

DONALD McKAYLE



BITTERSWEET FAREWELL

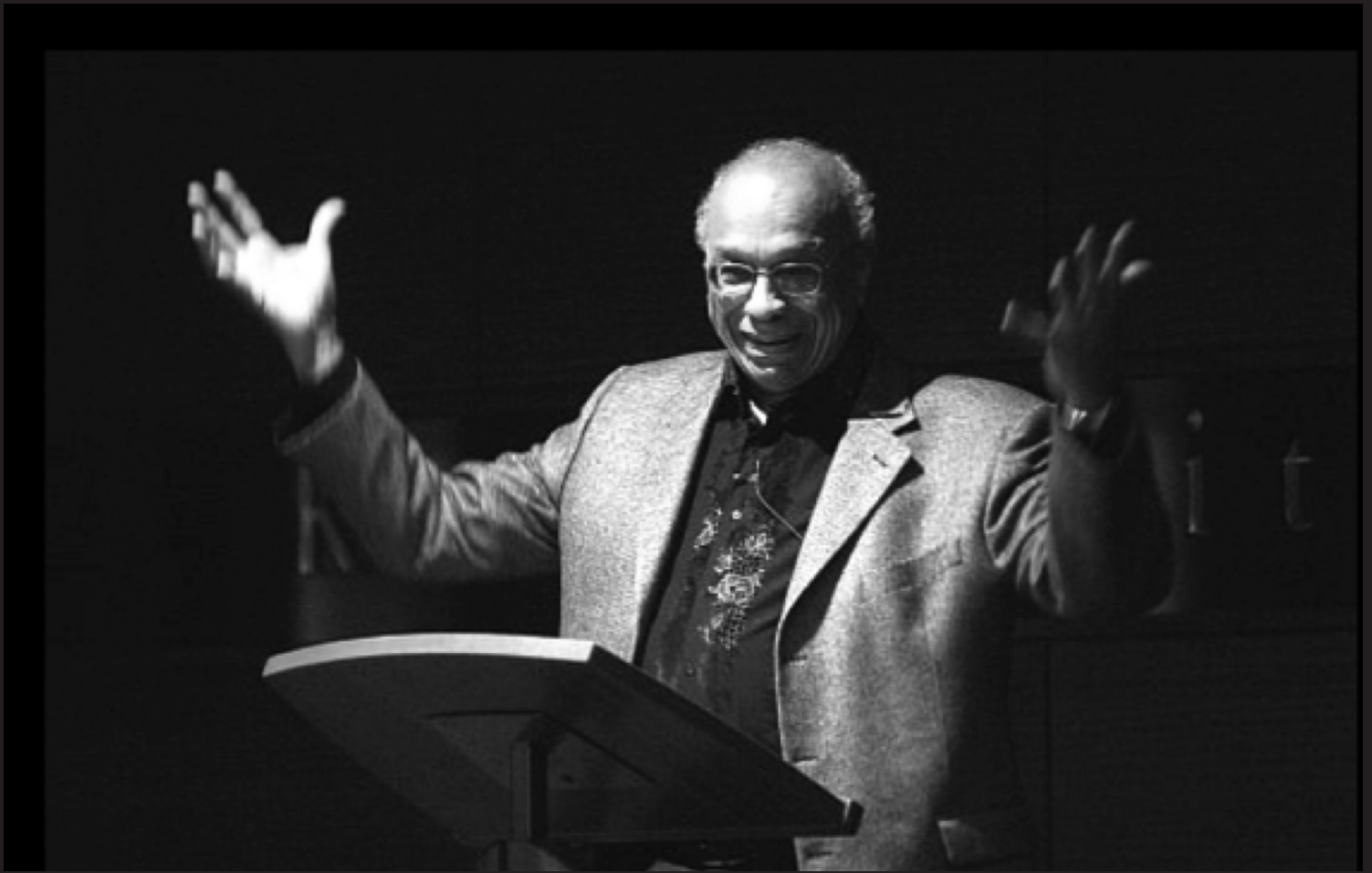
UCI ETUDE ENSEMBLE
University of California Irvine

June 13, 7:00pm
Reception after Performance June 13

June 14, 7:00pm
2018

UCI Claire Trevor School of the Arts
UCI Dance Department
Claire Trevor Theatre

A SPECIAL THANKS



As I have made a choice to leave UCI at the end of June 2018, I am thanking all the dancers that studied with me for over 2 decades and all the Etude Ensembles. You all have been my greatest teachers and have made me a better teacher and choreographer. Through dance, I was allowed a glimpse of your souls, and you have also made me a better human being. I will carry all of you in my heart wherever I go, always loving and grateful.

As this is my last Dance Visions program and my last season at UCI, I want to thank all the incredible people with whom I have been so fortunate to work with. My gratitude and thanks to the many, many wonderful dancers that have come and gone. You, the dancers, infused me with the everyday excitement to come to work. You, the students, are the reason we teachers are here in the first place. You, the students, are the reason we teachers are here in the first place. You are the reason for whom we create: to serve the artists of yesterday, today and tomorrow, without which all else is unimportant. Each and every dancer is etched in my mind, as you created roles and passed them on to others. I watch with anticipation; I know you will live on and flourish.

To the Staff and Faculty of the Dance Department, thank you for the many good times. I wish the Department inspiration and success in choosing more people of color and more diverse and highly qualified artists and dance instructors, who will follow in my footsteps. To the Production Department and all on the Technical Staff, thank you for your aspirations and excellence. Without you, the magic of the performance would be impossible. I am grateful for your help and understanding in creating so many visually memorable moments on our stage.

To Provost Lavernia for honoring me with these last two years of recall, I thank you with the deepest gratitude. My working with the dancers has been a life-giving force, and I have been continually inspired to create because of the talents of all the dance artists at UCI. Indeed, I say to the audiences at UCI and everywhere who have given me support all these years, it is because of your devotion that we as artists create and reach hearts and minds. You, the audiences, are the reason that the performing arts in all its manifestations can influence culture and humanity.

A Bittersweet Farewell – I look forward to seeing how wonderfully our young artists fly free of self-consciousness. They will bring the hearts of everyone they touch to even higher levels of understanding, through the unique ability and essence of dance. I look forward to seeing artists experiment and find their own ways, through the power of dance. I look forward to seeing artists perform, with heart and spirit, the roots of dance where technique and physicality disappear.

-Donald McKayle

*Written for UCI Dance Visions Concert
Unpublished, February 2018*

DONALD McKAYLE (July 6, 1930 – April 6, 2018)

Professor Donald McKayle, recipient of honors and awards in every aspect of his illustrious career, has been named by the Dance Heritage Coalition “one of America’s Irreplaceable Dance Treasures: the first 100.” His choreographic masterworks, considered modern dance classics, *GAMES*, *RAINBOW ‘ROUND MY SHOULDER*, *DISTRICT STORYVILLE*, and *SONGS OF THE DISINHERITED* are performed around the world. He has choreographed over a hundred works for dance companies in the United States, Canada, Israel, Europe, and South America. The Alvin Ailey American Dance Theater, the Cleo Parker Robinson Dance Ensemble, Cleveland Ballet, Ballet San Jose Silicon Valley, the Dayton Contemporary Dance Company, and the Lula Washington Dance Theatre serve as repositories for his works. He is Artistic Mentor for the José Limón Dance Company. Ten retrospectives have honored his choreography. In April 2005, Donald McKayle was honored at the John F. Kennedy Center in Washington, D.C. and presented with a medal as a Master of African American Choreography.

In 2001, he choreographed the monumental ten-hour production of *TANTALUS*, produced by the Royal Shakespeare Company in collaboration with the Denver Center Theatre Company. Five Tony Nominations and Tony Awards have honored his choreography for Broadway musical theater: *SOPHISTICATED LADIES*, *DOCTOR JAZZ*, *A TIME*

FOR SINGING, *GOLDEN BOY*, and for *RAISIN*, which garnered the Tony Award as Best Musical, and for which he received Tony nominations for both direction and choreography. For *SOPHISTICATED LADIES* he was also honored with an Outer Critics Circle Award and the NAACP Image Award. His most recent choreography for Broadway was showcased in *IT AIN’T NOTHIN’ BUT THE BLUES*, which earned a Tony nomination for Best Musical. He received an Emmy nomination for the TV Special, *FREE TO BE... YOU AND ME*. His work for film includes Disney’s *BEDKNOBS AND BROOMSTICKS*, *THE GREAT WHITE HOPE*, and *THE JAZZ SINGER*. His other media awards include a Los Angeles Drama-Logue Award for *EVOLUTION OF THE BLUES* and a Golden Eagle Award for *ON THE SOUND*.

