



MIDWEST TRUST CENTER SERIES

JOHNSON COUNTY COMMUNITY COLLEGE



NEW DANCE PARTNERS



DARLENE LOVE

WELCOME TO OUR FALL 2021 SEASON!



ANA GASTEYER

KANSAS CITY AND ALL THAT'S JAZZ

HOSTED BY BRYAN BUSBY



ENDLESS VARIETY / MATCHLESS TALENT



SUSAN WERNER



jccc.edu/MidwestTrustCenter

WELCOME TO THE MIDWEST TRUST CENTER

JOHNSON COUNTY'S PERFORMING ARTS CENTER

We're proud to have achieved the early vision of JCCC's founders and look forward to the future.

VISION

Serving as Johnson County's performing arts center, we inspire learning to transform lives and strengthen communities through the performing arts.

MISSION

The Midwest Trust Center

- ▶ Presents professional performing arts programming featuring world-class artists.
- ▶ Serves as a comprehensive arts education resource for the community.
- ▶ Serves as a leader, partner and collaborator on campus, in the community and across the country.

HISTORY

Years ago, Johnson County Community College (JCCC) founders dreamed of building a world-class performing arts center in Johnson County. In 1990 that dream was realized, and the Cultural Education Center soon became a cultural hub for the rapidly growing county. Renamed Carlsen Center in 1998, the Center's growth paralleled that of the county, expanding from 50 events the first season to around 180 each year.

In 2020, JCCC accepted a \$1 million donation for an endowment to support the College's Performing Arts Series. These funds will also provide scholarships for students studying creative arts at JCCC. As a feature of the donation, the center now bears the name **Midwest Trust Center**, a local company founded by Brad Bergman. The Midwest Trust Center (MTC) hosts a performing arts series, events presented by JCCC's academic branches and events presented by community groups that rent the space. The Midwest Trust Center has grown from hosting 15,000 patrons in the 1990–1991 opening season to more than 75,000 each year.

The **MTC Arts Education** program was created in 2000 to address cultural and arts-related program needs in pre-K – 12 education and includes school performances at MTC, artist performances in schools through master classes, workshops and lectures/demonstrations and other opportunities throughout the year. MTC Arts Ed also offers support materials for programs, study guides and training for docents and concert previews, as well as professional development, creative skills workshops and arts integration seminars for teachers.

The MTC Arts Education program, Shawnee Mission School District, Liberty Public Schools and Kansas City Young Audiences are members of the Partners in Education program of the John F. Kennedy Center for the Performing Arts, Washington, D.C. They were selected because of their demonstrated commitment to improving education in and through arts integration. Since it began, the MTC Arts Ed program has served more than 270,000 children and adults.

21/22
Season
57

The Harriman-Jewell Series opens its stellar 57th season with **violinist Joshua Bell** (Oct. 2) at the Kauffman Center for the Performing Arts, followed by **Keith Lockhart and the Boston Pops On Tour** (Oct. 29), **soprano Renée Fleming** (Nov. 18), and **Canadian Brass Holiday Concert** (Dec 6).

See the Harriman-Jewell Series' 19-event schedule and its no-risk **Peace of Mind Ticketing Policy** at **HJSERIES.ORG**.

**HARRIMAN
JEWELL**
SERIES

HJSERIES.ORG | 816.415.5025



ANDY BOWNE, Ed.D.
President, Johnson County Community College



Welcome back to the newly renamed Midwest Trust Center at Johnson County Community College. The seven members of our Board of Trustees and I share a sense of pride that the Midwest Trust Center continues to serve as a cultural destination for audiences of all ages throughout the metro area.

It's been quite a long time since audiences have gathered here and much has changed about our lives and this institution. In response to the COVID-19 pandemic, JCCC has worked hard to keep all staff, students and guests safe by providing free testing sites and vaccination clinics, among other efforts.

On a happier note, JCCC is grateful for the gift from Brad and Libby Bergman to support the College's Performing Arts Series and rename this center the Midwest Trust Center, a local company founded by Brad. Personally, it has been wonderful to join the college in July 2020 as president and support many of JCCC's community engagement endeavors like the Midwest Trust Center. Thank you for your continued support.

As the Midwest Trust Center returns for its 32nd season, it's good to reflect on the impressive history of bringing diverse and distinctly talented performing artists to our campus, both in-person and virtually. Our role of helping to strengthen the creative fabric of our community is one that remains at the forefront of designing a performance schedule.



ANDY BOWNE, Ed.D.
President, Johnson County Community College

It is a delight to showcase such a vibrant range of vocal, instrumental, theatrical and dance performances that shine a spotlight on extraordinary talent in our corner of the world.

Attending a Midwest Trust Center performance is sure to enrich the lives of all who join us. We know that when we share an experience like this with classmates, colleagues, family or friends, it nurtures a love of the arts for current and future generations.

Again, welcome to what may be your first — or another of many — experiences with us. Thank you for your support of the performing arts here at JCCC. I feel certain you will enjoy the show.

Sincerely,

Andy Bowne, Ed.D.
President, Johnson County Community College

EMILY BEHRMANN
Executive Director, Midwest Trust Center



Welcome to Johnson County Community College! We're grateful to have you here with us making memories in Johnson County's performing arts center, the Midwest Trust Center. That's right, we have a new name, but shows are our signature quality and variety, offering enjoyable and thoughtful experiences for you and yours.

As we emerge from the events of the last 16 months, we continue to support the mission of JCCC: Inspiring learning to transform lives and strengthen communities. We've expanded our offerings to include virtual programming that helps us achieve this mission, in addition to the return of in-person performances.

We believe nothing can be as transformational as the performing arts. This experience you're now a part of is a once-in-a-lifetime event, unique to this moment in time.

The mission of the Midwest Trust Center is threefold:

- ▶ To present a diverse schedule of professional performing artists from around the world
- ▶ To be a comprehensive arts education resource for the community
- ▶ To collaborate on campus, in Kansas City, the region and across the United States



EMILY BEHRMANN

Executive Director, Midwest Trust Center

Our role here at the College is facing the community, engaging the community, welcoming the community. We cherish that role now as much as ever, and we look forward to spending this time with you.

Over 2.3 million people have walked through the doors since we opened in summer 1990. From the ladies attending the country show as a Girl's Night Out to the 25th anniversary gift from wife to husband to the granddad who brought his grandson to hear the Beatles tribute show, every event in our theatres makes memories. From Natalie Cole, Peter Frampton, Michael Bolton, Lindsey Buckingham, Buddy Guy, Rita Moreno, and more, we've presented celebrities, Broadway musicals, theatre, comedy, dance and all kinds of music throughout our 32-year history.

Enjoy this incredible performing arts center and what you experience on stage. We look forward to making more memories with you in the years ahead!

Curtain up!

Emily Behrmann

Executive Director, Midwest Trust Center

The Arts Deserve Expert, Timely Reviews.

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Performing and Music Reviews - Leonard and Irene Bettinger Philanthropic Fund,
Mike and Julie Kirk and the Muriel McBrien Kauffman Foundation

BRAD AND LIBBY BERGMAN

In 2020 Brad and Libby Bergman gave \$1 million for an endowment to support the performing arts at JCCC and provide scholarships for students studying creative arts at the College.

Brad is the founder, CEO and chairman of the board for the Midwest Trust, a local, independent financial institution. He started the company in 1993 to help customers achieve their financial goals while providing outstanding service.

Libby is a philanthropist and serves on multiple committees in the region. Brad and Libby are also long-time supporters of the College, having co-chaired the JCCC Foundation's annual Some Enchanted Evening Gala, the largest single fundraising event for student scholarships. Brad has also served as chair of the JCCC Foundation Board of Directors. The Bergmans have been consistent supporters of dozens of activities at JCCC. They have four children, each of whom has benefited from classes taught at the College.

As a feature of the donation, the center now bears the name Midwest Trust Center.

ALMA AND ARTHUR YARDLEY

Although Arthur and Alma Yardley pledged a gift and bequest totaling more than \$2 million for a performing arts endowment at JCCC, they were as humble and modest as the simple act of kindness that inspired their giving in the first place.

Arthur worked as a manufacturer's representative for Hanson Tool and Die for many years before his retirement. Alma was a master pianist and music educator in the Kansas City area for more than 60 years. At first, they wanted to remain anonymous when they made their gift. It was only later the couple agreed to release their names, and the performance venue became Yardley Hall. Despite their modesty, the Yardleys were pleased with the hall that bore their name, calling it "... the most beautiful and functional building in our area." We agree.

Because of the Yardleys' gift, performers from around the world have entertained thousands and arts education events have enlightened and inspired all ages within the theatre's walls. Their legacy gives back to our community year after year.

ELAINE AND NORMAN POLSKY

Norman and Elaine Polsky exemplify those who graciously give of their time, talent and treasure to benefit others.

In 2004, JCCC honored the Polskys by renaming the 400-seat theatre in the Midwest Trust Center the Polsky Theatre. Norman was the retired chairman of Fixtures Furniture, which designs, manufactures and sells tables, chairs and fabric for commercial use nationwide. Elaine served as the first woman president of Beth Shalom Congregation and co-chair of the National Conference of Christians and Jews. She also cofounded the Linwood Presbyterian preschool, along with the Westport Free Health Clinic.

The Polskys were members of numerous boards and advisory boards throughout the community. They funded scholarships, art collections, special exhibits, endowments – the list goes on. Even though both Norman and Elaine are gone (Norman in 2010 and Elaine in 2016), the Polsky legacy of giving lives on and emphasizes their kindness, vision and action.

As Norman once said, “We believe the benefits of philanthropy are circular. When you contribute time and money as a donor, you are also a beneficiary. The results outlive us all.”

HARVEY S. BODKER

In honor of Harvey S. Bodker's lifetime of community service, advocacy and generous support of JCCC performing arts students, the Black Box Theatre was renamed the Bodker Black Box Theatre in October 2010. The Bodker Black Box Theatre is used exclusively by the College's theatre department. It can be configured in a number of ways so students can experience different kinds of theatre productions. This fitting addition to the Bodker legacy will benefit JCCC theatre students for years to come.

Bodker is president of Bodker Realty and has been involved with the Boy Scouts, Alpha Epsilon Pi fraternity, the Overland Park Planning Commission, Congregation Beth Shalom, University of Kansas, KCPT TV and the Truman Library. Since 1998 he has been a member of the JCCC Foundation, where he has served in many capacities, including as a member of the program advisory committee for the performing arts and the Some Enchanted Evening committee.

The Harvey S. and Beverly R. Bodker Executive Classroom in the Regnier Center is named for Bodker and his late wife, as is the Beverly R. and Harvey S. Bodker scholarship for students of the performing arts. Bodker also provides a criminal justice scholarship honoring former Overland Park Police Chief John M. Douglass.

DR. PETER G. GOULET

Peter Goulet is the generous donor of the Steinway Model D Concert Grand piano. For 2021-2022, Peter is also supporting several artists appearing as part of the Midwest Trust Center series.

A professor of management for 40 years, Goulet and his wife moved to the area several years ago and began attending performances at the Midwest Trust Center. "We were immediately impressed with the amazing facilities and joined the Friends society. When Emily told us about some of the projects they were considering, I offhandedly asked what she really wanted, and she said a Steinway Concert D piano. Like all Steinways, it is gorgeous. Every time I look at one of them up close, I keep wondering how they figured out exactly how those insides should be configured to get that marvelous sound. It's kind of like magic."

At almost nine feet long, this majestic musical instrument — the pinnacle of concert grands — is the overwhelming choice of the world's greatest pianists and for anyone who demands the highest level of musical expression.

(Lynda L. Goulet passed away on 12/31/19.)

Polsky Theatre E-Coustic Digital Acoustic Enhancement

The E-Coustic digital acoustic enhancement system has dramatically improved the listening experience in the Polsky Theatre, which joins more than 200 performance spaces that use E-Coustic technology. The most widely used acoustical enhancement system in the world is used at venues such as Millennium Park, Chicago; Adelaide Festival Centre Theatre, Adelaide, Australia; Elgin Theatre, Toronto; the TSAI Performance Center at Boston University. E-Coustic continues to receive critical acclaim from some of the world's foremost musicians, performers and conductors.

When the acoustics for the Polsky Theatre were designed, the emphasis was on the spoken word. It is an excellent venue for theatre and other speaking engagements, as well as dance and amplified music of all kinds. The E-Coustic system has achieved an "upgrade" to the current acoustical outcomes of the space without changing the existing architecture. The sophisticated digital electronics generate the desired acoustical conditions in a way that never detracts from the performance. Audiences experience the rich sound and greater envelopment that enhances listening enjoyment in every seat in the house. Best of all, the installation didn't change the already excellent acoustic environment for the spoken word, allowing us to expand programming of acoustic music in Polsky Theatre.

Thank you to Bob Coffeen, the original acoustical consultant for Polsky Theatre and Yardley Hall, whose counsel during this process was invaluable.

Our sincerest gratitude goes to Mark and Nancy Gilman, whose financial support made the installation of the system possible.

ENSURE THE FUTURE – SUPPORT EXCELLENCE

JOIN
FRIENDS OF THE
MIDWEST TRUST CENTER

Donors like you help bring great artists to our stage by underwriting artist fees and other direct costs.

Friends also allow us to continue our inspiring educational programs, which have served more than 270,000 children and adults since 2000.

BECOME A FRIEND TODAY!

By joining now, you can take advantage of all the **Friends benefits**. Contact Janell Rinne at 913-469-4450, jrinne2@jccc.edu. You can also give online at jccc.edu/MTCsupport. Consult your tax adviser about the deductibility of your gift.

THINK CREATIVELY IN SUPPORTING THE ARTS

Did you know there are many ways to financially support the Midwest Trust Center? Whether it is a gift of stock for a Friends of the Midwest Trust Center membership or a one-time gift as part of your estate plan, your generosity helps sustain quality arts programming at JCCC, which benefits the entire community. For more information, contact the **JCCC Foundation** at **913-469-3835** or visit jccc.edu/MTCsupport.

SELECT YOUR LEVEL OF BENEFITS!

CELEBRITY Level \$250/month or \$3000/annual

- One complimentary Midwest Trust Center phone charger
- Plus the benefits below

UNDERWRITER Level \$100/month or \$1200/annual

- One complimentary Midwest Trust Center wine bag
- Plus the benefits below

PRESIDENT Level \$50/month or \$600/annual

- One complimentary Patron Level membership for gifting
- Plus the benefits below

YARDLEY Level \$25/month or \$300/annual

- Priority on any Midwest Trust Center waiting list
- Invitations to artist receptions, meet & greets and lectures
- Plus the benefits below

DIRECTOR Level \$10/month or \$120/annual

- Recognition on the donor board in the Midwest Trust Center lobby
- Plus the benefits below

PATRON Level \$5/month or \$60/annual

- Recognition in show programs
- One complimentary cup of coffee, soft drink or bottled water when you attend performances
- Advance notice of added performances
- Advance purchase of single tickets seven days before the general public



Someone is
accidentally
injured every
second




Advent Health
ER



Schedule online at [GetInQuickERKC.com](https://www.getinquickerc.com).
In case of a life-threatening emergency, call 911

**That's why our ER experts
stand ready 24/7 to care for you.**

Unexpected moments happen. When they do, you can trust that AdventHealth's ER experts are ready to safely care for you at four locations throughout Johnson County. And, we've made it easy to schedule a non-life-threatening emergency room visit online so you can wait in the comfort of home and arrive at a time convenient for you.



