



For Immediate Release

THREE STATES OF MIND
NEW TAKES ON FAMILIAR SUBJECTS IN THREE
DIFFERENT SHOWS AT DANCE THEATER WORKSHOP,
OCTOBER 14–NOVEMBER 6
PREMIERES BY EVERETT DANCE THEATRE (PROVIDENCE, RI), MERIÁN
SOTO DANCE AND PERFORMANCE (PHILADELPHIA, PA) AND MARC
BAMUTHI JOSEPH (SAN FRANCISCO, CA)

Though equally spicy, salsa is more than a sauce; spoken word speaks to unspoken experiences; and home movies can be seen live. Such plays with convention are promised at Dance Theater Workshop in New York premieres by artists from three different states: Providence’s Everett Dance Theatre (October 14–16); Philadelphia’s Merián Soto Dance and Performance (October 20–23 & 27–30); and San Francisco’s Marc Bamuthi Joseph (November 4–6).

First of the three is the “Home Movies” of Everett Dance Theatre, a work drawn from the vibrant, witty, wrenching and poignant family stories of the company’s five performers: *“In my house, everyone was welcome...no one was welcome...few friends were welcome...Mom’s IMH patients were welcome...In my house, a custom was to...give thanks before eating...practice ballet in the kitchen...take off your shoes before entering...”* Combining live dancing with theater, song and video, the show is a mosaic of compelling images woven into a powerful, multi-layered story of the American family that resonates with universality. Everett Dance Theatre is directed by Dorothy Jungels.

Merián Soto Dance and Performance will present the New York premiere of “La Máquina del Tiempo” (“The Time Machine”), a multi-media celebration of

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salsa's temporal and emotional flexibility. Performed by a trio of dancers and two musicians, the work is divided into three sections, each exploring a different dimension of the dance form. The first is set in a black and white rehearsal studio where the dancers improvise, playing with the creative potential of salsa. Filled with bright color and using a variety show format, the second section recalls Hollywood and Mexican films from the 40's and 50's, while the third section is more introspective in feeling. The video is by Irene Sosa with the musical direction by Elio Villafranca; the set is by Roger Hanna and the costumes by Christine Darch.

While it seems a long way from child tap star of Broadway to star of the spoken word, the 29-year-old Marc Bamuthi Joseph, a National Poetry Slam Champion and acknowledged "neo-griot" because of his commitment to the oral tradition, has already managed a jam-packed, multi-faceted career. A featured artist in Russell Simmons's HBO Def Poetry Jam series, Joseph will present the New York premiere of "Word Becomes Flesh" at Dance Theater Workshop, where he will make his long-awaited New York debut. In "Word Becomes Flesh," formed as a series of letters to his unborn (and now two-year-old) son, Joseph, whose social concerns are integral to his art, weaves original music, poetry, visual art, hip-hop, tap, modern and West African dance to document the pregnancy from the point of view of a young, single father.

ABOUT THE ARTISTS

Everett Dance Theatre: Since its creation by Dorothy Jungels and her son Aaron Jungels in 1986, Everett Dance Theatre has been seen at Dance Theater Workshop; Danspace Project; Central Park Summerstage; Lincoln Center Out-of-Doors; the Wexner Center for the Arts in Columbus, OH; Flynn Center for the Performing Arts in Burlington, VT; Bates Dance Festival in Lewiston, ME; Jacob's Pillow Dance Festival in Lee, MA; and The Spoleto Festival in Charlestown, SC, among others. Its numerous awards include the Jabez Gorham Award for "Unwavering Commitment to Excellence" (1992); a Bessie Award (1996); The First Annual Rhode Island Pell Award for Excellence in the Arts (1997); the Meeting Street Center's Visionary Award for an Outstanding Level of Concern

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and Commitment for Rhode Island's Children and Adults with Disabilities (1997); and the Foundation for Contemporary Performance Arts Award (2000). In 1990, Everett Dance Theatre founded the Carriage House Stage and School, which offers ongoing classes in the performing arts free to economically disadvantaged inner-city youth.

Dorothy Jungels: Artistic Director Dorothy Jungels received her B.A. in fine art from Alverno College in Wisconsin and studied dance at the Rhode Island Ballet Center, as well as at the Katherine Dunham School at the University of Southern Illinois. The recipient of four choreography fellowships from the National Endowment for the Arts, a Rhode Island Foundation Fellowship and three fellowships from Rhode Island State Council on the Arts, Jungels also co-directed and produced a 50-minute documentary on the history of social dance in Rhode Island, "Oh How We Danced," and illustrated three children's books.

