

Brooklyn Academy of Music

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DanceAfrica

2013

Rhythms of Africa / Giya Africa / Mandingindira e Africa

Artistic Director Baba Chuck Davis

BAM Howard Gilman Opera House

Opening Celebration: May 19, 3pm

Memorial Day Performances:

May 24 at 7:30pm; May 25 at 2pm & 7:30pm;

May 26 & 27 at 3pm

Approximate running time: two hours including one intermission

Produced by BAM

SWEET HONEY IN THE ROCK (May 19)

Umkhathi Theatre Works

Giwayen Mata*

Harambee Dance Company*

BAM/Restoration DanceAfrica Ensemble

*May 24—27 performances

Lighting design by **William H. Grant III**

Assistant lighting designer **Temishia Johnson**

Stage manager **N'Goma Woolbright**

Assistant stage manager **Normadien Woolbright**

Production stage manager **Lori Lundquist**

BAM 2013 Winter/Spring Season sponsor:

Bloomberg

*Diverse Voices at BAM is sponsored by
Time Warner Inc.*

*Support for DanceAfrica 2013 provided by
Con Edison*

*Major support for dance at BAM:
The Harkness Foundation for Dance
The SHS Foundation*



To the DanceAfrica Community:

I begin with a rousing, hearty thank you for your continuing support of DanceAfrica, the longest running African dance festival in the world. Years ago a vision was presented and, thanks to BAM, it has moved forward for 36 years. In addition to New York, DanceAfrica is now in Denver; Dallas; Washington, DC; Pittsburgh; Atlanta; and soon Durham, NC. A return to Philadelphia and Chicago is underway! The Motherland is smiling and welcoming the libations poured to honor the Ancestors.

So much went into this year's celebration. Sweet Honey In the Rock's appearance has long been in the works. Their appearance at DanceAfrica, collaborating with the BAM/Restoration DanceAfrica Ensemble in the creation of a new piece, will bring all to their feet.

I visited Bulawayo, Zimbabwe, and auditioned more than 30 dance and music groups. It was extremely difficult selecting a troupe because all were magnificent, but Umkhathi—as you'll witness—is fantastic on and off-stage. The company is joined by the world famous Giwayen Mata out of Atlanta and the internationally acclaimed Harambee Dance Company from New York. Naturally, we have our traditional candlebearers honoring the Ancestors, and our Council of Elders is forever here to serve.

None of this would be possible without you, our community, and of course BAM, standing forth to support our every endeavor. Please be showered with blessings seen and unseen as you move with energy into the future!

Baba Chuck Davis
Founder/Artistic Director, 2013 DanceAfrica

DanceAfrica 2013—PROGRAM NOTES

PERFORMANCE RUNNING ORDERS. PLEASE REFER TO COMPANY AND DANCE DESCRIPTIONS BELOW.

MAY 19 OPENING CELEBRATION PROGRAM

This is a sign-interpreted performance.

UMKHATHI THEATRE WORKS

Muchongoyo

Welcome!!!

Entrance of the Elders

Memorial

UMKHATHI THEATRE WORKS

with **BAM/Restoration DanceAfrica Ensemble**

Isitshikitsha

Intermission

Awards and Recognition

UMKHATHI THEATRE WORKS

with **BAM/Restoration DanceAfrica Ensemble**

Setapa

SWEET HONEY IN THE ROCK

(See songs below)

Finale

MAY 24—27 PROGRAM

HARAMBEE DANCE COMPANY MUSICIANS

Welcome!!!

Entrance of the Elders

Memorial

HARAMBEE DANCE COMPANY

Reflections

Midnight in the City

Intermission

GIWAYEN MATA

PERSEVERANCE: In My House

UMKHATHI THEATRE WORKS

with **BAM/Restoration DanceAfrica Ensemble**

Setapa

Musical Interlude

Chinyambere

Musical Interlude

Isitshikitsha

Finale

COMPANY AND DANCE NOTES (Dances subject to change)

ON EVERY PROGRAM:

WELCOME!!! Baba Chuck Davis extends greetings as he welcomes all to the *bantaba* (dancing ground). Please make yourselves comfortable.

