



**THEATRE & DANCE**

[theatre.indiana.edu](http://theatre.indiana.edu)



# **RECONSTRUCTED/ REFRAMED**

## **Winter Dance Concert**

**DIRECTED BY ROBERT F. BURDEN JR.**

**RUTH N. HALLS THEATRE**

IU Theatre + Dance acknowledges and honors the Indigenous communities native to this region, and recognizes that Indiana University Bloomington is built on Indigenous homelands and resources. We recognize the myaamiki, Lënape, Bodwéwadmik, and saawanwa people as past, present, and future caretakers of this land.

## 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



# Message from the producer



Greetings and welcome to the IU Theatre and Dance 2024-2025 production season!

It is an honor and with great enthusiasm that

we share our IU Theatre & Dance season with you!

Live theatre and dance create a community that shares our most important stories. Continuing in our tradition of bringing exciting, meaningful, and entertaining work to our audiences, this season will encourage critical dialogue and engage viewers to consider these stories as opportunities of empathy and reflection.

Live performance is an opportunity to express the zeitgeist of our world. We hope that you will join us for many additional post-show discussions and opening night post-performance cookies in the lobby. These provide a space for dialogue with others about the work our students and faculty produce.

This year we welcome a new generation of graduate and undergraduate students that will directly contribute to the artistry and craft. We'd like to take a moment to welcome many international and nationally recognized guest artists to our season — from choreography to directing to designing. We'd also like to welcome Professor Raymond Sage, who joins our faculty as Head of Musical Theatre Voice and Musical Theatre Voice Pedagogy and Visiting Assistant Professor Grant Goodman in Acting and Directing. We also welcome

Carolynn Stouder as our Program and Project Director and Michelle Moore as Props and Scenic Arts Specialist.

We take a moment to bid a fond farewell to Professor Nancy Lipschultz and Dr. Eleanor Owicki on their retirement, two fantastic faculty members in our community who are moving on to wonderful new chapters. We thank them for their expertise and service to our department and especially to our students.

Thank you to our patrons, donors, Theatre Circle members, and of course YOU, the audience experiencing our students' work at this performance! Please visit our website or pick up a brochure to learn more about how you can become a member of the Theatre Circle, and to find out more about our upcoming productions, student independent projects, guest artists, student organizations, and class offerings. We look forward to having you join us for all our live performances this year and wish you our very best for the 2024-2025 academic year!

Linda Pisano  
Chair and Producer



INDIANA UNIVERSITY BLOOMINGTON  
SITS ON THE ANCESTRAL  
HOMELANDS OF THE  
MYAAMIAKI, LÉNAPE,  
BODWÉWADMIK & SAAWANWA PEOPLE



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# Director's note



*Reconstructed/Reframed* is a way to share the past with the future. Master works that were created by choreographers who have passed on are shared with contemporary audiences, and more recent works are viewed through a contemporary lens. Some works you will see are from the 70s, 80s, and the early 2000s, created by choreographers who have left a legacy for us to share, and some are from those who are still building and sharing their legacy with us today. We have the pleasure of featuring Jo Jo Smith, Camile A. Brown, LaVaughn Robinson, as

well as our very own Beatrice Capote, Elizabeth Shea, Selene Carter, and Christian Claessens. Sharing these choreographies with students today and allowing them the freedom to make the movement and experience their own, connects the past to the present, and influences future generations of movers and thinkers.

I thank the choreographers and the artists who came to our university to share these works: Mora -Amina Parker, for setting and staging Camile A. Brown's *City of Rain*, and Sue Anne Samuels, for setting and staging Jo Jo Smith's *Papa Was a Rolling Stone* with her assistant Sarah Wolff.

I would also like to thank the folks who helped behind the scenes with costumes, space, advice and lessons, sound and electronics, and encouragement: Elizabeth Shea, Beatrice Capote, Baba Stafford Berry, Eriko Terao, Andrew Hopson, Trish Hausmann, Allen Hahn, Sean M. Dumm, David Lee Tracy, Cindi Anne Severance, and Linda M. Pisano. I would also like to thank Adin Kawate and First Nation organization for your help and partnership over these past few years and Iron Bear singers, led by Sterling and Madalene Big Bear. You have all provided such important support and information to this production. If I have forgotten anyone, please charge it to my head and not my heart, for I do love you for all you have done for me! Thank you so much!

"Did I offer peace today? Did I bring a smile to someone's face? Did I say words of healing? Did I let go of my anger and resentment? Did I forgive? Did I love? These are the real questions. I must trust that the little bit of love that I sow now will bare many fruits, here in this world and the life to come." – Henry Nouwen

"Our uniqueness, our individuality, and our life experience mold us into fascinating beings. I hope we can embrace that. I pray we may all challenge ourselves to delve into the deepest resources of our hearts to cultivate an atmosphere of understanding, acceptance, tolerance, and compassion. We are all in this life together." – Linda Thompson

Live Love Laugh Enjoy Life

Peace and Blessings

Robert F Burden, Jr, Director, *Reconstructed/Reframed*

PRESENTS

# RECONSTRUCTED/ REFRAMED WINTER DANCE CONCERT

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**Convocation** *Iron Bear*

**Papa Was A Rolling Stone (1973)** JoJo Smith

**Three Steps Forward Two Back (2002)** Christian Claessens

**LaVaughn Robinson Remastered (2024)** Robert F. Burden Jr.

**Concurrent Pulsations (2024)** Beatrice Capote

INTERMISSION

**Protean Hearts (2015)** Elizabeth Shea

**Remy Charlip's Air Mail Dances  
(1977) (1979)** Remy Charlip  
Staged and Directed by Selene Carter

**Remarks** *Robert F. Burden Jr.*

**City of Rain (2010)** Camille A. Brown

**IRON BEAR** (Chicago, IL) is a drum group comprised of the Southern Plains singing style and Ponca influence. The members of Iron Bear represent many tribes from the Midwest. The drum lives in Eau Claire, Michigan, and is cared for by lead singer, Sterling Big Bear III. The group's name comes from Sterling Big Bear's great-grandfather's brother, Iron Bear. They continue using the name Iron Bear to honor family and ancestors.

Iron Bear singers, are led by Sterling and Madalene Big Bear who have been an anchor drum group for the IU Traditional Powwow. Madalene is a cultural expert for the Pokagon Potawatomi tribe, having lead numerous cultural workshops including language, craft-making, and dance.

The participation of Iron Bear in this program is generously funded by the IU First Nations Educational and Cultural Center. [firstnations.indiana.edu](http://firstnations.indiana.edu)

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.

