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B: And I'm doing a phone interview with Jawole Willa Jo Zollar, um, largely focusing, Jawole, on your contact with and around Joan Myers Brown and PhilaDanco. Uh, so, to start out Jawole and, uh, you'll probably remember I did some similar kind of association when we did the interview for The Black Dancing Body. Um, my first question is for you to maybe, wherever you are, to just, like, close your eyes go into your mind and, uh associate: What's the first impression that comes to mind when you think of Joan Myers Brown?

J: Ah! RESILIENCE!!!

B: Huh! *That's* a new word! Okay. Anything more you want to say about it?

J: Well, I think, I think that, uh, I mean Joan is someone who uh, from what I understood had a vision of herself as a dancer back – for, you know, *ballet* –

B: YES!

J: in a time that people said, “No, you can not do this.” *Due*, you know, because of your skin color you can't, you can't do this. And what I mean by **resilience** is that she didn't let that stop her, I mean, she's slapped down many times, um, you know, for having a vision of something that other people *did not have* and she just keeps getting up and she keeps moving forward.

B: Right, yes. Okay, likewise, what is the first impression that jumps to your mind when you think of PhilaDanco, The Company?

J: Ah, POWERHOUSES! Their, just, uh, you know, every time I work with them I'm just amazed at how fantastic, first of all – well, I should actually say work ethic, because that's one of the things that I *really* think about is that, you know, that their work ethic *makes* them powerhouses.

B: Ah, ha! Ah, ha.

J: Joan creates and demands a standard, that's part of a culture there and, uh, they fulfill that.

B: That's true, yeah. Uh, just taking it back a little bit, if you would talk a little bit, Jawole about yourself, where you grew up, when you began dancing.

J: Well, uh, I grew up in Kansas City, Missouri, and I began dancing with my sister at a local dance studio run by a man named Joseph Stevenson and, uh, I, I realized that I always had a love of anything in motion um, from watching ice skating, figure skating, to – to running track, to anything – anything having to do with bodies in motion, um I was

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J: drawn to, and so, um, not really thinking of, “I’m going to become a professional dancer.” Because that was not even a vision of something that I could imagine, that I just continued to let that love of motion drive me throughout my life.

B: Hmmm. And, when and how did you meet Joan Myers Brown?

J: I met Joan fairly early in our Urban Bush Women’s life in that, I think she saw us perform in 1985, at Symphony Space or something like that.

B: Hm!

J: And, she, um, and she then, you know, really advocated for Urban Bush Women to perform at *Painted Bride*. And so, I feel like she’s one of many women who, who really just push for Urban Bush Women to be *seen* and so that’s when I met her, you know, I certainly had heard of her and knew of her and knew of her as a *legend*, but you know, to meet her and to see how down to earth, um, she *is*, I real-I’ve enjoyed the friendship over the years.

B: Interesting. Okay, I didn’t realize that she had seen you so early on...

J: Um, hm.

B: She really has an eye, you know?

J: Yes, she does.

B: Yeah, yeah, so [sneezes] excuse me. What’s one of your memories or stories from the past about working with Danco, we *love* anecdotes!

J: Oh! Let’s see, I- I think, that I – Joan’s honesty, I just *love* that about her. Um, I was doing, I was working on one piece and, you know, you always have things that you don’t like or sections and...

B: Sure!

J: you know, and you kind of, kind of try to reach until you figure out something, and (laughs a little) then Joan walks in and says, [her voice deepens] “I’m not sure what’s going on over in the corner there! That’s – you know, that’s – I have a feeling, that doesn’t, that’s mess – that needs some attention, I don’t understand what’s happening over *there*.” I was like...[laughing] I *love* her!!

B: [laughing] And, uh,

J: *Very* few people would say that!

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B: Right! Exactly, yes, then how do you deal with that as a choreographer, so in other words, she's looking at a work, that you are in the process of making on her company? And so how then, do you incorporate a comment like that in your creative process?

J: Well, I mean, I knew it wasn't, I knew it wasn't *there* –

B: Hah!

