Resist by Macaela Taylor is commissioned by ADF with support from the Doris Duke/SHS Foundations Award for New Works.

Tuesday, July 2, 2019 at 8:00pm
Wednesday, July 3, 2019 at 2:00pm & 8:00pm
Reynolds Industries Theater

Performance: 1 hour 30 minutes
BARRELHOUSE BLUES
(World Premiere 1938 / Cleo Parker Robinson Dance Premiere 1994)

Choreographer  Katherine Dunham
Music           Jess Stacy
Original Costume Design  John Pratt
Costume Reconstruction  Alex J. Gordon
Lighting Adaptation  Trey Grimes
Dancers  Cleo Parker Robinson, Chloe Abel*
           Martez McKinzy, Jasmine Francisco

This work was set on the Cleo Parker Robinson Dance Ensemble by the great Katherine Dunham with the assistance of two other American dance legends, Julie Balafonte and Vanoye Aikens, both of whom were original members of the Katherine Dunham Dance Company. Cleo Parker Robinson Dance Ensemble premiered this signature work of Ms. Dunham’s at the American Dance Festival in 1994. “I anticipate with great joy performing again one of Ms. Dunham’s most celebrated works in concert,” Robinson said. “Until 1994, no one in the Dunham Company other than Ms. Dunham herself had ever danced this role, so each time I perform it, I feel her spirit.”

LOURNER'S BENCH (Excerpt from SOUTHERN LANDSCAPE)
(World Premiere 1947 / Cleo Parker Robinson Dance Premiere 2019)

Choreographer  Talley Beatty
Interpreteur  Kim Y. Bears-Bailey
Music  Traditional Spiritual “There Is a Balm in Gilead”
Original Lighting Design  William H. Grant, III
Costume Design  Talley Beatty
Original Costume Execution  Jolea Maffei
Costume Adaptation  Alex J. Gordon
Lighting Adaptation  Trey Grimes
Bench Carpentry  Nick Diaz
Dancer  Tyveze Littlejohn, Alex J. Gordon*

*July 3, 2:00pm
This powerful solo from Talley Beatty’s five-part work, refers to the annihilation by the Ku Klux Klan of a mixed-race farming community in the rural South during Reconstruction. The dancer, sitting on the mourner’s bench, has recovered the body of a loved one from the devastated fields after the slaughter, and reflects upon the death of his community, the horror of its ending, and the struggle to sustain hope and strength. Cleo Parker Robinson Dance thanks the Talley Beatty Estate, Philadanco, and Ms. Joan Myers Brown for enabling us to preserve this legacy work.

CATHARSIS
(Cleo Parker Robinson Dance World Premiere 2017)

Catharsis addresses how each of us comes to terms with our emotional state. In order to come back to a neutral state, there must be moments of release, of purging, of letting go.

Choreographer Garfield Lemonius
Music David Lang, Ezio Bosso, Arvo Pärt
Lighting Design Trey Grimes
Duet Chloe Abel* and Martez McKinzy, YooJung Hahm and Martez McKinzy
Dancers Ralaya Goshea, Alex J. Gordon, Samiyah Lynnice (Theresa Berger-Moore), John e. Roberts, YooJung Hahm, Martez McKinzy, Jasmine Francisco, Tyveze Littlejohn, Davry Ratcliffe

*July 2, 8:00pm

INTERMISSION
RESIST
(Cleo Parker Robinson Dance / American Dance Festival World Premiere July 2019)

Choreographer: Micaela Taylor
Choreographer's Assistant: Matt Luck
Music: BeeGees, Max Richter, Wild Cherry
(Edited mix by Micaela Taylor)
Costumer: Alex J. Gordon
Lighting Design: Trey Grimes
Dancers: Chloe Abel, Jasmine Francisco, Alex J. Gordon, Ralaya S. Goshea, Yoojung Hahm, Samiyah Lynnice, John e. Roberts

The work focuses on effort and resistance against fear. With every new chapter and discovery of life, you must overcome, resisting the fear that will try to hold you back from moving forward.

Commissioned by the American Dance Festival with support from the Doris Duke /SHS Foundations Award for New Works.

PAUSE

UPROOTED: PERO REPLANTADO
(World Premiere University of California, Irvine 2015, Cleo Parker Robinson Dance Premiere 2018)

Choreographer: Donald McKayle
Interpreteur: Stephanie Powell
Music: Lila Downs (Excerpts from “Border”)
Costume Design: Kathryn Wilson
Costume Adaptation: Alex J. Gordon
Lighting Design: Kenneth Keith
Lighting Adaptation: Trey Grimes
Dancers: The Cleo Parker Robinson Dance Ensemble
This work deals with undocumented immigrants to the United States. In the late spring and early summer of 2014, I watched the reports and pictures of young children carried by their older siblings, parting from their mothers, climbing the border fences of our country in search of freedom from oppression, poverty, and desperation. I watched the young and watched the mother, sad, brave, and selfless. I read the reports, heard the talks, and started a process of getting in touch with the different aspects of being uprooted from a country, a culture, and genetic memories and replanting yourself in a different land. Besides personal past memories, I took a deep look at the whole generation of my students and their different ethnic backgrounds. Some may have come here legally or undocumented, or were already born here in the US to parents that came here looking for a better life. I observed them being American, yet carrying their cultural heritage and genetic memory and their upbringing by hard-working families grateful for the opportunities available to their children. This thought process led me to whole-heartedly want to create a dance expressing the story of one such ethnic group the closest to our borders, yet encompassing within it all others in the replanted part which will express their rightful claim to belong with no prejudice, with rights intact to their new land through theirs and their families hard work, sacrifices, and dedication.

-Donald McKayle

I remember when I first saw this work in California how visibly beautiful and thought-provoking it was. And now, in the light of current affairs in our world, I see this work as even more relevant than it was just that short while ago.

