THE BEST OF THE QUEST

CELEBRATING 35 YEARS WITH HEIDI DUCKLER DANCE

THE BEST OF THE QUEST

CELEBRATING 35 YEARS WITH HEIDI DUCKLER DANCE

THE QUEST IS 10 PERFORMANCES

AT 10 LOCATIONS

IN LOS ANGELES

ON 10 CONSECUTIVE NIGHTS

OCTOBER 1 - 10, 2020

DURING THE HEIGHT OF THE COVID-19 PANDEMIC

DANCE DRIVES DISCOVERY

heidi duckler dance

Democratic Dance | Arts Education | Spatial Justice Creating Site Specific Work Since 1985

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HEIDI DUCKLER DANCE AT 35

A REFLECTION

Deborah Weintraub
Chief Deputy City Engineer & Architect, City of Los Angeles & HDD Board Member

December 6, 2020

Movement is a core manifestation of life. From birth, we test our muscles and explore the limitations of our bodies. From birth, we push the limits of our surroundings, finding the edges, and the creeping around the back to see what is to be found there. Movement takes on ritualistic import and psychosocial roles, such as shaking hands to greet others, hair twirling when we are emotionally on edge, or folding our arms in front of our chest as an expression of skepticism and doubt.

In the built environment, society's physical manifestation of the importance ascribed to various human activities, movement further defines the spaces people have made, or in essence "takes" the spaces. To take space is what dance does, the artistic ritual of exploring space with the body to provoke thought, wonder and reflection.

What Heidi Duckler has done so effectively for her entire career is marry the essential human activity of movement with the built environment created by people, and force her audiences to reflect on the body in motion, the social aspects of movement with others, and the significance of the spaces we move through.

Heidi's art has often brought us to amazing places we have never explored, and also makes us contemplate interstitial or liminal places that we have never really looked at closely – such as the back façade of a parking lot.

As Heidi Duckler Dance celebrates its 35th year, in the time of the COVID-19 pandemic, we sorely need the close observation her work provokes even more than before, as we are unsettled, missing other bodies in motion with us, and missing the places we love to visit and explore. This is the essence of *The Quest*, Duckler's 35th anniversary performances that are gathered here. The visual, sonic and emotional content of *The Quest* performances were finely tuned to give us the city we have lost at this moment, and to remind us, through tales told in dance by diverse and skilled dancers, that we must continue to move forward – all that that implies. The dancers, seen from our cars or in audiences seated outside with healthy separation, move us and move for us. The work is beautiful and poignant. The dances are tales captured in our brains to be re-run again and again at quiet moments.

SITE SPECIFIC DANCE

Ron Bagel
Former Board Member of Heidi Duckler Dance

WATCH ON VIMEO

One of the things Heidi Duckler does is really capture a portrait of Los Angeles, both its architecture and its culture. She really integrates the feeling, sort of the aura, of each site into the performances. An event location that stands out in my memory is The Ambassador Hotel, one of the lost cultural and architectural treasures of Los Angeles. She was able to stage a performance at The Ambassador mere weeks before it was demolished, which gave her audience a heightened memory of the place. The same thing with the beloved restaurant Perino's, which had been the watering hole of the rat pack.

Another especially iconic location, was a performance in the old subway tunnels below the city. You know the catacombs in Paris? Well we have the catacombs in Los Angeles, too. The first LA subway, which was built in 1925 and reached its peak during World War II, ran into Downtown Los Angeles, stopping at a building that is still there near 4th and Hill called the Subway Terminal Building. Very few people realize that all of these old tunnels still exist under our city, even fewer have been down there, and fewer still have witnessed art made there. The wonderful thing about that, is that all the people who attended the performance have a picture of Los Angeles that no one else has. And that's how it goes for audience members at every Heidi Duckler Dance event – not only do they get a wonderful night's entertainment, they're also a part of the cultural history of Los Angeles.

The Police Academy in Elysian Park was an interesting opportunity to explore a part of LA that is everyday for some, but I would not have otherwise been exposed to. She was able to integrate a performance into the shooting range, and created a whole dance sequence in the cafeteria where the cops would come in for their morning coffee. It was just amazing, and I think people who saw those things captured a moment in time in Los Angeles.

DEMOCRATIC DANCE

“I have long believed, through her innovative practice of partnering with communities through place-based work, HDD’s Founder/Artistic Director, Heidi Duckler, has demonstrated that dance is utterly serious as an art form that should belong to us all, through her choice of everyday locations for her performances. These choices are a powerful tool for social commentary. Does art belong in laundromats, in church pews, on medical school lawns? Duckler says, ‘Yes, it does. Art belongs to all of us, wherever we live, work and play.’ Under Duckler’s extraordinary leadership, the company has not just survived, but has chosen to thrive by continuing to be responsive to its communities. Duckler embodies the vision for arts and culture in Los Angeles, that there is no separation between art and civic life; that in fact, they are completely and totally integrated.”

Sylvia Drew Ivie
Special Assistant to the President for Community Relations, CDREWU

SPATIAL JUSTICE

Dan Rosenfeld
Advisory Board Heidi Duckler Dance

November 24, 2020

Heidi Duckler Dance explored social distancing long before the term became a pandemic catchphrase.

Social distance is what separates us, but, in its positive form, it is also what draws us together. Heidi brings people together, into immersive experiences about human inter-relationships. And she does that with an added dimension: place.

It is her unique observations of people rolling and jumping and emoting in special places — or maybe not so special places — that form the foundation of her fundamental purpose, to cause us to see ourselves and our contexts — things we may believe we know and understand all too well — in new and unique ways. To see "differently." But seeing is just the entryway into the brain.

And it is not just ourselves that Heidi wants us see "differently" but, more importantly, our relationships with others.

Hence, the notion of spatial justice. Explorations of space as an element of justice could not be more timely. Political events and the looming shadows of environmental threats of unprecedented urgency make understanding and cooperation among people more significant than ever, indeed essential. Justice cannot exist, on a small planet, without a sense of space, of how that space is allocated, used, preserved, and, yes, performed within.

