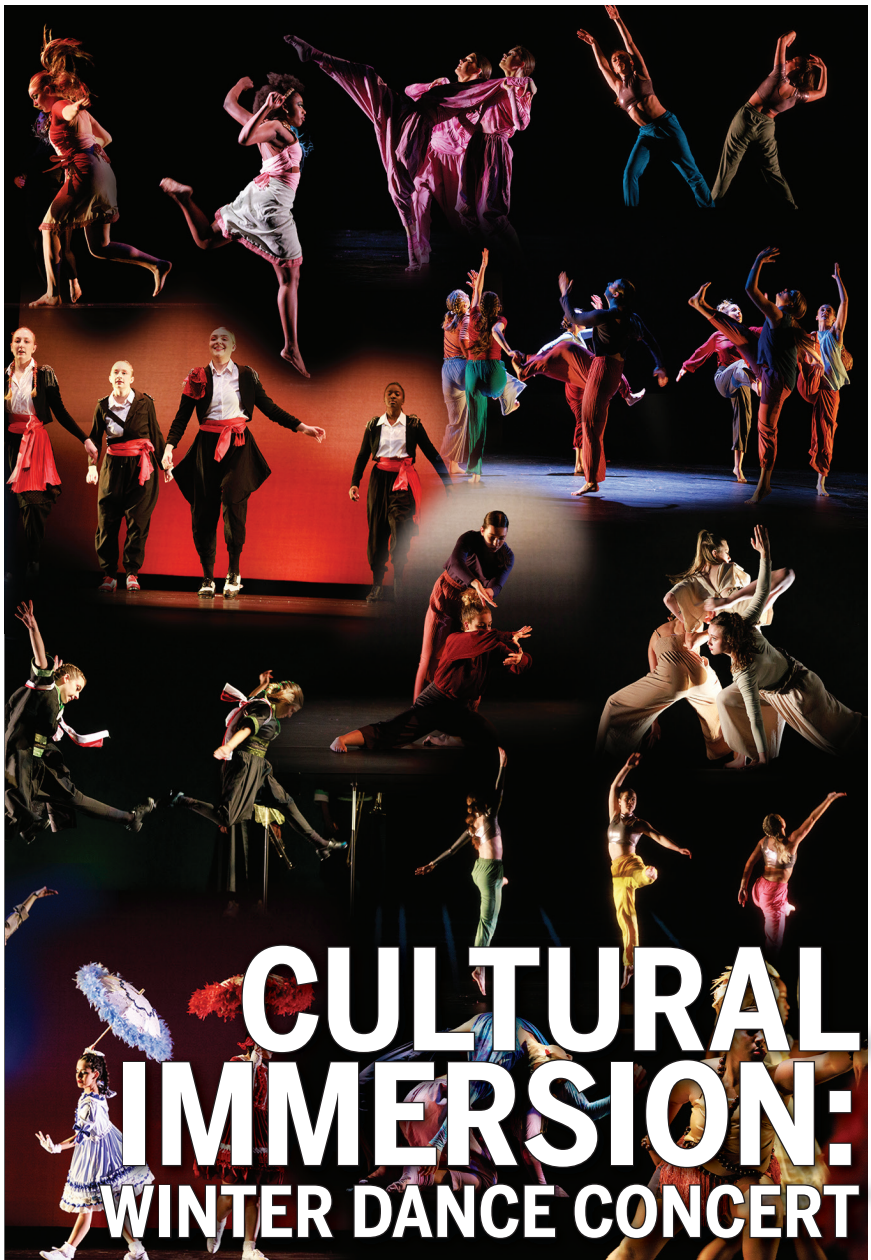




THEATRE & DANCE

theatre.indiana.edu



# CULTURAL IMMERSION: WINTER DANCE CONCERT

DIRECTED BY BEATRICE CAPOTE  
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 chair



Greetings and welcome to the IU Theatre and Dance 2023-2024 production season!

We are thrilled with the productions we have for our students and audiences this year.

Live performance is a place for communities to gather for engaged storytelling. Our stories this year continue with our tradition of bringing the most exciting, meaningful, and entertaining work to our audiences. We continue to use live performance as an opportunity to express the zeitgeist of our world. We hope that you will consider joining us for many additional lectures, discussions, and collaborations throughout the season.

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 guest artists to our season – from choreography and music direction to directing and designing. We'd also like to welcome Dr. Sarah Johnson, who joins our faculty as the Head of Dramaturgy, and David Tracy, our new Public Relations and Audience Development Specialist.

We'd also like to take a moment to bid a fond farewell to Laura Judson and Madison Colquette, two fantastic staff members in our department community who are moving on to wonderful new chapters. We thank them for their 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 2023-2024 academic year!

With Gratitude,  
Linda Pisano  
Chair & Professor,  
Dept. of Theatre & Dance

# Director's note



My concept for this production came from the thought, "I want this concert to be multicultural and students to be immersed in it!" That meant a semester-long process of immersing in traditional and contemporary Korean dance forms; Flamenco dance and understanding its African and Gipsie roots; African diaspora spirituality, lived social experience, Tap dance, Ethiopian culture, indigenous stories, spiritual and lived conscious/unconscious stories.

Culturally specific dances come from resilience, fighting for liberation, hard work, labor, protest, ancestral struggle, and perseverance. While we can bask in the joy and fun that many cultural dances have evolved to be, it is essential to reconnect with their authenticity and traditions so that we understand the lived experiences that shaped them.

Young folks today are already immersing themselves in different cultures without realizing their historical value. By guest artists Professor Emerita Iris Rosa, DaEun Jung and Meira Goldberg bringing African Diaspora, Korean and Flamenco dances to IU, students and audiences have the educational opportunity to gain insights into different dance origins, their historical and cultural significance, and the world around them. It provides students a chance to vocalize their literacy of each dance, offering a vital understanding before immersing themselves in cultures.

This concert imagines and moves us toward a world where:

- Different cultures are acknowledged.
- Dance is understood as educational and historical.
- Dances go beyond movement, incorporating a feeling that resonates with the audiences.
- Authentic dances and stories are appreciated.
- Dance brings awareness to the present and future.

The world is shifting, and we need to be transforming with it. The wonderful aspect of dance is that it is our source to express change and transformation. We as dance makers and artists get to be loud, bold, and express our voice with you.

Each choreographer shares their lived experience through cultural, spiritual, educational, lived or historical research. Each piece involves extensive research; taking us back in time to move forward to where we are now.

Thank you to all the Faculty and Guest choreographers, rehearsal assistants, and production crew for their tenacity and collaboration. It takes a village to create something beautiful!

Thank You to our dance pioneers who have passed on, leaving us with the fruits of their teachings and knowledge. As artists and dance makers, we continue to teach, explore, inform, and invigorate our young folks, communities, and audiences to another level of embodied understanding.

