

DANCEMOTIONUSASM presents

Evidence, A Dance Company

Ronald K. Brown, Choreographer and Artistic Director

Arcell Cabuag, Associate Artistic Director

The Company

Ronald K. Brown
Arcell Cabuag
Joel Sulé Adams
Otis Donovan Herring
Francine E. Ott
Tiffany Quinn
Lilli-Anne Tai
Clarice Young

DanceMotion USASM 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

Repertory and cast subject to change.

Photography or recording in any media prohibited.

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BAM



ORDER MY STEPS

(2005)

Length: 30 minutes

Choreography: Ronald K. Brown

Music: Fred Hammond, "Success Is In Your Hands"; Bob Marley, "War/No More Trouble"; Terry Riley, "Echoes of Primordial Time" and "Mongolian Winds", performed by Kronos Quartet; Bob Marley, "Exodus"

Text: Chad Boseman

Lighting Design: Dalila Kee

Costume Design: Omotayo Wunmi Olaiya and Mechka Cherry

Performed by: Lilli-Ann Tai, Donovan Herring, Francine Ott, Tiffany Quinn, Clarice Young and Arcell Cabuag

Order My Steps is inspired by the idea of stumbling through life on one's path, becoming lost and turning to the instructions in 119th Psalm: "Make me go in the path of thy commandments for therein do I delight...With my whole heart." Sections of the work were developed on students at The Julliard School and during a residency at Skidmore College, funded by New York State Council on the Arts. The work had its New York premiere at The Joyce Theater, February, 2006.

Music for *Order My Steps* appears on the Nonesuch recording *Salome Dances for Peace* by Terry Riley, performed by Kronos Quartet, and commissioned for Kronos by IRCAM and Betty Freeman. "Echoes of Primordial Time" and "Mongolian Winds" from *Salome Dances for Peace* composed by Terry Riley and performed by Kronos Quartet, published by Ancient Word Music (BMI).



TRUTH DON DIE

(2006)

Length: 23 minutes

Choreography: Ronald K. Brown

Music: Wunmi, “Woman Child”; Fred Hammond, “Your Steps Have Been Ordered”; Meshell Ndegeocello, “Heaven”; Femi Kuti, “Truth Don Die”

Lighting Design: Dalila Kee

Costume Design: Omotayo Wunmi Olaiya

Performed by: Lilli-Ann Tai, Donovan Herring, Francine Ott, Tiffany Quinn
Clarice Young, Sule Adams and Arcell Cabuag

In this latest work for Evidence, there was an initial challenge and objective to make a dance about joy. *Truth Don Die* takes its title from a song by Femi Kuti. The song tells of a man who wakes up and decides to travel the world, telling people the word of God. *Truth Don Die*. Truth is the man’s name, and during his journey he is in an accident in one of the dangerous automobiles in his city in Nigeria. He should have died, but he doesn’t because his life is an example of God’s blessings.

Support for *Truth Don Die* made possible in part by the Andrew W. Mellon Foundation.

GRACE

(1999/2004)

Length: 27 minutes

Choreography: Ronald K. Brown

Music: Duke Ellington, “Come Sunday” (sung by Jimmy McPhail); Roy Davis Jr., “Gabriel and Rock Shock”; Fela Anikulapo Kuti, “Shakara”; Duke Ellington, “Come Sunday” (sung by Jennifer Holliday)

Original Lighting Design: William H. Grant III

Lighting Re-Design: Brenda Gray

Costume Design: Omotayo Wunmi Olaiya

Costume Construction: Zinda Williams

Performed by: Francine Ott, Sule Adams, Tiffany Quinn, Arcell Cabuag,
Otis Donovan Herring, Clarice Young, Lilli-Ann Tai

Originally choreographed for the Alvin Ailey American Dance Theater, *Grace* weaves the story of a Woman/God’s journey to Earth to spread grace among humans, ultimately welcoming them to heaven. The piece is an homage and ode to God’s grace and Mr. Ailey’s legacy embodied in the physical journey of dance.

Support for the re-building of *Grace* costumes were made possible by Reginald Van Lee.



