NOVEMBER DANCE: ATTACHMENT
DANCE AT ILLINOIS
Thursday-Saturday, November 12-14, 2015, at 7:30pm
Colwell Playhouse
PROGRAM

NOVEMBER DANCE

Dance at Illinois
Thursday-Saturday, November 12-14, 2015, at 7:30pm
Colwell Playhouse

Club Goldie
Charles Gowin and Katherine A. Williams

The Who What Where When Why How?
Cynthia Oliver

Kaivalya
Linda Lehovec

Intermission

Cloud Parade
Tere O’Connor

Brides
Beverly Blossom
This year, Dance at Illinois has partnered with Krannert Art Museum to interrogate our collective notions about attachment....the bonds we make with our body, our things, our lives, and the processes we undergo to detach from our perceptions and worldly realities.

This concert is a celebration of the choreographer: a maker who lives a life of making fleeting, ephemeral moments—a wisp of an attachment and nothing more. Dance at Illinois celebrates the innovative choreographic contributions our faculty and students have made and will make to the field. We celebrate the life of Professor Emeritus, Beverly Blossom, by re-constructing her signature work, *Brides*. Blossom, a former dancer with Nikolais Dance Company, was an extraordinary choreographer and performer renowned for her wit, humor, and elaborate props. The inclusion of both male and female brides is our nod to the recent Supreme Court decision for marriage equality. We urge you to visit the exhibition of her life in costumes, photos, and texts at the Music and Performing Arts Library and in the lobby at Krannert Center for the Performing Arts.

Resident dance artist faculty members Tere O’Connor, Cynthia Oliver, and Linda Lehovec created experimental laboratories—work-shopping ideas with our students—that will go on to professional premieres in Chile, New York, Minneapolis and Washington D.C. While these artists extend our presence in world-wide dance making, our choreographic distinction lies in our future. We invited undergraduate students Charles Godwin and Katherine A. Williams to give voice to the next generation.

These six choreographers offer you meditations on attachments.

*Boxing rings and nightclubs, places attached to competitiveness and power.*

*Bodies owning gestures from cultures, unknowing, perception of knowing.*

*Detachment, the slicing of the umbilical cord begins the process.*

*Crowds and tapestries of human packs collecting and disintegrating.*

*Full white regalia. Running. Roses. Wanting and needing the future happening now.*

Now you see it and now you don’t.

Enjoy.

—Jan Erkert, Dance at Illinois Head and Professor
REMEMBERING BEVERLY BLOSSOM

August 28, 1926—November 1, 2014

When Beverly Blossom—modern-dance performer, choreographer and teacher—joined the dance faculty at the University of Illinois in 1967 after 14 years of professional work in New York City, she was a mature artist who had been a principal dancer with Alwin Nikolais for 10 years and played an integral role in the multi-media explorations of the 1960s. Beverly received a bachelor’s degree in liberal arts from Roosevelt University in Chicago in 1950 and a master’s in dance from Sarah Lawrence College in 1953. In 1957, she took a leave of absence from the Nikolais Company for a year’s study with Mary Wigman in West Berlin on a Fulbright Scholarship. After leaving the Nikolais company in 1963, she was one of the participants in the development of multi-media theater in the East Village and a collaborator with actor-poet-writer Roberts Blossom, who invented filmstage theater. Roberts and Beverly were married for several years. Their son, Michael, is President of the newly-established Beverly Blossom Foundation.

It was unheard of in the 60s for an artist of this stature to also hold an advanced degree, which at that time was essential for a tenure-track university position. Beverly had the passion, stamina and power to consistently continue her performing and creative life while teaching full time and raising Michael, who was six months old when they both moved to Urbana. Her university position provided her with the opportunity to choreograph group works. Casting any student who wished to work with her, she had the ability to make something wondrous. In 1985, she successfully nominated her mentor, Alwin Nikolais, for an honorary doctorate from the University of Illinois. When she retired as a Professor Emerita in 1990, she returned to New York to resume her career as a solo performer, receiving many positive reviews.

Beverly Blossom choreographed and performed over 100 works and received numerous grants from the National Endowment for the Arts, New York State Council for the Arts, Illinois Arts Council, and private foundations. She received two of the most esteemed awards in the field of dance: a New York Dance and Performance Award, “Bessie,” for sustained achievement in 1993, and the Martha Hill Lifetime Achievement Award in 2009.

