

# **BODYTRAFFIC**

**TINA F. BERKETT** ARTISTIC DIRECTOR

*please type BODYTRAFFIC as one word and in all capital letters*

**ARTISTIC DIRECTOR:** Tina Finkelman Berkett

**ASSOCIATE ARTISTIC DIRECTOR:** Guzmán Rosado

**COMPANY MEMBERS:** Katie Garcia, Pedro Garcia, Alana Jones, Tiare Keeno, Ty Morrison, Joan Rodriguez, Jordyn Santiago

**REHEARSAL DIRECTOR:** Tiare Keeno

(SPACE)

**INTERIM EXECUTIVE DIRECTOR:** Jennifer Sade

**PRODUCTION and TOUR MANAGER:** Dora Quintanilla

**EDUCATION and OUTREACH MANAGER:** Julie Opiel

**DEVELOPMENT COORDINATOR:** Chelsea Alexander

**COMMUNICATIONS COORDINATOR:** Emma-Rose Allen

**TECHNICAL DIRECTOR:** Michael Jarett

(SPACE)

**ARTIST REPRESENTATION:**

Margaret Selby, Selby/Artists Mgmt

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[www.BODYTRAFFIC.com](http://www.BODYTRAFFIC.com)

**BODYTRAFFIC presents:**

***A Million Voices***

**CHOREOGRAPHY:** Matthew Neenan

**MUSIC:** Performed by Peggy Lee; composed by Robert Sour & Una Mae Carlisle, Johnny Mercer & Harold Arlen, C. Farrow, Irving Berlin, Mike Stoller & Jerry Leiber, Adrian Zing & Benny Goodman, Arthur Hamilton

**LIGHTING DESIGN:** Burke Wilmore

**COSTUMES:** BODYTRAFFIC

**PERFORMERS:** Katie Garcia, Pedro Garcia, Alana Jones, Tiare Keeno, Ty Morrison, Joan Rodriguez, Guzmán Rosado, Jordyn Santiago

**PREMIERE:** The Wallis Annenberg Center for the Performing Arts, Beverly Hills, CA, 2018

A Million Voices is inspired by the inimitable Peggy Lee, who was a pioneer in the art of "persona." Her legendary music, which was created in response to the

political climate of her time, spurs us to embrace the passion of living even in the darkest of times.

*This work was made possible in part by the Made in Wickenburg Residency Program at Del E. Webb Center for the Performing Arts with funding from the RH Johnson Foundation, the National Endowment for the Arts, the Wellik Foundation, WESTAF, and Benner-Nawman.*

**-PAUSE-**

**SNAP**

**CHOREOGRAPHY:** Micaela Taylor

**MUSIC:** James Brown

**ORIGINAL MUSIC and SOUND EDITING:** SHOCKEY

**LIGHTING DESIGN:** Burke Wilmore

**COSTUME DESIGN:** Kristina Marie Garnett - KAART KAART GALLERY

**PERFORMERS:** Katie Garcia, Pedro Garcia, Alana Jones, Tiare Keeno, Ty Morrision, Joan Rodriguez, Jordyn Santiago

**PREMIERE:** The Wallis Annenberg Center for the Performing Arts, Beverly Hills, CA, 2019

Inspired by the ethnically diverse yet isolating crowds of Los Angeles, SNAP recognizes the loneliness that pervades the search for acceptance but does not submit to it. Its eccentric intensity/vitality enlivens a sense of individuality, urging audiences to “snap out of” social pressures to conform and to celebrate what it means to find a home within yourself.