-Cleo Parker Robinson
ABOUT CLEO PARKER ROBINSON

CLEO PARKER ROBINSON, Founder and Artistic Director of Cleo Parker Robinson Dance (CPRD), currently launching its 49th Anniversary Season, is a Denver native and graduate of the University of Denver, formerly Colorado Women's College (CWC), in the field of Dance, Education, and Psychology. She began teaching college-level dance at age fifteen at the University of Colorado and began her own company upon graduation from CWC, influenced by mentors Rita Berger (a former Balanchine dancer and Metropolitan Opera soloist) and legendary choreographer and humanitarian, Katherine Dunham.

Cleo Parker Robinson Dance encompasses the renowned Cleo Parker Robinson Dance Ensemble, Cleo II (her second company), a Youth Ensemble, a year-round academy, an international summer institute, a 240-seat theatre, and an extensive outreach program serving communities throughout Denver and the Front Range.

Ms. Robinson has collaborated with numerous symphonies, theatrical and opera companies, and acclaimed artists including Dr. Maya Angelou and Gordon Parks, Sr. Renowned choreographers Donald McKayle, Talley Beatty, Katherine Dunham, Dianne McIntyre, and Eleo Pomare have set legacy works on her Ensemble. Her operatic collaborations include Aida, Samson and Delilah, Carmen, Salome, and Porgy and Bess. Symphonic collaborations include Carmina Burana, Lark Ascending, Bernstein's Mass, Stravinsky's The Firebird and Prokofiev's Cinderella. Theatrical collaborations include the Denver Center Theatre Company productions of Dream on Monkey Mountain and Emperor Jones.

Her talents as teacher, choreographer, and cultural ambassador have taken her world-wide, with her workshops and master classes reinforcing her vision of dance as a universal language. In 1993, a United States Information Agency (USIA) tour to Europe brought critical acclaim to her Ensemble which has also toured to Belize, Africa, Singapore, Nassau, Iceland, and New Zealand. In 1996, the company participated in a USIA cultural exchange with Nairobi, Kenya, that was praised by the International Sister Cities Inc. Other international tours included Cairo in 1999, a tour of Italy in 2000, and the opening of the Tel Aviv-Jaffa First International Festival during an Israeli tour. The most recent international tour for Ms. Parker Robinson and her Ensemble brought them to Bogota, Colombia, in spring of 2019 at the invitation of Tiempo de Juego.

The Ensemble has performed at prestigious venues and festivals throughout
the United States including Jacob's Pillow, American Dance Festival, Lincoln Center for the Performing Arts, New Jersey Center for the Performing Arts, John F. Kennedy Center for the Performing Arts, and the Joyce Theatre.

Ms. Robinson has received fellowships from the Colorado Council on the Arts, the National Endowment for the Arts, The Lila Wallace Foundation, Pew Charitable Trust Fund in Washington, D.C., and the National Dance Repertory Program and commissions for collaborations with Dr. Maya Angelou and poet Schyleen Qualls-Brown. She has worked with renowned composers Jay Hoggard, Carman Moore, Halim El-Dabh, Ann Henry, and Howard Roberts. Her film work includes Run Sister Run, a Margie Soo Hoo Lee/Gordon Parks production about Angela Davis. Her Ensemble is featured in African Americans at Festac, the United States Information Services documentary on the World Black and African Festival on Art and Culture in Nigeria. She collaborated on Black Women in the Arts with Kim Fields and Stephanie Mills, the Jeffrey Osborne video Borderline, and two Denver Center Media documentaries—Pamoja: A Coming Together, about the Kenyan exchange, and Dancing Along the Nile, about the Ensemble’s Egyptian tour.

Her extensive awards include the Colorado Governor's Award for Excellence in the Arts, the Denver Mayor's Award, the Kennedy Center Medal of Honor for the “Masters of African American Choreography” series, the “Pioneer In Black Dance” Award by the Dynamic Dance Festival in Atlanta, Georgia, the Huntington’s Disease of America “Distinguished Leadership Award,” the “Fairfax B. Holmes Community Award” from The Denver Links, Inc., the “Unsung Heroes Mountain Award” from African-American Leadership Institute, the “Civil Rights Award of the Anti-Defamation League” (ADL), the “Building Civil Rights” award from the Rachel B. Noel Distinguished Visiting Professorship, the Denver Metropolitan State College “Dr. Martin Luther King Jr. Peace Award for Service to the Community,” and the “Dr. Martin Luther King Jr. Humanitarian Award” from the Urban League of Metropolitan Denver. She is an Honorary Lifetime Trustee of the Denver Center for the Performing Arts, in recognition of her longtime commitment and lasting impact on the center, and was named a “Timeless Legend” by the Denver Urban Spectrum. Most recently in 2017, she received the prestigious DanceUSA “Honor Award.”

A member of the Colorado Women’s Hall of Fame, “Who’s Who in American Colleges and Universities,” the “Colorado 100,” and the “Blacks in Colorado Hall of Fame,” she received the “Thelma Hill Center for the Performing Arts Award” for outstanding achievement in the world of dance, the “Woman Owned Business of the Year” by Colorado Business and Professional Women, and the “Oni Award” from the International Black Woman’s Congress. She was nominated by Black
Theatre Alliance Awards, Inc. for Best Choreography in a Music/Dance Program for “Evocation of Memory,” and is a University of Denver “Living Legend of Dance.” Ms. Robinson was chosen, along with four other “Living Legends,” as part of Dance Women/Living Legends, honoring women who have made a positive difference in dance over the past 30 years.

She holds Honorary Doctorates of Fine Arts from the University of Denver, Humane Letters from Colorado College, and Public Service from Denver’s Regis University.

Ms. Robinson served on NEA panels on Dance, Expansion Arts, Arts America, and Inter-Arts for the USIS and on the National Foundation for Advancement in the Arts. In 1999, she was appointed by President William Jefferson Clinton and confirmed by the Senate to the National Council on the Arts, advising the Chairman of the NEA on policy and programs, reviewing and making recommendations on applications for grants. Ms. Robinson is currently 1st Vice President of the International Association of Blacks in Dance (IABD), an organization preserving and promoting dance by those of African ancestry or origin.