ABOUT EVIDENCE, A DANCE COMPANY

Founded by Ronald K. Brown in 1985 and based in Brooklyn, New York, Evidence, A Dance Company focuses on the seamless fusion of traditional African dance with contemporary choreography and spoken word. This work provides a unique view of human struggles, tragedies, and triumphs. Brown uses movement as a way to reinforce the importance of community in African American culture and to acquaint audiences with the beauty of traditional African forms and rhythms. Evidence now tours to some 30 communities in the United States annually. It has also traveled overseas to Cuba, Brazil, England, France, Greece, Hungary, Canada, Mexico, and Senegal to perform, teach master classes, and conduct lecture/demonstrations for young people. Evidence brings arts education and cultural/historical connections to local communities that have historically lacked these experiences. Annually, the Company reaches an audience of more than 30,000.

RONALD K. BROWN (*Founder, Artistic Director, Choreographer, Dancer*) founded the New York based contemporary dance ensemble Evidence, A Dance Company in 1985. In addition to his work with Evidence, Brown has created work for the African American Dance Ensemble, Philadanco, Cleo Parker Robinson Dance Ensemble, Dayton Contemporary Dance Company, Alvin Ailey American Dance Theater (*Grace* in 1999, *Serving Nia* in 2001, *IFE/M Heart* in 2005), Ailey II, Cinque Folkloric Dance Theater, Jennifer Muller/The Works, and Jeune Ballet d'Afrique Noire. He has collaborated with such artists as composer/designer Omotayo Wunmi Olaiya, the late writer Craig G. Harris, director Ernie McClintock's Jazz Actors Theater, choreographers Patricia Hoffbauer and Rokiya Kone, and composers Robert Ee, Oliver Lake, Bernadette Speech, David Simons, and Don Meissner. Brown has received numerous awards and fellowships including a John Simon Guggenheim Memorial Foundation Fellowship in Choreography, a National Endowment for the Arts Choreographer's Fellowship, a New York Foundation for the Arts Fellowship in choreography, New York Dance and Performance Award, aka Bessie Award, a Black Theater Alliance Award, the American Dance Festival Humphrey/Weidman/Limón Award, and fellowships from the Edward and Sally van Lier Fund. In addition, in 2000, Brown was named Def Dance Jam Workshop Mentor of the Year. In 2003, Brown received an AUDELCO (Black Theatre Award) for his choreography for *Crowns: Portraits of Black Women in Church Hats*, originally produced by the McCarter Theater and presented off-Broadway in 2003. In fall 2006 Brown received the United States Artists Rose Fellowship.

ARCELL CABUAG (*Associate Artistic Director/Dancer*) is originally from the Bay Area of California, where he received his training at the Abraham Lincoln Performing Arts Magnet School under the direction of Debbie Norris, and Studio 10 with Keith Banks. In 1996, Arcell moved to New York City and attended the Alvin Ailey American Dance Center, where he was first introduced to Ronald K. Brown. His professional experience includes: *Rock the House* for Paramount Pictures in California; *The Shoji Tabuchi Show* and *Christmas Spectacular* in Branson, Missouri; and numerous musicals, including playing the role of Tommy Dijilas in *The Music Man* at San Jose Musical Theater, *Oklahoma* at Theater Under The Stars, and the Richard Rodgers Centennial Production of *The King and I* starring Carole Carmello at the Papermill Playhouse. Arcell can be seen in the episode "Choreographed" for *Law and Order SVU*, and a commercial for Codorníu with Pílo-bolus. Arcell has served the dance community as an Adjunct Professor at Long Island University, as a resident teacher at the District 4 Dancer Training Program in Harlem, and as a master class instructor for Evidence, A Dance Company for all ages and levels. Arcell joined Evidence in 1997, and is a recipient of the 2004 New York Dance and Performance award (Bessie) for his performance at The Joyce.

JOEL SULÉ ADAMS (*Dancer*) is a dancer, choreographer, and performing artist trained in African, Jazz, Modern, Hip-hop, and Contemporary dance styles. Originally from New Orleans, Adams' training began in West African dance with his late mentor Abdoulaye Camara of Senegal, West Africa. He continued to work with and study under the leadership of



