



DAYTON CONTEMPORARY DANCE COMPANY

Dayton Contemporary Dance Company Information Packet



Photo by Andy Snow



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about DCDC

FOUNDING

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.

REPERTOIRE AND NEW WORKS

Jeraldyn began early in the company's history to build DCDC's outstanding repertoire, which includes works by master choreographers, such as Donald McKayle, Merce Cunningham, Anna Sokolow, Talley Beatty, Jose Limon, Dianne McIntyre, Eleo Pomare, and Alvin Ailey. Today, DCDC continues to acquire new works by contemporary choreographers including Sir Warren Spears, Bill T. Jones, Jawole Willa Jo Zollar, Dwight Rhoden, Ronald K. Brown, Bebe Miller, Doug Varone, Reggie Wilson and Rennie Harris. The company's open door policy, which encourages choreographers to spend time working with the dancers, largely explains DCDC's ability to acquire masterpieces. Ulysses Dove's *Vespers* (1986) and *Urban Folk Dance* (1990) were created originally for the company in DCDC's studios.

In the summer of 2003 DCDC premiered *The Flight Project*, inviting Bill T. Jones, Bebe Miller, Jawole Willa Jo Zollar, Dwight Rhoden, and Doug Varone to create new works celebrating Dayton's native Wright Brothers' 100th Anniversary of flight and artistically explore what the invention of flight means to our contemporary world. This five-piece program was the first and largest touring project the company has had in its history.

Following *The Flight Project* DCDC commissioned *The Clearing in the Woods*, an innovative jazz/dance collaboration with noted jazz pianist Mulgrew Miller and acclaimed, choreographer Ronald K. Brown. In October 2006 DCDC commissioned *Lyric Fire*, choreographed by Dianne McIntyre, to celebrate the life and poetry of Paul Laurence Dunbar. To further expand its repertoire, in February 2007, DCDC commissioned more new works from choreographers Donald Byrd, Rennie Harris, Kevin Ward and Reggie Wilson to launch its second largest touring project, *colôr- ôgrăphy, n. the dances of Jacob Lawrence*; dance works inspired by the powerful paintings of Jacob Lawrence.

NATIONAL PROFILE

As a result of the success of *The Flight Project*, DCDC was selected as a question for the trivia game show, *Jeopardy*, which aired on September 16, 2004.

In 1988, DCDC was one of four dance companies chosen by The American Dance Festival 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.

DCDC is prominently featured in the PBS "Great Performances" documentary, *Free to Dance*, produced by the American Dance Festival. The film chronicles the history of Black modern dance in America, with first-person narration and excerpts from great masterpieces. As well as the most recent PBS special "Dance in America: Dancing in the Light". DCDC was the first dance company to have been selected for the Ford Foundation's Working Capital Fund for Minority Cultural Institutions, a program designed to strengthen leading, mid-size, cultural organizations at a critical juncture in their development.



founder

JERALDYNE
BLUNDEN

“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. 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 American Dance Festival (ADF) 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.

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 the Dance Theatre of Harlem, ADF and the Alvin Ailey American Dance Center.

Mrs. Blunden received the prestigious John D. and Catherine T. MacArthur Foundation "Genius" Fellowship in 1994. She was also 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), and received 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.

“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



artistic director

**DEBBIE
BLUNDEN-DIGGS**

Debbie Blunden-Diggs like her mother, founder Jeraldyn Blunden, began her dance training at the age of five at the Schwarz School of the Dance. She joined the Dayton Contemporary Dance Company 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 repertoire 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 the Dayton Contemporary Dance Company 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.



reviews

The New York Times | Dance Review | American Dance Festival

From the Vault, a Complex Ostrich and Sculptural Movement

By ALASTAIR MACAULAY

Published: June 11, 2008

DURHAM, N.C. — The American Dance Festival's 75th-anniversary celebration has historical implications worth addressing. It tells us that before Balanchine started work on American soil in 1934, there was already enough American dance to make much of.

But how many pre-1934 made-in-America dances have most of today's dancegoers seen? What else other than Martha Graham's "Lamentation" (1930)? Reconstructions of Isadora Duncan's repertory are basically works of historical imagination, though some are inspired. Revivals of dances by Ruth St. Denis and Ted Shawn tend to look ludicrously thin. And only a truly rare account of Doris Humphrey's dances makes her look like more than a dutiful craftswoman.

Until this week, Asadata Dafora was a dancer and dancemaker who lived for me principally in the 1940s reviews of Edwin Denby and whose work I had never expected to see. But the Dayton Contemporary Dance Company of Ohio, which specializes in African-American repertory, has reconstructed from film his "Awassa Astrige/Ostrich," a dance he made in 1932, three years after arriving in the United States from his native Sierra Leone. The performance, by G. D. Harris, is so vivid that it has single-handedly altered my notion of the pre-1934 American dance scene.

This "Ostrich" solo could so easily be total cliché. The male dancer, wearing nothing but a loincloth padded with ostrich-plume skirting, embodies the giant bird: he does the staccato turns of the head and the rippling wing movements that occur in sundry other bits of better-known bird choreography.

But Carl Riley's music — rhythmic African drumming and slow flute melody — adds its own coolly double-layered atmosphere; and the choreography makes the ostrich inward and complex, now crouched, now circling his pelvis, now letting the ripples of motion pass in to and out from the torso. It would be good to see this on the same program as Merce Cunningham's 1975 "Solo" (in which Mr. Cunningham seemed to become one animal after another); there is a resemblance.

Such a revival is ideal for the American Dance Festival's anniversary. On the evidence of this and the other two dances it performed on the program (presented from Sunday through Tuesday and seen on Monday), the Dayton company is an exceptional troupe.

