



Asadata Dafora's ***Awassa Astrige/Ostrich***,
Eleo Pomare's ***Las Desenamoradas***
and Talley Beatty's ***Mourner's Bench***
by Dayton Contemporary Dance Company

José Limón's ***Chaconne, The Moor's Pavane***
and Jirí Kylián's ***Evening Songs***
by Limón Dance Company

Sunday, June 8–Tuesday, June 10
Page Auditorium

AWASSA ASTRIGE/OSTRICH

Original Premiere, 1932 • DCDC Premiere, 1997

CHOREOGRAPHY	Asadata Dafora	RESTAGED	Ella Thompson-Moore
MUSIC	Carl Riley	MUSIC PERFORMED BY	Christopher Ward and Jennifer Brining
COSTUME DESIGN	Catti		
LIGHTING DESIGN	Craig Miller		

Performed by G.D. Harris

A warrior imitates the graceful but powerful movements of the ostrich, King of the birds.

The reconstruction of this work was made possible by the John F. Kennedy Center for the Performing Arts.

EVENING SONGS

World Premiere September 9, 1987 Nederlands Dans Theater

CHOREOGRAPHY	Jirí Kylián	MUSIC	Antonín Dvorák
STAGED	Hans Knill		Vier Leider für gemischten Chor op. 29 nr.1 and 3
COSTUMES	Jirí Kylián		In der natur op. 63 nr. 4 and 2
LIGHTING DESIGN	Ted Sullivan		
	Ruping Wang		Kristen Foote
	Katie Diamond (6/10)		Roxane D'Orléans Juste (6/8 & 6/10)
	Francisco Ruvalcaba		Daniel Fetecua-Soto
			Kathryn Alter (6/8 & 6/9)
			Ryoko Kudo (6/9)
			Jonathan Fredrickson

LAS DESENAMORADAS

World Premiere 1967 • DCDC Premiere 1988

CHOREOGRAPHER	Eleo Pomare	CHOREOGRAPHER ASSISTANT	Kathy Mariea Thomas
MUSIC	John Coltrane	COSTUME AND SET DESIGN	Eleo Pomare
COSTUME EXECUTION	Maurita Elam	LIGHTING DESIGN	Ken Keith
	The Mother		Alise Craig
	The Fiancée		Nabachwa Ssensalo
	The Deformed		Sheri "Sparkle" Williams
	The Loved		Crystal Michelle
	The Defiant		Susanne Payne
	The Watchful		Rebecca Sparks Vargas
			The Suitor
			William B. McClellan, Jr.
			The Imagined
			Rodney A. Brown,
			James Dixon,
			Trent D. Williams, Jr.

The reconstruction of *Las Desenamoras* was made possible by the National Endowment for the Arts.

INTERMISSION

CHACONNE

First performed December 27, 1942 at the Humphrey-Weidman Studio Theater, NYC, by José Limón

CHOREOGRAPHY	José Limón	MUSIC	J.S. Bach
STAGING & DIRECTION	Sarah Stackhouse		Chaconne from Partita #2 in D
REHEARSAL DIRECTION	Carla Maxwell		Minor for Unaccompanied Violin
LIGHTING	Steve Woods		

The Chaconne as a dance form originated in New Spain, now México, as a robust and Raucous dance. Bach employed the strict musical form of the Chaconne but enriched it with powerful emotional implications. Mr. Limón has tried to capture in his dance both the formal austerity and the profound feeling of music.

Raphaël Boumaïla (6/8 & 6/10)
Roxane D'Orléans Juste (6/9)

MOURNER'S BENCH

World Premiere 1947 • DCDC Premiere 1990

CHOREOGRAPHY Talley Beatty
MUSIC There is a Balm in Gilead
PERFORMED The Tuskegee Institute Choir
LIGHTING DESIGN John Rensel
COSTUME DESIGN Terry Reed & Lowell Mathwich

Performed by William B. McClellan, Jr.

The dancer sitting on the mourner's bench reflects upon the end of an integrated rural community, which had, prior to the influx of the Ku Klux Klan, worked in harmony to farm the land. The arrival of the KKK and their philosophy has destroyed the harmony of the community and caused violent death and destruction. The dead are buried under the cover of night, ("My hair was wet with midnight dew"), and the single mourner reflects upon the horror he has witnessed that day in 1865.

Mourner's Bench is the third movement from a ballet entitled *Southern Landscape*, 1865 which was inspired by Howard Fast's book *Freedom Road*.

Dayton Contemporary Dance Company would like to thank Dr. Burton Saidel and Mr. Harold Prigozen for their generous gift that made this performance of *Mourner's Bench* possible.

THE MOOR'S PAVANE

(Variations on the theme of Othello)

First performed on August 17, 1949, at the American Dance Festival, Connecticut College,
by the José Limón Dance Company.

