Les écailles de la mémoire
(The scales of memory)
A collaboration between Compagnie Jant-Bi and Urban Bush Women

Thursday, January 17, 2008, 7:30 p.m.

Choreography
Germaine Acogny and Jawole Willa Jo Zollar
In collaboration with the dancers

Music
Fabrice Bouillon-Laforest

Musician/Co-Composer
Frederic Bobin

Musicians/Senegal (L’Ecole des Sables)
Oumar Fandy Diop, Abdoulaye Diop, Ousmane Sene

Compagnie Jant-Bi
Babacar Ba, Cire Beye, Abdoulaye Kane, Pape Ibrahima Ndiaye (Kaolack), Ousmane Ndiaye (Bané), Bertrand Tchebe Saky, Abib Sow

Urban Bush Women
Maria Bauman, Nora Chipaumire, Catherine Dénécy, Marjani Forté, Paloma McGregor, Love Muwwakkil, Bennalldra Williams

Lighting Design ................................................................. J. Russell Sandifer
Costume Design ............................................................. Naoko Nagata
Technical Supervisor ..................................................... Heidi Eckwall
Technical Assistant ....................................................... Josina Manu
Assistant to Germaine Acogny ........................................ Longa Fo Eyeoto
Assistant to Jawole Zollar .............................................. Christine King
Company Manager .......................................................... Nikki Johnson

Les écailles de la mémoire (The scales of memory) was co-commissioned by DANCECleveland with funding from the 2006 Joyce Award and Christopher Newport University’s Ferguson Center for the Arts. This work was developed via a series of creative residencies hosted by the Maggie Allessee National Center for Choreography at Florida State University, the Brooklyn Academy of Music and L’Ecole des Sables.

Les écailles de la mémoire (The scales of memory) was made possible by the Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with funding from the Doris Duke Charitable Foundation and the Ford Foundation. Additional funding was generously provided by Creative Capital Foundation Multi-Arts Production Fund (MAP) with funding from The Rockefeller Foundation and a Florida State University Cornerstone Arts and Humanities Program Enhancement Grant. Public support comes from The National Endowment for the Arts and the New York State Council on the Arts.

PROGRAM AND CASTING SUBJECT TO CHANGE.

The taking of photographs during the performance is strictly prohibited.

Les écailles de la mémoire (The scales of memory) is performed without an intermission.

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BIOGRAPHIES

Compagnie Jant-Bi

Compagnie Jant-Bi was created in 1998 with dancers who had participated in the first professional workshop of the International Centre for Traditional and Contemporary African Dancers, L'Ecole des Sables in Toubab Dialaw, Senegal, under the artistic direction of Germaine Acogny. The first choreography of the company, *Le Coq est Mort*, was created for eight male dancers in 1999, by the German choreographer Susanne Linke and the Israeli co-choreographer Avi Kaiswer. *Le Coq est Mort* toured throughout Europe and North America including such theaters as Theatre de la Ville in Paris, FIND in Montreal, Jacob's Pillow, The Kennedy Center and Arizona State University, among others. Compagnie Jant-Bi works closely with the International Centre for Traditional and Contemporary African Dances, L’Ecole des Sables in Toubab Dialaw, on the coast in the south of Dakar. The principal aim of the Centre is to supply African dancers with professional training in traditional and contemporary African dance, and to develop and promote contemporary African dance. The Centre is also a meeting point and a place of exchange for dancers and choreographers belonging to the African Diaspora and different cultures from all over the world. The company continues this international cultural exchange by creating works that reflect the spirit of the Centre. By creating/forming contacts with choreographers from other cultures and incorporating different dance styles, a fusion between their culture and the essence of African dance is obtained.

Urban Bush Women

For Urban Bush Women, creating dance and creating community are essentially linked. Founded in 1984 by choreographer Jawole Willa Jo Zollar, Urban Bush Women seeks to bring the untold and under-told histories and stories of disenfranchised people to light through dance. We do this from a woman-centered perspective, as members of the African Diaspora community, in order to create a more equitable balance of power in the dance world and beyond.

