



# Urban Bush Women

Managing Partner **Nathea Lee**

Founder/Visioning Partner **Jawole Willa Jo Zollar**

Producing Partner **Jonathan Secor**

Senior Artistic Associates **Chanon Judson** and **Samantha Speis**

Assistant Producer **Lai-Lin Robinson**

Lighting Director/Production Manager **Susan Hamburger**

Company Members: **Du'Bois A'Keen, Amanda Castro, Courtney J. Cook, Chanon Judson, Tendayi Kuumba, Stephanie Mas** and **Samantha Speis**

## **PROGRAM**

### **Evening Performances**

*30th Anniversary Mash Up* (2014)

*dark swan* (2014)

**// Intermission //**

*HEP HEP SWEET SWEET* (2014)

### **Matinee Performance**

*GIVE YOUR HANDS TO STRUGGLE*, excerpt *Hands Singing Song* (1998)

*30th Anniversary Mash Up* (2014)

**// Intermission //**

*HEP HEP SWEET SWEET* (2014)



**Thursday, October 22 @ 7:30 PM**

**Friday, October 23 @ 8 PM**

**Saturday, October 24 @ 2 PM**

**Saturday, October 24 @ 8 PM**

Zellerbach Theatre

Media Sponsor:



## PROGRAM NOTES

### **Urban Bush Women: 30th Anniversary Celebration**

Urban Bush Women (UBW) galvanizes artists, activists, audiences and communities through performances, artist development, education and community engagement. With the groundbreaking performance ensemble at its core, ongoing initiatives like the Summer Leadership Institute, Builders, Organizers & Leaders through Dance and the developing Choreographic Center, UBW continues to affect the overall ecology of the arts by promoting artistic legacies; projecting the voices of the under-heard and people of color; bringing attention to and addressing issues of equity in the dance field and throughout the United States; and by providing platforms and serving as a conduit for culturally and socially relevant experimental art makers.

### **30th Anniversary Mash Up** (2014)

"30th Anniversary Mash Up celebrates iconic moments of UBW's work. I am so proud that UBW has sustained itself for 30 years and that has been accomplished by community support." —Jawole Willa Jo Zollar

Featuring excerpts from *Give Your Hands To Struggle*, *Bitter Tongue*, *Shelter*, *Women's Resistance* and *Batty Moves*

Choreography **Jawole Willa Jo Zollar**

Music **Junior "Gabu" Wedderburn, Jawole Willa Jo Zollar** with original sound compositions by **Trey Judson** in collaboration with **Kakilambe - African American Cultural Center Drum Troupe**

Costume Design **Naoko Nagata**

Lighting Design **Susan Hamburger**

### **dark swan** (2014)

"I made *dark swan* in 2005 in an effort to respond and acknowledge contemporary dance's debt to those Russian masters and their contribution to the art of dance. Michel Fokine's "dying swan" (and the phenomenal dancers who have peopled it) allowed me to tap into a known/unknown place. I also made the solo black and African in response to classic white/black swans and to celebrate my mother/African/black women who refuse to wither away and die or die beautifully. In its short eight years, my *dark swan* has proved itself resilient and malleable, whether being re/gendered for nine men, reassumed by 21 women, and now reimagined by eight women. I am grateful to all the swans (men and women) who have kept this solo relevant for me, to Ananya Chatterjea and Jawole Willa Jo Zollar, plus the numerous curators/presenters who have allowed this work to shine from St. Petersburg, Russia to Zanzibar, Tanzania. I am grateful to fellow artists Souleymane Badolo, Lacina Coulibaly and Pia Murray who have assisted me in remounting the work at various times." —Nora Chipaumire

Choreography **Nora Chipaumire**

Assistants to Choreographer **Lacina Coulibaly** and **Pia Monique Murray**

Music **Maria Callas' "Casta Diva" from *Norma*; Sam Cooke's "Bring it on Home to Me"; Yo Yo Ma's "The Swan" by Camille Saint-Saëns**

Lighting Design **Susan Hamburger**

Costume Design **Omotayo Wunmi Olaiya**

Costume Construction **Zinda Lee Williams**

## **HEP HEP SWEET SWEET** (2014)

Set in a fictional nightclub, this work is a personal portrait drawing upon the music and culture of the Great Migration, as well as Zollar's memories from that time.

