

# florida Dance festival

**June 16-26, 2010 - Tampa, FL**

**HOSTED BY THE UNIVERSITY OF SOUTH FLORIDA**

florida dance  
association

## PERFORMANCES

**ARCH DANCE COMPANY, JUNE 15**  
**FLORIDA DANCES, JUNE 17 & 22**  
**FACULTY CONCERT, JUNE 19**  
**FUZION DANCE ARTISTS, JUNE 23**  
**DAVID DORFMAN DANCE, *DISAVOWAL*, JUNE 24**  
**FESTIVAL FINALE, JUNE 26**

## FACULTY

**JENNIFER ARCHIBALD** - Hip Hop, Hip Hop Repertory and Performance  
**ANJALI AUSTIN** - Ballet, GYROKINESIS®  
**CINDY HENNESSY** - The Skinner Releasing Technique™ (SRT)  
**KRISTIN O'NEAL** - Modern, Modern Repertory and Performance  
**KARL ROGERS & JENNA REIGAL** - Modern, Modern Repertory and Performance  
members of David Dorfman Dance  
**CASEY SAXON** - Int & Adv Jazz Technique, Jazz Repertory & Performance  
**JOANNA MENDEL SHAW** - Teachers' Toolkit and Making Dances  
**AUGUSTO SOLEDADE** - Afro Brazilian Dance and Repertory  
**COLLEEN THOMAS** - Modern, Partnering/Repertory & Performance  
**LEYMIS BOLAÑOS WILMOTT** - Afro-Modern Technique, Pilates®  
**BILL YOUNG** - Contact Improvisation, Partnering/Repertory & Performance

## MUSICIANS

**DAVID GOLDBLATT, KEN METZKER, GILLES OBERMAYER**

All faculty and performances are subject to change



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# florida Dance festival

JUNE 16-26, 2010

TAMPA, FL

Hosted by the University of South Florida

For over three decades Florida Dance Festival has been Florida's leading summer dance training program and one of the major annual dance events in the southeastern U.S. Our distinguished program offers workshops, master classes and an outstanding performance series featuring Florida, national and international guest artists.

The Festival unites a diverse, global community of choreographers, performers, teachers and students for intense study, exploration and exchange. Participants experience a range of dance styles and movement expression in a supportive environment with some of the field's outstanding contemporary master teachers and choreographers. The noncompetitive atmosphere encourages the exchange of views and ideas and provides fertile ground for personal and artistic experimentation and growth

Florida Dance Festival is an exploration of movement and creativity for students, educators, and anyone looking to enrich and deepen his or her understanding of the moving body and the creative process. The Festival brings together a diverse community of choreographers, teachers, students and performers for intense study, training, exchange of ideas, and fun.

The schedule of daily classes is designed for serious students and professionals seeking a rich and deeply satisfying dance experience. Classes are limited in size to provide more individualized instruction and maintain the quality of the learning experience. Florida Dance Festival offers performing opportunities for participants and performing groups through FLORIDA DANCES and the FESTIVAL FINALE. Evenings are filled with performances by acclaimed guest artists as well as Florida's own dance community.

We hope you'll Join us for a uniquely  
Florida dance experience!

The University of South Florida Dance Program is a division of the School of Theatre and Dance, one of five academic units in the USF College of The Arts. The program, housed in its own state of the art Dance Centre on a large public research university campus, offers a BFA in Dance Performance and a BA in Dance Studies. The B.F.A. in performance focuses on the professional development of dancers and choreographers. The B.A. in dance studies offers an individualized program for students who, in addition to their dance training, wish to explore the relationship between dance and another academic area (i.e., education, psychology, or African studies, etc.). Throughout the curriculum students are encouraged to expand their view of dance to include other cultures and ideas of performance. All classes are student-centered, with the faculty maintaining a close mentoring relationship. Central to the Dance Program is its commitment to the creation of original choreographic works by students, faculty and guest artists. These works, in company with a widely varied repertoire of others, are presented in regular public performances by students throughout the year. The curriculum for all dance majors includes daily dance technique (five levels in ballet and modern dance) with professional musicians accompanying classes. Students also benefit from opportunities to perform and study abroad through faculty directed programs such as USF Dance in Paris. Faculty members in the Dance Program are well-known professionals with wide-ranging experience as dancers, choreographers, and teachers. In addition, renowned choreographers such as Trisha Brown, Ann Reinking, Doug Varone, and Joe Goode regularly augment the full-time faculty as visiting artists. USF dance graduates are currently performing in major dance companies, teaching dance, working in arts management, and pursuing graduate degrees in top-rated programs across the country. Auditions are held throughout the year and are required for admission to the Dance Program.

Further information may be found at the USF dance web site: <http://theatreanddance.arts.usf.edu>



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Florida Dance Festival is produced with support from:  
National Endowment for the Arts; National Performance Network; Southern Arts Federation  
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Florida Dance Association is committed to making its programs accessible to all. The contents of this brochure can be provided in large print or other accessible formats upon request. For information or assistance regarding accessibility issues for classes, workshops, and performance events call Florida Dance Association toll-free at 1-800-252-0808 or 305-547-1117 in Miami-Dade County. For telecommunication assistance call Florida Relay Service at the number listed for the appropriate service.

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# faculty and courses

## **ANJALI AUSTIN**

### **Ballet** **GYROKINESIS®**

**Anjali Austin** joined the ballet faculty in the School of Dance at Florida State University in 1995. A former member of Dance Theatre of Harlem, Anjali has worked with noted teachers and choreographers such as Agnes de Mille, Louis Johnson, Alexandra Danilova, Glen Tetley, Valerie Bettis, Geoffrey Holder, and Frederick Franklin. Some of the ballets she has performed are 'Billy the Kid', 'Swan Lake' (Act II), Serenade, 'Flower Festival', 'Dougla', 'Concerto Barocco', 'Prince Igor', 'Paquita' and 'Frankie and Johnny'. Also to her credits are PBS television specials 'Fall River Legend', 'A Streetcar Named Desire' and 'Creole Giselle'. During Ms. Austin's professional dance career she enhanced her performing and technical skills with intensive Gyrotonic and Pilates training. Anjali trained extensively in the Pilates method with the widely respected teacher Kathleen S. Grant. Ms. Austin has over 25 years of training and experience in the GYROTONIC EXPANSION SYSTEM® and has worked with many of the legendary GYROTONIC® teachers including Hilary Cartwright, Juergon Bamberger, Leda Franklin and Rita Renha. Anjali also worked with Gyrotonic creator and founder Juliu Horvath, and trained under him to become a teacher of the system and began teaching the system in the New York City studios in 1993. In 2002 Ms. Austin achieved Gyrotonic Master Trainer status and continues to train in and remain updated in the system. As a member of the Dance faculty at Florida State University Ms. Austin introduced Gyrotonic methodology and received administrative support for the purchase of two Pulley Tower machines. Students now have the opportunity to train on the equipment as a course of study and receive academic credit for their work.