Urban Bush Women is proudly based in Brooklyn, New York. UBW has been presented extensively in New York City and has toured throughout the United States and to Asia, Australia, Europe and South America. Festival appearances include Jacob’s Pillow, Spoleto USA, National Black Arts Festival, Dance Umbrella UK and Lincoln Center Festival. The Company has been commissioned by major presenters nationwide, and counts among its honors a 1992 New York Dance and Performance Award (A BESSIE); the 1994 Capezio Award for Outstanding Achievement in Dance; and 1998 and 2004 Doris Duke Awards for New Work from the American Dance Festival. The Urban Bush Women repertory consists of 32 works choreographed by Zollar including ambitious collaborations with jazz artist David Murray; poets Laurie Carlos and Carl Hancock Rux; directors Steve Kent and Elizabeth Herron; and the National Song and Dance Company of Mozambique (supported by The Ford Foundation’s Africa Exchange Program). To celebrate its 20th anniversary season in 2004, the company launched PROJECT NEXT GENERATION, a commissioning award to an emerging female choreographer. Past recipients whose work was part of the UBW repertory in 2005-07 include Bridget L. Moore and Camille A. Brown. In 2007, Urban Bush Women re-staged Blondell Cummings’ seminal solo from 1981, *Chicken Soup*, deemed an American Masterpiece by the National Endowment for the Arts. Long-term community engagement residencies culminating in public performances have been undertaken in New Orleans, Sarasota, Philadelphia, New Haven, Tallahassee, Riverside (California), Flint (Michigan) and San Diego. Urban Bush Women also produces an annual Summer Institute for training artists and activists in UBW community engagement techniques. The 2008 Summer Institute will take place in Brooklyn, July 25-August 3.
ARTIST BIOGRAPHIES

Germaine Acogny (Co-choreographer)
Germaine Acogny is Senegalese and French in origin and founded her first dance studio in Dakar in 1968. Thanks to the influence of the body movements she had inherited from her grandmother, a Yoruba priest, and to her learning of traditional African dances and Occidental dances (classic and modern), Acogny has given birth to her own dancing technique. Between 1977 and 1982 she was director of Mudra Afrique (Dakar), created by Maurice Béjart and the president L.S. Senghor. In 1980, she wrote a book titled African Dance, which was translated into three different languages. Once Mudra Afrique closed, she moved to Brussels to work with Maurice Béjart’s company and organized international African dance workshops which had great success among the European audiences. This same experience was repeated in Africa, in Fanghione, a small village in Casamance in the south of Senegal. Acogny dances, produces choreographies and teaches all over the world, serving as a real emissary of African dance and culture. Together with her husband, Helmut Vogt, she founded the Studio-Ecole-Ballet-Theatre du 3e Monde in 1985 in Toulouse, France. In 1987, after a brief respite from performing, she worked with Peter Gabriel on a video clip and created her solo Sahel. In 1995, she decided to return to Senegal with the aim of creating an International Centre for Traditional and Contemporary African Dances that would serve as a meeting point for dancers coming from Africa and from all over the world, and a place of education for dancers from the whole of Africa that could guide them towards a contemporary African dance. This academy, L’Ecole des Sables, is now located in Toubab Dialaw, approximately 35 miles from Dakar. Acogny and co-choreographer Kota Yamazaki were recognized in 2007 with a New York Dance & Performance Award (A BESSIE) for their creation, Fagaala, a reflection on the Rwandan genocide. Most recently she collaborated with her son Patrick Acogny on Waxtaan, another full-evening work for Compagnie Jant-Bi.