Over the past several years, Ms. Parker Robinson has returned to her passion as a choreographer, creating two new full-length works, Dreamcatchers: The Untold Stories of the Americas, and Romeo and Juliet, in collaboration with the Colorado Symphony Orchestra. Her work On the Edge Reaching For Higher Ground premiered in 2014, and in 2017, she re-staged two of her most acclaimed productions – Romeo and Juliet and Porgy and Bess and introduced Copacetic in tribute to her late father, Jonathan “JP” Parker. In April of 2018, she premiered her Lark Ascending in collaboration with the Boulder Philharmonic and in May 2018, her dynamic and timely adaptation of the classic Carmen. 2019 saw the premiere of The MOVE/ment in tribute to the power of the Civil Rights Movement, created and produced in conjunction with the Colorado Ballet as part of their Tour de Force concerts at the Ellie Caulkins Opera House. Later that same year, Ms. Parker Robinson was in residency at UMKC, working with CPRDE alumnus Gary Abbot in the creation of Check Cashing Day, set to the works of jazz icons Bobby Watson and Milt Abel.

ABOUT THE CHOREOGRAPHERS

KATHERINE DUNHAM (1909 – 2006) A legendary dancer, choreographer, and anthropologist, Ms. Dunham first pursued a dance career as a student at the University of Chicago. Attending an anthropology lecture, she was introduced to the concept of dance as a cultural symbol. She subsequently studied African roots of dance and, in 1935, traveled to the Caribbean for field research. Exposed to
sacred ritual dances in Haiti and Jamaica, she returned to the US in 1936 with new forms of movement and expression, incorporating them into techniques that transformed the world of dance. In 1940, she formed the Katherine Dunham Dance Company, which became a premier facility for training dancers, including Eartha Kitt, Marlon Brando, and Julie Belafonte. Ms. Dunham is credited with introducing international audiences to African aesthetics and establishing African dance as a true art form. Called the “Matriarch of Black Dance,” her groundbreaking repertoire combined innovative interpretations of Caribbean dances, traditional ballet, African rituals, and African American rhythms to create the Dunham Technique, which she and her company performed in venues world-wide. Her experiences touring for two decades with her company provided ample material for the numerous books, articles, and short stories she authored. Having accepted a position at Southern Illinois University in East St. Louis in the 1960s, she secured funding for the Performing Arts Training Center, where she introduced a program to channel the energy of the community’s youth away from gangs and into dance. A formidable advocate for racial equality, boycotting segregated venues in the United States and using her performances to highlight discrimination, she made national headlines by staging a hunger strike to protest the US government’s repatriation policy for Haitian immigrants. Throughout her distinguished career, Ms. Dunham earned numerous honorary doctorates, awards, and honors. She was the recipient of a Kennedy Center Honors Award, the Plaque d’Honneur Haitian-American Chamber of Commerce Award, and a star on the St. Louis Walk of Fame.

TALLEY BEATTY (1918 – 1995) Born near Shreveport, LA, Mr. Beatty grew up in Chicago, IL. An iconic African-American choreographer, dancer, educator, and company director who initially studied under Katherine Dunham and Martha Graham, he left the Dunham company in 1946 to continue his studies in New York City. As an African-American, he was forced to attend ballet classes in the early mornings or late nights in a dressing room while classes were going on in an adjacent studio. His self-described style is “a mixture of Graham connective steps, Dunham technique, and a little ballet with Louisiana hot sauce on it,” while his choreography has been described as “fast, exuberant, [and] explosive.” Critic Margaret Lloyd once wrote that she found his leaps “phenomenal, a sort of universal wish fulfillment to navigate the air.” Throughout a career that encompassed the Broadway stage, film, and nightclubs, he continued to do solo work and choreograph, creating over 50 significant works focusing on the social issues, experiences, and everyday life of African-Americans.
GARFIELD LEMONIUS is Associate Professor, Chair of Dance and Associate Artistic Director in the Conservatory of Performing Arts at Point Park University. Holding a BFA in dance and education from York University and MFA in dance from Southern Methodist University, he has performed as a principal dancer and soloist and worked with renowned choreographers world-wide, as well as serving on numerous advisory, leadership, and development boards, committees, and panels including Booker T. Washington High School for the Performing Arts and the annual International Association of Blacks in Dance Conference. He currently serves on the steering committee for the National High School Dance Festival and the advisory board for the Pittsburgh Dance Council. His teaching career spans performing arts high schools, university dance programs, and summer dance institutes both nationally and internationally. His choreography is held in the repertoires of Cleo Parker Robinson Dance, Dallas Black Dance Theatre, the Conservatory Dance Company at Point Park University, Newtown High School for the Performing Arts in Sydney, Australia, and Thodos Dance Chicago, among others.

MICALEA TAYLOR is a dancer/teacher/choreographer who first trained at the Marat Daukayev School of Ballet and Los Angeles County High School of the Arts and subsequently graduated in 2014 from Cornish College of the Arts with a BFA in Dance. Having performed with Ate9 Dance Company, Zoe Scofield, Camille A. Brown, Kate Wallich, and BODYTRAFFIC, her choreographic passion led her to found Los Angeles based contemporary dance company, The TL Collective, in 2016. Her individual movement vocabulary of Hip Hop combined with contemporary techniques has created a new style best described as Contemporary/Pop. Concurrent to the launch of The TL Collective, Taylor was commissioned to choreograph and teach by LA Contemporary Dance Company, AMDA College, Springboard Danse Montreal, MoveNYC, Cal State Long Beach, and Heidi Duckler Dance Theatre. Her work has been presented by Gelsey Kirkland Performing Arts Center, ACE Hotel, Raymond Kabaaz Theatre, Grand Performances, and Odyssey Theatre Ensemble. She received the Inaugural EMERGE Choreographic Award and a commission from the American Dance Festival to set her work Resist on the Cleo Parker Robinson Dance Ensemble. She has been named one of Dance Magazine’s “2019 25 to Watch.”

