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CONSUMING KINETICS DANCE COMPANY'S
2022 FALL DANCE CONCERT

OCTOBER 22 & 23

SATURDAY 4:00PM, 8:00PM

SUNDAY 2:00PM, 4:00PM, 6:00PM

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A CONSUMING KINETICS DANCE COMPANY PRODUCTION



FRENCH CONNECTION



BASED ON A PAPER BY
PATRICK BRAYER

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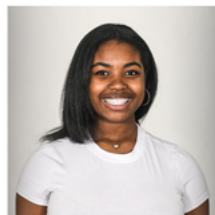
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One Night in St. Louis

Journal Entry

June 19, 2021

STL

I have been writing in this journal for over a year. A journal about how they killed George Floyd. A Journal about COVID. I journaled about how they tried to take away our election by storming the capitol. I journaled about my friends, about our work in the streets for BLM, our anger, our frustration, our sadness. I cried with my Asian friends and mourned with our Trans community. Now the world wanted to act woke but nothing was changing. Black men were still getting killed, Black neighborhoods still dying of COVID and everyone wanted to move on, get out, have fun, leave town and forget, forget about this terrible year. But I didn't want to forget, I was sad. Sad at least until today.

I know I am younger, but I want to keep organizing, I don't want to travel, I want to change things. If you read what I wrote last night you will see how angry I was. Really angry that my non-dance friends were in Florida, California, out West, on grand expensive vacations; so checked out from what we all went through. But my dance people came through for me. They were always there to support me and for this first ever National Holiday in June they would canvas with me. We would canvas houses and apartments and condos and shops and bars and restaurants. We would talk with people who lived around our dance studio, and we would talk with people who lived on both sides of Delmar. I knew I was angry, and I wanted to hear other voices, voices that still gave a shit.

I got there so early this morning that the studio was still locked, and our Dance Company Director was still not due for another hour with the keys. There I was with big boxes of pamphlets I had collected all week on fighting evictions, getting bullshit warrants recalled, and info on our next social justice dance event -- sitting on the sidewalk outside on Taylor and Olive. It was going to be a very hot day, but it was still cool, and it was just nice to sit for a minute under the big DANCE letters that took up the whole big window at the studio. Then it happened, I met her; well, I met two people today. I met her and then she told me the story about "Mademoiselle Josephine" from St. Louis and about that one night in St. Louis.

Before I even knew it, this beautiful older woman was standing above me. It was so sudden, it startled me for a minute. I immediately bounced up, to be honest, a little out of both fear and respect. Now I could see all those deep lines on her face just like great grandma. She was my elder but so very beautiful and so strong. She took my breath away. I fumbled for my mask to protect her, and she thanked me and assured me she was all vaccinated. I kept my mask on, because this damn thing was not over, and I wanted to show respect for her age.

"Are you a dancer?" she asked, and I told her I was, but not one of the best in the Company. She assured me I was probably better than I thought. She asked, "why are you out here all alone with all these boxes and papers." I explained to her about the canvassing, how neighborhoods are marginalized and underserved, and I started to talk about equity and racial justice when she stopped me. With a slight smile she asked if she could tell me a story. I had learned a bit about canvassing online and knew enough to stop and listen when someone wanted to talk. "I want to tell you about one incredible night in St. Louis. I can tell your heart is ready to hear the story of Mademoiselle Josephine."

Wanting to be polite I said yes, but I didn't expect to hear the story that made me less angry and a little more hopeful. The woman stood straight, refused to sit, and began to tell her lived truth from 70 years before, in that very neighborhood, in view from where we stood. She pointed up Taylor Street to Delmar where we could see in the distance the cars going by. "Right there on that block, right off of Delmar is where that incredible night ended." She pointed and explained, "that is where Club Riviera once stood, right there is where Mademoiselle Josephine performed for the last time in St. Louis."

I knew about Josephine from studying dance at school. I knew about the Banana Dance, how people in Paris loved her and how some people even said she was Queer, like me. She danced, she sang, maybe movies and I heard she fought Nazis a long time ago. She was big in Civil Rights and marched on Washington with Dr. King. Apparently, she was a very big deal, but I never really could relate or had much interest. That is, until today, when I met the real Josephine through the eyes of someone who had experienced her.

She assured me Mademoiselle Josephine was a very big deal and when I pronounced Josephine's last name, the woman laughed and said, "no young dancer, the French pronounced it . . ." And in a beautiful French accent the woman pronounced Josephine's full name with all the elegance it deserved. She filled in a lot of gaps about Josephine that I never knew. The terrible discrimination and poverty she experienced here, her beautiful rainbow family, her massive popularity all over the world, and her talent to draw people in by dance, song, her grand outfits, and just by talking with them. She even told me about Winchell and the Stork Club. Shit, talk about being canceled, those white men with their privilege and the white male government went after her and tried to take her down. I didn't know.