Spatial justice is a term that probably originated among European philosophers and was picked up by American academics (with special thanks to Professor Edward Soja at UCLA). Now it belongs to us all.

Think of street protests. Think of "inaugurations," if we can. Think of who gets a park, who gets a river and its water, who gets a home, and how each of us shares what we have.

From under this broad umbrella of compelling inquiries, Heidi takes us to laundromats, to the ruined shells of buildings that have lost their glory, to auto repair shops, to highway bridges and to parking lots. There, we are challenged to see ourselves, our fellow audience members — always a part of the "show" — and our place in space in "different" ways.

Look around. Listen. Dance.

ARTS EDUCATION

"I first met Heidi Duckler more than 25 years ago when she was commissioned by Miami Light Project and Dancing in the Streets to create a site-specific (of course!) piece at the legendary Eden Roc Hotel in Miami Beach. The piece, *UnderEden*, was a revelatory entrée into the work of this gifted artist. Heidi's artistry is matched by her commitment to social justice and, proudly, we have created the Dr. Kerry English, Martin Luther King, Jr. Outpatient Center Creative Fellowship in honor of my recently departed husband, as part of Heidi Duckler Dance's FOSTER UP program, which provides Foster Youth an opportunity to engage with the Arts. FOSTER UP provides opportunities for foster care youth to develop their cultural literacy, confidence, creativity, and educational goals. The goals of FOSTER UP align perfectly with Dr. Kerry English's life-long dedication to both foster and abused youth, as well as to the arts."

Olga Garay-English
Independent Arts Consultant, Principal, OMGArtsplus

BRINGING SITE-SPECIFIC DANCE TO THE VIRTUAL WORLD

ILLUMINATING THE CHANDELIER

Magdalena Edwards

December 6, 2020

WATCH ON VIMEO

It was an incredible honor for me to participate in Heidi Duckler Dance's *Illuminating the Chandelier* (April 2020) by playing the lead role of Virginia. This show was the company's first original digital site-specific performance shared globally — and live — through Zoom's streaming platform. I found it thrilling to collaborate with Heidi and her team as we worked on making a meaningful, aesthetically engaging, and innovative virtual work during the early months of the coronavirus pandemic. The LA Times' Makeda Easter writes: "An estimated 400 people tuned in, not only from Southern California but also the East Coast and as far away as Brazil" to watch "the inner dialogue of a woman in isolation" unfold through dance, movement, sound, original music, costumes, and the virtual backgrounds we used to set each scene. The fact that I translated the novel that inspired Illuminating the Chandelier, Clarice Lispector's *The Chandelier*, from Portuguese into English made my job of bringing the story to life through dance — translating literature into movement — all the more exciting. One of my favorite moments was the virtual duet I performed with dancer Myles Lavallee, who prerecorded his part of our scene so that I could use it as a virtual background to dance with. As Heidi and I worked on the scene in rehearsal with Associate Artistic Director Himerria Wortham, we realized that I had to turn my face away from my screen and could not easily track my movements or my placement vis-à-vis Myles' prerecorded dance. We came up with a solution that involved Himerria giving me direction live, over the phone, during the scene. For me this was incredible, because suddenly I found myself in two duets at once: one with Myles as he danced and I moved in connection with him through the choreography, and the other with Himerria as she gave me live direction and I shifted both my physical placement and my character's emotional arc in response to her voice and instructions.

THE QUEST

If we had a keen vision and feeling of all ordinary human life,
it would be like hearing the grass grow,
and the squirrel's heartbeat,
and we would die of that roar
that lies on the other side of silence.

— George Eliot, from *Middlemarch*

We knew *The Quest* was a journey, but little did we know how far it would travel and what we would discover along the way.

We found ourselves in the midst of a terrifying and unknowable pandemic – at the same time marking a glorious accomplishment – celebrating 35 years of innovative programs, full of dance and art – throughout the far reaches of our city, inviting joy, hope and dignity to so many lives and communities.

How do we reconcile ourselves to the unbridled passion and commitment we feel to keep the magic of dance and theatre alive, while at the same time maintaining constraint as we take into account the safety of ourselves and others? Somehow we managed to adapt, to create, and to move forward with empathy and optimism.

I thank our artists, our partners, our audience and our staff that had the courage to face this moment. It is because of their fearlessness in the midst of fear, that we can share the performances and testimonies that you witness today. The question of “who am I?” is always connected to the question of “who are we?”

So, thank you for your support. We are grateful to you. From the streets of the city to the hearth of your home, we bring you *The Quest*!

Heidi Duckler

LAND ACKNOWLEDGEMENT

We acknowledge that the performances for *The Quest* took place throughout the unceded territory of California, home to nearly 200 tribal nations. As we revisit this event, we acknowledge and honor the First Peoples of the land, especially the Tongva/Gabrielino of Los Angeles County. A land acknowledgement is a critical step towards working with native communities to secure meaningful partnership and inclusion in the stewardship and protection of cultural resources and homelands.

Let's take a moment to honor these ancestral grounds that we are collectively, virtually gathered upon and support the resilience and strength that all Indigenous people have shown worldwide.

Dr. Theresa Gregor
Assistant Professor, Program in American Indian Studies, CSULB

