



# Touring Information

Dayton Contemporary  
Dance Company

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Photo by Jeff Sabin

# About Dayton Contemporary Dance Company

**MISSION:** Rooted in the African-American experience, the Dayton Contemporary Dance Company is a culturally diverse contemporary dance company committed to reaching the broadest audience through exceptional performance and arts-integrated education.

**VISION:** Transcending human boundaries through contemporary dance

In fulfillment of the company's mission and vision statements, the two main goals of the Dayton Contemporary Dance Company are to: 1) create, perform, and tour locally, nationally, and globally, dance art of exceptional quality, and 2) deliver premier arts-integrated education services to the local community and while on tour nationally and internationally. Founded in Dayton, Ohio in 1968 by the late dancer, teacher, choreographer, and visionary leader Jeraldnye Blunden, the Dayton Contemporary Dance Company is one of very few American dance companies of international reputation among those located outside a large US metropolitan area. The company's constituency is approximately 48% African-American, 44% Euro-American, and the remainder Asian, Latino/Hispanic, and Native American. Last year, the company served approximately 30K people.

The company has 14 dancers. Working with some of the world's most renowned choreographers, the Dayton Contemporary Dance Company holds the world's largest archive of classic African-American dance works and one of the largest of any kind among contemporary dance companies. Noteworthy choreographers, who have worked with the company over four decades, include Alvin Ailey, Talley Beatty, Bill T. Jones, José Limón, Donald McKayle, Ray Mercer, Bebe Miller, and Doug Varone.

The Dayton Contemporary Dance Company tours locally, nationally and internationally, including Bermuda, Canada, Chile, France, Germany, Poland, Russia, and South Korea. In August 2012, the company performed at the grand opening of University of Dayton's China Institute at the Suzhou Industrial Park in Jiangsu Province, China. In 2012 and continuing, the company embarked on the New Works Project for the creation of new dance work by world-leading choreographers and emerging choreographers of great promise. To date, the company has completed seven outstanding works in one year, of which three were created by Donald Byrd, Ronen Koresch, and Ray Mercer.

## Artistic Director

**Debbie Blunden-Diggs** like her mother, founder Jeraldnye Blunden, began her dance training at the age of five at the Schwarz School of the Dance. She joined the Dayton Contemporary Dance Company at the age of twelve and won national recognition for her choreographic talents by the time she was age seventeen. Her first piece, *Variations in Blue*, was submitted as an entry in the Young Choreographers Showcase and selected for inclusion in the National Choreographic Plan and made available to dance companies across the country.

During her more than 30 years with the Dayton Contemporary Dance Company, Ms. Blunden-Diggs has appeared in most of the company's repertoire and has been resident choreographer for more than 20 years. She has contributed an impressive body of work, including *No Room, No Place, No Where* for which she received the Monticello Award in 1982.

In addition to her choreographic and performance contributions to the dance company, Ms. Blunden-Diggs is the Executive Director of Jeraldnye's School of the Dance, the cornerstone of the Dayton Contemporary Dance Company, and works closely with the pre-professional company, DCDC2. In 1990, Ms. Blunden-Diggs was made Associate Artistic Director and in 2003 became Deputy Director for Arts and Operations. When Kevin Ward retired in 2007, Ms. Blunden-Diggs became the company's new Artistic Director.



## Executive Director

**Ro Nita Hawes-Saunders** joined the world-renowned Dayton Contemporary Dance Company in 2005, when the company board appointed her executive director. Ms. Hawes-Saunders' mission has been to ensure the long-term viability and sustainability of the company. Under her leadership, the company has become firmly positioned in the community it has served for forty-five years.



As its executive director, Ms. Hawes-Saunders directed the implementation of a new operating model for the Dayton Contemporary Dance Company, which created collaborative partnerships between the dance company and University of Dayton, Central State University, and Wright State University. She also guided the relocation of the company's studios and offices to their current home on the Dayton campus of Central State University.

