

Presents

# RIOULT

DANCE ■ NEW YORK

**Artistic Director and Choreographer**

Pascal Rioult

**Associate Artistic Director**

Joyce Herring

**Executive Director**

Amy Harrison

**Company**

Catherine Cooch Brian Flynn Charis Haines Jere Hunt  
Melanie Kimmel Corinna Lee Nicholson Michael Spencer Phillips  
Sara Elizabeth Seger Sabatino A. Verlezza Holt Walborn

**Apprentices**

Jake Deibert Gildas Lemonnier Emma Sadler

**Production Manager**

Spencer Anderson

**Lighting Design**

David Finley Jim French

**Costume Design**

Elena Comendador Pilar Limosner  
Karen Young

Major supporters of RIOULT Dance NY include: American Dance Festival; Berkshire Taconic Community Foundation; Exploring the Arts; Fund for New Works, a Kenneth French Legacy; Google Ad Grants; Gordon & Harriet Greenfield Foundation; The Geoffrey C. Hughes Foundation; The Harkness Foundation for Dance; Howard Gilman Foundation; Kendall-Parker Associates LLC; LaGuardia Performing Arts Center; Made in Wickenburg Residency Program; National Endowment of the Arts; New York City Department of Cultural Affairs in partnership with the City Council; New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; The O'Donnell-Green Music and Dance Foundation; The Shubert Foundation; West Survivors Trust Fund; and TAG Creative.

Monday, July 18-Wednesday, July 20 at 8:00pm  
Reynolds Industries Theater

————— *Performance: 120 minutes including intermissions* —————

# WOMEN ON THE EDGE...Unsung Heroines of the Trojan War

## IPHIGENIA

Choreography Pascal Rioult  
Music Michael Torke, "Iphigenia"  
Lighting Jim French  
Set Harry Feiner  
Costumes Karen Young  
Recorded Narration Kathleen Turner

### Iphigenia

Catherine Cooch

### Achilles

Jere Hunt

### Agamemnon

Brian Flynn

### Clytemnestra

Charis Haines

### Chorus

Melanie Kimmel Corinna Lee Nicholson Michael Spencer Phillips  
Sara Elizabeth Seger Sabatino A. Verlezza Holt Walborn

This piece depicts Iphigenia's transfiguration from innocent girl to transcendental heroine. On the shores of Aulis, a thousand ships rest on the windless Greek shores waiting to set sail to wage war against Troy. An angry Goddess has stopped the winds until the King's daughter is slain to soothe her. King Agamemnon concedes to sacrifice his daughter Iphigenia—much to the horror of his wife, Clytemnestra, and his daughter's betrothed, Achilles. Iphigenia realizes that she must accept her responsibility and willingly give herself in sacrifice.

First performed June 4, 2013—The Joyce Theater, NYC

*Iphigenia* was developed in residence at the Kaatsbaan International Dance Center supported, in part, by a New York State Residency grant from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and through a space grant with LaGuardia Performing Arts Center's lab program. Additional support provided by the Fund for New Works, a Kenneth French Legacy, the Gordon & Harriet Greenfield Foundation, The Geoffrey C. Hughes Foundation, National Endowment for the Arts, New York, City Department of Cultural Affairs, New Music USA's 2013 Live Music for Dance Program, and The O'Donnell-Green Music and Dance Foundation.

"Iphigenia" is used by arrangement with Adjustable Music, publisher.

..... INTERMISSION .....

# ON DISTANT SHORES...a redemption fantasy

Choreography Pascal Rioult  
Music Aaron Jay Kernis, "On Distant Shores"  
Lighting David Finley  
Costumes Pilar Limosner

**Helen of Troy**  
Charis Haines

**Trojan War Heroes**

Brian Flynn Jere Hunt Michael Spencer Phillips Sabatino A. Verlezza

In the play, *Helen*, by Euripides, Helen never actually goes to Troy. Instead, the gods play with human fate and fashion a likeness of her out of clouds. It is this "mirage" that Paris abducts and brings to Troy causing a needless and tragic war. I have always felt that Helen was wrongfully accused and have long wanted to redeem her. –Pascal Rioult, May 2011

First performed June 15, 2011–The Joyce Theater, NYC

*On Distant Shores* was developed, in part, through a space grant with LaGuardia Performing Arts Center’s lab program. Additional support was provided by the Fund for New Works, a Kenneth French Legacy. Special support was provided by The O’Donnell-Green Music and Dance Foundation, Inc. Funds for the composer’s commission were provided by the American Music Center Live Music for Dance Program.

