



BODYTRAFFIC

ARTISTIC DIRECTOR Tina Finkelman Berkett
ASSOCIATE ARTISTIC DIRECTOR Guzmán Rosado
COMPANY MEMBERS Katie Garcia, Pedro Garcia, Alana Jones, Tiaré Keeno,
Ty Morrison, Joan Rodriguez, Jordyn Santiago, Whitney Schmanski
REHEARSAL DIRECTOR Tiaré Keeno

INTERIM EXECUTIVE DIRECTOR Jennifer Sade
PRODUCTION AND TOUR MANAGER Dora Quintanilla
EDUCATION AND OUTREACH MANAGER Julie Opiel
DEVELOPMENT COORDINATOR Chelsea Alexander
COMMUNICATIONS COORDINATOR Emma-Rose Allen
TECHNICAL DIRECTOR Michael Jarett
ARTIST REPRESENTATION Margaret Selby, Selby/Artists Mgmt

Zellerbach Theatre

Friday, January 19 @ 8 PM
Saturday, January 20 @ 2 PM
Saturday, January 20 @ 8 PM

There will be an intermission.

The Philadelphia Inquirer

Media support for the 23/24 season dance series provided by *The Philadelphia Inquirer*.

PROGRAM

The One to Stay With (2022)

CHOREOGRAPHY Baye & Asa

MUSIC *On the Hills of Manchuria [Na Sopkah Manchzhurii]* by Russian Brass Band; *Romanian Folk Dances, Sz. 56: III. Pe-loc-Andante*, Composed by Béla Bartók, Performed by Andrew Rangell; *The Snowstorm: II. Waltz & VII. Echo of Waltz*, Composed by Georgy Sviridov

SOUND DESIGN Jack Grabow

LIGHTING DESIGN Michael Jarett

SET DESIGN Baye & Asa and Michael Jarett

COSTUME DESIGN Oana Botez

COSTUME ALTERATIONS Angela Manke

PERFORMERS Katie Garcia, Pedro Garcia, Tiare Keeno, Ty Morrison, Joan Rodriguez, Guzmán Rosado, Jordyn Santiago, Whitney Schmanski

CHOREOGRAPHERS' NOTE

The Company is incentivized towards perpetual growth.

The Company develops relationships with politicians and regulatory agencies, lobbying for legislative language that protects their constant growth.

The Company language is parroted until fabrication becomes fact.

The Company's profit margins are built on theft: of natural resources, human labor and life.

You don't make a billion dollars, you steal a billion dollars.

The One to Stay With premiered at The Joyce Theater, New York City, NY in 2022.

The One to Stay With was created in response to Patrick Radden Keefe's *Empire of Pain*, a book that chronicles the Sackler family's rise to power and their central role in the opioid crisis.

Thank you to Vilar Performing Arts Center in Beaver Creek, CO for a technical residency in support of the creation of this work.

PAUSE

Blue Until June (2000)

CHOREOGRAPHY Trey McIntyre

MUSIC Etta James

LIGHTING DESIGN Clifton Taylor

COSTUME & SET DESIGN Sandra Woodall

PERFORMERS Katie Garcia, Pedro Garcia, Tiare Keeno, Ty Morrison, Joan Rodriguez, Jordyn Santiago

Los Angeles native and soul-singing icon Etta James sets the stage for *Blue Until June*. Her far-reaching career stands as a symbol of perseverance despite political and personal turmoil, while her rich and reverberatory vocals implore us to immerse ourselves in the seemingly unattainable in order to find our home in love.

Blue Until June was originally premiered by The Washington Ballet on October 11, 2000. It premiered with BODYTRAFFIC at The Wallis Annenberg Center for the Performing Arts, in Beverly Hills, CA in 2023

INTERMISSION

I Forgot The Start (World Premiere)

CHOREOGRAPHY Matthew Neenan

MUSIC "In this Heart" by Sinéad O'Connor; "Machu Picchu" by Theater Christian & The Arbonauts; "Paka Ua" by Ozzie Kotani & Daniel Ho; "Anthems For a Seventeen Year Old Girl" by Broken Social Scene; "Flint" by Sufjan Stevens

LIGHTING, SET AND VIDEO DESIGN Christopher Ash

COSTUME DESIGN Márion Talán de la Rosa

COSTUME CONSTRUCTION Victoria Bek

PERFORMERS Katie Garcia, Pedro Garcia, Alana Jones, Tiaré Keeno, Ty Morrison, Joan Rodriguez, Guzmán Rosado, Jordyn Santiago

It's the same outside,
Driving to the riverside.

