

*Stephen Mills'*

# POE

A TALE OF MADNESS

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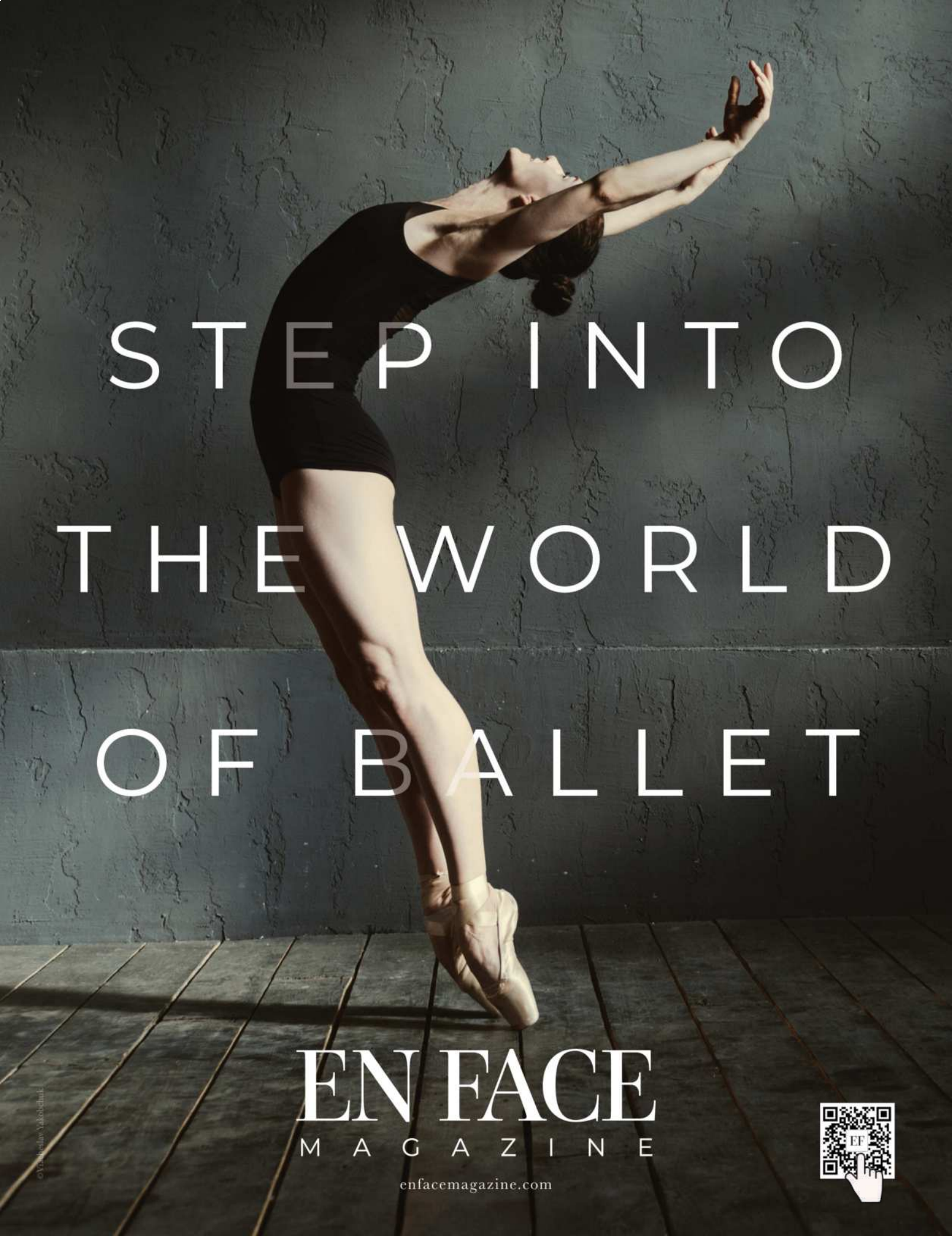
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## FROM THE ARTISTIC DIRECTOR

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Welcome to the World Premiere of *POE / A Tale of Madness!*

It is little wonder that Edgar Allan Poe's popularity has continued to grow over the past two centuries, as his works are eerie, captivating, and thoroughly entertaining. Poe has always interested me as a complex person with a tragic history, and as a prolific writer.

Having this extraordinary opportunity to create a new full-length work with the generous commission from the Butler New Choreography Endowment, funded by Dr. Ernest and Sarah Butler, initiated a search for the focus of this project. This process led to my memories of Poe's hypnotic and mysterious short stories, poems and works that fascinated me during my high school years.

For the past two years I've had the great pleasure of building a creative team to develop an original symphonic score (Graham Reynolds), a fascinating libretto (Shawn Sides), unforgettable costuming (Margaret Mitchell), and a haunting stage

design (Michael B. Raiford) that takes us into the final days of Poe's life, and into a series of flashbacks.

