IU Theatre & Dance wishes to acknowledge and honor the Miami, Delaware, Potawatomi, and Shawnee people, on whose ancestral homelands and resources Indiana University was built.

LIVE PERFORMANCE

The mission of the Department of Theatre, Drama, and Contemporary Dance is to advance the art, scholarship, and appreciation of theatre and dance and its place in society. We pursue this mission collectively and as individuals through theatrical productions, scholarship and publication, presentation of our work in national and international venues, formal instruction, and individual mentoring.

The Department of Theatre, Drama, and Contemporary Dance is accredited by the National Association of Schools of Theatre and is a member of the University/Resident Theatre Association and United States Institute for Theatre Technology.

LIVING IMPACT

The video and/or audio recording of this production is strictly prohibited. Do not use cell phones, pagers, or other devices that may emit sound or light.

A DIGITAL EVENT | DECEMBER 15–19, 2020

PRESENTS

THE FACULTY WINTER DANCE CONCERT

SOUNDING BODIES

O R I

BEatrice Capote

F L A G S I N T H E M I D D L E O F NOWHERE

Selene Carter

S H A D O W A N D F L A M E

Elizabeth Shea

5 minute pause

Y E M A Y A - R E B I R T H I N G T O E X I S T E N C E

Beatrice Capote

The Way Forward

Stafford C. Berry Jr.

M A Y N O T B E

Linear

Erik Abbott-Main

M A Y I B O R R O W

A CUP OF SALT

THE FACULTY WINTER DANCE CONCERT

Special Thanks to IU’s Radio-Teleivison Services and the staff of Studio 6 for their production support.
Message from the chair

Welcome!
What a year! This is a brave new world for everyone, and the performing arts is truly feeling the impact. It is requiring our resilience, innovation, and patience to be sure.

With Broadway dark until the end of May 2021 and many theatre and dance companies closed, communities are feeling the impact of the loss of live performance and the gathering of audience communities to share in a performative event. But we are excited for the new world of theatre and dance emerging post pandemic. A world where theatre and dance work towards dismantling systemic racism and actively and continually acknowledges trauma and creates space for healing. A world with equitable and plentiful access to humane and sustainable resources and space for artists, makers, and audiences. A world that values integrity, empathy, and dignity unconditionally.

This year we bring you work via online streaming. Although it is not ideal, it does serve several critical parts of our academic mission. It provides time for engagement between students and faculty in discussing, rehearsing, and exploring our work. This provides opportunity for critical and creative thinking and problem solving. Our online season is also providing a platform to introduce our students, faculty, and our steadfast audience members a place to experience readings of new work or lesser known work. We are particularly grateful to have several guest artists working with us on our Amplified: A Series of Plays by Black Authors, Sounding Bodies, and Twelfth Night. Because we are online and to ensure the safety of everyone during the pandemic, we are utilizing more simplified design elements. Yet, it is important that all of our students experience a robust process and therefore you will see pre-show and post-show interviews, discussions, video features, and resources of the theoretical design processes including the realized projects created by our student technologists and makers.

We are also delighted to feature our season with no charge. However, producing any work and having guest artists on our season still requires financial and human resources. We are indebted to our dedicated Associate Producers this year and the continued support of our Theatre Circle members. We are also grateful for our digital operations team this year which is led by Assistant Professor Reuben Lucas. They’ve been an invaluable resource.

We thank you for your commitment to our theatre, your continued support of our students, faculty, and our mission. Furthermore, we are grateful for a year of hard work, not only in our continued production endeavors, but also our non-negotiable actions to address issues around diversity, equity, and inclusion.

We miss our live audiences. We miss YOU! We look forward to coming together again in our magnificent theatres to experience live theatre and dance together again.