But Mademoiselle Josephine coming back home to St. Louis (the town where she was born, grew-up, and then left) to perform in 1952 was something special. And life changing for a much younger version of my new friend. Josephine had refused to perform in St. Louis for a long time because all the venues refused to allow Black people in the audience. Josephine was having none of that. Segregated fancy theaters and hotels, she refused. Hometown or not, she was not about the money and would never compromise. My elder friend said, "she would practice what she preached." She even announced she would not perform in St. Louis on that tour of the U.S. because of how St. Louis was messed up with discrimination. Just like now. This famous brave black lady (Josephine) lost a lot of cash from canceled gigs because whites were pissed off, and she was talking about America being prejudiced and segregated. This was years before Dr. King and Malcolm X were famous, and this Black woman was in people's white supremacist faces.

But Josephine didn't give up on St. Louis. She was interviewed by this guy that ran a Black newspaper here and he told her about how the public schools were segregated and overcrowded and in super bad condition. A fifteen-year-old kid was even murdered in one of the schools, right near where the Grove is now. Because of the segregated schools the newspaper guy and other people started a citizen's protest committee. They asked Josephine to join and help raise money by performing. They knew she could draw a crowd both Black and white. And this is why I now adore Josephine and why I had to write down this story. She said yes to this committee, but she would not take any money, even for expenses, and all the money raised, if she performed, would go to helping low-income Black people in St. Louis and helping the school problem. The older woman told me how Josephine did this a lot, in other places, and would give money to Black families in need. Get this, she also had a condition before

PANELISTS



PATRICK BRAYER

Pat is a Faculty Advocacy Teaching Fellow for UMKC School of Law in Kansas City where he teaches in the law school's advocacy program and assists with coaching the award winning UMKC trial and appellate advocacy teams. Before joining the UMKC Law Faculty, Pat was a 33-year veteran of the Missouri State Public Defender System Trial Division where he served as the Deputy District Defender (First Assistant) of St. Louis County. He is proud of his service as a founding legal coordinator of the community-based Tap-In-Center service collaboration, where he

co-organized an effort to alleviate the impact of COVID-19 on individuals with outstanding warrants in the St. Louis area. Pat also served as the MSPD Coordinator of Law Students and Interns for the St. Louis region and is proud of his work in attracting hundreds of students to public defender service. Pat is the past creator and coordinator of many trial skills and new attorney training experiences and has served on the faculty of trial schools in Missouri and other states. His extensive scholarship on issues of racism, trial advocacy and student practice have appeared in print and online in various academic law reviews and practice journals, including the National Law Journal. In 2021 his article, on systemic racism's impact on Black, Indigenous and People of Color in the jury summons process, was published in the UCLA Criminal Justice Law Review. Pat is also known for his historical essays; including one noted piece on Roger Baldwin, written to commemorate the 100th anniversary of the founding of the ACLU. He is a frequent lecturer and presenter speaking on developing the power of personality, cross-examination, student practice, clinical legal education, jury selection, protecting civil liberties and combating hidden bias. Because of his trial experience and published works, Pat was honored as the 2016 Philip H. Corboy Annual Lecturer on Advocacy by Loyola University School of Law in Chicago. His research on implicit bias and jury selection have been presented at conferences throughout the United States and discussed on the BBC series, "The Why Factor". He is passionate about combating threats impacting the LGBTQ+ Community and an admirer of the advocacy and activism of Josephine Baker.



DR. ALICE BLOCH

Alice Bloch has a doctorate in dance history from Temple University, and a choreographic MA from UCLA. She is a 5th generation Isadora Duncan dancer, training with Lori Belilove, Gemze DeLappe, Ellen Foreman, Meg Brooker, Andrea Seidell, and Julia Levien.

Alice teaches dance to seniors at Central Studio. In 1991 Alice founded the Dance Program at Lindenwood University where she taught until 2006. An

arts integration specialist, she uses dance to teach peace, math, science, and literacy. Her professional development workshops include "Dancing the Cosmos," for COCA's Summer Institute, and UMSL's Education department, "How to Dance a Painting," at Michigan State University and "Dancing Peace" at the University of Missouri, St. Louis' "Educating for Change" curriculum fair. She is on the boards of the Missouri Dance Organization and the Missouri Alliance for Arts in Education

Alice has lead workshops on Creativity and Healing at the Siteman Center and Hope Lodge. She presented Healing and the Sensuous Body, a workshop combining Isadora Duncan dance and dance/movement therapy at the National Dance Education Organization (NDEO) conference in 2006 and the Isadora Duncan International Symposium in 2017.

Alice has performed and taught Isadora Duncan dance throughout the United States. Presentations include: Dance and American Art at the Crystal Bridges Museum of American Art, Isadora Duncan: Life into Art, at the Detroit Institute of Arts, and Isadora Duncan and the Dance of Democracy, on Duncan's educational theories for NDEO in 2008, and the Physics of Duncan Dance at the Isadora Duncan International Symposium in 2019. Her article, Duncan Lives! on Isadora Duncan's relevance, was in the September, 2008 issue of DanceMagazine. "Apollo/Dionysus: And/Or?" comparing Apollonian and Dionysian elements in Duncan and Nijinsky, appeared in DANCE: Current Selected Research, Volume Six.