### **BALLET**

Ms. Austin's ballet classes emphasize both the athletic and artistic components of dance. Strength building is incorporated to enhance the dancer's abilities to meet the rigors of the field. Artistic development is encouraged to assist dancer's in finding their own unique voice in the methodology. In addition, Balletalk, a workshop devised by Ms. Austin, is often included in her residency offerings. This unique opportunity encourages dancers to dialogue and discuss ballet technique, explore the unwritten rules of ballet in the studio, and ask questions about the field; including the realities of being in a company and life on tour.

### **GYROKINESIS®**

GYROKINESIS® exercises allow one to work on the entire body through seven natural elements of spinal movement: forward, backward, left side, right side, left twist, right twist and circular, as well as all other joint articulation. This approach systematically and gently works the joints and muscles through rhythmic and undulating movements. These movements stimulate the body's internal organs while different corresponding breathing patterns are integrated along with the movements. Fluidity is the key. Postures are not held for long periods of time. Instead, postures are smoothly and harmoniously connected through the use of breath, making exercises appear and feel more like a dance and swimming than like traditional yoga.

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## **JENNIFER ARCHIBALD**

### **Hip Hop Technique** **Hip Hop Repertory**

**Jennifer Archibald**, founder and artistic director of Arch Dance Company, graduated from the Alvin Ailey School and has performed in the U.S. at major venues including John F. Kennedy Center for the Performing Arts, Aaron Davis Hall, Lincoln Theatre and The Duke on 42nd Street Theatre, as well as in Europe and Canada. She has staged various off-Broadway shows working with casts from "Bring in Da Noise, Bring in Da Funk" and "Cats." Ms. Archibald has choreographed for both the NBA New York Knicks City Dancers and The Alvin Ailey School. Her works have been featured twice at the Elan Awards honoring Rob Marshall, who choreographed the film "Chicago," and contemporary dance choreographer Lar Lubovitch.

### **HIP HOP TECHNIQUE**

This class incorporates the technical fundamentals of both modern dance and hip-hop into a gritty street level execution of contemporary dance. This style pushes the dancer athletically to move with and against gravity as well as lyrically fly across space, encompassing both the hard edge of street dance with the fluidity of classical technique. Soul and conviction are emphasized through the movement in order to strengthen technique and performance qualities.

### **HIP HOP REPERTORY AND PERFORMANCE**

Working with techniques and material from the Hip Hop class, Ms. Archibald will create a work with the students to be performed in the Festival Finale program. Prerequisite: Students must also take Ms. Archibald's Hip Hop class

## **CYNTHIA HENNESSY**

### **The Skinner Releasing Technique™ (SRT)**

**Cynthia Hennessy** is one of the founders and directors of Moving Current Dance Collective, a professional contemporary dance group residing in Tampa. With Moving Current, Cynthia has produced over twelve years of dance, over 70 full concerts, choreographing and presenting other local and national artists as well as conducting residencies and workshops. She earned a BFA from Florida State University and, upon graduation, worked with Barton Mumaw exploring the influence of Delsarte movement principals. In the last 10 years she has focused on Skinner Releasing and improvisation, earning her Skinner Teacher Certification in 2006. Ms. Hennessy is an adjunct instructor at St. Petersburg College and has taught at University of South Florida, and Eckerd College. Ms. Hennessy's work has been seen throughout Florida, St. Louis, MO, as well as part of the Visions of Peace Project in Paris, France, and most recently Lisbon, Portugal. She received an Individual Artist Grant from the Arts County of Hillsborough County in 2005, was honored as 2006 Tampa Bay Treasured Artist of the Year and in 2007 was awarded an Individual Artist Fellowship by the Florida Department of State, Division of Cultural Affairs. Ms. Hennessy serves as a member of the Artist Advisory Committee for the Arts Council of Hillsborough County and on the board of the Florida Dance Association. Cynthia's greatest reward has been the privilege of working with many dedicated teachers, students, professional dancers and artists, who have given many hours of their talent to her creative endeavors. She is grateful for all that she has learned from them.

### **THE SKINNER RELEASING TECHNIQUE™ (SRT)**

SRT is a groundbreaking approach to dance, which can enhance any movement style and activity. Joan Skinner, an American choreographer, dance improvisation pioneer, and former dancer created the technique and methodology with both the Martha Graham and Merce Cunningham companies. Skinner Releasing Technique is rooted and actualized from a simple principal: that when we let go of habitual physical and mental holding patterns, we can move more freely, articulately, and powerfully. In SRT improvisation, poetic imagery and hands on tactile studies facilitate a creative exploration of technical principles such as Multi-direction alignment, suppleness, suspension, economy and autonomy. The 15 introductory classes are a progressive study, yet each class is unique and has a distinctive focus. They are highly structured, yet allow for each student to individually discover their natural dynamic alignment, strength and creativity through their own logic, thoughts and feelings. These classes are open to everyone; beginners as well as experienced dancers are welcomed.

#### **KRISTIN O'NEAL**

##### **Modern 3 (intermediate)**

*(must have 1- 2 years modern training)*

##### **Modern Repertory**

As a teacher, **Kristin O'Neal's** classes focus on honesty, embodiment and the group connection. As a performer and choreographer, Kristin loves that same richness through smooth movement transitions and meaningful connection with the music and her partners. Kristin holds an MFA in dance from Hollins University/ADF (Roanoke, VA) and has a BFA from Wright State University (Dayton, OH). Originally from Springfield, Ohio, Kristin O'Neal moved to South Florida in 1993 where she performed with South Florida greats, Gerri Houlihan and Dale Andree's Mary Street Dance Theatre, as well as other local artists, Joanne Barrett, Pablo Cano, Bill Doolin, Demetrius Klein, Katherine Kramer, Elana Lanczi, Nikki Rollason and Clifton Childree among others. Kristin has received commissions/honorariums for her choreography and collaborations from producers like the Miami Light Project, Philadelphia Fringe Festival, Florida Dance Festival and Moving Current Dance Collective (Tampa, FL). Her work has been shown around Florida as well as New York City venues WOW Café Theatre and the Joyce/Soho (A.W.A.R.D. Show 2008!). Kristin is currently on dance faculty at the University of Florida in Gainesville, FL and co-director of Moving Current Dance Collective in Tampa, FL.

