



NOVEMBER DANCE 2017: CELEBRATING KATE KUPER
DANCE AT ILLINOIS

Thursday-Saturday, November 9-11, 2017, at 7:30pm
Colwell Playhouse

WELCOME TO NOVEMBER DANCE 2017: CELEBRATING KATE KUPER

November Dance is a celebration of the life of dance faculty member Kate Kuper, who directed our vibrant Children's Dance Program and taught Krannert Center's Dance for People with Parkinson's program. Kate passed away last year, leaving a deep void in our community.

Kate liked to describe herself as "a door, not a wall, clear and deliberate in architecture." It is an apt description as her door was wide open . . . always. Dance majors, students at risk, children, seniors, and people with disabilities moved, sang, wrote, and played in the vibrant space she constructed. Just about everyone in our town knew her, took class with her, was mentored by her, or had a child that danced with her. If there is such a thing as a piper, Kate was one—inspiring us all by her infatuation with what she would say is the ". . . ineffable language of dance." Her love for imagination, playfulness and expressiveness—and her belief in the transformational possibilities of dance—are alive in each of the dances you will see tonight.

Play is at the heart of *as such, or not* by Mauriah Kraker. She describes the dance as ". . . a structured improvisational practice honoring play and in-the-moment decision making." Her dances are translucent, providing space and time to enter the unknown. The dancers are making choices at every moment—whether to engage, withdraw, risk, or make a bridge—and each night the choices are different, creating limitless variations.

The dance *Where We're Going* is choreographed by Krystal Collins—a dance maker, storyteller, and rising community organizer—in her senior year at Dance at Illinois. The dance is big and bold, expressing the rhythms and structure of black social dances. Exploring the language of

black girlhood, Krystal says she wants to provide a space for ". . . unzipping our everyday selves."

Imagination is alive in the dance *Pyrolysis*. A tap dancer on fire from the friction of her tap shoes? A superhuman tapping herself into a phoenix rising? Choreographer Charlie Maybee plays with timing and rhythm to create a tour de force for undergraduate Lauren Mendelson, shattering our conventional notions about tap dance.

The process for *Tuning the Turn* by Jennifer Monson began with weekly pre-dawn rehearsals on the Barnhart Prairie in Urbana in order to tune the body to the subtle shifts of light and energy present at daybreak. Working with Zeena Parkins (an experimental harpist) and Jeff Kolar (a sound artist), temporal structures are drawn into a relationship with natural phenomena providing a landscape of sensations, impressions, and vibrations.

Dance at Illinois is proud to be one of two universities participating in Global Practice Sharing (GPS), a consortium of artists and presenters from Eastern Europe and the United States. Our first exchange began in 2016 with Illinois Professor Abby Zbikowski traveling to Latvia to teach contemporary dance at the Latvian Academy of Culture. This year, Latvian artist Olga Žitluhina was in residence at Dance at Illinois, creating the haunting work *Just Enough*. Olga says about the work "Fast food. Fast life. Fast friends. Fast lovers. Fast sex. Fast joy. Fast tears. Fast. Always next next next. Just enough."

—Rebecca Nettl-Fiol, Concert Director, and Jan Erkert, Department Head

PROGRAM

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Rebecca Nettel-Fiol, Concert Director

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AS SUCH, OR NOT

Mauriah Kraker

PYROLYSIS

Charlie Maybee

JUST ENOUGH

Olga Žitluhina

Intermission

TUNING THE TURN

Jennifer Monson

WHERE WE'RE GOING

Krystal Collins

This production includes haze effects.

AS SUCH, OR NOT

CHOREOGRAPHY

Mauriah Kraker and dancers

MUSIC

Flexible by Friday

COSTUME COORDINATOR

Nicole Zausmer

LIGHTING DESIGNER

Eric Van Tassell

SOUND DESIGNER

David Greenberg

DANCERS

Elliot Emadian

William Ervin

Mauriah Kraker

Charlie Maybee

Leah Wilks

NOTES

Wonder - is not
precisely Knowing
And not precisely
Knowing not -
— Emily Dickinson

ACKNOWLEDGMENTS

My deepest gratitude to the band Flexible by Friday—you always find the exact right tune; Cynthia Oliver for reminding me about intuition; Evvie Allison and Princess No, you made belly slides possible; first- and second-year grads for your willingness to improvise, play, and create new ways of being in this world together.

Pause

PYROLYSIS

CHOREOGRAPHY

Charlie Maybee

COSTUME COORDINATOR

Nicole Zausmer

LIGHTING DESIGNER

Eric Van Tassell

SOUND DESIGNER

David Greenberg

DANCER

Lauren Mendelson

NOTE

Fiction is friction

Kindle my dreams

What unconscious self will rise from the ashes?