J: The group had been working and so I mean, you know, it was confirmation and just appreciation that, so, so, you know, I just continued to work and...you know, I mean, I think over the course of the years, I just, I've also realized that commissions probably are not something I'm very good at –

B: Ah!

J: Because I work with the collaborative process and commissions can happen so quickly –

B: Right.

J: that um, I've just not really figured out how to *successfully* create – I'm going to try one more time with PhilaDanco [laughs] –

B: Oh! I'm so glad you are –

J: before I throw in the towel, but um, I just, it is a challenge for me.

B: I'm glad you're –

J: I think –

B: trying again, though, with – especially with Danco. Jawole, is that something that's on the books already?

J: I believe so, I-I, I think she's waiting on the funding, so –

B: Yeah, yeah, yeah. Which is *always*, I'm just so *tired* of it being such a big problem, you know. The funding, that is.

J: Yes, well, it's going to be a *bigger* problem.

B: I know, right – well—well, let's, you mentioned this particular kind of thing with Joan, her outright honesty in a rehearsal or whatever. Is there any other kind of memory

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B: or specific anecdote about working with the Company working with Joan, knowing always that whatever the memories are, that obstacles are teachers, plus there are peak moments, anything, that comes to mind.

J: Hmmmm. I don't have a lot, I think because I've been so frustrated – well, I can tell you – with, with, when, when I've *set* works that were already done, *that's* been the most interes—enjoyable for me, creating new works, *that's* where it's been frustrating, because I do work in a process that's hard in the commissions. So when I reworked, HANDS SINGING SONG, on PhilaDanco, it basically was a re-staging but, different, because it's men and women, that I really enjoyed, um, having a chance to work with male dancers, um, you know, feel kind of their energy.

B: Ah, ah, ha, ah, ha,

J: And so, um –

B: Because, HANDS SINGING SONG had been just before, for your *female* company?

J: Yes.

B: I see, okay, ah ha. Interesting, interesting. And now, Jawole, what was, there was a piece also, though that you worked *on* the company from scratch, yes?

J: Yeah, there was, and it—I don't think it was very good. [laughs]

B: Okay, but this is not the –because then I wanted to ask you also about – and let me just jump to that. About setting BATTY MOVES on Danco and why –

J: Well, now, oh, *that* was fun!

B: But that, but that became a different dance, right, with a new title?

J: Yeah, it wa—it was it was similar, but there were, it had sections that we didn't have, it was re-ordered in a different way. I mean, it was, you know, I've started to think about that, um, I probably shouldn't have given it a different title, it should have been something like, a different arrangement because I think of, one of the things I think about, like bands, and particularly jazz music, like I can hear the same tune with a solo, and then I can hear it with an octet arrangement, and then I can hear it with a big band arrangement and there all different, but the melody is – the song is the same.

B: Yes.

J: So, in some ways, I – I need to think about BATTY MOVES, the PhilaDanco *arrangement*, you know – [laughs]

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B: That is true. Right, yeah.

J: As opposed to giving it a different *name*, because – well it's different because it was not the same piece, so I thought by giving it a different name, it might distinguish it, but I think it was more confusing.

B: Uh, for me, it did the right thing, Jawole.

J: Thanks!

B: Because I thought it was *so* different, because, first of all that the women were not speaking, which to me, you know, was very particular for your company doing it, also the change in costumes, because I really liked, the kind, of running, sporty, strong woman, athletic costume of your company doing it. I felt like, I *did* feel like it was a different dance, that's interesting.

J: That's *good!*

B: *That's* interesting. But, the, the, so you were talking about *another* experience, though with Danco, which I don't even know about, where you were doing something from scratch, yes?

J: Yeah, that was the work, BETWEEN EARTH AND HOME, um, --

B: Oh! I never saw that.

J: Yeah, that's okay. [laughs]

B: I *love* it when choreographers can just have the *opportunity* – where else can you find out that it's not right unless you put it on somebody and present it to the public.

J: Absolutely, absolutely, and, and, and, you know, that's how you learn, and unfortunately, it's a public learning, it's like filmmakers, in many ways, assuming you, you, do a film, you create it, and you edit it and it goes out there. And it's like, then you look at it, and you get some distance, and you go "*Oh.*"

B: Exactly, [a little laugh] right, right. Okay. So, now, any particular things to say about the interactions, then, with Danco company members when you are putting something on *them*.