Eleo Pomare's "Desenamoradas" (1967), a modern-dance version of Lorca's play "The House of Bernarda Alba," is another work that could so easily be passé: it is melodramatically overwrought. But these dancers show why it is also the opposite: full of powerfully sculptural modernist movement and rhythmic tension. Doubtless it was heavily derivative of Graham when new, but now it has a rich dance force that Graham's own works seldom receive.

Better yet is "Mourner's Bench," a solo from Talley Beatty's "Southern Landscape" (1947), as danced — to the spiritual "There Is a Balm in Gilead" — by William B. McClellan Jr. It becomes a perfect oxymoron: tight control over agitating emotion, a fluttering hand set against a rock-firm through-the-body dance shape, stylistic rigor through which pain sets up an almost ecstatic vibration. I hope to see more of these marvelous Dayton dancers; they rewrite major pages of the history of American choreography by dancing them.

American Dance Festival continues at Duke University in Durham, N.C., through July 19; (919) 684-4444, americandancefestival.org.

A dancer's destiny

*World renowned Dayton troupe
directed by its founder's daughter*

DAVID LYMAN | ENQUIRER CONTRIBUTOR

With all due respect to Dayton, the city of 165,000 is not the sort of place you expect to find a world-renowned dance company. A description, by the way, that isn't hype.

Dayton Contemporary Dance Company, known more familiarly as DCDC, has performed in all of America's major dance centers. It has toured Asia and Europe and been featured at top-flight dance festivals, from Jacob's Pillow to the American Dance Festival. And it was major player in PBS' "Black Dance in America" documentary.

This weekend, the company, beginning its 40th year, performs at the Aronoff's Jarson-Kaplan Theatre to open Contemporary Dance Theater's subscription season. (The Cincinnati-based CDT is celebrating its 35th year.)

DCDC's founding and growth is one of those inspirational tales that someone should have turned into a movie or book long ago.

In 1968, Jeraldyn Blunden, a twentysomething dancer who had performed with everybody there was to perform with in Dayton, decided she had something of her own to add to the dance world. She had no aspirations to become a great choreographer. She really didn't know much at all about how to run a dance company. But she launched DCDC anyway.

By the time she died of cancer at the age of 58, her company had amassed a repertory filled with works by a who's who of American modern dance. Most, like Blunden herself, were African-American.

But Blunden didn't want a company that was about race. She wanted one that was about dance.

Now, nearly eight years after

47, became the company's artistic director. (Former company member Kevin Ward had served in the position since Blunden's death.)

Blunden-Diggs began performing with the company when she was 12. And in many people's eyes, this position was her destiny from the time she took to the stage.

Like her mother, she is devoted to a democratic vision of dance.

"I believe that dance is for all people," says Blunden-Diggs, "and I believe DCDC is a company that can create repertory for all people."

It's an ambitious goal. But her mother, who was awarded one of the so-called "genius awards" from the MacArthur Foundation, managed to accomplish it. And while success of this sort isn't a genetic certainty, you have to think that Blunden-Diggs knows what she is talking about.

Her first step is to tweak the repertory a little. Her mother assembled a collection of dances that were readily accessible to audiences. Some were dealt with hard-edged social issues. Some were downright celebratory. Audiences knew what they were about.

Ward, on the other hand, is a very cerebral man. Under his leadership, the repertory grew more abstract. More "modern." But audiences found his choreographic additions to be too challenging.

"My vision is to merge those two mind-sets," says Blunden-Diggs, to make it accessible for those who understand contemporary dance and those who might be intimidated by it.

"I want to find a way that both of those groups can feel comfortable when they watch DCDC. That's my challenge."

D C *d* C



Seattle Post Intelligencer

May 4, 2007

Jacob Lawrence's paintings are celebrated in dance

DANCE REVIEW

By PHILIPPA KIRALY
SPECIAL TO THE P-I

In "color-ography, n. the dances of Jacob Lawrence" four choreographers take a long look at Jacob Lawrence's paintings and create pieces giving physical realization to the essence of his art. These aren't literal interpretations, but Lawrence's work comes vividly to mind over and over while watching it.

Matthew Krashan, director of the UW World Series at Meany Hall, made the original suggestion that set Dayton Contemporary Dance Company on a six-year labor of love culminating in the evening-long work by choreographers Donald Byrd, Reggie Wilson, Rennie Harris and DCDC's artistic director, Kevin Ward.

Presented at Meany Hall through Saturday, Byrd's opening "J Lawrence Paint (Harriet Tubman Remix)" portrays the exhaustion and travail of slavery and the strength of one small woman, leading into stealth, fear and effort, encouragement and vision, optimism and joy, and back to repeat the cycle, with Tubman's indomitable spirit always leading onward, supported by those she supports when her body tires. It's all there in this magnificent piece. Byrd uses lines dissolving and reforming, and tableaux juxtaposed to action, with lighting (by James Clotfelter) that reinforces the onward-leading vision.

The movement inherent in Lawrence's paintings is equally present in Rennie Harris' "Jacob's Ladder," where, by the addition of a hat or a cap, exuberant street life in all its aspects arises before you. Reggie Wilson's "We ain't goin' home but we finna to get the hell up outa here" draws on the roots of Afro-American dance, drumming and moves unmistakably coming from the mother country and segueing into the American urban version. Least successful is Kevin Ward's "Continuing Education," which lacks the irresistible forward motion of the others.

DCDC, superb dancers and consummate athletes, performs these extremely energetic works with a flow where every movement creates the propulsion needed for the next and ties the whole into a continuing kaleidoscope of vitality, grace and strength.