CHOREOGRAPHY José Limón
MUSIC Henry Purcell, arranged by Simon Sadoff
DIRECTION Carla Maxwell
COSTUME DESIGN Pauline Lawrence
LIGHTING DESIGN Steve Woods

The Moor Francisco Ruvalcaba (6/8 & 6/10)
Raphaël Boumaïla (6/9)

His Friend Jonathan Fredrickson
His Friend's Wife Ryoko Kudo (6/8 & 6/10)
Kathryn Alter (6/9)

The Moor's Wife Roxane D'Orléans Juste (6/8 & 6/10)
Katie Diamond (6/9)

Though subtitled "Variations on the theme of Othello," this dance is not intended as a choreographic version of Shakespeare's play. In the form of a pavane and other dances of the high Renaissance, the legend is told of the hapless Moor, his wrongfully suspected wife, the Moor's treacherous friend, and his wife. The four characters portray the tragedy of Everyman, and the dance is, therefore, timeless in its implications.

The preservation and documentation of this production is made possible by the David and Lucile Packard Foundation and Patricia Shenker. Additional support was provided by a generous grant from Arthur E. Imperatore, Sr. in memory of Eric Oranchak.

DCDC performances at ADF are funded in part by a grant from the National Endowment for the Arts in partnership with the Southern Arts Federation and the North Carolina Art Council.

José Limón Dance Foundaton, Inc.
presents

LIMÓN DANCE COMPANY

Celebrating the Centenary of José Limón

José Limón & Doris Humphrey, Founders
Carla Maxwell, Artistic Director
Donald McKayle, Artistic Mentor
Roxane D'Orléans Juste, Associate Artistic Director
Mike Radice, Executive Director

The Company
Kathryn Alter, Raphaël Boumaïla, Katie Diamond, Daniel Fetecua Soto,
Kristen Foote, Jonathan Fredrickson, Roxane D'Orléans Juste*, Ryoko Kudo,
Francisco Ruvalcaba, Ruping Wang

The Limón Dance Company is supported with public funds from the New York State Council on the Arts, A State Agency; the New York City Department of Cultural Affairs; and the National Endowment for the Arts.

Additional support is generously provided by the following institutions: Altria Group, Inc., Francis Alexander Fund, Burning Media, Carnegie Corporation of New York, The Fan Fox and Leslie R. Samuels Foundation, Inc., Marshall Frankel Foundation, the Harkness Foundation for Dance, Metlife Foundation, Henry and Lucy Moses Fund, Jerome Robbins Foundation, The Schubert Foundation, Inc.

ABOUT THE LIMÓN DANCE COMPANY

The Limón Dance Company is renowned for its dramatic expression and technical mastery. Now in its sixty-second year, the company demonstrates both the timelessness of José Limón's works and the strength of the vision that leads the Company. Founded in 1946 by José Limón and Doris Humphrey, the dancers are now led by Carla Maxwell, who worked closely with Limón before becoming Artistic Director in 1978. The Company pioneered the idea that it was possible to survive the death of its founder, setting an example for the entire dance field.

Over the years, the Company's commitment to producing and presenting programs that balance classic works of American modern dance with commissions from contemporary choreographers has yielded a repertory of unparalleled breadth. The Company is the living legacy of the movement technique and philosophy of theater developed by José Limón and his mentors, Doris Humphrey and Charles Weidman, whose innovative works have been recognized as great masterworks of American dance. In addition, the Company commissions new works and acquisitions from other master choreographers, including Doug Varone, Mark Haim, Ralph Lemon, Garth Fagan, Donald McKayle, Murray Louis, Kurt Jooss, Susanne Linke, Lar Lubovitch, Meredith Monk, Alwin Nikolais, Daniel Nagrin, Anna Sokolow and Jirí Kylián. In its first half-century, the Company achieved many important milestones: it was the first group to tour under the auspices of the American Cultural Exchange Program (1954), the first dance troupe to perform at Lincoln Center (1963), and has had the honor of appearing twice at The White House (1967 and 1995). A recipient of the National Endowment for the Art's Millennium Grant, the Company initiated a program to expand its legacy with a major initiative providing support to independent choreographers and reconstructing modern dance masterworks that are in danger of being lost. The Company is the performing component of the José Limón Dance Foundation.

WHO'S WHO IN THE COMPANY?

Doris Humphrey (Founder/Choreographer, 1895–1958) is recognized as one of the founders of American modern dance. Her legacy is a distinctive movement approach based on the body's relationship to gravity and the use of weight, and her choreographic contribution includes many works considered modern dance classics. She performed for the Humphrey-Weidman Company between 1928 and 1944. The collaboration produced great dances as well as some outstanding performers, José Limón among them. When physical disability ended her career as a dancer, she became the artistic director for José Limón and his company, creating new works for him as well as choreographing for The Juilliard Dance Theater.

