

THE GRINNELL COLLEGE DEPARTMENT OF THEATRE & DANCE
DANCE ENSEMBLE/ACTIVATE



November 21-24, 2019
Thursday-Saturday: 7:30 p.m.; Sunday: 2:00 p.m.
Flanagan Studio Theatre
Bucksbaum Center for the Arts



GRINNELL COLLEGE

This 50 minute performance has no intermission.

Please join us for a twenty-minute conversation
after the performance.

Please turn off all cell phones and pagers.
No texting or photography permitted during performance.



GRINNELL COLLEGE DEPARTMENT OF THEATRE AND DANCE PRESENTS

Dance Ensemble/ACTivate FALL 2019

HEY LILITH!

Choreography, Text and Direction by Celeste Miller

Choreography developed from movement material
generated by the Ensemble.

Choreography for "The Temptations: My Girl"
adapted from the original
choreography by Cholly Atkins.

Video	Ace McColl
Floor Images	Naomi Worob '19
Assistant Directors	Lily Fitzsimmons '20
	Naomi Worob '19
Costume Designer	Erin Howell-Gritsch
Lighting Designer	Becca Jeffords
Stage Manager	Kaitlyn Ryan '22
Assistant Stage Manager	Robbie Shore '22
Production Manager	Justin Thomas
Technical Director	Erik Sanning '89
Assistant Technical Director	Kate Baumgartner '15



Hey, Lilith!

Performed by Dance Ensemble/ACTivate

Mira Berkson '23, Sophia Bernabe'23, Halvor Bratland '23, Nicole Chen '23, Lucia Cheng '23, Cassidy Christiansen '20, Annie Estes '22, Zoe Gonzalez '23, Samantha Orion Hafner '23, Lizzy Hinman '23, Esther Hwang '19, Khondamir Imomnazarov '23, Sadie Kirschenman '20, Anna Lipari '23, Ilana Luther '20, Jade McMahon '22, Misha Rodell '23, Nesibe Derin Sivrioglu '23, Leia Sohn '23, Elena Voisin '20, Keira Wilson

Music:

Mixed by Celeste Miller

Music Artists:

Melodium, Rodrigo Gallardo, Dan Zomer & Benh Zeitlin, Keith Kenniff, Brian Eno, Karol Conká, Elevator Music Club, Beautiful Chorus, Temptations, Pro Sound Effects, Nicola Cruz, Björn Meyer, JaJa, Dettinger.



Why evoke the Lilith story? Why now?

Donna Haraway asks for art that “helps us remember what we thought we knew, or introduces us to new knowledge.” Art that helps us exercise a muscle critical for caring about flourishing, collective thinking and movement in complexity. Celeste Ng calls us to action with these words: “When you’re fighting intolerance and hatred – as we appear to be – spreading empathy is itself a form of fighting, maybe the most effective and radical and lasting kind there is.” We examine our methods and our work to building our abilities to be response-able.

The process of writing/choreomapping “Hey, Lilith” was, as I do always when working with stories that exist in the human story-bag, a composting. [Think gardening] My research took me to multiple scholarly sources, to the work of poets and artists, and many others who have dug around in the ground of “Lilith”. In the mud. From ancient texts, to archaeological items, to interpretations through poetry, film and art. From my own life experiences, the life experiences shared with me from others, and being-in-body research; to living in the Trump era, to places and moments of finding the Feisty... the material was brought together to break down, re-compose, create a (humus).

Humus is dark, organic material that forms in soil when plant and animal matter decays. When plants drop leaves, twigs, and other material to the ground, it piles up. In addition, humus is composed of decaying animals, insects and other organisms. (National Geographic)

Here is a key Lilith text, from The Alphabet of ben- Sira, authorship estimated between 700-1000 CE. Let’s compost with it, see what happens.

After the Holy One created the first human being, Adam, He said: “It is not good for Adam to be alone.” He created a woman, also from the earth, and called her Lilith. They quarreled immediately. She said: “I will not lie below you.” He said, “I will not lie below you, but above you. For you are fit to be below me and I above you.”



She responded: "We are both equal because we both come from the earth."