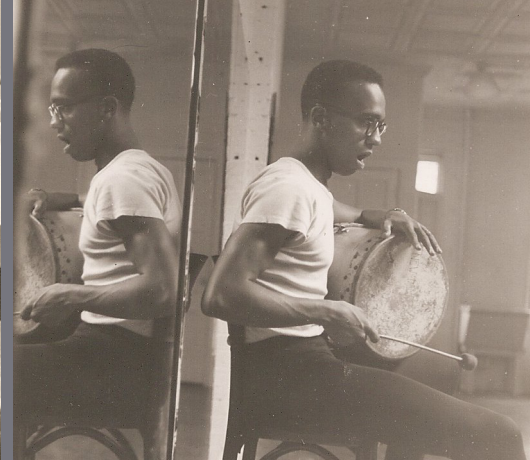
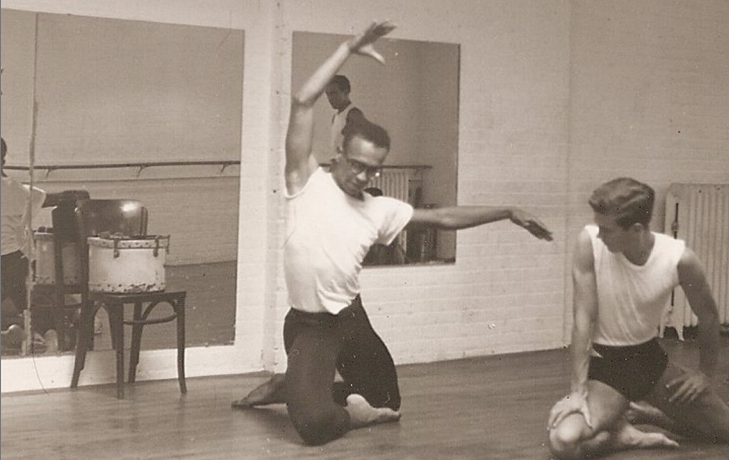
In dance he has received the Capezio Award, the Samuel H. Scripps/American Dance Festival Award, the American Dance Guild Award, a Living Legend Award from the National Black Arts Festival, the Heritage Award from the California Dance Educators Association, two Choreographer Fellowships from the National Endowment for the Arts, the Dance/USA Honors, an Irvine Fellowship in Dance, the Martha Hill Lifetime Achievement Award, the Annual Award from the Dance Masters of America, the Lifetime Achievement Award from the Dance Under the Stars Choreography Festival, the Black College Dance Exchange Honors, the Dance Magazine Award, and the American Dance Legacy Institute’s Distinguished and Innovative Leadership Award, among others.

For his work in education, he has earned the Balasaraswati/Joy Ann Dewey Beinecke Endowed Chair for Distinguished Teaching, UCI’s Distinguished Faculty Lectureship Award for Research, and he is a recipient of the UCI Medal, the highest honor given by the University of California, Irvine. At the University of California, Irvine he has also been awarded the title of Claire Trevor Professor in Dance, an endowed chair, and is a Bren Fellow. Mr. McKayle has served on the faculties of numerous international forums and many prestigious national institutions including the Juilliard School, Bennington College, Bard College, Sarah Lawrence College, the American Dance Festival, Jacob’s Pillow Dance Festival, and was Dean of the School of Dance at the California Institute of the Arts.

His autobiography, *TRANSCENDING BOUNDARIES: My Dancing Life*, published by Routledge was honored with the Society of Dance History Scholar’s De La Torre Bueno Prize. A television documentary on his life and work, *HEARTBEATS OF A DANCE MAKER*, was aired on PBS stations throughout the United States. He is also honored by being part of the collection at the Smithsonian’s National Museum of African American History and Culture in Washington, D.C.

Donald McKayle has created over 250 concert works and Television, Film and theater works throughout the world. He is held the position of Professor of Dance at University of California, Irvine for 36 years. *UPROOTED: PERO REPLANTADO* in 2015 is testament of his ever-increasing innovation in the art of dance. In 2016 he created *BITTERSWEET FAREWELL* to the memory of the many friends he has lost and, in 2017, with his latest work *CROSSING THE RUBICON: Passing the Point of No Return*, McKayle digs deeply in the suffering and tragedy of millions of people around the world who must migrate from their homes.





DONALD McKAYLE

Director/Choreographer/Writer

Claire Trevor Professor of Dance Emeritus

FILMS (Choreographer)

- 1989 PRIVATE DEBTS, Chanticleer Films
- 1980 THE JAZZ SINGER, Samuel Goldwyn Studios
- 1977 CINDY, Paramount Studios
- 1975-76 HE MINSTREL MAN, Tomorrow Entertainment
Emmy Nomination - Best Choreography
- 1972 HARLIE AND THE ANGEL, Walt Disney Studios
- 1970 BEDKNOBS AND BROOMSTICKS, Walt Disney Studios
- 1969 THE GREAT WHITE HOPE, 20th Century Fox
- 1959 ON THE SOUND, Golden Eagle Award

BROADWAY

- 1999 IT AIN'T NOTHIN' BUT THE BLUES, Choreography
Tony Nomination - Best Musical
Drama Desk Nomination - Best Musical
- 1981 SOPHISTICATED LADIES, Concept/Musical
Staging/Choreography
Tony Nomination - Outstanding Choreography
Outer Critics Circle Award - Best Choreography
NAACP Image Award - Concept/Writer Best Stage Play
- 1975 DR. JAZZ, Director/Choreographer
Tony Nomination - Outstanding Choreography
- 1974 RAISIN, Director/Choreographer
Tony Award - Best Musical
Tony Nominations - Outstanding Direction,
Outstanding Choreography
- 1968 I'M SOLOMON, Choreographer
- 1966 A TIME FOR SINGING, Choreographer
- 1964 GOLDEN BOY, Choreographer
Tony Nomination - Best Choreography

OFF BROADWAY

- 1999 IT AIN'T NOTHIN' BUT THE BLUES, Choreography
New Victory Theatre, New York, NY
- 1984 EMPEROR JONES, Director/Choreographer
American Musical Theatre Festival, Philadelphia, PA
Pepsico Summerfare, Purchase, NY
- 1964 AS YOU LIKE IT, ANTHONY AND CLEOPATRA,
Choreographer, New York Shakespeare Festival, New York, NY
- 1963 THE TEMPEST, Choreographer
New York Shakespeare Festival, New York, NY
- 1963 TRUMPETS OF THE LORD, Director/Choreographer
Astor Place Theatre, New York, NY
- 1952 JUST A LITTLE SIMPLE, Choreographer Club Baron,
New York, NY

TELEVISION (Choreographer)

ABC-TV

- 1979 THE ANNUAL EMMY AWARDS
- 1978 CINDY
- 1977 THE 49TH ANNUAL ACADEMY AWARDS
- 1974 FREE TO BE YOU AND ME
Emmy Award - Best Children's Special
- 1973 THE GRAMMY AWARDS
- 1972 A FUNNY THING HAPPENED ON THE WAY TO
A SPECIAL
- 1969 THE HOLLYWOOD PALACE
- CBS-TV
- 1976 THE MINSTREL MAN
Emmy Nomination - Best Choreography
- 1974 GOOD TIMES (Director)
- 1972-73 THE NEW BILL COSBY SHOW
- 1971 THE SUPER COMEDY BOWL
- 1969 DICK VAN DYKE AND THE OTHER WOMAN
(with Mary Tyler Moore)
- 1969 THE LESLIE UGGAMS SHOW
- 1967-68 THE ED SULLIVAN SHOW
(with The Supremes and Bobby Vinton)
- 1965 THE STROLLIN' TWENTIES (Producer: Harry Belafonte)
FANFARE (The Al Hirt Show)
- 1960 THEY CALLED HER MOSES (Camera Three)
- 1959 RAINBOW 'ROUND MY SHOULDER (Camera Three)
- 1952 THE FRED WARING SHOW ("Jungle Drums")
- 1951 THE FRED WARING SHOW ("Salute to American Indian
Week")

