Eyes Wide

Lights Low

at MCA Stage

Summer/Fall 2018

ShareOUT! running time is 120 minutes with one intermission.

Edlis Neeson Theater

Chicago Dancemakers Forum

Jumaane Taylor's Jazz Hoofing Quartet and Daniel "BRAVEMONK" Haywood

Fri-Sat Aug 31-Sep 1, 2018
Chicago Dancemakers Forum SHareOUT!

SHareOUT! is the MCA’s new mini-festival of works that have been developed in a year of research supported by Chicago Dancemakers Forum. Co-founded by the MCA, Links Hall, and the Dance Center of Columbia College Chicago, the Chicago Dancemakers Forum is celebrating fifteen years of supporting audacious and imaginative dancemakers.

FROM THE CURATOR

The premieres you are seeing today would not be possible without Chicago Dancemakers Forum, nonpareil for its dedication to nurturing individual artists’ inner journey and advancement in dance. The six 2017 Lab Artists are the inspiration for organizing SHareOUT!, a new festival for works created with commissioning support by the MCA.

I’m grateful to Brittany, Daniel, Rika, Jumaane, Victoria, and Joshua, whose dance is clearly distinctive, for sharing their processes over the past year. The complexity they bring on stage seems destined to be a defining portrait of these times. The artists also have fierce individualism and a generosity for collaboration. You are the first to see works that question relationships with power from multiple perspectives. The performances are playful yet, at the root of it all, inquisitive and invite reflection on the joy and disappointment of the present and on the potential for change that we desire.

Yolanda Cesta Cursach, Curator of Performance
SUPPORT FOR JAZZ HOOFING QUARTET

The artist would like to thank Chicago Dancemakers Forum, Rebuild Foundation, Justin, Marlene, Makaya, Baby, Choney, Chuck, Slyde, Buster, Glover, Tap Man Productions, Bloch, Capezio, Dancing Fair Inc, Dilla, John Coltrane, Miles Davis, Mom, Dad, Kenyatta, Armanda, Kumaria, Fatima, Dakotah, and Kourtney . . . Mash’Allah.

PERFORMERS

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Tap</td>
<td>Jumaane Taylor</td>
</tr>
<tr>
<td>Piano</td>
<td>Justin Dillard</td>
</tr>
<tr>
<td>Drums</td>
<td>Makaya McCraven</td>
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<tr>
<td>Bass</td>
<td>Marlene Rosenberg</td>
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Intro music

“John Coltrane Interview (Live from Konserthuset, Stockholm)”
—John Coltrane, from the album The Final Tour: The Bootleg Series, Vol. 6

“Where’s the Beat: Green, Chaney, Buster, Slyde”
—Savion Glover, from the album Bring in Da Noise, Bring in Da Funk (1996 Original Broadway Cast)

“Donuts (Intro)”
—J Dilla, from the album Donuts
ABOUT THE WORK

I seek to represent this dance form in ideal music venues and arenas in Chicago and abroad, sharing awareness of the progressive nature of the connection between rhythm in jazz music and tap dance. I am dedicated to nurturing authenticity in tap beyond what might be found on Broadway or in dance studios. My Chicago Dancemakers Forum Lab Artist year has furthered this goal. I have invited musicians to play an open rehearsal at Hubbard Street Dance Center, where I teach youth, and at the Rebuild Foundation’s Stony Island Arts Bank. I am representing tap dance as a musician among other players, displaying respect and responsibility, all in the spirit of expressive improvisation. In my concurrent Rebuild artist residency this year, I organized monthly jam sessions for musicians in order to play as part of a group and re-create the energy and atmosphere of the new Velvet Lounge. The original Velvet, founded in 1983 by legendary saxophonist Fred Anderson, was an institution for experimental musicians. I learned of the club in 2006 after it moved location and was renamed. Spending years there hearing live music and sometimes tap dancing along, I plunged into also listening to legendary recordings and began to conceive of starting a quartet. Today’s debut of my Jazz Hoofing Quartet at the MCA is being recorded by Caleb Willitz. The last and only time a tap dancer debuted an album on vinyl was “Baby” Laurence Jackson in 1977 with Dancemaster. “In the consistency and fluidity of his beat, the bending melodic lines of his phrasing, and his overall instrumentalized conception, Baby is a jazz musician . . . This is jazz dancing,” jazz critic Nat Hentoff astutely wrote in the liner notes to Dancemaster. This recording of Jackson’s rhythmic virtuosity demonstrates the inextricable link between tap dancing and jazz music. That’s my goal: to play as my favorite tap dancer Baby Laurence did, providing the listener and viewer with proper knowledge of these interconnected art forms.
Bitter-Sugar & Soul

Performers
Christopher Ayala, Stephanie "Malibu" Banes, Sophia Bevilacqua, Ed "Dropz" Clemons, Daniel "BRAVEMONK" Haywood, and Kelsa "K-Soul" Robinson

Lighting design
Jacob Snodgrass

Choreography
Daniel "BRAVEMONK" Haywood with choreographic contributions by Kelsa "K-Soul" Robinson and movement invention by the dancers

