



ODC/Dance presents

Dance Downtown

Blue Shield of California Theater at YBCA

March 27-31, 2024



odc

A Welcome from Founder & Artistic Director

BRENDA WAY



Welcome to our 2024 season.

Art-making calls for our attention. It poses questions and at its best, proposes fresh ways of seeing and understanding. For my part, I have been thinking about how our habits of perception, as a culture, are evolving. How the enormous onrush of information has affected our inclination, our ability perhaps, to listen closely and see intently. Everything speeds

by and we are multi-tasking ourselves into a blur. If Falstaff in *Henry V* was troubled by “the disease of not listening,” imagine what he would say today! Perhaps this brings us to one of the higher purposes of art in our time. Back in the 60s, as we explored non-theatrical spaces and the beauty of non-trained performers, we were very keen on encouraging people to stop, take in and appreciate their surroundings, both natural and human – to really pay attention! Indeed, today’s contentious and tumultuous world calls upon us to do the same, and to do it together.

In this year’s program, we invite you to reflect on our processes of apprehension – social and personal. How we arrive at a point of view – the path from seduction to indoctrination. How we endure. What attracts or escapes our attention, and in the case of *A Brief History of Up and Down*, how we can find inspiration and joy in simple sources.

Thank you so much for joining us in the theater. You are, of course, why we do what we do.

Yours,

A handwritten signature in black ink, appearing to read 'Brenda Way', written in a cursive style.

Brenda Way
Founder and Artistic Director



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ODC | 351 SHOTWELL STREET | SAN FRANCISCO | CA 94110
415/863.6606 | odc.dance



PROGRAM A

FRIDAY, MARCH 29
SUNDAY, MARCH 31

A Brief History of Up and Down (world premiere)

Choreographed by
BRENDA WAY

Lighting and Projection Design
ALEXANDER V. NICHOLS*

Costume Design
KYO YOHENA

Music
JOHANN HEINRICH SCHMELZER
CHAD LAWSON / J.S. BACH

Dancers
FULL COMPANY

A Brief History of Up and Down reflects on the aesthetic evolution that has taken place in dance over the 55-year lifespan of ODC/Dance, from simple movement to virtuosity.

PAUSE

Inkwell (world premiere)

Choreographed by
KIMI OKADA

Projection Design
YUKI IZUMIHARA

Costume Design
MAYA OKADA ERICKSON

Additional Costume Construction
KYO YOHENA

Lighting Design
THOMAS BOWERSOX

Sound Design
MILES LASSI

Music
RAYMOND SCOTT, CARAVAN PALACE,
DJANGO REINHARDT, LIZZY & THE TRIGGERMEN

Inkwell CAST

The Human

CHRISTIAN SQUIRES

The Demagogue

BRANDON "PRIVATE" FREEMAN

Townies

JEREMY BANNON-NECHES

RACHEL FURST

JAMIE GARCIA CASTILLA

MICHE WONG

RYAN ROULAND SMITH

JENNA MARIE

COLTON WALL

KATIE LAKE

Inspired by the dark cartoon world of Max Fleischer in the 1920s and 1930s, *Inkwell* explores the power of a demagogue over an unwitting human and the path from seduction to indoctrination.

INTERMISSION (20 MIN)

Dead Reckoning (2015)

