

The St. Olaf College Dance Department Presents

Companydance®
Spring Concert
2014

Kelsey Theater 7:30pm

Thursday, May 1

Friday, May 2

Saturday, May 3

Choreographers

Students

Karina Culloton
Julia Moser-Hardy
Ashley R.T. Yergens
Ben Swenson-Klatt

Faculty

Janice Roberts
Anthony Roberts

Guest Artist

Alexandra Beller/Dances



Tickets: \$8 (Free for faculty/staff/students/)
Call (507) 786-8987 or visit fusion.stolaf.edu/tickets

The St. Olaf College Dance Department

The St. Olaf College Dance Department is a charter member of the National Association of Schools of Dance, and is one of only two schools in the state of Minnesota to be an accredited institutional member. The faculty consists of three full-time faculty, three part-time faculty, and a full-time technical director. The Dance Department usually graduates 7-10 dance majors a year and serves much of the St. Olaf population, which numbers approximately 3,000 students total.

The dance department is committed to teaching and presenting dance as a vital form of embodied awareness and understanding, communication and expression – all of which are central to education in the liberal and fine arts traditions.

The movement-intensive and language-intensive studies and experiences provided by the St. Olaf College B.A. in Dance guide students toward lives and careers with strong physical, creative, and analytical skills at their foundation. As a result, dance majors come away from St. Olaf College with the ability to manage, direct, and perform with professional companies or as free-lance artists; pursue graduate study in dance therapy, teaching, choreography, performance, or the somatic disciplines; enter other fields such as the healing professions, arts management, psychology, environmental studies, media, etc. In short, a B.A. in Dance from St. Olaf College, which engages students in the study of dance as a personal art, a cultural art, and a fine art, prepares dance majors for a wide range of life and career possibilities and options.

For the Audience

- Please do not bring food, drink, cameras, or recording devices into the theatre.
- Please turn cell phones off. Please do not text during the concert.
- Please place your unwanted program in the recycling box located outside the theatre as you exit.

Reception, Friday, May 2

Following the concert on Friday, May 2 please join us for a reception in Dittmann Center, just outside the Flaten Art Museum on the main floor.

From the Directors

The students, faculty and staff of the St. Olaf College Dance Department welcome you to our 2014 Companydance® Spring Dance Concert.

During this evening's performance, you will see movement explorations created and danced from many points of view and experience the concepts through metaphor and poetry embodied in human motion. Physical, intellectual, and emotional intelligences are holistically and elegantly interwoven via the flesh and blood of live dance. The diversity of movement knowledge and expression is indicative of the philosophical breadth and scope encouraged and practiced by the St. Olaf College Dance Department.

Now that you are here, we invite you to join in our exploration. Regardless of your background or familiarity with dance or movement, you have something unique and valuable to stir into the mix. We encourage you to be an active observer, to let your personal experiences color what you see, think, hear and feel during tonight's performance. It is not important that you get "it", only that you participate in the journey and endeavor to get and give "something".

We thank you for your support, and we sincerely hope you enjoy your experience at this evening's performance.

Special Thanks

Gwen Daniels, Art & Dance Administrative Assistant

Jeanne Hatle, her Box Office Crew

St. Olaf Theatre Department

Susie Kulsrud

Photographer Erik Saulitis

Office of Broadcast Media

Dittmann Custodians Jane Quinnell, Greg Taubman, Linda Crowe

Dance Department Members Jennifer Bader, Kyle Carson, Aimee

Jillson, Heather Klopchin, Anthony Roberts, Janice Roberts, Sherry

Saterstrom, Alex van Rysselberghe, Anne von Bibra

Kaleidoscope

Choreographer: Anthony Roberts with creative input from the dancers

Dancers: Emily Anderson, Lisa Cole, Kelsey Daly, Emma Downey, Alisha Jihn, Seipati Jonga, Meg Kirchhoff, Michaela Liesenberg, Moriah McFarland, Cecilia Wall, Emma Youngquist.

Thanks to Anna Bertel and Julie Hagn for their contributions in the creation of this piece!

Music: Legions (War) from One Cello x 16: Natoma by Zoe Keating

Costume Designer: Aimee Jillson

Lighting Designer: Kyle Carson

Beginning with a single movement phrase and the goal of engineering an increasingly complex visual landscape, the gestalt of this dance was established. Many thanks and a great deal of admiration go to the student dancers who helped me ponder the development of this piece. This process would not have been possible, nor anywhere near as enjoyable, without your engaged participation. You are amazing! Thanks also to Andrea Conger '98, for attending the fall rehearsal process and offering insight and encouragement.

