

# THE CHOCOLATE FACTORY THEATER

## FALL 2023 / SPRING 2024

Wanjiru Kamuyu  
*A disguised welcome...*  
September 22-23, 2023

Second Annual Gala  
September 27, 2023

Takahiro Yamamoto  
*NOTHINGBEING*  
October 5-7, 2023

Antonio Ramos and the Gangbangers  
*CEREMONIA*  
(at Abrons Arts Center)  
October 19-21, 2023

chameckilerner  
*Aging Prelude*  
October 20-28, 2023

Michelle Ellsworth  
*Evidence of Labor and The Post-Verbal Social Network*  
November 9-11, 2023

Jen Rosenblit + Phil Hayes  
*Creative Residency*  
November 2023

Brian Rogers  
*Small Songs*  
December 6-9, 2023

Animals and Giraffes  
December 12, 2023

Hannah Krafcik + Emily Jones  
*Creative Residency*  
December 2023

Juliana May  
*Family Happiness (reprise)*  
January 11-14, 2024

Hilary Clark  
*Creative Residency*  
January 2024

Stina Nyberg + Kaki King  
*Creative Residency*  
January 2024

Kim Brandt  
*Creative Residency*  
February 2024

Ursula Eagly  
*Dream Body Body Building*  
March 5-9, 2024

Stacy Grossfield  
*metamorphosis 2*  
March 20-30, 2024

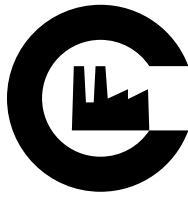
Leslie Cuyjet  
*For All Your Life*  
April 10-13, 2024

Heather Kravas  
*overly merry*  
May 2024

Alex Romania  
*Face Eaters*  
May 17-25, 2024

Angie Pittman  
*Black Life Chord Changes*  
June 5-8, 2024

jess pretty  
*call and response*  
June 26-29, 2024



# THE CHOCOLATE FACTORY THEATER

## PRESENTS

**Angie Pittman**  
***Black Life Chord Changes***

June 5-8, 2024

Choreographer/Performer: **Angie Pittman**

Composer: **Cody Jensen**

Lighting Designer: **Tuçe Yasak**

Dramaturgical Consultant: **Iris McCloughan**

Recording Artists: **Tiffany Williams, Carla E. Jones, Aaron (A+) Wilson**

Arrangement: **Ther'Up.Y**

Lyricist: **Angie Pittman**

Cape: **Vincent Tiley**

Words: **Angie Pittman** with contributions  
from **A Sef**

“No More, My Lawd” Traditional Song  
“I Know I’ve Been Changed” LaShun Pace

Production: **Shana Crawford**

*Black Life Chord Changes* is commissioned and presented by The Chocolate Factory Theater. Fiscal sponsorship provided by Unique Projects, Inc., a non-profit organization administered by Pentacle (DanceWorks, Inc.). Pentacle is a non-profit management support organization for the performing arts. *Black Life Chord Changes* is also made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

## SPECIAL THANKS

I am extending deep gratitude to:

Pioneer’s Go East Collective  
The Chocolate Factory Theater and Brian Rogers  
Amy Gall  
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Jacquie and Nadine of Easton’s Nook  
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Pam Pietro and Tisch Dance Faculty  
Jennifer Monson-Ty Lewis of Lynn St Studio  
Pyeng Threadgill  
Anna Sperber  
Jessie Young  
Handyqueers  
Holly Curia  
Bob Knowles  
Terry Rosenberg

You have support this work in tangible and intangible ways.

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OPPORTUNITY.

**Council on  
the Arts**

## BIOS

**Angie Pittman** (she/they) is a New York-based dancer-choreographer whose choreographic work uses dance, text, and sound inside of a Black Radical Tradition. Their work has been performed at The Kitchen, Gibney Dance, BAAD!, Movement Research at Judson Church, Triskelion Arts, STooPS, The Domestic Performance Agency, The KnockDown Center, The Invisible Dog(Catch 73), The Chocolate Factory Theater, Danspace Project, and Roulette. Angie has had the pleasure of being able to create collaboratively with A Sef, Jasmine Hearn, Jonathan Gonzalez, Athena Kokoronis, and Anita Mullin. As a dancer, they have danced in work by Larissa Valez-Jackson, MBDance, Tere O'Connor, Anna Sperber, Donna Uchizono Company, and many others and is currently dancing in the work of Kariamu & Company, Cynthia Oliver, and Ralph Lemon. Her choreographic work has been supported by New York State Council for the Arts, Foundation for Contemporary Arts Emergency Grant and residencies through Earthdance, Toft Lake Center, Movement Research, New Dance Alliance Black Artists Space to Create, and Djerrassi. They are currently a 2024-2025 Center for Humanities Faculty Fellow and an Assistant Arts Professor of Dance at New York University.