With Gratitude,
Professor Linda Pisano, Chair

Production team

Department Voice, Speech, and Dialogue Coach
Nancy Lipschultz

Production Manager
Trish Hausmann

Digital Operations Manager
Reuben Lucas

Digital Operations Team
Chris Centinario
Madison Colquette
Bobby Coyne
Gavin Wendell Holman Douglas
Trish Hausmann
Laura Judson
Macy Klovile
Marie Pippinich
Lexi Silva

Production Technical Director
I. Christopher Berg

Department Props and Scenic Artist Supervisor
Dan Tracy

Scenic Studio Employees
Rachel Burke
Spencer Gjerde
Valeriya Nedviga
Marie Pippinich
Ben Ramos

Administrative staff

Chairperson
Linda Pisano

Associate Chairperson
Selene Carter

Financial Operations Manager/Budget Manager/Manager of Business Affairs/Office Manager
Cindi Severance

Production Manager
Trish Hausmann

Operations Manager
James Barrow

Project Manager
Laura Judson

Department Dramaturg
Madison Colquette

House Manager/Director of Patron Services
Sharai Bohannon

Costume Studio Supervisor
Robbie Stanton

Production Cutter/Draper
Heather Milam

Department Cutter/Draper
Anne Sorenson

Costume Studio Assistants
Erin Barnett
Madi Bell
Dawnette Dryer
Rachel Saylor
Brittany Lee Staudacher
Eileen Thoma

Lighting Supervisor
Betsy Smith

Lead Electrician
Corey Goulden-Naitove

Electrics Studio Employees
Corey Goulden-Naitove
Lily Howder
Jeremiah Kearns
Russell Long
Lee Anne Meeks

Department Sound Designer/Engineer
Andrew Hopson

Audience Development Staff

Operations Manager
James Barrow

Project Manager
Laura Judson

Department Dramaturg
Madison Colquette

House Manager/Director of Patron Services
Sharai Bohannon

Audience Development Staff
Chris Centinario
Brynn Jones
Lexi Silva
Carolynn Stouder

Production Manager
Trish Hausmann

Digital Operations Manager
Reuben Lucas

Digital Operations Team
Chris Centinario
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Bobby Coyne
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Trish Hausmann
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Lexi Silva

Production Technical Director
I. Christopher Berg

Department Props and Scenic Artist Supervisor
Dan Tracy

Scenic Studio Employees
Rachel Burke
Spencer Gjerde
Valeriya Nedviga
Marie Pippinich
Ben Ramos

The Department Production Technical Director, and Costume Shop Supervisor are members of the International Alliance of Theatrical Stage Employees, 601 or 893.
movement took place in cities all across the nation; many of you reading this may have participated or donated.

And this is where the dual pandemics collide—although the virus does not discriminate who it attacks, the intersectionality of race, gender, sexual orientation, social-economic class, and inequities in health justice DO determine who recovers and who doesn’t; who receives high quality medical care and who doesn’t; who experiences long-term effects, and who doesn’t. This is in addition to the sustained trauma experienced by Black Americans across the United States as they are forced to encounter racism on a daily basis and to witness continued acts of brutality on Black bodies.

These are the circumstances that set the stage as we (the dance area) approached a fall semester unlike any we’d ever encountered. The faculty worked intensely over two events, borne of structural and institutional inequities throughout our society, have an extraordinary impact on Black bodies and minds.”

This has been, and continues to be, a time of unprecedented hardship for our global community. The omnipresent novel coronavirus COVID-19 persists in its march through communities near and far, laying waste in its path the lives and livelihoods of millions of people worldwide. This new threat, conceived of human greed and disregard for our Earth, has left us weary of the fight, in just a few short months.

