

This production is supported, in part, by donations to The Producers Group. Dance at Illinois gratefully acknowledges these gifts, which assist performing arts students in their professional training.



NOVEMBER DANCE: SFX

Dance at Illinois Series | Dance at Illinois | Colwell Playhouse
Thursday-Saturday, November 12-14, 2009, at 7:30pm

WELCOME

“It were not best that we should all think alike; it is difference of opinion that makes horse races.”
—Mark Twain

Welcome to November Dance: *SFX* (Student Faculty Exchange)! Thinking alike was far from our intention in designing this dance concert. Our faculty and students have drawn on their diverse backgrounds and come together in unexpected ways. Our dancers are being challenged to pop and lock in the vibrant hip-hop style, shuffle-ball-change in a rhythmic exploration of tap, and take some serious athletic rolls and emotional rides in the contemporary works created for tonight’s performance.

It has been a great pleasure to collaborate with the Department of Theatre on *Hip-Hop Project: Insight into the Hip-Hop Generation*, and tonight you will see a medley of dances from this play choreographed by guest artist Millicent Johnnie. *mélange à trois*, an a cappella rhythm tap trio choreographed by MFA candidate Sonia Warfel, references traditional tap dance routines of the Vaudeville era while weaving the complex polyrhythms of contemporary jazz percussion with lightning-fast footwork. Professor Linda Lehovec’s newest work, *Together We*, is made for, and in collaboration with, the members of Dance at Illinois’ senior class. The 12 dancers move with primal jumps, kicks, and rolls and fly through space to the powerful music of the alternative rock and rap group Flobots. Choreographer Nicholas Duran, an MFA candidate with Dance at Illinois, collaborates with composer

James Bunch, a doctoral candidate with the School of Music, for *in the offing*. The music was inspired by the vast expanse of Midwestern sky, while the movement material was developed in response to the inelegant beauty of a coastal landscape. When they are put together, a mysterious imminence prevails and is heightened by the commanding yet tentative presence of the dancers. Reminiscent of Rosie the Riveter, the soloist in *Acquiring the Frontier* by MFA candidate Hope Goldman not only does the job that’s been left behind but will tackle the one that lies ahead with an unparalleled fervor. And, finally, Nicholas Wagner has been invited to return to Dance at Illinois, as a Beverly Blossom and Carey Erickson Alumni Dance Awardee, performing in Professor Cynthia Oliver’s riveting solo *Corpus Againstus*.

We hope tonight you’ll not only have an opinion of your favorite moment but also experience the underlying giddiness of the dancers as they just plain enter the race.

—Jan Erkert, Head
Dance at Illinois

mélange à trois

Choreographer	Sonia Warfel
Tap Floor Design and Construction	andy warfel_enviroidesign
Lighting Designer	Carson Gross
Costume Coordinator	Annaliese Weber
Sound Designer	Theresa Huber
Dancers	Cara Newman Alexandra Saveanu Sonia Warfel

Note

This dance is an adaptation of a duet originally created in collaboration with Jordan Shevell entitled *mélangerie*.

Acknowledgments

I would like to thank Cara and Sanda for their hard work and keen intelligence; Jordan, without whom this dance would never have been made; and especially my beloved Andy: All rhythm begins with the beat of the heart, and mine beats for you.

ACQUIRING THE FRONTIER (2009)

Choreographer	Hope Goldman
Music	<i>30th Century Man</i> by Scott Walker and <i>Comfy in Nautica</i> by Panda Bear
Lighting Designer	Carson Gross
Costume Coordinator	Annaliese Weber
Sound Designer	Theresa Huber
Dancer	Hope Goldman

Note

This piece premiered in spring 2009 and was originally choreographed for and performed by Dance at Illinois graduate Erin Sansone.

TOGETHER WE

Choreographer	Linda Lehovec, with contributions from the dancers
Rehearsal Assistant	Claudio Ribeiro
Music	<i>There's a War Going On for Your Mind, Stand Up, Combat,</i> and <i>Rise</i> by Flobots
Lighting Designer	Carson Gross
Costume Coordinator	Annaliese Weber
Sound Designer	Theresa Huber
Dancers	Stephanie Azzaretto Carolyn Barry Courtney Bradley Nichole Johnson Kaitlin Lang Elise Moore Maggie Phillips Melissa Pillarella Julia Radomyski Alyssa Schoeneman Heather Smith Kristen Walterman

Acknowledgments

Thank you to the members of the senior class for their generous creative contributions and their passionate dancing. Thank you to Claudio for his keen eye and assistance in creating and rehearsing this dance.