"She was one of the half dozen women of great vision and total dedication, who succeeded in giving entity to what was really a new art, if any art worthy of the name can ever be said to be new. Certainly, it was the first completely and incontestably American manifestation in our artistic history." –John Martin, Dance Critic

José Limón (Founder/Choreographer, 1908-1972) electrified the world with his dynamic masculine dancing and dramatic choreography. One of the 20th century's most important and influential dance makers, spent his entire career pioneering a new art form and fighting for the recognition and establishment of the American Modern Dance. Born in Culiacan, Mexico, in 1908 moved to California in 1915 and in 1928 Limón came to New York and saw his first dance program. Of this performance, Limón said: "What I saw simply and irrevocably changed my life. I saw the dance as a vision of ineffable power. A man could, with dignity and towering majesty, dance... as Michelangelo's visions dance and as the music of Bach dances." Limón enrolled in the dance school of Doris Humphrey and Charles Weidman and, from 1930 to 1940, performed in works created by his teachers. In 1946, with Doris Humphrey as Artistic Director, Limón formed his own company. Over the following 25 years, he established himself and his company as one of the major forces of 20th century dance. Limón was a key faculty member in The Juilliard School's Dance Division beginning in 1953 and continued choreographing until his death in 1972. His autobiographical writings were edited by Lynn Garafola and published by Wesleyan University Press as *An Unfinished Memoir*.

Carla Maxwell (Artistic Director) joined the Company in 1965. She soon became a principal dancer under Limón's direction and, in 1975, served as Assistant Artistic Director under Ruth Currier. Maxwell was appointed Artistic Director in 1978. She received the 1995 Dance Magazine Award and a 1998 New York Dance and Performance (Bessie) Award for "finding a creative present in the context of a revered past, and thereby offering choreographic opportunity to multiple generations of artists; for inspired leadership and artistic accomplishment." Her work has been honored by the governments of Columbia and Mexico and she was the recipient of a 2002/2003 Isadora Duncan Award for her re-staging of *José Limón's Psalm*. Acclaimed as a brilliant dramatic dancer, Maxwell has danced many major roles with the Company, including the title role in *Carlota*, Limón's final ballet that he choreographed for her. She is responsible for many of the Company's reconstructions of Limón's dances and, as a choreographer, has created works and taught for the Company and others internationally.

Donald McKayle (Artistic Mentor, Choreographer) danced in the companies of Sophie Maslow and Jean Erdman, and later with the companies of Martha Graham, Merce Cunningham and Anna Sokolow. His choreography, including the classic works, *Games*, *Rainbow 'Round My Shoulder*, *District Storyville*, and *Songs of the Disinherited* is in the repertoires of the Alvin Ailey American Dance Theater, the Dayton Contemporary Dance Company, the Cleo Parker Robinson Dance Ensemble, the Los Angeles Contemporary Dance Theatre, the Cleveland San Jose Ballet, and the Limón Dance Company. A recipient of many prestigious national awards, McKayle has taught at The Juilliard School, Bennington College, and Bard College, and has served as the Dean of the School of Dance at the California Institute of the Arts. Presently, he is a full professor of dance at the University of California at Irvine.

Roxane D'Orléans Juste (Associate Artistic Director) a native of Montreal, Canada, graduated from The National Ballet School's Teacher Training Program in Toronto and is a Member Associate of The I.S.T.D. (Imperial Society of Teachers of Dancing). Her choreography has been presented by Toronto Danceworks, Schönberg Dancycle, Dia Center for the Arts, L'Agora de la Danse, The Yard, and the Musée du Quebec.

D'Orléans Juste has performed with the Eleo Pomare Dance Company and Annabelle Gamson Dance Solos. She was honored with the Canadian Dance Award, Le Prix Jacqueline Lemieux, in 1980 and is the recipient of several grants from the Canada Council for the Arts and the Foundation for Creation in Fine Arts. She is an active master teacher, licensed reconstructor of José Limón's choreography, and has been Artistic Associate since 2002, and has recently be named Associate Artistic Director as of 2007. D'Orléans Juste joined the Company in 1983. She won a 2006 Bessie award in the "performer" category for, "her majestic stage presence, infectious lightness and joyousness, and emotional depth in works by José Limón, Donald McKayle, Susanne Linke and others."

COMPANY DANCERS

Francisco Ruvalcaba is a native of San Diego, California, has toured with the Lincoln Center Institute, El Festival Nacional é Internacional de Danza en México, and the Innsbrook Festival of Ancient Music. A graduate of The Juilliard School, Ruvalcaba performed the works of José Limón, Paul Taylor, Mark Morris, Jirí Kylián, Benjamin Harkavy and Agnes De Mille. Ruvalcaba joined the Company in 1996.

Raphaël Boumaïla is a 1994 graduate of the Conservatoire National Supérieur de Musique de Lyon which provided the opportunities to work with leading European dance figures, to perform annually, and to tour. Boumaïla performed in France with the Red Note/Andy Degroat Company. In 1994, he became a charter member of the Limón West Dance Project, San José, CA. He has performed duet concerts with Nina Watt and has had his own work performed by the Limón Company. He gratefully acknowledges Nicole Ambert-Giret, Phillipe Cohen and Gary Masters. He joined the Company in 1998.

Kristen Foote from Toronto, Canada began performing with the Canadian Children's Dance Theatre. In 2003, she danced at The Yard, and is currently a guest artist with the Thang Dao Dance Company. Foote joined the Limón Dance Company in 2000.

