



Dayton Contemporary Dance Company

Information Packet



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JERALDYNE BLUNDEN

Jeraldyn Blunden was a much loved and respected visionary leader in the field of modern dance. Born in Dayton, Ohio, and remaining here her entire life, she was committed to providing dance education and performance opportunities to young people and fostering a climate where the best in dance arts could flourish. In 1968, Mrs. Blunden founded the Dayton Contemporary Dance Company (DCDC) and began building the company's reputation as a repertory dance company. Today DCDC holds the largest repertoire of classic works by African-American choreographers in the world. Mrs. Blunden also opened her doors to young choreographers who eventually created contemporary masterpieces on DCDC. The numerous awards she received in her lifetime include the MacArthur "Genius" Fellowship in 1995, the Dance Magazine Award in 1998, and the Dance/USA 2000 Honors.

REPERTOIRE

DCDC's repertoire includes works by modern dance pioneers like Donald McKayle, Merce Cunningham, Anna Sokolow, Talley Beatty, Jose Limon, Dianne McIntyre and Eleo Pomare, as well as newer talents like 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.

DANCERS

DCDC consists of fifteen culturally diverse dancers originating from across the United States. Dayton native and Bessie award winner Sheri "Sparkle" Williams has danced with DCDC since 1973.

In 1975, DCDC2, the training company to the professional company, was formed. As a repertory ensemble comprised of young dancers, DCDC2 conducts more than 100 performances each year in the Miami Valley and Midwest region, in concert at various schools, festivals and community events.

ARTISTIC DIRECTOR

After the untimely death of Jeraldyn Blunden in November 1999, Kevin Ward was named Artistic Director. Mr. Ward retired June of 2007, and Debbie Blunden-Diggs, was named the new Artistic Director of DCDC. Debbie has been member of the Company for more than 30 years and was groomed by her mother, Jeraldyn, to take the reins as DCDC's next generation of leadership.

NATIONAL PROFILE

The Winter of 2007, DCDC toured to 20 cities with *colôr- ôgrăphy, n. the dances of Jacob Lawrence*. These works, based on the paintings and inspirations of famous African-American painter Jacob Lawrence, showcased the brilliant choreography of Donald Byrd, Kevin Ward, Reggie Wilson, and Rennie Harris. The works were well received and audiences were amazed by these powerful pieces. In 2003, DCDC had its largest tour to date, with *The Flight Project*, which commemorates the Wright Brothers centennial of powered flight. The tour traveled to 27 cities and was seen by thousands. 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.

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.

company profile

FOUNDING

Founded in 1968 by Dayton, Ohio native, Jeraldne 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

Jeraldne 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. DCDC invited 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 explores what the invention of flight means to our contemporary world. This five-piece program, *The Flight Project*, premiered the summer of 2003.

The company has also 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 *colôr-ôgrăphy, n. the dances of Jacob Lawrence*; dance works inspired by the powerful paintings of Jacob Lawrence.

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 creation and 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.

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. 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 to almost every state in the union and has also traveled internationally to Russia, Germany, France, Poland, Korea, Bermuda, and Canada. DCDC has performed numerous times at Jacob's Pillow Dance Festival and at the American Dance Festival. Additional major appearances in the United States 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.

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. Inspired herself by two pioneers in dance, Jeraldyn began her dance career at the age of eight under the guidance of Josephine and Hermene Schwarz, founders of The Dayton Ballet, one of the oldest regional ballet companies in the country.

It was 1948, and a number of African-American mothers approached The Schwarz School of Dance about providing opportunities for their children to learn ballet. In Dayton in the late 1940s, segregation was the rule of the day. Understanding the ramifications to their school if they admitted black children, but also believing in breaking boundaries and having a commitment to teaching, the Schwarz sisters took their school to the students. The Schwarz School of Dance began offering classes at The Linden Center—a recreation center in Dayton’s urban black community—and Jeraldyn Blunden began learning dance. The Schwarz sisters would become her role models and mentors, and she would become one of their most promising students. The sisters helped her gain access to greater opportunities including summer scholarships to the American Dance Festival in Connecticut where she studied with Martha Graham, Jose Limon, George Balanchine, and James Truitte—teachers who later became her colleagues and friends.

