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# Come, and Back Again

David Dorfman Dance  
Conceived and directed by David Dorfman  
Choreography and text by  
David Dorfman Dance

BAM Harvey Theater

Oct 16—19 at 7:30pm

Approximate running time: 60 minutes; no intermission

Musical direction by **Sam Crawford**

Media design by **Shawn Hove**

Set installation by **Jonah Emerson-Bell** in consultation  
with **Callie Curry aka Swoon**

Portraits by **Callie Curry aka Swoon**

Lighting design by **Seth Reiser**

Costume design by **Kristi Wood**

Dramaturgy by **Anne Davison**

Creative consultant **David Kyuman Kim**

Production manager **Brian Jones**

Performers **David Dorfman, Samson Race Dorfman,  
Raja Kelly, Kendra Portier, Lisa Race,  
Karl Rogers, and Whitney Tucker**

Band **Sam Crawford, Aaron Diskin, David Dorfman,  
Zeb Gould, Christopher Lancaster, Liz de Lise,  
Anthony Mascorro, and Timothy Quigley**

Music **Smoke, Patti Smith, Traditional**

*BAM 2013 Next Wave Festival sponsor*



*The presentation of Come, and Back Again  
is made possible by the New England Founda-  
tion for the Arts' National Dance Project*

*Major support for dance at BAM provided by:  
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FROM DAVID DORFMAN

*Come, and Back Again* has followed a lovely, twisted road of passionate pursuit for me as well as for the company and collaborators. We began with an exploration of poetic rock and roll as epitomized by Patti Smith, among others. We've ended our journey with a dance about mess, joy, loss, and the persistence of love. Our questions have centered on metaphors of quantification—How much? How long? How far? And ultimately, how to deal with the mess we leave behind—both the beautiful and ugly parts of it. Our sonic road map is the live reinterpretation of the soulful, brutally honest music of the late Benjamin Smoke, for whom Ms. Smith wrote her raw and wrenching anthem, “Death Singing.” Our hope is that you see parts of your own mess somewhere during this hour.

Thanks for being here.

### MUSIC

All rights and permissions administered by the remaining members of Smoke and Warner-Tamerlane Publishing Corp. All Rights Reserved. This evening's performance will include selections from the following songs:

Used by permission:

“Awake” (Smoke) © 1994 Long Play Records

“Wouldn't Mind Dying” (Traditional)

“That Look” (Smoke) © 1995 Long Play Records

“Hank Aaron (lyrics by Dana Kletter)” (Smoke) © 1994 Long Play Records

“Curtains” (Smoke) © 1994 Long Play Records

“Friends (Lyrics by Dana Kletter)” (Smoke) © 1995 Long Play Records

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“I Don't” (Smoke) © 1995 Long Play Records

“Dream (For Dana)” (Smoke) © 1995 Long Play Records

“Clean White Bed (Lyrics by Tracy Snow)” (Opal Foxx Quartet) © 1995 Long Play Records

“M.T.M.” (Opal Foxx Quartet) © 1994 Long Play Records

“Train Song” (Smoke) © 1995 Long Play Records



### DAVID DORFMAN DANCE

Since its founding in 1985, David Dorfman Dance (DDD) has promoted the appreciation and critical understanding of dance by realizing the creation of new works by choreographer David Dorfman and his artistic collaborators. In advocating his mission “to get the whole world dancing,” Dorfman’s work has enjoyed broad and diverse audiences nationally and internationally. Dorfman creates dance that seeks to de-stigmatize the notion of accessibility and interaction in post-modern dance and add positive challenges to audiences. By sustaining a vision to create innovative, inclusive, movement-based performance that is radically humanistic, DDD maintains a core commitment to examine and unearth issues and ideas that enliven, incite, and excite audiences in dialogue, debate, and social change.