Enjoy this Experience!

Ashé,

Prof. Beatrice Capote  
Director, *Cultural Immersion*  
Associate Professor, Contemporary Dance



PRESENTS

# CULTURAL IMMERSION

## WINTER DANCE CONCERT

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- Infinitely Boundless (2023)** Iris Rosa
- Norri 4 x 3 (2023)** DaEun Jung
- Customaries (2023)** Selene Carter
- Sentient Beings (2023)** Elizabeth Shea

INTERMISSION

- Rope(work in progress) (2023)** Baba Stafford C. Berry, Jr.
- Pulso (2023)** Meira Goldberg
- Zapateado Palmas  
(Dancing Feet, Clapping Hands)  
(2023)** Robert Burden
- Transcendence (2023)** Beatrice Capote

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.

**RUTH N. HALLS THEATRE** | DECEMBER 8–9, 2023

# Infinitely Boundless (2023)

**CHOREOGRAPHY** Iris Rosa

**MUSIC** *Ifa is Infinte* by Sola Akingbola  
and *Solar Bath* by Aldehard Roidinger

**LIGHTING DESIGNER** Jacob A. Goldberger

**COSTUME DESIGNER** Zephany Rivers\*

**FITTING SPECIALIST** Heather Milam

**MUSIC EDITOR** Hannah Crane

**STAGE MANAGER** Rachel Petersson

**DRAMATURG** Sheridan Schreyer

## CAST

Megan Allman, Audrey Chen, Maggie Derloshon, Olivia Harmon,  
Jillian McCabe, Caroline Moeller, Casey Quinlan, Nell Ritchey, Rae Sarokin,  
Sophia Vala, Lauren Woodward

## PROGRAM NOTE

This piece is inspired by the idea that there is a space which exists between earth and celestial. It has no boundaries and is a place of wisdom that lasts for an eternity.

## SPECIAL THANKS

I want to thank Professor Beatrice Capote, director of *Cultural Immersion*, and colleagues in the Department of Theatre, Drama and Contemporary Dance for the opportunity to choreograph and engage in the spirit of creativity.

\*M.F.A. Costume Design Thesis—Advisor: Katie Cowan Sickmeier

# NORRI 4 x 3 (2023)

**CHOREOGRAPHER  
MUSIC**

DaEun Jung  
*NORRI 4 x 3* Composed/Arranged by  
DaEun Jung  
Pansori Vocals: Melody H. Sim (Shim)  
Janggu Drum: Ingyu Shin  
Kate Vermillion Lyons  
Nicholas Gwin  
Eriko Terao  
Dana Tzvetkov  
Andrew Hopson  
Rachel Petersson  
Sarah Johnson

**REHEARSAL DIRECTOR  
LIGHTING DESIGNER  
COSTUME DESIGNER  
CUTTER/DRAPER  
SOUND DESIGNER  
STAGE MANAGER  
DRAMATURG**

## CAST

Kenzie Carruthers, Kamari Donaldson, Reagan Elfers, Elise Fogle, Josie Fox, Garlynn Gillesepie, Lila Hodgkin, Baylee McAllister, Lucy Morrison, Casey Quinlan, Sari Shocket, Sophia Valas

## PROGRAM NOTE

NORRI is a contemporary group dance that reinterprets the principle, form, and mode of Korean folk dance as a communal performance practice. NORRI (놀이), meaning “play” in Korean, creates an inclusive platform to experiment with collaborative pattern compositions while celebrating both collective accomplishments and individual grooves. In NORRI 4 x 3, classical Korean dance vocabulary—originating from simple steps and gestures of Korean ancestors—is re-stylized by twelve dancers in IUC, transpassing time and space, while syncopated Pansori (traditional Korean folk opera) phrases and irregular meter Janggu rhythms stimulate dancers’ complex and playful kinesthetic exploration.

## SPECIAL THANKS

My foremost appreciation to Beatrice Capote for inviting me to this amazing program as well as the faculty and staff members in IUC for your attentive collaboration and hospitality during my stay in Bloomington. Tremendous thanks to Kate Lyons for refining, evolving, and realizing the work from the rehearsal studio to the stage and Erico Terao for being communicative, inspirational, and magical in the costume making process. All my heartfelt thanks to twelve fearless dancers who jumped into the new forms and methods of dance practice enthusiastically and collaboratively including the knee-squatting exercise to open every rehearsal. Each of your commitment and singularity inspired NORRI’s further development!

# Customaries (2023)

**CHOREOGRAPHER**

Selene Carter  
*with movement invention by the dancers*

**MUSIC**

(Composed and Performed by)

Shane Bucci, Ji Yeon 'Jiji' Kim, Jack Osbourne, Ye Ran, Nelson Rodriguez, Zhou Zhou

**LIGHTING DESIGNER**

Ashley Christensen

**COSTUME DESIGNER**

Ava Francisco

**FITTING SPECIALIST**

Heather Milam

**SOUND DESIGNER**

Andrew Hopson

**STAGE MANAGER**

Rachel Petersson

**DRAMATURG**

Sarah Johnson

**CAST**

Katie Clamme, Sophia Franiak, Lydia Layden, Allison Povinelli, Picabo Saunders, Riley Savage, Sari Shocket, Rachel Stratton, Olyvea Yambrovich

**PROGRAM NOTE**

In June of this year, I engaged in a workshop with Julian Boal, son of Augusto Boal, who created the Theatre of the Oppressed pedagogies. I wanted to learn more about how to embody social justice problems and solutions in collective and creative ways. I brought some of the practices to this cast and experimented with how Theatre of the Oppressed pedagogies could be applied in a dance context. My recent research centers on understanding my complicity in perpetuating Western Imperial art and dance practices that maintain structural oppression. From my cultural aesthetic training, I included two seminal post-modern 'dance constructions' by Simone Forti, Huddle and Scramble, circa 1961, catalogued as works in the Museum of Modern Art.

*"Theatre is the art of looking at ourselves."* —Augusto Boal

**Content Warning:** This dance references school safety drills in the event of gun violence, and disordered eating behaviors.

**SPECIAL THANKS**

Thank you to Ji Yeon Kim, Assistant Professor, Jacobs School of Music, Guitar Program and students in her course, New Media, who each composed a micro score for this piece, and perform them live as an ensemble. It is a great honor to collaborate with these artists.

Thank you to the dancers for telling their stories and being brave to speak out loud. Thank you to their dance teachers and coaches from their past, who taught them abilities to arrive at this moment. Thank you to Professor Andrew Hopson for incredible support with sound technology. Thank you to Professor Sarah Johnson as Dramaturg for helping us strengthen our voices. Thank you to Professor Beatrice Capote for her leadership and vision for this concert. Thank you to guest performers in Scramble.



