

MID – 2015 Adjudicated Choreographers Showcase

Text for Dance is not a Code

Peter's Text:

My friend Raffaele and I were having coffee together, sitting outside at this café, talking about our lives as artists, as dancers. . . and he said, "I don't think there's any reason to do this anymore. Dancing for an audience is dead. They are dead. We are just machines."

I internalized what he said; I let it run through me.

Then I thought about Raffaele.

He was a career dancer. Rome Opera Ballet, various contemporary projects, television. And he loved it. He was one of the hard core ones. Trying to learn the combination to the nth detail, doing it full out with every group, obsessively working on shaping his body, perfecting his technique. . . just in. . . in it.

"It's a cult of the body," he said. "It's a cult of youth, of technique, of aesthetics. That's not what dancing is really about. "We get older," he said, "We get older. Does it stop being important because we get older?"

Then he told me this story about an all-night bonfire party he had been to on the outskirts of Rome. There was a fat middle-aged woman playing acoustic guitar and a skinny, scrappy-looking little boy, maybe 9 years old, playing a conga; there couldn't have been more contrast between these two. People listened, spellbound, and a perimeter formed. Then a couple stumbled out of the perimeter in a closely held embrace. They had been cuddling, doing their thing, kind of masked by the crowd, and some friends had shoved them out to embarrass them. At first they were annoyed, embarrassed. . . but then, realizing they were being watched, one of them began to exaggerate, to mock what they had been doing before. And then by hook or by crook it became this snaky, weaving, impromptu embrace that shifted right and left. They were flirty, but kind of uncomfortable at first. . . giggling, covering their embarrassment. . . and then it became real dancing; it became a performance. And somehow this performance transformed the crowd. Not all of them, but a good number of them started to dance. The fat woman stood up and began to dance as she played. And this tumult arose in the crowd. More people joined in. Almost everyone moved to the music. And everyone forgot for a moment. Forgot everything, as if they were levitating there, floating in this orb of bonfire light, swimming on the sea of this beautiful music.



Raffaele's Text in Translation:

I have always felt that social dance has the power to transcend taboos and even sexual barriers. It is not uncommon, in some places, for two men or two women to dance together just for the fun of it. And everybody can dance this way. There are no technical prerequisites for this kind of dancing; it exists inside of everyone; we cannot help it.

On the other hand, a choreography created for the stage requires careful study of the movements, sequences, and rhythms. These elements, together with the lighting and scenery, create the visual character that the dancers want the audience to read. . . . But the simple character of street or social dancing might be lost. . . . I also feel that when professionals are dancing with a partner, they can be personally overtaken by the same intimacy and emotion they are portraying through a role.

Now that I think about it, this might be exactly what I am missing. . . the physical and emotional connection that transcends the artifice of choreography for the stage.

Maybe dance doesn't have to be a sequence of steps that must be interpreted.

Maybe it can be used in its most basic form. . . a form that is not a code.

MEN*i*N DANCE

Against the Grain since 1996



2015 Adjudicated
Choreographers Showcase
5 Choreographers | 6 Seattle Luminaries as
Panelists | live feedback & audience participation

October 16 – 17, 2015 | 8:00 pm

Velocity Dance Center | 1621 12th Ave. | Seattle, WA 98122



Sponsored, in part, by the Office
of Arts & Culture Seattle

MID – 2015 Adjudicated Choreographers Showcase

Technical Director/Lighting Design: Rebecca Blackwell
House Manager: Cait Wyler
Crew: Men in Dance producers
Staff Assistant: Amy Johnson

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-Judi Fisher
-JoAnna Lau
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For more info, check our website:
menindance.org

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October 17 Panel:

Meg Fox has been designing lights for dance and theatre since 1979. She is the tech director and lighting designer for the dance department at Cornish College of the Arts. She free-lances in Seattle – and in her younger years toured with several dance companies around the United States.

Mark Haim has been making and sharing dances with people for the past 35 years. Many kinds of people. Many kinds of dances. He is grateful for having had so many opportunities to witness people express themselves through dance and communicate with each other through dance.

