



Christopher Dugan

BODYTRAFFIC

Lillian Rose Barbeito, Co-Artistic Director
Tina Finkelman Berkett, Co-Artistic Director/Performer

Dora Quintanilla, Company Manager
Burke Wilmore, Production Manager & Lighting Designer
Dan Scully, Set & Lighting Designer
Kindred Gottlieb, Lighting Designer
Raquel Barreto and Rita DiLorenzo, Costume Designers

Dancers: **Tina Finkelman Berkett, Melissa Bourkas, Gina Lewis, Kalin Morrow, Cooper Neely, Miguel Perez, Guzmán Rosado, Yusha-Marie Sorzano, Andrew Wojtal, Ricardo Zayas**

PROGRAM

And at midnight, the green bride floated through the village square...

-Intermission-

Kollide

-Pause-

o2Joy

Thursday, April 3 at 7:30 PM
Friday, April 4 at 8 PM
Saturday, April 5 at 2 PM & 8 PM

PROGRAM NOTES

And at midnight, the green bride floated through the village square... (2012)

Choreography: Barak Marshall

Music: Abaca String Band, Anatol Stefanet, the Barry Sisters' Chiribim Chiribom, Boom Pam, Fanfare Ciocarlia, Margalit Oved, Oy Division, Sinfonye, Yasmin Levy, Zoltan and His Gypsy Ensemble

Text: Margalit Oved, Barak Marshall, traditional Yiddish, Ladino and Judeo-Arabic sayings and songs

Sound Design: Giori Politi and Barak Marshall

Costume Design: Raquel Barretto

Lighting Design: Kindred Gottlieb

Performers: Tina Finkelman Berkett, Melissa Bourkas, Gina Lewis, Kalin Morrow, Cooper Neely, Miguel Perez, Guzmán Rosado, Yusha-Marie Sorzano, Andrew Wojtal, Ricardo Zayas

And at midnight, the green bride floated through the village square... is based in part on a true story about a family of eight sisters and one brother who were neighbors of my mother's family in Aden, Yemen. The house they lived in became known as "The Burning House" because of the fighting, screaming and cursing that was heard from it at all hours of the day and night. It is a morality tale filled with dark humor that tells the story of how jealousy doomed all nine of the family's children to a life filled with rage, unhappiness and loneliness. The soundtrack is comprised primarily of Jewish love songs and hymns from the Yiddish, Ladino and Yemenite traditions.

-Barak Marshall

This work was commissioned by The Joyce Theater Foundation in New York City with the support of The Andrew W. Mellon Foundation.

The creation of this work was made possible by the generosity of Elizabeth Levitt Hirsch and The Mortimer & Mimi Levitt Foundation. Thank you to Levitt Pavilions for providing musical inspiration.

This work was made possible in part by The Joyce Theater Foundation, Roy and Edna Disney/CalArts Theater (REDCAT) and The A.W.A.R.D. Show! 2011: Los Angeles grant funded by a generous contribution from The Boeing Company.

-Intermission-

Kollide (2013)

Choreography: Kyle Abraham

Costume Design: Kyle Abraham and BODYTRAFFIC

Set and Lighting Design: Dan Scully

Composers: Hildur Guðnadóttir, Valgeir Sigurdsson

Music Editing: Kyle Abraham

Performers: Tina Finkelman Berkett, Melissa Bourkas, Miguel Perez, Guzmán Rosado, Andrew Wojtal

A work for five dancers, *Kollide* blends elements of ballet and hip hop in a fluid, sensual style that is uniquely Abraham's. Rebecca Bengal of *Vogue* defines that style as one marked by "an original and politically minded downtown sensibility that doesn't distinguish between genres but freely draws on a vocabulary that is as much Merce and Martha as it is Eadweard Muybridge and Michael Jackson."

This work was generously underwritten by Nathan and Karen Sandler.