# Papa Was a Rolling Stone (1973)

<b>CHOREOGRAPHER</b>	JoJo Smith
<b>STAGED BY</b>	Sue Samuels
<b>ASSISTANT STAGER</b>	Sarah Wolff
<b>REHEARSAL DIRECTOR</b>	Kate Vermillion Lyons
<b>MUSIC</b>	<i>Papa Was a Rolling Stone</i> , by The Temptations
<b>ORIGINAL LIGHTING DESIGN</b>	Sue Samuels
<b>LIGHTING DESIGN RECREATED BY</b>	Allen Hahn
<b>ORIGINAL COSTUME DESIGN</b>	JoJo Smith and Sue Samuels
<b>COSTUME RE-CREATION</b>	Dana Tzvetkov and Eriko Terao
<b>DRAMATURG</b>	Sheridan Schreyer
<b>STAGE MANAGER</b>	Taylor Blum

## CAST

Lilian Brown, Keilyn Bryant, Ariel Cole, Maggie Derloshon, Reagan Elfers, Kylie Furlong, Grace Gdowik, Sarah Hackleman(12/12, 12/14 eve.), Olivia Harmon, Alicia Jones, Allie Phelps, Megan Philbin, Paige Pianczk, Lilia Wolf(12/13, 12/14 mat.)

## PROGRAM NOTE

"We are honored to be able to share this work with you as part of our JoJo Smith Legacy Project. The training and teaching of the JoJo Smith Jazz Dance style is my life work." -- Sue Samuels

## SPECIAL THANKS

Many thanks to Robert, F. Burden Jr., Elizabeth Shea, and the amazing staff and dancers at Indiana University. Special thanks to Sarah Wolff and Elka Samuels Smith for helping make this residency possible.

# Three Steps Forward Two Back (2002)

<b>CHOREOGRAPHER</b>	Christian Claessens
<b>MUSIC</b>	<i>Tabula Rasa</i> by Arvo Pärt
<b>LIGHTING DESIGNER</b>	Reed Simiele
<b>COSTUME DESIGNER</b>	Kenzie Jaye Laughlin
<b>CUTTER/DRAPER</b>	Madelyn DeBrine
<b>DRAMATURG</b>	Spencer Wilkes Fields
<b>STAGE MANAGER</b>	Taylor Blum

## CAST

Matteo Ahmad, Megan Allman, Kenzie Carruthers, Maggie Derloshon, Grace Gdowik, Sarah Hackleman, Maggie Hands, Olivia Harmon, Lydia Layden, Jillian McCabe, Payton Mccollam, Braedon Morgan, Megan Philbin, Taylor Ralston, Raegan Shapiro, Sari Shocket, Corinne Smith, Megan Trappe, Emma Waterman, Lilia Wolf, Olyvea Yambrovich

## PROGRAM NOTE

This choreography is a reconstruction of a ballet I created in 2002.

*Tabula Rasa*, by Arvo Pärt, originally performed by Skylar Brandt and Catherine Hurling both current principal dancers with American Ballet Theater.

The venue, Dancers Responding to Aids (DRA) was Premiered at The State University of New York (SUNY)

Representation, Cycle of life, human relationships through success and disappointment, the infinite approach of progression ,continuity and finality.

# LaVaughn Robinson Remastered (2024)

<b>CHOREOGRAPHY</b>	Robert F. Burden Jr.
<b>LIGHTING DESIGNER</b>	Nicholas Gwin
<b>COSTUME DESIGNER</b>	Eriko Terao
<b>SOUND DESIGNER</b>	Andrew Hopson
<b>STAGE MANAGER</b>	Taylor Blum
<b>DRAMATURG</b>	Sheridan Schreyer

## CAST

Elyse Brewer (T.H.E.), Kenzie Carruthers, Sofia Crespo, Reagan Efers, Lucy Ferguson, Grace Malarney, Devin McDuffy (T.H.E.), Lucy Morrison, Melaina Muth, Paige Pianczk, Sari Shocket, Zainab Syed (T.H.E.), Sophia Vala, Erin Vaughan (T.H.E.)

**1ST MOVEMENT** *Time Step*: (1978) LaVaughn Robinson

**2ND MOVEMENT** *Waltz Clog*: (1978) LaVaughn Robinson

**3RD MOVEMENT** *Hip Hop Connection*: (1990) Robert F Burden Jr.,  
conducted by Reagan Efers and Melaina Muth

**4TH MOVEMENT** *Tricks and Thangs*: (2024) T.H.E The Hoofers Ensemble;  
Polyrhythmic Time Steps: Reagan Efers and Elyse Brewer

**5TH MOVEMENT** *Shim Sham Shimmy*: (1978) LaVaughn Robinson

## PROGRAM NOTE

LaVaughn Robinson, born LaVaughn Evett (February 9, 1927 – January 22, 2008) was an American tap dancer, choreographer, and teacher. A virtuoso tap dancer, Robinson perfected a high speed, low to the ground, a cappella style of dance that was characterized by elegance, precision, and clarity of sound. In a career spanning over 70 years, he started performing on the street in Philadelphia, then in nightclubs, and finally in national and international tap festivals. He was recognized by the National Endowment of the Arts as a "Living National Treasure," received a NEA National Heritage Fellowship in 1989, a lifetime honor, and a 1992 Pew Fellowship in the Arts.

I share LaVaughn's work to ensure that the legacy of Tap Dancing will continue for generations to come. My goal is to build self-esteem, self-awareness and self-preservation, through basic learning skills such as listening, observing, concentration and implementation. Mastering these skills can foster a sense of accomplishment that will permeate other areas of growth and development. The Philly Style of Tap provides the rudiments needed to learn many other styles in Tap Dancing. It is very physical and provides a good workout that will increase stamina, coordination and flexibility. Tap Dancing is a true American art form. — Robert Burden, Master Tap Dancer-

**SPECIAL THANKS:** I would like to give thanks to my cast, as well as Nicholas Gwin, Eriko Terao, and the Costume Shop for all your work, patience, vision and artistry! Thank you so very much!