"I remember my mother dressing up, putting on Evening in Paris perfume and going out to places in Kansas City named the Orchid Room and the Blue Room. *HEP HEP SWEET SWEET* is a fictional club—a place of memory, rumor, myths and dreams." —Jawole Willa Jo Zollar

Concept, Stage and Choreographic Direction **Jawole Willa Jo Zollar**

Created by **The Company** with **Talvin Wilks**

Narrator **Pyeng Threadgill**

Musicians **George Caldwell** and **Craig Harris**

Sound Design **Daniel Smith**

Lighting Design **Russell Sandifer**

Costume Design **Naoko Nagata**

Dramaturg **Talvin Wilks**

## **GIVE YOUR HANDS TO STRUGGLE**, excerpt *Hands Singing Song* (1998)

A tribute to civil rights leaders whose work contributed to a better future for all of us. The title is based on a speech by Adam Clayton Powell "What's In Your Hands."

Choreography **Jawole Willa Jo Zollar**

Music "**Give Your Hands to Struggle**," **Bernice Johnson Reagon**

Lighting Design **Russell Sandifer**

*GIVE YOUR HANDS TO STRUGGLE* was originally choreographed and developed at the Florida State University Dance Department for Kathy Horta. The piece was commissioned by the American Dance Festival by the Doris Duke Awards and New Work with additional support from the Philip Morris New Work Fund.

## ABOUT THE ARTISTS

**Urban Bush Women** (UBW) burst onto the dance scene in 1984, with bold, innovative, demanding and exciting works that bring under-told stories to life through the art and vision of its award-winning founder Jawole Willa Jo Zollar. The company weaves contemporary dance, music and text with the history, culture and spiritual traditions of the African Diaspora.

Under Zollar's artistic direction, UBW performs regularly in New York City and tours nationally and internationally. The Company has been commissioned by presenters nationwide, and includes among its honors a New York Dance and Performance Award ("Bessie"); the Capezio Award for Outstanding Achievement in Dance; and two 2004 Doris Duke Awards for New Work from the American Dance Festival. In March 2010, UBW toured South America as part of DanceMotion USAsm, a cultural diplomacy initiative spearheaded by the U.S. Department of State's Bureau of Educational and Cultural Affairs and the Brooklyn Academy of Music.

Off the concert stage, Urban Bush Women has developed an extensive community engagement program called Builders, Organizers, & Leaders through Dance (BOLD). UBW's BOLD program has a network of over 29 facilitators that travel nationally and internationally to conduct workshops that bring the histories of local communities forward through performance. UBW's largest community engagement project is its Summer Leadership Institute (SLI), established in 1997. This 10-day intensive training program serves as the foundation for all of the company's community engagement activities. Ultimately, the SLI program connects dance professionals and community-based artists/activists in a learning experience to leverage the arts as a vehicle for civic engagement.

As UBW celebrates its 30th anniversary, it continues to use dance to bring together audiences through innovative choreography, community engagement and artistic leadership development.

