PITCHBOOK
new American dance projects
Volume V
Special Edition
Winter 2019
Pitchbook: Volume V – Special Edition
A compilation of new projects
from dance companies across the U.S.

Table of Contents

Helen Simoneau Danse ................................................................. 2-3
Stefanie Nelson Dancegroup ...................................................... 4-5
Doug Varone and Dancers ............................................................ 6-7
The Seldoms .............................................................................. 8-9
Alice Sheppard | Kinetic Light .......................................................... 10-11
Sarah Elgart | Arrogant Elbow ............................................................ 12-13
RudduR Dance .......................................................... 14-15
Kimberly Bartosik/daela ................................................................. 16-17
STAYCEE PEARL dance project & Soy Sos ...................................... 18-19
Raphael Xavier ........................................................................ 20-21
CONTRA-TIEMPO ................................................................. 22-23

January 2019 NYC Showcase Listings ........................................... 24-25

Visit www.americandanceabroad.org/pitchbook
to view Volumes I through IV
Darling explores vulnerability and intimacy through the presence and absence of touch. It seeks to redirect assumptions about the correlations between strength, power, gender, and size. Simoneau continues her investigation of partnering dynamics with dancers Marielis Garcia, Burr Johnson, Donovan Reed, and Claire Westby. An original score by Mary Kouyoumdjian will support and inspire the work.

Length: 30-40 min.
Premiere: March 29, 2019 | Rowan University (NJ)
Seeking: Commissioning, Production, Post-production, and Tour Support
Other Partners: Residencies at NYU/Tisch, UNC School of the Arts and University of Buffalo via the Creative Arts Initiative Grant
Co. Contact & Booking: Helen Simoneau | Website: www.helensimoneau.com

Watch Video Pitch
The title, *A, My Name Is...* refers to an ABC rhyming game in which children build skills by coordinating physical and verbal tasks. Employing a cast of four dancers and a multidisciplinary team of international collaborators, *A, My Name Is...* is a playful exploration into the absurdity of memory loss inspired by the choreographer’s personal encounter with a family member’s dementia. Intricately layered and multidisciplinary, the piece focuses on themes of gravity (both physical and metaphoric), repetition, and swinging (think pendulum of a grandfather clock). Nelson builds a gestural vocabulary for the piece the same way one’s language skills develop and disintegrate over time, and she makes ample use of apple imagery to evoke the loss of beauty/innocence, the passage of time, and the inevitability of decay.

“This heart-breaker is the only depiction of insanity that I have seen that makes any sense. I don’t know whether to congratulate Nelson for having done so with such devastating effectiveness or to hate her for confronting me with the brutal truth. See the work for yourself. Whatever price you pay, it’s worth it.” –Juan Michael Porter II, The Huffington Post

“We need this piece – desperately. I’m so grateful to Stefanie for confronting dementia with such passion and curiosity. Works like this can help the world think and talk about Alzheimer’s in important new ways.” –Special Project Advisor, David Shenk, bestselling author of *The Forgetting: Alzheimer’s Portrait of an Epidemic*.

**Length:** 50 min.
**Premiered:** December 7, 2017 | Theaterlab NYC (NY)
**Other Partners:** Exorto Danza (Agropoli, IT), The Moving Memory Project (NYC); Teatro della Pietra (Bergolo, IT), Dance Italia (Lucca, IT), S.P.A.M. Rete - tentative (Cappanori, IT)
**Seeking:** Tour Support
**Co. Contact & Booking:** Stefanie Nelson | Website: [www.sndancegroup.org](http://www.sndancegroup.org)

[Watch Video Pitch](#) | [Technical Rider](#)
SOMEWHERE

The Company will create SOMEWHERE, a full-length dance work that absorbs the iconic 1961 masterpiece “West Side Story” in all its aspects (editing, camera angles, music, etc.) without re-enacting any of its dramatic narrative. Varone dissects Thomas Stanford’s radical editing choices, as well as Jerome Robbins’s camera movements and angles—translating them into dances that are dynamically skewed and off-kilter in form and vocabulary.

