

CREDITS & ACKNOWLEDGEMENTS

The Running Show

by Monica Bill Barnes & Company,
in collaboration with Singapore Dancers

Created by Monica Bill Barnes & Robbie Saenz de Viteri
Choreographed by Monica Bill Barnes
Written by Robbie Saenz de Viteri
Lighting Design by Tess James
Costume Design by Kelly Hanson
Rehearsal Director Flannery Gregg
Associate Producer Elizabeth Furman

Representation, Elsie Management
Laura Colby, President
Anna Amadei, Vice President

Producer Teo Wei Hong

Performed by

Abigail Ada Desmond

Ainsley Wong

Ang Yuh Xin

Flannery Gregg

Germaine Wong

Jeremie Gan

Joanna Tan Kia Min

Lai Hsuan Jung, Doris

Md Al-Hafiz Hosni

Monica Bill Barnes

Nadya Chandra

Nicole Faith Yang

Nur Aisyah Hanafi

Robbie Saenz de Viteri

Samyuktha Pugalanthi

Shanica SK

Shean Buligis

Stephanie Burridge (PhD)

Titisa Jeamsakul (Ice)

Tng Pei Ling

This programme is presented as part of da:ns focus – *Everybody*, a weekend of dance which challenges conventions by presenting high quality works and experiences focusing on inclusivity, diversity and participation, where we encourage everybody and *every body* to experience dance.

Funding Credits

The Running Show was commissioned and generously supported by Jody and John Arnhold/Arnhold Foundation.

The Running Show is made possible with generous support from Howard Gilman Foundation, Bossak/Heilbron Charitable Foundation, Emma Sheaffer Foundation and The Harkness Foundation for Dance. This show is also supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, by the NY State Council on the Arts with the support of Governor Kathy Hochul and the NY State Legislature and by the National Endowment for the Arts.

We would also like to thank all other supporters who have contributed to *The Running Show* in one way or another.

Additional Thanks

We are grateful for the support of several residencies and individuals who helped us create this show. We have workshopped and presented the show over several residencies at The University of California at Santa Barbara, The University of Maryland State Park with the support of Maura Keefe and the Dorothy Madden Professorship, Hillsborough Community College, San Diego Dance Theater with the support of Jean Isaacs, and most recently at the American Dance Festival in Durham, NC.

We spent a year working with 16 dancers from Hunter College including a preview performance of the show at Fall for Dance in 2019. We are incredibly grateful to the Chair of the Hunter dance department, Carol Walker, for supporting every step of this process.

We want to acknowledge and thank Wendy Rogers, whose voice the audience hears in our show. Wendy has been a part of both the process and the conversation around making this show from the beginning. Robbie interviewed Wendy for over three hours and her ideas and stories continue to influence and shape *The Running Show*. We are grateful for her artistry and generosity in this process.

BIOGRAPHIES

MONICA BILL BARNES & COMPANY

Bringing dance where it doesn't belong

Monica Bill Barnes & Company began with a suitcase of costumes and a collection of solos that could be performed anywhere. Since the company's inception in 1997 in New York City, founder Monica Bill Barnes has worked with numerous artists and performers, including long-time collaborators/designers Jane Cox and Kelly Hanson and performer Anna Bass, in developing relatable work with a subversive sense of humour.

Since 2013, MBB&CO has been led by Monica Barnes in partnership with Robbie Saenz de Viteri. Under their direction, the company's mission has evolved to "bringing dance where it doesn't belong." Together, Barnes and Saenz de Viteri make performances that combine their shared interest in the underlying comedy at work in our lives and create shows that strive to find something sacred in the mundane. They cross genres between dance, theatre, storytelling, creative nonfiction, feminist treatises, and comedy.

Their work has travelled to a wide range of theatres ranging from off-Broadway's WP Theater to The Sydney Opera House, and many in between. They have also created performances in malls, conference rooms, The Metropolitan Museum of Art, and interactive websites. They redefine what constitutes performance in every show, while maintaining the audience's experience as the centre of everything they create. Their work has been honoured by the Bessie Awards, the Lilly Awards, and the Chita Rivera Awards, as well as numerous foundations.