**Jawole Willa Jo Zollar** (Founder/Visioning Partner)

From Kansas City, Missouri, Jawole Willa Jo Zollar trained with Joseph Stevenson, a student of the legendary Katherine Dunham. After earning her BA in dance from the University of Missouri at Kansas City, she received her MFA in dance from Florida State University. In 1980, she moved to New York City to study with Dianne McIntyre at Sounds in Motion. In 1984, she founded Urban Bush Women (UBW) as a performance ensemble dedicated to exploring the use of cultural expression as a catalyst for social change. In addition to 34 works for UBW, she has created works for Alvin Ailey American Dance Theater, Philadanco, University of Maryland and Virginia Commonwealth University and worked with collaborators including Compagnie Jant-Bi from Senegal and Nora Chipaumire. In 2006, she received a New York Dance and Performance Award (Bessie) for her work as choreographer/creator of *Walking With Pearl...Southern Diaries*. Featured in the PBS documentary, *Free to Dance*, which chronicles the African-American influence on modern dance, she was designated a Master of Choreography by the John F. Kennedy Performing Arts Center in 2005. Her company has toured five continents and has performed at venues including Brooklyn Academy of Music, Lincoln Center for the Performing Arts and The Kennedy Center. UBW was selected as one of three U.S. dance companies to inaugurate a cultural diplomacy program for the U.S. Department of State in 2010. In 2011, she choreographed *visible* with Chipaumire, a theatrical dance piece that explores immigration and migration. In 2012, Jawole was a featured artist in the film *Restaging Shelter*, produced and directed by Bruce Berryhill and Martha Curtis, and currently available on PBS stations.

Zollar developed a unique approach to enable artists to strengthen effective involvement in cultural organizing and civic engagement, which evolved into UBW's acclaimed Summer Leadership Institute. She serves as director of the Institute, founder/visioning partner of UBW and currently holds the position of the Nancy Smith Fichter Professor of Dance and Robert O. Lawton Distinguished Professor at Florida State University. A former board member of Dance/USA, she received a 2008 United States Artists Wynn fellowship and a 2009 fellowship from the John Simon Guggenheim Memorial. Still dancing, she recently toured in a sold-out national tour presented by 651 ARTS as a leading influential dancer/choreographer on a program that included her early mentor Dianne McIntyre, her collaborators Germaine Acogny, Carmen de Lavallade and Bebe Miller. As an artist whose work is geared towards building equity and diversity in the arts, she was awarded the 2013 Arthur L. Johnson Memorial award by Sphinx Music at their inaugural conference on diversity in the arts. In 2013, she received the Doris Duke Performing Artist Award.

**Nathea Lee** (Managing Partner) is originally from Washington, D.C. and has nearly 30 years of experience as an arts administrator. In 1994, she was appointed the first executive director of the U Street Theatre Foundation, which was established to operate the newly-renovated and reopened historic Lincoln Theatre. There, she co-presented Urban Bush Women with the Washington Performing Arts Society. After leaving the Lincoln, Lee joined McKinney & Associates, a public relations firm representing social justice organizations. She left the firm in 2004 and the following year, she joined the Development staff at Philadelphia's Kimmel Center for the Performing Arts, helping to raise more than \$1 million during her tenure. Lee left the Kimmel Center to become the first Director of ValleyArts, a nascent arts district in Orange, NJ and in 2007, became Deputy Director of Aljira, A Center for Contemporary Art in Newark, NJ. In 2009, she was appointed the first Managing Director of Kùlù Mèlè African Dance & Drum Ensemble in Philadelphia, where she developed the organization's operating systems, educational programs, fundraising and communications efforts and produced annual performances. Also in 2009, Lee launched

her photography business, Nathea Lee/PhotoBravura, which specializes in performing arts, special events and portraiture. Lee joined Urban Bush Women as Managing Partner in 2014.

