

PHOTO BY JULIANNE HARRIS



PHILADANCO!

Thursday, October 28, 2021, at 7:30pm
Colwell Playhouse

PROGRAM

PHILADANCO!

Joan Myers Brown, founder/artistic advisor, DFA, DHL, DA

Kim Y. Bears-Bailey, artistic director, BFA

PERFORMERS

Kaylah Arielle

Janine Beckles

William E. Burden

Mikaela Fenton

Clarricia Golden

Jameel M. Hendricks

Victor Lewis Jr.

Floyd McLean Jr.

Brandi Pinnix

Courtney Robinson

Lamar Rogers

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United States, Caribbean, Mexico, and Canada

1201 Pacific Avenue, Downton

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Tacome, Washington

855.997.8914

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BETWEEN THE LINES

Choreography by Francisco Gella

Music by Philip Glass & Gidon Kremer

Lighting Design by Nick Kolin

Costume Design and Execution by Natasha Guruleva

PERFORMERS

Kaylah Arielle, Janine Beckles, William E. Burden, Mikaela Fenton, Clarricia Golden, Jameel M. Hendricks, Victor Lewis Jr., Brandi Pinnix, Courtney Robinson, Lamar Rogers

BETWEEN THE LINES is a work that was created and inspired by the architectural drawings of Frank Lloyd Wright who himself was inspired by Beethoven's lush compositions. Wright often stated that whenever he listened to Beethoven's music, he saw movement and design. The dance illustrates a certain architectural flair with more than a hint of romanticism while drawing influences from choreographic legend Gene Hill Sagan and the classical idiom.

This ballet was made possible by generous support from the National Endowment for the Arts, Pennsylvania Council on the Arts, and The Philadelphia Foundation.

SUPER 8!

Composition

Theme of Peace

After Life

Choreography by Ray Mercer

Music by Bongsi Duma (original score) and John Powell

Lighting Design by Nick Kolin

Costume Design and Execution by Natasha Guruleva

PERFORMERS

Janine Beckles, William E. Burden, Mikaela Fenton, Clarricia Golden, Jameel M. Hendricks, Victor Lewis Jr., Courtney Robinson, Lamar Rogers

The piece is a acknowledgement of three experiences. The first is investigation of love, sensuality, and seduction of three different couples. The second section is communication between two brothers about the loss of a loved one. The third is the celebration the importance of cohesiveness of community in a non-characteristic kind of way.

This ballet made possible by generous support from The National Endowment for the Arts, Pennsylvania Council on the Arts, Mertz, Suzanne Roberts and The Philadelphia Cultural Fund.

20-minute intermission

MANDE VARIATIONS (EXCERPT)

Choreographer by Bakari Ifasegun Lindsay
Assistant to the Choreography by Aisha Nicholson
Original Composition by Nimon Music
Costumes Design and Execution by Natasha Guruleva
Lighting Design by Nick Kolin

PERFORMERS

Janine Beckles, William E. Burden, Mikaela Fenton, Clarricia Golden, Jameel M. Hendricks, Victor Lewis Jr., Brandi Pinnix, Courtney Robinson

A work-in-progress: *Mande Variations* is inspired by the Kora, a 21 stringed instrument used extensively in West Africa and traditionally linked to the Mande peoples of Mali. The work features an elaborate seemingly improvised movement palette that is lush with polyrhythms that overlap each other, much like the playing of the Kora. The Kora is among the classical of African instruments and *Mande Variations* is modest and restraint keeping the virtuosity and rigor from calling conspicuous attention to themselves but rather creates a tapestry of interwoven rhythms, sights and sounds.

This ballet, a work-in-progress was made possible by generous grants from the New England Foundation for the Arts, PNC Arts Alive, the National Endowment for the Arts, the William Penn Foundation, the Pennsylvania Council on the Arts, the Lincoln Financial Group and the Doris Duke Foundation.