-Pause-

o2Joy (2012)

Choreography: Richard Siegal

Composers: Oscar Peterson's *Mumbles*, Billie Holiday's *On the Sunny Side of the Street*, Ella Fitzgerald's *All of Me*, Glenn Miller's *Taps Miller*, Oscar Peterson's *My One and Only*

Music Editing: David Karaganis

Costume Design: Rita DiLorenzo and Richard Siegal

Lighting Design: Kindred Gottlieb

Performers: Tina Finkelman Berkett, Miguel Perez, Guzmán Rosado, Yusha-Marie Sorzano, Andrew Wojtal

An exuberant homage to American jazz standards set to music by Ella Fitzgerald, Billie Holiday, Glenn Miller and The Oscar Peterson Trio, *o2Joy* is, as its title suggests, an expression of sheer joy through music and movement.

ABOUT THE ARTISTS

BODYTRAFFIC is helping establish Los Angeles as a major center for contemporary dance. Founded in 2007 by Co-Artistic Directors Lillian Barbeito and Tina Finkelman Berkett, BODYTRAFFIC has surged to the forefront of the concert dance world. Named to *Dance Magazine's* 25 to Watch in 2013 and Best in Culture 2013 by the *Los Angeles Times*, the young company is already internationally recognized for their high quality and vitality. Repertory includes works by Kyle Abraham, Sidra Bell, Stijn Celis, Sarah Elgart, Alex Ketley, Barak Marshall, Andrea Miller, Laura Gorenstein Miller, Zoe Scofield, Hofesh Shechter, Richard Siegal and Guy Weizman & Roni Haver; with upcoming commissions by Loni Landon and Victor Quijada. BODYTRAFFIC has performed throughout the United States and in Canada. In June 2012, the company made their Joyce Theater (NYC) debut; in September 2012, BODYTRAFFIC made their Walt Disney Concert Hall debut at the Los Angeles Philharmonic's Opening Night Gala performance conducted by Gustavo Dudamel; and this past summer marked their Jacob's Pillow Dance Festival debut. Most recently, BODYTRAFFIC presented two sold-out programs at New York City Center's Fall for Dance Festival and at Santa Monica's Broad Stage.

Lillian Rose Barbeito (Co-Artistic Director) has a BFA from The Juilliard School where she studied on a four-year, full-tuition scholarship awarded by Tomorrow's Leaders of America. As a dancer, Barbeito has had an extensive performance career that took her to Europe, New York and then finally to Los Angeles, where she founded BODYTRAFFIC with Tina Berkett. She has taught internationally for organizations such as CALARTS, Idyllwild Arts Academy, L'Artere in Quebec City, Lyon Opera Ballet, Northwest Dance Project, San Francisco Conservatory of Dance, Southland Ballet Academy, The Wooden Floor, UCLA's department of World Arts and Cultures and Westside Academy of Dance. Barbeito is one of 15 teachers in the world who is certified to teach Anouk van Dijk's groundbreaking Countertechnique. She has choreographed over 50 works for high schools, universities, competitions, regional ballet companies and professional modern dance companies throughout the U.S. and Canada. Barbeito is currently a Visiting Assistant Professor at Loyola Marymount University.

Tina Finkelman Berkett (Co-Artistic Director/Performer) grew up in New York City. Under the tutelage of Michele Cuccaro Cain, she trained and learned to love dance. Berkett attended Barnard College, Columbia University. Upon graduation, she joined Aszure Barton & Artists and performed with the company throughout the U.S.,

including at Jacob's Pillow and Spoleto Festivals. Berkett became Aszure Barton's assistant and taught alongside Barton. She had the incredible honor of being a founding member of Mikhail Baryshnikov's Hell's Kitchen Dance. In 2007, she moved to Los Angeles and founded BODYTRAFFIC with Lillian Barbeito.

