

love is...

iteration #7

MAY 24-25, 2022

Concept Creators: DConstruction Arts and Donald Byrd

Choreography: Donald Byrd, Spectrum Dance Artists

Direction: Donald Byrd and Tavi Stutz

Audio Content Design: Jane Rose

Music: Emmanuel Witzthum

Video Content Design: Tavi Stutz

Cinematographer: Gregory Zabilsk

Spatial & Lighting design: Jack Mehler

Costume Design & Coordination: Doris Black

Dance Captain: Jaclyn Wheatley

Stage Manager: Tariq Sahali



Grief

MAY 26-28, 2022

Studio Theater - Madrona Dance Studios

Choreography & Direction: Donald Byrd

Space & Lighting Design: Jack Mehler

Costume Design: Doris Black

Media Design: Jesse Allain-Marcus

Cinematographer: Luke Wigren

Music: Andy Teirstein (Prologue)

Performed by Josephine Howell (Vocalists)

Judith Cohen (Pianist), Tyshawn Sorey, and King Britt

Sound Design: Robertson Witmer

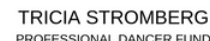
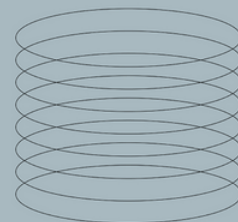
Dramaturg: Nia-Amina Minor

Rehearsal Director: Stephanie Guiland

Dance Captain: Jaclyn Wheatley

Stage Manager: Tariq Sahali

SD+
SPECTRUM
DANCE
THEATER
+ DONALD BYRD





Spectrum Dance Theater

Artistic Director Donald Byrd
Executive Director Tera Beach

Love Is...Iteration #7

World Premiere: May 24, 2022
Studio Theater of Spectrum Dance Theater
Performances May 24, 25, 2022

CONCEPT CREATORS

DConstruction Arts and Donald Byrd

CHOREOGRAPHY

Donald Byrd

DIRECTION

Donald Byrd and Tavi Stutz

AUDIO CONTENT DESIGN

Jane Rose

MUSIC

Emmanuel Witzthum

VIDEO CONTENT DESIGN

Tavi Stutz

CINEMATOGRAPHER

Gregory Zabalski

SPATIAL & LIGHTING DESIGN

Jack Mehler

COSTUME DESIGN & COORDINATION

Doris Black

DANCE CAPTAIN

Jaclyn Wheatley

STAGE MANAGER

Tariq Sahali

SPECTRUM COMPANY ARTISTS

Chloe Brown (apprentice), Hutch Hagendorf, Justine Wasilewski, Marte Osiris Madera, Kaitlyn Nguyen, Lillie Pincus (apprentice), Nile Alicia Ruff, Nathanaël Santiago, Jaclyn Wheatley

GUEST ARTISTS

marco farroni (dancer), Davione Gordon (dancer), Josephine Howell (vocalist)

A NOTE ON *LOVE IS...ITERATION #7*

Love Is... Iteration #7 is a collaboration between DConstruction Arts, a Los Angeles based arts organization created and headed by co-artistic directors Tavi Stutz and Jane Rose, Donald Byrd, and the artists of Spectrum Dance Theater.

In its original iteration, as conceived by Stutz and Rose, “Love Is...” was an interactive circus arts theater experience. In this version, it is a post-modernist dance, multimedia, performance installation piece. The content for the piece comes from personal movement material created by the dancers and manipulated by me in my specific compositional processes; definitions of love from the Spectrum Company Artists, and importantly, thoughts and anecdotes centered on motherliness by mothers.

Love Is...Iteration #7 shares some of the qualities of another Spectrum collaboration, Beth Corning and Donald Byrd’s, “What’s Missing”. I think what we have here, similar to “What’s Missing”, is not a typical Spectrum production but rather something quite different. A former Company member once described my work as “all exclamation points”. There is some truth in that. However, this is something that is perhaps a little softer and less emphatic. It is simple, or maybe unadorned, like a piece of Quaker furniture. It also strives for a somewhat democratizing experience in that it does not always direct your attention to specific ‘happenings’ in the performance. Rather, you, the audience, must choose what you will watch and listen to. You, along with the other audience members, who are always visible to you, are being asked, to some degree, to curate your own experience. Through your choices you create the world you are experiencing.