But there is another threat, one much older, and keenly specific to the United States, that has been burning and smoldering for over 400 years. The murder of George Floyd on May 25, 2020 in Minneapolis was the tipping point for a system imbued with racism, and a people who could tolerate no more. Throughout the summer months, protests and rallies supporting the Black Lives Matter
**ORI (2020)**
*(HEAD, ONE’S SPIRITUAL INTUITION)*

**CHOREOGRAPHER**  Beatrice Capote, with inserted movements from the dancers

**MUSIC**  “River” by Ibeiyi, first recorded sound

**ORIGINAL MUSIC, COMPOSITION AND SOUNDS SCORE**  Farai Malianga

**LIGHTING DESIGNER**  Lee Anne Meeks

**COSTUME DESIGNERS**  Jason Orlenko, Anne Sorenson

**PROPS ARTISAN**  Dan Tracy

**MASK CREATOR**  Magdalena Tortoriello

**VIDEO EDITOR**  Jake Tyler Lindsay, Radio/TV Services

**CAST**  
Maddy Allen, Grace Beard, Marissa Edler, Sophia Franiak, Savanna Grady, Chelsea Kummeth, Carly Liegel, Claire Longest, Katie Miller, Maddie Musgraves, Emily Ostdiek, Olivia Sarvello, Sophia Schneider, Noah Shahadey, Skylar Thomas, Alyssia Wright

**SPECIAL THANKS**  
Thank You to the dancers, composer and the creative team for working together to make this possible during these trying times. With unity there is force!

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**FLAGS IN THE MIDDLE OF NOWHERE (2020)**

**CHOREOGRAPHER**  Selene Carter, with the dancers


**LIGHTING DESIGNER**  Russell Long

**COSTUME DESIGNER**  Brittany Staudacher

**SOUND DESIGNER**  Cameron Barnett

**MASK CREATOR**  Magdalena Tortoriello

**VIDEO EDITOR**  Adam Carroll, Radio/TV Services

**CAST**  
Kaitlyn Connor, Marisa Edler, Frances Heintzelman, Corrine Jones, Megan Love, Olivia Sarvello, Audrey Surina, Kierra Williams

“Justice, justice you will pursue, so that you may live.”

**SPECIAL THANKS**  
To Andrew Hopson
**SHADOW AND FLAME (2020)**

**CHOREOGRAPHER**
Elizabeth Shea, with inserted movements from the dancers

**MUSIC**
“Vespers for Violin” by Missy Mazzoli
“sorrows,” written and performed by Lucille Clifton
“That Same Entity/Hypnagogic Hallucinations” by Jonathan Snipes and William Hutson

**LIGHTING DESIGNER**
Corey Goulden-Naitove

**COSTUME DESIGNER**
Jason Orlenko

**MASK CREATOR**
Magdalena Tortorello

**VIDEO EDITOR**
Saddam Al-Zubaidi, Radio/TV Services

**CAST**
Alexa Belanger, Eleanor Casale, Kasey Cassle, Abigail Gerdes, Savanna Grady, Frances Heintzelman, Abby Jones, Savannah Lewis, Claire Longest, Madison Mora, Anne Petro, Audrey Surina, Cody Watson, Samantha Winter

“I want everyone to know what Black parents are carrying. This shadow that follows closely behind the bright spots in our lives.” – Dr. Christin Drake

“If we do not do things differently, we are finished. We can’t go on very much longer like this.” – Dr. Jane Goodall

**SPECIAL THANKS**
Thank you to Adrian Shea for assistance with sound design.

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**YEMAYA - REBIRTHING TO EXISTENCE (2020)**

**CHOREOGRAPHER**
Beatrice Capote, in collaboration with coach Marisol Blanco

**LIGHTING DESIGNER**
Allen Hahn

**COSTUME DESIGNER**
Milagros Alfonso, arranged by Jason Orlenko and Anne Sorenson

**MASK CREATOR**
Magdalena Tortorello

**DIRECTING COACH/ MENTOR**
Marisol Blanco

**VIDEO EDITOR**
Jake Tyler Lindsay, Radio/TV Services

**CAST**
Beatrice Capote

**SPECIAL THANKS**
I would like to thank the creative team for making this possible during these trying times. I would like to also thank Joe Galvin and Marisol Blanco for their continuous support and providing their expertise in this project.
The Way Forward
May Not BE Linear (2020)

DIRECTOR/CHOREOGRAPHER
Stafford C. Berry, Jr.

