



MARCH DANCE 2021
DANCE AT ILLINOIS

Thursday-Sunday, March 18-21, 2021, at 7pm and 9pm

WELCOME

In the wake of the pandemic, March Dance has been reshuffled and reinvigorated by the presence of our third-year MFA candidates. As concert director, it is my honor to present these four excellent artists—Danzel Thompson-Stout, Roxane D’Orleans Juste, Rachel Rizzuto and Jaylen De’Angelo Clay—to our audiences. These artists have created thesis works that will be simultaneously live streamed to a broad public and viewed in our theatre for a smaller live audience. In these works, the result of their research finds expression in performance.

They engage ideas and social phenomena including transformational choreographic treatments of street dance, feminist critiques of television and movement, future visions of the ephemeral in choreography, and multimedia expressions of Black identity and disability. These concepts shape the distinct choreographic practices of these artists resulting in a dynamic array of embodied statements. Thank you for joining us to witness these powerful works of dance!

—Tere O’Connor, concert director

PROGRAM

MARCH DANCE 2021

DANCE AT ILLINOIS

Tere O'Connor, concert director

Thursday-Sunday, March 18-21, 2021, at 7pm and 9pm

The Undying and Resilient (March 18)

Danzel Thompson-Stout

Délivrance (March 19)

Roxane D'Orleans Juste

I'm Ally (March 20)

Rachel Rizzuto

Trapped Souls: An Explication of Black Life (March 21)

Jaylen De'Angelo Clay

Each work will be presented with no intermission, and a talkback will be offered following each performance.

The Undying and Resilient

CHOREOGRAPHY

Danzel Thompson-Stout in collaboration
with the dancers

MUSIC

Original Score by Cody Jensen
“Avalon” by Danzel Thompson-Stout

SPOKEN WORD

Shanel Edwards

FILM

Danzel Thompson-Stout
Mya McClellan (Assistant)

MEDIA DESIGNER

John Boesche

COSTUME DESIGNER

Vivian Krishnan

LIGHTING DESIGNER

Cameron Koniarski

SOUND DESIGNER

Kayla Sierra-Lee

SKETCH WORK DESIGNER

Ibrahim Sabbi

STAGE MANAGER

Sidney Sprunger

DANCERS

Angel Anderson
Jordan Brookins
Alexandria Kinard
Faith Stanton
Bevara Anderson
Ibrahim Sabbi
Mya McClellan
Stephanie Shaw

NOTES

The Undying and Resilient is a dance film and choreographic stage work. It aims to enliven the habitual and cultural inhabitation of the Black-identifying dancing body. The work highlights the archived memories and patternings stored in these people to provide a deeper and personal offering of their history. Through habitual movement practices and kinesthetic imagination, the movers are equipped to access their pasts in order to make sense of their present and ultimately reimagine future worlds—whether underground or seen—that are distinct to their wants and desires.

The work strives to answer these questions: What makes the Black dancing body undying and resilient? What are the substances deep within these dancing bodies that revolutionizes their existence through every generation? How can movements of these bodies hold culture and withstand any acts of oppression that tries to alienate them?

Acknowledgments

A very special thanks goes out to the seven dancers who contributed their history, memory, and embodied knowledge to the work. Their voices are what carry this narrative forward. I give another special thanks to the production assistant on the film version of this project, Mya McClellan, who contributed so much of her time and brilliance to the creation of the film rendition. I want to thank all of the collaborators at Krannert Center for the Performing Arts and the University of Illinois Urbana-Champaign who worked so hard to make all of my visions come to life under the pressures of the COVID-19 pandemic. To my mentors, C. Kemal Nance and Cynthia Oliver, thank you for making sure I never lost faith in using my voice to say and create what matters to my existence in this world. To my cohort, I am so utterly inspired and humbled to have gone on this journey with you all. All of your brilliance and love has kept me going throughout this experience, and here we are. We've made it, and I wouldn't want to share this moment with any other group of individuals. Thank you! And last, but most certainly not least, a big thank you goes out to the wonderful Dance at Illinois community. Thank you for accepting me in this glorious space and pushing me to greater heights as an artist, teacher, and human being all around. So much love to you all!

This production includes strobe lighting.

Délivrance

CHOREOGRAPHY

Roxane D'Orleans Juste in collaboration
with the dancers

MUSIC

"J'emporterais le feu" by Khatiti Harper
"Gagôt" by Sydney Guillaume

SPOKEN TEXT

Roxane D'Orleans Juste

MUSICIANS

Mengqi Lai
Caleb Liddell
Joshua Sanjay Iyer

COSTUME DESIGNER

Vivian Krishnan

LIGHTING DESIGNER

Cameron Koniariski

NOTES

Speaks of the resiliency of the human spirit. In history as in nature, the passing of time leaves indelible traces that have marked our soil, our memories. I wish if only for just a moment to stand in the footprints of those who came before me, hear the voices of struggle, and tenderly carry them forward in hopes of a kinder future.

ACKNOWLEDGMENTS

To my beautiful friends and talented artists Abby, Elsa, Jacob, Jakki, Jason, Jordan, Kristen, and Lukas who so generously shared of themselves to bring this dance to life. Délivrance is an act of love and a symbol of hope; it is my gift to you.

To the brilliant composers Khatiti Harper, Sidney Guillaume, Mengqi, Caleb, and Joshua for creating space and honoring our common longing for home.

MEDIA DESIGNER

M Ospina-Lopez

SOUND DESIGNER

Kayla Sierra-Lee

STAGE MANAGER

Lou Williams

DANCERS

Lukas Jacyniuk Moskalis
Jordan Brookins
Jakki Kalogridis
Kristen Whalen
Jason Brickman
Elsa Gaston
Abby Williams Chin
Jacob Henss

My fullest gratitude goes to the extraordinary artistic and production staff of Krannert Center for the Performing Arts and of the Department of Dance, and the designers, directors, mentors, stage managers, visual artists, camera crew, and all support staff for giving me the opportunity to dream and see this vision come to life.

Very special thanks to my amazing assistant stage manager Lou Williams and production stage manager Mary Kate Baughman.

