

La MaMa

Experimental Theatre Club

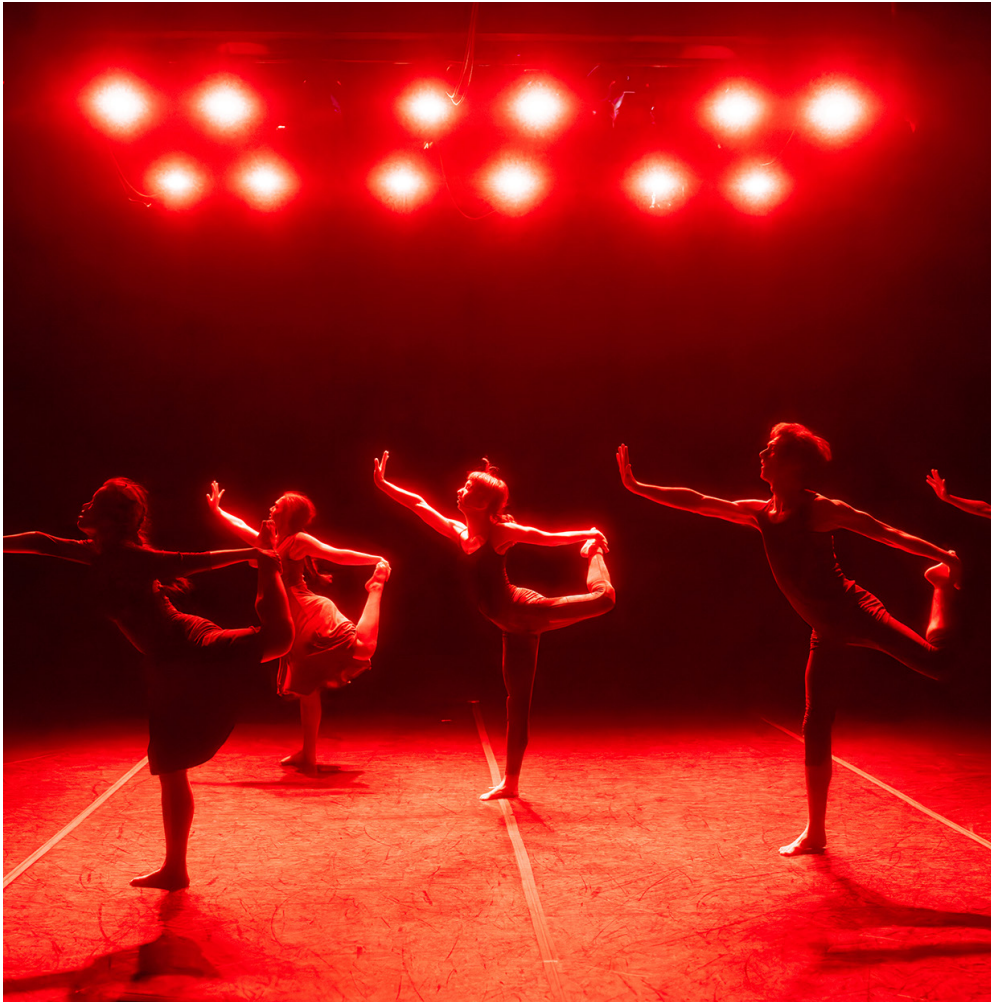
presents

as Part of the La MaMa Moves! Dance Festival

OCCURRENCE #14

Spectrum Dance Theater

Artistic Director Donald Byrd



The Downstairs
66 East 4th Street, NYC, 10003
April 9-12, 2026

OCCURRENCE #14

Spectrum Dance Theater; Artistic Director Donald Byrd
Co- Executive Directors Stephanie Guiland and Donald Byrd

CONCEPT, CHOREOGRAPHY, DIRECTION: Donald Byrd

MUSIC: Kevin Volans

*(White Man Sleeps, Quartet # 1 1986; White Man Sleeps
[original 1982 version for two African-tuned harpsichords,
viola da gamba and percussion])*

and

Michael Gordan *(The Sad Park, 2006)*

ORIGINAL LIGHTING DESIGN: Ryan A. Dunn

LIGHTING DIRECTOR: Jack Mehler

COSTUME DESIGN: Doris Black

ORIGINAL SOUND DESIGN: Robertson Witmer

PROJECTION IMAGE DESIGN: Jesse Allain-Marcus

ORIGINAL PROJECTION ASSISTANT: T. Ibn Sahali

PRODUCTION SUPPORT: Arts Tech

STAGE MANAGER: Cricket Neiss

SPECTRUM COMPANY ARTISTS

Birdy Adler, Natalie Johnson, Cody Krause, Katarina Lee, Isabella Smith,
Cooper Sullivan, Serene Wong, Colleen McKibben (apprentice)