Monica Bill Barnes (Co-Creator/Performer) is a dancer and choreographer. Since MBB&CO's founding in 1997, her choreography has been seen in many places, such as New York City's Bowling Green public fountain, on stage at Carnegie Hall, throughout the galleries of The Metropolitan Museum of Art and in Greta Gerwig's film *Little Women*. The company has been presented in over 50 cities and internationally in venues ranging from The Kennedy Center to the Sydney Opera



Photo by Mallory Lynn

House in a collaboration with Ira Glass in *Three Acts, Two Dancers, One Radio Host*. Barnes began collaborating with Robbie Saenz de Viteri in 2013 at which point the company adopted the motto of "bringing dance where it doesn't belong." Recent collaborations include a national tour of *The Running Show* and *Many Happy Returns*; a site-specific show in a mall—*Days Go By*; and two online works created during the pandemic—*Keep Moving* and *It's 3:07 Again*,



Robbie Saenz de Viteri (Co-Creator/Performer) writes, creates, produces, and performs live theatre. He has created performances and toured production throughout the world with the Obie Award winning *Nature Theater*

Photo by Ben McKeown

of *Oklahoma* and worked with genre redefining artists such as Anna Deavere Smith, Stew, and Ira Glass. He has collaborated with Monica Bill Barnes to create *Happy Hour*, *The Museum Workout*, *One Night Only (Lilly Award)*, *Days Go By (Bessie Honoree)*, *The Running Show*, *Keep Moving*, *It's 3:07 Again*, and *Many Happy Returns*. He grew up in New Jersey, holds a BA from Muhlenberg College, where he studied writing with David Rosenwasser, and lives in Greenpoint, Brooklyn, which he believes is best reached by bicycle.



Flannery Gregg (Rehearsal Director/Performer) is a performer, movement director, and rehearsal director based in New York City. She has rehearsal directed and performed in Monica Bill Barnes & Company's productions of *The Running Show*, *Day's Go By*, *Keep Moving* and *It's 3:07 Again*. She has also worked alongside Barnes as an associate

choreographer/ dancer on the feature film *Little Women* (dir. Greta Gerwig.) Flannery is the movement director of *The Reality Show: NYU* (created by Elizabeth Swados), staging performances at the Barclays Center, Radio City Music Hall, and NYU's Skirball Center for the Performing Arts. She was the assistant choreographer to Sam Pinkleton on the Broadway musical *Natasha Pierre & the Great Comet of 1812* and the associate choreographer to Sonya Tayeh for *Sing Street on Broadway*. Born and raised in San Diego, Flannery

got her BA in World Arts and Cultures from UCLA. She is thrilled to be dancing with MBB&CO!



Tess James (Lighting Designer) (she/hers) is a freelance lighting designer. Her recent projects as a designer include *The Song of the Nightengale* for OnSite Opera, *Assassins* and *The Cradle Will Rock* at Classic Stage Company, and *The Running Show* with Monica Bill Barnes & Company. As an associate designer, her work has included *Macbeth*, *True West*, *King Lear* and *The Color Purple* on Broadway as

well as *Soft Power* at The Public Theatre. Throughout her career she has worked with an array of amazing intuitions including BAM, New York City Center and New York City Opera. She is a full-time Lecturer at Princeton University and a Master Teaching Artist with Education at Roundabout.



Kelly Hanson (Costume Design) Since meeting Monica in 2001, Kelly Hanson has designed costumes, props and scenery for more than 20 company productions. She is also a Production Designer for television shows such as *The Tonight Show starring Jimmy Fallon* and NBC's new primetime version of the gameshow *Password*. She lives in Montclair, New Jersey with her husband, two kiddos, three dogs and an

albino leopard gecko. In her spare time, she can be found on the raucous pickleball courts of New Jersey.



Elizabeth Furman (Associate Producer) is a Brooklyn-based administrator, associate producer and creative who has been working with MBB&CO in a variety of roles since 2017. She has supported *Happy Hour*, *One Night Only*, *The Museum Workout*, and *The Running Show*, both in NYC and on tour. As an associate producer Elizabeth has produced, *Days Go By*, digital shows *Keep Moving*, *It's 3:07 Again*, and their newer works *The Running Show* and *Many Happy Returns*. Elizabeth loves sharing the company's work with new audiences be them near, far, or via the computer screen. Her own work has been shared in the All Over Westbeth Site Specific Festival 2018. Elizabeth holds a BA in Dance and English from Kenyon College.

SINGAPORE PERFORMERS



Abigail Ada Desmond is a freelance dance artist and teacher currently based in Singapore. She holds a Diploma in Dance from the Nanyang Academy of Fine Arts, garnering scholarships not only to New York Gibney's Dance Winter study and NVA & Guests Summer Intensive, but also to The Boston Conservatory at Berklee College's BFA in contemporary dance performance programme. She has performed internationally and worked with renowned choreographers around the world: Charlotte Boye-Christensen, Christina Chan and Kurt Douglas to name a few.



Ainsley Wong started dancing at age four, now specialising in ballet, lyrical, jazz and contemporary dance. Over the years, she has consistently received Honours Plus and Distinctions in all her examinations with the Commonwealth Society of Teachers of Dancing (CSTD) and the Royal Academy of Dance (RAD). She represents Dance Thrilogy Singapore as a soloist and in ensembles. These experiences gave her the confidence to pursue her dream to dance. She is delighted for the opportunity to perform with Monica Bill Barnes & Company.



