

tompricedance

Bringing a powerful renewal of momentum-based dance to the New York dance scene, tompricedance captivates audiences with ferocious physical sincerity, a ravenous consumption of space, and an invigorating prowess.

tompricedance made its premiere at Vassar College in December 2000. It moved its base of operations to New York City in the summer of 2003. Since its inception, the company has commanded strong, athletic dancing enriched with subtle, gestural beauty. Like filigree made of steel, the choreography juxtaposes flowing grace with raw aggression.

tompricedance is committed to presenting exciting, new choreography. Choreographer Tom Price has created more than 20 original works for the group. The company has ranged in size from 2 to 8 dancers, and has settled on the happy medium of 5 dancers and 1 choreographer. The company became incorporated in New York State in 2005, and achieved 501(c)3 tax exempt status in the fall of 2007. It has received favorable reviews in The New York Times and the New York Daily News.

tompricedance continues to gain a loyal following. The dancers, chosen for their power, presence, and flow; always give beautiful and satisfying performances. The company continues to explore human relationships through the medium of dance.

repertory

Choreographer: Tom Price

New Piece (2009)

Music:

1st Performance:

POUR (2006)

Music: Soundscore: Henryk Gorecki

1st Performance: University Settlement

AIN'T THAT SOMETHING (2005)

Music: Sean R. Ferguson, Paul Greenhaw

1st Performance: Danspace Project at St. Mark's Church

CLUTCH (2005)

Music: Soundscore; Gotan Project

1st Performance: Hatch Performance Series

TENEBRAE (2005)

Music: Original Score by Sean R. Ferguson

performed live by Sean R. Ferguson (guitar)

Abigail Upton Brown (Vox prima) and

Rebecca Fasanella (Vox secunda)

Lighting Design: David Ferri

1st Performance: Merce Cunningham Studio

EMBRACE (2005)

Music: Umebayshi Shigeru, Michael Galasso

1st Performance: University Settlement

VERTE (2005)

Music: Les Chansons de la Nouvelle

scene Francaise

1st Performance: HATCH Performance Series

This work is made possible in part by a Harkness

Space Grant from the 92nd Street Y Harkness Dance

Center.

THUNDERING SILENCE (2004)

Music: Gavin Bryars, Yann Tiersen

1st Performance: Byrdcliffe Theatre

“... imaginatively paced entrances and exits... moving dancers through brief partnered liaisons.”

- Jennifer Dunning, The New York Times

ZINGIBER (2004)

Music: Femi Kuti, Antonio Vivaldi, DJ Food

Lighting Design: Isabel Martinez

1st Performance: Temple University

150 BOW TIES (2003)

Music: Goran Bregovic with Krawczyk

Lighting Design: Isabel Martinez

1st Performance: Vassar College

MTSKHETA (2003)

Music: Hamlet Gonashvili

1st Performance: Dog Days Dance Festival

DROP (2002)

Music: Radiohead

1st Performance: University Settlement

YES DEAR (2002)

Music: Gotan Project

Lighting Design: Isabel Martinez

1st Performance: Vassar College

NOTHING BITES LIKE I DO (2001)

Music: Danzig

1st Performance: Vassar College

biographies

Tom Price



Pennsylvania born and bred, Tom Price entered college as a math major and soccer player. After a chance course in Jamaican Folk Dance, he was enraptured with the study of movement. Tom left the soccer pitch and made a new home in the dance studio, where he studied technique under the tutelage of Ray Cook and Barrington Moncrieffe. The fire lit, Price plunged full speed ahead into the world of modern dance. He enrolled in a Choreographer's Craft course and began work on his first piece. As a senior, Tom left the college soccer team for the student dance company.