Feed Your Ears with Stories to Swallow

Choreographer and Dancer: Ben Swenson-Klatt

Music: The Very Thought of You by Billie Holiday

Lighting Designer: Kyle Carson

Through My Mother's Eyes

Choreographer: Janice Roberts with creative input from the dancers

Dancers: Karina Culloton, Moriah McFarland, Ashley R.T. Yergens

Costume Designer: Aimee Jillson

Mother: Guardian, Protector from Harm, Story Keeper, Tear Gatherer, Peacemaker, Holder of Hearts.

Dedicated to Elizabeth Gayle Haws: with whom I continue to share and relish pathways and the evolution of our Mother/Daughter relationship.

Special thanks to Betsy Gaasedelen

Is this more ladylike?

Choreographer: Ashley R.T. Yergens

Dancer: Katherine Griffis

Music: So Good At Being In Trouble by Unknown Mortal Orchestra
(Remixed by Ashley R.T. Yergens)

Lighting Designer: Kyle Carson

A performance and construction of ladylike selves.

la·dy·like (lā'dē-līk') adj.

1. Characteristic of a lady; well-bred.
2. Appropriate for or becoming to a lady.
3. Unduly sensitive to matters of propriety or decorum.
4. Lacking virility or strength.
5. None of the above.

You can only, and enter

Director: Alexandra Beller

Choreographers: Alexandra Beller, Toni Melaas, and the dancers

Rehearsal Director: Toni Melaas

Dancers: Karina Culloton, Kelsey Daly, Alisha Jihn,

Sei Jonga, Meg Kirchhoff, Lindsey Mornson, Julia Moser-Hardy, Ben

Swenson-Klatt, Ashley R.T. Yergens, Cecilia Wall, Grace Wehrspann

Special thanks to Anna Bertel

Music: Wilco, Balkan Beat Box

Costume Designer: Aimee Jillson

Lighting Designer: Kyle Carson

~Intermission~

this is what I know

Choreographer: Karina Culloton with creative input from the dancers

Dancers: Tatum Holland, Alisha Jihn, Sei Jonga, Meg Kirchhoff,

Lindsey Mornson, Ben Swenson-Klatt, Cecilia Wall

Music: The Summer by Balmorhea, Ambient Waves

Lighting Designer: Kyle Carson

Moving Men

Choreographer: Anthony Roberts with creative input from the dancers

Dancers: Sam Adams, Cal Knickerbocker, Adam Levonian,

Stephen Sweeney

Costume Designer: Aimee Jillson

Lighting Designer: Kyle Carson

The movement research for this piece began with the question, What is Patriarchy?. Thanks, Moving Men, for the many thoughtful conversations that undergird this piece. I appreciate your taking a leap of faith to join me in this discussion and movement journey. I have been enriched by this process. Thanks also to Andrea Conger '98, for attending the fall rehearsal process, offering valuable insight, encouragement, and for dancing with us.

Check All Your Pockets

Choreographer: Julia Moser-Hardy

Rehearsal Director: Meg Kirchhoff

Dancer: Julia Moser-Hardy

Music: Hand Covers Bruise by Trent Reznor and Atticus Rose

Arrangement and Text by Julia Moser-Hardy

Lighting Designer: Kyle Carson

"I'm just afraid I'll end up all alone."

"You won't be, I promise you that."

"I lost something way more valuable this time."

"Check all your pockets."

"It was all yellow..."

Maybe it has taught you all it could.

Celebrating Jennifer

Choreographer: Janice Roberts with creative input from the dancers

Dancers: Shaina Andres, Becky Bowman Saunders, Gabby Coll, Kelsey

Daly, Alexandra Doeden, Katherine Griffis, Alisha Jihn, Seipati Jonga,

Meg Kirchhoff, Lindsey Mornson, Julia Moser-Hardy, Amanda

Spitzenberger, Krista Swedenburg

Music: Antonio Vivaldi: Concerti Di Parigi Xii

Costume Designer: Aimee Jillson

Lighting Designer: Kyle Carson

Special thanks to Julie Hagn

This work was created to celebrate the many wonderful gifts Jennifer Koenig brought to and fostered at St. Olaf College.