DDD has performed extensively throughout North and South America, Great Britain, Europe, and in New York City at major venues, including BAM, the Joyce Theater, The Kitchen, Danspace Project/St. Mark’s Church, La MaMa ETC, and The Duke on 42nd Street. David Dorfman, the company’s dancers, and DDD’s artistic collaborators have been honored with eight Bessie Awards. For over 25 years, DDD has effectively engaged audiences worldwide, with community-based projects playing an important role in the 1990s. In *Out of Season (The Athletes Project)* and *Familiar Movements (The Family Project)*, the members of the company rehearsed and performed with groups of volunteer athletes or family members selected in the communities to which the company toured. In *No Roles Barred*, DDD examined the personal roles assumed, formed, and interwoven in our modern social construct. These projects have been enjoyed not only by athletes and family members but also by groups ranging from corporate executives and “at-risk” youths to college administrators, doctors, carpenters, and social dance enthusiasts. The company’s three community projects have been presented over 30 times in 18 states and two foreign countries.

*Come, and Back Again* is an evening-length elegiac exploration of the virtuosity of daily life, vulnerability, and mortality. Driven by the charged poetry and unapologetic, raw ferocity of the underground 90s Atlanta band, Smoke, five dancers and a band of musicians embark on a kinetic anthem of reckless personal abandon—taking on time, and how memory influences and manages our slippery, elastic existence.

Initial work on *Come, and Back Again* began in April 2011 with Sam Crawford and DDD. This piece has previewed at Connecticut College, SUNY Brockport, and recently at MASS MoCA. *Come, and Back Again* has been commissioned by BAM. This work will become a featured part of the company’s touring repertoire through 2015.

Other recent creative projects include: *Prophets of Funk*, which is currently touring nationally and internationally (inspired by the popular and populist music of Sly and the Family Stone, premiered February 2011); *Disavowal* (inspired by radical abolitionist John Brown, premiered September 2008); *underground* (inspired by the Weather Underground, appeared in 2006 at BAM’s Next Wave Festival); *Older Testaments* (2005, set to music by composer/trumpeter Frank London of the Klezematics); *Lightbulb Theory* (2004, original commissioned score by Michael Wall); *Impending Joy* (2004, original commissioned score by Chris Peck); and *See Level* (2003, original commissioned score by Chris Peck and visual design by Samuael Topiary). *Lightbulb Theory* and *Impending Joy* will be remounted in March during a residency at the 92nd Street Y in Manhattan.

DDD is company-in-residence at Connecticut College, has its own summer intensive at the college, a winter intensive in New York City, and appears annually at the Tisch School of the Arts Dance Summer Residency Program at New York University.

DDD will take *Come, and Back Again* to Clarice Smith Performing Arts Center at the University of Maryland and to Montgomery County

Community College in Bluebell, PA in January 2014. *Prophets of Funk* will tour to Alabama, Mississippi, Tennessee, and Louisiana as part of a DTI/South Arts presentation. DDD is proud to represent the US Department of State's Bureau of Educational and Cultural Affairs in a program produced by BAM, in Turkey, Turkmenistan, and Uzbekistan as part of DanceMotionUSA<sup>SM</sup> in April-May of 2014. A US-based cultural exchange component will bring a Central Asian dance ensemble to the United States for collaboration with David Dorfman Dance in late 2014.

### THE COMPANY

**DAVID DORFMAN**, artistic director of DDD since 1985, has been professor of dance, and now chair, at Connecticut College since 2004. He received a Guggenheim Fellowship in 2005 to continue his research and choreography in the topics of power and powerlessness, including activism, dissidence, and underground movements, culminating in DDD's *underground*, which toured for four years (including the 2006 BAM Next Wave Festival and CSPAC in 2008) engaging community dance casts in each venue. In 2012, Dorfman appeared on several episodes of *A Chance to Dance*, a reality show on OvationTV starring his friends, the Ballet Boyz. The Ballet Boyz also invited DDD to make a short video for BBC Channel 4 Random Acts. (*We Don't Own a Dog* can be seen at [balletboyz.com/videos/we-dont-own-a-dog-c4-random-act/](http://balletboyz.com/videos/we-dont-own-a-dog-c4-random-act/)). Dorfman has also been honored with four fellowships from the National Endowment for the Arts, three New York Foundation for the Arts fellowships, an American Choreographer's Award, the first Paul Taylor Fellowship from The Yard, and a Bessie Award for DDD's community-based project *Familiar Movements (The Family Project)*. His work has been commissioned widely in the US and in Europe, most recently by AXIS Dance Company (Oakland), Bosoma Dance Company (Boston), Bedlam Dance Company (London), d9 Dance Collective (Seattle), Eisenhower Dance Theatre (Detroit), and the Prince Music Theater in Philadelphia for the musical *Green Violin*, for which he won a 2003 Barrymore Award for best choreography. Dorfman tours an evening of solos and duets, *Live Sax Acts*, with with dear