I see this production as a companion to *Grief*, our other spring production. Inspired by the grief of Mamie Till-Mobley – the mother of Emmett Till, both pieces share MOTHERLY LOVE as their center. One might say that the depth of Mamie Till-Mobley’s grief was because of her deep love for her son. When we lose that which we love, we grieve.

Donald Byrd, May 2022



GRIEF

World Premiere: May 26, 2022
Studio Theater of Spectrum Dance Theater
Performances May 26, May 27, and May 28, 2022

CHOREOGRAPHY & DIRECTION

Donald Byrd

LIGHTING & SCENIC DESIGN

Jack Mehler

COSTUME DESIGN

Doris Black

MEDIA DESIGN

Jesse Allain-Marcus

CINEMATOGRAPHER

Luke Wigren

MUSIC

Andy Teirstein (Prologue)
Performed by Josephine Howell (Vocalists),
Judith Cohen (Pianist),
Tyshawn Sorey, and King Britt

SOUND DESIGN

Robertson Witmer

DRAMATURG

Nia-Amina Minor

REHEARSAL DIRECTOR

Stephanie Guiland

DANCE CAPTAIN

Jaclyn Wheatley

STAGE MANAGER

Tariq Sahali

SPECTRUM COMPANY ARTISTS

Chloe Brown (apprentice), Hutch Hagendorf, Justine Wasilewski,
Marte Osiris Madera, Kaitlyn Nguyen, Lillie Pincus (apprentice),
Nile Alicia Ruff, Nathanaël Santiago, Jaclyn Wheatley

GUEST ARTISTS

Judith Cohen (piano), marco farroni (dancer), Davione Gordon (dancer), Josephine Howell (vocalists)

MUSIC ACKNOWLEDGEMENTS

Mama Till Read the FBI Report written by Andy Teirstein, *Untitled Number One*, and *Untitled Number Two* written by King Britt and Tyshawn Sorey, from the album *Tyshawn/King* © 2021 The Buddy System, *Awakening* written by Tyshawn Sorey, from the Album *Koan* © 2009 482 Music
A special thanks to Jay Markham, Village Theatre



A NOTE ON *GRIEF*

I'm fascinated by Mamie Till - Mobley, the mother of Emmett Till. Particularly, her decision to have an open casket funeral after the horrific murder of her son. She said at the time, "I want the world to see what they did to my boy". She wanted the world to see the brutality and cruelty, the dehumanization, the desecration of his body.

I wonder at what was behind those words, what was going on in her mind that led her to make her decision. Perhaps it was anger and outrage she felt at the murder. But it also might have been a way of sharing her grief, her overwhelming pain and sense of loss. She might have thought that if people saw Emmett's body, then it would not be just her grief to bear alone. If others could feel some small part of what it was that she was feeling, to share what she'd witnessed, it might lessen the burden, the pain - if only a little bit.

Of course, I can only speculate why she made the choice she did. However, I do think the decision was mostly driven by outrage. I think wanting the world to know was a noble way of framing it, but I believe that it was the personal outrage that drove the decision. Her need to enhance, to amplify her pain so that it was large enough that others might feel what she was feeling. Through a kind of empathetic communion, she might be relieved of some of her suffering.

The process of creating this work caused me to think a lot about mothers and some of the things that we hear about a mother's love. How the worst thing for a mother (or parent) is to lose their child. A child dying before a parent is almost unbearable. It also reminds me, and I know this may be a little sacrilegious, of Mary, the mother of Jesus and the loss of her Son. I think of the images and iconography that came out of the Catholic Church during the Renaissance that depict the Madonna and Child (sweet and peaceful), Mary holding the dead body of Jesus across her lap (grave and numb in her loss). The contrast of those two images, the power of the Pieta, this production wants to live in that world of things.

Maybe the reason those images, those religious images, hold such power is because we all on some level understand the pain of a mother losing her child. We empathize with the feelings of that situation. It makes God, as manifested in Jesus, more understandable, more human, He dies just as we do. We feel compassion for Mary in her loss and by extension for God. As Rabbi Abraham Joshua Heschel postulates, "God learns from us". As a result, the vengeful God of the Old Testament is transformed into the compassionate God of the New Testament. And we too are expected to become compassionate.