# Sentient Beings (2023)

## **CHOREOGRAPHER**

Elizabeth Shea

*in collaboration with the dancers*

## **MUSIC**

*Winter Variation* by Meredith Monk.  
*Drum Message* and *Ghost Warriors* by  
Christophe Zurfluh. *In the Water* by  
Ólafur Arnalds. *Underwater Nocturne*  
by Andrew Pekler. *Requiem in D Minor,*  
*Op. 48: IV. Pie Jesu* by Gabriel Fauré,  
performed by Philippe Jaroussky,  
countertenor, and Orchestre de Paris  
*A Midsummer Night's Dream* by  
William Shakespeare performed by  
dancers.

## **TEXT**

## **LIGHTING DESIGNER**

Nicholas Gwin

## **COSTUME DESIGNER**

Ava Francisco

## **FITTING SPECIALIST**

Beth Wallace

## **SOUND DESIGNERS**

Nathan Cole, Seth Goot

## **DRAMATURG**

Megan Lederman

## **STAGE MANAGER**

Rachel Petersson

## **CAST**

Lillian Brown, Kamari Donaldson, Elise Fogle, Josie Fox, Baylee McAllister,  
Payton Mccollam, Melaina Muth, Lindsey Osten, Emma Waterman, Katherine Willis

## **PROGRAM NOTE**

This work is both a reimagining of the role of the fairies in Shakespeare's *A Midsummer Night's Dream*, and a dive into the realm of consciousness. Dramaturg Megan Lederman's research and analyses provided deeper insights into the world of Shakespeare's non-human, but conscious creatures; they are most comfortable in the woods, they are grand manipulators, they can travel through time and space, etc. As the dancers and I mined movement material from these abstract ideas, bereft of narrative, a sense of otherness, even loneliness, began to emerge.

Can embodying the sensations of living things push us to a more inclusive understanding of the human condition as we immerse ourselves in a multi-cultural perspective? The final musical selection, Fauré's most famous *Pie Jesu*, meaning "give them comfort, give them rest," accompanies the dancers as they continue their journey, alone.

## **SPECIAL THANKS**

To Dr. Andrew Hopson for his mentorship and contributions to the sound design, and to the dancers, emerging dance-makers in their own right, who brought their talent, intelligence, commitment, and unique selves to the rehearsal process each and every day.

# Rope (work in progress) (2023)

<b>CHOREOGRAPHY</b>	Stafford C. Berry, Jr.
<b>PROLOGUE</b>	Baba Stafford C. Berry, Jr., Mama Kim Morris-Newson
<b>POETRY</b>	<i>Strange fruit</i> by Abel Meeropol
<b>COMPOSERS</b>	Stafford C. Berry, Jr., Andrew Hopson
<b>LIGHTING DESIGNER</b>	Nicholas Gwin
<b>COSTUME DESIGNER</b>	Stafford C. Berry, Jr., Zephany Rivers*
<b>CUTTER/DRAPER</b>	Beth Wallace
<b>STAGE MANAGER</b>	Reilly Smith
<b>DRAMATURG</b>	Megan Lederman

## CAST

Members of the IU African American Dance Company,  
Mateo Ahmad, Joe'Quaylin Coleman, Logan Eddington, Maya Lightfoot, Jaylen Ray (Friday only),  
Destiny Walton, Mary Thompson (not performing but contributed to initial practices.)

## PROGRAM NOTE

The ancient Egyptians are credited as the first to create rope-making tools. Rope making is the process of twisting lots of fibers together to make one strong cord. A rope's job is to remain wound together, even when contorted or knotted, otherwise it would not have enough tensile strength to pull heavy objects or keep its stability.

Black folks' braiding techniques have been utilized to make cornrows and other intricate long-lasting hair designs. Rosetta Tharpe, a queer black woman from Arkansas plucked wire ropes (electric guitar strings), sang gospel & secular music, and influenced many early pioneers of Rock & Roll Music. Rope was used to lynch black bodies during particularly brutal periods of the Enslavement and Civil Rights periods in America's history.

Rope has been a significant thread in many Black experiences throughout our historical past. This work explores this complexity...utility, culture, and tragedy.

*"Like rope, we are wound together. And through twists and knots, we remain strong enough to pull heavy weight."* (baba stafford)

(Note: The sound was created through a process of brushing, rubbing, tapping, whirling, whipping, and gnashing rope against metal, wood, strings, other rope. These sounds were then braided together into a score.

# Pulso (2023)

**CHOREOGRAPHER**  
**MUSIC**

Meira Goldberg  
*Que me va a mata' d'un tiro* (alegrías),  
guitar and vocals: Pedro Bacán  
*La liebre* (sevillanas corraleras), vocals:  
*Las Niñas* (Alba Molina, Aurora 'Power'  
y Vicky Luna), guitar and percussion:  
*Los Delinquentes* (Miguel Ángel Benítez  
Gómez "Er Migue," Marcos del Ojo,  
"Er Canijo de Jeré," y Diego Pozo  
"Er Ratón")

**REHEARSAL DIRECTOR**  
**LIGHTING DESIGNER**  
**COSTUME DESIGNER**  
**FITTING SPECIALIST**  
**SOUND DESIGNER**  
**PROJECTIONS DESIGNER**  
**DRAMATURG**  
**STAGE MANAGER**

Percussionist: Mike Wimer  
Kate Vermillion Lyons  
Nicholas Gwin  
Eriko Terao  
Eriko Terao  
Andrew Hopson  
Nick Boisvert  
Spencer Wilkes Fields  
Reilly Smith

## CAST

Sofia Crespo, Olivia Harmon, Payton Mccollam, Melaina Muth

## PROGRAM NOTE

When I came to Indiana University to set this piece, my goal was for the dancers to fall in love with flamenco. Perhaps I have succeeded in this goal. But I have also fallen in love with them, with their bravery, passion, and commitment. I am tremendously grateful to Sofia, Olivia, Payton, Melaina, Mike, and the rest of the team for stepping with me into flamenco's conceptions of the body, the breath, and the voice as hosts for the sublime, for the divine—for the duende. Pulso means pulse, but you will hear in this piece many pulses beating together. Flamenco dancing sets in motion multiple rhythmic cycles at once: the sensuously circling hands mark one pattern, the swaying and breaking hips another, the majestic arms another, the fancy feet, another—all spinning simultaneously in precarious balance, an equilibrium in motion which burrows deeply into the soul, into the big questions of being in place. Thank you to the dancers and to you the audience for stepping with me into this circle of power—where together we can open a portal across space and time between an all-too-often precarious present and alternate aesthetic, spiritual, and moral universes. Thank you for coming with me on this journey!