Pause

JUST ENOUGH

CHOREOGRAPHY

Olga Žitluhina

REHEARSAL DIRECTOR

Rebecca Nettel-Fiol

MUSIC

Partita No. 2 in D minor for solo violin, Johann Sebastian Bach

COSTUME COORDINATOR

Nicole Zausmer

LIGHTING DESIGNER

Eric Van Tassell

SOUND DESIGNER

David M. Greenberg

DANCERS

Taylor Adams

Kaleigh Dent

Kaitlin Fox

Grant Hill

Oksana Kuzma

Jennifer Oelerich

James Washington

ACKNOWLEDGEMENTS

Thanks so much Marya Wethers, Jan Erkert, Abby Zbikowski, and Inta Balode for bringing me to the University of Illinois.

Intermission

This project is supported by the GPS/Global Practice Sharing program of Movement Research with funding from the Trust for Mutual Understanding

TUNING THE TURN

CHOREOGRAPHY

Jennifer Monson with contributions by Mauriah Kraker

MUSIC

Zeena Parkins and Jeff Kolar

COSTUME COORDINATOR

Nicole Zausmer

LIGHTING DESIGNER

Eric Van Tassell

SOUND DESIGNER

David Greenberg

DANCERS

Phoebe Ballard

Julianna Boylan

Faith Brown

Nina Crouchelli

Shatara Mathis

Madeline Mellinger

Daisy Rueda

Symone Sanz

Sarah Stearn

Brianna Undzis

NOTES

Tuning The Turn is a companion piece to *bend the even*, an evening length work that will premier in February 2018 at the Chocolate Factory in New York City.

The research for this work is founded on a practice of dancing out at the Barnhardt Prairie in Urbana, from darkness to sunrise. The work is interested in what emanates from movement beyond what we can see, and develops patterns and systems drawn from the phenomena of dawn.

Pause

WHERE WE'RE GOING

CHOREOGRAPHY

Krystal Collins

MUSIC

Leave Me Alone, Kaytranada

COSTUME COORDINATOR

Nicole Zausmer

LIGHTING DESIGNER

Eric Van Tassell

SOUND DESIGNER

David Greenberg

DANCERS

Kaylena Barnett

Kadesha Ellison

Tyjah Kelly

Starlotta Milan

Danyelle Monson

Tia Pruitt

Faith Stanton

NOTES

We go because they went first. (*YouKnowLikeWhenPenguinGangsOrWhateverSendOnePenguinOffTheCliffFirstYeahLikeThatButMoreAncestral*)

ACKNOWLEDGEMENTS

Heart currently warming at the thought of you: a cast willing to go there, friends, family, cohort, and mentors.

PROFILES

Olga Žitlūhina (Guest Choreographer) dance artist, choreographer, and dance promoter from Riga, Latvia. Olga Žitlūhina's artistic career in numbers:

51 years dancing
38 years choreographing
38 years teaching and sharing dance
22 years teaching in the State Ballet school
17 years director of contemporary dance program in Latvian Academy of Culture
9 years professor
10 years art director of *LAIKS DEJOT*, contemporary dance festival in Riga, Latvia
20 performances for her own company
3 performances for Latvian National Ballet company
2 performances for break dance company Camelot
56 hours solo dancing in 2014
24 years the official alien
20 countries performed and taught
2 times awarded as Best Contemporary Dance Performance

Krystal Collins (Choreographer) is a dance maker, storyteller, and rising community organizer entering her last year as a BFA candidate in dance at the University of Illinois. Come May, she will graduate as a James Scholar, Fine and Applied Arts Student Representative, Inclusive Illinois Student Representative, and visioning organizer of Fine and Applied Arts Black (FAAB). She has performed in many works by U of I professors, students, and guest artists, including C. Kemal Nance, Renée Wadleigh, and Michelle Gibson. Her most recent performance venue includes the Alvin Ailey Dance Theater (New York City) as an ensemble cast member in the reprisal of

Chalk Lines, a duet of Dr. C. Kemal Nance and Endalyn Taylor. Krystal's work has been shown at Krannert Center as a part of a carefully selected student choreographed concert (2016). Her choreographic practice involves the structure of comedic timing, black girlhood, doing the robot, howling at strangers, and debunking the myth of common sense—all of which inform her budding voice in spaces of social activism.

Mauriah Kraker (Choreographer) has created projects on printing presses in Germany, underpasses in the Midwest, outdoor skating rinks in Taiwan, in Bangkok's zombie buildings and in the Italian Alps. She is currently at the University of Illinois at Urbana-Champaign pursuing her MFA in choreography and performance.