Jeraldyn’s exposure to the dance world beyond Dayton began to shape her vision. At the age of 19, she was asked to become the director of dance classes at The Linden Center. Having watched the Schwarz sisters, she began to pattern her dream after their example. As young dancers filled her classes, Jeraldyn made sure they also were able to gain a broad range of experience. She made sure they had summer opportunities and helped them gain scholarships with the Alvin Ailey American Dance Center, Dance Theatre of Harlem, and the American Dance Festival.

In the mid-1960s, wanting her students to have opportunities to perform, Jeraldyn created the company, which is today Dayton Contemporary Dance Company. She also continued her own path as a dancer, studying at the American Dance Festival, performing with the Dayton Ballet, Antioch Summer Theatre, and the Connecticut College Dance Theatre Workshop. She choreographed new works for her company, continuing to dissolve boundaries. The performance of her ballet *Flite* at the Northeast Regional Ballet Association Festival in June of 1973 earned DCDC the honor of being the first African-American group to gain membership to that organization. Jeraldyn invited guest artists to work with her company and began building a reputation for DCDC as a repertory company. Today DCDC’s repertoire includes works by Ulysses Dove, Eleo Pomare, Merce Cunningham, Talley Beatty, James Truitte, Donald McKayle, Donald Byrd, Doug Varone, Dianne McIntyre, Bebe Miller, and Dwight Rhoden among others.

Throughout her career, Jeraldyn received numerous prestigious awards including: a MacArthur “Genius” Fellowship Award (1995), the Dance/USA 2000 Honors Award, the Katherine Dunham Award (1998), the Dance Magazine Award (1998), The National Black Arts Festival’s Lifetime Achievement Award (1998), Dance Women Living Legend Honors (1997), and the Regional Dance America Northeast Award (1991) and honorary doctorate degrees from the University of Dayton and Wright State University.

On November 22, 1999, Jeraldyn Blunden passed away at age 58, having achieved her vision of bringing DCDC into the light of national and international recognition.

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.

press quotes

“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.”

Philippa Kiraly, Seattle Post Intelligencer, May 4, 2007

“The Dayton’s dancers were awesome. Young, vigorous, athletic, and possessing poise and attitude, the company’s young women and men danced up a storm.”

Chuck Berg, Lawrence Journal-World, March 1, 2007

“Dayton Contemporary Dance Company soared in a physically demanding program...offering a hyper-energized, rapturous portrait of indefatigable will- and grace.”

Victoria Looseleaf, Los Angeles Times, September 26, 2005

“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

“Its members match well-honed technical skills with heartfelt passion.”

Misha Berson, Seattle Times, September 2, 2002

“...a multicultural troupe that has a signature style rooted not so much in power as in speed, suppleness and intricacy.” & “...a showcase for creativity and virtuoso dancing.”

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

“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

“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

"We were immensely grateful for the open, effusive, helpful, and dynamic staff at DCDC. You're a FANTASTIC company- both artists and management. Should be dance program of the year!"

(Cecile Shellman, August Wilson Center- Pittsburgh, PA)

March 2007

"The Company was great on all counts. The performance was exceptional... the dances were beautiful, and the choreographers created wonderful works."

(Sharon Moore, NCSU Center Stage- Raleigh, NC)

February 2007

"It was a pleasure working with DCDC. I enjoyed the performance as did the rest of the audience. The House Managers tell me there were many favorable remarks."

(Jim Kampert, College of Dupage- Dupage, IL)

October 2005

"... we loved the company, the performance, the activities at the schools, the q and a..."

(Arnie Malina- Flynn Center for the Performing Arts- Burlington, VT)

March 2004

"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

"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

"I was greatly impressed with the interaction and student reaction to the history/contemporary dance that dancers brought to our communities. All activities greatly exceeded the expectations of our contacts with each group."

(Leigh Petersen - Lied Center, Lincoln, NE)

October 2003

active 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.

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

black

Sir Warren Spears
World Premiere by DCDC: 1989
Running time: 17 minutes
6 dancers

"Wise men say only fools rush in, but I can't help falling in love with you."

Prom night at a Detroit high school gym in 1968, and six students attempt to forget the social unrest of the time by attending the biggest event of their young lives. Amidst the dancing, primping, and flirting, the outside tensions invade the gathering.

*Children of the Passage**

Ronald K. Brown and Donald McKayle
World Premiere by DCDC: 1999
Running time: 25 minutes
11 dancers

Set to the vibrant rhythms of the Dirty Dozen Brass Band, this ballet follows a party of decadent lost souls who are haunted and later rescued by spirits that reconnect them to their ancient and ancestral character. The language of movements is translated from the visual poetry of African and African-American dance and the celebration of cultural rituals of yesterday and today.