friend/collaborator Dan Froot, most recently in New York City and at the Harare International Festival of the Arts in Zimbabwe. As a performer, he toured internationally with Kei Takei's Moving Earth and Susan Marshall & Co. Dorfman hails from Chicago and holds a BS in business administration from Washington University in St. Louis. With love, he thanks long-time mentors Martha Myers and the late Daniel Nagrin, his late folks Jeanette and Oscar, and his in-house family project Lisa Race and Samson Race Dorfman, his most influential daily teachers.

**RAJA FEATHER KELLY** is a company member with DDD, Reggie Wilson/Fist and Heel Performance Group, zoe | juniper (SEA), RaceDance, Squint Productions (BE), and PEARSONWIDRIG Dance Theater. Kelly created the feath3r theory in 2009 to present his own performance projects, and holds a BA with honors in dance and English from Connecticut College.

**KENDRA PORTIER** is a performer, teacher, and dance-maker based in New York. Thrilled to be part of DDD, Portier additionally performs with Vanessa Justice Dance; teaches as faculty at Dance New Amsterdam and Mark Morris Dance Group; and creates under the moniker BAND-portier. Originally from Ohio, she was born and raised commune style, trained and performed with BalletMet, and received a BFA in dance from the Ohio State University. She has had the fortune of working with and learning from brilliant beings, including collaborations with Launch Movement Experiment. Additionally, Portier has been a guest artist at and/or commissioned by numerous colleges, festivals, dance facilities, tattoo shops, and galleries for her creative works spanning from fine arts to choreography.

**KARL ROGERS** is a dancer, choreographer, and dance scholar. In addition to dancing for DDD since 2005, Rogers is artistic director of Red Dirt Dance. His company has presented work and been commissioned across the country, including a recent performance at the Multi-Use Community Cultural Center in Rochester, NY. Rogers' performance credits include projects with Terry Creach, Paul Matteson, Colleen Thomas, Heidi Henderson, Meghan Durham-Wall, and many



Photo: Adam Campos

others. He has taught at colleges and festivals around the world; most notably he serves as co-director for the Young Dancers Workshop for pre-professional teens at the Bates Dance Festival. Rogers holds an MFA in choreography and is pursuing a PhD in critical dance studies from the Ohio State University. He is an assistant professor in the department of dance at the College of Brockport, where he teaches composition, improvisation, modern dance technique, repertory and dance history, aesthetics, and culture.

**WHITNEY RIPPLEMEYER-TUCKER** has had the fortune to collaborate with Nita Little, Wire Monkey Dance, Tiffany Mills Company, Heather McArdle's *Blueprint Violation*, Mimi Garrard, and the Ballet Boyz's BBC Channel 4 *Random Acts*. When not dancing, she can be found working for reproductive justice with the Doula Project or in the role of co-founder and Pilates instructor/personal trainer at the eco-friendly fitness and wellness Studio 26. Relevant prior experiences include growing up on the border of a national forest and living on a sheep farm, being a public

school teacher, implementing a movement program for prostituted women, and maintaining a writing practice. She thanks Dorfman and all current and prior members of DDD, as well as Simon, Kuan, Abbie, and her family for getting her to the here and now.

#### DESIGNERS AND COLLABORATORS

**JONAH EMERSON-BELL** (set installation) is a sculptor who lives and works in Brooklyn. He uses a variety of materials including found objects, bronze, and neon in making room-sized installations and constructing experiential aspects in his work. He was part of the *Shadow Shop* exhibition at the San Francisco Museum of Modern Art and his work was featured on the cover of the summer 2010 issue of *Bookforum*. He was involved in the Music Box project that was part of Prospect II in New Orleans.

