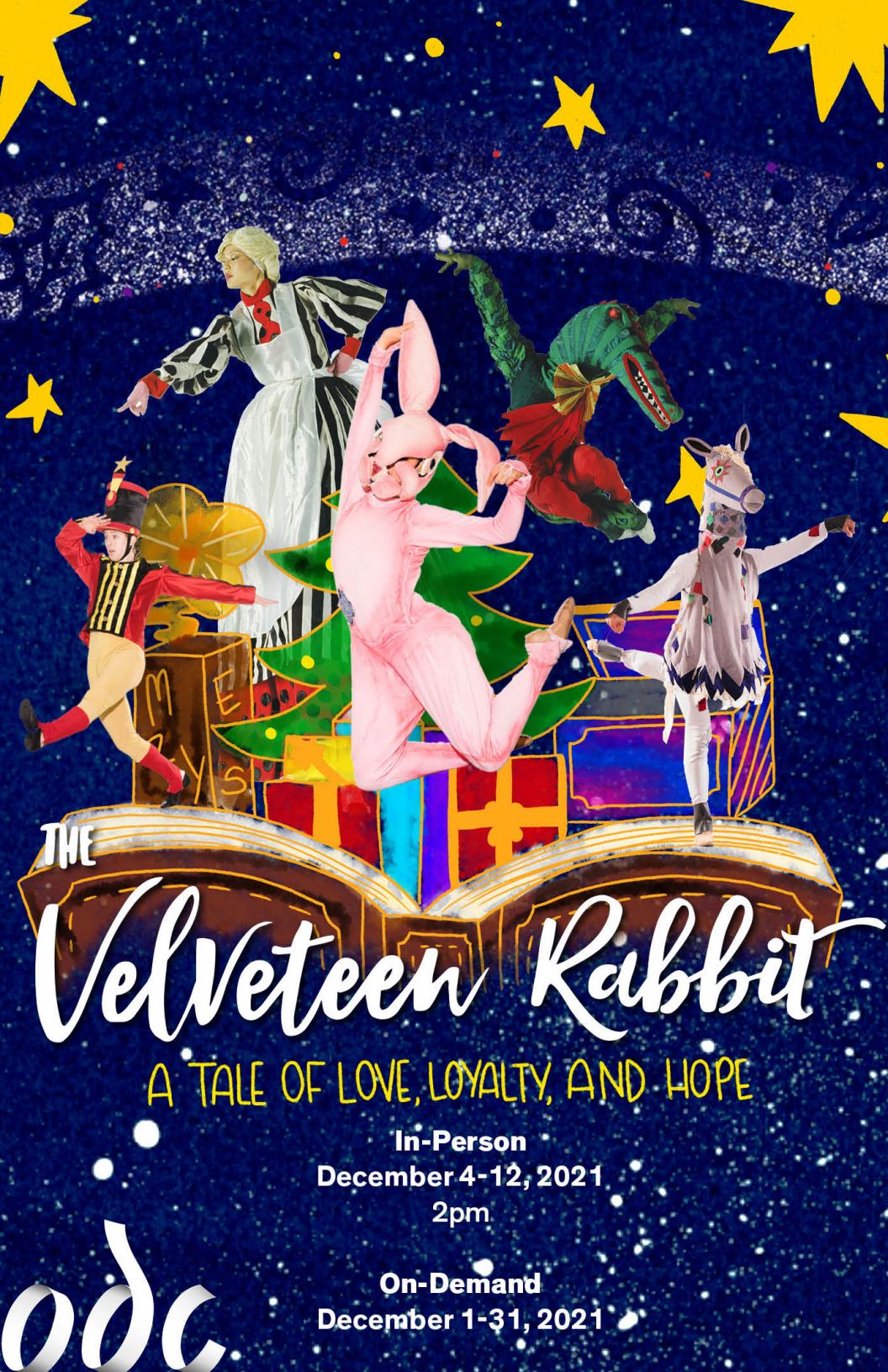




THE

Velveteen Rabbit

A TALE OF LOVE, LOYALTY, AND HOPE

In-Person

December 4-12, 2021

2pm

On-Demand

December 1-31, 2021

odc

ODC/DANCE PRESENTS

THE Velveteen Rabbit

(In Memory of Gio)