With the stage set, the dancers will depict some of the critical chapters of Poe's challenging life and the impact of those times on the writings that are left behind as his legacy.

We are immensely grateful to Dr. Ernest and Sarah Butler for their generosity. Through the Butler New Choreography Endowment, we are able to continue to bring new works like *POE / A Tale of Madness* to the stage and to share this beautiful artform with you.

Enjoy!

A handwritten signature in black ink that reads "Stephen Mills". The signature is fluid and cursive, with a large initial 'S'.

**STEPHEN MILLS**

*Sarah & Ernest Butler Family Fund  
Artistic Director*

---

### STEPHEN MILLS

Known for his innovative and collaborative choreographic projects, Stephen Mills has created over 60 premieres for Ballet Austin and has works in the repertoires of companies across the United States and around the world. His inaugural season as artistic director in 2000 attracted national attention with his world-premiere production of *Hamlet*, hailed by *Dance Magazine* as "... sleek and sophisticated." *The Washington Post* recognized Ballet Austin as "one of the nation's best kept ballet secrets" in 2004 after Mills' world premiere of *The Taming of the Shrew*, commissioned by and performed at the John F. Kennedy Center for the Performing Arts in Washington, D.C. The Company's first Kennedy Center invitation in January of 2002 was to perform Mills' *A Midsummer Night's Dream*. Ballet Austin presented a variety of Mills' works at The Joyce Theater (NYC) in 2005 and returned to the Kennedy Center in collaboration with The Suzanne Farrell Ballet in 2008 and for the Ballet Across America Festival in 2013. In 2005 after two years of extensive research, Mills led a communitywide human rights collaboration that culminated in the world premiere work *Light / The Holocaust & Humanity Project (Light)*. In 2006 *Light* was awarded the Audrey & Raymond Maislin Humanitarian Award by the Anti-Defamation League. The work made its international debut

in September 2013, with performances in three cities across Israel and is the subject of the award-winning documentary film, *FINDING LIGHT*. In October 2016, Mills led the company through a 16-city tour of the People's Republic of China, concluding in China's largest city, Shanghai. In 1998, Mills won the choreographic honor of representing the United States with his work, *Ashes*, at the Rencontres Chorégraphiques Internationales de Seine Saint-Denis in Paris. In 2004, his work *One/the body's grace* won the Steinberg Award, the top honor at le Festival des Arts de Saint-Sauveur International Choreographic Competition in Montreal. Mills' ballets are in the repertoires of Hong Kong Ballet, Ballet Augsburg, American Ballet Theatre Studio Company, Atlanta Ballet, Milwaukee Ballet, The Washington Ballet, Cuballet in Havana, Cuba, BalletMet Columbus, Dayton Ballet, Sarasota Ballet, Ballet Pacifica, Dallas Black Dance Theater, Louisville Ballet, Nashville Ballet, Colorado Ballet, Texas Ballet Theater, The Sacramento Ballet, Eugene Ballet, Oklahoma City Ballet, Pittsburgh Ballet Theatre and Dance Kaleidoscope. He has worked in collaboration with such luminaries as the eight-time Grammy Award-winning band Asleep at the Wheel, Shawn Colvin, visual artists Natalie Frank and Trenton Doyle Hancock, internationally renowned flamenco artist José Greco II, and composer

Graham Reynolds. In 2020, Mills collaborated with filmmaker, producer, and former company artist Paul Michael Bloodgood to create the dance film *Preludes/Beginnings* for which he received a 2021 Lone Star EMMY® Award. As a dancer, Mills performed with the world-renowned Harkness Ballet, The American Dance Machine under the direction of Lee Theodore, Cincinnati Ballet, and Indianapolis Ballet Theatre before becoming a part of Ballet Austin. Mills danced principal roles in the Balanchine repertoire, as well as works by ChooSan Goh, John Butler, Ohad Naharin, Vicente Nebrada, Domy Reiter-Soffer and Mark Dendy. In addition to his work as a choreographer, Mills is a master teacher committed to developing dancers. His invitations to teach include Jacob's Pillow, Goucher College, Booker T. Washington High School for the Performing Arts in Dallas, The Virginia School of the Arts, The New Orleans Center for the Creative Arts, Stephens College, Point Park University in Pittsburgh, Boca Ballet Theater, School of American Ballet, The Suzanne Farrell Ballet, Butler Ballet, Lyon Opera Ballet, and NW Professional Dance Project. Mills is a member of the national dance service organization Dance/USA and served both in leadership roles and on the national Board of Trustees for the organization. In 2013, he became a Fellow of the Chief Executive Program of National Arts Strategies.

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(ahn 'fahss) Position of the body in which the dancer is facing directly towards the audience.