## PROJECTION NOTE

The footage is of Juana Vargas, "*La Macarrona*," filmed in 1917 Sevilla by Léonide Massine. Courtesy of Massine's heirs, Tatiana Weinbaum, Lorca Massine, and Theodor Massine and the New York Public Library for the Performing Arts.

## SPECIAL THANKS

Beatrice Capote, Robert Burden Jr., and Kate Lyons for your beautiful dancing!

# Zapateado Palmas (Dancing Feet, Clapping Hands) (2023)

**Uniting folks through the love of dance and community**

<b>CHOREOGRAPHERS</b>	<b>Scene One:</b> Sofia Crespo <b>Scene Two:</b> Robert F. Burden Jr.
<b>MUSIC</b>	<b>Scene One:</b> <i>Fandangos de Huelva</i> by Jose Galvan <b>Scene Two:</b> <i>Whatever Happens</i> by Michael Jackson
<b>MUSICIANS</b>	Guitarists: Melaina Muth, Noah Lyons, Grace Elmer
<b>VOCALIST</b>	Tiara Abraham
<b>REHEARSAL DIRECTOR</b>	Kate Vermillion Lyons
<b>LIGHTING DESIGNER</b>	Jacob A. Goldberger
<b>COSTUME DESIGNER</b>	Eriko Terao
<b>CUTTER/DRAPER</b>	Dana Tzvetkov
<b>SOUND DESIGNER</b>	Andrew Hopson
<b>STAGE MANAGER</b>	Reilly Smith
<b>DRAMATURG</b>	Sheridan Schreyer

## **Scene One: *Memories of Andalusia*, Sofia Crespo**

We will be transported to the cobblestone streets of Andalusia and its region of Huelva. Fandango is not just a dance, it is a celebration of life, family unity, love and everything that makes Spain unique.

## **Scene Two: *Whatever Happens*, Robert F. Burden Jr.**

*"I was inspired by this song over 10 years ago and it still inspires me about the power of love patience and understanding. You must first love you before you should love others, you deserve the best love and that love comes from within you."* — Robert F. Burden Jr.

*"You can search throughout the entire universe for someone who is more deserving of your love and affection than you are yourself, and that person is not to be found anywhere. You yourself, as much as anybody in the entire universe, deserve your love and affection."* — Buddha

*"Being deeply loved by someone gives you strength, while loving someone deeply gives you courage."* — Lao Tzu

## **T.H.E. THE HOOFERS ENSEMBLE**

Brooke Augustine, Sofia Crespo, Reagan Elfers, Lucy Ferguson, Kali Haddock,  
Lila Hodgin, Devin McDuffy, Paige Pianczk, Megan Trappe

## **CAST**

Sofia Crespo, Reagan Elfers, Lila Hodgin, Paige Pianczk, Megan Trappe

## **SPECIAL THANKS**

I would like to thank my entire cast for your patience, time, talent, and energy. Thank You. I would like to thank the costume, scenic, and lighting departments for all your hard work. Thank You.

# Transcendence (2023)

## **CHOREOGRAPHER**

Beatrice Capote

*in collaboration with the dancers*

## **MUSIC**

Street Sounds NYC Loopable Radiance

*Doomed* by Moses Sumney

Wind, Bell, and Guiro rhythm sounds

## **VOCALISTS**

Beatrice Capote, Zephany Rivers

## **LIGHTING DESIGNER**

Ashley Christensen

## **COSTUME DESIGNER**

Zephany Rivers\*

## **CUTTER/DRAPER**

Beth Wallace

## **SOUND DESIGNER**

Andrew Hopson

## **DRAMATURG**

Spencer Wilkes Fields

## **PROPS MANAGER**

Iruke by Abby Bilson; Iruke is the word in Yoruba language to describe the horse's tail whisk used by the Orisha Oya as her main attribute.

## **STAGE MANAGER**

Reilly Smith

## **CAST**

Kenzie Carruthers, Logan Marie Eddington, Kylie Furlong, Garlynn Gillespie, Anya Gustafson, Lucy Morrison, Megan Philibin, Raegan Shapiro, Laney Smith, Aerin Webber

## **PROGRAM NOTE**

It's a journey to transcend our bodies and reconnect with ourselves during moments of influx. Aligning with our purpose, balancing our minds for ongoing growth and heightened consciousness. The energetic forces of nature, embodied by the Orishas in this context, guide our alignment. These Orishas represent archetypal embodiments worshiped in IFA/Yoruba Pantheon & History. The Orishas represented is Oshun (goddess of River, femininity, attributes: love), Yemaya (goddess of oceans/salt waters; attributes: nurturing firm mother), Oya (goddess of winds/tornadoes attributes: change and transformation), Obbatala (the sky father attributes: purity, cleansing of the mind/body/spirit). In this work, I investigate—What are the human and spiritual universal forces that keep us afloat? How do we go back in time to reimagine how we can go forward?

## **SPECIAL THANKS**

To my dancers for their openness and hard work in every rehearsal from day one. You're all extraordinary, and I'm incredibly grateful for such a vivacious and risk-taking cast! Thanks to all the crew members and designers; what happens onstage wouldn't be possible without the behind-the-scenes and backstage daily work. Thank you to lighting designer Ashley Christensen, Zephany Rivers, costume team and dramaturg Spencer Wilkes Fields for adding their gifts to this work.

\*M.F.A. Costume Design Thesis—Advisor: Katie Cowan Sickmeier

# LIGHT AND TRUTH

LUX ET VERITAS • FALL 2023



COLLEGE OF ARTS + SCIENCES  
**THEMESTER**

Inspired by Indiana University's motto, the College of Arts and Sciences presents its final themed semester this fall. Themester 2023 focuses on Lux et Veritas | Light and Truth and explores the nature, history, artistic and scientific expressions of light and truth, as well as the cultural role of inquiry in relation to these concepts as they are found in the arts and sciences...and beyond.