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..... INTERMISSION .....

# CASSANDRA'S CURSE

Choreography Pascal Rioult  
Music Richard Danielpour, "Cassandra's Curse"  
Lighting Jim French  
Set Harry Feiner  
Projection and Video Brian Clifford Beasley  
Costumes Elena Comendador  
Recorded Narration Kathleen Turner

## **Cassandra**

Sara Elizabeth Seger

## **Ensemble**

The Company

First performed June 21, 2016—The Joyce Theater, NYC

*Cassandra's Curse* is commissioned by ADF with support from the Doris Duke/SHS Foundations Award for New Dance, and created in part with the support from the Made in Wickenburg Residency Program with funding from the R. H. Johnson Foundation, the National Endowment for the Arts, WESTAF, and the Wellik Foundation. This work has been made possible by a commissioning grant from the O'Donnell-Green Music and Dance Foundation, and was developed in part through a space grant with LaGuardia Performing Arts Center's lab program. Additional support was provided by the Fund for New Works, a Kenneth French Legacy; The Harkness Foundation for Dance; The Geoffrey C. Hughes Foundation; National Endowment for the Arts; and New York City Department of Cultural Affairs.



**PASCAL RIOULT (*Artistic Director/Choreographer*)** A former track and field athlete in France, Mr. Rioult came to the United States on a fellowship from the French Ministry of Culture to study modern dance in 1981. After performing with the companies of May O'Donnell and Paul Sanasardo he was invited to join the Martha Graham Dance Company. He interpreted many of the most prestigious roles in the Graham repertory as a principal dancer, and in 1990, Ms. Graham created the central role (Death Figure) in her ballet *Eye of the Goddess* for him. Mr. Rioult performed opposite Mikhail Baryshnikov and Joyce Herring in *El Penitente* and was featured in two television specials: *Martha Graham in Japan* and *Five Dances by Martha Graham*, filmed at the Paris Opera.

Since starting his own company, RIOULT Dance NY in 1994, Mr. Rioult has dedicated his energies to developing his own choreographic style and nurturing a robust ensemble of dancers. Of his work, *Black Diamond*, Anna Kisselgoff of *The New York Times* wrote, "...he has met the challenge of comparison with George Balanchine."

Mr. Rioult's works have been commissioned by the American Dance Festival, Cal Performances Zellerbach Hall in Berkeley, CA., the Ballet du Nord in Roubaix, France, the Geneva Ballet, Switzerland, The Orchestra of St. Luke's, the Gordon & Harriet Greenfield Foundation, the Grand Marnier Foundation, the Théâtre de Saint Quentin en Yvelines France, Lehigh University in Bethlehem, PA., and Marymount Manhattan College, among others. He is a two-time recipient of the Choo-San Goh Award for Choreography.

**JOYCE HERRING (*Associate Artistic Director*)** A founding member of RIOULT Dance NY, Ms. Herring danced with the company until 2004 while holding the positions of Rehearsal Director, Regisseur, and, in 2008-2009, Executive Director. Ms. Herring and Mr. Rioult met while dancing with the Martha Graham Dance Company, where she was a principal dancer until 1999; they were married in 1988. During her career with the Graham Company she interpreted many leading roles including *Lamentation*, *Deep Song*, Jocasta in *Night Journey*, the Bride in *Appalachian Spring*, the Virgin in *Primitive Mysteries*, *Heretic*, Joan of Arc in *Seraphic Dialogue*, Helen of Troy in *Clytemnestra*, and the Conversation of Lovers in *Acts of Light*, among others.