J: Well, one of the things that I, you know, I think one of the things that I *always* enjoyed was working with Kim Bears on—

B: Ah!

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J: What a phenomenal artist! I think that she could teach, *so much* to *so many* about being an artist and it not just be about sticking your legs up high, um, but it is about being an artist, inside the movement, and working, and working things inside your body in a way that, that there's there is... that the choreographers intent is CLEAR, and you fulfill it, but at the same *time*, you bring to it *your* point of view as an artist.

B: Right.

J: And I think that she is just a supreme person, in-in that way.

B: Oh, lovely. It's so interesting, because having spoken to Milton Myers, also, who really, you know, ta—dubbed her his MUSE.

J: YES! YES!!!

B: Yes, yeah, yeah, yeah. Um, let me ask you then, how did the experience of setting a piece on Danco compare with, for example, setting a piece on Ailey?

J: I'm not sure they're, they're very different um, you know, because they are both repertory companies and the dancers are not necessarily used to a collaborative process, uh, I think the difference with Danco is that, there's a little bit more freedom because you're not dealing with the structure of the union.

B: Ah! Ah, ha.

J: And I think that, while I really support unions, I mean, I'm definitely, I do think that sometimes standardization of processes and things is, is – kind of kills the underbelly of the art.

B: Um, hm. Um, hm.

J: Um, so think that was the difference in that, you know, that there was just a little bit clearer structure, I mean, the dancers worked just as hard, we take the breaks, I mean, there's just this, they're, they, they're d—they're certainly just as driven.

B: Okay.

J: And they're probably paid less.

B: Definitely!

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J: And, and, **yet**, I *don't* think, u-um, I don't, I don't – I – I mean, I don't know what other choreographers do, but I didn't, I didn't feel that there was the sense that, sometimes I feel like the dancers under a union situation, that there's kind of a contentious management-dancer relationship, *always* in the air.

B: Um, hm, um, hm.

J: And, um, that, I won't say that that's true of Ailey, I think that tends to be true of, sometimes, union situations in dance, um, and so, I, I just appreciate – I really do support the reasons why unions come into existence, and I think that that is very much needed. I wish it could be re-looked at how to really support the creative process a little better, in – in – in – in um, in – as a union.

B: Um, hm, um, hm, um, hm. What would you say is unique about PhilaDanco?

J: Well, I think just *being*, I mean, it's – it's, I can't, you know, I don't *know* if I can put to words what it *is*.

B: Um, hm, um, hm.

J: That when I see PhilaDanco, I know it's PhilaDanco, and I know it's not Ailey, and I know it's not DCDC, and I know it's not Dallas Black, and I know it's not, ah –

B: Paul Taylor!

J: Yeah! Um, I-I- and I don't know that I can put it into words, but there *is* a special, well I mean, one thing I will say is that their ensemble work is really, beautifully t-together. The Ensemble work is powerful. But there's something more subtle that I can't describe and that I think that is one of the reasons why, particularly in – and why I'm referencing the Black repertory companies is that, I *do* think that each one of them is *unique*.

B: Yes.

J: And, um, similar structures, and, you know, d—but there is a uniqueness to each one of them that I really *enjoy* and I'm not sure that I can even, you know, identify.

B: Okay, alright.

J: I think it has something to do with where you live, the rhythm of the city –

B: YES!

J: Um, the size of the rehearsal studio, the – you know, I think it has to do with *all* of those things that provide a distinction for, you know, for each company.

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B: Yes, yeah, no that's –

J: But I think [the uniqueness] its Joan's leadership.

B: Yes.

J: Each leader is a different – has a different stance on, on, on *how* the – I mean, you know how, okay, this is the story, when I came on a, you know, they rehearse on Sundays –

B: *I know.*

J: And there's Joan making waffles and coffee and stuff for the dancers [laughing] Sunday morning, and I thought, "This is so fantastic!" I just *loved* that, that there *is* that,

B: Yes, yes.

