



THEATRE & DANCE

theatre.indiana.edu



DIRECTED BY SAM WHITE

WELLS-METZ 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

 THEATRE & DANCE



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, David Tracy, our new Public Relations and Audience Development Specialist and Carolynn Stouder, our new Program and Project Director.

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

PRESENTS

PIPELINE

by Dominique Morisseau

DIRECTOR	Sam White
SCENIC DESIGNER, PROJECTIONS DESIGNER	Ash Cossey
COSTUME DESIGNER	Katelyn Lopez
LIGHTING DESIGNER	Mads West
SOUND DESIGNER	Andrew Hopson*
STAGE MANAGER	Rachel Petersson
DRAMATURG	Megan Gray Lederman
TECHNICAL DIRECTOR	Rachel Shearon^
ASSISTANT STAGE MANAGER	Nathan Brown
PRODUCTION ASSISTANT	Kyle Dickinson



^M.F.A. Technical Directing Thesis—Advisor: Jeff Baldwin

*Member of United Scenic Artists Local 829, IATSE.

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.

Cast

NYA	Olivia Johnson
OMARI	Brian Alexander Davis
JASMINE	Natalie Yesenia Nunez
XAVIER	Trevele Morgan
LAURIE	Frankie Jo Bolda
DUN	Eric Thompson

UNDERSTUDY	Nomsa Andedo
UNDERSTUDY	Kaitlin Bowens
UNDERSTUDY	Quinn Larkin
UNDERSTUDY	Kaleb Perkins

CONTENT DISCLOSURE:

This production of *Pipeline* includes the following:
videos and descriptions of violence in school including adults
harming children, videos that can cause vertigo or photosensitivity.

Director's note



Dominique Morisseau's *Pipeline*—written in 2017 and performed for the first time Off-Broadway at the Mitzi E. Newhouse Theater, directed by Lileana Blain-Cruz—is still as relevant in 2024 as it was when it debuted, unfortunately.

While the number of imprisoned people fell one percent from year end 2020 to 2021, there are still 1.8 million people incarcerated in the U.S. as of the end of 2023 (source: [statisa.com](https://www.statisa.com)). And according to the Georgia Innocence Project, between four-to-six percent of people incarcerated in US prisons are actually innocent. If five percent of individuals are actually innocent, that means 1/20 criminal cases result in a wrongful conviction. In addition, and according to the Sentencing Project: Despite long-term declines in youth incarceration, Black youth remain vastly more likely to be incarcerated than their white peers. Black youth are almost five times as likely as their white peers to be held in juvenile facilities.

America, we have a problem.

And Morisseau serves us that problem from the inner workings of a Black family in a big city to a powerful monologue in Scene 8 from the security guard, Dun, on the systems that perpetuate resentment and rage that is “older than the bricks of this building but nobody’s doing the research.”

The beauty of Morisseau's *Pipeline* is that it pushes against the tropes sometimes associated with Black American family units. Sure, Nya and Xavier are divorced but they are both working professionals who provide for their smart and astute son, Omari. While the relationship between Xavier and Omari is complex, that is what makes the humanity of this play's characters flaws and all, so incredibly special. She doesn't point the finger in one direction, she makes us all look at ourselves in the mirror to fix the problem.

What made me want to direct this play is that the playwright gives every character agency. They are all passionate humans who are also deeply, deeply flawed. And they are working and going to school within an educational system that is not created or able to fully see them nor has it been cultivated to provide them with opportunities to live whole and complete lives. From Nya who wants to be an impactful teacher and keep her son safe, and Xavier who wants to make sure his son has the best education to Laurie who shows up even after being physically assaulted in her classroom because she loves her kids, and Jasmine who is dealing with being othered at Fernbrook, each of Morisseau's characters earn a deep compassion from us.

We know blue collar folks who are underpaid and overworked while trying to make their lives better and for some, like teachers and security guards, who help improve our lives. It is my hope that this play will help us keep them in mind and force us to do better by our youth, by those hard workers and by our world by pushing back against systems that do not serve all. That's what true diversity and inclusion is about—it's not about special privileges or making one group relevant and erasing another. It's about all of us having a fair chance to get up every day and go to work or school and raise our children with the hope that we can have a beautiful, safe and bountiful legacy.