For Doug

Choreographed by

KT NELSON

Commissioned Score by

JOAN JEANRENAUD

Lighting Design

MATTHEW ANTAKY*

Snow Concept by

YAYOI KAMBARA

Creative Assistant

MIA J. CHONG

Rehearsal Assistant

BRANDON "PRIVATE" FREEMAN

Dancers

JEREMY BANNON-NECHES

RACHEL FURST

ALLIE HEAL

JAIME GARCIA CASTILLA

MICHE WONG

CHRISTIAN SQUIRES

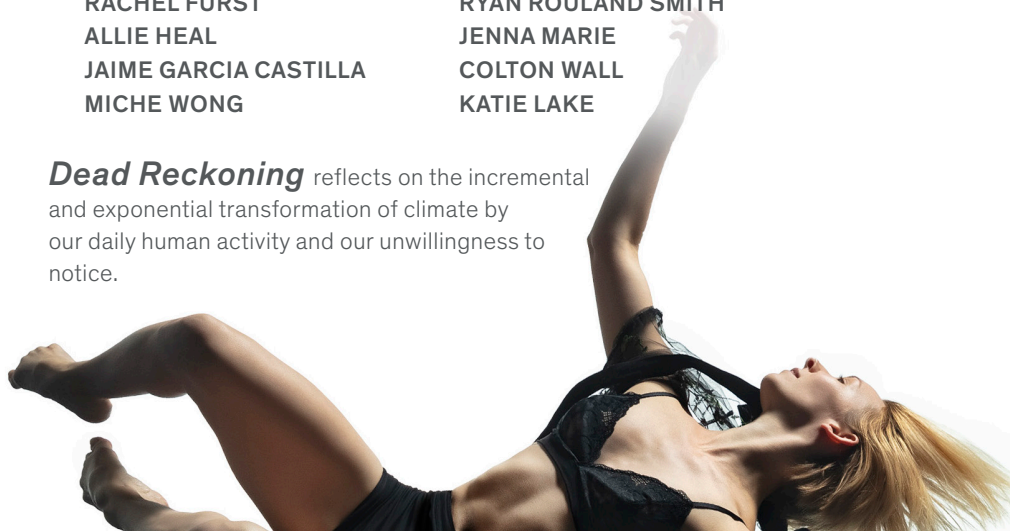
RYAN ROULAND SMITH

JENNA MARIE

COLTON WALL

KATIE LAKE

Dead Reckoning reflects on the incremental and exponential transformation of climate by our daily human activity and our unwillingness to notice.





PROGRAM B

THURSDAY, MARCH 28
SATURDAY, MARCH 30

Collision, Collapse and a Coda (2023)

Choreographed by
BRENDA WAY

Lighting Design
ALEXANDER V. NICHOLS*

Costume Design
KYO YOHENA

Music
DAVID LANG
APHEX TWIN
JAY CLOIDT
CHAD LAWSON / FRÉDÉRIC CHOPIN

Dancers
FULL COMPANY

Collision, Collapse and a Coda responds to the daily barrage of violent, aggressive, and disparaging news stories, and the solace we find in the care of intimacy.

goutte par goutte (world premiere)

Choreographed by
SONYA DELWAIDE

Lighting Design
ALEXANDER V. NICHOLS*

Costume Design
JAMIELYN DUGGAN

Sound Design
ANGELA DON

Dancers
BRANDON "PRIVATE" FREEMAN
JEREMY BANNON-NECHES
RACHEL FURST
JAIME GARCIA CASTILLA
MICHE WONG
CHRISTIAN SQUIRES
RYAN ROULAND SMITH
JENNA MARIE
COLTON WALL
KATIE LAKE

Music
CAROLINE SHAW
JARBY MCCOY

*Member of United
Scenic Artists, Local
USA 829 of the IATSE



UNITED
SCENIC
ARTISTS

goutte par goutte invites us to question our resilience and resistance; what we decide to keep and what we let wash away...

Special thanks to the dancers for their meaningful contribution.

INTERMISSION (20 MIN)

***Dead Reckoning* (2015)**

For Doug

Choreographed by
KT NELSON

Commissioned Score by
JOAN JEANRENAUD

Lighting Design
MATTHEW ANTAKY*

Snow Concept by
YAYOI KAMBARA

Creative Assistant
MIA J. CHONG

Rehearsal Assistant
BRANDON "PRIVATE" FREEMAN

Dancers

JEREMY BANNON-NECHES
RACHEL FURST
ALLIE HEAL
JAIME GARCIA CASTILLA
MICHE WONG
CHRISTIAN SQUIRES
RYAN ROULAND SMITH
JENNA MARIE
COLTON WALL
KATIE LAKE

Dead Reckoning reflects on the incremental and exponential transformation of our climate by daily human activity and our unwillingness to notice.



Áine Dorman (Upper Left)
Colton Wall (Bottom Right)
Photo by RJ Muna

SPECIAL EVENTS

2024 Dance Downtown Gala

Friday, March 29

odc.dance/gala

Celebrate the new season of fearless and exuberant dance in style with dinner, drinks, dancing, and one fabulous party!

LGBTQIA+ Night (ASL*)

Saturday, March 30

7:30 PM

Join us as we raise a celebratory glass to ODC's LGBTQIA+ community. Hosted by **Lady Camden** with After Party to follow at **W San Francisco**.