DONALD MCKAYLE (1930 – 2018) had a distinguished career which spanned choreography, direction, writing, education, and performance in dance, theater, film, recordings, and television. Some of his iconic works, Games, Rainbow ‘Round My Shoulder, District Storyville, and Songs of the Disinherited, were first
performed by Donald McKayle and Company in New York and later by the Inner-City Repertory Dance Company of Los Angeles. Many of these are being performed anew by dance companies around the United States as part of the American Dance Festival’s prestigious program, The Black Tradition in American Modern Dance. Mr. McKayle’s choreography and direction for Broadway (most notably as the choreographer for *Raisin* and *Golden Boy*), television, and films, has been honored by five Tony nominations, an Outer Critics Circle Award, the NAACP Image Award, an Emmy nomination, a Los Angeles Drama Logue Award, and a Golden Eagle award. In April 2005, he was honored at the John F. Kennedy Center in Washington, DC and presented with a medal as a Master of African American Choreography. There are more than 50 concert dance works to his credit, and ten retrospectives have honored his work. He was one of the first black dancers and choreographers to establish a hold in modern dance as we know it today, an experience that helped to develop the wryly distanced humanism that distinguished him as a teacher and mentor. Cleo Parker Robinson Dance is honored and proud to hold more of Mr. McKayle’s works in its repertoire than any other company. We feel deeply blessed to hold his final two works as his last gift to the world dance community. Acquisition of these final two works would not have been possible without the dedication and support of Ms. Lea Vivante (Mr. McKayle’s beloved wife), Mr. Dennis Nahat, and the McKayle Estate.

**ABOUT THE ENSEMBLE**

**WINIFRED R. HARRIS (Associate Artistic Director)** Ms. Harris, choreographer, artist, teacher, and community activist, has created a significant body of work with a strong balance of technical prowess and gestural expression. Having trained under Cleo Parker Robinson, she danced professionally for ten years with Cleo Parker Robinson Dance Ensemble before moving on to Dallas Black Dance Theater and a solo stint in New York and abroad. In October 1991, she relocated to Los Angeles, CA, founding her own award-nominated contemporary modern dance company. In recognition of her dedication and commitment to underprivileged youth, Ms. Harris received several awards from the Mayor of the City of Los Angeles for her teaching efforts within that community. Having served on faculty at various universities and studios nationwide including Cal Arts (her alma mater), Cal State Los Angeles, and Spelman College, she returned to Cleo Parker Robinson Dance in 2010 as Ensemble Rehearsal Director and became Associate Artistic Director in 2014.
CHLOE ABEL (Rehearsal Director) A Kansas City native, Ms. Abel trained for twelve years under full scholarship at the Kansas City Ballet School. She studied in New York at the Ailey School as a fellowship recipient and received her BFA in Dance, magna cum laude, from the University of Missouri-Kansas City Conservatory of Music and Dance. Her professional career includes performances with Quixotic Performance Fusion, the Kansas City Friends of Alvin Ailey, the Owen/Cox Dance Group, and Wylliams/Henry Contemporary Dance Company and as an apprentice with the Kansas City Ballet. Now in her eighth season with the Cleo Parker Robinson Dance Ensemble, after one year as an apprentice, Ms. Abel is also the Rehearsal Director for the Ensemble.

THERESA BERGER-MOORE Originally from Ankeny, IA, Ms. Berger-Moore, under the direction of Nancy Moore Overturff, studied and performed with the Iowa Dance Theatre and the Performing Edge, Moore Dance’s pre-professional company. With a BFA in Dance from the University of Iowa, she moved to Denver where she danced with both Kim Robards Dance and Moraporvida Contemporary Dance. Ms. Berger-Moore is now in her fourth season with the Cleo Parker Robinson Dance Ensemble.

JASMINE FRANCISCO A native of Houston, TX, Ms. Francisco attended Debbie Allen Dance Academy Summer Intensives in Houston and Los Angeles and Joffrey Ballet Jazz Summer Intensives in New York and Miami. She received her BFA with a concentration in Modern Dance from Point Park University’s Conservatory of Performing Arts. While there, she trained with numerous master teachers, performed works by Garfield Lemonius and Troy Powell, and understudied Jessica Lang. Her choreographic work Tales of Courage was presented at The American College Dance Association conference in 2015. After two seasons with Lula Washington Dance Theatre in Los Angeles, Ms. Francisco joins Cleo Parker Robinson Dance Ensemble for her second season and serves on faculty with the Cleo Parker Robinson Academy of Dance.

ALEX J. GORDON A Beaumont, TX, native, Mr. Gordon first trained at Washington University in St. Louis, receiving his BA in architecture with a minor in modern dance. During college, he joined The Slaughter Project Dance company, guesting with numerous Saint Louis based companies. After attending the American Dance Festival on scholarship, he joined The Missouri
Contemporary Ballet in Columbia, also becoming their resident costume designer. Guesting as a dancer and designer for Deeply Rooted Young Choreographers Showcase, he then moved to Chicago to join Thodos Dance Chicago, becoming resident designer for the Ruth Page Center for the Arts. While there, Mr. Gordon costumed for numerous companies including Cerqua Rivera Dance Theater, Deeply Rooted Dance Theater, and Chicago Academy for the Arts and taught for Ballet Chicago, Glenwood Dance Studios, and The Boys & Girls Club. This is Mr. Gordon’s third season with the Cleo Parker Robinson Dance Ensemble.

RALAYA S. GOSHEA Born in Detroit, Ms. Goshea trained at the Detroit High School for the Fine and Performing Arts and Oakland University, receiving her BFA. She has performed with the Brown Dance Project, Patterson Rhythm and Pace, Eisenhower Dance Ensemble, SMAGDance Company, and the Dayton Contemporary Dance Company. After being a member of Cleo II and an apprentice to the Ensemble, she is now in her seventh season with the Cleo Parker Robinson Dance Ensemble.

YOOJUNG HAHM BORN in Seoul, Korea, Ms. Hahm first trained with the Muyoungnara Academy in Ilsan, Korea, and later with the Seoul Arts High School and the Korea National University of Arts. Near the conclusion of her KNUA studies, she received a scholarship from Alvin Ailey in NYC through her performances at the Seoul International Dance Competition. After graduation she moved to Manhattan, training in Horton technique for a year at the Ailey Dance School. She also performed at LAUNCH:10 with the North West Dance Project in Portland. This is Ms. Hahm's fourth season with the Cleo Parker Robinson Dance Ensemble.

