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Glass is a new evening-length work by The People Movers that exposes the extreme vulnerability and forms of normalized violence that female-identifying individuals face in our current American landscape.

Glass will take place as a two-fold experience: a performance and a series of dialogues with female-identifying communities. In addition to the performance run, Artistic Director Kate Ladenheim and collaborators seek to engage a series of outreach activities and dialogues around the larger points of contemporary feminism, rape narratives, female solidarity, hierarchy, and misogyny in American culture.

Through these ancillary dialogues and intimate conversations, Ladenheim seeks to empower her female audiences and further center a network of support and feminist resistance that can sit in parallel discourse with the performance. Glass strives to recast the way females are “looked down” upon in many societal contexts.

The resulting work includes film projection on a tabletop turned sideways, offering a downward perspective to highlighted moments. Controlled, correct movements, used to signify credibility, build from non-credible (unformed, clunky) movements, communicating a fight for status. An example is centered on nail painting, both an act of feminist reclamation and a product of patriarchal objectification. The piece also includes audience interaction; select audience members will be invited onstage to have their nails painted, bringing these individuals closer to the intimate and nuanced details of the performance.

Overall, Glass circles the central question: How can women establish credibility under intense scrutiny?

Length: 60 min.
Premiere: February 23, 2018 | The Performance Arcade Festival (New Zealand)
Other Partners: Triskelion Arts (NY)
Seeking: Commissioning, Production and Tour Support
Co. Contact & Booking: Tara Sheena | Website: www.thepeoplemovers.co

Watch Video Pitch | Password: movethepeople
**Odeon**

**Odeon** is an original evening-length dance work for seven dancers and four musicians. It is the second collaboration between brother and sister team, Ephrat and Ehud Asherie (choreographer and musical director, respectively).

Set to the music of Brazilian composer Ernesto Nazareth – popular at the turn of the 20th century – all performances include live music. The synthesis of African, European and Indigenous Brazilian cultures is visible in much of Brazil's art. Nazareth himself is often referred to as the “Scott Joplin of Brazil,” as he mixed early 20th century romantic music with samba and other popular Afro-Brazilian rhythms.

Nazareth's hybrid approach to creating has influenced Ephrat's movement practice. Although the cast members of this new work share house dance as their common ground, they all have their own stylistic specialties, ranging from a deep knowledge of various West African dances, to breaking, popping, waacking and vogue.

This work delves into what happens when you bring this extended family of African-disaporic dances together, pick them apart, remix them, and challenge them to inhabit unfamiliar spatial and choreographic contexts. Nazareth’s music, filled with the complexities of buoyant Afro-Brazilian rhythms and romantic melodies, is ripe to influence the texture, subtleties and qualities that are so essential to each of these forms.

**Length:** 60 min.

**Premiere:** June 27 - July 1, 2018 | Jacob's Pillow Dance Festival (MA)

**Other Partners:** The Yard (MA); New Victory Theater (NY); PS21/Chatham Dance Festival (NY); Columbia College (IL); Hamilton College (NY); John Michael Kohler Performing Arts Center (WI)

**Seeking:** Production, Post-production and Tour support

**Co. Contact:** Ephrat Asherie | Booking: Lexie Thrash

**Website:** www.ephratasheriedance.com

Watch Video Pitch | Password: Nazareth
Wishdust culminated its 10th anniversary season with the premiere of wishdust, the latest in a series of evening-length works that examine cultural practices and first generation American identity. Artistic Director George Staib, an Iranian-born Armenian who immigrated to the United States during the Iranian Revolution, ponders the tension between American notions of free will and the Armenian understanding of “destiny.” In a fantasy world where infinite life paths are possible, Staib and his company of 10 explore satisfaction, regret, and what could have been if things had been different.

In a landscape peppered with hanging pomegranates – the Armenian symbol of prosperity – sound, movement, light, and set intersect to create shifting, dreamlike states. In the critically-acclaimed premiere of wishdust, the Vega String Quartet performed selected classics, as well as an original composition by Maestro Richard Prior. London-based Musician and Composer Ben Coleman created and mixed soundscapes in real time. An integral component of the work, the live music could be performed by three to six local musicians, including a violinist(s) and pianist.

Cynthia Bond Perry of ArtsATL called wishdust: “One of the year’s most complex and elegantly conceived collaborations.”