J: That there *is*, that – it's, I don't even know to say, *mothering*, because I don't think that's the right word, there's a nurturing and at the same time, there's definitely the standard-bearer and I'm not taking any kind of...stuff –

B: Exactly.

J: Stuff...so, I-I really, I *loved* that, you know, that there she is, making breakfast for the dancers on Sunday as they come into rehearsal.

B: Right, right, right. Well, what *I'm* saying is, I'm positing this as being a very Afrocentric way of...of...

J: Hmmmm!

B: you know, managing a company, the way you feel when you walk *right in the door*,

J: Yes!

B: and downstairs in the office there are all these pictures of people with their babies and their grandchildren, and...you know

J: Yes!

B: I ju—so that, what you're describing, yes, that leadership style, which to me is definitely, you know, some Eurocentric person will come in and say, "Ew! This is run like a 'Mom and Pop' store." But, somebody else will come in and say, "Wow. *That's* what Afrocentric means. There's a different way to organize."

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J: Yes, absolutely, ABSOLUTELY!! I think that you really, you know, hit that – hit that on the head. And I also, I think that the deep caring that I feel from Joan about EACH dancer, you know, even when there's a challenge with the dancer, that there's just a deep, deep caring.

B: Okay. Yeah, yeah, and that, too, has something to do with the fact that, you know, she practically *lives* there. [laughs]

J: Wow! You know, I mean, just the way that it – I mean, it is organized like a compound.

B: Yes! Ah, right! Yes!

J: I think that that is, I would love to be able to have that same kind of organization, in some ways I think that, like, um, Cunningham *almost* has the same organization, but there's more distance.

B: That's true. That's true, right.

J: Um, I mean, it's *kind of* organized like a compound, but not, not *quite*. Joan is really organized like a compound.

B: Right.

J: And, you know, she's the Big Chief and –

B: [laughs]

J: and, and, it's great because you really *feel* that, that, sensibility all, all around her –

B: Yes, yes, yes.

J: and the fact that she *does* live so close then, I know that she had to sell, some of the dance—some of the homes, I'm not sure if she had to sell both of them or just one of them, but you know, it certainly was, when I was there, you know, the homes, where the dancers lived so close, and could walk down the street, it just, it, *and* the mothers with the children, and the, and you know, and that seems to *feed* Joan, and I, I know a lot, I *love* having children around, who, when-when they're managed.

B: [laughs] Yes.

J: But, I do think it-it has a humanizing effect.

B: Yes, yes, yeah.

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J: And a bigger reminder of what life is really about.

B: Right, and Joan is now a *very* happy grandma, and always has one of them on her hip.

J: Yes! Yes.

B: Now, how would you characterize then, the “Danco Dancer.”

J: Just, I mean, the “work ethic.”

B: Okay, alright.

J: Yeah, “work ethic,” and I think that that’s true, I mean, I don’t think that that’s particularly unique to PhilaDanco. I think if you’re going to be a professional dancer –

B: Right!

J: You’re weeded out basing – based on work ethic.

B: Um, hm.

J: Uh, it’s *very* difficult to be a professional dancer and have a poor work ethic.

B: Right.

J: Um, so I definitely think that’s, that’s true of *all* professional companies. I, um, I, I, I’m trying to think *why* that [silence] stands out for me so much in that company.

B: Um, hm. Um, hm.

J: [silence] And maybe it’s because they did – their rehearsal days are short, they are short.

B: That’s true. Yeah.

J: So, I don’t know if that makes it more concentrated *on* what they have to get done.

B: Um, hm. Um, hm. Yeah. How has your contact with JB and/or Danco played a part in the development of your career.

J: Oh, Joan’s an inspiration to me. She’s a BIG inspiration, um, you know, when I think of...you know, when things are down, and I’m thinking – you know, I think about, “*How many times has Joan dealt with this?*”

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B: Hah! Um, um, um.

J: You know? And, and, and, so it's *that* – anybody, who's a *doer* in this field for any length of time, you want to pay attention to...

B: Hah!

J: You want to pay attention to because they **figured out something** and they *continue* to **figure out something**.

