

**Artistic Director**

Jacqueline Penrod

**Interim Allen and Lynn Turner Chair of Theatre**

Susan Padveen

**PRESENT**

# DANCE NATION

DIRECTED BY ALISON DORNHEGGEN

WRITTEN BY CLARE BARRON

MARCH 15-25, 2023

THE GETZ THEATRE CENTER

STUDIO 404

72 E 11TH ST

CHICAGO, IL 60605

**Director**

Alison Dornheggen

**Costume Designer**

Elly Burke

**Dramaturg**

Ab Rieve

**Production Stage**

**Manager**

Sarah Schorle

**Lighting Designer**

Jack Goodman

**Composer**

Christian Sanchez

**Fight Choreographer**

David Woolley

**Sound Designer**

Kimberley Dunkerley

**Intimacy Choreographer**

Greg Geffrard

**Props Designer**

Kevin Rolfs

**Scenic Designers**

Marcus Klein

Morgan Laszlo

**Hair/Wigs Designer**

Karen Berger-Nolte

**Make-Up Designer**

Veronica Leafblad

## **CONTENT ADVISORY**

This production contains the use of strong language, actions and discussions of a sexual nature, self-mutilation and suicidal references, stage blood and physical injury special effects.

## **THERE WILL BE A 10 MINUTE INTERMISSION**

## **LAND ACKNOWLEDGEMENT**

We collectively acknowledge that Columbia College Chicago occupies the ancestral, traditional, and contemporary Lands of the Anishinaabeg—Three Fires Confederacy of the Ojibwe, Odawa, and Potawatomi, as well as the Miami, Menominee, Ho-Chunk, Illinois, Sac and Fox nations. Although there are no recognized Indian nations in the state of Illinois, we recognize, support and advocate for the sovereignty of all Indian nations, for the historic Indigenous communities in Illinois, for Indigenous individuals and communities who live in the Chicagoland area, and for those who were forcibly removed from their Homelands. By offering this Land Acknowledgment, we reaffirm our College's Diversity, Equity and Inclusion Mission statement, and affirm Indigenous sovereignty and will hold Columbia College Chicago more accountable to the needs of American Indian and Indigenous peoples.

## **CHOREOGRAPHY**

### **Competition Dance**

Tvesha Gupta

Fatima Irfan

Heather Bachand

Alison Dornheggen

### **Amina's Final Solo**

Emma Close

Heather Bachand

Alison Dornheggen

### **All Other Dances**

Alison Dornheggen with assistance from Heather Bachand and Elizabeth Johnson

## **A NOTE FROM THE INTERIM CHAIR**

Do you surround yourself with friends who are like you, whom you see as “better than you” or whom you consider yourself better than? Are you comfortable with your friends having a particular relationship to success that may be different than yours? Is it hard to accept that changing? Are you OK with their success in relationship to your own?

I was once told by someone I really admire that you should always hire an assistant who is snapping at your heels, someone talented and ambitious. And yet, ambition for female-identifying individuals is something that is hard to own. Look at all the books and Ted Talks focused on power and competition. Then think about where you were as a pre-teen. From the vantage point of a college student or an adult. Painful.

Dance Nation brings a former alumni back into the directing seat, and we are happy to have Theatre Department alum Ali Dornheggen, this production’s director, working with our wonderful students - telling the story of belonging and making space for each other and what that looks like today.

Susan Padveen  
Interim Chair of Theatre

## **A NOTE FROM THE ARTISTIC DIRECTOR**

It’s 2022, it’s 1350, it’s 1992, it’s 1967, it’s 2017, it’s 1884.... The times change, the world changes, and stays the same. The plague, alienation, racism, bullying, all issues of our time, and of the past. How do we face, talk about, shine a light on these issues so that we can confront and, hopefully, begin to address them? How? Art is one of the ways that we can collectively look at ourselves and the issues that we need wrestle with. All the shows in our season illustrate how humans use art to confront, and sometimes escape, the concerns of their time. How do we manage the anguish that living in the world sometimes brings? Art gives us the impetus to go forward, to create a better world, to find something bigger and better in our connections to one another, in our sharing of the space. So welcome back to the theatre, let’s look at one another again, paint one another, dance with one another, and sing to and about one another again. Welcome, enjoy!