ACT I (43 MINUTES)

SCENE I - Winter

SCENE II - Christmas Morning

SCENE III - Nursery

SCENE IV - Slumber

SCENE V - Spring

SCENE VI - The Real Rabbits

Intermission

ACT II (22 MINUTES)

SCENE I - Summer

SCENE II - Sickness

SCENE III - Back of the Garden

SCENE IV - Night Forest

SCENE V - Seasons Passing

Director and Choreographer

KT Nelson

Based on the story by

Margery Williams

Music

Benjamin Britten

Recorded Narration

Geoff Hoyle

Use of the works by Benjamin Britten was made possible by: Boosey and Hawkes, Inc. Publisher and Copyright Owner: variations on a theme of *Frank Bridge*, *Canadian Carnival*, *Matinees Musicals*, *Four Sea Interludes* from Peter Grimes, *Scottish Ballad*, *Prince of the Pagodas*, and *Simple Symphony*. *Playful Pizzicato* from *Simple Symphony* performed by arrangement with Oxford University Press, inc., New York.

The Velveteen Rabbit 2021 artwork by Azucena Gonzalez

PROGRAM NOTE

I created *The Velveteen Rabbit* production with a generation of dancers from the 1980's. At the time, I made this for my 2 year old son and his generation. Offering them a shared experience that harnesses the power of play, love and Margery Williams's sustaining notion of "becoming real."

Today my son is a father and I, a grandmother for the first time. I find myself reaching out to this present generation of young families to say all these "notions" still matter. Navigating illness, bullying and the unknown is very much a part of our present lives. What ways of being and what values do we want to carry forward together - as individuals, as families and as communities? The gift of art is a gift of the imagination. Like play and love it is exploratory and expansive. Our individual and collective imaginations are a force that can feed the spirit, manifest new possibilities and lay down the stepping stones for a new day.

- KT Nelson, Director and Choreographer *The Velveteen Rabbit*



Haley Winter and Elowyn, son and granddaughter of KT Nelson



THE Velveteen Rabbit

ABOUT ODC

Founded in 1971 by Artistic Director Brenda Way, ODC is a ground-breaking contemporary arts institution: a world-class dance company (ODC/Dance), a theater with year-round presenting and mentorship programs (ODC Theater), a training school for dancers and movers of all levels (ODC School), and a fee-free, educational Healthy Dancers' Clinic. Known nationally for its entrepreneurial savvy and artistic innovation, ODC is unique for its holistic vision, now including a robust digital platform. Making its home in SF's Mission District, ODC makes a dynamic contribution to the Bay Area's vibrant dance and arts ecosystem as it strives to cultivate artists, inspire audiences, engage the community, and foster diversity and inclusion through dance performance, training and mentorship.

CAST

The Velveteen Rabbit
Rachel Furst

The Boy
Christian Squires

Nana
Mia J. Chong
Arvejon Jones*

Skin Horse
Ryan Rouland Smith

Fairy
Mia J. Chong

Adult Chorus
Jeremy Bannon-Neches
Allie Papazian
Miche Wong
Cora Cliburn
Brandon W. Freeman "Private"
Ryan Rouland Smith
Simon Schuh

Understudy for The Velveteen Rabbit
Mia J. Chong

Understudy for The Boy
Jeremy Bannon-Neches

Adult Chorus Understudy
David Calhoun

CHILDREN'S CAST

Sadie Baker
Leia Card
Ruby Chen
Talia Egrie
Ella Ford
Martha Helbekkmo
Milo Jeffery
Ever Keegstra
Sara Ortegón
Henry Witt
Nancy Jieshan Yu

A very special thank you to the parents of our Children's Cast whose tireless attendance at rehearsals and volunteer work for ODC is a testament to their belief in the importance of art in their children's lives.

