LATASHA BARNES PRESENTS

THE JAZZ CONTINUUM

OCTOBER 11 - 16, 2022

Season Sponsor:

HOWARD GILMAN FOUNDATION

JOYCE THEATER SPECIAL

standard
2 organic beef patties, colby,
caramelized onions, dill pickle, special sauce

so co
2 all-natural turkey patties, avocado, organic tomato,
baby kale, red onion, spicy green goddess

classic chix
buttermilk-fried nae* chicken, organic tomato,
organic lettuce, dill pickle, garlic aïoli,
honey mustard

my sunshine
sweet potato, kale & wild-rice patty, avocado,
baby kale, organic tomato, spicy green goddess

chicken caesar salad
asiago, crispy chickpea, mixed greens,
organic grape tomato,
caesar with nae* grilled chicken

served with fries
sub sweet fries, onion rings, and side salad +1.25

$14.95

☆ ☆ ☆

WITH PROOF OF TICKET

valid at 184 8th avenue only
dine-in orders only

cannot be combined with any other offers • must show Joyce Theatre ticket upon purchase • ticket must be valid within two days of show

Bareburger KITCHEN + BAR

The Joyce Theater Foundation presents

LaTasha Barnes Presents

THE JAZZ CONTINUUM

VISIONARY & ARTISTIC DIRECTOR
LATASHA BARNES

MUSICAL DIRECTOR
CHARLES TURNER

DRAMATURG/MC
MELANIE GEORGE

DANCE EXPLORERS
IMANI ARRINGTON • LATASHA BARNES • BRITNEY 'BIZZY' BROWN • MICHELE BYRD-MCPHEE
RAY DAVIS • LE'ANDRE DOUGLAS • MELANIE GEORGE • TYEDRIC HILL
DUANE LEE HOLLAND JR. • ALAIN 'HURRIKANE' LAUTURE • REYNA NÚÑEZ • CHARLES TURNER

MUSICAL EXPLORERS
LUTHER ALLISON • BRITNEY 'BIZZY' BROWN • JASON CLOTTER
SEAN MASON • CHRISTOPHER MCBRIDE • CHARLES TURNER

MANAGING PRODUCER
LAURA COLBY - ELSIE MANAGEMENT

LIGHTING DESIGNER/
STAGE MANAGER
serena wong

ASST. LIGHTING DESIGNER/
STAGE MANAGER
NDANU MUTISYA

COSTUME DIRECTION
MARY JANE MARCASIANO

COSTUME DESIGNERS
MARY JANE MARCASIANO
LINDA SIMPKINS

PRODUCTION MANAGER
MICHELE BYRD-MCPHEE

COMPANY MANAGER/
REHEARSAL DIRECTOR
REYNA NÚÑEZ

The Jazz Continuum was first commissioned by Works & Process at the Guggenheim and supported by a Works & Process bubble residency in 2021. *The Jazz Continuum* was also supported by a residency at Jacob's Pillow 2021 Summer Dance Festival, and was commissioned and created, in part, with the support of The Joyce Theater Foundation's Creative Residencies Program made possible by lead funding from the Mellon Foundation.

Leadership support for The Joyce Theater Foundation has been received from the LuEsther T. Mertz Charitable Trust.

Champion support for The Joyce's annual programming has been provided by Howard Gilman Foundation and The Shubert Foundation.

Champion support for The Joyce's Creative Residencies Program supporting choreographers and dance companies has been provided by Mellon Foundation. LaTasha Barnes was awarded a 2022 Joyce Creative Residency.

The Joyce's presentation of *LaTasha Barnes: The Jazz Continuum* is a HARKNESS FIRST Joyce Theater debut, generously supported by The Harkness Foundation for Dance; and was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and the Mellon Foundation.

ARTIST STATEMENT

The Jazz Continuum is the manifestation of a long held dream - a space of creativity built upon the tenets of community, play, improvisation, and an unapologetic celebration of our full being! An unapologetic acknowledgment of all shades, compilations, and expressions within the Black experience. The establishment, or re-establishment as it were, of my personal relationship with Jazz music and dance in a time of great personal uncertainty brought me to a place of great clarity - understanding of myself, trust in my creative faculties, and a robust sense of hope. Hope for what this culture could be and what my communities could be encouraged to express and affirm through the prolific beauty that is the Black cultural continuum. Born of my research analysis during grad school at NYU Gallatin, this transformative project's full intentions are to provide space for a celebratory negotiation of Black dancers and musicians relationships to Jazz and its sires (Soul, Funk, Hip-Hop, House, et al.) and all the technologies they have also birthed. To bridge the knowledge, expressive, and creative gaps that our disjointed and compartmentalized social and academic experiences have left many of us with.