Aaron Jungels: Aaron Jungels, the company's associate artistic director, graduated from the Rhode Island School of Design with a B.F.A. in film and video, and studied acting, directing and set design at Trinity Repertory Conservatory. (He creates many of the sets and props used by the company.) Jungels has received both the Merit and the Fellowship Award for New Genre from the Rhode Island State Council on the Arts.

Merián Soto Dance and Performance: In 1983, Merián Soto collaborated with MacArthur Fellowship award-winning visual artist Pepón Osorio to found Pepatián, a Bronx-based, multidisciplinary Latino arts organization. The company, which is deeply rooted in community, has been seen in major American visual and performing arts venues such as the Chicago Museum of Contemporary Art, The Joyce Theater, The Whitney Museum and The Lincoln Center for the Performing Arts, among others. Internationally, Soto's work has been presented in London, Mexico City, Venezuela and Colombia.

Merián Soto: Merián Soto, who has been creating and presenting solo, group and collaborative pieces in her native Puerto Rico, across the United States and internationally for almost 30 years, began her dance studies in Puerto Rico with Petra Bravo, a former member of Alicia Alonso's National Ballet of Cuba. After moving to New York City, she began work with Elaine Summers in 1978 as an apprentice in kinetic awareness and improvisation techniques. A recipient of six Choreographer Fellowships from the National Endowment of the Arts and an Artist Fellowship by New York Foundation for the Arts, Soto has also been awarded numerous project grants. In 2000, she received a New York Dance and Performance Award, a.k.a. "Bessie," for sustained choreographic achievement. She is currently Associate Professor at the Temple University Department of Dance.

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Marc Bamuthi Joseph: A New York native, Marc Bamuthi Joseph became involved in literary performance after a childhood spent on the Broadway stage and on the road in the Tony award-winning “The Tap Dance Kid” and “Stand Up Tragedy.” His jazz training began with Frank Hatchett at Broadway Dance Center and continued on the set of “The Tap Dance Kid.” Since beginning his career in performance poetry in the fall of 1998, Joseph has been San Francisco’s Poetry Grand Slam winner three times and won the 1999 National Poetry Slam with Team San Francisco. He founded Second Sundays, the nation’s largest ongoing monthly spoken word gathering, which he continues to host. Through Youth Speaks, Joseph mentors young writers and curates the Living Word Festival for Literary Arts. Currently a resident artist at Stanford University’s Drama Department, he teaches spoken word and community action. Joseph has also choreographed a series of music videos and film segments, working with Savion Glover, George Faison and Harold Nicholas, among others.

The evening curtains at Dance Theater Workshop are at 7:30pm. Tickets to performances by Everett Dance Theatre and Marc Bamuthi Joseph are \$20. Merián Soto Dance and Performance tickets cost \$25. Discounts are available through DTW’s 4 for 40% Club. All tickets may be purchased at the box office, by calling 212-924-0077 or online at www.dtw.org. Dance Theater Workshop is located at 219 West 19th Street, between 7th and 8th Avenues.

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“Home Movies” is co-commissioned by the Contemporary Dance Theater, Dance Theater Workshop, Everett Dance Theatre, New World Theater and the National Performance Network Creation Fund. The Creation Fund is sponsored by the Doris Duke Charitable Foundation and Philip Morris Companies. “Home Movies” is funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from National Endowment for the Arts and Doris Duke Charitable Foundation. Additional support provided by The Andrew W. Mellon Foundation and The Ford Foundation.

“La Máquina del Tiempo” is made possible with major support from The New York State Council on the Arts, The Mary Flagler Cary Community Trust, The National Dance Project of the New England Foundation for the Arts and Pennsylvania Performing Arts on Tour, a program developed and funded by the Vira I. Heinz Endowment; the William Penn Foundation; the Pennsylvania Council on the Arts, a state agency; and The Pew Charitable Trusts; and administered by Mid Atlantic Arts Foundation. Additional assistance is provided by the South Bronx-based Latino arts organization, Pepatián.

“Word Becomes Flesh” is commissioned by the Bessie Schönberg/First Light commissioning program of Dance Theater Workshop with funds from the Jerome Foundation. “Word Becomes Flesh” is commissioned by the National Performance Network, La Pena Cultural Center and New World Theater through the National Performance Network Creation Fund. Additional support is provided by the Zellerbach Family Foundation, the New England Foundation for the Arts.

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