San Francisco Chronicle **San Francisco**
magazine

Proud media sponsors of *The Velveteen Rabbit*

*Guest Artist

DESIGN AND PRODUCTION

ASSOCIATE DIRECTOR OF ARTISTIC PLANNING

Joseph Copley-Venturo Diaz

DIRECTOR OF PRODUCTION

Jack Beuttler

ASSOCIATE DIRECTOR OF PRODUCTION

Thomas Bowersox

LIGHTING DIRECTOR

David Robertson

WARDROBE COORDINATOR

Kyo Yohena

REHEARSAL DIRECTOR

Dexandro Montalvo

MOVEMENT COACH

Brandon "Private" Freeman

CHILDREN'S CHORUS REHEARSAL DIRECTOR/ KID WRANGLER

Bethany Mitchell

COMPANY CLASS TEACHERS

Marika Brussel, Chris Lam, Sandra Chinn

SET & ORIGINAL COSTUME DESIGN

Brian Wildsmith

RECORDED NARRATION

Geoff Hoyle

SONG COMPOSITION

Bob Franke and Gina Leishman

LIGHTING AND VIDEO DESIGN

David Robertson

INITIAL DESIGN & SCENIC REALIZATION

David K. H. Elliott and Sandra Woodall

ADDITIONAL ILLUSTRATIONS

Sarah Horner

ORIGINAL DESIGN CONSULTANT

Susan Tuohy

ORIGINAL COSTUME REALIZATION

Jennifer Craig

PRESENT COSTUME REALIZATION

Liz Brent, Jamielyn Duggan, Natalie Barshow

DIGITAL EDITING AND MASTERING

Mike Bemdeserfer

SINGER

Rinde Eckert

PHYSICAL THERAPISTS

Karah Charette, PT, DPT
Maryssa Steffen, PT, DPT
Devon Chen, PT, DPT, OCS

SPECIAL THANKS

Carlos Venturo Diaz-Copley



ODC ARTISTIC TEAM



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 60s before relocating to the Bay Area in 1976.

She has choreographed more than 150 pieces over the last 50 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) and 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. Way holds a Ph.D. in aesthetics and is the mother of four children.



KT NELSON (ODC Fellow) joined ODC/Dance in 1976 and served as Co-Artistic Director until 2019. KT 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 Bobby McFerrin, Geoff Hoyle, Amy Siewert, Na Hoon Park, 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.

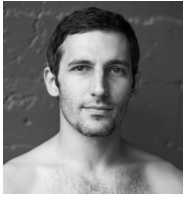
In 1996, Nelson founded the ODC Dance Jam (ages 6-13). As ODC's first director of Educational Outreach, Nelson did extensive community work including partnerships with: Kohler Arts Center, University of Florida at Gainesville, Everett Middle School, San Francisco Mime Troupe, San Francisco's Writers 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 the Margaret Jenkin's Chime Project and continues to mentor emerging artists in the Bay Area and abroad.



KIMI OKADA (Associate Choreographer, Director of ODC School) is a founding member of ODC. Her work includes more than 26 choreographed works 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 teen companies, the Dance Jam.

DANCERS



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, Val Caniparoli, James Canfield, and Thaddeus Davis. 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 Dawson Dance SF and Smuin Contemporary Ballet, where she eventually joined as a full company member in 2015. She joined ODC/Dance in 2016.



MIA J. CHONG is from San Francisco, California. She received her training from the Kirov Academy of Ballet, San Francisco Ballet School, the Ailey School, Alonzo King LINES Ballet, Hubbard Street Dance Chicago, the School at Jacob's Pillow's Contemporary Program, and ODC School, where she trained for over a decade. Mia has danced with Post:ballet, Robert Moses' Kin, Dance Theatre of San Francisco, and San Francisco Symphony. She has received a Princess Grace Award, Chris Hellman Dance Honor, Aninstantia Foundation Grant, LINES Ballet Homer Avila Award, Jacob's Pillow Ann & Weston Hicks Choreography Fellowship, and Isadora

Duncan Dance Awards and nominations. Mia currently studies Organizational Behavior and Change at New York University. She joined ODC/Dance as an apprentice in 2016 and was promoted to company dancer in 2018. Instagram: @miajchong; Website: miajchong.com



ALLIE PAPAIZIAN 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 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 in Madrid, Spain. In her five years with the CND she has had the privilege of performing works by Nacho Duato, Mats Ek, Ohad Naharin, Jiri Kylian, Johan Inger, and Alexander Ekman among others. Later 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.