Jason Ohlberg, originally from Fresno, CA., received his formal dance training at the State University of New York at Purchase and completed his BFA at Cornish College of the Arts. He holds his M.F.A. from the UW with an emphasis on anatomical structure and kinesiology in relationship to the art of dance. Jason is also a certified Pilates. Professionally, he has danced with Hubbard Street Dance Chicago, Dance Kaleidoscope, Jan Erkert and dancers, and Wade Madsen and Dancers. In 1997, Jason founded Same Planet Different World Dance Theater in Chicago where he acted as artistic director and head choreographer for four years. Jason's choreography has been seen throughout the country and locally on the apprentice company of Spectrum Dance Theater, Men in Dance, Cornish Dance Theater, Fremont Danceworks, The Seattle Children's theater, Chop Shop and Arc Dance Productions. In 2013 Seattle Dance Project named him resident choreographer for the company's sixth season. Jason has been on faculty at Barat College, the school of Hubbard Street Dance Chicago, Spectrum Dance Theater, Arc Dance Productions, Dance Fremont, Exit Space, and the Y.A.I. program of the Seattle Children's Theater. He is currently on faculty at the UW and Cornish College of the Arts.

MEN*i*DANCE

Against the Grain since 1996

**Don't Miss the Men In Dance
2016 Festival**

**September 30, Oct 1 & 2
October 7, 8, 9**

October 16 Panel:

Vanessa DeWolf is a poetic improviser of body & text. As the founder of Studio Current, she's worked to make community for body-based artists that supports rigorous dialog, experimentation and the sharing of working processes. For nearly two decades she has made both solo works and works with large-unrehearsed ensembles that are interactive and participatory. Her works lie in an awkward paradox of aesthetics that swing between kitsch & vulnerability. And now as she approaches 50, it is the intimacy of unexpected tenderness that keeps her making work.

Lodi McClellan has been teaching dance technique, theory and history at Cornish College for the past twenty years. Her writing about dance are published by the World Dance Alliance, Seattle Weekly, Eastside Week, Dance International, The International Dictionary of Modern Dance, Curve, the Feldenkrais® Educational Foundation of North America, and DanceNet. She has presented pre-performance lectures for the Chamber Dance Company, Seattle Theater Group, The Orcas Center and served as a panelist, adjudicator or discussion facilitator for the Consortium of Liberal Arts Education, the American College Dance Festival, the Dance Critics Association, and the University of Washington.

Christian Swenson has an extensive background in dance, mime, voice and improvisation. He is known for his pioneering work in what he calls "Human Jazz", touring internationally as a solo artist and has been part of Seattle dance and performance scene since the late '70s. Learn more at humanjazz.com.

Welcome:

On behalf of our Board of Producers and our new Support Board, I would like to welcome you to this 2015 Adjudicated Choreographers' Showcase, a new event for Against the Grain/MEN IN DANCE! This evening is a direct response to our surveys from the last couple of Festivals, where choreographers, dancers, our audience, even our newspaper critics have asked us for a yearly presence. We, as an Organization, realized that this was going to take an even larger commitment from all of us to be able to successfully produce on a yearly basis. So we have been forming a Support Board of people who believe in our mission, and who are willing to help us realize it in new and exciting ways! Many thanks to them for their enthusiasm and expertise!

We are thrilled that you are participating with us, in a way that we have never facilitated before: we are wanting your insights, impressions and opinions tonight as we present five developing choreographers (none of whom have choreographed for us before). Along with our trio of professional panelists you will be helping to give valuable feedback to our choreographers, but will also help to influence which of these artists will be invited to join us for the 2016 Festival of MEN IN DANCE next October! So, this evening has more of a focus on the art of creating a dance, what that entails, and exploring that creative process together. You should have received five colored index cards at your seat, which we will ask you to use to make notes about each piece you will see in Act I (the house lights will be brought up in our transitions between pieces so that you can make those notes). You will also be asked to rank the pieces, in terms of which choreographer you would like to see invited back to work with us again. We will collect those cards, and during the feedback process in Act II we will pull two or more cards to be read aloud. Please know that all of your feedback will be read and processed by the individual choreographers and their dancers. We look forward to the conversation that this feedback will generate – and thank you for being a part, not only of this evening, but of MEN IN DANCE as we embark on our 21st year of production!