NBC-TV

- 1977 COMEDY TONIGHT
- THE RICHARD PRYOR SPECIAL
- THE MAD, MAD, MAD WORLD OF THE SUPER BOWL
- 1970 THE 43RD ANNUAL ACADEMY AWARDS
- 1969 THE SECOND BILL COSBY SPECIAL
- 1968 THE BILL COSBY SPECIAL T. C. B.
Motown Special with Diana Ross and the Supremes
and the Temptations
- 1964 AMAHL AND THE NIGHT VISITORS
NBC Opera
- EXPLORING
Baseball Segment
- 1960 SOUL
- METRO MEDIA
- 1973 BLACK OMNIBUS
- 1969 AND BEAUTIFUL
- PBS
- 2003-04 HEARTBEATS OF A DANCEMAKER
TV Documentary profiling the life and work of Donald McKayle

1985	GREAT PERFORMANCES - DANCE IN AMERICA 3 BY 3 (with the Alvin Ailey American Dance Theater)		CINCINNATI BALLET, Cincinnati, OH RAINBOW 'ROUND MY SHOULDER
1967	BLACK NEW WORLD SOUNDS OF SUMMER		LABAN INSTITUTE OF MOVEMENT STUDIES BIENNIAL CONFERENCE, Long Beach, CA
1966	TEN BLOCKS ON THE CAMINO REAL	2003	DANSE de MAI, Conservatoire National Superieur de Musique et de Danse de Paris
1965	JAZZ DANCE - USA CBC (Toronto, Canada)		ANGELITOS NEGROS NOCTURNE
1963	DISTRICT STORYVILLE		OPERA NOIR, Junteenth Gala, (Los Angeles, CA)
1955	GAMES		A HOUSE IS NOT A HOME
	CONCERT DANCE and BALLET	2001-03	BALLET SAN JOSE SILICON VALLEY, San Jose, CA RAINBOW 'ROUND MY SHOULDER, 2001 DISTRICT STORYVILLE, 2003 DEATH AND EROS, 2003 HOUSE OF TEARS, 2003
2017	CROSSING THE RUBICON, Passing the Point of No Return, UCI dance.	2002	ASH – May 24, 2002 UCI Etude Ensemble AMERICAN REPERTORY DANCE COMPANY, Los Angeles, CA VOW
2016	BITTERSWEET FAREWELL, UCI dance	2001	CLEO PARKER ROBINSON DANCE & COLORADO BALLET, Denver, CO SUMMER INTERLUDE COLORADO BALLET, Denver, CO JAMNATION
2015	UPROOTED: PERO REPLANTADO, UCI dance	1995-03	LIMÓN DANCE COMPANY, New York, NY ANGELITOS NEGROS, 2003 CROSS ROADS, 2001 SOMBRA Y SOL (Images of Frida Kahlo), 1995 HEARTBEATS, 1997 CHAMPION, 1999, (assisted Sophie Maslow in the reconstruction of her work, originally choreographed in 1948) CROSS ROADS, 2001
2014	EVEN AS THE RIVER AND THE SEA, UCI dance	1998	CENTRAL WEST BALLET, Modesto, CA RAINBOW SUITE
2013	ANCESTRAL FLIGHT, UCI dance	1997	BRAND LIBRARY DANCE SERIES, Glendale, CA DELICIOUS OBSESSION
2012	CONTINENTS OF HUMANITY (part 2), UCI dance	1995, 2002	AMERICAN REPERTORY DANCE COMPANY – Trailblazers: Dancers of Change SPANISH TINGE, SATURDAY'S CHILD, ANGELITOS NEGROS, Suite from RAINBOW 'ROUND MY SHOULDER, 1995 VOW, 2002
2011	CONTINENTS OF HUMANITY (part 1), UCI dance	1994	SAN FRANCISCO BALLET, San Francisco, CA GUMBO YA-YA
2010	SANCTUARY, University of California, Irvine, CA UCI Dance - Dance Visions, 2010 Co-Choreographer w/Caleb Mitchell, SANCTUARY	1993	BALLET NUEVO MUNDO Caracas, Venezuela, CASA DE LAGRIMAS
2009	AILEY II, New York, NY GAMES	1992-94	CLEVELAND SAN JOSE BALLET, Cleveland, OH HOUSE OF TEARS, 1992 MYSTERIES AND RAPTURES, 1993 GAMES, 1994
2008	KANSAS CITY BALLET, Kansas City, MO HEY, HAY, GOING TO KANSAS CITY CLEO PARKER ROBINSON DANCE ENSEMBLE, Denver, CO A.D.F. 75 Years of Dance 1934 - 2008, Durham, NC GAMES NORTHWEST PROFESSIONAL DANCE PROJECT, Portland, OR Showing By Dance Makers SINUOUS TATTOO	1992, 2001	DALLAS BLACK DANCE THEATRE, Dallas TX GAMES, 1992, ANGELITOS NEGROS, 1999, SONGS OF THE DISINHERITED, 2001
2007	NORTHWEST PROFESSIONAL DANCE PROJECT, Portland, OR Innovative Vision SYNCOPATED GAMBOL	1991-93	BLACK CHOREOGRAPHERS MOVING TOWARD THE 21st CENTURY, Los Angeles, CA SONGS OF THE DISINHERITED", 1991 RINGALEVIO, 1993
2006	WYLLIAMS/HENRY DANSE THEATRE, Kansas City, MO ANGELITOS NEGROS DANSE de MAI, Conservatoire National Superieur de Musique et de Danse de Paris REMEMBERED JOURNEY FROM THE HEART, Jazz Dance LA, Los Angeles, CA MIDNIGHT DANCER I'VE KNOWN RIVERS OPERA NOIR, Junteenth Gala, Bel Air, CA SHADES OF LOVE WYLLIAMS/HENRY DANSE THEATRE, Kansas City, MO GAMES	1991	IN THE WORKS, Los Angeles, CA INFINITE JOURNEY, WOUNDED FLESH, ANGELITOS NEGROS
2005	OAKLAND BALLET, Oakland, CA ELLA: A Tribute to Ella Fitzgerald HOGESCHOOL VOOR KUNSTEN, Amsterdam, Holland Theaterschool - Dans C JAM BLUES TRIBUTE TO DISTINGUISHED L.A. CHOREOGRAPHERS, Los Angeles, CA Japan America Theatre GAMES ASH INTERNATIONAL ASSOCIATION OF BLACKS IN DANCE, Los Angeles, CA GAMES ANGELITOS NEGROS	1989	BALLET CONTEMPORANEO DEL TEATRO MUNICIPAL GENERAL SAN MARTIN, Buenos Aires, Argentina RAINBOW 'ROUND MY SHOULDER
2004	FORUM INTERNATIONAL DE LA DANSE JAZZ, Paris, France ANGELITOS NEGROS MUSTT MUSTT		

1989-2004 LULA WASHINGTON DANCE THEATRE,
Los Angeles, CA
DEATH AND EROS, 2000, 2003
GAMES, 1989, 2004
SONGS OF THE DISINHERITED, 1991, 2004

1987 JAZZEX, The Hague, The Netherlands
ALBUM LEAVES

1986-99 CLEO PARKER ROBINSON DANCE
ENSEMBLE, Denver, CO
CLEO PARKER ROBINSON DANCE
ENSEMBLE DANCES MCKAYLE
Luckman Fine Arts Complex, Los Angeles, CA, 1999
Masterworks: A Tribute to Donald McKayle, 1997
VEVE, 1986
APSARAS, 1987
SONGS OF THE DISINHERITED, 1989
SATURDAY'S CHILD, 1989
SOMBRA Y SOL (IMAGES OF FRIDA KAHLO), 1992
RING-A-LEVIO, 1993
BLOOD MEMORIES, 1995
Scottsdale Center for the Arts' Commission, 1994
NOCTURNE, 1994

1986, 1990 AFRICAN AMERICAN DANCE ENSEMBLE.
Durham, NC
GAMES, 1986
DISTANT DRUM, 1990

1986 DIMENSIONS DANCE THEATRE, Oakland, CA
BENEATH THE BAOBAB

1985-99 DAYTON CONTEMPORARY DANCE COMPANY,
Dayton, OH
CHILDREN OF THE PASSAGE,
(with Ronald K. Brown), 1999
Present Vision/Past Voice;
A Salute to Donald McKayle, 1989
GAMES, 1985
RAINBOW ROUND MY SHOULDER, 1987
DISTRICT STORYVILLE, 1988