Dramaturgy
Kelsa "K-Soul" Robinson

Sound score
Bitter-Sugar & Soul [mix] compiled and edited by Daniel "BRAVEMONK" Haywood:

"Buckshot Le Fonque" – Jungle Grove
"In Amber" – GoGo Penguin
"Life’s Endless Cycle Pt. 1” – The Opus
"Kiara" – Bonobo
"This Bitter Earth" – Dina Washington
"On the Nature of Daylight” – Max Richter
"This Bitter Land” – Erykah Badu and Nas
"Potential” – Alfa Mist
"Moving Cities” – Faze Action
ABOUT THE WORK

Bitter-Sugar & Soul grew out of my year as a Lab Artist Awardee by the Chicago Dancemakers Forum, which I used to create a process I call Breakin’ On The Line: Tradition/Innovation. It pushed my work’s creative boundaries to create for a concert stage while staying rooted and connected to the Afro-diasporic cultural lineage of hip-hop and street dance forms. The process has helped me identify deep structures for innovation that lie within familiar forms and explore them in other disciplines of dancemaking. It has not been a comfortable process, but growth springs from discomfort and vulnerability. I am trusting more in the process by opening up the work to an audience. Bitter-Sugar & Soul deals with the black voice, which remains despite erasure, violence, appropriation, and suppression. Whether all who watch can recognize and see it, or whether those who listen really hear it, the threads that remain weave, rise, and can be felt. I welcome and encourage the audience to get out of their headspace and sink into their feelings. Whatever those feelings are, allow them to be and sit with them as you take in this marriage of the familiar with the foreign in all of its clunky grace, bitter sugar, death, and undying love of life.

Lastly, my hope as an artist, maker, and community builder is to be a catalyst towards action. If this work or any moment in your life has motivated you to ask what you can do about the impacts of racism, here is my short list of actions.

1. LEARN about structural and systemic racism and the role that you play in upholding it. We all play a role, and the first step to undoing it is to have awareness around how we participate in upholding it. Two organizations that lead intensive workshops are pisab.org and enrichchi.org.

2. SHARE some of your own knowledge, expertise, and resources with communities that have been negatively impacted by systemic racism.

3. SUPPORT Black artists and businesses like shoppeblack.us, blackownedchicago.com, and theblackmall.com.

Peace, positivity, purpose, and prosperity,
BRAVEMONK
ABOUT THE ARTISTS

JUMAAE TAYLOR is a 2017 recipient of the Chicago Dancemakers Forum Lab Artist Award. A Chicago native, he has been tap dancing since the age of seven and made his professional debut with the tap company M.A.D.D. Rhythms. He has been part of the ensemble in Imagine Tap! (directed and choreographed by Derick Grant), Tap Into Peace (directed and choreographed by Sarah Savelli and Ayodele Casel), and Rasta Thomas’ Tap Stars, which has toured to Hamburg, Germany. In 2014, Taylor created Supreme Love—a tap dance production honoring John Coltrane’s album A Love Supreme and the art of tap—touring the work for ensemble to the MCA and music and dance festivals, including Jacob’s Pillow in 2017. He teaches at the Hubbard Street Youth Dance Program, Ruth Page Center for the Arts, Sammy Dyer School of the Theatre, and the Chicago College of Performing Arts at Roosevelt University.

JUSTIN DILLARD, a native of Chicago’s west side, credits the Vandercook College of Music and the Velvet Lounge as the two most influential institutions for his music studies, where he was privileged to play for classes, concerts, and recordings with innovators including Branford Marsalis, Robert Irving III, Ornette Coleman, the late jazz master Von Freeman, and Roscoe Mitchell. Dillard has appeared with his project the DOT on ABC television, and collaborates with artists in many genres, from the avant garde’s late tenor master Fred Anderson to the Dave Matthews tribute band Crash.

MAKAYA MCCRAVEN was born in Paris and raised in the Pioneer Valley of Massachusetts by jazz drummer Stephen McCraven (of Sam Rivers and Archie Shepp) and Hungarian folk singer Ágnes Zsигмунд, who exposed him from an early age to broad ranges of music. He is an in-demand drummer, and as bandleader his debut double LP In the Moment (International Anthem, 2015) has garnered international attention and critical acclaim from The New York Times, The Los Angeles Times, BBC (Gilles Peterson’s “Album of the Week”), and NPR. He has produced and arranged the mixtapes Highly Rare in 2017 and Where We Come From in 2018, taking material from playing. live concerts that he recorded on an obsolete four-track machine.

MARLENE ROSENBERG is a prolific performer and recording artist. She has toured with her ensemble MRQ and as part of many groups throughout the United States, Europe, Latin America, and Japan. She received an Illinois Arts Council Grant to record and produce her CD Bassprint (2011), and self-released second CD Pieces Of. . . made the jazz charts. She teaches bass, is coordinator of the jazz combo program at Northern Illinois University, and also teaches and lectures at Roosevelt University. She received her Masters of Music in Jazz Pedagogy from Northwestern University and Masters of Music in Jazz Bass and Composition from the University of Illinois, Champaign-Urbana.