Richard Jessup



MEN IN DANCE would like to acknowledge all donors and sponsors for 2015, for helping to make this event possible; and a special thanks to Seattle Gay News, for their generosity in promoting this event.

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Murmuration

Choreography: Jamie Karlovich

*Music: **Unsquare Dance** by Dave Brubeck,
edited by Keith White and Jamie Karlovich*

Costumes: Jamie Karlovich

Dancers: Daniel Costa, Kince de Vera, Scotty Flores, Drew Lewis

Understudy: Nahshon Marden

*Thank you to my beautiful and dedicated dancers
without whom this would not be possible.*



Dance is not a Code

Choreography: Peter de Grasse in collaboration with Raffaele Exiana

Costumes: Raffaele Exiana

Dancers: Peter de Grasse, Raffaele Exiana

Music: voice over sound track featuring Mogwai,
Heard About You Last Night and **Glasgow Mega-Snake**
courtesy of SubPop Records

(see translation of dialogue on the back of the program)



The Twins & Misfit

Choreography: Gierre J Godley

Music: Gil Scott-Heron & Ezio Bosso

Costumes: the dancers

Dancers: Gierre J Godley, Justin Robert Thomas Smith, Aaron McGloin

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Alexander Pham is a recent graduate of the University of Minnesota Dance program and is currently working with artists such as Anna Conner, Zoe Scofield, Kim Lusk, Joshua L. Peugh, and Sleep Nod. As a student, he has worked with artists such as Maurya Kerr, James Gregg, and Sidra Bell.

Sean Rosado is a native of Dallas, Texas and a recent graduate of Cornish College of the Arts where he received his BFA in Dance in 2015. At Cornish he has been privileged to perform the choreography of José Limon, Camille A Brown, Crystal Pite, and Deborah Wolf. He recently performed with Babette DeLafayette in *Separated from the womb we became lions*, a part of *Made in Seattle: Anna Conner + Co / Babette DeLafayette + John Marc Powell*.

Levi Ryan is thrilled to be a part of his first Men in Dance Festival! He is currently pursuing his Bachelor of Fine Arts Degree in Dance at Cornish College of the Arts. Levi came to Seattle for school from Riverside California. His choreography has been showcased there at Landis Performing Arts Center. He has performed in the Gala Concert at the American College Dance Festival. Levi has also danced with Intersect Dance Theatre and then spent several years dancing and touring with Tongue Dance Projects

Justin Robert Thomas Smith An alumni of NYU's Tisch School of the Arts and a guest artist with Gierre Godley's PROJECT 44, Justin Robert Thomas Smith is an aspiring artist. Unwilling to compromise his artistic vision, he continues to search for an environment in which he can be the artist that he wants to be--an artist bent on redefining social strata and affecting change. He currently lives with his family in the suburbs of New Jersey and plans on making his way back to Europe in the coming years.

Kince de Vera started his training at the age of 18 in Manila, Philippines and includes attendance at Mencia-Pikieris School of Dance, New World School of the Arts, and Cornish College of the Arts before becoming an independent artist. His pursuit of dance theatre has led him to work with Animate Objects Physical Theater, Le Faux at Julia's on Broadway, Ellie Sandstrom, Shannon Stewart, Melody Nelson, Amy J, and PEIMo. He is thrilled to be performing in his second Men in Dance work.

Warren Woo is currently at UW as a dance major. He began his dance training here in Seattle at Exit SPACE school of dance and keeps himself busy collaborating, working and performing in the area.

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Owen David holds an MFA in dance from Ohio State University, and has created original performance work for nearly a decade in Seattle, Ohio, New York, and Rhode Island. He has recently worked with Seattle artists Coleman Pester, Nathan Blackwell, and the Deadpan Monkeys

Raffaele Exiana, born and raised in Sardegna, Italy, began his dance training in jazz and ballet before moving to Rome to continue his studies at the Accademia Nazionale di Danza. Here he trained in classical ballet, flamenco and in the modern techniques of Martha Graham, Merce Cunningham and Ralph Lemon. He performed with the Roma Opera Ballet Theater and a number of classical and neoclassical ballet and contemporary dance companies in Italy, television show and movie productions. Raffaele collaborates with various regional companies and schools, teaching master classes in ballet, pas de deux, as well as a choreographer.

