

3/1–3/3 Portland dance company Teeth (which won the A.W.A.R.D. Show contemporary dance competition at On the Boards in 2011) returns with a new show, *Make/Believe*, which explores anxiety and obsession via four dancers and innovative sound play. Able to pull off everything from profoundly disturbing to lump-in-the-throat touching, Teeth never fails to bite.

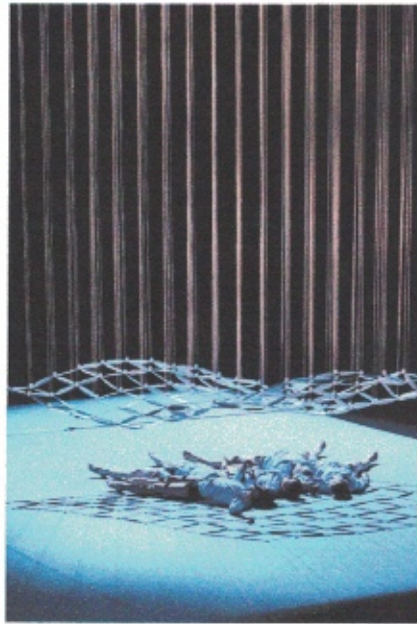
3/29–4/1 Beloved Seattle choreographer Mark Haim presents two, two, two shows in one, with X2. The double bill includes an expanded version of the hugely popular *This Land Is Your Land* (first seen at Northwest New Works in 2010), wherein fashion runway meets personal metamorphosis. Also on tap is *The Time*, which sets experiments in velocity against a stage set by the phenomenally talented Ben Zamora and Etta Lilienthal.

4/19–4/22 New York–based Kyle Abraham brings his unique blend of hip-hop dance and classical ballet to Seattle with *Live! The Realist MC*, in which the award-winning choreographer questions definitions of female, male and celebrity in the black community.

All shows at 8 p.m. Prices vary. *On the Boards*, 100 W Roy; 206.217.9888; ontheboards.org

Pacific Northwest Ballet's most exciting show every year, *New Works*, presents work by cutting-edge choreographers from all over the globe. This season, behold the beauty of two world premieres: Annsabelle Lopez Ochos's *Cylindrical Shadows*, whose emotional landscape is the death of a friend; and a (yet to be titled) piece by Victor Quijada, whose choreography blends ballet, capoeira, modern dance, yoga and martial arts. Also being performed for the first time at PNB is *A Million Kisses to My Skin*, David Dawson's tribute to the physical joy of dance.

3/16–3/24. Times and prices vary. McCaw Hall, 321 Mercer St.; 206.441.2424; pnb.org



Never before seen on the Meany Hall stage, Australian contemporary dance company *Chunky Move* (photo left) blurs the line between human and machine in *Connected*, featuring a mesmerizing feat of engineering: A huge, hovering mechanical grid attached by hundreds of strings to a pulley system, which dancers use to manipulate the mechanism into wavelike motions. Or is it the grid that is moving the dancers? This truly must be seen in person.

4/12–4/14. Times and prices vary. Meany Hall, UW Campus, 15th Avenue NE & NE 40th Street; 206.543.4882; meany.org

Fresh off reenvisioning the dance numbers in the controversial *Okishima!* for the 5th Avenue Theatre's production, Seattle's esteemed contemporary dance choreographer Donald Byrd has programmed his *Spectrum Dance Theater*'s spring to reflect the many moods of love. First up: *Petrushka* (4/13–4/22), a *Pinocchio*-like tale in which characters yearn for the forbidden. In *Miraculous Mandarin* (5/17–5/26), seduction stands in for love when money is at stake. Finally, Byrd presents the world premiere of his own *LOVE* (6/21–6/30); at press time the jury was still out as to whether this last take would reflect more rainbows or regrets. Times and prices vary.

Spectrum Dance Theater, 800 Lake Washington Blvd; 206.325.4161; spectrumdance.org