It's been a true joy to come back to Indiana University's Department of Theatre, Drama and Contemporary Dance and work with this incredibly generous group of kind, hard-working M.F.A. and undergrad actors and designers. They all rose to the high expectations I have for every show I do. And I couldn't be more proud to call them my collaborators. Thank you, ALL. And until we meet again...

Sam White
Director

Dramaturg's note



Dominique Morisseau is a playwright and actress from Detroit. Morisseau is the author of *The Detroit Project* (A 3-Play Cycle) which includes the following plays: *Detroit '67* (2014), *Paradise Blue* (2015) and *Skeleton Crew* (2016). Morisseau wrote the book for the 2018 jukebox musical *Ain't Too Proud—The Life and Times of the Temptations*. The musical marked her Broadway debut and she became the first African-American woman to be nominated for a Tony Award for the Best Book of a Musical.

Morisseau states, "My job is to illuminate the human behind the social issue." She is a playwright who cares deeply about writing and creating roles for those who are like her. *Pipeline*, while not a biography, is dedicated to her mother who was teaching in the Detroit public school system that Dominique also went through. Through her work, Dominique has additionally preached towards making theater more accessible to students and to those who have never experienced theater before. She fights against the idea of an unresponsive audience and encourages her audiences to engage actively.



Scan the QR code to learn more about *Pipeline* and content of the play.

Dominique Morisseau has created these “Rules of Engagement”. This is what she (and we!) hope that you keep in mind when engaging with this work.

Playwright’s Rules of Engagement

- **You are allowed to laugh audibly.**
- **You are allowed to have audible moments of reaction and response.**
- **My work requires a few “um hmms” and “uhn uhnnns” should you need to use them. *Just maybe in moderation. Only when you really need to vocalize.***
- **This can be church for some of us and testifying is allowed.**
- **This is also live theatre and the actors need you to engage with them, not distract them or thwart their performance.**
- **Please be an audience member that joins with others and allows a bit of breathing room. Exhale together. Laugh together. Say “amen” should you need to.**
- **This is community. Let’s go.**

—Dominique Morisseau

These materials have been curated by Production Dramaturg, Megan Gray Lederman. Megan hopes that you interact with the display in the lobby before or after the show and engage with this production in the way Dominique Morisseau has laid out.

Megan Gray Lederman
Dramaturg

UP NEXT AT IU THEATRE & DANCE:

A bold musical comedy love story that follows the escapades of a royal family on a journey to save their kingdom.



Ψ THEATRE & DANCE

HEAD OVER HEELS

Songs by The Go-Gos
Directed and Choreographed by DJ Gray
Musical Direction by Brandon Magid

Adapted by James Magruder, Based on *the Arcadia* by Sir Philip Sidney
Conceived and Original Book by Jeff Whitty

APRIL 12–20
RUTH N. HALLS THEATRE

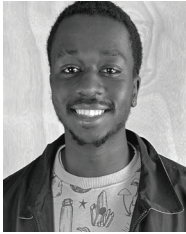
Cast



BRIAN ALEXANDER DAVIS
(Omari)

is thrilled to make his IU mainstage debut in this production of *Pipeline!* An M.F.A. Acting candidate at IU, hailing from Miami, FL, Brian has worked in

the behavioral analysis field with children of all ages since 2016, where he discovered his passion for storytelling and the performing arts. After earning his B.S. in Recreational Therapy from Florida International University, Brian is excited to blend his unique work experiences with his passion for the stage, collaborating closely with fellow artists.



NOMSA ANDEDO
(U/S: Dun, Xavier)

(he/him) is a third year undergraduate theatre major with a focus on acting. Some of his interests are fashion, sports and film. Last year he was a part of the IU

production *Orlando* as the Captain. Nomsa is very thankful for this opportunity and welcomes you to *Pipeline!*



FRANKIE JO BOLDA
(Laurie)

(she/her) is an IU M.F.A. Acting candidate, originally from Indianapolis, IN and is thrilled to be making her IU premiere with *Pipeline!* Regional credits:

Indianapolis Shakespeare Company, (*Hamlet*, *Comedy of Errors*), Cardinal Stage/Constellation Stage & Screen, Booth Tarkington Civic Theatre, LAFF Shows (*PUFFS-Indiana Premiere*), Indiana Repertory Theatre, iO Chicago, and others. Frankie is a proud company member of Indianapolis Shakespeare Company and ComedySportz Worldwide. She is an alumna of AMDA-NYC.



