

DALLAS BLACK DANCE THEATRE



RELENTLESS EXCELLENCE

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Dallas Black Dance Theatre Returns to Publick Playhouse for 14th Season DC Native Performs for 7th Year

Dallas, Texas - **Dallas Black Dance Theatre (DBDT)** has become a beloved tradition at the **Publick Playhouse** in Cheverly, Maryland as it returns for a 14th consecutive performance season and residency. The residency will take place April 26-April 30, 2017 in the Publick Playhouse, 5445 Landover Road, Cheverly, MD.

Among the dancers is Washington, D.C. native **Claude Alexander III**, who will perform in his seventh season at Publick Playhouse. "I always look forward to performing at Publick Playhouse," said Claude Alexander III. "There is something so rewarding about coming to my hometown to perform for my family, friends and loved ones in a theater that also serves as a second home for Dallas Black Dance Theatre." Alexander joined DBDT after attending **Towson University** in Towson, Maryland.

During the week, Dallas Black Dance Theatre will provide three public performances and two senior citizen matinees that sell out on a regular basis, as well as three master classes and two student matinees at public schools. DBDT's performances will showcase thrilling new choreography and returning audience favorites selected from its vast repertoire of contemporary modern dance works.

Dallas Black Dance Theatre has been designated as an "**American Masterpiece Touring Artist**" by the **National Endowment for the Arts** and in 2017 was named **Texas Medal of Arts Awards** recipient for Arts Education.

Highlighting this year's performance is a work by **Matthew Rushing**, of Alvin Ailey American Dance Theater. DBDT commissioned Rushing to create *TRIBUTE* for its 40th Anniversary Celebration, which chronicles 100 years of African American dance masters, including Talley Beatty, Donald McKayle, Pearl Primus and Alvin Ailey. *TRIBUTE* has been selected as a recipient of a grant from the **TACA Donna Wilhelm Family New Works Fund**.

Other works include choreography by **Christopher Huggins**; *His Grace* and *Essence*. Plus annual crowd favorite, *Awassa Astrige/Ostrich*, a solo work that imitates the graceful and powerful movements of the bird performed by **Keon K. Nickie**.

Dallas Black Dance Theatre will perform at the Publick Playhouse on Friday and Saturday, April 28-29, 2017 at 8:00 p.m. and on Sunday, April 30, at 4:00 p.m. The Publick Playhouse is located at 5445 Landover Road, Cheverly, MD. **Performance tickets are \$30. Tickets for seniors, students, and groups of 20 or more are \$25. For tickets, call the Publick Playhouse box office at 301-277-1710.**

About Dallas Black Dance Theatre

Founded in 1976 by **Ann Williams**, Dallas Black Dance Theatre (DBDT) is the 10th largest minority arts organization in America, the fourth largest black dance company in the nation and the oldest continuously operating professional dance company in the City of Dallas. The mission of Dallas Black Dance Theatre is to create and produce contemporary modern dance at its highest level of artistic excellence through performances and educational programs that bridge cultures and reach diverse communities. With an ever-expanding national and global audience, the company employs a diverse, multi-ethnic troupe of dancers performing for audiences of all ages and backgrounds.

Located in a historic facility at the eastern end of the thriving downtown Dallas Arts District, Dallas Black Dance Theatre is a nationally and internationally recognized professional modern dance company. DBDT engages the cross-cultural community through contemporary modern dance presented from the African American experience. Dallas Black Dance Theatre is a resident company member of the AT&T Performing Arts Center - Dee and Charles Wyly Theatre located in Dallas's Art District.

During its 40-year history, Dallas Black Dance Theatre has performed on five continents, in 15 countries and 31 states, including two Olympic Cultural events. Over the years, more than 4 million arts patrons and 2.6 million students, grades K-12, have experienced the dance company's performances and educational outreach programs. DBDT serves more than 100,000 people annually, including more than 20,000 youth in grades K-12 in Dallas-Fort Worth area schools each year. DBDT offers community outreach services through workshops, lecture/demonstrations, master-classes, residences, mini-performances and student matinees that are designed level-specific for elementary, middle, high school and university students. Annually another 20,000 youth and adults are reached through national and international festivals, tours, special performances at universities, social service agencies, professional and corporate organizations, civic events and community venues.

Dallas Black Dance Theatre is comprised of five performing companies and its training Academy. Dallas Black Dance Theatre's professional company, **DBDT**, consists of 12 full-time salaried dancers performing a mixed repertory of modern, jazz, African and spiritual works by national and international choreographers. **DBDT: *Encore!*** (formerly DBDT II) features eight artists of rising excellence from across the nation that support DBDT's growing local and regional educational outreach.

Dallas Black Dance Academy, the official school of Dallas Black Dance Theatre, celebrates 43 years of delivering dance instruction to a community of diverse backgrounds. Over 550 students participate weekly in 50 dance classes of ballet, jazz, tap, modern, and African at DBDT studios for ages four to adult. The academy has three performing ensembles: Allegro, DBDT's premier academy ensemble, Senior Performing Ensemble, and Junior Performing Ensemble.

For more details visit www.DBDT.com and www.dbdt.com/academy.

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DBDT dancer Claude Alexander III. Photograph by The Dallas Dance Project.



DBDT dancing *Tribute* choreographed by Mathew Rushing as photographed by Sharen Bradford - The Dancing Image.



DBDT dancer Keon K. Nickie performs *Awassa Astrige/Ostrich*. Photograph by Sharen Bradford - The Dancing Image.

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