many highly esteemed individuals. Adams was a principal dancer in several musicals that he helped choreograph: an original musical, *A Wife For Itsai* (M.C. Benjamin); *A Song Not New; My Dreams Are; Just A Winter Night; Mirror Mirror In Celebration* (L. Jones); *We've Come This Far By Faith* (T. Hayes); and *Raisin* (the musical adaptation of the play *A Raisin in the Sun*). Adams moved to Atlanta, where he continued to expand his talents, working and touring with the South African dance group Soweto Street Beat. He has choreographed for Giwayen Mata Dance Company, the Amazing Grace Dance Company, Two-8 Counts Talent Agency, and Atlanta Ballet's Fusion Program. Adams is the founding artistic director of Whole Heart Productions. A few of his productions and choreographies include: *Dreamality; Act Upon Your Dreams*; the sizzling, raw debut of *WHP: Men of the Night; She Lives!*, a program celebrating the life of Katherine Dunham; and *Conquering Lion*, a tribute celebrating the 80th Birthday of Dr. Richard Long. Working by his motto, "Dance is always a work through spirit," Sulé is honored and grateful to be a part of Evidence, A Dance Company.

OTIS DONOVAN HERRING (*Dancer*) was born and raised in College Park, Georgia, where his enthusiasm for dance grew throughout his high school career. He received his dance training and BFA from Howard University in Washington, DC. While there, he had the privilege of performing with Kankouran West African Dance Company, Dishibem Traditional Contemporary Dance Group, and performing works by Dianne McIntyre, Baba Louis Johnson, and other notable artists and choreographers. He also had the opportunity to participate in the Bill T. Jones/Fela Kuti developmental workshop, and perform in *This Woman's Work* with choreographer Francine E. Ott. Donovan is excited to be working with Evidence, and is thankful for the artistic development, support, and love from God, family, friends, and the Howard University faculty.

A native of New Orleans, **FRANCINE ELIZABETH OTT** (*Dancer*) began her formal training at fifteen with the TKD Dance Academy under the direction of Tanis K. Dasher and Michelle Gibson. She received her BFA in Dance from the University of Louisiana at Lafayette, and she studied at many dance intensives, including the American Dance Festival and Jacob's Pillow, where she received scholarships. Ott has worked and danced with Karen Arceneaux/Genesis Dance Company, Camille A. Brown and Dancers, Brian Green, Tony Kundu, Kwame A. Ross, and Kelly White,

among others. She has taught for the Howard University Summer Dance Intensive, USD Repertory Workshop, Family Dynamics After-School Program, the Beacon Center, the Better Brooklyn Community Center, and the Mark Morris Dance Center in Brooklyn. Her work has been showcased with Universal Dance Movement at Aaron Davis Hall, E-Moves 9/ Harlem Stage, Black Expressions: Dance at Dance Place in Washington, DC. in 2008, *This Woman's Work* in 2007, Herbert Von King Park/SummerStage, The Harlem School of the Arts Theater, A Story of Her Steps /BRIC Studio, Passions Dance Project '06, Dance Harlem 06-08, Dixon Place, International Association of Blacks in Dance, The University of Louisiana at Lafayette, and Mulberry Street Theatre. Ott is overwhelmingly thankful to God, her mom and brother. She is also grateful for the loving support of her family, wonderful friends and the Genesis Family.

TIFFANY QUINN (*Dancer*) was born in Hattiesburg, Mississippi and raised in the Washington, DC metro area. She began her training as a child, with a love for the arts. As a result, she attended Howard University, where she received a BFA in Dance and joined Evidence, A Dance Company in October 2004. Quinn has worked and extensively performed with Kevin Iega Jeff/Deeply Rooted, Reggie Glass/Native Tongue Dance Collective, Sandra L. Holloway/A Hollow Dance Project, Bridget Moore, Camille A. Brown and Dancers, and Francine E. Ott/The Walk, among others. She has also been featured in *Trace Magazine*. Quinn feels blessed to be a product of many notable artists and teachers and extends much gratitude to those who have shaped her artistry. She dedicates every performance in loving memory of her mother and to her family, friends, and darling husband for their endless inspiration and support.

