

2012 Winter/Spring Season

May

BAMbill



Philip Taaffe, *Chorus*, 2011 (detail)

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presents

DanceAfrica 2012 *One Africa/ Many Rhythms*

BAM Howard Gilman Opera House

DanceAfrica's 35th Anniversary

Opening Celebration: May 20, 2012 at 3pm

May 25 at 7:30pm; May 26 at
2 & 7:30pm; May 27 & 28 at 3pm

Approximate running time: two hours and 15 minutes, including
one intermission

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The Harkness Foundation for Dance
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Artistic director **Chuck Davis**

Produced by BAM

Artistic associate **Leo Hassan**

Lighting designer **William H. Grant**

Assistant lighting designer **Tameshia Johnson**

Production stage manager **Mary Sue Gregson** (May 20)

Production stage manager **Stephen Petrilli**

Stage manager **N'Goma Woolbright**

Assistant stage manager **Normadien Woolbright**

Note

2012 DANCEAFRICA ONE AFRICA, MANY RHYTHMS

Greetings to All!

I begin this letter with profound thanks from the depth of my heart for your continuing support of DanceAfrica in its 35th year, at BAM, celebrating its 150th year. Mercy! Thirty-five years of sharing the best of the best in our efforts to keep our motherland, Africa, in the forefront when cultural heritage is discussed. African dance and music, as you know, are expressions of and links between cultures.

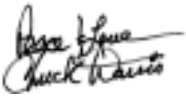
This year we delight in celebrating and thanking every person who has had a part in getting us to this point. There are so many acknowledgments to be given to those who have been with us through thick and thin and through successes and near-failures. We have gathered more knowledge, a better understanding, and more appreciation of the role African dance and its many styles have given to the advancement of cultures throughout the universe.

I'd like to acknowledge everyone here at BAM—from Karen Brooks Hopkins and Joe Melillo, as well as Harvey Lichtenstein, to the production and stage crew and everyone in between—who never shirk from efforts to make DanceAfrica the most exciting presentation of any season. And to the loyal supporters: please remain with us for another 35 years.

Quite a few of the original DanceAfrica cast members from 1977 will perform on May 20, 2012. Dancers/musicians/singers/chanters/storytellers from Nana Arthur Hall, International Afrikan American Ballet, Charles Moore, Chuck Davis Dance Company, and Nana Dinizulu's Dancers, Singers and Musicians will once again come together to create an unforgettable display of unity and respect. As usual, everyone benefits from the collective skills acquired over the years.

Total appreciation goes to our Council of Elders, Candlebearers, Restoration, and many more who have labored toward the betterment of DanceAfrica's 35th Anniversary Celebration.

Once again, thanks for your support. When we see each other later during the week at the award-winning bazaar, or during the pouring of the Libation, or during a visit to the Memorial Room... let's "high 35" and cut a step or two. ASE!!! ASE!!! ASE!!! And a double "uh huh!"



BABA CHUCK DAVIS

Artistic Director, DanceAfrica at BAM, from 2012 and beyond

DanceAfrica 2012

Program lineups are listed below. For information on each program, please refer to the company and dance notes on the following pages, listed in alphabetical order.

OPENING CEREMONY: SUN, MAY 20 AT 3PM

This program also includes ceremonies awarding the 2012 Scripps scholars and celebrating the 2012 DanceAfrica honoree.

Danys "La Mora" Pérez (New York City)
United African Dance Troupe (Queens)
BAM/Restoration DanceAfrica Ensemble (Brooklyn)

ALUMNI COMPANIES:

Arthur Hall Alumni Ensemble (Philadelphia)*
Charles Moore Dance Theatre (Brooklyn)
Chuck Davis Dance Company (New York City)
Dinziulu Dancers, Drummers, and Singers (Queens)
International Afrikan-American Ballet (Brooklyn)

*Not performing

FRI, MAY 25 AT 7:30PM

Farafina Kan: The Sound of Africa (Washington, DC)
United African Dance Troupe (Queens)
BAM/Restoration DanceAfrica Ensemble (Brooklyn)

SAT, MAY 26 AT 2PM & 7:30PM

Forces of Nature Dance Theatre (New York City)
Oyu Oro Afro-Cuban Dance Company (New York City)
BAM/Restoration DanceAfrica Ensemble (Brooklyn)

SUN, MAY 27 AT 3PM

Creative Outlet (Brooklyn)
Illstyle Peace Productions (Philadelphia)
BAM/Restoration DanceAfrica Ensemble (Brooklyn)

MON, MAY 28 AT 3PM

Asase Yaa (Brooklyn)
Hamalali Wayunagu Garifuna (Bronx)
BAM/Restoration DanceAfrica Ensemble (Brooklyn)

Programs are subject to change.

Program notes

DanceAfrica 2012: *One Africa, Many Rhythms*

ON EVERY PROGRAM

WELCOME!!!

Baba Chuck Davis extends greetings as he welcomes all to the *bantaba* (dancing ground). Please make yourselves comfortable.

ENTRANCE OF THE ELDERS

The rhythms from the drums herald the approach of BAM DanceAfrica Council of Elders. These distinguished persons, led by Mama Rahkiah, Baba Lee, and special guests, honor us with their presence. Please remain seated and feel free to join in clapping as they enter.

MEMORIAL

We honor those who were connected to DanceAfrica but now have joined the ranks of the ancestors. When asked, please call the names of those you would have remembered. Featuring musicians from BAM/Restoration DanceAfrica Ensemble, and BAM's Candlebearers and Junior Candlebearers. (See *Who's Who for lists of dancers.*)

COMPANY AND DANCE NOTES

ASASE YAA AFRICAN AMERICAN DANCE THEATRE (Brooklyn, NY)

Artistic director, choreographer, founder **Yao Ababio**; Executive director, musical director **Kofi Osei Williams**; Dance captain **Zakiya M. Harris**; Costume designer **Iusaset "U-U" Bakr Smoking Mirrorz Intl.**

DJEMBE IN THE NEW MILLENNIUM is representative of the culture of Asase Yaa African American Dance Theater, which represents the next generation of traditional and contemporary African dance and music. It showcases the progression and experiences of the life of Djembe in modern day New York City. With the use of rhythms and dances derived from Guinea, Mali, Senegal, and Brooklyn, this performance historicizes and documents significant moments of West African drumming and dance in New York City, a mecca where artists of the genre continue to meet, exchange, and celebrate legacies old and new.

Guest choreographer **Mbemba Bangoura**

Special guest **Balla Kouyate**

Dancers **Iusaset U-U Bakr, Natasha Diaz, N'dack Fleming, Zakiya M. Harris, Zakiya Huntley, Maimouna Kane, Fabiola Plasier, Rubie Inez Williams**

Musicians **Yao Ababio, David Alston, Ayanda Clarke, Kwesi Nkroma, Kwaku Payton, Senfuab Stoney, Kofi Osei Williams**

BAM/RESTORATION DANCEAFRICA ENSEMBLE (Brooklyn, NY)

TRIBAL FUSION (performed May 20, 25 & 27) is a collaboration of dance styles by Youssouf Koumbassa and Karen Thornton-Daniels inspired by the rhythms of Sinte and Sorsoner of Guinea, West Africa.