20-minute intermission

A TASTE OF HIP-HOP PROJECT: INSIGHT INTO THE HIP-HOP GENERATION

Playwright	Steve Broadnax
Director	Aaron Todd Douglas
Choreographer	Millicent Johnnie
Dance Captain	Hope Goldman
Music	<i>Back to Your Roots</i> by Daniel "Beat Child" Brown <i>Move</i> by Damian Marley from Act I, Scene 4, "All Stars" <i>Only You</i> by Kwame from Act II, Scene 3, "I Need Love"
Lighting Designer	Carson Gross
Costume Coordinator	Annaliese Weber
Sound Designer	Theresa Huber
Sound Engineer	Jonah Weisskopf
Dancers	Brazhal R. Brewer Scott "Kid Gorgeous" Chou Mark Deler Leila Henry Elyssa McNeil Quiabo Katherine Roarty Erin Sutkay

Note

Excerpts from *Hip-Hop Project: Insight into the Hip-Hop Generation*

CORPUS AGAINSTUS (2009)

Choreographer	Cynthia Oliver
Music	<i>Taxi</i> by Pole
Lighting Designer	Carson Gross
Costume Coordinator	Annaliese Weber
Dancer	Nicholas Wagner

Note

Nicholas Wagner is a 2009 alumnus of Dance at Illinois. His return residency is funded by the Beverly Blossom and Carey Erickson Alumni Dance Award.

This work began as a senior thesis solo designed for Nicholas, who had asked me to create a piece for him. He is a dedicated and committed artist with whom I was honored to have worked.

Acknowledgments

Thanks to my peers in the department for their support and interest in seeing *Corpus Againstus* come to a larger stage. Big thanks to Nick for the amazing job he does in performing it.

in the offing

Choreographer	Nicholas Duran
Original Score	James Bunch
Lighting Designer	Carson Gross
Costume Coordinator	Annaliese Weber
Sound Designer	Theresa Huber
Dancers	Betsy Brandt Hartland Grace Courvoisier Amanda Gross Kate Insolia Nichole Johnson Timothy Pauldon Amanda Pesch Roy Harrington Tracy
Understudy	Maggie Phillips

Note

off.ing

1. the part of the deep sea seen from the shore
2. the near or foreseeable future <in the offing>

Acknowledgments

My deepest thanks to Betsy, Grace, Amanda, Kate, Maggie, Nichole, Tim, Amanda, and Roy for sharing in this process with such warmth and generosity; to Jimmy for being a dream collaborator who dares to take risks and always has great ideas; Dance at Illinois for not only this opportunity but countless others; to my peers and professors for their encouragement and support; and to Nico for being there.

PROFILES

Grant Bowen (Technical Director) comes to the U of I by way of New York City, where he worked as the deck crew chief and automation technician at the Atlantic Theatre. While there, he was involved in Ethan Coen's *Offices*, Martin McDonough's *The Cripple of Inishmaan*, and Beau Willimon's *Farragut North*. In New York City, he was also the technical director at the Atlantic Stage 2's production of *Make Me* as well as the technical director/production manager for NYMF's *Cyclone and the Pig Faced Lady*. Before going to New York, Grant was a year-round carpenter with the Santa Fe Opera, building scenery for Handel's *Radamisto* and Mozart's *Marriage of Figaro*. Grant has also worked for Alaska's Perseverance Theatre in Juneau. He is a first-year graduate student in scenic technology, and his undergraduate degree is from Northwestern Oklahoma State University.

James Bunch (Composer) is a 28-year-old composer of art music of all kinds. He's received commissions by the Hi-Def Sax Quartet, the UI Symphony Orchestra, the 21st Century Piano Commission, as well as several solo performers. He's active as a conductor, violinist, music educator, and concert organizer. James is currently completing doctoral studies at the U of I, where he holds a lectureship in music theory.

René Chadwick (Hair/Makeup Coordinator) joined the UI Department of Theatre faculty in the fall of 2004 to teach costume and makeup courses. At the same time, she joined the staff of Krannert Center as the director of the Wig and Makeup Studio. René received a BS from the University of Utah in organizational communication. While there,

she completed an internship in makeup and wigs with the Utah Opera Company. She received an MFA in costume design from the U of I. René has designed professionally for the Nashville Ballet Company, Nashville and Illinois Shakespeare Festivals, Celebration Theatre Company, American Negro Playwright Theatre, Epiphany Dance Company, Hope Summer Repertory Theatre, and UI-based Summer Studio Theatre Company. René's academic design credits include works for the U of I, the University of Utah, Tennessee State University, Belmont University, Tennessee's Governor's School for the Arts, and Middle Tennessee State University.