SOMEWHERE will be performed to Leonard Bernstein’s masterful orchestral score for “West Side Story.” Its symphonic complexity and arresting melodies have been mined purely for their choreographic energy. “In working on SOMEWHERE,” Varone comments, “I am always aware that “West Side Story” and Bernstein’s music evoke a broadly shared cultural memory. I’m fascinated by the challenge of transporting people to a completely different version of what their expectations are.”

SOMEWHERE’s dances will explore a strikingly unique physical and visual environment. Key collaborators will include award-winning Lighting Designer Ben Stanton, whose intricate lighting designs change the stage picture in swift increments, much like fast-paced film editing. Wendall Harrington’s moving projections envelop the stage, working seamlessly with the choreography to give the score a new visual context.

SOMEWHERE will be available for touring in the 2019-20 season as part of a mixed repertory evening. The Company works closely with presenters to create a balanced evening that best suits their venue and constituents.

Length: 30 min.
Premiere: September 7, 2019 | DANCEworks Santa Barbara (CA)
To be Presented with Repertory: Lux, Strict Love
Seeking: Production and Tour support
Co. Contact: Janice Shapiro | Booking: 2Luck Concepts/ Eleanor Oldham
Website: www.dougvaroneanddancers.org

Watch Video Pitch | Password: dovadova
Marchland is a bold and intense ensemble work that explores endurance, boundaries, and remote, silent spaces. Created by The Seldoms Artistic Director and Choreographer Carrie Hanson, in collaboration with Visual Artist Fraser Taylor, Marchland combines kinetic video and a percussive score performed by Musician/Composer Tim Daisy and guest Phil Sudderberg, with costumes by Lara Miller.

Marchland was inspired by Taylor’s animation CREVICE that consists of minute drawings made directly onto the surface of clear 16mm film, which take on a capricious visceral shift when projected. This agitated bombardment of images sets the visual tempo and tension of Marchland. Abstract representations and circular marks flash throughout the work, with the dance choreography echoing the idiosyncratic, fast-moving drawings.

“Marchland” refers to a border region – the threshold between two places. Many different types of physical or psychological boundaries are invoked in the piece: barriers between bodies, actions between groups, and constructions built to delineate these boundaries. The incessant shifting of images in the original CREVICE is felt in Marchland as a ceaseless reconfiguring of alliances and territories.

Marchland premiered at the Museum of Contemporary Art Chicago in 2010, and was remounted/revised in June 2018 at Links Hall in Chicago. Lauren Warnecke, dance critic for the Chicago Tribune, wrote of its 2018 revival: “This piece is everything I love about dance”.

Length: 56 min.
Premiered: 2010 | Museum of Contemporary Art Chicago (IL)
Revival: June 2018 | Links Hall (Chicago, IL)
Seeking: Tour support
Co. Contact: Carrie Hanson | Website: www.theseldoms.org

Watch Video Pitch | Technical Specifications
DESCENT explores the pleasures of wheeled movement and reckless abandon, performed on a custom-designed architectural ramp installation with hills, curves, and peaks. This new evening-length duet takes audiences on a transformative ride and obliterates cultural assumptions of what disability, dance, and beauty can be, utilizing a combination of dance, architecture, design, and technology.

Inspired by the sensual writings and art of French sculptor Auguste Rodin, Alice Sheppard gives the mythological characters of Venus and Andromeda new life as interracial lovers in DESCENT. Sheppard and fellow dancer Laurel Lawson perform in and out of the wheelchairs they use in life and performance, showing an entire spectrum of beauty and opening up new movement possibilities. Sheppard and Lawson employ, manipulate, lift, and bend their bodies in a signature choreographic language. The sensuality of this work is palpable, and risk is interwoven throughout as wheels fly precariously at the edge of the ramp.