The Rev. Jennifer Anderson Koenig, who served as associate college pastor at St. Olaf College for more than 15 years, died September 20, 2013, at the age of 47. In life and in death she was surrounded by the love of her family and many, many friends.

Jennifer was born in St. Charles, Illinois, and, at the age of two, moved to Geneva, Illinois with her family. She attended Geneva High School, where she served as class president for three years, was a member of the National Honor Society, competed at the Illinois State Track and Field Championships and was active in many school programs.

Jennifer had a love for dance and choreography, which led her to become a dance major at St. Olaf College in Northfield, Minnesota. She graduated from St. Olaf in 1987. After college, she pursued a career in the arts. For three years, she performed with a professional modern dance company, Ballet Harren. She was called to the ministry, however, and in 1994 she earned her master of divinity degree from Luther Seminary, where she served for three years on the dance and fine arts committee.

Jennifer served in parish ministry in West Des Moines, Iowa at St. Mark's Lutheran Church before coming to St. Olaf in 1997. She described the St. Olaf position as her "dream call," and devoted herself to leading campus worship, preaching, and counseling students. "One of her greatest strengths was her sincere willingness to sit down and have a meaningful conversation at any time with anyone," says longtime colleague and retired College Pastor Bruce Benson. "She took a genuine interest in people's lives, and that endeared her to so many."

Koenig worked with a variety of departments across campus, from the arts to the sciences. However, the many personal relationships that she developed with students and faculty over the years are her enduring legacy. One of the spaces in Regents Hall of Natural and Mathematical Sciences is named in her honor as a gift from parents of a former student. In addition, several musical pieces, either commissioned by parents of former students, friends of the college, or friends of Jennifer, have been composed and performed in her honor.

Jennifer loved poetry and the arts. She was an avid writer of letters and notes - always seeking to honor her friends' birthdays, to comfort them in grief, or to celebrate even the most mundane things. She saw beauty, profundity, and the opportunity to ask more questions in everything she encountered. Her smile was luminous and her laugh was full-bodied, endearing, and infectious. She loved to celebrate God's creation in and with others.

Active in the community as well as on campus, Koenig mentored high school students, helped lead the Evangelical Lutheran Church in America's Malaria Campaign and actively organized neighborhood gatherings where new neighbors could meet new friends.

Her CaringBridge site details her battle with glioblastoma.

Survivors include her husband David; her children Anders and Sylvia; her father, John Anderson of Geneva, Illinois; her sister Karla (Chuck) Boucek and their children Lian and Ana of Grayslake, Illinois; her father-in-law, Robert (Jan) Koenig of Grand Beach, Michigan; her sisters-in-law, Lindsey (Peter) Allen of Weston, Massachusetts, Jamie (Dan) Rau of Valparaiso, Indiana; her aunt Jean Murray of Lafayette, California; her aunt Mary Ann Bergeson of Hannibal, Missouri; nieces, nephews, other relatives and friends. She was preceded in death by her mother and mother-in-law.

Her husband summarized the care that Jennifer received during her illness with this message on the Caring Bridge site, "Thank you, again, for giving Jennifer the peace and love that she had during her illness. She left us with the warmth of that love wrapping her soul. She was never afraid and she has all of you to thank for that."

Production Staff

Technical Director, Lighting Designer: Kyle Carson

Stage Manager: Sydney Mason

Assistant Stage Managers: Tommy Crawford, Jon Tiburzi

Light Board Operator: Maria Paula

Sound Board Operator/Projectionist: Joanna McLarnan

Stagehands: Zach WareJoncas, Kobi Dansingburg, Virginia Pierson, Maria Paula Rodriguez, Lucia Heppner

Fly Rail Operator: Leah Coughlin

Ushers: Valery Wehrman, Sarah Bresnahan, Anja Selland, Nina Hagen

Department Videographer: Zach Greimann

Costume Shop: Lorna Dielentheis, Emma Downey, Sarah Evans, Gina Haugen, Casey Horn, Courtney Stirn, Abby White, Haley Woods