MIDWEST TRUST
CENTER **SERIES**

JOHNSON COUNTY COMMUNITY COLLEGE

UPCOMING
EVENTS

THE REMINDERS

THU • Oct. 7

7:30 p.m.

POLSKY THEATRE

Soulful sounds and roots
music blended with
insightful messages
and thoughtful
lyrics.



WINTERLUDE

BOB BOWMAN QUINTET

SUN • Oct. 17 • 7 p.m.

YARDLEY HALL

A central figure of the vibrant
Kansas City jazz scene.

*Supported in part by
Peter Goulet*





MIDWEST TRUST
CENTER **SERIES**

JOHNSON COUNTY COMMUNITY COLLEGE

UPCOMING
EVENTS

KC JAZZ ORCHESTRA

FRI • Oct. 22 • 8 p.m. / YARDLEY HALL

Pre-show dinner at 6:30 p.m.



PRESERVING KANSAS CITY'S RICH HERITAGE OF JAZZ.



SUN • Oct. 24 • 7 p.m.
YARDLEY HALL

Proof that
Beatles music
is the soundtrack
to our lives.



MIDWEST TRUST
CENTER **SERIES**

JOHNSON COUNTY COMMUNITY COLLEGE

UPCOMING
EVENTS

DARLENE LOVE

SAT • Nov. 6 • 8 p.m.

YARDLEY HALL

Pre-show dinner at 6:30 p.m.

"One of the greatest singers
of all time."

– *Rolling Stone magazine*

*Supported in part
by Peter Goulet*



Programs, artists, dates and times are subject to change without notice.

 jccc.edu/MTC  913-469-4445 / M-F / 10 a.m.–5 p.m.

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SPECIAL ATTENTION, PLEASE

As a common courtesy to the artists and other audience members, and due to contractual requirements, the use of the following is strictly prohibited:

text messaging ▪ camera phones ▪ videotaping ▪ sound recording devices ▪ cameras

For the duration of the performance, please silence:

▪ cellphones ▪ watch alarms ▪ any other noisemaking devices

Johnson County Community College is a tobacco-free campus. Smoking, including vaping, is prohibited on the JCCC campus. College policy 428.01

COVID-19 SAFETY PROTOCOLS

Effective August 17, 2021

Please visit us at jccc.edu/MidwestTrustCenter for the latest updates.

- ▶ Face coverings are required.
- ▶ Temperature kiosks will be available at venue entrances.
- ▶ Sanitizer stations are available throughout the venue.
- ▶ All seating is reserved.
- ▶ We are currently limiting capacity in venues.
- ▶ If you are feeling ill, please stay home.
- ▶ Events will go on sale a few months at a time to allow flexibility in seating from show to show.

COVID-19 SAFETY PROTOCOLS

- ▶ All tickets will be sold for a single performance; no season packages for fall events.
 - » Past subscribers and Friends of MTC will receive early access before the general public.
 - » There will be no minimum number of events to buy and no discounts.
- ▶ Seating is socially distanced between groups.
 - » All guests are encouraged to call the Box Office for optimum seating arrangements, but this is especially recommended for groups of five or more.
 - » To ensure social distancing when purchasing tickets online, all seats will appear socially distant on the theatre map. Please select the number of tickets you will be purchasing in a single row to complete your transaction. When arriving at the performance, parties may sit together, consolidating seating towards the center of your group.
- ▶ Signage will be posted in the lobby and volunteers will be available to direct guests to appropriate entrances closest to their seats.
- ▶ Programs will be available digitally.
- ▶ Gathering places are limited; no receptions, meet & greets or intermissions.
- ▶ There will be COVID-level post-show cleaning in the theatre, in restrooms and backstage.
- ▶ Air handling and ventilation has been upgraded for safety.

SINGING TO INSPIRE A WORLD OF LOVE & ACCEPTANCE

HEARTLAND MEN'S CHORUS | 2021-2022 Season



JOY

JOY

December 4-5, 2021 | THE FOLLY THEATER
HMCKC launches their 36th season of inspiring Kansas City audiences with their annual holiday experience! This festive, high-energy production will leave you singing joy to the world once again!

WHITNEY

March 26-27, 2022 | THE FOLLY THEATER

Boasting some of the most upbeat and romantic recordings ever heard, Whitney Houston has long solidified her place as one of the 20th century's most beloved performers. HMCKC is proud to be the first chorus to bring her music to life in this powerful concert experience.



WHITNEY



UNBREAKABLE

UNBREAKABLE

June 11-12, 2022 | THE FOLLY THEATER

This new musical by Andrew Lipka presents an historical arc to the experiences of LGBTQ people over the last 12 decades, weaving a musical tribute to how our community has evolved, triumphed, suffered and soared.

SUBSCRIBE *to our 36th SEASON today!*

Visit HMCKC.ORG or call (816) 931-3338



HEARTLAND
MEN'S CHORUS KANSAS CITY

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2021 - 2022 SEASON

MIDWEST TRUST CENTER PRESENTS



New Dance Partners

THE ULTIMATE COLLABORATION

WORKS COMMISSIONED BY
MIDWEST TRUST CENTER • JCCC

Störing Dance Theater

**Wylliams/Henry Contemporary
Dance Company**

Owen/Cox Dance Group

Kansas City Ballet

Friday & Saturday / September 17 – 18, 2021
Yardley Hall / Johnson County Community College

Tonight's performance will not have an Intermission.
There will be a brief pause between pieces.

Supported in part by the Richard J. Stern Foundation for the
Performing Arts, Commerce Bank, Trustee; Kansas Creative Arts
Industries Commission; George H. Langworthy Sr.; Adrienne Kilbride.



jccc.edu/MidwestTrustCenter

NEW DANCE PARTNERS

The companies, artistic directors and choreographers

STÖRLING DANCE THEATER

Mona Störing Enna, Artistic Director and Choreographer

Carolyn Dorfman, Choreographer

Mona Störing Enna and Caitlin Pettijohn, Costumes

WYLLIAMS/HENRY CONTEMPORARY DANCE COMPANY

Mary Pat Henry, Artistic Director

DeeAnna Hiatt, Co-artistic Director

Ronen Koresh, Choreographer and Costume Design

OWEN/COX DANCE GROUP

Jennifer Owen, Artistic Director

Sidra Bell, Choreographer

Lisa Choules, Costume Design

KANSAS CITY BALLET

Devon Carney, Artistic Director

Irene Rodriguez, Choreographer

Susan Roemer, Costume Design

Burke Brown, Lighting Design

Michael Uthoff, Artistic Advisor

*All works commissioned by
Midwest Trust Center — Johnson County Community College
Emily Behrmann, Executive Director*

NEW DANCE PARTNERS

How nice it is to say that we are back again live and in color, yet how depressing to see that the reality that surrounds us still does not allow us to present the beauty of artists to a full theatre. Fortunately, with Emily Behrmann's vision, we have moved forward with three shows this time, which will allow us larger numbers of attendees plus, personally, to enjoy the opportunity to watch the creations and performers a third time instead of only twice.

This year brings to you an incredible array of established choreographers, choreographers expanding into different genres and new voices. Carolyn Dorfman (Störling Dance Theatre) and Roni Koresh (Wylliams/Henry Contemporary Dance Company) come with an incredible curriculum to our little project, bringing their passion and ideas to our Midwest artists and audiences. The impact will be felt by all. Irene Rodríguez, experimenting with the Art of Flamenco and classical ballet, brings a full narrative to our stage, enhanced by the talent of the Kansas City Ballet. Finally, Sidra Bell (Owen/Cox Dance Group), a new voice that is seeing her work already staged by the likes of NYC Ballet, secures our future. How exciting it will be when, once and for all, we can all sit in a darkened house to view these masters at work.

It goes without saying that after being deprived of live dance for more than a year, I will relish every second of these incredible evenings and afternoon of dance. What a kickoff for everyone to a 2021-22 season that hopefully will see us sharing our artistry with more and more individuals.

If you are one of the lucky ones to have found a seat for this year's New Dance Partners, bravo. Treasure it. The dancers and choreographers are more than thrilled to be able to once again be an exciting part of your lives.

Thank you for joining us.

Love and peace and continued health,
Michael Uthoff

NEW DANCE PARTNERS



MICHAEL UTHOFF

Project Director Saint Louis Ballet, Dance Lecturer Webster University, Artistic Consultant New Dance Partners, Consultant for Lose Your Marbles Fringe Dance Festival in Akron, Ohio.

Michael Uthoff, internationally renowned artistic director, choreographer, teacher and dancer, was born in

Santiago, Chile, to former dancers Ernst Uthoff and Lola Botka, both members of the Jooss Ballet and founders of the Chilean National Ballet. He started dancing after high school and a year later, arrived in New York to attend the Juilliard School of Music, School of American Ballet and Martha Graham School of Contemporary Dance. He danced with the José Limón Company and was a principal dancer with the Joffrey Ballet.

In 1972, Uthoff established the Hartford Ballet in Hartford, Connecticut. For the next 20 years, as artistic director, he developed the company into a national institution that toured throughout 49 states. He commissioned works by both new and established choreographers and created more than 80 ballets for the company. In 1992, Uthoff accepted the position of artistic director of Ballet Arizona, a post he held until 1999.

NEW DANCE PARTNERS

MICHAEL UTHOFF

From the time that Uthoff created his first dance for the Joffrey Ballet in 1967, his ballets have entered the repertory of companies all over the world. His large-scale works include "The Nutcracker," "Coppelia," "Hansel and Gretel," "Alice in Wonderland," "Awakening," "Dias de Muertos" and "Romeo and Juliet." He has directed opera and choreographed for opera companies internationally and has served on the Board of Dance/USA and panels of the National Endowment for the Arts.

In 2006, Uthoff assumed the post of artistic and executive director of Dance St. Louis, where he instituted a major educational program within the inner-city schools, created Spring to Dance, a dance festival that has become a major destination for dance lovers in America, and put together New Dance Horizons, commissioning new works to bestow in local dance companies to be performed that year as part of Dance St. Louis' season. Said program was adopted by the Midwest Trust Center as New Dance Partners and is receiving even greater notoriety. In 2017, Dance/USA saw fit to showcase the works that had been created by New Dance Partners at their major convention held in Kansas City, Missouri.

NEW DANCE PARTNERS

MICHAEL UTHOFF

Uthoff's recent career as guest teacher, choreographer and artistic advisor includes entities such as the government of Chile, the Shanghai Ballet of China, the California Ballet of San Diego, Portland Opera Performing Institute, Andanza Dance Company of Puerto Rico, the Ballet Estable of the Teatro Colon in Buenos Aires, Argentina, where he held the post of artistic director, and his own Michael Uthoff Dance Theatre, which premiered in 2003. In January 2012, he received the prestigious Excellence in the Arts award from the Arts & Education Council in St. Louis. In 2010, Uthoff received an honorary doctorate in fine arts from the University of Missouri-St. Louis. He holds an honorary laureate degree from Saint Joseph College in Hartford.

In October 2007, he received the Chilean North American Institute's Distinción Ernst Uthoff Award for his distinguished 40-year career and outstanding contributions to dance. In 2014, Uthoff received the Dean's Award for Lifetime Achievement in the Arts from the University of Missouri- St. Louis Fine Arts and Communications Department and in 2017, was inducted as Miembro Correspondiente to the Academia de Bellas Artes in Santiago, Chile.

Uthoff is an adjunct professor and choreographer at Webster University in St. Louis and a guest teacher at UMSL, also in St. Louis. He continues choreographing and teaching nationally and internationally and is assisting the Midwest Trust Center with New Dance Partners.

NEW DANCE PARTNERS

CHOREOGRAPHERS AND LIGHTING DESIGN BIOS



SIDRA BELL CHOREOGRAPHER FOR OWEN/COX DANCE GROUP

Sidra Bell is currently a Master Lecturer at the University of the Arts in Philadelphia and a recent artist-in-residence at Harvard University. She has held adjunct professor and lecturer positions at Ball State University, Marymount Manhattan College, Georgian Court University and Barnard College. She has a BA in history from Yale University

and an MFA in choreography from Purchase College Conservatory of Dance. Her body of work was featured in the Harvard University theater, dance and media course, "Contemporary Repertory: Dance Authorship in the 21st Century." Bell was the 2019 Honoree at Center Performance Research's Gala in New York City.

Bell has won several awards, notably 1st Prize for Choreography at the Solo-Tanz Theater Festival in Stuttgart, Germany, in 2011 for Grief Point and a 2015 National Dance Project Production Award from the New England Foundation for the Arts. Her work has been seen throughout the United States and in Denmark, France, Austria, Bulgaria, Turkey, Slovenia, Sweden, Germany, China, Canada, Aruba, Korea, Brazil and Greece. February 3 was named SIDRA BELL DAY in the City of White Plains, New York.

NEW DANCE PARTNERS

CHOREOGRAPHERS AND LIGHTING DESIGN BIOS

Bell has received commissions and created over 100 new works notably for BODYTRAFFIC, Ailey II, The Juilliard School, Harvard University, Boston Conservatory, River North Dance Chicago, NYU Tisch School of the Arts, Sacramento Ballet, Ballet Austin, Alonzo King's LINES Ballet School, Springboard Danse Montréal, Uppercut Dansteater (Denmark) and Motto Dans Kolektif (Turkey). Bell was a cultural ambassador in Sofia, Bulgaria in 2014 and 2015 (made possible by Movement Research, Trust for Mutual Understanding, and Derida Dance Center). In 2015, she collaborated with the internationally acclaimed women's chorus Karmina Slovenica in Slovenia. She is the first Black woman ever to create a new work for New York City Ballet in October 2020.

Film/Theater/Magazines: In 2012, Bell was commissioned as the choreographer for the feature film "TEST," set in San Francisco during the height of the AIDS crisis in 1985 written/directed by Chris Mason Johnson (Frankfurt Ballet/White Oak Project). "TEST" was awarded two grand jury prizes from Outfest. Other commercial work includes casting and event coordination for MTV, Revlon, BookAFlashMob and Interview Magazine with photographer Billy Kidd and stylist Katie Burnett, to name a few.