You have the honor of witnessing, in real time, these artists' explorations through the continuum and our efforts to inhabit/embody them generatively towards our next phase of being. We aim to acknowledge the efforts and gifts of our ancestors and community elders by uplifting the vestiges of their genius within our current Black cultural forms (music and dance) and offering to the continuum something new. It is my deepest wish that as new ways of composing our expressions, or seeing our collective are established that the "presentation" of *The Jazz Continuum* will pass forward to its next torch bearer. While that progresses, we thank you for bearing witness to our journey and making space to support this process with your energy and other gifts. We give thanks to our ancestors, elders, to the universes, and to each other for daring to share in this way and again we thank you for celebrating the limitless power and joy that is *The Jazz Continuum*.

To *The Continuum*!

ABOUT THE PROGRAM

EXPLORATIONS OF *THE JAZZ CONTINUUM*

THE CALL

THE EMBODIMENT

THE RESPONSE

THE EXCHANGE

THE VIBE

THE ACKNOWLEDGEMENT

MUSICSCAPE

(**Noted in alphabetical order; the soundscape of each offering may explore these tunes in different ways*)

CARAVAN
by Duke Ellington, Juan Tivol, & Irving Mills

CLARION CALL
by Jeff Bradshaw & Brass Heaven

DOPE
by Christopher McBride

HARLEM, HARLEM, HARLEM
by Charles Turner & Uptown Swing

JHOST TOWN
by Jovan Johnson

JUST ONE OF THOSE THINGS
by Charles Turner

LONDON TOWNE
by Ulysses Owens Jr. Big Band
Benny Benack III, Composer
Steven Feiftke, Arranger

MIZ MICKEY'S BLUES
by Charles Turner & TJC Musical Explorers

RIKOLTE
by Sabine Blaizin

SCHOOL DAYS
by Dizzy Gillespie,
TJC arrangement by Charles Turner

SOUND THE ALARM ft. Okai Musik
produced by Sabine Blaizin & Okai Musik of Oyasound

SUMMER NIGHT IN HARLEM
by Bill Withers remixed by The Fantasy

TONIGHT WE FLY
by Sabine Blaizin

UN POCO LOCO
performed by Eyal Vilner Big Band
composed by Bud Powell

A selection of House, R&B, and Hip-Hop tunes
shared by DJ Bizzy

Live improvised music selections
by TJC Musical Explorers

All music is used with permission from the artists.

CHOREOGRAPHY CREDITS & SOURCE NOTES

Choreography & Improvisatory Direction
LaTasha Barnes

The Shim Sham, Leonard Reed and Willie Bryant, reimagined by Frankie Manning and The Dance Explorers

The Queen Swings Basie/Trickeration in *The Response,* Norma Miller, original choreography passed forward with Chester Whitmore

Miz Mickey's Blues, Lindy Hop, and Jazz Choreography by Mickey Davidson (inspired by Pepsi Bethel et.al.) as shared in *The Embodiment*

Blues Stops by Bobby White and LaTasha Barnes (inspired by the historical STOPS routine created by Harlem Lindy Hoppers) as explored in *The Exchange.* Reimagined as *Lite Stops* (informed by Litefeet vocabulary) by TJC Dance Explorers

Historical Lindy Hop and Jazz choreography as shared in *The Embodiment, The Response,* and *The Exchange* by Harlem Community Dancers, Whitey's Lindy Hoppers, Marie Bryant, Harold Nicholas, Consuelo Harris, Mabel Lee, Earl "Snake Hips" Tucker, and Sammy Davis Jr.