Balcony Talk

Sunday, March 31

4:00 PM

Join us for a free, intimate pre-show Balcony Talk with ODC Founding Artistic Director Brenda Way and Associate Choreographer Kimi Okada.

*ASL Interpretation will be offered throughout LGBTQIA+ Night



Jenna Marie
Photography

ARTISTIC DIRECTOR & CHOREOGRAPHERS



BRENDA WAY (Founder and Artistic Director) received her early training at The School of American Ballet and Ballet Arts in New York City. She is the Founder and Artistic Director of ODC/Dance and creator of the ODC Theater and ODC Dance Commons, community performance and training venues in San Francisco's Mission District. Way was instrumental in forming an inter-arts department at Oberlin College and Conservatory of Music in the late 1960's before relocating to the Bay Area in 1976.

She has choreographed more than 100 pieces over the last 52 years. Among her commissions are *Unintended Consequences: A Meditation* (2008) Equal Justice Society; *Life is a House* (2008) San Francisco Girls Chorus; *On a Train Heading South* (2005) CSU Monterey Bay; *Remnants of Song* (2002) Stanford Lively Arts; *Scissors Paper Stone* (1994) Alvin Ailey American Dance Theater; *Western Women* (1993) Cal Performances, Rutgers University and Jacob's Pillow; *Ghosts of an Old Ceremony* (1991) Walker Art Center and The Minnesota Orchestra; *Krazy Kat* (1990) San Francisco Ballet; *This Point in Time* (1987) Oakland Ballet; *Tamina* (1986) San Francisco Performances; *Invisible Cities* (1985) Stanford Lively Arts and the Robotics Research Laboratory. Her work *Investigating Grace* was named an NEA American Masterpiece in 2011.

Way's work was selected by the Brooklyn Academy of Music in 2010 to represent the US in a tour of Southeast Asia, as part of the inaugural DanceMotion touring program sponsored by the US Department of State. She is a national spokesperson for dance, has been published widely, has received numerous awards including Isadora Duncan Dance Awards for both choreography and sustained achievement, and 40 years of support from the National Endowment for the Arts. She is a 2000 recipient of the John Simon Guggenheim Fellowship. In 2009, she was the first choreographer to be a Resident of the Arts at the American Academy in Rome, and in 2012, she received the Helen Crocker Russell Award for Community Leadership from the SF Foundation. She is currently involved in helping to reimagine the future of the San Francisco Arts institute campus. Way holds a Ph.D. in aesthetics and is the mother of four children.



KIMI OKADA (Associate Choreographer, Director of ODC School) is a founding member of ODC. Her work includes more than 30 choreographies for ODC/Dance, as well as commissions and collaborations with Geoff Hoyle, Bill Irwin, Julie Taymor, and Robin Williams. She has choreographed productions for the American Conservatory Theater of San Francisco, Yale Repertory Theater, the New Victory Theater in New York, the Children's Theater Company in Minneapolis, Theatre for a New Audience in New York, Berkeley

Repertory Theatre, the American Music Theater Festival, the Santa Fe Opera, Los Angeles Music Center Opera, Los Angeles Theatre Center, the Pickle Family Circus, and the San Francisco Mime Troupe.

She was nominated for a Tony Award for the Broadway production of *Largely New York*, which she co-choreographed with Bill Irwin. She received a 2014 Isadora Duncan Award for Outstanding Choreography for ODC's *Two If by Sea*. Since 1996, Kimi has served as director of the ODC School, which she has brought to the forefront of international and national dance education for youth and adults. She has been honored with a California State Legislature Assembly Resolution for choreographic and community contributions. She also directs one of ODC's two teen companies, the ODC Dance Jam.