NEW DANCE PARTNERS

CHOREOGRAPHERS AND LIGHTING DESIGN BIOS



CAROLYN DORFMAN CHOREOGRAPHER FOR STÖRLING DANCE THEATER

Choreographer and founding Artistic Director Carolyn Dorfman Dance (CDD) is known as a creator of evocative dances that reflect her concerns about the human condition. She is interested in creating “worlds” into which the audience can enter. Hailed as the consummate storyteller, Dorfman, a child of Holocaust survivors, has also

created a celebrated body of work that honors her Jewish legacy, its trials and triumphs, its treasured uniqueness and, most importantly, its universal connections. Her interdisciplinary and intercultural approach on the stage and in the community explores the rich tapestry of human experience, tradition and stories.

Celebrating its 39th season in 2021–2022, Carolyn Dorfman Dance connects life and dance in bold, athletic, and dramatic works by Carolyn Dorfman and nationally renowned choreographers and in collaboration with extraordinary composers, musicians, actors, storytellers, visual artists and costume, set and video designers. The company’s ten multi-ethnic and stunning dancers tap their unique talents, both in performance and in its interactions with audiences, students and the community, to present high-energy, technically demanding and highly acclaimed works that take audiences on intellectual and emotional journeys that ultimately illuminate and

NEW DANCE PARTNERS

CHOREOGRAPHERS AND LIGHTING DESIGN BIOS

celebrate the human story. This is contemporary dance that moves you to think, feel, laugh, cry and engage.

Touring nationally and internationally, her company appears at major theaters, festivals, universities and non-traditional performance venues. At the heart of CDD's immersive artistic and educational programming is DEPTH—Dance that Empowers People to be more Human. From Newark to China, New York City to Nepal, Houston to Detroit, Miami to Omaha, Orlando to Kansas City, Carolyn Dorfman and Company see dance as a powerful and joyous vehicle for human expression, connection, social action, and change. Multiple tours to Poland (2001, 2003, 2009), Bosnia and Herzegovina (2015, 2016), and 2020 Katmandu, Nepal (unfortunately canceled) have been supported by The Trust for Mutual Understanding, U.S. Arts International and the U.S. State Department. For Dorfman, "through our work, we reveal the world as it is...the world as it can be."

In 2018, Carolyn Dorfman Dance commissioned the creation of a new work featuring a ground-breaking collaboration between Artistic Director Carolyn Dorfman and former CDD company member and Co-Artistic Director of the internationally renowned Pilobolus, Renée Jaworski. Merging their signature styles and processes, Dorfman, Jaworski and the dancers of Carolyn Dorfman Dance came together to create a work about connection; past, present and future. Carolyn Dorfman Dance will exclusively tour the work, which was co-commissioned by and premiered at NJPAC on April 14-15, 2018, for two years and then is available to join the touring repertory of Pilobolus, as well.

Setting and creating work on pre-professional and professional companies as well as her company, new **2021 Commissions for Dorfman** include The Gia Prima Foundation and Ocean County

NEW DANCE PARTNERS

CHOREOGRAPHERS AND LIGHTING DESIGN BIOS

College featuring a new work celebrating the life and work of Louis Prima which had its virtual preview in March 2021; New Dance Partners and Johnson County Community College featuring a new work to be created for Störling Dance Theater in the fall of 2021; NJPAC co-commissioning a new work with live performance by the acclaimed jazz violinist, Regina Carter to premiere in fall of 2022 at the TD Moody Jazz Festival at NJPAC.

A Michigan native, Dorfman received her BFA in Dance with K-12 teaching certification from the University of Michigan and her MFA from New York University Tisch School for the Arts. A former assistant professor of dance at Centenary College in New Jersey, Dorfman is a master teacher, mentor and a guest artist/choreographer/lecturer at major universities, pre-professional, and professional training programs across the U.S. and abroad. In 2019, Dorfman crossed the country and globe providing professional development and programming at a myriad of universities and pre-professional training programs. Highlights include master classes for the dance departments at DeSales University, Cedar Crest and Moravian Colleges (PA), the University of Wisconsin-Madison (WI) and the Regional High School Dance Festival (WI), George Mason University (VA), Rutgers University (NJ) and (China). Dorfman was a moderator and presenter of At the Root of It All: Art and Legacy at the Jews and Jewishness in the Dance World conference at Arizona State University in October 2018.

In May 2019, Dorfman was visiting lecturer, teaching a two-week course, Intro to Choreography- Connections and Intersections, for undergraduate supply-chain business majors at RUNIN-Rutgers University Newark Institute at Northeast Normal University in Changchun, China. In July 2019, she taught a professional

NEW DANCE PARTNERS

CHOREOGRAPHERS AND LIGHTING DESIGN BIOS

development workshop and the company performed at the 7th Annual Somatic Dance Conference & Performance Festival at Hobart and William Smith Colleges. Continuing the demand of her time and expertise, she presented again at the National Dance Education (NDEO) Conference in October 2019 in Miami. She is a regular guest lecturer at Mason Gross School for the Arts in New Brunswick, as well as her alma mater, The University of Michigan Dance Department. She is an Honorary Co-Chair of NJPAC's Celebrate Dance Advisory Committee.

Honored with many artistic and civic awards, Dorfman has been designated a Distinguished Artist and has received six Choreography Fellowships from the New Jersey State Council on the Arts. She received the Prudential Prize for Non-Profit Leadership (the first ever given to an artist) and the Jewish Women in the Arts Award for Dance from the Jewish Community Center of Metropolitan Detroit and the Janice Charach Epstein Gallery. She was named the Industry Partner of the Year from the Union County Vocational Technical School/Academy for the Performing Arts (2012), received the Dance Advocate Award by DanceNJ (2013), was named a "Woman of Excellence" in the Arts and Humanities by the Union County Board of Chosen Freeholders/The Union County Commission on the Status of Women (2014), and received the Humanitarian of the Year Award from Seton Hall University and The Sister Rose Thering Fund (2015). In November 2017, she was the featured cover story in the Dance Teacher Magazine entitled "Making Dance a Dialogue" and in December 2017, she was featured in "ON THE SCENE with John Bathke" on News 12 New Jersey.

NEW DANCE PARTNERS

CHOREOGRAPHERS AND LIGHTING DESIGN BIOS



RONEN KORESH CHOREOGRAPHER AND COSTUME DESIGN FOR WYLLIAMS/HENRY CONTEMPORARY DANCE COMPANY

Roni Koresh is an Israeli-American choreographer whose work presents “a wealth of forceful invention” (Art Burst Miami). Koresh has established a repertoire of more than 60 works “rang[ing] from intimate to high-voltage” (Northwestern

Press). He develops two to three new works each year, including commissions for notable companies across the country. His work has been supported by Pew Charitable Trusts, the Philadelphia College of Performing Arts, the National Endowment for the Arts and the Jerome Robbins Foundation, among others.

Koresh’s work represents his experience of both Israeli and American cultures. Born and raised in Israel, he received early dance training from his mother, a folk dancer in the Yemenite tradition. He then joined Martha Graham’s Batsheva 2 Dance Company before enlisting in the Israeli army. Koresh integrates each of these influences into his choreography, which draws its strong sense of humanity, sweeping circle patterns, military precision and Middle Eastern flavor from his life in Israel.

CHOREOGRAPHERS AND LIGHTING DESIGN BIOS

In 1983, Koresh moved to New York to study at Alvin Ailey, solidifying his strong foundation in ballet, Horton and Graham techniques. He soon began performing with Shimon Braun's Waves Jazz Dance Company in Philadelphia, where he studied Luigi Jazz and developed the muscular isolations and periods of continuous movement that define his style today. At this time, he also began to draw from club dancing, hip-hop and pedestrian gesture. A consummate observer and movement chameleon, this prolific choreographer builds his movement repertoire from any genre that can best make his point clear. Undefined by any one school of movement, Koresh simply calls his style "Dance." "If a movement fits, I use it," says Koresh. "It is about using movement to communicate, not about adhering to a particular style." And communicate it does, leading audiences to laughter, tears and awe within a single program.

Committed to exploring human relationships, perception and change, Koresh produces contemporary dance that is highly technical and deeply resonant, acclaimed by critics as both innovative and accessible. "Athletic, exuberant, (and) disciplined" (Cincinnati Enquirer), Koresh choreography displays a quick wit, "big-heartedness, and ... humor" (Reading Eagle).

NEW DANCE PARTNERS

CHOREOGRAPHERS AND LIGHTING DESIGN BIOS



IRENE RODRIGUEZ | CHOREOGRAPHER FOR KANSAS CITY BALLET

*"Ms. Rodríguez is an
intense, exacting dancer."*

– The New York Times

Born in Cuba and recently settled in the United States, Irene Rodríguez is a leading international figure of Spanish dance and Choreography. In 2018, the King of Spain granted her the Orden "Isabel

la Católica," Spain's highest civilian honor. As a principal dancer, choreographer and dance instructor, Rodríguez has worked both as a dancer and style and choreography consultant to the Spanish repertory of the Ballet Nacional de Cuba.

She earned a theater arts degree and a master's degree in theoretical studies of dance, has given conferences internationally, as well as master classes to the Juilliard School, the Straz for the Performing Arts and the San José Ballet, among others. She has danced to great acclaim in the most prestigious theaters and festivals around the world, and in the US, she has performed at the Joyce Theater, the Jacob's Pillow Dance Festival (with commissioned works) and the Kennedy Center for the performing arts, among others.

NEW DANCE PARTNERS

CHOREOGRAPHERS AND LIGHTING DESIGN BIOS

In 2012, she founded her own dance company, Compañía Irene Rodríguez, and she directed Havana's most prestigious Spanish dance academy, which she also founded. Among her most important awards are First Prize in the VIII Iberoamerican Choreography Competition, the UNEAC Choreography Award and the Excellence Choreography Award (International Ballet Schools Competition). She has been included several times in The Book of Honor of the Gran Teatro de la Habana, the Iberoamerican Medal Honoris Causa Foundation (México University), the Audience and UNEAC Award at the Choreography contest "Vladimir Malakhov," among others. For many years, she also was the artistic director of the International Festival "La Huella de España", a very important event in Cuba, directed by Alicia Alonso.

NEW DANCE PARTNERS

CHOREOGRAPHERS AND LIGHTING DESIGN BIOS

BURKE BROWN | LIGHTING DESIGN

Burke Brown's recent dance design includes work with La Scala Ballet Theater, English National Ballet, Alvin Ailey American Dance Theater, Ailey II, Parsons Dance, Hubbard Street Dance Chicago, Houston Ballet, St. Louis Ballet, Compania Nacional de Danza (Mexico) and Aszure Barton & Artists.

His work has been presented at the Joyce Theater, Baryshnikov Arts Center, Kennedy Center, Lincoln Center, New York City Center, Yerba Buena Center and across North America, Europe and Russia. His international work includes productions at the Abbey Theatre in Dublin, the Golden Mask Festival in Moscow, the Seoul Performing Arts Festival in South Korea, the Festival of Two Worlds in Spoleto, Italy, Erratica in London and the Bayerisches Staatsballett in Munich.

His work in theater and opera includes projects with Metropolitan Museum of Art, Mabou Mines, Rattlestick Playwrights Theater, Ars Nova, NYSF-Public Theater, Baltimore Center Stage, Cleveland Playhouse, Magic Theatre, Two River Theater Company, and Playmakers Repertory Company.

Brown has a master's degree from the Yale School of Drama and is a member of Wingspace Theatrical Design and the designer's union, IATSE LOCAL USA829. Originally from North Carolina, Brown has lived in Beijing, Miami, New Haven and Brooklyn. He now lives in Jackson Heights in Queens, New York, with his wife and son.

NEW DANCE PARTNERS

CHOREOGRAPHERS AND LIGHTING DESIGN BIOS

LISA CHOULES | COSTUME DESIGN FOR OWEN/COX DANCE GROUP

Lisa Choules is founder of Elevé Dancewear, an original line of dance clothing. She has designed costumes for numerous dance companies, including Kansas City Ballet and Eugene Ballet. Prior to founding Elevé, Choules enjoyed a long ballet career, dancing with companies such as L.A. Classical Ballet, Ballet West, Utah Regional Ballet and the Kansas City Ballet. She has danced such principal roles as the Lilac Fairy in *"The Sleeping Beauty"* and Odette in Act II of *"Swan Lake."* More information on Elevé Dancewear can be found at elevedancewear.com.

SUSAN ROEMER | COSTUME DESIGN FOR KANSAS CITY BALLET

Susan Roemer is a San Francisco-based costume designer producing dance and athletic apparel under her own label, S-Curve Apparel & Design. Born in Wisconsin, Roemer trained at the Milwaukee Ballet School and danced professionally throughout the United States, retiring with Smuin Ballet in 2016. Since 2012, Roemer has designed and constructed costumes for San Francisco Ballet, Smuin Ballet, Joffrey Ballet, Amy Seiwert's Imagery, Ballet West, Ballet Memphis, AXIS Dance Company, Tulsa Ballet and Singapore Dance Theatre, among others. Roemer was awarded an Isadora Duncan Award for Visual Design of Amy Seiwert's *"Wandering"* in 2017.

NEW DANCE PARTNERS

PROGRAM

STÖRLING DANCE THEATER

Carolyn Dorfman, Choreographer
with **Katlyn Baskin**, Dancer/Rehearsal Director
Womb Wit and Wisdom

DANCERS

Shannon Benton, Katrina Clarke, Laura Fiatte, Beret Holaday*,
Breanne Lane, Heidi Loubser, Ashley Moehlenhoff,
Jillian Sivewright, Alexandra Smith, Andrea Wolfe

**Due to illness, Beret Holaday will be replaced by
Grace Sutherland for these performances.*

MUSIC

"Only the Winds" Performed by Olafur Arnalds.
© 2013 Mercury KX, a division of Decca Music Group Limited

"Path 3" Performed by Max Richter.
© 2015 Deutsche Grammophon GmbH, Berlin

"You'll Miss Us One Day" Performed by Ben Lukas Boysen.
© 2016 Erased Tapes Records Ltd.

"I am Woman" Performed by Helen Reddy
© 2006 Capitol Records, LLC

"Super Calm Sleep Sounds" by Womb Sound
© 2019 Womb Sound

NEW DANCE PARTNERS

PROGRAM

TEXT

Written and spoken by the dancers; arranged by Carolyn Dorfman

SOUND PRODUCTION

Colton Pittman



This work would never have happened without these incredible artists in the room. Each brought their profoundly unique, yet universal, story to this work. It is an homage to them, all women and those that have helped shape who they have become. Their lives, words and movement will live with me always. I thank them for their generosity, authenticity and courage.

