

LA MAMA

EXPERIMENTAL THEATRE CLUB
PRESENTS

The La MaMa Moves! Dance Festival

Love Alone Anthology Project

Choreographed & Directed by Keith A. Thompson

Inspired by the writings of Paul Monette

Presented by danceTactics performance group



The Downstairs
66 East 4th Street, NYC, 10003
April 10-13, 2025

Love Alone Anthology Project

Choreographed & Directed by Keith A. Thompson

Inspired by the writings of Paul Monette

Presented by danceTactics performance group

Performed by

Clarence Brooks, Shawn Brush,
Aidan Feldman, and Brendan McCall

Lighting Design by Joe Levasseur

Video Projection Design by David Fishel

Photographic Art by Robert Flynt

Original Music by

Albert Mathias, Maesa Pullman & Dalal Bruchmann

Stage Management by Lacey Garcia

Communications Management by Sarah White

Company Management by Brendan McCall

Management & Representation by KMP Artists

A Note from the Director & Choreographer:

Unlike other arts projects centering on the AIDS epidemic, Paul Monette's writing remains one of the most personal and the most vulnerable that I have ever encountered. Each page of his book *Love Alone: 18 Elegies for Rog* captures the outrage, the love, and the despair of the people forced to endure this dark period of our recent history. Written in a stream-of-consciousness literary style, Monette's poetry possesses an immediacy that yearns to be heard aloud, and to be spoken within the context of a live performance.

In the *Love Alone Anthology Project*, I am creating a theatrical/dance production where all text and performance elements are developed collectively by the entire ensemble: myself as the choreographer & director, each one of my dancers, and all of my designers. Through various structures of improvisation to generate and explore material together, our team is building this piece without a pre-existing template. I am especially grateful to all members of the cast, who contributed equally to the form and vocabulary of the final piece you are about to see tonight.

Keith A. Thompson and danceTactics would like to thank:

The Arizona State University Herberger Institute Research Building Investment Grant, the Association of Performing Arts Professionals, ASU School of Music Dance and Theatre, Lindsay Babich, Malou Baum, Maria Kathryn C Baum, Lorelei Bayne, Michael Blaymore, Will Bond, Pauline Chase, Carley Conder, Robert Cook, Darnell Davis, Valerie Green/Green Space, KMP Artists, Cari Koch, Chris LaMont, Brendan McCall, Mary McCall, Miriam McGrath, the Network of Ensemble Theaters, the New York City Queer Fest at the Tank, Nicky Paraiso, John Powell, Rich Proulx, Tamara & Bill Pullman, Dorothy Roer, Lynn Roer, Robert and Marjorie Roer, Sara Roer, Bryon K. Rowe, Lynn Ellen Schimoler, Lynn Simonson, the Thompson Family, Tempe Center for the Arts, Third Space Dance Festival, Tofte Lake Center, the White Wave Festival, Young Soon Kim, Mia Yoo, Sophia Youngberg, and everyone at La MaMa Experimental Theatre Club.

Keith A. Thompson (Choreographer & Director) is a multifaceted contemporary dance artist currently serving as Assistant Director of Dance and Associate Professor within the School for Music, Dance, and Theatre at Arizona State University, as well as their Center for The Study of Race and Democracy's inaugural faculty fellow. He danced internationally for the Trisha Brown Dance Company (1992-2001), including serving as her Rehearsal Assistant (1998-2001); has performed with Bebe Miller Company; and is frequent performer, co-choreographer, and rehearsal director with Liz Lerman. As a teacher, he has taught master classes and workshops widely throughout the United States, Europe, and Asia, as well as served on the faculty at the Florida Dance Festival & the American Dance Festival. Since 2006, he has served as Artistic Director of danceTactics performance group, where his choreography has been featured in New York at Dance Theater Workshop's Guest Artist Series, Dixon Place, Dance New Amsterdam, and the Dance Now Festival, as well as Harvard University, the University of Maryland College Park, the Dance Boom Festival (PA), the Jersey Moves Festival (NJ), the Aging in America Conference (CA), the Montpelier International Dance Festival (France), the Edinburgh Festival (UK), Theater X (Japan) and the Annual Meeting of the Society for Integrative and Comparative Biology Conference. Keith received his MFA Research Fellowship in Dance from Bennington College (Vermont) in 2003.