Jackie Penrod  
Artistic Director

## **SPECIAL THANKS FROM THE DIRECTOR**

Tvesha Gupta and Family  
Michael Kingston  
Arielle Leverette  
Matthew Weidenbener

## A NOTE FROM THE DRAMATURG

### Competition Dance: History and Controversy

Competition dance started modestly, gaining traction in the 1980s before snowballing into what it is today, with countless participants and over 200 competitions nationally. Somewhere in between pageantry and travel sports, competition dance often takes up young girls' whole lives - whether they want it to or not.

*From 2017 New York Times article "Inside the High-Drama World of Youth Competition Dance":*

"The competition-dance format is straightforward. On weekends, for-profit traveling companies host competitions for children in convention centers and hotels. Dance schools bring their students to compete. Judges, usually dance teachers or choreographers, score each piece on the spot, often out of 100 points. At the end of the day, winners receive titles and trophies. Sometimes there are small cash awards or gift cards.

The children who enter these competitions train up to 30 hours per week, primarily on weekends and after school. Because children must compete in many styles — hip-hop, ballet, jazz and others — versatility is essential, and training can be rigorous to the point of extremity. Each competition bestows its own regional titles, and bigger events also offer national ones. Studios choose which competitions to attend based on careful consideration of cost, quality and competitiveness. Some students compete nearly every weekend during the season, which runs approximately September to July, and train at intensives and classes during the rest of the year." (Feidelson, 2017)



A winning group at a Starpower Dance Competition with their trophy.



Misty Copeland performing the lead role in 'Romeo and Juliet' in 2015. Photograph by Rosalie O'Connor.



Screenshot from the controversial 'All the Single Ladies' dance at Starpower in 2010.

A viral video in 2010 showed a competition performance to Beyonce's All the Single Ladies where the girls wore two-piece costumes and gyrated their hips. The video caused uproar from the media and parents who argued that the girls were too young to be dancing "suggestively in outfits that can only be described as skimpy". Parents of the girls, however, said it was out of context and that the costumes were made to show the judges "the girl's movement and technical skills" (Berman, Netter; 2010).

Competition dance is also expensive, with entry fees, costume costs, and training costing thousands of dollars, which can be prohibitive to parents and their children who come from poorer economic backgrounds. This, combined with the long history of racism in dance, means that Black and Brown dancers often face alienation, judging bias, and stereotyping.

*From 2021 New York Times article "Sequins and Soul-Searching in the Competitive Dance World":*

"For students of color, that lack of diversity can be alienating. Christian Burse, a gifted 17-year-old Black dancer who will become an apprentice with Complexions Contemporary Ballet this fall, said she values the skills and connections she has built at competitions and conventions. But she remembers the disorientation she felt at her first convention class: **'I was 9, walking into that big room, and I was like, "Why am I the only person that looks like me in here? Am I allowed to even be in this space?"**' "

(Fuhrer, 2021)

The professional dance world faces similar problems. Only a few years ago, Misty Copeland, who was the first Black woman to be a principal dancer at the American Ballet Theater, posted an image of Russian dancers at the Bolshoi (a world-renowned ballet company in Moscow) in blackface.

*From 2019 New York Times article "Blackface at the Ballet, and a Global Divide on Race":*

"Ms. Copeland's post, and her later comments on Twitter ("Until we can call people out and make people uncomfortable, change can't happen," she wrote), have led to weeks of debate among ballet fans, highlighting a growing geographic divide on questions of race and representation.

In the United States the use of dark makeup evokes the painful legacy of racism and minstrel shows, in which performers darkened their skin with burnt cork to play characters that perpetuated racist stereotypes about African-Americans. But while the practice is increasingly rare in North America -- notwithstanding several recent instances in which politicians in the United States and Canada apologized for wearing blackface or dark makeup long after it was widely seen as offensive -- it persists in parts of Europe and Russia." (Marshall, 2019)

Ab Rieve  
Dramaturg

## CAST

|                         |                     |
|-------------------------|---------------------|
| DANCE TEACHER PAT.....  | Parker Cloutier     |
| AMINA.....              | Emma Close          |
| ZUZU.....               | Zoë Bishop          |
| CONNIE.....             | Fatima Irfan        |
| LUKE.....               | Brennan Lockwood    |
| MAEVE.....              | Alana Gordon-Levine |
| SOFIA.....              | Sabrina Schoenberg  |
| ASHLEE.....             | Kayte Salgado       |
| VANESSA/ZUZU'S MOM..... | Leila Manthi        |
| LUKE'S MOM.....         | Elaine Brown        |