My deepest gratitude goes to my fearless mentors and inspiring teachers Cynthia Oliver, Sarah Hook, Tere O'Connor, Jennifer Monson, and Jan Erkert who have recognized the burning desire to speak of my own voice and abundantly nourished my inquisitive mind.

Many thanks to Cindy Masko and Anna Sazhnikov for your warm guidance and your constant support, to the entire stellar dance teaching faculty and musicians of the University of Illinois Department of Dance who feed our souls every day and alleviate all earthly concerns even through these unparalleled times.

I am also grateful to each one of my students who bring me such joy and continue to teach me every day.

To my beloved husband Kevin, my family, and my dear friends Mario Lamothe and Fernande Girard for their unconditional and unwavering support.

Last but not least, my everlasting gratitude to the most inspiring cohort—Rachel, Jaylen, and Danzel—for being bigger than life! This journey is just a beginning! All my love goes to you .

You are forever etched in my heart.

NOTES FROM SYDNEY GUILLAUME, COMPOSER

En tant qu'être humain, je suis le siège du combat infernal entre le Bien et le Mal. Je lutte sans répit pour trouver une solution définitive à cet imbroglio. La vie m'apprend que ce combat fait partie intégrante de mon aventure existentielle; je ne peux le gagner qu'un moment à la fois. La victoire finale se trouve dans l'effort continu et la persévérance.

It's always fascinating to me how our life struggles can be a catalyst for the creation of new works. While he was suffering from writer's block, I called my father to ask when he would finally send me a poem for my new piece. His response was: "Mwen nan gagòt!" *I'm in a mess!* I then said, "Well, why don't you write about that?!" And there it was—the inspiration for "Gagòt." That same day, he emailed me a new text, and I began to set it to music. His original text paints a vivid picture of the struggles I often experience in my own life. Writing this piece was quite an awakening journey for me.

As a central theme to his original text my father writes: "As a human being, I am the residence for the infernal battle between Good and Evil. I fight endlessly to find the ultimate solution for this imbroglio. Life teaches me that this battle is an integral part of my existential journey; I can't win it but one moment at a time. The final victory is found in the continuous effort and in the perseverance."

I'm Ally

CHOREOGRAPHY

Rachel Rizzuto

MUSIC

Music and lyrics for "I'm Ally," "All I Want," and "WTF" by Rachel Rizzuto with orchestrations by Jacob Henss
"Hooked on a Feeling" written by Mark James and used with permission by SCREEN GEMS-EMI MUSIC INC.

COSTUME DESIGNER

Colin Grice

LIGHTING DESIGNER

Cameron Koniarski

SOUND DESIGNER

Kayla Sierra-Lee

MEDIA DESIGNER

John Boesche

STAGE MANAGER

Mary Kate Baughman

PERFORMANCE CREW

Brynn Maxwell

DANCERS

Allie Green
Rachel Maramba
Kayt MacMaster
Jessica Ziegler
Abby Williams Chin
Sarah Marks Mininsohn
Nia Khan
Danny Yoerges
Nathan M. Ramsey
Jacob Henss

NOTES/ACKNOWLEDGMENTS

Georgia: "Ally, what makes your problems so much bigger than anyone else's?"

Ally: "They're mine."

—*Ally McBeal*, season one, episode 19, "Happy Birthday Baby"

This production contains adult language and is intended for mature audiences only.

Trapped Souls: An Explication of Black Life

CHOREOGRAPHY

Jaylen De'Angelo Clay

MUSIC

Spoken word poetry from dance artists
performing in *Trapped Souls*

Nina Simone

COSTUMING AND WARDROBE

Jaylen De'Angelo Clay

LIGHTING DESIGNER

Cameron Koniarski

SOUND DESIGNER

Kayla Sierra-Lee

MEDIA DESIGNER

John Boesche

STAGE MANAGER

Mary Kate Baughman

DANCERS

Faith Brown

Prishina Coleman

Derrick Rossbach

Nia Khan

Jaden Monroe

Jeannette Williams

NOTES/ACKNOWLEDGMENTS

Trapped Souls: An Explication of Black Life is a solo work immersed within a multidisciplinary silent film that examines the immediacy of liberation for the young Black millennial surviving in the 21st century. This work is about enslavement, oppression, and resistance. The dance illustrates a type of dissent that the viewer will empathize with and be confronted by at the same time. This venture aims to promote healing and liberation through dance for the Black body incorporating poetics, visual imagery, gestural, and movement scores utilizing The Africanist Aesthetic and past histories of protests in American culture.

This production contains adult content that involves sudden loud noises, visual imagery of violence, and partial nudity and is intended for mature audiences only.

PROFILES

Tere O'Connor (Concert Director) is the Artistic Director of Tere O'Connor Dance and a Center for Advanced Studies Professor at the University of Illinois. He has created over 40 works for his company and many commissions, including Lyon Opera Ballet and Mikhail Baryshnikov. He received a 2013 Doris Duke Performing Artist Award among numerous other grants and awards and has won three Bessies. He was inducted into the American Academy of Arts and Sciences in 2014. An articulate and provocative educator, he has taught at festivals and universities around the globe. O'Connor is currently researching his new work *Rivulets* to premiere December 2021 in New York City.

Jaylen De'Angelo Clay (Choreographer), a native of Atlanta, Georgia, dances and also makes dance, theatre, visual art, cinematography, and performance art. A Public Active Graduate Educator (PAGE) fellow and interdisciplinary artist, Clay performs work and engages diverse communities abroad, and in the United States, Clay is a graduate of Alabama State University where he received a Bachelor of Fine Arts degree in dance. He trains in ballet, modern, jazz, ballroom, hip hop, West African, heels, step, and tap dance. He has performed repertory works by Robert Battle, Gary Jeter, Endalyn Taylor, Dinita and Kyle Clark, Ohad Nahrin, DeShona Pepper Robertson, and Sidra Bell. Clay has toured with Eleone Dance Company, The Mid - Atlantic Ballet and was featured in Kelly Rowland's Black Out Tour. He is a 2020-21 recipient of the Mary Jane Neer and Live Mas Scholarship, which are prestigious awards given for excellence in academic achievement and leadership. Clay is currently an artist in residence at Driven to Reach Excellence for the

Academic Achievement of Males (DREAAM). At DREAAM, Clay is developing a creative dance course for young Black males where he focuses on intersecting legacies of storytelling in relation to disability and trauma for Black men. He is currently pursuing his Master of Fine Arts in dance from the University of Illinois where he studies with Cynthia Oliver, Jennifer Monson, Sara Hook, Tere O'Connor, and other esteemed faculty in and outside of dance.