*This work was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation.*

*General Operating Support was made possible by the New England Foundation for the Arts' National Dance Project with funding from the Doris Duke Charitable Foundation*

*SNAP was made possible with lead support by: Renae Williams Niles & Greg Niles, Allen, and Anita Kohl Charitable Foundation, The Norris and Debra Bishton Foundation, Pat & Carol Kinsella, and Catharine & Jeffrey Soros.*

*SNAP's costumes were generously underwritten by Harold I. Huttas & Scott A. McPhail in honor of Renae Williams Niles' birthday.*

*Please include NEFA logo that is attached*

**-INTERMISSION-**

## ***Blue Until June***

**CHOREOGRAPHY:** Trey McIntyre

**MUSIC:** Etta James

**LIGHTING DESIGN:** Clifton Taylor

**COSTUME and SET DESIGN:** Sandra Woodall

**PERFORMERS:** Katie Garcia, Pedro Garcia, Tiare Keeno, Ty Morrison, Joan Rodriguez, Jordyn Santiago

**PREMIERE:** *Blue Until June* was originally premiered by The Washington Ballet on October 11, 2000. It premiered with BODYTRAFFIC at The Wallis Annenberg Center for the Performing Arts, in Beverly Hills, CA in 2023.

Los Angeles native and soul-singing icon Etta James sets the stage for *Blue Until June*. Her far-reaching career stands as a symbol of perseverance despite political and personal turmoil, while her rich and reverberatory vocals implore us to immerse ourselves in the seemingly unattainable in order to find our home in love.

*Costumes and set courtesy of The Washington Ballet*

**-PAUSE-**

## ***PACOPEPEPLUTO***

**CHOREOGRAPHY:** Alejandro Cerrudo

**MUSIC:** Memories Are Made of This by Joe Scalisi, In The Chapel In The Moonlight by Dean Martin, That's Amore by Dean Martin

**LIGHTING DESIGN:** Matthew Miller

**PERFORMERS:**

First solo: Joan Rodriguez

Second solo: Pedro Garcia/Ty Morrison

Third solo: Guzmán Rosado/Pedro Garcia

**PREMIERE:** Inside/Out Choreographic Workshop, UIC Theatre, University of Illinois by Hubbard Street Dance Chicago, 2011.

**BODYTRAFFIC PREMIERE:** The Wallis Annenberg Center for the Performing Arts, Beverly Hills, CA, 2021

Three solos for male dancers set to songs popularized by “the king of cool,” Dean Martin. PACOPEPEPLUTO shows Alejandro Cerrudo’s skill at balancing aesthetic austerity and sharp wit. This work dares viewers to nakedly and joyfully embrace their true self-expression. It is performed in dim lighting and contains partial nudity with male dancers in dance belts.

## **ABOUT BODYTRAFFIC**

BODYTRAFFIC uses the creative spirit of its Los Angeles home as a backdrop for delivering performances that inspire audiences around the globe to simply love dance. Since its founding in 2007 by Artistic Director Tina Finkelman Berkett, the company has held fast to its mission of championing contemporary dance, educating audiences, and inciting positive change. Its goal is simple: get the world moving.

A forward-thinking company, BODYTRAFFIC is not one driven by a single choreographic voice. It aims to endorse established and new voices and be a home for an eclectic range of styles and perspectives that tell vital stories. By commissioning renowned choreographers, including Kyle Abraham, Ohad Naharin, Hofesh Shechter, Victor Quijada, Arthur Pita, Fernando Magadan, and Micaela Taylor, it cultivates opportunities for artists to fully embody their creative practice and conceive new, contemporary pieces.

BODYTRAFFIC has performed for sold-out audiences at prestigious theaters and festivals around the world in more than 30 American states and 20 countries. In 2015, the Obama administration selected BODYTRAFFIC as its cultural ambassadors to Israel and Jordan through DanceMotion USA, a program of the Bureau of Educational and Cultural Affairs and the US State Department. This opportunity expanded and deepened the company's commitment to cross-cultural exchange while simultaneously honing BODYTRAFFIC artists' abilities to create safe spaces for creativity and cultural exchange worldwide. Mirroring the global reputation of its home Los Angeles, BODYTRAFFIC also served as cultural ambassadors to South Korea, Algeria, and Indonesia.