WORKS IN OCCURRENCE #14

Selected Solo's from White Man Sleep (2002)

Episodic Solos, Trios, Duets, Quartets, & Quintets (new)

Track and Field "abbreviated" (new)

Falling (new)

Fireman Carries (new)

Occurrence #14 Sponsor

Laird Patterson

Occurrence #14 Sponsor: Laird Patterson

ABOUT THE Spectrum Dance Theater 2025-2026 SEASON

MEMORY as Archive, History, Warning, Protest, Resistance, Prayer:

TRUTH in a TIME of DISTORTION

We are living in a time of cultural and historical erasure. Across the United States, efforts to dismantle progress toward racial equity are accelerating. Equity, Diversity, and Inclusion (EDI) initiatives are being rescinded. Black history is being redacted or excluded from education. Books are banned. Conversations about systemic racism are silenced under the pretense of neutrality. Simultaneously, white supremacist ideologies have re-emerged into mainstream discourse—repurposed as “heritage,” “traditional values,” or “parental rights.” Christian nationalism gains political ground, promoting a narrow and exclusionary vision of American identity. In this climate, to remember—and to insist on memory—is a radical act. It is within this cultural crisis that Spectrum Dance Theater presents its 2025/2026 Season
- Donald Byrd

A NOTE ON OCCURRENCE

Premiered as the culminating public presentation of a U.S. Embassy residency in Buenos Aires, Argentina on March 20, 2016. *OCCURRENCE #1* was modeled on the spirit of a Merce Cunningham *EVENT*—a performance constructed of complete dances, excerpts, and new sequences arranged specifically for the site, often layered with multiple actions occurring simultaneously.

What distinguishes *OCCURRENCE* within Artistic Director Donald Byrd's body of work is its deliberate embrace of experimentation, process, and choreographic play. "This is my playtime," says Byrd. "It's when I get to nerd out as a choreographer. I recombine past work with new material, guided by imagination and the pursuit of the next right thing to do." In the *OCCURRENCE* series, Byrd reconfigures choreographic elements like a child rearranging blocks—placing familiar sequences in new contexts, layering movement phrases not originally meant to coexist, shifting background moments to the foreground, and exploring the impact of music, or its absence. Each *OCCURRENCE* becomes a one-of-a-kind dance collage: ephemeral, rigorous, and alive with possibility.

ABOUT OCCURRENCE #14

At 7:30 AM on the morning of September 11, 2001, I sat in my apartment four blocks from The World Trade Center optimistically preparing for a fundraiser ... At about 8:45 AM I stared in stunned silence as an airplane slammed into the North Tower of The World Trade Center... By 10:00 AM the life I knew had vanished. I was emotionally and psychologically devastated, displaced from my home, and I felt like a refugee." – An entry from my diary/Donald Byrd

The terrorist attack of 9/11 is probably one of the most significant events of my life. On that day, I was afraid in ways I had never been before. I was frightened for my life, for the lives of those that I loved, those that I felt affection for, and those that were just neighbors. I was afraid that a way of life that I had committed myself to, Art making, might be lost (it has this in common with the lock-down period of the Covid-19 pandemic). The days following the attack, I replayed the moments and events of that day over and over in my mind. Around me (almost up to my front door) was the rubble from the collapsed towers, the smoke and acrid air, the awful smell, the dazed faces of the living and the frozen in time faces on the flyer of those missing but probably dead. For the first time since I had made the decision to be an artist, I questioned that decision. One might say it triggered a crisis of faith - faith in the value and worthiness of Art and those who make it.

I also wondered - Why did I have to see the horrible things that I saw on that day? People falling, jumping from a doomed tower, gently holding on to each other as they fell to their deaths.... In order to make sense of it I chose to believe that I and others like myself that lived through the day and witnessed the events of the day were chosen, by something divine, given a gift and a responsibility. We that 'saw' were being asked to speak of those things, those events, to not forget them, and to bear witness to the horrible events of the day.

- Donald Byrd

Donald Byrd has been Artistic Director of Spectrum Dance Theater since December 2002. He is a Tony-nominated (*The Color Purple*) and Bessie Award-winning (*The Minstrel Show*) choreographer.

