



W O M A N

FRIDAY, APRIL 12 8:00PM

SATURDAY, APRIL 13 2:00PM, 8:00PM

SUNDAY, APRIL 14 2:00PM

THE MARCELLE

3310 SAMUEL SHEPARD DR.

ST. LOUIS, MO 63103

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SPECIAL THANKS

Abdullah Ahad, Carmen Guynn, Dave Moore, Kat Norton, Lenon Dame, Wilfried Nyamsi, Jessica Pierce, Aalia Rahman, July Sloan, Christina Varcarel, Dave Moore Photography, STL Youth Jobs, Lydia Nyamsi and Josephine Nyamsi, Madisen Lee, Chandler Frisch, The Big Muddy Dance Company, Erin Warner Prange, Megan Rancour, Heather Rice, Ignite Theater Company, Beverly Sporleder, Gary Schmidt, Jeff Allen, David Kirkland and TURN Restaurant, Brendan Kirby and Seed, Sprout, Spoon, Shirley and Paul Lohkamp, Carmen Guynn, Sarah Keil and Madison Noll

Financial assistance for our concert season has been provided by the Missouri Arts Council, a state agency.

Woman is generously funded by Mid-America Arts Alliance, the National Endowment for the Arts, and the state arts agencies of Arkansas, Kansas, Missouri, Nebraska, Oklahoma, and Texas.

Woman was produced with support from the Regional Arts Commission.

PACK DANCE PRODUCTION

W O W O M A N

EXECUTIVE DIRECTOR:

ARICA NYAMSI

ARTISTIC DIRECTOR:

ARICA NYAMSI

ASSOCIATE DIRECTOR:

KAT NORTON

**LIGHTING DESIGNER, MASTER
ELECTRICIAN, AND PROGRAMMER**

CLAIRE WINSTON

LIGHTING ASSISTANTS

EVE GARTY AND CHUCK IMMER

BACKSTAGE CREW

AYDAN MARCRUM

ROSE YOUNG

GRAPHIC DESIGNER

LYNDA CAMP

COSTUME SUPPORT:

JUDY SLOAN AND SARAH KEIL

AUDIO/VIDEO TECHNICIAN:

JEFF ALLEN

AUDIO ENGINEER:

JEFF ALLEN WITH 927 MEDIA

GARY SCHMIDT

PHOTOGRAPHER:

DAVE MOORE

VIDEOGRAPHER

JESSICA PIERCE

CREATIVE DIRECTOR:

AALIA RAHMAN

CONCERT BRANDING:

AALIA RAHMAN

STAGE MANAGER:

SYDNEY NEAL

JUNIOR COMPANY



SOPHIE ALLINGHAM



DOLINE COLEBURG



SAGE DOBBINS



ALEX MALONE

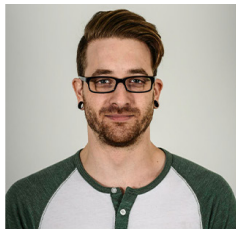


KATELYN MCNEAL



ALEXA
PARSONS-MENTEL

PRODUCTION TEAM



JEFF ALLEN



DAVE MOORE



EVE GARTY



CHUCK IMMER



JESSICA PIERCE



CLAIRE WINSTON

THE COMPANY



DOLINE COLEBURG



MARLEE DONIFF



MIKAYLA FARWIG



STELLA HOFT



KEVIN LEE



GRACE MOHR



SYDNEY NEAL



KATIE NEMETH



ARICA NYAMSI



IZZY PERRY



MELELANI PERRY

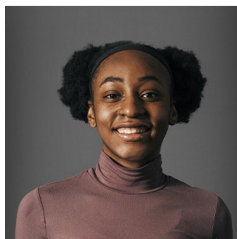


SAHFI UWIZEYE

CHOREOGRAPHERS



ANTHONY BADY



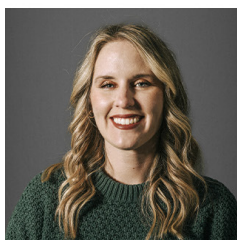
DOLINE COLEBURG



MARLEE DONIFF



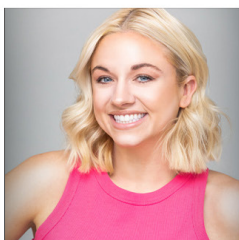
JENNY DYSON



JESSY DYSON



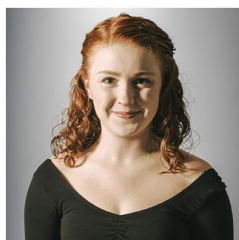
KEVIN LEE



LEXI LEWIS



ASHREALE MCDOWELL



GRACE MOHR



ARICA NYAMSI



OLIVIA PEREZ



IZZY PERRY

PACK DANCE PRESENTS

W O W A N

cherry chapstick

Choreography: Marlee Doniff, in collaboration with the dancers

Music: Crows Outside of a Capital One Bank, Austin by 100%, Stress Free Forever #1 by 100%, Avalanche by 100%, Cinnamon by Gia Margaret, The Goddard School 4 by Izzy Perry, Willow Creek Dr by Marlee Doniff, and WIND by Marlee Doniff

Dancers: Kevin Lee, Marlee Doniff and Izzy Perry

Understudy: Sydney Neal

cherry chapstick navigates the ever-present pull to childhood – to girlhood. It's an invitation to get lost in the wonder of being small and ponder how that version of you is still alive. The work is situated at the intersection of longing for what once was while simultaneously feeling betrayed by it. It explores the way our relationship to the past evolves as our identity changes by examining how gender roles affect the way we are raised and how those implications linger. How do I connect to a version of myself I no longer recognize?

EXPECTATIONS

Choreography: Arica Nyamsi and Kaylee Arnold, in collaboration with the dancers

Music: *Shudder* by Holy Other

Dancers: Sophie Allingham, Sage Dobbins, Alex Malone and Alexa Parsons-Mentel

Understudy: Doline Colenburg

This piece is about four middle school girls and how much social pressures weigh on them throughout adolescence. Suddenly things that didn't matter become the center of social life at school; like what brand of clothing you wear, or if you are beautiful by traditional standards, eating preferences and habits. Even in a world that is more accepting of gender fluidity, girls get ostracized for having boy friends that are not boyfriends. Girls feel like they are constantly under a microscope, being watched or judged. The social pressure is even further illuminated through social media, group chats and tech politics. The pressure doesn't come exclusively from fellow students. Girls also struggle with teacher expectations for them to be more mature than their male peers. These four students resist the school day starting but try to breathe and move through the changes to come to terms with the fact that the only actions they can control are their own.

UNPRODUCTIVE, REPRODUCTIVE

Choreography: Jenny and Jessy Dyson

Music: *Get In The Car* by Travis Lake

Dancers: Stella Hoft and Sahfi Uwizeye

Women's healthcare has historically been inadequate when compared to men's healthcare. Despite advances in the medical field, women continue to be impacted by insufficient research and treatments for reproductive healthcare as well as health issues that present differently for women than men. It wasn't until the late 1980s that women could even participate in clinical studies, resulting in a lack of understanding of women's health. When you consider the lack of representation in the legislative and judicial decision-making processes, this issue feels even more precarious.

This piece begins focused on the concern many women experience when reading the latest headlines and when faced with making decisions around their own health. However, we are not passive observers; we believe in finding strength and support within our community and working together to fight for a better future for all women.