Ms. Hawes-Saunders is also an advocate for minorities and women in business ownership and has received numerous national and local awards for her service, dedication, and commitment to her community, as well as her passion for going "beyond excellence" in business. She herself was the owner of award-winning radio stations WROU-FM and WRNB-FM in Dayton. During her tenure in the radio industry, she was named one of the top twenty-five African-American leaders in radio and received several General Manager of the Year awards. Ms. Hawes-Saunders was named one of Dayton's Ten Top African-American Female Firsts and inducted into the Dayton Area Broadcasters Hall of Fame.

Beyond her own duties as executive director, Ms. Hawes-Saunders serves on the board of directors of PACE (Parents Advancing Choice in Education), CareSource Foundation, Denison University (her alma mater), and Culture Works. She is also a member of The Dayton Chapter of The Links, Inc.

Ms. Hawes-Saunders is married to Don L. Saunders, an aeronautical engineer at Wright Patterson Air Force Base in Dayton, Ohio. They have a 27-year old daughter, Donnica, who graduated from University of Dayton School of Law and is now living in Washington, D.C. and working on Capitol Hill.



Photo by Andy Snow

## Touring Repertory

### "Revisioning 45" New Works

#### **THE GEOGRAPHY OF THE COTTON FIELDS**

The complexity of the work beggars description and will have to be seen to be understood or, at least, experienced. With different music backdrops by contemporary Brazilian composer Amon Tobin, whose programmatic (narrative) music suggests evocative, at times ominous, and always interesting moods, the combination of dance and music is at once highly intuitive and very exacting. Mr. Byrd commented on his new work:

*"Of late I have been preoccupied with geography, that is, a world that feels unique and particular, a given space. In this work "the geography of cotton" points to the right conditions for the cultivation of this plant, which subsequently has had enormous world historical implications. Here, the "geography" is not only one of the manual work of slave and share-cropper but also celebration and glory."*

Choreographer: Donald Byrd  
Premier Date: February 2014  
Length: 40 minutes  
Number of Dancers: 10

#### **EXIT NO. 7**

With music and alluring costumes from all over the world, the dancers take you on an exhilarating, explosive yet tender and provocative journey through the full spectrum of human emotion and the effect these emotions have on our daily lives.

Choreographer: Ronen Koresh  
Premier Date: February 2014  
Length: 25 minutes  
Number of Dancers: 10  
Tech requirements:

- Fly system required.

#### **TOSSED AROUND**

In *Tossed Around*, Mercer seeks to express how we as individuals go through life being tossed around physically, emotionally, and spiritually and how these disruptions affect our psyche. Sometimes it feels good to be tossed around (free movement); other times it can be disturbing (disorientation).

Choreographer: Ray Mercer  
Premier Date: February 2014  
Length: 15 minutes  
Number of Dancers: 10

#### **SHED**

Shed focuses on the journey of acceptance and self-love. Shed challenges the self-imposed or culturally influenced ideology of image. The power to love and be kind is within. Consider living in a world free of stigma. Consider breathing in an environment of tolerance. Consider thriving in a place of positive embrace. Shed inspires hope for a life lived free from judgment, in which differences are celebrated.

Choreographer: Kiesha Lalama  
Premier Date: October 2013  
Length: 17 minutes  
Number of Dancers: 9

#### **URBAN MILONGA**

Urban Milonga becomes the embodiment of sensual bonding between people through tango aesthetics and music. The dance breaks away from the rigid heteronormative gender roles in the tango, and permits all the variations: men dance with men; women dance with women, who can lead or follow; men dance with women, exploring role reversal where the female becomes the leader in the dance. The piece considers how people have the need to connect with one another, and each relationship occurs from a distinct motivation.

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Tango facilitates a bond between its dancers, urging them to become more human, to come in physical contact with another heart, another body.