## UP NEXT AT IU THEATRE & DANCE:

*Government regulation and female autonomy collide in Shakespeare's comic legal thought experiment.*



# Production team

## Stage Managers

Rachel Petersson  
Reilly Smith

## Assistant Stage Manager

Sherry Qin

## Dramaturgs

Spencer Wilkes Fields  
Sarah Johnson  
Megan Lederman  
Sheridan Shreyer

## Production Manager

Trish Hausmann †

## Production

### Technical Director

Rachel Shearon

### Assistant Technical Director

Frankie Martinez

## Props Manager

Abby Bilson

## Scenic Coordinator

Nick Boisvert

## Projections Designer

Nick Boisvert

## Department

### Technical Director

Jeff Baldwin

## Cutter/Draper

Dana Tzvetkov  
Beth Wallace

## Wardrobe Supervisor

Lil Campos  
Liesl Ragner

## Costume Studio Supervisor

Cee-Cee Swalling

## Visiting Assistant Professor of

### Costume Design

Katie Cowan Sickmeier

## Assistant Professor of Costume

### Technology

Heather Milam

## Director of Dance Costumes &

### Department Assistant Designer

Eriko Terao

## Costume Studio Employees

Katelyn Lopez  
Madelyn DeBrine  
Liesl Ragner  
Ava Francisco  
Nicole Hiemenz  
Camille Deering

Lil Campos

Ella Smith

## Craft Artisans

Zephany Rivers  
Nicole Hiemenz

## Assistant to Director of

### Dance Costumes

Madelynn Wells

## Wardrobe for ACT 1

Madeline Cordray  
Laney Moore  
Taylor Ralston  
Allie Phelps

## Wardrobe for ACT 2

Audrey Fendler  
Zoe Fledderman  
Izzy Danton  
Grace Gdowik

## Costume Daytime

### Maintenance Crew

Mateo Ahmad  
Maya Lightfoot  
Elena Thomas

## Lighting Supervisor

Betsy Smith

## Head Electrician

Mads West

## Lighting Programmer

Lexi Brouwer

## Lighting Studio Employees

Ashley Christensen  
Jacob A. Goldberger  
Nic Gwin  
Jaden Holtschlag  
Sarah Mansfield  
Mads West

## Lighting Studio Crew

Lexi Brouwer  
Nate Cole  
Sophie Frank  
Katy Kay Plaziak  
Mikayla White

## Lighting Deck Crew

Julia Bostrom  
Ariel Cole  
Erin Evert  
Alexa Norbeck  
Corrine Smith

## Light Board Operator

Madison Meade

## Sound Studio Supervisor

Andrew Hopson

## Sound Crew

Matthew Acosta-Hatch  
Luc Charlier  
AJ Dowling  
Abigail Hughes  
Bri Stoneburner

## Sound Deck Crew

Keilyn Bryant  
Katie Rankin  
Reagen Simeon  
Lilia Wolf

## Sound Engineers

Quinn Larkin  
Marco Mollidrem  
Alanna Porter

## Assistant Audio Engineers

Zhi Cobbey  
Bach Duigou

## Props & Scenic Artist Supervisor

Dan Tracy

## Scenic Studio Supervisor

Sean Dumm

## Visiting Assistant Professor of

### Scenic Design

Emma Brutman

## Scenic Studio Employees

K'Nya Bumpers  
Francesca Martinez  
Morgan Hemgrove  
Elliott Carnell  
Rachel Shearon  
Maggie Jackson  
Chyna Mayer  
Nick Boisvert  
Abby Bilson  
Ash Cossey  
Sophie Frank  
Saxon Neal  
Dominic Jones  
Sean Holloway  
Victor Beeler  
Collin Smagala  
Cat Richardson  
River Epperson

## Scenic Run Crew

Clara Blackwell  
Ellie Gray  
Elizabeth Kasper  
Jake Kline  
Helene Falkhoff  
Malachi Watson  
Jeff Craft  
Katelyn Dunivan



† 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

## Audience Development Staff

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  
Ray Fellman  
DJ Gray  
Allen Hahn  
Lauren Houghton Gillis  
Trish Hausmann  
Scott Hogsed  
Dr. Andrew Hopson  
Dr. Sarah Johnson  
Dr. Jennifer Lane  
Nancy Lipschultz  
Reuben Lucas

Kristin Mann  
Dr. Eric Mayer-García  
Jenny McKnight  
Jonathan R. Michaelsen  
Heather Milam  
Dr. Eleanor Owicki  
Linda Pisano  
Ilene Reid  
Catherine Richards  
Richard Roland  
Cindi Severance  
Elizabeth Shea  
Katie Cowan Sickmeier  
Elizabeth G. Smith  
Cee-Cee Swalling  
Eriko Terao  
Dan Tracy  
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  
Iris Rosa  
Robert A. Shakespeare  
Frank Silberstein  
Rakesh H. Solomon

## **I dedicate these performances to my auntie Yakima Williams-Rivers.**

Auntie Kim was incredibly fierce and loving person. In several ways, she reminds me of Oyá in terms of being powerful force that command any space she was in. She had a roaring laugh, smile, and tight hugs that I will miss dearly. She was amazing mother, sister, and aunt. She loved unconditionally. I hope that one day I can be as great as she was. She has motivated and supported my artistry. I miss you and I love you so much. You will always be with me. Rest in power.

Sincerely,  
Zephany



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# Artistic & Production team



**BABA STAFFORD  
C. BERRY, JR.**  
(Choreographer)

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!* and *Aggregation* for AADC and IUCD.



**NICK BOISVERT**  
(Scenic Designer)

(he/him) is a first year Scenic Design M.F.A. candidate and is very excited to be working on *Cultural Immersion*. Most recently he worked as the assistant properties

manager for IU's first production of the season, *Orlando*. Nick hails from Phoenix, Arizona's Grand Canyon University and is very excited to experience a new atmosphere of ideas. Next, you can see Nick work as a Properties Master for IU's Spring production, *Pipeline*.



**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 Angélique Kidjo on her newest musical "*Yemandja!*" 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)

recently served as Faculty Fellow in the College of Arts and Sciences Office of Diversity and Inclusion and concluded a three-year term as Associate Chair of the Department of Theatre,

Drama and Contemporary Dance. Selene was a cohort member of the spring 2023 Bloomington Symposia, *The Book in Hand: book as object*, where she presented creative activity about improvised movement scores based on discarded and found books, then archived in hand made books by student dancers. Her collaborative research on liberatory dance pedagogies was recently presented for the Cincinnati Ballet, the Perpich Center for the Arts in Minneapolis, at Ohio State University, Columbus, Ohio and at Kent State University, Kent, Ohio, and published in the *Journal of Dance Education*. As dancer Steve Paxton once stated, she assumes nothing is formless. Selene also assumes that nothing is outside of culture, and that when we cannot perceive the specific culture we are immersed within, we may have found our most difficult work to begin creating equity.



**ASHLEY CHRISTENSEN**  
(Lighting Designer)

is a first year M.F.A. candidate from Lake Oswego, OR with a B.A. in Theatre from the University of Oregon.

Recent credits include: *Path of Miracles* with The

Oregon Bach Festival, *L'italiana in Algeri* with the UO Opera Ensemble and *Colonialism is Terrible, But Pho is Delicious* with Oregon Contemporary Theatre. She is excited to expand her horizons and collaborate with new people, places, and ideas in Indiana.