***BEING* - FRIDAY AND SUNDAY ONLY**

Choreography: Grace Mohr, in collaboration with Melelani Perry

Music: *Instead of Myself* by Sleeping at Last

Dancer: Melelani Perry

There are about 36 million women in the US who have a disability, whether its physical, intellectual, psychological, neurological, or something else that impacts an individual's ability to access and interact with the environment around them. This number is even smaller when looking at the number of women who have a disability who has a career in dance or choreography. Any individual who has a disability makes approximately 5.7% of professional dancers and choreographers. This piece does not seek to tell a specific story, but rather to provide a space where Melelani can be accepted for all that she is, in an environment that she belongs in. As Alice Wong said in the introduction to her book *Disability Visibility*, "These stories do not seek to explain the meaning of disability or to inspire or to elicit empathy. Rather they show disabled people being in our own words, by our own accounts."

MOTHER - SATURDAY ONLY

Choreography: Isadora Duncan

Music: *Scriabin Etude, Op.2, #1* composed by Alexander Scriabin and performed by Vladimir Horowitz

Dancer: Alice Bloch

Isadora Duncan (1865-1927) was a choreographer and dancer who revolutionized the art of dance. Her philosophy of turning to one's own body as the source of movement influenced all of concert dance today. Inspired by nature, great music, and the ancient Greeks, Isadora glorified the body as the temple of the spirit. She freed dance to express profound human experience. At a time when women were corseted by Victorian convention, Isadora dared to dance in Greek tunics and challenged the conventional roles of women in art, business, and love. "Oh she is coming, the dancer of the future... the highest intelligence in the freest body." (Duncan, 72, 1955)

MAN OF THE HOUSE

Choreography: Arica Nyamsi, Anthony Bady, Doline Colenburg,
Kevin Lee, Lexi Lewis, Grace Mohr and Izzy Perry

Music: *Rachel* by Kevin Penkin, *Winters' End* by Tomoki Miyoshi,

Dancers: Doline Colenburg, Kevin Lee, Grace Mohr and Izzy Perry

Man of the House explores the evolution of a woman's role in marriage over the decades from the 1920's to today, as well as the ongoing fear and dangers that remain present for single women and queer individuals. As the piece progresses through each vignette, the partnership between husband and wife strengthens, but the dangers faced by single people remain the same. We acknowledge that women in partnerships/relationships may not always have this safety and security, and can still face abuse and danger, but this piece is meant to show how marriage has offered increased safety to coupled persons over time. This piece is a plea for more protective legislation to enhance safety for women and queer individuals and to question our own roles in creating safe spaces where all people can live and thrive.

15 MINUTE INTERMISSION

MOMMY

Choreography: Ashreale McDowell

Music: One Day by Cleo Sol

Dancers: Mikayla Farwig

Up to this point, my experience of motherhood has been the most beautiful themed park adventure. Everyday is like a new ride that is exciting, scary, intense, and a plethora of other emotions. Amidst it all, the boundless LOVE that I feel for my child helps me pull through every single day. Thank You God for allowing me to be on this journey as a mother. With anticipation, I eagerly await the adventures that await me in the days to come. I dedicate this piece to my son, Ezra.

GROWING APART

Choreography: Arica Nyamsi, Lily Kluck, Doline Colenburg, Sage Dobbins and Katelyn McNeal

Music: *Indigo* by Holy Other and O'o

Dancers: Doline Colenburg, Sage Dobbins, Lily Kluck and Kayelyn McNeal

Growing Apart is a story of friendship and the impact of social structures in high school. Through the years, girls who once considered themselves to be best friends find themselves estranged. One wants to reconcile the friendship while discovering new relationships. The other friend, caught up in popularity, feels that she cannot express that she also wants to reconcile their friendship in fear of her reputation being impacted.

KALOPSIA

Choreography: Lexi Lewis

Music: Spoken Word from *BEAUTY and Happiness Does Not Wait* by Ólafur Arnalds

Dancers: Grace Mohr, Katie Nemeth, Doline Colenburg and Marlee Doniff.

Understudy: Sydney Neal

As women, we are constantly pressured to fit a certain standard of beauty that is not always realistic. We are expected to have the perfect body size, flawless skin, and look youthful, among other things. This pressure can take a toll on our self-confidence, and we have to struggle with our negative thoughts daily.