LOCATION MAP

1

3

10

5

8

6

4

2

7

8

9

1

TAKING OFF ON THE QUEST

SITE

Unitarian Church of Studio City

12355 Moorpark St, Studio City, CA 91604

RIAN UNIVERSALIST
CH OF STUDIO CITY
& NICE OFFICES
OR RENT
IVES STILL MATTER
REET
Y ORG

ALIST
OF STUDIO CITY
ICE OFFICES
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California
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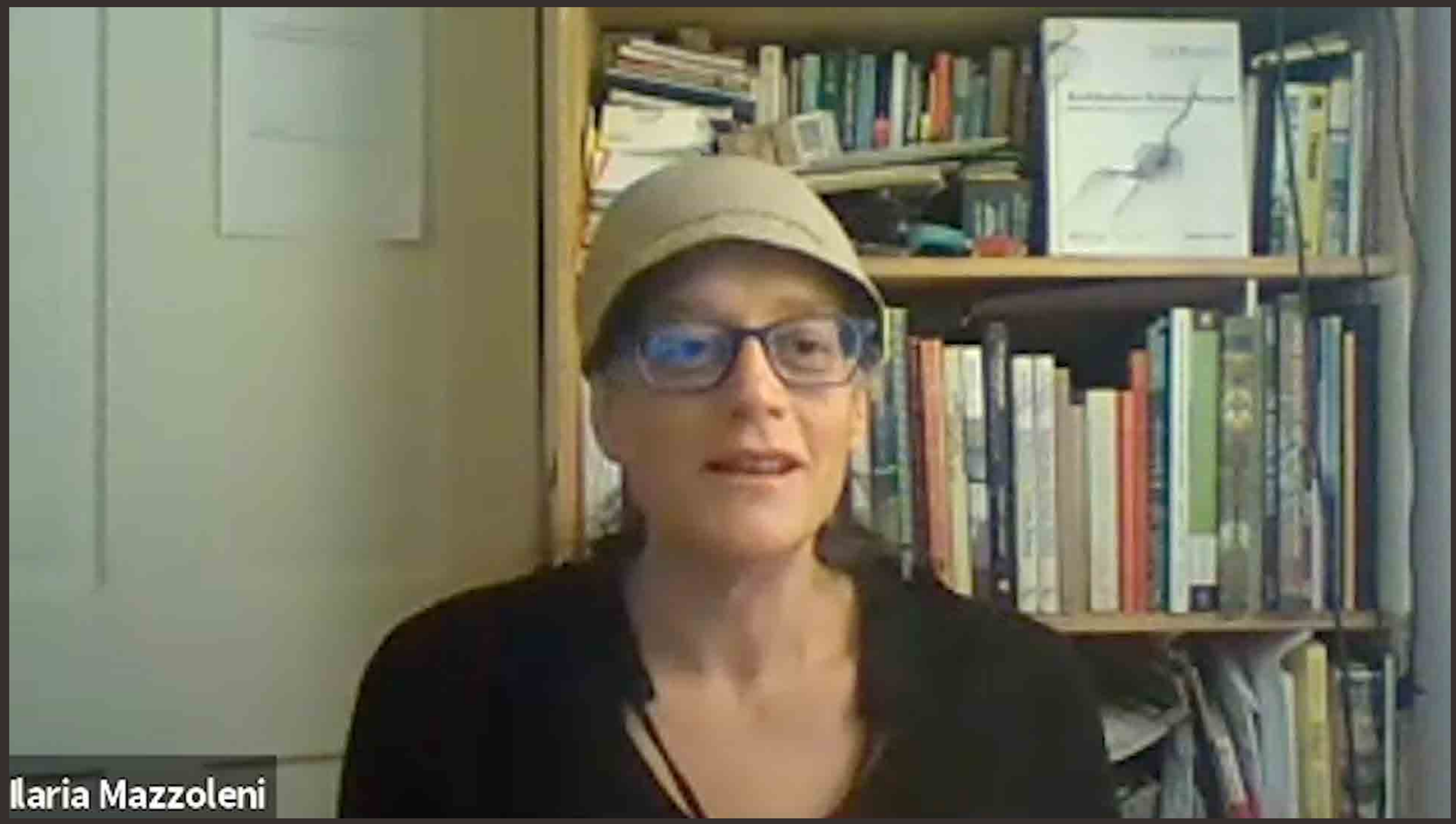
WATCH ON VIMEO



Interview: Ilaria Mazzoleni, architect, educator, and biochemist, Founder of Nature, Art, and Habitat Residency

NORM

WATCH ON VIMEO

2

THE DECAMERON, SECOND DAY, SECOND STORY

SITE

Baldwin Hills Scenic Overlook

6300 Hetzler Rd, Culver City, CA 90232

PLAY ANIMATION

Day 2 – Baldwin Hills Scenic Overlook | 22

WATCH ON VIMEO

3

ON THE OTHER SIDE OF SILENCE

SITE

Garibaldina Society

4533 N Figueroa St, Los Angeles, CA 90065

$19.95
$19.95

EXPLORE YOUR
OPPORTUNITIES

WATCH ON VIMEO

Interview: Nancy Griffin in conversation with Carla Lucero, Composer and Ixya Herrera, Vocalist

RAMONA ARIA

Words and Music by Carla Lucero

CAHUILLA

IXYA

iv’i he-ewh

iv’i he-pily

iv’i taketpic nemuk

MARTIN

pa ñawic-mal pa

IXYA

iv’i te’-i

iv’i xoc-xic

iv’i qwalyipic nemok

MARTIN

wayaki ñawic-mal wayaki

PLAY AUDIO

ENGLISH TRANSLATION:

IXYA

This blood, this milk, this thirst…

MARTIN

Drink, woman, drink

IXYA

This bone, this ash, this hunger…

MARTIN

Eat, woman, eat

SPANISH

Mi Alessandro, me verás a la luz de la luna,
bailando como una flor en el aliento
de una brisa cálida de primavera.
Y me escucharás llamar tu nombre
cuando los coyotes lloran en los cañones
donde nuestros antepasados duermen.

No te olvides.
No te arrepientas.
Di mi nombre: Ramona.

“Noble salvaje”, valiente guerrero, loco de las montañas,
quien nunca fue, pero siempre será, como yo,
una historia que se debe contar.
Pero la historia es nuestra para contar, mi amor,
un susurro caliente como un viento imperdonable.

No te olvides.
No te arrepientas.
Di mi nombre: Ramona.

ENGLISH TRANSLATION

My Alessandro, you will see me in the moonlight,
dancing like a flower on the breath of a warm spring breeze.
And you will hear me call your name
when the coyotes cry into the canyons
where our ancestors sleep.

Do not forget.
Do not repent.
Say my name: Ramona.

“Noble savage”, brave warrior, madman of the mountains,
who never was but will always be,
like me, a story to be told.
But the story is ours to tell, my love,
a hot whisper like an unforgiving wind.

Do not forget.
Do not repent.
Say my name: Ramona.