Neither listened to the other. When Lilith realized what was happening, she pronounced the Ineffable Name of God and flew off into the air.

Adam rose in prayer before the Creator, saying, "The woman you gave me has fled from me." Immediately the Holy One sent three angels after her. The angels Senoy, Sansenoy and Semengalof.

The Holy One said to Adam: "If she wants to return, all the better. If not, she will have to accept that one hundred of her children will die every day."

The angels went after her, finally locating her in the sea, in the powerful waters in which the Egyptians were destined to perish. They told her what God had said, and she did not want to return. (Alphabet of ben-Sira 23a-b)

And this:

"And God created the human species in His own image . . . male and female created He them" (Genesis: 1-.27)

Insidiousness:

Does Lilith's story pinpoint the birth of patriarchy, and with it the act of rebellion against oppression? Lilith's story screams out at the manifestation of dominance.

I can imagine, (that's what stories are for, for us to imagine inside of, to write inside the margins, to tweak out the what might be there, what might be useful to us; and specially to play with irony.)

When Adam first makes his demand that he be on top in their sexual encounters, Lilith laughs. Maybe even tousling his hair. It's absurd, after all. He can't be serious. Playful, she laughs. But, she is wiser than to play along. No coquette, she.

How long has this been around that we learn to play the coquette as a survival mechanism?



Lilith sees/hears Adam's request as absurd. And the irony is not lost on her. Not that she doesn't enjoy a full range of sexual forays, but the idea of one as exclusive and with a self-righteousness of RIGHT and GOD ORDAINED? Oh, no. She laughs, perhaps teases Adam a bit (because he can't be serious) and moves onto more fun adventures. Like, maybe "Let's go see how the giraffes are doing." Or "We could see if Timeless Chaos would like to have lunch and muse some more about infinity?"

Adam is insistent. And flexes his physical might. Perhaps he invents "threatening", perhaps he invents "bullying". These new creations in Paradise are unwelcome. Balance is skewed.

When Adam's fury becomes overwhelming, and his only resort is to rape her into submission, her fury becomes equally overwhelming and she evokes the unspoken name of g-o-d which only she knows, and the power of that utterance blasts her right out of Eden and into the desert. Desert, interpreted by some as desolate. But Lilith is empowered by its raw, strong, unyielding, strength. She chooses ALONE, not as a single state but as a being-ness that can seek balance with any matching, not a submission to pairing where one must out balance the other.

Lilith's story, or the moment in the story where Adam insists (physically, psychologically and spiritually) to force Lilith to "lie beneath him" is the shape of the laws, scriptures, societal conventions that are with us and haunt us to this day. To. This. Day.

Watch the documentary "Miss Representation" with the Lilith story in mind. Watch Kesha's music video "Prayer" with the Lilith story in mind. Listen to Texas State Senator Wendy Davis' 2013 filibuster, Georgia State Senator Jen Jordan on women's right to choose as the Georgia fetus heart beat bill passed, and most recently California Representative Katie Hill's speech giving her reasons for resigning (after she cast her impeachment vote). Follow daily tweets and reports from *The Squad*, Reps. Ilhan Omar of Minnesota, Alexandria Ocasio-Cortez of New York, Rashida Tlaib of Michigan and Ayanna Pressley of Massachusetts.



Most scholarly articles and books, including the journal “Lilith”, examine Lilith as a Jewish women’s midrash. Yes, and, religion across faiths has placed women in their subservient roles in the patriarchy, and by extension, also finds theological support to sanction slavery and the upholding of the notion of second-class-ness in many forms. Whether we are individually religious or not, we can pay attention to how the culture and laws of the US are influenced by deeply ingrained common beliefs, moral not necessarily religious, beliefs.

The comment below from Pat Robertson is not limited to a singular time and place. These sentiments continue to surface in current political debates across the country. What can we learn from unveiling just how insidious these ideas about second-class-ness continue to permeate. What happens when we pay attention?