## UNDERSTUDIES

|                         |                    |
|-------------------------|--------------------|
| DANCE TEACHER PAT.....  | Aidan Henri        |
| AMINA.....              | Heather Bachand    |
| LUKE.....               | Eric Hinkle        |
| MAEVE.....              | Ruby Kolender      |
| SOFIA.....              | Ines Manuel        |
| ASHLEE.....             | Andrea Aponte      |
| VANESSA/ZUZU'S MOM..... | Elizabeth Johnson  |
| LUKE'S MOM.....         | Raina Chaber-Tully |

## THE COMPANY

**Ab Rieve** they/them/theirs (Dramaturg) is a senior in Illustration and Theatre Design and Technology, originally from Maryland. Ab previously worked on Columbia College's *Bat Boy: The Musical* (costume designer), *Cabaret* (co-costume designer), *Death of a Streetcar Named Virginia Woolf* (makeup designer), as well as the student films *2389* (co-costume designer) and *Keeper of the Gate* (production designer).

**Aidan Henri** they/he/she (Dance Teacher Pat Understudy) is a junior double major in Acting and Marketing for Digital Media, native to Kansas City, Missouri. They were most recently seen in the Senior Playwriting Festival at Chicago Dramatists in a staged reading of *Madam and Steve*, the Playwriting Senior Showcase, *Pillars of Salt*, and Columbia College Chicago's Mainstage production of *Head Over Heels*. :p @aidanhenri

**Alana Gordon-Levine** she/her (Maeve) is a senior BFA Acting major with a minor in Playwriting. She has acted in multiple plays at Columbia, including *Dog*, *Spring Awakening*, *4.48 Psychosis*, *Orchards*, and *Language of Angels*. She is also on the Playwrights Aloud Committee, and two of her plays were produced at Columbia as part of the One-Act Play Festival (*Daffodils* and *Hide and Seek*).

**Alison Dornheggen** she/her/hers (Director) An alum of the Columbia College Chicago theatre program, she works as a director, actor, fight choreographer and administrator in the Chicagoland area. Regional credits include The Kennedy Center for the Arts, Ford's Theatre, Washington Stage Guild. Select Chicago credits: Mercury Theatre Chicago, Broken Nose Theatre, Chicago Shakespeare Theatre, Raven Theatre, Factory Theatre, A Red Orchid Theatre, Chicago Academy for the Arts, and Babes With Blades Theatre Company, where she is an ensemble member.

**Andrea Aponte** she/her/hers (Ashlee Understudy) is a junior in the BFA Acting program from Florida. Previous productions include Godspell (Spotlight Theatre), She Kills Monsters (Booker High School and Much Ado About Nothing (Booker High School). She is ecstatic to be in her first Columbia College mainstage production.

**Brennan Lockwood** he/him/his (Luke) is a freshman Musical Theatre BA major and a fashion styling minor from Chicago, Illinois. Some favorite performance credits include Metea Valley Theatre's A Chorus Line (Richie), Newsies, Columbia College Chicago's 2022 Musical Theatre New Stew: A Devised Performance, and co-directed Lockdown by Douglas Craven.

**Elaine Brown** they/she (Luke's Mom) is a senior Acting major from Cincinnati, Ohio. Some favorite acting credits include Friar Lawrence in Queen Mab's Players Romeo & Juliet, and Columbia College Chicago's Playwrights Aloud shows. Upon graduation, Elaine plans to continue training as an actor and work as an intimacy choreographer.

**Elizabeth Johnson** she/her/hers (Vanessa/Zuzu's Mom Understudy) is a sophomore Musical Theatre major from Crystal Lake, Illinois. Some of her previous productions at Columbia College Chicago include Duffy Doo Doo Plumbing and Baby Recovery directed by Wisdom Murray and The Ugly Sweater Show directed by Claire Goodman. She is a teacher assistant at Raue Center School of the Arts in her hometown.

**Elly Burke** she/her/hers (Costume Designer) is a set and costume designer earning her BA in Theatre Design and Technology. Her recent work includes The Trestle at Pope Lick Creek (Costume) and Revolt, She Said, Revolt Again (Scenic). Elly is currently interning in Lyric Opera of Chicago's technical department where she has shadowed industry professionals on shows such as Fiddler on the Roof, Don Carlos, and The Factotum.