'Truth Is' Line Dance as shared in *The Exchange* reimagined as *"Jazz Is...."* and partnered Line Dance by *All S.N.A.P. (Something New and Poppin)* and The Dance Explorers

These performances at The Joyce Theater mark *The Jazz Continuum*'s proscenium premiere. This season, *The Jazz Continuum* will also be presented at the Williams Center for the Arts at Lafayette College and the Celebrity Series of Boston. LaTasha Barnes recently received a 2022 National Dance Project production grant for the development of *The Jazz Continuum* by the New England States Touring program of the New England Foundation for the Arts, made possible with funding from the National Endowment for the Arts Regional Touring Program and the six New England state arts agencies.

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LaTasha would like to offer a special thanks to Aaron Mattocks, prior Director of Programming for The Joyce for believing in this work and partnering with The Jazz Continuum *to bring this experience to life on the iconic Joyce stage. She would also like to thank The Joyce's new Director of Programming, Danni Gee for championing the presentation of this work twice this year at SummerStage and now here at The Joyce. LaTasha would further like to thank Vernon Scott for presenting* The Jazz Continuum *at The Joyce's Choreographers & Cocktails showcase in 2021 and Executive Director Linda Shelton for offering such significant support toward bringing this work to the stage!*

LaTasha would like to offer additional and unending thanks to her Jazz Continuum *core team: Michele Byrd-McPhee, Melanie George, Reyna Núñez, Charles Turner, Elsie Management, the beautifully inspiring Explorers of this work, and of course, the incredible first supporters of this project, Duke Dang and Caroline Cronson of Works & Process at The Guggenheim.*

WHO'S WHO IN *THE JAZZ CONTINUUM*

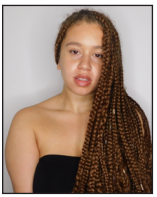
LATASHA BARNES (*Visionary/Artistic Director/Dance Explorer*), Bessie-award winner, is an internationally awarded and celebrated dance artist, educator (Asst. Prof of Dance, ASU), decorated U.S. Army Veteran (SFC/ SATCOM Engineer), and Tradition-Bearer of Black American Social Dance. Her love of dance and music exceeds her known life, as Barnes' parents lovingly joke she was dancing even before she was breathing, recalling memories of LaTasha grooving in her mother's womb she sat next to speakers at parties and LaTasha's father DJ'd. From this early love/education her expansive artistic, competitive, and performative skills flourished and have made her a frequent collaborator to prominent artists and arts organizations around the world. She is deeply honored to be in service to her culture across social, academic, and performative spaces as shared in her March *Today Show with Hoda & Jenna* and July 2022 *Dance Magazine* profiles. And while contributing to the success of the ground-breaking stage production *SW!NG OUT* with Caleb Teicher (BrainTrust), and championing this expansive intergenerational and intercommunal cultural arts experience *The Jazz Continuum* brings her great pride, LaTasha most cherishes the guidance, support, and empowerment bestowed by her family/framily, elders, mentors, and ancestors. Their love gives her the strength to strive for authentic expression, excellence, and fulfillment in every endeavor - for them and this work LaTasha is eternally grateful. Visit www.latashabarnes.com to learn more about her journey, achievements, and ways to support her cultural efforts.

CHARLES TURNER (*Musical Director/Vocalist/Musical Explorer/ Dance Explorer*) is a Brooklyn-based Jazz vocalist and songwriter that has performed at venues such as Dizzy's Club Coca Cola at Jazz at Lincoln Center, Birdland, Smoke Jazz Club, and the historic Minton's Playhouse in Harlem. International performances include London, Paris, Madrid, Seoul, and Wellington, New Zealand. Turner's Sophomore Album *Single & In Love*, produced by Grammy award winning drummer Ulysses Owens Jr., received critical acclaim and continues to play across the world. A Berklee College of Music Graduate, Turner's passion is to bring swing and jazz to listeners of all generations and backgrounds through his new band and project, *Charles Turner & Uptown Swing*. Bringing the Swing and spirit of Harlem to music lovers and dancers around the world, the band extends music from the Swing era to present under the umbrella of Swing. www.charlesturnermusic.com.

MELANIE GEORGE (*Dramaturg/MC/Dance Explorer*), named one of *Dance Magazine*'s 30 over 30 in 2021, is the founder and director of Jazz Is... Dance Project, and Associate Curator and Director of Artist Initiatives at Jacob's Pillow. As a dramaturg, she has contributed to projects by Raja Feather Kelly, Susan Marshall, Alice Sheppard, Machine Dazzle, Urban Bush Women, and *SW!NG OUT*, among others. George is featured in the documentary *UpRooted: The Journey of Jazz Dance*, and founded the global advocacy website jazzdancedirect.com. She is the 2021 recipient of the Outstanding Leadership Award from the National Dance Education Organization. www.melaniegeorge.org.

