

VDC Interview Transcript

Subject: Inlet Dance Theatre

Informants: Dominic Moore-Dunson, Company Member /Assistant to the Artistic Director

9.4.19

Total Time: 54:36

The Music Settlement, Ohio City campus

2610 Detroit Ave, Cleveland

Key:

CF: Candace Feck

DMD: Dominic Moore-Dunson

JC: Jessica Cavender: Videographer

MDB: Megan Davis Bushway: Videographer

JD: Jane D'Angelo, OhioDance Director

*Informal conversation. Useful material starts at 2:10.*

CF: I'm Candace Feck. It's September 4, 2019, and I'm talking with Dominic Moore-Dunson of Inlet Dance. Let's begin at the beginning. Are you from Cleveland?

DMD: I'm from Akron, yeah.

CF: Did you dance in Akron?

DMD: Yeah, I grew up dancing in Akron. I started dancing when I was about three years old, which is super abnormal for a boy. I grew up dancing because my sister did. We went to Sharon Rae Performing Arts Center<sup>1</sup> and then moved to Studio West Performing Arts Centre.<sup>2</sup> One was on the east side, and the other was on the west side. I went to University of Akron for a *little* bit of time, and I was also there playing soccer as well. After about three seasons at the University of Akron, I realized that I really wanted to study dance with people who were in the marketplace really *doing* the thing, as opposed to writing papers and studying it from afar. I was just one of those kids who really need to be *in and amongst* what was happening. That's kind of how I got to Inlet.

CF: So you came in through the trainee program?

DMD: Mm-hmm (affirmative). Yeah. I was part of the trainee program, and I got here October of 2010. Yeah.

CF: Which years did you study at University of Akron?

DMD: I was at Akron from the Spring of 2009 to the Fall of 2010.

CF: Returning a moment to the studio training, what kind of training was it?

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<sup>1</sup> Sharon Rae Dance School was started in 1978 by Sharon Rae Snowden. In 2014, Sharon's daughter, Lisa Heltsley, became the new director and changed its name to Dance Beatz.

<sup>2</sup> Studio West was founded in 1996 by Scott Jenkins.

DMD: It was just your normal Midwest studio life kind of thing where it's jazz and tap. I didn't do ballet until I got into about fourth grade because I also went to Miller South Visual and Performing Arts School,<sup>3</sup> which is a performing arts middle school in Akron. That's when I started taking ballet in fourth grade. It's also when I started taking modern dance in fourth grade, hip hop as well in the studio life. And started getting introduced to more modern dance through a woman named Erin Smith,<sup>4</sup> who is one of the dance teachers at Studio West, because she was a professor at Kent State. So she taught some of the modern dance classes there, so I started getting more wrapped into that world.

At Firestone High School<sup>5</sup> under Kelly Berick<sup>6</sup> I went to high school and I started doing some modern dance stuff and learning the art of composition. I had some really cool opportunities because DANCECleveland<sup>7</sup> and Firestone High School had a bit of a connection. So we had Martha Graham's company<sup>8</sup> come down to the school and Alvin Ailey<sup>9</sup> came down to one of the schools once. And the moment that changed a lot for me Garth Fagan Dance<sup>10</sup> came and they gave this master class. It was super fun. The dancers invited me to the show for free with my mom. I think it was Garth Fagan's 35th anniversary, and DANCECleveland was presenting him with some award on stage. After the show, the dancers came and found me and my mom and invited me to come down and say hi to Garth. So I kind of nervously did and he was like, "Are you Dominic, the kid I heard about?" "Yeah." He was like, "Well, I want you to come to our summer intensive for free." I just looked at my mom like, "I can, yeah?" She was like, "Well, it's free, so yeah. I'll take you."

That summer, and I think it was the summer of 2006, I got to go to his intensive for free. It was an incredible experience because the first couple of days there were organized in blocks. There were kids who were from twelve to eighteen. And then eighteen through "however-old-you-are" adult. The first couple days I was with the students, the kids — and then after a couple days they moved me to the adult classes. Then after another couple of days, he had me training with the company

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<sup>3</sup> Miller South School for the Visual & Performing Arts is a public magnet school located at 1055 East Ave. in Akron, OH. It houses approximately 467 students in grades 4-8.

<sup>4</sup> Erin S. Smith is a co-owner of Studio West, who graduated from the University of Akron and performed with the Columbia City Ballet in South Carolina. Since 1997, she has taught as an Instructor at Kent State University and has also taught at the University of Akron.

<sup>5</sup> Located in the northwest side of Akron, Ohio, Firestone High School is one of seven high schools in the Akron Public Schools district, offering a comprehensive curriculum including Advanced Placement, Engineering, and International Baccalaureate programs, as well as the Akron School for the Arts

<sup>6</sup> Kelly H. Berick has directed the Akron School for the Arts Dance program since 1996.

<sup>7</sup> An institution in Cleveland since 1956, when it was Cleveland Modern Dance Association, it has continued as DANCECleveland since 1980. A noted presenting organization, DANCECleveland presents and also commissions new work. *DANCECleveland is highlighted as a separate feature of the VDC.*

<sup>8</sup> Martha Graham (1894-1991) Dance Company is the company of American modern dancer and choreographer Graham, whose name is nearly synonymous with the early modern dance movement. It is likely that DANCECleveland presented the company, and Firestone High School was the beneficiary of a master class or workshop with company members.

<sup>9</sup> A reference to the Alvin Ailey American Dance Theatre, the pre-eminent African American dance company in the U.S., founded by Ailey in 1958. The company was likely contracted to perform through DANCECleveland, and offered a master class or workshop at the school while in the area.

<sup>10</sup> An internationally acclaimed contemporary American dance company and school, founded in 1970 and based in Rochester, NY under the direction of its founder, Garth Fagan.

twice a day. So I was sixteen, in this room with Garth Fagan<sup>11</sup> and PJ<sup>12</sup> and all of them in their company class. It's a very set company class and right behind the two principal dancers in the center just doing their thing twice a day and just learning from them...The atmosphere was super intense, but I learned so much from just watching and doing with everybody else. That experience changed my *entire* trajectory of dance. I'd wanted to be a professional soccer player, but suddenly I equally wanted to be a professional dancer just as much. So that was a pretty big deal.

CF: Wow. That's amazing.

DMD: Yeah.

CF: That's in the Rochester area?

DMD: Yeah. Rochester, yep.