**Jonathan Secor** (Producing Partner)

Prior to joining UBW, Secor was the founder/director of the Massachusetts College of Liberal Arts Berkshire Cultural Resource Center, where he oversaw the creation of multiple programs including Gallery 51, Tricks of the Trade, DownStreet Art, MCLA Presents!, BerkshireArtStart.org and the Berkshire Hills Internship Program. From 2005-2007, he was Artistic Director for the Mahaiwe Performing Arts Center in Great Barrington, MA where he programmed over 40 productions, and oversaw the re-opening of the historic theatre. From its opening until 2005, Secor served as the Director of Performing Arts at MASS MoCA, North Adams, MA where he was responsible for the oversight of budget, staffing, and programming of 60-75 annual events. His production company, Secor Productions, has produced concerts, dance, theatre, large-scale site-specific performances, industrials, events and happenings, as well as serving as a design consultant. Secor Productions served as the consulting firm for the design, construction and outfitting of the performing art spaces at the MASS MoCA. Secor served as General Manager for 651 ARTS in Brooklyn, NY. From the mid 1980's until the mid 1990's, he worked as a production manager throughout the United States and Europe. Secor started his career as a stage manager in 1979 and has stage-managed hundreds of productions for Broadway, regional theatre, opera, dance, film and television. He has taught undergraduate/graduate courses in management at the Yale School of Drama, SUNY Purchase and the Massachusetts College of Liberal Arts. Secor splits his time between Harlem, NYC and Florida Mountain, Massachusetts.

**Lai-Lin Robinson** (Assistant Producer) is an arts administrator and dancer from Washington, D.C. She has played many roles at Urban Bush Women (UBW). She entered "The Bush" as an intern, and then began working as the Marketing and Development Assistant and then later as the Program Assistant. Robinson currently supports UBW's programming with her work on tour with the company, in assisting the production of new work and helping the creation and operation of the Urban Bush Women Choreographic Center. She continues to deepen her knowledge of UBW's methodology by participating in and supporting the planning and production of multiple UBW Summer Leadership Institutes. Prior to joining UBW, Robinson spent 18 years training and performing pieces with Maryland Youth Ballet and Orlando Ballet. She later completed the Certificate Program at The Ailey School and is now a freelance dancer rehearsing and performing in New York and the Washington, D.C. area. As a choreographer, she choreographed for Fordham University's production of Young Jean Lee's play *Groundwork* and created her own works called *Me and My Baby* and *Restoration*. Robinson graduated from Fordham University with a BA in Communications and Media Studies and a minor in Spanish Language after studying in Granada, Spain for a year. She carries many different experiences in the dance world. Robinson works on, off and behind the stage and continues to grow through her work and learning at Urban Bush Women.

**Nora Chipaumire** (Choreographer) was born in Mutare, Zimbabwe and is a resident of New York City. Chipaumire has been challenging stereotypes of Africa and the black performing body, art and aesthetic for more than a decade. She studied dance in many parts of the world including Africa, Cuba, Jamaica and the United States. A graduate of the University of Zimbabwe's School of Law, Chipaumire holds an MA in Dance and MFA in Choreography and Performance from Mills College (CA). [norachipaumire.com](http://norachipaumire.com)

**Du'Bois A'Keen** (Dancer) lives a life of fierce dedication to the performing arts. His formal training began at 19 in his hometown of Albany, Georgia while studying at Darton State College. After receiving his Associate of Arts degree, A'Keen followed his passion to Florida State University's School of Dance where he received his BFA in Dance and was later accepted as an MFA candidate. He studied and performed works by master teachers and choreographers such as Jawole Willa Jo Zollar, Darrell Jones and Gerri Houlihan. After working as UBW's Production Assistant Intern he joined the company in December 2014. Coming to the conclusion of his first full year with UBW, A'Keen looks forward an illustrious career and bright future, as he is joined in New York by his beautiful new wife Camry Vonyae'. All this while being guided by his faith and life mantra, "JUST BE."

**Amanda Castro** (Dancer) is a graduate from the California Institute of the Arts where she studied under Glen Eddy of Nederlands Dans Theatre and Andre Tyson from Ailey Company. Through hard work and dedication after attaining her BFA in 2013, she has accomplished a transition from apprentice to company member in Urban Bush Women. With her heart in rhythm and soul in tap, Castro is also a choreographer, judge and teacher including performances in London, Germany and South Africa. She recently choreographed the 2014 National Teen Opening Number for the American Dance Awards in Boston. Starting from her hometown of New Haven, she's thankful to the spirits that guide her, and last but not never least, her family.