Roxane D'Orleans Juste (Choreographer) is a native of Montréal and of Haitian origins. She won a Bessie Award in the performer category for Outstanding Sustained Achievement. Juste performed with Eleo Pomare Dance Company (1981-83), Annabelle Gamson Dance Solos, and the Limón Dance Company (1983-2016) where she served as Artistic Associate and Associate Artistic Director (2001-16). The Canada Council for the Arts and the Foundation for creation in fine arts continually supports her initiative "en Solo," a platform for her own choreography and specially commissioned works by internationally renowned choreographers. She is the choreographer-in-residence of Coreoarte, a contemporary dance company based in Caracas, Venezuela. An active master teacher, she stages and directs José Limón's dances for companies and ensembles worldwide. Her latest works, *The Absence of We*, *L'Equivoque*, and *Délivrance*, delve into the complexity of human rapport, questioning cultural identity and understanding meaning through symbolism. Juste is currently pursuing her Master of Fine Arts degree towards its completion in May 2021.

Rachel Rizzuto (Choreographer) is a performer and choreographer who believes in spectacle, gesture, text, song, and humor. She spent nine years dancing for the Brooklyn-based company Mari Meade Dance Collective/MMDC before entering the University of Illinois in the fall of 2018 to pursue her MFA in dance. During her time at Illinois, she has performed in the work of Jennifer Monson, Sara Hook, Eli Emadian, Kaitlin Fox, and John Toenjes. For the last six Valentine's Days, Rizzuto has self-produced *Love Sucks*, a perennially-changing work for a large cast that utilizes pop music, movement, song, and text to illustrate the inescapable heartache that accompanies falling in and out—mostly out—of love. She served as an editor for *Dance Teacher* magazine from 2012 to 2018 and remains a contributing writer for it as well as for *Dance Magazine*. Rizzuto graduated from the University of Southern Mississippi in 2009 with a BFA in dance and a BA in English.

Danzel Thompson-Stout (Choreographer), a native of Allentown, Pennsylvania, is a performer, choreographer, and educator of Afro-American dance forms. With an embodied cultural history in street and club dance forms, Thompson-Stout commits to being an agent who brings authentic representation of these forms into the academy through his work as he pursues his MFA in dance at the University of Illinois Urbana-Champaign. His latest work "Manifesting Our . . .," an ode to house dance culture, was accepted into the ACDA National Gala 2020 in Long Beach, California, and was invited to Jacob's Pillow Dance Festival prior to the global shutdown by COVID-19. His work as a filmmaker, *Plight*, supported by Experimental Film Virginia, premiered at Flatland's Film Festival in fall 2020. As a performer, he has worked with several street dance artists such as Rennie Harris and Kyle Clark. Thompson-Stout is also a principal dancer for the Nance Dance Collective, a guest

performer for the Stella Maris Dance Ensemble of Kingston, Jamaica, and a previous performer of Kariamu & Company: Traditions.

Sydney Guillaume (Composer) is an active member of the choral community as a composer, clinician, and conductor. In 2017, he was honored by the top music school in Haiti for his "great contribution in the expansion and the promotion of the music and culture of Haiti around the world." Praised by the Miami Herald for their "impressive maturity and striking melodic distinction," Guillaume's compositions are known to be intricate, challenging, and yet highly spirited. They promote human values and are full of heart and passion. His compositions continually enthrall choirs everywhere and have been performed all around the world. Guillaume also writes film music; he has written original film and documentary scores for the Los Angeles-based company Loyola Productions. His latest activities as conductor include an all-Guillaume concert at New York City's Lincoln Center, guest-conducting the 2018 Maine All-State High School Mixed Chorus, and a concert with his chamber ensemble Imbroglia Sextet at Carnegie Hall. Guillaume graduated from the University of Miami in 2004 where his earlier choral works were performed by the University Miami Chorale conducted by Jo-Michael Scheibe. Originally from Port-au-Prince, Haiti, he is currently residing in Portland, Oregon, working as a full-time composer, conductor, and clinician. Find out more at sydneyguillaume.com

Khatiti Harper (Composer) is a composer and artist from New York. They make music and art to explore the world that exists in their imagination. In that way, their work is often influenced by nature and embodies feelings of peace and groundedness. At the same time, they see their work as a space to understand and process their reality. In their music especially, they are fascinated by contrasts, mostly arising from this fundamental disconnect between the world they imagine and the world as it is. Much of their music is written for chamber ensemble, voice, and more recently, electronics. They studied music and psychology as an undergrad at Kenyon College and are currently studying composition with Carlos Carrillo at the University of Illinois Urbana-Champaign.

Joshua Iyer (Musician) is a composer, violinist, and pianist in his second year of graduate studies at the University of Illinois. While composition is his primary academic focus, he has recently been recording several projects with his instruments. He has been playing the violin for over a decade, most recently with the Augustana Symphony Orchestra. He has also been involved with improvisation shows at various venues with the group Kali Yuga. This is his first formal collaboration with Dance at Illinois.