BODYTRAFFIC inspires and uplifts its community and beyond through its education and outreach programs. Focusing on supporting the whole dancer, it provides programs ranging from youth-focused intensive training and master classes to professional development for established artists that encourage their growth by nurturing their unique identities. Through these programs, the company has touched over 50,000 lives from diverse backgrounds.

Challenge, passion, empathy, inclusion, and growth are at the heart of everything BODYTRAFFIC does. It seeks to elevate dance beyond an art form to a mode of exploration and celebration of ideas and spirit through movement. Because, after all, without movement, nothing changes.

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Please visit [www.BODYTRAFFIC.com](http://www.BODYTRAFFIC.com) to learn about upcoming performances and programs, and to join the company's mailing list.

## **BIOGRAPHIES**

### **Artistic Leadership**

#### **TINA FINKELMAN BERKETT** (Artistic Director)

Tina is an influential dance leader and community builder, producing original, compelling repertoire and sharing a new vision of dance across the U.S. and around the world. Tina grew up in New York City, attending Stuyvesant High School of Math and Science and graduating summa cum laude from Barnard College, Columbia University, with a double major in Mathematics and Economics. Her love of dance was ignited by her teacher and mentor, Michele Cuccaro Cain.

Tina's professional dance career began at Aszure Barton & Artists, a distinguished contemporary dance company, where she quickly became a featured dancer and then Barton's assistant, teaching both in the U.S. and abroad. A true highlight of Tina's career was being a founding member of Mikhail Baryshnikov's Hell's Kitchen Dance and touring internationally alongside Mr. Baryshnikov himself. Tina began her interest in arts administration when she served as the company's dancer liaison.

In 2007, Tina relocated to Los Angeles and launched BODYTRAFFIC with Lillian Barbeito. Now serving as the company's sole Artistic Director, Tina is focusing on re-envisioning and revitalizing BODYTRAFFIC. With her deep commitment to taking the company to new heights, she is curating and discovering exciting choreographers and programming challenging programs that audiences enjoy, seeing incredible dancers doing their best work.

Tina would like to acknowledge her family for serving as her greatest sources of love and inspiration: her parents, Guzmán, Jack, and Sofia.

#### **GUZMÁN ROSADO** (Associate Artistic Director)

Guzmán started dancing at age 15 at Scaena, the International School of Dance of Carmen Roche in Madrid, on a scholarship sponsored by the Ministerio de Cultura de Madrid. After graduating from the Royal Conservatory of Dance of Madrid, Guzmán joined Ballet Joven de Carmen Roche, where he performed a wide variety of classical and contemporary roles. In 1998, he was offered a scholarship to attend the School of American Ballet in New York. After his time at SAB, Edward Villella invited him to dance with the Miami City Ballet. From 2002 to 2007, Guzmán danced with Companhia Portuguesa de Bailado Contemporâneo and Companhia Nacional de Bailado in Lisbon. In 2007, with André Mesquita and Teresa Alves da Silva, Guzmán co-founded Tok'Art, a cultural platform creating dance and film works. He has performed extensively as a guest dancer and collaborated on film projects throughout Europe.

Guzmán stayed committed to developing and honing his skills as a filmmaker and editor, leading him to create a film production company in Spain in 2021. Since then, he has produced, filmed, and edited several feature films and shorts that have gained attention and won several awards around the world.

Guzmán joined BODYTRAFFIC in 2012 as a dancer and became Associate Artistic Director in 2020. As BODYTRAFFIC's resident filmmaker, Guzmán has been able to merge his passion for dance and film, creating and collaborating with vibrant communities of artists from all over the globe. Making films that share the influential force of dance with the world is one of his greatest honors.