This piece is a representation of the journey of one dancer as she battles her negative

thoughts. Sometimes she can overcome them, but sometimes they bring her down. We hope to showcase the ups and downs of this journey to help other women understand that they are not alone in their struggles.

This piece is very special to me and all the women involved. It serves as a reminder that each of us is beautiful in our own unique way, and we should not let societal pressures define our worth. The term *Kalopsia* captures the essence of what we are trying to convey - the delusion of things being more beautiful than they are. We want to encourage women to embrace their flaws and imperfections, and to love themselves for who they are.

LIKE DUST

Video created by Jessica Pierce

The following piece contains profanity and mature subject matter. The costumes, theatrics and music may not be suitable for all ages. An opportunity to exit the theater will be provided at this time.

BITCH

Choreography: Olivia Perez

Music: Madonna's song "*Human Nature*" & the speaking voices of:

Joan Crawford, Madonna, Beyonce, Patti LaBelle, Naomi Campbell, Cher, Judge Judy, Meryl Streep (as Miranda Priestly), Laurieann Gibson, and Dominique Jackson (as Elektra)

Dancers: Marlee Doniff, Kevin Lee and Izzy Perry

Understudy: Grace Mohr

Bitches get shit done.

The movement structure for *Bitch* is inspired by Janet Roston's show, "So Now You Know" and the performing artists as individuals in this piece. This track features music from Madonna's unapologetic song "Human Nature" with the speaking voices of:

Joan Crawford, Madonna, Beyonce, Patti LaBelle, Naomi Campbell, Cher, Judge Judy, Meryl Streep (as Miranda Priestly), Laurieann Gibson, and Dominique Jackson (as Elektra)...all women who have been characterized as divas or bitches at one point or another, I'll let them speak for themselves.

ALICE BLOCH, EdD, Temple University; MA, UCLA, is an Isadora Duncan dancer and Arts Integration specialist, and teaches dance for seniors at Central Studio. St. Louis. Alice received the Dance St Louis 2020 Visionary Artist, and 2023 St Louis Dance Studio Organization Lifetime Achievement Award recipient is a 2013 Regional Arts Commission Artists Fellow. Her doctorate in dance history from Temple University explores the cultural construction of the body through a comparison of Isadora Duncan and Vaslav Nijinsky. She received a choreographic MA from UCLA in 1969. Alice came to St Louis in 1991 to found the Dance Program at Lindenwood University where she was Professor of Dance until 2005. She leads professional development workshops on science, mathematics, and classroom management, including Dancing the Solar System and Math and Movement. Alice presented How to Dance a Painting at for Moventure in Detroit in 2008, and has led workshops on the Brain Dance at Stephens College and for the Missouri Alliance for Arts Education (MAAE). A 5th generation Isadora Duncan dancer, her presentations include Dancing the Supermom: Isadora Duncan as a Template for Today's Single Working Mothers, and The Physics of Duncan Dance. Her 2016 residency at the Crystal Bridges Museum of American Arts' Art of American Dance exhibit featured the performance, Isadora and the New Woman and early childhood creative movement classes. She is on the boards of MAAE and the Missouri Dance Organization. Her article, Dancing a Peaceful World: Building Cooperation Skills Through Creative Dance, was published in DANCE: Current Selected Research, #8.

Alice is past president of the MO Dance Organization and board member of the MO Alliance for Arts in Education and the Alliance's Racism, Inclusion, Diversity, and Equity committee, which explores ways of moving beyond racism in all areas of arts education.