**Cody Jensen** is a touring musician that has found a home making music for dance: playing classes for brilliant dance educators and composing for choreographers. He has specifically forged connections working with C. Kemal Nance, Cynthia Oliver, Angie Pittman, and Alfonso Cervera.

**Tuçe Yasak** has been following light since her move from Istanbul to New York in 2009, creating over 100 site-specific light installations for performance in the US and abroad. Yasak received the 2018 BESSIE (...Memoirs of a... Unicorn by Marjani Forte-Saunders) and 2019 BESSIE (Oba Qween Baba King Baba by Ni'Ja Whitson) for Outstanding Visual Design with her lighting design. Among her recent collaborations: *Wednesday*, *UGLY*, *HYSTERIA* and *BLUE* by Raja Feather Kelly & the feath3r theory (NYLA, Bushwick Starr, Chelsea Factory and ImpulsTanz and Kampnagel), *This Bridge Called My Ass* by Miguel Gutierrez (The Chocolate Factory/NY, Montpellier Dance Festival, The Walker, The Wesner, PICA), *M---ER* and *NOTHING* by Autumn Knight (On The Boards, Abrons Arts Center, MCA Chicago and PSNY), *Cannabis* by Baba Israel &

Grace Kalu (La Mama and HERE Arts), *The Path of Plns* by Pig Iron Company in Philadelphia, Jacqueline Woodson's *The Day You Begin* at the Kennedy Center, *Haint Blu* by Urban Bush Women - a site specific/site responsive installative work presented in various venues including MassMOCA throughout 2023, *Dirt Trip* by Alex Tatarsky at MOMA PS1, *River* by Every Ocean Hughes at the Whitney Museum, *Malady of Death* by Hague yang at the Guggenheim Museum among others. Light, movement and architecture intertwine in Yasak's work to support space-making and story-telling. Her *Light Journals* were presented in March 2021 by Ars Nova. She was one of the 2021 resident artists at JACK Brooklyn. Her first solo installation "light is generous" was presented by Five Myles Gallery in July 2022. Yasak is one of the 2023 Resident Artists of Watermill Arts Center where she created her installation "The light comes through the heart of darkness" as a homage to the lives lost in the February 2022 earthquake in Turkey.

**Iris McCloughan** is a performance maker, writer, and director in New York City. Their original performance work has been presented in New York City (Danspace Project, JACK, Ars Nova, The Poetry Project), Philadelphia (The Barnes Foundation, ICA Philadelphia, FringeArts), and Detroit (Public Pool). Recent direction includes Alex Tatarsky's *Sad Boys in Harpy Land* (Playwrights Horizons) and Joan Jonas and Eiko Otake's *Drawing in Circles WHY?* (Danspace Project/Castelli Gallery). McCloughan was awarded the 2018 Stanley Kunitz Prize from American Poetry Review. Their writing has appeared in *Tupelo Quarterly*, *jubilat*, *Denver Quarterly*, *Gertrude*, and many others. They are the author of three chapbooks, including *Triptych* (greying ghost, 2022).

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## LIBRETTO

Day:

No more, my Lawd  
no more, my Lawd  
Lord, I'll never turn back  
No more

Go down, go down  
Among flower yard  
And perhaps, you may find  
Find him there

I know I've been changed  
I know I've been changed  
I know I've been changed  
Won't you gon' tell them bout my new name

"I"  
"Please"  
"Why"  
"I am"  
"I could be"  
"You"  
"Me"  
"Don't you dare"

Night:

'Shadows and Possibility.'

'Shadows and Possibility.'

'Shadows and Possibility.'

'It's after the end of the world...Don't you know that yet?'  
'Vampires do exist.'

'Some mothafuckas always tryna ice skate uphill.'

My work tends to happen during the day. The first part of this performance is day. And then there's the other side, night.