Faculty Biographies

Anthony Roberts

A summer dare from Anthony's sister propelled him into the arts. He was twenty-something, enrolled in his hometown university, and becoming a bit desperate in his search for a career path. Anthony had not yet considered the concept of a career calling, a vocation, but that was indeed what he was in search of. Prior to that time, he cannot recall a meaningful exposure to the arts. He was a first generation college student, and his father's desired career choice for him was based solely upon financial stability. Anthony's intuition, however, told him he was destined to follow another path, without any clue what that path might be. Thanks to his intuition, persistence and patience, Anthony discovered dance. Almost a decade after accepting his sister's dare (thanks, Reece!), and with a good deal of hard work, sacrifice, fortunate opportunities and thoughtful mentors who assisted him along the way, Anthony was a full-time professional dancer in a company based almost 2,000 miles from where his journey began. While Anthony's path was challenging and complicated on many levels, it was also very enjoyable, engaging and rewarding. After he had been dancing professionally for about two years, he was forced to pause when the epiphany that his career path was that of a dance artist finally hit him. Dance, as a career, was not a conscious choice for Anthony, but one that he was compelled to pursue.

Anthony unofficially came to St. Olaf College in 1994. While teaching at Gustavus Adolphus College in St. Peter, MN that same year, he also spent weekends guiding a ragtag, but enthusiastic, group of St. Olaf men through the fundamentals of beginning modern dance. For many of these men, this process simply involved learning how to walk on the beat of the music. This engaging process led to Anthony's first piece of choreography at St. Olaf, Jock-ularity, which was also performed by this same group of guys (and Anthony) at the Walker Art Center in Minneapolis in 1995. He was hired at St. Olaf the following year to teach the intermediate and advanced ballet classes. Anthony currently teaches modern dance technique, the senior capstone course, and a course he designed that integrates dance and film into a hybrid form called screendance. He has developed a student-supported tutoring program for his modern dance classes, and initiated and oversees the archival and online presences of the departments video and photograph collection. Anthony also choreographs annually as co-artistic director of Companydance®, St. Olaf's modern dance company.

Anthony has performed nationally and internationally with Repertory Dance Theatre and Ririe-Woodbury Dance Company, both located in Salt Lake City, Utah; Sharir Dance Company in Austin, Texas; and the Jacob's Pillow's Men Dancers: The Ted Shawn Legacy (a project

touring internationally to commemorate the 100th anniversary of Ted Shawn's birth). His professional performance repertoire includes works by historic and contemporary dance artists including: Isadora Duncan, Ted Shawn, Helen Tamiris, Doris Humphrey, Charles Weidman, Jose Limón, Anna Sokolow, Merce Cunningham, Douglas Dunn, Bill Evans, David Parsons, Bill T. Jones and Arnie Zane, Yacov Sharir, Garth Fagan, Douglas Nielsen, Shapiro and Smith and others. He is extremely proud of playing one of the mice in Colorado Ballet's Nutcracker, where he darn near gnawed the nutcracker's cheesy foot in two.

Anthony earned a BFA in Ballet Performance from the University of Utah and an MFA in Dance with a Dance Technology Emphasis from Arizona State University, Tempe.

Janice Roberts

Janice is a Professor of Dance at St. Olaf College. She received her BFA from Arizona State University and her MFA from the University of Utah. For nine years she danced with Ririe-Woodbury Dance Company in Salt Lake City, Utah. During her tenure with Ririe-Woodbury, Janice also worked as a solo artist and guest choreographer with several universities and companies. In fact, prior to coming to St. Olaf, Janice was a Minnesota Dance Alliance Visiting Artist in 1989 and again in 1990, teaching master classes at Gustavus Adolphus College in St. Peter, Mankato State University and the Hennepin Center for the Arts in Minneapolis. In January of 1995, she and her husband were Sage Cowles Land Grant Artists in Dance at the University of Minnesota.

Throughout Janice's professional career, she has had the opportunity to perform the works of a multitude of prominent choreographers, including Kei Takei, Alwin Nikolais, Pilobolus, Murray Louis, Joanie Smith and Danny Shapiro, Bill Evans, Jamey Hampton, Tandy Beal, Douglas Nielsen, Jerry Pearson, Alyson Chase, Phyllis Lamhut, Claudia Melrose, Val Caniparoli, Shirley Ririe, Joan Woodbury and Donna White. During Janice's last sabbatical she was an ongoing guest performer with A. Ludwig Dance Theatre in Arizona. Janice recently co-wrote a successful grant to bring in a master teacher and reconstructor of Anna Sokolow's work to restage Sokolow's masterwork *Dreams* at St. Olaf College. Janice also serves as a visiting evaluator for the National Association of Schools of Dance.