BRAVESOUL MOVEMENT (BSM) was created organically in 2016 as the newest iteration of a fifteen-year synergy between street dancers Daniel “BRAVEMONK” Haywood and Kelsa “K-Soul” Robinson. The cofounding artistic directors merge their artistry and relationship with hip-hop and street dance cultures with their skill and passion in education and community building. The company has performed in the City of Chicago’s drummer Dance Off at the Pritzker Pavilion and Elevate Chicago Dance at the Dance Center of Columbia College Chicago. BSM has collaborated with the Chicago Fringe Opera for The Rossini Project, an adaptation of Rossini’s Barber of Seville, and Mordine and Company for Collisions II at Links Hall.

DANIEL “BRAVEMONK” HAYWOOD is a 2017 recipient of the Chicago Dancemakers Forum Lab Artist Award. Cofounder and Coartistic Director of BraveSoul Movement, he has served nationally and internationally as an artist, performer, educator, choreographer, host, judge, and competitor in hip-hop dance for more than eighteen years. His credits include the International Cultural Festival of Contemporary Dance in Algiers, The Hip-Hop Theater Festival at the MCA, the Black Theater Is Black History Festival of Chicago Theater and Dance, 1970–2010. BRAVEMONK is a member of Chicago’s breaking crew Phaze II Crosstown Crew (est. 1982), a founding contributor and CoHost of Power Style Radio, and an advisory board member of the Chicago Dance History Project. He is on the faculty at Hubbard Street Dance and the Dance Department of Columbia College Chicago.

KELSA “K-SOUL” ROBINSON is a Cofounder and Coartistic Director of BraveSoul Movement. Her dance, teaching, and community development specialty is grounded in the underground house, hip-hop, and street dance communities. As a member of Venus Fly, the internationally known all-styles crew, K-Soul has performed at B. Supreme (London), B-girl Be (Minneapolis), J.U.I.C.E. Hip-Hop Dance Festival (Hollywood, California), and the Pritzker Pavilion in Chicago. K-Soul is an Assistant Professor of Instruction in the Dance Department of Columbia College Chicago. She is Director of the college’s Hip-Hop Studies Minor and cocurator of The B-SERIES, a biannual festival and cocurricular program at the college since 2013. K-Soul holds a bachelor’s degree in sociology from the University of Illinois at Urbana-Champaign and a Master of Urban Planning and Policy from the University of Illinois at Chicago.
SEASON CALENDAR

Summer/Fall 2018

Aug 18  Tamar-kali and Damon Locks
         Demon Fruit Blues and Where Future Unfolds

Aug 24–25 Chicago Dancemakers Forum
         SHareOUT!

Aug 31–Sep 1 Chicago Dancemakers Forum
         SHareOUT!

Oct 3–4, 6–7 Dorothée Munyaneza / Kadidi
         Unwanted

Nov 2–3 Ishmael Houston-Jones, Ralph Lemon,
           and Bebe Miller
         Relations

Dec 5–9 Claudia Rankine, Will Rawls,
        and John Lucas
        What Remains

RESTAURANT AND BAR
AT THE MCA
205 E PEARSON ST
CHICAGO, IL 60611

Join us for dinner or drinks before or after the theater at Marisol, named one of the “hottest restaurants in Chicago” by Zagat. Call 312–799–3599 to make reservations.
Lead support for the 2018–19 season of MCA Stage is provided by Elizabeth A. Liebman.

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Sharon* and Lee Oberlander
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Carol Prins and John Hart/The Jessica Fund
Ellen Stone Belic

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Anne L. Kaplan
Anne and John Kern
D. Elizabeth Price and Lou Yecies

*Enact Chair
As of August 2018

MCA Stage is supported by Enact, a group of donors dedicated to supporting the museum’s renowned Stage programs.

Join today for opportunities to meet artists and gain behind-the-scenes access alongside curators—all while providing vital support.

Circle Donor membership is required to join Enact. Enact donations begin at $1,000 annually. For more information on benefits or to join, contact us at enact@mcachicago.org or 312-397-4044.

The MCA is a proud member of the Museums in the Park and receives major support from the Chicago Park District.

MCA Stage’s groundbreaking performances are an integral part of the MCA’s artist-activated, audience-engaged programming. Along with the museum’s exhibitions and educational initiatives, they encourage a broad and diverse community to experience and discuss the work and ideas of living artists.

PARKING
Validate your ticket at coat check for $12 parking in the MCA garage (220 E Chicago Ave) and the Bernardin garage (747 North Wabash). The $12 parking is limited to six hours on the date of performance.

LOST AND FOUND
To inquire about a lost item, call the museum at 312-280-2660. Unclaimed articles are held for thirty days.

SEATING
Please switch off all noise-making devices while you are in the theater.

Patrons are seated at the management’s discretion. Food and open beverage containers are not allowed in the seating area.

REPRODUCTION
Unauthorized recording and reproduction of a performance are prohibited.

GENERAL INFORMATION
312-280-2660

BOX OFFICE
312-397-4010

VOLUNTEER FOR PERFORMANCES
312-397-4072
mcastage@mcachicago.org