---

My Saint Audre Lorde says that there are places of possibility within ourselves that are dark. Dark because they're ancient and hidden and they have survived and grown strong through darkness. Within these deep places, each one of us holds an incredible reserve of creativity and power of unrecorded emotion and feeling. The woman's place of power within each

of us is neither white nor surface. It's dark. It's ancient and it's deep.

Capital D, Darkness can be many things.

My friend, Rev. Mack Williams said that he used to work "from can't to can't".

Can't see when you get up, and can't see when you lay down.

***I be so glad when the sun goes down***  
***I be so glad when the sun goes down***  
***I ain't all that sleepy but I wanna lie down***  
***I ain't all that sleepy but I wanna lie down***

So being in the darkness is not only directing our attention to the likelihood that another world might be possible... but *sitting* in that darkness opens the possibility of what that world might look like.

Blade is my favorite vampire.

Blade was portrayed by Wesley Snipes in the 1998 movie, soon to be remade with Mahershala Ali.

What's important about Blade is that he's a daywalker. Although vampires typically center darkness, This means Blade can move through light as well.

This is because his mother was bitten while she was pregnant with him.

He was born a vampire

Not transformed into one after death

Because of his origin, He has all of these variations that lead to a different way of moving through the world, like daywalking. I would say his melanin also supported that movement too.

What makes him such an effective killer of vampires is that he is one of them.

An intermediary,

He knows both sides, and floats through them.

He's in the world but not of the world.

His work in the world was to hunt and kill vampires that are a part of a network led by a mob of vampires. Riddled with misogyny and tokenism, and fueled by their fear of extinction, the mob was trying to transform humanity into vampires. Blade was not about that life so he fought the fight.

A few things I learned in watching him.

When he kills a vampire, the vampire turns to a pile of ash. His work in the world produces piles of dirt. The dirt evidences his labor.

Blade never sleeps and Black people should always sleep. In fact, we are owed sleep.

Costuming is important for the revolution.

Self care for Blade was emergent. He wasn't living a particularly sustainable life, but he was living the life he wanted as a result of the complex systems he was born into.

To me, Blade is about Black rebellion and unrest.

-----  
'Shadows and possibility!'

Folks have been asking, 'what are the tools you have to support your work?'. So I made a list, starting with least lethal to most lethal to vampires.

**Garlic** grows in the soil, in dark places. That's where it draws its power from. That's what makes it accessible to the masses. The depth and the darkness of the soil awakens possibility

And then there's the wooden **stake**. Now me? I prefer a good strong oak or Ash, but in a pinch really any hardwood would do. Now with the stake, you have to be very precise, and place it right in their heart.

I acknowledge the Black labor necessary to derive the stake.

I'll move on to **silver**,

Silver has a formidable quality. because of its capital, It has Inherent value.

The way it is commodified makes it incredibly lethal. I usually use a tubular silver stick with a pointed tip. Once it stabs, it turns a vampire into a pile of ash.

**Silver** more than **garlic** is a tool that would absolutely destroy an empire, I mean a vampire. No matter what the context was.

There is free garlic in the back.

and then there's the **sickle**.

A sickle is a common hand tool used for harvesting crops. It consists of a wooden handle with a curved **silver** edged Blade. Blade is my favorite vampire.

One of my accomplices, also a vampire, was found buried with a **sickle** around her neck to prevent. her. rise. **Sickle**; a symbol of proletariat solidarity.

What's the difference between a **sickle** and a hoe? I use them interchangeably, because we be out here hoe-in'

The thing that is absolutely, without a doubt, the most lethal is

**Sunshine**.

Sunshine. It's the ultimate life giver, its the ultimate revolver, it's necessary for the revolution, in the sense that it creates **cycle**. It is the basis of our cycle on earth. And that's the thing that vampires are missing. They are estranged from the life **cycle**. **Time** slows down in that case.

Vampires can live for centuries as long as they stay in the darkness.

***This little light of mine, I'm gonna let it shiii-I'm just kidding.***

**Silver, sunshine, and garlic.** All antimicrobial.

'It's after the end of the world...Don't we know that yet?'

-----  
This (*heel dig*) is sampled from a recording of "I be so glad when the sun goes down". Ed Lewis nicknamed "Beauty" sang lead on this song. The tempo of the song might vary, to support the breath.

I'm somatically wondering what this sound is. It's too high in pitch to be chopping timber. Silver against wood. But it could quite possibly be sickle to earth. Hoe to dirt.