The ramp installation is nearly six feet tall and spans 24 by 15 feet of stage space. It is more than a set piece: it offers an entire alternate universe for Venus and Andromeda to explore and inhabit. The ramp was designed by Sara Hendren, a Massachusetts-based artist, design researcher and writer, along with Physics Professor Yevgeniya Zastavker and a team of first-year engineering students from Olin College. Hendren pushed to make the ramp a work of art by designing for beauty and wheeled-movement potential, not simply for Americans for Disabilities Act compliance and essential mobility needs. The company hopes to create partnerships to build a new ramp in Europe and transport it between venues.

Length: 57 min.
Premiered: March 23, 2018 | New York Live Arts (NY)
Other Partners: Georgia Institute of Technology, Fert Center (GA), Cape Fear Community College, Wilson Center for the Arts (NC), Rensselaer Polytechnic Institute, Experimental Media and Performing Arts Center (NY), BRITT Music and Arts Festival (OR)
Seeking: Post-production and Tour Support
Co. Contact: Marýa Wethers | Website: www.kineticlight.org

Watch Video Pitch
Combines visceral dance and singular visuals with images of scale and distance, to explore how memory shapes both the individual and the collective. Mining the notion that the light we see from a star can be millions of years old when it finally reaches us, making it in essence memory made visible, this work muses on how memory inhabits and informs the body and the self – the individual and the collective in terms of movement, form, history, and more. As sentient human beings, how do our memories inhabit and shape our bodies? What roles do modern and deep-rooted world events, iconography, and myths have in shaping our individual and collective memories?

With a score by Composers Nels Cline of Wilco and Paul Chavez of FeltLike, *Shape of Memory* premiered in 2018 at Jacob’s Pillow, as a roving site work beginning on the Inside Out stage, and leading an audience through three additional sites on The Pillow grounds. It was created to be adaptable to a proscenium stage production or a site-specific/site-sensitive work.

*Shape of Memory* is an ode to the redeeming power of memory in the face of the ephemerality of light, life, and dance. The intention with *Shape of Memory* is to leave a lingering “ghost imprint” in the collective consciousness of an audience, creating a new memory as an antidote to the inevitable passage of time.

“Sarah Elgart | Arrogant Elbow transcended the boundaries of dance in their site-specific Inside/Out performance.” – Jacob’s Pillow

“Particularly masterly… Highly charged and emotionally riveting work.” – The Washington Post

**Length:** 60 min.

**Premiered:** August 9, 2018 | Jacob’s Pillow Dance Festival (MA)

**Seeking:** Commissioning, Production, Tour, and Travel Support

**Co. Contact:** Sarah Elgart | Representation: Cadence Arts Network/ Rachel Cohen

**Website:** www.sarachelgart.com

[Watch Video Pitch](#) | Password: SOMSOM
Empowered blends contemporary ballet, the aerial arts, and theatricality to create experiences that address timely social and political landscapes. From the physical to the spiritual, Empowered is about breaking visible and invisible chains that bind and moving towards greater strength. The dancers move through aerial silk, bungees, shackles, and violent embraces to free themselves and allow for transcendence. The result is a bold high-energy performance that pulls in audiences. It features Witness: Part I - Yesterday, along with audience favorites The Place Between, A Night in the Life of Us, Siren’s Realm, and Doubt of the Devout.

Witness: Part I - Yesterday is the first of a three-part exploration of historic and current race relations. This section blends contemporary ballet, traditional African dance, and aerial bungee to portray slavery in America. The shackled dancers depict the hardships of captivity and the fierce need to flee, as the bungees pull the dancers back into enslavement.

Doubt of the Devout portrays a woman struggling as she questions her faith in a higher power. Siren’s Realm follows a woman through a series of encounters as she switches from hunted to huntress. A Night in the Life of Us is an erotically charged encounter that plays with sensual and sexual attraction. The Place Between is an aerial silk-contemporary ballet mix depicting the final moments of a woman’s life and her lover’s grief.

Additionally, RudduR Dance offers master classes in Aerial Bungee and Silk, Ballet, Repertory, Modern Dance, and Christopher Rudd’s signature “Communicating Through Movement.”