**SPENCER WILKES FIELDS**  
(Dramaturg)

is a dramaturg who is currently pursuing his M.F.A. in Dramaturgy at Indiana University. Spencer recently

completed his undergraduate studies at Brigham Young University, where he played a crucial role as the dramaturg for their Microburst Theatre Festival. Beyond his work on new plays, Spencer has also made significant contributions as a dramaturg for a diverse range of productions, including *Fiddler on the Roof*, *A Midsummer Night's Dream*, Mary Zimmerman's *Metamorphoses*, and *The Shape of a Girl*.



**AUDREY FENDLER**  
(Wardrobe Crew)

(she/her) is a freshman from Leawood, KS pursuing a B.F.A. in Dance in the IU Contemporary Dance Program. During her first semester, she

performed as a dancer in the *Junior Choreographic Performance Project* and is serving as crew for the *Cultural Immersion* faculty concert.



**AVA FRANCISCO**  
(Costume Designer)

is a first-year graduate candidate focusing on Costume Design. Ava has been the Costume Intern for Alley Theatre and the Costume Administration Intern for Santa Fe Opera.

She has designed *Fish's Belly* and *The Wolves* for the University of Houston and *Prime of Miss Jean Brodie* for Playhouse 1960. She was the design assistant for *Learned Ladies*, *Something Rotten*, and *Shakespeare in Hollywood*. When not involved in theatre you can find Ava teaching saxophone or swing dancing.



**MEIRA GOLDBERG**  
(Choreographer)

is a widely recognized performer, choreographer, teacher, and scholar. She has performed alongside major artists in Spain and across North America, has choreographed a number

of operas, and has taught many of the leading lights in today's U.S. flamenco scene. Her monograph, *Sonidos Negros: On the Blackness of Flamenco* (Oxford University Press, 2019 and, translated by Kiko Mora, Libargo 2022), won the ASTR Barnard Hewitt Award for best 2019 book in theatre history.



**JACOB A. GOLDBERGER**

*(Lighting Designer)*

is a first year Lighting Design M.F.A. candidate from Florida. He holds a Bachelor of Fine Arts in Lighting Design from the University of Florida - Go Gators! Recent credits

include *Annie* (Dr. Phillips Center, Lighting), *Cabaret* (University of Florida, Digital Media), and *Carmen* (Phillips Center, Lighting). He thanks his dad for his utmost support, his family, his best friends for always being there for him, and the cast, crew, and production team. This one is for you, mom.



**NICHOLAS GWIN**

*(Lighting Designer)*

(he/him) is a second year M.F.A. candidate from Atlanta, GA. In his time at IU he has designed and assisted for various productions and is excited to be apart of bringing the world of this production

to life. He is grateful for the support of his advisers, professors, friends, and parents. He hopes you enjoy the show.



**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.



**DAEUN JUNG**

*(Choreographer)*

is a Korean-born dancer-choreographer currently based in Los Angeles. She interlaces forms, principles, and methods of her ancestral and contemporary

performance practices within her self-constructed system. Jung's work has been supported by Los Angeles Performance Practice (LAPP), Roy and Edna Disney CalArts Theater (REDCAT), Foundation for Contemporary Arts (FCA), Pieter Performance Space, Movement Research at Judson Church, Korea Foundation, New England Foundation for the Arts (NEFA), and New Music USA. She has received residency support from Loughaven Artist Residency, L.A. Dance Project, Brockus Project Dance, Santa Monica Cultural Affairs at Camera Obscura Art Lab, Show Box L.A. at we live in space, as well as the Forward Dialogues 2019 at Maggie Allesee National Center for Choreography (MANCC). A master artist of the Alliance for California Traditional Arts Apprenticeship Program and Cultural Trailblazer of City of Los Angeles Department Cultural Affairs, Jung redefines the practice and repertoire of Korean dance in multicultural settings. Before relocating to LA, Jung toured cities and countries in Asia and Europe as a full-time dancer of Gyeonggido Dance Company which is renowned for its large-scale classical and contemporary Korean dance repertoire. Having six years of early conservatory training in dance at the National Gugak School as a recipient of the National Theater of Korea Award, she completed a B.A. in dance and minor in Korean literature from Ewha Womans University in Seoul, Korea. In the US, Jung holds her M.F.A. in choreography at UCLA where she was recognized as a Westfield Emerging Artist.

She has taught at Santa Monica College, Loyola Marymount University, and University of Nevada Reno and currently is a lecturer at University of California Riverside.



**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).



**KATE VERMILLION LYONS**  
(Rehearsal Director)

is a Bloomington native and alumna of the IU Contemporary Dance Program. Her professional career led her to 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. This year, Kate received an Emerging Artist Grant from the Bloomington Arts Commission to produce her multidisciplinary collaboration, ASH, which premiered at the FAR Center for Contemporary Arts in October 2023. Other recent projects include offering community improvisation classes at Bloomington Yoga Collective, rehearsal directing for guest artists Braeden Barnes, Evelyn Wang, Dr. Prathiba Nateson Bately, and Erik Abbott-Main for IUDT'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.



**FRANKIE MARTINEZ**  
(Assistant Technical Director)

is a first year from Chapel Hill, NC, in the Theatre Technology M.F.A. program. So far she has been a carpenter on both of this year's productions,

*Orlando* and *Cabaret*. Frankie graduated in May from East Carolina University. There she was the technical director for *Pride and Prejudice*, and *Intimate Apparel*, as well as the assistant technical director on *Pippin* and *Head Over Heels*. Frankie would like to thank her professors and fellow grads for supporting her and hopes you enjoy the show.



**RACHEL PETERSSON**  
(Stage Manager)

is a senior from Plainfield, IN. She studies Arts Management with minors in Business and Creative Writing. Previous IU Theatre credits include: *Cabaret* (Assistant Stage Manager),

*Journeys of Joy* (Assistant Stage Manager) and *Something Rotten* (Production Assistant). Her upcoming projects include *Pipeline* (Stage Manager) and *New Moves/New Directions* (Stage Manager).



**ZEPHANY RIVERS**  
(Costume Designer)

is a third year costume design graduate student from Savannah, GA. Zephany graduated from Savannah College of Art and Design in May 2021 with a B.F.A. in Production

Design with a concentration in Costume Design. Her SCAD costume design credits include *Last Drinks*, *Book of Ruth*, and *Dinner at 8, Dead by 9*.