ENTRANCE OF THE ELDERS The rhythms from the drums herald the approach of BAM DanceAfrica Council of Elders. These distinguished persons, led by Mama Rahkiah, Baba Lee, and special guests, honor us with their presence. Please remain seated and feel free to join in clapping as they enter.

MEMORIAL "... in the wind hear the sobbing of the trees. It's the breathing of our Ancestors... ASE." The DanceAfrica BAM candlebearers pay homage to the honorable ones once connected to DanceAfrica who now rest on sacred ground.

SWEET HONEY IN THE ROCK (Washington, DC)

Road manager **Dwana Makeba**

Sound engineer **Art Steele**

Manager **Ramon Hervey II**, Hervey & Company

Booking **Jeanna Disney**, International Music Network

Members **Carol Maillard**, **Louise Robinson**, **Nitanju Bolade Casel**, **Aisha Kahlil**, **Tulani Kinard**, **Shirley Childress** (American Sign Language)

SONGS

"Sabumoya"

"I Remember I Believe"

"Wholly Wholly"

"Let There Be Peace"

UMKHATHI THEATRE WORKS (Zimbabwe)

Artistic director **Matesu Dube**

Choreographer, dancer, singer **Hebson Chigodora Ncube**

Tour manager **Admond Ntini**

Administrator **Joseph Ngubo**

Musician, poet, dancer **Mehluli Dube, Maqawe Moyo**

Dancer **Caroline F. Mangwiro, Ayanda S. Mpofu, Qeqeshiwe Mtambo, Memory Muzondo,**

Linos Sibanda, Nodumo Sibanda

Dancer, musician **Amos Kazembe, Martin B. Khumalo, Faith Moyo, Mzingaye N. Ndlela,**

Fidelis Tshuma, Webson Zenda

ISITSHIKITSHA is a tribal dance brought to Zimbabwe by the Ndebele people who migrated from South Africa under King Umzilikazi kaMatshobana. The Ndebele settled in Southern Zimbabwe near the city of Bulawayo. *Isitshikitsha* is performed at social gatherings—weddings or first fruits ceremonies—accompanied by clapping, ululation, and whistling.

CHINYAMBERA, a hunting and gathering dance, originated within the Karanga people of Masvingo province in Zimbabwe. Females show their fruit gathering skills, and males their hunting skills.

MUCHONGOYO, a Shangani tribal dance, was brought to Zimbabwe by the Shangani/Ndau people who migrated from South Africa under King Soshangane and settled in Eastern Zimbabwe near Mozambique. The dance demonstrates fighting techniques and was performed by warriors in preparation for war and afterward to celebrate victory.

SETAPA originated among the Ngwaketse tribe of Botswana and provided entertainment in social gatherings such as weddings. Accompanied by clapping, ululating, and whistling, it was brought to Zimbabwe by the Nswazi people based in Southern Zimbabwe, bordering Botswana.

GIWAYEN MATA (Atlanta, GA)

Co-founder, artistic director, musician **Omelika Kuumba**

Co-founder, musician **Sarahh Henderson, Sauda Jackson, Gail Jordan**

Choreographer, dancer, musical arranger, musician **Tambra Harris, Amamansa Whitten**

Lighting designer, stage manager, dancer, musician **Yakini Horn**

Dancer, musician **Rashida Abdullah, Angelina Dixon, Lindiwe Famodou, Iris Joi Hudson** (dance captain), **Nneka Kelly, Rashidah Richard, Zanaida Wakatama**

Musician **Joy Smith, Tyree Thornton**

Signer, musician **Sonja Whitten**

Technical assistant, photographer **Obasina Adigun**

PERSEVERANCE

IN MY HOUSE is set to the primal rhythm of AfroHouse and reminds us to look beyond the physical realm, full of struggle, and seek the guidance and protection of heavenly beings. The music track's title, "Amaphoyisa," is a Zulu term for police, although this piece is not intended to specifically depict Zulu culture or comment on the police. Here, amaphoyisa symbolizes the human and superhuman forces who, like vultures, feast on the goodness of the benevolent. Ase!