I pretend to cry,
Even if I cried alone.

I forgot the start.
Use my hands to use my heart.
Even if I died alone.

- "Flint" by Sufjan Stevens

I Forgot The Start walks the line between joy and grief to illuminate the sheer relentlessness of hope. The work is an honest exploration of resilience in the pursuit of connection, despite life's uncertainties. We are reminded that there is no light without dark.

Penn Live Arts is the lead commissioner of *I Forgot The Start*, made possible in part with support provided by the Penn Live Arts Accelerator Program. This work is made possible in part by a creative residency at the Argyros Performing Arts Center.

PAUSE

PACOPEPEPLUTO (2011)

CHOREOGRAPHY Alejandro Cerrudo

MUSIC "Memories Are Made of This" by Joe Scalisi; "In The Chapel In The Moonlight" by Dean Martin; "That's Amore" by Dean Martin

LIGHTING DESIGN Matthew Miller

PERFORMERS

First solo: Joan Rodriguez

Second solo: Pedro Garcia, Ty Morrison

Third solo: Guzmán Rosado, Pedro Garcia

Three solos for male dancers set to songs popularized by "the king of cool," Dean Martin. *PACOPEPEPLUTO* shows Alejandro Cerrudo's skill at balancing aesthetic austerity and sharp wit. This work dares viewers to nakedly and joyfully embrace their true self-expression. It is performed in dim lighting and contains partial nudity with male dancers in dance belts.

PACOPEPEPLUTO was originally premiered at the Inside/Out Choreographic Workshop, UIC Theatre at University of Illinois by Hubbard Street Dance Chicago in 2011. It first premiered with BODYTRAFFIC at The Wallis Annenberg Center for the Performing Arts, in Beverly Hills, CA in 2021.

ABOUT THE ARTISTS

BODYTRAFFIC uses the creative spirit of its Los Angeles home as a backdrop for delivering performances that inspire audiences around the globe to simply love dance. Since its founding in 2007 by Artistic Director Tina Finkelman Berkett, the company has held fast to its mission of championing contemporary dance, educating audiences and inciting positive change. Its goal is simple: get the world moving.

A forward-thinking company, BODYTRAFFIC is not one driven by a single choreographic voice. It aims to endorse established and new voices and be a home for an eclectic range of styles and perspectives that tell vital stories. By commissioning renowned choreographers, including Kyle Abraham, Ohad Naharin, Hofesh Shechter, Victor Quijada, Arthur Pita, Fernando Magadan and Micaela Taylor, it cultivates opportunities for artists to fully embody their creative practice and conceive new, contemporary pieces.

BODYTRAFFIC has performed for sold-out audiences at prestigious theatres and festivals around the world in more than 30 American states and 20 countries. In 2015, the Obama administration selected BODYTRAFFIC as its cultural ambassadors to Israel and Jordan through DanceMotion USA, a program of the Bureau of Educational and Cultural Affairs and the U.S. State Department. This opportunity expanded and deepened the company's commitment to cross-cultural exchange while simultaneously honing BODYTRAFFIC artists' abilities to create safe spaces for creativity and cultural exchange worldwide. Mirroring the global reputation of its home Los Angeles, BODYTRAFFIC also served as cultural ambassadors to South Korea, Algeria and Indonesia.

BODYTRAFFIC inspires and uplifts its community and beyond through its education and outreach programs. Focusing on supporting the whole dancer, it provides programs ranging from youth-focused intensive training and master classes to professional development for established artists that encourage their growth by nurturing their unique identities. Through these programs, the company has touched over 50,000 lives from diverse backgrounds.

