

Noelani Pantastico & James Yoichi Moore
ARTISTIC DIRECTORS

HERE & NOW

DIRECTOR'S CUT

LIVE IN THE MOMENT. Since the early part of 2020, these are words I found myself repeating over and over. Stress and anxiety consumed me like never before. How do I keep my family safe? What does the future hold? When will dancers be able to return to the studio? With all of my energy spent on the "what ifs", I gradually lost focus of the present moment. *You know, that special place where all of the magic happens.* Participating in a live performance, whether on stage or in the audience, is one of the few activities that demands you fully exist "in the now", and so often leaves us reflective and inspired long after the curtain falls...

James Yoichi Moore, *Co-Artistic Director*

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November 28

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...As SDC began planning for our hopeful return to the summer stage, certainty was still scarce, and in the context of live performance it was nowhere to be found. Creating another film project made sense, but this time around, things would be different. Thanks to the newly available vaccines, we were able to hold a month-long residency on Vashon with a brand new team of artists, working alongside each other in person, as a group, for the first time in more than 18 months. Feeling your partner's heartbeat, hearing another's breath, the sensation of touch - all things missing from a virtual dance world - were finally available to us! We cherished the magic.

The HERE & NOW program is emblematic of the time we're in: doing the best with what is available, while fully embracing the moment. Our hope is that by watching this collection of new works you will be drawn into the immersive worlds created by Juliano Nunes, Robyn Mineko Williams and FLOCK, and that you will leave exhilarated and inspired. We can all gain a grander appreciation of life through recognizing and being grateful for the Here and Now.

- James Yoichi Moore

HERE & NOW - BEHIND THE SCENES -



Choreographer Robyn Mineko Williams (center) reviewing footage with cast & crew.



Outdoor filming rehearsal for "Where You Stay"



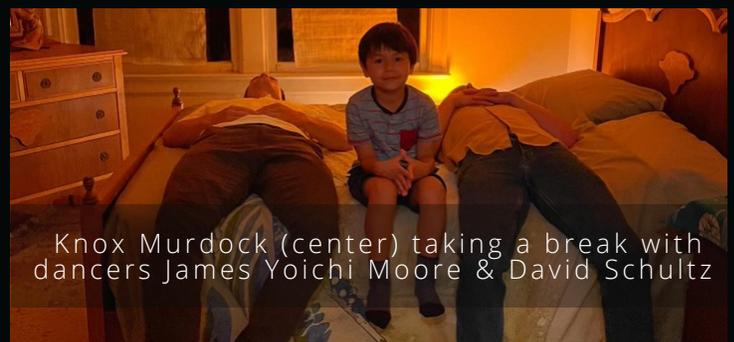
Artists enjoying a sunset dinner at Vashon Artist Residency



Alice Klock & Florian Lochner rehearsing "To Dust"



FLOCK in rehearsal with dancers Andrew McShea & Jane Cracovaner for "5 Favorite Things"



Knox Murdock (center) taking a break with dancers James Yoichi Moore & David Schultz

DIVING DEEPER: Q & A with Bruno Roque

Q: How did you first become interested in dance?

A: “It was complicated. When I was around 12 years old, my mother decided to go to drama school at the Lisbon Conservatory. She wanted to be an actress, and as a young single mother she had to work at night to support us. We hardly saw each other that first year - that was really hard on her. At the time, theatre and ballet were in the same building, so she asked if I was open to changing schools. I had never shown any desire for dance. I was actually into martial arts, and pretty good at it! But I said “yes” to my mom primarily because I felt that this was important for her. That was how I was parachuted into dance, and I ended up loving it. Literally, the first class I was like “this is amazing, how lucky am I!”

Q: How did you get into film work and editing?

A: “That was also a fluke. I was always interested in film, watched a lot of movies, learned English by watching movies growing up. When I was midway into my professional career as a dancer, I did a lot of dance films for fun with my friends. The passion was always there, but it was really just an outlet to express myself without any pretentiousness. When SDC did their “Continuum” program, Noe and James knew I had some editing ability and asked me to make a documentary from all the footage everyone captured during the process. That’s when things started getting serious. I said, ‘okay let’s do this for real, let’s learn about it more, and see how well I can do’. I guess this was the turning point. I enjoy doing it tremendously, and that was a bit of a surprise.”

Q: How has your background as a dancer and choreographer influenced your choices as a videographer and editor?

A: “I think it has been a huge advantage and has been incredibly helpful. It allows me to make arguably better choices in both editing and capturing. A lot of the same skills and qualities that serve me as a choreographer, serve me the same way as an editor - structure, narrative building, harnessing and pinpointing the viewer’s attention where you want it, literally puzzling it out.”



Q: What is it like stepping into this role as a videographer?

A: “It was a little bit nerve-wracking. I wasn’t just editing, I was also capturing the images, and that’s a whole different beast. You can be a great editor and not necessarily be a great ‘capturer’. There’s a whole technical side to knowing how to work with your equipment which has a steep learning curve. I had some of the theory, but I had to educate myself, learn the camera, and how to control it and use all the hardware. Stepping into something where I didn’t feel I had the same command as I did in dance was stressful. And though I have an immense amount yet to learn, I now have a brand new set of skills.”