Beverly returned to Chicago, her hometown, in 2001 where she continued her work. She performed into her 80s, including a full evening with Hedwig Dances in Chicago in 2006, in celebration of her 80th birthday, and a Nikolais tribute piece in New York in 2010. Her final years were spent living with her son, Michael. She died from cancer in Chicago on November 1, 2014 at the age of 88. Shortly before her death, a close friend remembers her saying, “Everything has a beginning, a middle and an end, including me.”

In Beverly’s obituary, Jennifer Dunning evokes her unique qualities as a performer with these words:

“Ms. Blossom was best known later in her career, from the 1980s on, as one of the most distinguished—and zaniest—solo performers in modern dance. She had only to walk quietly onto a stage, statuesque and slightly quizzical, and disparate worlds would be evoked, bursting into the light.” (New York Times, Nov. 3, 2014)

—Patricia Knowles, Professor Emeritus and former Dance Department Head
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<thead>
<tr>
<th>Role</th>
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<tr>
<td>Choreography</td>
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<tr>
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### THE WHO WHAT WHERE WHEN WHY HOW?

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<td>Brandon T. Washington</td>
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<td>Percussion</td>
<td>John Weiczorek</td>
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#### Notes

In a group work that is highly physical and expressive, Cynthia Oliver explores gestural and culturally associated movements that have become a part of a common black American aesthetic landscape. Thinking about physicality and its attachment to certain bodies under differing conditions, this new work approaches a group (and individual bodies within it) to question the ways we see one another and how our perception changes depending upon whom is doing what.

#### Acknowledgments

I am grateful to these young artists for their dedication, hard work, and willingness to go with me whether or not they knew where I was headed. I am thankful for the gorgeous sounds of Brandon T. Washington, whose voice I have been a fan of since my first year in the community 15 years ago. Finally, we work together! I am thankful to Jason Finkelman for his always-nuanced and on-point music, and to my colleague Sara Hook for her insight and supportive critical eye. I would also like to thank Beth Winegardner for not only being a fabulous understudy, but for really being my rehearsal assistant. This work is an exploration of a small bit of material that will find its way into a larger work over the next two years. This process and the folks in it feed me and I am indebted. Thank you! —Cynthia Oliver
Choreography  Linda Lehovec
Lighting Designer  Naomie Winch
Sound Designer  Cynthia Booker
Projections Designer  John Boesche
Composer  David Lang
Dancers  Phoebe Ballard
Arielle Dykstra
Charles Gowin
Grant Hill
Oksana Kuzma
Lauren Mendelson
Diana Shepherd
Sarah Stearn
Thomas Welsh-Huggins
Beste Yilmaz

Understudy/Rehearsal Asst.  Julianna Boylan

Notes
Kaivalya, a Sanskrit word often translated as final liberation or detachment, describes a state where “the duality of the knower and the known is absent.”

Intermission
CLOUD PARADE

Choreography Tere O’Connor
Rehearsal Director Hadley Smith
Lighting Designer Alon Stotter
Sound Designer Luke Parker
Dancers Aryanna Aronson
      Donna Carnow
      Abigail Elliott
      Alyssa Gordon
      Charles Gowin
      Alexandra Hutton
      Skyler Males
      Gina Matsie
      Reika McNish
      Diana Shepherd
      Randi Townsend
      Katherine A. Williams
      Katie Zale

Acknowledgments
I would like to thank these wonderful dancers for their contributions to the work and for their open attitude during the process. I could not have created this dance without the assistance of the amazing Hadley Smith. I am very grateful for her expertise and generosity. —Tere O’Connor
BRIDES (1981)

Choreographer  Beverly Blossom
Reconstruction Mei-Kuang Chen
Rehearsal Director  Renée Wadleigh
Music  
  *Swastika Girls*, by Robert Fripp and Brian Eno
  *Chemistry*, by Jon Hassel and Brian Eno
  *What Are You Doing The Rest of Your Life*, by Claudio Monteverdi
Lighting Design Naomie Winch
Sound Design  Luke Parker
Costume Design  Beverly Blossom
Additional Costumes  Anne de Velder
Azarmidokht Hamidian
Dancers  Isiah Asplund
Phoebe Ballard
Krystal Collins
Max Gorgol
Lauren Mendelson
Sarah Stearn
Mary Vo
James Washington
Thomas Welsh-Huggins
Beste Yilmaz

Notes
Since its premiere in 1981, several versions of *Brides* have been performed at the University of Illinois at Urbana-Champaign, in New York City (as a trio of brides), and by Hedwig Dance of Chicago in 2006 on the occasion of Beverly Blossom’s 80th birthday concert. Dance at Illinois recently performed *Brides* at the Danny Kaye Playhouse (Hunter College, New York City) on November 1, 2015, for the Beverly Blossom Memorial Gala.