Ryoko Kudo was born in Japan and raised in New York, graduated from The Boston Conservatory. She has worked with Sophie Maslow, Martha Graham Dance Ensemble, Saeko Ichinohe Dance Company, Rae Ballard Dance Company, Riedel Dance Theater, and Thang Dao Dance Company. She also works with Dance Project New York. Kudo teaches at the Limón Institute and for universities. Her choreography and improvisational works have been presented at MIT, Institute, Mulberry Street Theater, and Elizabeth Foundation for the Arts Gallery. Kudo joined the Company in 2001.

Kathryn Alter hails from Juneau, Alaska. After attending Interlochen Arts Academy, she went on to a graduate degree from SUNY Purchase Conservatory of Dance with the highest honors of 2001. Since 2003 when Ms. Alter joined the Limón Dance Company, she has had the privilege of performing works of José Limón, Doris Humphrey, Jiri Kylian, Lar Lubovitch, Susanne Linke and Jonathan Riedel. In addition to dancing with The Limón Dance Company, Ms. Alter is a founding member of the Riedel Dance Theater, and has enjoyed projects with Alan Danielson and Kazuo Hirabayashi Dance Theater. Her choreography has been presented in New York City at a variety of venues, including the Limón Studio, Kazuo Hirabayashi Dance Theater, the DUMBO Arts Festival, and SUNY Purchase.

Ruping Wang was born and raised in Taiwan where she received her BFA from the Taipei National University of the Arts and worked as a freelance performer, teacher, and administrator with professional dance companies. Since moving to the States, she has received a MFA in dance performance from the University of Utah Modern Dance Department and worked with the Repertory Dance Theatre in Utah, Mary Anthony Dance Theatre, Kun-Yang Lin/ Dancers, Martha Graham Dance Company, and Metropolitan Opera Ballet. In addition to performing, Ruping also teaches and choreographs as a guest artist in universities.

Katie Diamond performed professionally as a ballet dancer before discovering modern dance. Her training included performing the works of Balanchine with the Contra Costa Ballet and studying on scholarship at Joffrey Ballet School and London Contemporary Dance School. Ms. Diamond earned a BFA from Cal Arts in 2003 and since then, has enjoyed dancing with Jamie Bishton, Daniel Charon, and Jessica Gaynor, as well as Jonathan Riedel, and Catherine Miller in Martha's Vineyard at The Yard. Katie joined the Limón Dance Company in 2005.

Jonathan Fredrickson is originally from Corpus Christi, Texas where he studied ballet with Kay Boone and Cristina Munroe. He recently graduated from California Institute of the Arts with a BFA in dance performance and choreography and joined the Limón Dance Company immediately thereafter. His choreographic work has been presented in venues in Los Angeles, Taiwan and Hong Kong. This is his second season with the company.

Daniel Fetecua Soto is a native from Bogotá, has performed with DFUN (Danzas Folclóricas Universidad Nacional) and PSOAS Contemporary Dance Company in Colombia. He holds a BFA from Folkwang-hochschule, Germany, and has appeared as a guest artist in Pina Bausch's masterpieces, Rite of Spring and Tannhäuser. Mr. Fetecua has also worked with La Fura dels Baus, Kuo Chu Wu and has won a Salsa Award in the European Salsa Championship in 2004. His company, Pajarillo Pintao, founded in 2003, is currently touring in Germany and Italy. Fetecua wishes to thank dance professors and mentors, Libby Nye and Lutz Förster.

ARTISTIC AND PRODUCTION STAFF

Steve Woods (Lighting Designer) began working with Limón in 1988. His lighting design talents have been utilized by the Joyce Theater, Lincoln Center, Riverside, Theatre for New Audiences, Shakespeare Theatre, Kennedy Center, Dallas Theatre Center, NJ Shakespeare, Spoleto Festival, Jacob's Pillow Dance Festival, the American Dance Festival, Compañía Nacional de Danza, John Cranko, Public Broadcasting System, MTV, and BBC, and Showtime.

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THE LIMÓN INSTITUTE

The Limón Institute is the official school of the Limón Dance Company, offering Limón Technique classes at Peridance Center in New York City. The Institute also offers West and East coast summer programs for professional and pre-professionals. Intensive workshops are offered in NYC with master teachers Risa Steinberg, Betty Jones, Carla Maxwell, Roxane D'Orléans Juste and Clay Taliaferro, among others. The Professional Studies Program, accredited by the National Association of Schools of Dance, offers nine months of intensive training. For Information about The School, call 212-777-3353 x 18. To license a dance, call 212-777-3353 x 17

The José Limón Dance Company is a member of Dance/USA, Dance/NYC, Dance Theater Workshop, and Arts & Business Council.



DAYTON CONTEMPORARY DANCE COMPANY

Jeraldyn Blunden, Founder
Ro Nita Hawes-Saunders, Executive Director
Debbie Blunden-Diggs, Artistic Director
Teri Fritze, Touring & Production Manager
Matthew P. Benjamin & John Rensel, Lighting Directors
Maurita Elam, Wardrobe Supervisor

DANCERS

Rodney A. Brown	Alise Craig	James Dixon	Michael Green
G.D. Harris	William B. McClellan, Jr.	Crystal Michelle	Susanne Payne
Rebecca Sparks Vargas	Nabachwa Ssensalo	Sheri "Sparkle" Williams	Trent D. Williams, Jr.