CF: How did you navigate your way between those competing desires to dance and play soccer?

DMD: It was hard. It was hard because both require a lot of time, right? I think I made a lot of coaches and dance teachers upset because I'd be like, "Well, I can't — I have to go to a tournament for soccer." Or, "I can't — I have a dance competition I have to go to." So it was always that back and forth. I was really tired all the time, because I would go from school, dancing during the day, and then go to soccer practice right after school until 6:00. At 6:30, I'd be at the dance studio until 9:00. That was basically every day. I also decided to run track at some point, too, because I just can't help it, I guess. It was this thing that kind of grew both and both and both.

So I when I went to college, I was like, "Well, I'm going to University of Akron to play soccer," which at the time was number three in the nation. We were a really, really good program. I was also like, "Well, I don't really want to go to college, but if you can dance in college, that's also cool." I've been dancing every day of my life since fourth grade, so I need to continue doing that. But then it's when things got really hard because you had an 8:50 ballet class in the morning. It went till 10:30. Practice for soccer started at 10:30. So I'd take my ballet shoes off, my tights off, and sprint across campus, get on my whole uniform and everything and practice till 12:30 and then go back to a dance class after that.

So partly, this physically became a little bit too much, but in that experience I learned that the guys I was playing with were guys who had left home at the age of twelve, and moved to Florida to go to IMG Academy.<sup>13</sup> They played soccer every day of their lives. Soccer was a job by the time they got

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<sup>11</sup> Garth Fagan is a Jamaican modern dance choreographer. He is the founder and artistic director of his eponymous company, based in Rochester, New York. His work is a distinctive blend of modern dance, ballet, Afro-Caribbean and social dance forms, and his company reached its fifty year anniversary in 2020.

<sup>12</sup> Norwood "PJ" Pennewell, performer, teacher and rehearsal director, began choreographing for Fagan in 2010, setting pieces on the company he has danced with since 1978.

<sup>13</sup> Located in Bradenton, FL, IMG Academy is a prestigious sports, performance and educational institution. Established in 1978, IMG boasts high-level sports instructions with a demanding academic program, in a boarding school setting.

to college. For me, I loved soccer, but I didn't want it to be a *job* yet. I realized the way they loved soccer and a forty hours a week kind of thing is the way I loved dancing. That was the moment I was like, "Okay, I think it's time for me to let go of soccer and really go into the dance thing," which everybody thought was crazy. But for me, I knew I was right.

CF: And you *were* right. Were you in touch with Garth Fagan and those dancers throughout this time? I mean were they...

DMD: No, not a whole lot. Well, fortunately and unfortunately, once I left, soccer took off. I got onto this Olympic development program regional team and all these things, so soccer got really, really, really heavy because it's recruitment time for colleges. I was still dancing. It just was a lot quieter and the same thing. So I haven't stayed in touch a whole, whole lot with him. I still get the email blasts and all those things. I was actually just passing through Rochester last week on my way to Jacob's Pillow, so that was pretty fun, too.

CF: I bet they're happy about your decision.

DMD: Yeah. Yeah.

CF: So, you found your way through somehow. What are the necessary means for a young man who's trying to figure out all this — soccer or dance, university or not... How did you find out about Inlet and Bill Wade?

DMD: Honestly, I was in ballet class one morning and I was having this... Before that third semester started, I was kind of having this like "I don't know if I'm about to go back to school. I just don't know what else to *do*." I'm not secure enough in my life to move to some big city. I knew I couldn't do that yet. I was still living with my mom, and I wanted to continue doing that just because things are easier when you're trying to be an artist and you have support that way, right? One day I was walking out of ballet class. I looked at my friend, and I was like, "You know, I don't think I'm coming back tomorrow." They're like, "What?" I was like, "I just don't think I'm coming back." They're like, "Whatever! I'll see you tomorrow."

At that time, I went to my now wife's apartment; she was my girlfriend at the time. I just said, "I need to figure out something else." So I just literally got online for three hours and started googling dance here, dance there, dance there. And eventually I was like, "What if I just try Cleveland, dancing in Cleveland?" The first thing that popped up, which doesn't actually make sense because it's not alphabetical order, was Inlet. I clicked on Inlet and I perused the page and looked at some of their clips and found Bill's email. This was on, like, a Tuesday. I emailed him and I was like, "Hey, my name's Dominic. This is where I'm at. This is what I do. I want a career that's like this. I want to be a choreographer who can do all kinds of things and concert art, but commercial art ,but Broadway... I want to be able to do the whole thing. I really want to do this professional dance thing the real way." We had a back and forth, and by the next Monday I was in his studio. At the time, it was in this small upstairs gym right over here on Cleveland's West Side, and on West 65th. I came one day and I took class. Everybody was really kind, really cool. The work they were doing was amazing.

I talked to him later that day and he was like, "So, you like it?" I was like, "Oh, yeah. I'm staying." And my friend never saw me again. I actually just saw her recently for the first time since I left

college, and she was like, "You really *didn't* come back the next day!" (Laughing) I was like, "Nope, I really didn't."

CF: Unbelievable story!

DMD: Yeah.

CF: Gosh. As a trainee, were you supported in some way? Were you able to get a place to live? How did that work out?

DMD: I just stayed with my mom. I kept living in Akron. I just drove 45 minutes every single day. It goes back to that thing that dance was that important to me that I just got a job teaching dance somewhere at the time. Made enough money to have gas money to get to rehearsal every day. Because the company rehearses Monday, Wednesday, Friday; the trainees are there Tuesday and Thursday. At the time, Bill was also teaching trainee class. So it was the first time I was hearing all these things about "using dance to further people's lives,"<sup>14</sup> and this was a brand new concept to me. I was like, "I thought dancing was just dancing." But no, it was about how do we use dance to build up the internal aspect and character of people and let that character shine through the movement that we teach you how to do with your bodies. So, learning that inside of Eric Hawkins' release-based technique and the Pilobolus<sup>15</sup> and non-traditional partnering and some of the improv structures that we use were really just kind of life-changing for me in a lot of ways. It helped me and my twenty-year-old self grow as a man, as I was also trying to grow as an artist and a dancer. It's an incredible place to start training — (to me:) if that's what you need.

CF: Well, I just "need" whatever you want to tell me, but I am interested in your story, very much so, and curious, how did that work? Right away, when you said that first day that you showed up, that Monday I think it was, at Bill's studio, you said, "The work was amazing."