Omotayo "Wunmi" Olaiya designed the costumes, simple coverings that allow movement and bodies to be seen, some perky as in the sassy satin-covered tutus in primary colors in Wilson's piece, and all within Lawrence's color palette.

Terrific lighting design by Clotfelter always beckons the dancers on, while projection design by Tobin Rothlein doesn't do much, but is mercifully subdued.

Freelancer Philippa Kiraly has been writing on classical music in Seattle since 1991



THE PLAIN DEALER

DANCE

A legacy performance at CCC Metro

Monday, February 13, 2006

Wilma Salisbury

Plain Dealer Dance Critic

Dayton Contemporary Dance Company does not need Black History Month as a motivation to celebrate its rich heritage.

Founded in 1968 by the late Jeraldyn Blunden, the world-renowned ensemble honors its legacy in every performance. The group's formidable repertory balances the classics from the black modern-dance tradition with new works commissioned from established and emerging choreographers.

The 13 company members light up the stage with energy, athleticism and high spirits. Their individual personalities are distinctive. Their body types range from long and lean to short and stocky. Some dancers are new to the company this season. Others have been around for more than a decade. All work together with disciplined technique and stylistic unity.

The ensemble's vibrant program last weekend at the Cuyahoga Community College Metro Campus Theatre paid homage to the past with polished performances of Asadata Dafora's evocative solo, "Awassa Astrige/Ostrich" (1932), and Donald McKayle's social statement, "Rainbow 'Round My Shoulder" (1959). The younger generation was represented by artistic director Kevin Ward's high-life ballet, "Sets and Chasers" (1999), and dancer William B. McClellan Jr.'s Afro-Brazilian carnival, "Sagas de Salvador" (2006).

The outstanding performers Friday night were senior dancers Sherri "Sparkle" Williams, an astonishing 32-season dynamo who doubles as the company's fitness trainer, and G.D. Harris, a 15-season veteran whose exceptional flexibility has won him the nickname "Swivel Hips."

Harris was breathtaking in Dafora's "Ostrich." With rippling arms, quick snaps of the head, deep crouches and regal steps, he transformed himself into a feather-clad African warrior imitating the magnificent king of birds. The versatile Williams played multiple roles as sweetheart, mother and wife in McKayle's powerful dance about chain gangs working along rural roads in the South. Six men, bound together by shackles, moved with forceful muscularity. Their straining backs gleamed with sweat. Their anguish was expressed in painful grunts and shouts. Soloists Harris and Julius Brewster-Cotton emerged from the group to seek freedom. But their efforts were cruelly squelched.

A masterpiece of its genre, the passionate piece is supported by traditional recorded music from the collection of John and Allen Lomax.

Ward's work, an upbeat ballroom dance, is set to music the Duke Ellington Orchestra recorded live in 1940. The 10 dancers in the cast were introduced by name and hometown. Each was enthusiastically applauded. But Alise Craig, a native of Cleveland, got the warmest welcome.

The full ensemble had fun in McClellan's Brazilian finale. The exuberant suite mixed African moves and Latin grooves in dances that highlighted the women's sensuality, the men's strength and the ensemble's communal spirit. The program opened with a spirited performance by about 30 local dancers who participated in praise dance workshops with members of the Dayton troupe. This outreach project is slated to continue, and plans are also being made for the college to sponsor annual concerts by the company. If these plans materialize, the Cleveland community will have reason to rejoice.

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Los Angeles Times
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DANCE REVIEW

Dayton troupe puts all the elements together

By Victoria Looseleaf
Special to The Times

September 26, 2005

Dance, one of the most ephemeral of art forms, can often be called upon to bolster the soul. Indeed, watching the human body pushed to its limits in service of creating beauty and meaning not only offers respite from despair, but is a reminder that God is in the details: the swoosh of an arm, an arched back, a sensuous sway of the hip.

Such was the case on Friday when Dayton Contemporary Dance Company soared in a physically demanding five-part program at Cerritos Center, one offering a hyper-energized, rapturous portrait of indefatigable will — and grace.

Founded in 1968 in Dayton, Ohio, by Jeraldyn Blunden, the company, whose African American heritage blends a kaleidoscope of styles that includes ballet, jazz, modern dance and hip-hop, has been helmed by Kevin Ward since Blunden's death in 1999.

Ward's ebullient "Sets and Chasers," choreographed that year, opened the program. Set to a 1940 Duke Ellington recording made at a North Dakota ballroom, 10 loose-limbed dancers in street clothes affectionately grooved, bopped, smooched, spun and kicked in this nod to a bygone era, spreading joy on stage like butter on a bun.

Giving heft to Bebe Miller's 1993 "Things I've Not Forgotten," was the vivacious Sheri "Sparkle" Williams, a 32-year company veteran with endless reservoirs of technique. Accompanied by Fred Firth's superior guitar twanging (on tape), Williams, a tableau of deep pliés, intense arm work and Jello-y body quiverings, gave rise to emotions rooted in collective memories as a female trio — Queala Clancy, Crystal Michelle and Nabachwa Ssensalo — conjured the three graces in bouncing, bending and balancing poses.

Adding to the kinetic collage and providing some male heat was a potent Julius Brewster-Cotton.

Another indelible presence was G.D. Harris, whose elongated body sported the feathery trappings of a bird in Asadata Dafora's 1932 choreography, "Awassa Astrige/Ostrich." With his huge arm span and ornithologically bent furtive head moves, Harris dazzled in this short solo, occasionally recalling Josephine Baker in an outrageous execution of poised perfection.