TYVEZE LITTLEJOHN A graduate of Douglas Anderson School of the Arts in Jacksonville, FL, Mr. Littlejohn toured throughout Mexico with Ballet Eddy Toussaint de Montreal. He subsequently joined the Lexington Ballet in Kentucky, dancing leading roles in “Giselle” and “The Nutcracker”. While dancing in Nicaragua’s International Ballet Gala, he also worked extensively with disabled children. In 2015, he joined Ballet Palm Beach, dancing the title role in “Gatsby”. Having been an apprentice to the Ensemble, he now joins Cleo Parker Robinson Dance for his second season as a member of the Ensemble.
SAMIAH LYNNICE A Florida native, Ms. Lynnice began her training at the Academy of Ballet Arts and Artz 4 Life Academy, Inc. in Tampa Bay. A graduate of New World School of the Arts, she received her Bachelor in Fine Arts from The Hartt School in Hartford, CT. She toured nationally as a principal dancer with DunDu Dole West African Ballet and starred in the Chocolate Nutcracker as Claire and the Dream Princess. She has performed works by master choreographers including Martha Graham, Jose Limon, Doug Varone, and Darrell Grand Moultrie and attended summer workshops with Dance Theater of Harlem, Alvin Ailey American Dance Theater, Martha Graham Dance Company, RIOULT, and White Mountain Dance Festival. This is Ms. Lynnice’s second season with the Cleo Parker Robinson Dance Ensemble and as a faculty member with the Cleo Parker Robinson Academy of Dance.

MARTEZ MCKINZY* Originally from Kansas City, MO, Mr. McKinzy studied with Kansas City Friends of Alvin Ailey under the direction of Tyrone Aiken. Having been a member of Cleo II, an apprentice to the company, and a member of the Cleo Parker Robinson Dance Ensemble for three seasons, Mr. McKinzy is currently guesting with the Ensemble.

DAVRY RATCLIFFE A Columbus, OH, native, Mr. Ratcliffe first trained at Fort Hayes Performing Arts MEC under Marva “China” White (Dance Theatre of Harlem) in the Pre-Professional program. Involved in numerous productions, he has worked with renowned choreographers including Laurieanne Gibson, Gil Dudilduo, and several of ABC’s Dancing with the Stars competitors. He spent a season with the Dayton Contemporary Dance 2nd company while shaping a non-profit company to advance professional development and community outreach through hip hop culture. After two seasons with Cleo II, he is now in his fifth season as a member of the Cleo Parker Robinson Dance Ensemble.

JOHN e. ROBERTS A St. Louis native, Mr. Roberts first trained at the Center of Creative Arts (COCA), graduating with a BFA from the University of Missouri Kansas-City (UMKC) Conservatory with an emphasis in Dance Performance and Choreography. His training includes studies with Antonio Douthit-Boyd, Alicia Graf-Mack, and Kirven Douthit-Boyd (Alvin Ailey American Dance Theatre),

* Guest performer
Christopher Page-Sanders (Cleo Parker Robinson Dance Ensemble and Nu-World Contemporary Danse Company), Rolando Yaines (Milwaukee Ballet), Jessica Taylor (DAMAGED Dance Company), Alonzo King (LINES Ballet Company), and Gary Abbott (Deeply Rooted Dance Theater). Mr. Roberts performed with Ballet Eclectica and COCADance and participated in numerous musical theater performances at COCA through the FOX Charitable Foundation. This is Mr. Roberts third season with the Cleo Parker Robinson Dance Ensemble and his second year as a member of the Cleo Parker Robinson Academy of Dance faculty.

OUR MISSION & VISION
Currently celebrating its 49th Anniversary Season, Cleo Parker Robinson Dance is an international, cross-cultural, dance-arts, and educational institution rooted in Africa-American traditions, dedicated to excellence in instruction, performance, and community programming for inter-generational students, artists, and audiences. Cleo Parker Robinson Dance views dance as a universal language of movement—celebrating individual expression, healing and peace—thereby transforming the world into a sanctuary which transcends boundaries of culture, class, and age. Cleo Parker Robinson Dance is committed to honoring diversity and inclusiveness throughout the global community.

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Mary Hart / 303 295 1759 x20 / mary@cleoparkerdance.org

CLEO PARKER ROBINSON ACADEMY OF DANCE
Amelia Dietz 303 295 1759 x16 / amelia@cleoparkerdance.org

Program order and casting are subject to change without prior notice.

During this performance, the use of any type of audio or video recording equipment (including cell phones and tablets) is strictly prohibited without prior written notice from Cleo Parker Robinson Dance and/or The American Dance Festival. Failure to comply with these restrictions may result in loss of both the recordings and the equipment.
SENIOR COMPANY MANAGER
Kirsten Leon

EDUCATION & COMMUNITY
Emily Kent

MARKETING MANAGER
Brigid Pierce

PROGRAMMING & DEVELOPMENT
Hannah Firestone

ADMINISTRATIVE ASSISTANT
Lillian Cole

PRODUCTION MANAGER
Anna Bate

TECHNICAL DIRECTOR
Josh Sandberg

STAGE MANAGER
Kasson Marroquin

LIGHTING SUPERVISOR
Yannick Godts

TOURING TECHNICAL DIRECTOR
Eric Taylor

EXECUTIVE PRODUCER
Itamar Kubovy

ARTISTIC DIRECTORS
Renée Jaworski      Matt Kent

DANCERS
Nathaniel Buchsbaum  Krystal Butler  Zachary Eisenstat
Heather Favretto     Quincy Ellis    Jacob Michael Warren

DANCE CAPTAINS
Heather Favretto     Jacob Michael Warren

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Thursday, July 4, 2019 at 7:00pm
Friday, July 5, 2019 at 8:00pm
Saturday, July 6, 2019 at 7:00pm
Page Auditorium

Performance: 2 hours
UNTITLED
(1975)

Choreography Robby Barnett, Alison Chase, Martha Clarke, Moses Pendleton, Michael Tracy, and Jonathan Wolken
Performers Nathaniel Buchsbaum, Krystal Butler, Quincy Ellis, Zachary Eisenstat, Heather Favretto, and Jacob Michael Warren
Music Robert Dennis
Costumes Kitty Daly and Malcolm McCormick
Lighting Neil Peter Jampolis

Commission from ADF at Connecticut College “Project Music and Dance.”