1984 SAN ANTONIO BALLET, San Antonio, TX
AVATAR

1979 DANCEMAKERS, Toronto, Canada
VARIATIONS ON A SUMMER'S THEME

1977 JOYCE TRISLER DANCE COMPANY, NY, NY
ARGOT

1975-84 AILEY II, New York, NY
GAMES, 1975
VEVER, 1984

1975 BALLET HISPANICO, New York, NY
GAMES

1972-2003 ALVIN AILEY AMERICAN DANCE THEATER,
New York, NY
RAINBOW ROUND MY SHOULDER, 1972, 2003
BLOOD MEMORIES, 1976
DISTRICT STORYVILLE", 1981"
COLLAGE, 1984
GAMES, 1990
ANGELITOS NEGROS, 1991
DANGER RUN, 1999

1970-73 INNER CITY REPERTORY DANCE COMPANY,
Los Angeles, CA
Artistic Director, Resident Choreographer

1970 GLORIA NEWMAN DANCE COMPANY, Orange, CA
GAMES

1968-75 REPERTORY DANCE THEATRE, Salt Lake City, UT
NOCTURNE, 1968
GAMES, 1975

1965 HARKNESS BALLET, New York, NY
DAUGHTERS OF THE GARDEN

1964-85 BATSHEVA DANCE COMPANY, Tel Aviv, Israel
DAUGHTERS OF THE GARDEN, 1964
NOCTURNE, 1965
RAINBOW ROUND MY SHOULDER, 1974
ALBUM LEAVES, 1976
MOUNTAIN OF SPICES, 1977
LOOKING FOR JERUSALEM, 1985

1960 THE MERRY-GO-ROUNDERS, New York, NY
ONE, TWO, THREE, FOLLOW ME

1951-69 DONALD MCKAYLE AND COMPANY, NY, NY

BALLETS

2017 CROSSING THE RUBICON-Passing the Point of No Return

2016 BITTER SWEET FAREWELL

2015 UPROOTED pero REPLANTADO

2014 EVEN AS THE RIVER AND THE SEA

2013 ANCESTRAL FLIGHT

2012 CONTINENTS OF HUMANITY (part 2)

2011 CONTINENTS OF HUMANITY (Part I)

2010 SANCTUARY

2009 NOIR

2008 SINUOUS TATTOO
SYNCPATED GAMBOL

2007 PERSONAL
LONG LONESOME WAY

2006 REMEMBERED JOURNEY
SHADES OF LOVE

2005 ELLA: A Tribute to Ella Fitzgerald
BEAT BEATIFIC: AN ERA REVISITED
SKY - CLOUDS - then ISRAEL

2004 MIDNIGHT DANCER
THE RIVER - (Meander, Village Virgins)
MUSTT MUSTT

2002 ASH
VOW

2001 CROSS ROADS
DIALOGUES IN JAZZ

2000 JAMNATION
DEATH AND EROS

1999 DANGER RUN
CHILDREN OF THE PASSAGE (w/Ronald K. Brown)
MARDI GRAS

1998 DELICIOUS OBSESSION/SWEET BONDAGE

1997 HEARTBEATS

1995 WHEN I GROW UP WHEN I WAS A CHILD

1994 BLOOD MEMORIES (recreation)
VIGILS
GUMBO YA-YA

1993 MYSTERIES AND RAPTURES
RING-A-LEVIO

1992 HOUSE OF TEARS

1991 INFINITE JOURNEY
SOMBRA Y SOL (IMAGES OF FRIDA KAHLO)

1990 DISTANT DRUM
RINGALEVIO

1987 APSARAS

1986 VeVe
BENEATH THE BAOBAB

1985 LOOKING FOR JERUSALEM

1984 VEVER
AVATAR

1983 COLLAGE
SOLARIS

1982 RICOCHET

1977	MOUNTAIN OF SPICES ARGOT		HERITAGE AWARD National Dance Association
1976	BLOOD MEMORIES ALBUM LEAVES		ISADORA DUNCAN DANCE AWARD Nomination - Outstanding Revival District Storyville - Ballet San Jose Silicon Valley
1972	SONGS OF THE DISINHERITED MIGRATIONS	2003	HEARTBEATS of a DANCEMAKER Video documentary profiling Donald McKayle, PBS Hawaii and Dance Pioneers Distributed to PBS affiliates nationally by PBS Plus ACADEMIC EXCELLENCE AWARD The Black Leadership Advancement Coalition University of California, Irvine
1971	BARRIO SOJOURN		BAY AREA CLEBRATES NATIONAL DANCE WEEK Honorary Chairperson - San Francisco, CA
1967	BLACK NEW WORLD		COMMENDATION -Los Angeles County As a dedicated contributor to the Los Angeles dance community and to the national prominence of the Lula Washington Dance Theatre
1966	BURST OF FISTS	2002	CULTURAL LEGACY AWARD Arts Orange County, Orange County, CA
1965	WILDERNESS INCANTATION		CALIFORNIA ARTS COUNCIL AWARD "In recognition of your immeasurable contribution to Dance." Los Angeles, CA
1964	CROSSTOWN DAUGHTERS OF THE GARDEN REFLECTIONS IN THE PARK		RIVERSIDE COMMUNITY COLLEGE DANCE AWARD Outstanding service to the community, Riverside, CA
1963	LEGENDARY LANDSCAPE BLOOD OF THE LAMB ARENA		ISADORA DUNCAN DANCE AWARD (IZZIES), Revival of RAINBOW 'ROUND MY SHOULDER Ballet San Jose Silicon Valley, San Francisco, CA
1962	DISTRICT STORYVILLE		IRA ALDRIDGE AWARD, Nomination Children of the Passage, Du Sable Museum, Chicago, IL
1960	ONE, TWO, THREE FOLLOW ME	2001	Awarded the title CLAIRE TREVOR PROFESSOR of DANCE (a UCI endowed chair) and inducted as a BREN FELLOW University of California, Irvine, Irvine CA
1959	RAINBOW 'ROUND MY SHOULDER		PROCLAMATION - CITY of BEVERLY HILLS - Mark Egerman, Mayor (outstanding career accomplishments and contributions to the world of dance)
1958	OUT OF THE CHRYSALIS	2000	AMERICA'S IRREPLACEABLE DANCE TREASURES: THE FIRST 100 The Dance Heritage Coalition located in the Library of Congress
1957	MUSE IN THE MEWS		UCI MEDAL (The University of California, Irvine's highest honor)
1954	PRELUDE TO ACTION THE STREET	1999	MAGES AND REFLECTIONS: CELEBRATION OF A MASTERPIECE Documentary on Donald McKayle's RAINBOW 'ROUND MY SHOULDER BEST CHOREOGRAPHY, Regional Dance America, Pacific THE RAINBOW SUITE
1953	THEY CALLED HER MOSES FOUR EXCURSIONS	1998	IRVINE FELLOWSHIP IN DANCE (sponsor, the James Irvine Foundation, administrator, Dance/USA) DONALD MCKAYLE'S LIFE IN DANCE (The UCI Libraries celebrate the acquisition of the Donald McKayle Archive) MARTIN LUTHER KING, CESAR CHAVEZ, ROSA PARKS SCHOLAR Western Michigan University
1952	NOCTURNE		DANCING the DREAM, Lincoln Center Out of Doors, TRIBUTE TO DONALD MCKAYLE (with Limón Dance Company Lula Washington Dance Theatre, Cleo Parker Robinson Dance Ensemble, Dayton Contemporary Dance Company)
1952	HER NAME WAS HARRIET		CITATION from the CITY of NEW YORK (in recognition of his many contributions to the world of dance)
1951	GAMES		100 AWARDS from the 100 Black Men of Orange County
HONORS AND AWARDS			
2010	BAY AREA CRITICS CIRCLE AWARDS, Nomination in Choreography for "It A'int Nothin' but the Blues"		
2009	Honorary DOCTOR OF FINE ARTS, The Juilliard School New York, NY		
2008	Honorary DOCTOR OF FINE ARTS, Cornish College of the Arts, Seattle, WA ART STAR AWARD, Laguna Beach Alliance for the Arts, Laguna Beach, CA		
2007	LIFETIME ACHIEVEMENT AWARD, Boston Youth Move Boston, MA		
2006	BLACK COLLEGE DANCE EXCHANGE HONORS Charlotte, NC DANCE MASTERS OF AMERICA-2006 ANNUA AWARD Las Vegas, NV		
2005	MASTERS of AFRICAN AMERICAN CHOREOGRAPHY MEDAL John F. Kennedy Center, Washington, DC DE LA TORE BUENO PRIZE, Society of Dance History Scholars 28th Annual Conference, Evanston, IL To Donald McKayle for Transcending Boundaries: My Dancing Life AWARD for DISTINGUISHED and INNOVATIVE LEADERSHIP American Dance Legacy Institute, Saratog Springs, NY LIFETIME ACHIEVEMENT AWARD Dance under the Stars Choreography Festival 2005 McCullum Theater, Palm Dessert, CA DANCE MAGAZINE AWARDS 2005 Florence Gould Theater, New York, NY		
2004	MARTHA HILL LIFETIME ACHIEVEMENT AWARD, New York, NY		