WITH(IN)VERSE

Choreographer by Tommie-Waheed Evans
Assistant to the Choreography by Maya Simmons
Sound Design by Jon Baldwin
Costumes Execution by Mondo Morales
Lighting Design by Clifton Taylor
Music by Signal, Loscil, T.L. Barrett
Collaboration by The Dancers

PERFORMERS

William E. Burden, Mikaela Fenton, Clarricia Golden, Jameel M. Hendricks, Victor Lewis Jr., Brandi Pinnix, Courtney Robinson, Lamar Rogers

This does not seek to be gospel as celebration nor as evangelism. This is gospel as desperation. The work intertwines the ideas of spirituality and sorrow by focusing on the often strong presence of these ideas when hitting rock bottom. Pastor T.L. Barrett's song *Father Stretch My Hands* becomes the embodiment of deliverance.

This work was co-commissioned by Krannert Center for the Performing Arts of the University of Illinois Urbana-Champaign. Additional support from The Lomax Family Foundation, PNC Arts Alive, The Philadelphia Cultural Fund, Art Works – National Endowment for the Arts, and the Pennsylvania Council on the Arts.

CONGLOMERATE

Choreography by Anthony Burrell

Assistant to Choreography by Charon Mapp

Music Compilation by Darryl J. Hoffman

Costumes Design by Emilio Sosa

Costume Execution by Natasha Guruleva

Lighting Design by Nick Kolin

PERFORMERS

Kaylah Arielle, Janine Beckles, William E. Burden, Mikaela Fenton, Clarricia Golden,
Jameel M. Hendricks, Victor Lewis Jr., Floyd McLean Jr., Brandi Pinnix, Courtney Robinson,
Lamar Rogers

“This work pays homage to the rich history of Black Dance in Philadelphia that inspired my journey as a
Dancer, Choreographer, and Creative Director.”—Anthony Burrell

This ballet was made possible by generous grants from the National Endowment for the Arts, the Pennsylvania Council on the Arts, and the Jean Fishers Foundation.

THANK YOU FOR SPONSORING THIS PERFORMANCE

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PROFILES

The award-winning **PHILADELPHIA DANCE COMPANY (PHILADANCO!)**, the resident company of The Kimmel Center, turned 50 in 2020 and is now celebrating over 51 years of providing exceptional dance performances and training to dancers and audiences throughout the United States and around the world and is moving gracefully into the next decade.

Continuing its original mission “to present the highest quality of professional dance performance and to provide exceptional training for the improvement of skills for emerging professional dancers and choreographers in a nurturing environment while increasing the appreciation of dance among its many communities” has withstood time, budget cuts, and the passage of time. PHILADANCO! survives and thrives despite the current economic climate.

Since its inception in 1970, PHILADANCO! has had a significant impact on the dance world. As a cultural ambassador representing the United States, the Commonwealth of Pennsylvania, and the City of Philadelphia, its artistic direction and renowned national and international guest choreographers have developed a reputation of producing a dance repertory with passion, power, skill, and diversity. A stellar faculty (handpicked by Joan Myers Brown, Founder of PHILADANCO!) has trained over 4,500 dancers in a comprehensive program achieving the highest level of technical skills in dance and performance. The unique blend of dance styles of PHILADANCO! and its roster of 50-60 concert performances and 45 residencies most years has made it one of the most sought-after modern dance companies in the United States.

It has received recognition such as a NEA Fellowship and the prestigious National Choreography Planning Grant. It organized the historic first two International Conferences for Black Dance Companies in Philadelphia (1988). Now for the past 30 years, more than 600 people have assembled annually for the International Conference on Black Dance; headed by the International Association of Blacks in Dance (1991). Most recently successful was the collaboration with The Apollo Theater Foundation, Inc. “Get On The Good Foot,” and “Straight Outta Philly” with Rennie Harris Puremovement. It constantly engages with the community through Drexel University, The University of Pennsylvania, Next Move concerts, Breaking Barriers, and others.

More importantly, PHILADANCO! believes in and continues to provide quality arts instruction to young people with authentic learning experiences that engage their minds, hearts, and bodies. Its record of performing opportunities, commissioned works, and life changing experiences is unequalled.