KT NELSON (ODC Fellow) joined ODC/Dance in 1976 and partnered with Brenda Way in directing the ODC/Dance Company until 2020. She choreographed the Company's first full-length family ballet in 1986, *The Velveteen Rabbit*. The production has become a holiday tradition in the Bay Area engaging generations of dance goers. KT has been awarded the Isadora Duncan Dance Award four times: in 1987 for Outstanding Performance, in 1996 and 2012 for Outstanding Choreography, and in 2001 for Sustained Achievement. Her collaborators have included Marcelo Zarvos, Geoff Hoyle, Shinichi Iova-Kova, Kate Weare, Zap Mama, and Joan Jeanrenaud. Her work *RingRoundRozi*, in collaboration with French-Canadian composer Linda Bouchard, was selected to be performed at the Tanzmesse International Dance Festival, *boulders and bones* in collaboration with Brenda Way was part of BAM's Next Wave Festival, and her *One Long Breath* collaboration with Na Hoon Park was selected for the MODAFE festival in Seoul, Korea. *Path of Miracles*, in collaboration with Volti Vocal Ensemble, is her third evening length work. Nelson's *Dead Reckoning* was presented in 2018 at Jacob's Pillow and in the 2020 American Dance Platform at the Joyce Theater. In 1996, Nelson founded the ODC Dance Jam (ages 6-17). As ODC's first director of Educational Outreach, Nelson did extensive community work including partnerships with: Kohler Arts Center, University of Florida at Gainesville, Everett Middle School, San Francisco Mime Troupe, San Francisco's Writers Union, Thunder Road Drug Rehabilitation and more. From 2004 to 2007, she ran the dance department for the summer program Center for Creative Youth at Wesleyan College. She has mentored with Margaret Jenkin's Chime Project and continues to serve emerging and independent artists through RoundAntennae.



SONYA DELWAIDE, a native from Quebec, is a choreographer, teacher and performer whose reputation has flourished within the United States and Canada for more than three decades. She has created more than 80 pieces on companies such as Ballet Austin, Diablo Ballet, Oakland Ballet, Ottawa Ballet, L'Ecole Supérieure des Grands Ballets Canadiens, Hubbard Street 2, AXIS Dance Company, Berkeley Ballet Theater and Compagnie de Danse L'Astragale, for whom she was the artistic director from 1992 to 1999. Ms. Delwaide graduated with Honors in Dance

from York University (Toronto) and has received multiple awards from the Canada Council, the Quebec and Ontario Arts' Councils, the Zellerbach Family Fund, the Gerbode Foundation and the Irvine Foundation. She has been profiled in San Francisco Magazine, received two Isadora Duncan Awards and a Bay Area Goldie Award. She was named in the 2001 Top 10 list of best performances from the San Francisco Chronicle and was in the Dance Magazine's Top 25 people to watch in 2002. Ms. Delwaide was given a Sarlo Award for Excellence in Teaching from Mills College, where she taught from 2003 to 2019. She was a winner in the 2006 New American Choreographic Talent organized by Ballet Austin and the 2000 winner of Hubbard Street 2 National Choreographic Competition. Her work expands from television and film to various theater companies throughout Canada and the US.

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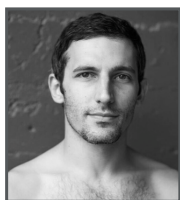
DANCERS



BRANDON "PRIVATE" FREEMAN (Assistant to the Artistic Directors) better known as "Private," hails from Colorado. He is an ODC veteran having first joined the company in 1996. He has also been a guest artist, collaborator, and choreographer for many other Colorado and Bay Area companies and schools, and was a Principal Dancer in the movie *The Matrix 2: Reloaded*. Mr. Freeman received Isadora Duncan Dance Awards for Ensemble Performance in 2002 with Brian Fisher (Sonya Delwaide), 2012 with Katie Faulkner (Little Seismic Dance), and 2014 with Katherine Wells (Imagery). Notably, Private received a nomination

for Individual Performance in 2004 for his role, which he helped to create, in Brenda Way's masterpiece, *Investigating Grace*. Private is a woodworker, oil painter, voice actor, a poet, and a pilot...and served honorably as a Sergeant in the Army National Guard for 11 years.

He gratefully acknowledges all who have influenced his career; specifically Brenda, KT, Sonya, and Randy.



JEREMY BANNON-NECHES was born in Brooklyn, NY, and grew up in Augusta, GA, where he received his initial training at the Augusta Ballet School. In 2005, he graduated with honors from the North Carolina School of the Arts, where he performed leading roles in *The Nutcracker*, *Don Quixote*, and Lynn Taylor Corbett's *Lost and Found*. Jeremy then danced with Nevada Ballet Theater, performing principal roles in George Balanchine's *Rubies* and *Serenade*, Mathew Neenan's *At the Border*, along with works by Twyla Tharp, Fredrick Ashton, Val Caniporoli, and

James Canfield. Since moving to San Francisco in 2012, he has worked with Robert Moses' Kin, Post:Ballet, Zhukov Dance, DawsonDanceSF, and Hope Mohr Dance. He joined ODC/Dance in 2015.