Choreography **Tambra Harris**

Music—"Amaphoyisa" by **DJ Fresca**

DANSA is a rhythm in the Lamban tradition from the Kayes and Kita region of southern Mali, associated with the Kasonke and Bamana ethnic groups. Originally played for a competitive dance for young men, it's now popular throughout West Africa and honors our ancestors for paving the way.

Musical arrangement **Mahiri Keita** with **Tambra Harris, Pamelah Maragh**

YOKUI is a mask of a young lady with firm breasts. It was originally accompanied by Baga drums (*sangbanji*) and *wassakhoumba* (gourd rattle). Often called *Guinea Fare*, it is known as a woman's dance. Giwayen Mata, celebrating 20 years, celebrates strength, womanhood, and femininity.

Choreography **Amamansa Whitten**

Musical arrangement **Amamansa Whitten** with **Tambra Harris, Omelika Kuumba**

KUKU is a dance of the Susu people of Guinea originally done to celebrate a good harvest of fish by the women. It is performed by Giwayen Mata to celebrate the harvests of its labor since 1993.

Choreography **Giwayen Mata**

Musical arrangement **Omelika Kuumba** with special thanks to **Youssef Koumbassa**

HARAMBEE DANCE COMPANY (Bronx, NY)

Artistic director/choreographer **Sandella Malloy**

Executive director **Frank W. Malloy III**

Musical director **Frank W. Malloy IV**

Dance captain **Richard Nixon**

Production assistant **Dorothy Cauller, Lucille Bryant, Frederick Fields, Isabelle Fields**

Costumes **Sandella Malloy**

Dancer **Dominique Andriese** (spiritual initiate soloist), **Latoya Hall, Kyra Johnson, Faith Jones, Shurla Jones, Shola Jones, Dijon Lindsay, Sandella Malloy, Linae McDonald, Becky Morrison, Richard Nixon, Kiara Ross, Natalie Stephen, Keon Thoulouis, Asia Witherspoon, Daichi Yamamoto**

Singer **Moses Gardner**

Musician **David Alston, Stanley Car, Michael James, Frank W. Malloy III, Frank W. Malloy IV, Fareed Muhammad, Elijah Soto, Estuko Tajima, Anthony Wooden Jr.**

YOU GON' GET THIS WORK (*musical selection*)

Musical director, composer, musician **Frank W. Malloy IV**

Musician **David Alston, Anthony Wooden Jr., Stanley Car, Frank W. Malloy III,**

Fareed Muhammad, Michael James, Elijah Soto

REFLECTIONS is a historical and spiritual journey "down the river" in search of purification, forgiveness, and enlightenment. Fuses traditional ritualistic movements with modern dance idioms that explore the spirit and enrich the soul.

Choreography **Sandella Malloy**

Modern dance contribution by **Richard Nixon**

MIDNIGHT IN THE CITY captures the images and experiences of New York City nightlife. Various dance styles enact the upbeat and spontaneous social world after sunset to innovative soulful music.

Choreography **Sandella Malloy**

Music **Frank W. Malloy IV**

Samuel H. Scripps BAM Scholarship Fund

BAM is thrilled to announce the winners of the 2013 Samuel H. Scripps BAM Scholarships. The one to four-year scholarships are designed to help select students achieve the goal of higher education in theater or dance by paying a portion of the cost of attendance at an accredited institution. Recipients were all participants in BAM's arts education programs at some point between kindergarten and 12th grade. They exemplify the mission and goals of BAM's arts education program, which is dedicated to broadening horizons and opening dialogues by bringing vibrant arts experiences and the most exciting artists from around the world to the young people of New York City.

2013 winners:

Kelveen Fabian

Claudia Lopez

Ariel Romage

Daysha Williams

Qahirah Kibler

Richard Perez, Jr.