Guest Artist Biographies

Alexandra Beller

Alexandra is the Artistic Director of Alexandra Beller/Dances, which celebrated its tenth anniversary in 2011 with a premiere at ICA in Boston and a 3 week run in New York City. She was a 2-year Artist in Residence at HERE Art Space, and has also been an AIR at Dance New Amsterdam and DMAC. Alexandra Beller/Dances is an ensemble of highly skilled dancer/actors working on the edge between dance and theater. Rich with personal revelations, performances attempt to move, stimulate, impassion and incite the audience. Ripe with metaphor, abstracted narrative and controversial ideas, the dances traffic through the dangerous territory of homophobia, sexism, and emotional isolationism. The company seeks to intersect distinctions between races, nationalities, sexual orientations and political affiliations through a series of artistic collisions. The creations are a truly unique hybrid form, where speaking and moving are essential forces in the creation of meaning.

As a member of the Bill T. Jones/Arnie Zane Dance Company from 1995-2001, Alexandra performed in over 50 countries and throughout the U.S. She was a unique and iconic member of the company, created roles in over ten original productions.

Alexandra is on faculty at Long Island University, and Dance New Amsterdam and teaches Technique, Composition, Improvisation and other classes at the Atlantic Theater School, The New School, 92nd St Y, and at universities throughout the United States. She was a visiting artist at APA, CCDC, and DanceArt in Hong Kong, D-Dance Festival in Korea, Den Nordsk Balletthoskole in Oslo, Henny Jurriens Stichting in Amsterdam, and Cyprus Summer Festival in Nicosia. She was a guest choreographer at the U of Michigan, Rhode Island College, The U of South Florida, MIT, Texas Woman's University, Connecticut College, Oakland University, Texas Christian University, and Bates College, among others, and received an NCCI commission from Montclair State University in 2003/2004. Recent projects include the premiere of her evening length work, "other stories" at ICA in Boston (co-commissioned by Summer Stages), Jacob's Pillow, The Irondale Theater, and a three-week season at Joyce SoHo, and residencies at The University of Iowa, University of Nebraska (Lincoln), Rhode Island College University of Michigan, and Oakland University.

Alexandra is also a mother of two boys, aged 6 and 1, who alternately feed and starve the creative process, but are endless inspirations for movement and compassion.

Toni Melaas

Toni (performer) is a dance artist, an actor and a teacher of wellness practices through her company Hatch NYC (www.hatchnewyork.com). She has been a company member of Alexandra Beller/Dances since 2001 and of Netta Yerushalmy/Dancing People since 2003 and has had the pleasure of working extensively as a company member with Faye Driscoll, Shen Wei Dance Arts, Nancy Bannon, Gerald Casel Dance, Melissa Briggs Dance, Karrine Keithley, and Risa Jaroslow, among others.

Toni's theater work includes 'Agamemnon' with the Aquila Theater Company including Olympia Dukakis and 'L'Histoire du Soldat' directed by Will Kerley and Faye Driscoll with Maestro Lorin Maazel conducting at the Castleton Festival.

SAG Film work includes: 'Across the Universe' directed by Julie Taymor, 'The Hottest State' directed by Ethan Hawk, Short Film/music video work includes: 'Fire to the Ground' directed by Chunwoo Kae and Ryan Demler for The National and 'Secret Room' directed by Lily Baldwin for Joan Osborne.

Student Choreographer Biographies

Karina Culloton is an involved member of St. Olaf Companydance®, serving on the promotional team, working on the dance tech crew, performing in work created by both faculty and students as well as creating her own work. Karina has had a variety of experiences while at St. Olaf including participating in the Flying Foot Forum's Alice Project residency in January 2013, co-organizing the mini-Making it in the Arts conference in fall 2013, and working as a TA for several dance classes from fall 2012 onward. Outside of St. Olaf, Karina works at Division Street Dance in Northfield, MN, where she teaches classes and assists in the office. In the summer of 2013, Karina had the opportunity to intern at Bearstow on Parker Pond in Mount Vernon, ME, where she worked with dance artists including Ruth Grauert, Veronique MacKenzie, Peter Kyle, Robin Gilmore, Dorothy Vislocky, Claire Porter, and K.j. Holmes.