Challenge, passion, empathy, inclusion and growth are at the heart of everything BODYTRAFFIC does. It seeks to elevate dance beyond an art form to a mode of exploration and celebration of ideas and spirit through movement. Because, after all, without movement, nothing changes. BODYTRAFFIC.com

Tina Finkelman Berkett (Artistic Director)

Berkett is an influential dance leader and community builder, producing original, compelling repertoire and sharing a new vision of dance across the U.S. and around the world. Berkett grew up in New York City, attending Stuyvesant High School of Math and Science and graduating summa cum laude from Barnard College, Columbia University, with a double major in mathematics and economics. Her love of dance was ignited by her teacher and mentor, Michele Cuccaro Cain.

Berkett's professional dance career began at Aszure Barton & Artists, a distinguished contemporary dance company where she quickly became a featured dancer and then Barton's assistant, teaching both in the U.S. and abroad. A true highlight of Berkett's career was being a founding member of Mikhail Baryshnikov's Hell's Kitchen Dance and touring internationally alongside Baryshnikov himself. Berkett began her interest in arts administration when she served as the company's dancer liaison.

In 2007, Berkett relocated to Los Angeles and launched BODYTRAFFIC with Lillian Barbeito. Now serving as the company's sole Artistic Director, Berkett is focusing on re-envisioning and revitalizing BODYTRAFFIC. With her deep commitment to taking the company to new heights, she is curating and discovering exciting choreographers and programming challenging programs that audiences enjoy, seeing incredible dancers doing their best work.

Berkett would like to acknowledge her family for serving as her greatest sources of love and inspiration: her parents, Guzmán, Jack and Sofia.

Guzmán Rosado (Associate Artistic Director)

Guzmán started dancing at age 15 at Scaena, the International School of Dance of Carmen Roche in Madrid, on a scholarship sponsored by the Ministerio de Cultura de Madrid. After graduating from the Royal Conservatory of Dance of Madrid, Guzmán joined Ballet Joven de Carmen Roche, where he performed a wide variety of classical and contemporary roles. In 1998, he was offered a scholarship to attend the School of American Ballet (SAB) in New York. After his time at SAB, Edward Villella invited him to dance with the Miami City Ballet. From 2002 to 2007, Guzmán danced with Companhia Portuguesa de Bailado Contemporâneo and Companhia Nacional de Bailado in Lisbon. In 2007, with André Mesquita and Teresa Alves da Silva, Guzmán co-founded Tok'Art, a cultural platform creating dance and film works. He has performed extensively as a guest dancer and collaborated on film projects throughout Europe.

Guzmán stayed committed to developing and honing his skills as a filmmaker and editor, leading him to create a film production company in Spain in 2021. Since then, he has produced, filmed and edited several feature films and shorts that have gained attention and won several awards around the world.

Guzmán joined BODYTRAFFIC in 2012 as a dancer and became Associate Artistic Director in 2020. As BODYTRAFFIC's resident filmmaker, Guzmán has been able to merge his passion for dance and film, creating and collaborating with vibrant communities of artists from all over the globe. Making films that share the influential force of dance with the world is one of his greatest honors.

Baye & Asa (Choreographers)

Baye & Asa is a company creating movement art projects directed by Amadi 'Baye' Washington & Sam 'Asa' Pratt. Individually, the two have performed with Akram Khan Company, Punchdrunk's *Sleep No More*, Abraham.In.Motion, David Dorfman Dance, Gallim, Kate Weare Company and The Francesca Harper Project. The duo has presented stage and film work internationally and were one of *Dance Magazine's* 25 to Watch for 2022. They are currently artists in residence at the 92nd Street Y and working on commissions for Pioneer Works and Martha Graham Dance Company.