WATCH ON VIMEO

4

THE QUEST SEEKS QUENCH

SITE

Bendix Building Rooftop

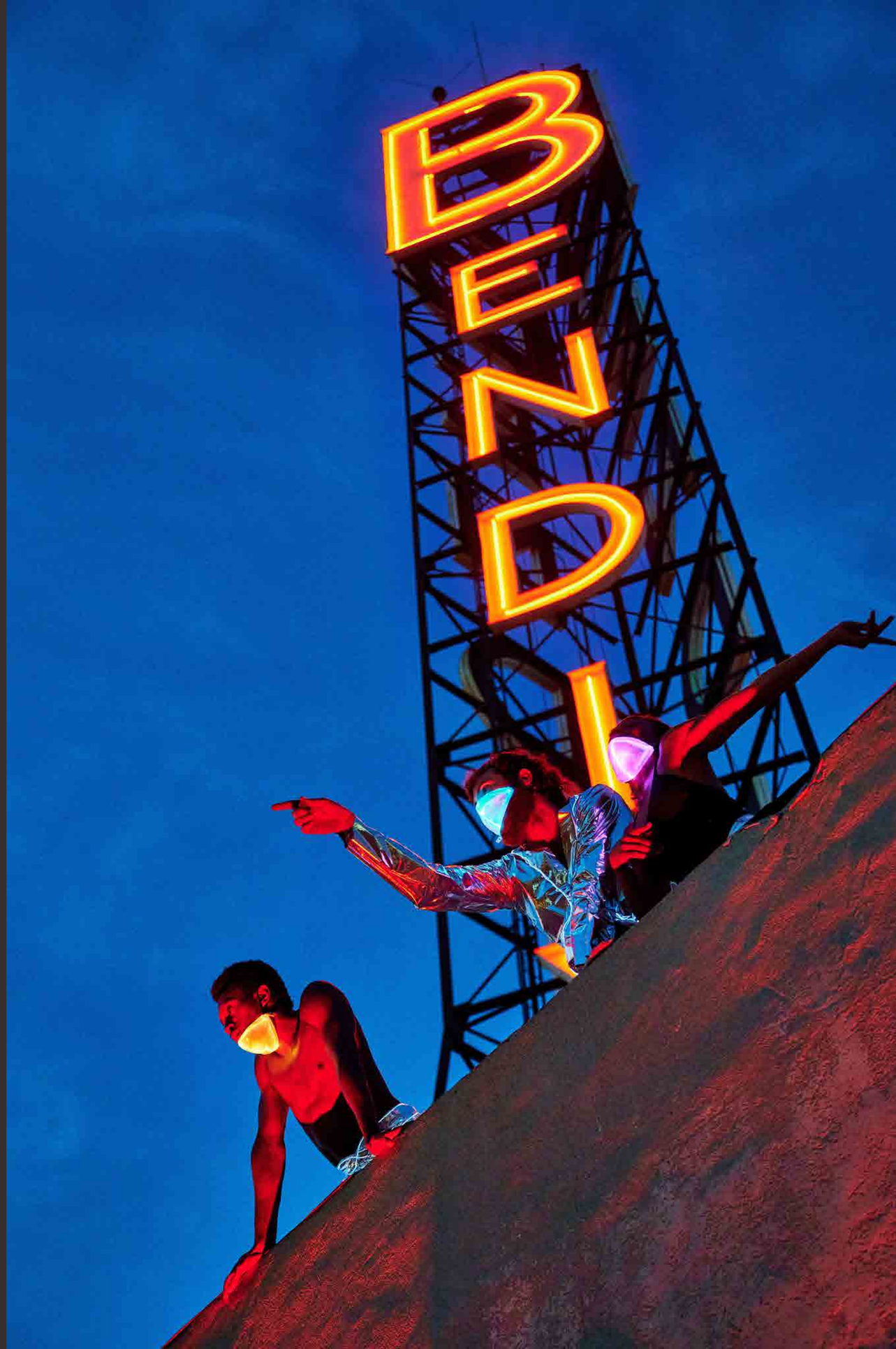
401 E 12th St, Los Angeles, CA 90015

WATCH ON VIMEO

Interview: Rebekah Denegal, Performer

WATCH ON VIMEO

Interview: Raymond Ejiofor, Performer


BEND

WATCH ON VIMEO

5

FINDING THE BODY OF TRUTH

SITE

Founder’s Church

3281 W 6th St, Los Angeles, CA 90020

WATCH ON VIMEO

Halfway Through The Quest
Speaker: Chris Morris, *Senior Field Director, National Trust for Historic Preservation, Los Angeles Field Office*
Violin: Israel Heller