**Courtney J. Cook** (Dancer) is a Virginia native now residing in Brooklyn, NY. She began her formal dance training at the Virginia Governor's School for the Arts. She later attended and graduated from Virginia Commonwealth University, receiving her BFA in Dance and Choreography. In addition to being a company member with Urban Bush Women, she also performs in projects, working with astounding choreographers and artists of the community such as Christian Von Howard, Jennifer Archibald, Brotherhood Dance and The Indigo Artists Collective. She looks forward to continuing her journey in the arts and community organizing with Urban Bush Women.

**Chanon Judson** (Dancer/Senior Artistic Associate) is a cum laude graduate from University at Buffalo. She began her relationship with the critically acclaimed Urban Bush Women in 2001. Judson has had the privilege of serving the company in a number of capacities including company member, rehearsal director, BOLD facilitator and Director for UB2 – Urban Bush Women's performing apprentice ensemble. She now deepens her work with the company as Senior Artistic Associate. Judson was a member of Cotton Club Parade and the Tony® Award-winning musical *Fela!*. Her commercial credits include *Victoria's Secret Live*, *L'Oreal Live*, *The Tonight Show Starring Jimmy Fallon* and the *Michael Jackson: 30th Anniversary Celebration Concert*. Judson is effectively engaged in arts education. She was a faculty member at the Urban Assembly of Music and Arts High School, instructing dance/composition and designing an arts-integrated curriculum. She was Site Director for Ailey Camp Kansas City, MO and a teaching artist with Alvin Ailey Arts in Education, Brooklyn Academy of Music, Bill T. Jones/Arnie Zane Dance Co. and Earl Mosley's Institute of the Arts. Additionally, she is the proud founder of Preschool Rock!, providing quality movement and art programing for the Brooklyn community.

**Tendayi Kuumba** (Dancer) is a graduate of North Atlanta High School of Performing Arts and Spelman College. Her training ranges from Buffalo Inner City Ballet, Balletnic, Callanwolde Fine Arts and Moving in the Spirit. Currently, Kuumba is a company member of Urban Bush Women, ASE Dance Theater Collective and Axiom Dance Theater Experience. Past works include Liberata Dance Theater, Marjani Forte of LOVE/FORTE Collective, T Lang Dance and Nathan Trice/Rituals Performance Project StrangeLove. She performs regularly

as a resident jazz vocalist at the Williamsburg Music Center with the Gerry Eastman Quartet every Friday night. She gives thanks and blessings for life, love, breath and the pursuit of happiness.

**Stephanie Mas** (Dancer) grew up in Miami, Florida and began her movement training at a young age. She later moved to Tallahassee, Florida to study with Florida State University's Dance Department. She had the pleasure of working with FSU's esteemed faculty for a few memorable years and then moved to New York City following graduation. Upon arriving in New York, she really dove in, created and collaborated with many different artists such as Paloma McGregor, Millicent Johnnie, BODYART, Megan Bascom, Megan Kendzior, Kate Weare and Kirstin Kapustik. Mas joined Urban Bush Women in June 2013 and has found the experience to be such a fulfilling blessing. She looks forward to the many years to come of digging deep and uncovering the truth in the work.

**Samantha Speis** (Dancer/Senior Artistic Associate) is a movement artist residing in Brooklyn, New York. She has worked with Gesel Mason, The Dance Exchange, Deborah Hay (as part of the *Sweet Day* curated by Ralph Lemon at the MoMA), Marjani Forte, Pearson/Widrig Dance Theater and MBDance. She was the 2012 recipient of the Alvin Ailey New Directions Choreography Lab, and had seven weeks to teach and explore process with Ailey students. Her work has been featured at the Kennedy Center (Millennium Stage), Long Island University, Joyce SoHo, Hollins University, Danspace Project, Dixon Place, Dance Place and The Kelly Strayhorn Theater. Speis' solo, *The Way it Was, and Now*, was commissioned by the Jerome Foundation to be performed at Danspace Project for the Parallels Platform Series, and was later invited to the Kaay Fecc Dance Festival in Dakar, Senegal. Speis has been a guest artist and taught workshops throughout the United States, South America, Senegal and Europe. Upcoming projects include Liz Lerman's *Healing Wars* and Jawole Zollar and Liz Lerman's *Blood Muscle Bone: the anatomy of wealth and poverty*. This is Speis' sixth season with UBW.