## **Choreographers**

**ALEJANDRO CERRUDO** is a Chicago-based choreographer born in Madrid, Spain. His professional career includes work with Victor Ullate Ballet, Stuttgart Ballet, Nederlands Dans Theater 2, and Hubbard Street Dance Chicago (HSDC). Cerrudo became HSDC's first-ever Resident Choreographer in 2008 and held that position until 2018. Cerrudo's body of work has been performed by over 20 professional dance companies around the world. In March 2012, Pacific Northwest Ballet invited Cerrudo to choreograph, upon receiving the Joyce Theater Foundation's second Rudolf Nureyev Prize for New Dance, his first work for the company, "Memory Glow". Additional honors include an award from the Boomerang Fund for Artists (2011) and the Prince Prize for Commissioning Original Work from the Prince Charitable Trusts (2012) for his acclaimed first evening-length work, "One Thousand Pieces." In 2014, he was awarded the USA Donnelley Fellowship by United States Artists. Also, Mr. Cerrudo was one of four choreographers invited by New York City Ballet's Wendy Whelan to create and perform original duets for "Restless Creature. In 2017 Cerrudo was invited by Daniil Simkin to choreograph a site-specific performance for the Guggenheim Rotunda, a Works & Process Rotunda Project commission featuring Daniil Simkin and original costumes by Dior. Cerrudo's "Sleeping Beauty," created with Ballet Theater Basel in 2016, was nominated as "Production of the Year" in Switzerland in the "Tanz, Jahrbuch 2016" by the Neue Zürcher Zeitung. In 2020 Cerrudo was appointed Pacific Northwest Ballet's Resident Choreographer; with that, he became the first artist in the company's history to have the honor of holding that title.

**TREY MCINTYRE** was born in Wichita, Kansas, and studied at the North Carolina School of the Arts and the Houston Ballet Academy. In 1989, he was appointed Choreographic Apprentice to Houston Ballet, a position created especially for him, and in 1995, he became the company's Choreographic Associate. He has worked for more than 30 years as a freelance choreographer, producing more than 100 pieces during the span of his career so far. He also did a bunch of other cool things, including working with a lot of amazing companies such as The Stuttgart Ballet, American Ballet Theatre, Queensland Ballet, Hubbard Street Dance Chicago, New York City Ballet, Oregon Ballet Theatre, BalletX, The Washington Ballet, Ballet Memphis, and San Francisco Ballet. He has won numerous awards and honors, such as the Choo San Goh Award for Choreography, a

Lifetime Achievement Award from The National Society of Arts and Letters, two personal grants for choreography from The National Endowment for the Arts, and is a United States Artists Fellow. In 2019, he won the Isadora Duncan Award for Outstanding Achievement in Choreography for his work *Your Flesh Shall be a Great Poem*, which he created for San Francisco Ballet for their Unbound Festival. He was named one of Dance Magazine's "25 to Watch" in 2001, one of People Magazine's "25 Hottest Bachelors" in 2003, and one of Out Magazine's 2008 "Tastemakers." In 2005, he founded his dance company, Trey McIntyre Project, achieving great audience and critical success. McIntyre created over 23 original works for the company, as well as numerous film projects, interactive site-specific works, and photography collections.

**MATTHEW NEENAN** began his dance training at the Boston Ballet School. He later attended the LaGuardia High School of Performing Arts and the School of American Ballet in New York. From 1994-2007, Matthew danced with the Pennsylvania Ballet where he was also named Choreographer in Residence. Matthew's choreography has been featured and performed by the Pennsylvania Ballet, BalletX, The Washington Ballet, Colorado Ballet, Ballet West, Ballet Memphis, Milwaukee Ballet, Oregon Ballet Theatre, Tulsa Ballet, Ballet Met, Oklahoma City Ballet, Juilliard Dance, New York City Ballet's Choreographic Institute, Sacramento Ballet, Nevada Ballet Theatre, Indiana University, Opera Philadelphia, and LaGuardia High School of Performing Arts (NYC), among others. He has received numerous awards and grants for his choreography from the National Endowment of the Arts, Dance Advance funded by the Pew Charitable Trusts, the Choo San Goh Foundation, and the Independence Foundation. Matthew has been honored to receive the New York City Ballet's Choreographic Institute's Fellowship Initiative Award and fellowships from the Pennsylvania Council on the Arts. In 2005, Matthew co-founded BalletX with fellow dancer Christine Cox and is now the resident dance company at the prestigious Wilma Theatre.

