CAMILLE A. BROWN & DANCERS
Mr. TOL E. RAnce
NOV 9 - 10, 2019
TRAVEL WITH THE JOYCE

Travel internationally with a Joyce director and fellow companions who share your love of dance. Enjoy perks like private meetings with artistic directors, choreographers, and dancers to make your travel experience truly unique.

DEPARTING SOON...

COLOMBIA
MAR 13-23, 2020
Begin your ten-night, arts infused adventure with The Joyce in cosmopolitan Bogotá, Colombia. Journey to tropical Cartagena and the beautiful mountains and valleys of the country’s coffee region. You will meet local dance companies, painters, and musicians, and enjoy private interactive experiences including Salsa lessons. Stay in elegant hotels and a private hacienda in the countryside reserved just for us. Secure your spot today!

RUSSIA
JUNE 2020 DATES TBD
Join The Joyce on a Russian adventure through the cities of St. Petersburg and Moscow. Our exploration includes private behind-the-scenes tours of renowned sites, meetings with artists, and opulent meals at some of the area’s most sophisticated restaurants. Among the highlights of the trip are attending performances at The Benois de la Danse, one of the most prestigious ballet competitions in the world.

LYON, FRANCE
SEPTEMBER 2020 DATES TBD
Immerse yourself in contemporary dance during the exceptional Biennale de la danse Festival in Lyon, France. During The Joyce’s ninth visit to this beautiful city, travelers will experience cutting-edge performances alongside historic French architecture and the delights of Lyonnaise cuisine.

For more information, please contact Katie Gorsky at: kgorsky@joyce.org or 347-856-5827.
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 Howard Gilman Foundation, The Harkness Foundation for Dance, The Andrew W. Mellon Foundation, 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.
Mr. TOL E. RANCE (2012)

Act I: What It Is

"...he has learnt how to pilfer electricity from the local supplier. His dormitory is by no means a damp and unforgiving cave. Although marginalized from the visible world..." - Changing the Joke: Invisibility in Merleau-Ponty & Ellison

What It Is
Beat It Out
What’s Your Damage?
Scheduled Programming

Act II: Change the Joke, Slip the Yoke

“Humor is what you wish in your secret heart were not funny, but it is, and you must laugh. Humor is your own unconscious therapy.” - Langston Hughes

The Dozens
Who You Be, Nigga...That’s Me!
March
Dawn
The Real Cool

Director and Choreographer: Camille A. Brown
Pianist and Composer: Scott Patterson
Set Design: Philip Treviño
Costume Design: Carolyn Meckha Cherry
Lighting Design: Burke Wilmore
Text: Camille A. Brown
Dramaturgs: Talvin Wilks and Kamilah Forbes
Animation: Isabela Dos Santos
Production Stage Manager: Robert McIntyre
Lighting Supervisor: Brittany Spencer
Costume Supervisor: Amy Page

Entertainers:
Quilan Arnold, Winston Dynamite Brown, Chloe Davis, Timothy Edwards, Sarah Parker, Courtney Ross, Jay Staten, Maleek Washington, and Camille A. Brown
Music:
Lorraine’s Rag and What A Wonderful World
Rendition by Brandon McCune, performed by Scott Patterson

Manipulator - moments 1-3
1. Demaskus
2. Too much to see
3. The same house

Recorded raw material by Patrick Doane, composed by Jonathan Melville Pratt

KC Winning Game Theme by Kurt “KC” Clayton

The Overture, Showtime, and Hattie Mae
Composed by Scott Patterson, media and conceptual contributions from Michael Paul Britto, J. Michael Kinsey, and Stacey Muhammad.

ABOUT THE WORK

Inspired by Mel Watkins’ book, On The Real Side: From Slavery to Chris Rock, Spike Lee’s controversial movie, Bamboozled, and Dave Chappelle’s “dancing vs. shuffling” analogy, this evening-length dance theater work celebrates African-American humor, examines “the mask” of survival and the “double consciousness” (W.E.B. DuBois) of black performers throughout history and the stereotypical roles dominating current popular Black culture. Mr. TOL E. RAncE speaks to the issue of tolerance, how much Black performers had to tolerate, and addresses forms of modern day minstrelsy we tolerate today. Blending and contrasting the contemporary with the historic, this is a personal new work that strives to engage the community in a timely dialogue about where we have been, where we are, and where we might want to be.