Jawole Willa Jo Zollar (Co-choreographer)
Jawole Willa Jo Zollar was born and raised in Kansas City, Missouri. She trained with Joseph Stevenson, a student of the legendary Katherine Dunham, and received a B.A. in dance from the University of Missouri at Kansas City and an M.F.A. in dance from Florida State University. In 1980, she moved to New York City to study with Dianne McIntyre at Sounds in Motion. She founded Urban Bush Women in 1984. In addition to over 30 works for UBW, Jawole has created dances for Alvin Ailey American Dance Theater, Ballet Arizona, Philadanco, University of Maryland, University of Florida, Dayton Contemporary Dance Company (DCDC) and others. Her many positions as a teacher and speaker include Worlds of Thought Resident Scholar at Mankato State University (1993-94), Regents Lecturer in the Departments of Dance and World Arts and Culture at UCLA (1995-96), Visiting Artist at Ohio State University (1996), and the Abramowitz Memorial Lecturer at Massachusetts Institute of Technology (1998). She was named Alumna of the Year by University of Missouri (1993) and Florida State University (1997), and awarded an Honorary Doctorate from Columbia College, Chicago (2002). She also received the Martin Luther King Distinguished Service Award from Florida State University, where she holds the Nancy Smith Fichter Professorship in the Dance Department. Most recently, Zollar was recognized with a 2006 New York Dance & Performance Award (A BESSIE) for her choreography of Walking With Pearl . . . Southern Diaries. She remains as the Director of the Urban Bush Women Summer Institute, Community Building for Change, an annual intensive first presented in partnership with Florida State University (1997-99) and now a 10-day training in Brooklyn for artists and activists interested in using dance as a tool for engaging community and embodying change.

Babacar Ba (Dancer)
Babacar Ba, born in Dakar, Senegal, began dancing in Oscar des Vacances, a choreographic competition in Dakar. Ba began his training at L’Ecole des Sables in 2003, where he
studied traditional and contemporary dance of Africa and the West. He joined Compagnie Jant-Bi in 2004.

Maria Bauman (Dancer/Associate Artistic Director for Community Engagement)

Maria Bauman has danced with Urban Bush Women for six years, originating several roles and playing an active part in the company’s extensive community engagement and education projects. She also works with Adele Myers and Dancers, Nia Love-Blacksmith’s Daughter and is an apprentice with the Bill T. Jones/Arnie Zane Dance Company. Maria travels throughout the United States as a freelance choreographer and teacher including a position at Connecticut College and on behalf of the Jones/Zane Company, and has created dances for Spelman College, Virginia Commonwealth University, and New Jersey Governor’s School of the Arts, among others. Maria also presents her own choreography and has been featured as part of the BAAD!Ass Women Festival at the Bronx Academy of Arts and Dance. www.mbdance.org

Cire Beye (Dancer)

Cire Beye was born in Saint-Louis, Senegal, where he began his theater training with the Jallore Dance Theatre. He went on to study traditional and contemporary dance of Africa and the West at L’Ecole des Sables, and joined Compagnie Jant-Bi in 1999 during the creation of Le Coq est Mort, by Suzanne Linke. At the same time, Beye founded his own company, Dialaw’ Art, which was accepted in 2002 for the Concours de Danse, and which continues to tour successfully in Europe. Beye currently teaches at L’Ecole des Sables.

Fabrice Bouillon (Composer)

Fabrice Bouillon is also a musician, author and sound designer who creates under the alias “LaForest.” He first began composing for dance in 2000 as a permanent resident of Le Manege, National Stage of La Roche sur Yon (France). He was the composer for Fagaala, co-choreographed by Germaine Acogny and Kota Yamazaki for Compagnie Jant-Bi. His multimedia work includes music for video games XXL Asterix Obelix, 2003; The Pink Panther, 2002; Kirikou et la sorciere, 2001. Most recently, he composed Aziab for a Franco-Tunisian creation with the National Circus School of Rosny and Kayou for choreography by Sebastien Cormier. A second album, The Second Birth, should be released in spring 2008.

Nora Chipaumire (Dancer/Associate Artistic Director)