##### **MODERN 3/"THE ZONE"** *(must have 1- 2 years modern training)*

I consider technique class to be an escape into a world of "Anything Can Happen!"—A time and place to gather and support the arrival into our individual bodies, to peek our senses, to unleash our creative spirits and share in the phenomenon, of the "thing" that happens to individuals who challenge and surrender to one another through focused, rigorous play and structured architecture. We will warm-up quickly with yoga influences and innovative, juicy floor work supported by deep breathing and a clear inward focus that gradually expands into full-bodied, spatial discoveries of falling on and off our legs. Quoting from teachers who have inspired me the most, we will traditionally tendu in a "released" state of mind while gliding degages between moments of contacting with a partner—harmonizing our modern dance history with the post modern physicality and the beautiful metaphor of it ALL.

##### **MODERN REPERTORY**

Beyond learning a piece of choreography, we will flip it upside down, inside out and balance it on our heads. We will discuss and dialogue the content inside the movement choices—the who, the what, the why and the meaning of dancing in unison, in solo, etc. Let's soak in and share the wonderfulness of creating work together while uncovering and ripening our unique, individual voice inside a piece of choreography.

#### **JENNA RIEGEL**

##### **Modern 5 (advanced) (w/Karl Rogers)**

*(minimum age 18, 4 years of modern training)*

##### **Modern Repertory (w/Karl Rogers)**

**Jenna Riegel**, a native of Fairfield, Iowa, has been a New York-based dancer, performer and teacher since 2007. Jenna holds an M.F.A. in Dance Performance from the University of Iowa and a B.A. in Theatre Arts from Maharishi University of Management. Since moving to New York City, Jenna has had the honor of performing with Daara Dance (choreographer Michel Kouakou), Carolyn Dorfman Dance Company, Tania Isaac Dance, Bill T. Jones/Arnie Zane Dance Company and Bill Young/Colleen Thomas & Company. Jenna currently tours nationally and internationally as a company member of David Dorfman Dance, Alexandra/Beller Dances and johannes weiland. Jenna has taught Master Classes in Modern Technique in New York at Dance New Amsterdam, The Joffrey Ballet School and 100 Grand Dance. In addition, she has taught classes at Connecticut College, University of Maryland and the University of Iowa and at festivals around the world such as the New York University's Tisch Summer Dance Festival, the Open Look Festival in St. Petersburg, Russia, the Annual Dance Conference and Performance Festival in Bytom, Poland and the Dance Isadora Festival in Krasnoyarsk, Siberia. Jenna is also a certified Stott Pilates instructor and has been teaching pilates for over 7 years.

##### **MODERN 5** *(minimum age 18, 4 years of modern)*

As class begins, a soft internal focus is emphasized as students warm, align and prepare their bodies through simple Limon-inspired floor work and Pilates-based core work. Students are encouraged to tune into their instruments and evaluate their current bodily state. As class progresses to standing center work and traveling phrases, attention is shifted outward to learning movement material from an external source and interacting and being inspired by the fellow artists in the classroom. Musical phrasing, details of body part initiations, tonal quality and dynamics are expected to be replicated as precisely as possible as a way of practicing seeing and experiencing the teacher's body habits, rhythms and choices. The class is divided into groups so that students can witness and learn from each other's habits and choices. Then, in a culminating center phrase, individual expression and freedom is cultivated through repetition of material and guided exercises in shifting attention and awareness to different aspects of dancing... i.e. musicality, the use of space, focus and dancing together with others. Movement material is derived from and explores the dichotomies of being centered verses off-centered, still verses momentum driven, upright verses inverted, released verses explosive and shape verses sensory-oriented.

##### **MODERN REPERTORY (w/Karl Rogers)**

This repertory class will combine material drawn from phrase-work and movement vocabulary generated in David Dorfman Dance's new work "Prophets of Funk." Collaboratively, we will investigate physically and theatrically what it means to get funky, feel the funk, be stuck in a funk, funk it up, etc... We will collage our explorations into a cumulative piece. Inspired by the music of Sly and The Family Stone, this repertory class will be full of energetic, high velocity, momentum driven, ferocious movement as we "Dance to The Music"!!

#### **KARL ROGERS**

##### **Modern 5 (advanced) (w/Jenna Riegel)**

*(minimum age 18, 4 years of modern training)*

##### **Modern Repertory (w/Jenna Riegel)**

**Karl Rogers**, from Tulsa, OK, is a member of David Dorfman Dance and has danced in projects for Jennifer Nugent + Paul Matteson, Colleen Thomas, Terry Creach, Melinda Ring, Tami Stronach, and many others. Karl is currently a PhD candidate and completed an MFA in Choreography (2003) at The Ohio

State University. Karl has been a guest teacher at colleges, universities and festivals around the world, including Visiting Assistant Professor at Kenyon College and Postgraduate Fellow in Dance at Dickinson College. Karl also co-directs the Young Dancers Workshop at Bates Dance Festival. His own work has been shown in NYC, Columbus, OH, Chicago and North Carolina. Recently, he premiered an evening of duets (by Lisa Race, Bebe Miller, and himself) with Meghan Durham-Wall.

#### **MODERN 5** (*minimum age 18, 4 years of modern*)

The class will combine improvisational scores, conventional classroom exercises and performance challenges to bring dimensionality and agency to your dancing. I honor traditional modern technique but often with a twist. I am most interested in investigating familiar movement in unfamiliar ways. I think it allows us to find new coordination, build a technical specificity in our dancing, while not steeping ourselves in habit. We will concentrate on how to make bold, athletic, daring movement authentic and alive. I strongly believe that dance requires a performer to engage with ideas and the imagination. I will ask you to invest your own creative spirit as we dance together. We will smile. Must have at least 3 years of continuous modern dance training.