# Concurrent Pulsations (2024)

**CHOREOGRAPHY** Beatrice Capote

**MUSIC** *In C (Dennis DeSantis Remix)* By Terry Riley, Dennis DeSantis Mobandi: *Mo bama- Berceuse* by Pygmes Aka Eden *Liquindi 1* by Baka Forest People of Southeast Cameroon

**LIGHTING DESIGNER** Nicholas Gwin

**REHEARSAL ASSISTANT** Casey Quinlan

**COSTUME DESIGNER** Chloe Williams

**CUTTER/DRAPER** Madelyn DeBrine

**STAGE MANAGER** Taylor Blum

**DRAMATURG** Megan Gray Lederman

## **CAST #1**

Maggie Derloshon, Reagan Elfers, Lila Hodgkin, Lydia Layden, Paige Pianczk, Casey Quinlan, Rachel Stratton, Elena Nissan Thomas, Emma Waterman, Olyvea Yambrovich (Thursday evening/Friday evening)

## **CAST #2**

Lillian Brown, Isabel Danton, Logan Eddington, Erin Evert, Audrey Fendler, Lydia Layden, Maya Lightfoot, Casey Quinlan, Elena Nissan Thomas, Madelyn Wells, (Saturday matinee/Saturday evening)

## **PROGRAM NOTE**

This work is inspired by the complex and different facets of rhythm that communicate to us from future to past, past to future. The last section is inspired by the Baka women and the Pygmies of the Congo basin and Cameroon people who are the largest group of hunter gatherers left on earth. The Baka women play an individual syncopated rhythm in the river like a drum.

# Protean Hearts (2015)

<b>CHOREOGRAPHER</b>	Elizabeth Shea
<b>MUSIC</b>	<i>Until it Blazes</i> , by Eve Belgarian
<b>LIGHTING DESIGNER</b>	Reed Simielie
<b>COSTUME DESIGNER</b>	Kenzie Jaye Laughlin
<b>CUTTER/DRAPER</b>	Madelyn DeBrine
<b>STAGE MANAGER</b>	Molly Lenig
<b>DRAMATURG</b>	Spencer Wilkes Fields

## CAST

Garlynn Gillespie, Anya Gustafson, Rae Sarokin, Megan Trappe  
(Thursday evening and Saturday evening)  
Keilyn Bryant, Kylie Furlong, Lila Hodgins, Sophia Vala  
(Friday evening and Saturday afternoon)  
Isabel Danton, Erin Everet (understudies)

## PROGRAM NOTE

Premiering in 2015, *Protean Hearts*, is an exploration of humanity's great capacity to blanket the world with so much good, yet at the same time infuse our lives with so much pain. The duality of our nature, which lies within each of us, is examined through the intricacies of human relationships. Four individuals find both comfort and conflict as they move through the very ordinary steps of their daily lives. In reconstructing this dance, I was interested in moving towards nongendered roles and relationships and investing in the lived experiences of a new generation of artists. Each cast offers a unique voice and view of the work, both individually and collectively, and draws the audience into a contemporary and kinetic experience.

This work was created in collaboration with the dancers of Hubbard Street 2, Chicago, IL, who contributed to a unique movement vocabulary that was translated into parts of the choreography. *Protean Hearts* was selected for the World Dance Alliance—Americas Conference 2015 Inaugural Digital Dance Concert at the University of Hawaii, Honolulu, as one of the top four choreographies to be featured exclusively. The work was also produced by the 2nd Annual International Conference and Performance Festival for Somatic-Based Dance at Dean College, Franklin, MA, Footprints Dance Festival, at the Marjorie S. Dean Little Theatre, New York, NY, and at the Midwest Dance Festival at Reardon Hall, Anderson, IN. It was the closing performance of an evening-length program, Elizabeth Shea Dance and Guests, at the John F. Kennedy Center for the Performing Arts, Millennium Stage Series in 2016.

## SPECIAL THANKS

This work was supported in part by a grant from the College Arts and Humanities Institute (CAHI), College of Arts and Sciences, Indiana University. A deep thanks to the dancers of Hubbard Street 2, the original cast members, Alejandro Fonseca, Leah Fornier, Ryan Galloway, and Jordyn Kahler, and the current cast of performers who gave their all to make this work possible.

# Air Mail Dances

## Red Towel Dance © 1977

## Ten made of four, three, two and one-or a bunch of grapes © 1979

<b>CHOREOGRAPHER</b>	Remy Charlip (1929-2012)
<b>RESTAGED AND DIRECTED BY</b>	Selene Carter <i>Movement invention by the dancers</i>
<b>LIGHTING DESIGNER</b>	Reed Simiele
<b>SOUND DESIGNER</b>	Andrew Hopson
<b>COSTUME DESIGNER</b>	Chloe Williams
<b>CUTTER/DRAPER</b>	Madelyn DeBrine
<b>STAGE MANAGER</b>	Molly Lenig
<b>DRAMATURG</b>	Megan Lederman

### CAST

Megan Allman, Ariel Cole, Sofia Crespo, Laney Moore, Lucy Morrison, Allie Phelps, Megan Philbin, Casey Quinlan, Katie Rankin, Sari Shocket

### SOUND

Recordings of writings by the dancers, Remy Charlip speaking in Agency: The Work of Artists, Montalvo Arts Center's 2009 Arts Initiative, Ella Jenkins (1924-2024), Dulce, Dulce, You'll Sing and Song and I'll Sing a Song (1992), Uskadara, Sharing Cultures with Ella Jenkins (2003), Smithsonian Folkways Recordings. Sound edited and recorded by Andrew Hopson.

### PROGRAM NOTE



Remy Charlip created his first Air Mail Dance in 1971. He sent a series of postcards and drawings of figures that the dancer was to interpret, applying her own composition skills to create transitions from movement to movement.

Charlip sent Air Mail Dances to performers around the world, choreographing and composing hundreds of individual scores. His choreographic inventions have been performed by artists worldwide.

"I started to do these figures on a page and then give them to dancers, to soloists and groups of dancers, and have them figure out how to get from one position to another—so they worked on the transitions, and they thereby made the dance—it's their dance and it is also my dance."  
— Remy Charlip



Air Mail Dances allow soloists and dance companies to co-create uniquely innovative pieces. The performer receives a drawn dance score of 10 to 40 single figures. The performer then rearranges the order of the drawings and devises the transitions between one figure to the next, thereby co-creating the dance.

Charlip drew upon his training as both a visual artist and a dancer to create these dance scores. He felt that dance should be an integral part of everyone's life and can be incorporated into day to day activities.

