

DANCEMOTIONUSA<sup>SM</sup> presents

## ODC/DANCE

Brenda Way, Artistic Director

KT Nelson, Co-Artistic Director

Kimi Okada, Associate Choreographer

Kathy Rose, Production Stage Manager

*The Company*

Daniel Santos
Anne Zivolich
Corey Brady
Elizabeth Farotte Heenan
Yayoi Kambara
Quilet Rarang
Jeremy Smith
Aaron Perlstein
Vanessa Thiessen
Dennis Adams

DanceMotion USA<sup>SM</sup> is a project of the Bureau of Educational and Cultural Affairs of the U.S. Department of State, produced by BAM (Brooklyn Academy of Music).

Visit [www.DanceMotionUSA.org](http://www.DanceMotionUSA.org)

Repertory and cast subject to change.

Photography or recording in any media prohibited.

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BAM



## ORIGINS OF FLIGHT

(2008)

*For Norman & Evelyn*

*Length: 26 minutes*

*Choreography:* Brenda Way

*Music:* Heinrich Biber, Arcangelo Corelli, and Johann Heinrich Schmelzer

*Light Design:* Alexander V. Nichols

*Costume Design:* Rita DiLorenzo

*Dancers:* Daniel Santos/Anne Zivolich and The Company

Commissioned by Evelyn Feintech in memory of her husband, Norman, *Origins of Flight* takes the power, joy and pathos of a long and generative relationship as its “take-off” and “landing” point. This full company piece was designed to invoke the pleasures of a shared movement language and the uplifting spirit of people in motion.

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## SOMETHING ABOUT A NIGHTINGALE

(2005)

*Length: 17 minutes*

*Choreography:* Brenda Way

*Music:* Tin Hat Trio

*Light Design:* Alexander V. Nichols

*Costume Design:* Brenda Way

*Dancers:* Daniel Santos, Jeremy Smith, Corey Brady, Quilet Rarang, Elizabeth Farotte Heenan

*Something About A Nightingale* is a movement essay on the nature of inspiration. It is structured to suggest the contagious nature of imagination and freedom of spirit.

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## 24 EXPOSURES

(2001)

*Length: 26 minutes*

*Choreography:* Brenda Way

*Music:* Edgar Myer, Yo-Yo Ma, Mark O'Connor

*Lighting Design:* Alexander V. Nichols

*Costume Design:* Brenda Way

*Dancers:* The Company

Set to a suite of pieces from the Appalachian blue grass recordings of Mark O'Connor/Yo-Yo Ma/Edgar Meyer, Way's choreography charts the trajectory of the Company's 30 year artistic evolution: from everyday movements, to contact improvisation to virtuosic dancing, from the elegance of form to the heat of personal relationships.

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## ABOUT ABOUT ODC/DANCE

ODC, founded by Brenda Way in 1971 at Oberlin College in Ohio, started as a collective. In 1976, the sixteen dancers, painters, writers, photographers and musicians piled into a yellow bus and headed West to find a context for their artistic vision and social ideals. ODC is now a longstanding contemporary arts institution in the San Francisco community. The Company is known nationally for its entrepreneurial savvy and was the first modern dance company in America to build its own home facility in 1979. In October 2005, ODC opened a second performing arts facility—the ODC Dance Commons, half a block from the ODC Theater Having created the most active nexus for dance on the West Coast, the organization is unique for its fully integrated arts vision and its complex and far-reaching impact. Unlike virtually any other arts organization in the nation, ODC sustains a world-class contemporary dance company, a professional, pre-professional, and recreational dance training program, a healthy dancers' clinic, an eight studio rehearsal and office complex, and a nationally regarded presenting venue.