B: Okay, alright. Well, just a little bit, again, some of this may sound a little bit repetitive, but I'm just saying certain things in different ways. Uh, what differences, if any, do you find in working with dancers trained or based in Philadelphia, as opposed to dancers trained or based elsewhere.

J: I'm not sure that can really *name* a difference, um, again, because at the professional level, you know, it – maybe they *see* more just because of being in a sort of larger city, sometimes you see more, but then, now it's so amazing about YouTube, I was just looking – somebody sent me um, Pina Bausch's RITE OF SPRING on YouTube, I was like, "*She* put it on there? Somebody *else* put it on there?" YouTube, now there's just, there's just so much, that I think um, I think that there is an ability to see, to see beyond what your geographic location can bring, so I'm not sure, that there is – that I can identify a difference.

B: Um, hm. And in your working with them, your-your, in a very personal way, I guess, I'm asking it also.

J: Um, I guess it's just my relationship with Joan.

B: Um, hm. Um, hm. That's fine.

J: It's that she, that she trusts me and that, even when I had done a piece that wasn't *so* good, she's willing to ask me *again*.

B: Okay, alright.

J: I think her commitment to artists over the *long haul* is, is something that you **don't see** very often, anymore.

B: Hmmm. Um, hm.

J: Um, generally, if you're hot, then, you know, people are interested in you, and when you fall down, then it's like – onto the next. And *that's* not Joan. She's *incredibly*, she has an *incredibly* long view of the artist's career and she knows that sometimes you *will*

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J: fall down, she knows sometimes you're going to do work that's *not* interesting and she knows that sometimes she's going invest money and not get a product that's really tour-able and she doesn't storm away angry. Or, "I'm like, 'I'm never going to work'" — you know, she really, really invests in your career — and THAT, I think is unsung about, about her.

B: Okay, alright. There we go. We're winding down, I have a couple of more questions. There's two parts to this question. First part is, how do race and/or racism issues affect your career at the present time? That's the first part of it, how does this — any of this — affect your career at the present time, race or racism?

J: Well, I think it's hard to say how it affects any particular thing, because it — it's *there*, I mean, it's **it's there**.

B: How do you know?

J: Well, I mean, racism is institutionalized in the country, and so there's no institution that escapes it, so whether you're dealing with internalized racial inferiority, or you're dealing with internalized racial superiority, un, those, those, issues are there. And, how they affect funding and who's funded and aesthetics and it's hard to know what people act on, and you know, I don't know what a lot goes on behind closed doors.

B: Right.

J: The only thing we *do* know is that Black people are more likely to live in poverty. So that, therefore, effects, what — who's at the table and that's what's so interesting about Obama, who's at the table to make the decisions and where the money in the community is coming from, and, and, you know, where there's money, there's power. So, if, if, um, there's less likely to be as many *patrons* from the Black community then I think that, then, what — what causes that? Well, the systemic poverty and who, who's likely to be more underpaid and who — you know, all those things, all of those statistics and studies point to this larger issue, of, of, of, of, institutionalized racism.

B: Yes, yeah.

J: How they play and effect individually, is...I don't *know*. I certainly know that, um, as you work to change things you also can't get stuck in what, what you *feel like* is being done **to you**, because that's just useless. The best thing I can do is to continue to make my work and to fight for equity and equitable funding and equitable — work at aesthetics and, and, *why* it still continues to be that Ailey is often spoken in derogatory terms in the downtown community.

B: Humph! Um, hm.

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J: Um, I think that THAT is one of the symptoms of racism. Has it stopped Ailey!?!

B: Yeah, right.

J: [quietly] Hell no, so that's what I mean. It's complex.

B: Right, yeah, yeah. Well, the other part of that question was, how has the *changing* face of racial politics effected your *overall* career?

J: Well, I don't, I don't know that it's had an effect yet. I do think that in 20 years we'll have a generation of you know, young people, who – people who are young now, four or five, you know, babies, who won't think it's anything strange about – hopefully – and, a person of color being in power, that it's not something to celebrate because it's normal.

B: Yeah, yeah.

J: And, so therefore, I think that that change you know, while we're all excited and we're hopeful, I think there's a *whole* lot of work – because I believe the Senate, other than [Senator Roland] Burris is still open – mostly all White male.