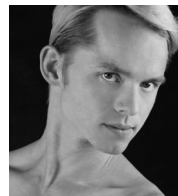
JAIME GARCIA CASTILLA (Sabbatical) was born in Madrid, Spain, and studied at the Royal Conservatory of Professional Dance. He was named an apprentice with the San Francisco Ballet in 2001 and joined the Company as a member of the corps de ballet the following year. He was promoted to soloist in 2006 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.



MICHE WONG Born and raised in the Bay Area, Miche Wong 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, and Flyaway Productions. Living and working abroad has influenced her experience-based practice that comes forward when she dances and teaches. Miche's choreographic work has been shown in the Beijing International Dance Festival, Silicon Valley Dance Festival, Asian Art Museum, Dance Mission Theater, and Cowell Theater. Her work is a

swath of energy and levity as she presents her interpretations of plights and successes of the human experience. She first joined ODC/Dance in 2019.



CHRISTIAN SQUIRES, Christian Squires danced with Boston Ballet, Oregon Ballet Theater, Post:ballet, Smuin Ballet, and Diablo Ballet before joining ODC/Dance in 2019. Christian has danced in works by Helen Pickett, George Balanchine, William Forsythe, and Twyla Tharp, and has performed in and restaged works by Amy Seiwert, Adam Hougland, and Robert Dekkers. A renowned designer, Christian has created original costumes for evening-length productions including Romeo and Juliet (Louisville Ballet), Firebird (Quixotic), and Lyra (Post:ballet), as well as one-act works for companies including Kansas City

Ballet and Grand Rapids Ballet. In 2016, Christian was appointed Creative Advisor of Post:ballet, where he collaborates intimately with the artistic team to bring Post's programming to life. With Art Haus, a Playa-based performance ensemble that presents live music, dance, and structural art collaborations at Burning Man, Christian has collaborated as costume designer, principal dancer, and creative advisor since the collective's inception in 2017.



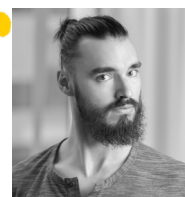
CORA CLIBURN grew up in Santa Fe, NM, and trained at Moving People Dance, the San Francisco Conservatory of Dance, and the Alonzo King LINES Ballet Training Program. While still in high school, she received the Santa Fe Mayor's Youth Artist Award. In 2016, she was chosen by DANCE Magazine as one of "25 to Watch," and her ensemble work with Post:Ballet in Robert Dekkers's "Yours is Mine" was nominated for an Isadora Duncan Dance Award. In 2019, Cora graduated Phi Beta Kappa from Stanford University in

Environmental Anthropology, with minors in Theater and Performance Studies and East Asian Studies. She has danced with Robert Moses' Kin, Post:ballet, Lil Buck and Jon Boogz (Blindspotting/Starz Network), GERALDCASELDANCE, Liv Schaffer, and ARCOS Dance, among others. Cora joined ODC/Dance in 2020. Instagram: @cluburnius; Website: coracluburn.com



BRANDON W. FREEMAN "PRIVATE" better known as "Private," hails from Colorado. He is an ODC veteran having first joined the company in 1996 - and has passionately danced, coached, taught, choreographed, and championed ODC ever since. 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". Private has always brought his outside experiences back to his artistic home to enrich and deepen his contributions to ODC. Nominated multiple times, Mr. Freeman received Isadora Duncan Dance Awards for Ensemble Performance in 2002

with Brian Fisher, 2012 with Katie Faulkner, and 2014 with Katherine Wells for Amy Seiwert's *The Devil Ties My Tongue*. Notably, Private received a nomination for Individual Performance in 2004 for his generative role, which he helped to create, in Brenda Way's masterpiece, *Investigating Grace*. As a teacher, incorporating ODC's values, he enjoys teaching ballet and modern dance technique as well as Dance for Parkinson's Disease. Mr. Freeman also has had the honor of being entrusted by Val Caniparoli to set Mr. Caniparoli's work on Singapore Dance Theater and Ballet X in Philadelphia. He gratefully acknowledges all who have influenced his career; specifically Brenda, KT, Sonya, and Randy. Website: www.pfcrafts.co ; Instagram: @PvtPilot73