Acknowledgments
Grateful acknowledgment is made to Michael Blossom, President of the Beverly Blossom Foundation, for loan of the bridal gowns and permission to perform *Brides*.

The New York performance of *Brides* was made possible by the generous support of Michael Blossom, Richard Erickson, Patricia Knowles, Trent Shepard, Jerald Wray, Dirk Mol, and the College of Fine and
Applied Arts at the University of Illinois at Urbana-Champaign.

Special thanks to Patricia Knowles; John Dayger; Anne de Velder; Lisa Lillig; Scott Schwartz, Director, Sousa Archives; Spurlock Museum; Dale Turner; and John Wagstaff for their tremendous work on the Beverly Blossom exhibit.
Mei-Kuang Chen (Reconstructor) was born in Taipei, Taiwan, where she began her dance training in Chinese opera dance and ballet. Ms. Chen moved to the United States in 1993. Since then, she has earned a BFA in Dance from The Ohio State University and a two-year scholarship as a teaching assistant to complete the MFA program from the Dance Department at the University of Illinois in Champaign-Urbana. Upon graduating, Ms. Chen danced professionally with Hedwig Dances from 1999-2007, becoming the Artistic Associate for the company in 2002. She was hailed by the Chicago Sun-Times at her debut as a “dancer of tremendous authority.” In 2003, Ms. Chen received the prestigious Chicago Dance Achievement Award and was honored by the Taiwanese Cultural Center for outstanding contributions that same year. She is presently a faculty member at Loyola University in Chicago and the Academy of Movement and Music in Oak Park, as well as a member of the resident dance company, MOMENTA. Ms. Chen continues to perform, choreograph, and teach, and is thrilled to be given this opportunity to reconstruct Ms. Beverly Blossom’s iconic piece, Brides.

Charles Gowin (Choreographer) is a senior BFA candidate with Dance at Illinois who is scheduled to graduate in December 2015.

Linda Lehovec (Choreographer) began her training in Pittsfield, Massachusetts, with Madeleine Cantarella Culpo. She holds a BFA from The Juilliard School and an MFA from the University of Illinois at Urbana-Champaign, where she is currently an Associate Professor of Dance. Linda has had the pleasure of dancing in the works of many contemporary choreographers including Joe Goode, Ralph Lemon, Stephen Koester, Bill Young, Tere O’Connor, Renée Wadleigh, Sara Hook, and David Parker. Linda has been awarded two fellowships in choreography from the Illinois Arts Council, and her work has been performed internationally in Canada, Korea, and Chile, and nationally in New York, San Francisco, Seattle, Chicago, Detroit, Atlanta, Oklahoma, Florida, Minnesota, and Wisconsin. Since 2012 she has created two new works for faculty and students at the Departamento Universitario Obrero Campesino, Universidad de Chile (DUOC UC), in Santiago, Chile, and will return in November for a third residency, during which she will re-create a version of Kaivalya and re-stage one of her older works.

Tere O’Connor (Choreographer) is a Center for Advanced Studies Professor of Dance at the University of Illinois at Urbana-Champaign, and the artistic director of Tere O’Connor Dance. He has created over 45 works for his company and toured them throughout the United States, Europe, South America, and Canada. He has created numerous commissioned works for other dance companies, including the Lyon Opera Ballet, White Oak Dance Project, and solo works for Mikhail Baryshnikov and Jean Butler. In 2014, he was inducted into the American Academy of Arts and Sciences. O’Connor received a 2013 Doris Duke Performing Artist Award, is a 2009 United States Artist Rockefeller Fellow, and a 1993 Guggenheim Fellow among numerous other grants and awards. His work has been supported by the National Endowment for the Arts, New England Foundation for the Arts/National Dance Project, The MAP Fund, and many others, and has received three “Bessie” awards (New York Dance and Performance Awards). An articulate and provocative educator, O’Connor has taught at festivals and universities around the
globe for 25 years. He is in residence at the University for the spring semester each year and in New York or on tour for the remainder of the year. He is an active participant in the New York dance community mentoring young artists, teaching, writing, and volunteering in various capacities. His most recent work BLEED premiered at Brooklyn Academy of Music’s Next Wave Festival in December 2013 and toured throughout the United States through spring 2015. O’Connor will premiere The Goodbye Studies, a new work for 12 dancers, at The Kitchen in New York City in December, 2015.