The creation and presentation of Mr. TOL E. RAncE is supported by the National Endowment for the Arts in cooperation with the New England Foundation for the Arts through the National Dance Project (NDP). Major support for NDP is provided by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, with additional support from the Community Connections Fund of the MetLife Foundation. Support from the NEA provides funding for choreographers in the early stages of their careers. This work was created, in part, during a Creative Development Residency at the Bates Dance Festival and Kingsborough Community College. This work was also funded by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

Production residency for Mr. TOL E. RAncE was supported by the National Dance Project of the New England Foundation for the Arts, with funding from The Andrew W. Mellon Foundation. This residency took place at The Grier School and Halbritter Center for the Performing Arts at Juniata College, Huntingdon, PA.

Lead support for this revival of Mr. TOL E. RAncE has been provided by Jay Franke and David Herro with additional support provided by the New York State Council on the Arts and the Harkness Foundation for Dance.

CABD would like to thank Linda Shelton, Aaron Mattocks, and the administrative and technical staff at The Joyce Theater. CABD would also like to thank the original cast members of Mr. TOL E. RAncE: Juel D. Lane, Mayte Natalio, Waldean Nelson, Mora-Amina Parker, Scott Patterson, Keon Thoulouis and Willie “Tre” Smith.
What is "the mask" of minstrelsy? What does it mean to "change the joke, slip the yoke?" How much of this am I doing in my life? Have things changed? How do we accept the perpetuation of stereotypes? Is it really possible to remove "the mask?" I find myself still asking questions and want to ask questions of the audience: Why do you laugh? Why are things funny?

Mel Watkins’ book, *On the Real Side*, shines light on the idea of the “inside” and “outside” perception of Blacks through the lens of humor, tracing Black American entertainment to the slave plantation--The Dozens, jive talk, etcetra--all coming from a place of pain and transformed into perseverance, humor, and joy. The pain still exists but has been disrupted by the ingenuity, humor, and joy of Black artists. It made me ask, what happens to the human spirit behind the mask?

I couldn’t stop thinking about the W.C. Fields quote about Bert Williams, “the funniest man I ever saw, and the saddest man I ever knew.” How could that be? The mask is real. Humor comes from pain.

In crafting this work I wanted to embody the humor and perseverance of Black performers as well as examine historic and current stereotypes. What does “outside” perception look like? The grotesqueness. Since this work was created we’ve learned that white people donning “Black face” is not a thing of the past. And since we first premiered *Mr. TOL E. RAnchor* there have been many instances of Black people being killed because of these distorted perceptions that have deep and specific places of origin in our history.

This piece is about perception.

Honoring the complexity of our history, the work invites audiences to pose these questions to themselves. Since choreographing *Mr. TOL E. RAnchor, BLACK GIRL-Linguistic Play* and *ink* have been created. *BLACK GIRL* and *ink* reclaim and celebrate Black narratives and culture, *Mr. TOL E. RAnchor* examines what Paul Laurence Dunbar captured in verse, “We wear the mask that grins and lies, It hides our cheeks and shades our eyes.” The theme that floats through all of them is this: Black people continue to rise above and maneuver within the game, creating pathways for liberation, healing, and celebration.

-Camille A. Brown
Camille A. Brown & Dancers (CABD) is a Bessie Award-winning, NYC-based dance company that soars through history like a whirlwind. Recognized for an introspective approach to cultural themes through visceral movement and socio-political dialogues, the work contains high theatricality, gutsy moves, and virtuosic musicality, connecting excavations of ancestral stories and history with contemporary culture. CABD tours nationally and internationally, performing in over 65 cities and dozens of states at leading festivals and venues, reaching 20,000+ people annually. Recent Company highlights include a tour to Abu Dhabi, the performance of CABD’s entire trilogy on race, culture, and identity at Duke University, our Mass MoCa debut and tours to California, Arizona, New Hampshire, and Virginia. Upcoming tour highlights include performances in Boston, Seattle, Portland, Omaha, Auburn, and a tour of North Carolina.

CABD’s community engagement platform, EVERY BODY MOVE (EBM), inspires collective action through the art of social dance and serves 2,500 community participants in NYC and nationally each year, with its flagship initiatives: Black Girl Spectrum, Black Men Moving and The Gathering. Brown’s TED-Ed talk, A Visual History of Social Dance in 25 Moves, has over 15 million views on Facebook and the Company’s performance of New Second Line at the TED Conference 2018 is on TED.com. Google Arts & Culture highlighted the Company’s ink, for Black History Month in 2019.