Choreographer: Alvin Rangel  
Premier Date: October 2013  
Length: 17 minutes  
Number of Dancers: 6

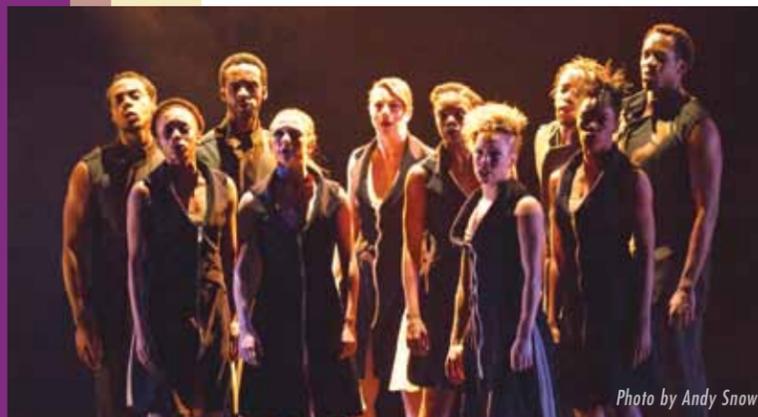


Photo by Andy Snow

**TO: MARVIN-FROM: LOVE**

Choreographer: Bridget L. Moore  
Premier Date: October 2013  
Length: 16 minutes  
Number of Dancers: 12

**THE GATHERER/WEETHING**

Through choreographed movements of gathering, holding and listening, this 13-minute solo employs one's unique ability to transform personae and embody narrative. The dance has a spiritual connotation and details a dualistic conversation between a creator (the "Gatherer") and its creation ("Weething"). These perspectives are reflected through movement gestures and music, which juxtapose Classical and

House. "Weething" was coined from my imagination: it references the physical self, viewed through the spirit.

Choreographer: Rodney A. Brown  
Premier Date: November 2012  
Length: 13 minutes  
Number of Dancers: 1

**Emerging Choreographers**

**FOR THE SAKE OF IT**

Choreographer: William B. McClellan, Jr.  
Premier Date: February 2013  
Length: 14 minutes  
Number of Dancers: 12

**WAWA ABA**

Choreographer: Stafford C. Berry, Jr.  
Premier Date: October 2012  
Length: 12 minutes  
Number of Dancers: 8

**OS PADRÕES**

Choreographer: Robert Priore  
Premier Date: February 2012  
Length: 17 minutes  
Number of Dancers: 10

**THE STORY UNFOLDS**

Choreographer: William B. McClellan, Jr.  
Premier Date: 2010  
Length: 15 minutes  
Number of Dancers: 8

**UNFAITHFUL & UNRESTED**

Choreographer: Crystal Michelle  
Premier Date: 2010  
Length: 15 minutes  
Number of Dancers: 9

Photo by Andy Snow

**CORINTH**

Choreographer: Crystal Michelle  
Premier Date: 2009  
Length: 18 minutes  
Number of Dancers: 5

**STILL PRESENT**

Choreographer: Gina Walther  
Premier Date: February 2008  
Length: 14 minutes  
Number of Dancers: 8

**UNRESOLVED**

Choreographer: Shonna Hickman-Matlock  
Premier Date: 2002  
Length: 13 minutes  
Number of Dancers: 2

**Classic Repertory**

**TRAFFIC**

Choreographer: Debbie Blunden-Diggs  
Premier Date: February 2003  
Length: 16 minutes  
Number of Dancers: 12

**CHILDREN OF THE PASSAGE**

Choreographers: Donald McKayle and Ronald K. Brown  
Premier Date: 1999  
Length: 26 minutes  
Number of Dancers: 11

**AWASSA ASTRIGE/OSTRICH**

Choreographer: Asadata Dafora  
World Premier Date: 1932  
DCDC Premier Date: 1997  
Length: 4 minutes  
Number of Dancers: 1