WHO'S WHO IN *THE JAZZ CONTINUUM*

MICHELE BYRD-MCPHEE (*Production Manager/Dance Explorer)*, a tireless advocate for girls and women, is the founder and Executive Director of Ladies of Hip-Hop (LOHH). She has been working for over two decades to re-contextualize Hip-Hop spaces and conversations regarding sex, gender, and race. Under her direction, LOHH cultivates dance environments that honor and acknowledge the roots of Hip-Hop and the many creative pioneers who have shaped them. This is especially important given the ways in which Black dance has been co-opted and appropriated without acknowledgement to its community cultural origins. www.ladiesofhiphop.com.



REYNA NÚÑEZ (*Company Manager/Rehearsal Director/Dance Explorer)*, a born and bred New Yorker, is simply a versatile movement artist. Immersed in Street Dance Culture, she has trained under Danielle Polanco, Ejoe Wilson, Michele Byrd-McPhee, Cebo Carr, and LaTasha Barnes, studying House, Jazz, Vogue Femme, and more. Núñez has appeared as a featured dancer in the film *In the Heights*, and has worked with artists such as Janet Jackson, Lizzo, and Louie Vega. Núñez is the rehearsal director for *The Jazz Continuum* and Ladies Dance Collective. She also serves as the shared Administrative Assistant for Michele Byrd-McPhee, LaTasha Barnes, and Melanie George.

LUTHER ALLISON (*Drums/Musical Explorer*), hailing from Charlotte, North Carolina, is a multi-instrumentalist specializing in both piano and drum set. In 2017, Allison earned his BM in Studio Music & Jazz from The University of Tennessee and his MM in Jazz Studies from Michigan State University shortly thereafter. Allison has performed nationally and internationally alongside the likes of Rodney Whitaker, Etienne Charles, The Baylor Project, Nat Reeves, Gregory Tardy, Michael Dease, and is currently the pianist for Ulysses Owens Jr.'s *Generation Y Quintet*. In addition to teaching piano and drum set at the Brevard Jazz Institute summer camp in Brevard, NC, Allison has worked as a clinician in Mexico, China, Japan, Switzerland, St. Lucia, and Trinidad & Tobago. Allison is the featured pianist on Diego Rivera's *Connections* and Michael Dease's *Reaching Out* and is the featured drummer on Michael Dease's *Father Figure* and Markus Howell's *Get Right*. Allison is currently based in New York City where he is on faculty for both the Jazz division and percussion division at The Calhoun School and performs regularly.

IMANI ARRINGTON (*Dance Explorer*) is a Brooklyn native. She studied under Angel Chinn and has performed with NonaLee Dance Theatre since 2014. Arrington trained at Queensborough College but decided to shift focus to explore passions and purpose within NYC's street dance culture. She currently teaches and performs with Ladies of Hip-Hop and Educated Little Monsters.

WHO'S WHO IN *THE JAZZ CONTINUUM*

BRITNEY 'BIZZY' BROWN (*DJ/Turntablist/Musical Explorer/Dance Explorer*), born and raised in Harlem, New York, began formal dance training at the age of three and has since gone on to perform at venues such as Madison Square Garden, the Barclays Center, Alvin Ailey, NYC Summer Stage, and more. In 2017, Bizzy began her journey as a DJ. She specializes in Hip-Hop, R&B/Soul, Funk, Disco, Reggae/Dancehall, and more. As a DJ, Bizzy aims to bridge the gap between generations of dancers and music lovers around the world. Her ultimate goal as a DJ is for all generations to be able to come together and enjoy timeless music on the dance floor.

JASON CLOTTER (*Bass/Musical Explorer*), a bassist from Puerto Cortes, Honduras, has shared the stage with numerous musicians such as Eli Yamen, Stacy Dillard, Samara Joy, Vincent Gardner, Marquis Hill, Wallace Roney, Vincent Herring, Wynton Marsalis, and many more. He has performed in venues around the world such as Jazz at Lincoln Center, Smalls Jazz Club, Smoke Jazz Club, Grand Ole Opry, and Reduta Jazz Club (Czech Republic). He graduated Purchase College in 2020. His mission is to create beautiful music, keeping the music alive.