Kate Danziger (Stage Manager) is a third-year MFA candidate at the U of I. Kate served as the production stage manager on last year's Studiodance I and Studiodance II and as an assistant stage manager on Festival Dance and Studiodance II in 2008. Other U of I credits include *Buried Child*, *Hamlet*, *Rappaccini's Daughter*, *La Bohème*, and *Così fan tutte*. Prior to graduate school, she was a stage manager in the Chicago area. Her professional credits include *The House of Bernarda Alba* and *Escanaba in da Moonlight* (stage manager; Circle Theatre); *Blancaflor* (stage manager; tireswing theatre); and *Macbeth* (stage manager), *The Taming of the Shrew*, *The Tempest*, *Angel Street*, and *A Connecticut Yankee in King Arthur's Court* (assistant stage manager; all for the First Folio Theatre). She holds a BA from Loyola University Chicago.

Nicholas Duran (Choreographer) was born in California and is in his second year of graduate study with Dance at Illinois. After receiving his BFA

in dance from New York University's Tisch School of the Arts, Duran went on to perform in the companies of Brian Brooks, Neil Greenberg, Fiona Dolenga, Dusan Tynek, and Johannes Wieland. Other performance credits include *Alcina*, *Haroun and the Sea of Stories*, and *Candide* with New York City Opera and Mark Morris' *L'Allegro, il Penseroso ed il Moderato* at the New York State Theatre and the Harris Theater in Chicago. He was the assistant choreographer to Sean Curran for *Nixon in China* at Opera Theatre of St. Louis, the Chicago Opera Theatre, Portland Opera, and Opera Minnesota. His choreography has been presented in New York City by Dance Theatre Workshop, 3rd Ward Brooklyn Creative, DanceNow/NYC, and Movement Research at the Judson Church.

Hope Goldman (Choreographer) is currently pursuing her MFA in dance at the U of I, where she also holds a teaching assistantship. In spring 2009, Dance at Illinois awarded her with the Wanda M. Nettl Prize for Student Choreography. Goldman's work has been presented throughout the Midwest and East Coast. She graduated with a BFA in dance performance from the University of South Florida in Tampa, where she performed in works by Michael Foley, John Parks, Dionne Sparkman-Noble, and Lynne Wimmer and has also had the pleasure of working with Renay Aumiller, Laura Chiamonte, Jan Erkert, Robert Moses, and Renée Wadleigh.

Carson Gross (Lighting Designer) is a third-year MFA candidate in lighting design at the U of I who received his BA in theatre design and production from the University of Northern Iowa. Carson's most recent designs at Krannert Center include *Roméo et*

Juliette for the School of Music Opera Program and *Necessary Targets* for the Department of Theatre. Professionally, Carson has designed lighting for *The Fantasticks* at the Library Theatre of the Feltre School in downtown Chicago as well as *Man of La Mancha* and *Mirette* at the Princeton Festival. Other credits include *The Seagull* and the fall 2006 dance concert at Northern Illinois University.

Theresa Huber (Sound Designer) is a second-year MFA student in sound design and technology. She has worked at the Idaho Shakespeare Festival, Texas Shakespeare, and the Hangar Regional Theatre. She received her BA in theatre from Indiana University in Pennsylvania, where she engineered and designed many shows, including *The Beauty Queen of Leenane* for which she won the National Kennedy Center American College Theatre Festival award for excellence in sound design.

Daniel R. James (Dance Production Manager) enjoys his second career in the arts after working in the maritime business as a sailor, tugboat operator, and steamship agency accountant. He has designed lighting for dance, stage, and performance art around the country since 1990. Before coming to the U of I, James had been the lighting designer, technical director, and stage manager for the Department of Dance and Choreography at Virginia Commonwealth University in Richmond. He is one of the founding members and served as lighting designer for the Sojourn Theatre Company of Portland, Oregon. After a hiatus of four years, James returned to the Weathervane Theatre in the White Mountains of New Hampshire for the summer 2004 season. He has returned each year

since as the resident lighting designer. He has designed lights at the Weathervane for productions of *West Side Story*, *Sweeney Todd*, *Miss Saigon*, *The Producers*, *Proof*, *Doubt*, *The Full Monty*, and many more in alternating repertory. He has a BA in dance ethnology from San Francisco State University and an MFA in technical theatre/lighting design from Virginia Tech.