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**BRENDA WAY** (*Artistic Director*) received her early training at the School of American Ballet and Ballet Arts in New York City. She is the Founder and Artistic Director of ODC/Dance and creator of the ODC Theater and ODC Dance Commons, a community performance venue and new training facility in San Francisco's Mission District. Ms. Way launched ODC and an inter-arts department at Oberlin College and Conservatory of Music in the late 60s before relocating to the Bay Area in 1976. She has choreographed some 76 pieces over the last 38 years. Among her major commissions are *Unintended Consequences: A Meditation* (2008), Equal Justice Society; *Life is a House* (2008), San Francisco Girls Chorus; *On a Train Heading South* (2005), CSU Monterey Bay; *Remnants of Song* (2002), Stanford Lively Arts; *Scissors Paper Stone* (1994), Alvin Ailey American Dance Theater; *Western Women* (1993), Cal Performances, Rutgers University and Jacob's Pillow; *Ghosts of an Old Ceremony* (1991), Walker Art Center and The Minnesota Orchestra; *Krazy Kat* (1990), San Francisco Ballet; *This Point in Time* (1987), Oakland Ballet; *Tamina* (1986), San Francisco Performances; and *Invisible Cities* (1985), for Stanford Lively Arts and the Robotics Research Laboratory. Ms. Way is a national spokesperson for dance, has published widely, and has received numerous awards and 30 years of support from the National Endowment for the Arts. She has received two Isadora Duncan awards, is a 2000 recipient of the John Simon Guggenheim Fellowship and was a 2009/10 Resident of the Arts at the American Academy in Rome. Way holds a PhD in aesthetics and is the mother of four children.

**KT NELSON** (*Co-Artistic Director*) joined ODC in 1976 while attending Oberlin College. She danced with the Company from 1976 to 1997. Since 1976, Nelson has choreographed more than 60 works as well as composing and commissioning numerous sound scores. In 1986, she choreographed and directed ODC's first full-length family production, *The Velveteen Rabbit*,

which has since been performed annually in the Bay Area as well as touring nationwide, reaching an audience of over 350,000. She has received 10 Isadora Duncan (San Francisco's highest dance honor) nominations in all categories, including a triple nomination for her 1993 work, *River*. She has been awarded the Isadora Duncan award three times: in 1987 for Outstanding Performance, in 1996 for Outstanding Choreography, and in 2001 for Sustained Achievement. Nelson's collaborators have included Bobby McFerrin, Geoff Hoyle, Kim Turos, Gina Leishman, Rinde Eckert, Marcelo Zarvos, Zap Mama and Linda Bouchard. She has been a guest choreographer for Diablo Ballet, Ballet Met, Austin Ballet and Maximum Dance. As the initial Director of ODC's Outreach Program, Nelson has done extensive community work including partnerships with: Kohler Arts Center, where she created the evening-length work *Raising the Roof* with ODC dancers, the local Carpenters Union and Kohler Arts Center; University of Florida at Gainesville where she choreographed a concert with deaf children, local youth and ODC; Everett Middle School, creating *Rites of Passage* along with the San Francisco Mine Troupe and San Francisco's Writers Union; and Thunder Road Drug Rehabilitation. She founded ODC's youth company, the ODC Dance Jam, and presently co-directs the Jam (ages 12-17) with ODC School Director Kimi Okada. In 2002, Nelson received the California Dance Educators Association's Artist Award for outstanding artistry, creativity, outreach, and dedication to the field of dance. She currently sits on the Zellerbach Family Foundation's Community Distribution Panel.

**KIMI OKADA** (*Associate Choreographer*) is a founding member of ODC and has choreographed over 25 works. She was nominated for a Tony award for the Broadway production of *Largely New York*, which she co-choreographed with Bill Irwin, originally produced at City Center in New York, with subsequent productions at the Seattle Repertory Theatre and the Kennedy Center



for the Performing Arts. She has choreographed for theater, opera, film, television, and circus across the country, and was a member of the group Commotion, a performing arts consultancy group for computer animators. Ms. Okada has been the past recipient of National Endowment for the Arts Choreography Fellowships, a panelist for the NEA, the California Arts Council, and the Seattle Arts Commission, and was honored with a California State Legislature Assembly Resolution citing choreographic and community contributions. She is Co-Director of the teen dance company, the ODC Dance Jam. As the ODC School Director, Ms. Okada oversees a professional faculty for youth and adults offering 250 dance classes per week.