RAY F. DAVIS (*Dance Explorer)* is a performer, choreographer, and teacher born in Kingston, Jamaica who currently resides in the Bronx, NY. He is in his 19th year of being a dance professional and he is still adding movement from different genres and is always a hungry student. Ray has trained under the BLADE technique with the Hip Hop Dance Conservatory. He was the Associate Artistic Director of the Hip Hop Dance Conservatory and BLADE Dance Academy. Ray is proficient in various styles of Street Dance and many genres of partner dances such as Lindy Hop, Salsa, Foxtrot, Ballet, Modern, and Jazz. He is humbled to have the opportunity to journey to China, Cuba, Barbados, Sweden, England, Canada, Puerto Rico, Korea, and numerous states to train, perform, and teach. Ray F. Davis sends a huge thank you to his Mentors, dancers, teachers, and people who have/continue to influence and cultivate his passion for movement.

LE'ANDRE DOUGLAS (*Dance Explorer)* is an accomplished dancer, choreographer, and teacher from Houston, with over a decade of professional dance experience. Le'Andre has performed, choreographed, opened, and been a part for the creative process of acts such as Grammy-nominated artists Tamar Davis, Pitbull, Omarion, B.o.B, Pat Benatar, The BareNaked Ladies; Hip-Hop legends LL Cool J, Kid'n Play, Big Daddy Kane, The Sugar Hill Gang, and many more. His mission is to preserve and innovate Black culture within the body through dance education classes, performances, and social events. Douglas believes that he can help fill the gap where there is lack of access to education about the cultural lineage and African origins of Black cultural dances, while also teaching the necessary performance skills for dancer development.

WHO'S WHO IN *THE JAZZ CONTINUUM*

TYEDRIC HILL (*Dance Explorer*) is an internationally established dancer, educator, choreographer, and performer who specializes in Black American social and cultural dance traditions that include but are not limited to vernacular Jazz, Lindy Hop, House and Hip-Hop. As a Tradition-Bearer, his mission is to embody, carry, and share the history and spirit of the African Diaspora. Hill's premier passion in this is developing community, and he's been invited to teach and compete internationally at events like the International Lindy Hop Championships, Paris Jazz Roots, and the Savoy Cup. Hill is deeply honored to be in service to the culture, to this space, and to enjoy the community and support of his fellow artists in this project. You can learn more about his artistry by following him on his Instagram: @tyedric_hill.

DUANE LEE HOLLAND JR. (*Dance Explorer*) began his professional dance career at the age of 17, dancing for the first Hip-Hop theater dance company, Rennie Harris Puremovement (RHPM); he was later named Assistant Artistic Director of the company. He received his Master of Fine Arts in Dance (Magna Cum Laude), with a focus in Choreography, from the University of Iowa. Throughout his career, Holland has been a pioneer in bringing Hip-Hop to college dance programs. He became the first full-time Hip-Hop professor at Boston Conservatory at Berklee in 2016, and at the University of Wisconsin-Madison in 2019. The University of Massachusetts Amherst Dance Program welcomed new faculty member Duane Lee Holland Jr. in the Fall of 2022. Holland has had the privilege of working with choreographers Bill T. Jones (*We Shall Not Be Moved*), Garth Fagan (*The Lion King*, original Broadway cast), and Ronald K. Brown/EVIDENCE. He was also assistant choreographer/dance captain and featured dancer in Maurice Hines' Broadway production of *Hot Feet*. In 2010, he released his first independent R&B/Hip-Hop music project, *Life Expansion*, and his second project, *Love-n-Life*, featuring songs from his one-man show, *The Adventures of Maxx Lancaster*, was released in March, 2021, with a premiere planned for 2023.

ALAIN 'HURRIKANE' LAUTURE (*Dance Explorer*), born in Port-au-Prince, Haiti, found interest in dance in early 2007. Known in the underground scene for his spontaneous freestyle as a "Locker," and his versatility as a dancer granted him awards at many competitions & battles including "Juste Debout 2011" and "Locking Forever" during Amsterdam's Summer Dance Forever Festival 2017 and 2018. He has performed on MTV, Samsung, with Madonna, and Janet Jackson. Beginning to dive deeper into his artistic journey, Hurrikane recently performed as a dancer in the Tony-Nominated *Skeleton Crew* on Broadway.