danceTactics performance group is a contemporary dance and physical theater company based in both Arizona and New York. Under the direction of Artistic Director Keith A. Thompson, danceTactics embraces diversity, belonging, and humanity, striving to embody all of these principles throughout every facet of our creative work—from live performances and residencies, to short films, workshops, community engagement activities, and more. danceTactics is particularly interested in movement's capacity to communicate on its own, thriving when challenged to discover what happens in the moment, compositionally and conceptually. Complex articulation of the body through multiple pathways and between spaces are a main focus. We value collaboration intensely, with each member of danceTactics sharing a passion for investigating fresh connections between abstraction and narrative for the viewer of their performances. To learn more, please go to www.dancetactics.org

Paul Monette (1945-95), born in Lawrence, MA, graduated from Yale University in 1967. Conflicted about his homosexual identity, Monette lived and worked in Boston teaching literature at Milton Academy, a co-educational college prep school, before relocating to West Hollywood with his romantic partner Roger Horwitz (1945-86). In California, he wrote original novels such as *Taking Care of Mrs. Carroll* (1978), which featured a gay protagonist, as well as the novelizations of the films *Scarface*, *Predator*, and *Midnight Run*. In 1988, Monette published two works: *Love Alone: 18 Elegies for Rog*, a collection of poems nominated for a Lambda Literary Award; and *Borrowed Time: An AIDS Memoir*, winner of the PEN West USA Literary Award for Best Nonfiction.. Both works describe in painful detail the final months of life of his lover Rog dying of AIDS, and marked a turning point in Monette's life as an author and activist. His 1992 memoir, *Becoming a Man: Half a Life Story* won the National Book Award for Nonfiction. Other noteworthy books include the essay collection *Last Watch of the Night* (1994), and *West of Yesterday, East of Summer* (1995), a collection of poems. In 1993, Monette was the first openly gay person to donate their papers to UCLA,

and shortly before his death, he created the Monette-Horwitz Trust to support LGBT activism and scholarship. Monette died in 1995 due to complications related to AIDS, and is buried next to Horwitz at Forest Lawn Memorial Park in Los Angeles.

Clarence Brooks (Performer) (he/they) toured the US, Europe, and Asia with 80 plus companies including Nikolais/Murray Louis, Laura Dean, Ohio Ballet, Marcus Schulkind, Robin Becker, Jean Erdman, Creach/Koester, and Spoleto Festival/USA. A former associate professor, who has lectured, choreographed, and taught in institutions across the nation, founded the Repertory Dance Theatre Ensemble which performed in curated festivals from Miami to Boston. They can be seen in the 5-part video documentary *The World of Alwin Nikolais* and their essay, *Dancing with the Issues*, was published in *One Teacher in 10: LGBT Educators Share Their Stories*. Additional distinctions include induction into the OCU Performance Hall of Honor, two Atlantic Center for the Arts Associate Artist-in-Residences, a Japan Foundation Grant to study Butoh, and the Library of Congress recording their interpretation of Talley Beatty's masterpiece "Mourner's Bench" for the national archive. A founding member and past president of the Florida Dance Education Organization, Clarence holds advisory positions with FDEO and Natural Movers Foundation and sits on the boards of the Sokolow Theatre/Dance Ensemble, danceTactics Performance Group, Miami Dance Futures, and Doris Humphrey Foundation for Dance. A high school dropout, they hold an MFA, a bachelor of performing arts, and several somatic certifications including Laban Movement Analysis, yoga (200 hour), and the Evans Method of Teaching Dance Technique. Clarence freelances with the Dance Exchange, Pioneer Winter Collective, Sokolow Theatre/Dance Ensemble, danceTactics Performance Group, Megan Williams Dance Projects, and David Parker & The Bang Group. Follow them on Instagram: @clbldreadeddancer

Shawn Brush (Performer) (he/him) is a New York-based dancer and choreographer who is a company member with both danceTactics performance group and Falcon Dance. Shawn has performed with Amber Sloan, The Dance Exchange, Meagan Woods Company, Maya Orchin, Laura Peterson Choreography, Stefanie Nelson, The New Collectives, and Artichoke Dance Company. His own work, in collaboration with his partner Molly McGrath as Brush/McGrath(works), has been presented at Arts on Site, Art House Productions, Judson Church, Dixon Place, Triskelion Arts, Green Space, and a good friend's wedding. Shawn is also a teaching artist and has taught at Mason Gross School of the Arts at Rutgers University and Raritan Valley Community College, and has been a guest teacher at The Dance Exchange, various universities, and public schools. He graduated with a BFA in Dance from Mason Gross School of the Arts in 2015.