ASSISTANT TO THE CHOREOGRAPHER
Samantha Winter

MUSICIANS
Indianapolis Pan-African
Drum and Dance: André Rosa-Artis,
Anthony Myers, DeQuincy Webster

SOUND SCORE
Stafford C. Berry, Jr. and Dancers

LIGHTING DESIGNER
Jeremiah Kearns

COSTUME DESIGNER
Stafford C. Berry, Jr.

MASK CREATOR
Magdalena Tortoriello

OUTDOOR PHOTOGRAPHY
Stafford C. Berry, Jr.

VIDEO EDITOR
Jacob Lindauer, Radio/TV Services

CAST
Grace Beard, Eleanor Casale, Sara De Furia, Zoey Dickenson, Abi Dostalek,
Faith Hagerty, Samantha Winter

MAY I BORROW A CUP OF SALT (2020)

CHOREOGRAPHER
Erik Abbott-Main

REHEARSAL DIRECTOR
Kate Vermillion Lyons

MUSIC COMPOSITION
Jacob Psenicka

LIGHTING DESIGNER
Lily K. Howder

COSTUME COORDINATOR
Jason Orlenko

MASK CREATOR
Magdalena Tortoriello

MOVEMENT COACH
Madeline Irmen

VIDEO EDITOR
Adam Carroll, Radio/TV Services

CAST
Maddy Allen, Grace Calderoni, Taylor Carlson, Katelyn Connor, Sara De Furia,
Zoey Dickenson, Rhiannon Freimuth, Abigail Gerdes, Faith Hagerty, Abby Jones,
Corinne Jones, Carly Liegel, Lucy Mendoza, Madison Mora, Maddie Musgraves,
Destiny Walton, Rae Wilcoxson, Hope Wood

SALT is an ongoing project about resilience and togetherness that grapples
with the ease in which we make a mess of things. SALT, in its third iteration,
finds empowerment in unity and strength in endurance - for protection from
or rejection for the mass’s mess.

SPECIAL THANKS
This dance was created entirely by remote, digital rehearsals due to
COVID-19. Thank you to the cast for taking that unique challenge head-on.
Thanks to Kate for your graciousness in facilitating. Thank you Indiana
University Department of Theatre, Drama, and Contemporary Dance for
your dedication to keeping the arts performing through unpredictable
times.
ERIK ABBOTT-MAIN
(Choreographer, May I Borrow a Cup of Salt)

is a dance artist engaging the field through improvisation, mixed media and installation performances, collaborations with other artists and more. He is a longtime performer with Punchdrunk, appearing recently in the NYC production of Sleep No More (MacBeth). Additional performance credits include: Third Rail Projects’ The Grand Paradise (Dad, original cast), Anatomia Occulti’s Sweeney Todd (Turpin), and in works by choreographers Kristina Isabelle, Bebe Miller, Peter Sparling, Stefanie Nelson, and others. He has worked as a dance consultant to the Canadian National Ice Dance Pairs Team who would go on to win the 2010 & 2018 Olympic gold medal. Working under the moniker Boy Friday, he creates visual art and performance events diverse in measure and venue, with on-going presentations nationally and abroad. He holds a B.A. in Theatre Arts from Eastern Michigan University, and an M.F.A. in Dance from the Ohio State University. He also remains an active student in yoga, literature, animated video shorts, stilt and other circus arts.


CAMERON BARNETT
(Sound Designer, Flags in the Middle of Nowhere)

is a recent graduate of IU’s Department of Theatre, Drama, and Contemporary Dance with a B.F.A. in Dance and a B.A. in Theatre and Drama. He’s a multi-faceted artist with interests in choreography, direction, dramatic writing, sound design, and performance. This is Cameron’s second collaboration with Selene Carter as a sound designer; in February of 2020, he designed the sound for Indiana Puts her Trust in Thought. Cameron is originally from Bloomington and currently lives in Brooklyn.