JOYFUL JOURNEY (performed May 26 & 28) is a journey of dance through Uganda, Ghana, and Guinea celebrating the 16-year collaboration between Restoration Dance Theatre and DanceAfrica at BAM.

Dancers **Camille Bailey, Deidre Brock, Jamal Callender, Kourtney Charles, Kiyana Clarke, Ayanna Donovan, Kishana Flenory, Britany Grier, Thea Grier, Sequoia Harris, Shaniya Hyndman, Hadiya Hyppolite, Keisha James, Tamara Jolly, Qahirah Kibler, Elexus Knox, Talijsa Lezama, Melissa Mack, Kianna McKoy, Colby Myers, Nikoli Pierre, Jasmine Poole, Fatousek Primus, Diamond Roach, Calif St. Aubyn, Tianna Thomas, Shoniah Torres, Nyomie Torres, Zakiya Torbert, Nailah Walthour**

Drummers **Dellwyn Gilkes** (artistic director), **Tra Bi Izie, Talu Green, Stephen Litzsey, Foluso Mimy, David Williams**

Program notes

CHARLES MOORE DANCE THEATRE (Brooklyn, NY)

Artistic director **Ella Thompson Moore**; Administrative director **Fayrce Moore**; Musical director **Ron Mcbee**;

Rehearsal director **Tyrone Monroe**; Dance captain **Carol Lonnie**; Lighting designer **Kathy Kaufman**;

Wardrobe **Karen Bennett, Cynthia Norton, Charles A. Moore**; Agent **Susan Goldbetter**

FROM THE SACRED FOREST AND BEYOND

The Charles Moore Dance Theatre presents excerpts from its repertoire of restorations and fusion works from across the African Diaspora.

MESSENGER FROM THE SACRED FOREST

Choreography **Charles Moore**, Dancer **Jerbean Gilkes**, Musician **Ron Mcbee**

An ancient initiation rite of the Mande people (Liberia/Mali) border.

TAKAI

Choreography **Charles Moore**, Original dancers **Akwesi Assante, Ramona Candy, Janice Braithwaite,**

Karla McFarlane, Audrey Madison, David Pace, Donna Tait, Marie Rosenberg, Rita Victor

With **Larry Johnson, Tyrone Monroe**

Performed on special occasions by royalty from the Housa tribe in Northern Ghana.

ADV KLOWA

Choreography **Odukwé G. Sackeyfio**, Dancers **Leslie Brothers, Carol Lonnie, Beverly Moore,**

Faye Moore, Efeya Sampson

Women pray and invoke the God of the River to put an end to war and hunger.

TYI WARA

Choreography **Charles Moore**

Dancers **Clyde Wilder with full company**

A nearly extinct dance of a supernatural being, half man/half animal, who taught the Bamana tribe of Mali how to cultivate their land.

Original dancers **Akwesi Asante, Janice Braithwaite, Ramona Candy, Karla McFarlane,**

Audrey Madison, David Pace, Marie Rosenberg, Donna Tait, Rita Victor

Company members **Leslie Cope Brothers, Jerbean Gilkes, Larry Johnson, Carol Lonnie,**

Tyrone Monroe, Beverly Moore, Fayrce Moore, Efeya Sampson

Original drummers **Ron Mcbee, Willie White**

Musicians **Iyedun Ince, Clifford Johnson, Ron Mcbee, Willie White**

CHUCK DAVIS DANCE COMPANY (New York, NY)

Villagers' reminisce about day past as they recapture the energy and spirit of song and dance performed many years ago. Spirits soar as they perform for each other, portions of "Homage to the Ancestors", "Men's Dance", "Women's Dance" and "Kakilambe".

2012 Coordinator/dancer **Lynette White-Mathews**, Dancers **Carole Awolowo, Marilyn Banks,**

Tara Barnard-Williams, Jacqueline Coban-Martin, Denise "Ola" DeJean, Linda Evans, Bruce Heath, Jackie

Martin, Kevin Rainey, Martial Roumain, Nafisa Sharriff, Sandra "Fela" Wiles

(singer/dancer), **David Williams**

Lead drummer **Yomi Yomi Awolowo**, Drummers **Akinwale Awolowo, Nathanel Bettis**

CREATIVE OUTLET (New York, NY)

Artistic/executive director **Jamel Gaines**, Company manager **Olga El**, Musician/musical technician **Calvin Booker**,

Assistant to choreographer **Ian Da Silva**, Production assistant **Matt D'Amato**, Management assistant **Christina**

James, Head musician **Talu Green**, Costume designer/director **Hopie Lynn Burrows**, Executive assistant **Norva**

Alleyné, Dance school administrator **Marcelle Agard-Willis**, Production assistant **Lauren Walton**

PRIZE

Choreography **Jamel Gaines**

Dancers **Taeler Cyrus, Karisma Jones, Danion Lewis, Cara Maldonado, Raven Mcrae,**

Alicia Pegues, Ryan Rankine, De'on Sass, Kevin Tate, Jah' Meek Williams

Music: Barack Obama speeches mixed by **Calvin Booker**; percussion ensemble led by **Talu Green**

Prize pinpoints a pivotal moment in history when "change" was the motto and American dreams were projected onto a new face in politics. *Prize* explores our relationship to change, not as a political concept, but as a natural manifestation of life. *Prize* offers a message of hope to all Americans, regardless of their affiliation, and encourages unity in the face of an uncertain future.

Samuel H. Scripps BAM Scholarship Fund

BAM is thrilled to announce the winners of the 2012 Samuel H. Scripps BAM Scholarships. The one to four-year scholarships are designed to help select students achieve the goal of higher education in theater or dance by paying a portion of the cost of attendance at an accredited institution. Recipients were all participants in BAM's arts education programs at some point between kindergarten and 12th grade. They exemplify the mission and goals of BAM's arts education program, which is dedicated to broadening horizons and opening dialogues by bringing vibrant arts experiences and the most exciting artists from around the world to the young people of New York City.

2012 winners:

**Rechelle Abalos
Omari Contasté
Kishana Flenory
Tasha Joachim**

**Tamara Jolly
Diamond Roach
Ashley Roberts**

This special program honors the memory of former BAM Trustee Sam Scripps, a world-traveler and devout arts patron who not only worked in theater, but also generously supported dance and theater throughout his lifetime.

For more information on the Samuel H. Scripps BAM Scholarship Fund, please visit BAM.org/scripps.



Program notes

DINIZULU DANCERS, DRUMMERS & SINGERS (Queens, NY)

Artistic director, musician **Nana Kimati Dinizulu**, Dance captain, dancer **Ajarbo Waldron**, Stage manager **Sandra Bell**

EGUNGUN is a sacred, masked dance from the Yoruba people of Nigeria that pays homage to the ancestors.

GOME (INTERLUDE) is a hand and foot drum from the Ga people of Ghana, West Africa. It is a drum that was played by carpenters and is used for recreational music and dance.

GUMBOOT is a dance that gained popularity from the miners in South Africa during apartheid. It is a dance accompanied with songs exuberant with the pride and strength of the miners after finishing a hard day's work in the mines under the oppressive and racist regime during that time period.