WUNDERKIND ADVENTURE CAMP

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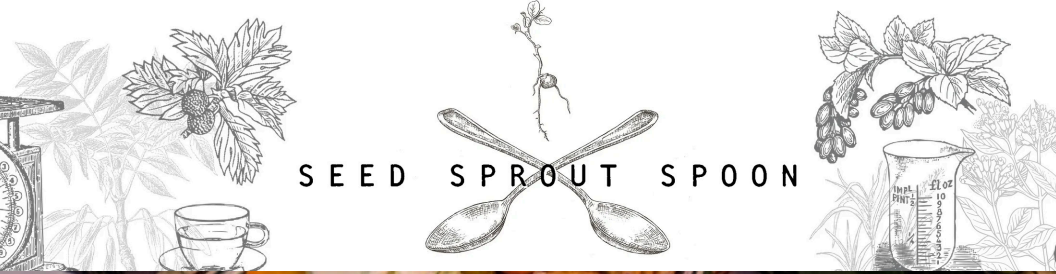


Warm Us Up! As you know, CKDC is now Pack Dance. Our artists are looking forward to new warm ups. In addition to the performing artists you see on stage tonight, we also have a dozen other teaching artists and key artistic administrators. We want to include everyone in our new swag, including you! Visit our warm up fundraising page after the show tonight and pledge to support an existing artist, with the option to get yourself some swag as well. Scan the QR code to donate.

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FALLING FORWARD



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FRI/SAT 7:30PM, SUN 6PM

TICKETS: [RESILIENCEDANCECOMPANY.COM](https://resiliencedancecompany.com)

INTERSECT ARTS CENTER: 3636 TEXAS AVE, ST. LOUIS, MO 63118

See two shows in one weekend! After seeing *Woman*, take 25% off tickets to see *Falling Forward*

Use code: RDC25PACK at checkout



GIVE STL DAY

THURSDAY, MAY 9



Join us in celebrating 15 years
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will go toward general
operating expenses and
expanding our leadership team



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COMPANY AUDITIONS

JUNE 15 | 1:00-3:30PM

DOORS OPEN AT 1:00PM

AUDITION TAKES PLACE 1:30 - 3:30PM

CKDC | 465 NORTH TAYLOR AVENUE

ST. LOUIS, MO 63108

Submit your application, headshot and resume in advance to info@ckdc.org.

Download the application at ckdc.org/events.

All applications will be reviewed remotely.

Auditions are held in-person.



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UPCOMING EVENTS

NATIONAL DANCE WEEK

APRIL 27 | KIRKWOOD PERFORMING ARTS CENTER

PACK DANCE TURNS 15!

MAY 1 | PACK DANCE

GIVESTL DAY

MAY 9 | PACK DANCE

COMPANY AUDITIONS

JUNE 15 | PACK DANCE

SUMMER DANCE INTENSIVE

JULY 9 - JULY 13

HIP HOP AND STREET DANCE CAMP

JULY 29 - AUGUST 2 | PACK DANCE

Our mission is to make dance accessible to all and expose the healing art of movement to our communities.

Our vision is to use our unlimited passion for movement to build a diverse and welcoming community rooted in wellness and equity.

CKDC/Pack Dance is an arts community that reflects the diverse identities of the residents of St. Louis and its surrounding region. We demonstrate and practice a commitment to racial and cultural equity through the dance styles we offer, by fusing different dance styles into our works, and by centering diversity in hiring teaching artists and company members. We are committed to using dance to incubate a compassionate shared experience with creative practices that center and celebrate diverse cultures, and to make classes and performances accessible to those who are marginalized by systemic economic oppression and neglect.

Through both our concerts and through our organizational mission and vision, CKDC hopes to model how every single person has the power to create change, even when it doesn't seem possible. More importantly, we seek to continue using dance and performance arts as vehicles for community organizing, culture-shifting, and public activism. We believe that not only is dance a catalyst for life in motion, but that dance can cultivate change on a larger scale, impact business practices, and encourage community members of all backgrounds and experiences towards social action.

Pack Dance, formerly Consuming Kinetics Dance Company is a Kranzberg Arts Foundation Resident and a member of the .ZACK Incubator.



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