STAFFORD C. BERRY, JR.
(Choreographer, The Way Forward May Not BE Linear)

is an accomplished artist, educator, activist, and scholar of African-rooted dance, theatre, and aesthetics. He is the Director of the IU African American Dance Company (AADC) and former Co-Director of The Berry & Nance Project. He has toured nationally and internationally to Europe, Africa, and the Caribbean. He is a certified Umfundalai Contemporary African Dance Technique teacher and a licensed Zumba® instructor. Mr. Berry was Associate Artistic Director of Baba Chuck Davis’ internationally acclaimed African American Dance Ensemble for 14 years and Faculty at the American Dance Festival for five years. Mr. Berry’s artistic efforts are concerned with creating embodied epistemologies for contemporary African American culture while making space for black, LGBTQIA+, and other disempowered communities. Wawa Aba, his work for the world-class Dayton Contemporary Dance Company, continues to tour nationally and internationally, and is an audience favorite. Here at IU, Mr. Berry has made several works including: 2017-2018 Ritual Strut/Battle Ready!, Mas(k)ulinities, and Best Part for AADC, as well as Throwin’ Shade for AADC and IUCD; 2018-2019 Dance Diansa for AADC and Good Game, Yo!, for AADC and IUCD; 2019-2020 Aggregation, and HOW to bUILD a hOUSE for IUCD.
MARISOL BLANCO  
(Afro-Cuban Coach/Mentor, Yemaya) 
is a Master Teacher and graduate of Cuba’s prestigious Superior Institute of Arts (ISA) bachelor dance teacher and The National School of Arts (ENA) professional dancer. Teaches Afro-Cuban Folkloric and Popular Dance, as well as other forms of traditional dance from around the world. She is a professional dancer, teacher, and choreographer for more than 24 years. She earned popularity for her Rumba classes and special Afro-Cuban learning program, “HPS” emphasizing the connection between steps, story, song, percussion, body expression, philosophy, psychology, and technical knowledge in her classes. Creating an environment of support, motivation, creativity, and curiosity, while encouraging students to reach their full potential in her classroom. She is the owner and director of Sikan AfroCuban Dance Project. Marisol is also a former member of Cuba’s first female drumming and dance group, “Obini-Bata” with respective recognition and evaluation from the Cuban National Center of Popular Music as Percussion Specialist/Vocalist Master Level. She professionally danced in The Cuban National Folkloric Company and successfully completed certificates of Art Performance Management, Ethnology, Social Anthropology and Ethno Choreography. She has also traveled to several countries as an instructor and performer staying active in both dance and teaching careers successfully.

BEATRICE CAPOTE  
(Choreographer, Yemaya, Ori) 
is a Cuban American contemporary dancer, choreographer, educator and founder of Contempo: Capotecnique Exercises. In her work, she fuses Modern, Ballet, African and Afro-Cuban dance techniques to support artists with building technical skills while deepening knowledge on African Diaspora traditions. Ms. Capote has received choreographic commissions from the Lower Manhattan Cultural Council and The Dark Elegy Project inspired by Suse Lovenstein performed at Gibney Dance. In 2019, she was a MANCC Forward Dialogues artist in residence where she developed her most recent solo based on “Reyita, The Life of a Black Cuban Woman in the Twentieth Century” written by Maria De los Reyes Castillo Bueno. Her work has also been shown in major festivals/venues. She began her training at Alvin Ailey American Dance Center and received her A.A. from University of North Carolina School of the Arts, a B.A. in Dance Education and an M.F.A. focused on Afro-Cuban Dance Forms from Montclair State University. Ms. Capote has performed for prestigious companies such as INSPIRIT, a dance company and Kyle Abraham/Abraham. In Motion. She is a current member of Bessie Award-winning Camille A. Brown & Dancers. She co-founded The Sabrosura Effect dance company and co-curates Pepatián’s Dancing La Botanica: La Tierra Vive project and Bronx Arts and Conversation showcase under the direction of Pepatián South Bronx. Prior to her position at IU, she served on faculty at Montclair State University, The Aliley School, Gibney Dance, and Joffrey Ballet School.