Kyle Abraham (Choreographer) A 2013 MacArthur Fellow, 2012 Jacob's Pillow Dance Award recipient and 2012 USA Ford Fellow, Kyle Abraham began his training at the Civic Light Opera Academy and the Creative and Performing Arts High School in Pittsburgh, Pennsylvania. He continued his dance studies in New York, receiving a BFA from SUNY Purchase and an MFA from NYU Tisch School of the Arts. In November 2012, Abraham was named the New York Live Arts Resident Commissioned Artist for 2012-2014. In 2010, Abraham received a Bessie Award for Outstanding Performance in Dance for *The Radio Show*, a 2010 Princess Grace Award for Choreography and was selected as one of *Dance Magazine's* 25 to watch in 2009. In addition to performing and developing new works for his company Abraham.In.Motion, Abraham also teaches his unique approach to post-modern dance in schools and studios throughout the U.S. and has recently premiered *The Serpent and the Smoke*, a duet with acclaimed Bessie Award-winning dancer Wendy Whelan as part of the program *Restless Creature*.

Raquel Barreto (Costume Designer) is a Brazilian-born costume designer working in theatre, dance and opera. Credits include *Ivanov* at the Odyssey Theatre, *The Coronation of Poppea* at OperaUCLA, *Hope and La Victima* with Latino Theater Company, *Pelléas and Mélisande* with The Cutting Ball Theater and *Broadsword* at the Black Dahlia Theater. Other design credits include the California Shakespeare Theater (*Romeo and Juliet*, *Uncle Vanya*, *Pericles* and *The Triumph of Love*), San Jose Rep (*Uncle Vanya*), the Getty Villa Theater Lab (*Philoktetes*), the Magic Theater (*Nero*), Chalk Repertory Theater (*Three Sisters*), Campo Santo (*Hamlet: Blood in the Brain, References to Salvador Dalí Make Me Hot...*), Encore Theater (*American Suicide*), the San Francisco Lyric Opera (*Un Ballo in Maschera*), The Lewis Family Playhouse (*A Wrinkle in Time*, *Treasure Island*), the Diversionary Theater (*Learn to Be Latina*), the Freud Playhouse (*Cabaret*) and the Zellerbach stage at UC Berkeley. Barreto has also collaborated with choreographers Yolande Snaith, Robert Moses and Allyson Green. She received an MFA in Costume Design from UC San Diego and is on the design faculty at UCLA.

Melissa Bourkas (Performer) trained at the National Ballet School of Canada under Mavis Stains and then received a BFA in Dance from CalArts. Upon graduation, she moved to Chicago on scholarship with the Lou Conte Dance Studio. Three months into her program, Bourkas joined Luna Negra Dance Theater. Since moving back to LA, she has danced on *The X-Factor* and *The Voice* with choreographer Sonya Tayeh for Florence and The Machine. She assisted Stacey Tookey at LA Ballet last spring and joined BODYTRAFFIC in 2011.

Rita DiLorenzo (Costume Designer) studied fashion at Apparel Arts in San Francisco and received her BA from San Francisco State University. Designing primarily in the women's contemporary market, she has worked with such notable companies as Banana Republic, Joie and Forever 21. DiLorenzo currently lives and works in Los Angeles.

Kindred Gottlieb (Lighting Designer) began designing lights in 1992 for the Amherst 5-College Dance Department. After serving as Lighting Design Associate at Seattle Repertory Theater, she moved to Berlin where she became Technical Director of the dance theatre DOCK 11 and worked as a free-lance sculptor. She designed lights for many Berlin-based dance companies, including Felix Ruckard, Zen in the Basement, Yuko Caseki, Sten Rudstrom, Tanzakademie Balance and the Ponderosa Dance

Festival. For the past six years, Gottlieb has served as Master Electrician for the UCLA Theater Department, and designed lights for Helios Dance Theater's performances of *The Lotus Eaters* and *Beautiful Monsters*.