**IRIS ROSA**  
(Choreographer)

Iris Rosa was born in Guayama, Puerto Rico and raised in East Chicago, Indiana. She is a Professor Emerita in the Department of African American and African Diaspora Studies (AAADS)

and the founding and former Director of the African American Dance Company (AACD). Her specializations include teaching dance technique, history, and choreography from the perspective of the African American and African Diaspora and bridging the contemporary modern dance genre with African diaspora dance forms and styles. Prof. Rosa has studied, researched, presented, and taught dance in Ghana, Ivory Coast, Havana, Matanzas, Guantánamo, and Santiago, Cuba, Puerto Rico, Dominican Republic, Guyana, Jamaica and Beijing, China. Rosa opened the Iris Rosa Dance Studio in May 2022 and is the Artistic Director of Seda Negra/Black Silk Dance Company (SNBSDC) both located in Indianapolis, Indiana. SNBSDC has performed four shows entitled *Voyages* and *Journeys* at the Athenaeum theatre as part of the IndyFringe Festival. The Schrott Center of the Performing Arts at Butler University as part of the Indy Dance Festival and the Toby at Newfields in collaboration with the Heartland Film Festival and Indy Dance Council. Her choreographic themes explore immigration, emigration and lived experiences of people in the African diaspora.



**RACHEL SHEARON**  
(Technical Director)

(she/her) is a 3rd-year M.F.A. Theatre Technology candidate from Ann Arbor, MI. She earned her B.F.A. in Theatre Design and Technical Production from Western Michigan

University in 2021. Over the past two summers, Rachel has served as the Technical Director for Indiana University Summer Theatre. Recently she has been the Technical Director for *Something Rotten!*, *Natasha, Pierre, and the Great Comet of 1812*, *Uncle Play*, and *Bowling for Beginners*.



**REILLY SMITH**  
(Stage Manager)

(she/her) is a Junior at Indiana University studying Arts Management with a minors in Theatre. Reilly is from Bloomington, IN. She has previously

assistant stage managed *Why Lilyia Why* and she is very excited to stage manage for the first time on this production.



**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.



**SHERIDAN SCHREYER**

*(Dramaturg)*

(she/her) is a theatre artist and scholar passionate about trauma-informed dramaturgy and the history of theatrical intimacy. She is in her first year in the Master

of Fine Arts in Dramaturgy program 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. Prior to IU Sheridan worked professionally as a producer, actor, and administrator at theaters across the Northeast.



**ERIKO TERAO**

*(Costume Designer)*

is a costume designer and technician. Originally from Japan, Eriko has worked internationally in the US, Japan, the UK, and Ireland, serving as a costume designer, assistant designer,

coordinator, wardrobe supervisor, and technician in a variety of theatrical productions, concerts, and costume exhibitions. Prior to joining the Indiana University Bloomington, she served as the Costume Studio Manager/Lecturer for the University of Central Arkansas and Arkansas Shakespeare Theatre. Past costume experience includes work with Santa Fe Opera, Utah Shakespeare Festival, American Players Theatre, Children's Theatre of Madison, Williams College Theatre Department, Ally Theatre, the Jacobs School of Music Opera & Ballet Theater, Imperial Theatre, Nissei Theatre, and Akasaka ACT Theatre. Eriko received her M.F.A. in Costume Design in Theatre from the Indiana University Bloomington, and a B.A. in Theatre and a Minor in Art from the University of Central Arkansas.



**DANA TZVETKOV**

*(Cutter/Draper)*

designs and constructs costumes for opera ballet and theater. Her work has been featured in the Central City Opera's *Tosca* (2016) and *Carmen* (2017), as well

as the National Opera Association's *Hagar* (2016). Her designs have appeared on Indiana University's Musical Arts Center stage in *Saudade*, *Carmen*, and

*Peter Grimes*. She has designed rentals for Ball State Opera Theater, Mississippi Opera, DePauw University, and Butler University. She worked alongside Linda Pisano for Opera San Antonio to build costumes for a cast including Patricia Racette and Michelle DeYoung. She has been commissioned to create concert gowns for DeYoung and Sylvia McNair. Tzvetkov served as the costume shop supervisor for IU Opera and Ballet Theater from 2013 until recently, when she was promoted to shop manager. She returned to Central City Opera in summer of 2018 to coordinate its production of *Il Trovatore*.



**BETH WALLIS**

*(Cutter/Draper)*

(she/her) is a first-year Costume Technology MFA Candidate from Elkhorn, Wisconsin. She is excited to be co-draping her first show with her cohort, Lil Campos. Previously

she got her bachelor's degree from the University of Wisconsin-Platteville where she was selected to be a part of the university's Summer Undergraduate Scholars Program. Some of her favorite shows that she has worked on in the past include: *Dr. Faustus*, *I Hate Hamlet*, *Matilda*, *Everybody*, *Gross Indecency*, *Winter's Tale*, *Why Liliya Why*, *1970's Sex Comedy*, and *Natasha, Pierre and the Great Comet of 1812*. She would like to thank her family and friends for their continuous love and support.



**MADS WEST**

*(Head Electrician)*

(they/them) is a second year M.F.A. Lighting Design Candidate from Benton, AR. This is their third lead design role at IU preceded by *The 1970s College Sex*

*Comedy* and *New Moves / New Directions '23*. Previous Credits include *Something Rotten!* (ALD) at IU, and *She Kills Monsters* (LD), *The Spitfire Grill* (LD), and *Miss SAU / OT '20 & '22* (LD) at their alma mater Southern Arkansas University. See more on instagram @madswestlighting

# Guest Artists & Musicians



**TIARA ABRAHAM**  
*(Guest Vocalist)*

a 17-year-old soprano and 2nd year master's student at Jacobs School of Music, studies classical voice under the tutelage of Prof. Patricia Stiles. She began her classical voice training

at 7 in her hometown Sacramento, California. Praised for her bell-like clarity and poised stage presence, as a soloist Tiara has performed globally, including at Carnegie Hall, the Vatican, and Musikverein in Austria, as well as on national TV and NPR affiliate radio stations. Beyond classical voice, she explores other genres. She sings and plays her own piano arrangements to well-known jazz standards and pop and has delved into the composition world with her piece *A New Dawn*. As an Indian-American musician passionate about representation, she advocates for underrepresented composers and musicians in her performances.

**SHANE BUCCI**  
*(Guest Musician)*

is from Otego NY, and has been playing guitar for 12 years. Starting his guitar journey first on electric guitar at the age of 13, Shane started playing classical guitar freshman year of his undergraduate coursework. Shane has completed a bachelor's and master's degree in guitar, and is currently working on a doctorate in guitar performance at Indiana University Jacobs School of Music.



**SOFIA CRESPO**  
*(Guest Choreographer)*

is an American Costa Rican, and Spanish 20 year old, majoring in contemporary dance with a minor in French at Indiana University. Sofia started dancing at age 2 and since that time

has studied ballet, tap and jazz. She began studying flamenco 7 years ago in her home country of Costa Rica with professional dancer Rebeca Shamah and continued learning through virtual sessions when she moved to Indiana in 2018. She has traveled to Spain to get immersed in Flamenco culture and attend master

classes with famous artists in the cities of Seville, Madrid and Barcelona. Since 2018 Sofia has been invited to perform as a solo dancer for the city of Bloomington concert series, Black y Brown Festival, Latino Fall Festival and Lotus World Bazaar, which has allowed her to share the Flamenco culture with the Bloomington community.