Blunden's daughter, Debbie Blunden-Diggs, weighed in with her three-part "Traffic." Set to a frenetically percussive score by Kodo, the 2003 work featured 11 dancers marching on and off stage in neo-tribal mode, offering hand signals, whipping turns and a nonstop procession of lifts, dips and twisting torsos.

Staggeringly precise, with no collisions, gridlock or missteps amid continually changing line formations, there was a sense of drama even in walking. Juiced, the company attacked neo-arabesques and slinky spooning with a road-rage ferocity. If only the 405 Freeway looked this good.

Completing the program was the previously reviewed work "Children of the Passage," Donald McKayle and Ronald K. Brown's 1999 homage to New Orleans.

Set to the funk sounds of the Dirty Dozen Brass Band, the ritual moves made palpable an unsinkable spirit where revelry meets mourning meets an attitude of triumph over adversity — and with Hurricane Katrina now a spectral presence onstage.



press quotes

“I hope to see more of these marvelous Dayton dancers; they rewrite major pages of the history of American choreography by dancing them.”

Alastair MaCaulay, The New York Times, June 11, 2008

“DCDC, superb dancers and consummate athletes, performed these extremely energetic works (color-ography) with a flow where every movement creates the propulsion needed for the next and ties the whole into a continuing kaleidoscope of vitality, grace and strength.”

Philippa Kiraly, Seattle Post Intelligencer, May 4, 2007

“... company members light up the stage with energy, athleticism and high spirits. All work together with disciplined technique and stylistic unity.”

Wilma Salisbury, Plain Dealer, February 13, 2006

“This company is capable of teaching us what it is to care, what it is to be human, what it is to value life, and yes, how to ask the big questions.”

David Gere, Orange County Register, April 8, 2002

“...a multicultural troupe that has a signature style rooted not so much in power as in speed, suppleness and intricacy.”

Anna Kisselgoff, The New York Times, October 12, 2000

“The Dayton Contemporary Dance Company maintains a body of vital works that represent many of the twentieth century’s greatest names in dance. Together these works tell a story about the profound influence of the African American contribution to contemporary dance in the United States. The repertory of the Dayton Contemporary Dance Company is a national resource. It should be seen by audiences throughout the world.”

Christine Vincent, The Ford Foundation



presenter quotes

"It was a wonderful experience! We can't wait to do it again. The company was beautiful, talented and completely charmed the audiences (even the high school students). We would recommend DCDC to any presenter."

**(Cindi Yonker, Buckman Performing and Fine Arts Center, Memphis, TN)
February 2008**

"The company was not only talented artistically, but also accessible ,easy to work with, and extremely gifted in working with children. DCDC was one of the best!"

**(Suzanne Hirsch, New Orleans Ballet Association, New Orleans, LA)
August 2007**

"We are fantastically pleased with the entire engagement. The dancers were all so wonderfully kind and PROMPT!!!! Everyone was very gracious to our staff. The performance was great, and we continue to receive positive feedback from our audience. "

**(Amy Vashaw-Penn State University, University Park, PA)
February 2004**

"Very satisfied- great dancers-great tech crew and wonderful company. ...DCDC went out of its way to help. They set the standard for touring companies. I wish all were like DCDC. "

**(Teri Guerrisi- Rose Lehrman Arts Center- Harrisburg, PA)
February 2004**

"We were very satisfied with Dayton Contemporary Dance Company's administrative staff, production and company members' quality and professionalism. The choreography and execution was exceptional. The lecture/demonstration is of exceptional quality. We consistently advocate the relationship of art to the world of science, math, social studies, etc. and sometimes work is so abstract that it is difficult to make a clear connection. DCDC has done an absolutely terrific job of relating their work, specifically the Flight Project, to other areas. The specific choreography created and performed to represent such scientific principals as pitch, yaw, and roll were effective, imaginative, fun, and the perfect example of how art and science are and can be connected. Special kudos for one of the best educational programs we have seen from a professional performance company. "

**(Steve Hoffman -Washington Pavilion of Arts and Sciences- Sioux Falls, SD)
November 2003**

"High-talented, exciting performances, challenging artistically satisfying work. DCDC collectively and individually are generous, focused, and accessible. It was a pleasure to host the company and be part of the project. "

**(Charles Henry Bethea- Executive Director, Lied Center, Lincoln, NE)
October 2003**



tour offerings *2010-2011*

colôr- ógrăphy,n. the dances of Jacob Lawrence

- DCDC has assembled four dynamic and very different choreographers to create dance works inspired by the powerful paintings of Jacob Lawrence, one of the great artists of the 20th century.
- Choreographers include: Donald Byrd, best known for his work with the color purple; Rennie Harris, Hip Hop artist & Artistic Director of PureMovement; Kevin Ward, former Artistic Director of DCDC; & Reggie Wilson, Artistic Director of Fist & Hell Performance Group.

Masters of African-American Dance

- *JLawrence Paint (Harriet Tubman Remix)*: Donald Byrd used painting from Jacob Lawrence's Harriet Tubman series to create this work. The piece walks through Harriet Tubman's life through the images of Jacob Lawrence and the art of dance.
- *Games or Rainbow 'Round My Shoulder*: Both works choreographed by Donald McKayle. *Games* creates a lasting impression by allowing the observer to connect with the work in a tangible way rather than an abstract fashion. *Rainbow 'Round My Shoulder* sees a group of men leaving or returning to a prison farm linked together at the ankles with a length of chain.
- *Jacob's Ladder*: This piece was inspired by the passion and verve of Jacob Lawrence's work. Choreographer Rennie Harris hopes it conveys Mr. Lawrence's inspiration for life, his understanding of spirit, and his freedom of voice, mind and body.