**IN MY FATHER'S HOUSE**

Choreographer: Debbie Blunden-Diggs  
Premier Date: 1997  
Length: 23 minutes  
Number of Dancers: 12

**BEYOND A CLIFF**

Choreographer: Dwight Rhoden  
Premier Date: 1991  
Length: 18 minutes  
Number of Dancers: 8

**HIGHEST PRAISE**

*Highest Praise* is DCDC's touring "balm in Gilead." Gilead is Hebrew for hill of testimony or mound of witness (Genesis 31:21). Come witness for yourself how the art of dance, music, and song brings joy to all. A 20-25 minute work *Highest Praise* presents songs from the genre of liturgical praise music. Each community's local area choir of 40 to 100 voices will sing and be accompanied by a local band on stage along with DCDC's world-class dancers. *Highest Praise* is the anchor for evening length programming which will include other works from DCDC's extensive repertoire for an even richer experience.

Touring  
Repertory



Photo by Andy Snow

# TLC Teaching, Learning, and Caring

**Teaching, Learning, and Caring**, often referred to as TLC, is the dance company's portfolio of arts-integrated education services. Arts-integrated education uses an art form, such as dance, to reinforce curriculum content through a kinesthetic learning method based on a body/mind connection and interaction. In the schools, pre-K through 12, the TLC program abides by the Common Core State Standards in its support of curriculum content required by the schools. The three main TLC program offerings are Dancing to the Curriculum, Steps on the Stairs, and Building Blocks to Dance. However, there are many other facets to the TLC program, which is explained in the enclosed and brand new TLC education brochure.

Though largely focusing on pre-K through college, the TLC program also addresses the learning needs of all ages from pre-K to senior citizens, specifically those youth populations who live in underserved communities and attend underserved schools. A feature of the TLC program is its extreme versatility. Arts-integrated education offerings can be adapted to the learning requirements of virtually any population. One aspect of that versatility is the lecture-demonstration, which can present a short theme-based dance performance that conveys required or curricular-related information to its learning audience. Special partnerships with University of Dayton, Central State, and Wright State Universities allow the company to reach college-age students. These partnerships also support the company's efforts to reach children in schools.



# Residency Activities

*The Dayton Contemporary Dance Company offers 1-week and 2-week residencies. The instructors, who are dancers, conduct these residencies. Participants learn excerpts from the company's extensive repertoire or a dance piece choreographed for them to perform on stage with the company's professional dancers.*

## Outreach Services

**Pre/Post-Performance Talks** are informal discussions designed to engage the audience in dialogue with DCDC dancers, artistic staff and on occasion choreographers before or after a performance.

**Mini Concerts** are repertory concerts, performed on stage and in full costume ranging from 30-60 minutes in length, which showcase works by established and emerging choreographers. Mini concerts can be appropriate for family or children's series programs.

**Lecture Demonstrations** are 45 minutes in length and suitable for all ages, feature choreographed performances specifically designed for school venues. These presentations include an educational component, a performance, and a question-and-answer session. As DCDC creates new works and projects, new outreach programs will become available.

**Community Matinees** are designed for adults and children of all ages. Audiences learn creative movement with the DCDC dancers on stage, sing songs, hear stories related to the performance theme in a family friendly environment, plus see a full-length ballet. These matinees range from 75-90 minutes in length.

## Outreach Workshops

**Community Workshops** are an introduction to dance that includes an information session, a participatory session and a movement presentation. This workshop is ideal for community centers, churches, day-care centers and after-school programs. Workshops are 90-120 minutes in length.

**Liturgical Dance Workshops** are designed to explore movement and dance in a religious and spiritual context. Workshops range from 2 to 3 hours in length, include discussions and choreographic exercises.

**Educator's Workshops** help educators integrate dance and creative movement into classroom curricula.

## Classes for all levels

**Career Lectures** range from 30 to 45 minutes in length and enable dancers to speak about their careers as dancers, teachers and choreographers. Visual aids, such as video, costumes, posters and photos may be used during the presentations.