1997 **LESTER HORTON AWARD**, Los Angeles, CA
PROCLAMATION from the CITY and COUNTY OF DENVER
 (October 2, 3, 4, 1997 to be: "Masterworks: A Tribute -
 Donald McKayle Days")
DISTINGUISHED FACULTY LECTURESHIP AWARD for
 RESEARCH, University of California
BALASARASWATI/JOY ANN DEWEY BEINECKE
ENDOWED CHAIR for **DISTINGUISHED TEACHING**,
 American Dance Festival, Durham, NC

1996 **DANCE USA/HONORS**
 (outstanding lifetime achievement and creative
 leadership)

1995 **CHOREOGRAPHY FELLOWSHIP**, National Endowment
 for the Arts
AMERICAN DANCE LEGACY INSTITUTE,
 Brown University
 Donald McKayle, subject of their first interactive
 volume, (CD Rom, hardcopy, video cassette),
 to be housed in the Smithsonian Institute and the
 National Museum of Dance
HERITAGE AWARD, California Dance Educators
 Association **RESOLUTION** from the COUNTY OF LOS
 ANGELES (A treasured asset to the community he has
 so deeply moved through his work)
NATIONAL DANCE RESIDENCY PROGRAM AWARD,
 with the Limón Dance Company: administered by the
 New York Foundation for the Arts, funded by the
 Pew Charitable Trusts
 Appointed **ARTISTIC MENTOR** and **RESIDENT**
CHOREOGRAPHER of the Limón Dance Company

1994 **OUTSTANDING PROFESSOR: ASUCI/UCI Alumni**
 Association
LIVING LEGEND AWARD for Distinguished Lifetime
 Achievement, National Black Arts Festival
LEHMAN AWARD
 For the Advancement of Dance in our Society
AMERICAN DANCE GUILD AWARD
 Outstanding Lifetime Achievement

1993 **JOHN F. KENNEDY AMERICAN BALLET COMMISSION**,
 Washington, DC, **GUBO YA-YA**, San Francisco Ballet
DONALD MCKAYLE DAY
 Sixth Annual Conference on Black Dance, Dallas, TX

1992 **AMERICAN BLACK ARTS AWARD** In Fine Arts (For his
 choreography for Broadway, Film, Television
 and Modern Dance) presented by "Ebony" **SAMUEL H.**
SCRIPPS/AMERICAN DANCE FESTIVAL AWARD, Durham, NC

1992 **GRIOT AWARD**
 Fifth Annual Conference on Black Dance, Los Angeles, CA
LAUDS AND LAURELS AWARD (Professional Achievement)
 UCI Alumni Association, Irvine, CA

1991 **LEGACY OF THE MASTERS**
 "A Historical Tribute to Alvin Ailey and Donald McKayle",
 Black Choreographers Moving Toward the 21st Century,
 California Afro-American Museum, Los Angeles, CA

1989-93 **AMERICAN DANCE FESTIVAL INSTITUTIONAL**
LINKAGES PROGRAM
 Sponsored by the Rockefeller Foundation and the
 United States Information Agency:
 Buenos Aires, Argentina, 1989, 1991
 Montevideo, Uruguay, 1992
 Moscow, Russia, 1993

1989 **BLACK VISIONS: MOVEMENTS OF THE BLACK**
MASTERS
 Schomburg Collection at the New York City Public
 Library
 Photographic and Print Exhibit Honoring Eleven
 Artists, New York, NY

1981 **NAACP IMAGE AWARD**
 Writer/Concept, "Sophisticated Ladies" Best
 Stage Play, Los Angeles, CA
OUTER CRITICS CIRCLE AWARD, Choreography
SOPHISTICATED LADIES, New York, NY
DRAMA LOGUE CRITICS AWARD, Choreography
EVOLUTION OF THE BLUES, Los Angeles, CA

1977 **EMMY NOMINATION**, Choreography
THE MINSTREL MAN, Los Angeles, CA

1969 **BLACK ACADEMY OF ARTS AND LETTERS**, Fellow
 New York, NY

1965-81 **ANTOINETTE PERRY (TONY) NOMINATIONS**
 1981 **SOPHISTICATED LADIES**, Choreography
 1975 **DOCTOR JAZZ**, Choreography
 1974 **RAISIN**, Direction
 1974 **RAISIN**, Choreography
 1965 **GOLDEN BOY**, Choreography

1963 **CAPEZIO AWARD**, New York, NY

NOT LISTED HERE:

PRE-BROADWAY
LONDON WORKS
EUROPE WORKS
REGIONAL THEATRE
ISRAEL WORKS
CLUB ACTS AND REVIEWS
UNIVERSITY THEATRE AND DANCE
DANCE IN SECONDARY EDUCATION
INTERNATIONAL FESTIVALS
SOLOS AND DUETS
RETROSPECTIVES
PERFORMING ON BROADWAY
PERFORMING ON TELEVISION AND FILM
PUBLICATIONS
OPERA AND CONCERT DANCE
RECORDINGS
TEACHING
PROFESSIONAL ORGAIZATIONS
ARTS PANELS
BOARD OF DIRECTORS
ADVISORY BOARDS
BOARD OF TRUSTEES
PROFESSIONAL TRAINING

UPROOTED... PERO REPLANTADO

<i>Choreography</i>	Donald McKayle
<i>Music</i>	Lila Downs, <i>Excerpts from "Border"</i>
<i>Staging</i>	Bret Yamanaka
<i>Costumes</i>	Kathryn Wilson
<i>Lighting</i>	Kenneth Keith

<i>Mi Corazón Me Recuerda</i>	<i>Ensemble</i>
<i>El Feo</i>	Edgar Aguirre
	John Barclay
	Jeremy Zapanta
<i>La Niña</i>	Alexis-Nichole Pineda
<i>Sale Sobrando</i>	<i>Ensemble</i>
<i>Pastures of Plenty / This Land is Your Land</i>	<i>Ensemble</i>

UPROOTED: PERO REPLANTADO deals with undocumented immigrants to the United States. I observed them being American yet carrying their cultural heritage and genetic memory and their upbringing by hard working families grateful for the opportunities available to their children. I choose to name this dance in the two languages because I believe in the richness of the cross influences between them.

-Donald McKayle

*World Premiere by UCI Etude Ensemble, at the Claire Trevor Theatre,
University of California, Irvine on February 12, 2015.*

15 Minute Intermission

CROSSING THE RUBICON, *Passing the Point of No Return*

<i>Choreography</i>	Donald McKayle
<i>Music</i>	Anoushka Shankar
<i>Staging</i>	Bret Yamanaka
<i>Costumes</i>	Kathryn Wilson
<i>Lighting</i>	Kenneth Keith
<i>The Couple</i>	John Barclay / Danae Husary
<i>The People</i>	Edgar Aguirre / Annika Alejo
	Loren Campbell / João Ducci
	Martha Gray / Alec Guthrie
	Dominik Haws / Ember Hopkins
	Sarah Kroll / Samantha Lin
	Alexis-Nichole Pineda / Sadie Sandoval
	Samantha Scheller / Katherine Wong
	Rachel Wu / Jeremy Zapanta

CROSSING THE RUBICON, *Passing the Point of No Return* follows the current plight of refugees and their experiences, struggles, and fears. It is meant to remind us that even as these people flee from crimes against humanity they remain human beings; aching from loss, fearing the unknown finding tender moments in the chaos of fleeing, and banding together as a collective to help one another.

-Donald McKayle

*World Premiere by UCI Etude Ensemble at the Irvine Barclay Theatre,
University of California, Irvine on February 23, 2017.*

Titles of musical sections by Anoushka Shankar:

LAST CHANCE, DISSOLVING BOUNDARIES, BOAT TO NOWHERE, SECRET HEART and CROSSING THE RUBICON.

Images executed by John Gerbetz, produced by Dennis Nahat, Theatre Ventures International.

