

“Energetic...so many clever ideas that just kept coming.”

- **Jennifer Muller,**
Choreographer for
“Fame,” the musical

“Burger Nation,” satirical and fun dance theater that makes you want to eat more fruits and vegetables, dance more often and spend all day listening to the “Burger Nation” soundtrack.”

- **Rachel Schroeder,**
Audience Member



With 18 short segments, Burger Nation leaves its audiences salivating for more!

D a n c e , J o l t , J u m p , S w a y , F a l l , F e t c h , F o l d

In “Burger Nation” nine dancers use satire to question the underlying assumptions of fast-food culture. Extrapolating from human gesture and the physical vocabulary of modern dance, “Burger Nation” portrays real people caught in the contradictions of our culture and magnifies the implicit irony of using physical art to detail a lifestyle that is so physically destructive.



Modern dance for the MTV generation...

With music ranging from Kelis and Radiohead to Corneil and Nardi and Mozart.

Burger Nation is funny, quirky, political and moving!

Burger to Bun, Flying Fries and the Invasion of Ronald McDonald

Anthem - The National Anthem fills the theater. The sun rises on everyday people praising fast food gods. We are ready to begin.

Milkshake - Set to Kelis' "Milkshake," flying fry girls and fast food boys unite! This sweet dance brings all the boys to the yard!

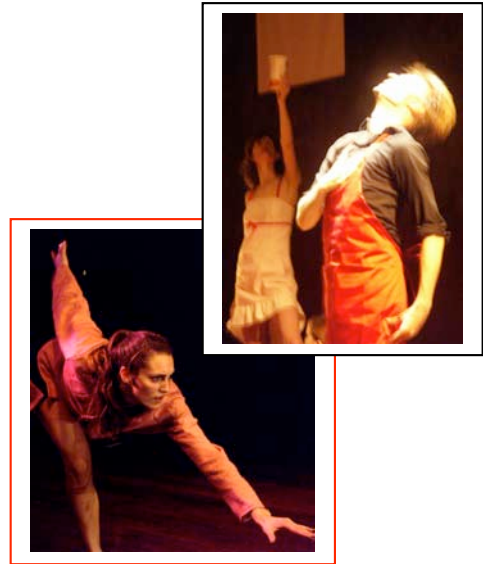
Cluck U Too - A solo of a fast food worker with a chicken on his head! What could be funnier? "Cluck U Too" is what happens when you become possessed by chickens and your work.

Burgers and Fries - A thin person lives in all of us...or at least used to... In this piece, two lovers feed each other so much that they surprisingly grow fatter and...well fatter.

Dissect - "Burger Nation Twilight Zone," this piece is a dreamlike exploration on the preparation of a burger.

Cows in a Cage - Mad factory cows take over the stage!

Slaughterbitch - "Slaughterbitch" is chilling. Set to Mozart, this piece explores the desperate almost pathological effects of a life of slaughtering.



I Like Food - This fast, funky, punky piece is a 17 second contrast to "Slaughterbitch." A striking image to tease the taste buds.

Veggie Hell - Set to "Carrot Juice is Murder" by the Arrogant Worms and created in fair balance, this colorful piece explores the feelings of vegetables.

Alphabet Soup - This hypnotic piece danced by two clueless teenagers asks what is behind the ABC's of the industry. A/aspartame, artificial flavor, antibiotics. B/beef trust, burger, bovine spongiform encephalopathy. C/child labor, ConAgra, consumers union.

Ronnie & Old Mac - Ronald McDonald in the house! One Ronald McDonald, then another, then another, then another....dancing! Shall we say more? Ronnie continues to celebrate his life as a club clown to Elvis's "Old McDonald" leaving audiences cackling in their seats.



Burger Love - “Burger Love” is hysterical. Created in two sections, the dance starts with a solo of a woman on a mattress loving her burger. Set to VonVonVon’s “Making Love,” she makes love to her only trusted lover...a burger. Then, suddenly Chippendale boys invade the space, trying to tear her from the only thing she can count on. In the end, they provide her with all she’s ever wanted...burgers.

InFATuated - A woman’s one-point meditation on fries.

Slurpie - Slurpie is what happens when kids drink too much soda - jumping, throwing, falling, flying. Watch out, it is overwhelming!

The Real Price - Set to fast food facts over sparse music, pedestrians walk across stage at dusk reacting in confusion. Did you know McDonald’s golden arches are more widely recognized than the Christian cross? And that approximately 10,000 new processed food products are introduced every year, almost all of them requiring flavor additives. The real price never appears on the menu!

I Love Taco - Two taco pushers celebrate tacos, work, each other. Set to “Taco Bell Cannon,” you will be singing this song for days.

Drone - Slaughterhouse workers fill the stage in bloodied overalls. Set to Squarepusher’s “Monstertruck” this athletic and full-bodied piece uses robotic, sharp movements reflecting the push behind increased output, decreased safety and a never ending supply of meat for our Burger Nation! It is a finale hard to forget.



Stretching the boundaries of traditional modern dance, the work of Pascal Rekoert and Martha Williams reaches beyond the expectation of an exclusively dance-oriented audience. It is described as “smart, energetic, quirky, innovative, passionate and a rarity in dance.”

Choreography

Using clear lines, readable structure and engaging emotionality and musicality, “Burger Nation” is bold and brash; bringing to light the absurdity (humorous or not) of the very culture we cherish.