Dancers **Raquel Kibibi Haynes, Lacine Wedderburn, Amma Hyland-Wilson, Amadoma Bediako, Kweku Ofori, Kofi Brown, Nadia Dieudonné**; Drummer/dancer **Yao Ababio**; Drummers **Osie Ababio, Kwabena Dinizulu, Kofi Dinizulu, Yao Dinizulu**

Drummers **Eugene Armstrong, Tra Bilizie, Ibrahima Kolipe Camara, Bassanio Clark, Edwi, Carlos Francis, Dellwyn Gilkes, Baba Wesley Gray, Talu Green, Ryan Greenidge, Iyedun Ince, Baba Kino, Stephan Litzsky, Ron McBee, Foluso Mimy, James Roberts, Nyemba Seales, Diane Taylor, David Willams, Daoude Woods**

ARAFANA KAN: THE SOUND OF AFRICA (Washington, DC)

Artistic director, founder, lead djembe **Mahiri Fadjimba Keita**; Managing director, songba **Diallo Sumbry**;

Company elder **Makini Niliwaabieni**

FARAFINA FUNKIFIED is a choreographed stage presentation of traditional African rhythms, songs, and dances infused with African-American contemporary music underscored by what is universally understood as funk. We take what we have learned from our elders—the tradition of West African-culture through the seamless artistic trilogy of music, dance, and song—and add our own African-American flare as children of the hip-hop generation. Included are traditional rhythms and dances—Temate from Ivory Coast, Kassa from Northeastern Guinea, and Kuku Mawka from Ivory Coast, blended with funk and the American tuba and drum set.

Dancers/vocalists **Afia Akoto, Akosua Akoto, Fofie Akoto, Nkenge Cunningham, Quynn Johnson, Bintou Kouyate, Lesina Martin*, Makini Niliwaabieni, Lashanda Talbert*** (*lead vocals)

Musicians **Jabari Exum, Uasuf Gueye, Kofi Handon, Amadou Kouyate, Mahiri Fadjimba Keita, Malari Moore, Ricky Payton, John Pollard, Diallo Sumbry, Menes Yahudah**

FORCES OF NATURE DANCE THEATRE COMPANY (New York, NY)

Executive artistic director/choreographer **Abdel R. Salaam**; Executive managing director **Olabamidele Hart-**

Husbands; Assistant to the artistic director **Dyane Harvey-Salaam**; Rehearsal director **Johari Mayfield**;

Dance captain **Daaimah Taalib-Din**; Costume design **Olabamidele Hart-Husbands, Abdel R. Salaam**,

Musical direction **Abdel R. Salaam**; Production assistant & wardrobe/properties manager **Eugene Niles**

EARTHBITES highlights the “green ballets” of Forces of Nature under Abdel R. Salaam, for whom environmental health, spirituality, and the survival of life on earth have been seminal themes. In 1989, FON presented its first environmental arts gala, *Eternal Earth*. People from all walks of life are now working towards a healthier relationship with their terrestrial host, itself a living being. We all seek a higher quality of life for our families, communities, and the world at large. *EARTHBITES*, a series of nine concert visions, lecture demonstrations, and creative programs unite people to engage in movement to heal our planet.

VISION 1—TERRESTRIAL WOMBS, 2007

Choreography **Abdel R. Salaam**

Since the dawn of an age when the moon and time were one, the oceans, seas, lakes, and rivers have been symbols of wombs of life on earth. From their watery matrix sprang myths, legends, manifestations, and womb-manifestations of creation. *Terrestrial Wombs* embraces the essences of Her power, fluidity, and grace as She sources us with rhythms, currents, and cycles of being.

Dancers—EAHMUNI (Moon Sea Waters) **Daaimah Taalib-Din**; NUNUNUKIU (Children of the Great Waters)

Ashley Victoria Brown, Aimee Graham, Alexis Johnson, Courtney J. Lewis, Fatima Logan, Johari Mayfield, Angela Pope, Jae Ponder, Nabowire “Nabz” Stokes, Daaimah Taalib-Din, Charmain Wells, L. “Mimi” Woods, Watkins Smith, Tricia Tait

Apprentices **Crystal Dabady, Cimone Graves, Morgan Griffin, Kimberly Mhooon, Artrese Reid, Vaughn Subra**

Guest artist **Lakai Worrel**

Special guest artist **Nathan Trice**

Musicians **Raymond Graham, Frank Malloy III, Frank Malloy IV, Kwesi Nkroma, Abdel R. Salaam,**

Kofi Ose Williams, Michael Wimberly

Program notes

HAMALALI WAYUNAGU GARIFUNA DANCE COMPANY (Bronx, NY)

Artistic director, founder **Luz F. Soliz**; Assistant director **Jorge Martinez**; Co-choreographer, rehearsal director **Catherine Ochun Soliz-Rey**; Rehearsal assistant director **Ivette Guerrero**; Secretary **Martha Soliz**; Instruments coordinator **Jose Guerrero**; Wardrobe coordinator **Juanny**; Wardrobe **Noelmy YURUMEN**, the colorful, brief Garifuna international song performed by all members. **PARANDA FESTIVE** is an exciting dance denoting harvest performed by female dancers with colorful costumes and baskets on their heads.

PUNTA is a Garifuna ritual dance about life and death, and a fertility dance traditionally performed at wakes. In modern times, because of its beautiful and moving musical beat, *Punta* is performed everywhere.

ELEMENTS OF DUGU represents the Garifuna rituals, tradition, and way of life. Dugu is the universal identity of Garifuna people, maintaining a vital connection with the spirits of the ancestors.

GUNCHAI, performed by a couple, denotes the glamour of the French influence when our people were still in their homeland of the Island of St. Vincent and the Grenadines before 1796.

CHUMBA is a dance exhibiting the inner feelings of women.

WANARAGUA is a dance about masculinity, vitality, competition, and winning.

Dancers **Henderson Arzu, Minerva Bermudez, Edna Yassenia Blanco, Michelle Figueroa, Ivette Guerrero, Jorge Martinez, Darling Moreira, Vanessa Moreira, Stanasia Richardson, Darwin Roches, Catherine Ochun Soliz Rey, Luz F. Soliz, Marilyn Suazo, Italo Tarallo, Rolando Zapata**

Drummers **Juan Alberto Avilez, Oscar Chavez, Fernell Clotter, Feliciano Gamboa, Lazaro Garifuna,**

Fidel Guerrero, Jose Guerrero Jr, Jose Asterio Guerrero, Fernando Medina, Laidy Peri

Singers **Albertina, Liduvina Guerrero, Martha Soliz**

ILLSTYLE & PEACE PRODUCTIONS (Philadelphia, PA)

Artistic director/founder **Brandon "Peace" Albright**, Assistant artistic director **Joseph Ingram**

*****KINGZ & QUEENS***** (*Impossible, IZZpossible*)

Choreographed & directed by **Brandon "Peace" Albright**

Music **Darryl Scott, Brazilian Beatz & Mega House Mix** by **Darrin Ross**

Costumes by **Brandon "Peace" Albright**

Performers—Special guests **Jame Colter, Clyde Evans Jr., Duane Holland, Les Rivera**

Company **Bianca Albright, Alonzo Carter, John Connor, Phil Cuttino Jr., David Dingle, Robert Durkson, Milly Elvis, Marty Galbavy, Steven Gates, Damon Holley, Saloua Ibaline, Joseph Ingram, Donna Kearny, Victor Lewis Jr., Troi Nichols, Annabelle Paez, Jason Poleon, Alfonso Robinson Jr., Andrew Thomas, Jayson Vasquez, Simmon Wilcox**

This warrior dance, for Africa and the African people, is based on the power that exists in the black man. Never forgetting that black men and women are strong, intelligent, beautiful, and spiritual, *****KINGZ***** is spirit and movement. From the spirit of God and love, through our talent and creativity, this is a dance for life, love, peace, and unity.