Aidan Feldman (Performer) has been a part of danceTactics since 2012. He is also a member of Artichoke Dance and Valerie Green/Dance Entropy, and occasionally puts together shows of his own. In the past, he has worked with Chavasse Dance & Performance, Spark Movement Collective, and the Barkin/Selissen Project. Aidan leads multiple lives, also working to make government function better through technology, and teaching code and data skills to public policy students at Columbia University and New York University (NYU). When not dancing or nerding, Aidan can be found glaring at cars from his bicycle. He's thrilled to be sharing this work with you, thank you for supporting the arts.

Brendan McCall (Performer & Company Manager) has worked in over 40 countries on 5 continents as a performer, choreographer, director, and producer, and has had the pleasure of working with Paul Langland, Lars Øyno, Wendell Beavers, Alexandra Beller, Moisés Kaufman, Maureen Fleming, David Gordon, Stephen Petronio, among others. He performed in and co-produced *Brain to Brain* (2019), the final work created by his mentor Mary Overlie; performed in the Ibsen Award-winning production of *Svanhild* in Norway, Russia, and Japan (2015-17); and a number of his choreographies were presented by Danspace Project between 1995-2008. He was the Manager of the Cummins Theatre in Australia (2012-14), served as Producer & Director for Grusomhetens Teater (2014-17), and was Production Manager for Tulsa Ballet (2019). He first collaborated with Keith Thompson on *Human Behaviors* (Danspace Project) in 2001, and has been a member of danceTactics since 2015. Since first performing at La MaMa in Sin Cha Hong's *Pluto* (1994). Brendan has subsequently produced world- and US-premiere productions by Grusomhetens Teater, Kari Hoaas, and Nela Kornetová, as well as worked with Pavel Zustiak/Palissimo. As a teacher, he has taught at the Yale School of Drama, the New School for Drama, the Actors Studio, New York University, Pace University, Bilkent University (Turkey), Ballettakademien and the University of Dance (Sweden), and The International Theater Academy Norway, where he also served as Dean from 2008-10. He teaches regularly at the American Academy of Dramatic Arts, as well as master classes at Terry Knickerbocker Studio and elsewhere. He has written numerous articles and award-winning pieces related to performance since 1997, which have been translated into French, Norwegian, Russian, and Belarusian, and is a staff writer for thINKingDANCE and a contributing writer to Culturebot. He is a designated instructor of Allan Wayne Work, the Jean Hamilton Floor Barre, and Mary Overlie's Six Viewpoints; co-founder of Interzone Films, an independent production company, with Akira Veintidos; and has published award-winning fiction under a pseudonym. BFA with Honors in Acting, New York University. MFA in Dance, Bennington College. MPhil in Ibsen Studies (ABT), University of Oslo. Brendan dedicates this performance to his former teacher Jay Dorff, who introduced him to the writings of Paul Monette in 1991.

Joe Levasseur (Lighting Designer) is a graduate of North Carolina School of the Arts, and has been working in theatrical production in New York since 2002. As a lighting designer, he has collaborated with many artists including: Annie-B Parson, Pavel Zustiak/Palissimo, John Jasperse, Sarah Michelson, Jodi Melnick, Jennifer Monson, Neil Greenberg, Beth Gill, and John Scott. He lit both Wendy Whelan's 2013 breakout *Restless Creature*, and her subsequent collaboration with Brian Brooks *Some of a Thousand Words* (2016). He has received two 'Bessie' awards (including one with Big Dance Theater) and a Knight of Illumination Award for his work on Meredith Monk's *Cellular Songs*. He was also the Technical Director for PAC-NYC's hit show *CATS: The Jellicle Ball*. Instagram: @sirjoelevasseur / www.joelevasseur.com

Robert Flynt (Photographic Artist)'s photo-based work has been widely exhibited in museums and galleries in the US and abroad since 1980. In 1992 it was featured in "New Photography" at MoMA in NYC, where it is in the permanent collection; as well as in the Metropolitan Museum, International Center of Photography, LA County Museum of Art, MFA Houston, among many others. Notable solo exhibitions have been at Witkin Gallery, Wessel+O'Connor Gallery, and ClampArt in New York.