WHO'S WHO IN *THE JAZZ CONTINUUM*

SEAN MASON (*Pianist/Musical Explorer*), born and raised in Charlotte, NC, taught himself by ear how to play the piano at the age of 13. His beginning musical roots included mostly of what he heard growing up: Gospel, R&B, and Soul music, but then he discovered Jazz and decided to make a career of it. After his studies at both The University of North Carolina at Greensboro and The Juilliard School, Sean quickly made a name for himself in New York City, consistently performing and touring with many Jazz legends, including Branford Marsalis, Wynton Marsalis, Herlin Riley, among many others - while also venturing outside of the genre working with artists such as Masego, Roy Blair, and Kenneth Whalum. He is most noted for his ability to fluently play many different styles of music, spanning across multiple genres and generations of artists - and while continuing to be an in-demand sideman, Sean also leads his own band, the Sean Mason Quintet, which primarly performs his original music and tours around the world.

CHRISTOPHER MCBRIDE (*Saxophone/Musical Explorer*), born in Chicago and now living in New York, is a professional musician, educator, composer, and arranger. His musician resume is extensive in Jazz (Marquis Hill), Hip-Hop (Pete Rock), R&B (Solange), Rock (Brandon Flowers), and beyond. As a teacher he is the Director of Education for the Second Line Arts Collective and was selected as 18th Street Arts Center's 2022 Make Jazz Fellow. He has also worked as a journalist and consultant with Forbes Ignite, the innovation coalition of Forbes.

MARY JANE MARCASIANO (*Costume Direction/Design*) is a costume designer, film producer, programmer, and nonprofit entrepreneur. Marcasiano founded her eponymous design company in 1978 after graduating from Parsons School of Design and has received the Cartier, DuPont, Cutty Sark, and Wool Knit Awards. She has designed costumes for dance, film, theater, and performing artists for the last 20 years. In dance, Marcasiano has designed costumes for DanceBrazil, the New York City Ballet, RhythMEK at Jacob's Pillow, Cleo Parker Robinson Dance, and Michael Thomas Lab Dance Company and is the costume director for LaTasha Barnes' *The Jazz Continuum*. In 2009 Marcasiano collaborated with artist Eric Fischl on costumes for his suite of sculptures, *Ten Breaths*, exhibited internationally. Since 2010, Marcasiano has designed the costumes and public wardrobe for Grammy Award-winning singer Angelique Kidjo and was costume designer for her PBS Special *Angelique Kidjo and Friends: Spirit Rising*.

serena wong (*Lighting Designer/Stage Manager*) is a Brooklyn-based freelance lighting designer for theater and dance. Her designs have been seen at Lincoln Center, Fall For Dance at City Center, Danspace, and Jacob's Pillow Dance Festival. Most recently she has designed for choreographers Gemma Bond, Caleb Teicher, Leonardo Sandoval, and Jaamil Olawale Kosoko. She enjoys biking, baking, and pottery.

WHO'S WHO IN *THE JAZZ CONTINUUM*

LAURA COLBY (*Managing Producer*), recipient of NAPAMA's 2016 Liz Silverstein Award, secures funds to create new work with Elsie Management (which she founded in 1995). Most notably, during the pandemic, Colby served as Creative Producer for Manual Cinema's *Christmas Carol*. Prior to the pandemic, she oversaw the consortium of presenters who commissioned Ragamala Dance Company's *Fires of Varanasi*. She is honored to be working with LaTasha Barnes to bring *The Jazz Continuum* to indoor stages.

EXCLUSIVE REPRESENTATION

Elsie Management
Laura Colby, *President*
Anna Amadei, *Vice President*
www.elsieman.org
TEL: 718 797 4577

Photo by Cherylynn Tsushima.