Tania Velazquez

This special program honors the memory of former BAM Trustee Sam Scripps, a world-traveler and devout arts patron who not only worked in theater, but also generously supported dance and theater throughout his lifetime.

For more information on the Samuel H. Scripps BAM Scholarship Fund, please visit BAM.org/scripps.



CHUCK DAVIS (artistic director and founding Elder) is one of the foremost teachers and choreographers of traditional African dance in America and has traveled extensively in Africa to study with leading African artists. Davis founded the Chuck Davis Dance Company in New York City in 1968 and the African American Dance Ensemble in Durham, NC in 1983. He has been a panelist for several programs of the National Endowment for the Arts and is a recipient of the AARP Certificate of Excellence, the North Carolina Dance Alliance Award, the 1990 North Carolina Artist Award, and the North Carolina Order of the Long Leaf Pine. Since 1991, at the request of the governor, he has served on the board of the North Carolina Arts Council, and in 1992 he received the North Carolina Award in Fine Arts, the state's highest honor. In 1996, Chuck Davis and his African American Dance Ensemble were awarded a \$100,000 grant from the National Dance Residency Program, a three-year initiative launched in 1994 by the New York Foundation for the Arts and funded by the Pew Charitable Trusts. Professional awards include a Monarch, a Bessie, and a BAMmie. In 1998, Davis was awarded a doctorate from Medgar Evers College and special honors from Duke University for his work in promoting dance across the US. Chuck Davis and DanceAfrica were named to Dance Heritage Coalition's list of "America's Irreplaceable Dance Treasures: The First 100." In 2004, he received a prestigious *Dance Magazine* Award in honor of his many achievements, and in April that year he was honored at the Kennedy Center in the week-long celebration "Masters of African-American Choreography." In 2006, Baba Chuck received an honorary doctorate from Williams College in Williamstown, MA, where he was the commencement speaker. He also received the 2006 Balasaraswati/Joy Ann Dewey Beinecke Chair for Distinguished Teaching at the American Dance Festival at Duke University. In December 2009, he received an honorary doctorate from the University of Massachusetts, Amherst. Most recently, the St. Joseph's Historic Foundation announced the establishment of its Glaxo-SmithKline-Charles "Chuck" Davis Endowment.

WILLIAM H. GRANT III (lighting designer) has designed lighting for dance, theater, and opera throughout the US, Europe, Africa, Asia, and South America. In the US, he has designed extensively for the Alliance Theatre Company, Milwaukee Repertory Theater Company, North Shore Music Theatre, Melting Pot Theatre Company, Philadelphia Drama Guild, Cleveland Playhouse, Theatre Virginia, and the Alabama Shakespeare Festival. His designs have appeared at the Kennedy Center for the Performing Arts where he designed *Dreams* and *Pearl* (nominated for the 2003 NAACP Theatre Award for Best Lighting), which was written, choreographed, and directed by Debbie Allen. He also designed *Har-*

riet's Return, starring Allen, at the Geffen Playhouse. On Broadway, he designed the landmark all-African-American production of *Cat on a Hot Tin Roof*, directed by Allen and starring James Earl Jones, Phylicia Rashad, Terrence Howard, and Anika Noni Rose. Grant has designed for the Alvin Ailey American Dance Theater and American Ballet Theatre, and he was resident lighting designer for Philadanco for 28 years. He is the recipient of the 2003 IRNE (Independent Reviewers of New England) Award for Best Lighting for *Pacific Overtures*, directed by Kent Gash at the North Shore Music Theatre in Beverly, MA, and the 2007 Suzi Bass Award for Outstanding Lighting Design for *Elliot, a Soldier's Fugue*, directed by Gash for the Alliance Theatre Company. He taught lighting design at City College of New York and is the author of *A Basic Handbook of Stage Lighting*. Grant has his own harp repair service and is principal harpist with the Broadway Bach Ensemble.