Flynt has received fellowships from the Mid-Atlantic Arts Foundation, Art Matters, and the Peter S. Reed Foundation. He has had residences at the MacDowell Colony, Light Work, the Bogliasco Foundation (Italy), and Fundacion Valparaíso (Spain). He has collaborated extensively with choreographers and performance artists, including Marta Renzi, Jeff McMahon, Adrienne Altenhaus, and Christine Bonansea. Significant commissions have been *Allies* with Bebe Miller in 1989 (Brooklyn Academy of Music), *The Undead* with Ishmael Houston-Jones and Dennis Cooper in 1990 (Los Angeles Contemporary Exhibitions & The Kitchen), *BodyScan* in 2008 with Benoit Lachambre and Su-Feh Lee (Antipodes Festival, France); and *The Yellow Room* (Daghdha, Ireland 2003) and *6 Seconds in Ramallah* (La MaMa, 2012) with Yoshiko Chuma. Flynt collaborated with Pavel Zustiak/Palissimo on *Weddings and Beheadings* (2009) and *Amidst*, which premiered at the Baryshnikov Arts Center in 2011, and later became part of the *Painted Bird* trilogy at La MaMa in 2013. He first collaborated with video artist David Fishel in 2013 with choreographer Octavio Campos, and continued with ChrisMastersDance at BAM in 2023.

David Fishel (Video Projection Design) is a filmmaker & video-artist based in New York whose work has screened at numerous festivals internationally. His music videos, promos, and shorts have routinely been broadcast globally. Notable previous collaborations have included Octavio Campos (*TRPL Quince*), Chris Masters Dance (*Exit Strategies*, *Mausoleum*), Luke Murphy (*Drenched*, *Your Own Man/Mad Notions*, *Villains*). He regularly collaborates with Robert Flynt. Along with choreographer Carlye Eckert, Fishel is one of the founding members of Chapman Steamer Arts, an artist residency program operating out of a 115-year-old firehouse situated in New York's Hudson Valley. David is excited to be collaborating with the entire ensemble and crew of *Love Alone Anthology Project*. More samples of his work can be found at GuerillaGorilla.com.

Albert Mathias (Composer) has been creating music for movement since 1991. He is a multi-disciplinary musician whose focus includes accompaniment, composition, and sound design for dance/theater and motion pictures, as well as solo works for the stage. Since 1998, Mathias has served as Music Director of Motion-Lab, an experiment of dance training, choreography, improvisation, and performance with dancer/choreographer Kathleen Hermesdorf. Motion-Lab has produced seven evening-length works for the stage and released 17 audio works since 1999. Presently he is resident accompanist for Xitlali Piña Poujol at Escuela Profesional de Danza in Mazatlan, Mexico. Albert was a staff accompanist at Stanford University and guest Artist/Accompanist for over 20 years at ODC Commons in San Francisco California. In 2000, Mathias was nominated for an Isadora Duncan Award for Original Sound Score for *BLUE 2000* (Motion-Lab). In 2006, Mathias received a New York Bessie award for his work on Bebe Miller's *Landing/Place*, an evening-length multimedia performance which toured extensively across the continental United States. Albert is also the primary percussionist for the international touring and recording artists LiveHuman, an improvisation-based trio with bassist Andrew Kushin and DJ Quest. The band has released 7 critically acclaimed albums since 1998 and have been recognized as "local sonic renegades...stretching the boundaries of improvised music" (*San Francisco Weekly's Best of the Bay*, 2003). They were signed to Fatcat Records London and Matador Records in New York. Mathias was a member of the multi-disciplinary performance group Contraband from 1995-1999 and Bebe Miller company from 2002-2009, has worked independently in the dance field with Kathleen Hermesdorf, Group Six, Kim Epifano, Sue Roginski & Mercy Sidbury, Deborah Slater

Dance Theater, Dominique Zeltzman, Patricia Jiron, Norman Rutherford & Marantha Tewksbury, Smith/Wymore, Disappearing Acts, Scott Wells, Raisa Pununki, KT Nelson, Knee Jerk Dance Project, Bill T. Jones, Katie Duck, Claudia Lavista, and Del Fos Danza Contemporanea. He attended California Institute of the Arts from 1991-1993, training in tabla, voice and accompaniment under the guidance of masters Amiya Dasgupta, John Bergamo, and Leonice Shinneman. He has also had the honor of private tabla study with legendary musicians Pandit Swapan Chauduri, Sri Ravi Bellare, and drum set independently with Vern Wennerstrom, Dan Morris, Rick Dior and the Great Tony Williams.