“The feminist agenda is not about equal rights for women. It is about a socialist, anti-family political movement that encourages women to leave their husbands, kill their children, practice witchcraft, destroy capitalism and become lesbians.” Pat Robertson

In a struggle for equality, Lilith can be seen as a personification of that struggle, and a narrative/historical line we can be part of. “Equality must be embodied in our lives if humankind and all the values we hold dear are to survive.” (lilith.org)

Random Fun Facts, Composting in my Garden:

When Adam complains to God that he wants Lilith back, God sends three angels – Senoy, Sansenoy and Semengalof. When I first read that, it sounded to me like the name of a legal firm.

Border imagery. While working on Lilith, I was spending time in Tijuana, Mexico working on a parallel project, “At water’s edge/AI filo del agua”. My collaborators and I talked a lot about our bodies and borders; and bodies and borders. My tactile memories of a film shoot we did in the Pacific Ocean at Las Playas at the border in Tijuana hold visceral evocations for me. My readings of Gloria



Anzaldúa, specifically *Borderlands/La Frontera* and her non-linear, experimental manner of expression, were also composting in my garden.

In the Alphabet of ben-Sir he continues to recount:

- *“Said the Holy One to Adam, 'If she agrees to come back, what is made is good. If not, she must permit one hundred of her children to die every day.' The angels left God and pursued Lilith, whom they overtook in the midst of the sea, in the mighty waters wherein the Egyptians were destined to drown. They told her God's word, but she did not wish to return. The angels said, 'We shall drown you in the sea.'”*

“'Leave me!' she said...”

- *“Said the Holy One to Adam, 'If she agrees to come back, what is made is good. If not, she must permit one hundred of her children to die every day.' The angels left God and pursued Lilith, whom they overtook in the midst of the sea, in the mighty waters wherein the Egyptians were destined to drown. They told her God's word, but she did not wish to return. The angels said, 'We shall drown you in the sea.'”*

There are scholars who challenge the “authenticity” of The Alphabet of ben-Sira- (what is authenticity?), but whether authentic or not, the ideas evoked in the story continue to be built upon, re-invoked, revoked, and turned (or not) into an unchallenged historic *fact*. Whether Lilith, herself, is specifically named or not. The story exists, whether authentic or not. Someone authored it thousands of years ago and it survives. It is in the ethos of the humankind universe storybag. And can be traced to legends even further back. Stories are not “truth”, but they can form “truths”. I suggest simply how media can form “truths” – from the toothpaste that will make your teeth the whitest, to the constructions of gender, to arguments over “fake news”.



Curious to know more? Here are some leads:

www.lilithgallery.com

www.lilith.org

The Book of Lilith (Novel) by Robert G. Brown (I haven't been reading novels by male authors, but this book is funny, serious, surreal, speculative, entertaining)

Which Lilith?: Feminist Writers Re-Create the World's First Woman, edited by Edith Dane. This is available as an e-book in Burling Library.

Immense thanks and gratitude to all the dancers who have contributed to "Hey, Lilith!"; and to Assistant Directors Naomi Worob and Lily Fitzsimmons, and to Stage Manager Kaitlyn Ryan and Assistant Stage Manager Robbie Shore. Thank you Erin Howell-Gritsch for costumes, Becca Jeffords for lighting, Ace McColl for video. As always – couldn't do it without Erik Sanning, Kate Baumgartner and Justin Thomas!



Kate Baumgartner '15 (Assistant Technical Director) has been building, designing, and tech directing with various performance groups in the Grinnell area since 2005.

Erin Howell-Gritsch (Costume Designer) has designed all mainstage costumes at Grinnell College since 1999, where she is the resident costume designer. As a Lecturer for the College, she has taught Costume Design, Costume Construction, and Introduction to Technical Theatre. She was previously an Assistant Professor of Theatre at Cornell College. Other design credits include the University of Iowa (Theatre, Dance, Playwright's Festival, Black Action Theatre), Riverside Theatre, RT Shakespeare Festival, RT Young People's Company, Graffiti Theatre, Theatre de la Jeune Lune, Ballet Iowa, and Hurley Dancers. Erin holds a Master of Fine Arts in Theatre Design from the University of Iowa and a Bachelor of Science from Iowa State University.