Carolyn Dorfman

PAUSE

NEW DANCE PARTNERS

PROGRAM

WYLLIAMS/HENRY CONTEMPORARY DANCE COMPANY

Roni Koresh, Choreographer

Breath

I. Moonlight

II. Crash

III. Hold On

MUSIC

Featuring: Beethoven, The Beatles,
Greg Smith and Sage DeAgro-Ruopp

DANCERS

David Calhoun, Caroline Dahm, Jeremy Hanson, Katie Johnson,
John Swapshire IV, Hannah Wagner, Ashlan Zay

PAUSE

NEW DANCE PARTNERS

PROGRAM

OWEN/COX DANCE GROUP

Sidra Bell, Choreographer

Gilbert T. Small II, Rehearsal Director

our yoke

I. human cost

II. quagmire

III. hiss

IV. lattice

MUSIC

"Bliss Fields" by Ecco2K

"Feel" by Peter Gregson, Daniel Pioro, Carducci String Quartet

"One Inch Shrugs the Other Shoulder" by Astrid Sonne

"Seca" by Lucrecia Dalt

"L'Après Midi" by Felician Atkinson

"Epistasis" by Maria w Horn

"Antimony" by Yves De Mey

"Translucent" by Ismo Laakso

"A Sparrow Alighted Upon Our Shoulder" by Jóhann Jóhannsson,
Air Lyndhurst String Orchestra, Anthony Weeden

DANCERS

Ophelia Bryan, Marian Faustino, Omar Humphrey,
Cortney Taylor Key, Sam McReynolds, Blake Miller

PAUSE

NEW DANCE PARTNERS

PROGRAM

KANSAS CITY BALLET

Irene Rodriguez, Choreographer, Adaptation of the Original Libretto
and Music Selection

"AMOR BRUJO" (Love Bewitched)

MUSIC: MANUEL DE FALLA

Played by the Spanish National Orchestra;
conducted by Jesús López-Cobos; Cante Jondo singer
Rocío Jurado/Portsmouth Orchestra, conducted by
John Rosten/Bulerías, edited by Steve Johnson.

Original Libretto and Lyrics of:
María de la O Lejárraga / Gregorio Martínez Sierra

DANCERS

Candela

Amaya Rodriguez

Jose

Kevin Wilson

Carmelo

Humberto Rivera Blanco

El Destino (Fate)

Liang Fu

NEW DANCE PARTNERS

PROGRAM

Candela's Father

Andrew Rossi

DANCERS (continued)

Jose's Father

Jared Brouillette

Lucia

Heather Nichols

Lucia's Husband

Cameron Thomas

Village Citizens

Kaleena Burks, Amanda DeVenuta, Georgia Fuller,
Taryn Mejia, Emily Mistretta, Heather Nichols,
Gavin Abercrombie, Joshua Bodden, Angelin Carrant,
Javier Morales, Cameron Thomas, Paul Zusi

Young Candela, Jose, Carmelo

Tess Gottschall, Elise Pickert, Nile Clipner

The design and construction of the costumes for *Amore Brujo* have been made possible through the generous contribution of the Dennis and Susan Lordi Marker Costume Endowment Fund.

NEW DANCE PARTNERS

STÖRLING DANCE THEATER

STÖRLING

DANCE THEATER

Störling Dance Theater is celebrating its 22nd season in Kansas City. Mona Störling-Enna moved to Kansas City in 1995 to launch her vision of a dance company made up of highly diversely skilled artists. With beauty and story as her skill set, Enna with her background in dance, painting and design, set out to enrich the community with stories and visions that would inspire others with specific concepts of relationships, community and hope.

Störling Dance Theater's first major work, "The Prodigal Daughter," premiered at the Kansas City Lyric Opera in 2001 and was chosen as one of the top 15 productions for the year by The Kansas City Star. Besides a collection of beautiful repertory work, Störling Dance Theater became known for its narrative works, including "Sower," "Butterfly," "Her Last Prayer" and "Suspended Grace."

Störling Dance Theater is housed at The Culture House in Olathe, where its Conservatory of the Arts welcomes more than 800 students a week studying dance, theater, music and art by Kansas City's top professionals.

NEW DANCE PARTNERS

STÖRLING DANCE THEATER



MONA STÖRLING-ENNA ARTISTIC DIRECTOR

As co-founder of The Culture House and Artistic Director for Störling Dance Theater, Mona Enna has choreographed such productions as “Between Earth & Sky,” “Sower,” “Parables & Prayers” and “The Prodigal Daughter.” “The Prodigal Daughter” was chosen by The Kansas City Star as one of the top 15

performances for 2003. Of Enna, the paper wrote, *“Mona Störling-Enna’s choreographic invention seems to have no limit.”*

Enna has gone on to choreograph and design new work, including “Butterfly,” “Suspended Grace,” “The Little Match Girl” and the latest, “Underground” (together with Tobin James), a powerful telling of the history and heroics of the Underground Railroad. “Underground” was Enna’s first major collaboration together with choreographer Tobin James and was touted by critic Paul Horsley as one of the “Top 10 Performances of the Decade (2000-2009).”

Enna began her classical dance training at the Ostrobotningen Dance Academy in Kokkola, Finland, and went on to train under Jill Miller at Dansivintti in Helsinki and summer training at the Paris Opera. Mona received the Finnish Young Choreographers award in Helsinki for her work in “In the Storm.”

NEW DANCE PARTNERS

STÖRLING DANCE THEATER



SHANNON BENTON began dancing at a young age, studying at Dance Theatre of Lynchburg and Virginia School of the Arts. She attended Liberty University, where she founded Divine Call Dance team, which began her journey as a teacher and choreographer. Benton interned with The Alvin Ailey Dance Foundation before graduating from

Liberty with a Bachelor of Science in Communications: Advertising and Public Relations.

After graduation, Benton continued her dance training at The Ailey School and Dayton Contemporary Dance 2. She made her professional debut in Houston, Texas, with Ad Deum Dance Company, dancing in works by Randall Flinn, Vincent Hardy, Steve Rooks, Durell Comedy and Hannah Anderson. She also danced in projects with the HoustonMET, Kenneth Epting Dance Project, Open Sky Arts Collective, Zion Dance Project, Störling Dance Theater's production of "Underground" and as a freelance artist.

Benton has taught students of all ages, nationally and internationally, in a variety of styles. In 2020, she completed an Arts in Movement Discipleship Training School through Youth with a Mission (YWAM) and earned her certification in Progressing Ballet Technique. Most recently, Benton moved to the Kansas City area. After a few years dancing as a guest artist, she is excited to join Störling Dance Theater full time. She continues to teach dance and is a faculty member for Störling Conservatory. Outside of the studio, Benton works as a freelance writer and communications professional. Her schedule is full, so she is grateful for the opportunity to dance it out in the studio!

NEW DANCE PARTNERS

STÖRLING DANCE THEATER



KATRINA CLARKE, from La Crosse, Wisconsin, is thrilled to be joining Störling Dance for her first season. She has loved dancing ever since her very first ballet class at age 5. After high school, Katrina pursued a bachelor's degree in dance from Belhaven University in Jackson, Mississippi. She graduated in the spring of 2021 summa cum

laude with, not only a B.F.A., but also a M.R.S. degree. In addition to dancing, Clarke teaches ballet, choreographs and is working on her MBA and Pilates instructor certification. She is thankful for the endless support from her husband, family and friends.



LAURA FIATTE is originally from New Harbor, Maine. She started dancing at a young age under the instruction of Faye Cain at Midcoast Dance Studios and under the direction of Linda Miele at Maine State School for the Performing Arts. After high school graduation, Laura moved to Hartford, Connecticut, and enrolled

in The Hartt School at the University of Hartford as a dance pedagogy major. She was instructed by Peggy Lyman in the Martha Graham technique; Katie Stevinson-Nollet in contemporary/modern dance forms and Hilda Morales, Susan Brooker and Adam Miller in contemporary and classical ballet.

NEW DANCE PARTNERS

STÖRLING DANCE THEATER

Fiatte danced in many pieces at Hartt: Martha Graham's "Panorama," Katie Stevinson-Nollet's world premiere of "Bourbon Street" and "Romeo and Juliet," directed by Denis Price. In 2007, Fiatte began dancing with Störling Dance Theater. During her eight seasons with Störling, she has had many memorable lead and supporting roles, including her favorite, Corrie, in "Underground," one of Kansas City's top ten performances of the decade. Fiatte has also had the privilege of dancing with Kansas City Contemporary Dance and Seamless Dance Theater for many seasons. She recently performed in "Fly Girls," by Catherine Meredith, through New Dance Partners and in Tristian Griffin's premiere of "Palimpsest."



BERET HOLADAY is originally from Mankato, Minnesota, where she began her training at Mankato Ballet Company. She spent two summers training at Central Pennsylvania Youth Ballet in Carlisle, Pennsylvania, and two summers as a resident advisor. Upon graduating from high school, Holaday moved to Kansas City to

continue her dancing at the University of Missouri-Kansas City Conservatory where she trained under Paula Weber, Ronn Tice, David Justin, DeeAnna Hiatt and Gary Abbott. While at UMKC, Holaday had the privilege of learning works by choreographers such as Kevin Iga Jeff and Cleo Parker Robinson. In 2020, she graduated cum laude with a Bachelor of Fine Arts in Dance. This is her first season with Störling Dance Theater as an intern.

NEW DANCE PARTNERS

STÖRLING DANCE THEATER

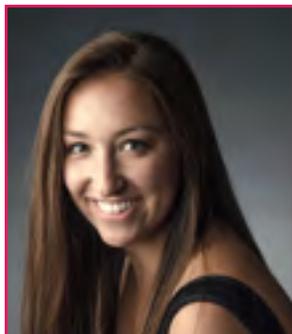


HEIDI LOUBSER began dancing in her hometown of Pretoria, South Africa. She discovered the joy of movement through her early training at Brighton School of Ballet and Modern Messages Dance Company in Michigan. She is grateful to Kathy King and Jodie Randolph for a warm welcome into contemporary dance and the Michigan dance community.

She attended intensives at Ballet Magnificat and Ad Deum Dance Company and was on scholarship at Cleo Parker Robinson Dance Ensemble, Inlet Dance Theatre and Brighton Dance Festival. She also attended Glenda Brown Choreography Project on scholarship as a choreographer. Loubser moved to Kansas City to study performance, choreography and pedagogy at Störling Conservatory of Dance, formerly Störling's Artist Development Program, from 2017-2019. She performed in Chadash Contemporary Dance Movement's premiere of "Beacon" in Denver and performs locally and internationally with Störling Moves. She is particularly grateful to have participated in Project Dance New York City and Paris. Loubser loves the Kansas City dance community and has participated in local performances such as Open Stage at the J, Modern Night at the Folly, Emmanuel, and Illuminate the Arts. She has also presented her own work at Open Stage at the J and the Detroit Dance Race. Loubser is grateful to the Dance Council of North Texas, Arts Inspired Network and the Michigan Dance Council for their financial assistance and to her parents for their willingness to learn and trust in her pursuit of professional dance. She teaches at The Culture House Conservatory of the Arts and will graduate with a Bachelor of Arts in Mathematics in 2021. She is overwhelmed by the abundance of life! She hopes to share it through movement.

NEW DANCE PARTNERS

STÖRLING DANCE THEATER



ASHLEY MOEHLenhoFF graduated from The University of Oklahoma with a Bachelor of Fine Arts in Ballet Pedagogy and a minor in general business. There, she was a member of the Oklahoma Festival Ballet and Contemporary Dance Oklahoma, performing works including "Firebird," "Carmina Burana," "La Bayadère," "Rags

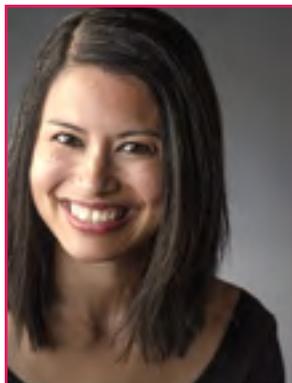
to Jazz Time," "The Nutcracker," Brodie's "Introspection," "Tethered" and "In the Garden." Moehlenhoff also had the opportunity to perform as a guest artist in "Human After All" with Hartel Dance Group, a modern company based in Oklahoma City.

After graduation, Moehlenhoff performed two seasons as a company member with Ballet Quad Cities, performing works such as "Dracula," "The Nutcracker," "Alice in Wonderland" and a variety of mixed repertoire works. She is looking forward to her second season as a company member with Störling Dance Theater. Moehlenhoff continues to explore her interests as a teacher and choreographer. She choreographed "Cortex" ('16) and "We Move Lightly" ('17), which were selected as a part of the University Theater's Young Choreographers' Showcase, as well as "This is Love" ('18), "Nova Mat" ('16), "Rods and Cones" ('16) and "Five Frames" ('17), which was selected to perform at the Festival of the Arts in Oklahoma City presented by the Arts Council of Oklahoma City. She is excited to be back teaching at The Culture House School of Dance for the 2020-2021 season.

BRIANNE RISENHOOVER (not pictured)

NEW DANCE PARTNERS

STÖRLING DANCE THEATER



JILLIAN SIVEWRIGHT began her classical ballet and modern training with Andrea Bedford at Northeast Missouri Bible College. She moved to Kansas City and completed Störling Dance Theater's Artist Development Program. Jillian performed the lead in Imago Dei's "Wellspring of Life," choreographed by Mona Störling-Enna, and was a member of Maxxas Dance Theater. With Störling, she has traveled to New York

City, Chicago, Los Angeles and Orcas Island. Jillian performed in "Suspended Grace" and was a featured soloist in "Butterfly" (Child Memory/Nurse), "Underground" (Corrie, Elise) and "Child of Hope" (Mary). She also danced the title character in "The Prodigal Daughter" and originated the title character in "The Little Match Girl."

Sivewright has performed original works by Mona Enna, Tobin James, Courtney Bourman, Heather C. Gray and Lauri Stallings. She was a featured dancer in the "Three Blind Saints" film and has been invited to perform as a soloist with Lynda Randle's WAGOH Conference, PALCON and various conferences throughout the United States. This is Jillian's 12th season with Störling.

NEW DANCE PARTNERS

STÖRLING DANCE THEATER



ALEXANDRA SMITH is a performing artist currently residing in Kansas City, Missouri. She graduated cum laude from the UMKC Conservatory of Music and Dance with a Bachelor of Fine Arts in Dance Performance and Choreography in 2019. Prior to her university education, Smith trained at the University of Iowa Youth Ballet in her hometown of Iowa

City, Iowa. Jason Schadt, Kristen Marrs, Ellie Goudie-Averill, Peggy Mead-Finizio and Alaine Hippee guided her through her early years of training. While at the university, Smith trained heavily in ballet (under Paula Weber, David Justin, Ronald Tice and Mary Pat Henry), modern (under Gary Abbott, DeeAnna Hiett and Tobin James) and choreography (under Sabrina Madison-Cannon and Gary Abbott). She had many opportunities to perform throughout Kansas City while enduring her studies as well as to choreograph on her own classmates and for other events on campus and in the city.

Additionally, she had many amazing opportunities to work with renowned guest artists in master classes and in setting original and master works. A few notable experiences were with Cleo Parker-Robinson, Kevin Iga Jeff (artistic director and founder of Deeply Rooted Dance Theatre) and Nilas Martins (of the Balanchine Trust, setting Concerto Barocco).