THE CHOREOGRAPHERS

FRANCISCO GELLA has a distinguished career as a dancer, choreographer, artistic director, dance educator, and social entrepreneur spanning more than 20 years since he took his first formal dance class at the University of Washington at the age of 19. His award-winning, innovative choreography and highly effective teaching methods are sought after by professional companies, universities, and conservatories across North America and around the globe. Francisco’s choreographic commissions include Repertory Dance Theatre,

Ballet Pacifica, California Ballet, Pennsylvania Ballet's Shut-Up and Dance Production, and PHILADANCO's Danco on Danco program, to name a few. In 2013, Francisco premiered "Concentric Harmonies" at Celebrate Dance in Los Angeles, which received the Grand Prize at the McCallum Theatre Choreography Festival in 2014. In 2014-15, his work "Solstice," performed by the Phoenix Ballet, had its world premier at the 60th Anniversary Gala of the Beijing Dance Academy and its European premiere at Poland's prestigious Lodz International Ballet Festival. In April 2016, his work "Souvenirs de Mouvement" was featured at the nationally recognized Booker T. Washington High School of the Performing & Visual Arts annual Flying Horse Gala. Francisco is the founding artistic director of NUEVO School of Contemporary Dance and COLABO Youth Dance Collective (2008-2015), the founding artistic director of New Century Dance Project, and the lead ballet faculty of the 24/Seven Dance Convention.

RAY MERCER is a native of Omaha, Nebraska, and has set works on various companies across the country including Philadanco, Dayton Contemporary Dance Company, New Jersey Ballet, Dallas Black Dance Theatre, Ballet Pensacola, Cleo Parker Robinson Dance, and DRA (Dancers Responding to Aids). He has performed with Deeply Rooted Dance Theater, as a guest artist with Boston Ballet, and is currently in the Broadway production of *The Lion King*. He is also a resident choreographer for the Ailey/Fordham BFA Program. Mercer is the recipient of many awards including a 2012 Joffrey Ballet Choreographers of Color Award, a Pensacola Ballet Choreographers Award, and is a five-time winner of Broadway's Gypsy of the Year Award for best onstage performance. Recently acknowledged for his choreography in *The New York Times*, *Chicago Sun Times*, and *Movement*

Magazine, Mercer has also been commissioned to choreograph a work for the Smithsonian Museum in Washington, D.C.

TOMMIE-WAHEED EVANS began his formal training with Michelle Blossom at the Dance Connection in Los Angeles, California. He continued his studies under the mentorship of Andrea Calomee and Karen McDonald at Hamilton High School, received a fellowship at the Ailey School. Tommie performed the work of Matthew Rushing, Benoit-Swan Pouffer, Karol Armitage, and Debbie Allen. He was an assistant to current artistic director of Ailey II, Troy Powell, appearances including "The Parkers," the Emmy Awards, HopeBoykinDance, Radio City Christmas Spectacular, Lula Washington Dance Theater, The Philadelphia Dance Company (PHILADANCO!), and Complexions Contemporary Ballet. In 2006, Tommie founded Waheed-Works. He has set choreography on The Garden State Dance Festival, Philadelphia Dance Boom Festival, Verb Ballet, Eleone Dance Theatre, Boston Conservatory, and The University of the Arts. Tommie is currently the Artist-in-Residence at PHILADANCO! and on faculty at the University of the Arts. His awards include Dance/USA Philadelphia, Rocky Award, Billy Penn: Who Next Arts, Howard Gilman Foundation Fellowship Winner, The Tribune's 2017 Most Influential African Americans, 10 people Under 40, BalletX 2017 Ballet Choreographic Fellowship, and he was selected nationally as an emerging leader by Dance/USA. Tommie recently received his Master of Fine Arts in Choreography from Jacksonville University and is a member of the International Association of Blacks in Dance's COHI project. Most recently, Tommie-Waheed is a 2021 recipient of the prestigious Guggenheim Fellow.

