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JAZZ
DANCEWORKS

BORDERLAND

AN UP CLOSE, UNADORNED, EXPERIMENTAL SELECTION OF DANCES CHOREOGRAPHED AND PERFORMED BY THE DJD COMPANY DANCERS. FEEL THEM MOVE, BE MOVED.

ARRATA OPERA CENTRE 1315 – 7 STREET SW
JANUARY 28-31 7PM & 9 PM FEBRUARY 1ST 2PM & 4 PM
TICKETS \$25 (WED, THURS & SUNDAY) \$30 (FRI & SAT)

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Canada Council
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BORDERLAND ARTISTIC DIRECTOR'S MESSAGE



I was honoured when Kim asked me to Artistic Direct the dancer choreographed show this season. I knew it would be a learning process. I was inspired by the mandate of this show, to cultivate jazz choreographers for the future and I dove into the process. Here we are at its culmination.

When I first started looking for venues, I was interested in art galleries. I wanted the show to feel intimate and for the audience to be extremely close to the performers. I was intrigued by the idea of an audience that would move from one exhibit to the next and each choreographer having a distinct, found space within the gallery. I chose the Arrata Opera Centre, which offered an open floor plan and in order to keep the idea of varied spacial parameters, I needed to create smaller spaces within the open floor plan. This would give each choreographer a unique space to work with, creating a conceivable inspirational tool that may not have come otherwise.

Thus came the idea of moving walls that could be set up in a new permutation for each piece and finally a theme and the title, Borderland. The district near a border, the grey area between two things, fantasy and reality, life and death, childhood and adulthood, the possibilities are endless. Within this umbrella the choreographers could explore borders defined by walls, the audience and each other as well as the unclear area between two places, qualities or things while including features of them both.

To give you a little insight into this process, the company created this show in seven short weeks. I asked all the company dancers to create a piece in the spirit of learning and growth as creators. We began with a choreographic workshop with Sarisa and some time for Vicki to share her choreographic wisdom. Each dancer chose one of nine configurations in the Arrata as their performance space and then continued with the task of finding music. They rehearsed with their cast for only two hours a week, the last week focusing on small refinements. A short process is a challenge unto itself, but it can also be exciting to work within a time crunch. If anything the short time frame forces you to make choices and stick with them. One important element we established from the beginning was feedback. The dancers heard responses from outside eyes, each other and ultimately asked themselves questions from the very beginning. I found that as time went on the dancers welcomed mentorship and as a result had more to consider. This allowed them to dig deeper into their respective choreographic journeys. Now that we've arrived at the performance I hope they continue to receive feedback from you.

The greatest lesson I take away from this process is the importance of individual artistic expression. As artists we all have something to say but finding the milieu to do so can be challenging. I gained new insight into my fellow dancers that only came through the process, things I don't see each day dancing along side them. I'm thankful for this greater level of understanding as well as the opportunity for the dancers and myself to find out what we want to say as artists. I welcome you into our process. I hope you enjoy this up -close look at the company dancers and this glimpse of their individual choreographic voices.

Catherine Hayward, Borderland Artistic Director

DJD Artistic Director's Message



We are always searching for like-minded jazz artists: dancers, musicians and choreographers. We are most successful finding musicians, it's always a bit of a struggle to find dancers and it is a real challenge to find choreographers. Because of this, DJD has been investing in nurturing choreographic talent within the company since 1993.

And since then, the dancer choreographed show has become biannual, popular, and big, almost too big and almost too stressful for emerging choreographers. So this season we have stripped it right back. We've asked these artists to worry less about lighting, costumes, production, and have asked them to focus on just making dance.

This is also the first time in a while that a dancer who is currently dancing in the company, has been asked to be the Artistic Director of this work. It is with great pleasure that we have watched Catherine Hayward rise to the occasion and take it by storm. She came with a unique space- morphing vision for the performance and has really done a spectacular job of leading the group.

All of the choreographers have worked really hard to create this work. I hope that you enjoy their choreographic voices. The other thrilling thing about this piece, is that the next dancer choreographed show will be in our new theatre.