ABOUT THE JOYCE THEATER FOUNDATION

The Joyce Theater Foundation ("The Joyce," Executive Director, Linda Shelton), a nonprofit organization, has proudly served the dance community for over three decades. Under the direction of founders Cora Cahan and Eliot Feld, Ballet Tech Foundation acquired and The Joyce renovated the Elgin Theater in Chelsea. Opening as The Joyce Theater in 1982, it was named in honor of Joyce Mertz, beloved daughter of LuEsther T. Mertz. It was LuEsther's clear, undaunted vision and abundant generosity that made it imaginable and ultimately possible to build the theater. Ownership was secured by The Joyce in 2015. The theater is one of the only theaters built by dancers for dance and has provided an intimate and elegant home for over 400 U.S.-based and international companies. The Joyce has also expanded its reach beyond its Chelsea home through off-site presentations at venues ranging in scope from Lincoln Center's David H. Koch Theater, to Brooklyn's Invisible Dog Art Center, and to outdoor programming in spaces such as Hudson River Park. To further support the creation of new work, The Joyce maintains longstanding commissioning and residency programs. Local students and teachers (K–12th grade) benefit from its school program, and family and adult audiences get closer to dance with access to artists. The Joyce's annual season of about 48 weeks of dance now includes over 340 performances for audiences in excess of 150,000 patrons. **Visit Joyce.org for more information.**

JOYCE FUNDERS

Many Thanks to The Joyce's Institutional Funders for Keeping Us Moving Forward

An abundance of gratitude to Senate Majority Leader Charles E. Schumer, Senator Kirsten Gillibrand, Representative Jerrold Nadler, and Representative Nydia M. Velázquez for their visionary leadership that established the **Shuttered Venue Operators Grant** program, which has helped make the reopening of The Joyce Theater and the reemergence of many dance companies possible.

Leadership support for The Joyce's year-round programs and services:

LuEsther T. Mertz Charitable Trust

Season Sponsor:

Howard Gilman Foundation

Champion support for The Joyce's Dance Residencies:

Mellon Foundation

Champion support for The Joyce's annual programming:

The Shubert Foundation Inc.

Major support for The Joyce's American Dance Platform and Harkness First debuts:

Harkness Foundation for Dance

Major support for The Joyce's operations and special initiatives:

Ford Foundation

The Fan Fox and Leslie R. Samuels Foundation

SHS Foundation

Lead corporate support:

First Republic

ABOUT THE JOYCE THEATER FOUNDATION

VISION STATEMENT

The Joyce Theater Foundation is committed to fostering and supporting a diverse and inclusive environment, both on and off stage. We embrace and celebrate diversity in all its forms, and value the rich experiences and perspectives that arise from differences in race, ethnicity, socio-economic status, religion, age, sexual orientation, gender identity and expression, and cognitive and physical ability.

We strive to counteract the social injustices and racism that exist within our communities, our nation, and our world. Our aim as an organization is to embody the principles of diversity, equity, inclusion, and justice.
To achieve this, we will:

- *Create and implement proactive diversity, equity, inclusion, and justice initiatives;*
- *Establish and maintain a culture of safe sharing, intentional listening, learning, and growth;*
- *Engage with and support disenfranchised communities by sharing information and resources and ensuring accessibility;*
- *Develop metrics and conduct regular reviews of our programs and policies to hold ourselves accountable and shift as needeeds.*

With these goals in place and our Vision Statement in mind, we are dedicated to the continued learning and growth needed to foster an inclusive environment for all. This is an ongoing process and by nature will be an evolving statement.

LAND ACKNOWLEDGEMENT

The Joyce Theater operates on the Lenape island of Manhahtaan (Mannahatta) and acknowledges that it was founded upon the stolen land and erasure of many Indigenous communities. This acknowledgement demonstrates our institution's commitment to the process of dismantling the legacies of colonialism and cultural imperialism.

We acknowledge the ongoing violence towards Indigenous people through systemic inequality. We pay our respect to the Indigenous peoples who lived and continue to live upon this land, and whose rich history, artistic practices, and spirituality are tied to this land. It is within our responsibility as a cultural institution and our commitment to diversity and inclusion to embody a commitment to Indigenous rights and cultural equity.

We sincerely invite you as an audience member to take a moment to reflect on the history and legacy of displacement, migration, and settlement.

It is our intention to work with local Native American arts councils to better inform our land acknowledgment practices and anticipate that it will evolve over time.