Alejandro Cerrudo (Choreographer)

Cerrudo is a Chicago-based choreographer born in Madrid, Spain. His professional career includes work with Victor Ullate Ballet, Stuttgart Ballet, Nederlands Dans Theater 2 and Hubbard Street Dance Chicago (HSDC). Cerrudo became HSDC's first-ever Resident Choreographer in 2008 and held that position until 2018. Cerrudo's body of work has been performed by over 20 professional dance companies around the world. In March 2012, Pacific Northwest Ballet invited Cerrudo to choreograph, upon receiving the Joyce Theater Foundation's second Rudolf Nureyev Prize for New Dance, his first work for the company, *Memory Glow*. Additional honors include an award from the Boomerang Fund for Artists (2011) and the Prince Prize for Commissioning Original Work from the Prince Charitable Trusts (2012) for his acclaimed first evening-length work, *One Thousand Pieces*. In 2014, he was awarded the USA Donnelley Fellowship by United States Artists. Also, Cerrudo was one of four choreographers invited by New York City Ballet's Wendy Whelan to create and perform original duets for *Restless Creature*. In 2017, Cerrudo was invited by Daniil Simkin to choreograph a site-specific performance for the Guggenheim Rotunda, a Works & Process Rotunda Project commission featuring Daniil Simkin and original costumes by Dior. Cerrudo's *Sleeping Beauty*, created with Ballet Theater Basel in 2016, was nominated as Production of the Year in Switzerland in the "Tanz, Jahrbuch 2016" by the Neue Zürcher Zeitung. In 2020, Cerrudo was appointed Pacific Northwest Ballet's Resident Choreographer; with that, he became the first artist in the company's history to have the honor of holding that title.

Trey McIntyre (Choreographer)

McIntyre was born in Wichita, Kansas, and studied at the North Carolina School of the Arts and the Houston Ballet Academy. In 1989, he was appointed Choreographic Apprentice to Houston Ballet, a position created especially for him, and in 1995, he became the company's Choreographic Associate. He has worked for more than 30 years as a freelance choreographer, producing more than 100 pieces during the span of his career so far. He also did a bunch of other cool things, including working with a lot of amazing companies such as The Stuttgart Ballet, American Ballet Theatre, Queensland Ballet, Hubbard Street Dance Chicago, New York City Ballet, Oregon Ballet Theatre, BalletX, The Washington Ballet, Ballet Memphis and San Francisco Ballet. He has won numerous awards and honors, such as the Choo San Goh Award for Choreography, a Lifetime Achievement Award from The National Society of Arts and Letters, two personal grants for choreography from the National Endowment for the Arts and is a United States Artists Fellow. In 2019, he won the Isadora Duncan Award for Outstanding Achievement in Choreography for his work *Your Flesh Shall be a Great Poem*, which he created for San Francisco Ballet for their Unbound Festival. He was named one of *Dance Magazine's* "25 to Watch" in 2001, one of *People Magazine's* "25 Hottest Bachelors" in 2003, and one of *Out Magazine's* 2008 "Tastemakers." In 2005, he founded his dance company, Trey McIntyre Project, achieving great audience and critical success. McIntyre created over 23 original works for the company, as well as numerous film projects, interactive site-specific works and photography collections.

Matthew Neenan (Choreographer)