CABD’s 2019 activities are supported, in part, with public funds from the National Endowment for the Arts and the New York State Council on the Arts as well as the NoVo Foundation, the Howard Gilman Foundation, the Harkness Foundation for Dance, Princess Grace Foundation, and UNCSA ArtPrenuer Award, along with individual donors. CABD’s new creative initiative is supported by the National Dance Project of the New England Foundation for the Arts, the Princess Grace Foundation and The Joyce Theater.

WHO'S WHO IN THE COMPANY

CAMILLE A. BROWN (Artistic Director) is a prolific Black female choreographer reclaiming the cultural narrative of African American identity. She is a Ford Foundation Art of Change Fellow, AUDELCO Award recipient, 5-time Princess Grace Award winner, Guggenheim Fellow, Jacob’s Pillow Dance Award recipient, United States Artists Award/Jay Franke & David Herro Fellow, TED Fellow, Doris Duke Artist Award recipient and UNCSA Artreprenuer Awardee. She has created 12 works for her company, Camille A. Brown & Dancers (CABD), including the Bessie Award-winning Mr. TOL E. RANCE (2012), Bessie Award-nominated, BLACK GIRL: Linguistic Play (2015), and the critically acclaimed ink (2017), which premiered at The John F. Kennedy Center, among other works.

Brown has been commissioned to create concert dance works for Alvin Ailey American DanceTheater, PHILADANCO, Urban Bush Women, Complexions, Ailey II, Ballet Memphis, and Hubbard Street 2. Alvin Ailey will perform her City of Rain this December. In addition to her company works, Brown brings a passion for storytelling to her choreography for Broadway and Off-Broadway theatre productions. Her notable theatre credits include: CHOIR BOY on Broadway (Tony Award and Drama Desk nominations); Tony Award-winning Broadway revival, Once On This Island (Drama Desk, Outer Critics Circle, and Chita Rivera Awards nominations); Emmy Award-winning Jesus Christ Superstar Live on NBC; Broadway’s A Streetcar Named Desire, The Fortress of Solitude (Lucille Lortel Award nomination), and BELLA: An American Tall Tale (AUDELCO Award, Lucille Lortel Award nomination), among others. Once On This Island began its national tour this fall.

Brown is the choreographer for such recent productions as Roundabout Theater’s Toni Stone; Much Ado About Nothing for Shakespeare in the Park, directed by Kenny Leon; For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuff (The Public Theater); and Ma Rainey’s Black Bottom, directed by George C. Wolfe (Netflix). This spring she will direct and choreograph Ain’t Misbehavin for the Westport Playhouse, CT. She made her Metropolitan Opera debut this fall as choreographer for Porgy & Bess.

QUILAN "CUE" ARNOLD (Entertainer) is a dance professional in Brooklyn, New York. He dances with Camille A. Brown & Dancers (NY), Rennie Harris Puremovement (PA), and Abby Z and the New Utility (NY). Quilan's art was presented in 2019 at Hunter College and the American Dance Festival, amongst others. Quilan is producer of street dance products: The Good Foot Podcast, Get Groovy (online Hip-hop class), and Build’N Shop (documentary), which is partially funded by the 2018 Ohio State Dance Preservation Grant. Quilan serves as faculty at Hunter College, Peridance Capezio Center, and Gibney Dance Center in New York City.

WINSTON DYNAMITE BROWN (Entertainer) is a native of Kansas City, MO, where he began his dance journey. He trained at The University of Missouri Kansas City (BFA in dance) as well as the Center Dance under the mentorship/tutelage of Mr. Tyrone Aiken. Dynamite is in perpetual gratitude and humbled for his journey that has taken him around the world sharing the stage with some amazing artists and creatives along the way. Humbled to be able to include being apart of the Camille A. Brown & Dancers community as one of those opportunities.

www.TheDynamitExperience.com
CHLOE DAVIS (Entertainer) is a proud St. Louis native. She received her BA from Hampton University and MTHM from Temple University. Theater credits: Porgy and Bess (The Met Opera); Paradise Square (Berkeley Repertory Theater); Memphis (Theatre Under The Stars); All Shook Up and The Wiz (Muny), and Cabin in the Sky (NY City Center Encores). Chloe has also worked with Dance Lab New York, Philadanco, and Camille A. Brown and Dancers. TV/Film credits include: Ma Rainey’s Black Bottom (Netflix); Jesus Christ Superstar Live (NBC); and Tell Me A Story (CBS Demand). Chloe made her Associate Choreographer debut in For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf, at The Public this season.