Charlie Maybee (Choreographer) is a music and dance artist hailing from Woodbridge, Virginia. Charlie is an alumnus of the Metropolitan Youth Tap Ensemble (MTYE) and the Virginia Commonwealth University (VCU) Department of Dance and Choreography BFA program. He is currently pursuing an MFA in Dance from the University of Illinois where he is researching how to further integrate tap dance into the scope of contemporary performance. Before becoming a student, he was an adjunct Instructor, production manager, space coordinator, and accompanist for Dance at Illinois, as well as the director of Dance Arts for the Champaign Park District. As the artistic director of the Tap Awareness Project (the TAP), his work has been shown nationally in New York City; Chicago; Richmond, Virginia; and at venues and events such as Eden's Expressway, Panoply Performance Laboratory, Links Hall, Richmond Dance Festival, Krannert Center, and the American College Dance Association (ACDA).

Jennifer Monson (Choreographer) uses choreographic practice as a means to discover connections between environmental, philosophical, and aesthetic approaches to knowledge and understandings of our surroundings. As artistic director of iLAND (interdisciplinary Laboratory for Art Nature Dance) she creates large-scale dance projects informed and inspired by phenomena of the natural and the built environment. Her projects include *BIRD BRAIN* (2000-2006), *iMAP/ Ridgewood Reservoir* (2007), *Mahomet Aquifer Project* (2009), *SIP(sustained immersive process)/ watershed* (2010), *Live Dancing Archive* (2012-14) and *in tow* (2014-16). Jennifer has been on the faculty at the University of Illinois since 2008 and was a Marsh Professor at Large at the University of Vermont (2010-2016). She has been awarded numerous grants and fellowships including The Doris Duke Impact Artist Award (2014), Guggenheim Fellowship (2004), Foundation for Contemporary Art Fellowship (1998), and multiple National Endowment for the Arts fellowships.

Rebecca Nettl-Fiol (Concert Director, Rehearsal Director), Professor of Dance, is a choreographer, teacher, and author, specializing in the integration of the Alexander technique principles in dance training. Her choreography has been supported by the Illinois Arts Council and presented in New York City, Chicago, and Quito, Ecuador; annually at Krannert Center; and throughout the Midwest. Her work has been selected for performances at the Harvest Contemporary Dance Festival in Chicago, in New York at both Dance New Amsterdam and the Ailey Citigroup Theatre as part of American Dance Guild's performance festivals, as well as PS 122 as part of the FranceOff! Festival. Her opera and musical theatre choreography includes over 40 productions, most recently *Orpheus in the Underworld* and *The Merry Widow* for Lyric Theatre @ Illinois, where she serves as the dance liaison.

Professor Nettl-Fiol is a frequent presenter and guest teacher throughout the United States and abroad, and is the recipient of the University of Illinois Campus Award for Excellence in Undergraduate Teaching. She is the co-author of *Dance and the Alexander Technique: Exploring the Missing Link* and *The Body Eclectic: Evolving Practices in Dance Training*.

Andie Antonik (Stage Manager) is pursuing a BFA in stage management while minoring in cinema studies. At Krannert Center, she has worked on many shows including assistant stage manager for *November Dance* (2015), *Poppea*, and *Romeo and Juliet*; and stage manager for *Studiodance II* (2017). This past summer, she worked at the Illinois Shakespeare Festival, where she served as the assistant stage manager for *Shakespeare's Amazing Cymbeline* and the rehearsal stage manager for *The Comedy of Errors*. She also regularly works in children's theatre. At the Market House Theatre in Kentucky, she stage managed *Music Man Kids!* and *The Environmental Show*. There, she also assisted with many camps—favoring a children's Harry Potter Camp.

David M. Greenberg (Sound Designer) is a second-year MFA candidate from Plantation, Florida. He earned his BA in Theatre from the University of Tennessee Knoxville in 2016. Most recently, David has done sound and original compositions for both stage and film, which include the Sundress Academy for the Arts production of *OUTspoken* and the independent short films, *Undercover* and *The Darkness Looked Back*.