Scotty Flores, an El Paso, TX native, discovered his love of movement at age 16. He'll earn his BFA in dance from Cornish College of the Arts in May 2016. Scotty has performed works by Donald Byrd, Pat Hon, Alex Ketley, Vivian Little, Wade Madsen, Robert Moses, Salt Horse, Alessio Silvestrin, and Deborah Wolf. He appeared in the Men in Dance Festival, the Gifts of War project, and as a choreographer and principal dancer with 127th St. Dance. He performs with Mod Carousel and other burlesque productions in Seattle. Scotty is currently producing and choreographing for Collective Sigh Dance's premier show "ONE".

Elijah Kirk was born August, 17th 1995. On the island of Maui City Kahului. What I remember as a child was constant traveling. Moving, then moving again, now counting my blessings these events have shaped me as a person. I have found many different activities to consume my mind and time. Noticing a rhythm and not being able to focus on one task, has allowed me to sit in all the things. I love doing now in this present moment and finding that relationship has been a journey.

Drew Lewis, originally from Chicago, IL, is currently earning his BFA in Dance from Cornish College of the Arts in Seattle, WA. He has studied at various institutions internationally, including Nederlands Dans Theater, Hubbard Street Dance Chicago, and the Ailey School. Drew's performance credits include works by Crystal Pite, Alvin Ailey, Sol Leon & Paul Lightfoot, Michelle Miller and Amy O'Neal. Most recently, Drew attended the American Dance Festival as a scholarship student, where he performed a choreography by Wynn Fricke as part of the Footprints program.

Aaron McGloin was born and raised in Arizona and graduated from Arizona State University with a BFA in Choreography. Over the past few years he has had the privilege of performing with companies throughout Phoenix, Chicago and NYC including CONDER/dance, Ariel Dance Chicago, Bryn Cohn + Artists, Christopher Williams Dance, and Project 44. He formed his own company, Aaron McGloin Dance, in 2007 with a mission to create honest and ambitious art through joyous, athletic movement and an eclectic sensibility. His choreography has been presented in NYC at Joyce Soho, Dance New Amsterdam, Chez Bushwick/Center for Performance Research, Dixon Place, The Irondale Center, Triskelion Arts and the 92nd St Y, and you can catch him teaching classes at Gibney Dance and Broadway Dance Center.

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Hard Hearts

Choreography and Sound Design: Dylan Ward

Performance: Alexander Pham, Owen David, Elby Brosch, and Dylan Ward

Special thanks to Daniel Costa, Patrick Kilbane, Calie Swedberg, Amy Johnson and the dancers for their significant contributions to the development of this material.

Special thanks for Benjamin Gooseman, who sponsored the dancers for this project, and Glenn Kawasaki, Velocity Dance Center, Jennifer Salk, and Lorraine Lau who sponsored the rehearsal space.



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Choreography: Laura Beth Rodriguez w/ input from dancers

Music: END, START, NEXT LEVEL by Joe Santulli

PROGRESS by Disasterpeace

DEREZZED, THE SON OF FLYNN Composed by Guillaume De Homem-Christo & Thomas Bangalter © 2010 Wonderland Music Company, Inc. (BMI) All Rights Reserved. Used by Permission

Costume: Gentlershop

Dancers: Scotty Flores, Elijah Kirk, Sean Rosado, Levi Ryan and Warren Woo

Notes: Special thanks to God, my husband and family for supporting me, the dancers in this work for their time and energy, the faculty, co-workers and peers who inspire me on a daily basis.