**George Caldwell** (Composer & Musician) has conducted shows on Broadway (*Black & Blue, Play On!*), played piano & keyboards for others (*Bring In 'Da Noise, The Full Monty*), conducted tours in Europe (*Body & Soul, Black & Blue*) and served as musical director for US regional tours of original musicals (*Ella, Thunder Knocking On The Door, Cookin' At The Cookery, Golden Boy* at the Long Wharf Theatre). He toured in the Count Basie Orchestra for seven years, and in the Duke Ellington Orchestra for three years. Caldwell has performed with diverse artists, from George Benson, Dianne McIntyre, Savion Glover, the Nicholas brothers and Bobby McFerrin, to Brenda Lee, Elvis Costello and Dizzy Gillespie.

**Susan Hamburger** (Lighting Designer) has designed and production managed for Urban Bush Women for over 10 years and has worked with such notable artists and companies as Craig Harris, Lucinda Childs, Mark Rucker, Mark Morris, Bessie winner Nora Chipaumire, Troika Ranch, Ellis Wood, Urban Tap and Alice Farley. She designed *The Mystery of Edwin Drood, On The Town, A Child's Christmas in Wales, Little Shop Of Horrors, Suddenly Last Summer, The Great Highway, West Side Story, The Cryptogram, Hamlet, Much Ado About Nothing* and *Waiting for Godot*. Hamburger is an adjunct professor at New York University and The Juilliard School, and received her MFA from Yale School of Drama. [susanhamburger.com](http://susanhamburger.com)

**Craig Harris** (Musician) is a trombonist, composer, conceptualist, curator and artistic director. He exploded onto the jazz scene in 1976, and brought the entire history of the jazz trombone with him. From the growling gutbucket intensity of early New Orleans music through the refined, articulate improvisation of the modern era set forth by J.J. Johnson, and into the confrontational expressionism of the '60s avant-garde, Harris handled the

total vernacular the way a skilled orator utilizes the spoken word. Harris performed with a veritable “who’s who” of progressive jazz’s most important figures including Sun Ra, Cecil Taylor, Sam Rivers and Abdullah Ibrahim. His own projects display both a unique sense of concept and a total command of the sweeping expanse of African-American musical expression. [craigsharris.com](http://craigsharris.com)

**Naoko Nagata** (Costume Designer) began making costumes with no formal training. Nagata’s first costume was created for Jeanine Durning in 1998. From that moment, she has been creating for a diverse group of choreographers and dancers such as Kyle Abraham for Alvin Ailey Dance Theater, Amanda Loulaki, Bebe Miller, David Dorfman Dance, Liz Lerman, Nina Winthrop, Nora Chipaumire, Reggie Wilson and Urban Bush Women. Working closely with collaborators, Nagata helps bring to life what she calls “the creation of a shared dream.” Nagata’s work has been seen on both international and national main stages including The Kennedy Center, Yerba Buena Center for the Arts, Maggie Allesee National Center for Choreography, PACT Zollverein, Brooklyn Academy of Music, The Joyce Theater and New York City Center. Currently, she is working with Reggie Wilson for BAM Next Wave.

**Russell Sandifer** (Lighting Designer) is co-chairperson of the School of Dance at Florida State University. He also has designed lighting for The Suzanne Farrell Ballet (since 2001), on occasion for Urban Bush Women (since 1998), and is the lighting director for the national festival of the American College Dance Festival Association. Sandifer designed for Seaside Music Theater from 1984 until it closed in 2008. In his professional career, he has designed lighting for almost 2,000 dance works. Sandifer is a member of United Scenic Artists, Council of Dance Administrators and a lifetime member of the American College Dance Festival Association.