**DANIEL SANTOS** (*Dancer*) was born in Manila, Philippines, and grew up in San Jose, CA. He began studying dance at the age of 18 under the tutelage of Dennis Marshall. Santos attended the San Francisco Ballet School and later went on to study at the University of Oklahoma where he was a featured dancer in productions of *The Sleeping Beauty*, *Serenade*, *Spectre de la Rose*, and *Carmina Burana*. Santos joined ODC in 2002 and has helped create dozens of major roles in the Company repertoire including memorable leads in Way's *Raking Light* and Nelson's *A Walk in the Woods*.

**YAYOI KAMBARA** (*Dancer*) was born in Tokyo, Japan and raised in the Bay Area and Surrey, England. She earned a BA in East Asian studies from Lawrence University and a BFA in dance performance from the University of Minnesota–Twin Cities. In the Bay Area, she has been fortunate to dance with STEAMROLLER Dance Company, Flyaway Productions, Sara Shelton Mann/Contraband and Scott Wells. Kambara joined ODC in 2003 and has helped create lead roles in a score of ODC works, including most recently, Way's *In the Memory of the Forest*.

**ANNE ZIVOLICH** (*Dancer*) was born in Los Angeles, CA. At age seven she began her training in ballet, jazz, and tap while also playing the violin, piano, and ice hockey. Zivolich studied on scholarship at Ballet Met, The Joffrey Ballet, and Pacific Northwest Ballet. She graduated from The Juilliard School with a BFA in dance under the direction of Benjamin Harkavy. At Juilliard, Zivolich performed works by well-known choreographers including Robert Battle, Lar Lubovitch, David Parsons and Lila York. Upon graduation Zivolich danced with Hubbard Street 2 in Chicago under the direction of Julie Nakagawa-Bottcher and was on faculty at the Lou Conte Dance Studio. In 2005, 2007 and 2008, she was nominated for an Isadora Duncan Dance Award finalist in Best Individual Performance. Zivolich has

also performed on television for the Academy Awards Show and in the movie *Toys*. Zivolich joined ODC in 2003 and is widely known for her extraordinary passion and nerve. *Shenanigans* and *On a Train Heading South*, in particular, were both deeply framed by her talents.

**COREY BRADY** (*Dancer*) is a native of Houston, TX and a graduate of Houston's High School for the Performing and Visual Arts. He received additional training at the Houston Ballet Academy, American Dance Festival, Martha Graham School of Contemporary Dance and the University of Oklahoma, where he holds a BFA degree. During his time at OU he performed internationally in Paraguay and Mexico and was a guest artist with Prism Dance Theatre in Seattle, WA in 2003. Since moving to San Francisco, Brady has worked with Joe Landini for the 2005 National Queer Arts Festival, as well as his 2005 summer dance festival at counter-PULSE. He has also worked as a model with Apple Computers. Brady joined ODC in September 2003. Nelson's *Hunting and Gathering* stands out as a particularly powerful vehicle for his talents.

**QUILET RARANG** (*Dancer*) was born in Philippines. She began her ballet training there under Gigi Velarde at the age of eleven and was later accepted as a dance scholar at the Philippine High School for the Arts. She performed with Makiling Ballet, Lab Project, Dance Forum, and Ballet Philippines. Since arriving in the United States, she has worked with Jigsaw Dance Collective, Redlands Ballet, ECNAD, Le Studio's Dance Corps in Pasadena, and South California Dance Theatre. With SCDT she choreographed several pieces presented at the Young Choreographers' Festival. Rarang has also worked with TRIP Dance Theatre in Los Angeles and Parsons Dance Company in New York. She joined ODC in 2005 and gave an indelible performance in Nelson's *Hunting and Gathering*.