- Can be performed with live accompaniment. Additional fee.

This project commission was made possible by the National Afro-American Museum and Cultural Center, Wilberforce, Ohio and a grant from the National Endowment for the Arts, with additional support from The Dayton Foundation.

active repertory

Come and Get the Beauty of it Hot *(excerpts only)

Talley Beatty
DCDC Premiere: 1992
Running time: 30 minutes
12-14 dancers

Talley Beatty's sizzling, sultry suite of jazz ballets fuses elements of African, Caribbean and classical dance. *Congo Tango Palace*, the last section of *Come and Get the Beauty of It Hot*, represents an imaginary ballroom in Spanish Harlem where the music is hot and the interactions between men and women are equally so.

*Continuing Education**

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

One of four works that make up *colôr-ôgrăphy, n. the dances of Jacob Lawrence*. 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.

District Storyville

Donald McKayle
World Premiere: 1962
DCDC Premiere: 1988
Running time: 25 minutes
Full Company

New Orleans, 1903...District Storyville...cradle of Jazz...out to the graveyard the brass bands mourned death, coming back they screamed life...Horn was King...and the followers did mighty battle for the crown...music from every corner of this demimonde...1917, Storyville closed forever...but the music goes on...everywhere.

Using the backdrop of a fancy bordello in the tenderloin district of New Orleans known as Storyville, we see how jazz was brought out of the closed culture of private parlours, bawdy houses and saloons, into the world at large.

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

active repertory

*Etudes**

Kevin Ward
World Premiere by DCDC: 2004
Running time: 26:47
9 dancers

This ballet is a tribute to the memory of Josephine Schwarz founder, along with her sister Hermene, of Dayton Ballet. Always known for her commitment of dance and dance education, this is the first of a two-part homage to one of Dayton's dance icons.

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.

*Growth**

Dwight Rhoden
World Premiere: 1994
DCDC Premiere: 1995
Running time: 6 minutes
1 dancer

Growth is a solo that can be performed by either a male or a female. The stamina-challenging ballet is the story of a young dancer coming of age and the emotional uncertainties he or she must face.

active repertory

*In My Father's House**

Debbie Blunden-Diggs
World Premiere by DCDC: 1997
Running time: 20 minutes
12 dancers

Set to four contemporary gospel tunes by Kirk Franklin and the Family, *In My Father's House* brings the modern-day church experience to the stage. The built-in encore, "***When I Think About Jesus***" is so highly energized that it brings the audience to its feet, and they leave the theater dancing and singing.

*JLawrence Paint (Harriet Tubman Remix)**

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

One of four works that make up *colôr-ógrāphy, n. the dances of Jacob Lawrence*. 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.

JLawrence 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.

*Jacobs Ladder**

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

One of four works that make up *colôr-ógrāphy, n. the dances of Jacob Lawrence*.

"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

active repertory

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

*Lyric Fire**

Dianne McIntyre
World Premiere by DCDC: 2006
Running time: 37 minutes
8 dancers

It is the choreographer’s intention to put into physical motion Dunbar’s poetry and Dunbar himself: to blur the old distinction between dialect and standard verse by infusing each choreo-interpretation with the bold, sensitive, elegant humanness he wants us to see in “his people”. First appears Dunbar, the Poet and his Muse who “sets his soul ablaze with lyric fire” allowing him to see the songs in the world around him; in children, in nature, in love, in racial conflict, in race pride, and in the poet’s own inner world.

Support for Lyric Fire comes from The Kettering Fund, National Endowment for the Arts, Reynolds and Reynolds Company Foundation, Ohio Arts Council, David and Guinette Kirk/DNK Architects, and National City Bank.

*Love & The Weather**

Kevin Ward
World Premiere by DCDC: 1985
Running time: 16 minutes
8 dancers

A tribute to Whittier Elementary School during Motown’s Golden Years! Highlighting many young artists that have become as legendary to our time as freedom marches, peace rallies riots, and assassinations.