Gina Lewis (Performer) started her career when she joined Exclamation Dance Company. She trained with Houston Academy of Dance, the Houston Metropolitan Dance Center and Trinity Laban Conservatory of Music and Dance in London. Her training also includes summer programs at Alvin Ailey Dance Theater, Trinity Laban Conservatory, Houston Metropolitan Dance Center and SummerLAB with Holly Johnston. In 2013, Lewis earned her B.A. in dance from Loyola Marymount University with a minor in psychology. She made her professional debut at Jacob's Pillow with BODYTRAFFIC. Her other performance credits include Tremolo Dance Project and Rudolf Laban's *Green Clowns* and *Die Nacht*. She joined BODYTRAFFIC in 2013.

Barak Marshall (Choreographer) Son of acclaimed dancer, choreographer and singer Margalit Oved, Barak Marshall is one of Israel's most celebrated choreographers. Three years after accidentally starting to dance at the age of 26, his company appeared at the 1998 Paris Bagnolet Competition where it swept the awards before going to tour Europe. In 1999, Ohad Naharin invited Marshall to become the Batsheva Dance Company's first-ever house choreographer. A severe leg injury forced him to stop dancing in 2001. Seven years later, the Suzanne Dellal Centre asked him to return to Israel, marking the beginning of an artistic partnership. His works *Monger*, *Rooster* and *Wonderland*, have been performed over 200 times, including appearances at Montpellier Danse, London's Dance Umbrella, Jacob's Pillow, Holland Dance Festival, Lyon Maison de la Danse and Royce Hall. Marshall is also a singer and has performed with Yo-Yo Ma and Silk Road. He is currently completing a Creative Capital music production with Margalit Oved and Balkan Beat Box, as well as new works for Les Ballets Jazz de Montréal and companies in London, Germany and South Africa. Marshall studied philosophy at Harvard.

Kalin Morrow (Performer) received her BFA in Ballet Performance with valedictorian honors from the University of Oklahoma in 2007. She has danced with Oklahoma City Ballet, Tulsa Ballet, Oklahoma Festival Ballet, Nevada Ballet Theatre, Deep Dish Dance/Autumn Eckman, Ron De Jesus Dance, National Choreographer's Initiative and Wideman/Davis Dance. She has been a guest artist with Cerqua Rivera Dance Theater and Chicago Repertory Ballet. Morrow trained at the School of Oklahoma City Ballet and the Classical Ballet School with Kay Sandel. She has choreographed for OU, Nevada Ballet Theatre, Cirque du Soleil's Choreographers' Showcase and DanceWorks Chicago's Dance Chance. She has taught at the Classical Ballet School of Oklahoma City and at the Lou Conte Dance Studio in Chicago. Morrow joined BODYTRAFFIC in 2013.

Cooper Neely (Performer) started dancing at the University of Texas at Austin where he was trained in contemporary and ballet by David Justin, Yacov Sharir and Andrea Beckham. He performed works by Ohad Naharin, William Forsythe and David Justin. Since graduating in 2012 with a BFA in Dance, he moved to San Francisco to train at the San Francisco Conservatory of Dance under Summer Lee Rhatigan. He trained intensely with Christian Burns in many improvisation methods and also with Alex Ketley, Tristan Ching and Summer Rhatigan. Neely joined BODYTRAFFIC in 2013.

Miguel Perez (Performer) started dancing at age 18 at the University of Arizona. After college, he danced for River North Dance Company and Hubbard Street 2 in Chicago. Perez has danced for both Celine Dion's *A New Day* in Las Vegas and *Taking Chances* world tour. He has worked extensively for Cirque Du Soleil. He has been seen on TV on *So You Think You Can Dance*, *America's Got Talent* and *Dancing with the Stars* as well

as in commercials for McDonald's, the Las Vegas Convention and Visitors Authority and Acura. He was featured in the film *Behind the Candelabra*. Perez teaches and choreographs at universities and dance studios throughout the U.S. and recently created a work for BODYTRAFFIC. Perez joined BODYTRAFFIC in 2009.