3GU

WATCH ON VIMEO

Interview: Nancy Griffin in conversation with Nicolas Savignano, cinematographer

WATCH ON VIMEO

6

I HAVEN’T A KLEW

SITE

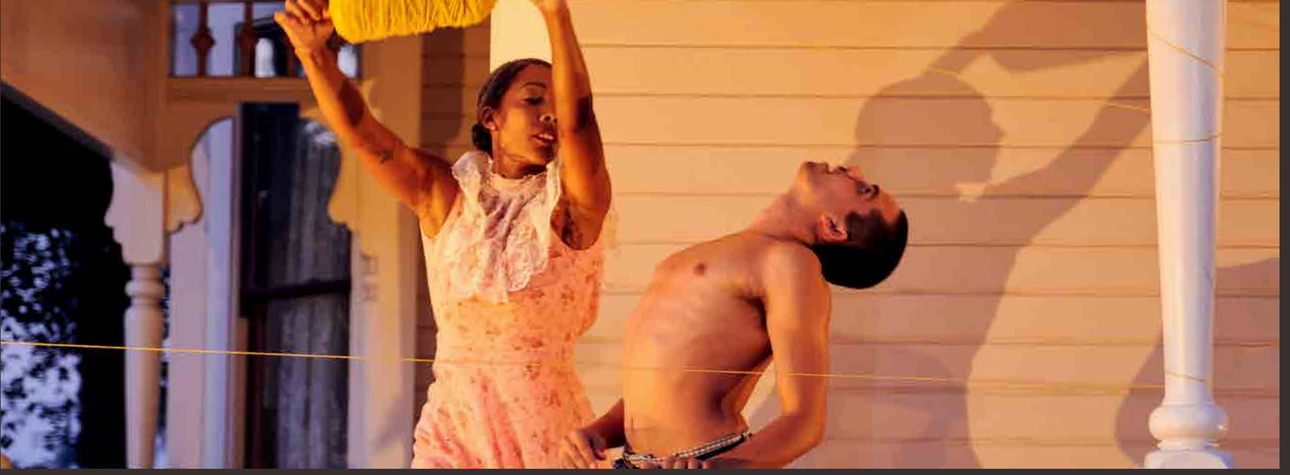
Neighborhood Music School

358 S Boyle Ave, Los Angeles, CA 90033

PLAY AUDIO

WATCH ON VIMEO

Interview: Erika Salas, Mariachi Musician



WATCH ON VIMEO

7

HEARING THE GRASS GROW

SITE

The Wende Museum

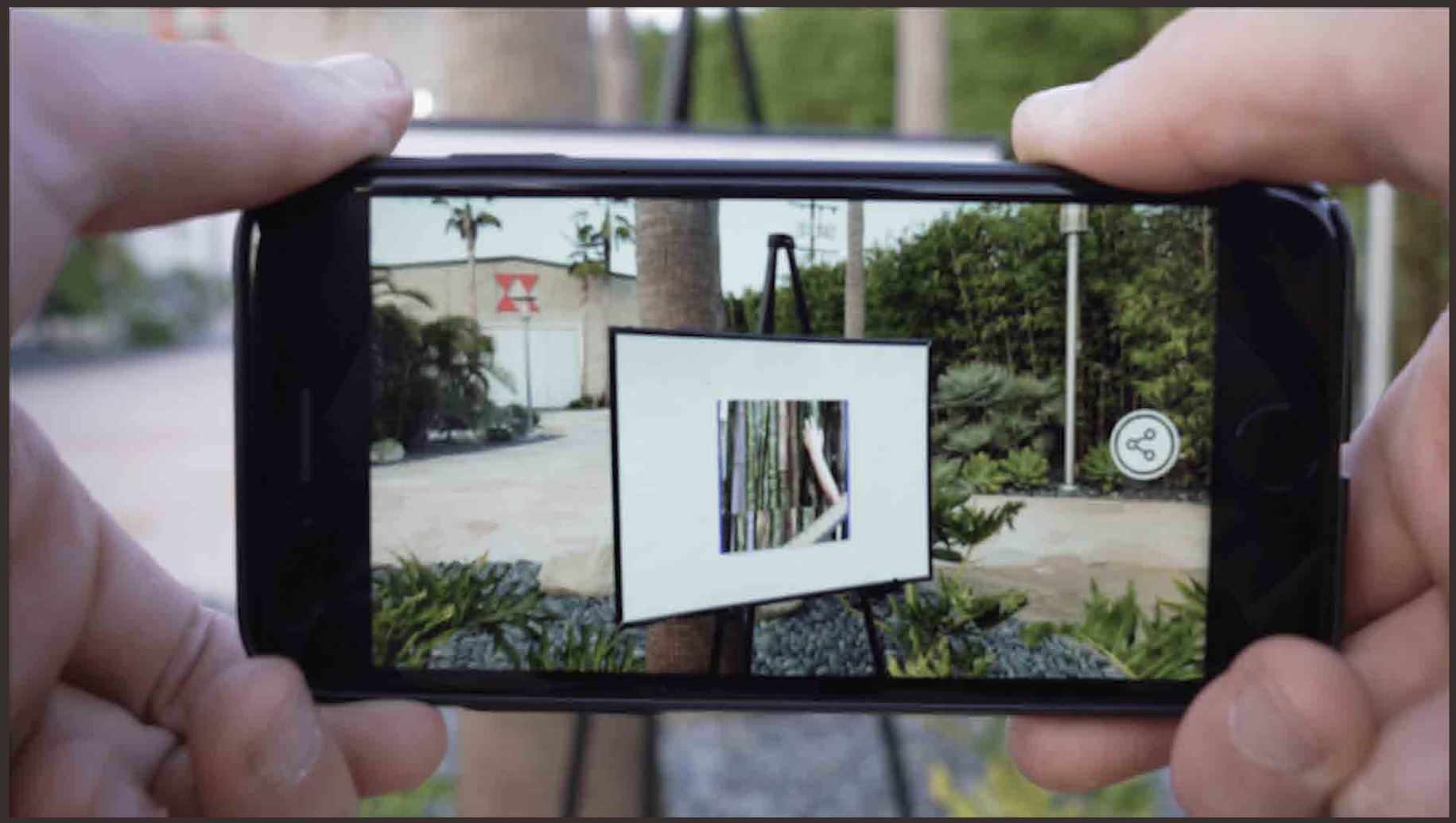
10808 Culver Blvd, Culver City, CA 90230

WATCH ON VIMEO

Introduction: Joes Segal, Chief Curator and Director of Programming at The Wende Museum