KAITLIN BOWENS
(Scene 1 PA, U/S: Nya, Jasmine)

(she/her) is a Junior from Gary, IN studying both creative advertising and theatre with a focus in acting. This is her first mainstage performance

here at IU and is grateful for it to be with such an amazing cast and crew. Kaitlin would like to thank her family and friends for all of their support and motivation.



OLIVIA JOHNSON
(Nya)

is a first year M.F.A. Acting candidate from Pensacola, FL. Last Spring, she received her B.A. in Theatre from Dillard University. Some of her past credits

include: *Yellowman* (Alma), *The Skin of Our Teeth* (Mrs. Antrobus), *The Hunchback of Notre Dame* (Ensemble) and *Joe Turner's Come and Gone* (Martha). Olivia is thrilled to be a part of *Pipeline*, her first IU show. She is grateful to tell the play's story with this supportive cast and crew.



QUINN LARKIN
(U/S: Laurie)

(she/her) is a fourth-year undergraduate student double majoring in Theatre & Drama Acting B.A. and Media: Film, Television and Digital Production. For

IU Theatre, she performed in *1970s College Sex Comedy* (Lily Tomlin), the University Players' production of *Lolita Play* (Cecilia) and *CAMP {REDACTED}* (Brad). She's a member of IU's Boy in the Bubble Sketch Comedy Group. She's a costume designer for the University Players, having costumed *Clue* and *Be More Chill*. Quinn is from Michigan City, IN.



TREVELE MORGAN

(Xavier)

(he/him) a first-year M.F.A. Acting candidate from Tampa, FL, is making his IU debut! Previous credits include: ISA in *Kill Move Paradise*, Oliver in *As You Like It*

and Lincoln in *Topdog Underdog*. Trevele is excited to be working with this wonderful team and wants to thank family and friends for their continued support.



NATALIE YESENIA NUNEZ

(Jasmine)

(she/her/ella) is a Sophomore at Indiana University and is currently pursuing a major in Law and Public Policy alongside minors

in Theatre and Spanish. Stepping onto the IU Mainstage for the first time, Natalie assumes the role of Jasmine in *Pipeline*, marking her debut. Beyond the stage, Natalie showcases her versatility as a host on WIUX radio, where she curates the dynamic show "Knockout Blends." Looking ahead, Natalie envisions a future where she can merge her interests in law and advocacy, planning to embark on a journey to law school post-graduation.



KALEB PERKINS

(U/S:Omari)

is a Junior at Indiana University with a focus in arts management and a minor in theatre. He has been involved in a number of plays and short films in his time at

IU including: *Everybody*, *What Happens in the Dark*, *We Are Not Alone* and many more. He is excited to have gained experience working with talented graduate students on a play that speaks to him in his personal life.



ERIC THOMPSON

(Dun)

(he/him) recently joined the IU community as an M.F.A. Acting Candidate. He graduated from Muhlenberg College with a B.A. in Theatre and Business. Eric also

serves as the Director for The RockNRoll Chorus (a rock a cappella group). Some previous credits include: *The Color Purple* (Ol' Mister/Mister Cover), *In the Heights* (Piragua Guy), *The Living News* (at the National Constitution Center), *Bat Boy* (Dr. Parker), *Urinetown* (Ensemble) and *Venus* (The Baron Doctor).

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 Lale
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
Carolynn Stouder
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

PIPELINE
IS SPONSORED IN PART BY:

Associate Producers

Harlan Lewis and Doris Wittenburg

Production team

Intimacy Coordinator

Jenny McKnight

Violence Coordinator

Leraldo Anzuldua

Movement Coordinator

Elizabeth Shea

Vocal Coach

Nancy Lipschultz

Production Manager

Trish Hausmann †

Production Technical Director

Rachel Shearon*

Props Manager

Nick Boisvert

Scenic Charge

Chyna L. Mayer

Projections Programmer

Chyna L. Mayer

Department**Technical Director**

Jeff Baldwin

Department Dramaturg

Sarah Johnson

Cutter/Draper

Beth Wallace

Wardrobe Supervisor

Ava Francisco

Dressers

Willow Arenz

Alexa Norbeck

First Hand

Liesl Ragnar

Graduate Study Stitchers

Lil Campos

Camille Deering

Nicole Hiemenz

Zephany Rivers

Shop Assistants

Gracie Harrison

Jocelyn Payne

Maura Phipps

Ella Smith

Grania Whelan

Costume Studio Supervisor

Katie Cowan Sickmeier

Cee-Cee Swalling

Eriko Terao

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

Lighting Supervisor

Betsy Smith

Head Electrician & Programmer

Ashley Christensen

Lighting Studio Employees

Ashley Christensen

Nic Gwin

Jaden Holtschlag

Sarah Mansfield

Mads West

Light Board Operator

Trey Ferdyn

Sound Studio Supervisor

Andrew Hopson

Sound Crew

Matthew Acosta-Hatch

Luc Charlier

Zachary Duigou

Matthew Kohl

Bri Stoneburner

Peter Valentino

Grania Whelan

Ryan Yauger

Department Props & Scenic Artist Supervisor

Dan Tracy

Scenic Studio Supervisor

Sean Dumm

Scenic Studio Employees

Victor Beeler

Abby Bilson

Taylor Blum

Nick Boisvert

K'Nyia Bumpers

Elliott Carnell

Ash Cossey

River Epperson

Sophie Frank

Morgan Hemgrove

Sean Holloway

Maggie Jackson

Dominic Jones

Maci Luchene

Frankie Martinez

Chyna L. Mayer

Cat Richardson

Rachel Shearon

Scenic Run Crew

Luna DeCastro

Aleasha Weir



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

*M.F.A. Technical Directing Thesis—Advisor: Jeff Baldwin

Administrative staff

Chair/Producer

Linda Pisano

Business Director/**Financial Operations Manager/****Fiscal Officer**

Cindi Severance

Public Relations & Audience Development Specialist

David Tracy

Program & Project Director

Carolynn Stouder

House Manager

Scott Hogsed

SEASON ASSOCIATE PRODUCERS

Diana and Rodger Alexander
Harv and Connie Hegarty
Doris Wittenburg and Harlan Lewis
Phil Evans and Herbert Kuebler
Cyndi and Dale Nelson

SEASON PARTNER LEVEL ASSOCIATE PRODUCERS

Anne and Jim Bright
Kathryn and Barry Brown
Phil Evans and Herbert Kuebler,
partnered with Judy Schroeder
Jo Ellen and Steve Ham
Doris Wittenburg and Harlan Lewis

Artistic team



LERALDO ANZALDUA
(Violence Coordinator)

is an actor, fight director and motion capture performer for film and video games. He is also a voiceover actor for anime. Leraldo's fight direction has been seen

at the Houston Grand Opera (including works with director Rob Ashford, John Caird and the American premiere of *The Passenger*, which later went on to Lincoln Center) and also the Alley Theatre –with Grey Boyd, Teresa Rebeck and Ken Ludwig –Houston Shakespeare Festival, Lake Tahoe Shakespeare Festival and Classical Theatre.



NATHAN BROWN
(Assistant Stage Manager)

(he/him) is a Senior from Avon, IN. He studies Arts Management with a minor in Theatre & Drama. For IU Theatre: *New Moves*, *New Directions* (Assistant Stage Manager).



ASHLEY CHRISTENSEN
(Head Electrician & Programmer)

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.



ASH COSSEY
(Scenic Designer, Projections Designer)

(they/them) is a first year M.F.A. Scenic Design candidate from Denver, CO. They graduated from Metropolitan State University of Denver with

a B.F.A. in Applied Theatre Technology and Design.



KYLE DICKINSON
(Production Assistant)

(he/him) is a Freshman at IU from New Braunfels, TX. He is pursuing a B.A. in Theatre & Drama with a concentration in lighting design and minoring in music. For IU theatre

he has worked on *Measure for Measure* (Lighting Designer). He has also worked with University Players on *Falsettos* (Lighting Designer)



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.



MEGAN GRAY LEDERMAN

(Dramaturg)

(she/her) is a theater artist and dramaturg. She is currently a first-year M.F.A. Dramaturgy candidate at IU. Megan received two Bachelor

of Arts degrees from George Mason University in Theater with a concentration in Theater Studies and 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. Selected recent credits include: INDIANA UNIVERSITY: *Cultural Immersion Faculty Dance Concert (Co-Dramaturg)* DC CAPITAL FRINGE: *The Road to the End (Director)*.