Choreographers, bravo! The hard part is over, now relax and enjoy!

Kimberley Cooper, DJD Artistic Director



SHAYNE JOHNSON, Dancer/Choreographer

Shayne began his dance training at the age of five and at the age of 12, launched his professional career as a guest tap dancer on the "Super Dave Osborne" TV show. He studied throughout North America winning numerous scholarships to schools in Canada and the USA including the Banff Centre, the Edge in Los Angeles and the Joe Tremaine Academy. At age 15, Shayne won the title of B.C. provincial champion in the category of stage work and Tap and shortly afterwards, joined the Canadian National Tap Team which included a performance with Savion Glover's ensemble Bring in the Noise, Bring in the Funk. Over the next three years, Shayne became a member of the Grizzlies Extreme Dance Team for the NBA and also performed in fashion industrials. It was during this time that he discovered his passion for choreography and teaching. After graduating from high school, Shayne was hired as a dancer by Norwegian Cruise Lines and was subsequently hired for performance contracts as dance captain and choreographer as well as to direct and install new shows on their biggest ships. He recently became a member of Dancers' Studio West's (DSW) Dance Action Group (DAG), a small ensemble who co-operate to fulfill opportunities for community development and offer organizational support for DSW. Shayne has been with the DJD Company since the spring of 2009.



RODNEY DIVERLUS, Apprentice/Choreographer

Born in Haiti and trained in Florida/Toronto, Rodney has a performance, choreographic and producing background. A recent graduate of Ryerson's Performance Dance Program, Rodney has worked with Kashe Dance, Wind in Leaves Collective, ReActive Dance Theatre, IFT, Obsidian Theatre, and with choreographers: Marie-Josée Chartier, Arsenio Andrade, Kenny Pearl, David Earle, Vicki St. Denys, Mindy Cooper, Patti Wilcox and others. As a choreographer and producer, Rodney has created three sold-out, full-length dance shows, and has choreographed for the New Voices Festival, Fashion Arts Toronto, Cadence Ballet Company, 60x60 Dance Festival, Chimera Project's Fresh Blood, City of Toronto Nelson Mandela Tribute, the Miss Pakistan World Pageant, Toronto Pride Week, and various residences. As an aspiring choreographer, Rodney is focusing on developing a distinct movement aesthetic. Rodney is thrilled to be joining the DJD company and looks forward to performing for Calgary audiences.



NATASHA KORNEY, Dancer/Choreographer

Natasha began pursuing dance at the age of 13, specifically in the styles of Hip-Hop, Jazz, Modern, Contemporary and African Dance. As part of her training she spent two years as a pre-professional student at the School of Decidedly Jazz, performing in their show Footprints and in 2010, commenced a Bachelor of Arts degree in the Dance Program at the University of Calgary performing in Why Dance 3D and other productions. In 2011 she joined the ILLFX dance crew participating in several performances with the crew. Natasha's has been a member of DJD since 2012.



DINOUE MARLETT-STUART, Dancer/Choreographer

After dancing for twelve years in Calgary, Dinou traveled to England to attend Performers Dance College where she completed a three-year degree program and then danced professionally for two years in many lead roles in original productions throughout England. Since returning to Calgary in 1994, Dinou has been teaching, as well as producing, choreographing and performing in various projects such as Calgary Cares and Alberta Dance Explosions. She was a guest artist in the DJD school show Live & in Sync (2001) and Kimberley Cooper's Popular (2001) for One Yellow Rabbit's High Performance Rodeo. She understudied roles in Perched on the Edge of a Quarter Note and was a full-time company member from 2002-04. Dinou was blessed with a daughter in 2004 and since then, has had a chance to work with Kimberley Cooper as Rehearsal Director for the Bravo!FACT production of "Distemper" and DJD's in Charcoal and Crimson. She returned to DJD in 2007 with a new vision of her craft and has also danced in a variety of shows including AIR at DSW and the Bravo!FACT video, "Swing Fling Thing." 10,000 thank yous to everyone for your continued support!