Autumn J. Mitchell (Production Stage Manager) is a native of Savannah, Georgia, and is a second-year stage management graduate student at the University of Illinois. She received her Bachelor of Arts from the Alabama State University, switching her concentration from playwriting

and performing arts to a technical concentration track before coming to the University of Illinois to be a manager. Before becoming a graduate student with Illinois Theatre, she was a professional intern at the Walt Disney World Resort in Orlando, Florida. After her internship, she made the decision to switch from being a deck and electrics technician to fully pursue stage management. Her most recent production credits at Krannert Center include stage manager for Illinois Theatre's *Romeo and Juliet* and assistant stage manager for *Poppea* with Lyric Theatre @ Illinois. She is excited about her first Dance at Illinois production, serving as the production stage manager for November Dance. Aside from her work as a stage manager, Autumn is a spoken word poet, an avid reader, a liaison between her current endeavors and her community, and a hip-hop enthusiast.

Bobby Reynolds (Technical Director) hails from the Ohio, where he received his BA from Wittenberg University in Springfield. He is enrolled in the scenic technology program at the University of Illinois and is expected to receive his MFA in 2019. He has worked as a carpenter and technical director for Playhouse on the Square in Memphis for two years before voyaging to Champaign-Urbana. Production credits include *Sister Act* (2016), *Peter and the Starcatcher* (2016), and *The Other Place* (2016).

Hannah Schumacher (Stage Manager) is a senior pursuing her BFA in stage management. This past summer, she worked at Utah Festival Opera and Musical Theatre as the second assistant stage manager on *The Pirates of Penzance* and *Madama Butterfly*. Last semester, she had the opportunity to travel to New Orleans and St. Louis as the stage manager for the show *St. Louis Stories*—a collection of early short stories by Tennessee Williams. In the past, she has also worked for Children's Theatre Company and Circus Juventas

up in the Twin Cities in her home state of Minnesota. At Krannert Center, she has been the stage manager for *The Minotaur* and the assistant stage manager for *Viva Verdi!*, *In the Blood*, *The Other Shore*, and *'Tis Pity She's a Whore*.

Eric Van Tassell (Lighting Designer) worked in Chicago for nearly a decade with numerous storefront theatre companies, and is a Non-Equity Jeff Award-Nominated and BroadwayWorld Chicago Award-Nominated lighting designer. Eric is in his final year as an MFA lighting design candidate at the University of Illinois. A graduate of Hope College, Eric's artistic home in Chicago was Oracle Theatre, where he designed lights for numerous productions including *The America Play*, *The Mother* (nominated BroadwayWorld Chicago Award for Best Non-Equity Lighting), and *The Ghost Sonata* (nominated Non-Equity Jeff Award for Lighting Design). Additional Chicago credits include *Chalk* (Sideshow Theatre), *Genesis* (Definition Theatre), *Beautiful Broken* (Broken Nose Theatre), and *They Are Dying Out* (Trap Door Theatre). This past summer he returned to Hope College as the production manager for Hope Summer Repertory Theatre. Special thanks to Katie for her unwavering support.

Nicole Zausmer (Costume Coordinator) is a third-year MFA costume design candidate at the University of Illinois who received her BA from Indiana University in 2012. Recent designs include *In the Next Room* (Illinois Theatre), *Failure: A Love Story* (Illinois Theatre), *Mr. Burns, a post-electric play* (Illinois Theatre), *Man of La Mancha* (Bigfork Summer Playhouse), *Boeing-Boeing* (Town Hall Arts Center), and Mary Shelley's *Frankenstein* (Oklahoma City Theatre Company). Thanks for coming and enjoy!

PRODUCTION STAFF

CONCERT DIRECTOR

Rebecca Netti-Fiol

PRODUCTION STAGE MANAGER

Autumn J. Mitchell

STAGE MANAGERS

Andie Antonik

Hannah Schumacher

TECHNICAL DIRECTOR

Bobby Reynolds

ASSISTANT STAGE MANAGERS

Lauren Harders

Kevin Troy

ASSISTANT TECHNICAL DIRECTOR

Anja Hose

COSTUME COORDINATOR

Nicole Zausmer

LIGHTING DESIGNER

Eric Van Tassell

ASSISTANT LIGHTING DESIGNER

Alena Samoray

MASTER ELECTRICIAN

Heather Raynie

SOUND DESIGNER

David M. Greenberg

AUDIO TECHNICIAN

Hayat Dominguez

DANCE ASSISTANT STAGE MANAGERS

Jeanette Williams

Emily Schwartz

WARDROBE CREW

Colleen Brown

Kaleigh Dent

Natalie Stehly

Tyjah Kelly

James Washington

GEL/DECK CREW

Rachel Maramba

Shatara Mathis

Erin Harvey

Ibrahim Sabbi

Danner Self

LIGHT BOARD OPERATOR

Mya McClellan

SOUND BOARD OPERATOR

Lindsey Jennings

VIDEO CREW

Michelle Burns

Eddie Shellman

PHOTOGRAPHER

Natalie Fiol