15 Minute Intermission

BITTERSWEET FAREWELL

Choreography Donald McKayle
Music Apocalypta and Break of Reality
Staging Bret Yamanaka
Costumes Kathryn Wilson
Lighting Kenneth Keith

Dancers **Annika Alejo / Loren Campbell
Martha Gray / Ember Hopkins / Sarah Kroll
Samantha Lin / Alexis-Nichole Pineda
Sadie Sandoval / Samantha Scheller
Katherine Wong / Rachel Wu**

BITTERSWEET FAREWELL - This dance is in memoriam to the departed of my generation friends and colleagues. Soon my time is coming to join them and when it comes it is your beautiful face I first saw when we met long ago that I will see...

-Donald McKayle

*World Premiere by UCI Etude Ensemble at the Irvine Barclay Theatre,
University of California, Irvine on February 12, 2016*

*As you wished, you gifted us your works to protect for the world.
We will share and always cherish them with love and dedication.
Rest in the Light Beloved Donald.
We miss you,
Lea & Dennis*

CLASSIC MCKAYLE





DONALD MCKAYLE, American; American male artist of all colors; American male artist of all colors who danced like the gods; American male artist of all colors who danced like the gods during the course of his entire performing career inspiring, and igniting the paths of young impressionable people of all colors, like myself, in spite of the fact it was during a period in our society when such effrontery was not condoned – his totally committed physicality and freedom in the sharing of his gifts of creating beauty has challenged and inspired all who were fortunate enough to have worked with/for him (Robbins, Ailey, Cosby, Jamison, Lansbury, Nahat, Hinkson, Taliaferro, Vivante, Barnett, de Lavallade, Maxwell, Davis, Finsilver), or been an audience experiencing his work. We have been moved by this impassioned poet of motion, choreographer, and director who boldly expressed to us his ideas and beliefs about our world through works of theater that spoke loudly to the human process; works of, by, and for people viewed by thousands in diverse performance arenas from Broadway, Hollywood, concert stages, television, dance studios and college campuses worldwide. This artist's work speaks to the very reason for theater in general dance; specifically - one viewing of his masterwork, *Rainbow 'round My Shoulder* tells us that. Not to understand the sentient nature of humankind, after experiencing any of his work, has proved for decades to be impossible for most so affected from here at home to beyond the Urals of Russia.

Donald McKayle was the iconic American dance theater artist who, being of all colors, worked in tireless, and innovative ways in the development of his art, and who remained committed to teaching the minds as well as the bodies of all young people on their journeys to their personal thresholds. Donald McKayle, unlike many artist honorees whose names are etched on national selective walls, and who, ironically, had the good fortune of having been mentored by McKayle, has now joined a uniquely indiscriminate roster of honored and beloved artists whose names, too, are, like Keats', "... writ in water." Donald McKayle's work lives on; and he is alive inside them.

Clay Taliaferro, *Dance Artist & Professor Emeritus Duke University*

Amy Sennett-Starner

*Dance, Yoga and Pilates Teacher and
Stager of Donald McKayle's works*

Donald McKayle was a legend in dance, with a long list of accolades, awards and accomplishments well documented after his recent passing. But those of us who were lucky enough to be his students, either in a classroom or rehearsal studio know he displayed his greatest talent in his role of master teacher.

A dance teacher like no other, he could draw creative expression and physical determination out of his students they didn't know they had access to. He saw it inside them, and he drew it out with grace, command and clarity, as if it were something he simply expected. His approach was never demeaning or condescending; he knew you could do it, only you hadn't tried it yet.

He used to say to the young dancers in his undergraduate performing group, the UCI Etude Ensemble, while rehearsing a particularly challenging section, "I know... Now, do it again and jump higher," all the while smiling and singing to them.

So as a dancer, that's just what you did. You performed. You performed to the level that he asked... or even higher, surprising yourself and him by achieving levels you never thought possible.

There are hundreds, if not thousands, of dancers around the world who were lucky enough to work with him and many have stories they'd like to share. These are not necessarily stories of a man who won Tonys or broke through walls in the world of modern dance, but stories of their teacher, Donald McKayle.

I am one of them. I met Mr. McKayle in 2004 when I was a graduate student in dance at the University of California, Irvine. I was his teaching assistant for two years while studying at UCI and, upon graduation, he asked me to begin restaging his works around the country.

He was also the man who performed the wedding ceremony for my husband and me. I'll never forget when I casually asked him in the hallway of the dance department if he would go online to become an ordained minister to officiate my marriage. He turned to me and said, "Amy Sennett, you continually inspire and challenge me."

But the opposite was true. It's overwhelming to me that he trusted me with his work. He used to tell me, "You go... go and teach them. Teach them the steps. Teach them the dance, and then I'll come and sprinkle a li'l Donald here and there."

Mr. McKayle sent me to Cleo Parker Robinson Dance Co. in 2008, to restage *Games*, to be performed at the 75th Anniversary of ADF at the John F Kennedy Center. When a white girl from Montana showed up at the rehearsal studios, Cleo might have been just a bit worried about what I might lose in translation. But Mr. McKayle's songs were inside me. His movement, intention and emotion were there, too--all ready to teach.

For that gift, I am eternally grateful. Thank you, Donald. I can never repay you, but I can share the following recollections from some of the other students you inspired equally over the years.

The José Limón Dance Foundation

"...dedicates its 2018 Joyce Season to the memory of our dear and beloved Donald McKayle who served as an incredible mentor, a powerful choreographer, a generous supporter, and an amazing advisor to our Foundation. With these performances, we celebrate his life affirming energy, his irrepressible sense of rhythm, his laughter, and great warmth. He will be dearly missed."

Trina Parks

*Actress Vocalist, Choreographer,
Principal Dancer and Dance Instructor*

Back in 1966, I had the honor to be a principal dancer in Donald McKayle's dance company called "BLACK NEW WORLD". We performed two of Donnie's classic pieces, *DISTRICT STORYVILLE* & *RAINBOW ROUND MY SHOULDER*. While rehearsing for *DISTRICT*, I was so excited doing & learning the dance, I would do the wrong steps. I remember Donnie once said to me, "Trina, you were doing the step incorrectly, but you sure made it look like everyone else did it wrong!"

Stephanie Powell

Professor in Dance, Long Beach City College

I first met Mr. McKayle in 1999, while performing with Alvin Ailey American Dance Theater. I vividly remember everyone running to hug him and calling him Donnie, Donnie!! As he began his piece *DANGER RUN*, I immediately found myself connected to his rhythms and movement vocabulary. We reconnected at UC Irvine in 2002, where I was given the opportunity to perform his legendary solo, *ANGELITOS NEGROS* around the world and at the IABD conference. I still hear the *SHAKER LIFE* clapping rhythms of Ba Ba Mmm Ba Ba, Ba Ba Mmm Ba Ba, in my sleep! Two of my favorite dances he created for me were *MIDNIGHT DANCER* and *I'VE KNOWN RIVERS*, and his choreographic process was always a rigorous delight. We would work together privately in the UC Irvine Loft Dance Studio for four hours at a time and when I thought I could not take another step, he said, "Try something for me love," and we would continue the creating together, until it was finished. In reference to choreography he would laugh and say, "I start a sentence, and you finish it. It's wonderful!" We traveled overseas together where I performed and staged his dances and I became the principal interpreter of his work. I accompanied him to receive his honorary Doctorate at Julliard and have traveled alone to stage pieces such as *GAMES*, *SONGES OF THE DISINHERITED*, *UPROOTED*, *HOUSE OF TEARS*, and many more on major dance companies. As his muse, I promise to do everything in my power to maintain his legacy and the integrity of his work. My home is the keeper of his beautiful white piano for my lovely daughter Victoria, who called him PaPa McKayle. We will sing loudly and play music in his memory and we will miss him each and every day, more than words can possibly express. Forever in our broken hearts, we love you forever!

Douglas Nielson

Professor, University of Arizona, School of Dance

Donny was a passive preacher, and I became his disciple. He told me to call him 'Donny' not 'Donald'. To say he had "soul" would be an understatement. He embodied the human condition. He gave me a reason to dance. He was completely engaged with his students. Back then, Donny physically touched you. To this day, I have a muscle memory of exactly where he placed his hand on my body. I could feel the energy flow. He made me sense from where, and more importantly WHY I was meant to move. It wasn't about shape, or even alignment in any sort of academic way. He used to say, "Don't look in the mirror - you're not there."