Length: 104 min. with intermission
Premiered: May 11, 2018 | Hostos Center for the Arts & Culture (NY)
Other Presenters: Festival Fragmentos de Junio (Ecuador); EDANCO (Dominican Republic); Dance X Belize (Belize); South Dallas Cultural Center (TX); Kaatsbaan (NY)
To be Presented with: Witness: Part I -Yesterday; The Place Between; A Night in the Life of Us; Siren’s Realm; and, Doubt of the Devout
Seeking: Commissioning, Production, Post-Production, Tour, and Travel Support
Co. Contact: Christopher Rudd | Website: www.RudduRDance.com

Watch Video Pitch
Kimberly Bartosik’s *I hunger for you* focuses on the need for faith and the collective desire for transformation, in a new evening-length work for five dancers. The piece looks deeply into the impulse to lose oneself in ecstasy, ritual, and desire—riding an edge between barely controlled abandon and vibrating stillness—in a starkly beautiful environment defined by light and its absence (created by Bartosik’s longtime Lighting Designer Roderick Murray). *I hunger for you* reflects Bartosik’s experience with Charismatic spirituality and acknowledges the co-existence of compassion and brutality in radical collective practices.

*I hunger for you* is a two-phase choreographic work. It will be presented during the BAM Next Wave Festival 2018, following World Premiere performances at LUMBERYARD Center for Film and Performing Arts, as part of an inaugural year BAM/LUMBERYARD partnership. The project will continue with *I hunger*, commissioned by New York Live Arts for spring 2020, and developed during NYLA’s Live Feed Residency Program.

**Length:** 52 min.

**Premiered:** October 12, 2018 | LUMBERYARD Center for Film and Performing Arts (NY)

**Other Partners:** BAM Next Wave Festival (NY), The Yard (MA), SUPERSENSE: Festival of the Ecstatic (Melbourne, Australia), Bates College (ME)

**Seeking:** Tour Support

**Co. Contact:** Kimberly Bartosik | Domestic Booking: PENTACLE/ Sandy Garcia

**Website:** www.daela.org

Watch Video Pitch | Tech Rider
SYM.

SYM. is a deeply atmospheric multimedia dance performance inspired by Octavia Butler’s novel, *Fledgling*. There are three components to this performative project: Movement, Sound and Visual Arts.

Butler tells the story of a vampire-like species called Ina, which feed on the blood of humans for survival. The main character, Shori, is a unique hybrid species of Ina and Human who has been genetically engineered to be stronger than her counterparts, due to her dark skin. Shori fights for the rights and survival of her breed; this scenario eerily mirrors the ongoing oppression suffered by descendants of Africans in the United States. These characteristics and relationships are multi-layered and leave much room for exploration.

Choreographer Staycee Pearl develops a nuanced, yet athletic movement vocabulary that expresses the beauty, complexity and pain of the Ina and Human symbiosis. The physical expression of *sym.* reflects otherworldly tones as the dancers represent the Ina and Humans who are changed by their symbiotic relationships.

Sound Designer Herman “Soy Sos” Pearl collaborates with musicians Bonnie Jones and Sadie Powers to create the layered, experimental soundscape for *sym.* Movement and sound become truly symbiotic, as this music will be generated live at the performance.

Nationally acclaimed Visual Artist Barbara Weissberger creates the visual imagery that will also serve as environment through fabricated sculptural boundaries and lighting. Barbara will use textile, stitching, and photography to create fabric art that will serve as both costumes and set.

Length: 55 min.
Premiere: April 12, 2019 | Kelly Strayhorn Theater (PA)
Seeking: Tour Support
Co. Contact: Staycee Pearl
Booking: JAMpress Management/ Jessica Marino
Website: www.pearlartsstudios.com

Watch Video Pitch
Raphael Xavier, crackling with his signature bravado and high-energy physicality, shares the stage with a multigenerational cast in **Point of Interest**. They perform a series of solos, duets and quintets in this evening-length work.