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DCDC MISSION & FOUNDING

Rooted in the African American experience, DCDC's mission is to deliver contemporary dance of the highest quality to the broadest possible audience. DCDC reaches this audience with local performances, through national and international touring, and through the company's educational programs in the Miami Valley and on tour.

Founded in 1968 by Dayton, Ohio native, Jeraldyn Blunden, DCDC is the oldest modern dance company in Ohio and one of the largest companies of its kind between Chicago and New York City. DCDC has won national and international acclaim and is renowned for powerful, artistic performances, a diverse repertoire of works by world class choreographers, and excellence in educational programming.

Jeraldyn began early in the company's history to build DCDC's outstanding repertoire, which includes works by master choreographers, such as Eleo Pomare, Alvin Ailey, Ulysses Dove, Merce Cunningham, Donald McKayle, and Talley Beatty. Today, DCDC continues to acquire new works by contemporary choreographers including Bebe Miller, Sir Warren Spears, Dwight Rhoden, Doug Varone, Shapiro and Smith, and Ronald K. Brown.

ABOUT THE COMPANY

In 1988, DCDC was one of four dance companies chosen by the ADF to participate in ADF's Black Tradition in American Modern Dance project. The project involved the reconstruction of classic dance works by African-American choreographers and led to an extensive touring schedule for DCDC. Through extended state tours of North Carolina, New Mexico, Minnesota, and California, the company built a reputation as technically proficient and artistically superb. Since the late 80s, DCDC has toured in almost every state and has traveled to Russia, Germany, France, Poland, Korea, Bermuda, and Canada. DCDC has performed numerous times at the ADF and at Jacob's Pillow Dance Festival. Additional major appearances in the U.S. have included The Joyce Theater in New York City, Lincoln Center Out-of-Doors, The Kennedy Center, and The Kennedy Center's Satellite Program for Schools televised nationally and the Brooklyn Academy of Music's, Next Wave Festival.

In February 1999, DCDC premiered *Children of the Passage* by Donald McKayle and Ronald K. Brown. This work was commissioned by the National Afro-American Museum and Cultural Center as part of a major project, *When the Spirit Moves: the Africanization of American Movement*. The debut of *Children of the Passage*, along with numerous other classic works performed by DCDC, have been captured in *Free to Dance*, a documentary on the history of Black modern dance in America, aired on PBS *Great Performances*, June 24, 2001.

ABOUT THE ARTISTS

RODNEY A. BROWN (DCDC2 Rehearsal Assistant & Resident Choreographer) I am beginning my first season as an apprentice with DCDC. I was a former dancer with DCDC2. I hold a concentration in Afro-African American Studies from Oakland University and was the first African-American male to graduate from OU with a Bachelor of Arts in Performing Arts-Dance. Recently, I completed my MFA in dance choreography from the University of Michigan as a Rackham Merit Fellow. I am committed to Human and Social justice, specifically HIV, which fuels my current choreographic work. This work was most recently seen in my choreography on DCDC2. Some of my professional credits include: Eisenhower Dance Ensemble, Oakland Repertory Dance Company, Ann Arbor Dance Works and Compton Dance Theatre Foundation.

ALISE CRAIG I hail from Cleveland, OH where I began my formal dance training at Cleveland School of the Arts and Cleveland San Jose Ballet. I moved to Dayton to attend Wright State University, where I graduated Magna Cum Laude with a BFA in Dance. While in school I was a member of DCDC2. I now enter my fourth year with DCDC and look forward to many prosperous years. I am also the Co-director of JSD Youth Ensemble. I would like to thank God for blessing me with parents, friends, and mentors who have supported my dreams.

JAMES DIXON I am from Erie, PA and beginning my third season with DCDC. I graduated from the School of Performing and Visual Arts at Central High School and have danced with the Cleveland Contemporary Dance Company. I studied at Erie Bayfront Dance Company, Erie Dance Conservatory, and Philadanco's Summer Intensive 2003. This season I will also be teaching tap at the Jeraldnye's School of the Dance.

MICHAEL GREEN I am beginning my first season with DCDC. I am a native of Midlothian, VA where I studied with Ingrid's Dance Theater, Richmond Ballet, and Virginia School of the Arts. In 2007, I graduated from Butler University with a BFA in Dance Performance. I was a guest artist for several companies including the Alexandria Ballet, Ballet Arkansas, the Long Island Philharmonic, and the American Cabaret Theater. Over the summers I have trained with Ballet Austin, the National Taiwan University of the Arts, the Rimsky-Korsakov, Boston Ballet, the School of American Ballet and Interlochen Performing Arts School. I would like to thank my parents and my sister for pushing me to continuously pursue my art. I would also like to thank my cats and friends for always being there.