Ang Yuh Xin is a sociologist-in-training whose personal, social and intellectual life has wholly been shaped by dance. Her first love will always be dance—specifically, Chinese dance. It grounds her in her ancestral roots, a belief in the power of community, and a curiosity about the transformative nature of affect-centric experiences in our daily lives. Yuh Xin is committed to reshaping the studio as a safe space for dancers. Today, she continues to work on projects related to choreography and dance photography.



Germaine Wong began dancing ballet (RAD) at the age of four in Sydney, Australia. In 2017, she performed with the Singapore Ballet in *The Nutcracker* under the Ballet Associates Course. She is also experienced in modern and contemporary dance, achieving the highest level of Certificate of Distinction in the Singapore Youth Festival International Dance category in 2015, 2017 and 2019. Germaine enjoys melding and exploring different styles together; choreographing and performing in pieces with breaking, jazz, Chinese dance and more.



Jeremie Gan started ballet under his mum, receiving a full scholarship to attend New Zealand School of Dance at age 15. An ex-professional ballet dancer, he performed and toured with Singapore Ballet and Royal New Zealand Ballet for more than seven years, performing in world and company premieres by choreographers including Balanchine, Cynthia Harvey and Goh Choo-San. In 2022, he graduated from London School of Economics with a BSc in Business and Management (1st). He is currently a ballet teacher at Dance Thrilogy, with students accepted into School of Hamburg Ballet and Canada NBS.



Joanna Tan

Trained in ballet and contemporary technique under notable local and international teachers, Joanna has performed with professional dance companies such as Frontier Danceland, T.H.E Second Company and Maya Dance Theatre. Her most recent presentations include a solo excerpt of Peter

Gn's *Insistence and Burn*, a 90-minute ensemble piece, at the Victorian College of the Arts (Melbourne) (2019); and *Until We Were Strangers Again*, at Trinity Laban Conservatoire of Music and Dance (London) (2024). Joanna is excited to be a part of *The Running Show*.



Lai Hsuan Jung, Doris began her dance training at a young age with classical ballet and progressed to RAD Advanced 1 under the guidance of Ms Jaime Pang. Along the way, she picked up contemporary dance and worked with established choreographers like Zaki Ahmad, Albert Tiong, Stephanie Loh, Christina Chan and Germaine Cheng. Recently, she completed a year-long training programme with

Sigma Contemporary Dance's youth programme and joined Nagi Contemporary Dance Corps led by Director Xenres Kirishima.



Muhammad Al-Hafiz Hosni (IG: @hafizoid)

Prior to his BA (Hons) in Musical Theatre from LASALLE College of the Arts, Hafiz had been training in traditional and contemporary Malay dance for over a decade in local dance company Azpirasi. Further training includes a *pas de deux* mentorship programme with Acro Arts SG and Steps On Broadway Summer Study in NYC. Hafiz is also currently a P7:1SMA dance associate. Highlight credits include *Little Shop of Horrors* (asst. dir & assoc.

choreographer); *Tick, Tick... Boom!* (assoc. choreographer); *Chicago the Musical* (dir. Nikki Snelson).



Nadya Chandra started dancing at three, learning ballet and Chinese dance before expanding into contemporary, lyrical, and jazz. With strong dance foundations and versatile training, Nadya has performed in productions like *Where the Flowers Bloom* (2023) with Singapore Chinese Dance Theatre and *CB: Come Back* (2022) with One Dance Asia. Presently, Nadya is an active member of the Youth Performance Troupe at

Singapore Chinese Dance Theatre, continuing to pursue her dance journey.



Nicole Faith Yang is a 2023 graduate from School of the Arts (SOTA), and has consistently excelled in dance, topping her dance cohort for three consecutive years. She started dance training at the age of three and has studied under the tutelage of Xia Haiying and Yarra lleto. She has an extensive interest and repertoire in many genres of dance including ballet, contemporary and jazz. She is currently training at the T.H.E Training Initiative.



Nur Aisyah Hanafi's passion lies in exploring movement and culture through the lens of a street dancer. Throughout her journey, she gained exposure to contemporary, street dance styles such as house and popping, and performance skills such as site-specifics and acting, which has pushed her love for exploring the influence of different disciplines on dance styles. Her student life led to training in hip hop,

breaking and modern dance applied through freestyle and choreography. She believes dance is freedom to question, interpret and discover.