Maesa Pullman (Composer) is a singer-songwriter/music-maker/multi-disciplinary creator-performer based in Los Angeles, California. She writes, records, and has performed her original music all over Los Angeles and has toured the U.S. and Scandinavia. Maesa has independently released the singles, *Bells* and *Woah Honey*, as well as *Whippoorwill*, a six song EP. Her debut full-length album, *Death of the Machine*, was released August 2020 on Electrosound Records. Maesa has a country-funk family band, the Whole Damn Fam; writes and sings for Hans Petter Gundersen's Norway-based band The Last Hurrah!! (*Los Angeles* 2018, *Mudflowers* 2015 (Runegrammofon); as well as founded and leads The Band of Singers, a non-traditional, interdisciplinary community choir singing in the name of biophilia. Maesa's original songs can be heard on shows such as OWN's *Queen Sugar*, *The Sinner*, *Wentworth*, *Catfish*, *Burn Notice*, *Girlfriend's Guide to Divorce*, and others. She has experience composing for film, dance, and theater including *Indigo Valley*, *Under the Lantern Lit Sky*, *Highway One*, *Passing*, and *The Wild Hunt*. Maesa and composing partner, Dalal Bruchmann, have experience composing scores in a variety of genres - experimental vocal soundscapes, stark Americana/Western, medieval hero's journey and more. Maesa continues to develop an original folk-opera that was chosen for Overtone Industries Original Vision incubator project 2023.

Dalal Bruchmann (Composer), born and raised in Austria, is a composer, musician and singer. She began playing piano and violin at age four and later became a soloist for the Vienna International Gospel Choir and a violinist with the Vienna University Orchestra. She began composing her own music at age five. Dalal attended the Broadway Connection Performing Arts Academy and the KMC in Vienna. She held lead roles in the musical theater productions of *Cats*, *Starlight Express*, and *Elisabeth*, which were performed in Vienna, Munich, and Berlin. When she began her musical career, she topped the Billboard Breakout Charts (#5) in the US and the Pop Commercial Charts in the UK (#8). After a successful East Coast tour Dalal began to put her love for classical music on paper and started to compose for orchestras and live art shows. Together with Producer Nate "Immpaac" Jolley as Dalal and the Impact Band, they have performed shows at the House of Blues and the Whisky a Go Go (Los Angeles), Red Bull/Servus TV (Austria), the Barbados Music Festival, as well as the BMI Acoustic sessions. For Warner Classics and Parlophone Records, Dalal has released 2 solo piano albums, and is the youngest and only female composer featured on Pulsations by Canadian violinist Angèle Dubeau and her ensemble La Pietà. Together with Americana singer and multi-instrumentalist Maesa Pullman, Dalal has also scored for film and television. The duo has completed five full-length motion picture soundtracks so far, which have received nominations by the Hollywood Music In Media Awards.

Lacee Garcia (Stage Manager) is an Arizona native who now lives, works, and creates in Brooklyn, New York. She received her BFA in Dance from Arizona State University in 2017. During her time there, she worked under the expertise of Cari Koch and Melissa Rex and found an interest with the technical aspects of the theater. She has had the opportunity to work in various positions on the technical team for undergraduate work, MFA thesis work, and artists such as Cruz Control Collective, Jessica Rajko, Master Ballet Academy, and the Phoenix Ballet. Currently she is a full-time competitive gymnastics coach in Williamsburg and finds time to create with her friend and collaborator Maxx Love.

Sarah White (Communications Manager) has been working with danceTactics performance group since 2022, bringing her expertise in design, email marketing, social media strategy, and print advertising to the company. Sarah deeply enjoys collaborating with Artistic Director Keith A. Thompson and Company Manager Brendan McCall, whose vision and artistry continue to inspire her work. Sarah has worked on promoting productions like the *Love Alone Anthology Project*, helping to highlight the company's commitment to socially relevant and artistically daring choreography. Driven by a love for the performing arts, Sarah is honored to be part of a company that challenges boundaries and brings meaningful movement to life. She looks forward to continuing to support danceTactics' mission and sharing its work with a growing audience.