**Emma Close** she/her/hers (Amina) is a junior BFA Acting major from Texas. This is her first mainstage show with Columbia. Previous Chicago credits include: Chicago Youth Shakespeare's Macbeth; Stone Soup, choreographed by Emily Stein in the Dance Department's Faculty Concert '22; and numerous short films with the Film Department at Columbia. Check out what she's up to now on instagram: @emma.c.close!

**Eric Hinkle** he/him/his (Luke Understudy) is a senior Acting major from Greencastle, Indiana. Previous Columbia College Chicago productions include Small World directed by Rachel Rosewater and Dan Cody's Yacht directed by Rachel Rosewater. Eric plans to continue his career as a film/TV/theatre and voice actor upon graduation.

**Fatima Irfan** she/they (Connie) is a sophomore Comedy Writing and Performance major from Austin, Texas. Their most recent Columbia College Chicago productions include *The Little Prince* directed by Jack Moorman, *Comedy Cabaret* directed by Ric Walker, and *The 24 Hour Play Fest*.

**Heather Bachand** she/her (Amina Understudy) is a sophomore Musical Theatre major with a dance minor originally from Worcester, Massachusetts. She appeared in Columbia College Chicago's Musical Theatre *New Stew* in the fall of 2021 and the En Pointe Ballet Club's 2022 production of *Romeo and Juliet* as Tybalt. She has worked closely with The Hanover Theatre, working as a flyman, stagehand, and preteen instructor.

**Ines Manuel** she/her/hers (Sophia Understudy) is a junior in the BA Musical Theatre program. Productions at Columbia College include *Tale of the Gateway Grim*, *Horror Vacui*, and *Bat Boy: The Musical*. She has also been cast as the lead for two short films at Columbia: *Kain Na* and *Play Pretend*.

**Jack Goodman** he/him/his (Lighting Designer) is a junior Theatre Design and Technology major from Scottsdale, Arizona. Design credits at Columbia include: *Home Is Where the Heart Is*, *Language of Angels*, and *Forever and a Day/On the Inside*. Assistant Credits: *The Amateurs*, *American Origami/#HereToo*, *Edges*, and *Orchards* at Columbia. Dance Credits: *To, Too, Two*, and *To Understand* at the Dance Center.

**Kayte Salgado** she/her/hers (Ashlee) is a sophomore Acting major from Darien, Illinois. Previous Columbia College Chicago performances include *The Trestle at Pope Lick Creek* (Pace Creagan) directed by Gabby Rooney and *The 24-Hour Play Fest* (Ada) directed by Amina Gilbert.

**Kimberley Dunkerley** she/her/hers (Sound Designer) is an interdisciplinary junior in Audio Arts and Acoustics as well as Theatre Design and Technology major from Fort Pierce, Florida. Previous credits include: *Language of Angels* and *Bat Boy*. This is Kimberley's first time designing a mainstage production at Columbia.

**Leila Manthi** (Vanessa / Zuzu's Mom) is a senior Acting major from Lake County, Illinois. Previous Columbia College Chicago productions include: *Hooded, Or Being Black for Dummies* (Officer Borzoi / Apollo), *Smith vs Smyth* (Isabella), and *Angel Food Cake* (Kid).

**Marcus Klein** he/him/his (Co-Scenic Designer) is a Chicago-based senior Theatre Design and Technology major with a minor in Cultural Studies. Previous scenic design credits at Columbia include *Bat Boy: The Musical*, *Hortensia* and the *Museum of Dreams*, *Small World*, and *Orchards*. Marcus plans to pursue scenic design professionally after graduation.

**Morgan Laszlo** they/them (Co-Scenic Designer) is a junior Theatre Design and Technology major. They are originally from Chandler, Arizona. Previous Columbia College Chicago productions include the playwriting showcase Beneath the Orange Tree (set designer), the D3 production Blood at the Root (set designer), and the mainstage production The Amateurs (set designer).

**Parker Cloutier** he/him/his (Dance Teacher Pat) is a senior BFA Acting major from San Diego, California. Some favorite performance credits here at Columbia College Chicago include Head Over Heels as Dametas, Fields of Clover as Reid, and Or, as Charles and William.

**Raina Chaber-Tully** she/they (Luke's Mom Understudy) is a senior Acting major from Richmond, Virginia. She was most recently seen in Trip, directed by Olivia Stankovich, and Virginia Commonwealth University's productions of I and You and Saw Dream. This is their Columbia College Chicago mainstage debut.