Since its founding, Staibdance has been recognized as one of the foremost dance companies in the American Southeast. The company has created a prestigious two-week intensive in Sorrento, Italy, now in its ninth year. Additionally, Staib's teaching and company work have been presented in Stockholm, Tel Aviv, throughout Italy, and extensively in the United States.

Length: 56 min.
Premiered: October 19, 2017 | Emory University (GA)
Seeking: Tour support
Co. Contact: Virginia Spinks | Website: www.staibdance.com
This I Know For Sure... captures the “lightbulb” moment of the creative spark. What happens between the choreographer envisioning the steps and the dancers bringing them to life? Featuring six distinct sections, this is an exploration of the creative process that brings dance to life, inspired by qualities of various people—women, men, couples, and groups. The result is a high energy, emotionally captivating, and physically demanding contemporary work that leaves the audience examining how they find creative inspiration.

“This I know for sure. Art is not absolute. It has different feelings, textures, intentions, and vantage points, and I think that’s what makes art so beautifully divine. When we allow ourselves to see the difference within ourselves and the differences in others, I think that’s what makes art so amazingly beautiful and poignant. This I know for sure.” —Choreographer Ray Mercer

Dayton Contemporary Dance Company continues its commitment to the development of diverse movement artists on the global stage by commissioning leading choreographers. Celebrating its 50th anniversary, This I Know For Sure... by Ray Mercer, sits inside an evening of works titled Vantage Points, an exploration of the various approaches to the creation of contemporary dance.

Dayton Contemporary Dance Company is a culturally diverse company dedicated to exceptional performance and quality community engagement. It is a co-recipient of the 2016 Bessie Award for Outstanding Revival and a member of the seventh season of DanceMotion USA, touring Kazakhstan and Russia in 2018.

Length: 25 min.
Premiered: March 4, 2017 | Victoria Theatre (OH)
Other Partners: Bolshoi Theatre (Russia); American Dance Festival (NC)
To be Presented with: Rainbow Round My Shoulder (Donald McKayle) and Wawa Aba (Stafford C. Berry)
Seeking: Tour support
Co. Contact: Michelle VanHuss | Website: www.dcdc.org

Watch Video Pitch | Technical Rider
BalletX featuring European Premiere of The Boogeyman

Trey McIntyre is creating a new work for BalletX inspired by great music from the 1970s and the incredible dancers on “Soul Train”. McIntyre on the work: “This is the music of my childhood. The music is upbeat; it makes you feel good. However, there’s also a through-line to the 70s for me. It was a very fearful decade, as I remember it. The institutions that made us feel safe in America were torn open. The world was unsettled. I’m exploring those two polar feelings: one is the promise and the happiness of the music and the other is an existential fear that things might not be OK in the end.”

Length: 25 min; total program of 90 min.
Premiere: March 7, 2018 | The Wilma Theater (PA)
Seeking: Tour Support
To be Presented with (option of two): Schachmatt (Cayetano Soto), The Last Glass (Matthew Neenan), Malasangre (Cayetano Soto), and Gran Partita (Jorma Elo)
Co. Contact & Booking: Lois Welk | Website: www.balletx.org
Watch Video Pitch
Weave honors the interwoven and interdependent nature of our world. Individual histories are woven into a performance that envelops the audience in an immersive experience of story, dance, moving image, and sound.

For many Indigenous peoples, weaving is a way of life, an individual and communal act in which cultural stories and tribal knowledge are conveyed. Stories within cultural materials seem invisible – intangible – until they are made and shared.

Weave crafts our stories through Simas’ embodied lens as a Native feminist movement and image-maker.
#PUNK 100% POP *NIGGA

#PUNK 100% POP *NIGGA (verbalized as “Hashtag Punk, One hundred percent Pop and Star NIGGA”) is a three-part live performance album inspired by Nora Chipaumire’s formative years in Zimbabwe and the energy and rebellion of punk and 1980s New Wave music.

Each part explores one of three sonic ideologies: punk, pop and Congolese rumba (in that order), which are confronted and celebrated through Music Artist Patti Smith, Supermodel Grace Jones and Musician Rit Nzele.

Each session exists as a complete statement and can be performed separately (like a single song) or together, as an epic song cycle (like an album). Together, the trio paints a sonic and visual landscape that engages voice, dance and installation.