INTERNATIONAL AFRICAN AMERICAN BALLET (Brooklyn, NY)

Founding artistic directors **Olukose Wiles, Rhonda Morman, Hazel Starkes Bryant, John Blandford**

Executive coordinator/music director **Obara Wali**, Executive secretary/drum captain **Walter Ince**

REFLECTIONS OF A TIME

"Those who do not cultivate their fields shall die of hunger "

THE COMMUNICATION—TAMBYN FLUTE is played by Obara Wali in tribute to Papa Ladjji Camara and our IAAB members who have made the transition.

AKANI—DRUM CALL was originally composed by Olukose Wiles as a tribute to African drummer Akani Sunny Morgan.

LAMBAN—A FOUNDATIONAL COURT DANCE OF OLD MALI was choreographed by Amaniyea Payne for this occasion.

MFOA/Finale—the Chakaba stilt walker brings a message of hope to the people as a "Message From Our Ancestors."

Dancers **Denise Tima Fann Baker, Hazel Starkes Bryant, Ayanda Clarke, Neil Clarke, Gregory Ince, Iyedun Ince, Lauren Dunner Ince, Rosa Connors Kincaid, Amma Wiles McKen, Rhonda Morman, Obayanna Olumide, Amaniyea Payne, Obara Wali Rahman, Clyde Wilder, Sule Greg Wilson**

Assistants **Elder W. Ince, Ra'mon W. King, Ozzie Simmonds**

Program notes

OYU ORO AFRO-CUBAN DANCE COMPANY (New York, NY)

Founder, artistic director, choreographer, costume designer, singer **Danys “La Mora” Perez**

Music advisor, tech & lighting designer **Francisco Mora Catlett**

DESTELLOS AFRICANOS CUBANOS (AFRICAN-CUBAN FLASHES) celebrates African-Cuban dance and music by illustrating the roots of Afro-Cuban culture and its artistic traditions and spiritual expressions, rooted in the sacred manifestations of the Yoruba, Dahomeyan, and Congo cultures of Africa. Ceremonial, spiritual, and high energy, it depicts human emotions and actions, love, and the powerful movements of battle preparation.

ORISHA—the dances of the Orisha deities, which rule over nature and humanity, derive from the Yoruba-Lucumi culture of West Africa and are accompanied by Yoruba prayers, songs, and chants and the rhythms of the Bata drums and Guiros.

DAHOMY: VODU/YAGUETO—warrior dances of African-Haitian origin introduced to late-18th-century Cuba. Its instruments and rhythms derive from the ceremonies of the Dohomeyan; the Patois songs retain their Haitian character and original form.

CONGO: MANI—dances of Congo origin introduced to Cuba during the slave trade. Congos, one of the main African ethnic groups in Cuba, through music and dance emphasize the power of spirits and ancestral communication, physical ability with a special “garabato” stick and magic-religious power, and the secrets of the forest.

Dancers **Melisa Bande, Maikel Castellanos, Isabel Estrada, Momoko Hanyuda, Alexander La Rosa, Jesus La Rosa, Elieser Mendoza, Valerie Merosier, Deadra Nelson, Natalie Pardo, Liethis Y. Hechavarria Perez, Freddy Ruiz, Fatima Walker**

Singers **Sandra Harper, Susan Rapalee**

Musicians **Roman Diaz, Pedro Martinez, Rafael Monteagudo, Abraham Rodriguez**

UNITED AFRICAN DANCE TROUPE (Queens, NY)

Musical Director, President **Kenzel Waller**

Artist Director/Choreographer, Co-President **Ghizamboule Robinson**

REMEMBER TO LOVE is a series of Malian and South African dances which all center around the theme and celebration of marriage. The piece begins with the drummers playing a musical introduction. The women of the community enter carrying gifts (calabashes and sulkani) while doing Sunu. When the dance is complete the children enter singing, with cans, executing the precise steps of the Can Dance, involving hitting the cans together rhythmically. The children sing as they leave and the adults enter with scarves and perform Marakadon. The drummers then do a solo and the final celebration is Donba, which the whole company dances.

SUNU

Ghizamboule Robinson, Malong Bayo

CAN DANCE

Ghizamboule Robinson, Patricia Gittens

MARAKADON

Ghizamboule Robinson

DONBA

Ghizamboule Robinson

Dancers **Kim Bailey, Akua Brabham, Sharon Elcock, Jacqueline Francis, Cyre Irby, Sarai Kearse, Noelle Pigott, Safiya Price (assistant to the artist director), Thandiwe Price, Rasheeda Rhodes, Shanna Rizos, Lenea Stevens, Sophia Walsh, Sarah Ward**

Parent Coordinators **Michele Oni, Hazel Pigott**

Dancers (children) **Brittney Burgess, Kassandra Burgess, Raylana Ciceron, Kaitlyn Cox, Hadiya Edwards, Jadiyah Henry, Tyler Jarrett, Olivia Miller, Ehiosa Oni, Osarieme Oni, Ashonte Rhodes, Jennyka St. Laurent, Zaire Taylor, Revah Ward**

Drummers **Kirov Briggs, Jahreem Henry, Darian Jones, Frank Malloy Jr., Fareed Muhammed, Zykeiah Muhammed Bruce Tyler, Malik Ross**

Who's Who

CHUCK DAVIS (artistic director and founding Elder) is one of the foremost teachers and choreographers of traditional African dance in America and has traveled extensively in Africa to study with leading African artists. Davis founded the Chuck Davis Dance Company in New York City in 1968 and the African American Dance Ensemble in Durham, NC in 1983. He has been a panelist for several programs of the National Endowment for the Arts and is a recipient of the AARP Certificate of Excellence, the North Carolina Dance Alliance Award, the 1990 North Carolina Artist Award, and the North Carolina Order of the Long Leaf Pine. Since 1991, at the request of the governor, he has served on the board of the North Carolina Arts Council, and in 1992 he received the North Carolina Award in Fine Arts, the state's highest honor. In 1996, Chuck Davis and his African American Dance Ensemble were awarded a \$100,000 grant from the National Dance Residency Program, a three-year initiative launched in 1994 by the New York Foundation for the Arts and funded by the Pew Charitable Trusts. Professional awards include a Monarch, a Bessie, and a BAMmie. In 1998, Davis was awarded a doctorate from Medgar Evers College and special honors from Duke University for his work in promoting dance across the US. Chuck Davis/DanceAfrica were named to Dance Heritage Coalition's list of "America's Irreplaceable Dance Treasures: The First 100." In 2004, he received a prestigious *Dance Magazine* Award in honor of his many achievements, and in April 2004 he was honored at the Kennedy Center in the week-long celebration, "Masters of African-American Choreography." In 2006, Baba Chuck received an honorary doctorate from Williams College in Williamstown, MA, where he was the commencement speaker. He also received the 2006 Balasaraswati/Joy Ann Dewey Beinecke Chair for Distinguished Teaching at the American Dance Festival at Duke University. In December of 2009, he received an honorary doctorate from the University of Massachusetts, Amherst. Most recently, the St. Joseph's Historic Foundation

announced the establishment of its Glaxo-SmithKline-Charles 'Chuck' Davis Endowment.