B: Yes, right. The Senate. Yeah, yeah.

J: So, so there's a *lot* of work, still a lot of work to do. I *do* – one of the things I do really appreciate within the department that I'm in, is – it's there's not this sense of lip service to diversity, which I think is dangerous, because then I do think it's, it's...what's that word, patronizing.

B: Yah.

J: I do think there is an effort to look at good work and to, to suspend judgment about an *aesthetic* preference of good work and to look – and that's through our program, MANCC – the Maggie Alison National Center for Choreography that we have artists coming in from *all different points of view*, um, and, you know, looking at work from Tania Isaac, to the woman who's here now, Emily Johnson, who's from Alaska, and who's Native, and, so, to Wally Cordona, who's a white male, so I *love* that it's – it reminds me of, to me, the legacy of Louise Roberts.

B: I don't, I don't know her.

J: She ran Clark Center.

B: Oh, really!

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J: Louise liked what she said, “Good work.” So, *she* supported Kay Tekay (sp?), Bill T. Jones, George Faison, Urban Bush Women; she didn’t take a stance on “This is downtown, this is uptown. This is –” she just looked at what she felt like was good work and she had the *wisdom* to be able to see beyond wh-what’s trendy or her own aesthetic PRE-FER-ENCES but I think her preferences were just, “produce interesting work.” So that, I think, that to me, is the hallmark of success, of, of, of, diversity, when it’s not just, okay, we don’t have a black person on our roster, or our program – you can just pick one – **that** to me is uh, patronizing.

B: Okay.

J: And then, therefore, not looking at – rather than looking at the issues: Who’s doing what kind of work out there? What are the different audiences in my community? How do I serve all the different audiences in my community? From the audiences that are going to love Ailey, to the audiences that are going to love Martha Graham, to the audiences that are going to love something weird downtown, to – you know, to, are they Vietnamese, are they Mexican? What – all of, all of those things I think *that* is the bigger picture.

B: Okay. So it sounds like th— for *you* – that you’ve got a good thing going there?

J: I love it here. I do think it’s an exemplary department and,

B: Incredible. Wonderful. Okay –

J: and – at the same time, we’re seeing a decline of African American students coming into the department. And –

B: Golly, somebody else mentioned this, I think Bebe Miller mentioned this...

J: Yeah, I think, I think its economics, and, and, um, it concerns me – and I’m trying to, I want to understand it before I, you know, make any pronouncements about it –

B: Right.

J: but it’s just something I’ve *witnessed* and, and, I don’t know what it is and *why* it is, but I’m certainly noticing, that it is, it is true. I just don’t know *why* it is true.

B: It’s so interesting to me, because uh, I see so many people of African lineage, like you and Bebe and Ron and, you know, the earlier generation – of Bill T. and all those people so, more and more, the African-based, cultural *model* is being exported, if you will, and becomes more and more, like the “American” model uh, as more and more, people of *non-African* heritage are, inheriting it!

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J: Um, hm. Oh, absolutely! I mean, I – as I was teaching a repertory class the other day, and I’m teaching SHELTER.

B: When you came ten years ago, and –

J: Yeah.

B: and were tea—go on, please.

J: From the students I would get a thing, for my evaluation, “Well, we’re White, why are we studying African dance?” [laughs] which has so many erroneous assumptions, you can start so many places with that. To now seeing a younger generation of dancers who are exposed to, by the television show “So You Think You Can Dance, more diverse dance styles, um, if you ask them to ask them to move the pelvis, and the shoulders, and the hips, it’s not, it’s not odd, to them anymore. They’ve studied Hip-Hop, they might even study Breaking, they, they, they’ve seen um, the – these different kinds of companies. So, therefore there’s and openness, that is just very different than what I experienced ten years ago – and I know a lot of people criticize and have issues with the shows that are television, and I certainly have. I thought “Superstars of Dance” was HORRENDOUS.

B: [laughs]

J: But I watched it because I need to understand and know, I mean, this is: People are looking at dance on television. And I think, whether it’s good, however it’s judged, or whatever: People are looking at dance on television.