GNOMEN
(1997)

Choreography Robby Barnett and Jonathan Wolken in collaboration with Matt Kent, Gaspard Louis, Trebien Pollard, and Mark Santillano
Performers Nathaniel Buchsbaum, Zachary Eisenstat, Quincy Ellis, and Jacob Michael Warren
Music Paul Sullivan
Throat Singing Matt Kent
Costume Design & Construction Eileen Thomas
Lighting David M. Chapman

This piece is dedicated to the memory of our friend and colleague, Jim Blanc. It was made possible in part by contributions from his family and friends as well as by a commission from the American Dance Festival with support from the Connecticut Commission on the Arts, the National Endowment for the Arts, and the Philip Morris Companies, Inc., New Production Fund.
RUSHES
(2007)

Choreography  Inbal Pinto, Avshalom Pollak, and Robby Barnett, based on original material developed with Talia Beck, Otis Cook, Josie M Coyoc, Matt Kent, Renée Jaworski, and Andreas Merk, and created in collaboration with Andy Herro, Jeffrey Huang, Renée Jaworski, Jun Kuribayashi, Jenny Mendez, Manelich Minniefee, Edwin Olvera, and Annika Sheaff

Performers  Nathaniel Buchsbaum, Krystal Butler, Quincy Ellis, Zachary Eisenstat, Heather Favretto, and Jacob Michael Warren

Music  Eddie Sauter, Miles Davis, John Blow, “Big Noise from Winnetka” used by permission, Dukes of Dixieland (dukesofdixieland.com), Arvo Pärt

Costumes  Avshalom Pollak, Inbal Pinto

Lighting  Yoann Tivoli

Film Animation  Peter Sluszka

Rushes was co-commissioned by the American Dance Festival with support from the Doris Duke Awards for New Work and additional funding from the Andrew W. Mellon Foundation, by the Joyce Theater’s Stephen and Cathy Weinroth Fund for New Work, and by Ruth Eckerd Hall, Clearwater, Florida. It was also made possible in part by generous contributions from the Office of Cultural Affairs, Consulate General of Israel in New York, and from Jonathan M. Nadler. Rushes was created through Pilobolus’s International Collaborators Project with support from the National Endowment for the Arts.

INTERMISSION

DAY TWO
(1981)

Director  Moses Pendleton

Choreography  Daniel Ezralow, Robert Faust, Jamey Hampton, Carol Parker, Moses Pendleton, Peter Pucci, Cynthia Quinn, and Michael Tracy

Performers  Krystal Butler, Zachary Eisenstat, Quincy Ellis, Heather Favretto, Nathaniel Buchsbaum, and Jacob Michael Warren

Music  Brian Eno, David Byrne, and the Talking Heads

Lighting  Neil Peter Jampolis based on a concept by David M. Chapman

Commissioned by Peter, Ginevra, and Helen.
ABOUT PILOBOLUS

Pilobolus is a rebellious dance company. For 47 years, Pilobolus has tested the limits of human physicality to explore the beauty and the power of connected bodies. We continue to bring this tradition to global audiences through our post-disciplinary collaborations with some of the greatest influencers, thinkers, and creators in the world. Now, in our digitally driven and increasingly mediated landscape, we also reach beyond performance to teach people how to connect through designed live experiences. We bring our decades of expertise telling stories with the human form to show diverse communities, brands, and organizations how to maximize group creativity, solve problems, create surprise, and generate joy through the power of nonverbal communication.

Pilobolus has created and toured over 120 pieces of repertory to more than 65 countries. We currently perform our work for over 300,000 people across the U.S. and around the world each year. In the last year, Pilobolus was featured on The Late Show with Stephen Colbert, NBC’s TODAY Show, MTV’s Video Music Awards, The Harry Connick Show, ABC’s The Chew, and the CW Network’s Penn & Teller: Fool Us. Pilobolus has been recognized with many prestigious honors, including a TED Fellowship, a 2012 Grammy® Award Nomination, a Primetime Emmy® Award for Outstanding Achievement in Cultural Programming, and several Cannes Lion Awards at the International Festival of Creativity. In 2015, Pilobolus was named one of Dance Heritage Coalition’s “Irreplaceable Dance Treasures.” Pilobolus has collaborated with more than 25 brands and organizations in finance, retail, media, fashion, sports, and more to create bespoke performances for television, film, and live events.

WHO’S WHO

ITAMAR KUBOVY (Executive Producer) has overseen Pilobolus since 2004. He founded Pilobolus’s International Collaborators Project, inviting artists and thinkers from diverse fields to participate in Pilobolus’s collaborative choreographic process. He grew the business of Pilobolus Creative Services, developing custom movement and storytelling for film, advertising, and corporate events, and launched the Five Senses Festival. Itamar co-founded the Freeman Design Council on Live Experience. He grew up in New Haven, where he studied philosophy at Yale.

RENÉE JAWORSKI (Co-Artistic Director) has had an extensive performance and creative career working with Pilobolus since 2000. She serves as choreographer and creator for exciting projects and collaborations for stage, film, and video as well as oversees the daily functioning and long term planning for the company’s creative endeavors. As a teacher she facilitates workshops and group projects in diverse communities with dancers and non-dancers alike. Renée lives in Connecticut with her husband and daughter and a menagerie of animals.