Loretta Livingston

Professor of Dance, UCI and LA Choreographer

Donald McKayle was the tallest dancer I had ever seen. His long arms and legs could fill a studio or stage in one swoop. His voice, too, could fill a room, as could his smile. I was a young, not-quite woman just leaving her teens, studying with Donald and Bella Lewitzky at the newly formed California Institute of the Arts in southern California. I was excited to learn all about these things called modern dance, improvisation, and composition. Donald was teaching our modern dance technique class in Theater II, a black box performance space fully equipped with hanging lighting instruments. In the year before the campus opened, a large earthquake had happened in the area and aftershocks were still common. Suddenly, in the middle of class, a big earthquake started shaking the theater, sending the lighting instruments swinging over our heads and the floor rolling under our feet. We all ran outside the theater and out of the building. Although I'm a native Californian raised on fault lines, this was very upsetting. I began to cry. As if by magic, there was Donald, as tall and steady as a giant sequoia tree, beside me. A long arm lightly encircled my shoulders, and that smile was there too. His presence was immense, calming, warm, and steady. Throughout my professional growing up years and my becoming a choreographer, Donald's presence has always been a steadying force. He often came to my concerts, whether I was in a beautiful proscenium theater or down in the subway tunnels doing a site-specific project. His presence, warmth, generosity, and discerning artist's eye have continued to guide me for forty-eight years. You see, our greatest teachers show us the way, far beyond the classroom. By their actions they tell us: This is how great artists behave. This is how great artists show up for others, offer guidance, and show genuine interest in their students, forever. Even now, after his passing, I hold Donald's presence within me, in my own forever. Because he was my professional father, then I must be his professional daughter. I accept my task, just like he showed me: Be present. Be present for others. Be warm. Be warm to others. Be genuine. Be kind. Be there. Be here. Be an artist.

Sharon Kung

Dancer, Oakland Ballet Co and Dance Theatre of San Francisco

I was creating a dance choreography and wanted to experiment with it. It was never about the counts, or how high your legs were, or whether you were absolutely perfect technically. It was about being an authentic performer, embracing musicality, and telling a story through dance. He taught us to always be human when performing. There was so much heart, soul, and song in his process. I will never forget his impeccable rhythms. No one ever will.

Bernard H. Gaddis

*Founder/Artistic Director,
Contemporary West Dance Theatre*

My very first experience seeing dance was on PBS at the age of eleven. I remember sitting at home on a weekday afternoon after school, watching what I now know to be a documentary of Mr. Donald McKayle setting his RAINBOW ROUND MY SHOULDER on the Alvin Ailey Dance Theater. Little did I know, that day would be the seed that would start me on a path to be a dancer. I wouldn't even begin my first dance class until four years later and little did I know that I would be working with Mr. McKayle fifteen years later dancing in the same company, working with the same man, doing the same ballet I saw when I was a little boy sitting on the floor watching an after school special on PBS. Mr. McKayle imprinted on me and set me on a path to becoming a dancer when I didn't even know him. I was lucky to have danced several of his ballets and blessed to have had the opportunity to have him set a solo on me and honored to be in his presence. I will truly, forever be grateful for his artistry and his mentorship and his contribution and legacy in creating the extraordinary male dancer.

Amanda Legbeti Nora

UCI, 2005 MFA in Dance

I loved how succinct, HONEST, and powerful his words were. One afternoon, after seeing a showing of a student choreographer who performed a lyrical/contemporary piece, Donald McKayle simply said, "If you're trying to be literal in dance, you are using the wrong medium." BAM! He was passionate about keeping the art in dance. I have quoted those words many times since and I will remember them always.





Rick Odums

Director, Center International de Danse

He was not only a giant of a man and artist but one of the most humanly aware and enlightened children of God. He was openly available and honestly engaging with everyone. He put everyone at ease sharing openly and generously of his knowledge and his experience. His gift of creating, teaching and sharing sprang from the well of love and humanity that was constantly nurtured by his unique vision of mankind. When he reset RAINBOW ROUND MY SHOULDER on the dancers of the Black Dance Project here in Paris and later RAINBOW SUITE on my company, was to reside not only in the presence of pure genius but in the presence of the epitome of what God undoubtedly wanted all men to be. Wise, sensitive, generous, loving and most of all constantly accessible and giving. He inspired with just his presence, his humor, his vast knowledge, his humanity and of course with his sometimes, wicked tongue.

Tracey Bonner

*UCI, 2007 MFA in Dance & BFA Dance Coordinator
Northern Kentucky University*

I interviewed Mr. McKayle when I first arrived as a graduate student at UCI because I knew he had left the larger commercial market for higher education and more artistic freedom. I was looking for the same kinds of things with my advanced study. As fate would have it and in fulfilling my graduate thesis requirements, I had the honor of recreating the original choreography of West Side Story at UCI under his mentorship. One night, Mr. McKayle attended rehearsal to view and guide my work in which we were rehearsing the ballet in Act II and he gathered the entire cast around him on the floor as if he were Santa Claus at Christmas. All these eager young faces were seeking his guidance and approval of their artistic effort and honoring the work in the appropriate way, including me. I asked him something along these lines and he took my hand in his, and said this ballet is the dream of unity of mankind. Everyone loving each other and living together in harmony and peace. With a tear in his eye, he said, 'You have done me proud. You have done them proud, as he gestured to the cast and you have certainly done Jerry (meaning Jerome Robbins) proud.' I will never forget knowing that I had not only recreated this masterpiece appropriately, but that I had met his personal standard and artistic memory. I have been forever changed by Donald McKayle and I wouldn't want it any other way.

Lauren Hall

*2007, MFA in Dance, Director of Dance
Brentwood School*

One of my favorite memories of Donald, was seeing him set SONGS OF THE DISINHERITED on my own students. Students that he had actually led me to (because when Donald McKayle recommends you for a job - you get the job).

After having my own experience with Mr. McKayle as a student, it was incredible to see another generation of dancers absorb his magic and change before my eyes. The joy and sorrow, the challenging questions, the captivating rhythms - seeing young dancers discover all this with his thoughtful guidance and wisdom was something I'll never forget. He created work that changed everyone it touched.

Julie Parker Harlan

UCI, 2008 MFA in Dance

Donald McKayle was the type of teacher and mentor who made you want to work harder, feel bigger, be more creative, and dance smarter, and that was within the first minute of his warm up! I'll never forget leaving my first class with him surprised that even the muscles in my hands felt completely spent. It's his hands that I'll remember so well - the ones that could articulate and undulate independently of each other; the long fingers that would determinately point at the dancer whose technique was about to be pushed and molded to new heights; the way his hands could completely envelop that same dancer in a congratulatory or, if necessary, a consolatory hug. Of course, none who danced with him could ever forget how clearly he would use his hands, feet, and whatever else necessary to clap out his rhythms while in the studio. They were the hands that marked up my thesis work left right and center, and that guided me to hone myself into the teacher and choreographer I am today. I will miss those hands so dearly.

Briana Bowie

*Dancer, Acrobat, Aerialist
The Beatles, LOVE by Cirque du Soleil*

After my first performance during my freshman year at UCI, Mr. McKayle walked up to me and said, "I wish we could bottle you up, so we could all have a sip of you." I'll never forget this moment as it was one of the most unique compliments I have ever received in my life. At the end of every school year, Mr. McKayle would invite his students from the UCI Etude Ensemble, over to his house and cook for us. It was always a real treat because we would get to hear stories about the beginnings of his career; such as his time dancing for Martha Graham. He loved his students and always encouraged us to perform from our hearts. I remember him saying once, "Don't create movement and then try to exude an emotion, start with the emotion and the movement will come."

Martha L. Z. Pamintuan

MFA, Dancer, Choreographer and Professor

After receiving several emails of acceptance to many schools my prayers were answered when I received a phone call for my acceptance to study with the great Donald McKayle as an MFA student of dance at the University of California, Irvine. 1, 2, 3, 1, 2, 3, 1, 2, 1, 2, 1, 2, 1, 1, 1, 1, 2, 1, 2, 3, 1 is the rhythm that will forever live with me thanks to his teachings. He saw movement as music and music as movement all while telling a story. When he taught his fingers spoke to me beyond the room. His singing would stop me in my tracks always placing a smile on my face. His imagery and description shared not only the movement but the spirit and soul of his vision. Never have I ever been so inspired. There are no words for what he whole-heartedly gave me and the world alike. Thank you for all of the gifts that you gave me. You have eternally changed me. You allowed me to see movement as what it truly is: the power of life. I will carry your teachings with me and continue to plant the seeds you have shared. You will greatly be missed Donald McKayle - a true King of the dance.