DMD: Yeah.

CF: Do you *know* what it was that grabbed you about the work? Would that be something you could talk about?

DMD: Yeah. It was the fact that I had never seen non-traditional partnering before. I had never seen Eric Hawkins' release-based technique before. I'd been in modern dance classes, but the way they were moving about, their bodies looking so free, but it was so strong was just so different than anything I'd seen. But it was also the atmosphere. You had all these dancers, and Bill at the time was taking class. He was in front and doing all these things, and they were laughing just as much as they were getting work done. At first, I was like, "They're all doing an awful lot of laughing to be a

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<sup>14</sup> A reference to the company's mission. Founded in 2001 by founder and Executive/Artistic Director Bill Wade, Inlet embodies his longstanding belief that dance viewing, training, and performing experiences may serve as tools to bring about personal growth and development.

<sup>15</sup> Pilobolus Dance Theatre, a dance company co-founded by a group of Dartmouth College students in 1971. The signature style of the work comes out of a group creative process, and is marked by strength, athleticism and gymnastic dexterity that often emphasizes exaggerations or distortions of human and non-human life forms.

professional company." Then the music would come on and I'd be like, "Whoa! That's what laughing gets you? I need to learn how to do *this!*"

The strength as it contrasted to the beauty all in the same images was a really strong thing, I remember. At the time they were working on a piece called *imPAIRed*,<sup>16</sup> which is a duet I do now. But it's a piece where both the male and female are blindfolded the entire time. It's a ten-minute piece, but they're doing non-traditional partnering the entire time. I was seeing non-traditional partnering for the first time, Hawkins<sup>17</sup> for the first time. They were also blindfolded. I was just like, "What is this place?"

And I remember I had an interesting thing happen. My first day a guy named, I'm not going to remember his name... Bill trained him. He was the first trainee with Inlet and he went on to go to Ohio University.<sup>18</sup> And then he went on to be in Pilobolus for years. My first day was the *first* day he came back in five or six years. So, divine timing, maybe. But I remember talking to him on the side. Because I was just sitting in front watching, and he was sitting in front. He'd been in some of that rep before; he helped create some of the rep before he left. He was like, "You know, if you're really looking to grow as person, grow as an artist, this is where you need to stay." I was just like, "Okay." Chris Whitney,<sup>19</sup> that's his name. Chris Whitney. Went to Cleveland Heights High School.<sup>20</sup>

I remember him just saying that to me and me being like, "I have no idea who you are, but you seem really honest and serious about this. Maybe I'll really consider it." Then he left at lunchtime. I haven't seen him since. Right? It's just the *weirdest* thing that happened. There were all these weird things that happened on my way into the company and into the training program that it had me like, "You know, I'm *supposed* to be here. I don't know *why*. I don't know what's going to come of this, but this is where I'm supposed to be. This is where I'm supposed to stay."

CF: Well, it also occurs to me that you must have a very supportive mother!

DMD: Oh, yeah. Oh, yeah. I grew up with my sister — older sister — two years older than me. She also grew up dancing. My mom, my grandmother, and my great-grandmother all in the same house. So I grew up with four generations of women. I'm the baby of the family, so I'm a little spoiled. So

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<sup>16</sup> Bill Wade's 2004 duet, inspired by an Inlet residency at the Cleveland Sight Center, set to soft-rock Lott music.

<sup>17</sup> This is a reference to the technique of Erick Hawkins (1909-1994), who was a major figure in the American modern dance movement) who studied and performed with such notable and varied organizations as the School of American Ballet, Ballet Caravan and the Martha Graham Dance Company before forming his own eponymous company in 1957. In breaking away from the aesthetics of his previous associations, he developed a fluid, effortless **style** of movement, a style foregrounding the later development of "release" technique.

<sup>18</sup> Ohio University in Athens, OH, a public research university, has a dance program. *Chris Whitney, who later joined Pilobolus Dance Theatre, earned a bachelor's degree in dance studies from Ohio U. in 2008.*

<sup>19</sup> A 2001 Cleveland Heights High School graduate, Whitney joined the touring company of Pilobolus in 2008. He returned to the city to perform with Pilobolus at Playhouse Square in Cleveland on May 8, 2010, a show co-produced by DANCECleveland and Cuyahoga Community College.

<sup>20</sup> The senior high school of the Cleveland Heights-University Heights City School District, on the east side of the city.

there's that. But my mom from day one has always been... She was in the Air Force by the time she was seventeen. She had me and my sister in the Air Force. I was actually born in San Antonio.

She gave me and my sister this understanding that because she had been around the world by the time she was twenty-seven, she was like, "You can be whatever you want to be in this world, bar none. It doesn't matter where you're from, what you look like — you can be whatever you want to be." From day one, she's always supported that idea, whether it's giving us somewhere to stay or paying for all the competitions and all the soccer and all the track and the piano lessons and the instrument lessons, all this stuff. She was just very like, "What do you want to do? I'll do anything to give that to you." She continued that after '18.

I lived with my mom until I was twenty-nine, and I'm twenty-nine now! I got married in December, and that's when I left my mom's house. We had a really honest conversation. She was like, "I will support you because you're doing this artist thing and you're being honest and real about it. You're not *chasing* a dream. You're actually trying to impact people's lives. And as long as you're doing that, I will support you in any way I can." So I was able to continue doing this and she's been supporting me through all these awards I've been getting, and all that stuff derives from the fact that I've been able to live somewhere for free. Someone's helping me with groceries. Someone's helping me with gas money when I don't have enough money.

Not to say I haven't had to get jobs. I delivered newspapers for the Akron Beacon Journal at 2:00 a.m. for three years straight in order to do this thing. But she instilled in me this ability to — if you really, really want something, you have to work really, really hard to do anything you need to in order to make that happen. The way she lives her life shows that perfectly.

CF: She sounds like a dream mother!

DMD: Yeah. She is, she is.

CF: And your girlfriend must be pretty supportive too.

DMD: Oh, yeah. Yeah. Ashley Moore-Dunson now, we just got married, she has been there with me since... we started dating when she was seventeen, I was eighteen. So it took us ten years to get married. It's funny because we talk a lot about even though we were seventeen and eighteen, we grew up together. In your twenties, you grow up together and you learn a lot about each other. We went through a lot of highs, and a lot of lows. But this whole time I've been on this artistic journey, and while my artistic journey is going, she's also learning about the art form and all these things, as well.