The Air Mail Dances are used with permission and licensed from The Remy Charlip Estate. For more information about Remy Charlip, his life, work and published books please go to: [remycharlipestate.org](http://remycharlipestate.org)

# City of Rain (2010)

<b>CHOREOGRAPHER</b>	Camille A. Brown
<b>STAGED BY</b>	Mora-Amina Parker
<b>REHEARSAL DIRECTOR</b>	Kate Vermillion Lyons
<b>COMPOSER</b>	Jonathan Melville Pratt
<b>ORIGINAL LIGHTING DESIGN</b>	Burke Wilmore
<b>LIGHTING DESIGN RECREATED BY</b>	Allen Hahn
<b>ORIGINAL COSTUME DESIGN</b>	Mayte Natalio
<b>COSTUME RE-CREATION</b>	Dana Tzvetkov and Eriko Terao
<b>DRAMATURG</b>	Sarah Johnson
<b>STAGE MANAGER</b>	Molly Lenig

## CAST

12/13, 12/14 evening

Keilyn Bryant, Isabel Danton, Logan Eddington, Anya Gustafson, Lila Hodgkin, Jillian McCabe, Lucy Morrison, Casey Quinlan, Corinne Smith, and Sophia Vala

12/12, 12/14 matinee

Keilyn Bryant, Kenzie Carruthers, Isabel Danton, Logan Eddington, Anya Gustafson, Lila Hodgkin, Grace Malarney, Lucy Morrison, Emma Waterman, Madeline Wells

## PROGRAM NOTE

*City of Rain* (2010) is a work I created in honor of my dear friend, Gregory "Blyes" Boomer, who passed away in 2009. He had a severe illness that caused him to be paralyzed from the waist down and struggled for several years to get the feeling in his legs back. We went to college together (it's where we met) and he was a dancer. It was difficult for those of us who were his friends to grapple with his new situation and his ultimate passing. We were a community of grief and succor, brought together by this beautiful friend. This work is in dedication to Greg, he had a hard life and I wanted to give his memory-- his spirit-- peace; something I don't think he found while on earth.

## SPECIAL THANKS

Elizabeth L. Shea, Beatrice Capote, Kate Lyons, Mora-Amina Parker, Jonathan Pratt, and all of the dancers who made their bodies and souls available for this process.

# UP NEXT AT IU THEATRE & DANCE:

*An exciting series of workshops, readings, and creative discussions. Join us for this early look at these works in development, so one day you can say "I saw that play At First Sight".*



**THEATRE & DANCE**

# *13<sup>TH</sup> Annual* AT FIRST SIGHT **NEW WORKS FESTIVAL** *2025*

# Production team

## Stage Managers

Taylor Blum  
Molly Lenig

## Assistant Stage Manager

Tessa Wittenbaum

## Dramaturgs

Spencer Wilkes Fields  
Sarah Johnson  
Megan Lederman  
Sheridan Shreyer

## Production Manager

Trish Hausmann †

## Production Assistant

Georgia Jones

## Production

### Technical Director

Morgan Hemgrove

### Assistant Technical Director

Rylee Creed

## Department

### Technical Director

Jeff Baldwin

## Wardrobe Supervisor

Kate Lopez

## Asst. Wardrobe Supervisors

Isabel Barredo  
Josh Ingle Jr.

## Costume Studio Supervisor

Cee-Cee Swalling

## Visiting Assistant Professor of

### Costume Design

Katie Cowan Sickmeier

## Assistant Professor of Costume

### Technology

Heather Milam

## Costume Studio Employees

Lil Campos  
Madelyn DeBrine  
Ava Francisco  
Kenzie Jaye Laughlin  
Jocelyn Payne  
Maura Phipps  
Ian Rodriguez  
Laura Rong  
Beth Wallace  
Chloe Williams

## Wardrobe

Natalie Gunder  
Chloe Prater  
Isabelle Matson  
Mia Britta  
Bryson Hickman  
Hannah Lee

## Daytime Laundry

Emily Alexis  
Sebastian Frank  
Alicia Jones  
Emilia Kennedy

## Lighting Supervisor

Betsy Smith

## Head Electrician

Betsy Smith

## Lighting Programmer

Mads West

## Lighting Studio Employees

Ashley Christiansen  
Kyle Dickinson  
Sophie Frank  
Nic Gwin  
Isa James  
Sparrow Mansfield  
Jacob Moehn  
Reed Simiele  
Mads West

## Lighting Studio Crew

Hephzibah Oluwajobi

## Lighting Deck Crew

Anandi Delaney  
Chloe Pence  
Juliana Perez  
Lea Smith

## Light Board Operator

Emma Shapiro

## Sound Studio Supervisor

Andrew Hopson

## Sound Crew

Nomsa Andedo  
Kaitlin Bowers  
Jeremy Clark  
Grace Kelly  
Elle McCarthy

## Audio Mix Engineer

Jojo Chen

## Props & Scenic Artist Supervisor

Michelle Moore

## Scenic Studio Supervisor

Sean Dumm

## Scenic Studio Employees

Victor Beeler  
Abby Bilson  
Taylor Blum  
Nick Boisvert  
Gabi Buckels  
K'Nyia Bumpers  
Ash Cossey  
Rylee Creed  
Sofie Fareez  
Sophie Frank  
Morgan Hemgrove  
Sean Holloway  
Dominic Jones  
Anna Keys  
Frankie Martinez  
John Morrison  
Oliver Stark  
Yu Wendy Wu



† The Production Manager is a member of the Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

# Administrative staff

## Chair/Producer

Linda Pisano

## Business Director/

### Financial Operations Manager/ Fiscal Officer

Cindi Severance

## Public Relations & Audience

### Development Specialist

David Tracy

## Program and Project Director

Carolynn Stouder

## House Manager

Scott Hogsed

# Faculty and staff

Leraldo Anzaldúa  
Jeff Baldwin  
Stafford C. Berry, Jr.  
Robert Burden  
Beatrice Capote  
Dr. Ana Candida Carneiro  
Selene B. Carter  
Christian Claessens  
Lucy Dodd  
Sean Dumm  
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DJ Gray  
Allen Hahn  
Trish Hausmann  
Scott Hogsed  
Dr. Andrew Hopson  
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Heather Milam  
Linda Pisano  
Ilene Reid  
Catherine Richards  
Richard Roland  
Raymond Sage  
Cindi Severance  
Elizabeth Shea  
Katie Cowan Sickmeier  
Elizabeth G. Smith  
Cee-Cee Swalling  
David Tracy  
Ansley Valentine

## ***Emerita / Emeritus***

Leon I. Brauner  
Winona Lee Fletcher  
Roger W. Herzel  
Terry LaBolt  
Dale McFadden  
Marion Bankert Michael  
R. Keith Michael  
Marilyn Norris  
Wes Peters  
George Pinney  
Dennis J. Reardon  
Robert A. Shakespeare  
Frank Silberstein  
Rakesh H. Solomon

## **SPECIAL THANKS to our 2024–2025 season Associate Producers**

The contributions of Associate Producers directly fund an IU Theatre production of the donor's choice. As an associate producer, you will help directly support the cost of a production's costume, scenic, lighting, sound, and projection design.

Your name will be featured in our programs and all curtain speeches. You will also enjoy benefits as year-round members of Theatre Circle, an organization founded to promote and encourage the study and practice of theatre arts in the Department of Theatre, Drama, and Contemporary Dance and an awareness of theatre throughout the community.