KMP Artists (Manager and Representative) is an Entertainment Provider and Executive Producer of Live Entertainment & Special Events since 2004. Founded by Kristopher McDowell, KMP is the promoter of some of the World's top artists and companies featuring dance, music, and family programming. KMP is committed to community impact with every event and engagement, and seeks opportunities for international exchange to tour exceptional projects from around the globe that stimulate conversation and encourage mutual understanding. Managing all negotiations and contracting, contributing to its roster of artists as producer, touring strategist, and logistics expert. KMP Artists sources access to the finest in live experiences and entertainment, with performing arts and immersive productions to elevate and deepen the impact of your event. We have produced and created events of every scale in 17 countries, including the United States. To learn more, please go to kmpartists.com.

La MaMa Moves! Dance Festival Team

Nicky Paraiso: Curator

Gloria Gomez: Production Manager

Janet Stapleton: Press Rep

Stage Managers:

Berit Johnson

Aubrey Mann

Buffy

Cameron Barnett

Amanda Reynoso

Light Design for (Daniel/Pat) + (Jessie/Jordan) - Cameron Barnett

Electrics Crew:

Bryce Harnick (Master Electrician Ellen Stewart Theater)

Aaron Conover (Master Electrician The Downstairs Theater)

Kevin Malloy (Lighting Supervisor Community Art Space)

Sebastian Fazio

Kevin Malloy

Masa

Rook Shaw

Sawyer Smith

Sound Crew:

Diego Las Heras (Sound Supervisor)

Sophie Yuqing Nie

Video Crew:

Perase Redmond (Technician/Video Supervisor)

Scenic Crew:

Mark Tambella, Tech Director

Jack Reynolds, Asst. Tech Director

Piotr Gawelko

Niels Blumel

Rocco Candela Michelus

Roundabout Fellow Tech Crew:

Musa VP, Leo Zhang, Xavier Vassallo, Mac Catarata,

Ren Ali, Tyler McIntyre, Alan Wong

Elien Stewart Theatre



April 10-13, 2025 John Jasperse Projects

Tides

Composed by Hahn Rowe
Performing Collaborators: Vicky Shick, Jodi Melnick, Cynthia Koppe, Maria Fleischman, and Jace Weyant

John Jasperse Projects will premiere a new evening-length work that is built around a collection of real-life, intergenerational mentor/protege relationships that exist within the team of collaborators. This celebration of the arc of life in dance and the generosity of the act of transmission is at the heart of the work.

Community Arts Space



April 24-25, 2025 bluemouth inc.

Lucy AI
bluemouth inc. is Mariel Marshall, Lisa Humber, Stephen O'Connell, Lucy Simic
Video Design by L Wilson-Spiro
Composed by Richard Windeyer
Created in collaboration with Rēlmagine AI
David Usher - concept and AI development

In 2018, at the age of 49, Lucy was diagnosed with stage 4 lung cancer. David was deeply impacted by the news and began wondering how his company Rēlmagine AI, might be able to use its technology to create a poetic, visual archive of his friend's life and career as an artist. This exhibition is the story of Lucy's life told through a collage of film, music, and movement powered by artificial intelligence.

Community Art Space / Shared Program



May 1-4, 2025 New York Arab Festival

Curated by Adham Hafez

New York Arab Festival, and pioneers from the Arab and Arab American dance, performance and theatre scenes including Marie Alhajj, Sarah Ibrahim, Marielena Roussoglou, Ohoudé Khadr, Ali Andre Ali, among others.

The Downstairs / Shared Program

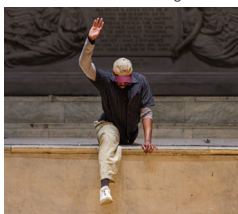


April 10-13, 2025 Keith A. Thompson & danceTactics performance group

Love Alone Anthology Project
Inspired by the writings of Paul Monette
Original Music by Albert Mathias, Dalal Bruchmann, and Maesa Pullman

Galvanized by his powerful 1988 volume of poetry *Love Alone: 18 Elegies for Rag*, written while his gay lover was dying from HIV, this multidisciplinary performance interprets and embodies these stream-of-conscious monologues into a suite of powerful episodes performed by men of multiple generations, backgrounds, and sexual identities. Performed by Clarence Brooks, Shawn Brush, Aidan Feldman, and Brendan McCall.

The Downstairs / Shared Program



April 25-27, 2025 Jesse Zaritt and Pamela Pietro

dance for no ending

This duet is an experiment in accumulation and dissolution. Through persistent dancing, we attempt to exhaustively examine, negotiate, dissect, inflate and undermine the movement vocabularies and patterns of effort that produce what we think of as ourselves.