DCDC Classic Repertory

- *Las Desenamoradas*: This piece was inspired by the dramatic play "The House of Bernarda Alba" by Federico Garcia Lorca. It depicts the frustration of five sisters confined to their mother's manless household where heartless pride and sterile convention destroy love and life. Choreographed by Eleo Pomare.
- *Vespers*: Originally choreographed on DCDC women. *Vespers* captures the passions and the spirituality of women who have a faith and belief in God that sustains and supports them all their lives. Dedicated to his grandmother, this work recreates the evening services held in private by elderly women in the South. Choreographed by Ulysses Dove.
- *The Stack Up*: Upbeat, fun work. A topical portrayal of life on the streets. Choreographed by Talley Beatty.
- *Awassa Astrige/Ostrich*: Originally choreographed in 1932 by Asadata Dafora; a warrior imitates the graceful but powerful movements of the ostrich, King of the birds.



- *Beyond a Cliff*: Created by former DCDC dancer and Co-founder of Complexions Dwight Rhoden. One of his earlier works, "*And feels strong just like the wind
That may blow him off a cliff
But falling flat or rolling down
Can be the factor if. . .*"
- *Games* and *Rainbow 'Round My Shoulders* are also available as DCDC Classic Repertory.

Emerging Choreographers

- *Corinth*: DCDC dancer Crystal Michele, is a four-part work, each section reflecting a different aspect of love as outlined and preached in Paul's "First Letter to the Corinthians," love "bears all things, believes all things, hopes all things, endures all things."
- *Sagas de Salvador*: is the sixth and last installment of the dance series *Brasil: Works From Experience*, choreographed by DCDC dancer William B. McClellan, Jr. *Sagas De Salvador* features several very different sections that come together to reflect, through personal experience, the feeling of being swept through the life and spirit of Afro-Brazilian Salvador.
- More to be created during 2009-2010 season by Rodney Brown and others.



repertory

Awassa Astrige/Ostrich

Asadata Dafora
World Premiere: 1932
DCDC Premiere: 1997
Running time: 4 minutes
1 dancer

The ostrich is not the comic bird, burying its head in the sand, as typically portrayed in cartoons, but it is a large, stately and potentially lethal bird should you suffer a blow from one of its powerful legs. The ostrich commands our respect, and in this portrayal, choreographed in 1932, by Sierra Leone native, Asadata Dafora, this largest of birds is seen as regal, if not a little sinister.

Beyond a Cliff

Dwight Rhoden
World Premiere by DCDC: 1991
Running time: 18:00
8 dancers

*"And feels strong just like the wind
That may blow him off a cliff
But falling flat or rolling down
Can be the factor if. . ."*

Continuing Education

Kevin Ward
DCDC Premiere: 2007
Running time: 16 minutes
4 dancers

Five paintings- Taboo, Dreams, American Revolution, Wounded Man and Ordeal of Alice- serve as foundation of the exploration of Lawrence's art of social turbulence from the 1960's. His work from this period is crammed with monsters, demons, dogs, angels and men.



Corinth

Crystal Michelle
World Premiere by DCDC: 2009
Running time: 18:00
5 dancers

Corinth is a four-part work, each section reflecting a different aspect of love as outlined and preached in Paul's "First Letter to the Corinthians," love "bears all things, believes all things, hopes all things, endures all things."

Games

Donald McKayle
World Premiere: 1951
DCDC Premiere: 1984
Running time: 26 minutes
9 dancer

*"The streets are their playground. . .through all their play runs a thread of fear. . .
Chickee the Cop..."*

The work "Games" is set to children's songs sung by two characters who remain on stage framed by the tenement window of one of the buildings on the neighborhood street set where the action takes place. They are always there, watching, listening and commenting on the action through the song. McKayle creates a lasting impression by allowing the observer to connect with the work in a tangible way rather than an abstract fashion. In this piece he translates onto movement his interest in the activity of daily living. The idea for the dance came from a childhood memory of children at play. He discovered that through play youngsters reflect the condition of hunger, fear and joy.

Jacobs Ladder

Rennie Harris
World Premiere by DCDC: 2007
Running time: 17 minutes
14 dancers

"The piece is inspired by the passion and verve of Mr. Lawrence's work, I hope to convey his inspiration for life, his understanding of spirit, and his freedom of voice, mind and body. In short, his work understands that movement is the last manifestation of ones reality. It is what we do, not what we say or who we hope to be, but rather, what we do that defines us."- Rennie Harris



JLawrence Paint (Harriet Tubman Remix)

Donald Byrd
World Premiere by DCDC: 2007
Running time: 30:33
13 dancers

Donald Byrd used painting from Jacob Lawrence's Harriet Tubman series. The piece walks through Harriet Tubman's life through the images of Jacob Lawrence and the art of dance.

J Lawrence Paint (Harriet Tubman Remix) was made possible by the Doris Duke Fund for Dance of the National Dance Project, a program of the New England Foundation for the Arts. Additional funding provided by the National Endowment for the Arts, the Doris Duke Charitable Foundation and the Ford Foundation.

Las Desenamoradas

Eleo Pomare
World Premiere: 1967
DCDC Premiere: 1988
Running time: 17 minutes
10 dancer

This piece was inspired by the dramatic play "The House of Bernarda Alba" by Federico Garcia Lorca. It depicts the frustration of five sisters confined to their mother's manless household where heartless pride and sterile convention destroy love and life.

The recent reconstruction of Las Desenamoradas was made possible by the National Endowment for the Arts.

Rainbow 'Round My Shoulder

Donald McKayle
World Premiere: 1959
DCDC Premiere Date: 1987
Running time: 17 minutes
6-8 dancers

At one time it was a common sight to see a group of men leaving or returning to a prison farm linked together at the ankles with a length of chain. A woman appears in their dreams and to each prisoner she is a love temporarily lost—a sweetheart, mother, or wife. Yearning for freedom, two men escape only to die in their quest. The contemporary dance mirrors the lost hope and frustrations of these men.