Her work with poetry includes The Watching Heart: A Journey in Peace, with scholar and poet Dr. Fatemeh Keshavarz, performed at the University of North Carolina, Chapel Hill, Washington University, and the Veterans for Peace National Conference. She performed at the Gerard Manley Hopkins International Festival in Ireland in 2006 and 2008, offering a paper comparing the philosophies of Duncan and Hopkins. Her concert, Dances—Self and Spirit was presented in St Louis in 2008 and 2009.

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(314) 725-0629 | (314) 853-0814*



WILFRIED NYAMSI

Wil Nyamsi was born and raised in Mantes-la-Jolie, a town near Paris, France, where his passion for playing soccer became bigger and bigger by the age. His talent for this sport got him a full scholarship at Central Methodist University where he graduated with a master's in education and won a national championship with his soccer team while being named 1st team all-American and defensive player of the year. Wil Nyamsi is now a professional indoor soccer player for Saint Louis Ambush and a coach for youth soccer team at River City FC.

CONSUMING KINETICS DANCE COMPANY PRESENTS



FRENCH CONNECTION



AVISIT

Choreography: Arica Nyamsi and dancers

Music: *Two Adrift* by Michael Wall

Dancers: Doline Colenburg, Bronwyn Dorsey, Kameron-Samuel Henry, Hannah John, Katelyn McNeal, Jordin Moore and guest artist, Markesha Howlett and Mel McCray

Costume credit: Costumes provided by the dancers of Junior Company and CKDC's costume closet

Rehearsal Directors: Bronwyn Dorsey & Hannah John

Understudy: Sage Dobbins

After a long weekend of demonstrations, a young artist journals about coping through the pandemic and continuing to fight for equality and justice for everyone while she waits for her artistic director to open the studio for rehearsal. She is visited by a mysterious woman who points up Taylor Street to Delmar and shares stories of her youth and things that happened in this neighborhood 70 years ago.

Special thanks to Carmen Guynn for her support and to our guest artist Markesha Howlett for bringing her artistry to our concert.

ONE AND THE SAME

Choreography: Mary Meo, in collaboration with dancers

Music: *Black and Tan Fantasy - Remastered* by Duke Ellington;
De Temps en Temps (Alternative Take) by Joséphine Baker

Dancers: Callie Bratsch, Hannah John and Amrian Johnson

"I can see you because I know that you exist."

"I can't see you because you're not in my line of sight."

"Together, we realize that we're one and the same."

PERCEPTION

Choreography: Arica Brown and dancers

Music: *Hiddensee* by Ceeys

Dancers: Doline Colenburg, Bronwyn Dorsey, Kameron-Samuel Henry, Katelyn McNeal and Jordin Moore

Rehearsal Directors: Bronwyn Dorsey & Hannah John

Understudy: Sage Dobbins

Young artists at CKDC who were originally in disbelief about what Katelyn learned start to believe that she was visited by a very special woman.

LE SOMMET

Choreography: Leah Fry

Music: *Live Recording of Golden Orpheus Festival* performed by Josephine Baker: "J'ai deux amours: *Entrée de Joséphine*" and "Hello Dolly"; *Old Radio Sound Effects* by Real Sound Hub

Dancers: Callie Bratsch, Hannah John, Amrian Johnson, Carly Lucas, Mary Meo, and Izzy Perry

Costume Support: Beverly Sporleder

15 MINUTE INTERMISSION

WHEN I SCREAMED LOUD ENOUGH

Choreography: Carly Lucas

Music: *Don't Get Around Much Anymore* by Cat Anderson

Dancer: Izzy Perry and Cheriyah King

Costume Support: Beverly Sporleder

"[T]he truth was that all I wanted was a cup of coffee. But I wanted that cup of coffee where I wanted to drink it, and I had the money to pay for it, so why shouldn't I have it where I wanted it?...[W]hen you scream, friends, I know you will be heard. And you will be heard now."

These are the words of Josephine Baker, the only woman to officially speak at the March on Washington in 1963.

DEFEATED

Choreography: Arica Nyamsi and dancers

Dancers: Doline Colenburg, Kameron Samuel-Henry and Katelyn McNeal

Rehearsal Directors: Bronwyn Dorsey & Hannah John

THE EYES OF THE WORLD ARE UPON YOU

Choreography: Callie Bratsch, in collaboration with dancers

Music: Excerpts from speech originally delivered by Josephine Baker, recited by Mel McCray

Dancers: Leah Fry, Amrian Johnson, Cheriya King, Carly Lucas, Mary Meo, Grace Mohr,
and Izzy Perry

Spoken Word Artist: Mel McCray

WHAT WILL YOU DO TO IGNITE CHANGE?

Staging by Arica Nyamsi

Dancers: Markesha Howlett and Mel McCray





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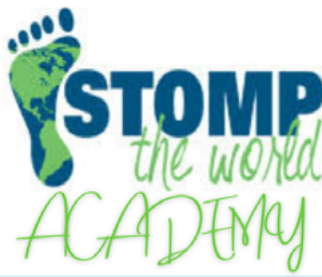
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Mille mercis for honoring St. Louis' own,
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Our mission is to make dance accessible to all and expose the healing art of movement to our communities.

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

CKDC 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.

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



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