**ELIZABETH FAROTTE HEENAN** (*Dancer*) was raised in Gilroy, CA. She has previously danced with Ballet Met and has toured internationally performing works by Bay Area choreographers. As recipient of the Donald McKayle Medal Scholarship, she received her BA in dance from UC Irvine and was a member of McKayle's dance ensemble. While on exchange at the Conservatoire National Supérieur de Musique et de Danse de Paris, Farotte performed principal roles in works by Forsythe and Balanchine. She trained at the San Jose Cleveland Ballet and spent summers at the Boston Ballet and on scholarship at the Royal Academy of Dance, New York City Ballet, and the Cleveland Ballet. Farotte joined ODC in 2005. Prominent among her outstanding roles are those in Nelson's *Grassland* and *Scramble*.



**JEREMY SMITH** (*Dancer*) has been dancing since the age of nine. After growing up in Florida, he moved to New York to join the Parsons Dance Company. For three years, he danced lead roles in many of Parsons' classic works, including *Nascimento* and *The Envelope*. He also received critical praise for his performances of Parsons' acclaimed solo *Caught*. Simultaneously, Smith has danced with Ben Munisteri Dance Projects and Lydia Johnson Dance as a guest artist and freelance dancer. Smith credits Lynda Davis, Peter London, Zvi Gotheiner, and Sheila Humphreys for their educational influence. He's a graduate of New World School of the Arts High School and Florida State University, graduating summa cum laude with a BFA degree. Smith joined ODC in 2007 and created memorable roles in Nelson's *Grassland* and *Way's In the Memory of the Forest*.

**AARON PERLSTEIN** (*Dancer*), born and raised in San Francisco, began his dance training at Humboldt State University in Arcata, CA with Heather Sorter and Jandy Bergman. His professional training includes ODC/Dance, Alonzo King's LINES Contemporary Ballet, Alvin Ailey American Dance Theater, Ririe-Woodbury Dance Company, and Jacobs Pillow. Performing credits include Astrum Dance Theater, North Coast Dance's *The Nutcracker*, Humboldt Light Opera Company, Michigan Opera Theater, Romeo Civic Ballet, and Eisenhower Dance Ensemble. Perlstein joined ODC as an apprentice in 2006 and was promoted to dancer in 2008.

**VANESSA THIESSEN** (*Dancer*) is originally from Portland, OR. Thiessen trained at the School of Oregon Ballet Theatre under the direction of Haydee Gutierrez. In 1995, she joined the company of Oregon Ballet Theatre under the direction of James Canfield and performed lead roles in ballets such as *Giselle*, *Romeo & Juliet*, *Who Cares?* and *Serenade*. In 2003 she joined Smuin Ballet in San Francisco and has performed lead roles in many of Michael Smuin's ballets such as *Stabat Mater*, *Les Noces*, *Frankie & Johnny*, *Zorro!*, *Dancin' with Gershwin*, *Fly Me to the Moon*, *Symphony of Psalms* and *Schubert Scherzo*. Thiessen has worked with a diverse range of choreographers including Eliot Feld, Kirk Peterson, Trey McIntyre, David Parsons, and Bebe Miller. Thiessen joined ODC in 2008.

**DENNIS ADAMS** (*Dancer*) was born in Ft. Worth, TX. He received his training at Booker T. Washington High School for the Performing and Visual Arts and the School of Dance at the University of Oklahoma. After completing a BFA in dance he has had the opportunity to join the Cleo Parker Robinson Dance Ensemble. He has toured works by Alvin Ailey, Donald McKayle, Austin Hartel, and Mark Dendy. Adams joined ODC as an ap-

prentice in 2008 and was promoted to dancer in 2009.

**RITA DILORENZO** (*Costume Design*) has worked in the fashion and costume industries since 1997 as a designer, pattern designer and technical designer for various companies including Bebe, Banana Republic, Rebecca Beeson, Chelsea Davis, choreographer Alex Ketley with The Foundry, Hubbard Street Dance and Robert Moses' KIN. DiLorenzo also produces a line of women's contemporary clothing called "black label san francisco."