G.D. HARRIS (Rehearsal Coach & Company Manager) I started my dance studies in St. Albans Queens, New York at the Gloria Jackson Dance Studios and also went to the Fiorello H. LaGuardia High School of Music & Arts and Performing Arts; originally the "Fame" school. While in High School I trained at the Alvin Ailey American Dance Center on scholarship. After graduating *cum laude* with a BFA in Dance from Ohio State University I began my 17-year stint with DCDC. I received many honors while here at DCDC. Including the first annual "Josie Award" for best male performer 1996 and the Montgomery County Individual Artist Fellowship 1998 & 2002. I am fortunate to teach dance classes for Jeraldnye's School of the Dance and DCDC2. I was promoted to rehearsal coach in 2000 and most recently appointed Company Manager.

WILLIAM B. MCCLELLAN, JR. (Resident Choreographer) As a native of Chicago, Illinois I started my dance training at the Sammy Dyer School of Theater, Joel Hall Dance Center, Whitney Young High School and the Joseph Holmes Chicago Dance Theater. This continued passion granted me a full four-year scholarship at the University of Illinois at Urbana-Champaign where I graduated as the third African-American male with a BFA dance degree in 2000 and received awards for excellence in performance. During this time I also received a full scholarship for two years to study at Dancespace, Inc in NYC. In New York I was a dancer at *Martha's Vineyard: A Colony of Artist*, and first African-American at that time to perform Susan Armshall's duet *Arms*. Following graduation I moved to Detroit, Michigan where I was a founding and original member of CounterGroove Dance Company under the direction of Erica Wilson-Perkins. In 2002, I joined DCDC and now serve as resident choreographer/teacher for both DCDC and DCDC2 and had the honor of representing DCDC, when I performed *Mourner's Bench*, at the Kennedy Center in Washington, D.C. at the Masters of African American Choreography Conference. I am the recipient of the 2004 MCACD Individual Artist Fellowship, 2005 and 2006 National Choreographic Winner for RDA Northeast Region, 2006 OAC Individual Excellence Fellowship, and 2006 nominee for the Princess Grace Award. Winning the 2004 MCACD Fellowship allowed

me to travel to Brazil and study culture and dance. Upon my return, in 2006, I created *SAGAS DE SALVADOR* on DCDC kicking off the Choreographer Initiative Project.

CRYSTAL MICHELLE (DCDC2 Rehearsal Assistant & Resident Choreographer) I am beginning my sixth season with DCDC. I grew up in Augusta, Georgia and received my BFA in Dance Performance from Southern Methodist University in Dallas, Texas. I trained with the Augusta Ballet School, the Joffrey School of Ballet and the Alvin Ailey American Dance Center. I am currently dance instructor for Jeraldyné's School of the Dance and rehearsal assistant and resident choreographer for DCDC2 and former DCDC2 member.

SUSANNE PAYNE I am a native Daytonian, where I grew up dancing with a local competition group. My formal training began in high school at the Idyllwild Arts Academy. During the summers I studied at Interlochen Arts Camp as a major in dance and musical theatre. It was there that my love for modern dance began and I was pleased to receive the Maddy Summer Artist Award for Modern Dance. Shortly thereafter, I auditioned for DCDC2 and chose to attend Wright State University, where I received my BFA in Dance and minor in Psychology. After four seasons of intensive training with DCDC2 I auditioned for the first company... and have been beaming with glee ever since! This is my third season with DCDC and I am looking forward to many more! I currently teach modern and jazz dance for the Northern Cincinnati Youth Ballet, Bellbrook Dance Academy, and DCDC2. I enjoy playing the piano, interior design, and watching CSI.

REBECCA SPARKS VARGAS Hola! I am originally from Peru, South America and starting my third season with DCDC. I trained at South Dayton School of Dance throughout high school and graduated in 2005 with a BFA in Dance from Wright State University. While I attended WSU I was also a member of DCDC2. I have taught dance throughout the Dayton area and currently I am on staff at South Dayton School of Dance.

NABACHWA SSENSALO I graduated from Occidental College on scholarship with a BA in Economics. I grew up at the Lula Washington Dance Theatre in Los Angeles, CA. My mother, father, sister and brother have donated countless hours there and supported my love of dance. The people I've met through the organization, Ralph Glenmore, Ron E. Brown, Stefan Wenta and of course the Washingtons have crafted me into the artist I am today. I love my job. Ever since I saw DCDC in 1997 I knew I wanted to dance in this company. The people I work with are talented, energetic, and passionate. I feel so blessed to be here. On top of all that, I get to work and tour with my fiancé! As I go into my eighth season I can only hope that there are many more years at DCDC in my future.