**Creative Movement Classes** are for dance enthusiasts who have never taken a dance class. These classes are available for all age groups and are typically 30-60 minutes in length.

**Master Classes** are technique classes taught on various levels from beginning to advanced in ballet, modern, jazz, and hip-hop. Classes range from 60-90 minutes.

**Repertory Classes** provide an opportunity for students to learn excerpts from DCDC's repertory. The class is recommended for college and university dance departments, local dance schools and dance companies. Classes range from 60-90 minutes.

**Dance Immersion** is an intensive program that ranges from four hours to two weeks in length and are taught by DCDC dancers. This customized program includes technique, composition, and repertory classes, culminating in a student presentation.

# Production details

Dayton Contemporary Dance Company will supply a full technical rider for a full evening performance upon request.

Presenter is responsible for providing a qualified technical representative for consultation with the company during the entire planning, preparation and execution process of the engagement. Likewise, DCDC will provide the same to presenter.

## Staging requirements

Stage dimensions: 40' wide opening by 36' deep (from curtain line to back wall). Minimum acceptable dimensions are 34' wide opening by 28' deep (from curtain line to back wall)

## Floor requirements

The floor of the stage must be wood, covered in black marley flooring (and appropriate tape to secure the marley: black gaff). The company prefers a sprung dance floor, when available. The floor must be smooth, level and even. All holes and cracks are to be filled and stopped with wood or cork.

*Note: wood over a concrete or cement floor is not acceptable.*

## Masking and soft goods

The presenter agrees to supply opaque black velour masking sufficient to mask the stage to the satisfaction of the artist's stage manager. This usually consists of five sets of legs and borders to form four (4) wings or entrances for the dancers.

- The artists require the presenter to provide a well stretched white cyclorama.
- The artists also require one full stage black sharks tooth scrim in excellent condition and a full stage blackout curtain.

## Lighting

The local presenter must supply all lighting equipment and specified gel color. The artist's supplied lighting plot must be pre-hung and ready to focus prior to artist's load-in. The lighting plot will be created for the specific venue and will approximately consist of the following equipment

## Electrics

- 5-6 Pipes with a typical inventory of: 50- 36□ units, 50- 26□ units and 40- par or fresnel units
- Cyc lighting equipment to evenly light the cyclorama from the top and the bottom in three (3) colors

## Booms and stands

Artist requires 8-'booms' or 'trees' for side light. Usually each boom will hold 5-6 instruments, usually all source 4-36 degree units.

## Computer-controlled lighting preset board and dimmers

- 96-2.4Kw dimmers
- 12-6.0Kw dimmers

## Sound system

The local presenter must supply all sound equipment.

## Special effects

Artist may use mechanically produced, non-toxic haze and/or fog for some of its dances. Presenter will be responsible to have these effects when needed. Repertory specific special effects will be communicated at least four weeks in advance by DCDC production manager.

## Schedule

- Company load-in is the day prior to performance. Eight hours is needed for focus and cueing.
- The show should be pre-hung, circuited, patched, and completely working prior to company arrival.
- At least 3-4 hours are needed for company technical rehearsal on stage prior to the performance.

## Hotel accommodations

If presenter is providing lodging, presenter will make reservations at a high-quality hotel equivalent to a major company franchise such as Marriott, Hilton, Sheraton or properties of such hotels. (The hotel must be approved by DCDC company manager at least one to two months prior to engagement.)

The hotel must be within one mile walking distance to a variety of food venues, must have indoor access only, have private bathroom facilities and a 24-hour telephone system. Internet access is also requested in each room.

## Rehearsal space

Presenter must provide a dance studio or adequate rehearsal space that the company has access for the purpose of rehearsals and company classes during the entire duration the company is in residence. Consult with company for specifications of permissible space.





## Contact Information

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Dance Company**  
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