BAKARI IFASEGUN LINDSAY was born on the sunny isle of Trinidad, West Indies. Perfecting his crafts for the past 25 years, BaKari is a dancer, choreographer, researcher, singer, musician, costume designer/maker, and father. He studied at the Alvin Ailey American Dance Theater, the School of Toronto Dance Theatre (STDT) on scholarship, and with various teachers from the Caribbean and the African continent. He holds a master's degree in dance ethnology and a Bachelor of Education degree from York University. BaKari developed a physical language for training in West African and diasporic African dance culture entitled A-Feeree—The Physical Language. Co-founder of COBA (Collective of Black Artists), BaKari has danced for Danny Grossman Dance Company (DGDC), Artcho Danse Repertoire (Haiti), Jubilation Dance Co. (USA), Toronto Dance Theatre, National Dance Company of Trinidad and Tobago (T&T), Les Enfants Dance Co (T&T), and several independent choreographers in Canada, the United States, and the Caribbean. He also appeared in the original performing cast of Canada's production of Disney's *The Lion King*. BaKari has choreographed works for Les Enfants Dance Co., Entre Deux, and The National Dance Company of T&T while also creating a body of work on COBA. He is on the faculty of Ryerson University and has taught dance at York University, Humber College, Lester B. Pearson School for the Performing Arts in London, Ontario, and for several dance schools, institutions, and community groups.

ANTHONY BURRELL is a Philadelphia-born creative director, choreographer, and actor seen as the creative force on E! Entertainment for Mariah's World, Mariah Carey's Vegas Residency 1toInfinity, Sweet Sweet Fantasy Tour, Un-Silent Night Christmas, and All I Want for Christmas at the Beacon Theater. Anthony is part of the artistic team behind Beyonce's Super Bowl halftime shows, Beyonce's Grammy performance (2017), MTV Music Awards (2016), Country Music Awards (2016), The Formation World Tour, and countless music videos. He won an MTV Video Music Award for Best Choreography in Beyonce's "Formation" and was also nominated for Best Choreography in Beyonce's "Sorry." Recent film credits include *Lemonade* visual album, *Bad Grandpa*, *Jack Ass 4*, and *Leave It On the Floor*; Pepsi, Direct TV, DKNY, Ivy Park, and a long roster of artists; on Broadway debut as Hank in Twyla Tharp's Broadway musical *Come Fly Away*; and co-starred in the film *The Skinny*. Anthony has choreographed and performed in, Don Arden's *Jubilee!* as lead-choreographer, *Raising Asia*, Abby Ultimate Dance Competition, *Good Morning America*, *So You Think You Can Dance Top 24*, *Dance Moms*, *GLEE*, and Fox's hit series *Empire*. Anthony has danced with PHILADANCO!, Eleone, Koresh, Prism Dance Theater, Danco II, Ailey II, and The Alvin Ailey American Dance Theater as a principal dancer. He is the founder and director of Breaking Barriers Summer Dance Intensive and AB Project. Most recently, he opened the Anthony Burrell Center for Dance (ABCD), a multifaceted dance institution for pre-professionals located in Atlanta, Georgia.

THE ARTISTS

JOAN MYERS BROWN (DFA, DHL, DA, founder/ artistic advisor) is the honorary chairperson for the International Association of Blacks in Dance (IABD), an organization she established in 1991. Founder of the International Conference of Black Dance Companies in 1988, she is a Distinguished Visiting Professor at the University of the Arts and Howard University in Washington, DC. She was awarded an honorary Doctorate in Humane Letters by Ursinus College and an Honorary Doctorate of Arts from the University of Pennsylvania. Listed in *Who's Who in America* and described as an "innovator and communicator," Joan's efforts for dance excellence are only part of her contribution to the field. She was co-chair of Dance/USA Philadelphia. She received the Philadelphia Award and documented in a publication "Joan Myers Brown and the Audacious Hope of the Black Ballerina" by Brenda Dixon Gottschild. She has received awards from the City of Philadelphia, the State of Pennsylvania, and the Embassy of the United States of America. Joan was honored as a Distinguished Daughter of Pennsylvania and Outstanding Alumni of West Philadelphia High School. She received the prestigious National Medal of Arts Award. Also honored by the American Dance Guild Honoree Award in addition to many other awards, she is a recipient of *The Philadelphia Inquirer's* 2017 Industry Icon Award and most recently received the Philadelphia Cultural Funds David Cohen Award in April 2019.