A former director of the Martha Graham School, Ms. Herring remains a regisseur of the Graham Trust. She has been on the faculties of the Conservatory of Dance at SUNY Purchase and Marymount Manhattan College and has taught as a guest teacher at The Juilliard School, Rudra

Bejart (Lausanne), Alfredo Corvino's Dance Circle, the Neighborhood Playhouse, Harvard Summer Dance Center, North Carolina School of the Arts, Ballet du Nord, the Lyon Opera Ballet, the Conservatoire Nationale Supérieure de Musique de Lyon, the Geneva Ballet and the Ballet de Lorraine, Interlochen Academy of the Performing Arts, and more. Ms. Herring continues to stage Mr. Rioult's work on companies and universities throughout the US and abroad.

## DANCERS

**CATHERINE COOCH (*Dancer*)** is from Fairfax, VA, and began dancing at age three. Ms. Cooch studied modern, ballet, pointe, tap, jazz, and contemporary. She also trained at Maryland Youth Ballet under Michelle Lees. In May 2013, Ms. Cooch received a BFA in Dance from Marymount Manhattan College under the direction of Katie Langan, where she performed works by Loni Landon, Maxine Steinman, and Anthony Ferro. Ms. Cooch joined RIOULT Dance NY in 2013.

**BRIAN FLYNN (*Dancer/Assistant Rehearsal Director*)** is originally from Walpole, MA. Mr. Flynn earned his BFA from the Conservatory of Dance at Purchase College and has performed the works of choreographers such as Paul Taylor, Merce Cunningham, Mary Anthony, Eun Me Ahn, and Kevin Wynn. He has also performed with the Boston Ballet in Ben Stevenson's production of *Cleopatra*. Mr. Flynn has taught and set works for RIOULT at the Alvin Ailey/Fordham University BFA program, Goucher College, and the Bermuda Civic Ballet. Mr. Flynn joined RIOULT Dance NY in 1999 and is co-founder of RIOULT Circle.

**CHARIS HAINES (*Dancer*)** is originally from Carpinteria, CA. She graduated summa cum laude from the University of California, Santa Barbara with a BFA in Dance, where she received the Alice Condodina Performance Award upon graduation. In NYC, Ms. Haines has performed with Wendy Osserman, Silver-Brown Dance, Jessica Gaynor Dance, Katherine Howard, Sue Hogan, and Lux Dance. She is a teaching artist with RIOULT's DanceREACH program and is also a certified Pilates instructor. Ms. Haines was first introduced to the company while working at The Joyce Theater as the Assistant House Manager. She joined RIOULT Dance NY in 2007.

**JERE HUNT (*Dancer*)**, a native of Huntsville, AL, holds a BFA in Dance from Marymount Manhattan College. While there, he performed works by David Parsons, Christopher d'Amboise, Martha Graham, Molissa Fenley, Edgar Zendejas, and others. Mr. Hunt was an apprentice with the Alabama Ballet under the direction of Wes Chapman. In NYC, he has

worked with Veracity Dance Theatre, SYREN Modern Dance, and DeMa Dance. He also had the privilege of staging Pascal Rioult's Bolero at Adelphi University. Mr. Hunt joined RIOULT Dance NY in 2010.

**MELANIE KIMMEL (*Dancer*)** is originally from Baltimore, MD. She graduated cum laude from Marymount Manhattan College with a BFA in Dance. She has performed works by Dwight Rhoden, Kataryzna Skarpetowska, Elena Comendador, Jae Man Joo, and Pascal Rioult. Ms. Kimmel is also a certified yoga instructor. She joined RIOULT Dance NY in 2015.

**CORINNA LEE NICHOLSON (*Dancer*)** is originally from Houston, TX. She graduated summa cum laude from Southern Methodist University, receiving her BFA in Dance Performance with an award for Outstanding Achievement. While at SMU, Ms. Nicholson performed the works of Martha Graham, Maurice Béjart, Alvin Ailey, Paul Taylor, Robert Battle, and Pascal Rioult's *Wien*. Since moving to NYC, Ms. Nicholson has worked with Amy Marshall Dance Company, Mazzini Dance Collective, and Taylor 2. Ms. Nicholson joined RIOULT Dance NY in 2015.