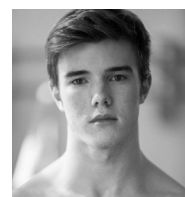


RYLAN ROULAND SMITH hails from Colorado, where he received his training at the Denver School of the Arts. In 2013 Smith graduated Cum Laude from Virginia Commonwealth University with a BFA in Dance and Choreography. While a student at the American Dance Festival, he had the opportunity of working with John Jasperse, Reggie Wilson, and performed in the first reconstruction of Bill T. Jones' *Love Redefined*. Smith had the pleasure of joining Kate Weare company in 2014 performing in and originating roles in such works as *Dark Lark*, *Unstruck*, *Marksman* and *Praise*. Most recently Smith has performed in Stefanie Batten Bland's *Look*

Who is Coming to Dinner and the collaborative process between Kate Weare and ODC leading to *Up for Air / Decameron*. He is thrilled to join ODC in their Fall 2021 season



DAVID CALHOUN (they/them) is an Omaha, Nebraska native. They obtained their BFA in Dance Performance and Choreography, Emphasis in Ballet and Modern, from the Conservatory at University of Missouri - Kansas City in 2017 on scholarship. After graduation, David moved to San Francisco, California to join dawsondancesf. They have gone on to dance professionally with ODC/Dance, SFDanceworks, Williams/Henry, Concept o4, Ballet22 and other Bay Area choreographers. David teaches yoga with the intention to help others connect to the joy and gift of movement.



SIMON SCHUH (Apprentice) Simon Schus's passion lies within blending both realms of contemporary dance and neoclassicism, aiming to integrate art that pairs visceral movement with vigorous technical elements. Simon completed his BFA in Dance at the University of Southern California's Gloria Kaufman School of Dance, and hopes to use his hybrid dance education to pursue a career as a contemporary dance artist while exploring both choreography and performance art curation. Simon's use of interdisciplinary art forms in his dancing and choreography have led him to curate three choreographic works at USC, alongside professionally dancing and

collaborating with two international choreographers at the REDCAT Theater and Los Angeles Getty Center. Simon has performed works by: William Forsythe, Jiri Kylian, Ohad Naharin, Barak Marshall, and Paul Taylor.

COLLABORATOR PROFILES

BENJAMIN BRITTEN (composer), the leading British composer of his generation, started writing music at the age of five and went on to study as a teenager with Frank Bridges at the Royal Academy of Music. His work is both prolific and varied in genre, ranging from large-scale statements such as the opera *Billy Budd* to the intimacy of chamber music and songs.

BRIAN WILDSMITH (costume and set designer) grew up in a small mining town in Yorkshire, England, that he remembers as predominately gray. "There wasn't any color," he says, "It was all up to my imagination." In the years since then, he has created more than 50 picture books, all published by Oxford University Press and all still in print. He is the winner of the Kate Greenaway Medal, Britain's highest honor for a distinguished picture book. Wildsmith spent the second half of his life living in the south of France where he died in 2016.

GEOFF HOYLE (narrator) clowning with Cirque du Soleil, The Pickle Family Circus and Circus Flora. He has performed his solos *Feast of Fools* and *The Convict's Return* in New York, San Francisco, London, Paris and Russia and at various regional theatres in the US and in England. Hoyle has appeared in comic roles at Berkeley Rep, A.C.T., Eureka Theatre, American Repertory Theatre, and Arena Stage A recipient of five NEA grants and an Arts Link grant to visit circuses in Latvia and Russia, Hoyle appeared as Zazu (Drama Desk Award nomination, Best Featured Actor in a Musical) in the original Broadway cast of the Tony Award®-winning musical *The Lion King*. He is currently the Hellman Visiting Artist at UCSF's Memory and Aging Center.

GINA LEISHMAN (songwriter) is a composer and multi-instrumentalist who has written music for the theater, opera, dance, film, TV and concert stage, garnering numerous awards. In dance, she has worked with Bebe Miller and Jerome Robbins; in theater with Robert Woodruff, Joseph Chaikin, Ellen McLaughlin as well as many regional theaters and New York venues both on and off Broadway. Leishman co-leads her own ensemble, Kamikaze Ground Crew, which began life as the stage band for the Flying Karamazov Brothers. Their music is available on Koch Jazz and New World Records.