THE DANCERS

KAYLAH ARIELLE is a native of Baltimore, Maryland, and started her dance training at the age of five. Her training in classical ballet and pointe began at the Ballet Royale Institute of Maryland. She then attended Baltimore School for the Arts where she studied under Norma Pera, Linda-Denise Fisher-Harrell, and Anton Wilson. Kaylah has received scholarships to train over the summer at the Dance Theatre of Harlem and the Ailey School. She graduated from Spelman College with her BA in dance performance and choreography. While pursuing her degree, Kaylah was a company artist with the Atlanta Dance Connection under the direction of Allyne D. Gartrell. Kaylah is also a former member of the United States Air Force Reserve where she held the rank of Airman first class.

JANINE N. BECKLES started dancing at the age of six years old at Dance Theatre of Harlem for eight years under fellowship scholarship. She then continued her training at LaGuardia High School of the Performing Arts and the Ailey School (performing "Memoria", "Hymn", and "Revelations") both on full scholarship. Janine received a BFA in dance performance and a BA in Sociology from Southern Methodist University in Dallas, Texas. Janine was a National Foundation of the Arts award recipient in Modern Dance in 2000. A former member of Dallas Black Dance Theatre for five years, Janine is also a member of Alpha Kappa Alpha Sorority, Inc. A member of the staff of the Philadelphia School of Dance Arts teaching ballet, she served as an assistant to choreographer Thang Dao. In her spare time, she is an assistant at a law firm in Philadelphia. Janine is currently assistant to the artistic director of PHILADANCO!

WILLIAM E. BURDEN began formal dance training at the Creative and Performing Arts High School under the direction of LaDiva Davis. He attended the Rock School of Dance Education and was a scholarship student at the Alvin Ailey American Dance Center. William also has many years of training with Tap Team Two & Company co-directed by his father, Robert Burden. William has been a company member with Eleone Dance Connection, Eleone Dance Theater/Artistic Director Shawn Lamere Williams, and Spectrum Dance Theatre under the artistic direction of Donald Byrd. For more than a few times, he has been the recipient of the Marion Anderson Award in Philadelphia. Most recently, William received his Bachelor of Fine Arts from the University of the Arts.

MIKAELA FENTON, native to Southern New Jersey, began dancing at the age of four. Her training with Chez Dance Studio under the direction of Roseann Mastrogiamaco Gatto sculpted her during her early stages of dance. She later was a part of the performing arts program with Paul VI High School under the direction of Courtney Daniels, receiving a scholarship in dance to further her education. While attending The Alvin Ailey American Dance Theater Summer Program, she performed several works by Jonathan Lee. Mikaela, under scholarship, earned a BFA in dance at the University of the Arts in Philadelphia where she has performed works choreographed by Katie Swords- Thurman, Jesse Zaritt, Sidra Bell, Kyle and Dinita Clark, Milton Myers, and Meredith Rainey. Parallel to her schooling, Mikaela joined PHILADANCO's D/2 under the direction of Donald T. Lunsford prior to being accepted into PHILADANCO!

CLARRICIA GOLDEN began dancing at Miss Libby's School of Dance under the direction of Libby Singelton and Jennifer Alford-Reimer in Sumter, South Carolina. She continued her training under Gaynell Sherrod at Florida Agricultural and Mechanical University. Clarricia was a scholarship recipient at the Alvin Ailey summer program and has spent summers training at PHILADANCO!. After receiving a BS in health, physical education, and fitness with a concentration in dance she decided to move to Philadelphia where she initially joined D/2 under the artistic direction of Donald Lunsford before becoming a member of PHILADANCO!

JAMEEL MALIK HENDRICKS is a graduate of the Philadelphia High School for the Creative and Performing Arts (CAPA) where he received his early dance training and was presented with the Dance/Humanitarian/Congeniality award. Jameel attended Eleone Dance Unlimited as a scholarship student and was appointed dance captain for Eleone Connections. After graduating from CAPA, he went on to continue his training in dance at Rutgers University at the Mason Gross School of the Arts, majoring in dance education. Jameel has also had the opportunity to attend at the Rock School for Ballet on a full scholarship. He currently teaches at several dance schools and is working on furthering his artistic abilities as a member of PHILADANCO!