The reconstruction of this work is part of Black Tradition in American Modern Dance, a project of the American Dance Festival supported by a generous grant from the Ford Foundation.



Sagas de Salvador

William B. McClellan, Jr.
World Premiere by DCDC: 2006
Running time: 20:00
13 dancers

Sagas de Salvador is the sixth and last installment of the dance series *Brasil: Works From Experience*, choreographed by DCDC dancer William B. McClellan, Jr. who received a grant to research Afro-Brazilian dance and culture in Salvador, Brazil. McClellan created the series to convey, not only what he learned about Brazilian life and society, but how the experience touched him personally. *Sagas De Salvador* features several very different sections that come together to reflect, through personal experience, the feeling of being swept through the life and spirit of Afro-Brazilian Salvador.

The Stack Up

Talley Beatty
World Premiere: 1982
DCDC Premiere: 1992
Running time: 25 minutes
10 dancers

Fascinated by the culture and spirit of New York, Talley Beatty's ballet, *The Stack Up* is a topical portrayal of and captures the flavor of nightlife in the streets of the "Big Apple". Reflective of New York's attitude, the ballet opens to a street scene on downtown 6th Avenue, where we witness according to the choreographer, "the comings and goings, the hustle and bustle of the greatest city in the world." It depicts a romantic scene of young men and women who experience intimacy while out on the town, but mainly focuses on a young man's introduction to drugs by the notorious drug dealer and becomes disoriented when he takes it and loses himself.

This ballet is performed by DCDC with the permission of the Estate of Mr. Talley Beatty.

Vespers

Ulysses Dove
World Premiere by DCDC: 1986
Running time: 18:13
6 dancers

Vespers captures the passions and the spirituality of women who have a faith and belief in God that sustains and supports them all their lives. Dedicated to his grandmother, this work recreates the evening services held in private by elderly women in the South.

The recent reconstruction of Vespers is made possible by the National Endowment for the Arts and the Ohio Arts Council.



*We Ain't Goin' Home But We Finna To
Get The Hell Up Outta Here*

Reggie Wilson
World Premiere by DCDC: 2007
Running time: 28:56
8 dancers

An eclectic work based on social line dances of today, African themes, and improvisation.



educational outreach

EXCELLENCE
AND
INNOVATION IN
EDUCATION

“The Dayton Contemporary Dance Company residency program was exceptional. The Company was a dream to work with, and the teachers and students alike raved about the workshops and Young People’s Performances.”

–Laura Burkhart, Dance St. Louis

“The DCDC performances were fantastic, and their work with the students was equally phenomenal. They teach the way they dance—with superior technical ability and inspiring artistry.”

–Jenny Hamilton, New Orleans Ballet Association

Critically acclaimed for national and international performances, the world-class Dayton Contemporary Dance Company (DCDC) offers some of the best residency programs available. From the classics of modern dance to the newest creations of emerging artists, the diversity of DCDC’s repertoire gives the company the ability to provide unique educational opportunities to any community. And now with a full-time Director of Education and Community Outreach, DCDC has the ability to maximize its educational offerings at home and on tour.

Presenters can choose from standard offerings such as lecture demonstrations and pre- and post-performance talks, or DCDC can customize a presentation to address specific interests. Venues for outreach can vary from elementary school gymnasiums to university dance classrooms to church multi-purpose rooms. Whether the presentation is a basic introduction to dance for young children or a master class to serious students, DCDC dancers are expert in connecting to audiences at all levels.

We are concerned with the total human being: the physical, mental, spiritual and emotional make-up of each student. The development of physical prowess is just one aspect of the complete picture of arts instruction. With an immersion in the discipline of dance, powers of concentration are strengthened, observations become acute and reflexes are sharpened.

Our goal is to integrate arts instruction as a dynamic component of the standard educational curriculum; study of the arts complements and supports a myriad of educational outcomes, as well as molds the students’ self-esteem, discipline and character.

The Dayton Contemporary Dance Company strives to create an atmosphere of dedication to the pursuit of excellence and pride in the ARTS.

DCDC
OUTREACH
ON TOUR

Each year, through our performances, thousands of students and communities across the country are exposed to significant works created by some of this century’s greatest choreographers. But, DCDC does not believe that seeing these works is enough and expands the experience with activities that further personalize the relationship between the dancer and the audience. The services offered are as follows:

Customized One or Two week Residency, Choreography, and Performance. DCDC dancers will teach master classes, and create a one of a kind work on students to then be performed on stage during DCDC’s full evening performance. For more information on this offering please contact Rena Shagan Associates, Inc. or DCDC.



OUTREACH SERVICES

Pre/Post-Performance Talks are informal discussions designed to engage the audience in dialogue with DCDC dancers, artistic staff and on occasion choreographers before or after a performance.

Mini Concert are repertory concerts, performed on stage and in full costume ranging from 30-60 minutes in length, which showcase works by established and emerging choreographers. Mini concerts can be appropriate for family or children's series programs.

Lecture Demonstrations are 45 minutes in length and suitable for all ages, feature choreographed performances specifically designed for school venues. These presentations include an educational component, a performance and a question-and-answer session.

As DCDC creates new works and projects, new outreach programs will become available.

Family Matinees are designed for adults and children of all ages. Audiences learn creative movement with the DCDC dancers on stage, sing songs, hear stories related to the performance theme in a family-friendly environment, plus see a full-length ballet. These matinees range from 75-90 minutes in length.