SELENE CARTER  
(Choreographer, Yemaya, Ori) 
is a Cuban American contemporary dancer, choreographer, educator and founder of Contempo: Capotecnique Exercises. In her work, she fuses Modern, Ballet, African and Afro-Cuban dance techniques to support artists with building technical skills while deepening knowledge on African Diaspora traditions. Ms. Capote has received choreographic commissions from the Lower Manhattan Cultural Council and The Dark Elegy Project inspired by Suse Lovenstein performed at Gibney Dance. In 2019, she was a MANCC Forward Dialogues artist in residence where she developed her most recent solo based on “Reyita, The Life of a Black Cuban Woman in the Twentieth Century” written by Maria De los Reyes Castillo Bueno. Her work has also been shown in major festivals/venues. She began her training at Alvin Ailey American Dance Center and received her A.A. from University of North Carolina School of the Arts, a B.A. in Dance Education and an M.F.A. focused on Afro-Cuban Dance Forms from Montclair State University. Ms. Capote has performed for prestigious companies such as INSPIRIT, a dance company and Kyle Abraham/Abraham. In Motion. She is a current member of Bessie Award-winning Camille A. Brown & Dancers. She co-founded The Sabrosura Effect dance company and co-curates Pepatián’s Dancing La Botanica: La Tierra Vive project and Bronx Arts and Conversation showcase under the direction of Pepatián South Bronx. Prior to her position at IU, she served on faculty at Montclair State University, The Aliley School, Gibney Dance, and Joffrey Ballet School.

COREY GOULDEN-NAITOVE  
(Lighting Designer, Shadow and Flame) 
is a first-year M.F.A. student in lighting design. This is his first credit for the IU Dance. Other lighting design credits include: A Christmas Carol, A Broadway Holiday, and All That Jazz! for Annapolis Shakespeare Company, Trouble in Mind and Anon(ymous) for the University of Maryland, Baltimore County Department of Theatre, and As You Like It and The Diary of Anne Frank for Abington Friends School. Corey is from Philadelphia, Pennsylvania.

ALLEN HAHN  
(Lighting Designer, Yemaya) 
Allen Hahn’s professional career ranges from standard repertoire and world premiere operas for major US and European opera companies to work with some of the country’s most well-regarded avant-garde directors at the Brooklyn Academy of Music and numerous companies and festivals in Europe, Asia and South America. He has served as a lighting consultant to artists for installations in Soho, The Metropolitan Museum in New York, and ARoS Kunstmuseum in Denmark. He was Lighting Design Curator for the US delegation to the 2011 Prague Quadrennial Exhibition of Stage Design, and his work from several productions was selected for the 2007 Quadrennial. His primary research concerns the intersection of place and narrative in the built environment, and the use of mobile technology to enhance and activate the audience’s experience of theatrical storytelling outside of traditional performance venues.

LILY HOWDER  
(Lighting Designer, May I Borrow a Cup of Salt?)
is an Indiana University first-year M.F.A. lighting design candidate from Eau Claire, WI. Lighting design credits include associate lighting designer for Into the Woods (Flint Repertory Theatre), lighting designer for Scrooge!, NMU Dance Concert, FRT Battle of the Bands and The Bold, The Young, and the Murdered (Forest Roberts Theatre). Other professional experience includes freelance electrician around DFW area, light and sound apprentice at Dorset Theatre Festival, and sales associate for Barbizon Lighting Company.