RACHEL FURST is from Baltimore, MD, where she began her dance training in competitive dance and then formally trained at the Baltimore School for the Arts. She graduated summa cum laude in 2013 from the Alonzo King LINES Ballet BFA program at Dominican University of California. In 2012, she was awarded the Dizzy Feet Foundation Award. Rachel began her professional dance career with Amy Seiwert's Imagery under the expert mentorship of Ms. Seiwert. She has also had the opportunity to be a guest artist with DawsonDanceSF and Smuin

Contemporary Ballet, where she eventually joined as a full company member in 2015. She joined ODC/Dance in 2016.



ALLIE HEAL is from Los Angeles, CA. She trained at Interlochen Arts Academy in Michigan and was a member of the inaugural class in the Alonzo King LINES Ballet BFA program at Dominican University of California, where she graduated summa cum laude in 2010. While in college, she danced professionally with Mark Foehringer Dance Project SF, and performed with Zhukov Dance Theatre for their 2010 and 2011 seasons. Upon graduation she joined the Compañía Nacional de Danza (CND) in Madrid, Spain. In her five years with the CND she had

the privilege of performing works by Nacho Duato, Mats Ek, Ohad Naharin, Jiri Kylian, Johan Inger, and Alexander Ekman among others. She joined ODC/Dance for their 2015/2016 season. After freelancing and working with numerous Bay Area companies including Post:ballet, Kambara+Dancers and Dance Theatre of San Francisco, she returned to ODC/Dance as a company member in 2019.



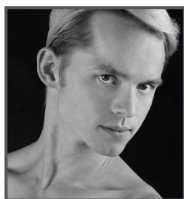
JAIME GARCIA CASTILLA was born in Madrid, Spain, and studied at the Royal Conservatory of Professional Dance. He was named an apprentice with the San Francisco Ballet in 2001 and joined the Company as a member of the corps de ballet the following year. He was promoted to soloist in 2006 and to principal dancer in 2008. He created roles in *Elo's Double Evil*; McGregor's *Borderlands*; Morris' *Beaux, Joyride*, and *Sylvia*; Page's *Guide to Strange Places*; Possokhov's *Classical Symphony* and *Fusion*; and Wheeldon's *Within the Golden Hour*. As a guest artist, Jaime

performed at "Ballet Stars From San Francisco," the Lively Arts Foundation Gala in Fresno, California, in 2012, and at the Pas de Deux Gala in Valladolid, Spain, in 2011 and 2012. He danced *Flames of Paris* and *The Ocean and Two Pearls* from The Humpbacked Horse in Osaka, Japan, in 2006. He joined ODC/Dance in 2019.



MICHE WONG, born and raised in the Bay Area, is a dancer, educator, and choreographer. Seasoned in that order, it's led her to dance with Guangdong Modern Dance Company, Garret + Moulton Productions, Santa Barbara Dance Theater, Ziru Dance, LevyDance, Capacitor, and Flyaway Productions. Living and working across cultures and borders has influenced her experience-based practice that comes forward when she dances and teaches. She works with a swath of energy and levity influenced by the ups and downs of the human process. Miche's

choreographic work has been shown at the Beijing International Dance Festival, Silicon Valley Dance Festival, Asian Art Museum, amongst other local museums and theaters. She joined ODC/Dance in 2019.



CHRISTIAN SQUIRES, originally from Charleston, South Carolina, has danced with Boston Ballet, Oregon Ballet Theater, Smuin Ballet, Diablo Ballet, and Post:ballet. He has restaged works by Amy Seiwert, Adam Houghland, and Robert Dekkers. In addition to his work as a dancer and répétiteur, he has created original costumes for evening-length productions including *Romeo and Juliet* (Louisville Ballet), *Firebird* (Quixotic Cirque Nouveau), *Lyra* (Post:ballet), *Carmina Burana* (Kansas City Ballet) and *Nutcracker* (Berkeley Ballet).