**MICHAEL SPENCER PHILLIPS (*Dancer*)** is a graduate of the University of Michigan (BFA, Dance) where he was also a member of the Peter Sparling Dance Company. He attended the Merce Cunningham School on scholarship and performed in the Cunningham Repertory Group. Other performance credits include New York City Opera, Battleworks Dance Company, Jennifer Muller/The Works, Risa Jaraslow and Dancers, and an apprenticeship with the Bill T. Jones/Arnie Zane Dance Company. Mr. Phillips is a teaching artist with RIOULT's DanceREACH program and has had the privilege of restaging Mr. Rioult's work. He joined RIOULT Dance NY in 2002 and is co-founder of RIOULT Circle.

**SARA ELIZABETH SEGER (*Dancer*)** Originally from New Jersey, Ms. Seger attended high school at the University of North Carolina School of the Arts, where she performed works by Mark Morris, José Limón, Larry Keigwin, Diane Markham, and others. She then attended the Fellowship Program at The Ailey School and performed *Memoria* with the Alvin Ailey American Dance Theater during their New York City Center Season. Other credits include Lincoln Center Institute, Cool NY Dance Festival, Triskelion Arts, Jennifer Muller/The Works Hatch Series, and the American Dance Festival. Ms. Seger joined RIOULT Dance NY in 2011.

**SABATINO A. VERLEZZA (*Dancer*)** grew up in Shaker Heights, OH. He received a BFA in Dance from Kent State University, where he graduated summa cum laude with honors from the National Honors Society for Dance

Arts. While at Kent State, he also sat on the Board of the National Dance Education Organization. He began his dance education at the Cleveland San Jose Ballet/Cleveland School of Dance and continued his training with Nancy Lushington and his parents Barbara and Sabatino Verlezza. He has performed multiple works by May O'Donnell and is a certified teacher of the O'Donnell technique. Mr. Verlezza joined RIOULT Dance NY in 2012.

**HOLT WALBORN (*Dancer*)**, from western Kentucky, started dancing at 13 and studied at Interlochen Arts Academy. He graduated from Butler University with a BFA in Dance, where he worked with Marek Cholewa, Tong Wang, and Susan McGuire. Performance credits include Paul Taylor's *Cloven Kingdom*, Antony Tudor's *Dark Elegies*, and the Nutcracker Prince in Butler Ballet's *The Nutcracker*. In May 2010, Mr. Walborn moved to NYC where he worked with Spark Movement Collective and The Hoover Dam Collective. Mr. Walborn joined RIOULT Dance NY in 2011.



## **BOARD OF DIRECTORS**

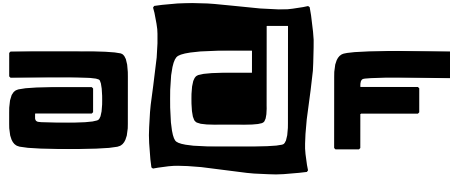
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Pascal Rioult  
Lee Traub (Emerita)

## **STAFF**

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## **BOOKING INFORMATION**

Amy Harrison, Executive Director  
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Presents

# COMPANY WANG RAMIREZ

**Worldwide Management And Tour Direction**

Dirk Korell / [direction-production@wangramirez.com](mailto:direction-production@wangramirez.com)

**Exclusive North American Management and Tour Direction**

Eleanor Oldham & John Luckacovic, 2Luck Concepts, [www.2Luck.com](http://www.2Luck.com)

**Executive Producer**

Company Wang Ramirez, Clash66

**Co-production**

Théâtre de l'Archipel, Scène Nationale de Perpignan (Creation Residency)

Théâtre de la Ville, Paris

Parc de La Villette, Paris

Initiatives d'Artistes en Danses Urbaines (Fondation de France – Parc de la Villette with the support of Caisse des Dépôts and Acsé)

Mercat de les Flors Barcelona (Creation Residency at Graner)

Act'art – Conseil départemental de Seine-et-Marne

Centre Chorégraphique National de Créteil et du Val-de-Marne / Company Käfig  
TANZtheater INTERNATIONAL, Hannover