Mengqi Lai (Musician) is a pianist who has written symphonic works, large ensemble works, and pieces for chamber music. She also has great interest in writing music combining both Western and Eastern music. Recently, she was commissioned by University of Maryland to write a piece for kokyū, cello, and piano. She also writes music for films, her recent project including collaboration in the indie film *HOME*, *Hausmann in the Tropics*, and *A Mirror-Holder*. She also has a great interest in cross-genre collaboration. Her recent project was inspired by Richard Poussette-Dart's *Meditation on the Drifting Stars* at Bowdoin

College Museum. Lai was born and raised in Shenzhen, China. Most of her early pieces are for piano. She started her composition training in her junior year in South China Normal University where she earned her bachelor's degree in music composition. Lai then enrolled in master's program at Mannes School of Music and studied with Huang Ruo and earned a master's degree in 2017. She has also earned her Professional Studies Diploma at Mannes in 2019. She was invited to attend Atlantic Music Festival and Bowdoin International Music Festival with scholarships.

Caleb Liddell (Musician) I am originally from Memphis, Tennessee. I hold a bachelor's degree in Music Education from Jackson State University in Jackson, Mississippi, and am currently in pursuit of my master's in music composition at the University of Illinois. Some of my musical interests are in electronic/experimental music as well as composing for film/theatre/games. You could say this is what made me interested in collaborating with dancers as some sort of visual outlet for my music. This year, I will be focusing on music as a construct rather than an abstract which will hopefully further develop my own sound.

Angel Anderson (Dancer) is an artist, performer, and improviser. She is currently a student at the University of Illinois Urbana-Champaign, pursuing a dual degree in psychology and dance, with a projected graduation date of May 2021. Her interests include street and club dance styles, African diasporic forms, contemporary, and improvisation. While in college, Anderson has received the Outstanding Undergraduate Performance Award and the Dance Project Award. Some of her recent performance credits include Rennie Harris' *LIFTED*, Danzel Thompson-Stout's *Manifesting our Movement*, *Manifesting our Dance*, and an excerpt of *Deca Dance* restaged by Omri Drumlevich.

Bevara Anderson (Dancer), 24, is a professional dance artist from the Washington, DC, area. She received her Bachelor of Fine Arts from Temple University in 2018. She is currently pursuing her Master of Fine Arts at the University of Illinois Urbana-Champaign. Anderson focuses on the movement styles of umfundalai, house, ballet, Horton, and Dunham and is currently rendering dance work based in narrative, epic memory, and self-preservation.

Jason Brickman (Dancer) previously studied at Emory University and at Columbia College Chicago before transferring to the University of Illinois in order to pursue a BFA in dance. This is his debut performance with Dance at Illinois. In the summer of 2020, he choreographed, produced, and performed in dance showcase *Distanced Material* in Skokie, Illinois. He also recently co-wrote and self-published a collection of poems entitled *Hauntings of a Garage on Winter Afternoons*.

Jordan Brookins (Dancer) is an emerging dance artist currently studying at the University of Illinois Urbana-Champaign earning his Bachelor of Fine Arts in dance. His focus includes studying various Africanist and street dance forms, with additional interest in contemporary styles. With only two years of technical training, he aims to use his experience in the professional world to show the younger generation that anything is achievable through hard work, determination, and passion. In his time dancing, Brookins has studied under various impactful artists in the dance community including Danzel Thompson-Stout, C. Kemal Nance, Abigail Zbikowski, and Momar Ndiaye.

Faith Brown (Dancer) is currently a senior at the University of Illinois Urbana-Champaign pursuing a BFA in dance, a minor in business, and a yoga and leadership certificate. She's performed in numerous departmental dance concerts in the choreography of Endalyn Taylor, Renée

Wadleigh, Jennifer Monson, Linda Lehovec, and Kemal Nance. Additionally, her choreography, including a self-performed solo, was selected for the Studiodance II concert at Krannert Center for the Performing Arts. In the summers of 2018 and 2019, Brown had the pleasure of working in various arts administrative roles within New York City dance organizations such as the José Limón Dance Foundation, Gibney Center, and MOVE(NYC). She currently serves as president of a registered student organization (RSO) on campus known as Fine and Applied Arts Black and also leads a group she co-founded in the summer of 2020 known as the Black Advocacy Team within the Department of Dance. Brown was recently featured in the new Amazon Prime TV series *The College Tour*, which will premiere in 2021.

Prishina Coleman (Dancer) is currently pursuing her BFA in dance and is the artistic director of Divine Purpose. Being an alumna member of the organization, she has learned and experienced coaching as well as mentorship. This has helped her to succeed in her dance career. Her motto is "Changing Lives Through Dance One Person at a Time." Coleman is not only an instructor, she is also an artist. Her styles of dance are African, modern, contemporary, and hip hop. She is a dance major and is currently in the BFA dance program at the University of Illinois. Coleman transferred from Harry S. Truman College majoring in business. She has performed in various dance concerts and competitions and had the opportunity to perform a dance piece for the Bud Billiken Parade. She started a dance club teaching at Truman College, performing for halftime games and a dance concert. She was born and raised in Chicago, Illinois.

Abby Williams Chin (Dancer) is pursuing her MFA in dance at the University of Illinois. March Dance 2021 is her debut performance with Dance at Illinois. Chin is also the Founding Artistic Director of Cattywampus Dance, based in Chicago Illinois. Cattywampus Dance presents evening-length works, performs lecture demonstrations for students in the Chicago Public School system, and participates in community dance events including See Chicago Dance's Chicago Dance Month, Take Up Space Festival, and Dance Chicago's Choreographer's Showcase. Additionally, Chin has presented her work at Bates Dance Festival and the North Carolina Dance Alliance. She has performed professionally with The Coincidentals, Jamm'n Honey, Ascendance Dance, Sara Tourek, and Jason Aryeh.

Elsa Gaston (Dancer) is a sophomore pursuing her BFA in dance at the University of Illinois Urbana-Champaign and is also pursuing a minor in philosophy. This is her second performance at Krannert Center for the Performing Arts and with Dance at Illinois. In November, she was in Endalyn Taylor's November Dance 2020 work. She is originally from Indianapolis, Indiana, and studied dance at Curtin Call Dance Center.