WATCH ON VIMEO

Interview: Snezana Petrovic, Designer



WATCH ON VIMEO

8

ROCK THE VOTE

SITE

St Mary's Academy

701 Grace Ave, Inglewood, CA 90301

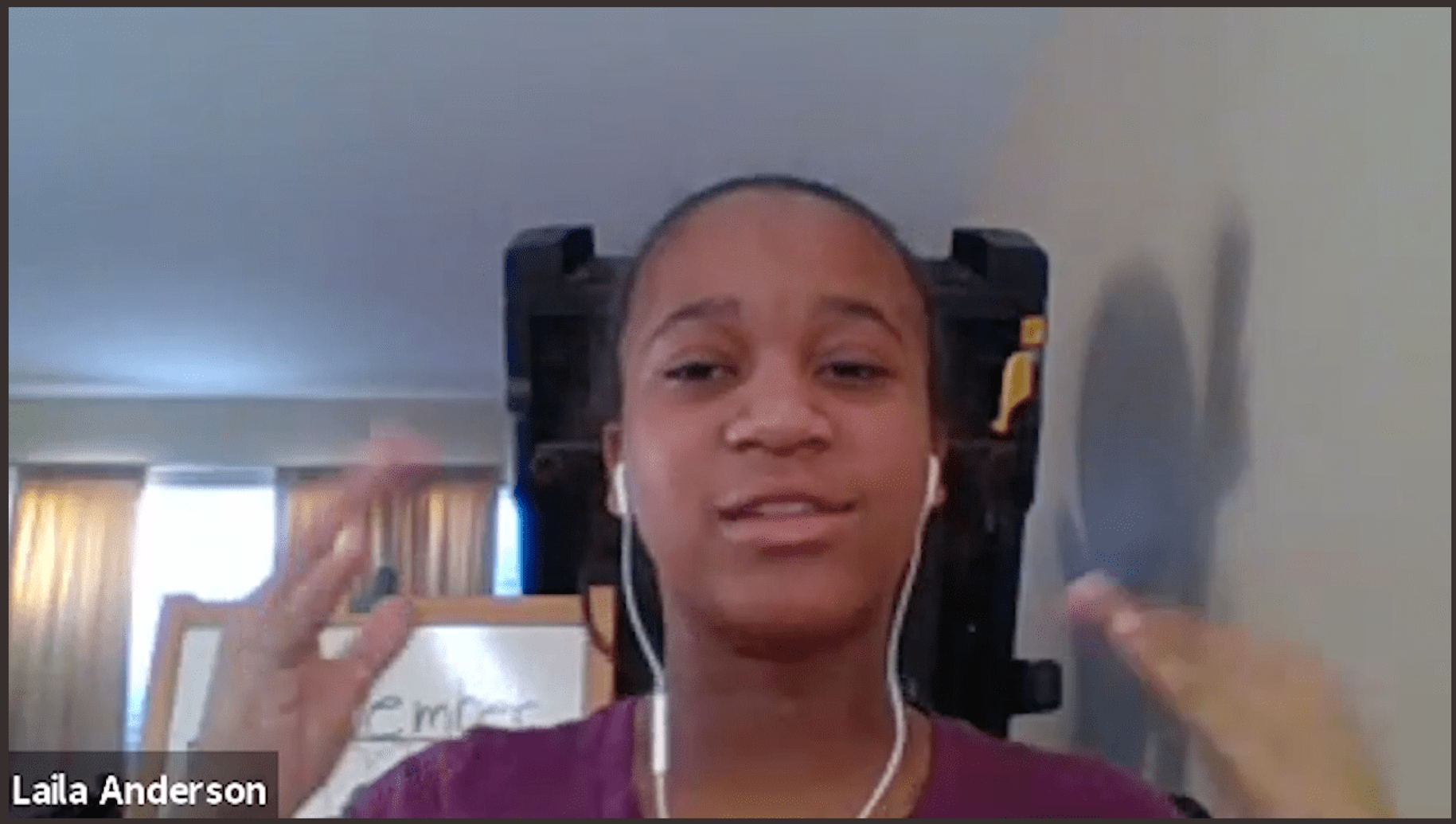
ROCK THE BOAT

SITE

Art Share LA

801 E 4th Pl, Los Angeles, CA 90013

WATCH ON VIMEO



Interview: Christina Muraczewski, Spirit Denton, Laila Anderson from St Mary’s Academy

WATCH ON VIMEO

WATCH ON VIMEO

9

HONEST PURPOSE

SITE

Watts Labor Community Action Center

10950 S Central Ave, Los Angeles, CA 90059

WATCH ON VIMEO

Interview: Dwight Trible, composer

WATCH ON VIMEO

Interview: Margaret Yasuda, Audience and Former Board Member of Heidi Duckler Dance

WATCH ON VIMEO

10

IT’S A WRAP!