In 2016 he was appointed Creative Director of Post:ballet, where he collaborated intimately with the artistic team to bring the company's repertoire and evening-length programming to life. He is also a core collaborator with Art Haus, a Playa-based performance ensemble that presents live music, dance, and structural art collaborations at Burning Man. He joined ODC/Dance in 2019.



RYAN ROULAND SMITH hails from Colorado where he graduated from the Denver School of the Arts. In 2013, Smith graduated cum laude from Virginia Commonwealth University with a BFA in Dance and Choreography. Smith received additional training at the American Dance Festival, where he had the pleasure of working with John Jasperse, Reggie Wilson and performed in the first reconstruction of Bill T. Jones' *Love Redefined*. In 2014, Smith became a member of Kate Weare Company, performing in and originating roles in such works as *Dark Lark*,

Unstruck, *Marksman* and *Praise*. In 2019 while dancing in New York, Smith had the pleasure of working with Stefanie Batten Bland, *Look Who is Coming to Dinner* and Nicole Vaughn Diaz, *A Portrait of Them*. Following the collaborative process between Kate Weare Company and ODC, *Decameron/Up For Air*; Smith joined ODC/Dance in 2021.



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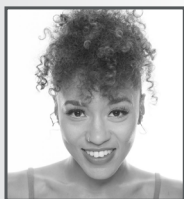
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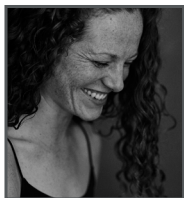


JENNA MARIE, originally from Philadelphia PA, began her dance training at Olga Kresin's Ballet School and later The Philadelphia High School for the Creative and Performing Arts. As a scholarship student at The Ailey School, Jenna became a member of Ailey II. Jenna has been a member of Complexions Contemporary Ballet, Nai Ni Chen Dance Company, MOMIX, The Metropolitan Opera, and Ballet Hispanico. She has participated in Amy Seiwart's Imagery *SKETCH 11* and *12* and has been a guest artist with The Black Iris Project, Mark Foehringer Dance

and San Jose Dance Theatre's *Sleeping Beauty* Production. Jenna has worked for Beyoncé, Romeo Santos, Nile Rodgers, and Betsey Johnson. Since moving to the Bay Area in 2019, she has danced with Post:ballet, Robert Moses' Kin, Marika Brussel, Christy Funsch, and Garrett+Moulton Productions. Jenna joined ODC/Dance in 2022.



COLTON WALL, originally from Florida, began his dance training in 2013 at Santa Fe College after years of gymnastics and martial arts. In 2015 he received his BFA in Dance at Florida State University and in 2016 he joined the company of Diavolo: Architecture in Motion and performed *L'espace Du Temps*. In 2017, he joined the cast of *VIVA* by MOMIX. He was part of the original cast and dance captain for the creation of *ALICE* by MOMIX. Colton has toured *ALICE* internationally from 2018-2022. Colton joined ODC/Dance in 2022.



KATIE LAKE grew up in Massachusetts and received her primary dance training at the Dance Studio of Wakefield and Northeast School of Ballet with additional training at Boston Ballet, the Joffrey School of Ballet, Miami City Ballet, & Kaatsbaan. In 2012, she graduated summa cum laude from Alonzo King LINES Ballet's BFA program at Dominican University of California. After university, Katie performed with Garrett + Moulton Productions in their Swiss tour of *Stringwreck*. Remaining in Europe, she was hired as a Soloist at Saarländisches Staatstheater in

Saarbrücken, Germany. Since returning to the states in 2016, Katie has danced with Gibney Company in NYC, SFdanceworks, Alejandro Cerrudo, ISHIDA Dance, and little house dance. Katie joined ODC/Dance in 2024, and she is delighted to be back in the Bay Area!



JOANNE KIM (Swing/Understudy) was born and raised in Southern California, where she trained with the late Lois Ellyn, former ballerina of New York City Ballet under George Balanchine. After receiving her higher education in Visual Communications from the Fashion Institute of Design & Merchandising in Los Angeles, she began her marketing career in social media, influencer marketing, and event production, working for fashion and beauty companies like Volcom, Forever 21, Beach House PR, and Dermstore. Since moving to San Francisco in 2021, she has

been a frequent collaborator with ODC/Dance. Kim first guested for the company in 2022 then went onto design costumes for The Dance Jam, ODC's resident teen dance company, as well as the ODC School Youth and Teen program for their 2023 performances. She returned to guest for the company again in their 2023 season of *The Velveteen Rabbit*.