▲ BURGER MEISTERS ▶



Pascal Rekoert

Pascal Rekoert, trained at the Rotterdam Dance Academy and the High School of the Performing Arts, Amsterdam. In his native country Holland, he danced with Dancetheater Arena, working with such choreographers as Suzy Blok, Christopher Steel, Conny Janssen, Thierry Smits and Kim van der Boon, and touring to Russia, Zimbabwe, Germany, Switzerland, Austria and Belgium. He also performed with Foundation Satori in the creations of Pull the Plug/ Slice the Pie and Anybody. Performing with Bronkhorst & Jongewaard, he traveled throughout Europe, America, Canada, and the Czech Republic, and was highlighted in *The Fall*, a piece which garnered acclaim as “the dance document of the 90’s,” receiving the coveted Prix du Bonheur du Rue St. Denis in Paris, France. As a choreographer, Mr. Rekoert has presented work in theaters in the Netherlands, Germany, Great Britain, former Yugoslavia and the US. He created the piece *Erasmusspitzen*, *Crossing a Bridge on Points*, which premiered at the Rotterdam Filmfestival in January 2000. Since joining forces with Ms. Williams, Mr. Rekoert has created fourteen new works presented at various theaters in New York City. Mr. Rekoert currently dances with Jennifer Muller/The Works.

Martha Williams

Martha Williams has been training in New York since 1998 and creating dances since 1999. Before officially returning to her first love, Martha was studying Anthropology and gathering ideas on the basketball court at George Washington University as a Division 1 scholarship athlete and professionally in Turkey and France. Since then, Ms. Williams debuted in her first feature film by Spike Lee, “*She Hate Me*,” released this summer, has danced with Noemie LaFrance in Bessie award-winning “*Descent*”, Carolyn Webb, Kristin McArdle and Andrea Haeggni and has additional acting credits in “*Squirt!*” In the past two years, the collaborative project “*High Grounds*,” led to the artistic partnership between Ms. Williams and Mr. Rekoert. Since then, Ms. Williams has developed fifteen new works and has presented work at The Flea, Chashama, Construction Company, HATCH, One Arm Red, Art X Festival, Photographic Gallery, Galapagos Art Space, White Wave and the Puffin Room.

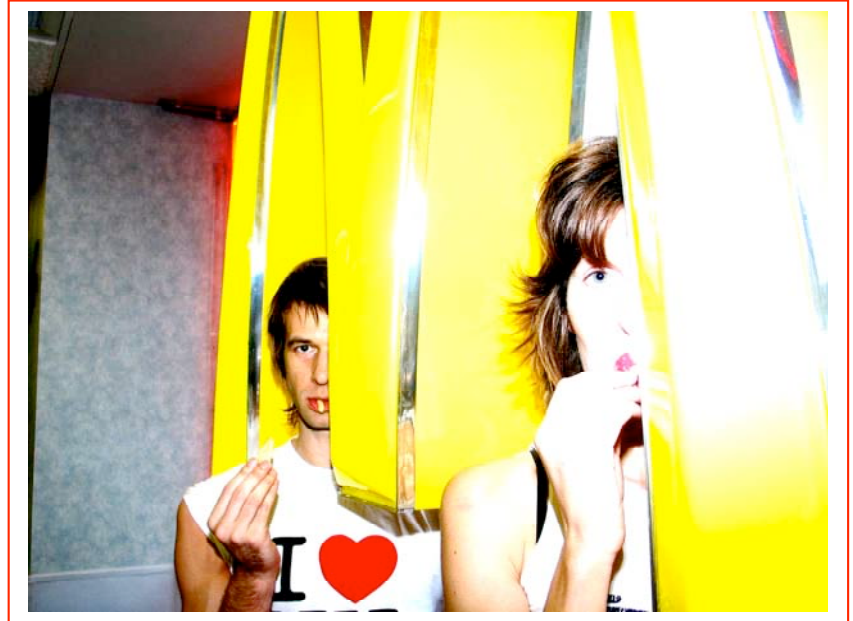


“Adding new fire to modern dance, “Burger Nation” explores the social consciousness of today’s pop subculture through innovative movement. Think of marionettes gone mad and you have “Burger Nation.”

Timothy Dean Lee, writer, artist, performer

“The dancing was extraordinary.....the story poignant.....the humor, satire and justice was felt by this audience member.....the cast was terrific....thank you for creating this beautiful piece for us to watch.....”

Cindy Bernier, Artistic Director, Bernier Dance



“Martha and Pascal have real talent. All that work showed AND, the dancing was great. Congratulations!”

Karyn Hairston, Bank of New York

"Burger Nation" was awesome! The choreography was witty, fun, entertaining, and subtly put out a message about how horrible processed food is and America's addiction to it. I had so much fun the first night, I went back to see it again.”

Caron Eule, Artistic Director, C. Eule Dance

“Burger Nation was fun, serious, and informative.....”

Skip Costa, Artistic Director, COREmovement PROJECT NYC

“I think anyone who came to the show will probably never eat fast food again. I thought the music was really great and well thought out...tying the whole thing together”

Bari Franklin, Director, Renewable Brooklyn

“Powerful and clear, full of passion and emotion, honest as primary colors”

Peter van der Helm, visual artist

“Loved the concept, the energy, that it has a social message without ramming it down people’s throats. The overall contrast in styles of dance and music delivered such a compelling variety... With such talent, commitment and imagination there are endless possibilities.

Christine Jowers, Artistic Director, Moving Arts Project

"A magnetic and intricate stage presence"

Maik de Boer, Dutch celebrity/ stylist

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