Alexandra Green (Dancer) is a dancer, choreographer, and versatile artist. She began her training at Inspire School of Dance in Naperville, Illinois. Green transferred from Loyol Marymount University to the University of Illinois Urbana-Champaign and is pursuing a BFA in dance and a minor in social work. During her career so far, she has performed in *Destiny Rising* at The Joyce Theater (New York City), *Psalm* by José Limón as reconstructed by Roxane D'Orleans Juste, Linda Lahovec and Paige Cumminham's *In Conversation*, and many more. She has continuing relationships with DanceWorks Chicago, Paul Taylor Dance Company, Bill T. Jones/Arnie Zane Company, BodyTraffic, Rubberband Dance

Company, and Inside Chicago. Green is assistant choreographer for Jennifer Hamilton and continues to produce work alongside her in Los Angeles. She is also personal assistant to Sam Renzetti, owner of Xtreme Dance Company.

Jacob Henss (Dancer) is from St. Louis and is a movement artist, choreographer, dance organizer, and musician. He is a graduate of Webster University (2013-17) with a BA in dance and music and is now pursuing his MFA in dance at the University of Illinois expecting to graduate in 2022. Before graduate school, Henss danced with Modern American Dance Company (MADCO) where he was a MADCO2 member (2017-18) and later an apprentice (2018-19). During his time after graduation, he produced three evening-length works: *The Other Sides*, *Conservation*, *Non Cura*, and *Do Not Go Gentle*.

Jakki Kalogridis (Dancer) is a New Orleans-based performing artist and choreographer. She began a costuming business in 2002 while completing her BFA in studio art with a minor in dance at the University of North Carolina at Greensboro. In 2013, Kalogridis relocated to New Orleans where she was a featured designer at New Orleans Fashion Week (2014) and was awarded New Orleans Fashion Designer of the Year in a Raw Showcase (2014). In 2016, she founded New Orleans Colorguard Arts. Recent artistic collaborations include *Emergence* (producer/choreographer/dancer); an evening-length performance in the Marigny Opera House with live band Loose Willis; *Beats* (choreographer/ dancer); and a dance film with drummer/musician Brad Webb and photographer/cinematographer Josh Brasted. Current works include *The Library* (artist/choreographer/costume designer/performer); an archive/performance with sound designer Clare Marie Nemanich; and a documentary-style project, *Living With . . .*, chronicling what daily life is like as an athlete and dancer with a chronic illness.

Nia Khan (Dancer), a Chicago native, is a dance major at the University of Illinois. She trains in ballet, modern, jazz, contemporary, tap, hip hop, and West African. She attended Lindblom Math and Science Academy High School where she was a part of Lindblom Dance Ensemble for four years and was captain of the team her senior year. Khan has attended The Joffrey Ballet Summer Dance Intensive, the Excelon Strobel Step-Up Scholarship Program and the Debbie Allen Los Angeles Summer Dance Intensive. She has performed works by Darrell Moultrie, Alfred Dove, Endalyn Taylor, Rahiem A. White, Tia Pruitt, Ohad Naharin, Michael Smith, Erica Lynette Edwards, Luis Vazquez, and others. She is currently pursuing a yoga teacher training certificate, is involved in political activism on campus, and is working to start developing research in the near future. In the future, she plans on auditioning for a modern or contemporary company and later teaching.

Alexandria Kinard (Dancer) is a current junior dance major from Louisville, Kentucky, pursuing a Bachelor of Fine Arts degree in dance from the University of Illinois Urbana-Champaign. Kinard has trained in many forms of dance including ballet, pointe, modern, jazz, contemporary, Africanist forms, and hip hop. She has attended the Kentucky Governor's School for the Arts (2016), The Alvin Ailey Summer Dance Intensive (2017), and the Mark Morris Summer Dance Intensive (2019). She is also the first recipient of the Aaron R. White Scholarship in the Department of Dance. Her Illinois dance performances include dancing in November Dance: Dancing 50: Moving Forward/Looking Back; February Dance: Dancing 50: Moving Forward/Looking Back; Dance Senior Thesis concerts, and the Project 500 Gala. In 2020, Kinard received a grant from the University of Illinois Department of Dance to create and produce her own dance film entitled *An Army of*

Muses. She was also a part of the original dance cast of *August Wilson's Gem of the Ocean*.

Rachel Maramba (Dancer) is a senior pursuing degrees in dance and psychology at the University of Illinois Urbana-Champaign. At Illinois, she has performed in several works by Rachel Rizzuto and has been seen at Krannert Center in November Dance, Studiodance II, *Crazy for You* (Bonnie), and *Cabaret* (Lulu). Maramba is also an intern for the Department of Dance and teaches creative dance in the Champaign-Urbana community.

Kayt MacMaster (Dancer) is a dancer and performance maker. She has worked mainly in New York City, and her research has been deeply influenced by the work of K.J. Holmes, Janet Panetta, Johanna Stevens Meyer, Nia Love, Julie Atlas Muz, Peter Schumann, and Dany's "La Mora" Perez. In addition to performing and making dances in the United States, MacMaster has worked internationally with Duende School of Ensemble Physical Theatre in Greece, OBRA Theatre Company in France, Daniela Pucci and Luis Bianchi in Argentina, and Saakumu Dance Troupe in Ghana, West Africa. She is a current MFA candidate in dance at the University of Illinois Urbana-Champaign.

Sarah Marks Mininsohn (Dancer) is pursuing her MFA in dance at the University of Illinois. Originally from Maryland, she received her BA in dance and sociology at Wesleyan University and was based in Philadelphia where she choreographed, performed, and taught. She self-produced multiple site-specific works including *Noogie*, *Tables*, and *Cabbage Head*. Her pieces have been presented at Marsh STL, Icebox Project Space, FringeArts, Leah Stein Dance Company, Headlong, and the Wesleyan University Zilkha Gallery. She has also performed in works by Headlong, Leah Stein Dance Company, Dance Exchange, and Nicole Stanton. In addition to dance and choreography, she practices writing and dramaturgy and enjoys cooking and exploring the landscape of Central Illinois.

Jaden Monroe (Dancer) is from Tulsa, Oklahoma, and is currently a sophomore pursuing a BFA in dance and a BS in kinesiology at the University of Illinois. Her plans after graduation are to become a professional dancer for a dance company and be a personal trainer for athletes and dancers. Monroe's goal is to be able to bring people joy in watching performances and have others enjoy the arts just as much as she does.