SHERI "SPARKLE" WILLIAMS (Company Fitness Trainer) I'm a native Daytonian who has come to be known, among my colleagues and dance enthusiasts, as Sparkle. Currently, I am embarking upon an unprecedented 34th season with DCDC and am likewise an original member of the New York based Complexions Contemporary Ballet. I've had the honor of receiving numerous awards throughout my blessed career, including the JOSIE Award, Fisk University's Excellence in Artistry Award, a Lifetime Achievement Award from the Montgomery County Arts and Cultural District, and the coveted New York Dance and Performance Award (the Bessie) to name a few. All to which I attribute the nurturing bestowed upon me by many dance educators and creators most of all company founder, Jeraldyné Blunden. As a nationally certified fitness professional I serve as company Fitness Trainer charged with challenging the dancers to improve cardiovascular, strength, plyometric, and overall aesthetic prowess. Inducted into the Phi Theta Kappa International Honor Society with a 4.0 GPA working toward a dual major in Systems and Software Engineering, I credit any and all of my accomplishments to the exceptional discipline I've acquired through dance. "In my world it's all choreography."

TRENT D. WILLIAMS, JR. As a native of Houston, Texas I started my dance training at the Houston Ballet Academy, Conrad O. Johnson High School for Performing Visual Arts (Kashmere High School). While attending college, I trained with Spelman Dance Theatre, Atlanta Ballet, and The Ailey School. I graduated *Magna Cum Laude* with a Bachelor of Science in Psychology and Mathematics from Morehouse College. I received scholarships to study at The Ailey School, the ADF, Florida Dance Festival, Dance Theatre of Harlem, and Deeply Rooted Productions. I would like to thank God for blessing me with this opportunity to dance with the world-class DCDC, and also my parents, friends, and mentors who have supported me throughout my career.

JERALDYNE BLUNDEN (Founder) “Man has created boundaries for race, religion, and culture. If we can get past that, we can realize that there is much more in life which connects us.”

Overcoming boundaries and inspiring others to do the same may well be the overarching theme of Jeraldyn Blunden's legacy. Inspired herself by two pioneers in dance, Mrs. Blunden began her dance training at the age of eight under the guidance of Josephine and Hermene Schwarz, founders of The Dayton Ballet. The Schwarz sisters helped Mrs. Blunden gain access to greater opportunities including summer scholarships to the ADF when it was in Connecticut, where she studied with Martha Graham, Jose Limon, George Balanchine and James Truitte, teachers who later became her professional peers and personal friends. Mrs. Blunden's exposure to the dance world outside of Dayton began to shape her vision and dreams for the future. She performed with the Dayton Ballet, Antioch Summer Theatre and the Connecticut College Dance Theatre Workshop.

At the age of 19, when she took over the dance school at the Linden Center, started by the Schwarz sisters, Mrs. Blunden continued the tradition of providing opportunities for her dancers, sending them to study during summers at such notable training centers as the Dance Theatre of Harlem, ADF and the Alvin Ailey American Dance Center.

Throughout her life Jeraldyn Blunden received numerous awards and commendations including the prestigious John D. and Catherine T. MacArthur Foundation “Genius” Fellowship Award in 1994. Mrs. Blunden has also been the recipient of the Dance/USA 2000 Honors Award (posthumously), the Katherine Dunham Achievement Award (1998), the Dance Magazine Award (1998), the National Black Festival's Lifetime Achievement Award (1998), Dance Women Living Legend Honors (1997) and the Regional Dance America Northeast Award (1991). Mrs. Blunden was also awarded honorary Doctorate Degrees from the University of Dayton and Wright State University.

On November 22, 1999 Jeraldyn Blunden passed away at the age of 58. Mrs. Blunden leaves a living legacy in the DCDC and the hundreds of lives she touched through her vision and dreams.

“That no-nonsense approach to life was mixed with steely determination, a great personal warmth and humor and an unsentimental humanity that made her (Jeraldyn Blunden) a much-loved figure on the national dance scene.” –Jennifer Dunning, *The New York Times*, November 24, 1999

DEBBIE BLUNDEN-DIGGS (Artistic Director) like her mother, founder Jeraldyn Blunden, Mrs. Blunden-Diggs began her dance training at the age of five at the Schwarz School of the Dance. She joined DCDC at the age of 12 and won national recognition for her choreographic talents by the time she was age 17. Her first piece, *Variations in Blue*, was submitted as an entry in the Young Choreographers Showcase and selected for inclusion in the National Choreographic Plan and made available to dance companies across the country.

During her more than 30 years with DCDC, Mrs. Blunden-Diggs has appeared in most of the Company's repertoire, being featured in principal roles such as the Mother in *Las Desenamordas* and the Madame in *District Storyville*. Mrs. Blunden-Diggs' choreographic contributions to the DCDC repertory have spanned over two decades with works including; *No Room, No Place, No Where* for which she received a Monticello Award in 1982, *Variations In Blue*, *Night Phases Silent Echos*, *Configurations*, *Kaliedascope*, *Fragments*, *In My Fathers' House* and *Traffic* to name a few.

In addition to her choreographic and performance contributions to DCDC, Mrs. Blunden-Diggs is the Executive Director of Jeraldyn's School of the Dance, cornerstone of DCDC, and works closely with the pre-professional company, DCDC2. In 1990, Mrs. Blunden-Diggs was appointed Associate Artistic Director and in 2003 became Deputy Director for Arts and Operations. And when Kevin Ward retired on July 1, 2007 Mrs. Blunden-Diggs became DCDC's new Artistic Director.