Formerly, he was Artistic Director of Donald Byrd/The Group, a critically acclaimed modern contemporary dance company, founded in Los Angeles and later based in New York City, that toured both nationally and internationally. His career has been long and complex, and his choreographic and theatrical interests are broad. The New York Times describes him as “a choreographer with multiple personalities... an unabashed eclectic.” It continues, “[y]et he does more than hop like a magpie from style to style, taking any subject matter and imagery he finds along the way that strikes his fancy. His unruliness is accompanied by a love of order.” In the same article it states, “Mr. Byrd has repeatedly alluded to George Balanchine in his works. Balanchine was an unparalleled master of form. Yet he could also present haunting visions of chaos. Mr. Byrd, like him, is preoccupied with harmony and disruption.” To this point, Donald Byrd is equally at home creating cool, abstract pure dance works – such as his work *LOVE* (2012), set to the complete cello suites of Benjamin Britten, and *Euclidean Space* (2011), set to the music of virtuoso sound designer and influential electronic music artist Amon Tobin – as he is creating theatrical, narrative-driven pieces like the ‘carny’ *Petrushka* and storefront *Miraculous Mandarin*, his revisionist versions of iconic early 20th century ballets. Yet he is also known for creating lovely valentines to 19th Century classical repertory, including *The Harlem Nutcracker* (1996) and *The Sleeping Beauty Notebook* (2005), as well as imaginative choreographic tributes to jazz legends and composers including *In A Different Light* (2000) set to the lesser known piece of Duke Ellington, *Burlesque* (2002) created to early recordings of Louis Armstrong, and *Jazz Train* (1998) to commissioned scores by Vernon Reid, GeriAllen, and the great Max Roach. These works, along with *The Harlem Nutcracker* with its score by Duke Ellington/Billy Strayhorn and David Berger, were critical and audience successes and toured extensively.

Mr. Byrd has frequently been referred to as a “citizen artist,” a descriptive that perfectly aligns with an important component of Spectrum Dance Theater’s mission and Mr. Byrd’s personal beliefs – “dance as an art form and as a social/civic instrument.”

Early projects that were the beginnings of his citizen artist work at Spectrum are *Interrupted Narratives/WAR* (2007), a critique on the War in Iraq, and *The Theater of Needless Talents* (2008), a memorial to the artist victims of the Holocaust. Mr. Byrd’s early repertoire also includes three evening-length works that sought, through dance, to stimulate dialogue around a post-9/11, globalized *America*: *A Chekhovian Resolution* (2008), a personal, diary-like reflection on the Israeli/Palestinian conflict; *Farewell: A Fantastical Contemplation on America’s Relationship with China* (2008), inspired by the novel *Beijing Coma from Ma Jian* and the 1989 pro-democracy demonstrations in Tiananmen Square; and *The Mother of Us All* (2010) a dense, collage-like abstract meditation on contemporary Africa.

As testament to his commitment to Art as a Credible Partner of Social Justice, for recent Spectrum Seasons (2015-2022), he conceived, programmed, choreographed, and directed: *#RACEish – An Exploration of America's 240 Years of (failed) Race Relations; America – Identity, Race, Culture?; Bringing It Home – Dancing Towards A More Just and Equitable America; WOKE???, Land of the Shucks* (an online, virtual, production presented in a gaming setting that focused on the impact of a global climate disaster on surviving humans in a distant future); and *INSIDIOUS* (a trilogy of works that considers Jim Crow and its lasting legacy).

He continues to demonstrate this by creating dance/theater that is meant to question, to create awareness, to activate, and to move audiences and citizens into action around the persistent social issues that plague contemporary American society and the world: racism and white supremacy, climate change and the climate gap, gender equality, gender identity biases, xenophobia, and police brutality.

Throughout the 40+ years of his choreographic career, Mr. Byrd has created numerous works for his companies as well as works for many leading classical and contemporary companies. This list includes Alvin Ailey American Dance Theater, Pacific Northwest Ballet, Dayton Contemporary Dance Company, The Joffrey Ballet, The Philadelphia Dance Company (Philadanco), Dance Theater of Harlem, and many others. He has worked extensively in theater and opera, both in America and abroad, including Seattle Opera, Houston Grand Opera, The Atlanta Opera, The Israeli Opera, The Dutch National Opera, New York City Opera, San Francisco Opera, The New York Public Theater, Seattle Shakespeare Company, Intiman Theatre, and Center Stage (Baltimore).

His many awards and prizes include a Dance Magazine Award, Guggenheim Fellow, Doris Duke Artist Award, an Honorary Doctorate of Fine Arts from Cornish College of the Arts, The James W. Ray Distinguished Artist Award from Artist Trust, a Masters of Choreography Award from The Kennedy Center, a Dance/USA HONOR AWARD, the Mayor's Arts Award for his sustained contributions to the City of Seattle, and the Stage Directors and Choreographers Foundation (SDCF) Gordon Davidson Award for Lifetime Achievement and Distinguished Service in the National Not for-Profit Theatre. He has been named a Fellow at The American Academy of Jerusalem and a James Baldwin Fellow of United States Artists. Mr. Byrd was recently honored as a Laureate of The Rainier Club, which highlights a "creative artist of distinction who helps shape culture and captures and embraces the human spirit side of their field...whose works [have] some serious purpose."