B: It’s amazing! Yeah.

J: And I think that there’s, there’s something for us to pay attention to. Now, it’s not concert dance, but what I love about “So You Think You Can Dance” their, their critique almost sounds – almost *always* artistic.

B: Hah! Okay.

J: Almost *always* on something that the person needs to bring out in their *artistry*.

B: Hah! Okay.

J: Um, and, I think that, you know, it’s definitely one, one of the better, one of the better shows, um, because these are trained kids and whether they are trained in, in the, in the street forms or they’re trained in the concert forms, they’re trained and their disciplined and they’re working hard, and the audience can *see* that!

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B: Yes! Yeah.

J: *That's* the interesting – the audience is learning to see that. Now, they're also learning to see some things that I think are *not* so helpful [tries to keep from laughing], but, um, but I think what's missing is this idea of depth and, maybe, it not being quite so *easy* in the way that when you read a Toni Morrison novel, you go because of your love of Literature and how she weaves a story and her mastery of words, *not* because it's going to be easy.

B: Right, right. That's interesting.

J: And so, I think that American audiences are *still* not trained in **that** way – they *are* in Europe – they are not trained that way, in terms of viewing dance about it being *not* easy, that you go in there and you're looking, you're going to work *as well* and use *your* imagination and, I think we still have a lot of work to do ***on that end***.

B: As the audience?

J: Uh, yes.

B: Yeah, and what's interesting –

J: Training the audiences –

B: Yes, *training*.

J: They know how to see dancers, and they know how to appreciate good dancers in *lots* of different styles and vocabularies that's one of the things – like in this “Superstars of Dance” which I thought, again, was horrendous, but they had someone who did Kathak, they had someone who did Bharatanatyam and ultimately, the Ballet dancer won, and they had someone who did Hip Hop, in a solo style, but the fact that the audience was applauding, you know, for this Kathak was – you know –

B: Yes, yeah.

J: there is something being trained about this is – there is excellence in this dancer, even though, they're learning to see something beyond the familiar.

B: You're right.

J: What – *that* is really amazing and great, and there was this group from Australia that was, *really* amazing. So, but what is *not* being trained, I mean, what we're losing is this ability to delve deeply into classical – not, “classic” is not the right word, but literature in

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J: the way that you learn to read Faulkner, and that, you, you learn to love a depth of thinking – with – **THAT’S** where I think we still have work to do with audiences.

B: About dance, depth of thinking.

J: Yeah, about dance.

B: Okay, interesting though, going back to you’re beginning point here, is that the kind of movement now that you’re giving them in SHELTER, or whatever, is no longer considered “African.”

J: No! [a small laugh] No! No. Not at all.

B: That’s so interesting. That is *so* interesting. Yeah. Okay, very last question, uh, and again, I know this might be difficult you’re not being a Philadelphian, but maybe that distance will also give us some perspective – in your opinion, how does the Philadelphia dance scene fit into the larger dance picture? And, I know there’s lots of Philadelphia dance scenes, but you know, I mean, like, the PhilaDanco, Joan, Philadelphia dance scene. How does that fit into the larger dance picture?

J: I don’t, I don’t know as much about the city as I should, but I *do* think what is happening is that there are these urban centers that are creating thriving dance cultures and these professional successful dance companies that are touring and wo—making work locally and they actually, one of things our booking agent was talking about – in some ways, it’s almost hurting touring, but it’s also – it’s good and it’s bad – it’s good in that presenters are starting to look at their *local* companies because of, not having money to present companies from out of town, um, their local companies are getting more play on, on, on – in venues, that maybe ten years ago, would *only* present companies from out of town. Companies – so that means the *touring* is becoming a little harder.

B: Yeah, yeah, yeah.

J: So it’s – it’s a double edged sword, but um, where, particularly when you’re from someplace like New York, where there are *so* many companies it’s it’s um, we’ve, we’ve made our living in the *past* through touring and as touring is changing it, it will require us to come up with new strategies.

B: Yeah, yeah, yeah. O-kay, well listen, I thank you so much for taking time out of this incredible schedule for this interview.

J: And the dancer was *fine*.

B: Oh, really?!