Black feminisms claim consciousness as a sphere of freedom. So, I want you to feel the connection of this to your body.

**You won't be worried when  
The sun goes down  
You will never be worried, when  
When the sun goes down**

Ring shout, the first African American choreography, spatially moves counter clockwise.  
to slow down time, working against time, working against the hyperproductivity that Vampires and empires have put on Black bodies.

When I am dancing the ring shout it's about the feet moving forward, it's about communing with the earth, the earth is dark, where the garlic grows, also where we lay our ancestors to rest. It's where we rest and sleep. There's also the undulation of the body. When I talk about those places of possibility from earlier, I ask myself how do i access them. How do you access them?  
I think about moving my kidneys. The action of undulating the spine is THE WORK to listen and hear what the darkness is trying to teach you.  
So what are your messages from the dark?  
What is your work?

I want you to remember this.  
I want you to remember this.

Faith is the substance of things hoped for and evidence of things not seen. Unseen. Invisible labor.

Hope is a practice. Leaning on something bigger than yourself is a practice. It's anti individuality, it's collective, it's ancestral, it's important, and that includes REST.

Resting may endure for a night, and Joy comes in the morning.

Empires have always put undue burden on Black bodies.

Mariame Kaba says that oppression puts a ceiling on our imaginations, rendering many of us unable to think outside our current structures.

Black feminisms claim consciousness as a sphere of freedom. So, I'm imagining the timber that Ed Lewis and folk chopped under these conditions were used to derive the stake that would eventually go into the oppressors' heart.

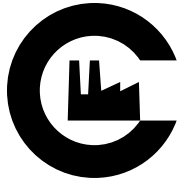
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The doors of The Chocolate Factory are open.  
Feel free to take some garlic as you leave today, its organic.  
Black labor is sacred and our Defiance is holy.

## **LAND ACKNOWLEDGEMENT**

**We acknowledge that The Chocolate Factory Theater is situated on the unceded ancestral lands of the Munsee Lenape and Canarsie people. We pay respect to the past, present and future stewards of these lands. The Chocolate Factory Theater respectfully offers this acknowledgment as a small step on a path towards recognition and repair, with the understanding that acknowledgment is not a substitute for action.**



## ABOUT THE CHOCOLATE FACTORY THEATER

The Chocolate Factory Theater is an artist-centered organization, built by and for artists. Co-founders Sheila Lewandowski and Brian Rogers began making work together in 1995 and quickly saw the need for a creative home to support their work and the work of fellow experimental performance-based artists. The Chocolate Factory therefore has grown and developed within and through a creative process that centers the development of new work, as guided by makers.

The Chocolate Factory Theater exists to encourage and support artists in their process of inquiry. We engage specifically with a community of artists who challenge themselves and, in doing so, challenge us. We believe that by supporting the labor of artists and the public presentation of their work, we contribute to elevating New York City as a thriving and more equitable wellspring of ideas.

The Chocolate Factory embraces artistic practice as an integral part of the artist's whole life, an essential component of the life of our community and a key element of a larger national and international artistic dialogue. As such, we host artists as our equal partners with shared autonomy, trust and appreciation. While we seek to make big ideas and extended relationships possible, we commit to working at a small, intimate and personal scale, with few artistic compromises or boundaries.

We achieve all of this by creating a vessel for artistic experimentation through a residency package serving the whole artist - salary, space, responsive and flexible support for the development of new work from inspiration to presentation.

**MAJOR SUPPORTERS:** Lily Auchincloss Foundation, CATES Tutoring NYC, Con Edison, Howard Gilman Foundation, Harkness Foundation, The Henry Luce Foundation, the Willem de Kooning Foundation, and Teiger Foundation through the Coalition of Small Arts New York, Jerome Foundation, jetBlue, Lambent Foundation, M&T Bank, National Endowment for the Arts, New York Community Trust, New York Foundation for the Arts, NYC Council Member Julie Won, NYC Department of Cultural Affairs, New York State Council on the Arts, The Chocolate Factory Theater Trustees, The McGue Millhiser Trust, Mental Insight Foundation, Mertz Gilmore Foundation, Queens Borough President Donovan Richards, Jr., Robert Rauschenberg Foundation, Rise Light and Power, Select Equity Group Foundation, Shubert Foundation, Emma A. Sheaffer Charitable Trust, Shine Electronics, Trust for Mutual Understanding, and our many individual donors.

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