A high point of Mr. Byrd's career was a solo museum exhibition *Donald Byrd: The America That Is To Be*, at the Frye Art Museum in Seattle in 2019. It was the culmination of his 2016 James W. Ray Distinguished Artist Award, which was funded by the Rainier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium. The award supports and advances the creative work of outstanding artists living and working in Washington State.

Kevin Volans (Composer) In the last 35 years Kevin Volans has worked with quartets: Kronos, Smith Quartet, Duke Quartet, Arditti Quartet, pianists: Barry Douglas, Marc-André Hamelin, Peter Donohoe, Jill Richards, conductors: Michael Tilson Thomas, Marek Janowski, Alan Buribayev, Yan Pascal Tortelier, orchestras: the San Francisco Symphony, BBC Symphony, Bayerische Rundfunk Symphonieorchester, Royal Flemish Philharmonic, BBC Singers, percussionists: Robyn Schulkowsky, Jonny Axelsson, SISU and many others, as well as dance companies like Siobhan Davies, Shobana Jeyasingh, White Oak, Jonathan Burrows and artists: William Kentridge, Juergen Partenheimer, Jose-Manuel Ballester. Principal performances in the last years include the National Centre for the Performing Arts, Beijing, the Berliner Musikfest, Vienna State Opera, the Salzburger Festspiele, the Lincoln Center NY, Dokumenta Kassel, the Pompidou Centre Paris, Concertgebouw Amsterdam, Kunstmuseum Bonn, the Chicago Institute of Fine Arts, the Edinburgh Festival, the Barbican, South Bank, Wigmore Hall, London and several times in the BBC Proms. He was born in Pietermaritzburg, South Africa, and studied at the University of the Witwatersrand with later with Karlheinz Stockhausen and Mauricio Kagel in Cologne. He moved to Ireland in 1986 and has been an Irish citizen since 1994. He lives in Co. Cork. After a productive collaboration with the Kronos Quartet in the 1980s his work, principally in the field of chamber and orchestral music, has been regularly performed worldwide. *The Kronos discs*, *White Man Sleeps* and *Pieces of Africa* broke all records for string quartet disc sales. In 1997 the BBC Music Magazine listed him as one of the 50 most important living composers and he was described by the Village Voice (New York) as “one of the most original and unpredictable voices on the planet”. In 1999 the South Bank in London hosted a 50th birthday celebration of his work and for his 60th the Wigmore Hall in London organised a “Kevin Volans Day” of concerts. Subsequent to this latter event he was given the Royal Philharmonic Society Music Award for the best chamber work performed in Britain in 2009. He has been the featured composer in several European festivals of contemporary music and he was the featured composer in Prague in November 2017. 2017 saw 9 world premieres of his work. In 2019 birthday concerts of his work were held in London (Wigmore Hall), Johannesburg, and Rome. He has taught many of Ireland’s distinguished young composers: Deirdre Gribben, Elaine Agnew, Deirdre MacKay, Jennifer Walshe, Andrew Hamilton, Jonathan Nangle, Juergen Simpson, Simon O’Connor, and a number of others, as well as several international, award-winning composers outside Ireland. There are some 48 CDs and videos featuring his music currently available. His work is performed regularly worldwide.

Michael Gordon (Composer) is known for his monumental and immersive works. *Decasia*, for 55 retuned spatially positioned instruments (with Bill Morrison’s accompanying cult-classic film) has been featured on the Los Angeles Philharmonic’s Minimalist Jukebox Festival and at the Southbank Centre. *Timber*, a tour-de-force for percussion sextet played on amplified microtonal simantras has been performed on every continent, including by Slagwerk Den Haag at the Musikgebouw and Mantra Percussion at BAM. *Natural History*, a collaboration with the Steiger Butte Drum of the Klamath tribe, was premiered by the Britt Festival Orchestra and Chorus on the rim of Crater Lake (Oregon) by conductor Teddy Abrams and is the subject of the PBS documentary *Symphony for Nature*.

Gordon's vocal works include *Travel Guide to Nicaragua*, an autobiographical choral work for *The Crossing*; the opera *What to wear* with the legendary director Richard Foreman; and the film-opera *Acquanetta* with director Daniel Fish. Recent recordings include *Clouded Yellow*, Gordon's complete string quartets performed by the Kronos Quartet.

Doris Black (Costume Designer/Coordinator) has designed costumes for Spectrum Dance Theater since 2011. A few of her favorite productions include *Strange Fruit*, *(Im)Pulse*, *A Rap on Race*, *LOVE*, and *The Beast*. Other collaborations with Donald Byrd include *Geography of the Cotton Fields* for Dayton Contemporary Dance Company, *Love and Loss* for Pacific Northwest Ballet, and *Greenwood* for Alvin Ailey American Dance Theater. Doris designs costumes for many different production companies, including Seattle Shakespeare Company, The Seagull Project, Seattle Gilbert and Sullivan Society, Intiman, ArtsWest, theater simple, Freehold, and Book-It. She is the company designer for the Seattle Men's Chorus and Seattle Women's Chorus. Her film credits include *Cthulhu*, *The Dark Horse*, and *Police Beat*. Doris received her MFA in Costume Design from the University of Washington.