Kara Jhalak Miller

*Choreographer, Dancer, Associate Professor of Dance
University of Hawai'i at Mānoa Department of Theatre and Dance*

I am truly grateful for the wisdom, insight, and generosity of spirit that Donald shared with all of us as students at UCI. Through dance classes, choreography, and productions, Donald taught me perseverance. Donald would often recite poetry and talk story while he was teaching technique. This gave me a glimpse into the history, mentors, and generations of artists that were flowing through him. After school I worked with Donald on a few musicals. I watched how Donald took great care in his creative preparations and research for the shows. I admired how he gave space and freedom to all the artists in the productions to be open and bring their own voices to the projects. Donald inspired me to work collaboratively with artists in many different genres in dance, theatre, and film. Donald's light shines brightly in my heart. Mahalo

Sadie Weinberg

*Associate Faculty at Multiple Higher Education Institutions
San Diego, California and Artistic Director, LITVAKDance*

In 2003, I found myself at UC Irvine for Grad school. And there was Mr. McKayle. When I took his class - a blend of rhythm and traditional modern technique - he would chide me for what he called my 'flick' or 'throw away' technique, a style of release I had adopted after my time in NY. I think he was trying ever so gently to remind me that I wasn't better than others and that completing things still mattered. I remember so clearly his reverence for Bharatanatyam, Flamenco and virtually all forms of dance. Mr. McKayle is most likely one of the best humans I have ever known. I don't claim to be one of his favorites, but I do claim to have gained immeasurably from knowing him. We will miss you, Donald.

Marc Nuñez

Gotham Dance Theater, Director

I will never forget the rehearsal I wasn't getting his "Rainbow" solo right and then he stopped the music and said "Marc, you know what to do. Just do it."

Whenever I don't know what I'm doing or I doubt myself, I hear his voice telling me I know what to do. I'm a very lucky man to have been Mr. McKayle's student in the most formative years of my dance training and early adulthood. I also never really learned how to contract my chest and core until I began training with Mr. McKayle. I will always remember him and carry his lessons with me as I teach others.

Erin Landry

Professor of Dance, Cypress College

In my experience with the legendary dancer, choreographer, teacher, Donald McKayle aka, Papa McKayle, I noticed how he was present in every milestone in my dance journey. He was present since the first time I met him at CalArts in 1983. I demonstrated for him while I was a student at the Ailey school, he came to my performance with PHILADANCO in New York, I performed in his masterpiece GAMES with Lula Washington Dance Theater, he served as the Chair on my thesis committee at UCI, produced my choreographic work in Dance Visions, hired me to substitute advanced modern for him while he was on sabbatical, and encouraged me as a choreographer and teacher. I am forever grateful for everything he has done for me and for our dance community at large. One day I told him he was the Godfather of Dance - he just laughed, and started singing!

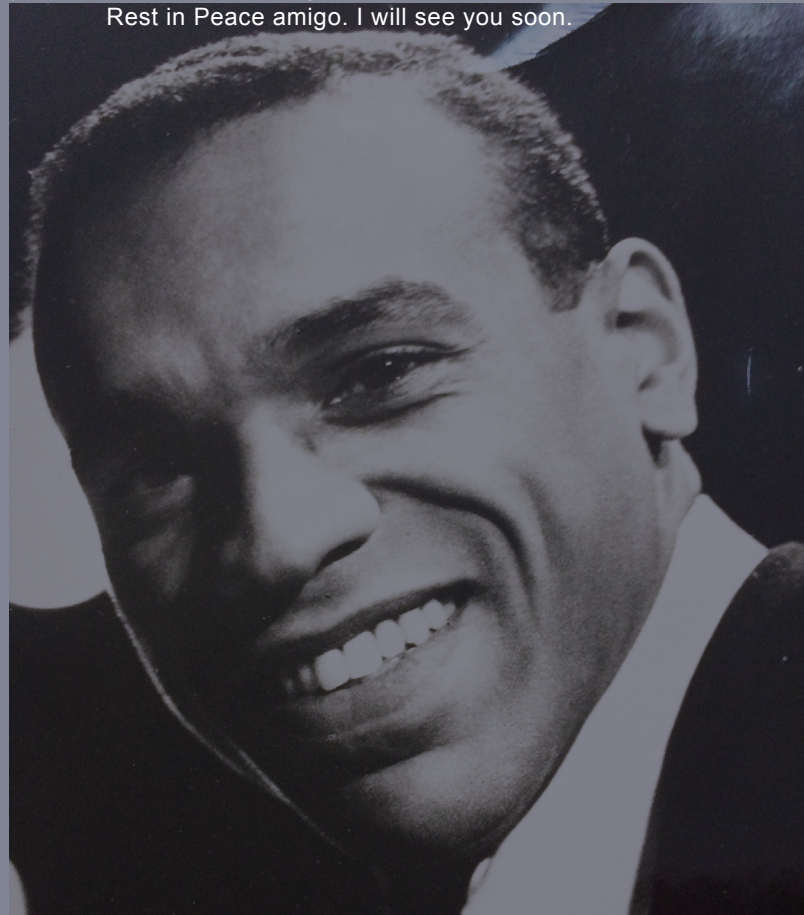
Omar Olivas

*Dance Instructor, Department of Theater and Dance
Southern Illinois University*

It's difficult to put into words the impact Donald McKayle had on me. Everyone knows about his amazing achievements as a dancer and choreographer but his journey to that success is what changed everything for me. As a black man in the 1950s, Mr. McKayle fought through racial barriers to be able to perform and showcase his artistry. His fight to pursue his passion is unbelievable. He knew how important it was for him to tell his stories, and how there was value in that. He never told me these stories directly, he told them to my parents. My parents were not supportive in my initial decision to pursue a career in dance. I talked to them and expressed the joy I felt when I would perform but they just saw it as a hobby with no future. My parents are very practical and with me being the first in my family to go to college, they thought I might be wasting an opportunity. My parents' perception of dance as a career forever changed the day they met Mr. McKayle. While performing with Mr. McKayle's repertory dance ensemble, Etudes, we happened to be close to my parent's house, so the company, along with Mr McKayle, came to my house for lunch. Naturally, my parents and Mr. McKayle sat down and talked for quite some time. They exchanged stories, but more importantly Mr. McKayle shared how dance saved him, and how dance has more value than any monetary object. That afternoon Mr. McKayle helped my parents understand why dance is important and that they shouldn't be afraid of me pursuing a career in it.

Mr. McKayle gave me courage. The courage to pursue my dreams and make what I want with them. Because of his encouraging spirit I had the opportunity to perform nationally and internationally, choreograph around the world, and now teach at a university where I can help students like he helped me. I thank God for putting Mr. McKayle in my life. He gave me the guidance that I needed to be where I am today. Thank you Mr. McKayle for your guidance. I promise to keep your legacy alive and instill your wisdom in the future generations.

Rest in Peace amigo. I will see you soon.



In Memory and Celebration

DONALD McKAYLE, *Founding Artistic Director*

UCI Etude Ensemble

Annika Alejo • Loren Campbell • Martha Gray • Ember Hopkins
Danae Husary • *Ongelle Johnson • Sarah Kroll
Samantha Lin • Alexis-Nichole Pineda • Sadie Sandoval
Samantha Scheller • Katherine Wong • Rachel Wu

Edgar Aguirre • John Barclay • **João Ducci
*Alec Guthrie • *Dominik Haws • *Jeremy Zapanta

*UCI Etude Assemble Alumni

**Guest Artists

Dean	Stephen Barker
Dance Chair	Lisa Naugle
Rehearsal Director	Bret Yamanaka
Teaching Assistant	Chelsea Asman
Lighting Designer	Kenneth Keith
Photographer / Videographer / Sound Tracks	John Gerbetz
Stage Manager	Kelly Musgrove
Sound	Ningru Guo
Assistant Lighting Designer / Programmer	Avery Reagan
Dance Office Manager	Robert Warner
Production Manager / Technical Director	Keith Bangs
Assistant Production Manager	Shih-Wei Wu
Property Shop Supervisor	Pamela Marsden
Costume Shop Supervisor	Julie Keen-Leavenworth
Electrics Supervisor	Joe Forehand
Shop Foreman	Geronimo Guzman
Master Carpenter	Matt Eisenmann
Senior Wardrobe Technician	Yen Lee
Facilities Manager	Jeff Stube
Sr. Director of Marketing and Communications	Jaime DeJong
Box Office Manager	David Walker

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Lea Vivante, *Executor & Artistic Director* | Dennis Nahat, *Producing Manager*

email: vivantelea@gmail.com | email: dnahat@me.com

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