RINDE ECKERT (singer) is a writer, composer, singer, actor and director whose music/dance theater pieces have been performed throughout the US and abroad. His collaborations with composer Paul Dresner include *Slow Fire*, *Shelf Life* (with Margaret Jenkins Dance Co.) and *Pioneer* (with Robert Woodruff, Terry Alle, and Jo Harvey Allen). Rinde has worked with Michael Palmer, John Sanborn, Joanne Akalaitis, Bruce Nauman, Jerry Granelli, Bill Frisell, Lynn Herschman, Sara Shelton Mann, Contraband, ODC and Ohad Naharin.

DAVID K. H. ELLIOTT (set realization) has designed for ODC, American Ballet Theater, San Francisco Ballet, Ballet San Jose, Joe Goode Performance Group, Robert Moses' Kin, Jess Curtis/Gravity and has toured with the Bolshoi, the Kirov, Paris Opera Ballet, and the White Oak Dance Project. His work includes designs for Keith Terry, Della Davidson, Joe Goode, Robert Moses, John Fisher, Linda Ronstadt, Playwright's Horizons, California Shakespeare Festival, Berkeley Repertory Theatre, Teatro Zinzanni and others. He is the recipient of the Dancer's Group Lighting Designer in Dance Award, an Isadora Duncan Award, two Drama-Logue Critics Awards and Chicago's Joseph Jefferson Award. He recently retired after 24 years as a Lecturer at UC Berkeley in the Department of Theater, Dance and Performance Studies.

DAVID ROBERTSON (lighting designer) has been designing in the Bay Area since 1998. He has worked with many local companies including ODC/Dance, Chitresh Das Dance Company, Post:ballet, Traveling Jewish Theatre (TJT), Word for Word, The Magic Theatre, The Courage Dance Group, Theatre Rhinoceros, Killing My Lobster, ACT's Young Conservatory (ACT-YC), and Dell'Arte International. Select Design credits include: the Theatre Rhinoceros productions of *Missives* and *Bent*, the TJT / Epic Arts co-production of *The Bright River*, ACT-YC's world premier production of *Nightingales*, Dell'Arte's *Paradise Lost: The Clone of God*, and Chitresh Das Dance Company's *Shiva*. As ODC/Dance's lighting director, he has toured with them extensively as well as created a number of original designs, including *I Look Vacantly at the Pacific ... Though Regret* (2011), and the premier iteration of *Transit* (2012). He is a 2014 recipient of the Lighting Artists in Dance Award for his recent collaboration with Katharine Hawthorne's production of *Clockwork* at ODC Theater.

From stage to screen...

This year, ODC's **The Velveteen Rabbit Virtual Field Trip and Kinesthetic Education Program** will serve 1,800 local students digitally through **ODC Connect**, our new video on demand platform. Students learn through a variety of exercises, while experiencing the heartwarming production of *The Velveteen Rabbit*.

Help us continue to give the gift of this magical experience by donating at odc.dance/buddies.

To learn more about ODC Connect and our digital programs, go to odc.dance/connect

ODC thanks the generous individuals and companies that have helped enable our **2021 Virtual Field Trip** program.

CORPORATE SUPPORTERS

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INDIVIDUAL SUPPORTERS

Susan Austin and Michael Charlson
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Sonia and Raj Kapoor
Emily Lieu-Harris and Austin Harris
Paula and Brian Powers
Ellice Sperber
Diane B. Wilsey
Alex Zdanis and Michael Severance
Sophie Ziegler and Jonathan Schwartz



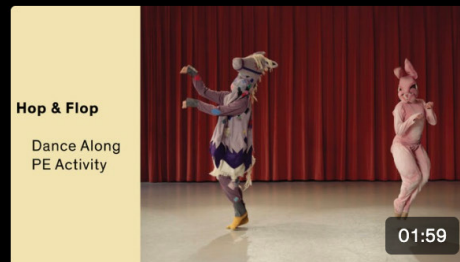
Preview: The Velveteen Rabbit Virtual Field Trip & Lesson Plans