Dora Quintanilla (Company Manager) is originally from Monterrey, México. Her studies and career as a dancer informed her understanding on how to handle the production and management of dance companies. She has collaborated as a performer, stage manager, production/tour manager and assistant to Artistic Directors with different national and international artists in multidisciplinary projects. She served as Artist & Event Services Manager at Jacob's Pillow Dance Festival for five years, focusing on arranging all artistic and administrative logistics and the many other facets of this 10-week internationally renowned dance festival. She joined the BODYTRAFFIC family at the end of 2013.

Guzmán Rosado (Performer) started dancing at the International School of Dance of Carmen Roche Scaena in Madrid on a scholarship sponsored by the Ministerio de Cultura de Madrid. Rosado danced with Ballet Joven de Carmen Roche until 1999, when he was offered a scholarship for the School of American Ballet. Afterwards, Edward Villella invited him to dance with Miami City Ballet. From 2002 to 2007, Rosado danced with Companhia Portuguesa de Bailado Contemporaneo. In 2007, with André Mesquita and Teresa Alves da Silva, Rosado co-founded the cultural platform Tok'Art. He has performed extensively as a guest artist throughout Europe and teaches ballet, yoga and movement workshops. Rosado is currently BODYTRAFFIC's resident filmmaker and has won awards for his film work. He joined BODYTRAFFIC in 2012.

Dan Scully (Set and Lighting Designer) is a New York based lighting and projection designer and has been designing for Kyle Abraham and Abraham.In.Motion for over six years, including the Bessie award-winning *The Radio Show*. Recent work includes *1969* (Alarm Will Sound/Carnegie Hall), *The Witch of Edmonton* (Red Bull Theater), *The Orchestra Rocks!* (Carnegie Hall), *Seven Last Words* (Lincoln Center Chamber Orchestra Society) and *The Wii Plays* (Ars Nova), among other credits. Regional: Trinity Rep., GEVA, Asolo Rep., Cleveland Playhouse and Two River Theater Company. Scully is also the resident lighting designer for the Hudson Valley Shakespeare Festival and holds a MFA from NYU/Tisch.

Richard Siegal (Choreographer) is the founder and artistic director of The Bakery Paris-Berlin (2005). Recognized by a New York Dance and Performance Bessie Award, The German National Theater Faust Award, S.A.C.D. Prize, a Beaumarchais, and The Mouson Award, Siegal has generated international attention for his performances, new media projects, workshops and publications. He has been commissioned by festivals and venues including Festival d'Automne, Rencontres Chorégraphiques, Ircam, Centre Pompidou, YCAM, Tanz im August, Ballett Frankfurt, Danspace/NYC and Théâtre National de Chaillot. His work with live musicians has led him to collaborate with Alberto Posadas (*Glossopoeia*), Diane Labrosse (*Double Story*), Lorenzo Bianchi (*@Pirates, Homo Ludens*), Eric-Maria Couturier (*Op.Infinity, Homo Ludens*), Wolfgang Zamstil (*Homo Ludens, As If Stranger*), Arto Lindsay (*Muscle*) and Hubert Machnik (*Civic Mimic*). Collaborations with architects and architectural designers include work with François Roche (*Civic Mimic*), Didier Faustino (*Still Life*), Virginie Mira (*Stranger Trilogy, Glossopoeia*), Peter Zuspan (*Multinatural (blackout and Muscle)*) and Alexander Kada (*Venice Biennale of Architecture*). Siegal has been Artist/Choreographer-in-Residence at ZKM/Karlsruhe, Bennington College and The Baryshnikov Arts Center. As a faculty member of the

American Dance Festival, he curated the annual Forsythe Festival. Siegal is a MacDowell fellow and honorary member of The Bolshoi Ballet's Benoit de la Danse.