N'GOMA WOOLBRIGHT (stage manager) is a native of Jacksonville, FL. He began his career as a stage manager in 1968 with the Chuck Davis Company, where he later became technical director. He has worked with several dance companies in and around New York City. Until recently, he was the technical director for the dance company Forces of Nature. Woolbright's credits include *Lyon and the Jewel*, *Frankenstein's Rib*, *The Greatest of All Time*, and *Muhammed Wait for Me*. He has been stage manager for DanceAfrica since its inception in 1977.

NORMADIEN WOOLBRIGHT (assistant stage manager) is a graduate of the Performing Arts High School, holds a BA in dance education from Lehman College, and has studied with Chuck Davis since her teens. She became artistic director of the Chuck Davis Dance Company when Davis relocated to Durham, NC in 1989. She now serves as road manager and director of educational projects for the African American Dance Ensemble. She remains active in the field of dancing through teaching, performing, and participating in school residencies.

LORI LUNDQUIST (production stage manager) is originally from Minnesota. She has worked on Broadway with *Fosse* and *The Best Man* and toured with *Spelling Bee*, *Will Roger's Follies*, and *Fosse*. New York City credits include *Talley's Folly*, *Fiction*, *Deep Blue Sea*, and *Misalliance* (Roundabout Theatre Company), *Into the Woods* and *Two Gentlemen of Verona*, *The Musical* (New York Shakespeare Festival in Central Park), *Civil War Christmas* (New York Theatre Workshop), *The Shaggs* and *The Burnt Part Boys* (Playwrights Horizons), *Holiday* (Circle in the Square), *The Good Times Are Killing Me* (Second Stage/Minetta Lane), New York Stage & Film, and New York City Opera. Regional

theater credits include The Ordway, Trinity Repertory Company, Long Wharf Theatre, Hartford Stage Company, The Alley Theatre, and Kansas City Repertory Theatre. Lundquist is a proud member of AEA.

BAM/RESTORATION DANCEAFRICA ENSEMBLE

BAM and Restoration DanceAfrica have been partners for 17 years in a youth development effort with DanceAfrica as its focus. The group is an annual favorite and a symbol of youth involvement in the preservation of African heritage. In that time, more than 4,000 students have taken part in professional caliber workshops. The BAM/Restoration DanceAfrica initiative encourages participants to express themselves through the common themes of dance, music, visual arts, creative writing, and study of the cultural histories of Africa and the African diaspora. The talented young dancers of the BAM/Restoration DanceAfrica Ensemble are students from Bedford Stuyvesant Restoration Corporation's Youth Arts Academy, where they receive intensive training in ballet, modern, African, and contemporary dance. Observing its 46th anniversary this year, Bedford Stuyvesant Restoration Corporation's mission is to be the catalyst for the progressive improvement of the quality of life for the people of central Brooklyn by utilizing every avenue available to foster growth and development through economic, cultural, educational, and social ventures.

GIWAYEN MATA is an award-winning Atlanta-based female dance, percussion, and vocal ensemble that celebrates the richness of the African tradition through the arts. The ensemble performs traditional, contemporary, and original pieces that address issues pertaining to people of color, women, and the environment. Hailing from the US, Haiti, Senegal, and Ghana, the women of Giwayen Mata share more than 50 years of experience in modern, jazz, ballet, contemporary, African, and Caribbean dance forms. Their backgrounds reflect multidisciplinary experiences as dancers, percussionists, choreographers, vocalists, thespians, poets, academics, and lyricists.

HARAMBEE DANCE COMPANY was founded in 1992 by Sandella and Frank Malloy in Charleston, SC and relocated to New York City in 1996. The 25-member company of dancers and musicians has ignited audiences around the world with its high-energy choreography that weaves African-based movement, modern dance forms, live percussion, and vibrant costumes into captivating performances. The repertoire reflects a strong vision that celebrates and expands the traditional use and vocabulary of African dance. The company has performed at venues and festivals including the United Nations Global Festival, Panafest (Ghana), Africussion (Taiwan), Jacob's Pillow Dance Festival, Lincoln Center,

Kennedy Center, Jamaica Center for Arts and Learning, Hudson River Festival, and Caribana Festival (Toronto), among others.