**SAM CRAWFORD** (musical direction) completed both his BA in English and AS in audio technology at Indiana University in 2003. A move to New

York City led him to Looking Glass Studios where he worked as an assistant engineer on film projects with Philip Glass and Björk. These early experiences shaped his thoughts on music and music-making profoundly, inspiring a process that relies on instinct to generate raw material and methods to refine that material into finished works. A multi-instrumentalist on electric guitar, lap steel, banjo, piano, organ, and trumpet and called one of “a fiercely intelligent, talented crew of players” by *The New York Times*, Crawford’s compositions and designs have included works for the Bill T. Jones/Arnie Zane Dance Company (*Another Evening*, Venice 2010), Yin Mei Dance (*Scent of Time*, 2010), Kyle Abraham/Abraham. In.Motion (*Pavement*, 2012), Martha Clarke (*Angel Reapers*, 2011), Jennifer Nugent (2010), and DDD (*Prophets of Funk*, 2011). Crawford’s Bessie Award-winning work (*Chapel/Chapter*, 2006) with the Bill T. Jones / Arnie Zane Dance Company led to an invitation to be a featured performer at Jones’ Kennedy Center Honors induction in 2010, where he had the honor of playing to an audience that included President Barack Obama and First Lady Michelle Obama, and was later broadcast on CBS. Crawford currently resides in Brooklyn where he works as a freelance composer, designer, and engineer. He also performs in various groups in New York and abroad, including Bowery Boy Blue (Brooklyn) and the country and western trio Corpus Christi (Rome). He is also currently completing a collaborative record of lyrical composites and instrumental improvisations with fellow composers Ted Coffey and Zeb Gould, scheduled for release in 2013.

**CALLIE “SWOON” CURRY** (visual artist) has spent the last 13 years in an ongoing exploration of the relationship of people to their built environment. Curry began as a classically trained visual artist and printmaker, and has an continuing project wheat-pasting portraits to walls in cities around the world. This initial impetus to create interventions in the urban landscape has continued to unfold in a variety of ways. From 2006 to 2009, Curry constructed and navigated flotillas of rafts made from recycled materials down the Mississippi and Hudson rivers, and across the Adriatic Sea to Venice. Since 2008 she has

worked independently and in collaboration with the collective Transformazium on community based projects in the town of Braddock, PA. In 2010 and 2011 Curry constructed first a community center and then a home in earthquake devastated Haiti, bringing the creative process into the reconstruction effort with the group Kon-bit Shelter. Currently she is working toward the construction of a musical house, entitled Dithyrambalina, in New Orleans with New Orleans Airlift. Alongside community-based projects, Curry has a studio and installation based practice of drawing, printmaking, and the construction of architectural installations and sculptures.

**ANNE DAVISON** (dramaturgy) is a New York-based dramaturg and casting director. Recent dramaturgy projects include Alex Timbers’ and Michael Friedman’s *Love’s Labour’s Lost*, a *New Musical* (Shakespeare in the Park) and *Bloody Bloody Andrew Jackson* (Public Theater and Broadway), Doug Elkins’ *Mo(or)town/Redux*, Jane Comfort and Company’s *Beauty*, and Elkins’ *Fräulein Maria* co-directed by Barbara Karger and Michael Preston. Upcoming projects include Doug Elkins’ *Hapless Bizarre* and Mark Gindick’s one-man clown show *Wing-Man*. Recent casting projects include the independent films *Elbow Grease* (dir. Jason Shirley), *Concussion* (dir. Stacie Passon) and *Milkshake* (dir. David Andalman and Mariko Munro), short films *Elliot King is Third* (dir. Rose Troche) and *A Queen Without His Crown* (dir. Carmen Pelaez), the NBC series *Deception*, the HBO film *Game Change*, and four seasons of *Law & Order: Criminal Intent*. Davison is an artistic associate of Obie Award-winning theater company Les Freres Corbusier. She has an MFA in dramaturgy and dramatic criticism from Yale School of Drama.