### **For more information,**

please scan the QR code, pick up a Theatre Circle brochure in the lobby, or contact David Tracy at [davtracy@iu.edu](mailto:davtracy@iu.edu)

You can also visit the Department of Theatre, Drama, and Contemporary Dance website at [theatre.indiana.edu](http://theatre.indiana.edu) and select the Theatre Circle link under Alumni+Giving.



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***RESTRUCTURED/REFRAMED:***  
***WINTER DANCE CONCERT***  
**IS SPONSORED**  
**IN PART BY:**

Associate Producer

Ruth Albright

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# Artistic & Production team



**TAYLOR BLUM**  
(Stage Manager)

(she/her) is a Senior with a Theatre and Drama B.A. and minors in Studio Art and Art History. Her previous credits include: for IU Mainstage: *Head Over Heels* (SM), *Cabaret* (ASM), *Why Liliya Why* (ASM),

for University Players: *The Wedding Singer* (SM), *The Laramie Project* (Props Design), *Falsettos* (Props Design), Independent Projects: *Amusement Park on the Moon* (Dramaturg), *Firebringer* (SM), *Am I the Asshole: A Reddit Play* (SM). She hopes you enjoy the show!



**CAMILLE A. BROWN**  
(Choreographer)

is a prolific Black choreographer whose work taps into both ancestral and contemporary stories to capture a range of deeply personal experiences and cultural narratives of African

American identity. Through the medium of dance, she is successfully balancing careers in Stage, TV, and Film.

She is the Artistic Director and Choreographer for her company, Camille A. Brown & Dancers.

Her trilogy on race, culture, and identity has won accolades: *Mr. TOL E. RANcE* (2012) was honored with a Bessie Award in 2014, and a 2003 Bessie Award nomination for Outstanding Revival; *BLACK GIRL: Linguistic Play* (2015) was Bessie-nominated; and *ink* (2017) premiered at The Kennedy Center, was performed at The Apollo Theater in 2022, and has received critical acclaim.



**ROBERT BURDEN**  
(Choreographer)

received his B.F.A. in Jazz Dance from the University of the Arts in 1988, studying with LaVaughn Robinson and Germaine Ingram. Mr. Burden is the Artistic Director of Tap Team Two

& Company, Inc. in Philadelphia. In 2000 the company was awarded The Artist of The Year. With the company, Mr. Burden has created 7 shows: *Cyndi-Ella*, *With or*

*Without Shoes*, *An Evening of Tap*, *The Fifth Anniversary Concert*, *Steppin Through the Strings* (a collaboration with John Blake Jr.), *Winter Rhythms* (a company collaborative) and *Feet Talk*. Mr. Burden has taught the Czech Tap Champions from Prague and been a fly squad member of Riverdance. He completed a three year project in 2004 called *The New Orleans/Philadelphia Cultural Exchange Program*, which gave children from both cities the opportunity to experience each others' culture and study with some of the Masters of Tap Dance such as Diane Walker, LaVaughn Robinson, Buster Brown, Jimmy Slyde, and more. Mr. Burden's artistic mission is to keep tap dance alive and growing through to the next generation.



**BEATRICE CAPOTE**  
(Choreographer)

is a renowned performer/educator/choreographer who created Capotechnique™, a unique fusion of Afro-Cuban dance traditions with contemporary dance forms. Capote is in her

seventh season with Tony-nominated choreographer Camille A. Brown's dance company and is Associate Professor of Contemporary Dance at Indiana University Bloomington. Capote's recent work as Yoruba Consultant/Choreographer for the off-Broadway production "*The Half God of Rainfall*" at the New York Theatre Workshop was featured in *The New York Times*.

Capote choreographed for four-time Grammy award winner Angelique Kidjo on her newest musical "*Yemandjá!*" She performed for Jazz at Lincoln Center with Grammy nominated award winners Paquito D'Rivera, Wynton Marsalis, and the orchestra's leader Mr. Elio Villafranca. She was a guest artist at Texas Women's University introducing Capotechnique™.

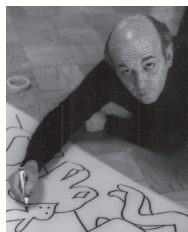
Capote earned an A.A. from University of North Carolina School of the Arts, and B.A. in dance education and M.F.A. in dance from Montclair State University. [beatricecapote@gmail.com](mailto:beatricecapote@gmail.com)



**SELENE CARTER**  
(Choreographer)

grew up loving the children's books of Remy Charlip. She met Mr. Charlip in San Francisco in 1997 at a percussion workshop in San Francisco where she was studying

Contact Improvisation and performance. As a dance and theatre teacher in Chicago she staged children's theatre productions of Charlip's books *Arm in Arm* and *Harlequin*. Recently, Carter travelled to Accra Ghana researching Ghanaian dance, history and culture with a cohort of dance scholars and artists and working with the Dance Ensemble at the National Theatre of Ghana. She was accepted to the LaMama Umbria International Directors Symposium in Umbria, Italy where she worked with director Anne Bogart and playwright Sergio Blanco. Carter is completing a certification in Functional Awareness Movement Education and is a certified Evans Somatic Dance educator. For the restaging of Remy Charlip's *Air Mail Dances* she took her dancers to see the Bread and Puppet Theatre and conducted research at the IU School of Education Library, Children's Collection. She thanks them for plumbing their own experiences with childhood books and art for this process of restaging *Air Mail Dances*.



**REMY CHARLIP**  
(Choreographer)

Remy Charlip (1929-2012) was a true Renaissance artist who transformed both the worlds of dance and children's literature. Born in Brooklyn to Lithuanian Jewish parents,

his artistic journey began at Cooper Union School of Fine Arts before becoming a founding member of the Merce Cunningham Dance Company. His choreographic works appeared on prestigious stages including the Brooklyn Academy of Music, Joyce Theater, and Dance Theater Workshop, while his innovative pieces were commissioned by companies worldwide, including the Scottish Theater Ballet, Caracas Taller Dance Theater, Rotterdam Dans, New South Wales Dance Company, and the Joffrey Ballet. He is perhaps best known for inventing "*Air Mail Dances*," an innovative form of choreography where he mailed illustrated dance figures to performers

worldwide for their interpretation. As a performer and choreographer, he collaborated with luminaries like John Cage and Robert Rauschenberg in New York's avant-garde scene. As an award-winning author and illustrator, Charlip created over 30 beloved children's books, including the classic "*Fortunately*"—a clever tale of alternating luck that has delighted generations—as well as "*Arm in Arm*" and "*Where is Everybody?*"—the latter chosen alongside Dr. Seuss's "*The Cat in the Hat*" as a New York Public Library Distinguished Reader. His extraordinary contributions earned him numerous accolades, including four Isadora Duncan Awards, a Guggenheim Fellowship, and recognition as a Literary Laureate by the San Francisco Public Library. Whether as a dancer, choreographer, teacher, author, or illustrator, Charlip approached his art with a profound yet whimsical sensibility that continues to inspire artists across disciplines.