Mr. Ward recall (tongue in cheek) that during his elementary school years that so much of the music coming out of Motown and other recording studios was about either love or the weather, or the influences of one upon the other. *I Wish it Would Rain*, *Heatwave*, and the opening lyrics to *My Girl* somehow speak of environmental forces mirroring, assisting and/or influencing the many moods of love. These songs of innocent love, confounded love, unrequited love and betrayed love combined with a sometimes uncooperative weather system were created in a time where the love of freedom was often at the mercy of manmade environments. However, all this music still maintains its joy of love and life in stark contrast to the struggles of the times in which it was produced.

active repertory

Mighty Fortress

Kevin Ward
World Premiere by DCDC: 2002
Running time: 25 minutes
12 dancers

I began choreographing this work one week after 9/11. The day of the tragedy I was struck by the beautiful clear blue skies overhead, and of course the complete absence of aircraft. Even more startling to me it seemed as if all winged creatures, birds, bees, butterflies, had abandoned the airspace. This led me to wonder how alone is man, how small, how defenseless. In this work I tried to reiterate for myself the all powerful connections, support and need of a community that does not abandon you in times of despair.

Mourner's Bench

Talley Beatty
World Premiere: 1947
DCDC Premiere: 1990
Running time: 6 minutes
1 dancer

The dancer "sitting on the mourner's bench" reflects upon the end of a mixed rural community, which had, prior to the formation of the Ku Klux Klan, worked in harmony to farm the land. The arrival of the KKK and their creed has destroyed the harmony of the community, and the dead are buried under the cover of night ("My hair was wet with midnight dew.") A single mourner remembers the horror of the slaughter that he has witnessed that day in 1865.

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.

*Offering to JFT** (excerpts only)

Kevin Ward
World Premiere by DCDC: 1997
Running time: 30 minutes
12 dancers

To James Truitte, who was a dancer, teacher, mentor and friend, and now, guiding spirit.

All souls desirous of leaving this plane of existence say goodbye to life and love. No one person or thing can keep them here. But, we who stay behind do remember them. For James Truitte, we recall the gestures from his famous solos in *Revelations*, *Liberian Suite*, and *The Beloved*, as well as the ballets he staged for DCDC. We present them like photos from a cherished album.

active repertory

*On the Wings of Angels**

Sir Warren Spears
 World Premiere by DCDC: 1996
 Running time: 30 minutes
 6 dancers

This work, which had its premiere in spring of 1996, was immediately hailed by audiences and critics alike as a fitting tribute to the wartime efforts of the Tuskegee Airmen. The Tuskegee Airmen were African-Americans who received their flight training at an airbase in Alabama as preparation for their service to their country in time of war. Although these men met hardships and obstacles placed in their paths by a racist military system, the "Red Tails", their nickname, distinguished themselves with honor in WWII. Sir Warren has crafted a work that follows the men from their early training to the time they become airborne, never literally, but almost impressionistically. Along the way, he shows us the intense camaraderie that developed as these men faced enemies on two fronts – at home and overseas. Using gestures of saluting, pointing to the skies and pledging their hearts, Sir Warren, neatly sums up the tremendous dedication, patriotism and accomplishment of African Americans who were willing to make the supreme sacrifice to their country.

Promontory

Kevin Ward
 World Premiere by DCDC: 1984
 Running time: 20 minutes
 5 dancers

A meditation for five men, landscape and sound. The quiet and stillness of this work are suggestive of a vast open space that ends at an abrupt drop. The men are poised on the edge of what is known and what is unknowable. One man disappears into the void, as the others lament his passage.

*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.

active repertory

*Sagas de Salvador**

William B. McClellan, Jr.
 World Premiere by DCDC: 2006
 Running time: 24:44
 13 dancers

Sagas De Salvador is the sixth and last installment of the dance series *Brasil: Works From Experience*, choreographed by William B. McClellan, Jr. who received a grant from Culture Works to research Afro-Brazilian dance and culture in Salvador, Brazil during December 2004. McClellan created the series to convey, not only what he learned about Brazilian life and society, but how the experience touched him personally. "One day in Salvador felt like an entire year in the United States. I knew a fair amount about Brazil before arriving, but I was not prepared for the actual experience of being there. It was like a dream. So much beauty and so much strife all at once. It was a whirlwind of emotions." *Sagas De Salvador* will feature 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.

This work was made possible by the Montgomery County Arts & Cultural District Individual Artist Fellowship.

*Sets and Chasers**

Kevin Ward
 World Premiere by DCDC: 1999
 Running time: 25 minutes
 10 dancers

A ballet set to Duke Ellington's orchestra recorded live on November 7th, 1940 at a ballroom dance in Fargo, North Dakota. The fusion of sounds includes the static of the local radio station, the voices of the announcer and Duke Ellington, the background texture produced by the musicians and crowds.