**SHAWN HOVE** (media design), artistic director of shove gently dance/theatre, received his MFA in choreography and dance technology from the Ohio State University and his BFA in dance from Cornish College of the Arts. He is a multidisciplinary dance artist investigating and working in dance as a choreographer, dancer, collaborator, educator, lighting designer, and media artist. From 2005—10, he was on faculty/staff at OSU’s department of dance. For 10 years



he served as co-video director alongside Peter Richards at the Bates Dance Festival, where he helped document the festival's events. He is currently on staff at BDF as a media consultant. Hove has worked with artists Wade Madsen, Deborah Wolf, Crispin Speath, Norah Zuniga Shaw's, Meghan Durham, Noelle Chen, Elephant Jane, Race Dance, and many others. John Mueller's Dance Film Archived has commissioned Hove to help create DVDs on Loie Fuller's *Fire Dance*, Leonide Massine's *Gaité Parisien* and *Symphonie Fantastique*. Hove is currently on faculty at Connecticut College where he teaches dance production and dance media-based courses, and serves as production coordinator. This is Hove's first collaboration with DDD and is honored and privileged to be working with such wonderful people and artists.

**BRIAN JONES** (production manager) has over a decade of touring both nationally and internationally with dance companies. He has held lighting supervisor positions with Smuin Ballets, Ballet Hispanico, and four years with the Paul Taylor Dance Company. He has coordinated festival

lighting for the American Dance Festival, Jacob's Pillow Dance Festival, and the Lincoln Center Festival. His lighting designs for dance have included regular works with Amy Seiwert and Kate Weare, and have premiered at New York City Center's Fall For Dance Festival, the Joyce Theater and Joyce Soho, as well as Washington Ballet, Jacob's Pillow, and Yerba Buena Center for the Arts.

**DAVID KYUMAN KIM** (creative consultant) is associate professor of religious studies and American studies at Connecticut College. In 2006, Kim became a board member, creative consultant, and scholar-in-residence for DDD. Kim has collaborated with Dorfman on *Disavowal*, *Prophets of Funk*, and *Come, and Back Again*. From 2009 to 2012, he served as senior advisor at the Social Science Research Council (SSRC) and is also editor-at-large of *The Immanent Frame*, the SSRC's blog on secularism, religion, and public life. Kim is the author of *Melancholic Freedom: Agency and the Spirit of Politics* (Oxford 2007), and is co-editor of the Stanford University Press series RaceReligion

with John L. Jackson, Jr. and Rudy Busto, and co-editor of a special issue of *The Annals of the American Academy of Political and Social Science* on race, religion, and late democracy. Kim serves on the board of directors of the American Academy of Religion and of Erik Ehn's Soulographie Project. His current book project is *The Public Life of Love*.

**SETH REISER** (lighting designer) designs for theater, dance, music, and installations across the country. Recent work includes: *A Raisin in the Sun* and *Clybourne Park* (Dallas Theatre Center); *Be a Good Little Widow* (The Old Globe); *King Lear* (Dallas Theater Center); *An Iliad* (Playmakers Repertory); *The Agony and the Ecstasy of Steve Jobs* (The Public Theater); *Tigers be Still* (Dallas Theater Center); *The Bad Guys* (Second Stage); *The Whale* (Denver Center Theatre); *Radio Play* (PS 122); the Obie Award-winning *The Lily's Revenge* (HERE Arts Center); *Transition*, by Tommy Smith and Reggie Watts; and *Middlemen* (Human Animals Collective). Reiser has also designed for Woolly Mammoth, Berkeley Rep, Juilliard Opera, Seattle Rep, On the Boards, and the Eugene O'Neill Theater Center, among others. He received his MFA from New York University and lives with his wife Mary and daughter Marion. [sethreiserdesign.com](http://sethreiserdesign.com)

**KRISTI WOOD** (costume designer) has designed for Kyle Abraham/Abraham.In.Motion (*Live! The Realist MC* and *Quiet Dance*), Camille A. Brown (*How We Process*), August Wilson Dance Ensemble (*Time Stands Still*), and the films *The Way of Water* and *Peel*. Costume production credits include: The Metropolitan Opera (currently assistant costume production supervisor for new operas); on Broadway: *War Horse* and *A Chorus Line*; dance: *Pilobolus*, *Jacob's Pillow*, and *Les Ballets Trockadero de Monte Carlo*. TV credits include *America's Next Top Model*, *All My Children*, and *Damages*. Wood also designs and tailors couture gowns for elite drag queens. She would like to dedicate her work to her father, Joseph Earnest Wood (1956—2007).