Friday, July 22 at 8:00pm

Saturday, July 23 at 7:00pm

Durham Performing Arts Center

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*Performance: 70 minutes*

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# BORDERLINE

Artistic Direction & Choreography Honji Wang, Sébastien Ramirez  
Performers Christine Joy Alpuerto Ritter,  
Louis Becker, Kai Gaedtke, Mehdi Baki,  
Sébastien Ramirez, Honji Wang  
Rigging Development Jason Oettlé, Kai Gaedtke  
Composition Jean-Philippe Barrios  
With the participation and voices of Christophe Isselee, Chung-Won Wang,  
Henri Ramirez  
Light Design and Technical Direction Cyril Mulon  
Dramaturge Catherine Umbdenstock  
Set Design Paul Bauer  
Costumes Anna Ramirez

## Support

Regional Council Languedoc-Roussillon  
Regional Prefecture of Languedoc-Roussillon – Midi-Pyrénées (Direction of Cultural Affairs)  
County Council Pyrénées Orientales  
Montpellier Danse, Residency at Agora, Cité Internationale de la Danse

Company Wang Ramirez - Clash66 receives a structural support by Regional prefecture Languedoc-Roussillon-Midi-Pyrénées (direction of cultural affairs), by Regional council Languedoc-Roussillon-Midi-Pyrénées and by County council Pyrénées Orientales.

The company receives the support of Foundation BNP Paribas for the development of its projects. Sébastien Ramirez & Honji Wang are associated artists of Théâtre de l'Archipel, Scène Nationale de Perpignan for the seasons 2014/15, 2015/16 and 2016/17.

## Thanks!

Centre Culturel Jacques Prévert à Villeparisis for the creation residency.  
HAU—Hebbel am Ufer for the research possibilities in Berlin.  
With the support of Montpellier Danse, residency at Agora, cité internationale de la danse.

## BIOGRAPHIES

**SÉBASTIEN RAMIREZ** was born in Perpignan, France on September 13, 1982. He is an internationally renowned dancer, choreographer, and artistic director. Starting as a gifted b-boy, he soon won major hip hop championships and acted as a judge for numerous international competitions. Winner of the Redbull BC ONE French championship, he founded his company and developed a new vision of space and choreography, bringing hip hop dance to a wider and new audience. Akram Khan invited him to direct a personal workshop at Théâtre de la Ville in Paris, a recognition of his unique quality of movement. He was also invited by Sadler's Wells as one of the five choreographers of RIOT OffSpring, a unique dance piece performed to Igor Stravinsky's iconic *The Rite of Spring* played by Southbank Sinfonia. Most recently, Ramirez was invited by Madonna to choreograph for her Rebel Heart Tour.

**HONJI WANG** is a dancer, choreographer and artistic director born in Frankfurt, Germany, on February 7, 1982 and raised by Korean parents. Her dance language is an abstraction of hip hop dance and has influences of earlier martial arts and ballet training. She was invited as a guest artist to perform a duo with acclaimed British choreographer Akram Khan titled *The Pursuit of Now* and accompanied by known pianist Shahin Novrasli. She also collaborated in Wang Ramirez' latest dance production with the most compelling and avant-garde female flamenco dancer, Rocío Molina, in the duet *Felahikum*. Wang was invited to Madonna's final auditions in New York, where her outstanding performance earned her an invitation to tour and perform for the Rebel Heart Tour. She had her first film experience as the Mongolian witch in the movie *Hansel & Gretel*, directed by Tommy Wirkola and was also part of the movement research team for Wachowski brothers' *Jupiter Ascending*.

**LOUIS BECKER** was born in Berlin, Germany. In 2000 he discovered the hip hop culture by doing graffiti art and working as a DJ. In 2001 he began practicing b-boying. He participated in some of the biggest battles around the world including Battle of the Year 2013--the unofficial world championships. His first contact with theater was in 2005 and since 2008 he has been making a living with theater shows. Lou-Ease has worked with choreographers such as Constanza Macras (Dorky Park), Sebastien Ramirez and Honji Wang (Wang Ramirez Company), and Akram Khan Company. He has also produced his own work, *Close(d)*, a duo, in 2014. He is still active in the b-boy scene and still traveling around the world participating in competitions with his two crews, B-town Allstars from Berlin and Bad

Trip Crew from Paris. He is also touring around the world with the "Echo" winning breakdance show "Red Bull Flying Bach " as part of the Flying Steps. He is focussing on his theater work and his very own style based on urban dance roots mixed with contemporary dance theatre.