OUTREACH WORKSHOPS

Community Workshops are an introduction to dance that includes an information session, a participatory session and a movement presentation. This workshop is ideal for community centers, churches, day-care centers and after-school programs. Workshops are 90-120 minutes in length.

Liturgical Dance Workshops are designed to explore movement and dance in a religious and spiritual context, these workshops ranging from 2 to 3 hours in length, include discussions and choreographic exercises.

Educator's Workshops help educators integrate dance and creative movement into classroom curricula and present dance in the classroom setting.

Career Lectures range from 30 to 45 minutes in length and enable dancers to speak about their careers as dancers, teachers and choreographers. Visual aids, such as videotape, costumes, posters and photos, may be used during the presentations.

CLASSES FOR ALL LEVELS

Creative Movement Classes are for dance enthusiasts who have never taken a dance class. These classes are available for all age groups and are typically 30-60 minutes in length.

Master Classes are technique classes taught on various levels from beginning to advanced, in ballet, modern, jazz, and hip-hop. Classes range from 60-90 minutes.

Repertory Classes provide an opportunity for students to learn excerpts from DCDC's repertory. The class is recommended for college and university dance departments, local dance schools and dance companies. Classes range from 60-90 minutes.

Dance Immersion is an intensive program that ranges from 4 hours–2 weeks in length and taught by DCDC dancers. This customized program includes technique, composition, and repertory classes, culminating in a student presentation.



technical rider

This Technical Rider is for Full Evening performances on a Full Stage with Lighting Equipment. If the company is doing a mini-concert or other outreach please discuss with the Production Manager (Teri Fritze) Stage/Space requirements.

A.) DCDC will need access to the performance space, and crew will be called, no later than 9AM the day prior to the performance for load-in.

B.) Lighting:

Lighting is the most important technical part of the presentation. To present a quality show we need adequate lighting. The following is the typical hang for our show. If your inventory is not sufficient you may need to rent additional equipment.

All units should be in good working order and lamped with FEL, HPL, HX600, or FLK lamps for the lekos, BTN or BVT lamps for the Fresnels. All units should have gel frames. Equipment to focus the plot (Genie, ladders etc) should be available at all times.

Front of House (FOH):

- Ceiling/Beams: Sufficient equipment to create a 2 color wash system, plus specials.
- Box Booms: We rarely use this position.

On Stage:

- **Booms:** 8 booms with 5-6 instruments each. Usually all Source 4-36 degree units.
- **Electrics:** 5-6 pipes with a typical inventory of: 50- 36° units, 50- 26° units and 40- PAR or Fresnel units.
- Cyclorama (CYC) lights, that cover the CYC top to bottom with atleast 3 colors.
A bounce is Preferred.
- Ground row with atleast 3 colors. If rear lighting the cyc is not possible, there must be a ground row covering/masking that creates a clean, straight line.

You will be provided with a plot matching your instrumentation, **plus any additional equipment needed**, so it is important that the information provided to us is accurate.

Power:

Dimmer per circuit is requested. We do not typically 2-fer instruments. However 144 2.4kw dimmers would be considered the minimum necessary.

Control:

DCDC's channeling is predicated on 192 control channels. ETC control boards are preferred.

Color:

Presenter will provide all color except shin, mid, and head color change units, which DCDC will provide.



C.) Video:

(ONLY NEEDED WHEN DOING WORKS FROM *colôr- ógrăphy, n. the dances of Jacob Lawrence*)

The Company requires a Front of House location for the Company projectionist to set up a mixing position with a flat surface (about 4'-5'), a work light, and a headset. From this position the projectionist should have an unobstructed view of the stage and be able to clearly hear the show. **PLEASE DO NOT CHANGE ANY EQUIPMENT WITHOUT FIRST CHECKING WITH DCDC'S PRODUCTION MANAGER.**

Projector:

- One (1) NTSC capable LCD projector of at least 5200 lumens (**prefer 10,000 lumens**), 600:1 Contrast (Full On/Off), 1280x1024 resolution, and throw distance no less than the distance from the front of house to back of stage, with S-Video inputs and lens shift capability. A projector ideal for throws of approx. 60ft. (with standard zoom lens, F2.0-2.3 with f=75.7mm-97.5mm motor zoom and focus).
- Projection will be 38 ft wide at the position of the black scrim
- Top of projection will be set at 20 ft from the deck on the black scrim
- Projection will extend onto floor with this arrangement.
- Projector must be mounted high, either from ceiling, a high balcony, or high projection booth. As it must clear dancer heads and hit floor. (at premiere the height was good- 15 feet high, Balcony Rail to Set ~57feet) The projector will be located front of house center and must be able to project onto the back scenic drop (back wall) and the floor up to foot of stage. Optimally, the position of the projector should be no more than 50' from the plaster line. Care should be taken to rig this projector so that keystoneing is kept to a minimum, and the projector is high enough to avoid shadows from audience and excessive shadows from stage. **Because venues vary, it is imperative that the house speaks to the Production Manager as to specific placement of the projector**

Douser:

- The company does carry one with them.

Video Cables:

- Enough S-video cable to run from the mixing station to the projector
- XLR cable to run the douser.

D.) Stage:

Minimum stage size acceptable is 34' wide and 28' deep with the **ideal** being 40' wide x 36' deep. We need wing space of 10' on each side and a crossover upstage. The floor **CANNOT** be concrete. Wood in good condition is necessary.

A black Marley floor, to cover the stage floor (and the appropriate tape to secure it: Black Gaff), will be provided by the presenter.

