

LIMÓN

SAVE THE DATE - LIMÓN GALA



Limón Dance Foundation's Gala Performance and Dinner

Date: May 17, 2010

Time: 7:00 pm

Location: Skirball Center for the Performing Arts, NYC

Honoring: The State of Sinaloa, Mexico; Paquito D'Rivera and Limón Company Member and Associate Artistic Director, Roxane D'Orleans Juste

Gala Chair: Perla Capriles

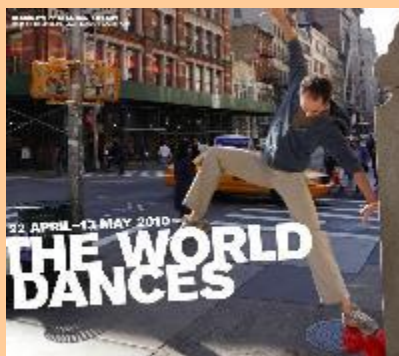
In collaboration with the Lotte Lehman Foundation (Soprano: Tami Petty), Michael Cherry and Manhattan School of Music.

Program includes pieces by José Limón, Daniel Nagrin, Robert Battle and Jonathan Fredrickson

For tickets to the **Performance only**, [click here](#)

For tickets to the **Performance and Gala Dinner**, [click here](#)

Limón Dance Company in Switzerland



Steps #12 International Dance Festival

April 23 - May 6, 2010

Visit the [Steps Dance Festival on Facebook](#) for behind-the-scenes videos and updates!

April 23 and 24
Zurich, Schiffbauhalle 1.

April 27
Lugano, Pallazzo die Congressi.

April 29
Baden, Kurtheater Baden.

May 1
Bern, Dampfzentrale.

May 4
Biel, Theatre Palace.

May 6
Monthley, Theater du Crochetan.

For Tickets and more information, [click here!](#)

This engagement is supported by Mid Atlantic Arts Foundation through *USArtists International* in partnership with the National Endowment for the Arts and the Andrew W. Mellon Foundation.

Sara Stackhouse on La Malinche



Photo by Agustín Victor Casasula (1874-1938)

La Malinche and I are old friends - I've been watching her for 50 years. I was present as Limón's "assistant and demonstrator" in all of his technique and repertory classes as well as rehearsals at Juilliard in the '60's. He set La Malinche a number of times in that decade on his students who then performed it time and again as some of them became members of his company. Limón always cast small women in the role - like Pauline Koner who was the original Malinche. I was too tall so he never cast me - but I knew it and danced it in my bones and imagination for those 10 years.

Limón gave the work the naïf quality of a band of young players who travel from village to village, to perform their play in the plaza then move on to another town. The dancers had the quality of youth and innocence and the sense of telling a story - rather than living it.

Recently a Mexican friend gave me a book of photographs and accounts of incidents relating to the "Soldaderas" who fought by the side of their partners/husbands during the revolution (beginning of the 20th century) - that would throw down Spanish rule of Mexico. The cover image is of a woman leaning from the stairs of a train, her serape blowing in the wind, her gaze so intense as to look almost wild. I felt that she had to be the prototype of Malinche - powerful, determined, and passionate. All of the images in the book are striking, some intense, some posing for the camera almost childlike - the eyes very open and direct. Holding rifles, or their chests crossed with ammunition belts, their gender is still apparent, feminine yet with a sense that they are icons of profound womanhood.

One of the incidents related in the text tells of the murder of 70 - 90 soldaderas and children by Zapata. He accused them of having stolen some gold from a railroad depot. He had them bound together and burned - some were shot. The women - instead of pleading for their lives or showing fear - hurled every insulting degrading vulgarity and profanity

at Zapata from the depths of their beings as they were dying in the flames. Malinche could have been one of those women. And so in this recent setting for the Limón Company I have tried to call up a more earthy and powerful woman, a more impassioned and ferocious El Indio, and a more dispassionate and imperious El Conquistador.

In rehearsal at some point, our Malinche, Kathryn Alter lost her barette. Her hair spilled out just as she and El Indio began their attack on El Conquistador. It so added to her wildness that I asked her make a gesture of discarding the barrette as she turned to join El Indio in his battle. With hair flying and her very impassioned portrayal, Kathryn gives Malinche a new life, dynamic, and a very thrilling performance.

The Limón Dance Company's season is presented by the José Limón Dance Foundation, Inc., which is supported with public funds from the New York State Council on the Arts, a State Agency; the New York City Department of Cultural Affairs; and the National Endowment for the Arts.

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