Jordan Demetrius Lloyd Mooncry

Performer is both the magician and the veil, fostering spaces of encounter with its audiences. Lloyd works from formal foundations focusing on exactitude of shape, energetics, and tone, which becomes one layer of poetics that emerges from the work.

The Club / Shared Program



May 1-4, 2025 Emerging Choreographers Program Curated by Martita Abril and Blaze Ferrer

Martita Abril (Pichu) is an artist, curator, and producer from the border city of Tijuana, Mexico.

Blaze Ferrer is an interdisciplinary performer and choreographer interested in the mainstreaming of queerness within the American capitalist hegemony.

The Downstairs / Shared Program



April 18-20, 2025 Pat Catterson

Tremor (2023) and *Then* (2025)

Representing Catterson's 116th and 118th works, respectively. Dancers: Brandon Collives, Mitzi Eppley, Louisa Pancoast, Maia Ramnath, Sarah Slifer Swift and Timothy Ward.

Daniel Gwirtzman Dance Company e-Motion

A dance-theater collaboration between choreographer Daniel Gwirtzman and playwright Saviana Stănescu explores AI, neuroscience and what it means to be human in a digital age. Dancers: Daniel Gwirtzman, Sarah Hillmon.

The Club / Shared Program



April 25-27, 2025 Alexis Chartrand and Nic Gareiss

Movement and sound by Alexis Chartrand and Nic Gareiss

Melding unparalleled virtuosity with an introspective sensibility, Alexis and Nic explore the sharing of sounds and gestures, blurring the lines between music and dance, melody and movement.

Megumi Eda Please Cry

Please Cry is a deeply personal solo performance, blending dance, live video, and music to explore intergenerational trauma, resilience, and the lingering impact of war. Inspired by the silence surrounding her grandmother's past.

Funders

The 20th season of the La MaMa Moves! Dance Festival (Spring 2025) is made possible by the National Endowment for the Arts, New York City Department of Cultural Affairs in partnership with the City Council, the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, the Mertz Gilmore Foundation, the Harkness Foundation for Dance, the Howard Gilman Foundation, the Jerome Robbins Foundation, and The Shubert Foundation. *Opening Night Reception* sponsored by Sobaya.

La MaMa Moves! Press Rep
Janet Stapleton

FOR TICKETS

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The Top Stairs / Shared Program



April 18-20, 2025 Hunter College MFA Dance

Francesca Dominguez
The Nearly, Barely, Just
Maria Angela Talavera-Tejeda
Por Debojo de la Rodilla

Interdisciplinary Research at New York University MFA Dance

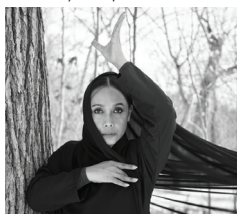
marion spencer

SYMPHONY

Xin Ying

Paper Dragon: Five Elements Matrix

Community Arts Space



April 26-27, 2025 Amalia Suryani

Ta'na Nirau
Dancer/Asst. Choreographer: Maria Curry
Composed by Anusirwan
Dancers: Putri Kumalaratri, Nella Zaini
Artistic Adviser: Supriyadi Arshad

Rooted in the dance, music, and storytelling traditions of the Dayak tribes of Borneo, Indonesia, who are grappling with multiple existential challenges. These tribes are struggling with environmental destruction, land theft, illegal logging and palm oil plantations. Forests are destroyed by unchecked greed, with no regard for the suffering of earth's creatures. This performance gives voice to the Indigenous resistance striving to restore denuded forests against all odds.

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HARKNESS
FOUNDATION FOR DANCE

sobaya

April 10 - May 4, 2025

La MaMa Moves! Dance Festival

20th Anniversary Season

We gather together to celebrate our festival's 20th anniversary season during a fraught, turbulent time of crisis and challenges to our basic freedoms and democracy. Resistance as a way of life has become essential to us as art makers and culture workers. In an embattled world consumed with continuing strife and war, we choose to resist by making and building dance, movement and performance as a means of reflection and activism in order to understand humanity's need for transcendence and positive transformation.

We thank the many choreographers, performers, musicians, and visual artists who have created and contributed amazing innovative new work for the last 20 years!

Welcome once again, dear audience.