Lukas Jacyniuk Moskalis (Dancer) is currently a sophomore pursuing a BA in dance and a BS in clinical/community psychology at the University of Illinois Urbana-Champaign. March Dance 2021 will be their debut performance with the Dance at Illinois program after transferring in for the spring 2020 term. They have previously performed with the Auroris Dance Company and Wici Song and Dance Theatre, which regularly represents post-colonial American folklore at international festivals. When not dancing, Moskalis works as a research assistant at PRISM laboratories at the U of I Department of Psychology, and works on the content creation team of campus-based publication *The Fashion Network*.

Nathan M. Ramsey (Dancer) is in his third and final year as an MFA acting student at the University of Illinois. He is a Bronx, New York, native and United States Air Force veteran with a penchant for making things that, in no small way, reflect his experiences, beliefs, and curiosities in life thus far. New York City training credits include The Barrow Group and the American Academy of Dramatic Arts. He has performed with Illinois Theatre, Montana Shakespeare in the Parks, The Duplex Cabaret Theatre and Piano Bar (New York City), New York University, Lehman Stages, and has appeared in numerous independent films, one of which recently premiered at the American Black Film Festival. Ramsey has also been studying clown during the pandemic via Zoom with clown guru Christopher Bayes. Although he's not on social media, check out his website (www.nathanmramsey.com) to see what he's up to sometime.

Derrick Rossbach (Dancer) is currently a sophomore pursuing a BFA in Dance at the University of Illinois Urbana-Champaign. He has been dancing since the age of four and had participated in many performances at the Academy of Movement and Music (Oak Park, Illinois) where he trained for the past 11 years. Dancing has always been his passion, and he hopes to continue his dancing career for many years to come.

Ibrahim Sabbi (Dancer) is a working dancer, choreographer, and visual artist. A native of Chicago, he is a BFA student in the Department of Dance at the University of Illinois Urbana-Champaign. Sabbi has performed leading roles in works choreographed by Melanie Bales, C. Kemal Nance, Rebecca Netti-Fiol, Endalyn Taylor, and Dancel Thompson-Stout. He was recently the artistic director for Dance 2XS UIUC. Sabbi has experience in hip hop and street styles choreography and battle scene in Chicago, Los Angeles, and Champaign-Urbana.

Stephanie Shaw (Dancer) is a dancer, choreographer, and teacher from the south suburbs of Chicago. She began training in high school and is currently pursuing her BFA in dance at the University of Illinois Urbana-Champaign. Shaw trains in modern, hip hop, contemporary, and traditional African styles and multiple street dance styles. While in college, she has performed in works choreographed by Endalyn Taylor, A. Raheim White, and Danzel Thompson-Stout. She has also begun a journey of creating films for dance.

Faith Stanton (Dancer), a native of Jenison, Michigan, is currently in her final year as a dance major at the University of Illinois Urbana-Champaign where she studies ballet, modern, hip hop, house, and African. During her time at Illinois, she has had the pleasure of working with choreographers such as Omri Drumlevich, C. Kemal Nance, Endalyn Taylor, and Danzel Thompson-Stout. Styles that interest Stanton include contemporary, African, hip hop, and house. She also enjoys exploration through improvisation and score work. While Stanton was in her third year at the University of Illinois, she received the departmental travel scholarship, giving her opportunities to travel, dance, and intern in New York and North Carolina.

Kristen Whalen (Dancer) is a junior pursuing a BA in dance and a BS in industrial engineering at the University of Illinois. March Dance 2021 will be her second main stage performance with the university. Whalen's main stage debut was in *Cedar Closet* in November Dance 2020, choreographed by Sara Hook. Whalen began dancing at the age of three at Dance Academy of Libertyville and later joined the Ballet Theatre of Illinois and the Jazz Theatre of Illinois. As a member of these companies, she worked closely with the directors, Emily Winkler and Laura Moschel, as well as various choreographers including Joshua Blake Carter, Jon Sloven, and

Rebecca Lemme. At the University of Illinois, she has danced in four senior thesis processes at Dance at Illinois.

Danny Yoerges (Dancer) is in his third year pursuing an MFA in acting. Before coming to Urbana, he was based in New York City. Illinois Theatre credits include *Hit the Wall* and *August Wilson's Gem of the Ocean*. Other credits include the Broadway national tour of *War Horse* (Joey/Topthorn); Norwegian Cruise Line: *Illusionarium*; Olney Theatre Center: *Farragut North* (Stephen Bellamy); *The Sound of Music* (Rolf); Shakespeare Theatre Company: *All's Well* (Young Dumaine); Signature Theatre: *Saturday Night* (reading) and *I Capture the Castle* (reading); New York City: *Henry V* (Henry) and *Never in my Lifetime*. Yoerges holds a BFA from the University of North Carolina School of the Arts.

Jessica Ziegler (Dancer) is a Chicago native and current senior at the University of Illinois Urbana-Champaign where she is pursuing her BFA in dance. She is a James Scholar in the College of Fine and Applied Arts, and by the time she graduates, Ziegler will have completed a 200-hour Yoga Teacher Certification Program under the direction of Linda Lehovec. While at Illinois, she has been fortunate to perform in works by Jennifer Monson, Abby Zbikowski, Endalyn Taylor, Linda Lehovec, and Rebecca Netti-Fiol. She has also worked closely with many of the graduate students in Dance at Illinois. During her sophomore year, Ziegler received the Courtney B. Kellogg Memorial Scholarship in recognition of overall outstanding achievement in the Department of Dance, and she was a recipient of the spring 2019 James Scholar Project Grant.

Mary Kate Baughman (Production Stage Manager) is a junior in the stage management program at the University of Illinois Urbana-Champaign. She stage-managed Sara Hook's *Cedar Closet* for November Dance 2020 and has worked on a variety of other productions at Krannert Center, serving as the floor manager for *Pshitter! A Drinking Song for the Year of Our Lord 2020* and as the assistant stage manager for *Titus Andronicus* and *Because I Am Your Queen* (Illinois Theatre). She also served as the child supervisor for *La Bohème* (Lyric Theatre @ Illinois). Baughman is currently employed at the University of Illinois Research Park as an events coordinator intern.

