

Chicago
Dancemakers Forum
SHareOUT!

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

Program
Notes

Fri-Sat
Aug 31-Sep 1, 2018

MCA
STAGE

Edlis Neeson
Theater

Eyes
Wide

Lights
Low

at MICA
Stage

Summer/Fall
2018

SHareOUT! running time
is 120 minutes with one
intermission.

SUPPORT FOR THIS
MCA STAGE PROJECT

Lead support for the
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Initiative is provided by
Elizabeth A. Liebman.

Special thanks to Phill
Cabeen, the original
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and care for countless
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partners of the MCA.

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the list of individuals and
community partners
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chicagodancemakers.org.

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. Cofounded 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.

CHICAGO
DANCEMAKERS
FORUM

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

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The artist would like to thank Chicago Dancemakers Forum, Rebuild Foundation, Justin, Marlene, Makaya, Baby, Chaney, Chuck, Slyde, Buster, Glover, Tap Man Productions, Bloch, Capezio, Dancing Fair Inc, Dilla, John Coltrane, Miles Davis, Mom, Dad, Kenyatta, Armonda, Kamaria, Fatima, Dakota!, and Kourtney . . . Mash'Allah.

JAZZ HOOFING QUARTET

PERFORMERS

Tap	Jumaane Taylor
Piano	Justin Dillard
Drums	Makaya McCraven
Bass	Marlene Rosenberg

Intro music	"John Coltrane Interview (Live from Konserthuset, Stockholm)" —John Coltrane, from the album <i>The Final Tour: The Bootleg Series, Vol. 6</i> "Where's the Beat: Green, Chaney, Buster, Slyde" —Savion Glover, from the album <i>Bring in 'Da Noise, Bring in 'Da Funk</i> (1996 Original Broadway Cast) "Donuts (Intro)" —J Dilla, from the album <i>Donuts</i>
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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.



Top: Jumaane Taylor at the Ted Shawn Theatre. Photo: Christopher Duggan.

Bottom: The Jazz Hoofing Quartet: Jumaane Taylor, Justin Dillard, Marlene Rosenberg, and Makaya McCraven. May 25, 2018. Photo: Kristie Kahns.

The artist thanks Ginger Farley, Shawn Lent, and the entire board and consortium members at Chicago Dancemakers Forum for giving me the space and support to explore making in new ways. Thank you to Yolanda Cesta Cursach and team for the incredible opportunity to present this work at the MCA, and to The Dance Center of Columbia College Chicago and Livvy Chicago for providing rehearsal space. And finally, a huge thank you to my collaborators, mentors, and motivators: Ayala, Malibu, Sophull, Dropz, Onye Ozuzu, Raphael Xavier, Kevin Rechner, Jacob Snodgrass, my amazing partner K-Soul, and my whole entire family, crew, and friends. I give honor and gratitude to the elders who have paved the way and those who will come after.

BRAVESOUL MOVEMENT (BSM)

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

ACCESSIBILITY INFORMATION

Select MCA Stage performances include open-captioning, sign-interpretation, listening devices, or are relaxed sensory.

Please call 312-397-4010 in advance to reserve seats and inclusive services.



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Present your MCA Stage ticket stub to receive FREE ADMISSION* and 10% off your purchase at the MCA Store.** Or become an MCA Member and save 15%.

Ticket stub is valid during regular hours up to seven days after the performance date.

* Not accepted for special ticketed exhibitions.
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ABOUT THE ARTISTS

JUMAANE 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 Zsigmondi, 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 her 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 a Bachelor 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 Summer 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 film *Dreams* (Lionsgate Films), and a feature in the anthology *Black Theater Is Black Life: An Oral History 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.

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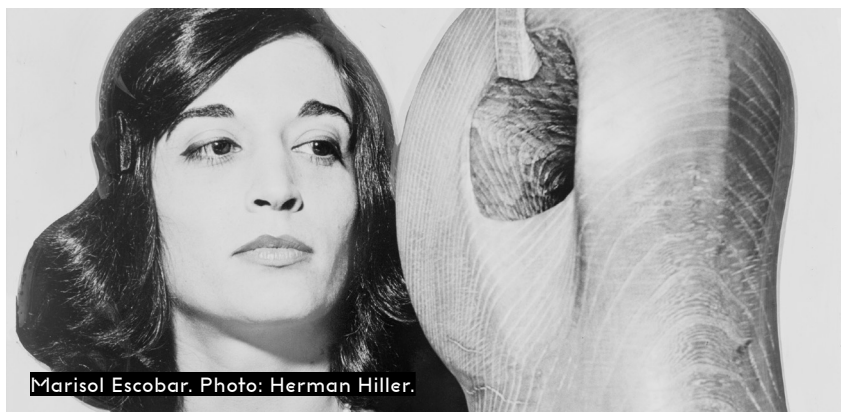
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Elevate Chicago Dance 2018 is presented in partnership with the City of Chicago's Department of Cultural Affairs and Special Events (DCASE) with additional support from the Elizabeth F. Cheney Foundation and many generous individuals.



JENN FREEMAN AKA POT'CHOP. PHOTO: GREG



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SEASON CALENDAR

Summer/Fall 2018

Aug 18	Tamar-kali and Damon Locks <i>Demon Fruit Blues and Where Future Unfolds</i>
Aug 24-25	Chicago Dancemakers Forum SHareOUT!
Aug 31-Sep 1	Chicago Dancemakers Forum SHareOUT!
Oct 3-4, 6-7	Dorothee Munyaneza / Kadidi <i>Unwanted</i>
Nov 2-3	Ishmael Houston-Jones, Ralph Lemon, and Bebe Miller <i>Relations</i>
Dec 5-9	Claudia Rankine, Will Rawls, and John Lucas <i>What Remains</i>

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Program notes
compiled by
Hana Okamoto and
Giannella Ysasi Tavano.

MCA
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ABOUT MCA STAGE

As an internationally renowned institution devoted to contemporary culture, the Museum of Contemporary Art Chicago presents the most thought-provoking visual art and performing arts of our time. MCA Stage is a vibrant series presenting theater, dance, and music by leading artists from the United States and around the world in the MCA's three-hundred seat Edlis Neeson Theater.

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.

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Unauthorized recording and reproduction of a performance are prohibited.

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