Upon graduation, Smith began dancing with Störling Dance Theater. She will be performing as a full company member for the 2020-2021 season. So far, she has had the privilege of working with Artistic Director Mona Enna and guest choreographer for New Dance Partners 2019 Catherine Meredith.

NEW DANCE PARTNERS

STÖRLING DANCE THEATER



ANDREA WOLFE was introduced to dance at the young age of three at Miller Marley School of Dance & Voice in Overland Park, Kansas. Her formal training began at DanceWorks Conservatory in Leawood, Kansas. At the conservatory, she studied ballet, pointe and jazz under the direction of Sharon Romine, Nicole Romine

and Loren Whittaker. In high school, she had the privilege of performing with Tanzsommer's "Stars of Tomorrow" in Europe.

Her exceptional training inspired her to accept a four-year ballet scholarship to the University of Utah. While at the university, she took advantage of the many opportunities to perform and choreograph.

Wolfe was trained in Vaganova, Cecchetti and Neoclassical ballet techniques by world-renowned artists and instructors such as Bené Arnold, Conrad Ludlow, Attila Feczere, Jane Wood, Peter Christie, Sharee Lane, Carol Iwasaki, Maureen Laird, Barbara Hamlin and Gilles Maidon. She enjoyed training with Ballet West and volunteering for the Ballet West "I Can Do" Program. Her professional experience in Utah included dancing with the Utah Ballet, Utah Contemporary Ballet and Spirit and Truth Dance Company. Wolfe received a BFA in Ballet Performance and Teaching and a minor in Nutrition in 2007.

NEW DANCE PARTNERS

STÖRLING DANCE THEATER

After graduating, Andrea danced professionally in the Kansas City area with Störling Dance Theater and Reach...a movement collective, Inc. Her most memorable performances from her professional work include Störling's "Underground," choreographed by Mona Störling-Enna and Tobin James, where she was Caroline Walker in the original cast; "The Little Match Girl," choreographed by Mona Störling-Enna, where she played the role of the mother; "Ordo Virtutum," choreographed by Suzanne Ryan Strati and "Fly Girls," choreographed by Catherine Meredith.

Wolfe and her husband spent seven years in North Carolina, where she continued to teach and dance professionally in Durham, Winston-Salem, High Point and Southern Pines. She became an American Ballet Theatre (ABT) certified ballet instructor in New York City in 2013. She enjoyed using the ABT curriculum to teach throughout the NC area. Wolfe danced professionally with Winston-Salem Festival Ballet, Durham Ballet Theatre and High Point Ballet, where she was also on faculty. She is an upper division ballet and pointe instructor at The Culture House. She feels blessed to be a part of TCH and is thankful for the unwavering support of her parents and husband while raising her young daughters, Charlotte and Colette. She is excited to return for her sixth season as a company member with Störling Dance Theater.

NEW DANCE PARTNERS

WYLLIAMS/HENRY CONTEMPORARY DANCE COMPANY

WYLLIAMS HENRY

CONTEMPORARY DANCE COMPANY

The Wylliams/Henry Contemporary Dance Company has been hailed by critics and audiences as one of the most exciting and captivating dance troupes in the Midwest. Wylliams/Henry has been spotlighted in Dance Magazine's Critic's Choice issue of "favorite picks across America" and in the National Endowment for the Arts 2008 Report. Works by internationally acclaimed choreographers, such as David Parsons, Dwight Rhoden, Donald McKayle and Jawole Willa Jo Zollar, as well as classics by some of the 20th century's greatest masters, such as José Limón, Hanya Holm and Anna Sokolow, are presented by the company in each of its seasons.

New works expressing important social issues from the Holocaust to racism are a hallmark of the company in performances that are thought-provoking and speak to the human spirit. WHCDC is known for its beautiful, athletic style in a repertory ranging from the lyric to the avant garde. Performances are given in both conventional and nontraditional spaces, often in partnership with community organizations, to introduce contemporary dance to new audiences. Wylliams/Henry connects with a broad spectrum of individuals in both urban and rural communities while presenting the most powerful and uplifting works from the rich archive of American modern dance.

Wylliams/Henry is proud to call Kansas City home and is honored to be artists-in-residence at the University of Missouri-Kansas City Conservatory of Music and Dance. The company has been honored by acceptance to the artist touring roster of the Missouri Arts Council, South Carolina Arts Commission and the Mid-America Arts Alliance touring programs.

NEW DANCE PARTNERS

WYLLIAMS/HENRY CONTEMPORARY DANCE COMPANY



MARY PAT HENRY ARTISTIC AND EXECUTIVE DIRECTOR

Mary Pat Henry was born in Charleston, South Carolina, and studied dance at the Atlanta Ballet, American Ballet Theatre, Joffrey Ballet and Graham School of Dance. She has performed with the San Francisco Ballet, Ballet West, Radio City Music Hall and at the Jacob's Pillow Dance

Festival Inside/Out Series. She has taught throughout the United States, Europe and recently, over the last three years in China.

In addition to teaching master classes and choreographing for dance companies around the world, Henry was a member of the ballet faculty at the Dance Theatre of Harlem, the Feld Ballet, the 92nd St. Y in New York and the Laban Dance Centre in London. Prior to establishing the company, Henry was artistic director for the London Dance Collective and the Dance Edition in New York. She has choreographed for the Dance Theatre of Harlem, Radio City Music Hall, Off-Broadway, Victoria Arts Festival, Westminster Cathedral's Royal Christmas Benefit and more.

NEW DANCE PARTNERS

WYLLIAMS/HENRY CONTEMPORARY DANCE COMPANY

Henry is professor emeritus, former associate dean of faculty affairs and former chair of dance at UMKC. She holds a B.F.A. from the University of Utah and an M.F.A. from Florida State University. Henry has been the recipient of the Muriel McBrien Kauffman Award for Artistry/Scholarship, the Muriel McBrien Kauffman Award for Excellence in Teaching, the Robert C. Olson Award for Creativity and the Alberta Dance Festival Teaching Award. She has been recognized as "People who Change Kansas City" by Kansas City Magazine and in Dance Magazine, receiving the Critic's Choice "Spotlight for Excellence" Award for Wylliams/Henry.



DEEANNA HIETT CO-ARTISTIC DIRECTOR

Originally from Texas, DeeAnna Hiett began her training at the Dance Factory under the direction of Pamela Erwin. She has danced with Ailey II, Ballet Hysell, The Jamison Project, The Alvin Ailey American Dance Theatre, Wylliams/Henry Contemporary Dance Company, Deeply Rooted Productions, Quixotic and performed as a special guest

artist with several companies, including the Kansas City Ballet.

NEW DANCE PARTNERS

WYLLIAMS/HENRY CONTEMPORARY DANCE COMPANY

Hiett has participated in various commercial works such as videos with LL Cool J and Cameo, American Express industrials, Issey Miyake fashion show and Hanes Her Way. She has performed in the productions of "Carmen" and "The Merry Widow" with the Lyric Opera. Hiett was featured at New York's Fame City Center in the yearly benefit The Actors Fund Career Transitions for Dancers Jubilee Gala. Jennifer Dunning in the New York Times noted that Hiett "filled the stage with cool heat." In 2008, Hiett received the prestigious Generative Performing Artist award from The Charlotte Street Foundation for her powerful artistry and accomplishment in the world of dance.

She has choreographed for the Kansas City Ballet's "In the Wings" series, as well as for the Lyric Opera, Coterie Theatre, The Cleveland Contemporary Dance Theater, American College Dance Festival and the Wylliams/ Henry Contemporary Dance Company. In addition, Hiett has taught and choreographed for numerous universities and studios, including Princeton, the University of Michigan, University of California Berkley, Inchibungi in Tokyo, Steps and Ailey Camp. Hiett is an assistant professor of dance at UMKC and has been with Wylliams/ Henry since its creation.

NEW DANCE PARTNERS

WYLLIAMS/HENRY CONTEMPORARY DANCE COMPANY



IN LOVING MEMORY

LENI WYLLIAMS

CO-FOUNDER (1961-1996)

Leni Wylliams was born and raised in Denver, Colorado. In 1982, he moved to New York City to work as a soloist with such companies as José Limón, Eleo Pomare, Netherlands Danse Theatre, Pina Bausch, Paul Sanasardo, Donald Byrd/The Group, Fred Benjamin, Rod Rodgers and Cleo Parker Robinson.

Wylliams was the artistic director of the Mafata Dance Company, Danny Sloan Dance Company and the Wyll/Danse Theatre. His ballets are in the repertory with the Bolshoi Ballet, the Metropolitan Ballet, Boston Opera and some 30 national and international dance companies and universities. His Broadway and choreographic credits include "club XII," "Dolls," "The Faffertas" and "Dennis the Musical!"

He was presented with several awards for choreographic excellence nationally and internationally. His work for Boston's PBS captured three Emmys, and he received an MTV award for his work with Janet Jackson. He received two commission grants from the New York State Council on the Arts and Humanities and several choreographic fellowships from the National Endowment for the Arts.

Wylliams was a dance instructor of world-wide acclaim, having taught in Russia, East Germany, Asia and throughout the United States. In addition, Wylliams was on the modern faculty at the UMKC's Conservatory of Music.

NEW DANCE PARTNERS

WYLLIAMS/HENRY CONTEMPORARY DANCE COMPANY



DAVID CALHOUN is an Omaha, Nebraska native. David obtained a BFA in Dance Performance and Choreography, Emphasis in Ballet and Modern, from UMKC in 2017 on scholarship. After graduation, Calhoun moved to San Francisco to join dawsondancesf for two seasons. Since residing in SF, Calhoun has danced

professionally with ODC/Dance, SFDanceworks, Wylliams/Henry Contemporary Dance Company, Concept o4 and other Bay Area choreographers. Calhoun also teaches yoga with the intention of helping others connect to the joy and gift of movement. Calhoun is honored to be a part of W/H's 30th season.



CAROLINE DAHM is a native of the San Fernando Valley in Southern California. She trained under Patrick Frantz and furthered her training with Alvin Ailey American Dance Theater, Batsheva/Gaga Labs, Boston Ballet, North Carolina School of the Arts, Orlando Ballet, Pittsburgh Ballet Theater, River North Dance Chicago and the

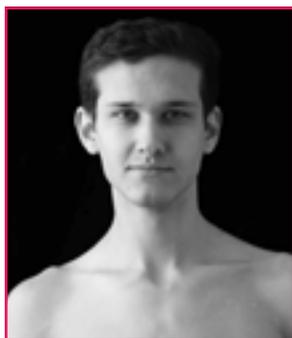
TL Collective. As a graduate of the University of Missouri-Kansas City Conservatory, she holds a B.F.A. in Dance Performance and Choreography with dual emphasis in Ballet and Modern.

Dahm has performed professionally with Deeply Rooted Dance Theater, Kansas City Ballet, Lyric Opera of Kansas City, Malashock Dance, Owen/ Cox Dance Group, Quixotic, Tristian

NEW DANCE PARTNERS

WYLLIAMS/HENRY CONTEMPORARY DANCE COMPANY

Griffin Dance Company and Wylliams/ Henry Contemporary Dance Company. As a choreographer, she has set works on Friends of Alvin Ailey Artist-In-Residency Program, Ailey Camp, Kansas City Ballet, MTH Theater, Wylliams/Henry Contemporary Dance Company and has choreographed and directed dance films of her own. Dahm is honored to have a residency at the Charlotte Street Foundation for 2021-2023. She is currently on the dance faculty at UMKC, serving as an adjunct professor of dance and travels nationally and internationally with SheerElite as a part of their Ballet and Contemporary faculty.



JEREMY HANSON began dancing at the age of 2 at Stephanie's School of Dance (owned by his mother) where he trained in all styles of dance. Over the years he danced at many dance conventions and dance competitions. In 2015, Hanson began his pursuit in becoming a more versatile & technical dancer through strict ballet training at COCA (Center of

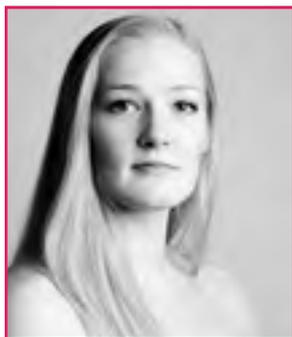
Creative Arts) in Saint Louis, MO. The following year he was invited to attend the summer and year-round program at The HARID Conservatory in Boca Raton, where he furthered his ballet training.

In 2017, Hanson enrolled in the Day Program at Kansas City Ballet School where he was given opportunities to dance with the company. The following year he became a Trainee with their Second Company where he would dance with the company on a consistent basis. Ending his year in Kansas City, he was fortunate enough to travel to Moscow, where he would perform the role "Toto" from The Wizard of Oz choreographed

NEW DANCE PARTNERS

WYLLIAMS/HENRY CONTEMPORARY DANCE COMPANY

by Septime Webre on the infamous Bolshoi stage. He then pursued the opportunity to dance with Louisville Ballet as a Company Artist for the 2019-2020 Season. Hanson is currently a Freelance Artist in Kansas City, where he is performing with several different artists and companies, including Wylliams/Henry Dance Company and Tristian Griffin Dance Company.



KATIE JOHNSON, a Kansas City native, sparked her passion for dance at the age of 6 when she began training in classical ballet and modern techniques at The Culture House Conservatory of Arts. Katie continued her training at the UMKC's Conservatory of Music and Dance under the instruction of Paula Weber, DeeAnna Hielt, Gary Abbott and Sabrina

Madison-Cannon, where she went on to receive her Bachelor of Fine Arts in Dance Performance and Choreography in 2019.

During her time at UMKC, Katie had the pleasure of performing works by George Balanchine, Christopher Wheeldon, Kevin Iega Jeff, Cleo Parker Robinson, Gregory Dawson and many more. After graduation, Katie went on to perform professionally with Tristian Griffin Dance Company and worked to receive her 500-hour Pilates training and certification through Polestar Pilates. Johnson is currently working as a freelance artist, collaborating with other peers through choreography and film around the Kansas City area, and provides training for people who wish to rehabilitate, heal, and strengthen themselves through the movement of Pilates. She is very thankful and delighted to be dancing with Wylliams/Henry this season and is thrilled to be able to perform for audiences once again.

NEW DANCE PARTNERS

WYLLIAMS/HENRY CONTEMPORARY DANCE COMPANY



JOHN SWAPSHIRE IV is an African American dancer and healer born and raised in north St. Louis, Missouri. He received his BFA from the prestigious UMKC Conservatory of Music and Dance. After graduating, he then performed national tours of "Dirty Dancing" and Andrew Lloyd Webber's "Love Never Dies." Additional performance areas are

modeling and voiceover work, including prominent material such as Beyoncé's "Black is King." Along with his performing, Swapshire is a certified Reiki master and intuitive counselor. As an influencer, he teaches and hosts talkbacks sharing the knowledge and wisdom that he has learned over the years. His hope is to inspire young artists, especially those without support from underprivileged backgrounds, to follow their life's passions and achieve their dreams.