LEO HASSAN (artistic associate) has been a fixture on the Texas cultural arts scene for over 40 years. Originally from New York City, he is a professional musician and teaching artist proudly serving such organizations as Young Audiences of North Texas (Big Thought), Junior Players Inc., and Teco Theatrical Arts Productions, all of which are dedicated to the educational and personality development of Dallas/Fort Worth area children. His African drumming, dancing, and storytelling programs have delighted audiences young and old for several decades. Hassan has also been a long-time collaborator, performer, and supporter of several important Texas-based arts institutions including the African-American Museum of Life & Culture, the Dallas Museum of Art, the Black Academy of Arts & Letters, the South Dallas Cultural Center, and the Dallas Black Dance Theatre. Although having lived in Texas for many years, he manages to maintain a close relationship with the New York City arts community and the many great teachers, musicians, dancers, and friends who inspired him from childhood.

WILLIAM H. GRANT III (lighting designer) has designed lighting for dance, theater, and opera throughout the US, Europe, Africa, Asia, and South America. In the US, he has designed extensively for the Alliance Theatre Company, Milwaukee Repertory Theater Company, North Shore Music Theatre, Melting Pot Theatre Company, Philadelphia Drama Guild, Cleveland Playhouse, Theatre Virginia, and the Alabama Shakespeare Festival. His designs have appeared at the Kennedy Center for the Performing Arts where he designed *Dreams* and *Pearl* (nominated for the 2003 NAACP Theatre Award for Best Lighting), which was written, choreographed, and directed by Debbie Allen. He also designed *Harriet's Return*, starring Allen, at the Geffen Playhouse. On Broadway, he designed the landmark all-African-American production of

Who's Who

Cat on a Hot Tin Roof, directed by Allen and starring James Earl Jones, Phylicia Rashad, Terrence Howard, and Anika Noni Rose. Grant has designed for the Alvin Ailey American Dance Theater and American Ballet Theatre, and he was resident lighting designer for Philadanco for 28 years. He is the recipient of the 2003 IRNE (Independent Reviewers of New England) Award for Best Lighting for *Pacific Overtures*, directed by Kent Gash at the North Shore Music Theatre in Beverly, MA, and the 2007 Suzi Bass Award for Outstanding Lighting Design for *Elliot, a Soldier's Fugue*, directed by Gash for the Alliance Theatre Company. He taught lighting design at City College of New York and is the author of *A Basic Handbook of Stage Lighting*. Grant has his own harp repair service and is principal harpist with the Broadway Bach Ensemble.

N'GOMA WOOLBRIGHT (stage manager) is a native of Jacksonville, FL. He began his career as a stage manager in 1968 with the Chuck Davis Dance Company, where he later became technical director. He has worked with several dance companies in and around New York City. Until recently, he was the technical director for the dance company Forces of Nature. Woolbright's credits include *Lyon and the Jewel*, *Frankenstein's Rib*, *The Greatest of all Times*, and *Muhammed Wait for Me*. He has been stage manager for DanceAfrica since its inception in 1977.

NORMADIEN WOOLBRIGHT (assistant stage manager) is a graduate of the Performing Arts High School, holds a BA in dance education from Lehman College, and has studied with Chuck Davis since her teens. She became artistic director of the Chuck Davis Dance Company when Davis relocated to Durham, NC in 1989. She now serves as road manager and director of educational projects for the African American Dance Ensemble. She remains active in the field of dance through teaching, performing, and participating in school residencies.

ABOUT THE COMPANIES

THE ARTHUR HALL ALUMNI ENSEMBLE was founded in Philadelphia in 1958. Over the next 30 years, the ensemble toured internationally to West Africa, the Caribbean, and Brazil, founded the storied Ile lfe Black Humanitarian Center and the Ile lfe Museum of African Culture in North Philadelphia, performed on national television broadcasts, and produced numerous full-length ballets. The company was dissolved in 1988 when founder Arthur Hall left Philadelphia for his native Memphis, TN. Ensemble alumni have formed several performing groups and cultural organizations, and continued to perform for Arthur Hall until his death in 2000. In 2008, ensemble alumni regrouped to present a series of concerts and cultural celebrations to honor Hall.

ASASE YAA AFRICAN AMERICAN DANCE THEATRE was founded in the summer of 2001 in Brooklyn under the direction of its Artistic Director Yao Ababio. With a group of young, talented, and inspired professional artists, AYAADT set out through the arts to bridge the gap between African and African-American culture. AYAADT consisted of seasoned musicians, dancers, and vocalists with whose training in various disciplines allowed the company to create unique productions that encompassed experiences and artistic skills portraying the authentic richness of the African diaspora. AYAADT has worked with VH1 Hip-Hop Honors Awards, *Stars of New York Dance*, the premiere of HBO's *Sing your Song* documentary on Harry Belafonte at the Apollo Theater, DanceAfrica (New York and Chicago). Asase Yaa has also worked in partnership with Arizona State University, where students participate in workshops and performances, and with various other institutions such as Bucknell University, Princeton University, Scranton University, and Howard University among others. For the past 10 years, AYAADT has produced concerts such as *Africa: a Journey in Dance* and *Djembe in the New Millennium* where dance companies based in the New York tri-state area and Washington, DC can showcase their art forms on one stage.

Who's Who

BAM/RESTORATION DANCEAFRICA ENSEMBLE and BAM have been partners for 16 years in a youth development effort with DanceAfrica as its focus. An annual favorite as well as a symbol of youth involvement in the preservation of African heritage, the BAM/Restoration DanceAfrica Ensemble returns for its 16th year. In that time, more than 4,000 students have taken part in professional caliber workshops. The BAM/Restoration DanceAfrica initiative encourages participants to express themselves around a common theme through dance, music, visual arts, creative writing, and study of the cultural histories of Africa and the African diaspora. Under the guidance of Baba Chuck Davis and through a collaboration with BAM's Department of Education and Humanities, this year's focus was on the music, dance, and culture of Ghana. Composed of talented young dancers, the BAM/Restoration DanceAfrica Ensemble are students from Bedford Stuyvesant Restoration Corporation's Youth Arts Academy where the dancers receive intensive training in ballet, modern, African, and contemporary dance. Observing its 45th anniversary this year, Bedford Stuyvesant Restoration Corporation's mission is to be the catalyst for the progressive improvement of the quality of life for the people of central Brooklyn by utilizing every avenue available to foster growth and development through economic, cultural, educational, and social ventures.