The murder of Emmett Till and the crucifixion of Jesus were both brutal acts. We know from religious texts that Mary witnessed the crucifixion, she was there. She watched, she saw, the brutalization and suffering of her son. Not just the crucifixion itself but she also saw the crowning with thorns, carrying of the cross, the Roman soldier piercing His side with a lance, His being given vinegar to drink. Seeing Emmet's mutilated body, Mamie Till-Mobley imagines his suffering just as Mary witnesses the suffering of Jesus. Till-Mobley wants us to see her son's body then imagine his suffering just as she must have done when she first saw it. It is because of what she imagines, not just his death, I think, that makes her pain unbearable, what outrages her. She wants us to see through her eyes and feel through her nerves the dehumanization of her son, how he was diminished and disregarded.

Despair, anger, and rage are feelings that probably accompany the murder and slaughter of one's child whether it is Mary, Mother of Jesus, or Mamie Till-Mobley. I suspect those feelings are ones that we all might have when we grieve.



THE ARTISTIC DIRECTOR



Donald Byrd (Choreographer, Director, Libretto)

Donald Byrd has been the Artistic Director of Spectrum Dance Theater since December 2002. Formerly, he was Artistic Director of Donald Byrd/The Group, a critically acclaimed modern contemporary dance company, founded in Los Angeles and later based in New York, that toured both nationally and internationally. His career has been long and complex, and his choreographic and theatrical interests are broad. The New York Times describes him as “a choreographer with multiple personalities ... an unabashed eclectic.” He is a Tony-nominated (*The Color Purple*) and Bessie Award-winning (*The Minstrel Show*) choreographer.

Mr. Byrd has frequently been referred to as a “citizen artist,” a descriptive that perfectly aligns with an important component of Spectrum Dance Theater’s mission and Mr. Byrd’s personal beliefs – “dance as an art form and as a social/civic instrument.”

Early projects that were the beginnings of his citizen artist work at Spectrum are *Interrupted Narratives/WAR* (2007), a critique on the War in Iraq, and *The Theater of Needless Talents* (2008), a memorial to the artist victims of the Holocaust. Mr. Byrd’s early repertoire also includes three evening-length works that sought, through dance, to stimulate dialogue around a post-9/11, globalized America: *A Chekhovian Resolution* (2008), a personal, diary-like reflection on the Israeli/Palestinian conflict; *Farewell: A Fantastical Contemplation on America’s Relationship with China* (2008), inspired by the novel *Beijing Coma* from Ma Jian and the 1989 pro-democracy demonstrations in Tiananmen Square; and *The Mother of Us All* (2010) a dense, collage-like abstract meditation on contemporary Africa.

He has continued to create dance/theater that is meant to question, to create awareness, to activate, and to move audiences and citizens into action around the persistent social issues that plague contemporary American society and the world: racism and white supremacy, climate change and the climate gap, gender equality, gender identity biases, xenophobia, and police brutality.

Throughout the 40+ years of his choreographic career, Mr. Byrd has created numerous works for his companies as well as works for many leading classical and contemporary companies. This list includes Alvin Ailey American Dance Theater, Pacific Northwest Ballet, Dayton Contemporary Dance Company, The Joffrey Ballet, The Philadelphia Dance Company (Philadanco), Dance Theater of Harlem, and many others. He has worked extensively in theater and opera, both in America and abroad, including Seattle Opera, The Atlanta Opera, Houston Grand Opera, The Israeli Opera, New York City Opera, San Francisco Opera; The New York Public Theater, Seattle Shakespeare Company, Intiman Theatre, La Jolla Playhouse, and CenterStage (Baltimore).

Mr. Byrd’s many awards, prizes, and fellowships include the Doris Duke Artist Award; Honorary Doctorate of Fine Arts, Cornish College of the Arts; Masters of Choreography Award, The Kennedy Center; Fellow at The American Academy of Jerusalem; James Baldwin Fellow of United States Artists; Resident Fellow of The Rockefeller Foundation Bellagio Center; Fellow at the Institute on the Arts and Civic Dialogue, Harvard University; and the Mayor’s Arts Award for his sustained contributions to the City of Seattle.

