Upcoming Productions

Dance and Theatre Senior Project Presentations
April 13, 7:30 p.m.

Orchesis Showing, featuring choreography by alumni guest artist Chris Johnson ’87
April 27, 7:30 p.m.
April 28, 1:30 p.m.

What Would Love Do?
May 9, 7:30 p.m.
May 10, 7:30 p.m.
May 11, 1:30 p.m.
May 11, 7:30 p.m.

Dance & Theatre Faculty and Staff
Jane Hawley, Professor of Dance
Dr. Bobby Vrtis, Assistant Professor of Dance
Jeff Dintaman, Professor of Theatre
Tom Berger, Technical Director
Ali Filipovich, Costume Shop Supervisor
Construction Crews (Costumes, Scenery, Properties, Lighting)
Paul Adams '22
Chase Burbridge '22
Jorge Chavez '20
Kai Davis '22
Gunnar Ehlers '20
Indigo Fish '22
Cleo Garza '21
Ridley Hanson '22
Rye Hawley '22
Isabella Jenkinson '21
Erik Johnson '22
Jonathan Kuehner '19
Isaac Logeman '19
Noah Manke '20
Samson Masanga '20
Jenna Reimann '20
Philip Royer '22
Max Skrzypek '19
Andrew Tiede '19
Emily Toensing '19
Alexis Olson,'19
Brooke Prohaska,'22
Claire Twedt,'21
Emma Knoch,'19
Elena Fackler,'22
Mikaela Hanrahan '20
Mina Sahir,'22
Morgan Notch,'21
Katie Waller,'22
Linnea Lee-Brown,'21
Liz Bolthouse,'20
Sophie Nall,'22
Sophie Nystrom, 21

Costume Storage workers
Jennifer Anderson '21
Mitch Gage '19

SPIN Theatre Company Board Members
Noah Tiegs '20 Artistic Director
Anna Becker '19 Managing Director
Jacob Schmidt '20 Music Director
Alex Schlesinger '21 Marketing Director
Claire Twedt '21 Secretary/Treasurer
Cleo Garza '21 Technical Director

One-Act Festival Production Technical Crew
Adam West - Light Board
Ridley Skylar - Sound Board
Kai Davis - Projectionist
Cleo Garza - Stage Crew
Ian Wreisner - Stage Crew
Claire Twedt - Wardrobe

Construction Crews (Costumes, Scenery, Properties, Lighting)
Paul Adams '22
Chase Burbridge '22
Jorge Chavez '20
Kai Davis '22
Gunnar Ehlers '20
Indigo Fish '22
Cleo Garza '21
Ridley Hanson '22
Rye Hawley '22
Isabella Jenkinson '21
Erik Johnson '22
Jonathan Kuehner '19
Isaac Logeman '19
Noah Manke '20
Samson Masanga '20
Jenna Reimann '20
Philip Royer '22
Max Skrzypek '19
Andrew Tiede '19
Emily Toensing '19
Alexis Olson,'19
Brooke Prohaska,'22
Claire Twedt,'21
Emma Knoch,'19
Elena Fackler,'22
Mikaela Hanrahan '20
Mina Sahir,'22
Morgan Notch,'21
Katie Waller,'22
Linnea Lee-Brown,'21
Liz Bolthouse,'20
Sophie Nall,'22
Sophie Nystrom, 21

Costume Storage workers
Jennifer Anderson '21
Mitch Gage '19

SPIN Theatre Company Board Members
Noah Tiegs '20 Artistic Director
Anna Becker '19 Managing Director
Jacob Schmidt '20 Music Director
Alex Schlesinger '21 Marketing Director
Claire Twedt '21 Secretary/Treasurer
Cleo Garza '21 Technical Director

One-Act Festival Production Technical Crew
Adam West - Light Board
Ridley Skylar - Sound Board
Kai Davis - Projectionist
Cleo Garza - Stage Crew
Ian Wreisner - Stage Crew
Claire Twedt - Wardrobe
THE GIVER
DIRECTED BY NOAH TIEGS


Cast
Jonas Evergreen Wildingway
Lily Nell Himlie
Mother Natalie Nelson
Father Colton Ironside
Asher Gibby Swalley
Fiona Elena Fackler
Chief Elder Mina Sahir
Inger/Rosemary Jenna Gangler
The Giver Vivian Kampschroer

Production Team
Stage Manager Anna Becker
Director Noah TIEGS
Sound Designer Claire Twedt
Composer John Kuntz
Costume Designer Ali Filipovich

Director’s Note
“How else can we express feelings but by entering deeply into them?”
-Anne Bogart

Whether it manifests in a work of art, a puddle of tears, or a hulking explosion, we reveal our deepest truths to ourselves in our expression. How lucky we are to exist in an expressive world.

The Summer People
directed by Sophie Nall

The Summer People by Shirley Jackson (adapted by Brainerd Duffield) Produced by special arrangement with THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois.

Cast
Mr. Allison Paul Adams
Mrs. Allison Lindsey Fry
Tilda Babcock Annie Thoma
Mr. Babcock Parker Fretheim
Charley Walpole Burke Wallace
Mrs. Larkin Indigo Fish
Mr. Withers Gibby Swalley

Production Team
Director Sophie Nall
Stage Manager Clare Rollinger
Technical Director Philip Royer
Costume Designer Katie Waller
Makeup Artist Trevor Haren

Director’s Note
Why do we separate ourselves from those we consider to be different from us? The Summer People asks us to consider the ways in which we place barriers between ourselves and others, and the dangers that come from a refusal of mutual understanding.
THE MAN WHO COULDN’T DANCE
Directed by Cleo Garza

The Man Who Couldn’t Dance by Jason Katims
Produced by special arrangement with Samuel French Inc.

Cast
Eric Matthew Raihala
Gall Katie Gorton

Production Team
Director & Designer Cleo Garza
Stage Manager Ashley Schultz
Hair Design Claire Twedt

Director’s Note
I chose this play because everyone can relate to it. It’s basic human instinct to always ponder the “what if?” side of our reality to see what different paths our lives might of gone on. This play in particular displays a vulnerability and emotional side to men which unfortunately in our culture are not always welcomed. We are all human, we all have emotions and I hope this one act will show that we’re all deserving of love when we’re our most vulnerable.

The incidental music composed by Stephen Feigenbaum for Naomi Patz's play, The Last Cyclist, was recorded under the auspices of the Terezín Music Foundation by Boston Symphony Orchestra members Si-Jing Huang, violin; Sati Knudsen, cello; and Thomas Martin, clarinet. Won-Hee An, piano, also performs with the Boston Symphony. Jim Gwin, percussion, is a member of the Boston Pops. Mark Ludwig, a violinist with the Boston Symphony Orchestra, served as conductor; he is the director of the Terezín Music Foundation.

When Karel Švenk wrote The Last Cyclist in the Terezín concentration camp, the Jewish Council of elders forbade the play, fearing the repercussions it would bring. Years later, Jana Šedová recreated the play from memory, but adapted it to adhere to the communist agenda in Czechoslovakia. Thanks to playwright Naomi Patz, the current version is as close to its original state as possible.

The only way for us to ensure that the past never repeats itself is to remind ourselves why it happened, and never forget it. That being said, the play was the inmates’ refuge from their daily life where they could laugh, play, and have fun. While we cannot forget the context in which it was written, we would do the play a disservice if it were not a true comedy—so yes, it’s okay to laugh.