Ryan A. Dunn (Original Lighting Designer) is a Seattle-based lighting and scenic designer for theater, dance, and opera. Recent work includes designs at Book-It Rep, Intiman, Washington Ensemble Theater, On the Boards, Pacific Northwest Ballet, Village Theatre, ArtsWest Playhouse, Velocity Dance Center, Strawberry Theatre Workshop, and Café Nordo, among others. Ryan was a founding member of the experimental theater troupe The Horse in Motion, is a resident designer for Washington Ensemble Theater, and has twice been the recipient of Gypsy Lee Rose awards for Outstanding Lighting Design. Outside of theater, Ryan is a freelance lighting designer, lighting director, and moving light programmer for concerts and events.

Robertson Witmer (Sound Designer) is a Seattle-based sound designer, composer, and musician. His previous work with Spectrum Dance Theater includes *Targeted*, *Strange Fruit*, *Lyric Suite*, and *SHOT*. Other recent credits include: *Hello, Dolly!* (Village Theatre), *A Thousand Splendid Suns* (Seattle Opera), *Murder on the Links* (Laguna Playhouse), *Greenwood* (Alvin Ailey American Dance Theater), *The Best Summer Ever* and *Red Riding Hood* (Seattle Children's Theatre), and *Dracula* (ACT Theatre). His sound designs have also been heard at Seattle Repertory Theatre, Intiman Theatre, and Teatro ZinZanni. Rob is a member of United Scenic Artists, Local USA-89.

Jesse Allain-Marcus (Projection Image Designer) is a filmmaker, documentary editor, and researcher, living in Brooklyn, NY. Recently, he worked as associate editor on *Natchez*, a Tribeca-winning documentary on history and memory in the American South. In 2023, he was nominated for a Primetime Emmy Award for nonfiction editing for his work on the "Justice" episode of the 1619 Project Documentary Series. He is currently pursuing an MFA in Integrated Media Arts at Hunter College.

Cricket Neiss (they/them, Stage Manager) from Seattle, Washington, graduated from Mason Gross School of Arts at Rutgers University 8 years ago and has since travelled the country Stage Managing and Lighting Designing for several different theater and dance companies. Their Stage Management work includes *Grief* at Spectrum Dance Theater, *The Nutcracker* at Pacific Northwest Ballet, *We Are Pussy Riot or Everything is PR* at Theatre Battery, *Ten Blocks on the Camino Real* at Rutgers Theater Company, *A Funny Thing Happened on the Way to the Forum* at Players by the Sea, *9 to 5* at Reedley River City Theater Company, and many others.

Birdy Adler (they/them, Company Artist) was born in Colorado and began their dance training at the age of three at Canyon Concert Ballet. During high school, they developed a special interest in contemporary styles and attended summer intensives with Hubbard Street Dance Chicago, Alonzo King LINES Ballet, NW Dance Project, and Countertechnique. In 2021, they moved to Israel to study in Kibbutz Contemporary Dance Company's 10-Month Dance Journey Program, performing works by Rami Be'er and Mats Ek. In June 2022, they joined Kibbutz's main company as an apprentice under Be'er's direction. In 2023, they relocated to Seattle and joined Spectrum Dance Theater under the direction of Donald Byrd. In fall 2024, they performed with the Chamber Dance Company at the University of Washington. In spring 2025, they co-founded the duo *Now That We're Alone* and premiered their first full-length show that July. They are currently in their third season with Spectrum.

Natalie Johnson (she/her, Company Artist) is a movement artist who has dedicated her life to dancing. She has a strong passion for cultivating open and accepting dance spaces that foster and integrate healthier relationships with your art, your body, and your mind. She is deeply engaged in the environment of improvisational and performance work that shows appreciation for and values dancers' self-worth. In doing so, Natalie has placed great emphasis on drawing inspiration from the artists with whom she surrounds herself, finding dance as a form of communication and an embodied practice. This is Natalie's first season with Spectrum Dance Theater!