She's also really, really honest. So if things are good, she tells me. If things are bad, she tells me (he laughs). But I need that, and I love having that because now as someone who's starting to become a maker, I look for her opinion a lot: "So be honest with me, what did you think about this?" And she's like, "Well, you know. It was good. I can tell you didn't spend as much time researching, though, this time." It's like, "Yeah, you're right."

Having a support system like my mom and my wife, it's just people who are willing to do what they can in order to help you take on this career, understanding what kind of career you're taking on. Because it's different when you're a dancer, when you're a choreographer, and when you're an artist

— because what you make comes out of *you*. It's not this outside thing. So when things don't go well, are not received well, they know how much that can hurt you. But they understand how to say it in such a way that can actually be life-*giving* towards you and not life-*taking* but also push you when you're feeling this like, "I don't know if I can do this anymore."

When you're an artist and when you're a dancer and a choreographer, you hit a lot of points in your career, and sometimes there are multiple times in a season where you're like, "I actually don't know if I can keep going. I think I might just get a regular job like everybody else because this is too hard. We don't get paid enough. Foundations don't give us enough money. The market isn't good enough. I need to stop." They're like, "Well, pause. *Why* do you do this?" They re-walk you through, *why* do you make? And you begin to realize that... you remember, you remind yourself that you make to make an impact. You don't make to be famous. You don't make to be rich. You make to make an impact on your communities and the world around you. And I'm often reminded by Ashley, "If you impacted one person in that performance, you did your job." It's good to have that, because you forget. It's really easy to forget.

CF: Yes, it is. It seems that what little bit I understand about Bill Wade's process of collaborative making is that that *set you up* to become a choreographer, as you say.

DMD: Yeah. Oh, yeah. What happens in the creative process with Bill is that he has this process where he's going to give a prompt. And you'll start working on things, and you'll have these ideas. He'll come up and you'll be like, "What if we try this?" He's like, "Try it. Try it, we'll see." Then as things start to morph, he'd be like, "Okay, now try this. Now try that. Now try this." Often, when you're inside the piece, you're like, "Okay, we'll do this. I don't understand why we're doing that, but we're going to do that." Then he'll pause and say, "Okay, but before we keep going, the reason I said that is because of this line of action. It goes from here to here to here to here." And you're like, "*Oh!*" So then, years of *doing* that, when you go to make your *own*, you have these things you can rely on like (snapping his fingers), okay, I need to look at the line of action because I've heard that before. I need to pay attention to in the movement, can I tell *why* people are doing this movement? I had that before.

So the creative process really opens up *everybody* to be a maker, and especially in the R&D phase, the research and development, phase. Eventually, Bill closes that part of it and then becomes the master editor and really the creator of the work. But if you can generate and generate and generate and then watch him take that material and make it into something, if you're cognizant and paying attention, you'll learn *a lot* about how to craft and make work, which I spent a lot of time doing. I spent a lot of time asking questions in the corner, in silence: "Well, why do we do this?" Or "how come we did that? Can you talk to me about this part? I'm not sure I really understand why we're doing that." As a dancer — but also, in the back of my head saying, "I need to know this because one day I'm going to be a maker and I need to understand *why* we're doing these things." So part of it is that his process allows all of that, but he also won't spoon-feed you either. He's going to say, "This is the reason I'm doing this," but he also will many times not say anything, because he wants to give people the responsibility of *understanding* stuff themselves. And to me, that understanding is what *makes* you a maker.

CF: Well, would you mind talking about the first piece in which you actually began to identify yourself as the maker?



DMD: Oh, gosh. Let's see... So, the first piece I was in where I was part of the creative process was a piece called *Water*,<sup>21</sup> and it's a part of this much longer work called *The Four Elements*.<sup>22</sup> The work is based off of this business book called "The Four Elements of Success"<sup>23</sup> where there's four personalities. There's four different elements, and we were working on the water personality. The whole idea of the work was like, how can we make our bodies be like these waves in space and make all these things where we can take the elements and the personality types of people but make them apparent on stage in this work?

It was actually my first season with the company and it was the tail end of the season. They're like, "We're going to make this work. We have another guy, Dominic, so let's put him in the work too." There were seven of us at the time. I was super nervous because I was like, "You guys know how to do this stuff really well. I just learned it, but you want me to make stuff... Okay." As we're making these things, what happens is you make one thing that he likes and you're like, "Okay, cool." Then it builds a little bit more confidence to try more and to try more and get more out of the box. And what happens is even though it's a trainee dancer with all the company members, the culture of the organization doesn't have a hierarchy to it -- we're all making. We're all *making*, end of story! Doesn't matter what your title is. So it gave me a chance to *say* my opinions and *say* what I thought. "Well, what if we did this? Think about this." But to also pause and listen to the people who have been there for five, six, seven years, and listen to them and go, "Oh, that's a good idea! I never thought of that before."

Now I have this role that I still do today that I made when I was twenty-one years old, and it has all of these moments that I helped create. It gives you a sense of pride. It gives you a sense that one day I won't be doing that role anymore because I'll pass it on to somebody else, and I'll be able to watch somebody else take my role and do it even better than I did, knowing that wow, I really had my own thoughts and my own heart inside of his work and he *allowed* me to have that, which is awesome.

If you fast-forward from that experience, I recently created a solo with Bill called *And Still I Rise*,<sup>24</sup> the whole idea of the solo originally started in the 90s and he made it on somebody else at The Yard.<sup>25</sup> But he wanted to make it again because of everything that's been happening in the world, and it's based off of Maya Angelou's poem, "Still I Rise."<sup>26</sup> In the solo, there's twenty-one different characters that the soloist plays. He falls on the floor, smack on the floor (he makes a smacking sound) twenty-one different times. It was me and him in the studio at Miller South together, just making these twenty-one different characters. And it was one of those instances where the dancer and the maker are literally like this (he clasps his hands together, interlacing the fingers into a firm grasp) in the process because I can feel everything from the *inside*, but he can see everything from the outside. So you have to really blend those two understandings together to get what the piece is.

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<sup>21</sup> *Water*, a section of *The Four Elements* by Bill Wade in collaboration with the dancers. This section premiered in 2011.

<sup>22</sup> Wade and company worked on this four-section piece from 2011-2015.

<sup>23</sup> Jones, Laurie Beth. *The Four Elements of Success: A Simple Personality Profile that will Transform your Team*. Nashville, TN: Thomas Nelson Business Publishers (2005).