John Warner Dafora Horton (Asadata Dafora) (Choreographer) was a native of Sierra Lenoe who had come to New York in 1929. Previously, he had studied voice in Italy and Germany with the hope of an operatic career on the European stage. In New York he began working with a group of African men of various origins, residents of Harlem who frequented that National African Union (a social club) in order to try out his creative ideas. The performing group he formed, Shologa Oloba, became the realization of an African “opera”. By 1935 the group had become the African Dance Troupe of the Federal Theatre Project, and in 1936 appeared in dances arranged

by Dafora in the famed voodoo *Macbeth of Orson Welles*. Other African themed works by Dafora and/or the African Dance Troupe include *Kykunkor*, *Zunguru*, *Bassa Moona*, *Batanga* and *Battalokar*.

ELEO POMARE (Choreographer) Artistic Director and choreographer of the Eleo Pomare Dance Company, Mr. Pomare was born in Colombia, South America and arrived in New York at the age of 10. After graduating from New York City's High School of the Performing Arts in 1953, he formed his first dance company. A John Hay Whitney Fellowship took him to Europe in 1962 where he studied, danced, choreographed and formed a second company which toured Germany, Holland, Sweden and Norway. In 1964, he returned to the United States, revived and expanded his original American dance company which has since toured throughout the United States, Canada, Puerto Rico, the West Indies, Australia, Spain, and Italy.

Mr. Pomare has choreographed works for the Alvin Ailey Dance Company, the Maryland Ballet Company, the DCDC, the Cleo Parker-Robinson Dance Company (Denver), Alpha and Omega Dance Company, the National Ballet of Holland, Balletinstituttet (Oslo, Norway), the Australian Contemporary Dance Company, and the Ballet Palacio das Artes (Belo Horizonte, Brazil). His classic, *Las Desenamoras*, has been mounted on the Cincinnati Ballet, DCDC, as well as on his own company.

Three of Mr. Pomare's works have been reconstructed to document them as classics of *The Black Tradition in American Modern Dance*. They include: *Las Desenamoras* a work inspired by Garcia Lorca's *The House of Bernarda Alba*; *Blues for the Jungle* a work first choreographed in Europe about 1962 under the title *Harlem Moods*; and *Missa Luba* a dance pageant set to a Congolese version of the Catholic Mass. *Las Desenamoras* was performed at the 1988 ADF, *Blues for the Jungle* in 1989, and *Missa Luba* in the summer of 1990.

Mr. Pomare, a Guggenheim Fellow, is the recipient of numerous other awards acknowledging excellence in his art including the New Voices of Harlem award for Artistic Achievement (1988), Alpha Omega Theatrical Dance Company, Salute to Living Legends (1993), The International Conference of Blacks in Dance Outstanding Achievements in Dance Award (1994) and Award for Artistry and Contributions to Black Dance (2002), was among the featured artists on PBS' *Free to Dance* (2001), received the James Baldwin Award (2004), the Kennedy Center Masters of African-American Choreography (2005) and in 2007 Mr. Pomare was interviewed and entered into the archives of the HistoryMakers.

TALLEY BEATTY (Choreographer) had an impressive career as a dancer, choreographer, and teacher that spanned nearly 6 decades. He was instrumental in the development of a new genre of American Dance Theatre. Born in Cedargrove, Louisiana in 1918, he moved with his family to Chicago, Illinois along with millions of African Americans leaving the rural south for the industrial north during The Great Migration of the early 20th century.

Mr. Beatty began studying with modern dance icon Katherine Dunham at the age of 11 and started his professional career at age 14 under the direction of Ruth Paige in La Guaiabesse. Mr. Beatty made his professional New York debut in the acclaimed Negro Dance Evening where Katherine Dunham premiered her Caribbean-inspired ballet Haitian Suite.

In 1992, the DCDC performed Mr. Beatty's *Stack Up* at the American Dance Festival (ADF). The ballet, created in 1982, was one of four Talley Beatty masterpieces reconstructed by ADF for the project *The Black Tradition in American Modern Dance* which documents the significant contributions and influences of African American dancers, choreographers and teacher to the genre.

Mr. Beatty has choreographed for Broadway productions such as *Your Arms Too Short to Box with God*, which received a Tony nomination in 1977, Leon Uris' *Ari* and James Baldwin's *Blues for Mr. Charlie*. His off-Broadway credits include *The Blacks* by Jean Ganet and he has also choreographed operas for Sadlers Wells Opera Company and the San Francisco Opera.

Anna Kisselgoff's, dance critic for the *New York Times*, description of Mr. Beatty succinctly captures the essence of his influence on American modern dance. "What is the Beatty signature? It is primarily his genius for putting technical perfection at this service of emotional expression. Inventing a jazz idiom that has continuum of classical dancing, he has composed dance poems of urban existence. Their structure is largely abstract, creating drama through pattern and composition." (December 21, 1989)

Talley Beatty passed away in 1995. He leaves a living legacy in the dances he created and his continued contribution to American modern dance.