Described as “one of America’s best dance poets” by *The New York Times*, Neenan began his dance training at the Boston Ballet School and with noted teachers Nan C. Keating and Jacqueline Cronsberg. He later attended the LaGuardia High School of Performing Arts and the School of American Ballet in New York. From 1994 to 2007, Neenan danced with the Pennsylvania Ballet (now the Philadelphia Ballet), where he danced numerous principal roles in the classical, contemporary and Balanchine repertoire. From 2007 to 2020, Neenan was the Choreographer in Residence at the Pennsylvania Ballet, where he created 20 original ballets. Neenan’s choreography has been premiered and performed by The New York City Ballet, Pacific Northwest Ballet, The Washington Ballet, Ballet West, Ballet Met, Colorado Ballet, Ballet Memphis, Milwaukee Ballet, Oregon Ballet Theatre, Tulsa Ballet, OKC Ballet, Kansas City Ballet, Nashville Ballet, Parsons Dance, BODYTRAFFIC, Juilliard Dance and USC Kaufman School of Dance, among many others. He has received numerous awards and grants for his choreography from the National Endowment of the Arts, Dance Advance funded by the Pew Charitable Trusts, the Choo San Goh Foundation, the Independence Foundation and four fellowships from the Pennsylvania Council on the Arts. In 2006, Neenan received the New York City Ballet’s Choreographic Institute’s Fellowship Initiative Award. In 2009, Neenan was the grand-prize winner of Sacramento Ballet’s Capital Choreography Competition and was also the first recipient of the Jerome Robbins NEW Program Fellowship for his work *At the border* for Pennsylvania Ballet. In 2005, Neenan co-founded BalletX with fellow dancer Christine Cox. BalletX has toured and performed Neenan’s choreography in New York City at The Joyce Theater, NY City Center, The Skirball Center, Symphony Space and Central Park Summerstage, The Kennedy Center, Vail International Dance Festival (where he has created five world premieres), Jacob’s Pillow Dance Festival, Segerstrom Center, Laguna Dance Festival and Spring to Dance Festival in St. Louis, as well as several venues internationally. His ballet *The Last Glass* was listed in *The New York Times* Top 10 in 2013.

Katie Garcia (Performer)

Garcia is originally from Miami, Florida, and graduated from The Juilliard School in 2017. She also trained at New World School of the Arts, Dance Town Studios Miami, San Francisco Conservatory of Dance and Springboard Danse Montréal. After graduation from Juilliard, she was a member of Parsons Dance for two and a half years and performed in her own collaborative works. Garcia has taught master classes at such institutions as Yale University, New York University, Akron University, Florida State University and Hunter College. In pursuing her passion for community outreach, she participated in GLUCK and TAP for Life, programs allowing her to perform in NYC and Miami hospitals and wellness centers. In 2016, she orchestrated a project in Botswana, where she taught dance and special education movement therapy classes for children. She has also presented her co-produced dance films with Joan Rodriguez at the Blacktinx Dance Festival, Solo Due Dance Festival, Dumbo Dance Festival and at an NYC art gallery with mixed media artist Anna Khachatryan.

Pedro Garcia (Performer)

Garcia began his studies at the National Conservatory of Lisbon, working with teachers including Mikahall Zavalova, Irina Zavalova, Catarina Moreira and José Luís Vieira, among others. In 2014, he won the 3^o prize at Tanzolymp Competition in Berlin. He received his diploma in 2015 and continued to earn a degree from School Superieure de Danse de Cannes Rosella Hightower. Garcia joined the junior ballet Rosella Hightower DNSP3 for one year and then went on to join the Ballet Nacional de Marseille, where he worked with Emio Greco and Pieter C. Scholten until 2018. In 2019, he joined Companhia Portuguesa de Bailado Contemporaneo, under the direction of Vasco Wellenkamp. Most recently, Garcia has worked with choreographers Nelia Pinheiro and André Mesquita, and joined Quórum Ballet for one season, where he worked with Daniel Cardoso and Lior Tavori.

Alana Jones (Performer)

Jones is a Houston native. She is a founding member of Vitacca Dance Project under the direction of Kelly Ann Vitacca and trained under Ballet Master Phillip Broomhead while attending the High School of Performing and Visual Arts. In 2014, Jones was accepted on scholarship and trained with American Ballet Theatre and Dance Theatre of Harlem. After that, Jones was accepted on scholarship to SUNY Purchase Conservatory of Dance, where she received her BFA. While at Purchase, she was invited into the ballet concentration, where she performed and studied works by George Balanchine, Norbert De la Cruz, Michelle Ulerich and Colby Damon. She has also trained with BalletX, Complexions Contemporary Ballet, Hubbard Street Dance and Arts Umbrella. Jones earned her BFA and began her professional career with Visceral Dance Chicago.