RUBENS LOPES, Apprentice/Choreographer

Rubéns is a native of Brazil, whose first experience in dance was with the social work project, Dancers of Christ, Love and Donations in 2004. He later graduated from the inaugural class of the Technical Course in Dance through a partnership between the Department of Culture of Ceará, IACC and Senac. Rubéns began his studies in Graham Technique in 2006 and later studied with instructors Penha de Souza and Elizabeth Auclair. He was director for Anagram Company, presenting works throughout the state of Ceara and performed with companies Ruth Janne and Big Feet as well as several dance schools in his hometown city of Fortaleza. In 2010 he began studying black practices in dance and in 2013, started a degree in Dance at the Federal University of Ceara. He has been guest professor at the Regional University of Cariri, the State University of Ceara and FANOR / DeVry Brazil. His research covers dance in Graham technique, studies in Contact Improvisation, falls and the Ragga genre within black culture.



AUDREY GAUSSIRAN, Dancer/Choreographer

Audrey, a Montreal native, is passionate about dance in all of its forms. She studied at the Conservatoire de danse de Montréal and has traveled to Brazil, Cuba, New York and Spain to pursue her craft. Some of her professional experiences include: the musical *Sherazade* (Canada & France), *Best of Broadway* (Canada, USA & Egypt), *La Traviata* (Ottawa) and the Montreal Jazz Festival. She has won competitions in both Bellydance (Germany, 2011) and Salsa (Montreal, 2005). In 2009, she created her own lady styling salsa troupe, *Audrey's Angels*, which has enjoyed instant success. As a choreographer, she loves the fusion of distinct dance styles and has quickly become an innovator in the Latin dance scene of Montreal. Currently looking for new ways to express herself artistically, she presented "Le 2^o Sexe, a contemporary work, as part of the Montreal Fringe Festival last summer. Audrey is happy to join DJD for a third season, a company that completely matches her vision of dance.



CATHERINE HAYWARD, Dancer/Choreographer/ Borderland Artistic Director

Hailing from Winnipeg, Catherine began dancing at the age of five. Her studies led her to Toronto's Ryerson University where she graduated from the dance program, earning her B.F.A. with Honours. Since then Catherine has immersed herself in the Calgary community as a teacher, performer and choreographer. She is a member of Dancers' Studio West's (DSW) Dance Action Group (DAG), a small ensemble who co-operate to fulfill opportunities for community development and offer organizational support for DSW. She will be performing in DSW's Dance Action Lab in June 2015. Catherine and fellow company dancer Shayne Johnson have been working in collaboration on developing new work. Their most recent choreographic endeavour, Project Black, was presented at the Fluid Festival in October. Their first piece, Starbored, was presented in the Alberta Dance Festival in 2013. They look forward to future projects together. Catherine returned for her 4th season with Alberta Dance Theatre this fall, working with the young dancers for their production, The Wonderful Wizard of Oz. She enjoys her role teaching students in Calgary and continues to mentor teen dancers training in Jazz as part of DJD's school programming. Catherine has been a dancer with the DJD Company since the fall of 2007 and Borderland is her first show as Artistic Director.

NOT TOO CLOSE

Choreography: Catherine Hayward

Music: "Claustrophobia" - Antonio Sanchez, "Follow my Backlight" - Lars Danielsson & Leszek Mozdzer

Danced by: The Company

I imagined what it might feel like for the audience to enter the space for the first time, unsure of how the show would unfold. A recurring thought was that the audience would feel uncomfortable and relax as the show progressed. Unease became the seed for this opening piece.

INTO THE LIGHT | OUT OF THE BLUE

Choreography: Rodney Diverlus

Music: "Kay My Dear" - Ronnie Earl and the Broadcasters

Danced by: Audrey, Natasha, Shayne

In the summer of 2006, I experienced a near-drowning experience wading in, what we called as kids, "Lake Marrón" (Brown Lake). Calm and shallow, Marrón's waters were welcoming, but with each gust of wind, the underwater plant matter and overabundance of muddy sediment turned the waters vicious. In a matter of seconds, Marrón was known to fluctuate from calm to ocean-like. As a remedial swimmer, my foot became tangled in a web of seaweed whose strength was augmented by the swift gusts of afternoon winds.