**Point of Interest** features a soundscape of beats, spoken word poetry and musical rhythms that shine a light on the natural, humorous and, at times, painful change of the maturing break-dancer. The work ventures into the “mature” space for hip-hop dance, following the standard of traditional Breaking aesthetics while pushing the boundaries of a culture and dance form commonly associated with youth.

**Length**: 50 min.

**Premiere**: Currently Under Discussion

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

**Co. Contact**: Raphael Xavier | Booking: Pentacle/ Sandy Garcia

**Website**: [www.pentacle.org/blog/artist/raphael-xavier](http://www.pentacle.org/blog/artist/raphael-xavier)

**Watch Video Pitch** | **Tech Rider**
joyUS justUS is an evening-length participatory Urban Latin Dance Theater experience that takes on joy as the ultimate expression of resistance. Whenever humans have survived immense hardship and injustice and prevailed with their humanity intact, the presence of joy – the knowingness and celebration of our true beauty and power – has always been at the root. joyUS justUS reclaims the dominant deficit-based narrative of people of color in this country as being underprivileged, voiceless, powerless, and victimized, and flips it on its head.

These truths will be embodied through the technically rigorous social dance forms that were born out of these experiences, that are at the root of our company’s Urban Latin Dance technique, and that are the physical embodiment of that most powerful, healing joy. By inviting audiences locally and nationally to actively participate in what they’re experiencing on the stage and continuing to engage broader audiences in the telling of their own truths, we will create spaces of joy and healing, allowing the collective “us” to feel more connected, loved, powerful, and alive.

Length: 75 min.
Premiered: November 10, 2018 | Carpenter Performing Arts Center (CA)
Other Partners: Arsht Center (FL), Wesleyan University (PA), Harrisburg Area Community College (PA), Ordway Center for the Performing Arts (PA), CenterStage at Reston Community Center (VA), Dance Place (DC)
Seeking: Touring & Residency Support
Co. Contact: Ana Maria Alvarez | Website: www.contra-tiempo.org
Booking: Lotus Arts Management/ Sophie Myrtil-McCourty