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Miche Wong
Photo by RJ Muna

COLLABORATORS

ALEXANDER V. NICHOLS* (*A Brief History of Up and Down, goutte par goutte, Collision, Collapse and a Coda*) has been collaborating with Brenda Way since 1997, providing designs for 29 ODC productions. His design work extends from lighting, video and projections to scenery, props, costumes and performance environments; and spans from dance, theater, music and opera to architectural lighting and art installations. Mr. Nichols' work has been seen on Broadway, off-Broadway and in opera houses, concert halls, theaters, warehouses and vacant lots throughout the world. Recent projects include scenic and projection design for *ORFEO ED EURYDICE* at San Francisco Opera, scenic and projection design for *THE HEADLANDS* at ACT, production design for *DEAR SAN FRANCISCO* at Club Fugazi, and lighting design for Christopher Wheeldon's *FINALE FINALE* at San Francisco Ballet. Upcoming projects include *FIDELIO* at the Canadian Opera Company, Ariel Stachel's *OUT OF CHARACTER* at Berkeley Rep and *ALL THAT WE ARE* for Les Sept Doigts de la Main.

KYO YOHENA (*A Brief History of Up and Down, Inkwell, Collision, Collapse and a Coda*) has been working with ODC's costumes since 2016 where she officially took the role as Wardrobe Coordinator in 2018. Kyo is also an artist and performer in the Bay Area but has spent the last 11 years mainly designing, building, and maintaining costumes for actors, dancers, and musicians. Recently, Kyo has designed Costumes for indie film *The Truer History of the Chan Family*, and *Josephine's Feast* at the Magic Theater. She is also the crafts artisan for the Stanford Theater Department and currently tours with Daryl Hall. Kyo roots her designs from her various experiences in communities embodied in Okinawan connectedness, San Francisco eclecticism, LA grunge and desert dwelling americana of Corona.

YUKI IZUMIHARA (*Inkwell*) (she/her) is a scenic, projection, and production designer born in Shimonoseki City, Japan, recently moved to Oakland, CA. Ms. Izumihara's work is influenced by years of martial arts training and is animated by a belief in discipline, ethics and craftsmanship. Her work has been featured at LA Opera, SF Symphony, the New World Symphony,

The Adrienne Arsht Center, San Diego Opera, Opera Omaha, Boston Lyric Opera, Opera Philadelphia, Miami New Drama (winner of Carbonell Awards Outstanding Achievement of an Artistic Specialty for Projection Design), the Hammer Museum, Getty Villa Museum, and various theaters in Los Angeles.

MAYA OKADA ERICKSON (*Inkwell*) was born into ODC. The daughter of ODC founding member Kimi Okada and god daughter of founder Brenda Way, she grew up both dancing in the youth companies as well as being enthralled by the magic of ODC. She's thrilled to be putting her love for fashion and the colors black and white to the test designing costumes for her third collaboration with her mother, *Inkwell*. In her other life, she can be found cooking as the executive pastry chef for acclaimed Portland restaurant, Langbaan.

THOMAS BOWERSOX (*Inkwell*) has over 10 years of experience with dance and live music productions. This includes designs for ODC/Dance, Amy Seiwert's Imagery, Emily Hansel and production management for ODC/Dance, The Midway, and Mercury Soul. He is also a house lighting designer for The Fox Oakland and The Independent.

MILES LASSI (*Inkwell*) is an interdisciplinary artist based out of Oakland, CA. As a musician, he has performed in over 150 cities throughout North America, Europe and Asia with many different ensembles ranging from the Vietnam National Symphony Orchestra at Carnegie Hall to national Broadway tours like *Ain't Too Proud*, *Dirty Dancing*, and *Tina: The Tina Turner Musical*. Miles is dedicated to creating new media and has done so at the New York Film Festival, Lincoln Center, Apollo Theater, deYoung Museum, Joyce Theater, Fort Mason Center for Arts & Culture, A.C.T., SXSW and KQED.