Ace McColl (Film) is a filmmaker and editor based in Atlanta. Her work leans into the experimental, telling intimate stories around femininity and gender conceptions through visceral means. Her award-winning short films have screened nationally and exhibited in galleries across the Southeast. She is an alum of NYU Tisch School of the Arts and FAMU International.

Celeste Miller, (Author, Choreographer, Director) Associate Professor Department of Theatre and Dance, is a multi-faceted dance artist whose career includes solo performance, choreography, education, arts activism; and as an animator of community dance projects. Her unique performance style is a combination of spoken word and movement that plumbs narrative for physical imagery in juxtaposed connections with words. Often called the *dance whisperer*, Miller investigates dance as a tool for art-making, research and activism. Miller's work has been recognized by numerous grants, fellowships and commissions including Choreography Fellowship from the National Endowment for the Arts, Individual Artist Award



for Solo Theatrical Performance by the Maryland State Arts Council, Massachusetts New Playwrights Fellowship; as well as awards from the Rockefeller Foundation, Atlanta Circle of Drama Critics, Mayor of the City of Atlanta and arts councils in Georgia, Massachusetts and Maryland. Commissions for her work have come from the National Performance Network Creation Fund, Network of Ensemble Theatres tour support, High Museum of Art, Atlanta; Augusta Museum of Art, Grinnell College, Emory University, American Festival Project, Smithsonian's Discovery Theatre, Boston Dance Umbrella, American Festival Project, Columbia College, New Orleans Ballet Dance Collective, Florida Dance Festival and more. As a solo touring artist from 1983-2003, her work has been produced from coast to coast in venues ranging from concert halls and museums; to rock clubs and grange halls.

Her most recent projects include a National Performance Network Creation Fund award for a binational collaboration with Dora Arreola artistic director of the Tijuana-based *Mujeres en Ritual* and Miroslava Wilson artistic director of *Péndulo Cero Danza* of Tijuana. Through Jacob's Pillow Dance Festival, she is the lead artist on *Medicine in Motion*, funded by the National Endowment for the Arts Creativity Connects. This is a partnership with Berkshire Health Systems and Volunteers in Medicine sharing dance resources as we work together on a pathway of social and emotional health and flourishing for ourselves as individuals and as a community through movement-based reflective workshops for medical practitioners. *Medicine in Motion* is developed out of the principles of *Curriculum in Motion*, a public high school artist in residency program using dance as the tool for learning academic subjects, founded by Celeste and now entering its 26th year. At Grinnell College, Celeste works towards placing dance as an essential element of a liberal arts education. Additionally, she is partnering with linguistics professor Cynthia Hansen developing *Choreolinguistics*. Celeste holds a Masters in Fine Arts from Hollins University/American Dance Festival.

www.celestemiller.com



Erik Sanning '89 (Technical Director) is a graduate of Grinnell College. He spent the first two years after graduation working as the Technical Director/Lighting Designer for Ballet Iowa. In the summer of '91 Erik was able to return to Grinnell as the Technical Director. In addition, he is also one of the founding members of Grinnell Productions, a semi-professional theatre company that was based in Grinnell. Erik has also been a member of IATSE, the professional stagehands union, since 1990.

Justin Thomas (Production Manager) is an Associate Professor of Theatre and Design here at Grinnell College, where he has the ability to focus upon his two great passions: teaching and making theatre. Justin's courses run the gamut of theatrical design and technology, theatre history, and literature. He particularly enjoys teaching his first-year tutorial, "Staging Revolution," which uses dramatic texts as a way to examine human rights abuses in world history. Justin's professional scenic and lighting designs have been featured throughout India, Bangladesh, Russia, France, and across the United States in venues both large and small. Justin designs for a variety of performance styles from modern dance and ballet, to Shakespearean tragedy, children's theatre, and contemporary musical theatre. Such collaborations have offered Justin varied and exciting experiences that enrich the teaching and mentoring of his students.