SWEET HONEY IN THE ROCK is a Grammy Award-nominated a cappella ensemble possessing a stunning vocal prowess that captures the complex sounds of blues, spirituals, traditional gospel hymns, rap, reggae, African chants, hip-hop, ancient lullabies, and jazz improvisation. Sweet Honey's collective voice, occasionally accompanied by hand percussion instruments, produces a sound filled with soulful harmonies and intricate rhythms. Now in its 39th season performing around the world, Sweet Honey has recorded 24 albums, including its current release, *Sweet Honey in the Rock: A Tribute, Live! Jazz at Lincoln Center* (Appleseed Recordings), a double-CD that pays homage to the songs of jazz icons Miriam Makeba, Abbey Lincoln, Odetta, and Nina Simone. Founded by Bernice Johnson Reagon in 1973, the group currently comprises Nitanju Bolade Casel, Aisha Kahlil, Carol Maillard, Louise Robinson, and Shirley Childress Saxton (American sign-language interpreter). Former member Ysaye Barnwell, who recently exited the group, is being replaced for this performance by Tulani Kinard, a former member of Sweet Honey.

UMKHATHI THEATRE WORKS is a theater, music, and dance troupe formed in 1997 in Bulawayo, Zimbabwe. The troupe—one of the leading arts organizations in Zimbabwe—is in residence at Salukazi Performing Arts Centre in Njube, Bulawayo. Umkhathi's work ranges from theater to traditional African dance and music to contemporary dance to poetry. Known for high-energy dancing and thrilling vocal harmonies, the company has performed throughout Africa and as far from home as Aberdeen, Scotland. Umkhathi's mission is to strive for community development through the arts, and it has participated in and hosted workshops related to the Cultural Link, an initiative to unify dance groups in southern Africa. The company is committed to preserving African traditions and using the arts as a way to communicate across linguistic and cultural borders. In an effort to bring performance to those who might not otherwise be exposed to the arts, Umkhathi performs in conventional theaters as well as on the streets and in rural areas. The company was honored by Matabeleland AIDS Council (MAC) in 2002 for its work in the fight against HIV/AIDS. Umkhathi was voted Outstanding Dance Company at the National Arts Merit Awards in 2012.

Bedford Stuyvesant Restoration Corporation

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 Peggy Alston, Director
 Sabine M. LaFortune, Program Manager
 Edna Fulton, Bursar/Registrar
 Karlyv Smith, Administrative Assistant
 Helese Smauldon, After School Coordinator
 Tatyanna Davis-Headley, Denzel Moore,
 Thalia Ramirez, Interns

DanceAfrica Centerstage Artistic Directors
 Karen Thornton
 Dellwyn Gilkes

Festival Dance Instructors
 Shaneeka Nicholson
 Lydia Yearwood

Master Drummers
 Tra Bilizie
 Farai Malianga
 Foluso Mimy

Drummers
 Stephan Litzsey
 David Williams

Costumes
 Hopie Lynn Burrows, Costume Designer
 Rose Mitchell, Wardrobe Mistress I
 Elania Lanier, Wardrobe Mistress II
 Jeannie Mitchell, Costume Assistant I
 Simone Knox, Costume Assistant II

Hospitality
 Nadia Hyppolite
 Ann Roach

Backstage Crew
 Bianca Dorsey
 Shani Graves
 Jacquelin Jardine
 Deborah Jordan
 Elexus Knox
 Damaris Lewis
 Nicole London
 Theresa Stephen
 Teresa Thomas

BAM/Restoration DanceAfrica Ensemble

Centerstage Dancers

Deirdre Brock
 Kourtney Charles
 Ayanna Donavon
 Kishana Flenory
 Thea Grier
 Mia Jones
 Maleek Joseph
 Sequoia Dorsey Harris
 Shawn Hawkins
 Hadiya Hyppolite
 Noel Kelly
 Qahirah Kibler
 Breana LaFortune
 Talijah Lezama