**CHRISTINE JOY ALPUERTO RITTER**, was born in 1982 in Los Angeles, CA. She grew up in Germany learning Philippine and Polynesian Folk dance and started at a very young age with ballet and jazz. As a teenager she decided to be a professional dancer and graduated in the Palucca School for Modern Dance in Dresden, Germany. In 2003 she received the Esther-Arnold-Seligman scholarship that included participation in the American Dance Festival and spending time in New York for further training. In 2004 she started working as a contemporary freelance dancer in and around Berlin with choreographers such as Christoph Winkler, Anja Kozik, Constanza Macras, Company Wang Ramirez, Denis Kuhnert, and Heike Hennig. During this time she expanded her repertory in hip hop/new style, break dance, and voguing and took part in several dance battles. In 2011 she joined Cirque du Soleil as a dancer and aerial artist in the Michael Jackson Immortal World Tour and performed in many cities in the US, Canada, and Europe for 2 years. Since 2013 she has been a member of the Akram Khan Dance Company, based in London, where she is continuing her touring life, world-wide, with the current piece *Until the Lions*. She is happy to be part of the company again and to perform and tour with *Borderline* and *EVERYNESS*.

**KAI GAEDTKE** is a professional rigger. Kai was born in Germany and studied at the UFA-Fabrik für Kultur Sport und Handwerk. Since 1991 he has worked in technical direction for traditional theater, streettheater, and festivals. From 1995 to 1997 he was the technical director and rigger at the Arena Berlin. In 1997 he received a certification for "Work in Heights". Since 1999 he is CEO of the company, Take 7 GmbH. His role in the company is to install the ropes that the performers use for aerial work. In 2012 he helped develop the OVERGOD Character in *Borderline* with Company Wang Ramirez and worked on the production in more than 50 performances around the world. In 2016, he worked on the rigging development for the company's most recent production, *EVERYNESS*.

**MEHDI BAKI** is a French dancer and choreographer born in Epinay sur Seine on March 2, 1985. Mehdi started b-boying at the age of 11. He also trained in capoeira, contemporary, and modern jazz dance. He was particularly influenced by his brother, Aziz Baki. A few years later he decided to make dance his profession. He studied at the A.I.D (International

Academy of Dance) in classical, jazz, and contemporary while at the same time continuing his love of hip hop. Mehdi worked with Christophe Willem and participated in the musicals *Cleopatra* in 2009 and *1789, the Lovers of the Bastille* in 2012. Over the past 10 years he has worked with many choreographers and directors such as Sebastien Lefrançois, David Drouard, Giuliano Peparini, and James Thierrée. Since February 2016 he has been working with Company Wang Ramirez as a dancer in *Borderline*.

### **TECHNICAL STAFF**

**CYRIL MULON** is a lighting designer, filmmaker, photographer, and is also the company's technical director. His eclectic career has led him to work as much for the stage as for film. From the School Louis Lumière, he began his career at the camera; and he has collaborated in numerous documentaries on performing artists such as Japanese choreographer Saburo Teshigawara, the French director Claude Régy, clarinetist Michel Portal, and pianist Pierre Laurent Aimard. He continued his taste for film by developing, among others, the musical video "Jérôme Savary Seeking Josephine" (2007) and as a director of photography for concerts filmed at the Salle Pleyel and the Cité de la Musique. In 1998, he joined Peter Brook's team at the Bouffes du Nord Theatre in Paris (France). Since 2003, he has produced photographs and lighting design for storyteller director, Hassane Kassi Kouyaté, with whom he has had a close artistic collaboration. He designed the lights for both a contemporary play, *Hood*, written and directed by Hubert Koundé at the Theatre du Rond-Point in Paris, and for a conventional play, *Berenice*, by Steeve Brudey, not to mention operas staged by Stephan Groegler at the Opéra de Rouen in 2008-2010. He discovered the world of contemporary dance with American choreographer Stefanie Batten Bland, and he has collaborated, since 2011, with the Franco-Berlin choreographers Sébastien Ramirez and Honji Wang (*Monchichi*, *Borderline*). He also creates light design for Bintou Dembélé (ZH), Jann Welsh (P = mg and Diagonostic), Johanna Faye, and Saido Darwin (Iskio). He is part of the Company WKcollective as the lighting designer and CTO.