Mira Berkson '23 is a mover groover thinker talker who has steadily increased her time in Bucksbaum every semester, and is thankful to have a variety of arts experiences that feed off each other! She has enjoyed being part of a dance piece with guest choreographer Mersiha Mesihovic, taking Celeste's Choreography course, taking part in a MAP performance for an audience of one with Craig Quintero in Taipei, and finding other excuses to express and think in a variety of mediums.

Sophia Bernabe '23 comes from the colorful state of Colorado. She began dancing when she was eight years old and continued to do so until freshman year of high school. Within that time, she danced competitively in the styles of jazz, ballet, tap, contemporary, and hip hop. She has also done a bit of salsa in these recent years. Sophia is unsure of what to major in, but is leaning towards psychology and pre-health. Her obsession with understanding and playing with how the body works leads to her interest in physical therapy. Sophia is excited to return to her passion for dance at Grinnell, after having stepped away from the art form for some time, and is considering expanding out into the world of theatre.

Halvor Bratland '23 is from Northfield, Minnesota. In high school, he danced, acted, and sang in various musical and theatrical productions. He was also involved with Northfield High School's Math Team, Knowledge Bowl team, and Concert Choir. Northfield High School Theatre: *The Drowsy Chaperone*; *Our Town*; *Harvey*; *Rock and Roll Revival XII* and *XIII*. Knowledge Bowl: Competed at state competition.

Nicole Chen '23 is from Orange County, California. She began dancing at the age of three. She has trained in lyrical, contemporary, ballet, hip-hop, jazz, and tap. Nicole was a member of her high school dance team and a competitive studio team. She has placed in the top 10 at several national and regional competitions.



Lucia Cheng '23 from LA, California hopes to expand her horizons and learn more about the stage community here in Grinnell. Formerly a member of color guard, she was also involved with speech and debate and a variety of other teams and clubs, ranging from photography to oceanography. With no formal theatre experience, she is excited to take her first steps onto the stage, and into college.

Cassidy Christiansen '20 is a double major in Studio Art and Gender, Women's, and Sexuality Studies. Although they have been dancing in various forms all their life, joining Dance Ensemble in the Spring 2019 semester re-awoke their joy in movement by allowing them to comfortably explore dance for the first time from a trans and gender-nonconforming perspective. They would like to thank Celeste Miller, Naomi Warob, and the rest of the ensemble and crew of *Hey, Lillith!* for being endlessly open-hearted, fearlessly exploratory, and constantly challenging their conceptions of what dance can be.

Annie Estes '22 is an intended Political Science major with a concentration in Neuroscience from Jackson Hole, Wyoming. She is very excited to be dancing with Dance Ensemble/ACTivate this semester! *Hey Lillith!* is Annie's third show at Grinnell College.

Zoe Gonzalez '23 was born a military brat, and therefore did not spend the majority of her life in any one place. She took part in color guard, chorus, and theatre during her high school years. Productions she has been a part of have been: Run Crew: *Peter Pan: The Musical*; Assistant Stage Manager: *Elephant's Graveyard*; Stage Manager: *The Birds: A Modern Adaptation*.

Samantha Orion Hafner '23, from Oak Park, Illinois will be performing at Grinnell for the first time in *Hey, Lillith!*. Samantha previously attended The Children's School of Oak Park, and has a background in robotics, improvisational comedy,



ultimate frisbee, and computer science. Latin School of Chicago: actor in various improv shows; spotlight operator and assistant stage manager and for *Singing in the Rain*; stage crew for *Her Requiem*.

Lizzy Hinman '23 is a Political Science and Theatre double major from Asheville, NC. She has been heavily involved in the theatre scene at Grinnell, performing in the Neverland Players, *Godspell the Musical*, *Image of an Unknown Young Woman*, and *Twelfth Night*, yet this her debut performance with Dance Ensemble! She has been very excited to learn and grow from this experience, and thanks Celeste and this beautiful group of people for a wonderful semester.

Esther Hwang '19 was raised in Clinton, NY and currently resides in Peoria, IL. Esther played violin at a state level in high school, and she loves to translate her passion for violin into dance and vocal performance. She will graduate from Grinnell College this December with a Sociology major and plans to be a stellar elementary school teacher. She is a water sign who has been increasing her fire energy with new things like puppetry, Beginning Diving, HIIT, drag performances, and going to more concerts!