VICTOR LEWIS JR. first became involved with dance in Los Angeles, California. At the age of 13, he joined the dance ministry at Faithful Central Bible Church under the direction of Ariyan Johnson. His other form of training derives from the Debbie Allen Dance Academy. Victor graduated from the University of the Arts in Philadelphia with a Bachelor of Fine Arts degree in Modern Dance. Victor has performed with Eleone Dance Theatre, Rebecca Davis Dance Company, Dance Del Bello, Dissonance Dance Theatre, Classical Contemporary Ballet Theatre, and touring company Illstyle & Peace Productions in Philadelphia. He has also traveled internationally to teach dance and has had the pleasure of working with artists such as Keke Palmer, Jazmine Sullivan, Jill Scott, Laura Mvula, and choreographers Anthony Burrell, Chuck Maldonado, and more.

BRANDI PINNIX began her ballet training at the American Repertory Princeton Ballet School under the direction of Douglas Martin. After graduating high school in 2013, she was accepted into the LINES Ballet Training program in San Francisco, California. She finished the program in the winter of 2015 and moved back to the tri-state area to train at the Ailey School in their Independent Study Program and Scholarship Program. Brandi has also studied at some of the most prestigious intensive dance programs including The Juilliard School, Dance Theatre of Harlem, Ballet X, and Point Park University. She has had the opportunity to work with choreographers such as Eric Wagner, Sidra Bell, Uri Sands, Kara Davis, Dexandro Montalvo, Carmen Rozenstraten, Danielle Polanco, and Darshan Bhuller.

FLOYD MCLEAN JR. began his pre-professional dance training at the age of 13 at Sharron Miller's Academy for The Performing Arts In Montclair, New Jersey. He has trained with residencies/intensives such as The Dance Theater of Harlem, Ballet Hispanico, Complexions Contemporary Ballet, NYU Future Dancers/Dance Makers, and Dallas Black Dance Theatre. He received his Bachelors of Fine Arts from Point Park University in 2018, with a concentration in Modern Dance where he was awarded the Don Craig Scholarship. After graduation, he began his first season with Dallas Black Dance Theatre's DBDT: Encore! Under the direction of Nycole Ray, he has performed works by choreographers including Rennie Harris, Kate Skarpetowska, Joshua Peugh, Christopher Huggins, and many more.

COURTNEY ROBINSON began her training at the age of four at Pine Camp Arts and Recreational Center under the direction of Annette Holt and Rodney Williams. She attended Appomattox Regional Governor's School for the Arts and Technology where she received more formal training with Rebecca Hodal and other mentors such as Starrene Foster and Willie Hinton. She has been a part of programs such as Richmond Ballet, the Ailey School's Fellowship Program, and Bates Dance Festival. She later went to the Conservatory of Dance at SUNY Purchase College. She also studied abroad at Codarts Rotterdam Dance Academy in the Netherlands. She has performed works by Bella Lewitzky, Pam Tanowitz, Wallie Wolfgruber, Stephen Petronio, and others.

LAMAR ROGERS began his training at the age of 14 as a scholarship student at the Eleone Dance Unlimited School in Philadelphia. He has also trained at Koresh School of Dance while being a member of the Koresh Youth Ensemble and the Rock School for Dance Education. Lamar attended Philadelphia High School for Creative and Performing Arts (CAPA) where he graduated as co-captain of the CAPA dance company under the direction of LaDeva Davis. He was also a member of Eleone Dance Theater after performing with their second company Eleone Connection for five years. Lamar received his BFA in dance from University of the Arts where he has studied with and performed works by Douglas Becker, Sidra Bell, Kyle and Dinita Clark, Gary Jeter, Helen Simoneau, and Jesse Zaritt.

THE STAFF

KIM Y. BEARS-BAILEY (artistic director) is a Bachelor of Fine Arts graduate of University of the Arts. Kim joined PHILADANCO! in 1981. A 1992 Bessie Award recipient, (The New York Dance and Performance Award), Kim represented PHILADANCO! at the 1988 American Dance Festival performing works of Pearl Primus and appeared in the movie *Beloved*. She is an associate professor of dance at the University of the Arts. Kim is one of few artists granted permission to remount the works of many world-renowned choreographers including Talley Beatty, Pearl Primus, Gene Hill Sagan, and Louis Johnson. She received the Mary Louise Beitzel Award for Distinguished Teaching and the Silver Star Alumni Award from UArts. Kim choreographs, directs, and produces an annual Dancing with the Stars of Philadelphia event. She received the 2017 Bring it to the Marley Icon Award and the 2018 Legacy Award from DCNS Dance.