**JULIEN HÔ KIM** is a sound designer and composer. After graduating with a degree in fine arts in 2000, he began to work for theater, dance, performance-installation, documentaries, radio, and film. His work has been seen or heard in festivals, galleries, and exhibitions. He has worked with Company Wang Ramirez as a sound technician on the show *Borderline* since 2015. For the past 10 years he has also been the graphic designer for the International Piano Festival of La Roque d'Anthéron, France."

**DIRK KORELL (*Production Supervisor*)** received his degree in Applied Theater Studies at Gießen (Germany) and a master's degree in Theater from Paris 8 University in Saint Denis (France). He started his career as a producer at MC93 Bobigny Cultural Arts Center and Theater (Paris). For 8 years, he worked closely with productions, co-productions, and guest performances in the aesthetics of drama, opera, contemporary dance, and music (Peter Sellars, Deborah Warner, Bob Wilson, Steve Reich, Philip Glass, and Karole Armitage, among others). At the same time, he worked as an assistant director with La Sept/arte during the launch of the Franco/German TV channel in 1992-1993. Simultaneously, Dirk specialized in the art of surtitles for stage performances with MC93, the national theater in Rennes and the Théâtre de Vidy-Lausanne. He also translated dramatic texts such as a contemporary version of Aeschylus' *Persians* adapted by Robert Auletta and directed by Peter Sellars. In 1997, in Seine-Saint-Denis (Paris region), Dirk founded MOOV'N AKTION with Yacine Amblard. With this structure specializing in hip hop dance productions, they created the Danse HipHop Tanz Festival. Dirk Korell developed MOOV'N AKTION's international dimension with Storm (Berlin), as well as the 2nd generation of European hip hop choreographers Sébastien Ramirez (Perpignan) and Raphael Hillebrand (Berlin). He is involved in the conception and realization of choreographic inter-cultural collaborations emerging all over the world (Vietnam, Brazil, Ivory Coast, Indonesia, and Cuba). Dirk is involved in the IETM network for contemporary performing arts. From 2006 to 2011, he was on IETM's Board of Directors. In 2009, he created camin aktion, the Montpellier-based production office, working alongside companies from France, La Réunion, and Scotland in the fields of producing, bookings, and development. As a company producer, he collaborates with Sébastien Ramirez and Honji Wang in Company Wang Ramirez. Dirk Korell carries out cultural cooperation projects around the world, teaching international cultural management, consulting for companies, and working as curator for dance programming.

The original soundtrack of *Borderline* is available on lacrymoboy.  
bandcamp.com and on iTunes (artist: lacrymoboy).

[www.wangramirez.com](http://www.wangramirez.com)

[www.facebook.com/WangRamirez](http://www.facebook.com/WangRamirez)



## Calligraphy: a teacher's testimony

Monday, November 17, 10:30 AM. Trade School, Gers.

I was giving my class when suddenly, without notice, four determined policemen accompanied by a dog handler decked out with his dog, barged in. They didn't say hello or introduce themselves. With no preamble, the dog was let loose. The students were extremely surprised. I questioned the intruders asking what the purpose of their visit was. Radio-silence. I insisted and quickly understood that I'd better just shut up. The students were shocked; the atmosphere was heavy, threatening. I opened a window, and then without a word, one of the policemen peremptorily closed it.

The dog ran all over the place. It bit onto one of my student's bags and he was then asked to exit the class. The dog drooled on a young man's legs, terrorized. On hats, on clothes. The animal detected something suspicious in someone's pocket, and once again, the student was asked to exit. I tried to intervene but I was silenced.