After graduating from college, Tom spent a summer studying contact improvisation with Nancy Stark Smith at the Bates Dance Festival. He continued his education with an intensive immersion in Jamaican Folk, Capoeira, Jamaican Dancehall, and Afro-Cuban Folk on a semester fellowship at the Jamaica School of dance in Kingston, Jamaica. Upon his return to the United States, Price began a Master of Fine Arts in Dance program at Temple University. He enhanced his graduate coursework with three summers at the American Dance Festival, where Tom studied with Doug Elkins, Sean Curran, David Dorfman, and Gwen Welliver.

Upon completion of an MFA in Dance, Price traveled to Athens, Greece; to begin a three-year position as a dancer with the improvisational dance company - Skethia, directed by Anastasia Lyra. Tom returned for a sabbatical substitute position at Vassar College, where he taught beginning modern dance technique and choreographed for the student dance company. With the opportunity to utilize a studio on a regular basis, he began to codify his mix of movement backgrounds into a more cohesive, flowing form – and the foundation for tompricedance was built.

Cindy Chung Camins



Cindy Chung Camins is a dance artist based in Queens, NY. Born in Taiwan and raised in Southern California, she graduated from UCLA with BAs in World Arts and Cultures and International Development Studies. Cindy has had the pleasure of working with Victoria Marks, Milka Djordjevich/Team Djordjevich, Sasha Welsh/victory to others, Jenni Hong Dance, and Nina Winthrop, among others, performing in NY venues such as DTW, Danspace at St. Marks Church, Movement Research at Judson Church, City Center and PS 122. She has toured with Parijat Desai Dance Company performing in numerous cities including Los Angeles, San Francisco, Chicago, and Chennai, India. She was recently seen as Maria in Doug Elkins' Bessie Award winning *Fräulein Maria* at the Lincoln Center and Joe's Pub. Cindy is a certified Pilates instructor and is currently receiving her yoga teacher training at Laughing Lotus Yoga Center. She has been a member of tompricedance since 2005. Love to Mr. Camins.

Jessica Sand



Jessica Sand is a native of Iowa and alum of Texas Christian University, where she graduated with honors with a BFA in ballet and modern dance and was featured in works by Fernando Bujones, Mary Cochran, Gail Gilbert, and Paul Taylor. She also studied at the Kirov Academy, Colorado Ballet, the American Dance Festival, and on scholarship at The Taylor School. Miss Sand has performed with Eglevsky Ballet, Lydia Johnson Dance, and Von Howard Project, among others, and has been pleased to be a member of tompricedance since 2005.

Erica Schweer



Erica has been dancing with tompricedance since 2004. She received her BFA in Ballet and Modern dance from Texas Christian University. Since graduating, she has had the opportunity to dance for several companies, including: Lydia Johnson Dance, Pilobolus, Eva Dean Dance, Rachel Thorne Germond Dance, Tania Perez Salas Compania de Danza, Dawn Lau Dance, and Pergine Spettacolo Aperto.

In addition to dancing, Erica has been the Owner/Creative Director of mang'Oh Yoga, a yoga studio in midtown east, since 2006.

Erica would like to thank Tom and all of his dancers for their artistry, commitment, and friendship. She is forever grateful for the opportunity to work in this amazing company.

Sarah Stevenson



Sarah Stevenson has had the pleasure of dancing in tompricedance since 2003. She is originally from Southern California and received her BA in Dance with honors from the University of California, Irvine. While in NYC, she has also danced with Janessa Clark/Kilterbox, Macushla Hill, Anne Zuerner/Roxanne Lola Movement Machine, and Wendy Osserman, among others. She has been graced with scholarships from ADF, the Malashock Summer Intensive, the Tierney Scholarship for Dance through UCI, the Tane Scholarship Award for Outstanding Student, Dancer, and Choreographer, and Moorpark College Awards of Merit for Modern,

Ballet, and Jazz. She currently enjoys teaching yoga and is grateful for her students who constantly amaze her. She is also very excited to be in the process of learning from Jacques d'Amboise's National Dance Institute, to help bring dance to those who wouldn't ever get the chance to experience this life-altering art form. Sarah would like to thank everyone who has ever inspired her; especially everyone in tpd, T, M, S, and her favorite little guys, Marlon and Avery, who always make her laugh. "Don't ask yourself what the world needs, ask yourself what makes you come alive. And then go and do that." - Einstein

technical requirements

tompricedance will work with all presenters to accommodate their specific venues and capabilities