CHARLES MOORE DANCE THEATRE is one of the oldest not-for-profit African-American Arts organizations in Brooklyn. Founded in 1974 by Charles and Ella Moore to demonstrate the beauty and variety of African, Caribbean, and African-American culture, Charles Moore Dance Theatre exposes audiences to new and historically significant works. The company, currently based at Benjamin Banneker High School in Brooklyn, has reconstructed many African dances thought to be lost forever and is part of the Symphony Space Theatre's Artists-in-Education program providing instruction in African and Caribbean dance and music in the public schools of New York. The Charles Moore Dance Center educates children and adults in modern, African, ballet, tap, jazz, martial arts, and percussion.

The Brooklyn studio serves as a incubator for the Charles Moore Youth Ensemble and numerous choreographers, musicians, and actors. The company has been lauded in publications including *Dance Magazine*, *The Village Voice*, *The New York Times*, *Attitude Magazine*, and *The Daily News*, and is represented in most books on black dance in the US. The company has performed at Lincoln Center and BAM, in Central Park for Channel 13, on PBS' Great Performances—*Dance Black America*, and on Puerto Rico's public television station.

CHUCK DAVIS DANCE COMPANY (CDDC)

included a small group of dancers and drummers from a neighborhood youth summer program participating in a summer program in 1964 at the Burger Junior High School Action Theatre in the South Bronx and the Bernice Johnson Dance Studio. By 1968, CDDC, under the management of Bessie Pruitt, was a company-in-residence for the New York City Board of Education, reaching thousands of children through lecture-demonstration and mini-concerts. In February 1977 the company was chosen to represent the US at FESTAC '77, a pan-African cultural event held in Lagos, Nigeria, and under the guidance of Chuck Davis, the company started Dance-Africa at BAM in June that year. CDDC also served as official US Ambassadors of Goodwill, touring Italy, Yugoslavia, Norway, and Greece in 1980. The company, which performed in many DanceAfrica festivals, disbanded in 1983 when Davis relocated to North Carolina.

CREATIVE OUTLET DANCE THEATRE of

Brooklyn is a professional dance company that merges rigorous classical and modern technique with African-American soul and spirit. Under the artistic direction of Jamel Gaines, the company has been hailed by reviewers for its "richness of dance tone" and "contagious vitality." The company has performed internationally and nationally in Italy, England, St. Maarten, California, Seattle, and Atlanta, and throughout its home base of New York City. Gaines has created works for Jacob's Pillow, Lincoln Center, BAM, the

Who's Who

Paramount Theater, and the Apollo Theater. Representatives from the company and school have worked with artists such as Rihanna, Beyonce, Michael Jackson, Whitney Houston, Madonna, and many others. Creative Outlet artists have also worked in prestigious projects, such as *Memphis* and *The Lion King* on Broadway, and were instrumental in formulating the award-winning *Fela!*

DINIZULU DANCERS, DRUMMERS, AND SINGERS

, established in the late 1940s, is the oldest African dance company in the US. The company was founded by Nana Yao Opare Dinizulu, who was a student of Efrom Odok and others, and Alice Dinizulu, who studied and performed with Asadata Dafora, Joseph Comadore, and Ismay Andrews, and more. The repertoire was developed with this background and through research, study, and collaboration with artists in Africa, including exciting dances from Sierra Leone, Liberia, Nigeria, Ghana, and South Africa. The company has performed nationally and internationally, introduced countless children to traditional African culture, and performed for several African heads of state. The company's current artistic director is Nana Kimati Dinizulu, son of Yao Opare Dinizulu and Alice Dinizulu.

FARAFINA KAN: THE SOUND OF AFRICA

shares the history and spirit of traditional West African drumming and dancing, blended with contemporary music, such as reggae, blues, jazz, and hip-hop, to reflect the richness of the African-American experience.

FORCES OF NATURE DANCE THEATRE is an African and contemporary modern dance company co-founded in 1981 under the Artistic Director Abdel R. Salaam and Executive Artistic Director Olabamidele Husbands. Informed by African and American traditions, the company delivers a visceral, thought-provoking blend of contemporary dance, traditional West African dance, ballet, house, hip-hop, and live music, oriented around ideas of environmental health, spirituality, and survival of life on Earth. The company has received numerous grants and ac-

colades from the NEA, NYSCA, National Dance Project/NEFA, and many more. In addition to BAM, it has performed at the Apollo Theater, the Joyce, ADF, NJPAC, and at many prestigious festivals. FON has been featured on PBS' Great Performances feature, Free to Dance. In addition to performing and touring widely throughout the US and abroad, it has gained recognition for its work with youth in workshops and seminars. This creative participation has served as a prime tool in positively guiding our youth.

HAMALALI WAYUNAGU GARIFUNA FOK-LORIC & MODERN DANCE COMPANY

is an entity of Garifuna Heritage Center for the Arts and Culture. It was founded in 1992 by dancer, dance instructor, and choreographer Luz F. Soliz. From its establishment, Hamalali Wayunagu has been instrumental for people in search of information about Garifuna history, dance, and culture through the arts. Hamalali Wayunagu's mission is to reach out to the world and educate as many youngsters as possible in order to maintain a continuous practice of the Garifuna tradition through the art of dancing, singing, and drumming. Its goal is to preserve the richness of the culture and maintain its purity. The company is known for its unique and innovative choreographies. It is also known for being the longest running Garifuna dance company in New York City.

ILLSTYLE & PEACE PRODUCTIONS is a multicultural Philadelphia-based dance company founded in 2002 by Brandon "Peace" Albright.

The company creates work rooted in contemporary and old-school hip-hop blended with an eclectic mix of dance and performance disciplines including tap, ballet, deejaying, and beatboxing. It has toured to critical acclaim nationally and internationally and is committed to delivering positive messages to all audiences.

INTERNATIONAL AFRICAN AMERICAN BALLET was founded in 1975 as a folkloric ensemble composed of dancers, musicians, acrobats, and stilt walkers dedicated to expounding and exemplifying the many aspects of West African

Who's Who

folklore and culture through music, song, and dance. The primary areas of concentration in the repertoire were Senegal, the Gambia, Guinea, and Mali. From these areas, IAAB extracted an authentic base on which it built folklorically original music and choreography, establishing itself as a pace setter for the cultural representation of Old Mali and the Sene-Gambia as an expression of Africans in America. IAAB was disbanded in the late 1980s. It is honored to be a part of this wonderful celebration of the 35th year of DanceAfrica and thanks its supporters who have kept the memory of the company alive through the years. IAAB does its work in a magical way, magical service for magical pay.