Bruno rehearsing Dylan Wald, Jim Kent and Miles Pertl in “Frugivory” © Bret Doss Photography

Q: What were some of the challenges you faced as a videographer?

A: “There’s a lot of production hell stories in the cinema industry, and filmmaking in general always presents unexpected challenges. But in FLOCK’s piece [5 Favorite Things], there was a physical mountain to climb because they wanted one continuous take of the 25-minute piece. My rig wasn’t light to start and it felt extremely heavy as time passed. Initially I wasn’t sure I could physically get through it. As we rehearsed, I had to learn the piece and figure out my choreography in a way, and in the end I was able to successfully film in one continuous shot. With Robyn’s piece [Where You Stay], we only had two days to film on the property. It was a dusk shoot into night, it was hard technically. Long takes across opposing light conditions with limited time is never easy.”

Q: Out of the pandemic arose a new opportunity to put dance on screen. Once companies return fully to live performance, will there be a place for the dance film?

A: “I hope so! I think it will now be a medium within dance that will be taken more seriously in the post pandemic. I think people understand the potential of what you can do with dance on film. It’s surprising to me that this was never explored more before, because when you think about acting in theatre or movies, they still share a lot of the same fundamentals, it’s still storytelling, a script instead of a play, a camera instead of an audience, but they come from the same place. And one doesn’t invalidate the other, so hopefully this can happen with dance as well. The potential is there and we have a lot to gain from it as a community.”



Bruno filming Alice Klock and Florian Lochner in “To Dust”

Q: Who has had the most influence on your career?

A: “It’s hard to pinpoint - but I can tell you that as a dancer I grew up watching Baryshnikov. He was my guy. I learned a lot from obsessively looking at his videos. If anyone inspired me and pushed me forward, Baryshnikov is that person. On the contemporary side, the first time I saw NDT [Nederlands Dans Theatre], and particularly Johan Inger doing the Black & White ballets from Jiri Kylian, it blew me away. As a choreographer, Kylian, Ohad Naharin, Mats Ek & Pina Bausch were the people that really inspired me in my formative years. As a filmmaker everything is an influence, but if I have to give some names. Stanley Kubrick, Akira Kurosawa & Quentin Tarantino.”

Q: What’s next? Any new projects you have coming up?

A: “I have some film-related projects in the works and I’ll also be staging Christophe Maillot’s Romeo et Juliette at Pacific Northwest Ballet soon.”

Bruno’s work with SDC

- **“Frugivory”** and **“Anamnesis”**
Choreographer
- **“The Space Between Us”** -
Choreographer, Co-Director
- **“The Making of...”** documentaries
Director, Editor
- **“ALICE”**
Director, Videographer, Editor
- **“To Dust”**
Director, Videographer, Editor
- **“5 Favorite Things”**
Co-Director, Videographer, Editor
- **“Where You Stay”**
Videographer

HERE & NOW ARTIST SPOTLIGHT

Jacqueline Burnett

Jacqueline of Hubbard Street Dance Chicago is originally from Pocatello, Idaho and has been with the company since 2008. Since the Vashon summer residency, Jacqueline performed live for the first time in 20 months this November with Hubbard Street's *RE/TURN*. She is currently preparing for a December world premiere of David Schultz' *Myself and the Other Fellow*, as well as a performance of *Echo Mine* with Califone & Robyn Mineko Williams and Artists.

Jane Cracovaner

Jane is a dancer with Whim W'Him Seattle Contemporary Dance. She received her BFA from the Hartt School and spent time working with various artists in NYC. Jane is currently in rehearsals for Whim W'Him's upcoming live program, with performances in Seattle, Vashon and Whidbey Island.

David Schultz

David began his dance training in Michigan and performed for four seasons with Grand Rapids Ballet before joining Hubbard Street 2 in 2009 and the main company in 2011. David returned to the stage this month in Hubbard Street's *RE/TURN* and will be performing his own choreography in his new work, *Myself and the Other Fellow* at Boston University in December.

Andrew McShea

Andrew, from Leesburg, VA, began his training in ballet and jazz at the Loudoun School of Ballet and earned a BFA in Dance from Point Park University. He also worked with DanceWorks Chicago, Peter Stathas Dance, and Gallim Dance before joining Whim W'Him in Seattle. Andrew has been busy preparing for a world premiere of Olivier Wevers' *Cannibalistic Sanctuary* for performances in January, along with new creations from Jakevis Thomason and Ethan Colangelo





GIVING TUESDAY

#GivingTuesday was created as a day for people to do good, and is now a global movement that inspires hundreds of millions of people to give, collaborate, and celebrate generosity. This November 30th we hope you consider **Seattle Dance Collective** in your giving plans.



FILM FESTIVAL NEWS



“The Only Thing You See Now”

“THE SPACE BETWEEN US: Creating dance during a pandemic lockdown”



“ALICE”

“Gallop Apace”

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SEATTLE DANCE COLLECTIVE

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