samuels Smith’s tap shoes provided by Bloch
Derick K. Grant’s tap shoes provided by So Danca
ABOUT THE JOYCE THEATER FOUNDATION

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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The Joyce Theater Foundation thanks the Rudolf Nureyev Dance Foundation for its invaluable partnership in commissioning new works from both established and emerging ballet companies, and enabling these companies to perform on the Joyce stage. The Joyce gratefully recognizes the donors listed below for their generous matching support that has made this effort possible.

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Joyce programs are made possible by the National Endowment for the Arts; the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; and the New York City Department of Cultural Affairs, in partnership with the City Council with special thanks to Speaker Corey Johnson.

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.

To report Lost & Found items, please see an usher or call 212-691-9740.

For Special Event Rental information, contact Kmyers@joyce.org.

EMERGENCY RESUSCITATION EQUIPMENT

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.

FIRE NOTICE: The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire or other emergency, please walk – do not run – to that exit.

WARNING: The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited within the auditorium. Violators will be punished with confiscation of recording device or ejection from the theater, and may be held liable for money damages.
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