<sup>24</sup> 2018, based on Maya Angelou's poem of the same title, and set to Samuel Barber's *Adagio for Strings*.

<sup>25</sup> Founded in 1973 by the late choreographer Patricia P. Nanon, The Yard is a creation and performance platform for artists from around the globe, based in Chilmark, MA (Martha's Vineyard). It offers wide-ranging educational arts experiences through performances, residencies and community activities.

<sup>26</sup> Maya Angelou from *And Still I Rise: A Book of Poems*. Random House, 1978..

What we came out with was a really, really powerful work that we've been doing. Did it at Station Hope.<sup>27</sup> We did it at Cleveland Public Theatre's Danceworks.<sup>28</sup> We've done it some other places to standing ovations every time. But it's one of those kind of magical moments where a maker and a dancer understand each other almost on a spiritual level inside of the making process that can make something that's far beyond even what the two of them are capable of.

CF: That's wonderful. I think that I have a few pieces that you may or may not want to... Well, there's this *Black Card Project*<sup>29</sup> that you're very involved in. That's kind of your baby?

DMD: Yeah. That's mine. Yeah.

CF: I think that there was something else. I can't... Oh, is it *Caution*?<sup>30</sup>

DMD: Yeah, *Caution*.

CF: Right. I don't know if those are particularly important to talk about, but I invite you to, if you'd like to.

DMD: Yeah. *The Black Card Project*, so kind of coming out of this whole idea of making as a result of his process, so once you get so far, what happens is we have a summer dance intensive every summer. And he gives company members the opportunity to create on the SDI [Summer Dance Institute] students. So there's a guy's piece, a girl's piece, a full ensemble piece. And every summer it switches what company member. So I think in 2012 or 2013 was the first time I got to make on SDI students. He mentors us through the process of making. So we're the person in the front of room. We do a bunch of stuff and we say, "Hey, can you come look at it?" He looks it; he asks some questions; he gives some thoughts. He goes away. You keep going and that's how the process goes.

I had a couple of pieces in a row and I made one piece called *Wary of the Wolves*<sup>31</sup> in 2015. That was about unarmed black men getting killed in America, because it was when that was happening a lot. I had six young men, five black, one white, who really wanted to make this piece. So I was like, "Okay, we will." That piece was really strong, was really powerful, and worked really, really well. He looked at me like, "Okay, I think I want you now to make something on the training apprentice program." I was like, "Oh, okay."

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<sup>27</sup> Launched in 2014, Station Hope is a one-day, annual community event celebrating Cleveland's social justice history and exploring contemporary struggles for freedom and equity through the arts. Cleveland was known as "Station Hope" on the Underground Railroad. The event is based at the oldest consecrated building in Cuyahoga County, St. John's, which was a last stop for freedom seekers before crossing the waters of Lake Erie, and its steeple acted as a beacon of freedom.

<sup>28</sup> DanceWorks offers Northeast Ohio dance companies and choreographers the opportunity to have world premiere works presented in a series with other local dance companies. to serve new work by established and emerging dance companies and choreographers in Cleveland that feature professional dancers. DanceWorks seeks to represent a diversity of forms, genres, and aesthetic values.

<sup>29</sup> a work commissioned from Moore-Dunson by the Knight Foundation, the *Black Card Project* is an ambitious full-length work that interrogates the limitations of black/male identity.

<sup>30</sup> a commissioned solo, "Caution," created and performed for the Akron Art Museum in 2018.

<sup>31</sup> A 2015 work surrounding the injustice of the killings of young African American men in the United States.

He was like, "Actually, I want you to make *two* things on them." I was like, "Okay." So I made a quartet on the four apprentices at the time and that piece was about me and my family.<sup>32</sup> Then I made a much larger piece. The quartet actually became the first piece in Inlet's rep that was made by a company member, which was super awesome. So because that went well, he was like, "You know, we need to start really developing you as a maker." And I was like, "Well, I want to be a choreographer. A world-class choreographer, that's what I want to be."

In that time I got a Fellowship to International Performing Arts for Youth Conference.<sup>33</sup> It was in Montreal. These are the people who come from all around the world to talk about what are young people going to see in the theater throughout the school year? They walked me around the conference, talked to me about a bunch of stuff. Bill was with me. At one point I said, "I have this really weird idea about this show I want to make." And he was like, "Well, what's it about?" I said, "Well, it's kind of about what *if* a character had to go to school to learn how to be black." He was like, "You're insane. This is awesome. We're going to do it."

I tell people this story. When I was in sixth grade at Miller South, I was sitting at a lunch table with six other black boys in my grade and we were bantering back and forth about what we wanted to be when we grew up. And actually, because we're all young and we're black, everyone wanted to play basketball or football. But I piped up and said I wanted to dance in Paris or play soccer in England, and there was this deafening silence that went over the table. One of my friends goes, "Bro, *that ain't* black!" And then everyone started laughing so hard and it was this kind of Twilight Zone moment for me.

That was the moment I realized that my skin color and what I wanted to be when I grew up had anything to do with one another. So the rest of my adolescence I tried to *hide* the fact that I dance and tried to *hide* the fact that I played soccer as much as I could, which was getting harder because I was getting better at it. But I even ran track and field as a way to get "black points." So you fast-forward, I'm dancing around the country with Inlet, performing, teaching around the country with Inlet.

It's around this same time I made *Wary of the Wolves* that I had this separate idea because I started seeing on Facebook all these guys I went to middle school and high school with, black guys, who were ending up in prison, or ending up dead because of gang violence. I said to myself, "I have to do something! My skills are in dancing and making dance, so I guess that's what I'm going to do." So me and another guy in the company named Kevin, Kevin Parker, he's in the company for seven years now, we made a show called *The Black Card Project*. It's about this young homeschooled black boy named Artie Alvin Beatty III. He has this overdeveloped imagination and loves to talk to his imaginary friend.

So his mother is very concerned about his lack of awareness of his cultural identity, so she sends him to this downtown urban school called Booker T. Malcolm Luther Parks Academy of Absolute

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<sup>32</sup> The work, *Even There, You Lead Me*, premiered in May 2017 as part of Week 3 of DanceWorks at the Cleveland Public Theatre's James Levin Theatre.

<sup>33</sup> IPAY create professional and education opportunities for key stakeholders in North America (artists, agents, and presenters) to engage around support of meaningful performing arts experiences for young audiences. Their vision is a world in which artistic excellence and innovation in performing arts for young audiences are nurtured, supported, and expanded.