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JEREMIAH KEARNS  
(Lighting Designer, The Way Forward May Not Be Linear) 
is a first year Lighting Design M.F.A. candidate from Cincinnati, Ohio. He graduated from Northern Kentucky University with a B.F.A. in Rock Concert Technology in 2020. NKU Lighting Design Credits include HMS Pinafore, Initiative, Kiss Me Kate (Assistant), and Marisol (Assistant). NKU Sound Design credits include Big Fish and The African Company Presents: Richard III.
**Russell Long**  
(Lighting Designer, Flags in the Middle of Nowhere)  
is excited to continue his design work as a graduate student at IU. For IU Theatre: Shifting Landscapes (Lighting Designer). Russell has previously studied at NAU and PCC in Arizona where he designed and worked on Peter and the Starcatcher, Secret Garden, and Mousetrap. Russell has worked as the Resident Designer for Spotlight Youth Productions for ten years where he has designed Aladdin Jr., Peter Pan Jr., Mulan Jr. Russell has worked for Quogue Junior Theatre Troupe, Peaks Productions, Val Ballet, and Arizona Theatre Company.

**Kate Vermillion Lyons**  
(Rehearsal Director, May I Borrow a Cup of Salt)  
is Adjunct Faculty and an alumna of the IU Contemporary Dance Program. Originally from Bloomington, Kate’s professional career led her to Boulder, Colorado where she was a company member and instructor for 3rd Law Dance/Theater, rehearsal director and company member for Nosilla Dance Project, and guest choreographer for Industrial Dance Alliance. She is a current performer for Elizabeth Shea Dance in addition to her work with IU dance majors and minors.

**Farai Malianga**  
(Composer, Ori)  
was born in Zimbabwe, and began his career in Colorado with Leticia Williams’ Harambee. In New York, he has performed and studied with the Masters; Yousouf Koumbassa, Mbemba Bangoura and Ronald K. Brown. Chuck Davis, Reginald Yates, Heritage O.P. and with Choreographers; Camille Brown, Christal Brown, Joya Powell and Beatrice Capote. Darker Faces of the Earth, directed by Tesrena Beverley in the musical Fela!, Kasi Lemmon’s film Black Nativity, Farai Malianga is currently scoring Beatrice Capote’s solo piece Reyita.

**Lee Anne Meeks**  
(Lighting Designer, Ori)  
is a second-year Lighting Design M.F.A. candidate for IU Theatre: Ascendant (Lighting Designer). Hamlet (Asst. Lighting Designer), Big Fish (Asst. Lighting Designer), Tiger Beat (Lead Electrician). In Atlanta, she has worked as a lighting designer for Serenbe Playhouse, Found Stages, and Shakespeare on Draught; and as a design assistant at Synchronicity Theatre, Catalyst Arts, and the Atlanta Opera. With an A.B. in Drama from Vassar College, she is a founding member of The Meat Rascals Theatre Ensemble. leeannemeeks.com

**Elizabeth Shea**  
(Choreographer, Shadow and Flame)  
Reviewed as “a remarkable contemporary dance display,” Elizabeth Shea’s choreography has been performed in the US and internationally. Liz won Sharp Dance Company’s inaugural choreography competition and has been a guest artist for professional companies and universities, most recently Eisenhower Dance and as a collaborator with NYC-based Stefanie Nelson Dancegroup on the evening-length Moving Memory Project. Liz collaborated with lighting designer Allen Hahn for film piece Breath|Light|Stone, which has been screened as an official selection at international film festivals, including in Cyprus, China, Greece, Canada, Bulgaria, Ireland, Italy, Poland, and Tehran. The film has won Best Dance Film, Best Choreography for the Lens, and Best Ensemble. Liz’s work was also featured in the Emmy-Award winning cultural documentary for Public Television (Lower Great Lakes) Beautiful by Design directed by Susanne Schwibs and Justin Crossley. Liz was honored to present Ascension, a 25-minute site-specific work created in honor of the grand re-opening of the Eskenazi Museum of Art designed by I.M. Pei. Liz teaches her self-developed somatic system, SomaLab®, yogic practices, and choreographic methods and mentorship at workshops in the USA and abroad, most recently at the Royal Academy of Dance in London, and Dance Italia, in Lucca, Italy. She is currently working on a manuscript, SomaLab®: A Framework for Mind/Body Practice in the Movement Arts. Liz is a 200-hour Registered Yoga Teacher (RYT) and serves as Director of Contemporary Dance at Indiana University.