Much love,

Nicky Paraiso

Curator of La MaMa Moves! Dance Festival

WEEK 1

THUR, APRIL 10

7pm | *Tides*
8pm | *Love Alone Anthology Project*

FRI, APRIL 11

7pm | *Tides*
8:30pm | *Love Alone Anthology Project*

SAT, APRIL 12

2pm | *Tides*
5:30pm | *Love Alone Anthology Project*

SUN, APRIL 13

2pm | *Tides*
4pm | *Love Alone Anthology Project*

WEEK 2

FRI, APRIL 18

7:30pm | Shared: Pat Catterson/Daniel Gwirtzman with Saviana Stănescu
8pm | Shared: Hunter/NYU

SAT, APRIL 19

5pm | Shared: Pat Catterson/Daniel Gwirtzman with Saviana Stănescu
7:30pm | Shared: Hunter/NYU

SUN, APRIL 20

3pm | Shared: Pat Catterson/Daniel Gwirtzman with Saviana Stănescu
5pm | Shared: Hunter/NYU

WEEK 3

THUR, APRIL 24

6:30pm | *Lucy Al*

FRI, APRIL 25

6:30pm | *Lucy Al*
7:30pm | Shared: Alexis Chartrand and Nic Gareiss/Megumi Eda
8pm | Shared: Jesse Zaritt and Pamela Pietro/Jordan Demetrius Lloyd

SAT, APRIL 26

6pm | Shared: Jesse Zaritt and Pamela Pietro/Jordan Demetrius Lloyd
7:30pm | Shared: Alexis Chartrand and Nic Gareiss/Megumi Eda
8pm | *Ta'na Nirau*

SUN, APRIL 27

3pm | Shared: Alexis Chartrand and Nic Gareiss/Megumi Eda
4pm | Shared: Jesse Zaritt and Pamela Pietro/Jordan Demetrius Lloyd
5pm | *Ta'na Nirau*

WEEK 4

THUR, MAY 1

7:30pm | Shared: Emerging Choreographers Program: Martita Abril/Blaze Ferrer
8pm | *New York Arab Festival*

FRI, MAY 2

7:30pm | Shared: Emerging Choreographers Program: Martita Abril/Blaze Ferrer
8pm | *New York Arab Festival*

SAT, MAY 3

6pm | Shared: Emerging Choreographers Program: Martita Abril/Blaze Ferrer
8pm | *New York Arab Festival*

SUN MAY 4

3pm | Shared: Emerging Choreographers Program: Martita Abril/Blaze Ferrer
5pm | *New York Arab Festival*

**A full program with information on this
production can be found on the
Love Alone Anthology Project
page of the La MaMa website.**

**In addition you can scan the
QR code Poster located in the theatre
lobby for access to the digital program.**

LA MAMA



RESTORE A BUILDING REMAKE A WORLD



Rendering: 74 East 4th St.

La MaMa's historic, landmark building at 74 East 4th Street underwent an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

To learn more about the renovation, or to make a donation please visit www.lamama.org/remakeaworld

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Marketing Manager

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Building Superintendent

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We thank our supporters who are indispensable to La MaMa as we continue to expand and strengthen our artistic community. You help make space for artists to create and share new stories, present diverse perspectives, and keep us all connected in our 63rd Season!

63rd Season General Operating Support:

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Public support provided by:

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July 1, 2023 – June 30, 2024
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La MaMa or to make a donation, please go to lamama.org

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NOW PLAYING

Angel in the Ashes

March 27-April 13, 2025
The Club

La MaMa Moves! Dance Festival

April 10-May 4, 2025
All 4 La MaMa Venues

Love Alone Anthology Project La MaMa Moves! Dance Festival

April 10-13, 2025
The Downstairs

Tides

La MaMa Moves! Dance Festival
April 10-13, 2025
Ellen Stewart Theatre

**Shared Program: Daniel Gwirtzman/
Pat Catterson**

La MaMa Moves! Dance Festival
April 10-13, 2025
The Downstairs

COMING SOON

Class Dismissed

April 18- May 4, 2025
Ellen Stewart Theatre

EXAM

May 8-11, 2025
Ellen Stewart Theatre

Those Who Remained

May 8-18, 2025
The Club

Seagull: True Story

May 16-June 1, 2025
Ellen Stewart Theatre

La MaMa Kids:

Tales from Piloncillo and Tejocote
May 17-18, 2025
Community Arts Space

Lucky FM

May 22-June 1, 2025
The Club