Blackness. And in a single school day he has to pass various classes, like How to Dance on Beat, Thuggin' 101, in order to earn his "black card." So, it's this comedy. You take a minstrel show — a Vaudeville minstrel show — an old school Saturday morning cartoon and a 90s black sitcom, you put them all together and that's what the show looks like. It's a ninety-minute show.

I think the thing that's really important about this is the fact that the *mission* is to open up conversation about black identity as it relates to economic development in black communities around the nation, and how if we can't get black communities to widen our scope of what blackness can be... You basically can be a baller, a rapper or a thug, and if you can't do any of those things, there's no other job for you. And how that ties into Inlet is Bill came alongside me and was like, "I'll mentor you through the process, but also we'll act as the 501(c)(3) over top of your work so we can get grants for you so you can do this work."

And because he did that, we got a Knight Arts Challenge Grant<sup>34</sup> in Akron in 2017 and I got to go back to Miller South, and back to Firestone, and make sections of the show with the students there. So there's choreography in different sections that come out of students' bodies. We also happened to go to the Goodyear Black Network at Goodyear Rubber and Tire Company and we did these movement workshops with all these "suits" who wanted to talk about the black experience and wanted to do that in a way that was interesting. So we prototyped some ideas in front of them and had them tell us, "Well, think about this, and this solo, and think about this and this solo and this solo." And basically, made them choreographers.

Then when they came to the show, they saw things that they said *happen* on stage in this ninety-minute show. So this thing that Bill created, this idea called Inlet, and this way of working, I've taken and done the same thing just in a different way by adding other people from different populations — which he's done before, but in this very specific way about this very specific topic — that it's made change in the community. Now that show, it's just blowing up in Akron. We had 800 people see the show in the first weekend in Akron, Ohio. And for anybody who knows anything about Akron, that many people seeing dance in Akron is a big deal.

We're going to be back in Akron in January the week before Martin Luther King Day and we're going to do the show for 1,600 ninth-grade students. We're going to have two public performances, and we're hoping upwards of 2,500 people will see it in one weekend. That whole thing is a result of Bill and Inlet seeing that it can be this entity and almost this thing about this tree, right? This tree called Inlet. And out of the tree comes a branch called Dominic, a branch called somebody else, a branch called somebody else, a branch called somebody else, that's rooted in this idea of using dance to further people, [and] is how I see the future of the organization going. I just happen to be one of the first ones to do that work.

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<sup>34</sup> The Knight Foundation, a private, independent foundation originally based in northeast Ohio, where the Knight brothers built a foundation to honor their father's belief in education. Today, the Foundation awards grants in four primary areas: Journalism, Communities, the Arts and Innovation.

We have Elu Dance Company<sup>35</sup> in town, Mikaela Brown and Mackenzie. They have been doing the same thing. They have a show coming up in a couple weeks at the Hanna Theatre.<sup>36</sup> They're a result of being in the company. They want to start their own thing, but it's still a seed that got dropped and it's growing itself. So Inlet's having a kind of impact on the city and a kind of impact on the state and even the YARD itself, how it's put people in New York, and here and there. It's leaving little droplets all over the place for trees to grow that can change actually the whole industry *if* we all wield that the right way.

CF: Well, it's very inspiring and I'm thinking about how I mentioned your mother and your girlfriend as important people in your life. But Bill! He's had an unbelievable impact on you.

DMD: Yeah. Oh, yeah. Oh, yeah. He's really come alongside me and made sure that... There's something about himself that he sees in me and wants to make sure that I have the time and the space and ability to *grow* in whichever way I need to. He understands that I'm distinct and I'm different than him, but he has really put himself in a place where he can create this umbrella that people can grow *inside* of so they can get to a place where they can eventually go do their *own* thing and they're safe and they're grounded in who they are and the work that they want to do, and grounded in this idea of changing people's lives, using it.

CF: And you're assistant to the artistic director?

DMD: Yeah. Yep.

CF: Is that a position that had existed before you or?

DMD: No. This is the first time this existed. We're in the process of still figuring out, what does that *really* mean? But one of my responsibilities is actually to create art — one of my responsibilities that I get paid for, which is a huge deal. One of my other responsibilities is looking at the concert brand of the organization and helping Bill build the concert brand, help him build the education portion of our wing.

Both of us are in this program right now called National Arts Strategies Executive Leadership Program.<sup>37</sup> And it's through National Arts Strategies, but it's in conjunction with the University of Pennsylvania.<sup>38</sup> So we'll actually be going back to graduate in September from this program, and we've learned everything from strategy and planning to finance, and we're just really looking at Inlet

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<sup>35</sup> Formerly known as Without Words Movement, Elu Dance Company was founded in 2012 by Mackenzie Valley and Mikaela Clark. Before founding the company, Valley and Clark were members of Inlet Dance Theatre, as well as having worked on several projects under the direction of Dianne McIntyre.

<sup>36</sup> a theater at Playhouse Square in downtown Cleveland. It is one of the original five venues built in the district, opening on March 28, 1921.

<sup>37</sup> Founded over twenty-five years ago by the Ford, Rockefeller, and Mellon Foundations, National Arts Strategies (NAS) provides premier leadership development programs for the arts and culture sector, including the ten-month Executive Leadership Program, which brings together an international cohort of fifty artistic and executive leaders, who are selected to learn from leading experts and from each other.

<sup>38</sup> a private Ivy League research university in Philadelphia, founded in 1740, one of the nine colonial colleges chartered prior to the U.S. Declaration of Independence. NAS has partnered with the University of Pennsylvania School of Social Policy & Practice to build an actionable, skills-based curriculum.

as a structure in a different way now from all these business tools, from a business lens. Because we both are from the school of thought that it's great to be an artist, but because of the way our industry is now, you have to be as much of an entrepreneur right now and understand both. And if you actually really pay attention, they're really one and the same in a lot of ways. But as artists, a lot of times we shy away from... as soon as somebody says spreadsheet, it's like all of a sudden we can't do anything to do with it. But we're like, "No, we need to *embrace* that stuff so we can really grow the organization and make an even bigger umbrella for people to be inside of so *more* change can happen." Because I think Bill has the right idea that it's really important to use what he can with Inlet to make people grow in ways that just don't *only* have to do with dancing.