A high point of Mr. Byrd’s career was a solo museum exhibition *Donald Byrd: The America That Is To Be*, at the Frye Art Museum in Seattle in 2019. It was the culmination of his 2016 James W. Ray Distinguished Artist Award, which was funded by the Raynier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium. The award supports and advances the creative work of outstanding artists living and working in Washington State.



THE ARTISTIC DIRECTOR (cont.)

Recent projects:

- *Giulio Cesare* (Handel) - The Atlanta Opera, Atlanta, GA (November 2021)
- *Orpheus and Eurydice* (Gluck) - Seattle Opera, Seattle, WA (January 2022)
- *ROMEO AND JULIET* (Gounod) - Houston Grand Opera, Houston, TX (April 2022)

Upcoming projects:

- New Work - Dancing Wheels, Cleveland, OH (June 2022)

Dancing Wheels is a professional, physically integrated dance company uniting the talents of dancers both with and without disabilities.

- *Reframing the Narrative* - The Kennedy Center, Washington, DC (June 14-19, 2022)

"Guest curator Theresa Ruth Howard is working to give Black ballet dancers who currently perform in historically white ballet companies a singular opportunity to experience a space where Blackness is centered in the art. Twelve dancers will participate in a two-week creative process with renowned choreographer Donald Byrd, using the music of Kennedy Center Composer-in-Residence Carlos Simon. This process will result in a 15-20-minute work that will premiere on the *Reframing the Narrative* program in the Kennedy Center Opera House"

- New Directions (commission) - Seattle Rep, Seattle, WA
- *Localities/Odyssey* (commission) Arts Emerson, Boston, MA

THE DESIGNERS & PRODUCTION STAFF

Jesse Allain-Marcus (Media Designer)

Jesse Allain-Marcus is a filmmaker and editor living and working in New York City.

Doris Black (Costume Design)

Doris Black has designed costumes for Spectrum Dance Theater since 2011. A few of her favorite productions include *Strange Fruit*, *(Im)Pulse*, *A Rap on Race*, *LOVE*, and *The Beast*. Other collaborations with Donald Byrd include *Geography of the Cotton Fields* for Dayton Contemporary Dance Company, *Love and Loss* for Pacific Northwest Ballet, and *Greenwood* for Alvin Ailey American Dance Theater. Doris designs costumes for many different production companies, including Seattle Shakespeare Company, The Seagull Project, Seattle Gilbert and Sullivan Society, Intiman, ArtsWest, theater simple, Freehold and Book-It. She is the company designer for the Seattle Men's Chorus and Seattle Women's Chorus. Her film credits include *Cthulhu*, *The Dark Horse*, and *Police Beat*. Doris received her MFA in Costume Design from the University of Washington.

Dconstruction (Original Concept Creators, Media and Audio Design)

DConstruction Arts was founded in 2014 by Tavi Stutz and Jane Rose McKeever. Drawing upon their individual professional backgrounds, Stutz and Rose McKeever have conceptualized and produced many multimedia infused productions; including the multiple award winning two-person show *Definition of Man* (Ovation nominated for Best Stunt Choreography, LA Fringe winner for Best in Dance/Choreography), collaboration on Drea Weber's one-woman show *Witch Piece/Hexen*, and six different productions of *Love Is...* between 2016 and 2021. DConstruction Arts is thrilled to be collaborating for the first time on this signature piece from their repertoire and are grateful for the support from Spectrum Dance Theater and Donald Byrd to bring this collaboration to life.



THE DESIGNERS & PRODUCTION STAFF (cont.)

Jack Mehler (Lighting and Scenic Designer)

Based in New York for 30 years, Jack Mehler designs for a wide variety of dance, theatre, and related projects, several of which have been award-winning. He has designed scores of projects with Donald Byrd including *Lyric Suite*, *Strange Fruit*, *A Rap on Race*, *Shot*, *(Im)Pulse*, and *Theatre of Needless Talents* for Spectrum Dance Theater; *Motown Suite* and *To Know Her* for the Joffrey Ballet; *Greenwood*, *Burlesque*, and *Fin de Siècle* for Alvin Ailey American Dance Theater, and many others for Donald Byrd/The Group. He was the Co-Creative Director for Spectrum's *Race and Climate Change Festival*. Other dance projects include work with Ballet Austin, Ballet Memphis, BalletMet, Ballet West, Buglisi Dance Theatre, Houston Ballet, Hubbard Street, Joffrey Ballet, José Limón, Lar Lubovitch, and San Francisco Ballet, among many others.