TIMOTHY EDWARDS (Entertainer) is a proud member of Camille A. Brown & Dancers. A Hawaii native, Mr. Edwards is an internationally recognized dance instructor known for his master classes. He is a graduate and adjunct dance professor at Hunter College, and is on the faculty of The Joffrey Ballet, The School at the Mark Morris Dance Center, and Brooklyn Ballet. He has also traveled as a cultural envoy teaching and performing in various street styles and made his Broadway debut in 2016 in the production of Cabin In The Sky.

SARAH PARKER (Entertainer) is currently on the road as ‘Riot Girl’ in the 50th Anniversary National Tour of Jesus Christ Superstar, with choreography by Drew McOnie. Broadway: Fiddler on the Roof (2015 Revival, choreography by Hofesh Shechter). TV: Jesus Christ Superstar LIVE on NBC, Mozart in the Jungle, Macy’s Thanksgiving Day Parade, Late Night with Stephen Colbert, and the Tony Awards. She also works closely with Andy Blankenbuehler and Benoit-Swan Pouffer. She also teaches athletic improvisation and contemporary movement. This is her second season with Camille A. Brown & Dancers. Follow her @sfp9589.

COURTNEY PAIGE ROSS (Entertainer) is an honors graduate from the Ailey/Fordham B.F.A. Program. She has toured with Aliley II and Ron K. Brown/EVIDENCE Dance Company. Courtney has also worked and performed with The DynamitExperience, Darrell Grand Moultrie, Dwight Rhoden, Jeffrey Page, and Ray Mercer. Other credits include Broadway Bares: Takeoff (Choreography by Laya Barak and Jonathan Lee), POWERPLAY (The Shed), 2016 VMA’s: Beyoncé, and the Samsung S8 Release (Chor. Rich & Tone Talauega). This is her first season with CABD. She gives thanks to God, her family, and chosen tribe for the unwavering support!

JAY STATEN (Entertainer) is a Washington DC native, Jay began his training at Duke Ellington School of the Arts and has a BFA from Marymount Manhattan College. Broadway: AfterMidnight. NYC: Cabin in the Sky (Encores! New York City Center). Dance Companies: Philadanco; Donald Byrd’s Spectrum Dance Theatre. TV: NBC’s Smash, Amici (Italian TV), PBS’s A Capital Forth. Regional Theatre: Dreamgirls, Stagger Lee (Dallas Theatre Center). Workshops and Developmental Labs; Shuffle Along directed by George C. Wolfe and choreography by Savion Glover, Radio City New York Spring Spectacular, Superfly The Musical with director/choreographer Bill T. Jones. Thanks Mom!
MALEEK WASHINGTON (Entertainer) is from the Bronx. A graduate of the Boston Conservatory, where he studied on full scholarship, he began his dance training at Harlem School of The Arts, Broadway Dance Center and LaGuardia High School for the Performing Arts. He has danced with CityDance Ensemble (Washington DC), Montreal’s SpringBoard Danse (working with Jose Navas & RUBBERBAND), and Kyle Abraham’s A.I.M for four seasons, before becoming the first African-American male to perform in Sleep No More. He has also performed for Sia, Phish, and Rihanna (for an immersive experience for her AntidiaRy Campaign). Most recently, Maleek was part of NBC’s Jesus Christ Superstar Live and performed with CABD in the 2018 TedTalk Conference in Vancouver. Maleek is thrilled to be in his third season with CABD.

SCOTT PATTERSON (Musician) is a pianist, composer and librettist of incomparable talent, whose work has been described by the Pittsburgh Review-Tribune as “a masterly blend of virtuosity, singing style and beautiful voicing.” His blend of classical, soul and rock music is futuristic, emotive and luxuriant. Since 2012, Scott Patterson has toured with Camille A. Brown & Dancers, and is a contributing composer of Brown’s Bessie Award winning Mr. TOL E. RAncE, as well as the critically acclaimed works, BLACK GIRL: Linguistic Play and ink. Patterson is co-founder and Artistic Director of Afro House, a Baltimore-based organization committed to creating disruptive, music culture. The organization’s work is centered around the Astronaut Symphony, a contemporary ensemble that creates symphonic performance art pieces. His compositions for the ensemble include the Afrofuturistic opera-ballet, Cloud Nebula and the sci-fi tone poem Ebon Kojo: The Last Tribe. He also serves as Music Director of the Afro House Concert Series. Patterson is a 2019 Baker Artist Award, Mary Sawyers Imboden Awardee, and is a recipient of a Creative Baltimore Fund Grant and Artist/District Grant. Learn more about Scott Patterson at afrohouse.org