Performance Space

- Width 35'; Depth 30' (curtain to last line set).
- Grid Height: 30ft
- Proscenium Height: 15ft
- Stage Floor Type: Floor must be wood that is laid on sleepers that provide some give (i.e. "sprung"). The company cannot dance on concrete or wood laid directly on concrete. Presenter must provide a black "Marley" type dance floor. Wet mop one hour before performance.

Masking/Scenery

- Four pairs of black legs, Four black borders, One white cyc, One black scrim, □One full stage black drop, One main curtain.
- One Quick Change Area providing appropriate privacy for dancers to change between pieces.

Lighting

- 60 dimmers (at least 2.4kw or greater), (26) ETC Source 4- 36°, (20) ETC Source 4- 26°, (12) ETC Source 4- 19°, (24) ETC S4Pars, (8) 6'0" side light booms with side arms, (8) 3 Color far cyc light units.
- One ETC Expression II (Express, Insight II, etc) Compatible Console with working disk drive and Software Version 3.0 or later.
- Presenter will provide all color media/gel
- Light plot is to be pre-hung, gelled, patched, and masked prior to the arrival of the company
- Exact requirements may vary based upon repertory being performed.

Sound

- Two CD players, One wireless, handheld microphone, 4 on-stage monitors, Amps and front of house speakers to fill theater with at least 90db of clear, full range, sound.
- Head set communication system for Light Board, Sound Board, Flyman, SR, SL, and one headset in the house for afternoon tech.

Dressing Rooms

- One large dressing room to accommodate 6 people, with chairs, tables, mirrors, electricity, lights, costume racks and running water.
- One room for production staff with a working phone.
- Rolling costume racks in wings on each side of stage.

Schedule

The typical Company Schedule is as follows. This is only an example. Specific schedule customized for your venue will be made available to you by our Production Stage Manager.

8:00am - 12:00pm	Load-In
12:00pm - 1:00pm	Crew Break
12:00pm - 1:30pm	Company Class Onstage
1:00pm - 2:00pm	Crew Preset for Rehearsal
2:00pm - 6:00pm	Tech Rehearsal
6:00pm - 7:00pm	Company and Crew Break
7:00pm	Crew Call for an 8:00pm Curtain
	Strike immediately following performance.

Crew

- Load-in: 8 Stagehands
1 Flyman/Carpenter, 1 Props, 1 Sound Op, 1 Light Op
4 Deck Electricians
- Tech: 8 Stagehands (As Above) and 1 Wardrobe person (Must be able to sew).
- Show: 8 Stagehands (As Above) and 1 Wardrobe person
- Load-out: same as show crew

PLEASE NOTE: CREW TO BE THE SAME FOR THE TECH REHEARSAL AND THE SHOW

Company Class/Master Class Space

- Clean, heated studio or large room with level non-waxed wooden floor laid over sleepers (creating air space), portable CD player with speakers, mirrors. If stage used for class, portable CD player required on stage.

Hospitality

- Show day: Bottled water (non-carbonated), gatorade, juice, bananas required. Yogurt, crackers, deli tray with condiments, vegetable tray with dip, bread, bagels/ muffins provided following company class. Bottled water and cups in wings during performance.
- Please Provide Full Technical Specifications for your space including a Line Set Schedule when returning this rider as well as contact information for Technical Director of your space.

reviews

A Grab Bag of a Lineup Blossoms in Brooklyn

By JENNIFER DUNNING

Published: October 20, 2004

At first glance the lineup for the 2004 Dumbo Dance Festival over the weekend looked like the usual grab-bag collection of worthy downtown choreographers. But the second Friday-night program of the ambitious festival, directed by Young Soon Kim and presented at the gleaming John Ryan Theater at the White Wave Performance and Rehearsal Space in Brooklyn, stood out for the generally high level of the choreography and performing.