**Length:** 55 min. per section; 3.5 hrs. total
**Premiere:** October 2018 | New York
**Partners:** Crossing the Line Festival, Alliance Francaise (NY); Quick Center (CT); Théâtre de la Cité Internationale (Paris); Bates Dance Festival (ME)
**Seeking:** Post-Production and Tour support
**Co. Contact:** Loris Bradley | **Booking:** Thomas O. Kriegsmann
**Website:** www.companychipaumire.com
Terpsichore in Ghungroos is a contemporary American dance triptych influenced by the rich, rhythmic footwork and dance of the Indian Subcontinent. South Asian American Choreographer Achinta S. McDaniel addresses the insidious gender-based and racial bigotry and violence perpetuated by our neighbors near and far, today.

In a multisensory experience of dance, live music, and video art projection, Blue13’s work builds to rhythmic and emotional crescendo through driving Kathak-inspired footwork, amplified by Ghungroos (ankle bells).

The work contains three chapters: Dear Mr. Khan: A feminist response to Choreographer Akram Khan, which considers the feminine sexuality paradox in media and challenges normative South Asian ideals; Dragon: An exploration of the diaspora’s identity struggle globally, and the way in which it mirrors distinct identity crises faced by many minority cultures, including woman, gay, and “other;” and, Among Whispers: A piece amplifying the visibility of the unseen and marginalized, expressing power in the face of hate, extolling our differences, and bringing them fearlessly into the spotlight.

The time is ripe for this work, as we face off with an American administration that does not respect women or people of color — one that incites division around the world. When faced with acts of terror and hate, we can choose to cower and hide in the shadows, or to make ourselves more visible, forcing the ignorant to see and interact with us. Augmenting the deeper meaning of the work through multiple senses, live music, including Indian Tabla and Sarangi, is paired with video projection inspired from ancient Indian feminine form sculpture and colorful painting.

Length: 35 min.
Premiere: Currently under discussion with partners in CA, MN and MA
To be Presented with: Karishma (Contemporary piece, 5:21 min.) and Diya aur Toofan (Contemporary Bollywood piece, 15 min.)
Seeking: Commissioning, Production, Post-Production, and Tour Support
Co. Contact: Achinta S. McDaniel | Website: www.blue13dance.com

Watch Video Pitch | Password: Blue1318
Cor Da Pele
Choreographed by Magalhães

Cor Da Pele (Skin Color) is a contemporary Afro-Brazilian dance piece that exposes and interrogates the toxicity of anti-blackness in latinx culture.

Inspired by the poetry of Nayyirah Waheed, the work seeks to rewrite our relationship with black ancestry as latinx people, while reclaiming our history as mixed-race people of color from Latin America and the United States.

It is at once an offering to ancestors, a space for celebration and mourning; an act of resistance. The premiere of Cor Da Pele, Magalhães’ newest dance concert work, is the fruit of her eight-month choreography residency with Viver Brasil.
SEPIA is a contemporary dance work depicting imaginatively evolved creatures that display feminine strength, ability to change, and inherent danger on their journey through the world around them. The piece speaks to the power of female energy in the face of adversity, and the deep transformation that occurs when we tap into our primal selves. Like these creatures, the work is adaptable and can be presented as a traditional proscenium performance or an immersive movement experience.

SEPIA highlights the company’s technique, the Nadine Bommer Method, in its purest form onstage. Inspired by the sea, the method uses kinetic energy and internal listening to uncover full expressivity of the body. Using this liquidity for character work, dancers develop a new, yet equally expressive physicality based on believing in their transformation to a new being. With this focus, the creature-like characters in SEPIA are placed into the spatial and allegorical arc developed by Nadine Bommer.

Each performance will involve manipulating the space into a true “habitat” to share the full story of these characters. The premiere performance occurred in an event space in Manhattan, where audiences received an intimate view of the creatures, much like a close encounter between observers and fish in a tank. Using the walls and windows to their advantage, the creatures sift in and out of small spaces, creating a voyeuristic feel for audience members. The proscenium staging of the work will maintain a similar habitat through set pieces and creatively engaging the space.