KAMILAH FORBES (Dramaturg) is currently the executive producer of the Apollo Theater. Recent directing credits include: Baltimore Center Stage: Detroit ’67, People’s Light: All My Sons and Fences; Arena: Blood Quilt; True Colors: Detroit ’67, Labyrinth: Sunset Baby; 651 Arts: Circle Unbroken; SummerStage: Sweet Billy and the Zooloos; and Kennedy Center: Tribute to Marvin Gaye featuring John Legend, Nas, and the National Symphony Orchestra celebrate Illmatic. Broadway associate director credits include: Holler if Ya Hear Me, A Raisin in the Sun, Lucky Guy, Stick Fly, The Mountaintop, and Def Poetry Jam (tour). Other credits include: Lincoln Center Theater, The Public Theater, Lark Play Development Center, Arena Stage, and artistic director of Hip Hop Theater Festival. Television credits include: The Wiz Live (associate director, NBC); HBO’s Def Poetry Jam (producer); and HBO’s Brave New Voices (executive producer). She is graduate of Howard University, and served as curator-in-residence at the Kennedy Center.
TALVIN WILKS (Dramaturg) is a playwright, director and dramaturg. His plays include Tod, the boy, Tod, The Trial of Uncle S&M, Bread of Heaven, An American Triptych, Jimmy and Lorraine, and As I Remember It with Carmen de Lavallade. Directorial projects include the world or regional premiere productions of UDU by Sekou Sundiata, The Love Space Demands by Ntozake Shange, the Obie Award/AUDELCO Award winning The Shaneequa Chronicles by Stephanie Berry, This Bitter Earth by Harrison David Rivers, The Peculiar Patriot by Liza Jessie Peterson, and The Ballad of Emmett Till and Benevolence by Ifa Bayeza. He is a co-writer/co-director/dramaturg for Ping Chong’s ongoing series of Undesirable Elements and Collidescope: Adventures in Pre- and Post-Racial America. He has also served as dramaturg for six collaborations with the Bebe Miller Company, Going to the Wall, the Bessie Award winning, Verge, Necessary Beauty, A History, The Making Room, and Landing/Place for which he received a 2006 Bessie Award. Other dramaturgical collaborations include work with Camille A. Brown and Dancers (Mr. TOL E. RAncE, BLACK GIRL: Linguistic Play, and ink), Urban Bush Women (Hep Hep Sweet Sweet, Walking with ‘Trane, and SCAT!), and the recent stage production of Ta-Nehisi Coates’ Between the World and Me at the Apollo Theatre. He is currently an Assistant Professor in the Theatre Arts and Dance Department, University of Minnesota/Twin Cities.

ROBERT MCINTYRE (Production Stage Manager) is originally from Scranton, Pennsylvania and works all over the northeast region in PA, MA, upstate NY, and NYC freelancing in theatre and dance. Robert holds a B.S. Dual Degree in business management and technical theatre from East Stroudsburg University of PA, where he graduated in 2012. He has had the opportunity to intern at Williamstown Theatre Festival and Jacob’s Pillow Dance Festival, where he has served as the Production Coordinator for their Inside/Out Series. Robert has been the stage manager for Stephen Petronio Dance Company, TAKE Dance, Gallim Dance, Encompass New Opera Theatre, Keely Garfield Dance, and Damage Dance. Recently, he lit The Student Company and Dance for PD at Mark Morris Dance Group.

BRITTANY SPENCER (Lighting Supervisor) is a NYC-based lighting supervisor in the performing arts and events. She has worked with many dance institutions including Baryshnikov Arts Center, The Joyce, The Kitchen, DanSpace, Jacob’s Pillow, and Dance Theater Workshop; and has had the pleasure of touring with such artists as Jessica Lang, Beth Gill, and Ephrat Asherie Dance. She is delighted to be back at the Joyce with Camille A. Brown & Dancers.
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219 West 19th Street, 2nd Floor
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For more information, please visit www.camilleabrown.org.
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 for dancers 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 is a member of DANCE/USA.
The Joyce honors the following individuals, corporations, and foundations for their visionary support of our mission of advancing the vibrant and extraordinary art of dance. Funds contributed to the endowment campaign will allow The Joyce to continue its support of the dance community and to commission new work.