EXECUTIVE DIRECTOR.....**LINDA SHELTON**
Assistant to the Executive Director.....Ayo Janeen Jackson

ADMINISTRATION

General Manager.....**Huong Hoang**
Associate General Manager.....Katy Myers
Human Resources Manager.....**Sharonica Williams**
Office Manager.....Christine Guglia
Director of Development.....**OPEN**
Director of Institutional Giving.....Jean M. Ross
Assistant Director of Individual Giving.....Meg White
Assistant Director, Special Events.....Vernon Scott
Individual Giving Manager.....Jesse Chin
Institutional Giving Manager.....OPEN
Special Events Associate.....Maeve Brady
Development Coordinator.....Catherine Eng
Director of Programming.....**Danni Gee**
Programming Manager.....Christine Tully
Artist Services Manager.....Barb Domue
Director of Dance Education & Family Programs.....
.....**Heather McCartney**
Dance Education & Family Programs Assistant.....
.....Marianne Rose Weber
Dance Education & Family Programs Intern.....
.....Lauren Pagano
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Marketing Manager.....Nadia Halim
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Finance Associate.....Savá M. B. Martin
Finance Clerk.....Xavier DelValle
Database Administrator.....Jim Seggelink
Director of Information Tech.....**Patricia A. Yost**

PRODUCTION

Director of Production.....**Jeff Segal**
Lighting Supervisor.....Kelly Atallah
Technical Director.....Lou Albruzzese
Head Audio.....Sean Mullins
Lighting Board Operator.....Kyle Hagen
Head Carpenter.....Web Crittenden
Head Electrician.....Brittany Spencer
Stage Technicians.....Edward Hill, Kahlil Jahi

Donald J. Rose, MD Director, Harkness Center for Dance Injuries at NYU Langone Health is the orthopedic and dance medicine consultant for The Joyce Theater Foundation.

First Republic is the preferred private bank of The Joyce Theater Foundation.

JOYCE THEATER PRODUCTIONS

Producer.....**Ross LeClair**
Associate Producer.....OPEN

FRONT-OF-HOUSE

House Manager.....**Samantha Fernandez**
Assistant House Managers.....Joseph Burke, Charis Lord-Haines, Kenneth Harlin, Chikako Iwahori, Di'Shai Oquendo, Utafumi Takemura, Nicholas Thomas

BOX OFFICE

Box Office Manager.....**Lisa Gendell**
Supervisors.....Beth Miller, Vanessa Moton
Box Office/JoyceCharge Staff.....Kiersten Foster, Tatiana Gomez, Yulidal Hernandez Kin, Roy Odom, Jasmine Webb

FACILITIES

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Daniil Simkin^
Elisa Smilovitz
Samara Stern
Evan Strain
Mark & Oni Strawn
Sara Strope
Laura Vang
Lucy Vasserman
Alexander Wang
Miss Inga Wells
James Whiteside^
Emma Winder
Lila Ziegler

^Artist Committee members to join The Joyce's Young Leaders Circle, please contact the Development office at 347-856-5828.

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NATIONAL ENDOWMENT for the ARTS arts.gov

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NEW YORK STATE OF OPPORTUNITY. Council on the Arts

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FACILITIES & SERVICES

Box Office (212-242-0800): Open Monday thru Sunday, 12pm - 6pm. On days when there is a performance, the box office is open through curtain time; advance sales stop ½ hour prior to curtain time (including matinees). Closed on major holidays. For Hearing Impaired call (TDD) 212-245-2904. To report Lost & Found items, please see an usher or call 212-691-9740.

EMERGENCY RESUSCITATION EQUIPMENT
Resuscitation masks and latex gloves are located in the closet next to the drinking fountain in the Upper Lobby. AED is located downstairs in the reception area. LEARN CPR. For more information, contact the American Red Cross, the American Heart Association.

FIRE NOTICE: The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire or other emergency, please walk —do not run— to that exit.

WARNING: The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited within the auditorium. Violators will be punished with confiscation of recording device or ejection from the theater, and may be held liable for money damages.

BILL T. JONES ARNIE ZANE COMPANY

40TH ANNIVERSARY

"I have oscillated between two or more polarities my entire career: love, mortality, and what it means to be human." - Bill T. Jones

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Photo by Jim Coleman

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Photo courtesy of the artist