**GRACE ELMER**  
*(Guest Musician)*

is from Birmingham, Alabama and began studying the classical guitar at the age of ten. She began her studies at the Alabama School of Fine Arts where she

studied classical guitar performance with Paul Hicks. In 2015, she began her studies with internationally renowned Peabody graduate Piotr Pakhomkin. She is a prize-winning participant of several national and international guitar competitions. She completed her Bachelor of Music in classical guitar performance under the tutelage of Petar Jankovic and Maestro Ernesto Bitetti at the Jacobs School of Music. Grace is currently an Associate Instructor at the Jacobs School of Music and President of the IU Guitar Club. In the summer of 2022, Grace joined the US Guitar Orchestra on tour in Spain performing with renowned guitarist Xavier Jara. She recently collaborated with celebrated Argentine composer Osvaldo Golijov as lead flamenco guitarist in a production of *Ainadamar* at the Jacobs School of Music. In the fall, she will begin a doctorate degree at the Jacobs School of Music as an Associate Instructor of Guitar. She currently plays a handmade 1984 Kohno guitar.

**NELSON RODRIGUEZ GARZA**  
*(Guest Musician)*

is a Mexican musician who enjoys making music: playing guitar, arranging, teaching and exploring the realm of music. He is currently a guitar doctoral student at Jacobs School of Music under the tutelage of Professor Jiji Kim. He serves as an Assistant Instructor for the Guitar Department, an Online Artist Senior Instructor for the Cheerful Hearts Distance Learning Program in the Dominican Republic, and a member of the Mariachi Perla del Medio Oeste from the Latin American Music Center. Throughout his career, he has performed as a soloist in different festivals in Mexico, such as Festival Internacional de



Guitarra Clasica de Monterrey de la Escuela Superior de Musica y Danza (ESMDM), Festival Internacional Cedros-UP, Festival Internacional de Guitarra Clásica UANL; where he has been accompanied by the Chamber Orchestra of the School of Music of UANL (OCFAMUS) in multiple times and the Indiana Guitar Festival and Competition as part of the guitar ensemble premiering in the US the Concierto para un Resurgir by Jose Cura arranged by Dr. Daniel Duarte.



**JI YEON 'JJI' KIM**

*(Guest Musician)*

Praised by The Washington Post for her “mesmerizing” and “stirring” performances, JJI is an adventurous guitarist known for her virtuosity and command

of diverse repertoire. A committed champion of new music and contemporary composers, JJI has premiered three new concertos over the past five years alone, and she continues to expand the classical guitar repertoire by commissioning new works. In 2023, JJI will release UNBOUND, the culmination of a multiyear commissioning and recording project that aims to expand the classical guitar repertoire and redefine virtuosity. JJI is a faculty member at the Indiana University Jacobs School of Music.



**NOAH LYONS**

*(Guest Musician)*

is a sophomore undergraduate student at the IU Jacobs School of Music studying Audio Engineering with a minor in Music Production.

His main instrument is the guitar, both acoustic and electric, but he is also adequate on bass, piano, and vocals. He is also a member of IU’s student radio organization, WIUX, as well as Audio Student Productions, a club that provides sound support to small local venues. In his spare time, Noah enjoys to song write, record other musicians, spend time with friends, or watch sports.



**MELAINA MUTH**

*(Guest Musician)*

from Brookfield Illinois, is currently a Junior in the B.F.A. Contemporary Dance Program at Indiana University. Before coming to IU, she studied both dance and music for

many years. At the age of five, she began taking piano lessons, before starting again at the age of nine and taking guitar lessons at her local music shop, A Sound Education. She later also began lessons in music theory and piano in addition to having previously had many years of vocal lessons and violin lessons. While music is an amateur interest of hers, she has also spent many years working on an array of arrangements for both small and large ensembles. She has arranged and edited music for Robert Burden’s house class and his piece “House of Love” that premiered at the 2022 New Moves production, as well as for many of the projects and organizations she is a part of. Post-college she plans on pursuing a career in choreography, performance, and dance film.

**JACK OSBORNE**

*(Guest Musician)*

is a fourth year undergraduate at JSOM studying classical guitar performance. Jack enjoys jazz, composition, and plays the drums, bass, and practices voice. Jack’s pieces are moody, contemporary, and usually have a bit of a kick, like a habanero.

**YE RAN**

*(Guest Musician)*

Chinese guitarist Ye Ran is completing her Guitar Doctor of Music at IU Jacobs School of Music. Ran started learning the classical guitar with her father, Jinyang Ran, a Chinese Guitarist and educator, at the age of eight. In 2017, Ran entered IU Jacobs School of Music majoring Guitar Bachelor Degree in Music Science, and with a major outside field of Psychology. After finishing her Bachelor degree in 2020, Ran was admitted to the guitar performance master degree with a full scholarship, and employed as an Associate

Instructor of guitar at IU Jacobs School of Music, teaching guitar elective classes and lessons since 2021. In competition, Ran won the first prize of the High School Musical Instrument Competition in Bayi High School (2015), Xinjiang, China, the Gold Prize of Beethoven International Music Competition (2023), Art of Music Interpretation Special Award of Beethoven International Music Competition (2023).

**ZHOU ZHOU**

*(Guest Musician)*

a Chinese Classical Guitarist, Doctoral Scholar, and Graduate Assistant at the IU Jacobs School of Music, is currently learning from the Grammy-nominated Professor, Jiji Kim.

Zhou was born into a family with a strong musical atmosphere. His mother is a versatile teacher, and his uncle is a famous Chinese instrument performer. Zhou began learning Classical Guitar from Associate Professor Qian Zhengxian at the Wuhan Conservatory of Music. Following that, he enrolled in the Wuhan Conservatory of Music and earned his High School and Bachelor's Degrees. During his studies in China, as a formidable competitor, he also achieved several awards, including the Second Prize at the "Wuhan Conservatory of Music Academic Competition" and the "Asian Guitar Festival," as well as the Third Prize at the "Yangzi River Competition."

# **SPECIAL THANKS** **to our 2022–2023** **and 2023–2024 season** **Associate Producers**

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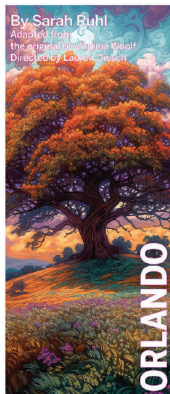
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