HANNAH WAGNER began dancing in her hometown St. Paul, Minnesota at the Classical Ballet Academy of Ballet Minnesota. She graduated with her BFA in Dance Performance and Choreography from the University of Missouri-Kansas City. Wagner has since had the opportunities to perform with Nimbus Dance Works, Wylliams Henry

Contemporary Dance, Ballet Minnesota, Caterina Rago Dance Company, Buglisi Dance Theatre and The Dynamite Experience. In 2018, she was invited to perform at the Perpetuum Mobile Festival in Brussels, Belgium, where she premiered an original

NEW DANCE PARTNERS

WYLLIAMS/HENRY CONTEMPORARY DANCE COMPANY

work "Am I...?" Since then, she has become a resident artist with The Dancing Society based in Brussels. She is thrilled to return to Kansas City to perform with Wylliams Henry this season.



ASHLAN ZAY began her dance training at Springfield Ballet under Ashley Paige Romines. She furthered her training in the pre-professional division at Charlotte Ballet under Jean-Pierre Bonnefoux and later Hope Muir. Zay was trained and mentored by New York City Ballet's Patricia McBride, as well as Mark Diamond (Hamburg

Ballet) and several others. She has performed professionally in Charlotte Ballet's "Nutcracker," "Sleeping Beauty," "The Little Mermaid" and her favorite "Who Cares?" Zay continues to dance at UMKC. She trains under Deeanna Hiett, Gary Abbott, Karen Brown, Ronald Tice and Tobin James. She has performed works by Kevin Iega Jeff, Kameron Saunders, Gary Abbott, Ray Mercer, Paula Webber and David Justin. She has also performed with Wylliams-Henry in their production of Southern Exposure and Christopher Huggin's "The List." Recently she has danced with Owen-Cox Dance Group performing excerpts from "Love Songs."

NEW DANCE PARTNERS

OWEN/COX DANCE GROUP

OWEN/COX DANCE GROUP

Owen/Cox Dance Group's mission is to create new music and dance collaborations, to present high-quality contemporary dance performances with live music, and to engage as wide an audience as possible through affordable live performance, education and outreach programs.

With this mission in mind, founders Jennifer Owen and Brad Cox bring together some of Kansas City's most talented artists representing a variety of genres to perform contemporary dance with live music. With diverse backgrounds ranging from the Bolshoi Ballet and the Leningrad Chamber Orchestra to Alvin Ailey and Dave Brubeck, these dancers and musicians form a highly skilled and multifaceted corps. The collaborative results speak for themselves: fresh and vibrant new works that are classical in form but contemporary in expression.

NEW DANCE PARTNERS

OWEN/COX DANCE GROUP



JENNIFER OWEN ARTISTIC DIRECTOR

Jennifer Owen is the Artistic Director of Owen/Cox Dance Group, an ensemble she co-founded with composer Brad Cox in 2007. She has choreographed over fifty new works for Owen/Cox Dance Group, including two commissions by the Nelson-Atkins Museum of Art, and works commissioned by Island Moving Co. of Newport, RI, Kansas City

Dance Festival, Kansas City Baroque Consortium, and Kansas City Chamber Orchestra. She has also created nine new works for Kansas City Ballet's "In the Wings" choreographic workshop, and a winning entry for the 2006 Columbus Choreography Project.

Owen is the recipient of a 2000 Princess Grace Honorarium. Prior to founding Owen/Cox Dance Group, Owen enjoyed a 13-year international ballet career. After training with Pacific Northwest Ballet School, San Francisco Ballet School, School of American Ballet, and the Bolshoi Ballet Academy, she went on to dance with the Russian State Ballet, Moscow Renaissance Ballet, Kansas City Ballet, Hong Kong Ballet, BalletMet, and was a guest artist with the National Ballet of Turkmenistan. She has performed principal roles in "Giselle," "Don Quixote," George Balanchine's "Tchaikovsky Pas de Deux" and "Donizetti Variations" and the central pas de deux in Todd Bolender's "Arena."

NEW DANCE PARTNERS

OWEN/COX DANCE GROUP



STACY BUSCH OPERATIONS MANAGER

Stacy Busch is a composer and performer. Busch is the founder and president of No Divide KC, an arts non-profit that creates events for social causes. Her work has been performed nationally and throughout Kansas City. Busch is a

2020 Charlotte Street Generative Performing Artist Fellow. She has received grants from ArtsKC, Charlotte Street Foundation, ArtSounds and the UMKC Women's Council. She received her master's in composition from UMKC and her bachelor's degree in composition from Western Michigan University.



CHRISTINE COLBY JACQUES REHEARSAL DIRECTOR

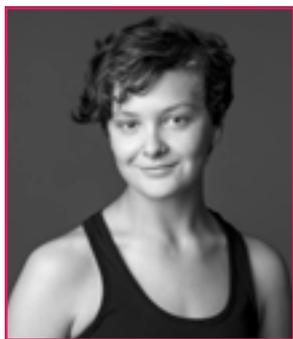
Colby Jacques comes to the Midwest from New York City where she debuted on Broadway as a principle in the original cast of Bob Fosse's "Dancin'". She continued working with Mr. Fosse in the Broadway revival and First National Tour of "Sweet Charity" as

Ursula and one of the legendary Spender Girls. Other credits: Radio City Music Hall Rockette; film — "Annie," "A Chorus Line;" music videos; national and local TV commercials; Wolf Trap

NEW DANCE PARTNERS

OWEN/COX DANCE GROUP

Farm Park (dancer-in-residence); guest artist — Alvin Ailey Dance Theatre Workshop, Kansas City Ballet (“Souvenirs”); spokesperson for Danskin’s “The Magic of Dance,” hosted and narrated by Margot Fonteyne; artist-in-residence at Stephens College, K-State, College Conservatory of Music (Cincinnati); and Jaques continues to teach master classes throughout the country.



OPHELIA BRYAN was born and raised in Boulder, Colorado. Bryan began their dance education at Boulder Ballet School under the direction of Ana Claire and Peter Davidson. In 2016, they joined Oregon Ballet Theatre II in Portland, Oregon. Following this, Bryan attended Mt. Holyoke College as a trustee scholar to study mathematics and dance. They

have since danced with BODYVOX Dance Company, Hubbard Street Dance Chicago’s Professional Program, Little Fire Collective and as a freelance artist in Chicago. Bryan has had the privilege of performing works by artists including Bill T. Jones, Robyn Mineko Williams, Peter Chu, Rena Butler, Ryan Mason, Nicolo Fonte and George Balanchine. They have also been commissioned to choreograph for COMMON Conservatory and Little Fire Collective and present their choreography at The Craft Performance and Brews, The School of Contemporary Dance and Thought and the Rooted Space.

NEW DANCE PARTNERS

OWEN/COX DANCE GROUP



MARIAN FAUSTINO began her career in the Philippines, studying and performing with the country's two premiere dance organizations, Ballet Manila and Ballet Philippines. Upon moving to Denver in 2011, she danced with Ballet Nouveau Colorado and was later a member of the contemporary ballet company,

Wonderbound, under the direction of Garrett Ammon and Dawn Fay. As a freelance artist, Faustino has performed on stages across the country as a dancer for The Lyric Opera of Chicago, Malashock Dance San Diego, The Lyric Opera of Kansas City, Owen Cox Dance Group, Briah Danse and Zikr Dance Ensemble.



OMAR HUMPHREY started his dance training at 14 at The Black Academy of Arts and Letters in Dallas. After graduating from Arts Magnet high school, he received his BFA from the University of Oklahoma with a degree in Modern Dance. Humphrey danced with Verb Ballets in Cleveland, where he toured both nationally and

internationally. He then moved to NYC and found freelance work with friends from around the country. Humphrey is currently on faculty at his alma mater, Booker T. Washington HSPVA.

NEW DANCE PARTNERS

OWEN/COX DANCE GROUP

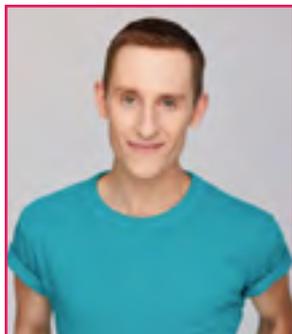


CORTNEY TAYLOR KEY is a native of Charlotte, NC. She studied dance under the instruction of Susan Thorsland and Kim Hotchner at The Northwest School of the Performing Arts middle and high school. Ms. Key graduated from the University of North Carolina School of the Arts, with an Arts with a Bachelors in Fine Arts in contemporary dance performance.

While at UNCSA, Ms. Key has performed works by Antonio Brown of Bill T. Jones/Arnie Zane Dance Company, Thang Dao Danse Theater, George Faison, Alfred Gallman, David Robertson, Juel D. Lane, and legendary Arthur Mitchell. She's had apprenticeships with both Bill T. Jones/Arnie Zane Dance Company and The Francesca Harper project. Cortney has been a guest artist with companies such as Collage Dance Collective, Columbia City Ballet, project based The Arthur Mitchell Project, and Queer the Ballet. Cortney resides in New York City where she trains and teaches ballet to ages 4-6.

NEW DANCE PARTNERS

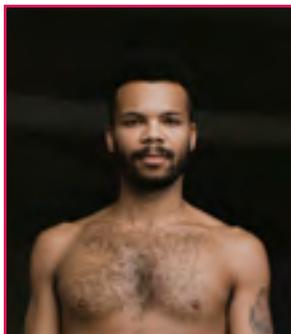
OWEN/COX DANCE GROUP



SAM MCREYNOLDS is an LA-based dance artist originally from St. Louis, where he received his BFA in Dance at Lindenwood University and trained closely under hip-hop choreographer/ instructor Anthony “REDD” Williams. He expanded his understanding of dance greatly through his experience exploring the movement language known as “Gaga” here in the U.S. and in Tel Aviv, Israel. Since moving to LA in 2016, McReynolds has danced for several notable choreographers and dance companies, such as Sarah Elgart / Arrogant Elbow, Brian Friedman, Marguerite Derricks, No)one. Art House, Ate9 Dance Company, WHYTEBERG, Fabe Dance, The TL Collective and many more. Recently, McReynolds has begun to explore his choreographer side more deeply, offering “GREYaRea ” dance sessions, as well as occasional improv jams to the LA dance community at Stomping Ground LA. He is thrilled to be working with Sidra Bell and Owen/Cox Dance Group on this exciting new project!

NEW DANCE PARTNERS

OWEN/COX DANCE GROUP



BLAKE MILLER is a dancer from Los Angeles. He found dance at Colorado State while exploring their theatre program where he received a BFA in Dance and a BS in Psychology, before moving to LA to train for a full 365 days on scholarship at the EDGE Performing Arts Center. After signing with

MSA Agency, he's been dancing professionally ever since. Miller has performed for the 2017 MTV VMA's, a Yoko Ono tribute at the Disney Concert Hall and for episodes of Netflix's "Dear White People," to name a few. He's worked for artists such as Katy Perry, 30 Seconds to Mars, LSD, Jason Mraz and Jacob Collier and has had the pleasure of collaborating with choreographers Matt Cady, Megan Lawson, Nina McNeely, Jamila Glass and Lindsey Blaufarb and Craig Hollamon. It's a very exciting time to be able to come back to live performance after the past 18 months of silence and he cannot wait to be able to share and experience all this new collective energy.

NEW DANCE PARTNERS

KANSAS CITY BALLET



DEVON CARNEY
ARTISTIC DIRECTOR

MAKING KANSAS CITY A DESTINATION FOR DANCE

Founded in 1957, Kansas City Ballet is a 30-member professional ballet company under the leadership of Artistic Director Devon Carney and Executive Director Jeffrey J. Bentley. The company's mission is to establish Kansas City Ballet as an indispensable asset in its community through exceptional performances, excellence in dance training and quality community education programs for all ages.

Kansas City Ballet is home to Kansas City Ballet School with an enrollment of 2000+ children and adults offering professional training for the career-minded student as well as for those simply seeking a healthy lifestyle.

NEW DANCE PARTNERS

KANSAS CITY BALLET

Through the professional company, second company (KCB II & Trainees), and community service programs such as Reach Out and Dance (R.O.A.D.), we seek to nurture and develop our artists, audiences and students in the values inherent in the creativity, diversity and joy of dance.

Our home, the Todd Bolender Center for Dance & Creativity, in conjunction with our Resident Company status at the world-class Kauffman Center for the Performing Arts, truly has positioned Kansas City as a destination for dance.

SYNOPSIS

When my esteemed Mr. Michael Uthoff contacted me to propose the creation of a work for the Kansas City Ballet, the fascinating and haunting story of “El Amor Brujo” immediately came to mind, of which I had always dreamed the creation of my own version. This work has been choreographed and performed on multiple occasions by theater and dance companies of different styles and has also had successful film versions. In addition, his wonderful music has been part of the repertoire of countless orchestras around the world.

“El Amor Brujo” is a performance ballet-pantomime that was commissioned in 1914 as *Gitanería* (gypsy piece) by Pastora Imperio, an acclaimed flamenco gypsy dancer, to the world-renowned Spanish composer Manuel de Falla (1876-1946). “El Amor Brujo,” considered one of the best works of Spanish music of all time, was composed in 1914–15 and Falla repeatedly transformed the work with different orchestral formats until a second ballet version (1925) featuring an expanded orchestration.

NEW DANCE PARTNERS

KANSAS CITY BALLET

The libretto, written by María de la O Lejárraga, was attributed for years to her husband, Gregorio Martínez Sierra, and was written in Andalusian, a dialect of the typical Andalusian Spanish spoken by gypsies.

The version of “Amor Brujo” I have created for the Kansas City Ballet tells a gypsy story in 10 scenes about an Andalusian woman named Candela. Her father, when she was a child, and as gypsy tradition demands, arranged her marriage to José; that they should marry as soon as they reached adulthood. Except Candela has always been in love with another: Carmelo. The expected wedding day arrives and during the ceremony, Candela discovers that José has been cheating on her the entire time with another gypsy woman named Lucía, whose husband, full of anger, ends José’s life in front of the bride’s eyes.

After this event, Candela goes completely mad and begins to see the tormenting specter of José everywhere, until she decides to invoke the spirit of fire (“Danza Ritual del Fuego”/“Ritual Fire Dance,” the most magical moment of the work) with a spell that will permanently cast out the specter of José to the other world.

Finally, Fate, who plays at will with the lives of the characters, decides to join together the souls of Candela and Carmelo who are now truly free to enjoy their love.

NEW DANCE PARTNERS

KANSAS CITY BALLET

This creation has been especially exciting for me, as it is the first ballet company in the United States for which I have choreographed a work of this magnitude, and for which I have also been the architect of the adaptation of the original libretto and the musical selection. This will also be the first commissioned work and performance of the 2021-2022 Season of the Kansas City Ballet and the first one performed in an indoor theater after the lockdown. I would love to dedicate it to the 106th Anniversary of the world premiere of “El Amor Brujo” (Lara Theater, Madrid, April 15th, 1915).