Length: 60 min.
Premiered: March 30, 2017 | The Bromley (NY)
Seeking: Commissioning, Production and Tour Support
Co. Contact: Bree Breeden | Website: www.nadinebommerdance.com

Watch Video Pitch

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**ADDITIONAL PROJECTS OF INTEREST BY AMERICAN DANCE ABROAD**

---Rapid Response---

Are you interested in inviting an American artist to your venue or festival, including those featured in any edition of *Pitchbook*, our travel subsidy program. Support amounts are generally up to $2,500. Requests are reviewed quarterly, with deadlines on March 1, June 1, September 1, and December 1 of each year. Learn more at [www.AmericanDanceAbroad.org/Rapid-Response](http://www.AmericanDanceAbroad.org/Rapid-Response).

---American Dance Recon---

Would you like to see more American dance, live in the U.S.? You may be interested in joining us for **American Dance Recon**, an intensive symposium that brings international programmers to an American city with a strong and vibrant dance scene. The 2018 edition will take place from June 6-15, in Los Angeles (CA), Portland (OR), and Seattle (WA).

**American Dance Recon/Global** provides support opportunities for international programmers to see American dance that is already touring in their part of the world. This effort encourages increased interest in available American artists and further nurtures relationships among artists and programmers. Contact [Info@AmericanDanceAbroad.org](mailto:Info@AmericanDanceAbroad.org) if you would like to be considered to attend a future edition of **American Dance Recon** or to be supported to travel to an American performance in your region.

---SPOTLIGHT: USA---

March 2018 marks the inaugural edition of **SPOTLIGHT: USA**, a Platform of American Dance in Bulgaria. **SPOTLIGHT** will introduce American dance companies to international dance professionals and general audiences, increase cultural exchange and appreciation, and lay the groundwork for sustained collaboration among the numerous countries that will attend. We hope that this will be the first of several editions of **SPOTLIGHT** in locations throughout the world. Contact [Info@AmericanDanceAbroad.org](mailto:Info@AmericanDanceAbroad.org) if your organization is interested in partnering on a Platform of American Dance in your home country.

---News from American Dance Abroad---

Visit [www.AmericanDanceAbroad.org](http://www.AmericanDanceAbroad.org) to sign up for our monthly e-newsletter. In each edition we inform readers about our programs and program participants. We also provide links to relevant news stories from the performing arts world, and to events and opportunities of interest. In every issue we provide a list of the upcoming international engagements of American dance companies – an excellent resource if you wish to see artists touring in your region, or to invite artists to extend their tour by performing at your venue.

New to the American Dance Abroad newsletter is “**Dance Dialogue**,“ written by a different international programmer each month. This is an opportunity for programmers to promote their venue/festival and to share the aesthetic qualities they are seeking in the dance companies and choreographers with whom they work. Contributors share their role, the genres they focus on, the geographic scope of their programming, and how American artists should best approach them. Contact [Info@AmericanDanceAbroad.org](mailto:Info@AmericanDanceAbroad.org) if you would like to write a future article.
About Pitchbook

American Dance Abroad is honored to bring you *Pitchbook: Volume IV*, a compilation of new projects from 10 dance companies across the U.S. Each company is distinct in the type of collaboration or partnership it is seeking.

American Dance Abroad’s *Pitchbook* selections are informed by a variety of criteria, rooted in creating the most opportunities for American dance as a whole. We strive to select a well-balanced portfolio of artists, taking into consideration everything from geography to genre.

New editions of *Pitchbook* are available biannually, in hard copy and digital formats, and are distributed to international programmers at marketplaces and festivals. Visit [www.americandanceabroad.org/pitchbook](http://www.americandanceabroad.org/pitchbook) to view the digital versions of every volume of *Pitchbook*, which include links to video pitches from each company. We hope you will use *Pitchbook* as a unique resource to find projects for your venues that you may not otherwise have access to; projects that highlight the full range and diversity of American dance.

*Pitchbook* supports American Dance Abroad’s primary mandate, which is to expand international visibility for American dance, fostering parity by increasing opportunities for individual artists and companies. We help artists and companies enter and navigate the global marketplace where they can build their own, long-term, mutually beneficial relationships. To learn more about American Dance Abroad’s programs and services, visit [www.americandanceabroad.org](http://www.americandanceabroad.org).

—Carolelinda Dickey and Andrea Snyder
Co-Directors, American Dance Abroad

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