**MICAELA TAYLOR** is a professional dancer/teacher/choreographer from Los Angeles, CA, where she trained at Marat Daukayev School of Ballet and Los Angeles County High School of the Arts. She graduated from Cornish College of the Arts and earned a Bachelor of Fine Arts degree in dance, 2014. She has worked and performed with BODYTRAFFIC, Ate9 Dance Company, Zoe Scofield, Camille A. Brown, and Kate Wallich. Her choreographic passion led her to found Los Angeles based contemporary dance company, The TL Collective in 2016. Her individual movement style of Hip Hop combined with contemporary technique has led her to find a new way for people to move which is best described as Contemporary/Pop. Alongside the launch of The TL Collective, Taylor has been commissioned to choreograph and teach for LA Contemporary Dance Company, AMDA College, Springboard Danse Montreal, MoveNYC, Cal State Long Beach, and Heidi Duckler Dance Theatre. Her work has been presented at Gelsey Kirkland Performing Arts Center, ACE Hotel, Raymond Kabaaz Theatre, Grand Performances, and Odyssey Theatre Ensemble. She is the recipient of the Inaugural EMERGE Choreographic Award and has choreographed for Gibney Dance Company. Micaela's commission for BODYTRAFFIC has been awarded a New England Foundation

for the Arts' National Dance Project grant, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation.

## **Performers**

**KATIE GARCIA** is originally from Miami, Florida, and graduated from The Juilliard School in 2017. She also trained at New World School of the Arts, Dance Town Studios Miami, San Francisco Conservatory of Dance, and Springboard Danse Montréal. After graduation from Juilliard, she was a member of Parsons Dance for two and a half years and performed in her own collaborative works. Katie has taught master classes at such institutions as Yale University, New York University, Akron University, Florida State University, and Hunter College. In pursuing her passion for community outreach, she participated in GLUCK and TAP for Life, programs allowing her to perform in NYC and Miami hospitals and wellness centers. In 2016, she orchestrated a project in Botswana, where she taught dance and special education movement therapy classes for children. She has also presented her co-produced dance films with Joan Rodriguez at the Blacktinx Dance Festival, Solo Due Dance Festival, Dumbo Dance Festival, and at an NYC art gallery with mixed media artist Anna Khachatryan.

**PEDRO GARCIA** began his studies at the National Conservatory of Lisbon, working with teachers including Mikahall Zavialova, Irina Zavialova, Catarina Moreira, and José Luís Vieira, among others. In 2014, he won the 3<sup>o</sup> prize at Tanzolymp Competition in Berlin. He received his diploma in 2015 and continued on to earn a degree from School Superieure de Danse de Cannes Rosella Hightower. Pedro joined the junior ballet Rosella Hightower DNSP3 for one year and then went on to join the Ballet Nacional de Marseille, where he worked with Emio Greco and Pieter C. Scholten until 2018. In 2019, he joined Companhia Portuguesa de Bailado Contemporaneo, under the direction of Vasco Wellenkamp. Most recently, Pedro has worked with choreographers Nelia Pinheiro and André Mesquita, and joined Quórum Ballet for one season, where he worked with Daniel Cardoso and Lior Tavori.

**ALANA JONES** is a Houston native. She is a founding member of Vitacca Dance Project under the direction of Kelly Ann Vitacca and trained under Ballet Master Phillip Broomhead while attending the High School of Performing and Visual Arts. In 2014, Alana was accepted on scholarship and trained with American Ballet Theatre and Dance Theatre of Harlem. After that, Alana was accepted on scholarship to SUNY Purchase Conservatory of Dance, where she received her BFA. While at Purchase, she was invited into the ballet concentration, where she performed and studied works by George Balanchine, Norbert De la Cruz, Michelle Ulerich, and Colby Damon. She has also trained with Ballet X, Complexions Contemporary Ballet, Hubbard Street Dance, and Arts Umbrella. Alana earned her BFA and began her professional career with Visceral Dance Chicago.