The title refers to the sequences of numbers that jazz musicians separate an evening's performance into (sets) and the breaks (chasers) that signal the end of a set. All in all, this is an exciting documentation of a major event, a live recording of the 1939-1942 Ellington orchestra, hailed as one of the greatest ensembles in the history of American music.

*The Stack Up**

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

A topical portrayal of life on the streets.

active repertory

*The Beating of Wings**

Doug Varone
World Premiere by DCDC: 2002
Running time: 20:39
8 dancers

The Beating of Wings pays tribute to the human spirit of never losing faith in one's dream. It speaks to the very heart of triumph and of the will to succeed.

*Traffic**

Debbie Blunden-Diggs
World Premiere by DCDC: 2003
Running time: 17 minutes
12 dancers

Traffic is an abstract work performed in three sections to a percussive score. This ballet examines the ebb and flow of everyday life both individually and collectively through movement patterns.

*Unresolved**

Shonna Hickman-Matlock
DCDC Premiere: 2002
Running time: 11:35
2 dancers

Unresolved describes the struggles of two lovers trying to decide the future of their relationship. They must determine whether to remain lovers or go their separate ways. Ultimately the lovers' future remains 'unresolved'.

active repertory

*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.

Vespers is made possible through a grant from the National Choreography Project, a pilot program funded by the Rockefeller Foundation, Exxon Corporations, and the National Endowment for the Arts and administered by PENTACLE, a non-profit service organization for the performing arts.

*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

One of four works that make up *colôr-ógráphy*, n. the dances of Jacob Lawrence.
An eclectic work based on social line dances of today, African themes, and improvisation.

choreographers

Talley Beatty	1992	<i>The Stack-up*</i>
	1991	<i>Come and Get the Beauty of It Hot*</i>
	1990	<i>Mourner's Bench</i>
	1985	<i>Road of the Phoebe Snow</i>
Debbie Blunden-Diggs	2003	<i>Traffic*</i>
	2000	<i>Hush</i>
	1997	<i>In My Father's House*</i>
	1991	<i>Kaleidoscope</i>
	1984	<i>Configurations</i>
Ronald K. Brown	2003	<i>The Clearing in the Woods</i>
	1998	<i>Children of the Passage*</i>
Donald Byrd	2006	<i>JLawrence Paint (Harriet Tubman Remix)*</i>
	1994	<i>BAMM</i>
	1990	<i>Dark Joy</i>
Alejandro Cervera	1988	<i>Tango Vitrola</i>
Merce Cunningham	1996	<i>Channel/Inserts</i>
Asadata Dafora	1997	<i>Awassa Astrige/Ostrich*</i>
Ulysses Dove	1990	<i>Urban Folk Dance</i>
	1985	<i>Vespers*</i>
Terence Greene	1999	<i>Phases</i>
Rennie Harris	2007	<i>Jacob's Ladder*</i>
Shonna Hickman-Matlock	2002	<i>Unresolved*</i>
Lester Horton	1994	<i>The Beloved</i>
	1990	<i>Dedication to Jose Clemente Orozco</i>
	1982	<i>Liberian Suite</i>
Louis Johnson	1982	<i>Lament</i>
Bill T. Jones	2003	<i>and before...</i>
Demetrius Klein	1995	<i>Hopeful, gentle, romantic</i>

choreographers

Sharon Leahy	2000	<i>Walk With Me</i>
	1991	<i>If the Shoe Fits</i>
	1995	<i>Reach</i>
Jose Limon	1997	<i>The Unsung</i>
Mike Malone	1989	<i>Black Nativity</i>
	1988	<i>Coming Forth Into Day</i>
	1986	<i>Troubavari</i>
William B. McClellan, Jr.	2006	<i>Sagas de Salvador*</i>
Dianne McIntyre	2006	<i>Lyric Fire*</i>
	1993	<i>Take Off From a Forced Landing</i>
Donald McKayle	1999	<i>Children of the Passage*</i>
	1988	<i>District Storyville</i>
	1987	<i>Rainbow 'Round My Shoulder*</i>
	1984	<i>Games</i>
Bebe Miller	2004	<i>View: with an eye towards romance</i>
	2002	<i>Aerodigm</i>
	1993	<i>Things I Have Not Forgotten</i>
Eleo Pomare	1990	<i>Missa Luba</i>
	1989	<i>Blues for the Jungle</i>
	1988	<i>Las Desenamoradas*</i>
Dwight Rhoden	2000	<i>Sky Garden</i>
	1996	<i>Time Piece</i>
	1995	<i>Growth*</i>
	1991	<i>Beyond a Cliff</i>
Shapiro & Smith	2000	<i>The Act</i>
Anna Sokolow	1996	<i>Rooms</i>
Sir Warren Spears	1996	<i>On the Wings of Angels*</i>
	1989	<i>black</i>
	1986	<i>Carmina Variations</i>
	1985	<i>Drum Suite</i>
Lynn Taylor-Corbett	1985	<i>Brahm's Waltzes</i>
	1982	<i>Diary</i>