The bags were emptied in the hallway. Wallets were opened. This operation took place in 10 classes and lasted more than an hour. Thirty suspected students were sent into a different room and were thoroughly searched. Some were stripped to their underwear. Amongst the students were minors.

In the HND class, the dog ripped apart a bag. The student then discovered his smashed computer. He's told he can press charges if he wants.

In another room, the students were lined up in front of the blackboard. According to them and their teacher, the dog handler yelled, "One move and he'll bite your artery and you'll end up in the hospital." Policemen paced up and down the hallways outside the classrooms.

I learned later that no particular event took place in the establishment to justify such a raid. The students were dumbstruck and scared.

They interrogated me once the group left. I didn't know what to say. I remained speechless. The element of surprise freezes you.

Beyond the legal or illegal aspect of the operation, was the ill mannered, threatening, sarcastic, aggressive, and scornful attitude of the policemen. They left a classroom saying: "Bye girlies!" when of course there were only young men and congratulated them for having well stashed their dope and abusing their dogs. Real thugs wouldn't have reacted any differently.

It was in France, in a school, in 2008. I thought policemen were here to help people, support us, be our lucid and conscious guides. But instead of that, they barged in flaunting their power like cowboys terrorizing the young students. I wanted this to be known because it's happening here in our schools. And it's absolutely unacceptable.

Thank you.



## **Solo Sébastien Ramirez: Sébastien's father**

Do you know what "democracy" means? It's when the people govern. People have never governed! It's never the people who rule.

No, the world has never been fair, never. When they demonstrate below... those who cash in 3 to 4000 euros per month, who have fortunes, they don't accept others demonstrating. "What are they demonstrating about, those good-for-nothings? What's it for?" Just leave them alone. Life needs to be normal, like a quiet river...

When I'm told: "When you retire, you'll travel". Travel where? You want to go to Africa to see the poor people? Yes, go to Africa, make the most of it! A meal costs, what... 1€, 1.50€. You think I'd go there? I'd be ashamed. I won't go to poor countries. To save a nickel?

Many countries live off of tourism. But the people don't live off of tourism! It's the capitalists who are there and who live off of tourism. I remember in Spain, the first tourists I saw, I was young.... The Brits and Germans used to come. How my mother despaired! Because before, a kilo of potatoes cost 3 pesetas and when the tourists came, it cost 10!

My father was always poor. We were always poor even with all the tourism.

It's all lies. This is why I don't like this society. I rebelled. I don't care about any of it. I don't want to know anything about it. I'm not interested at all.

There is nothing to do. Just lock yourself up. Someone said: "If you are happy, don't tell anyone." Happy people aren't liked. It's against nature, it's not natural. It's not normal. "Let's live in hiding." That's why I feel good with my own people. I have nothing more to say.

It's shameful.

What does it all mean? It's over my head. Because once you've eaten, once you've drunk, once you've made love, what else do you want to do? Why have 200 million in the bank? To do what with?

## **Duo of dancers: Bowls of rice**

There was a doctor, Masaru Emoto, a Japanese man. He did experiments with water.

He did an experiment where he realized that the water molecule reacted to sound and energies. He took three bowls of rice and placed them in an apartment and three different people came to visit them during the day.

Here, I'll give you a bowl, imagine it... I'm going to say: "I love you" to my bowl of rice. And you say: "I hate you". And no one say a thing to the third bowl. It's not calculated. The doctor proved that the bowl of rice that was said "I love you" to was edible for almost a month. What do you say to your bowl of rice?

I hate you.

Well, your bowl of rice, after just one week is no longer edible because it received bad energies.

And the third bowl that stayed alone on the table without receiving any emotion rotted after one or two days because it was ignored. Indifference kills. Even an "I hate you" keeps you living. Are you listening? What I'm saying is very important!

It has to do with everything alive. We are made of 80% water! Understand?

I have ears! I'm listening to you.

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#### **CONTRIBUTOR KEY**

^ Matched by the SHS Foundation

\* In-Kind Community Partner

## ADDITIONS TO THE ADF BEHIND THE SCENES

Dana Livermore.....Assistant Studio Manager