OYU ORO AFRO-CUBAN DANCE COMPANY

was founded by Danys "La Mora" Pérez, an international Afro-Cuban folklore performer, choreographer, teacher, and dance ethnologist from Santiago de Cuba. The company is committed to the preservation of Afro-Cuban folklore as well as to encouraging the cross-cultural understanding of the dance and music forms derived from African culture. While Oyu Oro's traditional repertoire pays tribute to African lineages derived from the Yoruba, Congo, Carabali, Arará, and Dahomean cultures of West Africa and Haiti, the popular dance choreography also celebrates national Cuban heritage. In 2007, the world premiere of *Palenque*, an epic poem in Afro-Cuban folklore and the company's first evening length work, was performed at La MaMa Annex. La Mora assembled seasoned Afro-Cuban artists in America, including 20-plus New York-based dancers, vocalists, and musicians. Since then, Oyu Oro premiered *Patakin* (Ailey Citigroup Theater), *Rezo a Babaluaye* (Hostos Center for the Arts and Culture) in 2011; *El Poder de Mi Folklore* (WOFABE African Dance and Drum Festival, NJ Symphony Hall), *Fusion Afro Caribe* (World City Series, Music Center of Los Angeles), *Fusion Caribena* (Houston International Festival) in 2010; *Tributo* (Heritage Sunday, Lincoln Center Out-of-Doors), *Ceremonial de la Danza* (Chase Latino Cultural Festival, Queens Theatre) in 2009; *Maferefun* (Jacqueline Kennedy Onassis High School), *Raices y Estampas Cubanas*

(LaGuardia Performing Arts Center, Queens), and *Cubaila* (Fourth Annual CubaCaribe Dance and Music Festival, San Francisco) in 2008. Since 2009, Oyu Oro has been represented by the Center for Traditional Music and Dance.

DANYS "LA MORA" PÉREZ, originally from Santiago de Cuba, is an internationally renowned master of Afro-Cuban folkloric dance. Pérez's special expertise as a dancer, teacher, dance ethnologist, and choreographer is in the unique styles of her native region of the Oriente province in Eastern Cuba. Oriente attributes its rich cultural heritage to the infusion of Afro-Haitian influences to an already vibrant Afro-Cuban context. Pérez began her dance training at an early age with Afro-Cuban and Afro-Haitian dance ensembles. At 13, she was asked to join the renowned national folkloric ballet company, Cutumba, and toured internationally with the company for 18 years. In 1994, she was evaluated and granted the designation of primera bailarina and primera profesora by the National Dance Commission in Cuba. She has taught in Italy, Spain, France, Canada, and the US.

UNITED AFRICAN DANCE TROUPE performs, entertains, and educates using dance, song, drums, and percussion from the continent of Africa. UADT's dancers and musicians range from seven to 70 years old, and bring joyful cultural expression to every performance.



BAM honors Baba Chuck Davis on the occasion of his 75th birthday, and DanceAfrica's 35th anniversary!

Who's Who

DanceAfrica 2012—Council of Elders

Senior Elders

Mama Hajja Rahkiah
Abdurahman
Baba Lee Abramson

Baba Kimati Dinizulu
Mama Rahkiah Eason
Mama Linda Evans
Baba Leslie Gray
Mama DeBorah Davis-Gray
Mama Doris Green
Baba Nathaniel Boyd Hakika
Mama Akua Ishangi
Baba William Mathews
Mama Amma McKen
Mama Adowa Brown Muchita
Mama Katunge Mimy
Mama Madeline
Yayodele Nelson

Mama Amma Oloriwaa
Baba Obara Wali Rahman
Mama Andara Koumba
Rahman
Baba Jonathan Robinson
(Emeritus)
Mama Esmeralda Simmons,
Esq.
Baba K. Mensah Wali
Mama Lynette White Mathews

Elders

Mama Kumali Abramson
Baba Yomi Awolowo
Mama Carol Awolowo
Mama Sandra Burton
Baba Al Carter
Baba Neil Clarke
Mama Jackie Coban
Baba Chuck Davis

Bedford Stuyvesant Restoration Corporation

Wayne Winborne, Chairman, Board of Directors
Colvin W. Grannum, President
Dyrnest K. Sinckler, Executive VP
Tracey Capers, Senior VP, Organizational
Development and Programs
Gordon Bell, EVP Strategy and Business
Development
Fran Carlson, EVP & CFO

Center for Arts and Culture—Youth Arts Academy

Peggy Alston, Director
Sabine LaFortune, Program Manager
Edna Fulton, Registrar/Bursar
Karlvy Smith, Administrative Assistant
Helese Smauldon, Program Coordinator,
Arts in Action

DanceAfrica Centerstage Instructor

Karen Thornton-Daniels, Artistic Director

Festival Dance Instructors

Shaneeeka Nicholson
Lydia Yearwood

Creative Writing

Mama DeBorah Davis-Gray

Theater Arts

Vernice Miller

Photography

Margot Jordan, Photographer

Restoration Drummers

Dellwyn Gilkes
Talu Green

Tra Bi Izie
Stephan Litzsey
Foluso Mimy
David Williams

Restoration Wardrobe Head/DanceAfrica
Rose Mitchell

Costume Mistress Centerstage
Elaina Lanier

Restoration Costume Shop Manager
Simone Knox

Costume Designers

*Centerstage Costume Replication from Ammamre Mma
Dance Theatre*
Hope Lynn Burrows

Centerstage BAM/BSRC Costume Designers

Jeanie Mitchell
Jewel Love
Karen Thornton-Daniels

Festival Dancers/Costume Assistants

Deborah Garrett
Nicole London
Virna Springer
Jacqueline Jardine

Hospitality

Nadia Hyppolite
Ann Roach

Who's Who

BAM/Restoration

DanceAfrica

Ensemble

See *program section*

Candlebearers

Malik Camara
Omari Contaste
Lindia Dugue
Nuse Deka Franklin
Baba Leslie Gray
Mama DeBorah
Davis-Gray
Hanan Hameen
Arisa Ingram
Francie Johnson
Mayetha Johnson
Joy Kariamu
Mama Katunga
Daryl Lobban
Claudia Lopez
Paul Lucas, drummer
Foluso Mimy
Naima Penniman
Aisha Starr
Nakia D. Vieira
Marcus Williams
James Yarborough

Junior & Centerstage

Candlebearers

Kianna Bowers
Deidre Brock
Kaisa Browne
Teanna Chin
Amanda Flynn
Sequoia D. Harris
Hadiya Hyppolite
Deandra Johns
Mia Jones
Bria Knox
Talijsa Lezama
Catherine Lorisme
Kianna McKoy

Colby Myers
Aziza Pope
Tianna Smith
Keturah Stephen
Tianna Thomas
Shoniah Torres

DanceAfrica

2012 Artists

Njideka Akunyili
Ruby Onyinyechi
Amanze

Memorial List

To those who have passed on to the ancestral grounds, we will not forget you or your contributions to the world.

Ase! Ase! Ase!