Now I'm in a place where there's a lot of things about business that I know and that I understand that a lot of people... there's people in Ailey who don't know the things I know, but it's because I'm here with Inlet. It's because I'm here — and Bill, and they're willing to pay for these opportunities to learn these things and travel and figure all this stuff out that I'll be able to take the rest of my life.

CF: For sure. And what an exciting time. You're moving into a building...

DMD: Yeah, yeah.

CF: That must be thrilling.

DMD: Yeah. It's great. I mean, in a very practical sense, it'll be great not to be downtown paying for parking anymore, and that'll be awesome! But to have a headquarters, to have a place where this whole culture that we built, this whole philosophy and ideal about using dance to further people has a home and has a place where you can find it all the time is amazing. It's amazing because people can have a home to come to, and it's in the middle of a neighborhood that's had a pretty dark past. And we want it to be a place where they know they're safe and they know that you can come in here and be inspired and receive life transformation. And we can help by doing that through dance.

We can help doing that through *whatever* — because we have a building now. We can do whatever we want in our spaces. We're going to have that, but it doesn't mean we still won't go out. It means we're still going to be all over Cleveland, all over the country making sure that we're making an impact where we can. It's just that now people will be able to *find* us and come *to* us and be impacted by that.

CF: Can you talk about receiving the Cleveland Arts Prize?<sup>39</sup> What is the focus of that prize for you? How did you get selected? What is it they're honoring you for, if you don't mind?

DMD: They're honoring me as an emerging artist in theater and dance. Actually, this is the second year I've been nominated and I've learned that to receive it in your second year is pretty rare, which is really humbling, and cool. For me, the Cleveland Arts Prize, it does a lot of things. Because some

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<sup>39</sup> The Cleveland Arts Prize (CAP), established by the Women's City Club in 1960, is intended to promote creativity in northeast Ohio by honoring artists for artistic excellence, and recognizes community leaders who help regional arts to flourish. In addition to the five Arts Prize winners annually, the organization also awards three Special Prizes of honor for arts advocacy, community service and leadership in the arts. In 2017, CAP added a prize for emerging artists, which was awarded to Dominic Moore-Dunson in 2019.

people who've won the Cleveland Arts Prize, it's like Toni Morrison. The week I got the prize is the week she passed away and *that*, for me, gave me just this large sense of *wow*. As an artist but even as a black artist, it gave me this sense like, I'm a part of a legacy that is incredible now. It changed my paradigm of myself as an artist, as different than someone who's hustling and bustling and trying to make the work happen to somebody who like, "No, I'm making an impact, and people see that. And they want to honor that thing." So that's for me a big part of it.

I think for me and my family, the prize and the money that comes with it is able to set a foundation financially for us to grow wealth as a family so that I can use this art thing to pay for my kids to go to dance and soccer and track and instruments and all those things like my mom did for me. And to be able to say that I'm an artist and I'm able to do that is a really big deal. And I think this can be the beginning of that.

I think that it also just shows me that Northeast Ohio is very interested in its emerging artists, knowing they can *do* this and be here — that we don't have to run to New York; that we don't have to run to LA to do that. I mean you're free to do that if you choose, but to me, this is a very clear message of, "We appreciate you. We're glad that you chose to stay here. Keep doing what you're doing. Continue your craft. We'll be watching you," which for me is just, it's great. It's an honor.

CF: It sure is. Congratulations.

DMD: Thank you. Thank you.

CF: (To the team members): This has been amazing, but would anybody else want to ask something?

JC: This has been amazing to listen to.

MDB: I always have a question.

CF: Good!

MDB: I just love hearing about all of your physical history with soccer, with the different chances, opportunities you had in schools. You mentioned seeing Inlet for the first time. There's Eric Hawkins' release-based technique. There's the Pilobolus non-traditional partnering forms. So as a physical mover and with your movement history, what was exciting to you about learning this new way of moving? Are there moments where you've discovered new pathways for yourself? I'm just kind of curious about how you got *inside* of this new way of moving.

DMD: The thing that I actually loved about both ways of moving was that athletics can be so physical, but it's really *external*, which is great. But it was the first time I'd heard somebody say, "Slow down. Stop. Move from the *inside* out." The whole thing is a huge metaphor for the inner man, how if you can train the inner man, —the inner person in you — the result on the outside will be beauty. But there's a level of tediousness about doing that. That takes a long time. I've been in the technique for... Yesterday was the beginning of my 10th year inside the technique, and even today, first day back, I was still going through some of those things like what are the pathways; where am I missing things; where am I clenching where I should be releasing? Just these metaphors of how do you move through life in a released manner by keeping your core intact is something I think just as *people*

it's hard to do; we struggle with it. So to be in class every day and be doing that physically and let that physicality teach me about my own life is really, really astounding.

There's so many things that I go through in my life where I'm like, "Okay, but what do I do in class?" Because I know how to do that in class, so how can I do that in my actual life? The non-traditional partnering is all about weight and balance and counterbalance and things like that, but there's a level of oneness that the two of us would have to have in order to do that. It's not about "Let's grab wrists. I'm going to do this solo here, you're going to do that over here." It's about what is our connectivity point. That's the most important thing, and from there, how do we expand and reach as far as we can outside of it? How can we make these sculptures that are *one* by using both of us? I just think it speaks to humanity and what humanity *could* be. And I think it sets a foundation for you as a person that's different. I mean, I love sports. From Northeast Ohio, I love the Browns. I love the Cavs, love the Indians, all this stuff. But I think that there's something about this idea of coming from the inside and carving the inside of you and presenting that out to the world. It's not about demonstrating. It's about *being*, and that's different than what most people's lives are.

CF: Well, the goal is different. The thing about sports is that it's about getting to some objective goal.

DMD: Right.

CF: It's about winning, really.

DMD: Right. Right, exactly.

CF: Or learning how to lose, which is part of it.

DMD: Right, right.

CF: But I mean what you're talking about, it seems to me, is a kind of seamlessness between the training and the artistry, a vulnerability in the world — and the empowerment in that.