**SPENCER WILKES FIELDS**  
(Dramaturg)

(he/him/his) Spencer Wilkes Fields is a second-year M.F.A. candidate in Dramaturgy at Indiana University. He has served as dramaturg and producer for the At First Sight

Festival and the Microburst Theatre Festival, both of which heavily feature new plays. He has also served as a production dramaturg for a variety of shows most recently: *Dial "M" for Murder*, *Head over Heels*, and *A Midsummer Night's Dream*. Spencer also studies post-colonial francophone theatre, presenting research on Kich Noi and exploring Acadian performance of identity.



**ALLEN HAHN**  
(Lighting Designer)

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.



**ANDREW HOPSON**  
(Sound Designer)

As a theatre composer and sound designer, Andrew has designed or written the scores for shows at such theatres as the Oregon Shakespeare Festival, Utah

Shakespearean Festival, Actors Theatre of Louisville, American Repertory Theatre, American Players Theatre, Cincinnati Playhouse, Pioneer Playhouse, Cleveland Playhouse, Victory Gardens, Harvard University, and the Indiana Repertory Theatre, where he was resident sound designer for five years. In 2004, his New York debut *Trying*, was rated one of the best Off-Broadway shows of the year. In film, he has scored the documentaries, *Birth of Legends*, *The Battle of Comm Avenue*, *Hockey's Greatest Era 1942-1967*, *The Frozen Four* and *Utah's Olympic Legacy*. He has produced, engineered or performed on over 40 CDs, ranging from stories for children to collections of modern American piano works. He is a member of United Scenic Artists, local 829 and the United States Institute of Theatre Technology.



**SARAH JOHNSON**  
(Dramaturg)

(she/her) is a dramaturg and scholar. Her research focuses on intercultural theatre, new play development, and dramaturgical methodologies. She is

Assistant Professor of Dramaturgy and Head of the M.F.A. Dramaturgy program at Indiana University Bloomington.



**JOJO SMITH**  
(Choreographer)

Once known as "The King of New York" for his extensive contributions to the dance industry, JoJo had a career that spanned over six decades with an impact far beyond.

Smith's credits include at least eight Broadway shows (*West Side Story*, *Something More*, *Joyful Noise*, *No Strings*, *Your Own Thing*, *Gotta Go Disco*, *Hallelujah Baby*, *The 5th Dimension with JoJo's Dance Factory*) as well as major television shows, feature films and touring throughout the USA, Australia, Brazil, Japan and Europe. He was a trendsetter and socialite with famous students that included (cousin) Debbie Allen, John Travolta, Barbara Streisand, Brooke Shields, Sylvie Vartan, Barbara Walters, Diane Von Furstenburg, Karen Lynn Gorney, Joey Heatherton, Joe Namath and Melba Moore.

Smith founded JoJo's Dance Factory along with Sue Samuels, one of the first major Dance Studios in NYC with multiple instructors in each style under one roof. This legacy continues through the studio which was briefly named "Hines, Hines & Hatched" and is currently known as Broadway Dance Center.



**KENZIE JAYE LAUGHLIN**  
(Costume Designer)

is a first-year costume design M.F.A. candidate. She is super excited to be able to start designing here at IU! She graduated from the University of Arizona in 2022 with a

B.F.A. in costume design. In her two years off between undergraduate and graduate school, she worked for Arizona Opera as a Costume Apprentice and Aspen Music Festival and School as the Assistant Costume Shop Manager and Wardrobe Supervisor. This summer, she will be at Des Moines Metro Opera as the Assistant Costume Director. She would like to thank her family, her partner, and especially her dog,



**MEGAN LEDERMAN**

(Dramaturg)

(she/her) is a theater artist and first-year M.F.A. Dramaturgy candidate with Indiana University's Department of Theater, Drama, and Contemporary Dance.

Megan received two Bachelor's of Arts in 2023 from George Mason University one in Theater with a concentration in Theater Studies and another in English with a concentration in Literature. At George Mason, Megan was the Company Manager of The Mason Players, George Mason University's theater company. Past credits include - DC CAPITAL FRINGE: *The Road to the End* (Director) GEORGE MASON UNIVERSITY: *The Road to the End* (Director), *Head Over Heels* (Dramaturg), *For Your Consideration 2022* (Co-Director), *1,001 Plays 2021 -2023* (Dramaturg), *Footloose: The Musical* (Dramaturg) ACTING FOR YOUNG PEOPLE: *Student Playwriting Festival 2022* (Assistant Director) VIRGINIA STAGE COMPANY: *Oliver Twist* (Ensemble).



**MOLLY LENIG**

(Stage Manager)

(she/her) is a Senior here at Indiana University. She is majoring in theatre & drama with a focus in stage management and minoring in fitness instruction. Molly is

beyond excited and grateful to be a part of this production. Previously, she had the pleasure of being the assistant stage manager for last season's *Orlando* and IU summer theatre's production of *Forever Plaid*. Molly will also be the stage manager for next semester's production of *Legally Blonde*. She wants to thank Taylor for being a great co-SM throughout this process. She also wants to thank Tessa and Georgia for all of their wonderful help! Enjoy the show!



**KATE VERMILLION LYONS**

(Rehearsal Director)

Originally from Bloomington and alumna of the IU Contemporary Dance Program, Kate had a successful career in Boulder, Colorado where

she was a company member and instructor for 3rd Law Dance/Theatre, company member and rehearsal director for Nosilla Dance Project, and guest artist for Industrial Dance Alliance. She was a recipient of the 2023 Bloomington Arts Commission's Emerging Artist Grant to produce her evening length multidisciplinary collaboration, ASH. Most recently, Kate received a residency with the Vashon Artist Residency for June 2025. Other recent projects include offering community improvisation classes at Bloomington Yoga Collective, rehearsal directing for guest artists Camille A. Brown, Sue Samuels, Stefani Nelson/Maya Orchin, DaEun Jung, La Miera Goldberg, Braeden Barnes, Evelyn Wang, Dr. Prathiba Nateson Bately, and Erik Abbott-Main for IUCD's Faculty Concerts, her performance in Elizabeth Shea's *Rhythm Runs Through It* at RADFest 2023 and White Wave's Solo/ Duo Festival in 2022 and Ascension at the Eskenazi Museum of Art in November 2019, her collaborative work *Wintertraumen* with composer Chi Wang of the Jacob's School in August 2019, and her continued work with IU dance majors. In addition to her adjunct faculty role, she is the Dance B.F.A. Liaison for the Contemporary Dance Program.