John Boesche (Co-Media Designer) has created projected images for more than 180 dance, opera, theatre, and music productions. Designs for dance include The Joffrey Ballet, Liz Lerman Dance Exchange, Lucky Plush Productions, Mordine & Company, Cynthia Oliver & Company, and Erica Mott Productions, among others. His scenic and media designs for regional theatre include Chicago Shakespeare Theater, Geffen Playhouse (Los Angeles), Goodman Theatre, Lookingglass Theatre, McCarter Theatre (Princeton), New York Shakespeare Festival (NYC), Seattle Repertory Theatre, and Steppenwolf Theatre, among others. Boesche has received the Merritt Award for Excellence in Design and Collaboration, three Joseph Jefferson Awards for his theatre designs, a Los Angeles Drama Critics Circle Award, a Metro DC Dance Award, and a 2018 Bessie nomination with John Jennings and Stacey Robinson for Outstanding Visual Design. He is the chair of digital media for live performance at the University of Illinois Urbana-Champaign.

Laura Chiamonte (Media Designer/Dance Media Coordinator) has been performing and producing work professionally in dance throughout the United States and abroad for the past 25 years. As the director of the

Flatlands Dance Film Festival, she enjoys presenting dance films worldwide and supporting dance filmmakers. Chiamonte developed a movement studies class, emphasizing movement improvisation and composition through the inspiration of intermedia at the Chicago Art Department. She has taught workshops at the Illinois Institute of Technology, the Dance Center at Columbia College, and the Department of Dance at the University of Wisconsin-Madison and was an artist-in-residence at Illinois Wesleyan and Frente de Danza Independiente at Sala de Artes Escénicas Marina de Jesus Quito in Ecuador. Chiamonte is currently teaching screendance and dance documentation for Dance at Illinois.

José Díaz-Soto (Co-Scenic Designer), a native of Bayamón, Puerto Rico, holds a BA in fine arts from the University of the Sacred Heart and credits in drama from the University of Puerto Rico. In May 2016, he completed his MFA in scenic design with a departmental distinction at the University of Illinois Urbana-Champaign. Díaz-Soto has been designing for drama, musical theatre, film, and television. Recently completed projects include *Titus Andronicus*, *Time Is on Our Side*, *The Explorer's Club* (Jeff Award Nominee), *The Madres*, *Polaroid Stories*, and *RED*. Musical theatre and opera credits include *Don Giovanni*, *Evita*, *Into the Woods*, *Godspell*, *The Sound of Music*, *Les Misérables*, *Man of La Mancha*, *A Midsummer Night's Dream*, and *Kiss Me Kate*. TV and film credits include *23 Hours*, *Prótesis*, *Parece que fue ayer*, *Contraseña*, *El color de la guayaba*, *Demasiada Tita*, and *Las combatientes*. Díaz-Soto is on faculty at Illinois Theatre as a scenic design professor. www.josemanueldiaz.carbonmade.com

Colin Grice (Costume Designer) is a second-year MFA costume design candidate at the University of Illinois Urbana-Champaign. He earned a BA in theatre and English literature from the University of Wisconsin-Whitewater where he was the hair and makeup designer for multiple shows, including *Triumph of Love*. His past costume design and assistant design credits include *The Adventures of Little Sharp-Ears* (Lyric Theatre @ Illinois); *Wait; Waiting; Waited* and *Conform* (DanceScapes at University of Wisconsin-Whitewater).

Cameron Koniarski (Lighting Designer) is a senior in the BFA lighting design and technology program at the University of Illinois Urbana-Champaign. He has worked on numerous productions for Illinois Theatre, Lyric Theatre @ Illinois, and Dance at Illinois. Most recently, he designed for Lyric Theatre's *A Night Under the Stars* at Allerton Park's Sunken Garden and was master electrician for the Festival Theatre's 2020-21 Repertory Plot as well as November Dance 2020. He has also designed lighting for Dance at Illinois, co-designing spring 2019's Studiodance II and fall 2019's Senior Thesis Concert: *Compulsive Motion*. Koniarski is looking forward to graduating this spring and using his experience at the University of Illinois to create more art in the future.

Vivian Krishnan (Costume Designer) is in her third year of graduate school at the University of Illinois for costume design. Her most recent designs were for *Lysistrata*, which was unfortunately canceled due to the global pandemic in spring 2020. In her time in the Champaign-Urbana area, Krishnan designed costumes for *The Wolves* directed by Nisi Sturgis as well as for Parkland Theatre's production of *Elephant's Graveyard* directed by Latrelle Bright. While much of her recent work has appeared on the stage, Krishnan began her studies of the fine arts while attending Fort Lewis College in

Durango, Colorado, where she received her BA with an emphasis in printmaking and sculpture. When not working on shows for theatre, she fuels her artistic drive by working on commissioned work and personal projects.

Kay Sierra-Lee (Sound Designer and Audio Engineer) is a second-year MFA in the sound design program at the University of Illinois. March Dance 2021 is their fifth production at Krannert Center for the Performing Arts following Lyric Theatre's *Tryon Scenes*, November Dance 2020, *Cabaret*, and *Titus Andronicus*. Before coming to the U of I, Sierra-Lee was a 2019 technical intern at Walt Disney World in Orlando, Florida, where they worked on parades, firework spectaculars, and daily stage shows. .

M Ospina-Lopez (Co-Media Designer) is a videographer from Bogotá, Colombia, and is currently a second-year MFA candidate in media design and technology at the University of Illinois Urbana-Champaign. Ospina-Lopez received their bachelor's degree as designer and their BA in electronic and media arts from the University of Los Andes. They are the resident video designer and communications designer at La Compañía Estable, a Colombian theatre and opera company. They have designed for *The Magic Flute*, *Candide*, *Dido and Aeneas*, *María de Buenos Aires*, and *Habrà que cantar en los tiempos difíciles*. With images from a production field trip through the Amazon, Ospina-Lopez designed video projections for *Florencia en el Amazonas* and performed at the Teatro Colón in Bogotá and the XXI Amazonas Opera Festival in Manaus, Brazil, as an international guest. They are permanently experimenting with different mediums and working as an activist, creating content and making art with communities and social justice organizations.