#### **MODERN REPERTORY** (*w/Jenna Riegel*)

This repertory class will combine material drawn from phrase-work and movement vocabulary generated in David Dorfman Dance's new work "Prophets of Funk." Collaboratively, we will investigate physically and theatrically what it means to get funky, feel the funk, be stuck in a funk, funk it up, etc... We will collage our explorations into a cumulative piece. Inspired by the music of Sly and The Family Stone, this repertory class will be full of energetic, high velocity, momentum driven, ferocious movement as we "Dance to The Music"!!

#### **CASEY SAXON**

##### ***Intermediate and Advanced Jazz Jazz Repertory***

A Florida native, **Casey Saxon** received her original training in Gainesville, under Nina Cameron, and has been dancing professionally for 16 years. Ms. Saxon began her professional career with world-renowned, Gus Giordano, the father of American jazz dance. While working with Gus Giordano Jazz Dance Chicago, she had the privilege of studying under and/or performing works by Founder, Gus Giordano and Artistic Director, Nan Giordano. Saxon's credentials also include working with such dance artists as, Randy Duncan, Frank Hatchett, Billy Siegenfeld, Frank Chavez, Claire Bataille, Susan Quinn Williams, and Jon Lehrer. Casey eventually returned to the sunshine state and earned her BFA in Filmmaking from the University of Central Florida. While there, she explored ways in which to combine the two mediums of film and dance. Saxon further investigated this multi-media concept during graduate school. In the Spring of 2006, Saxon founded CineDance, Orlando's 1st professional concert jazz dance company. Since its inception, the company has produced several full-length programs, performed at several Orlando International Fringe Festivals, United Arts' ArtsFests, Orlando Weekly's Best of Orlando celebration, and at 4 annual Red Chair Affairs. Saxon is currently on faculty with Valencia Community College and Seminole State College, as well as several area studios. She has also taught at and choreographed for various festivals, colleges and performing arts high schools, including, Santa Fe College, University of Florida and Douglas Anderson School for the Arts. Saxon has been described by critics as one of the more persistent and prolific contemporary dance choreographers showing work in Central Florida. She prides herself on her direct, yet compassionate teaching style; and on an aesthetic that is an eclectic fusion of strength, individual interpretation, classicism, film and funk. From the 'flip and funny' to the 'cynical and obscure,' Saxon encourages her dancers to explore all extremes in order to find and communicate universal truths that bind us all in the human experience.

#### **Intermediate Jazz**

Students will develop an identifiable working knowledge of exercises, progressions and combinations which promote the understanding of the pure principles of American jazz dance.

#### **Advanced Jazz**

An eclectic fusion of strength, individual interpretation, classicism, contemporary movement, performance and funk.

#### **Jazz Repertory**

Dancers will learn a piece of CineDance rep. Through movement, dancers are encouraged to explore all extremes in order to find and communicate universal truths that bind us all in the human experience.

#### **JOANNA MENDL SHAW**

##### ***Making Dances Teachers Toolkit***

**JoAnna Mendl Shaw** is a choreographer and teacher whose work stretches the boundaries of traditional dance. Establishing her early dance career in NYC, Shaw went on to complete an MFA at The University of Utah, teach, tour and perform with the Seattle based Bill Evans Dance Company, teach on the faculty at Cornish Institute and direct her own Seattle company, Danceworks Northwest. She moved back to NYC in 1991, taught on the faculty at NYU/Tisch, Princeton University and Montclair State. The recipient of two National Endowment for the Arts Choreographic Fellowships and numerous other grants, Shaw has choreographed for dance companies throughout the States and in Europe. Completion of a certification in Laban Movement Analysis lead Shaw into extensive teaching and choreographing for athletes. Shaw has choreographed for ice dancers, in line skaters, gymnasts and equestrians. She has created five choreographic commissions for Ice Theatre of New York, taught and served as chief choreographic consultant for the Swiss Gymnastics Federation. In 1998 Shaw began investigating the merger of dance and equestrian artistry and formed The Equus Projects, a company of professional dancers trained in natural horsemanship and committed to the investigation of the dynamic physical dialogue between horses and humans. The Equus Projects has produced full evening performance works for arts and equine venues, performed with live orchestras and trained with internationally recognized equestrians. The Equus Projects is developing a hub site for its work in Central Florida with residency activities at U of F/Gainesville and equine training in Reddick, FL. Shaw currently teaches Composition on the faculty at The Juilliard School and teaches Improvisation, Composition and Choreography in the Ailey/Fordham BFA program.

#### **MAKING DANCES**

Shaw combines her knowledge of movement analysis with a passion for discovering personal voice into a dance making class that is both intense work and great fun! Explore site-specific choreography. Visit the rigor being accountable for outcomes. Experiment with in the moment logging process. Bring your strong opinions and a sense of play! We will work with solo form, duets and groups. *Not for beginning choreographers.*

#### **TEACHERS' TOOLKIT**

Movement is a vital part of any learning process. We will begin by exploring the components of physical listening and move on to issues of training the body and training the mind. Our goal is to enhance our breadth and confidence in physical intelligence. The class, designed for experienced and aspiring college and secondary school dance educators, will incorporate movement exploration, sample classes, curriculum design, discussion and journal-keeping.

## **AUGUSTO SOLEDADE**

### ***Afro Brazilian Dance Technique Afro Brazilian Dance Repertory***

**Augusto Soledade**, a native of Bahia, Brazil, is a performer, choreographer and currently serves as a full time Assistant Professor in Dance at Florida International University in Miami and as Founder Artistic Director and resident choreographer of Brazz Dance Theater. In 2007, Mr. Soledade was awarded the Individual Artist Fellowship, the Artist Enhancement Grant and the International Cultural Exchange Grant from the State of Florida Division of Cultural Affairs. In 2005 he received the Miami Dade Choreographer's Fellowship from Miami Dade County Department of Cultural Affairs and was awarded multiple grant funds from the Northampton Arts Council and Smith College. Other Positions at Universities and Colleges were: Visiting Assistant Professor and Graduate Advisor at Smith College, Massachusetts, from 00 - 04, Visiting Assistant Professor in Dance at the University Of Michigan at Ann Arbor in 99-00, Guest Instructor at Wells College, NY University of Rochester in 98-99. He received his MFA in Dance from SUNY Brockport in 1998. He has performed in Brazil, Trinidad/Tobago and throughout the United States. His dance training started at the Federal University of Bahia, Brazil in a program with strong modern dance emphasis and has had training with Garth Fagan, Clyde Morgan and holds a degree in journalism from the Federal University of Bahia. Mr. Soledade is 2008 Guggenheim Fellow.