Millicent Johnnie (Choreographer), a native of Lafayette, Louisiana, received both her BFA and her MFA in dance at Florida State University. Johnnie served on the dance faculty of Tulane University and Dillard University after touring as the resident choreographer and acting as the rehearsal director of the Urban Bush Women in New York City. Johnnie moved to New York City after teaching hip hop and jazz movement for several years as a veteran staff member of the Universal Dance Association based in Memphis. Millicent co-founded the Phlava Hip Hop and Jazz Dance Company based in Tallahassee, and she received a Prague International Dance Festival Best Choreography award and the First Place International Dance Title for her hip-hop choreography entitled *Wrath*. Millicent's choreography has been featured with Cleo Parker-Robinson Dance, the Urban Bush Women, and Hubbard Street II; has been seen on *The Alternate Roots Cultural Tour Uprooted: The Katrina Project*, ESPN, the Prince William Network, and the Sunshine Network; and has been presented at settings such as the Danspace Project Food for Thought in New York, DanceNow/NYC Dance Harlem and Joyce Soho Series, the Kennedy Center Millennium Stage, The Yard at Lincoln Center, the International Association for Blacks in Dance

Conference (2000, 2001, and 2002), the Houston Black Dance Festival in Texas, and the New Orleans Jazz Dance Project. Millicent's performance and choreography career has led her to working with noted celebrity photographers and companies such as Lou Freeman, Saddy Khali, Dominick Gheesling Photography/Portraits for People Photography, Austin Photography, and Leo Marshal, to name just a few. Millicent is currently on the dance faculty at Southern Methodist University in Dallas. She is represented by BlocSouth management based in Atlanta.

Moon Jung Kim (Scenic Designer/Properties Master) is a first-year MFA candidate in the scenic design program at the U of I. She worked in South Korea for 8 years as a scenic designer and a scenic charge. She has served as a scenic charge for operas, musicals, dances, TV advertisements, broadcasting systems, and movies, and she has worked as a scenic designer for operas, plays, and dances in Korea.

Linda Lehovec (Choreographer) is an associate professor with Dance at Illinois. Lehovec began her training in Pittsfield, Massachusetts, with Madeline Cantarella Culp. She holds a BFA degree from the Juilliard School and an MFA degree from the U of I. Linda is an active choreographer and performer, creating and dancing in her own work, as well as dancing in the works of contemporary choreographers Joe Goode, Ralph Lemon, Stephen Koester, Bill Young, Sara Hook, and David Parker. She has performed her own choreography in Canada, San Francisco, Seattle, Chicago, Detroit, and Korea and has performed with her company,

Linda Lehovc & Dancers, in Chicago, Minnesota, and Wisconsin. Linda has been awarded two fellowships in choreography from the Illinois Arts Council.

Cynthia Oliver (Choreographer) joined the Dance at Illinois faculty in August 2000. She creates performance collages that move from dance to word to sound and back again toward a postmodern nouveau dance theatre. A Bronx-born, Virgin Island-reared performer, she incorporates the textures of Caribbean performance with African and American aesthetic sensibilities. Oliver has been awarded and/or commissioned by numerous national foundations and performance venues. In 1996, she received a New York Dance and Performance ("Bessie") Award for her evening-length work *Death's Door*. In 2000, she was named "Outstanding Young Choreographer" by reviewer Frank Werner in the German magazine *Ballet Tanz*. In 2004, Oliver collaborated with the German filmmaker Marcus Behrens of the European arts channel Canal Arte to adapt her evening-length work *AfroSocialiteLifeDiva* (ASLD) to film. ASLD aired on Arte in France, Italy, and Germany in the fall of 2005 and on 3sat in Germany, Austria, and Switzerland in the spring of 2006. Oliver has danced with Theatre Dance Inc. and the Caribbean Dance Company of St. Croix, Virgin Islands, as well as with independent choreographers and companies in New York such as David Gordon Pick Up Co., Prowess DanceArts Collective, Ronald K. Brown/Evidence, A Dance Company, and most recently with the Bebe Miller Company. As an actor, she has performed in Ntozake Shange's *A Photograph: Lovers in Motion*; a number of Laurie Carlos' works, including the "Bessie" Award-winning

White Chocolate for My Father; and works by Greg Tate and Ione. In addition to her performance credits, Oliver holds a PhD from the Department of Performance Studies at New York University's Tisch School of the Arts. Her scholarly work focuses on performance in the Anglophone Caribbean, particularly the US Virgin Islands. Her book *Queen of the Virgins: Pageantry and Black Womanhood in the Caribbean* was recently published by the University Press of Mississippi (2009).