Watch Video Pitch | Tech Rider
<table>
<thead>
<tr>
<th>Company &amp; Contact</th>
<th>Title &amp; Genre</th>
<th>Date, Time &amp; Venue</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A.I.M</strong>&lt;br&gt;Representative: Sophie Myrtil-McCourty/ Lotus Arts Management (RSVP Required)</td>
<td>A.I.M APAP Showing – Choreography by Kyle Abraham</td>
<td>Jan. 4 &amp; 5&lt;br&gt;7-8pm&lt;br&gt;The Ailey Studios: 405 W. 55th St, Studio 6C-6D</td>
</tr>
<tr>
<td><strong>Bridgman/Packer Dance</strong>&lt;br&gt;Representative: Sandy Garcia/ Pentacle</td>
<td>Bridgman/Packer Dance’s “Table Bed Mirror”&lt;br&gt;Contemporary/Mixed Media</td>
<td>Jan. 6&lt;br&gt;2-2:30pm&lt;br&gt;City Center: 130 W. 56th St, 4th Floor</td>
</tr>
<tr>
<td><strong>Company SBB // Stefanie Batten Bland</strong>&lt;br&gt;Representative: Petya Hristova/ Art Pier</td>
<td>Embarqued&lt;br&gt;Installation Dance-Theatre</td>
<td>Jan. 7, 8 &amp; 9&lt;br&gt;1-2pm&lt;br&gt;University Settlement: 184 Eldridge St, Speyer Hall</td>
</tr>
<tr>
<td><strong>Doug Varone and Dancers (DOVA, Inc.)</strong>&lt;br&gt;Representative: Eleanor Oldham/ 2 Luck Concepts</td>
<td>Doug Varone and Dancers at APAP&lt;br&gt;Contemporary</td>
<td>Jan. 6&lt;br&gt;4-5pm&lt;br&gt;City Center Studios: 130 W. 56th St.</td>
</tr>
<tr>
<td><strong>Eryc Taylor Dance</strong>&lt;br&gt;Representative: Adria Rolnik/ Adria Rolnik PR</td>
<td>Eryc Taylor Dance at APAP&lt;br&gt;Pentacle Showcase&lt;br&gt;Contemporary</td>
<td>Jan. 7&lt;br&gt;12-1pm&lt;br&gt;City Center: 130 W. 56th St, 4th Floor</td>
</tr>
<tr>
<td><strong>Helen Simoneau Danse</strong>&lt;br&gt;Contact: Helen Simoneau</td>
<td>PMG Arts Management Showcase at City Center – “Darling,” work-in-progress by Helen Simoneau&lt;br&gt;Contemporary</td>
<td>Jan. 5, 1pm &amp; Jan. 6, 6pm&lt;br&gt;City Center Studios: 130 W. 56th St.</td>
</tr>
<tr>
<td><strong>JAMpress Management</strong>&lt;br&gt;Contact: Jessica Marino</td>
<td>Dance Showcases: A Morning of World Premieres – Calpulli Mexican Dance Company, STAYCREE PEARL dance project, State Street Ballet, and Bryce Dance Company&lt;br&gt;Folklorico, Contemporary, Ballet</td>
<td>Jan. 5&lt;br&gt;9-10am&lt;br&gt;The Alley Theater: 405 W. 55th St.</td>
</tr>
<tr>
<td><strong>Jodi Kaplan / Booking Dance</strong>&lt;br&gt;Contact: Jodi Kaplan</td>
<td>BOOKING DANCE FESTIVAL NYC&lt;br&gt;Various Genres</td>
<td>Jan. 5&lt;br&gt;5:30-10:30pm (followed by presenter After-Party)&lt;br&gt;Jazz at Lincoln Center: Broadway at 60th St, The Appel Room</td>
</tr>
<tr>
<td><strong>Kimberly Bartosik/daela</strong>&lt;br&gt;Representative: Sandy Garcia/ Pentacle</td>
<td>NYLA Live Artery&lt;br&gt;Contemporary</td>
<td>Jan. 5, 7pm &amp; Jan. 7, 5pm&lt;br&gt;NY Live Arts: 219 W.19th St.</td>
</tr>
<tr>
<td><strong>Kinetic Light</strong>&lt;br&gt;Representative: Marya Wethers</td>
<td>Dancing Disability: A Movement Salon hosted by Choreographer Alice Sheppard&lt;br&gt;Contemporary/Disability Art</td>
<td>Jan. 8&lt;br&gt;5-7pm&lt;br&gt;Cooper Square (exact address TBA with RSVP)</td>
</tr>
<tr>
<td><strong>Pacifico Dance Company</strong>&lt;br&gt;Representative: Rachel Cohen/ Cadence Arts Network Inc.</td>
<td>Al Paso de la Mujer&lt;br&gt;Mexican Folk Dance</td>
<td>Jan. 6&lt;br&gt;6pm; 8:30pm; 9pm (30-min. showcases)&lt;br&gt;City Center Studios: 130 W. 56th St.</td>
</tr>
<tr>
<td><strong>Raphael Xavier</strong>&lt;br&gt;Representative: Sandy Garcia/ Pentacle</td>
<td>Point of Interest&lt;br&gt;Breaking/ Hip Hop</td>
<td>Jan. 4, 8pm &amp; Jan. 6, 7:30pm&lt;br&gt;The Joyce Theater: 175 Eighth Ave.</td>
</tr>
<tr>
<td><strong>Same Planet Performance Project</strong>&lt;br&gt;Representative: Cristina Tadeo</td>
<td>Pentacle’s Gallery: Moonface&lt;br&gt;Contemporary</td>
<td>Jan. 7&lt;br&gt;10:30-10:55am&lt;br&gt;City Center: 130 W. 56th St, 5th Floor</td>
</tr>
<tr>
<td><strong>Sara Juli</strong>&lt;br&gt;Representative: Delaney McDonough</td>
<td>American Dance Festival presents: “Sara Juli’s Burnt-Out Wife”&lt;br&gt;Dance-Theater Comedy</td>
<td>Jan. 3, 6pm; Jan. 4, 10pm; Jan. 5, 6pm&lt;br&gt;Dixon Place: 161A Chrystie St.</td>
</tr>
<tr>
<td><strong>SHARP Dance Company</strong>&lt;br&gt;Contact: Diane Sharp-Nachsin</td>
<td>Philadelphia Showcase&lt;br&gt;Contemporary</td>
<td>Jan. 4&lt;br&gt;8:05-9:30pm&lt;br&gt;City Center: 130 W. 56th St, 4th Floor</td>
</tr>
<tr>
<td><strong>STAYCREE PEARL dance project &amp; Soy Sos</strong>&lt;br&gt;Representative: Jessica Marino/ jampress management</td>
<td>Sol.&lt;br&gt;Contemporary</td>
<td>Jan. 5&lt;br&gt;9:18-9:30am&lt;br&gt;The Alley Theater: 405 W. 55th St.</td>
</tr>
<tr>
<td><strong>Thomas/Ortiz Dance</strong>&lt;br&gt;Contact: Ted Thomas</td>
<td>Pantclle ASP Showcase&lt;br&gt;Contemporary Ballet</td>
<td>Jan. 4&lt;br&gt;10:30am-1:15pm&lt;br&gt;City Center: 130 W. 56th St, 4th Floor</td>
</tr>
<tr>
<td><strong>UNA Projects</strong>&lt;br&gt;Representative: Jane Forde</td>
<td>92nd St. Y APAP Showcase: UNA Projects Mixed Repertory – “COLORING” by Chuck Wilt and “A Girl” by Roy Assaf&lt;br&gt;Contemporary</td>
<td>Jan. 5&lt;br&gt;4-5pm&lt;br&gt;92nd St. Y: 1395 Lexington Ave, Butterwnieser Hall</td>
</tr>
<tr>
<td><strong>Valerie Green/ Dance Entropy</strong>&lt;br&gt;Representative: Jodi Kaplan/ Jodi Kaplan &amp; Associates/ Booking Dance Boutique Roster</td>
<td>Utopia (Part of Booking Dance Festival NYC)&lt;br&gt;Contemporary</td>
<td>Jan. 5&lt;br&gt;7:30pm&lt;br&gt;Jazz at Lincoln Center: Broadway at 60th St, The Appel Room</td>
</tr>
</tbody>
</table>
About Pitchbook