Melissa Mack
 Kianna McKoy
 Colby Myers
 Christine Placide
 Jasmine Poole
 Aziza Pope
 Tianna Smith
 Keturah Stephen
 Tianna Thomas
 Nyomie Torres
 Shoniah Torres
 Nailah Walthour

Candlebearers

Kibibi Ajanku
 Tinuola Bello
 Malik Camara
 Lindia Dugue
 Nuse Dekka Franklin

Baba Leslie Gray
 Mama DeBorah
 Davis-Gray
 Hanan Hameen
 Arisa Ingram
 Francie Johnson
 Mayetha Johnson
 Nadia Joseph
 Joy Kariam
 Mama Katunga
 Diarra Lansana
 Claudia Lopez
 Paul Lucas, drummer
 Nailah Lisa Morris
 Naima Penniman
 Aisha Starr
 Adaku Utah
 Nakia D. Vieira
 Marcus Williams
 James Yarborough

Student Candlebearers

Kaisa Browne
 Teanna Chin
 Kiah Dozier
 Jaylyn Gill
 Na'ilah Harris
 Brianna Henry
 Bria Knox
 Claudia Lopez
 Faith Mondesire
 Asyha Mosely
 Saut Nekhet
 Serena St. Clair
 Amira Williams

DanceAfrica 2013—Council of Elders

Senior Elders

Mama Hajja Rahkiah
Abdurahman
Baba Lee Abramson
Baba William Mathews

Elders

Mama Kumali Abramson
Mama Peggy Alston
Baba Yomi Awolowo
Mama Carol Awolowo
Mama Sandra Burton
Baba Neil Clarke
Mama Jackie Coban

Baba Chuck Davis
Baba Kimati Dinizulu
Mama Rahkiah Eason
Mama Linda Evans
Baba Leslie Gray
Mama DeBorah Davis-Gray
Mama Doris Green
Baba Nathaniel Boyd Hakika
Mama Akua Ishangi
Mama Amma McKen
Mama Adowa Brown Muchita
Mama Katunge Mimy
Mama Madeline
Yayodele Nelson

Mama Amma Oloriwaa
Baba Obara Wali Rahman
Mama Andara Koumba
Rahman
Baba Jonathan Robinson
(Emeritus)
Mama Esmeralda Simmons,
Esq.
Baba K. Mensah Wali
Mama Lynette White Mathews
Mama Gail Wila

Memorial List

*To those who have passed
on to the ancestral grounds,
we will not forget you or your
contributions to the world.*

Ase! Ase! Ase!

Ethel Watkins-Davis

Assadata Dafora

Ismay Andrews

Alfonse Cimbe

Joe Commodore

Moses Mims

Ruby Pryor

Phillips Stamps

Aquasiba Derby

Jerome Jeffries

Lavinia Williams

Madrina Ascension

Serrano Osa Unko

Syvilla Forte

Thelma Hill

Early Scott

Bettina Bancroft

Ayodele Elaine

Beener

Jamila Bey

Percival Borde

Falumi Prince

Halika Harriet Clegge

Al Perryman

Aaron Baxter

Ronnie Pratt

Priscilla Taylor

Ron Taylor

Michelle Fennell

Mama Mary Gray

Abdoulah Hakim

Ted Holiday

Clinton Jackson

Yusef Imam

Mrs. King

Eddie Spencer

Kofi Nkrumah

Afinya Odak

Larry Phillips

Pearl Reynolds

Tommy Johnson

Aaron Frazier

Ray Hurrey

Cheryl Zincke Morris

William MacPhearson

Micheal Peters

Bubacar Niang

Doug Allan

Nana Adowa Aforiwaa

Jamila Bey

Nana Opare Biea

John Flynn

John Blandford

Charles Abramson

Denise Delapenza

Bill Moore

Raymond Taylor

Earl Mack

Alyo Tolbert

Noni Olaniyan

Michael Schwartz

Peter Tumbleston

Lozemil Machado

Kevin McDonald

Denton Melville

Robert Bob LaPrince

Dave Roberson

Nancy Quinn

LeRoy Radcliff

Keith Simmons

Djibri Traoure

Jimi Williams

Marion Cooper, Jr.