Nora Chipaumire began her work as both a choreographer and solo artist in the San Francisco Bay area in 2000. In New York City, Chipaumire’s work has been presented by Danspace Project, Dance New Amsterdam, The Flea Theater, BRICstudio, Embora Wellness Center and as part of the Lincoln Center summer series, “color outside the lines,” 2004. She has participated as a dancer and choreographer in CORD’s Movement (R)evolution Dialogues: contemporary performance in and out of Africa, (2004-06). Internationally, Chipaumire has performed her work and/or taught in Canada, Russia, Poland and Germany. As a dancer, Chipaumire has worked with various companies including Molissa Fenley and Dancers, Dimensions Dance Theater, and Compania De La Danza Narciso Medina (Cuba). She is the 2006 recipient of the Wesleyan Center for the Arts/emerging choreographer’s award as well as a National Dance Project touring grant and a 2007 New York Dance & Performance Award winner (A BESSIE) in recognition of her performance work with Urban Bush Women. She is a graduate of the University of Zimbabwe’s School of Law and holds graduate degrees in dance (M.A.) and choreography and performance (M.F.A.) from Mills College, Oakland, California. She has studied dance formally and informally in her native Zimbabwe, the United States, Cuba and Jamaica.
Catherine Dénécy (Dancer)
Catherine Dénécy started her training on her native island, Guadeloupe. She came to New York City to pursue an intensive training program at The Ailey School as the recipient of an Oprah Winfrey Foundation Scholarship. She has danced with Genesis Dance Company, directed by Karen Arceneaux, and Earl Mosley’s company, Diversity Dance. Catherine studied with Elizabeth Roxas, Jeffrey Gerodias, Denise Jefferson, Dudley Williams, Jacqueline Buglisi and worked with choreographers such as Peter London, Diana Smallwood and Fabrice Lamego. Ms. Dénécy is thrilled to be starting her second season as an Urban Bush Woman.

Marjani Forté (Dancer)
Marjani Forté is a graduate of the Los Angeles County High School for the Performing Arts and Loyola Marymount University where she double-majored in business marketing and dance. She began her professional training with ballet master Don Hewitt, modern dance pioneer Rudy Perez, and choreographer Ka-ron Brown. During her study she also performed with choreographers Stephen Semien and Karen McDonald, current mentors that remain influential in her career and growth as a professional. Prior to joining Urban Bush Women, Marjani performed with the Garth Fagan Dance Company. She is currently performing with Earl Moseley-Diversity of Dance, choreographers Brian Brooks and Kwame Ross, and looks forward to all that God has in store.

Mohamed Abdoulaye Kane (Dancer)
Mohamed Abdoulaye Kane, born in Dakar, Senegal, began his dance education with L’Association Kaay Fecc in Dakar, and continued his training at L’Ecole des Sables, where he acquired knowledge of traditional and contemporary dance forms of Africa and the Occident. From 2002 to 2004, Kane was a member of the company 1er Temps of Senegal. In 2004, Kane joined Campagnie Jant-Bi for the creation of Fagaala.

Christine King (Assistant to Jawole Zollar/Wardrobe Supervisor)
Christine King joined UBW in 1989. She is originally from Michigan and holds a B.A. in dance. Christine has performed in New York City for over a dozen years with artists including Claire Porter, Trinkel Monsod, Kaleidoscope Dancers, Amy Sue Rosen and Black Pearl Dance Company. She has also performed as a vocalist with Ancient Vibrations. She has studied dance with Sara Sugihara, William Adair and Dan Wagner and singing with Diane Barclay, Artie Sheppard and others. King thanks these artists and many others for their encouragement and love.

Paloma McGregor (Dancer)
Paloma McGregor is originally from St. Croix and began her dance studies with the Caribbean Dance Company. She started her professional dance career as a founding member of Michael Medcalf’s Cleveland Contemporary Dance Theatre and later earned her M.F.A. in dance at Case Western Reserve University. Since moving to New York in 2004, she has worked with Christal Brown’s INSPIRIT, a dance company, and Germaul Barnes’ Dance4U Project, and has had her own choreography presented in New York and Cleveland. This is her third season with Urban Bush Women.