Ethel Watkins-Davis
Assadata Dafora
Ismay Andrews
Alfonse Cimbe
Joe Commodore
Moses Mims
Ruby Pryor
Phillips Stamps
Aguasiba Derby
Jerome Jeffries
Lavinia Williams
Madrina Assencion
Serrano Osa Unko
Syvilla Forte
Thelma Hill
Early Scott
Bettina Bancroft
Ayodele Elaine
Beener
Jamila Bey
Percival Borde
Falumi Prince
Halika Harriet Clegge
Al Perryman

Aaron Baxter
Ronnie Pratt
Priscilla Taylor
Ron Taylor
Michelle Fennell
Mama Mary Gray
Abdoulah Hakim
Ted Holiday
Clinton Jackson
Yusef Imam
Mrs. King
Eddie Spencer
Kofi Nkrumah
Afinya Odak
Larry Phillips
Pearl Reynolds
Tommy Johnson
Aaron Frazier
Ray Hurrey
Cheryl Zincke Morris
William MacPhearson
Micheal Peters
Bubacar Niang
Doug Allan
Nana Adowa Aforiwa
Jamila Bey
Nana Opare Biea
John Flynn
John Blandford
Charles Abramson
Denise Delapenza
Bill Moore
Raymond Taylor
Earl Mack
Alyo Tolbert
Noni Olaniyan
Michael Schwartz
Peter Tumbleston
Loremil Machado
Kevin McDonald
Denton Melville
Robert Bob LaPrince
Dave Roberson
Nancy Quinn
LeRoy Radcliff

Keith Simmons
Djbril Traoure
Jimi Williams
Marion Cooper, Jr.
Oscar Beau Brown III
LaRocque Bey
Robert Hudson
Leonard Anthony
Joseph Solomon Deas
Tony Williams
Stanley Mamadi
Tarzer
Scobey Stroman
Dr. Betty Shabazz
Abdul Rahman
Mama Ince
Ralph Dorsey
Tessie Williams
Alex Haley
Gloria Jackson
Charles Moore
Scobey Mitchell
Jacqueline Armstrong
Gregory Myles DeJean
Baba Dele
Bernard Johnson
Kolawole Balogun
Ron Love
Mama KeKe
James McCoy
Evelyn "Jessie"
Williams
Lester Wilson
Mama Willie Wilson
Sarah Frederick
Alvin Ailey
James Butler
Nana Osunyomi
Afolabi-Sarpong
Nana Opare Yao
Dinizulu
Yao Odum
Rita D'Adamo
Mama Adlyn M. Irwin
Charles E. Inniss

Who's Who

Farafina Kan. Photo
courtesy the company



Jonathan Schenker
Mama Pearl
Omowale Primus
Olukose Wiles
Lucille Ellis
Tommy Gomez
Talley Beatty
Queen Mother
Adley Moore
Betty Carter
Tony Davis
Iyalu Opeodu
Baba Wilbert Linton
Mama Sandy Royster
Nana Yoa Bonsue
Amanqua
Vernon Brandon Bey

Robert Boyd
Bro. Abu Shabazz
Bro. Arthur Maddox
Mama Annie Davis
Baba Djimo Kouyate
Papa Ladj Camara
Richard B. Fisher
Brother Mishak Sillam
Bob Riordan
Malaika Holman
Bermis
Francina Yalewa
Osunlebo Kendrick
Hodari Burkett
Eleo Pomare
Frankie Manning
Brother James Cherry

Lena Horne
Niles Ford
Mama Guillermina
Prades Correoso
("Miguelina")
Mamadou Johnson
Phyllis Lichtenstein
*Memorial List—
Council of Elders*
Baba Walter P. Brown
Baba Hajji Bilal
Abdurahman
Nana Opere Yao
Dinizulu
Papa Scuddie McGee
Mama Sarah McGee

Baba Mzee Moyo
Baba M.B. Olatunji
Baba Kwame Ishangi
Baba Chief Bey
Mama Barbara Bey
Baba Joe Nash
Mama Mary Umolu
Baba Luther
Sulaimaan Wilson
Mama Elsie
Washington
Baba Montego Joe
Mama Pearl White



Lezare (For Today),
courtesy African Film Festival

FILMAFRICA, May 25—28

BAMcinématek's cinematic companion to DanceAfrica returns with films from Algeria, Nigeria, South Africa, Ethiopia, and the Democratic Republic of the Congo. The series includes the recently re-released apartheid-era classic *Come Back, Africa*, the children's film *Tales of the Night* (in 3-D), and selections from the African Film Festival's Traveling Series.

May 25

A Trip to Algiers (2010), dir. Abdelkrim Bahloul,
Algeria/France

One Way, A Tuareg Journey (2010), dir. Fabio
Caramaschi, Italy/Niger

With *Lezare (For Today)* (2010), dir. Zelalem
Woldemariam, Ethiopia

May 26

Come Back, Africa (1959), dir. Lionel Rogosin,
South Africa

* *Man on Ground* (2011), dir. Akin Omotoso,
Nigeria

May 27

Kinshasa Symphony (2010), dir. Claus
Wischmann & Martin Baer, DRC

* *Kongo: 50 Years of Independence of Congo*
(2010), dir. Samuel Tilman, Daniel Cattier,
Jean-François Bastin, Isabelle Christiaens,
Belgium / DRC

May 28

Tales of the Night (in 3-D) (2011), dir. Michel
Ocelot, France (subtitles read aloud by actor)

* *Relentless* (2012), dir. Andy Amadi Okoroafor,
Nigeria

* Q&A with director

Complete information: BAM.org / FilmAfrica

Additional company, DanceAfrica 2012: *One Africa/Many Rhythms*
Performing on every program, May 20—28

ADANFO ENSEMBLE (Syracuse, NY)

Founder: David Etse Nyadedzor
Dancers: Eric Ansuade, Isaac Bentum, Peace Elewonu, Leslie Adjetey Klufio, Rebecca Korley, Yesutor Kotoka, Comfort Tetteh
Drummers: Ernest Borketey, Christian Kutte, Kwame Letsa, David Loko, Atsu Nyadedzor, Joshua Williams

Atsiagbekor Atsiagbekor is among the oldest traditional dances of the Ewe-speaking people of Southern Ghana, Togo, and Benin. Originally a war dance performed after battle when the warriors returned to the village, it is now performed on many social occasions. One of the outstanding features of the dance is the interaction between the master drummer and the dancers. Performed with BAM Restoration DanceAfrica Ensemble, May 25—28.

Bamaya first originated in the Northern region of Ghana by the Dagomba people. When first performed Bamaya was a dance for the royal clan that was only danced by men. Bamaya was performed for festivals, naming ceremonies, enstoolment of chiefs, etc. In homage to the women of the community, the men performing Bamaya would sometimes dress in women's clothing. Over time the restrictions on where and who could perform Bamaya have changed. Bamaya is no longer a dance only for the royal clan.

Fume Fume is a farmer's dance from the Dagomba tribe of Northern Ghana, put together from older ritual steps. The solo sections originally represented possession of the dancer by spirits.

Who's Who

The **Adanfo Ensemble** is an ensemble of musicians and dancers with roots in Ghana, West Africa. Founder David Etse Nyadedzor was born and raised in Ghana, where he performed with many local African groups. An experienced master drummer, he studied with the Folkloric Selamta, a traditional cultural group at the Center for National Culture in Accra, Ghana, where he mastered Ghanaian and other African drumming techniques as well as a repertoire of Ghanaian, Togolese, Nigerian, Guinean, Senegalese, Zimbabwean, and South African dances. The word adanfo translates as "friends and family." The ensemble has performed widely throughout the US.

Additional company, DanceAfrica 2012: *One Africa/Many Rhythms*
Performing on every program, May 20—28

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