## **AFRO-BRAZILIAN DANCE**

The objective of this class is to give students an experience in movement through Afro-Brazilian dances. The dances come from traditional, folk as well as contemporary settings. The class intends to provide, through movement, a better understanding and appreciation of the various African based cultures that shaped Afro-Brazilian dance and dances in the African Diaspora. The class is structured so that the students have an extensive experience in all elements of dance - rhythm, space, movement, effort, time, shape, body and performance.

## **AFRO-BRAZILIAN DANCE REPERTORY**

The objective of this class is to use the Afro-Brazilian dance vocabulary and aesthetic to create an original dance work. This new work will be performed by the students in the festival's culminating performance event.

## **COLLEEN THOMAS**

### ***Modern 4 (intermediate/advanced)***

*(minimum age 16, 2-3 years of modern training)*

### ***Repertory/Partnering (w/Bill Young)***

**Colleen Thomas** began her education at SUNY Purchase and graduated with honors from SUNY Empire State College, where she received a BA in Psychology. She received an MFA in dance from the University of Wisconsin in Milwaukee. Since moving to New York in the late 80's, she has danced with the Bill T. Jones/Arnie Zane Dance Company, Bebe Miller Company, Nina Wiener Dance Company, Donald Byrd/The Group, the Kevin Wynn Collection, and Sung Su Ahn, among others. She currently choreographs with her partner Bill Young, and is co-artistic director to Bill Young/Colleen Thomas & Co. Her choreography has been seen in Russia, Slovakia, Hong Kong, Estonia, Taiwan, Portugal, Brazil, Venezuela and in the USA at Joyce SoHo, Kaye Playhouse, SUNY Purchase, The Puffin Room, Hundred Grand, Dance New Amsterdam, Meredith College in Raleigh NC, California State University Long Beach, East Carolina University, and the University of Wisconsin, among others. She has been on the adjunct faculty at Long Island University's Brooklyn campus and the New School for several years as well as a frequent guest artist at Dance New Amsterdam. She is an Assistant Professor of Professional Practice Barnard College of Columbia University.

## **MODERN 4 (intermediate/advanced)**

*(minimum age 16, 2-3 years of modern training)*

This release based technique class invites students to explore the edge of movement while working with an underlying line and technique. Emphasis on sensation, initiation and weight will be introduced in a floor warm-up that will expand to a standing exploration of the transition between form and space. This class focuses on the personal discovery of true alignment and the different pathways that follow. Students are encouraged to use alignment to fall off of it, release it, and manipulate it. The warm-up will also prepare the student to use initiation and weight for movement on the floor, out of the floor, and to the floor. Drawing from release, yoga, ballet and traditional modern dance techniques, this class culminates with learning a phrase that takes a journey through abandon and control. Must have at least 2 years of continuous modern dance training.

## **REPERTORY/PARTNERING (w/Bill Young)**

Participants will not only learn material from the repertory of Bill Young/Colleen Thomas & Co., but they also will explore the processes that the company uses to create dances -- to learn how to work collaboratively with the directors as company members do. Learning and creating solos, duets and group sections, they will find within themselves the company's extreme and dynamic movement language, the fluid and magical partnering, as well as the very powerful imagery that this company is known for.

## **LEYMIS BOLAÑOS WILMOTT**

### ***Pilates for Every"body"***

### ***Afro-Modern Technique***

**Leymis Bolaños Wilmott** is the Co-Founder/Artistic Director of Fuzión Dance Artists Sarasota/Bradenton's 1st Contemporary Dance Company. She has received the Arts Leadership Award for Artistic Achievement (2008), an Individual's Artist Fellowship from the Sarasota Arts Council (2006); she was nominated by Sarasota Magazine as best choreographer in a musical for Miss Saigon presented at the Players Theater (2005), and received a Dance Magazine award for Southeast Best Choreographer (2002). Her work has been performed at the John F. Kennedy Center, Chicago Theatre Building, Florida Dance Festival, and Ailey City Group Theatre in NYC, as well as the Shaw Center in Baton Rouge, Merce Cunningham Studio in NYC, Birmingham Jefferson Civic Complex Theater, Koger Center of the Arts in South Carolina, and the East Village Cabaret in Sarasota, FL. Ms. Bolaños Wilmott is the first in the state to receive a certificate in Dance and Healing from the University of Florida and has a Master of Fine Arts in Performance/Choreography from The Florida State University. Her deep love for education and community building continues as she advocates for dance as a Teaching Artist through the Sarasota Arts Council, Manatee Arts Council, and Van Wezel Performing Arts Center. She is also an Adjunct Professor of Dance at Booker High School, New College of Florida, and a certified Pilates instructor teaching at the Sarasota Ballet and Pilates Body Studio in Sarasota.

## **PILATES FOR EVERY"BODY"**

Ms. Bolaños Wilmott is a certified Pilate's instructor through Core Dynamics - Michelle Larson's approach. As a contemporary dancer with a 48 degree curve of scoliosis, Pilates has been a "life saver". It has conditioned her body and provided her with tools and strength to do what she loves most, DANCE! This class will introduce several modalities specifically from Pilate's through conditioning exercises that can be modified to each person's ability. The three essential tools exemplified in this class are personal body awareness, stretching, and strengthening in a non-impact, balanced structure. The class ends with a reflection time which will be lead as participants "scan their body" using their breath and focus while digesting material from the workout as well as from the day.

## MUSICIANS

### AFRO MODERN TECHNIQUE

Leymis' teaching style offers an enthusiastic atmosphere that nurtures, encourages, and challenges new ways of moving within the Afro-Modern dance form. Students will be introduced to Contemporary and African dance techniques that address elements of alignment, endurance, use of weight, spatial awareness, and musicality. There will be moments of improvisation as well as learning phrase work from the Fuzión Dance Artists' repertory. This class is for those who seek the thrill of blending traditional African dance and Contemporary dance, and ultimately, exploring the combination choreographically.