SITE

Heritage Square Museum

3800 Homer St, Los Angeles, CA 90031

WATCH ON VIMEO

Interview: Sylvia Aroth, Board Member Venice Community Housing

WATCH ON VIMEO

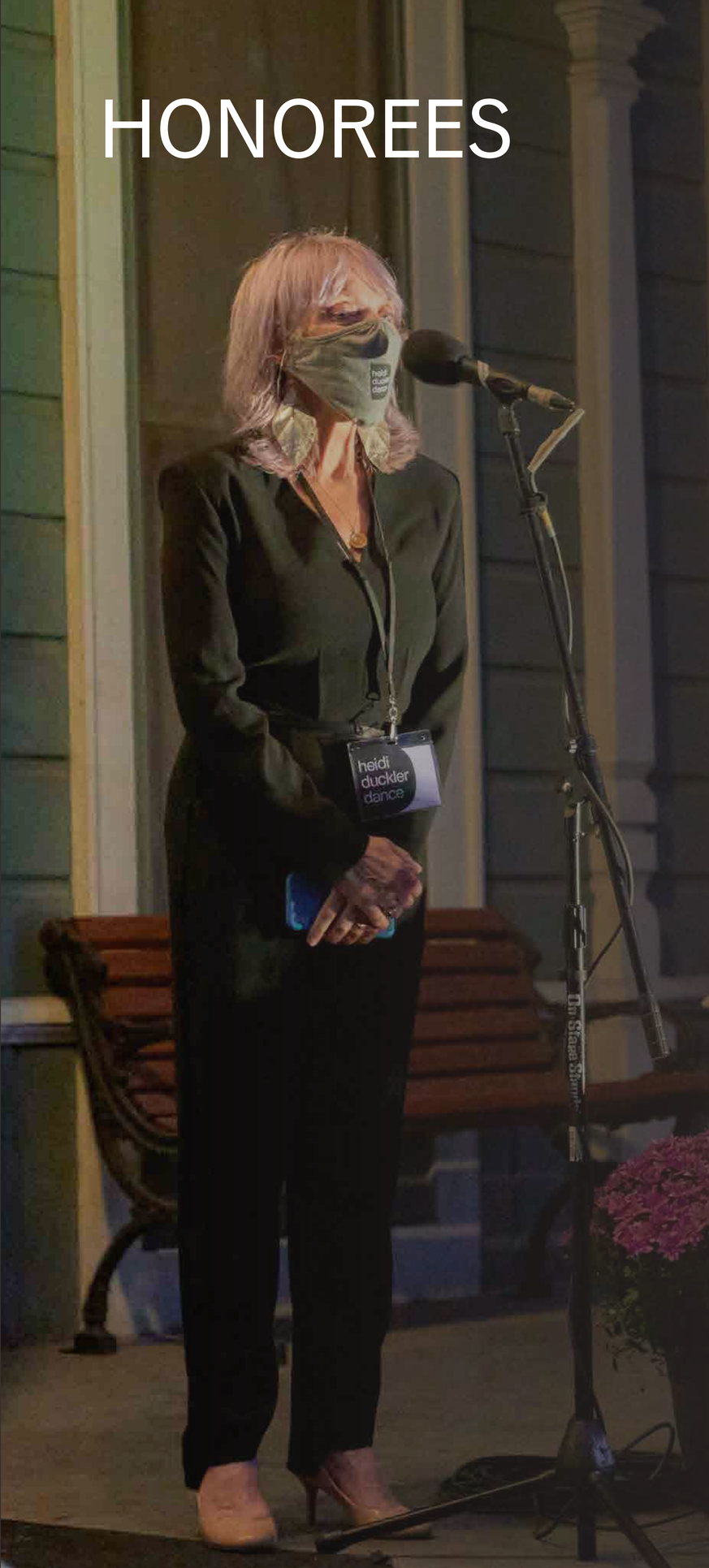
POLYCHRONIC PHILOSOPHY

Jerry Yoshitomi
Chief Knowledge Officer, MeaningMatters

“While many artists base their sensibilities within a single culture, Ms. Duckler’s work reflects a polychronic philosophy, engaging not just multiple cultures and artistic disciplines, but rather an inclusive sense of time and space so necessary in these times of division and separation. Polychronic thinkers and creative artists both multi-task hearing multiple rhythms, but also acknowledge those who remain monochronic.

Ms. Duckler bridges the built environment and the natural world. Her choreography explores the spatial awareness and spatial equity. As dancers explore the exterior and interiors of buildings, we each feel and explore our own exterior and interior emotions. We are required to stop and engage spaces and buildings in new ways, to see and to feel the edges and textures, as well as to imagine the lived past and future experiences that await us.”

HONOREES



The selection of our honorees takes into consideration the values of our company — a democratic way of looking at the world that includes empathy, inclusion, collaboration, respect, civic engagement and emotional sincerity.

The three women that we chose to honor this evening embody these principles and focus their efforts on bringing joy to vulnerable communities.

We all experience the human condition in our own way — art is discovered by each individual, and each person's experience is different and complete. As Susan Sontag has said, "all art is a form of thinking."

With imagination, transformation and the longing for some kind of truth, we can deepen our awareness and connection to one another and to the world.

Heidi Duckler

COMMUNITY ACTIVISM AWARD

Dr. Theresa Gregor is Iipay and Yoeme. She earned a Ph.D. and M.A. in English at the University of Southern California. Her doctoral research focused on the American Indian Captivity Narrative; it is titled “From Captors to Captives: American Indian Responses to Popular American Narrative Forms,” where she has a lengthy critique of *Ramona* and other native-themed sentimental novels in the chapter, “Miscegenous Primal Scene of American Indian Romances.” She is an alumnus of Cal State University San Marcos, where she earned a B.A. in Literature and Writing Studies with a Minor in Spanish. She is an Assistant Professor in the American Indian Studies Program at Cal State University Long Beach.

ARTISTIC VISION AWARD

Janna Ireland was born in Philadelphia, but has chosen Los Angeles as her home. She holds an MFA from UCLA Department of Art and a BFA from the Department of Photography and Imaging at NYU. Ireland is the 2013 recipient of the Snider Prize, presented by the Museum of Contemporary Photography, Columbia College Chicago. Her impactful photographic work includes *There is Only One Paul R. Williams,* a series that highlights the work of the first certified black architect west of the Mississippi River. Her work has been shown in solo exhibitions in Los Angeles, San Francisco, New Orleans, and Chicago, and in group exhibitions across the United States and internationally. She has been published in Aperture, Harper’s, Art Papers, Vice, and the LA Times. She was recently published by Angel City Press in her new book *Regarding Paul R. Williams*.

CIVIC ENGAGEMENT AWARD

Yolanda Vera is the Chief Executive Officer of the MLK Outpatient Center located on the medical campus. She served as Chief Counsel and Senior Policy Advisory, Office of LA County Supervisor Mark Ridley-Thomas, and has extensive background in civil rights and health-related matters. She is an attorney whose legal work includes positions with the Legal Aid Foundation, the National Health Law Program and the Western Center on Law and Poverty. She also served as the Director of LA Health Action, a California Endowment-funded non-profit dedicated to improving the health of low-income LA County communities, and as a member of the boards of the Latino Coalition for a Healthy California and the Child Health Initiative of Greater LA. She earned a B.A. in English from Loyola Marymount and a J.D. from UCLA.

WATCH ON VIMEO

Interview: Nancy Griffin in conversation with Janna Ireland and Yolanda Vera

Dr. Theresa Gregor accepting her Community Activism Award on Day 10 of *The Quest*

CREDITS

10/1
Taking Off On The Quest

Direction & Choreography: Heidi Duckler
Dancers: Nicole Flores, Rafael Quintas, Alyse Rockett
Music:
Lux Prima by Danger Mouse,
Nunca Es Suficiente by Natalia LaFourcade,
The Beigeness by Kate Tempest

Location: Unitarian Universalist Church of Studio City

Site Manager: Giselle N. Vega
Assistant Site Manager: Andrea Varela
Production Manager: Mariana Perez-Seda
Audio Engineer: Kenji Kang

Special thanks to Judy Leslie

10/2
The Decameron, Second Day, Second Story

Direction & Choreography: Heidi Duckler
Performers: Raymond Ejiofor, Himerria Wortham
Music: Joe Berry
Voiceover: Valerie Larsen
Projection Design: Carlo Maghirang
Text: *The Decameron* by Giovanni Boccaccio

Location: Baldwin Hills State Historic Park

Site Manager: Giselle N. Vega
Assistant Site Manager: Andrea Varela
Audio Engineer: Kenji Kang
Production Manager: Mariana Perez-Seda

Special thanks to:

Stephanie Campbell
Program Director
Planning, Public Affairs, and Community Engagement Los Angeles State Historic Park

Larry Fulmer
Special Event and Film Permit Coordinator
CA State Parks
Los Angeles Sector

10/3
Unsettling Ramona, Act One

Two dancers, representing aspects of *Ramona*, emerge from two bright orange tents, Much like the hermit crab who has outgrown its shell, they shed their homes to start their journey. Following the path and tension of a rope, representing an ever changing border, they struggle to climb the mountain before them until they finally lay claim to space that holds their new identity.