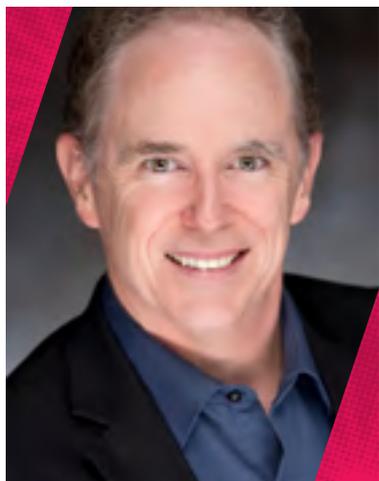


*I hope this “Amor Brujo” bewitches you
and captures you like it did with me.*

Irene Rodríguez

NEW DANCE PARTNERS

KANSAS CITY BALLET



DEVON CARNEY ARTISTIC DIRECTOR

Devon Carney joined Kansas City Ballet for the 2013-2014 season after spending the previous 10 years with Cincinnati Ballet as associate artistic director. His early training was with Harvey Hysell of New Orleans. He moved to Boston and was a Principal dancer with Boston Ballet for 12 of his 20 professional performing years. Carney has

performed many leading roles in well-known classical ballets and in 20th century classical works, and in roles by cutting-edge choreographers such as Mark Morris, Maurice Bejart and Merce Cunningham. In addition, he performed a diverse Balanchine repertoire and toured extensively with greats such as Rudolf Nureyev, Fernando Bujones and Cynthia Gregory.

With Boston Ballet, Carney was ballet master and artistic director of their Summer Dance Program for eight years. His teaching credits include Alvin Ailey American Dance Theatre, Pittsburgh Ballet and many others. He has choreographed for Boston Ballet, Ballet Met, Cincinnati Ballet, Cincinnati Opera, Lyric Opera of Kansas City, Kansas City Symphony, Jacob's Pillow Dance Festival and Kansas City Ballet. In the summer of 2011, Carney choreographed for the Cincinnati Opera for the opera "A Flowering Tree" by John Adams with a review in Opera News, "Devon Carney's choreography

NEW DANCE PARTNERS

KANSAS CITY BALLET

was both athletic and exquisite." With Cincinnati Ballet he created over 20 original works, including "Blue Rondo" and "World Citizen" in March of 2009 with a review stating, "Carney's work is not only well crafted but moody and intense with a palpable sense of loneliness. His work grows more confident and more skillful with every piece he creates" (David Lyman, Cincinnati Enquirer).

He also created "Boot It Up!" which was performed with the live musical accompaniment of rock and roll legend Peter Frampton and his entire band. Additionally, he created a full-length world premiere of "Dracula" and has created his versions of the great classics of "Giselle," "Sleeping Beauty" and the one-act ballet "The Steadfast Tin Soldier." He choreographed "Die Fledermaus" and "La Traviata" for the Lyric Opera of Kansas City. With the Kansas City Ballet, he created "Opus I" in 2013, "Giselle" in 2014, a brand-new world premiere production of "The Nutcracker" in 2015, his full-length "Swan Lake" in 2016, "The Sleeping Beauty" and his world premiere choreography of "Romeo & Juliet" in 2017, and his world premiere choreography of "Peter Pan" in May of 2018.

NEW DANCE PARTNERS

KANSAS CITY BALLET



KRISTI CAPPS BALLET MASTER

Kristi Capps began her professional career with the Atlanta Ballet and then joined Cincinnati Ballet. Rising quickly through the ranks to principal, Capps delighted audiences performing the principal role in ballets such as "Coppelia," "Don Quixote," "Sleeping Beauty," "Giselle," "Swan Lake," "Romeo and Juliet," "A Midsummer Night's Dream," "Cinderella"

and many of George Balanchine's ballets. She performed the leading role in George Balanchine's "Chaconne" with The Suzanne Farrell Ballet at the Kennedy Center in Washington, D.C.

She was a guest artist with many ballet companies and galas such as the Chautauqua Ballet Company, International Ballet Festival of Miami, Florida, International Dance Festival in Vail, Colorado, and with Angel Corella and Stars of American Ballet in Spain. Capps performed original works by Luca Veggetti at New York City's Guggenheim Museum "Works in Process" series, as well as additional works of Veggetti's with the Morphoses dance company in Paris, France. She was part of the faculties of the Cincinnati Ballet Academy and Colorado Ballet Academy, as well as a guest teacher at numerous universities and ballet academies throughout the country. Capps served as ballet mistress in residence for Kansas City Ballet's 2013-2014 season during the production of "Dracula," as well as a repetiteur for its spring production of "Cinderella."

NEW DANCE PARTNERS

KANSAS CITY BALLET



PARRISH MAYNARD BALLET MASTER

Parrish Maynard danced with American Ballet Theatre, where he was invited to join by Mikhail Baryshnikov and as a principal dancer at The Joffrey Ballet and San Francisco Ballet. In addition to being a recipient of the Princess Grace Award and the Presidential Scholar Award, he was a silver medalist in the International Ballet Competition.

Maynard has performed in Dance in America's American Ballet Theatre Now, danced Nacho Duato's "Romanso" and danced San Francisco Ballet Lar Lubovich's "Othello" in the role of Iago, which was created for him. In 2005, Maynard joined the faculty of San Francisco Ballet School. In his 10 years at San Francisco Ballet, he choreographed more than 20 ballets for the San Francisco Ballet School, some of which have been danced by companies around the world, including Royal Ballet School, Royal New Zealand Ballet and National Ballet of Canada.

NEW DANCE PARTNERS

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CHRISTOPHER RUUD SECOND COMPANY MANAGER / BALLET MASTER

Christopher Ruud has been a part of the performing arts since birth. Growing up backstage at San Francisco Ballet he was immersed in the art of professional dance, performance and stagecraft. Receiving much of his dance training at San Francisco Ballet School he began his performing career on the War Memorial Opera

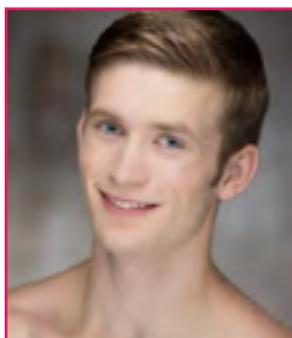
House stage at the age of 9. Ruud was hired into Ballet West in 1998. Quickly moving through the ranks, he was named Principal Dancer in 2004. He spent the last 21 years as an artist for Ballet West, performing a huge range of classical and contemporary repertoire. Ruud is grateful to have seen sold out houses at home, all over the United States and internationally — most notably in China, Cuba, New York and at the Kennedy Center — receiving glowing reviews.

In his time with the company, he has danced major roles in the great works of Balanchine, Kylián, Forsythe, Ashton, Tudor and Cranko, to name a few. He has worked personally with some of the great names in the ballet world such as Sir Anthony Dowell, Cynthia Gregory, Hans Van Mannen and Bruce Marks. Ruud has seen success as a choreographer, having his ballets performed in the Ballet West Innovations program and at the annual gala performance, garnering such awards as a New York Choreographic Institute Fellowship, as well as several NEA grants. He spent

NEW DANCE PARTNERS

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two years as the Director of Ballet West 2 teaching, coaching and choreographing for a group of 10–12 young dancers, most of whom were hired into the main company. For the past seven years, Ruud has directed his own small company, RUUDDANCES, performing in the Annual Utah Arts Festival and touring to Jacobs Pillow. Having recently retired from being a professional dancer, he is thrilled to join the artistic team at Kansas City Ballet.



GAVIN ABERCROMBIE **JOINED KCB IN 2018**

Gavin Abercrombie was born in Acton, California, and began his ballet training at the age of 8 with the Antelope Valley Ballet. During his high school years, he trained at The Pittsburgh Ballet Theater School and the San Francisco Ballet School for two years each, and was

taught by individuals such as Marjorie Grundvig, Andre Reyes, Patrick Armand and Parrish Maynard. Abercrombie then moved to Kansas City and spent two years in Kansas City Ballet's Second Company before joining the main company. While in Kansas City, he has performed in Adam Hougland's "Carmina Burana," Twyla Tharp's "In the Upper Room," Helen Pickett's "Petal," Val Caniparoli's "Lady of the Camellias," Annabelle Lopez Ochoa's "Tulips and Lobster," Septime Webre's "The Wizard of Oz," George Balanchine's "Theme and Variations and Diamonds," Devon Carney's "Romeo & Juliet" and "The Sleeping Beauty" and Stanton Welch's "Play."

NEW DANCE PARTNERS

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HUMBERTO RIVERA BLANCO **JOINED KCB IN 2016**

Humberto Rivera Blanco, originally from Havana, Cuba, began his ballet training at the age of 8 at the National School of Ballet of Cuba. In 2014, he joined the National Ballet of Cuba under the artistic direction of Alicia Alonso. There, Blanco danced in many ballets such as "Giselle," "Paquita," "Don Quixote," "Sleeping Beauty" and "Majismo." Upon moving to Miami in 2015, he studied at The Art of Classical Ballet under the direction of Magaly Suarez and performed roles in "Le Corsaire" and "The Nutcracker."



JOSHUA BODDEN **JOINED KCB IN 2014**

Joshua Bodden began training at the age of 10 at Miami City Ballet School. He attended The Harid Conservatory and Pittsburgh Ballet Theater's year-round program on a full scholarship. He spent summers at the School of American Ballet, Pacific Northwest Ballet, and North Carolina School of the Arts. Upon graduating from Miami City Ballet School, Bodden was invited to join Miami City Ballet. Bodden also danced with Dance Theatre of Harlem and Cincinnati Ballet. With Kansas City Ballet, he has performed in "Alice (in wonderland)," "Giselle," "Swan Lake," "The Sleeping Beauty," "Theme and Variations," "The Four Temperaments," "A Midsummer Night's Dream," "Lady of the Camellias" and "The Wizard of Oz" and works

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by Edwaard Liang, Val Caniparoli, Amy Sewiert, Yuri Possokhov, Adam Houglund, Jennifer Archibald, Stephanie Martinez, Gabrielle Lamb, Andi Abernathy, Haley Kostas and Stephanie Ruch.



JARED BROUILLETTE **KCB II DANCER, JOINED KCB IN 2021**

Jared Brouillette was born in Boston. He began his ballet training at the age of 9 at the Franklin School for the Performing Arts in Franklin, Massachusetts, under Cheryl Madeux Abbott. At the age of 14, Brouillette started training on scholarship at the

Boston Ballet School under the direction of Margaret Tracey and Peter Stark in the Pre-Professional Training program, where he remained for five years, with the last two years as a trainee. During these years, he spent his summer training at The School of American Ballet and Pacific Northwest Ballet School.

As a Trainee with Boston Ballet, he had the opportunity to perform with the Boston Ballet Company in productions, including Mikko Nissinen's "The Nutcracker," George Balanchine's "Coppelia" and Frederick Ashton's "Cinderella." He also took part in Boston Ballet School's end-of-the-year performances of Next Generation where he performed in Marius Petipa's "Sleeping Beauty" and Igor Burlak's "Double Concerto." In 2020, Brouillette went on to join Pacific Northwest Ballet School's Professional Division, where he trained under the direction of Peter Boal. He is very excited to be a part of KCB II for the 2021-2022 season.

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KALEENA BURKS | JOINED KCB IN 2010

Kaleena Burks was raised in Ft. Lauderdale, where she received training from Magda Auñon and Magaly Suarez. In 2005, she was awarded first place in the pre-professional division of the American Ballet Competition and has since been invited to perform in many galas, including the International

Ballet Festival of Miami as well as Moving Arts Dance Festival. Burks has danced with Cincinnati Ballet, Columbia Classical Ballet, and the Cuban Classical Ballet of Miami. With Kansas City Ballet, she has been featured as Odette/Odile in "Swan Lake," Juliet in "Romeo & Juliet," Marguerite in "Lady of the Camellias," Chosen One in "Rite of Spring," Sugar Plum in "The Nutcracker," Myrtha in "Giselle," Lilac Fairy in "Sleeping Beauty," along with principal roles in "Diamonds," "Diving into the Lilacs," "In the Upper Room," "Interplay," "Mercury," "Peter Pan," "Serenade" and "Wizard of Oz."



ANGELIN CARRANT JOINED KCB IN 2018

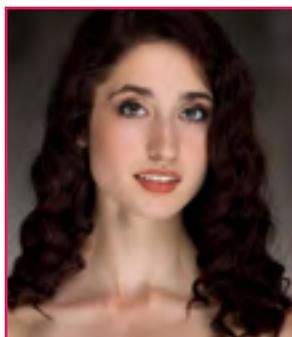
Angelin Carrant, originally from Paris, began his training at the age of 6 with the American Academy of Dance. As a child, he was chosen to perform in "Le Songe de Médée," by Angelin Preljocaj, with the Paris Opera Ballet. In 2013, Carrant was offered a full

scholarship with the San Francisco Ballet School, under the leadership of Patrick Armand. He trained there for four years,

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where he danced in productions such as Helgi Tomasson's "The Nutcracker," Christopher Wheeldon's "Cinderella" and John Neumeier's "Yondering." He joined the Kansas City Ballet Second Company in 2017 and was promoted to apprentice the following year. As a company member, Carrant performed in productions such as Septime Webre's "The Wizard of Oz," Val Caniparoli's "Lady of the Camellias," William Forsythe's "In the Middle Somewhat Elevated," Annabelle Lopez Ochoa's "Tulips and Lobster" and the role of Snow King in Devon Carney's "The Nutcracker."

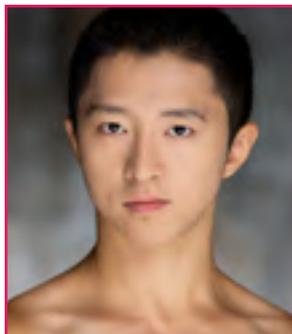


AMANDA DEVENUTA JOINED KCB IN 2014

Amanda DeVenuta is from New York. At the age of 13, she trained with Fabrice Herrault in New York City. She made the move to Boston Ballet's pre-professional program until becoming a trainee in 2012. There, she performed in "The Nutcracker," "Sleeping Beauty," "Symphony In C," "Fanfare" and "Coppelia." DeVenuta apprenticed with Minnesota Dance Theatre, where she performed in "Nutcracker Fantasy" and other works. With Kansas City Ballet, she has performed in "Swan Lake," "Rite of Spring," "Diving Into the Lilacs," "The Three Musketeers," "Alice (in wonderland)," "Giselle," "Wunderland," "The Four Temperaments," "Interplay," "Theme and Variations," "Diamonds," "The Uneven," "Play" and "Romeo & Juliet," along with featured roles in "The Nutcracker," "The Lottery," "The Sleeping Beauty" and "Peter Pan." In 2017, she was named one of Dance Magazine's Top 25 Dancers to Watch.