MATT KENT (Co-Artistic Director) danced for Pilobolus from 1996 to 2004, helping create more than two dozen pieces, including classics like *Gnomen* and *A Selection*, a collaboration with Maurice Sendak. He has since directed for the stage and screen choreographing on
horses, Chinese acrobats, giant Michael Curry puppets, zombies on *The Walking Dead*, jugglers, break dancers, actors, LED umbrellas, and dancers. He was nominated for Best Choreography by the L.A. Drama Critics Circle for *The Tempest* directed by Aaron Posner and Teller.

**NATHANIEL BUCHSBAUM (Dancer)** Manipulator of Light and Shadow, Student of the Ephemeral, Harnesser of Momentum, Walker of the Physical plane. Quick of tongue, slow of mind. The Planeswalkers of the Multiverse know him as Tragic the Blathering, and he is known to his friends as Nate the Adequate. When he isn't touring the Earth, delighting both young and old with his nimble, scantily-clad acts of physical storytelling, he is most likely dwelling in Brooklyn with his tall, striding friend Jake and his silver-haired pal Quincy. He is 61% water. He was assimilated by Pilobolus in 2012.

**KRYS'TAL BUTLER (Dancer)** is from Washington, DC, and began her dance training at Duke Ellington School of the Arts under the direction of Sandra Fortune. Krystal graduated from Long Island University and received scholarships to attend the Ailey School, ADF, Earl Mosley Institute for the Arts, and Arke’ Danza. Krystal was a member of INSPIRIT, a dance company and Forces of Nature Dance Theater. She has toured in Senegal with the theater company, Art Creates Life, performing in the play, *Junkanoo* and in Europe in the show, *MAGNIFICO* produced by Andre Heller with choreography by Pilobolus. This is Krystal’s ninth year with Pilobolus Dance Theater.

**ZACHARY EISENSTAT (Dancer)** was born in NYC and learned dance on Bar Mitzvah floors. Zachary was a four-year NCAA competitive gymnast. He has a degree from M.I.T. in Mechanical Engineering. He spent time working on Wall St. before finding his way to comedy and acting. Predominantly acting, he had the chance to work with Pilobolus on a production of *The Tempest*. Now, once again, he takes the stage with Pilobolus—this time as a dancer. Finally, Zachary would like to note that this is all possible only with the support and encouragement of Lynn, his family, and his friends.

**QUINCY ELLIS (Dancer)** was born in Waterville, Maine, and spent his youth training as a gymnast and figure skater. He earned a BFA in Acting from Emerson College and has performed as both an actor and dancer out of the New York City area for the past decade. He has worked with companies such as The MoveShop, Calince Dance, Ícaro Compañía Teatral, DeFunes Dance, and Theatre Raleigh. Outside of traditional theater, he also dances for a variety of NYC Drag Artists, including Juicy Liu and Miz Cracker. Quincy joined Pilobolus in 2017 and does not dye his hair grey... it grows that way.
HEATHER FAVRETTO (Dance Captain) grew up in New Jersey and started dancing young. She loved it so much she married it. Heather joined Pilobolus in 2010, where she has been lucky enough to form some wonderful lifelong friendships while performing around the world. She has a BFA in dance from Rutgers University, where she also serves on faculty when not living out of a suitcase. She loves indoor gardening, rock and roll, and a nice bottle of sauvignon blanc. She dislikes talking about herself in the third person. She sincerely thanks her actual husband, Mike Gonzales, whose patience over the past decade has allowed her to live her dream.

JACOB MICHAEL WARREN (Dance Captain) hails from New York City, where he spends most of his time trying to be a ninja. He can’t decide if he’s a musician, an actor, or a dancer, and as a result, he has been blessed with a wonderfully diverse career. When he’s not dancing with Pilobolus, he’s most likely playing funk/soul hits with his band The Harmonica Lewinskies, eating, or trying to prove that gravity is a myth. Thanks Mom & Dad for nurturing my furious and hyperactive creativity, rather than stifling it.

ROBBY BARNETT (Co-Founder, Choreographer) was born and raised in the Adirondack Mountains and attended Dartmouth College. He joined Pilobolus in 1971.

ALISON CHASE (Co-Founder, Choreographer) is a choreographer, director, master teacher and theatrical artist. Her work explores emotional terrain through innovative movement, multidimensional storytelling, fusions of film and dance, and site-specific works. Alison was a Founding Artistic Director of Pilobolus Dance Theater. During her three decades with the company, she built an eclectic repertoire of choreography with unorthodox partnering and aerial techniques. In 2009, Alison founded Alison Chase/Performance in 2009 to pursue her creative vision in bold collaborations. Alison has been commissioned by the American Dance Festival, Wolf Trap, La Scala Opera, the Rockettes, and the Fête de l’Humanité, among others.

MARTHA CLARKE (Co-Founder, Choreographer) is a founding member of Pilobolus and Crowsnest, noted for her multidisciplinary approach to theater, dance, and opera. She has choreographed for Nederlands Dans Theater, La Scala
Ballet, the Martha Graham company, and is a resident artist for Signature Theatre, with works including *Garden of Earthly Delights*, *Chéri*, and *Angel Reapers*. Awards include a MacArthur fellowship, Drama Desk Award, two Obies, the Scripps/ADF Award for Lifetime Achievement, and two Lortels.

**MOSES PENDLETON (Co-Founder, Choreographer)** has been one of America’s most innovative and widely performed choreographers for almost 50 years. A co-founder of the ground-breaking Pilobolus in 1971, he formed his own company, MOMIX, in 1980, which rapidly established an international reputation for inventive and illusionistic choreography. Mr. Pendleton has also worked extensively in film, TV, and opera, and as a choreographer for ballet companies and special events, including two Winter Olympics.

**MICHAEL TRACY (Co-Founder, Choreographer)** was born in Florence and raised in New England. He met the other Pilobolus founders at Dartmouth in 1969 and became an artistic director after graduating magna cum laude in 1973. Michael toured with Pilobolus for 14 years and has choreographed and directed the company ever since. He has set his work on the Joffrey, Ohio, Hartford, Nancy, and Verona Ballets and with Pilobolus choreographed a production of Mozart’s *Magic Flute*. Michael taught at Yale University for two decades and lives in northwestern Connecticut.