TRACY VOGT (rehearsal director/coach) is originally from Erie, Pennsylvania, and received scholarships to the Pennsylvania Governor's School for the Arts, Jacob's Pillow Modern Intensive, Point Park Summer Dance, and attended the University of the Arts in Philadelphia. She was also a scholarship student at the Alvin Ailey American Dance Center in New York where she was personally chosen to demonstrate the Martha Graham technique by School Director Denise Jefferson. For 12 years, Tracy was a principal dancer and assistant rehearsal director with PHILADANCO!. She was also a rehearsal director and principal dancer with the Wylliams Henry Contemporary Dance Company in Kansas City, Missouri, and Cleveland Contemporary Dance Theater. Also, she danced with Verb Ballets in Ohio under the direction of Hernando Cortez. She received the Philadelphia Rocky Award for Dance Excellence and has performed lead roles in works by Martha Graham, Paul Taylor, David Parsons, Gene Hill Sagan, Elisa Monte, Talley Beatty, George Faison, Bill T. Jones, Dianne McIntyre, and Christopher Huggins to name a few. Tracy taught in Uganda, Rwanda, and Guinea for the NGO MindLeaps. Ms. Vogt is also pursuing her master's degree in dance at Hollins University.

MARLISA BROWN-SWINT (director of operations) is a native Philadelphian and was introduced very early to the world of dance. She grew up in and around the Philadelphia School of Dance Arts; little did she realize this was the beginning of a very special relationship. Then and now dance classes and recitals are a part of her daily routine. Marlisa is now assistant to the director (her mom) for the Philadelphia School of Dance Arts and runs it like the prodigy she is. As artistic administrator, she handles many duties, especially the touring for PHILADANCO! Marlisa also oversees PHILADANCO's youth ensemble D/3 organizing classes, rehearsals, and performance schedules. A number-one "Dive Mom," Marlisa has two talented daughters following in her footsteps—Amari Noelle (gold medal nationally rated diver) and Mariah Dannielle (a rhythmic gymnast).

MELODY BEAL (lighting/technical manager) is an award-winning designer/director. She has devoted over 20 years to PHILADANCO! as technical coordinator starting under the tutelage of William H. Grant III. She is currently designing lighting for Negro Ensemble Company, Mindbuilders, Trilogy Opera Company, Asase Yaa African American Dance Theater, and Laguardia Performing Arts Center in New York City.

NICK KOLIN (lighting designer) is thrilled to be returning to PHILADANCO! Works for PHILADANCO! include collaborations with Dawn Marie Bazemore, Thang Dao, Ray Mercer, Francisco Gella, Dianne McIntyre, Sonia Dawkins, as well as lighting director for the Apollo Theater's *Get on the Good Foot*. Designs for the Mark Morris Dance Group include *Pepperland*, *Curlew River*, *The Trout*, *Little Britten*, *Numerator*, and several other works. Nick has also been involved in many collaborations with the Joffrey Ballet School and has been lighting supervisor for the Trisha Brown Dance Company, Daniil Simpkin's *Intensio*, Wendy Whelan's *Restless Creature*, *DanceBrazil*, *Dance Heginbotham*, New York City Center's *Fall for Dance Festival*, and *Lincoln Center Festival*. Other work includes projects with the Cincinnati Ballet, Hubbard Street Dance Chicago, SYREN Modern Dance, Asolo Repertory Theater, the Drama League NYC, and Nike. He received his MFA from New York University Tisch School of the Arts.

PHILADANCO!

Founder/Artistic Advisor

Joan Myers Brown DFA, DHL, DA

Artistic Director

Kim Y. Bears-Bailey

Director of Operations

Marlisa J. Brown-Swint

Rehearsal Director/Coach

Tracy Vogt

Assistant to Artistic Director/Touring Assistant

Janine Beckles

Stage Manager and Lighting Director

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Donald T. Lunsford, II

Master Teaching Artist

Milton Myers

Choreographer-in-Residence

Christopher L. Huggins

Choreographer-in-Residence

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Resident Choreographer

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