**Ruby Kolender** she/her/hers (Maeve Understudy) is a junior transfer student from Michigan. She currently studies Comedy Writing and Performance. Ruby most recently performed in Columbia's Fall 2022 Comedy Cabaret. This is her first involvement with a Columbia College mainstage production.

**Sabrina Schoenberg** she/her/hers (Sofia) is a senior Acting major from Chicago. She is excited to make her mainstage debut. Previous credits at Columbia College include the Acting New Stew. Her favorite role to date is Tanya in Mamma Mia! directed by Adam Goldstein. Sabrina also directs, choreographs, and is a national champion competitive ballroom dancer. Catch her on The College Tour on Amazon Prime.

**Sarah Schorle** she/her/hers (Production Stage Manager) is a senior Stage Management and Playwriting major from southwest Iowa. Some of her previous stage management credit includes Pillars of Salt directed by Elliot Lockshine, the Columbia Senior Playwriting Festival hosted by the Chicago Dramatists, and Failure: a Love Story directed by Susan Padveen. Her play The Cicada Diet was produced at Columbia in February.

**Zoë Bishop** she/her/hers (ZuZu) is a senior Acting major with a minor in Voiceover. She is based in Chicago and her previous productions at Columbia include Hortensia and the Museum of Dreams directed by Jesse Carlo. She's performed in other productions around the Chicago area and is excited to jumpstart her professional career.

## **PRODUCTION TEAM**

### **Assistant Director**

Zoe Cheever

### **Dramaturg**

Ab Rieve

### **Production Stage Manager**

Sarah Schorle

### **Assistant Stage Managers**

Tara Burke

Lindy Girman

### **Assistant Scenic Designer**

River Wise

### **Assistant Costume Designers**

Clara Valladares

Vera-Rose Morici

### **Assistant Lighting Designer**

Jimmy Owen

### **Assistant Sound Designer and Board Operator**

Johnathan Webster

### **Assistant Intimacy Choreographer**

Bri Murray

### **Deck Crew**

Christian Douglas

### **Lighting Programmer and Board Operator**

Ann Huerta

### **Costume Crew**

Devontae Anderson

Abigail Hayes

Iyanna Steele

### **Production Manager**

Erica Sandvig

### **Technical Director**

Grant Sabin

### **Production Carpenter**

Kal Grissom

### **Costume Shop Management**

Patricia Roeder

### **Production Electrician**

Marc Chevalier

### **Director of Technology**

Josef Szaday

### **Marketing**

Trisha Miller

### **Audience Services Manager**

Mary Joyce Storm

### **Dramaturgy Advisor**

Dr. Grace Kessler-

Overbeke

### **Stage Management Advisor**

David Castellanos

### **Scenic Design Advisor**

Jacqueline Penrod

### **Costume Design Advisor**

Frances Maggio

### **Lighting Design Advisor**

Heather Gilbert

### **Sound Design Advisor**

Mikhail "Misha" Fiksel

### **Make-up Design Advisor**

Karen Berger-Nolte

# **STUDENT WORK AIDES**

## **Production Management**

Jay Black  
Edgar Flores  
Natalie Frisch  
Lindy Girman  
Ab Rieve  
Tuesday Thacker

## **Audience Services**

Magdalena Pogue  
Tuesday Thacker

## **AV**

Max Cichon

## **Stage Combat**

Meg Konieczka

## **Administrative Office**

Lili Christensen  
Parker Cloutier  
Wyatt Smith

## **Resource Center**

Delani Hamilton  
Wyatt Smith

## **Electrics Crew**

Will Donovan  
Zuzel Garcia  
Jack Goodman  
Liya Haynes  
Megan O'Brien  
Jimmy Owen  
Donald Pieters

## **Costume Shop**

Rachel Meltzer  
Verarose Morici  
Ab Rieve

## **Scene Shop**

Jaysen Giroux  
Ann Huerta  
Marcus Klein  
Morgan Laszlo  
Luc Lee  
Heaven Mountain  
Al Villanueva

Donate to Columbia College Chicago



UP NEXT

# **SUNDAY IN THE PARK WITH GEORGE**

Directed by Daryl Brooks

Music Directed by David Fiorello

Music and Lyrics by Stephen Sondheim

Book by James Lapine

April 26 - May 6, 2023

The Getz Theatre Center | 72 E. 11th Street Chicago, IL 60605 | The Courtyard Theatre