Khondamir Imomnazarov '23, was born and raised under the bright sun of Tashkent, Uzbekistan. Khondamir has flown for 32 hours to get to Iowa and is now 10 time zones away from home. Khondamir was heavily involved with theatre in Tashkent International School and in Ilkhom Theatre of Mark Weil and has participated in and led several MUN conferences. Tashkent International School Theatre: actor in *OK Romeo* and *Seven Worlds*, directing assistant for *A Thousand Cranes*. Ilkhom Theatre: performer in *Desert* MUN: TISMUN Best Delegate 2016, TISMUN Best Delegate 2017, TISMUN GA Dais 2018, THIMUN participant (2017, 2018, 2019)



Sadie Kirschenman '20 is a Psychology major from Omaha, Nebraska. There she danced in many different techniques from the age of three until her high school graduation. This is her sixth show with Dance Ensemble/ACTivate. She just can't stay away! She wants to thank everyone who has put their time and energy into this show.

Anna Lipari '23 is from Portland, Oregon, where she has danced with the Oregon Ballet School and the St. Mary's Academy Dance Collective. In high school she was involved in virology research and captained her school's Science Olympiad team. Anna plans to major in physics or biology at Grinnell, as well as to continue exploring her interests in writing and dance.

Ilana Luther '20 is an Anthropology major from New York and is very excited to perform for her fourth semester with dance ensemble. She has extensive training in jazz, tap, lyrical, and ballet. Ilana would like to thank all the cast and crew that made this show possible.

Jade McMahon '22 is from Portsmouth, Rhode Island, and is an intended Political Science major at Grinnell. This her second dance ensemble performance, though she has been dancing for thirteen years. She was first introduced to ballet, and soon after continued her dance education with tap, jazz, hip hop, contemporary, and modern. Besides dance, she has also participated in musical theatre productions in high school, though her favorite performance art has always been dance. Jade is thrilled to continue her dance education at Grinnell, and looks forward to future semesters in dance ensemble.

Misha Rodell '23 plans to be involved in both dance and biology. She loves the outdoors and is interested in sustainability. Misha is from Grayslake, Illinois, where she participated in theatre and dance, with experience in modern, lyrical, ballet, and jazz.



Nesibe Derin Sivrioglu '23 was born in Istanbul, Turkey in the summer of 2000. She attended a boarding high school where she practiced dance unprofessionally. Derin was also a member of her high school athletics and robotics teams. She plans to double major in physics and philosophy.

Leia Sohn '23 was born and raised in Evanston, IL, where she graduated from Evanston Township High School. At Grinnell College she plans to be heavily involved in dance. Leia has been a dancer and figure skater since she was 7 years old. Leia plans to major in computer science while exploring as many subjects as possible.

Elena Voisin '20 has performed in various student-led productions from 24-hour theater to the Rocky Horror shadow cast. This is Elena's first time dancing in public since kindergarten. Elena is a math and economics double major but in their free time can be found baking, playing the ukulele, or napping.

Keira Wilson hails from the sleepy town of Bellefonte, PA, where she attended high school and was active in the Boal Barn Community Theatre. Keira holds a Masters of Education from the University of North Carolina at Greensboro, a Bachelor's degree in Psychology from Guilford College, and is the Assistant Director of Service and Social Innovation at the Center for Careers, Life, and Service at Grinnell College. She has been active in the Philadelphia arts scene as a dancer with *Le Grand Continental* as part of the Philadelphia Fringe Festival and marches in the Mummers Parade with the Vaudevillians New Year's Brigade. She has performed in 2017:*Sanctuary City*, *Meow & Furever*, 2018:*Party Artery: Call of Single Payer Healthcare*, and 2019:*Schuyl Spirit: Phair Phunding Phantasy*.



Lily Fitzsimmons '20 (Assistant Director) is a sociology and theatre double major from St. Louis, Missouri. Previously, Lily has stage managed four productions at Grinnell including *Twelfth Night*, *Next to Normal*, and two Dance Ensemble/ACTivate productions: *Staying with the Trouble* and *Stranger in a Strange Land*. She is honored to be working with creative forces Celeste Miller and Naomi Worob for her first time as an Assistant Director, and thrilled to be working with such a talented and dedicated group of performers.