**JONATHAN WOLKEN (1949-2010) (Co-Founder, Choreographer)** co-founded Pilobolus and remained an Artistic Director until his death, creating 46 Pilobolus works in collaboration with co-artistic directors and guest artists, and as sole choreographer. He also choreographed Glyndebourne Festival Opera’s production of Maurice Sendak’s *Where the Wild Things Are* and the Royal Danish Ballet’s *Oneiric*. Mr. Wolken taught many workshops and was dedicated to the furtherance of Pilobolus technique in dance and as a model for creative thinking.

**INBAL PINTO (Choreographer)** attended the Bezalel Academy of Arts and Design before establishing the Inbal Pinto Cance Company in 1992. In 2002 she founded the Inbal Pinto and Avshalom Pollak Dance Company. Pinto and Pollack collaborated on a number of works in the world of dance and opera including including *Boobies, Shaker, Wallflower, Bombyx Mori, Icetree, and Trout*. Pinto and
Pollack’s directing credits include Willibald Gluck’s Armide, The Cat Who Lived a Million Times, and original collaboration Fugue.

AVSHALOM POLLAK (Choreographer) Initially trained as an actor, Pollak performed in many films, TV programs, and theatrical productions. In 1992 Pollak began working with Inbal Pinto, with whom he founded the Inbal Pinto and Avshalom Pollak Dance Company. Together, they created, choreographed, and designed multiple works to be performed by the company. Pollak has directed, designed, and choreographed opera productions globally as well as directing musical productions in Japan. In 2018 he founded Avshalom Pollak Dance Theatre.

ROBERT DENNIS (1933-2018) (Composer) created music for the New York City Opera, I Cantori, the American Brass Quintet, Calliope, the New York Women’s Chorus, Sesame Street, and the Lincoln Center Institute. Mr. Dennis composed extensively for theater and film, including scores for productions at the Arena Stage, the Guthrie Theater, and Circle in the Square. Three of his eight scores composed for Pilobolus were performed on the PBS series Dance in America.

PAUL SULLIVAN (Composer) Pianist and composer Paul Sullivan has enjoyed a wide embrace of the world of music. He has worked with Pilobolus since 1979 and has written more than 20 scores for them. He played with the Paul Winter Consort for 35 years, worked extensively on Broadway, played jazz with Marian McPartland, made 20 recordings, and won a Grammy Award. He has taught at Yale and played in the classrooms and nursing homes of coastal Maine.

KITTY DALY (Costume Designer) created costumes for Pilobolus’s Molly’s Not Dead, The Detail of Phoebe Strickland, Bonsai, The Empty Suitor, Moonblind, Lost in Fauna, Mirage, What Grows in Huygen’s Window, Stabat Mater, and Elegy for the Moment. She has designed the Ohio Ballet, the Pennsylvania Ballet, the Milwaukee Ballet, Merce Cunningham, Ririe-Woodbury, Crowsnest, and Parker/Pucci. Ms. Daly lives in northern Vermont, creating custom evening gowns and beautiful tracks in the snow.

MALCOLM MCCORMICK (1927-2017) (Costume Designer) was a dance scholar,
professional dancer, and costume designer, a member of the UCLA dance faculty, and guest lecturer at other universities. He collaborated with Nancy Reynolds on the book *No Fixed Points – Dance in the 20th Century* (Yale University Press, 2003), winning the 2005 Congress on Research in Dance award for Outstanding Publication in Dance Research.

**EILEEN THOMAS (Costume Designer)** was a dancer of some repute in NYC for 20 years. In addition, Ms Thomas created costumes, dance wear, and yoga clothes from 1988 to 2019. Currently she is a massage therapist and lives in Brooklyn with her daughter.

**DAVID M. CHAPMAN (Lighting Designer)** was Director of Production for Pilobolus from 1978 to 1997. David designed lighting for numerous company works as part of a forty year professional career in production management and design for performing arts productions worldwide. For the past decade, he has worked in healthcare in his native Berkshire County, Massachusetts, where he was involved closely with the historic preservation, restoration, and operation of Pittsfield’s Colonial Theatre.

**NEIL PETER JAMPOLIS (Lighting Designer)** has been designing for Pilobolus since 1975, creating more than 60 new works for the company. He has also had a fifty-year active career as a set, lighting, and costume designer for Broadway—where he has received four Tony Nominations and a Tony Award—and for Off-Broadway, dance, regional theater, and opera, which he also directs. His designs, large and small, have appeared on every continent. Neil is a Distinguished Professor of Theater at UCLA.

**YOANN TIVOLI (Lighting Designer)** was born in France in 1974 and resides in Lyon. After a BTS of lighting design and sound engineer and four years as lighting manager, he signed his first lightings designs in 1994 in all areas of performing arts in France and abroad. He produced numerous lightings designs for dance, theater, music, and opera. He also creates set lights for exhibitions and he designs some scenography sets for theater. yoanntivoli-eclairagiste.com
PETER SLUSZKA (Film Animator) is a NY based animator/director who has manipulated everything from traditional foam latex puppets, to meat, origami, snow, and yarn. He was assisted on the project Rushes for Pilobolus by Hayley Morris and Stephanie Zuzzolo.

YANNICK GODTS (Lighting Supervisor) has been with Pilobolus since 2013 and has since brought the company’s works to four continents. Originally from Rochester, NY, and/or Belgium, he graduated from Vassar College and has previously worked with the American Dance Festival, Colorado Shakespeare Festival, The Studio Theatre, and Theatre Prometheus in Washington, DC.

KASSON MARROQUIN (Production Stage Manager) received their BA in Theatre from the University of North Texas and MFA in Stage Management from UC San Diego. Kasson began stage managing with Pilobolus during fall of 2018, and is happy to continue the adventure at the Joyce!

ERIC TAYLOR (Touring Technical Director) is from Tennessee, where he spends his time working as a rigger and stagehand for area theater productions and corporate events. Eric enjoyed touring with Pilobolus from 2011-2015, and is always happy to be back on the road!
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