**TIARE KEENO** received her BFA from The Juilliard School in 2016. While at Juilliard, she worked with choreographers Camille A. Brown, Kyle Abraham, Kate Weare, and Brian Brooks. She also performed repertoire by Jiri Kylián and Twyla Tharp, as well as lead roles in Martha Graham's Dark Meadow and José Limón's Missa Brevis. After graduation, Tiare was a company member of Nevada Ballet Theatre and worked in collaboration with Cirque du Soleil. She attended Springboard Danse Montreal, where she performed works by Aszure Barton, Spenser Theberge, RUBBERBAND Dance Group, and Kidd Pivot. She has been a faculty member of FRESH Dance Intensive in Canada and is currently a member of Share the Movement, an organization aiming to increase diversity in the professional dance community through educational and financial support to young BIPOC artists. In 2017, Tiare moved to Macau, China, to appear in a cirque show with MGM's ScenoPlus Productions. Upon returning to the US, she performed in Al Blackstone's Freddie Falls in Love at The Joyce Theater. Tiare joined BODYTRAFFIC in 2019.

**TY MORRISON** is from the greater Boston area and has dedicated 13 years of his life to versatile dance training at The Gold School Dance Art under the direction of Rennie Gold. Ty received a BFA in Contemporary Dance from The Boston Conservatory at Berklee on full scholarship. During his time at The Boston Conservatory, he worked with and performed works by such acclaimed choreographers as Darrell Moultre, Catherine Coury, Bradley Shelver, Adrienne Hawkins, and Martha Nichols. Immediately after graduation, he was featured in on-site dance film productions with choreographers Roderick George, Ashley Lindsay, and Antonio Brown. He has had the honor of being a guest artist with The Limón Dance Company and an active artist with a little house dance company.

**JOAN RODRIGUEZ** was born in La Habana, Cuba, where he graduated from the Escuela Nacional de Arte with the "Best Graduate of the Year" award. His professional career began with DanzAbierta, and he went on to join Malpaso Dance Company. He became a political refugee in 2017 and relocated to Arizona, where he focused on creating, teaching, and producing multimedia projects. He has also served as a Guest Artist in Residency for universities and arts centers throughout the U.S. and has received awards in several dance competitions. In 2019, he joined Parsons Dance and choreographed an original work for the company as part of the 2019 GenerationNow fellowship program. Throughout 2020 and 2021, Joan has focused on freelancing in dance, teaching, and videography. Joan is currently on his second season with BODYTRAFFIC in Los Angeles. He continues pursuing his creative ambitions in community spaces and with students and developing his craft, choreographing in a variety of environments for professional dance companies, live theater productions, and television and film.

**JORDYN SANTIAGO** is from North Carolina and is a Los Angeles-based dancer and choreographer who studied at The Dance Theatre of Jacksonville before continuing to train throughout the US and in Israel and Europe. She has danced for Ate9, Freemove Dance, tedted Performance Group and Mg+artists. In 2021, Jordyn performed at the Kennedy Center for the Performing Arts in a production of the opera Prism, under the direction of Beth Morrison Projects. She has toured as a backup dancer with the Los

Angeles band Half Alive in a piece choreographed by The JA Collective and has created new works with Bryan Arias for the Arias Company. Along with choreographers Dana Wilson, Ebony Williams, and Christopher Scott, she appeared in the recent film production of In The Heights. Jordyn has taught at highly respected institutions and collectives like Peridance Capezio Center, Brickhouse, and The University of the Arts. Most recently, she was a guest artist with Ate9 in its premiere of Joy at the Wallis Annenberg Center for the Performing Arts.