**MORA-AMINA PARKER**

(Stager)

Ms. Parker was a child athlete that transitioned her athletic ability into formal dance training at 15 years-old while attending the San Francisco High school of

the Arts under the tutelage of Reginald Ray Savage. Upon graduation Ms. Parker became a member of the Savage Jazz Dance Company in Oakland, California. She then went on to work with Robert Moses' Kin, Philadanco II, Dallas Black Dance Theater, Jeanne Ruddy, Reflections Dance Company, and Philadanco. In 2009 Ms. Parker began working with Camille A. Brown and was a founding member of Camille A. Brown and Dancers. In 2014, as a member of the

company, they were awarded a Bessie Award for outstanding production for *Mr. Tol E. RanCE*. Currently Ms. Parker is the rehearsal director and repeteur for Camille A. Brown and Dancers. She has assisted Ms. Brown in staging her choreography for the Alvin Ailey American Dance Theater (2019) and has staged Ms. Brown's works at George Mason University (2021), San Jose State (2022), and the Juilliard School in 2023. Ms. Parker had the honor of assisting Ms. Brown on the Broadway revival of *For Colored Girls Who Have Considered Suicide/When The Rainbow Is Enuf*, (2022). This production was nominated for seven Tony Awards including best choreography.



**SUE SAMUELS**  
(Stager)

Sue Samuels' career spans over five decades and her artistic impact resonates throughout many communities worldwide. Sue made dance history by establishing JoJo's

Dance Factory together with the late JoJo Smith, which later became NYC's Broadway Dance Center. In 2009, she founded Jazz Roots Dance to preserve and promote original repertoire from JoJo's Dance Factory while continuing to develop her own choreographic voice that is rooted in classic jazz. The dancer, choreographer and long-time educator has received countless awards for her many contributions to both the Jazz and Tap dance world, from the Dance Teacher Award (2018), the Legacy Award (2021) from Dancers Over 40, and a special Proclamation from the City Council of New York (2022). Sue previously served on the Bessie Awards (NY Dance & Performance Awards) committee, and most recently participated in the Lincoln Center Oral History Project to help document family legacy. In addition to ongoing work on the JoJo Smith Legacy Project, she continues to teach, mentor, advise, consult, and choreograph for events around the world. Follow Jazz Roots Company on Instagram at @jazzrootsdancecompany.



**SHERIDAN SCHREYER**  
(Dramaturg)

(she/her) is a theatre artist and scholar whose work explores affective movement based dramaturgies and intimacy as performance. She is a Master of Fine

Arts in Dramaturgy candidate at Indiana University

Bloomington, and she holds a Bachelor of Fine Arts in Music Theatre with a Minor in Psychology from The Hartt School at The University of Hartford. Before IU, she worked professionally as an actor, administrator, and producer at theatre organizations across the Northeast. Sheridan has also pursued additional training with Intimacy Directors and Choreographers, Theatrical Intimacy Education, and the Association of Mental Health Coordinators.



**ELIZABETH SHEA**  
(Choreographer)

Reviewed as "a remarkable contemporary dance display," Elizabeth Shea's choreography has been produced by the John F. Kennedy Center for the Performing Arts and

presented at numerous festivals and major cities across the U.S.A., as well as in Australia, Israel, and China. Liz has been a guest artist for many professional companies and universities, most recently for Eisenhower Dance and as a collaborator with NYC-based Stefanie Nelson Dancegroup. Liz presented the site-specific work *Ascension* at the Eskenazi Museum of Art to over 1,000 people; her newest choreography, *Rhythm Runs Through It*, premiered in 2022 at Dixon Place in N.Y.C. and was invited to RADfest, in Kalamazoo, MI. Liz also creates extensively in new media and film, screening her work at film festivals internationally. Awards include Best Choreography for the Lens, Best Dance Film, and Best Ensemble. Liz teaches her self-developed somatic system, SomaLab®, yogic practices, and choreographic methods at workshops in the U.S.A. and abroad, most recently at the Royal Academy of Dance in London, and Dance Italia, in Lucca, Italy. She was awarded an Eastman Residency in the Arts and Humanities on Martha's Vineyard to develop a program of somatic practice for non-medical hospice workers and presented at the 2022 Performing Arts Medicine Association International Symposium and the 32nd International Association for Dance Medicine and Science conference in Limerick, Ireland. A 500-hour Registered Yoga Teacher, and Yoga Alliance Continuing Education Provider, Liz is Professor and Director of Contemporary Dance at Indiana University.



**MADS WEST**  
(Lighting Designer)

(they/them) Mads is a third-year M.F.A. Lighting Design Candidate from Benton, AR. This is their thesis production and fifth design at IU

preceded by *Pipeline, Orlando, New Moves/New Directions 2023, and The 1970s College Sex Comedy*. They would like to thank their family and friends for encouraging and uplifting them through this new chapter and look forward to the next. @madswestlighting



**SARAH WOLFF**  
(Assistant Stager)

Originally from St. Louis, MO, Sarah grew up performing at the MUNY and Stages St Louis. She earned her B.F.A. from Paul McCartney's

Liverpool Institute for the Performing Arts, and toured and worked in the UK for several years before moving to NYC. Sarah has performed in 40+ musicals as well as radio, print, film, commercials, and television. She currently assists Sue Samuels as a proud member of Jazz Roots Dance Company, and utilizes her passion for dance as the foundation of SW Body, her NYC-based dance fitness company.



**CHLOE WILLIAMS**  
(Costume Designer)

(she/they) is a first-year in the Costume Design M.F.A. from San Diego, CA. They received a B.A. in Rhetoric, Writing and Public Discourse from Whitman College

in Walla Walla, WA, in addition to being an active member of Whitman's theater community. Chloe has spent their last two summers working in the beautiful Adirondacks as a costumer at the Seagle Festival in upstate New York. They are passionate about the fiber arts and expression of character and the self through clothing.