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LIANG FU | JOINED KCB IN 2014

Liang Fu was born in Qingdao, China. He received his training from Beijing Dance Academy. Since graduating in 2001, he has danced with Singapore Dance Theatre, Universal Ballet Company and as a Senior Soloist with Cincinnati Ballet. Mr. Fu won the 1st prize at the 10th Asian Pacific

International Ballet Competition in Tokyo, Japan in 2005. During his career, he has danced many leading roles in classical ballets such as Siegfried in Swan Lake, Prince Desire in The Sleeping Beauty, Albrecht in Giselle, James in La Sylphide and Cavalier in The Nutcracker. He has also enjoyed dancing contemporary works by Jirí Kylián, Twyla Tharp, Ohad Naharin, Stanton Welch, James Kudelka, Val Caniparoli, Edwaard Liang and Yuri Possokhov.



GEORGIA FULLER

APPRENTICE, JOINED KCB IN 2021

Georgia Fuller was born in Cincinnati and trained with the Cincinnati Ballet Academy since the age of 7. Starting at the age of 15, she performed corps de ballet roles in many of the company's productions including "The Nutcracker," "Swan Lake," "Raymonda" and "Coppélia."

Fuller was a 2017 National YoungArts Winner and was given the chance to compete and perform in both Miami and New York City under the guidance of esteemed faculty. Fuller joined Kansas

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City Ballet's Second Company in 2017 and spent several seasons performing with the company in works such as "Romeo & Juliet," "The Nutcracker," "The Wizard of Oz" and "Lady of the Camellias." Fuller was offered an Apprentice contract entering the 2020-2021 season and has since been involved in works by choreographers such as Price Suddarth and Marika Brussel.



TARYN MEJIA | JOINED KCB IN 2012

Taryn Mejia was born in Kansas City, Missouri and received much of her training on full scholarship at the Kansas City Ballet School and the School of American Ballet, performing Waltz Girl in "Serenade" for the SAB workshop. Mejia was given her Corps de Ballet contract with the New York

City Ballet and performed numerous Balanchine and Robbins ballets. Mejia is in her 9th season with the company and has been featured in numerous roles in "The Nutcracker," "The Four Temperaments," "The Sleeping Beauty," "Petite Mort," "In the Upper Room," Wendy in "Peter Pan," Titania in "A Midsummer Night's Dream," "In The Middle Somewhat Elevated," "The Man in Black" and the principal girl in "Theme and Variations" and "Diamonds."

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EMILY MISTRETTA **JOINED KCB IN 2016**

Emily Mistretta began her training at Inland Pacific Ballet Academy in Montclair, California. In 2005, Mistretta attended Boston Ballet's Summer Dance Program, where she was asked to join the Boston Ballet School and received a tuition scholarship with generous funding

from Jack Rugheimer. In 2006, Mistretta joined Boston Ballet II; she was promoted to Corps de Ballet in 2008. Mistretta has been featured in several works throughout her career with Boston Ballet, including various works by George Balanchine and Jerome Robbins, Florence Clerc's "La Bayadère," Michel Fokine's "Les Sylphides," "The Sleeping Beauty," Jirí Kylián's "Bella Figura," "Wings of Wax," "Tar and Feathers" and "Symphony of Psalms" and Alexander Ekman's "Cacti."



JAVIER MORALES **JOINED KCB IN 2017**

Javier Morales graduated from the National School of Ballet in Havana, Cuba, in 2003. He danced at the National Ballet of Cuba until 2014. He participated in the Ballet Festival of Havana. During his time with the company, he had featured roles in "Giselle," "Swan Lake," "Coppelia,"

"Sleeping Beauty," "Romeo & Juliet" and "Don Quixote." Morales has danced in Europe, Asia, South America, and North America. He danced the "Corsaire pas de deux," among other works with the Classic Ballet of Sinaloa, Mexico. He was a principal in "pas de deux

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Snow White," "Nutcracker," "Cinderella," "Dracula," "Don Quixote" and "Spring Waters" with Bay Area Houston Ballet & Theater.



HEATHER NICHOLS **JOINED KCB IN 2019**

Company Member Heather Nichols began her training at West End Academy of Dance in Richmond, Virginia. In 2009, Nichols joined the Richmond Ballet as a trainee. From 2011-2015, Nichols attended Butler University and received her Bachelor of Science in Dance Pedagogy and Pre-Physical Therapy. After graduating in 2015, she accepted a contract with Ballet San Antonio, where she spent four years. In 2019, Nichols joined Kansas City Ballet. Throughout her career with Ballet San Antonio and Kansas City Ballet, she has danced leading and featured roles in works by Peter Anastos, Gerald Arpino, George Balanchine, Devon Carney, Yosvanni Cortellan, Annabelle Lopez Ochoa, Parish Maynard, Emily Mistretta, Willy Shives, Price Suddarth, Ben Stevenson, Bruce Wells, Haley and Easton Wells.



AMAYA RODRIGUEZ **JOINED KCB IN 2016**

Amaya Rodriguez began her ballet training in Cuba in 1997 under the direction of Laura Alonso. In 2003, she entered the National School of Ballet of Cuba and graduated in 2006. She immediately joined the National Ballet of Cuba under the

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artistic direction of Alicia Alonso. In 2013, she was promoted to principal dancer. Rodriguez has performed in Europe, the Americas, Egypt, and Australia. In 2012, she toured throughout Spain, and in 2014, she was a guest artist at the International Gala of Augsburg, Germany. In 2015, she joined the Ballet of Monterrey. She has performed leading roles in "Giselle," "Swan Lake," "Nutcracker," "Don Quixote," "Sleeping Beauty," "Coppelia," "Cinderella," "Le Corsaire" and in many contemporary works.



ANDREW ROSSI

APPRENTICE, JOINED KCB IN 2021

Andrew Rossi began his dance training in Pittsburgh, Pennsylvania at the Ballet Academy of Pittsburgh and the Dance Conservatory of Pittsburgh. He then attended the Indiana University's (IU) Jacobs School of Music Ballet Department where he graduated with a

Bachelor of Science in Ballet Performance with an Outside Field in Arts Management. While at IU, Rossi had the opportunity to perform ballets by George Balanchine, Jerome Robbins, Twyla Tharp, Sasha Janes, Sarah Wroth, Michael Vernon, Mark Morris, Antony Tudor and Christopher Wheeldon. In addition, he has performed works with Charlotte Ballet, Nashville Ballet and Pittsburgh Ballet Theatre, while attending the Chautauqua Institution as an apprentice dancer. This is Rossi's first season as an apprentice with Kansas City Ballet.

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CAMERON THOMAS

JOINED KCB IN 2017

Cameron Thomas began his dance training in his hometown of Rochester, New York. In 2013, he began performing regularly with the Rochester City Ballet. In 2015, Thomas received a full scholarship to attend the Jacqueline Kennedy Onassis School at American Ballet Theatre. He then joined Kansas City Ballet II for the 2016-2017 season and was promoted to the company the following season. Now in his sixth season with Kansas City Ballet, Cameron has performed featured roles in William Forsythe's "In the Middle," "Somewhat Elevated," Septime Webre's "The Wizard of Oz," Val Caniparoli's "Lady of the Camellias" and Devon Carney's "The Nutcracker" and "Swan Lake."



KEVIN WILSON

JOINED KCB IN 2016

Kevin Wilson studied at The Harid Conservatory, where he was awarded the dance achievement award for two consecutive years. Upon graduating he joined the Colorado Ballet where he had the opportunity to dance a number of roles. Some of Mr. Wilson's favorites include Quincy in "Dracula," Puss in Boots in "Sleeping Beauty" and Glen Tetley's "Rite of Spring."

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PAUL ZUSI **JOINED KCB IN 2021**

Paul Zusi began his training at Southold Dance Theater at the age 6, inspired by his mother's lifelong love of dance. Zusi attended summer programs at The School of American Ballet in 2018 and Boston Ballet School in 2019. Following the summer of 2019, he joined Boston

Ballet as a member of their second company, working closely with renowned choreographers and teachers such as Jorma Elo, Peter Stark, Kathleen Mitchell, Larissa Ponomarenko and Mikko Nissinen. Zusi's professional repertoire includes Jorma Elo's "Carmen," Jerome Robbins's "Glass Pieces," Mikko Nissinen's "The Nutcracker" and other classics, including "Giselle," "Swan Lake," "Serenade," "The Little Humpbacked Horse" and "Don Quixote." Zusi would like to thank his family and friends for their continued love and support.

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Royceann Mather, Mark Schonwetter

2021-2022 ARTS EDUCATION COMMITTEE

Kara Armstrong, Valencia Boehner, Ashlea Christopher, Martha
Drone, Karen Gerety Folk, LaTeesha Jackson, Melisa Jimenez, Anna
Jordan-Douglass, Mary Anne Matos, Kim Ratliff, Samantha Morgan
Ruiz, Alejandro Schlagel, Aubrey Urban

JCCC BOARD OF TRUSTEES

Greg Musil (Chair), Paul Snider (Vice Chair), Gerald Lee Cross,
Nancy Ingram, Jerry Cook, Angeliina Lawson, Laura Smith-Everett

JCCC faculty or staff enjoy half-price tickets to series performances.* Call or visit the Box Office 913-469-4445, Monday-Friday, 10 a.m.-5 p.m., to purchase your tickets.

*Some events excluded. Inquire at the Box Office.

* Four-ticket limit per performance. No refunds or exchanges.
Pit orchestra seats are not discounted.

JCCC students enjoy the \$5 Cavalier Ticket to all 2021-2022
Midwest Trust Center series events (when available).
Offer is good starting Monday of the performance week.
Present your valid JCCC ID at the Box Office to
purchase up to two tickets.

BOX OFFICE SERVICES

The JCCC Box Office serves more than 150 events and distributes 100,000 tickets during the year. You may purchase tickets:

By phone — 913-469-4445

On the Web — jccc.edu/MidwestTrustCenter

In person — MTC Lobby

By mail — JCCC Box Office
12345 College Blvd. Box 14
Overland Park, KS 66210

The Box Office is open 10 a.m. to 5 p.m. Monday through Friday and one hour before curtain on event nights.

All ticket sales are final; there are no returns or refunds. Season subscribers enjoy limited exchange privileges.

EVENT GUIDELINES

Silence your phone, watch and other noisemaking devices. If you take a call, please leave the theatre.

If an emergency call is expected, please notify the house management of your seat location so we can find you as quickly as possible.

Guests arriving after a performance has started are seated at the discretion of the artist and house management, typically during breaks in the program.

Food is not permitted in the theatres, but you may bring in a **drink with a lid**.

Smoking, including vaping, is prohibited on the JCCC campus.

MIDWEST TRUST CENTER PATRON INFORMATION

The open carrying of firearms is prohibited on campus.

In accordance with the Kansas Personal and Family Protection Act, K.S.A. 75-7c01 et seq., as amended, concealed handguns are permitted on the JCCC campus, subject to the restrictions of campus Weapons Policy 660.00. For more details, visit jccc.edu/concealed-carry.

Children are welcome to attend performances appropriate for their age and maturity level. Final determination of what is appropriate rests with the parent or guardian. While we endeavor to provide you with accurate information in making such determinations, please be aware that program descriptions appearing in print or on our website are often provided to us by the performers and the nature of our contractual relationship with them requires us, in most cases, to print them verbatim. Fire and life safety codes require that all children regardless of age must have a ticket for all ticketed events.

For your safety, aisles, stairs and foyers must be kept clear at all times. The Midwest Trust Center is a state-of-the-art performance hall with comprehensive fire alarm and sprinkling systems. All exits are clearly marked and lighted. Take time to identify the exits nearest you. If the fire alarm is activated, follow staff instructions and proceed deliberately to one of these exits to leave the building. Do not re-enter until notified. Other types of emergencies may require a different response. In that case, please listen to and follow all staff instructions.

Guests with disabilities may request modifications to our services, programs and activities by contacting Access Services, 913-469-8500, ext. 3521, or by emailing accessservices@jccc.edu. Available accommodations include sign language interpretation, audio description and live captioning.

MIDWEST TRUST CENTER PATRON INFORMATION

When requesting services via email, please help us prioritize by placing "Accommodation Request" in the subject line. Be sure to include the date of the performance. Please note: A 72-hour advance notice is required. Assistive Listening units are available at many performances for guests who would appreciate hearing assistance. Please call the Box Office at 913-469-4445 to determine availability for upcoming events. If you're in need of an assistive listening device at this time, please ask the nearest usher.

Usher services for all events are provided by the Midwest Trust Center Vol*Stars. They are well-trained, friendly and knowledgeable and here to help. You can spot them by their distinctive green scarves or neckties.

Volunteering at the Midwest Trust Center is a lot of fun!
To join us, call Elizabeth "Ebeth" Campbell, our House and Volunteer Manager, at 913-469-8500, ext. 4312, or visit jccc.edu/volstars and click "online application."

LAND ACKNOWLEDGEMENT STATEMENT

The Midwest Trust Center acknowledges that we reside on the ancestral territory of several tribal nations, including the Kanza, Osage and Shawnee peoples. Specifically, JCCC occupies land taken from these nations. We recognize that Native Americans are traditional guardians of the land and that there is an enduring relationship between Native peoples and these traditional territories. In addition, we recognize, advocate, and support the sovereignty of the Federally recognized tribes of Kansas.

Thomas Johnson, for whom our county and College are named, was a slaveholder and missionary to the Shawnee. Upon their next removal to Oklahoma Indian Territory, he was compensated for his missionary work with this county's land. The success of Johnson County and the College is a result of our location on these lands. (Source: John Bowes, *Exiles and Pioneers: Eastern Indians in the Trans-Mississippi West*, Cambridge University Press, 2007. Available through JCCC Library.)

For more information, please visit jccc.edu/midwest-trust-center/venue/land-acknowledgement.html

Artistic Expression Has No Age Limit



It's no secret that staying active later in life is one of the keys to longevity. It might surprise you, though, to learn that according to the National Institute on Aging, flexing CREATIVE muscles specifically can help us thrive as we age. Researchers are currently examining how participation in arts activities may be linked to improved cognitive function, memory, and overall well-being.

In addition to our gallery, Lakeview Village Retirement Community is proud to offer residents access to a huge art studio—one that feels like it belongs in the Crossroads Arts District. Lakeview Village also touts other creative amenities including a full woodworking shop, a foreign film club, and multiple choir groups.



Learn more about Lakeview Village
Retirement Community at:

LakeviewVillage.org
913-744-2449

9100 Park Street, Lenexa, KS 66215 | www.lakeviewvillage.org

Our cancer center is reaching higher,



so people everywhere can live longer.

The University of Kansas Cancer Center plays a major role in creating today's most powerful advancements. For you, this means access to 480+ clinical trials and life-changing cancer treatments before they are available anywhere in the region. Why would you go anywhere else?



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THE UNIVERSITY OF KANSAS
CANCER CENTER

A D V A N C I N G T H E P O W E R O F M E D I C I N E

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