Naomi Worob '19 (Assistant Director, Visual Designer) has been delighted to be a part of creating Dance Ensemble/ACTivate's performance "Hey! Lilith." As a recent graduate, she feels so grateful to have been able to learn alongside such a generous ensemble and production team.

Kaitlyn Ryan '22 (Stage Manager) is an intended math major from Gretna, Nebraska. This is her first time stage managing, but she has been involved in various productions as a rehearsal and show pianist. She is also the co-leader of Grinnell's film club, and hopes to apply what she learns from this talented group of dancers to her own creative endeavors. Shows: *Spring Awakening*, *Joseph and the Amazing Technicolor Dreamcoat*, *Anything Goes*, *Schoolhouse Rock*, *Amazing Grace*, *Young Frankenstein*.

Robbie Shore '22 (Assistant Stage Manager) is from the distant land of Grinnell, Iowa. This will be his second time being an ASM for dance ensemble, his fourth show backstage at Grinnell, and his eleventh show backstage overall. He is also involved in several music ensembles on campus, but will be ignoring both music and theatre to double major in math and religious studies (possibly with a neuroscience concentration, if he isn't too busy dying). Robbie has loved working with Celeste and the dance ensemble community every time he's interacted with them, and would like to thank them for their endless understanding and emotional support.



Madison Smith '20 (Costume Crew) is an English and Theatre/Dance major from St. Louis, MO. She has been seen on stage on numerous occasions, most recently in *Spring Awakening*. She wants to thank Lily Fitzsimmons, Naomi Worob and Celeste Miller for their ingenuity, passion and creativity.

Molly Stone '20 (Light Board Operator) is an English and Theatre/Dance double major with a concentration in Peace and Conflict Studies. She has been active in Grinnell Theatre productions since her first semester, happily performing in shows like *The Neverland Players*, *Elephant's Graveyard*, and *Twelfth Night*. Molly is extremely excited to be part of the Dance Ensemble production this semester in a new capacity!



Stage Manager	Kaitlyn Ryan '22
Assistant Stage Manager	Robbie Shore '22
Light Board Operator	Molly Stone '20
Sound Board Operator	Harry Gale '20
Poster & Program Design	Joyce Bergan
Wardrobe Crew	Maddy Smith '20 Anna Bundy '21



ADMINISTRATION

Production Stage Manager	Lily Fitzsimmons '20
Assistant Production Stage Manager	Robert Shore '22

Front of House Manager	Kira Duff '20
Props Manager	Katherine Kopp '21

FRONT OF HOUSE

Front of House Staff	Kira Duff '20	Ilana Luther '20
	Francess Dunbar '20	Ryland Rich '22
	Jacob Leder '21	Anna Wilson '22
	Caroline Loftus '20	

COSTUME STUDIO

Costume Storage Coordinator	Olga Shevelkina '22
Stitchers	Yonu Cha '20
	Claire Davis '22
	Jamie Friedman '20
	Autumn McMillan '20
	Olga Shevelkina '22

SCENE SHOP

Scene Shop Staff	Yonu Cha '20	Judith Tong '20
	Lily Fitzsimmons '20	Carlos Ventura '20
	Jacob Leder '21	Anna Wilson '22
	Robbie Shore '22	David Yawata '22
	Sam Stein-De Turck '22	



One Act Festival

The Wall Theatre

December 7, 2019; 7:30 p.m.

Grinnell Arts Center

December 8, 2019; 2:00 p.m.

THD 117:

Movement for the Performer

Einstein's Dreams

Flanagan Theatre,

December 9, 4:30 p.m.

Please check back for spring performances
www.grinnell.edu

Audition/Informational Workshop for
Dance Ensemble/ACTivate Spring 2020
will be held on
Thursday, January 23, 2020, 4:30 p.m.
in the Bucksbaum Dance Studio.
Register during add/drop.
www.grinnell.edu
641.269.3064