DMD: Right, right. I've been reading. My wife gave me this book called *Dare to Lead*<sup>40</sup> by Brené Brown. She talks about how you can't have vulnerability without courage and vice versa. So there's something about being on stage doing a solo in front of thousands of people and knowing you're doing this work that Bill made on himself, and he passed it to you as a gift of being an apprentice. And it's the first time you've had a major solo like that, and you're twenty-two years old. And it's at Cain Park Evans Amphitheater.<sup>41</sup>

There's a sense of courage, because there's legacy inside of this. There's something that represents more than you inside of this. You represent people in that audience inside of this work. But with that courage comes a sense of vulnerability, and they're *intertwined* that way. And that's actually the

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<sup>40</sup> *Dare to Lead: Brave Work. Tough Conversations. Whole Hearts.* Random House, 2018

<sup>41</sup> Owned and operated by the City of Cleveland Heights, Cain Park was conceived in the mid-1930s, the brainchild of Heights High School drama teacher Dr. Dina Rees Evans and Cleveland Heights Mayor Frank C. Cain. Many and arts events are regularly programmed in the 22-acre park.



thing that makes people want to stand up. It's *not* just how good your dancing is — and that's art. That's what really grabs me about this art form.

CF: Well, there's something you said at the very beginning when you described the moment you came up to Bill's studio the very first time from University of Akron. The word that jumped out at me is “freedom” and that you found a kind of freedom in that form of expression, as well.

DMD: Yeah. Oh, yeah. We live in these bodies from day one, right? We live in these bodies. We have a bunch of things pent up in this body that never come out of our mouths. There's something being in an art form that's abstract enough to keep you safe but literal enough that you can tell a story to somebody about yourself. That you can confess something to somebody about yourself. And you work on your tools. You work on your body so that you can do that better and better and better with hopes that you are getting that thing out of *yourself* and expressing that self won't only be healing for you but also may be healing for somebody else, which makes a type of empathy, which makes a kind of connection. And now you and that person suddenly have *become* a community unto itself without having to *verbally* talk to one another. And I think there's a level of freedom inside of that that we don't take advantage of enough in life — just, you know, *all of us*. That ability to connect on just a physical level that's *intimate* without being sexual, and I think that's really important. I think that's what dance does, and that you don't even have to be on stage dancing together in order for that transference to happen between an audience member and a performer.

JD: I had a question.

CF: Yes?

JD: Did your quartet that you did on the apprentices — was there a title?

DMD: *Even There, You Lead Me*. And that work was about how... the question I ask myself about my life is how does one walk into manhood, never having had someone to show that to him — when you grow up with all women. It's also a metaphor for my life as a person of faith with the Father, God and the Holy Spirit — and the three females in the quartet represent my mom, sister and grandma but also *spiritually* those three things. And how do I do that, and there's this sense that I grew up with, of running to them for help but then pushing them away — and what is that journey like? Through the nine minutes, that's what you see and it's really beautiful. The four do it incredibly. It's really emotional, but there's... what I love about the ending that they helped me create was this sense of hope that this person goes on. And although leaves the three, there's a sense still of connection in that way, which is kind of where I'm at in my life now.

CF: Yeah.

JD: Then one other question, and I'll stop. Miller South, did you take dance while you were there?

DMD: Yeah. I was at one of the dance...

JD: ...and who was teaching? Do you know?

DMD: Brenda Stygar<sup>42</sup> was one of the teachers. She was a teacher of ballet the entire time I was there. Everybody else — there was a new teacher every year in some of the other art forms. I'm trying to remember who taught modern dance at the time. Pam Fubler<sup>43</sup> was her name. She was my first modern dance teacher. I'll never forget the day I put on a unitard.

CF: No. No one else ever does either!

JC: (Laughing) *No one* forgets that.

DMD: It's so strange. It's so strange. And now all I do is wear them all the time.

CF: I was struck by something — perhaps I saw it in your bio on the website. I don't know where I got it, but just about positioning yourself as a beacon who can lead our communities into a time of hope, humility, trust, and radical reconciliation. I feel like you've spoken to hope and humility and trust, and the radical reconciliation, perhaps, is between the lines, but would you care to talk about that?

DMD: Yeah. Radical reconciliation is a thing that I've spoken about here and there with people. It's a concept I learned: I didn't make it up, but it's a concept that's really, really hard. Here's a really easy example. You have the black community. You have the white community. Each one of those communities has a hurdle they have to jump over. Often in life when in a broken relationship, you have someone who's been offended and you have the offender, and both of them have hurdles. The person who has been offended has to jump over the hurdle called forgiveness which, in and of itself is very difficult. The person who has offended has to jump over the hurdle called repentance, which in itself is very, very difficult.

What often happens is one will jump over and then go back as the other one goes over. And they go back, or one jumps over and takes a step towards. And then one goes like that and they step back and they go back over the hurdle. So it's this idea of how do we get these various populations whether it's those populations or any other kind to both get over those hurdles and decide to meet at the table called reconciliation. So, a lot of the work I'm currently doing within the black community is how do we get over this hurdle called forgiveness towards various groups of people?

That's why *The Black Card* is so important, because us unpacking how we identify as black people is *very* attached to slavery in America. For so long you're told "This is what you *can* be" that you, one, start to believe it. But, you also start to believe it so you can stay safe because you don't want one of you to go out into a world where there's none of you because you're afraid of that person not coming back. But we're trying to open that up so we feel a little bit safer. That's part of jumping this hurdle. I think that it's just a really important thing, and it's a thing that we don't talk about enough.

The part that can be difficult for me personally is being at that table of reconciliation trying to help both sides do that *while* dealing with my own. But I'm prepared, and I'm ready, and I've been working in my *young* career to continue to build my character and myself and my skills so I can

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<sup>42</sup> Among numerous titles, functions and accomplishments, Brenda Stygar is the Director of the Northeast Ohio Dance Academy in Wadsworth, OH. She also teaches ballet at Miller South School for the Visual and Performing Arts, where Dominic Moore-Dunson studied with her.

<sup>43</sup> Currently, Pam Fubler appears to direct a studio in Akron called Pamela Fubler Movement Lab.

continue doing that. So, t's radical. It's a radical idea for people to forgive and for people to repent and meet at the middle and try to build something that's better than what they had before, especially when that something was broken from its foundation.

CF: Radical, but necessary.

DMD: Yeah.

CF: I wish you well because that's for *all* of us.

DMD: Right.

CF: Thank you so much.

DMD: Yeah. Thank you.

CF: It's been a pleasure to talk to you.

DMD: Yeah, you too. Thank you. I appreciate it.

CF: Yeah. What a day for you: first day back, two interviews.

DMD: Yes, it was. Now I got to go down to Akron and go to something else.

*Departing chatter. Useful material ends at about 52:40*