Tiare Keeno (Performer)

Keeno received her BFA from The Juilliard School in 2016. While at Juilliard, she worked with choreographers Camille A. Brown, Kyle Abraham, Kate Weare and Brian Brooks. She also performed repertoire by Jíri Kylián and Twyla Tharp, as well as lead roles in Martha Graham's *Dark Meadow* and José Limón's *Missa Brevis*. After graduation, Keeno was a company member of Nevada Ballet Theatre and worked in collaboration with Cirque du Soleil. She attended Springboard Danse Montreal, where she performed works by Aszure Barton, Spenser Theberge, RUBBERBANDance Group and Kidd Pivot. She has been a faculty member of FRESH Dance Intensive in Canada and is currently a member of Share the Movement, an organization aiming to increase diversity in the professional dance community through educational and financial support to young BIPOC artists. In 2017, Keeno moved to Macau, China, to appear in a cirque show with MGM's ScenoPlus Productions. Upon returning to the U.S., she performed in Al Blackstone's *Freddie Falls in Love* at The Joyce Theater. Keeno joined BODYTRAFFIC in 2019.

Ty Morrison (Performer)

Morrison is from the greater Boston area and has dedicated 13 years of his life to versatile dance training at the Gold School Dance Art under the direction of Rennie Gold. Morrison received a BFA in contemporary dance from the Boston Conservatory at Berklee on full scholarship. During his time at the Boston Conservatory, he worked with and performed works by such acclaimed choreographers as Darrell Moultre, Catherine Coury, Bradley Shelver, Adrienne Hawkins and Martha Nichols. Immediately after graduation, he was featured in on-site dance film productions with choreographers Roderick George, Ashley Lindsay and Antonio Brown. He has had the honor of being a guest artist with the Limón Dance Company and an active artist with a little house dance company.

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Joan Rodriguez (Performer)

Rodriguez was born in La Habana, Cuba, where he graduated from the Escuela Nacional de Arte with the "Best Graduate of the Year" award. His professional career began with DanzAbierta and he went on to join Malpaso Dance Company. He became a political refugee in 2017 and relocated to Arizona, where he focused on creating, teaching and producing multimedia projects. He has also served as a guest artist in residency for universities and arts centers throughout the U.S. and has received awards in several dance competitions. In 2019, he joined Parsons Dance and choreographed an original work for the company as part of the 2019 GenerationNow fellowship program. Throughout 2020 and 2021, Rodriguez focused on freelancing in dance, teaching and videography. Rodriguez is currently on his second season with BODYTRAFFIC. He continues pursuing his creative ambitions and developing his craft, choreographing in a variety of environments for professional dance companies, live theatre productions, television and film.

Jordyn Santiago (Performer)

Santiago is from North Carolina and is a Los Angeles-based dancer and choreographer who studied at The Dance Theatre of Jacksonville before continuing to train throughout the U.S. and in Israel and Europe. She has danced for Ate9, Freemove Dance, tedted Performance Group and Mg+artists. In 2021, Santiago performed at the Kennedy Center for the Performing Arts in a production of the opera *Prism*, under the direction of Beth Morrison Projects. She has toured as a backup dancer with the Los Angeles band Half Alive in a piece choreographed by The JA Collective and has created new works with Bryan Arias for the Arias Company. Along with choreographers Dana Wilson, Ebony Williams and Christopher Scott, she appeared in the recent film production of *In the Heights*. Santiago has taught at highly respected institutions and collectives like Peridance Capezio Center, Brickhouse and the University of the Arts. Most recently, she was a guest artist with Ate9 in its premiere of *Joy* at the Wallis Annenberg Center for the Performing Arts.

Whitney Schmanski (Performer)

Schmanski received a BFA from The Juilliard School in 2016 and is currently an MFA candidate at UC Irvine. A performer, choreographer and movement educator, she has performed works by such revered contemporary choreographers as Merce Cunningham, Jirí Kylián, Kyle Abraham, Camille A. Brown, Peter Chu, Kate Weare, Eliot Feld and Bobbi Jene Smith. She danced with Brian Brooks Moving Company in performances at the 2015 Chicago Dancing Festival and the Hudson Valley Dance Festival and has appeared with MOMIX. Schmanski is enthusiastic about exploring the profound connections between the mind and body, especially within the realms of science, somatic practices and storytelling.



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Mark Morris
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MAY 31-JUN 1



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