**ALEXANDER V. NICHOLS** (*Lighting and Stage Design*) creates work that ranges from lighting to set and costume design for dance, theater, and opera. He has worked extensively in the San Francisco Bay Area with companies and artists including Berkeley Repertory Theatre, ODC/Dance, Margaret Jenkins Dance Company, Joe Goode Performance Group, Zaccho Dance Theater, the Paul Drescher Ensemble, Rinde Eckert, and the Magic Theater. Nichols has served as resident lighting designer for the Pennsylvania Ballet and Hartford Ballet and as lighting director for American Ballet Theatre. He has created designs for choreographers Val Caniparoli, Kirk Peterson, Christopher d'Amboise, Mark Morris, and Brenda Way and composer Philip Glass. His design work has been set on the Alvin Ailey American Dance Theater, Hong Kong Ballet, Pittsburgh Ballet Theatre, BalletMet/Columbus, Singapore Dance Theatre, Richmond Ballet, North Carolina Dance Theatre, Pennsylvania Opera Theater, and the National Theater of Taiwan.

**KATHY ROSE** (*Production Stage Manager*) attended the University of Nebraska at Lincoln. She has stage managed modern dance, ballet, theater, opera and circus. She has worked for companies such as Boston Ballet, the Santa Fe Opera, the New Pickle Circus and Teatro Zinzanni. She has toured domestically to 45 states from Alaska to Florida and internationally to Holland, Germany and France. In addition to her ODC/Dance duties, Rose is production manager of the ODC Theater program and oversees the performance use of the ODC Dance Commons, ODC's home studio and office building.

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## ABOUT DANCEMOTIONUSA<sup>SM</sup>

Examining, sharing, and exploring the American modern dance experience with international audiences, DanceMotion USA<sup>SM</sup> is a program of the Bureau of Educational and Cultural Affairs of the U.S. Department of State, produced by BAM (Brooklyn Academy of Music).

From January to March 2010, three dance companies are making month-long tours, each to a different region of the world: ODC/ Dance in Southeast Asia (Indonesia, Burma and Thailand), Ronald K. Brown/Evidence, A Dance Company in Africa (Senegal, Nigeria and South Africa), and Urban Bush Women in South America (Venezuela, Colombia and Brazil).

U.S. Embassies are partnering with leading cultural, social service, and community-based organizations and educational institutions to host unique residencies that create opportunities for engagement and exchange. Public performances are complemented by master classes, lectures, demonstrations, workshops, media outreach, and exchanges with in-country artists. In an effort to connect broadly and vitally, special outreach is being made to disadvantaged and underserved youth. Education and contextual materials further extend the scope of the project. Visit [www.DanceMotionUSA.org](http://www.DanceMotionUSA.org)

## PARTNERS

**U.S. Department of State's Bureau of Educational and Cultural Affairs** promotes mutual understanding between the United States and other countries through international educational and exchange programs. Through its Cultural Programs Division, the Bureau supports a variety of cultural exchange programs that support U.S. foreign policy, foster America's artistic excellence, and demonstrate America's respect and appreciation for other cultures and traditions.

**BAM's** mission is to be the preeminent, progressive performing and cinema arts center of the 21st century, engaging both global and local communities. Its enduring purpose is to provide a distinctive environment in which its audiences may experience a broad array of challenging and enriching cultural programs. Based in Brooklyn, New York, BAM is the oldest continually operating performing arts center in the USA and celebrates its 150th anniversary in 2010. Visit [www.BAM.org](http://www.BAM.org)

## GENERAL MANAGER

**Lisa Booth Management, Inc.** (Lisa Booth, President; Deirdre Valente, Vice President) is a producing and management firm based in New York City focused on contemporary live performance. LBMI produces and tours artists worldwide, and initiates and manages festivals, site-specific events, and special projects. Since 1983, LBMI programs have taken place in more than 300 cities in 30 countries on six continents.

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