### BILL YOUNG

#### **Contact Improvisation/Partnering Repertory/Partnering (with Colleen Thomas)**

**Bill Young** (winner of a recent Guggenheim and NYFA Awards) discovered dance through contact improvisation while studying music at Oberlin College. He showed early work in San Francisco, while dancing with Margaret Jenkins, and later moved to New York where he danced with Douglas Dunn, Randy Warshaw, Merce Cunningham (on video). In 1988 he established Bill Young and Dancers, which has been presented in NYC at the Joyce Theater, DTW, The Kitchen, Danspace Project, PS 122, the Duke/92nd St. Y and Symphony Space, as well as on repeated international tours. Young has created over 50 works, noted for their virtuosity as well as emotional range and power; his commissions include new works for the Estonian National Opera Ballet, Pennsylvania Dance Theater, the Zenon Dance Company (Minneapolis), DanceArt Hong Kong, the Wildspace Dance Company (Milwaukee), Teoria de Gravedad (Mexico), Bratislava (Slovakia) Dance Theater, and the Madach Theater (Budapest).

### CONTACT IMPROVISATION/PARTNERING

A class specifically devoted to Contact Improvisation, as studied and developed by Bill Young since the beginning of his career at Oberlin College (the birthplace of Contact). Study the principles of this partnering technique that is now required of most contemporary dancers, with a master of the form for over 25 years. Sensation building, center connection and finding the safe edges of risk. After exploring fundamental principles of Contact as a technique within improvisation, the class will also use these skills to learn specific set sections of contact-based partnering from the repertory, as well as for the creation of new material, using as a model the company's unique methods for the development of partnering sequences.

### REPERTORY/PARTNERING (w/Colleen Thomas)

Participants will not only learn material from the repertory of Bill Young/Colleen Thomas & Co., but they also will explore the processes that the company uses to create dances -- to learn how to work collaboratively with the directors as company members do. Learning and creating solos, duets and group sections, they will find within themselves the company's extreme and dynamic movement language, the fluid and magical partnering, as well as the very powerful imagery that this company is known for.

**DAVID GOLDBLATT** has worked as a Dance Accompanist for Ballet and Modern Dance classes at the University of Florida and Santa Fe College (in Gainesville, Florida) since 2007. Mr. Goldblatt is also a PhD candidate in Musicology at the University of Florida and is nearing completion of his dissertation. He also works at Santa Fe College as an adjunct instructor of Music. David has presented scholarly papers on musical topics at several regional, national, and international conferences. In addition to composing and performing his own piano pieces for Dance, David is an improvisatory violist who occasionally performs at synagogues nationwide in artist-in-residence programs of his own invention.

**KENNETH METZKER** graduated from the University of Kentucky and has traveled to Cuba, Brazil, Europe and throughout the U.S. as a student, teacher, and performing percussionist. He now resides in Miami as a freelance musician and teacher while playing with Lanzallamas Monofonica and at New World School of the Arts as an accompanist for the dance department.

**GILLES OBERMAYER** is a French musician and composer living in NYC. He started his professional career as a musician for dance in Paris in 1981. Later he moved to Scandinavia where he served on the faculty of the Norwegian National College of Dance in Oslo, the Swedish National College of Dance and the Ballet Academy in Stockholm. Since 2000 he has been on the faculty at Barnard College as the Musician Coordinator for the Department of Dance. Obermayer has written scores for television and radio, and for many European and American dance companies. He has released six solo CD's including *Contraction*, a compilation for the Graham technique, and in 2006 he released a class CD co-composed and performed with Carl Landa, that is based on Gabe Masson's technique. As a performer Obermayer has toured throughout Europe and Africa as a solo artist, as well as with the Early Music Ensemble Pro Musica Antigua, Kalenda Maya and the Avant-Garde Ethno-Jazz-Punk ensemble GAH!!! Obermayer is a nationally certified massage therapist and East-Asian body work practitioner.

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# Registration information

**Last day to register for classes in advance is June 4, 2010. Please note if you would like a dorm room on campus, we must receive registration by May 10, 2010.**

## ADVANCE REGISTRATION

Minimum age is 12 years old and must have had at least 2 years of modern dance training to enroll in the full program. Advance enrollment is open to those registering for a full-time schedule of four classes per day, or a part-time schedule of one, two or three classes per day.

You can download the registration form as a Word document, complete it on your computer and e-mail it or print it out and fax it with your credit card information to 305-547-1118. It can also be downloaded as a pdf document and faxed or mailed in. You can also fill out and mail the form on the next two pages with your check, money order or credit card information to:

Florida Dance Association  
111 SW 5th Avenue, Suite 202  
Miami, FL 33130-1381.

## TUITION & FEES

**Registration Fee \$30.00 (nonrefundable, applies to all)**

Rate	Regular Member	FDA
<b>FULL TIME TUITION</b> <i>(includes performance tickets)</i>		
Four (4) classes per day	\$510	\$460

## PART TIME TUITION

<i>(does not include performance tickets)</i>		
Three (3) classes per day	\$405	\$375
Two (2) classes per day	\$340	\$300
One (1) class per day	\$190	\$160
Single classes	\$22	\$17

## DORM ACCOMMODATIONS *(cost per person)*

**12 nights, check in June 15 - check out June 27**

<b>Includes room and meals</b>	
Double (2 persons/room)	\$700
Single	\$800

### No meal plan (18 & over only)

Double (2 persons/room)	\$375
Single Room	\$475

Linens \$12  
*includes 1 set of blanket, sheets, pillowcase, towel & pillow*

**Dorm reservations must be received by May 10, 2010**

## PAYMENT OF FEES

A minimum 50% deposit of total fees is due with your registration form. The balance must be paid by June 1, 2010. Payment is accepted by check, money order, Mastercard, Visa or American Express.

## CANCELLATION AND REFUNDS

All fees paid (less application fee) will be fully refunded only if **written** notice of cancellation is received on or before May 15, 2010. Tuition is nonrefundable after this date for any reason including illness or injury. **Refunds will not be issued before August 1, 2010.**

## TUITION WAIVER FOR TEACHERS

Teachers who **accompany** 6 or more students registered for 4 classes per day for the full Festival may attend tuition free. **Tuition waivers do not include performance tickets.** Call **305.310.8080 or 786.397.7717** for more information.

## FINANCIAL ASSISTANCE

Florida Dance Festival offers a limited number of merit scholarships and staff assistant workstudys. Recipients receive full or partial tuition waivers and admission to all performances. Housing, meals and transportation costs are the recipient's responsibility. All completed applications must be received by April 9, 2010.

### Merit Scholarships

Full and partial tuition Merit scholarships are offered to students demonstrating a high level of commitment, technical skill and creative potential. Awards are based on ability and financial need. Merit Scholarships can only be used for Full time tuition.