American Dance Abroad is honored to bring you Pitchbook: Volume V – Special Edition, a compilation of new projects from 11 dance companies across the U.S., plus listings for 20 showcases that will take place in NYC during January 2019.

As dance professionals, we all know that seeing performances live is key to understanding a choreographer’s work. Unfortunately, the U.S. and its artists are isolated from colleagues around the world; American choreographers are challenged to have their work seen and rarely get to “pitch” new works to international colleagues.

American Dance Abroad created Pitchbook to introduce and inform international colleagues about the extraordinary work being created by U.S.-based choreographers today. Pitchbook’s goal is to jumpstart new relationships for U.S.-based choreographers within the international dance community and to encourage international programmers to understand, appreciate and present American dance.

New editions of Pitchbook are available biannually, in hard copy and digital formats. Visit www.americandanceabroad.org/pitchbook to view the digital versions of every volume of Pitchbook, which include links to short video pitches from each choreographer. We hope you will use Pitchbook as a unique resource to find projects of interest for your venues that you may not otherwise be aware of.

Pitchbook supports American Dance Abroad’s mission to expand international visibility for American dance, fostering parity by increasing opportunities for individual artists and companies. We help them 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.

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

American Dance Abroad is grateful for the support provided by The Andrew W. Mellon Foundation, the Doris Duke Charitable Foundation, the Trust for Mutual Understanding, The Mertz Gilmore Foundation, and Jody and John Arnhold.