into the light... is a fantastical exploration of that experience, but told from the perspective of the seaweed that grow from the lakebed. A lakebed that at times was soothing but at times seemingly demonic.

into the light... is my curiosity of a particular quality of movement that mirrors, and to some extent, mimics the fluidity of water and underwater currents. Movement shaped by the ways in which those oceanic forces affect subaqueous plant matter.

into the light... is a fictional personification of these resilient and interdependent living beings trapped by the limitations of their home (Marrón). Beings moved by the fluctuating tides, and in this scenario, Ronnie Earl's hypnotic electric guitar.

into the light... is the story I tell myself to justify what I perceive as attempted murder by Marrón and the life it sustains.

LOVE IS WATER

Choreography: Rubéns Lopes
Music: "How Insensitive" - Vinicius de Moraes/ new version
Danced by: Audrey, Catherine, Dinou, Natasha

Think about love, about your beloved. Now think about the few moments before you say, "I love you" for the first time. This piece is about that.

APEX

Choreography: Natasha Korney
Music: "Flite" - Cinematic Orchestra
Danced by: Audrey, Rodney, Rubéns

As Apex predators, Grey Wolves are at the top of the food chain but sadly, this upper hand does not guarantee their safety. Grey Wolves are territorial by nature, and react aggressively when another wolf enters their territory. They live by the rule "kill or be killed." In some cases a pack of wolves will adopt a lone wolf into their pack, but this is a very rare occurrence. In this piece, three wolves have ventured out of their packs and have stumbled upon each other. They are now faced with the decision of whether to be friends or enemies.

OUT OF THE BOX TO GRANDMA'S HOUSE

Choreography: Dinou Marlett- Stuart
Music: "Dark Harvest" - Matt Ulery
Danced By: Catherine and Shayne

A light, two dancers, a door, music and a willingness to see where it will take you.

TOUCH

Choreography: Shayne Johnson
Music: "Double Happiness" - Terence Blanchard
Danced by: Dinou, Natasha, Rodney

With eyes closed, one can see

DUPLEX

Choreography: Audrey Gaussiran
Rhythmic composition by Audrey and interpreted by Shayne
Danced by: Rubéns, Shayne

Thin walls? If you can't beat `em, join `em!

SWING

Choreography: Catherine Hayward
Music: "Permutation" - Scott Colley, Enrico Pieranunzi, Antonio Sanchez
Danced by: Audrey, Dinou, Natasha, Rodney, Rubéns, Shayne

For the closing piece I was inspired to play with vernacular swing vocabulary and explore its relationship with contemporary jazz music. The result: the dancers don't hold anything back. They throw themselves into this fast paced, dynamic romp.

Transitions between pieces were imagined, created and performed by the DJD Company dancers with extra input from Shayne for transition #2, Dinou for transition #4 and Audrey for transition #7. Music for all transitions by Antonio Sanchez.

PRODUCTION CREDITS

Lighting and Set Design: Cameron Clowe

DJD Technical Director: Cameron Clowe

Technical Assistant: Sylvie Moquin

Set Construction: Techart Custom Creations

Outside Eyes: Kimberley Cooper, Sarisa Figueroa de Toledo & Vicki Adams Willis

SPECIAL THANKS

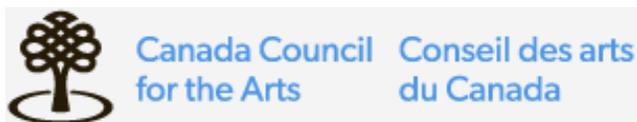
Thank you to the Calgary Opera and their technical staff for welcoming DJD into their space and for their valued relationship with DJD in Calgary's arts community.

This journey would not have been possible without the keen eyes of Kimberley Cooper, Sarisa Figueroa de Toledo and Vicki Adams Willis. Thank you for your patience, wisdom and support.

Thank you to our one-man technical crew Cameron Clowe for bringing our visions to life.

Thank you to Jessalyn Britton, Mimi Chang and Alicia Ward for being a part of this journey.

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