## MUSICIANS

**AARON DISKIN** lives and works in New York.

In addition to his work with the plastic arts he can be found performing with his various bands: Golem, Lycaon Pictus, Predator Prey, and Flying Teeth.

**ZEB GOULD**, a New York-based composer and guitarist, was born and bred in Indianapolis, IN where he began playing the guitar at a young age. After graduating from Indiana University in 2003 he moved to New York City and took a position at the recording studio of composer Philip Glass. Soon after, he began creating and performing his own music as a solo artist and with his bands, Stereofan and Bowery Boy Blue. In addition to performing with DDD, he has also composed music for Young Soon Kim's White Wave Ensemble.

**CHRISTOPHER LANCASTER** is an electro-acoustic cellist composer living in Brooklyn. He trained as a classical cellist, but is expanding the ideas of what a cello can be and what sounds it can create. His compositions are performed live using a wide array of effects, samplers, and speaker sculptures to create encompassing cinematic and otherworldly sounds. He has composed extensively for concert dance, theater and film, and his work has focused on live cello performance. Lancaster has composed for the Bill T. Jones/Arnie Zane Dance Company and Staccato Contemporary Dance Company in Rio di Janeiro. He had the privilege of performing his music for President Obama at the Kennedy Center Honors in 2010. He also devoutly loves his bands Loving You and Tranimal.

**LIZ DE LISE** graduated from Connecticut College in 2013 with a degree in cultural anthropology. She currently works as a studio assistant with her father, Louis de Lise, at deLise Studios in Cherry Hill, NJ. Additionally, de Lise is working on an EP of six songs inspired by her field research in Portland, OR, with nomadic street kids (to be released this fall; [lizdelise.com](http://lizdelise.com)). She continues to play with her Connecticut College band, Camp, as the front-woman and guitarist. She has had the honor of performing with DDD since 2011.

**ANTHONY MASCORRO** lives in New York City where he has performed and recorded with



Photo: Adam Campos

several groups and productions including One Ring Zero, the Pumpkin Pie Show, Las Rubias del Norte, Matt Van Winkle Band, Violens, Long Windows, and Michael Hearst's Songs For Unusual Creatures.

**TIMOTHY QUIGLEY** is a drummer, percussionist, and composer living in Brooklyn. He has performed all over the world and has been at the heart of the New York music scene for over a decade, a driving force behind the rhythm sections Chicha Libre, Romashka, One Ring Zero, Las Rubias del Norte, Bombay Rickey, and Maeandros Ensemble. His distinct sound, versatility, and quick ear have led to collabora-

tions with such talents as legendary clarinetist/mandolinist Andy Statman, the late poet Allen Ginsberg, Jon Birdsong (Beck, Smokey & Miho) and Ryan Francesconi (Rf, Joanna Newsom). His music appears in films, television, and documentaries including Morgan Spurlock's *The Simpsons 20th Anniversary Special – In 3-D! On Ice!* Currently Quigley leads his own group Small Army, Brooklyn Rhythm!, a percussion ensemble for kids, and teaches percussion master classes in New York City and beyond.

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Choreographic material for *Come, and Back Again* was developed, in part, during residencies at the Tisch Dance Summer Residency Program at New York University, Bates Dance Festival, the Company's bi-annual intensives in NYC and New London, CT, and as Company-in-Residence at Connecticut College.



Share your thoughts and experiences of *Come, and Back Again* by e-mailing [info@daviddorfmance.org](mailto:info@daviddorfmance.org).

### SPECIAL THANKS:

DD and DDD gives special thanks to the spectacular Joseph V. Melillo, Karen Brooks Hopkins, and the entire staff at BAM for hosting us so generously once again; Brian Halloran, Bill Taft and the rest of the Smoke gang for supporting this project; Jem Cohen and Pete Sillen for bringing Smoke to light with their inspiring documentary, Benjamin Smoke; Alex Timbers, Jerome Begin, Danny Motta, Lauren Agnelli, James Finucane, Venlo Odom, Alison Clancy, Chris Hoffman, and all who have contributed to the evening along the way; to each and every one of our unbelievably talented collaborator/performers for their grace and vision; and to all of you for joining us for an evening of live movement-based art tonight!