Cody Krause (he/him, Company Artist) originally from the Philadelphia area, began his dance training at a very young age and was a Dance major at the Lehigh Valley Charter High School for the Arts. Cody then attended The Ohio State University, where he received a Bachelor of Fine Arts in Dance in 2019, focusing his degree on Composition and Choreography. Immediately after graduating, Cody moved to Cleveland, OH where he became a full time company member with Dancing Wheels, America's first integrated dance company. From 2019 to 2023, he worked as a company dancer, teaching artist, company class teacher, and disabilities advocate while spreading awareness about disabilities and disability rights through performance and teaching. During this time, Cody was part of countless performances touring to places like New York City, Miami, Mexico, and China. Cody has taught Physically Integrated Dance classes for Dancing Wheels throughout the Cleveland area, as well as workshops at Point Park University and Mid-Atlantic Dance Initiative. Cody was also commissioned to choreograph a full-company piece, "Bonds of Actions," for Dancing Wheels 'Memories of Mexico' concert in 2022. He has performed works by choreographers such as Dianne McIntyre, Doug Varone, Marc Brew, Donald Byrd,

and Ohad Naharin, for whom he was the featured soloist in BalletMet and The Ohio State University's Collaboration of "Minus 16." In September, Cody moved to Seattle to join Spectrum Dance Theater as a company dancer for the 2023-2024 season. He is looking forward to exploring, learning, and creating new works with new artists. This is his third season with Spectrum.

Katarina Lee (she/her, Company Artist) is from Crawfordsville, Indiana, Katarina began dancing at a young age. She studied at Grand Valley State University, where she graduated Cum Laude with a BA in dance and Minor in Business. Upon graduation Katarina danced with Ad Deum Dance Company, in Houston and danced with Springs Dance Company in London for a stint. Later, Katarina danced in Cleveland, Ohio with Inlet Dance Theatre, undertaking the roles of Company Dancer and Costume Coordinator. There, Katarina premiered her first work, Hiheyhello, as a part of Inlet's summer dance intensive. After moving to Seattle, Katarina began performing in projects throughout the city, and later joined Spectrum Dance Theater. Recently, Katarina returned to Grand Valley to set her newest work, *Ardent*. This is her third season with Spectrum.

Isabella Smith (she/her, Company Artist) is from Seattle, WA and began ballet at the age of 6. She developed a love of a variety of dance styles - contemporary, jazz and world dance - as part of The School of SDT pre-professional Academy Program. She received additional training with the inaugural STG AileyCamp, the Donald Byrd Workshop, Northwest Dance Project, and The Ailey School Professional Summer Intensive. Isabella earned certificates from the Jose Limon Pro and Launch Dance Programs in NYC. She choreographed dance for film presented at the NASH at Nite Showcase and ACES Expo, and performed in Velocity's Blossom Dance Festival. She returned to Spectrum Dance Theater as a Trainee with the professional company in 2022. This is her fourth season with the Company of Spectrum Dance Theater.

Cooper Sullivan (he/they, Company Artist) is a dance artist from Texas and a BFA candidate in Modern Dance at the University of Utah, completing his senior year concurrently. This is his first season with Spectrum, and he is thrilled to join the company. He has performed in works by Mike Tyus, Luca Renzi, Lauren Edson, Daniel Charon, James Gregg, and Rebecca Margolick. He continues to refine his training in modern and ballet and values performance as a space for artistic expression and connection.

Serene Wong (she/her, Company Artist) was born in Newport Beach, CA and began her early ballet education at Huntington Academy of Dance. She received the majority of her pre-professional training at International Ballet Academy in Bellevue, WA before going on to Pittsburgh Ballet Theatre's Graduate Program under the direction of Marjorie Grundvig and Janet Popeleski. During these years, she received additional training from Houston Ballet Academy, American Ballet Theatre School, the School of Philadelphia Ballet, and Oklahoma City Ballet School. After attending the Byrd Workshop in 2022, she returned to Seattle to join Spectrum Dance Theater. Serene holds BA in Linguistics from the University of Washington and has performed with International Ballet Theater, Chamber Dance Company, and Shana Simmons Dance. This is her fourth season with SDT.

Colleen McKibben (she/they, Apprentice Artist) is a 23-year-old Seattle based dancer originally from Walla Walla, WA. Colleen has been dancing since the age of three, particularly in ballet, contemporary, and jazz. She moved to Seattle to get her degree in dance and biochemistry from the University of Washington, and since graduating last spring, has joined Spectrum for her first season.

ABOUT SPECTRUM DANCE THEATER

Under Donald Byrd's artistic leadership since 2002, Spectrum Dance Theater has become the foremost contemporary modern dance organization in the Pacific Northwest, gaining recognition nationally and abroad. For over thirty years, Spectrum Dance Theater has brought dance of the highest merit to a diverse community working to make dance accessible to all through contemporary dance performances and high quality dance training in a variety of dance styles. Three components comprise the organization: the professional Company, the School, and Outreach programs. With Donald Byrd's visionary artistic leadership, the organization has embarked on an exhilarating transformation that has attracted world-class dancers, produced some of the most ambitious works in contemporary dance, and generated local and national praise. spectrumdance.org

La MaMa Moves! Dance Festival Team

Nicky Paraiso: Curator

Gloria Gomez: Production Manager

Michelle Tabnick: Press Rep

Electrics Crew:

Bryce Harnick (Master Electrician Ellen Stewart Theater)

Sound Crew:

Diego Las Heras (Sound Supervisor)

Video Crew:

Perase Redmond (Technician/Video Supervisor)

Scenic Crew:

Mark Tambella, Tech Director

Jack Reynolds, Tech Director



April 9-12, 2026
**DONALD BYRD/
 SPECTRUM DANCE
 THEATER**
 OCCURRENCE #14

A glimpse into Artistic Director Donald Byrd's experience and memories of 9/11, OCCURRENCE #14 combines old and new movement ideas, showcasing them together and offering new perspectives.