### Staff Assistant Workstudys

Staff assistant workstudys are available to qualified individuals age 18 or older. Staff Assistants receive a full tuition scholarship and admission to all performances in exchange for 25-30 hours of work before, during and after the Festival. Staff Assistants must be available from Sunday, June 13, 2010 through Sunday, June 27, 2010. Housing, meals and transportation costs are the individual's responsibility.

## Application Forms and Deadline

Applications for a merit or staff assistant scholarship are available at [floridadanceassociation.org](http://floridadanceassociation.org) on the Florida Dance Festival page. To receive an application by e-mail or mail contact Bill Doolin at [billd@floridadanceassociation.org](mailto:billd@floridadanceassociation.org) or by calling 305.310.8080 or 786.397.7717. All completed applications must be received by April 9, 2010. Awards will be announced by April 20, 2010.

## ARRIVAL & ORIENTATION

Festival students should arrive on Tuesday, June 15, between 11 am and 4 pm to check in to the dorms. All students must attend the orientation meeting at 5 pm. Students must depart on Sunday, August 8, by 12 p.m. There will be a performance by ARCH DANCE COMPANY on Tuesday evening at 8:00 pm

## ON-SITE REGISTRATION FOR SINGLE CLASSES

Walk-up, on-site registration for those wishing to take single classes starts at 8:00 am, Wed., June 16, 2010. The one-time registration fee of \$30 applies. Individual classes are \$22 each, \$17 for current FDA members. Please call in advance to confirm class availability. Cash or check is preferred for onsite registration.

# Festival Registration form

**Registration / Check in - Tuesday, June 15, 2010, 11 am-4 pm**

**Classes start Wednesday, June 16, 2010 at 9 am**

## APPLICANT INFORMATION (minimum age 12)

Last day to register for classes in advance is June 4, 2010.

Please note if you want a dorm room, we must receive registration by May 10, 2010.

A separate, signed form is required for each individual registering. Registrations are processed in the order received. Students are encouraged to register early as class sizes and dorm space are limited. Sunday, June 20, is a rest day.

Saturday, June 26 is a technical rehearsal day for the Festival Finale and no classes will run that day.

Everyone taking a repertory class must be available all day and evening, Saturday, June 26, for rehearsals and performance.

Name		Age		Gender	<input type="checkbox"/> Female <input type="checkbox"/> Male
Address					
City		State		Zip / Postal	
Day Phone		Eve Phone		Cell Phone	
E-Mail				Is this your first FDA event?	<input type="checkbox"/> Yes <input type="checkbox"/> No

## PLEASE READ CAREFULLY: DAILY CLASS SCHEDULE

Indicate the priority of your classes within each chosen period by numbering each class in **only four (4) time periods** with a 1,2,3 or 4 with 1 being your first choice. If your first choice class is filled when we receive your form, we will place you in your second choice class, etc. While we make every effort to give you your first choice, classes are filled on a first come, first served basis in the order we receive registration forms. Therefore, we encourage you to register promptly to assure placement in your first choice classes.

9:00 am- 10:30 am	10:45 am - 12:15 pm	12:45 pm - 2:15 pm	2:30 pm - 4:00 pm	4:15 pm - 5:45 pm
<input type="checkbox"/> <b>Contact Improvisation (Young)</b>	<input type="checkbox"/> <b>Ballet (Austin)</b>	<input type="checkbox"/> <b>Afro Brazilian Dance (Soledade)</b>	<input type="checkbox"/> <b>Teachers' Toolkit (Shaw)</b>	<input type="checkbox"/> <b>Making Dances (Shaw)</b>
<input type="checkbox"/> <b>Modern 3 (O'Neal)</b> <i>1-2 years of modern</i>	<input type="checkbox"/> <b>Modern Repertory (Rogers/Reigel)</b>	<input type="checkbox"/> <b>Modern Repertory (Thomas/Young)</b>	<input type="checkbox"/> <b>Hip Hop (Archibald)</b>	<input type="checkbox"/> <b>Int Jazz (Saxon)</b>
<input type="checkbox"/> <b>GYROKINESIS® (Austin)</b>	<input type="checkbox"/> <b>Skinner Releasing (Hennessey)</b> 10:45 - 12:30	<input type="checkbox"/> <b>Adv Jazz (Saxon)</b>	<input type="checkbox"/> <b>Afro Modern Fusion (Wilmott)</b>	<input type="checkbox"/> <b>Pilates (Wilmott)</b>
<input type="checkbox"/> <b>Modern5 (Riegal &amp; Rogers)</b> <i>(minimum age 18)</i> <i>4 years of modern</i>	<input type="checkbox"/> <b>Modern 4 (Thomas)</b> <i>(minimum age 16)</i> <i>2-3 years of modern</i>	<input type="checkbox"/> <b>Modern Repertory (O'Neal)</b>	<input type="checkbox"/> <b>Jazz Repertory (Saxon)</b>	<input type="checkbox"/> <b>Hip Hop Repertory (Archibald)</b> <i>Must take Hip Hop class</i>
				<input type="checkbox"/> <b>Afro Brazilian Repertory (Soledade)</b>

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**CALCULATE YOUR FEES A minimum 50% deposit of total fees must be submitted with your registration.**

	<b>Regular Rate</b>	<b>FDA Member</b>	
<b>FULL TIME TUITION</b> <i>(includes performance tickets)</i>			<b>SUBTOTAL</b> (tuition + accomodations) _____
Four (4) classes per day	\$510	\$460	<b>REGISTRATION FEE</b> (nonrefundable) <b>+30.00</b>
<b>PART TIME TUITION</b> <i>(does not include performance tickets)</i>			<b>FDA MEMBERSHIP +</b> _____ <i>(\$40 or \$25 for students with valid I.D. Join now and pay discounted Member rate.)</i>
Three (3) classes per day	\$405	\$375	
Two (2) classes per day	\$340	\$300	
One (1) class per day	\$190	\$160	
			<b>TOTAL ALL FEES</b> _____
<b>ACCOMMODATIONS</b> ( cost per person ) <b>12 nights, check in June 15 - check out June 27</b>			<b>AMOUNT ENCLOSED</b> _____ <b>(minimum 50% of total fees due with registration form)</b>
<b>Includes room and meals</b>			
Double (2 persons/room)		\$700	
Single Room		\$800	
<b>No meal plan (18 &amp; over only)</b>			<b>BALANCE DUE</b> _____
Double (2 persons/room)		\$375	
Single Room		\$475	<b>by June 1, 2010</b>
I need linens <i>includes 1 set of blanket, sheets, pillowcase, towel &amp; pillow</i>		\$12	
<b>Dorm reservations must be received by May 10, 2010</b>			<b>Complete method of payment and other information on the next page.</b>

**METHOD OF PAYMENT**

Check or Money Order payable to Florida Dance Association

Please charge my:  Mastercard  Visa  American Express

Name as it appears on credit card \_\_\_\_\_

Card Number \_\_\_\_\_ Expiration \_\_\_\_\_

**ROOMMATES** If you selected a double please tell us your roommate name, if known.

Roommates name: 1. \_\_\_\_\_ or

I'm attending on my own but prefer to share a room, please find me a roommate.