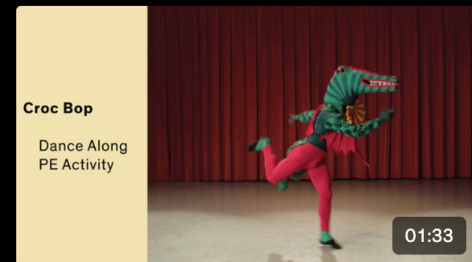
FOR EDUCATORS: How to Use This Program



THE VELVETEEN RABBIT V
Performance



DANCE ALONG: HOP & FLOP (PE Activity)



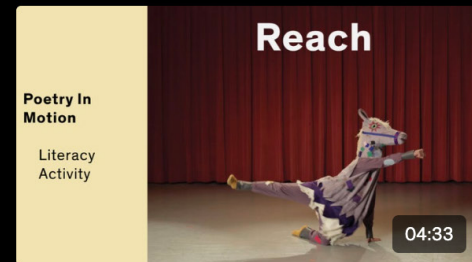
DANCE ALONG: CROC BOP (PE Activity)



DANCE ALONG: VELVETEEN



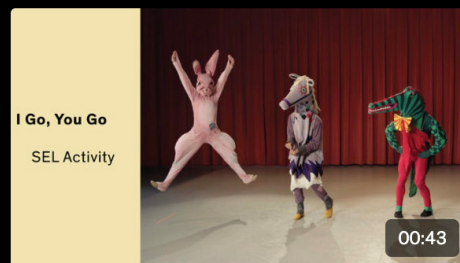
BODY LANGUAGE (Literacy Activity)



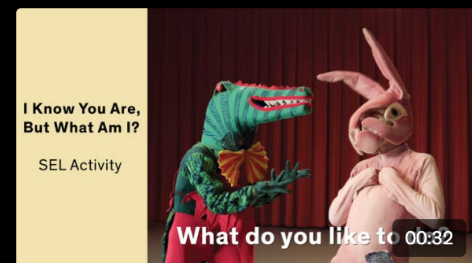
POETRY IN MOTION (Literacy Activity)



CLOWNING AROUND (Liter



I GO, YOU GO (SEL Activity)



I KNOW YOU ARE, BUT WHAT AM I? (SEL Activity)



YOU'RE THE EXPERT! (21s

ODC TEAM & STAFF

Artistic Director & Founder
Executive Director
School Director/Assoc. Choreographer
ODC Fellow
ODC Theater Creative Director
Executive Associate

Director of Production
Associate Director of Production
Digital Content Producer
Lighting Director
Wardrobe Coordinator

Theater Program Associate

Director of Digital Programs

Director of Marketing & Communications
Senior Digital Marketing Manager
Marketing Content Producer
Digital Program Initiatives & CRM
Public Relations Specialist
Public Relations Specialist

Director of Development
Director of Institutional Giving
Individual Giving Manager and Board Liaison

ASL Interpretation
ASL Interpretation
ODC Theater Accessibility Consultant
Writer-In-Residence

Director of Finance & Administration
Finance & Administration Associate
Gift Processing Specialist

Facilities Director
Facilities Associate

Operations Manager
Audience Services Coordinator
Assistant Operations Manager
Front Desk Assistant Supervisor/WEX Coordinator
Front Desk Assistant Supervisor

Associate Director of Artistic Planning

Youth & Teen Program Manager
Youth & Teen Program Associate
Youth & Teen Program Associate

Health Initiatives Program Director
Health Consultant
Medical Director, Healthy Dancer's Clinic
Director Emeritus, Healthy Dancer's Clinic

Rhythm & Motion Director
Rhythm & Motion Program Associate
Rhythm & Motion Program Administrator

Brenda Way
Carma Zisman, she/her/hers
Kimi Okada, she/her
KT Nelson
Chloë L. Zimberg, she/her
Garth Grimbail, he/him/his

Jack Beuttler, he/his
Thomas Bowersox, he/him/his
Matt Shrimplin
David Robertson
Kyo Yohena

Brian Williamson

Kellee McQuinn

Kellyn Lopes, she/her
Edgar Mendez, he/him
Sophie Leininger, she/her
Michael Lee, they/them
John Hill
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