Direction & Choreography: Heidi Duckler
Dancers: Lenin Fernandez, Nicole Flores
Composer: Carla Lucero
Vocalist: Ixya Herrera
Multi-instrumentalist: Martin Espino

Location: Garibaldina Society

Site Manager: Giselle N. Vega
Assistant Site Manager: Andrea Varela
Audio Engineer: Kenji Kang

Special thanks to the Southwest Museum

Ramona recording

Music and lyrics by Carla Lucero
All vocals by Ixya Herrera
Guitar by Spencer Keene

Produced by Spencer Keene and Marianna Mott Newirth
Vocals Recorded and Mixed by Marc Greene at The Greene Room
Music Recorded and Mixed by Spencer Keene
Native Percussion Consultation: Martin Espino

10/4
The Quest Seeks Quench

Direction & Choreography: Heidi Duckler
Performers: Rebekah Denegal, Raymond Ejiofor, William Jay Ylvisaker
Music: *Magic Bird of Fire* and *Runaway* by The Salsoul Orchestra
Costumes: Sonya Berg

Location: Bendix Building

Site Manager: Giselle N. Vega
Assistant Site Manager: Andrea Varela
Audio Engineer: Kenji Kang

10/5
Lost and Found

Direction & Choreography: Heidi Duckler
Dancers: Conrad Kaczor, Raymond Ejiofor, Jessica Emmanuel, Myles Lavallee, Santiago Villarreal, Anthea Young
Composers: Sarah Belle Reid, Isaac Takeuchi
Costumes: Snezana Petrovic
Live Violin: Israel Heller

Location: Founder's Church of Religious Science

Site Manager: Giselle N. Vega
Assistant Site Manager: Andrea Varela
Production Manager: Mariana Perez-Seda
Audio Engineer: Kenji Kang

Special thanks to Pat Gentry and Dr. Arthur Chang

10/6
I Haven't A Klew

Direction & Choreography: Heidi Duckler
Dancers: Santiago Villarreal, Anthea Young
Mariachi: Erika Salas, Rodrigo Rodriguez

Location: Neighborhood Music School

Site Manager: Giselle N. Vega
Assistant Site Manager: Andrea Varela
Production Manager: Mariana Perez-Seda
Audio Engineer: Kenji Kang

Special thanks to Karen Louis and Jeanine DiTomasso

10/7
Hearing The Grass Grow

Direction: Heidi Duckler
AR Dancers: Heidi Duckler, Lenin Fernandez, Nicole Flores, Carla Mann, Santiago Villarreal, Keva Walker, Himerria Wortham, Luke Dakota Zender
Sound Installation: Justin Scheid
AR Installation: Snezana Petrovic

Location: Wende Museum of the Cold War

Site Manager: Giselle N. Vega
Assistant Site Manager: Andrea Varela
Crew: Isabelle Rodriguez

Special thanks to Justinian Jampol, Joes Segal, Anna Rose Canzano, and Jason Underhill at the Wende Museum

10/8
Rock The Vote

HDD Teaching Artist, Direction and Editing: Andrea Burr
Music: *Muslim Letter* by Goran Bregovic and Zied Zouari

Location: Saint Mary's Academy and Zoom

Students from St. Mary's High School: Laila Anderson, Spirit Denton, Alondra Galicia Amezquita, Pauline Landry, Chimdindu Manafa, Heather Middleton-Fields, Amanda Morales Garcia

Rock The Boat

Direction: Heidi Duckler
Cinematography and Editing: Nicolas Savignano
Dancer: Rafael Quintas
Music: William Roper

Location: Art Share L.A.

Site Manager: Giselle N. Vega
Assistant Site Manager: Andrea Varela
Crew: Isabelle Rodriguez

Special thanks to Mary Rose Batungbacal, Christina Muraczewski, Saint Mary's Academy, and Cheyanne M. Sauter, Executive Director Art Share L.A.

10/9
Honest Purpose

Direction & Choreography: Heidi Duckler
Dancers: Rebekah Denegal, Alyse Rockett
Vocals: Dwight Trible
Drums: Alex Cline
Bass: Roberto Miranda
Woodwinds/Flutes: Pablo Calogero

Location: Watts Labor Community Action Center

Site Manager: Giselle N. Vega
Assistant Site Manager: Andrea Varela
Crew: Isabelle Rodriguez
Live Stream Operator: Jacob Schmidt

Special thanks to Tim Watkins and Ron Bagel

10/10
Body of Truth

Direction & Choreography: Heidi Duckler
Performers: Rebekah Denegal, Raymond Ejiofor, Lenin Fernandez, Nicole Flores, Rafael Quintas, Anthea Young
Live Music: Isaac Takeuchi

Location: Heritage Square Museum

Site Manager: Giselle N. Vega
Assistant Site Manager: Andrea Varela
Crew: Isabelle Rodriguez
Live Stream Operator: Jacob Schmidt

Special thanks to our extras: John Friedman, Nancy Griffin, Steve Ehrlich, Dan Rosenfeld, Deborah Weintraub, Ed and Michelle Nachtrieb, Mary Ann Braubach, Linda Lucks, Sylvia Aroth, and Ilaria Mazzoleni

The Best of The Quest – Digital Book

35th Anniversary Event Chair and *The Quest*
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