**Daniel Smith** (Sound Designer) began working as a composer and pianist for the Florida State University School of Dance in 2009. Since that time, he has created over 50 musical compositions for dance. His works have been presented in 18 states throughout the country including the world premiere of *Metamorphoses* at the 2011 Ringling International Arts Festival. Smith maintains an active career as a performer and is the pianist for Sinfonia Gulf Coast. He holds a Bachelor of Music Education from Florida State University (2005) and is presently pursuing a Master of Music Education from The University of Florida.

**Pyeng Threadgill** (Narrator) “I always wanted to be a singer,” says New York chanteuse Pyeng Threadgill. At the tender age of four, she was already composing melodies on a miniature Casio and penning accompanying lyrics such as “Drums are here to save you now!” Weaving from one rehearsal studio to another with her dancer/choreographer mother, singing, writing and movement became her artistic template. By 2004, Threadgill landed her first record deal with the album *Sweet Home: The Music of Robert Johnson* quickly followed by *Of The Air* (Random Chance Records). Both records propelled her onto a European tour and by 2008, Threadgill had developed the song cycle for her third release *Portholes To a Love & Other Short Stories*, which earned her a fellowship in music composition through New York Foundation for the Arts. Her latest project explores the inner and outer contradictions of African American ancestry, adornment and hair.

**Talvin Wilks** (Dramaturg) is a playwright, director and dramaturg. His plays include *Tod, the boy, Tod, The Trial of Uncle S&M, Bread of Heaven, An American Triptych* and *Jimmy and Lorraine*. Acclaimed directorial projects include *UDU* by Sekou Sundiata, *The Love Space Demands* by Ntozake Shange, *No Black Male Show/Pagan Operetta* by Carl Hancock Rux, *The Ballad of Emmett Till* by Iifa Bayeza and the OBIE Award winning *The Shanneequa Chronicles* by Stephanie Berry. Wilks has served as co-writer/co-director for 10 productions in Ping Chong’s ongoing series of *Undesirable Elements*, as well as the recent premiere

of *Collidescope: Adventures in Pre and Post Racial America*. As a dance dramaturg, he has created five world premieres with the Bebe Miller Company: *Going to the Wall*, the Bessie Award-winning *Verge, Landing/Place*, for which he received a 2006 Bessie Award, *Necessary Beauty* and *A History*. Recent dramaturgical collaborations include work with Camille A. Brown and Dancers (*Mr. TOL E. RaNcE*), Carmen de Lavallade (*As I Remember It*), Darrell Jones (*Hoo-Ha*), Urban Bush Women (*Hep Hep Sweet Sweet, Walking with 'Trane*) and baba israel (*The Spinning Wheel*).

**Zinda Lee Williams** (Costume Constructor) took an old pair of tights and made a leotard for her doll when she was a child. Who would know that this would be her life's work? She started her professional career as a dancer and costumer for Garth Fagan Dance (formerly, Bottom of the Bucket, But... Dance Theatre). She would soon realize that she couldn't do both and eventually chose to design and construct costumes while touring as Garth Fagan's wardrobe supervisor. Since then, she has built costumes for Merce Cunningham, Lucinda Childs, Complexions, Philadanco, Ron Brown Evidence and Alvin Ailey American Dance Theatre.

**Omotayo Wunmi Olaiya** (Costume Designer) is a songwriter, performer and costume designer. She has designed for choreographers Marlies Yearby, Ronald K. Brown, Donald McKayle, Donald Byrd, Rennie Harris, Kevin Ward and Camille A. Brown. She has collaborated on works produced by Alvin Ailey, Cleo Parker Robinson, Evidence and DCDC. In 2000, she was awarded a "Bessie" for her work with Yearby and Ron Brown. Her album *See Me* will be released later this year. Check [wunmi.com](http://wunmi.com) for upcoming projects in music and design. Olaiya is honored to have the opportunity to design for *dark swan*, her first collaboration with both Nora Chipaumire and UBW.