Kirstie Simson (Concert Director/Facilitator) has been a continuous explosion in the contemporary dance scene, bringing audiences into contact with the vitality of pure creation in moment after moment of virtuoso improvisation. Called a "force of nature" by *The New York Times*, she is an award-winning dancer and teacher who has "immeasurably enriched and expanded the boundaries of New Dance" according to *Time Out Magazine* (London). Simson's eternal subject is freedom, as she dares to go beyond the boundaries of form and structure to create movement out of the rhythm of life itself. For the past 30 years, Kirstie has collaborated with many dancers and musicians who share an interest in improvisation, including Julyen Hamilton, Steve Paxton, Nancy Stark Smith, Simone Forti, Andrew Harwood, Chris Aiken, Russell Malliphant, Le Quan Ninh, and Christian Burns. She was awarded a London Time Out Dance and Performance Award as "a unique figure in the dance world," and Jennifer Dunning of *The New York Times* said that "Kirstie Simson is justly celebrated in Britain for exquisite, sensuous dancing that seems to come from some simple force of nature." She is renowned today as an excellent teacher and captivating performer who

is a leading light in the field of dance improvisation, and she is currently involved in making a film about dance improvisation with filmmaker Katrina McPherson. In January 2008, Kirstie joined the faculty of Dance at Illinois. In June/July 2009, Kirstie took two of the recently graduated MFA students from department on a teaching tour in Taiwan, Cambodia, and Italy. She recently returned from a two-week visit to Cape Town, South Africa, where she taught improvisation at the Cape Town University Dance Department.

Sonia Warfel (Choreographer/Dancer) holds a BFA in dance from New York University's Tisch School of the Arts and is an avid arts advocate and fundraiser, as well as a performer, choreographer, teacher, wife, and mother; she also serves as the After School Arts Program coordinator for the Center for Education in Small Urban Communities, which provides free, high-quality, diverse arts education to public school students in Champaign County. Sonia has performed her own choreography throughout the United States, France, Italy, Poland, and the Czech Republic, and in 2008 she collaborated with world-renowned baritone Nathan Gunn, pianist Julie Gunn, and choreographer/video designer Laura Chiamonte (MFA 2009) on a sold-out recital at Carnegie Hall, which Anthony Tommasini of *The New York Times* called "involving, courageous, and touching."

Annaliese Weber (Costume Coordinator) is a second-year MFA candidate in costume design. She received her BA in theatre from Longwood University in Farmville, Virginia. Her most recent designs include *Always...Patsy Cline*, *The Golden*

Age of Broadway: A Cabaret, and *Broadway Today: A Cabaret* at the Post Playhouse Summer Rep in Crawford, Nebraska. Other costume design credits include *Three Days of Rain* at the Armory Free Theatre and *Yonder Mountain* and *The Longwood Writers Show*, both at Longwood University. She has also served as an assistant costume designer for *Annie Get Your Gun* and *Hello, Dolly!* at the Post Playhouse and *Hip-Hop Project: Insight into the Hip-Hop Generation*, *Three Sisters*, and *Roméo et Juliette* at the U of I.

PRODUCTION STAFF

Concert Director/Facilitator	Kirstie Simson
Dance Production Manager	Daniel R. James
Lighting Designer	Carson Gross
Scenic Designer	Moon Jung Kim
Sound Designer	Theresa Huber
Costume Coordinator	Annaliese Weber
Hair/Makeup Coordinator	René Chadwick
Stage Manager	Kate Danziger
Technical Director	Grant Bowen
Properties Master	Moon Jung Kim
Master Electrician	Kyle Studer
Assistant Lighting Designer	Charisse Walters
Assistant Sound Designer	Doug Cross
Assistant Stage Managers	Cody Chen Kristen Cooperkline
Tech Assistant Stage Manager	Devin Whitehouse
Dance Assistant Stage Manager	Aaron White
Dance Department Video Coordinator	Joseph Hutto

Light Board Technician	Zak Jacobs
Audio Technician	Chris Kurtz
Flyrail Running Crew	Racy Brand Caitlin Miles Katie Mullen
Costume Running Crew	Ashley Cizmar Allison Grissom Monica Remes
Gel/Deck Running Crew	Larissa Bodnar Katy Kantner Mallory Rubin Jenna Sumner
Video Crew	Joseph Hutto Wedee Kao