Nia-Amina Minor (Dramaturg), originally from Los Angeles, is a movement artist residing in Seattle. Her creative work converses with Black realities and investigates the intersection of movement, memory, and rhythm. Nia-Amina holds a MFA from UC Irvine and a BA from Stanford University. She has taught and guest lectured at UC Irvine, Saddleback College, Cypress College, and University of Washington. Nia-Amina is co-founder/former curator of LA based collective No)one Art House. She was Company Dancer and Community Engagement Liaison with Spectrum Dance Theater for five seasons performing in acclaimed works created by Donald Byrd including *Rap on Race*, *SHOT*, and *Strange Fruit*. Nia-Amina is Velocity's 2021 Made in Seattle Artist and was recently recognized as Dance Magazine's 25 Artists to Watch in 2021.

Rob Witmer (Sound Design)

Rob Witmer's previous work with Spectrum Dance Theater includes *Strange Fruit*, *SHOT*, *IM(PULSE)*, *H.R. 3244* and *Harlem Nutcracker*. Other recent credits include *Orfeo ed Euridice* (Seattle Opera); *Dracula* (ACT Theatre); *Richard III*, *Bring Down the House* (Seattle Shakespeare Company); *Mrs. Caliban* (Book-It Repertory Theatre); *The Best Summer Ever* (Seattle Children's Theater) and *Greenwood* (Alvin Ailey American Dance Theater). His designs have also been heard at Seattle Rep, Village Theatre, and Teatro ZinZanni. Rob is a lecturer in sound design at the University of Washington, and is a member of United Scenic Artists 829.

Andy Teirstein (Composer)

Composer Andy Teirstein's music is described by The New York Times as "magically atmospheric" and "tumultuously exuberant," with "shifts from dark, earthy urgency to floating purity." His work has been featured on PBS and BBC, at Lincoln Center, Carnegie Hall, The Brooklyn Academy of Music, The Joyce Theater, and internationally. His numerous honors include NEA Opera/Musical Theater Awards, NYFA Fellowships, a MacDowell Fellowship, and ASCAP awards. As an Arts Professor at NYU's Tisch Dance Department, he directed "Translucent Borders," a global exploration of the role of dance and music at borders. His newest album, "Restless Nation," draws musical influences from Bedouin singing, Scandinavian folk music, and his roots as a folk fiddle and banjo player. He has appeared onstage with Pete Seeger and Paul Simon.

THE GUEST ARTISTS

Judith Cohen (Pianist) is the co-founder and Artistic Director of The Governor's Chamber Music Series in Olympia, Washington, and the pianist in the acclaimed TangleTown Trio. She has performed and toured with Donald Byrd's Spectrum Dance Theater as piano soloist between 2009-2016, with music of Erwin Schulhoff, Robert Schumann and Andy Teirstein. Her discography includes recordings on the Pear Records, Capstone and Byzantium labels. In a 2012 review of two of these recordings, Radu Lelatiu of Fanfare Magazine reported, "She is without doubt a first-rate artist...if you have ever wondered how Wilhelm Kempff might have sounded playing Prokofiev, here is your chance to find out." In 2005, Ms. Cohen received the honor of becoming a Steinway Artist. You can read more about her at www.judithcohenpianist.com.

marco farroni (Dancer) started life in Bonao, Dominican Republic. He emigrated to the United States in the sixth grade, and ten years later earned a BFA in Dance from The University of the Arts. In fall of 2017, they joined Spectrum Dance Theater as a company artist, where they danced for two seasons. He has had the pleasure of working with dani tirrell, Zoe|Juniper, Jumatatu M. Poe, Nia-Amina Minor, and others. In 2018, they started a solo performance practice, and have presented work in various venues across Seattle. IG: @farronimarco



THE GUEST ARTISTS (cont.)