LILLI -ANNE TAI (*Dancer*) was born in Queens, New York, where she began her dance training at the StudioE School of Dance at the age of four. Later, she trained with the New World School of the Arts in Miami, Florida, and the Miami Conservatory of Ballet. As a promising young performer, Tai's talent afforded her the opportunity to attend the Dance Theatre of Harlem, The Ailey School, and Jacob's Pillow Contemporary Traditions Intensive, all under scholarship. In 2005, Tai was an ARTS award recipient from the National Foundation for the Advancement in the Arts (NFAA) and in 2008, she was awarded First Prize in Contemporary Dance at the Seoul International Dance Competition in Seoul,



South Korea. As an Artistic Merit scholarship recipient in the Ailey/Fordham BFA program, Tai has studied and performed the works of such renowned artists as Alvin Ailey, William Forsythe, and Martha Graham. In 2007, Lilli was invited to perform with ten other Ailey students in the Holland Dance Festival held in Den Haag, Holland.

CLARICE YOUNG (*Dancer*) of New Roads, Louisiana, is a graduate of the University of Louisiana at Lafayette (ULL), where she received her BFA in Dance. She was the first recipient of the Evelyn Elizabeth Lochman Dance Scholarship at ULL in 2001 and also received a full-tuition scholarship to attend the American Dance Festival in 2003. Young has had the pleasure of assisting Camille A. Brown in working with the Alvin Ailey American Dance Theater, Ailey II, and LaGuardia High School. She has also worked with various artists, including Donald McKayle, Andrea E. Woods, Kwame Ross, Karen L. Arceneaux, Shani Collins, and Bridget L. Moore. She would like to thank her family and friends for their continuous love and encouragement.

BRENDA GRAY (*Lighting Designer*) first worked with Ronald K. Brown in 1994, creating the lighting for *No More Exotica*, an Ailey II commission. She has since designed *Incidents, Upside/Down, High Life, Come Ye, and Walking Out the Dark* for Evidence, A Dance Company. Gray has also designed for the Alvin Ailey American Dance Theater, Ailey II, Earl Mosley, Monte/Brown Dance, and Flamenco Vivo Carlota Santana. Gray won a 2004 Bessie Award for her lighting designs for Evidence, A Dance Company.

OMOTAYO WUNMI OLAIYA (*Costume Designer/Composer*) has, since her arrival in New York, collaborated with various artists, including Marlies Yearby's Movin' Spirits Dance Theater on its production of Feather of the Flames, Sekou and Craig Harris UDU, with saxophonist Ornette Coleman on a project titled Tone Dialing, with Funk Jazz maestro Roy Ayers in the United States and Europe, and with Masters at Work on several recording sessions to much acclaim. Wunmi has worked with Ronald K. Brown, creating most of the costumes for Evidence, A Dance Company's repertory since 1995. In addition to contributing music to *Ebony Magazine, No More Exotica, and High Life*, Wunmi has also worked with Brown on commissions for the Alvin Ailey American Dance Theater, Cleo Parker Robinson Dance Ensemble, African American Dance Ensemble, and Dayton Contemporary Dance Company, among others. Wunmi re-

ceived a Bessie award for her costume design for Marlies Yearby and Ronald K. Brown. In the world of dance music, Wunmi is unique, joining the dots between Nigeria's Afrobeat heritage, New York's house pedigree, and London's jazz, broken beat and classic street soul sounds. In 2006, after over ten years of classic collaborations working with production heavyweights like Masters At Work, Seiji and Truby Trio, Wunmi went solo with a debut album titled *A.L.A.*, standing for "Africans Living Abroad." Her influences for the tracks are wide; she draws as much from Kate Bush and Sade as she does from US funk and soul and, of course, the Yoruba stylings of Nigerian Afrobeat, highlife, and juju.

CAROLYN MECKHA CHERRY (*Wardrobe Director*) has worked as a creative artist with Kevin Ige Jeff, Mindbuilders, and in the New York City Public School system. She has created costumes for numerous companies and institutions including Evidence, A Dance Company (*Walking Out the Dark, Dance for Peace and Order My Steps*).

DALILA KEE (*Technical Director*) is a native New Yorker who was a theater major at City College of New York. After graduating in 1996, she began working in theater production. Over the years, she's alternated between being a stage manager, technical director, or lighting designer for numerous venues and companies. Most recent lighting designs include *Truth Don Die, Order My Steps, and One Shot* for Evidence, A Dance Company, and *The Groove to Nobody's Business* choreographed by Camille A. Brown for Alvin Ailey American Dance Theater. She has enjoyed touring with Evidence.

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ABOUT DANCEMOTIONUSASM

Examining, sharing, and exploring the American modern dance experience with international audiences, DanceMotion USASM 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

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