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Thomas J. Kniesner Ph.D.  
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Bernice A. Pescosolido Louise  
Rebecca Rarick  
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Bruce Creamer  
Donald and Patricia Crouse  
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Adelita Garza  
Arlene and Martin Glassman  
Diane and Frederic Hite  
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Dick and Karen Lemen  
Gael and Glenn Libby  
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Judith and William Maisel  
Sharon Merz  
Marybeth and Robert  
Michel  
Susan Moore  
Elaine Peterson  
Robert Radus  
Joanne and Paul Reynolds  
Martha and Robert Santos  
Sharon Seymour  
Martin and Charlotte Stradtman  
Dennis and Sharon Tase  
Howard and Joan Thompson  
Catherine and William Titterud  
Andrew and Rena Wellman  
Lynda Wicks  
Audrey and Robert Windsor

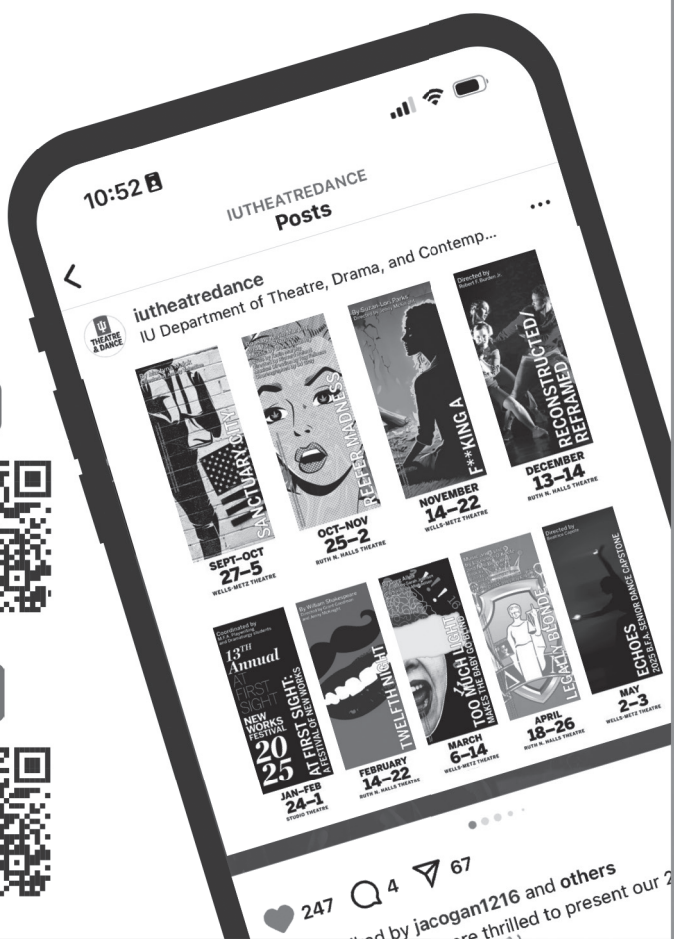
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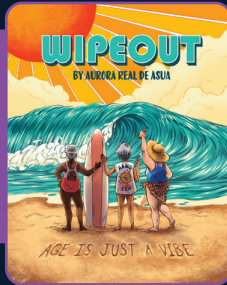
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STAGE + SCREEN

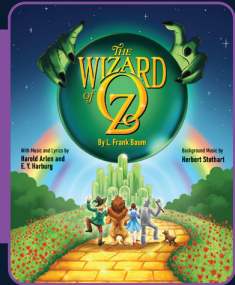
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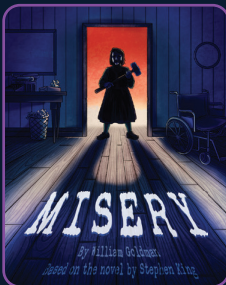
### CONSTELLATION MAINSTAGE



Sept 5 - 29



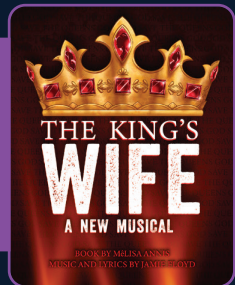
Dec 12 - 29



Jan 30 - Feb 16

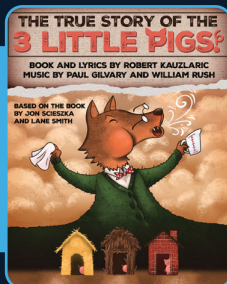


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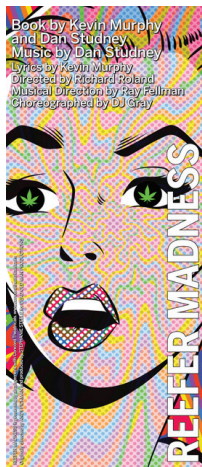


By Marlyna Wajok  
Directed by Ashley Valantine

**SANCTUARY CITY**

**SEPT-OCT  
27-5**

WELLS-METZ THEATRE



Book by Kevin Murray  
and Dan Stodnev  
Music by Dan Stodnev  
Lyrics by Kevin Murray  
Directed by Richard Pokras  
Musical Direction by Ray Falman  
Choreographed by DJ Gray

**REEFER MADNESS**

**OCT-NOV  
25-2**

RUTH N. HALLS THEATRE



By Suzan-Lori Parks  
Directed by Jenny McKnight

**F\*\*KING A**

**NOVEMBER  
14-22**

WELLS-METZ THEATRE



Directed by  
Robert F. Burden Jr.

**RECONSTRUCTED/  
REFRAMED**

**DECEMBER  
13-14**

RUTH N. HALLS THEATRE



Coordinated by  
M.F.A. Playwriting  
and Dramaturgy students

**13<sup>TH</sup>  
Annual  
AT FIRST SIGHT:  
NEW WORKS  
FESTIVAL  
20  
25  
AT FIRST SIGHT:  
A FESTIVAL OF NEW WORKS**

**JAN-FEB  
24-1**

STUDIO THEATRE



By William Shakespeare  
Directed by Grant Goodman  
and Jenny McKnight

**TWELFTH NIGHT**

**FEBRUARY  
14-22**

RUTH N. HALLS THEATRE

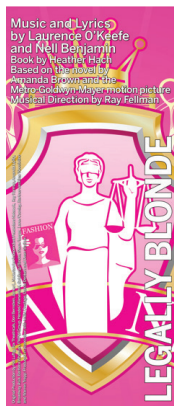


By Greg Allen  
Directed by Sarah Johnson  
and Jonathan Michaelson

**TOO MUCH LIGHT  
MAKES THE BABY GO BLIND**

**MARCH  
6-14**

WELLS-METZ THEATRE



Music and Lyrics  
by Laurence O'Keefe  
and Nell Benjamin  
Book by Heather Hahn  
Based on the books by  
Rosalind Wiseman and the  
Mira Godwin stage motion picture  
Adaptation Directed by Amy Zellman

**LEGALLY BLONDE**

**APRIL  
18-26**

RUTH N. HALLS THEATRE



Directed by  
Beatrice Capote

**ECHOES**

**MAY  
2-3**

WELLS-METZ THEATRE

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