Davione Gordon (Dancer) is from Fort Washington, Maryland. He studied at the University of the Arts in Philadelphia as a ballet major. He performed with Spectrum Dance Theater for four seasons, first as an apprentice and then as a company artist. Davione has also worked with The 5th Ave Theatre, Village Theater, several operas in the DC metropolitan area, and has danced for the NBA as a Washington Wizards dancer. He currently resides in DC and teaches low-impact workouts with Pure Barre DC, while also freelancing as a dancer on the east coast. IG: @only1davione

Josephine Howell (Vocalist) was born in Chicago. "Josie" possesses a God-given endowment for the arts. Josephine's range of talent extends from singing, activism, dancing, and acting to the very production and direction of the arts. Josephine has performed in world-renowned venues and most recently won The Seattle-Kobe Jazz Female Vocalist Competition in 2019, while performing her finale in Kobe, Japan. Josephine's artistic curriculum vitae is extensive, and she has graced stages solo as well as sharing stages with amazing artists in Chicago, Seattle, Philadelphia, Juneau, Michigan, Indiana, Virginia, Oklahoma, Nashville's The Grand Ole Opry, Kenya, Austria, Mombasa, The White House, London, Alaska, Los Angeles, The MTV Awards, The Grammy Awards, and 10 years as lead artist in Seattle's acclaimed Black Nativity production.

THE COMPANY ARTISTS

Chloe Brown is from Seattle, Washington, and trained at Pacific Northwest Ballet School from 2007 – 2019. Chloe received additional training at Boston Ballet, Miami City Ballet, and the Royal Danish Ballet. Chloe attended Alonzo King's Lines Ballet Training Program under Alonzo King and Karah Abiog. In the Training Program, Chloe performed works by Sidra Bell, Erik Wagner, Alonzo King, and Gregory Dawson. Chloe is also the Co-Founder and Director of the Ancient Lakes Dance Festival, an annual contemporary dance performance based in the Pacific Northwest. Chloe is excited to be back performing in her home city. This is Chloe's first season as an apprentice with Spectrum Dance Theater.

Hutch Hagendorf, originally from Houston, Texas, began dancing at age nine at West University Dance Center under Evelyn Ireton. During high school, he danced with his studio's competition group Soul Discretion (Artistic Director Kelly Ann Vitacca) and performed with Exclamation Dance Company (Kenneth Epting, Director). He received his BFA in dance at the University of Arizona School of Dance. Workshops include Perry-Mansfield, David Parsons, Alvin Ailey Extension, Paul Taylor, Doug Varone, NW Dance Project Launch, and Axis Connect. After graduating in 2015, he completed two cruise contracts with Royal Caribbean International before moving to New York City in 2017 and working with iKADA Contemporary Dance Company and De Funes Dance. Hutch is in his 4th season with Spectrum Dance Theater, and his first as a teaching artist.

Justine Wasilewski grew up in Tucson, Arizona and trained at Tucson Dance Academy under Tammy Booth until high school graduation. She spent summers training at Pacific Northwest Ballet, LINES, Hubbard Street, Complexions, Perry-Mansfield, and Juilliard. Justine continued her pre-professional dance training at the University of Arizona School of Dance under directors Melissa Lowe and Jory Hancock and other world-class instructors: Tamara Dyke-Compton, Christopher Compton, Autumn Eckman, Amy Ernst, Elizabeth George, and Hayley Meier. While at UA, she performed works by Paul Taylor, Jessica Lang, Christopher Wheeldon, Jerome Robbins, Larry Keigwin, and George Balanchine. In May 2021, she graduated with her BFA in Dance. Justine is honored and excited for the opportunity to dance in her first season with Spectrum Dance Theater.

Marte Osiris Madera was born in Guadalajara, Mexico. He graduated with an MFA in Dance from the University of Washington and a BFA in Dance from San Jose State University. Marte has danced professionally with companies across the U.S., including Dance Kaleidoscope, Lustig Dance Theater, Central West Ballet, Oakland Ballet, Menlowe Ballet, Robert Moses Kin, sjDANCEco, and the Margaret Wingrove Dance Company. He has also choreographed and taught dance at various institutions to students of all ages and abilities. This is Marte's third season with Spectrum Dance Theater.

THE COMPANY ARTISTS (cont.)

Kaitlyn Nguyen, from Diamond Bar, California, started dancing at age seven under Janaina Watkins at Fine Arts Academy of Dance. She trained at The Ailey School and received a BFA in Dance and a minor in Management at UC Irvine. During her time at UCI, she had the privilege to dance in Donald McKayle's Etude Ensemble, performing new works and repertory. She has danced with NYC-area companies including Nimbus Dance Works, iKada Contemporary Dance, and Armitage Gone! Dance, and Southern Californian companies such as Re:borN Dance Interactive and Nouveau Chamber Ballet. Kaitlyn became a mother to Lucile in 2018 and is grateful to be a full-time mom while contributing to Spectrum Dance Theater's important work. This is her third season with Spectrum Dance Theater.