Samyuktha Pugalanthi

Introduced to *bharathanatyam* by her parents' dream, Samyuktha began her journey at five years old and completed her *arangetram* (graduation ceremony) in 2018. Since then, she continues to explore dance, choreographing for her school and now contributing to Royalusion, a dance company, where she performs a diverse range of styles including *garba*, *kuthu* and

Girls' Style. She is grateful for the opportunities and credits her journey to her instructors, friends and family.



Shanica Shivani SK started dancing at age eight. Her pre-professional training began with her Diploma in Dance at Nanyang Academy of Fine Arts (NAFA) in 2017. At NAFA, Shanica has worked with choreographers such as Christina Chan, Charlotte Boye-Christensen, Ezekiel Oliveira and Lionel Araya. Upon graduating, she worked as a freelance performer, then pursued her Bachelor

(Honours) in Performance Making under University of the Arts London (UAL), specialising in dance at NAFA. Shanica graduated in 2023 and is currently a teacher and a freelance performer with dreams to fulfil.



Sean Buligis b. 2004, is a dance artist based in Singapore. His practice is rooted in finding the connection between movement and intention through the lens of an Asian perspective. Central to the foundation of his movement is unpacking the usage of street dance language in various contexts. Sean has been mentored by and worked with artists of different backgrounds and nationalities. He hopes to utilise dance as a

medium to unearth the essence of the human condition.



Stephanie Burrige (PhD) began ballet at the age four in Tasmania, later moving onto contemporary dance at the Laban Center (UK), and in 1998 completed a PhD from London Contemporary Dance School.

Stephanie was the Artistic Director and a performer with Canberra Dance Theatre (1978–2001), was awarded the first Australian Choreographic Centre Fellowship and a Canberra (ACT) Lifetime Achievement Award. She has choreographed for television, opera, musical theatre, and Olympic gymnastics floor routines and is the recipient of several Critics Circle and Green Room awards for choreography, including her 1993 recreation of Jean Cocteau's *Wedding on the Eiffel Tower* for the National Gallery of Australia. *MIST*, choreographed in Singapore for the 2017 M1 CONTACT Festival and performed in Australia, garnered an Australian Dance Award nomination. Stephanie lives in Singapore and lectures at LASALLE, University of the Arts. She has published 17 books on dance and education including *Dance On! Dancing through Life*.



Titisa Jeamsakul (Ice) was born in Bangkok, Thailand. Ice had her contemporary dance training at the Nanyang Academy of Fine Arts, graduating with a Diploma in Dance Studies. Thereafter, she graduated from London Contemporary Dance School with a Bachelor's degree in contemporary dance performance. Subsequently, Ice became a full-time performing artist with The Arts Fission from 2018 to 2020. Now, she is the Assistant Director at MIAO DANCE, a yoga teacher

and a mother of a beautiful toddler. Her movement practice has evolved alongside her motherhood experience.



Tng Pei Ling's dance journey began with ballet. In junior college, she transitioned towards contemporary dance. As a psychology major at Yale-NUS College, she was co-president of the dance society and co-directed their annual dance production. She honed her skills through Frontier Danceland's Pulse programme and Sigma Contemporary Dance's youth programme, where she worked with choreographers Hong Guofeng, Christina Chan and Germaine Cheng. Post-college, she is

learning new dance genres and hopes to always keep finding the joy in movement.

MUSIC USED IN *THE RUNNING SHOW*

Mama Tried (Merle Haggard) performed by Willie Nelson, Merle Haggard, Toby Keith.

I Walk The Line (Johnny Cash) performed by Johnny Cash.
Never Knew Love Like This Before (Stephanie Mills) performed by Stephanie Mills.

Bach: Cello Suite No.6 in D Major, BMV 1012: V. Gavotte I (Johann Sebastian Bach) performed by Mstislav Rostropovich.

Goldberg Variations BWV 998, BMV 988: Aria (Johann Sebastian Bach) performed by Glenn Gould.

I Couldn't Be Me Without You (Johnny Rodriguez) performed by Kinky Friedman and Billy Joe Shaver.

Ain't No Mountain High Enough (Marvin Gaye) performed by Tammi Terrell.

Please Don't Tell Me How the Story Ends (Ronnie Milsap) performed by Joan Osborne.

You Are The One (Carl Smith) performed by Carl Smith.

Dearest (Buddy Holly) performed by Buddy Holly.

What'll I Do? (Nat King Cole) performed by Irving Berlin.

Ave Maria, Op. 52 No 6. D. 839 (Arr. For Soprano, Harp & Chorus) performed by The Cathedral Singers.

Don't Stop Me Now (Queen) performed by Queen.

Great Balls of Fire (Jerry Lee Lewis) performed by Jerry Lee Lewis.

Melt With You (Modern English) performed by Modern English.