The three characters in the opening piece, “Flight,” choreographed by Martha Williams and MidGetDance to “The Stripper” and “This Little Light of Mine,” were more interesting buttoned up in their clerical outfits than when they shed them to become jazz dancers. **“Thundering Silence” offered too fleeting a taste of choreography by Tom Price. A high point of the evening, that strongly performed group work made fluid use of the long narrow performance space, and Mr. Price seems to have a gift for imaginatively paced entrances and exits and for moving dancers through brief partnered liaisons.**

Elfi Schaefer-Schafroth strode briskly onto the stage in an excerpt from her “Lichtungen,” but it was soon apparent that this was a woman at some crossroad midway through life. She pulled out a square of plastic picnic cloth from the object under her arm, followed by a plate, a cup and a teapot made of folded paper, and an actual carrot, complete with stem greens. The de facto picnic basket became a red dress. And the tragicomic solo that followed, before she purposefully packed up and left the stage, was an immensely touching apparent journey through past hopes and disappointments.

Three pale, deadpan musicians provided the onstage musical accompaniment for an all-too-earnest dancer in “Not,” choreographed and performed by Chris Ferris. Jennifer Warren’s “Chant de Paix,” a duet danced to music by Jean Langlais, unspooled like a dream full of mysterious but potent small gestures. The spellbound dancers were a bold Ms. Warren and a lyrical Janie Brendel.

The pioneering modern-dance choreographer Doris Humphrey and her theories about the body’s central pattern of fall and recovery came to charged new life in “Let Somebody Open Their Arms.” Created and performed to Bach by Satu Hummasti, the

solo looked like a thoroughly modern response to Humphrey's 1931 "Two Ecstatic Themes," in part because of Ms. Hummasti's sense of weight and gravity. The program ended with Sue Bernhard's "Free Speech Zone." But the choreography in this female quartet had little discernible connection to the theme, a clearly heartfelt response to the corralling of protesters in a fenced-in "free-speech zone" during this year's Democratic National Convention.

performance calendar

2006

March

University Settlement
Pour

April

Ulster Performing Arts Center
Pour

July

Byrdcliffe Theatre
Verte, Embrace

October

White Wave/Jay Ryan Theater
Clutch

2005

January

White Wave/ Jay Ryan Theater
Thundering Silence

February

White Wave / Jay Ryan Theater
The North Shore

March

Jennifer Muller Studio
Verte

April

The Stable
Verte

April

Ulster Performing Arts Center
Thundering Silence

May

University Settlement
Thundering Silence, Verte, Embrace, Marear, Drop

June

Vassar College
Thundering Silence, Drop, Hiraeth, Mtskheta, Marear, Verte

July

Riverside Park
Embrace

August

Byrdcliffe Theatre
Tenebrae

August

Union Square Park
Embrace

September

Vassar College
Thundering Silence, Verte, Tenebrae, Embrace

October

Merce Cunningham Studio
Thundering Silence, Verte, Tenebrae, Embrace

October

White Wave/ Jay Ryan Theater
Tenebrae

November

Jennifer Muller Studio
Clutch

December

Danspace Project
Ain't that Something

2004

May

Vassar College
Thundering Silence

July

Hubbard Hall Opera House
Thundering Silence

August

Byrdcliffe Theatre
Thundering Silence

August

Dance Space Center
Thundering Silence

September

Temple University
Master Class and Lecture Demonstration

October

Conwell Theater
Thundering Silence, Nothing Bites Like I Do, Drop, Hiraeth, Zingiber

October

White Wave / Jay Ryan Theater
Thundering Silence

2003

July

Hubbard Hall Opera House
Mtskheta, Nothing Bites Like I Do

August

Vassar College
Creation of 150 Bow Ties

September

Kenyon Theater - Vassar College
Hiraeth, Drop, Yes Dear, Nothing Bites Like I Do, Mtshketa, 150 Bowties