**NOTE: (Checking this option does not guarantee a roommate and if no roommate is found you will be liable for the single room cost.)**

**LIABILITY AGREEMENT** (please read carefully)

All Festival participants must complete and sign this form. If participant is under age 18, a parent or guardian must also sign. **Registrations will not be processed if this form is not properly signed.**

I, the undersigned, recognize and understand the risks of physical injury inherent in dance and dance training and I fully assume those risks. I agree that I will not hold Florida Dance Association, University of South Florida, or any faculty member or employee of either liable for injuries sustained or illnesses contracted by me while in attendance and/or participating in the Florida Dance Festival. I agree to indemnify and hold harmless Florida Dance Association, University of South Florida and all faculty members and employees of both entities for all liabilities, costs and judgments arising from acts or omissions committed by me which result in injury or damage to any person or property.

I understand and agree that it is my sole responsibility to safeguard my personal property while in attendance and/or participating in the Florida Dance Festival. I agree that I will not hold Florida Dance Association, University of South Florida or any faculty member or employee of either responsible for the loss or damage of my personal property while in attendance and/or participating in the Florida Dance Festival. I also agree to abide by any rules, regulations and policies set forth by Florida Dance Association and/or University of South Florida.

As a registered Observer, I acknowledge and understand that individual Faculty members may prohibit the taking of notes in their classes. I agree that I will honor any such restriction(s) imposed and I will not hold Florida Dance Association responsible nor will I expect an adjustment or reduction in any fees I have paid or agree to pay.

In case of physical injury or medical emergency, I hereby authorize Florida Dance Festival staff to make necessary arrangements to transport me/my child to a medical treatment facility as necessary. In extreme emergency, or if I am under 18 years of age, I understand that Florida Dance Festival staff will make every attempt to notify the person(s) I have named below as my emergency contact(s) of my condition and how to reach me.

Participant Signature \_\_\_\_\_ Date \_\_\_\_\_

Parent/Guardian Signature (if under 18) \_\_\_\_\_ Date \_\_\_\_\_

Parent/Guardian Name \_\_\_\_\_

Emergency Contact (if different from parent) \_\_\_\_\_ Relation \_\_\_\_\_

Emergency Numbers: Day \_\_\_\_\_ Evening \_\_\_\_\_ Cell \_\_\_\_\_

Please list any medical conditions, injuries, allergies, etc. \_\_\_\_\_

**Mail completed form with payment to:**

**Florida Dance Association  
111 SW 5th Avenue, Suite 202  
Miami, FL 33130-1381**

**Or fax only with credit card information to 305 547-1118 (secure fax line)**

# travel & other information

## LOCATION

Florida Dance Festival is held in sunny Tampa, FL. Tampa's rich blend of cultures and tropical setting make it an ideal vacation destination. In addition to classes and performances, the Festival's urban setting offers participants a multitude of attractions, sightseeing tours, museums and galleries, shops, sidewalk cafés and colorful nightlife to explore and enjoy.

## TRAVEL

Tampa is served by one major airport, Tampa International Airport (TPA) is 20-25 minutes from the university of South Florida campus. Shuttle service is available. Contact 305-871-2000 or [www.supershuttle.com](http://www.supershuttle.com) for information. Taxi service is also available. Taxi fare from is approximately \$28-\$32.

## ROOMS & MEALS

Students are housed in College dormitories with others of similar age. Single and double rooms are available. Students ages 12-17 living on campus must adopt the meal plan. Please see registration pages for costs. You're a short walk from the brand new Marshall Student Center, Library, Starbucks, Chick-fil-A, Sbarro, Moes, Burger King and the Recreation Center.

## SAFETY

The University Police is easily accessible and available 24 hours a day, seven days a week. Allied Barton Security Firm provides additional services between midnight and 3 a.m. in the residence hall area. Additionally, the USF SAFE Team provides a free safe ride service to and from any on-campus location from 7:00 pm to 2:00 am nightly.

## PARKING

We are currently in negotiation to be issued an event parking placards. These will allow Florida Dance Festival participants to park in designated areas at a discounted rate. Regular parking will cost \$5.00 per day. Please call the Florida Dance Association office if you plan on having a car on campus.

## VISITOR HOUSING OPTIONS

If you can only stay a few day, many of the hotels listed below offer a special USF rate. If you choose one of these hotels, state that you are visiting the University of South Florida.

Best Western All Suites Hotel  
3001 University Center Drive  
Tampa, Florida 33612  
813-971-8930

Crowne Plaza Hotel at Sabal Park  
10221 Princess Palm Avenue  
Tampa, Florida 33610  
813-623-6363 (phone)  
813-621-7224 (fax)

Days Inn/Tampa North  
701 E. Fletcher Avenue  
Tampa, Florida 33612  
813-977-1550 ext 401

Holiday Inn & Suites Near Busch Gardens  
11310 North 30th Street  
Tampa, Florida 33612  
813-971-7690

Embassy Suites Hotel (on the USF Tampa Campus)  
3705 Spectrum Boulevard  
Tampa, Florida 33612  
813-977-7066 (phone)  
813-903-6600 (fax)

Extended Stay America Temple Terrace  
Near USF  
12242 Morris Bridge Road  
Temple Terrace, Florida 33637  
813-989-2264 (phone)  
813-989-1184 (fax)

Hyatt Place  
11408 30th Street North  
Tampa, Florida 33612  
813-979-1922

# *florida* *Dance* *festival*

**June 16 - 26, 2010**

**Tampa, FL**

***Hosted by the University of South Florida***

**florida dance association  
111 SW 5th Avenue, Suite 202  
Miami, FL 33130-1381**

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