Julia Moser-Hardy stepped into a red velvet skirt at the age of four and felt it spin as she twirled, and that was the beginning. She appreciated the messy sensation, yet artful organization of the body that dance expresses. As a member of CompanyDance® Julia has danced in works by faculty members, students, and guest artist Stuart Pimsler Dance and Theatre. In 2012 Julia assisted faculty member Sheryl Saterstrom in an undergraduate research project entitled, Somatic Foundations in Dance Education, during which time she helped develop two websites, SimplySomatic.org and SomaticMe.ning.com. Her experience on this project was enriched by the opportunity to present at the 2013 National Dance Education Organization Conference earlier this fall. In May Julia will graduate with B.A. in Dance and Psychology. She would like to thank Meg Kirchhoff and Heather Klopchin for their mentorship during this choreographic process, her family for their continued support, and her friends who challenge and inspire her every day.

Ben Swenson-Klatt began his dance experience three years ago at Perpich Center for the Arts Education and discovered an instant passion for movement. Since then he has been exploring the vast range of dance styles and the many possibilities for creating performance. Past experience has included multiple shows with both the dance and theater departments and working with guest artists Alexandra Beller Dances and Stuart Pimsler Dance & Theater. He is currently a sophomore Dance and Theater Major with a Women's and Gender Studies Concentration. This summer he will be assistant choreographing for The Children's Theatre Company's Theatre Arts Training Camp.

Ashley R. T. Yergens has contagious enthusiasm and curiosity for the creative intersection between media and dance. She stumbled upon dance as a gawky teenager and ate up countless opportunities to perform and choreograph since then. She has studied and performed under former Alwin Nikolais lighting designer, Ruth Grauert, as well as choreographers like Carrie Homuth, Peter Kyle, Jennifer Mack, Sara Shelton Mann, Joanie Mix, and Claire Porter. At St. Olaf, she has performed works by faculty members Janice Roberts, Heather Klopchin, and guest artists Alexandra Beller and Stuart Pimsler. Also, she has choreographed and performed works for The Rhythm Project under the direction of Sherry Saterstrom. Upon graduation, Ashley will be training with David Dorfman and Jennifer Nugent as well as interning under Laura Faure at the Bates Dance Festival.

Costume Designer

Aimee Jillson has worked as a freelance theater artist on both coasts and several places in-between before settling in the Twin Cities, where she has been the Costume Designer for Companydance® and the St. Olaf Theater Department since 1996.

Technical Director

Kyle Carson has worked as a freelance lighting designer in the Twin Cities. He has designed for the Illusion Theater, North Star Opera, The Playwright Center, Zenon Dance, Park Square, Theater in the Round, Hauser Dance and other theater/dance companies throughout the country. He is currently the Technical Director of the St. Olaf Dance Department.

Join Companydance®

Students, if you like or are intrigued by what you see here tonight, we invite you to become a member of Companydance®. The company offers students a range of dance creating, performing and producing opportunities and is open by audition to ALL students. The company's primary aesthetic is grounded in the modern dance tradition, but is by no means restricted to it. Auditions for Companydance® are held during the first week of the fall term. Concurrent enrollment in a movement intensive dance class is required for participation in Companydance®.

Looking Ahead

FIRST YEAR PROJECT / OPEN STAGE

First Year Project dancers perform pieces that have been created by and with faculty during the year. Genres include modern, improvisation, ballet, and international. Open stage presents student dance works-in-progress and newly completed dance pieces.

Friday, May 9, 4:00 p.m.

Wagner Bundgaard Studio One, Dittmann Center

ADVANCED CHOREOGRAPHY SHOWING

Final showing of choreographic works by the Advanced Choreography class.

Thursday, May 15, 7:00 p.m.

Wagner Bundgaard Studio One, Dittmann Center

Kaleidoscope
choreography by Anthony Roberts



is this more ladylike?
choreography by Ashley R.T. Yergens

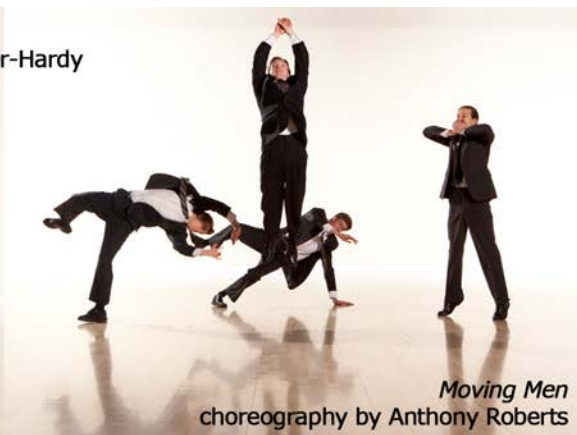


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