Lillie Pincus is originally from Rochester, New York, where she trained in ballet and performed with contemporary fusion company, FuturPointe Dance. She continued her training at Walnut Hill School of the Arts. In 2020, she graduated Magna Cum Laude from USC's Gloria Kaufman School of Dance under the direction of Jodie Gates and William Forsythe. While in school, she performed works by William Forsythe, Jiri Kylian, Barak Marshall, and Rauf "Rubberlegz" Yasit. Since graduating, she has performed with New York State Ballet and in various festivals in Rochester. Lillie is excited to be joining Spectrum Dance Theater this season as an apprentice.

Nathanaël Santiago was born in Puerto Rico and began his ballet studies at age 10 at Ballets de San Juan. In 2006 he studied at Orlando Ballet School and later attended Miami City Ballet School in 2008. He danced with Ballet Concierto de Puerto Rico (2009 – 2012), Andanza Contemporary Dance Company (2013 – 2016), and Cleveland's Verb Ballets (2016 – 2018). During the summer of 2018, he danced for Visceral Dance Chicago and worked as a guest artist with Ballet Memphis from fall 2018 until spring 2019. Nathanaël holds a BA in Modern Languages from the University of Puerto Rico and the University of Coimbra, Portugal. This is Nathanaël's 3rd season with Spectrum Dance Theater.

Jaelyn Wheatley, from Vancouver, British Columbia, received her early dance training under K.M. Robbins, Rachael Poirier, and Li Yaming. Jaelyn graduated Summa Cum Laude from the Alvin Ailey/Fordham University BFA program in 2014. In addition to performing works by Alvin Ailey, Ronald K. Brown, Joshua Beamish, Alex Crozier, Vincent Michael Lopez, Arch Contemporary Ballet, and appearing in aerial dance productions with The Cabiri, Jaelyn has traveled to Central America to participate in dance outreach activities with the JUNTOS Collective. At Spectrum Dance Theater, Jaelyn has performed featured roles in Donald Byrd's *Drastic Cuts*, *The Minstrel Show*, and *The Harlem Nutcracker*, Merce Cunningham's *Crises*, and appeared as "Minnie" in *West Side Story* at The 5th Avenue Theater. This is Jaelyn's 8th season with Spectrum Dance Theater.

Nile Alicia Ruff was born & raised in Washington D.C.'s "Chocolate City" and began dancing West African Dance with Kankouran West African Dance Company and Coyaba Dance Theatre. Nile attended Jones-Haywood School of Ballet, Duke Ellington School of the Arts, and Point Park University, where they earned a Bachelors of Fine Arts in Modern Dance. She has worked professionally with Deeply Rooted Dance Theatre, Attack Theatre, and Dayton Contemporary Dance Company. Nile joined Spectrum Dance Theater in March 2021.



ABOUT SPECTRUM DANCE THEATER

Under Donald Byrd's artistic leadership since 2002, Spectrum Dance Theater has become the foremost contemporary modern dance organization in the Pacific Northwest, gaining recognition nationally and abroad. For over thirty years, Spectrum Dance Theater has brought dance of the highest merit to a diverse community working to make dance accessible to all through contemporary dance performances and high quality dance training in a variety of dance styles. Three components comprise the organization: the professional Company, the School, and Outreach programs. With Donald Byrd's visionary artistic leadership, the organization has embarked on an exhilarating transformation that has attracted world-class dancers, produced some of the most ambitious works in contemporary dance, and generated local and national praise. spectrumdance.org

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Thomas Phelan, Jonathan Porretta
Company Class Accompanists:
Kevin Cook, Vincent Newton

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Tariq Sahali, Stage Manager and Light Board Operator
Joseph Lund, Technical Director
Mercedes Lindholm, Video Specialist & Master Electrician
Kyle Thompson, Lead Audio Technician
Briar Dewars, Audio Technician
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Kisira Hill, Digital Media Manager

OPERATIONS

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