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Support for planning costs associated with establishing a third venue for dance as part of the redeveloped World Trade Center site has been generously provided by a grant from the Lower Manhattan Development Corporation, which is funded through Community Development Block Grants from the U.S. Department of Housing and Urban Development. Leadership support has also been provided by:

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*Tatiana Plankova Foundation
*Rajika & Anupam Puri
Kathleen A. Scott
*Chip Seelig & Lana Chinkевич
Linda Shelton
Jean & Gene Stark
*John Wieland, Jr.

Presenter's Circle

**($5,000 and above)**

*Anonymous
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*Gerry & Hank Alpert
*Rick & Nurit Amdur
*Mary & Adam Amsterdam
*Gerald M. Appelstein
Rob Ashford
*Nikki F. Atkins
Lani & Emanuel Azenberg
*Andrew & Froma Benerofe
Torrence Boone & Ted Chapin
The Barbara Bell Cumming Charitable Trust
*Citizens Committee For New York City
Dancers Responding to AIDS
DeWitt Stern Group, Inc.
*Jamal & Mahshid Ehsani
*Linda Ellis
Christopher Evans & Josh Garner
*General Delegation of the Government of Flanders to the United States
Jeanne Donovan Fisher
Eugene & Alyce Fluder
Judith M. Hoffman
*David S. Ivill & Vincent J. Weiner, Jr.
*Christopher Jones & Deborah McAlistor
Office of City Council Member
Corey Johnson
*Kaori Kihao
*Christine Knuth
Louis & Carolyn Lucido
*Merce Cunningham Trust
*Mid Atlantic Arts Foundation
*David & Diana Milch
*Ms. Sharon L. Patrick
*Ed Petrov
Nina B. Quigley
*Jay Rosenberg and Joseph Magee
May and Samuel Rudin Family Foundation
*Michael Sekus & Bianca Russo

The Evelyn Sharp Foundation
Leslie Siegel
*Allan Spéirling & Ferne Goldberg
*Linda B. Strumpf
The Walt Disney Company
*Madelyn & Steven Wils

Director's Circle

**($2,500 and above)**

Anonymous
R. Richard Abelson
*Adrienne Albert
James J. Andrews
*Joel & Rhela Aragona
David Baum
*Francesca MacCartney Beale
Cheryl Bentenfeld
Judi Rappaport Blitzer & David Blitzer
*Consulate General of Canada in New York
*Victoria V. Carey
*Larry & Ronniie Cohen
Cathleen Collins
The Cowles Charitable Trust
Mary Sharp Cronson
Pamela Crutchfield
David Dietz & Jane Kendall
Jack & Eleanor Dunn
Trisha & Patrick Duval
*Christopher Elmore
*Paul Feuerman & Bruce Grivetti
Joanna Fisher
*Ian Friedman
Bart Friedman & Wendy Stein
*Geraldine Glassman
Robert Goldberg
& Betsy Maclsaac
Mr. & Mrs. Patric W. Gregory
The Harold K. Gross Family Charitable Trust
*Elizabeth Anne Hartman
*Ronald E. Hellman & Stephen B. Roberts
William Houltham
*Infinite Muses
*Kenneth S. Kall & Ivy Hwang
*Hilda Kraker
*Diana Korsch
*Elizabeth Lang
Robert & Dorina Link
*Thomas von Foerster
In Memory of John MacDonald
*Karen & Martin McDonald
Ronay & Richard Menschel/Charina Foundation, Inc.
*LeConte Moore
Mutual of America Foundation
Cherrie Namihira
Warrie Price & James David Price
*Québec Government Office
in New York
Betty P. & Michael H. Rauch
Mr. Stephen Kroll Reidy
Karen Roth
Susan & Arnie Scharf
George Vickers & Irene Silverblatt
*Christopher Soule
*Consulate General of Sweden in New York
Elizabeth Swig
*Consulate General of Canada in New York
Ms. Patricia E. Vance
*Québec Government Office
Alexandra Wheeler & Rocky Rukan
Rodney L. White Foundation
Irving & Elaine Wolbrom
*Billy Wong & Stephanie Gordon
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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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FACILITIES & SERVICES

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

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Britton & Melina Fisher
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