**Cynthia Oliver** (Choreographer) has toured the globe as a dancer with contemporary dance companies David Gordon Pick Up Co. and Ronald K. Brown/Evidence. She has been a guest artist in nationally and internationally recognized companies of Bebe Miller, and more recently with Tere O’Connor Dance. She is an award winning choreographer in her own right, whose work utilizes Afro-Caribbean and African American aesthetic sensibilities as its building blocks. She has won a New York Dance and Performance Award (Bessie), the acclaimed title “Outstanding Young Choreographer” early in her career from German dance magazine Tanz, and numerous awards from national arts foundations supporting her work since, including Creative Capital, two Illinois Arts Council Choreography Fellowships, Rockefeller Multi-Arts Production Fund, National Dance Project funding, National Performance Network Creation Funds, a prestigious Cal Arts Alpert Award nomination, a University of Illinois, University Scholar Award in 2011 and she was a 2015 nominee for the Doris Duke Impact Award. Cynthia holds a PhD in performance studies and is a Professor in the dance department.

**Katherine A. Williams** (Choreographer) is a maker, mover, researcher, and producer. Currently, she is a senior BFA Dance candidate at the University of Illinois, Urbana-Champaign. She began her dancing pursuit at the Trinity Academy of Irish Dance in Milwaukee, Wisconsin. After touring and competing with Trinity’s company, her interests shifted to studying modern and other forms of dance. Her current research on community and movement translation has taken her across the globe. As a recent recipient of the Undergraduate Research Travel Award, Williams has studied dance cultures in Germany, Austria, the Netherlands, Belgium, and Switzerland. Williams, along with co-researcher Charles Gowin, presented work at the Undergraduate Research Symposium in April 2015 and was awarded Outstanding Oral Presentation from the University of Illinois.

**John Boesche** (Media Design) has created projected images for more than 150 dance, opera, theatre, and music productions. Designs for dance include The Cincinnati Ballet, Joffrey Ballet, Liz Lerman Dance Exchange, Lucky Plush Productions, Erica Mott and Mordine and Company among others. His scenic and media designs for regional theatre include Chicago Shakespeare Theater, Court Theatre, Geffen Playhouse (LA), Goodman Theater, Lookingglass Theater, McCarter Theatre (Princeton), New York Shakespeare Festival (New York City), Seattle Repertory Theatre, Steppenwolf Theatre and Victory Gardens Theatre, among others. Mr. Boesche has received Joseph Jefferson Awards for his theatre designs in 1985, 2005 and 2011, a Metro DC Dance Award and a Los Angeles Drama Critics Circle Award for Video Design in 2012. He is the chair of Digital Media for Live Performance at the U of I.

**Cynthia Booker** (Sound Design) Cynthia Booker is a freelance sound designer and current MFA candidate in Theatre Design and Technology: Sound Design and Audio Technology at the University of Illinois at Urbana-Champaign. Cynthia attended Baylor University where she received her BFA in
Theatre Design and Technology, emphasizing in stage management and sound design. Cynthia has been given the opportunity to work in various capacities for the Oregon Shakespeare Festival, Goodman Theatre, Williamstown Theatre Festival, Next Theatre, Savannah Summer Theatre Institute, WaterTower Theatre, Haven Productions, Greyman Theatre Company, Shakespeare Dallas, and the American Actors Company.

Jason Finkelman (Composer/Musician), a Philadelphia-born percussionist, specializes in the berimbau (an Afro-Brazilian musical bow) and performs on African and Brazilian instruments (many handcrafted by Adimu Kuumba). Jason’s artistic concerns focus on improvised music, cross-cultural collaborative projects, and composition for dance, theater, and film. Finkelman currently combines laptop electronics and acoustic percussion in a duo with Ben Wheeler, blending ambient noise with music traditions of the world; and with IO Mining Corp, an improvising ensemble featuring four generations of musicians bridging diverse musical backgrounds. He is a founding member of the New York-based ambient, avant world trio Straylight featuring Charles Cohen and Geoff Gersh. Finkelman’s extensive work with choreographer Cynthia Oliver includes BOOM! (2014-15), Rigidigidim de Bamba de: Ruptured Calypso (2009-10), the dance film AfroSocialiteLifeDiva (2004), and the “Bessie” award winning performances SHEMAD (2000) and Death’s Door (1996). Recent compositions for dance include Nico Brown’s Miami Spice (2015) and Renée Archibald’s FIVE (2014). Finkelman has been a dance accompanist for the Department of Dance at the University of Illinois in Urbana-Champaign since 2000. In 2012, Finkelman was appointed Director of Global Arts Performance Initiatives, an outreach program of Krannert Center for the Performing Arts.