**Jason Orlenko**  
(Costume Designer)  
(he/him) is currently serving as Visiting Assistant Professor in Costume Design; he graduated with his MFA in Costume Design from IU in 2012. For IU Theatre and Dance he has designed costumes for Ascendant, Faculty Dance: Making Spaces, The Heiress, In the Next Room..., RENT, and Take Me Out. Regionally, he has designed costumes for the Milwaukee Rep, Skylight Music Theatre, Milwaukee Chamber Theatre, Cardinal Stage, Next Act Theatre, Rep of St. Louis, First Stage Children’s Theatre, Renaissance Theaterworks, IU Opera and Ballet, University of Wisconsin-Milwaukee, Marquette University.

**Anne Sorensen**  
(Director of Dance Costumes & Cutter/Drafter)  
graduated Summa Cum Laude with a B.S. in Textile and Apparel Management with minors in Business and Theatre from the University of Missouri. She received her M.F.A. in Costume Design and Production with a focus in Costume Technology from the University of Alabama. Anne completed a study abroad program in Prague through Illinois State University. Professional credits: Draper - Paramount Theatre, Aurora, IL, Draper - Pennsylvania State University, and Stitcher - Chicago Shakespeare Theatre. Anne has also worked across the country doing summer stock theatre including Illinois Shakespeare Festival, Utah Festival Opera, American Players Theatre, and The Glimmerglass Festival.
BRITTANY STAUDACHER

(Costume Designer, Flags in the Middle of Nowhere)

is a first year M.F.A. costume design candidate from Cedar Rapids, Iowa. She has previously worked at Penobscot Theatre Company, Milwaukee Repertory Theatre, Lees-McRae Summer Theatre, Florida Repertory Theatre, Utah Festival Opera, and the University of Northern Iowa, where she received her Bachelor’s Degree in 2016. Past designs include Bye, Bye, Birdie, the Maine premiere of Woody Guthrie’s American Song, and the world premiere of Safety Net.

MAGDALENA TORTORIELLO

(Mask Creator)

received her B.A. in theatre & drama at Knox College in 2008, and her M.F.A. in costume technology at Indiana University in 2017. She was most recently with Indiana Repertory Theatre as a draper. She has also worked with Worklight Productions on a few national tours (Rent, Ain’t Too Proud, Motown, & Cinderella), USI Theatre, New Harmony Theatre, IU Opera & Ballet Theatre, IU Theatre, American Players Theatre, Goodman Theatre, and Cardinal Stage. Magdalena is currently a freelance draper & maker based in Evansville, Indiana.

DAN TRACY

(Props Artisan, Ori)

joined the Department of Theatre, Drama, and Contemporary Dance at Indiana University in the fall of 2013 as Prop Master and Scenic Artist Supervisor. He received his M.F.A. in scenic design from Indiana University where he designed sets for Sunday in the Park with George, Spring Awakening, In the Next Room or the vibrator play, and The Pillowman. Additionally Dan has worked as props artisan for Actors Theatre of Louisville, Seaside Music Theater, and New Harmony Theater. He was assistant prop master and teacher at the University of Michigan. Dan has also done event design and management for Andretti Autosports, Delta Faucet, Indy Racing League, NFL players association, and Rolls Royce. Dan continues to design professionally, having recently worked on projects for Phoenix Theatre and Civic Theatre of Indianapolis.

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