NANCY LIPSCHULTZ

(Vocal Coach)

has been a teacher of theatre for thirty one years. She has been on faculty at Cornell University, Ithaca, NY, Wayne State University in Detroit, Michigan State

University and here at Indiana University since 2005. Nancy has worked as a dialect and voice coach at: Meadow Brook Theatre, Indiana Repertory Theatre, Chicago Shakespeare Theatre, New York City Opera at Michigan Opera Theatre, National Tour of *Kiss Me Kate*, Jacobs School of Music and Maurer School of Law. In 2018 Nancy became a Patsy Rodenburg Associate master teacher. She is also a professional actress and has worked in New York, Chicago and Internationally. She is a member of: Screen Actors Guild, Actors Equity Association, AFTRA and VASTA.



KATE LOPEZ

(Costume Designer)

is a first year in the M.F.A. Costume Design Program from Los Angeles, CA. Kate graduated from California Polytechnic Institute - Pomona with a B.A. in Technical Theatre Design

with a focus in Costume Design. Her credits include: *The Thanksgiving Play, As You Like It, I'm Fine I Guess* (Cal Poly Pomona) and *Private Lives* (Independent Shakespeare Company).



CHYNA L. MAYER

(Scenic Charge Artist, Projections Programmer)

(she/they) is a third-year scenic design graduate student from Broken Arrow, OK. She graduated from the University of Arkansas with a B.A. in

Theatre. She has scenic artist credits at IU, UARK and Ohio Light Opera for various shows such as *The Well of Horniness, At First Sight Festival 2022 & 2023* and *Carrie* (IU). This season she serves as scenic designer for *Cabaret* (by Kander & Ebb) and *Head Over Heels* (by James Magruder and Jeff Whitty).



JENNY MCKNIGHT

(Intimacy Coordinator)

(she/her) is an Assistant Professor in Acting and Directing, now in her seventh year at IU. For IU Theatre, Jenny has developed intimacy choreography for more

than 40 productions. In the wider community, she has consulted on intimacy for shows at Constellation, Cardinal Stage, BPP, Off-Night Productions, Indiana Repertory Theatre, Phoenix Theatre, University of Indianapolis, and Bloomington HS South. For more info on Theatrical Intimacy: www.idcprofessionals.com & www.theatricalintimacydc.com.



RACHEL PETERSSON

(Stage Manager)

is a Senior from Indianapolis studying Arts Management. This is her fifth department production. Previous credits include *Cultural Immersion* (Stage

Manager), *Cabaret* (Assistant Stage Manager), *Something Rotten!* (Production Assistant) and *Journeys of Joy* (Assistant Stage Manager).



ELIZABETH SHEA

(Movement Coordinator)

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. Elizabeth 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. Elizabeth 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. Elizabeth 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. Elizabeth 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, Elizabeth is Professor and Director of Contemporary Dance at Indiana University.



RACHEL SHEARON

(Technical Director)

(she/her) is a third-year M.F.A. Theatre Technology candidate. She has been the Technical Director for the IUST 2022 and 2023 season. For Indiana University, she has been

the Technical Director for *Something Rotten!*, *Natasha, Pierre, and the Great Comet of 1812*, *Uncle Play* and *Bowling for Beginners*. This is her thesis production.



MADS WEST

(Lighting Designer)

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

Moves/New Directions 2023 and *Orlando*. Mads wants to congratulate their fellow grads making their IU debut with *Pipeline!*



SAM WHITE

(Director)

(she/her) is an internationally-acclaimed director whose recent work has been featured in the New York Times and The Guardian. She is a graduate of the

Michael Langham Workshop for Classical Directors at the Stratford Festival and she completed the 2019 Director’s Workshop at Yale University. She will direct *Romeo and Juliet* during her third season at the Stratford Festival in 2024. For more than a decade she has blazed trails as the Founding Artistic and Executive Director at Shakespeare in Detroit.

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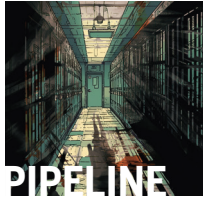
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