Matt Grevan (Production Stage Manager) is a third-year MFA Stage Management student at the University of Illinois. Matt is thrilled to be working on November Dance. At Krannert Center, Matt has worked with Illinois Theatre on The Skin of Our Teeth, and O’ Beautiful as well as The Merry Widow and Falstaff with Lyric Theatre @ Illinois. Some other favorite credits include Catch Me If You Can (Uptown Players), Fly By Night (Dallas Theater Center), and Zorba! (Encores! At New York City Center).

Armelle Harper (Stage Manager) is a senior finishing her BFA in stage management at the U of I. Her most recent endeavor has been as a production assistant for On Your Feet! , coming to Broadway this month . Professionally, Armelle has assistant stage managed for Arkansas Shakespeare Theatre and TriArts Sharon Playhouse. Here at Krannert Center, Armelle has worked with all its major producing departments: Illinois Theatre, Lyric Theatre @ Illinois, Dance at Illinois, and the Events department. Credits at Krannert Center include Into the Woods, Orpheus in the Underworld, and The Skin of Our Teeth.

Pingwei Li (Costume Coordinator) is a third-year MFA candidate in the Costume Design Program at the U of I. Her past design experience includes LaLuLá with Dance at Illinois, Beatrice and Benedict with Lyric Theatre @ Illinois, Polaroid Stories with Illinois Theatre, The Voyages of Doctor Dolittle at Magic Circle Theater, and Picasso at Lapin Agile at Boston College. She is very excited to be a part of this production.

Mike Lipinski (Lighting Designer) is a junior in the BFA Lighting Design Program at the U of I. His previous credits at Krannert Center include co-lighting designer for the 2014 Dance Senior Concert; assistant lighting designer for Elixir of Love, and Studiodance I (2015); assistant master electrician for
Much Ado About Nothing; and master electrician for Polaroid Stories and Into the Woods. Based out of the Chicagoland area, he currently works for Pro-Mix Audio and Lighting, as a lighting and systems designer, programmer, and operator. He also freelances for local Chicagoland companies.

Rebecca Nettl-Fiol (Concert Director), professor of dance, is a choreographer and author, specializing in the integration of the Alexander technique principles into dance training. Her choreography has been presented in New York City; Chicago; and Quito, Ecuador; annually at Krannert Center; at many American College Dance festivals; and throughout the midwest. Her work has been selected for performances at the Harvest Contemporary Dance Festival in Chicago, and in New York at both Dance New Amsterdam and the Aliley 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 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 Teacher. She is the co-author of Dance and the Alexander Technique: Exploring the Missing Link, and The Body Eclectic: Evolving Practices in Dance Training.

Luke Parker (Co-Sound Designer) is a senior Music Technology student who wishes to focus his skills in the live performance world of theater and dance. He was the Audio Engineer for Illinois Theatre’s production of 1984 and has helped with equipment set up for various other events at Krannert Center. Outside of Krannert Center, Luke is Sound Engineer for some productions at Stage 212 in Lasalle, Illinois.

Julie Rundell (Properties Master) has been the assistant properties director at Krannert Center since 1990. Her work has been seen at theatres in Montana, North Carolina, Michigan, Massachusetts, and Wisconsin, and her work can occasionally be seen in Chicago. She has a BFA from the North Carolina School of the Arts.

Hadley Smith (Rehearsal Director) is a dancer and choreographer living in Urbana, Illinois, as she completes her final year in the University of Illinois MFA Dance program. Her work is concerned with femininity, humor, resistance, and structures of power. Her work has been presented at Brooklyn Arts Exchange, Panoply Performance Lab, and CAGE in New York City. Last spring her performative research practice, Radical Taxonomies, was presented as a workshop during York University’s Accidental Archive symposium in Toronto, California. Most recently, Hadley performed for Johanna Meyer (University of Illinois MFA 2014) in piece at the Agnes Varis Performing Arts Center in New York.