The company uses an operating fly system. (if a venue does NOT have a fly system please contact DCDC production manager)

Soft Goods:

- We will typically have 4 wings. So black masking (legs and borders) to facilitate this, and mask backstage, is needed.
- A Main Drape or Curtain that works.
- Cyc (white preferred), a Scrim (black), RP (plastic- if available) and an upstage Blackout drop.
Provided by presenter; DCDC does NOT travel with any soft goods!



E.) Sound:

- A FOH system capable of providing quality stereo reproduction.
- A least 2 on stage monitors - 4 is preferred (2 SR, 2SL).
- A wireless microphone on a stage.
- Some dances may require hand-held, body, or hanging mics. You will be advised in advance if any of the pieces we are doing will require mics.
- Headset system that allows communication from SR & SL to the light & sound operators, fly, and curtain operator positions. Our Stage Manager will call the show from on stage. Monitoring to the dressing rooms. (preferred)
- CD player (each piece has its own CD & a CD as backup)

F.) Wardrobe:

DCDC usually travels with a wardrobe supervisor. She will need a room with an iron, ironing board, & steamer. The Company needs laundry facilities on site. If this request is not available, information to the nearest laundry facility is imperative.

G.) Dressing Rooms:

DCDC travels with 15 dancers 8 male - 7 female. We will need at least 2 dressing rooms that are convenient to the stage, and are large enough for 7 dancers each; with toilets, showers, sinks, and dressing mirrors. The dressing rooms must be cleaned prior to the companies arrive at the venue.

H.) Light hang, focus, and cueing:

The plot should be pre-hung prior to our production staff's arrival. Also, if cueing paperwork was sent in advanced, cueing should ideally be put into the lighting console.

If the show is pre-hung, circuited, patched, and completely working prior to our arrival we will need an 8-hour call to focus, hang set/flying pieces(when necessary), and cue (look at cues) the show.

If the show is NOT pre-hung we will need a 10-hour call to hang, focus, & set up stage and a 4-hour call to cue the show. **All schedules should allow a TBA 4-hour call to allow for problems.** All of these schedules and crew calls will be worked out between your TD and the Production Manager for DCDC prior to our arrival. We will also need a 4-hour spacing and technical rehearsal with the dancers on stage prior to the performance.

I.) Personnel:

The presenter, in accordance with the contractual obligations of the facility, will hire all labor.

- DCDC will not be responsible for any violation of union contracts.
- DCDC will need, for our tech/spacing rehearsal (4 hours) and all performances, the following show crew:
 - 1 Wardrobe Personnel
 - 1 Light board operator
 - 1 Sound board operator
 - 2 Deck Electricians for color changes
 - 1 Fly/curtain operator
 - 1 other fly operator/rigger (Will be notified if needed)
 - 1 Follow spot operator (Will be notified if needed)
- If the plot is being pre-hung **prior** to our arrival the presenter may hire the crew as it sees fit to complete the hang, and verify that everything is working correctly, in time for DCDC's arrival.



- If the plot is being hung **after** the arrival of DCDC's staff the following minimum load-in crew is required. Variations to fulfill the requirements of a union contract should be communicated to the DCDC Production Manager.
 - 10 Electricians (1 qualified to run the light board)
 - 1 Sound person
 - 2 Carpenters
 - 2 Fly persons/riggers
 - 1 Wardrobe person
- Focus call will require 4 or 5 electricians and 1 light board operator.
- It is assumed that all crews will be qualified to perform the work assigned. DCDC will not assume any responsibility for the work performed by the presenter's employees.

J.) Hospitality:

DCDC Catering needs:

Please refer to the following information when making decisions for hospitality needs for DCDC activities at your location. Please plan for 20 people when ordering food.

Thank you in advance for your hospitality. This information will help insure a pleasant stay for the dancers.

1. WATER

- Water needs to be on hand at ALL times the dancers are in the theatre & at outreach activities. They will usually go through one bottle of water during rehearsal & 2-3 bottles per performance per person.
2. For all technical rehearsals and prior to shows there needs to be coffee, juice, gatorade, water, and an assortment of bagels & cream cheese, yogurt, granola bars & fruit on hand when the dancers arrive at the theatre.
 3. DCDC requires the following before each performance:
 - Bottled water, fruit juices, Gatorade, yogurt, and fruit.
 4. Following each performance, the performers and staff will require a hot meal. The presenter will provide this meal either at a restaurant or catered on site or at a selected site. This meal will also take into consideration those individuals who do not consume meat!!! (When planning for this, plan to feed 20 people)

NOTE: When planning for food: the dancers call for a performance is 2 hours prior to the performance, & 1-1 ½ hours before rehearsal. It is assumed that cups, plates, and silverware will be provided for each meal.

All hospitality and catering should be discussed with the production manager prior to the company's arrival!!!
If you have any questions about this rider, or any other DCDC technical needs, please contact DCDC's Production Manager (Teri Fritze) directly, so that a solution can be worked out.

K.) Housing:

When providing housing for DCDC, the hotel must be within one mile walking distance to a variety of food venues, near the actual performance venue, a nice and clean hotel with workout facilities onsite. (The hotel must be approved by DCDC Production Manager atleast one to two months prior to engagement.)

Important Please read:

The information contained in this rider is designed to allow DCDC to present the best possible program for your venue. This is what we consider the minimal needs for our presentations. It is HIGHLY recommended that this information is reviewed with the technical person in charge of the facility, and to contact DCDC's Production Manager if there are any questions or problems with the information listed in this rider. This will prevent any misunderstandings and unexpected costs to the presenter.

No changes, additions or deletions to the requirements of this Technical Rider will be considered or accepted by DCDC, until you have received such acceptance in writing from DCDC's Production Manager.



contact information

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DCDC Production Manager & Company Contact

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