The Downstairs



April 16-17, 2026
**CORNINGWORKS /
 THE GLUE FACTORY
 PROJECTS**
 Stand By - An Allegory

A whimsical glimpse at humans' inability to recognize our mortality...not so much about death or grief, or even loss, as about the mysterious & magical continuity of life.

The Downstairs



April 16-19, 2026
PATRICIA HOFFBAUER
 Center For Fiction:
 This Is Not May '68!

Through a dynamic mix of text and movement, dancers ages 25-80 reimagine historical struggles for power, love, and knowledge.

Ellen Stewart Theatre



April 16-17, 2026
 ms. z tye
**CONFESSIONS OF PEACHES,
 THE VIXEN**

A cipher of pro hoe chronicles collaged into performance, with ms. z tye recalling the resurgent memory of Y2K.

Curated by La MaMa
 Curatorial Residents
**MARTITA ABRIL &
 BLAZE FERRER**

Community Arts Space



April 17-19, 2026
SHARED EVENING
 Hunter College
 MFA Dance Faculty

JADE CHARON
 Gold Pylon

TIFFANY MERRITT-BROWN
 Tender Is The Night

The Club



April 18-19, 2026
MINA NISHIMURA
 a hole new world.

Dispersed holes and absences beyond the self are threaded into a dissonant tunnel tracing the resonance of a hollow center.

Curated by La MaMa
 Curatorial Residents
**MARTITA ABRIL &
 BLAZE FERRER**

Community Arts Space



April 18-19, 2026
**VANGELINE THEATER
 MAN WOMAN**

MAN WOMAN is a Butoh fairy tale by Vangelina, inspired by Eikoh Hosoe's iconic photographic series Man and Woman. Costumes by Machine Dazzle and music by Ray Barragan Sweeten.

The Downstairs



April 23-24, 2026
**SUN KIM DANCE
 THEATRE**
 Alien Of Extraordinary

Alien of Extraordinary is an immersive dance-theatre work by Sun Kim, transforming her immigration journey in the U.S. into a powerful call for empathy and shared belonging.

Ellen Stewart Theatre



April 24-26, 2026
GREEN COW
 Surface

Surface renders climate instability as physical risk, where bodies negotiate balance, pressure, and collapse within an environment that refuses equilibrium.

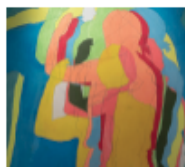
The Club



April 25-26, 2026
DANCERS UNLIMITED
 Edible Tales: Honolulu

Edible Tales explores cultural heritage, social justice and environmental sustainability through a bi-coastal food lens from Hawai'i and NYC.

Ellen Stewart Theatre



April 30-May 1, 2026
**FINDLAY//
 SANDSMARK**
 Iteration IV (for Allen)

A continuation and derivative of the recent series of iterative projects, parsing and re-imagining elements to find new connection points and resonating waves.

The Club



May 2-3, 2026
SHARED EVENING

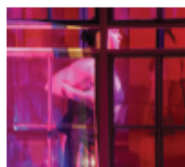
BAMBAM FROST

Yes
 Choreographer/Performer:
 BamBam Frost

ORI FLOMIN

Settle In
 Choreographer: Ori Flomin
 Music: Mal Stein

The Club



May 8-9, 2026
SHARED EVENING
 Curated By Pioneers Go East
 Collective

CROSSROADS SERIES

Pioneers Go East Collective
 & Anabelle Lenzu
 Miranda Brown
 & Noa Rui-Piin Weiss

The Club



May 10, 2026
SHARED EVENING
 Curated By Pioneers Go East
 Collective

CROSSROADS SERIES

Sugar Vendil
 Pioneers Go East Collective
 with Alexa Grae &
 Symara Sarai

The Club



April 25, 2026
**SPECIAL EVENT
 LA MAMA KIDS DANCE
 WORKSHOP WITH
 DANCERS UNLIMITED**
 Hula Magic: Storytelling
 Through Dance

A Hawaiian Cultural Dance
 Workshop for Kids.