Active*

choreographers

James Truitte	1981	<i>With Timbrel and Dance, Praise His Name</i>
Doug Varone	2002	<i>The Beating of Wings*</i>
Kevin Ward	2007	<i>Continuing Education*</i>
	2006	<i>How Long We Sisters Haven't Sung</i>
	2004	<i>Deconstructed Lives</i>
	2003	<i>Etudes*</i>
	2002	<i>Mighty Fortress</i>
	1999	<i>Job's Kitchen</i>
	1999	<i>Sets and Chasers*</i>
	1997	<i>Offering to JFT*</i>
	1994	<i>Martyr's Road</i>
	1988	<i>Introduction and Allegro</i>
	1988	<i>Goin' Up Yonder</i>
1985	<i>Love and the Weather*</i>	
1984	<i>Promontory</i>	
Jawole Willa Jo Zollar	2003	<i>Eurydice's Flight</i>
Reggie Wilson	2007	<i>We Ain't Goin' Home But We Finna to get the Hell Up Outta Here*</i>

community 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.

DCDC was born from the desire of a young girl to study dance. When Jeraldyn Blunden became a dance teacher herself, she created a dance company as a means of providing performance opportunities for her students. These opportunities have cast DCDC into many spotlights, but DCDC has never lost sight of its founder’s vision—to make dance education available to all who wish for it. And, because choreographers such as Ulysses Dove, James Truite, Talley Beatty, Donald McKayle, and Eleo Pomare have set their works on the company, DCDC dancers have received training from some of the world’s best. This training, in addition to expanding dance skills and ability, has also taught them how to teach. This is what sets DCDC apart from other companies—dancers who have been trained to teach and embrace the opportunity to share their knowledge and inspiration.

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:

DCDC
OUTREACH
ON TOUR

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: A 50-60 minute concert (without intermission) performed on stage and in full costume. Programming for these concerts can vary from performances of full works to excerpts of longer works. Mini concerts can be appropriate for family or children's series programs.

community outreach

Lecture Demonstrations are 45-minute presentations specifically choreographed and designed for school venues. The presentation includes an educational component, an audience participation section, a performance segment, and a question/answer session. Lecture demonstrations are suitable for all ages.

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

CONTENT SPECIFIC PROGRAMS

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.

colôr- ográphy, n. the dances of Jacob Lawrence: DCDC assembled four dynamic and very different choreographers to create dance works inspired by the powerful paintings of Mr. Lawrence. Lawrence was one of the great painters of the 20th century. His works tread carefully between the abstract and the figurative, Lawrence documented the history of a people, the social life of Harlem and the struggles of the Civil rights era. And he did so with vibrant color, form, motion and humanity. Specific educational outreach programming is available.

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 within a religious and spiritual content and includes discussion and choreographic exercises. These workshops are 2-3 hours in length.

Educator's Workshop assists educators with integrating dance and creative movement into the classroom curricula and presenting dance in the classroom setting. Workshops are one hour in length.

Career Lectures consist of dancers speaking about their careers as dancers, teachers, and choreographers. Visual aids, such as videotape, costumes, posters and photos may be used during the presentation. Ranging in length from 30-45 minutes.

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

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- ógrâphy, 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.**

technical rider

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.

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)

technical rider

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, 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.

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.

technical rider

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 at a selected site. This meal will also take into consideration those individuals who do not consume meat!!!

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 companies 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 Touring & 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 be reviewed with the technical person in charge of the facility, and to contact the 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.

Booking & Touring Contact:

Teri Fritze

Touring & Production Manager

Dayton Contemporary Dance Company

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