October

White Wave / Jay Ryan Theater
Drop

2002**April**

Kenyon Theater - Vassar College
Drop, Nothing Bites Like I Do,
Yes Dear, Hiraeth, Portent,
Lust & Longings, Le Ballet Metallique

April

University Settlement
Drop

2001**June**

Kenyon Theater – Vassar College
Nothing Bites Like I Do, Hiraeth

2000**December**

Kenyon Theater - Vassar College
Le Ballet Metallique, Legion, Star Massive, Hiraeth

Waxworks
New York, NY

Ulster Ballet's Festival of Dance
Kingston, NY

Choreographer's Concert
Woodstock, NY

d.u.m.b.o. Dance Festival
Brooklyn, NY

Cool New York Dance Festival
Brooklyn, NY

Cool New York Dance Festival
Brooklyn, NY

Hatch Performance Series
New York, NY

Soundance Performance Series
Williamsburg, NYC

Ulster Ballet's Festival of Dance
Kingston, NY

tompricedance & NØA / Nelly van Bommel
New York, NY

tompricedance Vassar Reunion Performance
Poughkeepsie, NY

Danceoff!
New York, NY

Choreographer's Concert
Woodstock, NY

Danceoff!
New York, NY

Vassar College presents tompricedance
Poughkeepsie, NY

tompricedance
New York, NY

d.u.m.b.o. dance festival
Brooklyn, NY

Hatch Performance Series
New York, NY

Food for Thought
New York, NY

Residency
Poughkeepsie, NY

Dog Days Dance Festival
Cambridge, NY

Choreographers Concert
Woodstock, NY

Works-in-Progress
New York City

Residency
Philadelphia, PA

tompricedance Dances
Philadelphia, PA

d.u.m.b.o. dance festival
Brooklyn, NY

Dog Days Dance Festival
Cambridge, NY

Residency
Poughkeepsie, NY

150 Bow Ties
Poughkeepsie, NY

d.u.m.b.o. dance festival
Brooklyn, NY

DROP
Poughkeepsie, NY

Vassar Dance Project
New York City, NY

Vassar Dance Project
Poughkeepsie, NY

Phase 1
Poughkeepsie, NY

residency activities

tompricedance offers a variety of movement classes for students of all levels.

Contemporary Dance Technique Class (Price) - combines strength building exercises with a momentum-based movement ideology, structured around the traditional model of floor work, standing exercises, and across the floor combinations. The class incorporates an eclectic mix of movement experiences with the goal of developing dancers who move with a balance of power, flow, and beauty.

Introduction to Jamaican Dance (Price) - uses warm-up techniques, isolations, and movement phrases from Jamaican Folk forms to prepare students to learn combinations with an equal emphasis on Jamaican Folk and Jamaican Dancehall styles.

Contemporary Partnering (Price & Stevenson) - teaches the basics of weight sharing, trust, commitment, and awareness. Embracing our strengths, weaknesses, and our overall sense of movement style; we learn how to dance with others in space and time, while discovering more about how we ourselves move.

Improvisation (Price) - Addressing impulse, manipulation, repetition, stillness, unison, opposition, symmetry, and tempo; the classes teaches the tools improvisers employ while dancing alone and with others.

Yoga (Schweer / Stevenson) - While maintaining a strong commitment to structural alignment, the focus of the class is to open the heart and spirit through expansive movement and an intimate awareness of breath. Trained at the Laughing Lotus Yoga Center, the class celebrates the tradition of vigorous and ecstatic Hatha Vinyasa.

Pilates (Sand / Chung Camins) - is a system of non-impact exercise concentrating on the deep muscles of the abdomen and spine. Beneficial for dancers and athletes of all levels, the class focuses on understanding and maintaining proper alignment. As students increase in physical awareness and strength, they can expect a more upright, balanced, and agile body with less pain and tension, and improved coordination and freedom of movement.