Sidney Sprunger (Stage Manager) is a first-year MFA stage management student originally from Fort Wayne, Indiana. Her credits at the University of Illinois include being the stage manager for The Allerton Project and working her assistantship in the Events office. Outside credits include *Into the Woods* (a Deaf Theatre project) with the 574 Theatre Company, *Twelfth Night* with Actors from the London stage, *Sense and Sensibility*, *God of My Own World* (a new play), *It's a Wonderful Life* (radio play), *The Tempest* with Actors from the London Stage, and more. No cup of coffee is too large for her. Website: sidneysprunger.weebly.com

Lou Williams (Stage Manager) from Normal, Illinois, is a sophomore in the stage management program. Previously, Williams worked as an assistant stage manager for the premiere of a new play, *Pshitter! A Drinking Song for the Year of Our Lord 2020* (Illinois Theatre), and as a production assistant on *The Adventures of Little Sharp-Ears* (Lyric Theatre @ Illinois). Williams has also worked at Krannert Center as a production assistant for marquee events with performers such as Anna Deavere Smith, Sasha Velour, and Buddy Guy.

Yu (Wendy) Wu (Properties Master) is pursuing her MFA degree in properties design and management at the University of Illinois Urbana-Champaign. She worked on Illinois Theatre's spring 2020 production of *Lysistrata* as the prop master. She was also the assistant prop master for *The Adventures of Little Sharp-Ears* for Lyric Theatre @ Illinois in 2019. Wu enjoys painting and crafts in her spare time and has been using her skills in various show projects.

Jia Zengpeng (Scenic Designer) is a scenic designer from China who moved to the United States to earn his master's degree. He received a BFA degree in scenic design from Sichuan Fine Arts Institute in Chongqing, China. In addition to theatre design, he has also done some design with television, film, architecture, and illustration. He is currently enrolled in his third year at the University of Illinois. His past stage design credits include *Moved Chongqing* (CQ Playhouse), *Leftover Girls* (SFAI Theatre) and *The Adventures of Little Sharp-Ears* (Krannert Center).

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As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution for the past 150 years. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them. This acknowledgement and the centering of Native peoples is a start as we move forward for the next 150 years.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.

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Andrew Almeter, Senior Production
Coordinator for Events

Bree Brock, Production Coordinator
for Events

Seth Wheeler, Technical Coordinator
for Events

ADVANCEMENT

Cheryl Snyder, Director of Advancement

Bethany Whoric, Assistant Director
of Advancement

Ellen Fred, Advancement Office Manager

FINANCE AND OPERATIONS

Cindi Howard, Associate Director
for Finance and Operations

Business Office

Lynn Bierman, Katie Brucker, Debbie
Delaney, Stacey Elliott, Shelly

Thomas-Eichorn, Accounting Staff

Tara Heiser, Gina Moton, Shanitera
Walker, Human Resources Support

Building Operations

John O. Williams, Facility Manager

Tony Mapson, Assistant Facility Manager

Joe Butsch, Building Electrician

Jared Painter, Assistant Chief Building
Operations Engineer

Jerry Bonam, Eric Carr, Emmett Catlin,
Joe Domain, John Ekstrom, Bryan

Franzen, Mark Lashbrook, Jacob

Lerch, Kevin Logue, Jessica Fancher,
Attendants

Glenda Dalton, Office Support Associate

MARKETING

Maureen V. Reagan, Associate Director
for Marketing

Advertising and Publicity

Bridget Lee-Calfas, Advertising
and Publicity Director

Creative Services Studio

Vanessa Burgett, Creative Director

Janet Huber, Program and Web Editor

Nicholas Mulvaney, Senior Designer

Engagement

Emily Laugesen, Co-Director of
Engagement

Monique Rivera, Co-Director of
Engagement

Sam Smith, Director of Civic Engagement
and Social Practice

Crystal Womble, Outreach Director

Patron Services

Kaitlin Higgins, Co-Director of
Patron Services

Lisa Lillig, Co-Director of Patron Services

Dean Brian Carlson, Food and

Beverage Director

Kelly Darr, Evening Intermezzo and
Stage 5 Bar Manager

Elizabeth Henke, Catering Manager

Michael Bunting, Intermezzo Supervisor

Chuck Hanson, Intermezzo Assistant

Taylor McCoy, Snack Bar Attendant

Zia Moon, Patron Services Assistant

Ticket Services

Whitney Havice, Ticket Services Director

Bunny Berg, Ty Mingo, Jon Proctor,
Barbara Schoenoff, Ticket Office
Supervisors

PRODUCTION

Terri Anne Ciofalo, Associate Director
for Production

Amber Dewey Schultz, Assistant
Production Director

Audio Department

Rick Scholwin, Audio Director

Alec LaBau, Assistant Audio Director/
Video Director

Keith Norton, Theatre Audio and
Media Specialist

Costume Shop

Andrea Bouck, Costume Director

Richard Gregg, Costume Rentals Director

Tonya Bernstein, Assistant Costume Shop
Manager

April McKinnis, EB McTigue,
Cutters/Drapers

Linda Follmer, Julianna Steitz,
Theatrical Stitchers

Lighting Department

Michael W. Williams, Lighting Director

Lisa Kidd, Associate Lighting Director

Properties Department

Adriane Binky Donley, Properties Director

Megan Dietrich, Assistant Properties
Director and Rentals Coordinator

Scene Shop

Ryan Schultz, Technical Director

Tatsuya Ito, Associate Technical Director

Andrea Stewart, Associate Technical
Director

Bill Kephart, Scene Shop Chief Clerk

Dylan Kind, Theatrical Scene Shop
Coordinator

Vincent Meade, Theatrical Scene Shop
Assistant

Stage Management

Cynthia Kocher, Production Stage Manager