Community Arts Space



**LA MAMA MOVES!
 DANCE FESTIVAL**

April 9 - May 10, 2026 | 21st Season

Funders

The 21st annual La MaMa Moves! Dance Festival (Spring 2026) is made possible by New York City Department of Cultural Affairs in partnership with the City Council, the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, Americans for the Arts, National Arts Relief Fund, the Mertz Gilmore Foundation, The Harlequin Foundation for Dance, the Howard Gilman Foundation, the Jerome Robbins Foundation, and The Schubert Foundation. Special thanks to Judy and John Arnold.

**A full program with information on this
production can be found on the La MaMa
website page of
*OCCURRENCE #14***

**In addition you can scan the
QR code Poster located in the theatre lobby for
access to detailed information on this program.**

LA MAMA



RESTORE A BUILDING REMAKE A WORLD



Rendering: 74 East 4th St.

La MaMa's historic, landmark building at 74 East 4th Street underwent an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

To learn more about the renovation, or to make a donation please visit www.lamama.org/remakeaworld

La MaMa Staff

Richie Adomako
Digital Marketing & Strategy

Armando Arias
Building Superintendent

Braulio Basilio
Box Office Supervisor

William Electric Black
Poetry Electric Curator

Niels Blumel
Crew

Murielle Borst-Tarrant
The Andrew W. Mellon
Foundation Playwright in
Residence

Marc Bovino
Graphic Design

Rocco Candela-Michelus
Crew

Santiago Casares
Front of House

Theo Cote
Photographer/Videographer

Filippo De Capitani
Facility and Rentals Manager

David Diamond
La MaMa Umbria Coordinator

Gilberto Diaz-Flores
Co-Marketing Coordinator

Nick Freedson
Front of House

Kaori Fujiyabu
Deputy Director of Development

Mary Fulham
Managing Director

Michal Gamily
Coffeehouse Chronicles Curator

Kylie Goetz
Head Archivist /Director of Digital
Collections

Gloria Gomez
Technician

Goldstein Hall PLLC
Attorneys

Deron Gopie
Co-Marketing Coordinator

Denise Greber
Director of Artistic Operations

J. Fern Gregorio
Front of House

Miriam Grill
Education Outreach Coordinator

Piruz Haney
Archive Digitization & Metadata
Specialist

Bryce Harnick
Lighting Supervisor

Kristen Ivy Haynes
Front of House

John Issendorf
Director of Audience Development

George Landau-Pincus
Archive Digitization & Metadata
Specialist

Diego Las Heras
Sound Supervisor

Thomas Linehan
IT Support

Maureen McSherry
Interim Manager Director

Ali Molaei
Front of House

Sarah Rae Murphy
Co-Producing Director

Christian Neal
Front of House

Sophie Nie
Sound Technician

Nicky Paraiso
Programming Director-The Club
La MaMa Moves! Curator

Beverly Petty
Advisory Producer

Violeta Picayo
Co-Producing Director

Pearse Redmond
Technician

Federico Restrepo
Puppet Series Producing
Director

Jack Reynolds
Assistant Technical Director

Mateo Rodriguez-Hurtado
Great Jones Reception

Will Rossiter
Technician

Sam Rudy Media
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Jane Catherine Shaw
Great Jones Reception

Melissa Slattery
Capital Accounts Manager

India Stachyra
Development Associate

Studio Jg Lecat/Jean-Guy Lecat
Theatre Consultant

Shigeko Suga
Archive Associate

Mark Tambella
Technical Director

Ursula Tinoco
Resident Artist

Juan Pablo Toro
Front of House

Martin Valdez
Building Superintendent Asst.

Madai Valdez
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NOW PLAYING

Spider Rabbit

March 26-April 12, 2026
The Club

Uncle Vanya,

scenes from country life
March 28-April 12, 2026
Ellen Stewart Theatre

La MaMa Moves! Dance Festival

April 9-May 10, 2026
All Four Venues

Occurrence #14

La MaMa Moves! Dance Festival

April 9-12, 2026
The Downstairs

Confession of Peaches The Vixen

La MaMa Moves! Dance Festival

April 16-17, 2026
Community Arts Space

Stand By - an allegory

La MaMa Moves! Dance Festival

April 16-17, 2026
The Downstairs

COMING SOON

Center for Fiction: This Is Not May '68

La MaMa Moves! Dance Festival

April 16-17, 2026
Ellen Stewart Theatre

Gold Pylon / Tender is the Night

La MaMa Moves! Dance Festival

April 18-19, 2026
The Club

The Door Slams,

The Glass Trembles

April 24-May 10, 2026
The Downstairs

La MaMa Kids:

Hula Dance Workshop

April 25, 2026
Community Arts Space

The Censorship of Dreams

May 2-17, 2026
Ellen Stewart Theatre

Memory Generation

May 2-10, 2026
Community Arts Space