Brief Intermission



Panel Discussion

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The Choreographers:



Gierre Godley/Project 44 (New York) A 2010 graduate of NYU's Tisch School of the Arts (MFA), Gierre J Godley is a dancer, choreographer, and teacher currently living in New York City. He began his training in Arkansas under the direction of C. Michael Tidwell and Arleen Sugano. He has been on faculty at the Debbie Allen Dance Academy (LA), Fancy Feet Dance Studios (Bronx), The Centre for the DansArts (Arkansas), Soul Arts Academy (Manhattan), and is currently an Adjunct Professor at the College of Mount Saint Vincent. As a choreographer Gierre has created works for The Steffi Nossen Dance Company, The Ailey School, The Masters School, Threads Dance Projects, Sobers & Godley and the Tidwell Project Dance Ensemble. In 2010 Gierre created PROJECT 44, an all male troupe dedicated to showcasing the beauty of male artistry throughout the arts. The group has performed in various national and international venues. For more information please visit, www.project44dance.org



Peter de Grasse (Walla Walla) Company credits: Staatstheater Darmstadt, Spectrum Dance Theater, Sacramento Ballet, American Repertory Ballet. Freelance credits: Ballet X, Complexions Choreographic Workshops, John Passafiume Dancers. Musical Theater: Elton John and Tim Rice's Aida (Germany), Fiddler on the Roof (Germany), West Side Story (5th Avenue Theater, Seattle). Choreography: Rendezvous/ Staatstheater Darmstadt, Sacramento Ballet workshops, Madrid en Danza. Film: Seattle Transmedia and Independent Film Festival, Hidden Rooms/Venice, MOCA-Jacksonville, Portland Chamber Orchestra. Education: MFA, Jacksonville University; BFA, Juilliard. Current dance faculty, Whitman College.



Jamie Karlovich (Seattle) Jamie Karlovich graduated summa cum laude with a BFA in dance from Cornish College of the Arts in 2006. She is currently a member of Wade Madsen and dancers as well as Badmarmar Dance and has also performed with The New Animals, Redd Legg Dance, Dance Contemporary, Lehua Dance Theatre, Interweave Dance Theatre, the professional company associated with the Boulder Jazz Dance Workshop, and was invited and participated in River North Chicago's summer dance intensive. She has choreographed works for 12 Minutes Max, Evoke Productions' Full Tilt, Dance Contemporary, Cornish Dance Theater, and Chop Shop. She currently teaches at Cornish College of the Arts.

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Laura Rodriguez (Seattle) is from San Antonio, Texas and has been dancing since she was three. She has trained with "Toots" Johnson, Finis Jhung, Madame Darvash, Germaine Salsberg, Frank Hatchett, Erica Wilson-Perkins, Amber Ortega-Perez, Joe Alegado and more. Laura has performed in works by Pat Graney, The Modern Dancers' Co-Laboratory, Ordinary Spaces, Spareworks.Dance and Erison Dancers. Laura has been teaching and choreographing for the past 13 years. Currently she is on faculty at Exit Space and guest teaching throughout the Seattle area. She is pursuing a BFA in Dance at Cornish College of the Arts and she looks forward to following up in a MFA program.



Dylan Ward (Seattle) has been making original performance and digital art for the last decade in Denver and Seattle, and has worked in various capacities with artists such as Dayna Hanson, Cherdonna Sinatra, Olivier Wevers, Jim Kent, and Joshua L. Peugh. He is the director of Sleep Nod, a dance and film project producing original performance work; more information and freely offered films can be found at sleepnod.org

The Dancers:

Elby Brosch holds his BFA in dance from the University of Illinois. He has worked as a technical artist at Velocity, Gay City Arts, 12 Avenue Arts, On the Boards, and other venues in Seattle. He works as a solo artist and with choreographers Babette Delafayette and Ricki Mason, among others.

Daniel Costa graduated Magnum Cum Laude BFA dance from Mason Gross School of the Arts, Rutgers University. At Mason Gross, Daniel performed works by New York based choreographers, including Shen Wei, Larry Keigwin, Manuel Vignouille, Randy James, Laura Peterson, Keith Thompson and Niv Sheinfeld & Oren Laor (Israel). Daniel has performed with Cherdonna Sinatra (Genius Awards, 2015) and Zoe Scofield (Strictly Seattle, 2014). He apprenticed for 10 Hairy Legs (NJ) and worked for Carolyn Dorfman Dance (NJ). Daniel's choreography was presented at the American College Dance Association's Northeast Conference & Gala and awarded the Margery J. Turner Choreography Endowed Prize in 2015.