Alon Stotter (Lighting Designer) is originally from Haifa, Israel, and has resided in Skokie, Illinois, for the last 15 years. He is currently pursuing a BFA in Lighting Design at the University of Illinois. He was awarded the Calvin E. Hugy Scholarship. His most recent lighting design credits include Concrete Compositions (performed at the Krannert Center for the Performing Arts Amphitheatre); Studio Dance II 2015; and numerous Theatre and Performance Art productions at the Armory Free Theatre. Alon will be designing the Illinois Theatre production of Kingdom City in January at the Krannert Center for the Performing Arts Studio Theatre.

Renée Wadleigh (Rehearsal Director) was a New York City-based dancer, choreographer, and teacher for 30 years before her hire at the U of I in 1991.
Wadleigh received grants from the National Endowment for the Arts (NEA) for choreography in 1985, 1986, and 1988 while in New York; and from the Illinois Arts Council (IAC) in 1993, 1995, 1997, 1999, and 2001, and a finalist award in 2005. She has created 46 new works for the U of I since 1992 and others created or set on university and professional companies across the United States and abroad. Wadleigh was invited to develop a new evening-length work for performance at the International Festival of Contemporary Dance in Quito, Ecuador (2011), where she also delivered three public lectures on contemporary dance in the United States. In 2013, Seven Scenes of Wanting was performed at the LaMaMa Moves Festival in New York City. In 2014, Wadleigh built an installation called Day-Streams featuring 60 dance works on video by 52 world class choreographers from her personal collection as part of the Krannert Art Museum’s month-long OPENSTUDIO. She also delivered a 90 minute public lecture called The Intersection of Dance and the Visual Arts. In April 2012, Wadleigh was honored on stage at Lincoln Center’s David H. Koch Theater in New York City (along with the four other original cast members of the Paul Taylor Dance Company’s Aureole) during a special gala evening and performance celebrating the work’s 50th year, and in March 2014, she performed Taylor’s From Sea to Shining Sea with other company alumni as part of the Taylor Company’s 60th year celebration (also held at the Koch Theater).

Brandon T. Washington (Vocalist) is a vocalist, songwriter, and educator who has spent the last two decades as a fixture on the Champaign-Urbana music scene. Fronting several different bands (including Funky Butt Drum Club, Temple of Low Men, and Beat Kitchen), Brandon has shared the stage with such diverse acts as Living Colour, Violent Femmes, Ziggy Marley, and Mike Doughty. A graduate of the University of Illinois, (BS 1994, MME 2015), Brandon is a General Music Teacher in Urbana School District #116. He can be seen performing solo at various venues in the Champaign-Urbana Area, and as one-third of the acoustic rhythm-and-blues group New Souls.

Adina Lee Weinig (Technical Director) is a first-year MFA candidate in Scenic Technology. Before coming to the University of Illinois, she was the Assistant Technical Director at Court Theatre in Chicago for five years, where she worked on the world premiere of The Good Book by Dennis O’Hare and Lisa Peterson, Native Son by Nambi E Kelley, and a new translation of Euripides’ Iphigenia in Auilis by Nicholas Ruddell. She has also worked as the master carpenter at Peninsula Players in Fish Creek, Wisconsin, and Trollwood Performing Arts School in Fargo, North Dakota, and as the scene shop supervisor at Saint Norbert College in De Pere, Wisconsin.

Naomie Winch (Lighting Designer), a recent transplant from California, is in her first year as an MFA candidate in Lighting and Technology at the University of Illinois and is thrilled to be a part of November Dance 2015 as her first production at Krannert Center. Naomie’s previous credits include Tennessee Williams’ Cat on a Hot Tin Roof (2014), Annie: The Musical! (2015), and—most recently—Donald McKayle’s Etude Ensemble Concert (2015) at the University of California. In addition to designing for academia, she has also worked on several regional theatre productions as an Assistant Lighting Designer and electrician. She is honored to be here and cannot wait for everyone to experience the magic of November Dance 2015.
## PRODUCTION STAFF

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<td>Samantha Simon</td>
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<tr>
<td>Running Crew</td>
<td>Jessica Watson</td>
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<td>Fly Rail Operator</td>
<td>Tia Pruitt</td>
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<td>Alyssa Lenenfield</td>
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<tr>
<td>Costume Running Crew</td>
<td>Skylee Trimble</td>
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<tr>
<td></td>
<td>Aryanna Aronson</td>
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<tr>
<td></td>
<td>Ricky Perry</td>
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* Appears by permission of Actor’s Equity Association, the union of professional Actors and Stage Managers in the United States.