Love Muwwakkil (Dancer)
Love Muwwakkil started her dance training in Charlotte, North Carolina under the instruction of Donnell Stines. Graduating with a B.F.A. in dance performance and choreography from the University of North Carolina at Greensboro, she had the pleasure to study under Jan Van Dyke, John Gamble, Sherone Price, Gerri Houlihan, and BJ Sullivan. This is her second season with Urban Bush Women.
Naoko Nagata (Costume Designer)
Naoko Nagata has experienced a long evolution into costume making. With literally no formal training, Nagata’s first costume was created for Jeanine Durning in 1998. From that moment, she has been creating non-stop for a diverse group of choreographers and dancers. She has collaborated with David Dorfman, Doug Elkins, Bebe Miller, Liz Lerman, David Neumann, Gina Gibney, Zvi Gotheiner, Reggie Wilson, Ellis Wood, Mollie O’Brien, Nina Winthrop and many, many others. Working closely with collaborators, Naoko helps bring to life what she herself calls, “the creation of a shared dream.”

Ousmane Ndiaye (Bané) (Dancer)
Ousmane Ndiaye (Bané) is from Dakar, Senegal. Ndiaye has a background in traditional Senegalese dance, particularly from the Wolof tribe. A member of several traditional companies such as Cinemouw, ARTEA DANSE, and African Diamando, Ndiaye joined Compagnie Jant-Bi in 2004 while continuing his dance studies at L’Ecole des Sables.

Pape Ibrahima Ndiaye (Kaolack) (Dancer)
Pape Ibrahima Ndiaye (Kaolack) began his professional training in Europe where he studied, among other things, hip-hop and capoeira. In 2002, he began his education of traditional and contemporary dance of Africa and the West at L’Ecole des Sables. Ndiaye has participated in residencies in Europe with Bernardo Montet and Frederico Fishback; and in Africa with Salia n Seydou. Also a dancer with the company Dialaw’ Art, he was selected for the Afrique en Creations competition in 2002. Ndiaye has been a member of Compagnie Jant-Bi since 2004 for the creation of Fagaala.

Bertrand Tchebe Saky (Dancer)
Bertrand Tchebe Saky of Yopougon, Ivory Coast, danced first for the Ballet National de Cote d’Ivoire before moving to Dakar to join the company 1er Temps from 2003-04. At L’Ecole des Sables, Tchebe deepened his understanding of traditional and contemporary dance styles in both the African and western traditions. He is presently a teacher L’Ecole des Sables and has been with Compagnie Jant-Bi since 2004.

J. Russell Sandifer (Lighting Designer)
J. Russell Sandifer serves as Co-Chair with Patty Phillips of the Department of Dance at Florida State University where he oversees production, accounting, scheduling and personnel issues. In addition, he designs lighting for most of the department’s productions and teaches visual design and production classes. Beyond FSU, he continues to design lighting for Seaside Music Theater (since 1984), Suzanne Farrell Ballet (since 2001) and Urban Bush Women (since 1998). Russell has designed well over 1200 dance works, 85 musicals, eight operas and a number of plays during his professional career. He is a member of United Scenic Artists and serves on the board for American College Dance Festival.

Abib Sow (Dancer)
Abib Sow was born in Yeumbeul Gandiol, Senegal, and began his professional training in theater with the UNESCO-ASCHBERG program. Sow has enlivened dance and drum workshops throughout France, joining Compagnie Jant-Bi in 2004 for the creation of Fagaala.

Bennalldra Williams (Dancer)
Bennalldra Williams began her dance training in her native town of Birmingham at the Alabama School of Fine Arts. In 2005 she received a B.F.A. in dance and a B.S. in exercise science from Florida State University. While attending FSU she performed extensively with Dance Repertory Theatre and Phlava Dance Company. She has also worked or trained with Lynda Davis, Donald McKayle, Christopher Huggins, Kevin Jeff, Dance Theatre of Harlem, Alabama Ballet and Cleo Parker Robinson Dance Ensemble. This is her second season with Urban Bush Women.
CREDITS

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To learn more about Germaine Acogny and L’Ecole des Sables, please visit www.jantbi.org.

For booking information, contact Cathy Pruzan, cpruzan@aol.com or 415-789-5051.

For further inquiries regarding Urban Bush Women, please contact IMG Artists, www.imgartists.com or 212-994-3500; and visit www.urbanbushwomen.org.

All tour travel arrangements made by Budiman Tuny of Tour Arts, Sausalito (www.tourarts.com). Hotel and ground transportation arranged by the women of Road Rebel (www.road-rebel.com).

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