Oscar Beau Brown III

LaRoque Bey

Robert Hudson

Leonard Anthony

Joseph Solomon Deas

Tony Williams

Stanley Mamadi

Tarzer

Scobey Stroman

Dr. Betty Shabazz

Abdul Rahman

Mama Ince

Ralph Dorsey

Tessie Williams

Alex Haley

Gloria Jackson

Charles Moore

Scobey Mitchell

Jacqueline Armstrong

Gregory Myles DeJean

Baba Dele

Bernard Johnson

Kolawole Balogun

Ron Love

Mama KeKe

James McCoy

Evelyn "Jessie"

Williams

Lester Wilson

Mama Willie Wilson

Sarah Frederick

Alvin Ailey

James Butler

Nana Osunoyomi

Afolabi-Sarpong

Nana Opare Yao

Dinizulu

Yao Odum

Rita D'Adamo

Mama Adlyn M. Irwin

Charles E. Inniss

Jonathan Schenker

Mama Pearl

Omowale Primus

Olukose Wiles

Lucille Ellis

Tommy Gomez

Talley Beatty

Queen Mother

Aden Moore

Betty Carter

Tony Davis

Iyalu Opeodu

Baba Wilbert Linton

Mama Sandy Royster

Nana Yoa Bonsue

Amanqua

Vernon Brandon Bey

Robert Boyd

Bro. Abu Shabazz

Bro. Arthur Maddox

Mama Annie Davis

Baba Djimo Kouyate

Papa Ladi Camara

Richard B. Fisher

Brother Mishak Sillam

Bob Riordan

Malaika Holman

Bermis

Francina Yalewa

Osunlebo Kendrick

Hodari Burkett

Eleo Pomare

Frankie Manning

Brother James Cherry

Lena Home

Niles Ford

Mama Guillermina

Prades Correoso

("Miguelina")

Mamadou Johnson

Phyllis Lichtenstein

Mama Margaret Quiñones

Brother Lou Meyers

Brother William Fleet

*Memorial List—**Council of Elders*

Baba Walter P. Brown

Baba Hajji Bilal

Abdurahman

Nana Opare Yao

Dinizulu

Papa Scuddie McGee

Mama Sarah McGee

Baba Mzee Moyo

Baba M.B. Olatunji

Baba Kwame Ishangi

Baba Chief Bey

Mama Barbara Bey

Baba Joe Nash

Mama Mary Umolu

Baba Luther

Sulaimaan Wilson

Mama Elsie

Washington

Baba Montego Joe

Mama Pearl White

Black Africa White Marble, courtesy African Film Festival



FILMAFRICA, May 24—27

Discover the best new films from Kenya, Egypt, Sudan, South Africa, and beyond in this cinematic companion to DanceAfrica.

May 24

Africa Shafted: Under One Roof (2011), directed by Ingrid Martens, South Africa

Farewell Exile (2011), directed by Lamia Alami, Morocco

Our Beloved Sudan (2011), directed by Taghreed Elsanhoury, Sudan/UK

May 25

Black Africa White Marble (2011), directed by Clemente Biccocchi, USA/Italy/Republic of Congo

How to Steal 2 Million (2011), directed by Charlie Vundla, South Africa

May 26

SPECIAL FAMILY SCREENING:
Zarafa (2012), directed by Rémi Bezançon & Jean-Christophe Lie, France/Belgium

Tey (Aujourd'hui) (2012), directed by Alain Gomis, France/Senegal/USA

May 27

Monica Wangu Wamwere: The Unbroken Spirit (2010), directed by Jane Murago-Munene, Kenya

Microphone (2010), directed by Ahmad Abdalla, Egypt

Complete information: BAM.org