JAMIELYN DUGGAN (*goutte par goutte*) Born and raised in San Francisco, Jamielyn is a multi-hyphenate contemporary artist rooted in performance and visual design. She established Eimaj Design in 2004 as a platform to house her creative endeavors with emphasis on 'fashion that moves'. Her custom design and production work encompass avant garde to casual clothing made to be seen, costume design for

live performance and film, image styling and creative direction. She is grateful for her numerous collaborations with diverse clients including: SF Dance Film Festival, LEVY dance, LINES/BFA, Flyaway Productions, SF Dance Works, Liss Fain Dance, Bandaloop, Hope Mohr Dance, Oakland Ballet, MFDP/SF, Amanda Miller, Gregory Dawson, Amy Seiwert, Sidra Bell, and Alexander Ekman. Additionally, she is a tenured dancer with the SF Opera and co-founder of www.TheCollectiveAttention.com. For cutting edge custom design contact Jamielyn at EimajDesigns@yahoo.com www.JamielynDuggan.com

ANGELA DON (*goutte par goutte*) is thrilled to be able to work on this 4th piece together with Sonya Delwaide. Previous works with Sonya have been performed at ODC, Oakland Ballet, and in Montréal. Other sound design and scoring collaborations in dance have included works with Suzanne Beahrs and Ishika Seth. Angela is the Senior Sound Engineer at Berkeley Repertory Theatre and founding member of local a cappella group, Spot the Octopus. She holds a BASc in Sound Arts from Ex'Pression College of Digital Art and a BA in Sociology with a minor in Dance from UC Berkeley.

JAY CLOIDT (*Collision, Collapse and a Coda*) is a composer and sound designer working in the San Francisco Bay Area. He worked as a professional rock and blues musician in the 1970's before being "born again" as a contemporary music composer. He studied at the Center for Contemporary Music at Mills College with Robert Ashley and David Behrman. He has collaborated with many groups, beginning with the late Ed Mock's dance company (with a performance at the Vienna Biennale) and the Paul Drescher Ensemble, Margaret Jenkins Dance Company, California EAR Unit, and Kronos Quartet. Notable projects include many dance scores for ODC/Dance, including *Flight to Ixcan*, choreographed by Kimi Okada in collaboration with visual artist Claudia Bernardi, *Spectral Evidence*, choreographed by Brenda Way featuring the Cypress String Quartet live and real-time video processing by artist Jim Campbell, *Noir*, also with Brenda Way featuring a quartet of Bay Area jazz musicians led by virtuoso guitarist Will Bernard, and in *The Memory of the Forest*, a studio piece featuring musicians

Carla Kihlstedt and Ned Rothenberg. He contributed a sound design score to Kate Weare's *Giant*.

MATTHEW ANTAKY* (*Dead Reckoning*) has created and collaborated on both scenic and lighting designs for the performing arts since 1985 including theater, opera, dance and music. His work has been seen throughout the United States as well as Europe, Canada and Mexico. Antaky's most recent designs for dance include *Flood*, *When Still* and *Unknown Land* for Liss Fain Dance, *Bitter Fruit* and *Diadolum* for Mark Foehringer Dance Project SF, *Objects of Curiosity* for Smuin Ballet and the 2008 home season for Robert Moses' Kin. He has designed productions for Stephen Pelton Dance Theatre, Caminos Flamencos, Lily Cai Dance Company and Flyaway Productions. His recent opera designs include productions of *La Cenerentola* with the Utah Opera, *La Bohème* for Opera Pacific, the West Coast premiere of Ned Rorem's *Our Town* for Festival Opera. Antaky is a six-time nominee and two-time recipient of the Isadora Duncan Dance Award for outstanding visual design.

RJ MUNA (Season Photography) has teamed up with ODC for over 20 years to create a powerful collection of dance imagery. This long-standing collaboration has resulted in a creative relationship that has influenced artists on both sides of the camera. His distinctive lighting techniques complement the human body, capturing the muscular yet graceful movements of ODC/Dance's impressive dancers. RJ's film work has been featured and screened in many festivals including Dance on Camera Festival (NY), Dance Camera West (LA), San Francisco Dance Film Festival, and Art Basel Switzerland. He has won over 150 international awards.

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Allie Heal
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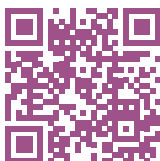


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