Yusha-Marie Sorzano (Performer) Originally from Trinidad, Sorzano received her primary instruction from New World School of the Arts, The Miami Conservatory and the Dance Theatre of Harlem. She attended the Ailey/Fordham BFA Program, and in her junior year was invited to join Ailey II. Sorzano has been a member of the Complexions Contemporary Ballet, Alvin Ailey and Morphoses, TU Dance. She has performed a wide variety of concert works, including those by choreographers Ulysses Dove, Mauro Bigonzetti and Ron K. Brown. She has also performed with recording artists such as Wynton Marsalis, Sweet Honey in the Rock, Beyoncé and Rihanna. Sorzano has been a guest artist on *Dancing with the Stars*, a cast member of Goodman Theatre's 10th anniversary of *Crowns* and starred as the principal dancer in the independent film *You, Me and The Circus*. When not performing, Sorzano teaches nationally and internationally. Sorzano joined BODYTRAFFIC in 2013.

Burke Wilmore (Production Manager & Lighting Designer) grew up in Sun Valley, Idaho, and now lives in Greenpoint, Brooklyn. He is a member of United Scenic Artists Local 829 and an honors graduate of Wesleyan University. He was the resident designer for *Battleworks* (2001-2010) and lit Robert Battle's *Juba*, *In/Side*, *Takademe*, *The Hunt* and *Strange Humors* for Alvin Ailey. He designed Stephen Petronio's *Tragic Love* for Ballet de Lorraine at the Montpelier Festival. Since 2005, he has been the resident designer for KEIGWIN + COMPANY. His work is in the repertoires of Sweden's NorrDans and Holland's Introdans. He has also lit the work of Camille A. Brown (*Mr. Tol E. Rance*, *City of Rain*, *Good & Grown*) and Brian Brooks (*Again Again*). He frequently collaborates with André de Shields, for whom he lit the Louis Armstrong musical *Ambassador Satch*, and he has designed scenery and lighting for de Shields' production of *Ain't Misbehavin'*. He also designed scenery and lighting for *Apollo Club Harlem*. Wilmore leads the production team and serves as Associate Producer for FOCUS Dance and Gotham Dance Festival presentations in venues across New York City.

Andrew Wojtal (Performer) began dancing at the Dance Studio of Maine under the artistic direction of Trish Moulton and went on to earn his BFA in Dance Performance and Choreography from CalArts. After graduating, Wojtal was invited to create a new solo dance work for the Ruhrtriennale Festival presented by Pact Zollverein in Germany. His performing experience includes Shen Wei Dance Arts, ARC Dance Project, Island Moving Company, dancing alongside Julie Andrews when she was recognized by the Professional Dancers Society and dancing with Taylor Swift. Wojtal has performed work by choreographers Shen Wei, Michael Rooney, Alex Ketley, Rosanna Gamson, Scott Putman and Miki Ohlsen. In 2010, he was a Princess Grace Dance Scholarship recipient. Wojtal joined BODYTRAFFIC in 2010.

Ricardo Zayas (Performer) is from Brooklyn, NY and studied on scholarship at the Dance Theatre of Harlem and the San Francisco Ballet. In 2005, he graduated with honors from Fordham University. He was invited to be a member of Ailey II his senior year and has also danced with Complexions Contemporary Ballet, Post:Ballet, Shen Wei Dance Arts, Sidra Bell Dance New York, Alonzo King LINES Ballet and Bill T. Jones' *FELA!* In 2009, *Dance Magazine* named him as one of the 25 to watch. Zayas joined BODYTRAFFIC In 2014.

BODYTRAFFIC has received generous support from The Joyce Theater Foundation, The Sydney D. Holland Foundation, The Mortimer & Mimi Levitt Foundation, Jewish Community Foundation of Los Angeles, and The Rosalinde and Arthur Gilbert Foundation. BODYTRAFFIC was awarded a National Dance Project: Production Grant in 2014 to commission a work by choreographer Victor Quijada (Director/Choreographer of RUBBERBANDance), which will be further supported by an NDP Touring Grant for its 2014/15 season tour. Additionally, in 2013 choreographer Loni Landon was awarded a Choreography Fellowship with BODYTRAFFIC from the Princess Grace Foundation. www.BODYTRAFFIC.com