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Stephen Mills'  
**POE**

A TALE OF MADNESS

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**CREDITS**

**Concept & Choreography**

Stephen Mills

**Music**

Graham Reynolds (Commissioned)

**Libretto**

Shawn Sides

**Set Design**

Michael B. Raiford

**Costume Design**

Margaret Mitchell

**Lighting Design**

Tony Tucci & Erin Earle Fleming

**Hair & Makeup**

Wendy Sanders

**Live Accompaniment**

Austin Symphony Orchestra



Image by Paul Michael Bloodgood & Virtigo Pictures

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Graham Reynolds' original score is commissioned by Ballet Austin and funded in part by the Texas Commission on the Arts

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## THE ARTISTIC TEAM

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**COOKIE G. RUIZ, C.F.R.E.**

*Executive Director*

Cookie Gregory Ruiz has more than 30 years of experience in the areas of strategic planning, organizational development and non-profit fund-raising/management. Since 2002, she has held the professional designation of Certified Fund Raising Executive (C.F.R.E.) by the Association of Fundraising Professionals. Her community honors include Austin Business Journal's "Profiles in Power" Award, Leadership Austin's Polly Scallorn Community Trustee Award, Austin Community Foundation's Beverly S. Sheffield Award for Excellence as a Nonprofit Executive, The American Red Cross' "Clara Barton Medal of Honor," Volunteer of the Year award for the Austin Independent School District, the Lone Star Girl Scout Council "Women of Distinction" Award, The Junior League of Austin's Volunteer Extraordinaire Award, and she was a 2016 Austin Arts Hall of Fame inductee. Ruiz served as the city-wide Chair of CreateAustin, was a City Council appointee to Imagine Austin's Citizen's Advisory Task Force, and is a graduate of the Austin's City Works Academy. As a graduate of Leadership Austin, she served four years on its Board of Directors. Ruiz is currently a member of the Board of Texans for the Arts, a member of the national Board of Directors of the Performing Arts Alliance, the Board of Directors of Housing Works Austin, and is a Fellow of The National Arts Strategies International Chief Executive Program. Ruiz serves as a speaker, facilitator and presenter for a variety of leadership conferences, including the National Conference on Community Leadership, the National Performing Arts Conference, American for the Arts Annual Convention, National Conference of Dance/USA, The Governor's Women's Business Leadership Forum and the Texas Commission on the Arts. In 1996 Ruiz joined the staff of Ballet Austin as Development Director, became General Manager in 1997 and Executive Director in 1999.



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**MICHELLE MARTIN**

*Associate Artistic Director*

Michelle Martin had her early dance training at the Alberta Ballet School and danced professionally with the Alberta Ballet

Company, Indianapolis Ballet Theatre, Hartford Ballet and Ballet Austin. During her tenure with these companies she performed soloist and principal roles in a range of classical, contemporary and modern works. Martin's teaching credits include guest teaching engagements in Canada and across the nation, as well as five years on the faculty of Jordan College at Butler University in Indianapolis. Martin began her tenure with Ballet Austin in 1991 as a dancer with the Company and in 1992 she was appointed ballet mistress and curriculum director of the Academy. In 1999 she founded Ballet Austin TWO, Ballet Austin's apprentice program, followed by the Trainee Program (now the Butler Fellowship Program) in 2000. In addition to her work in the rehearsal studio, Martin supervises the curriculum and faculty of Ballet Austin Academy, designs arts education and audience engagement programs and writes grants. She has served on the Texas Commission on the Arts peer panels for Arts Education, and Music and Dance and has been a juror for the American Ballet Competition for the past nine years. Martin was the 2001 recipient of the Austin-Under-40 award for contributions in the area of Arts and Entertainment.



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**CHRISTOPHER SWAIM**

*Rehearsal Director*

Christopher Swaim is originally from Bryant, Ark., where he began his training with Kirt and Linda Hathaway at the Academy of Ballet Arkansas. He then went on to graduate with distinction from the University of Oklahoma with a B.F.A. in Ballet Pedagogy. Swaim has danced a variety of soloist and principal roles across classical, contemporary, and modern repertory including works by Stephen Mills, George Balanchine, Twyla Tharp, Justin Peck, Annabelle Lopez Ochoa, Nicolo Fonte, Amy Seiwert, Ben Stevenson, Miguel Terekhov, Pam Tanowitz, Sidra Bell, and Septime Webre. While at Ballet Austin he had the pleasure of touring the globe, performing at the Kennedy Center in our nation's capital with The Suzanne Farrell Ballet and again with Ballet Across America III, and guesting with Ballet Arkansas and Amy Seiwert's company, Imagery. In May of 2019, he retired from the stage after 15 years with Ballet Austin as Albrecht in Giselle. Swaim teaches in the Ballet Austin Academy and has guest taught across the country.



---

**BILL SHEFFIELD**

*Director of Production / Stage Manager*

Bill Sheffield's long tenure with Ballet Austin extends back to the 1980s when he served as the first director of production for the organization. In 1990 Sheffield became the full time Production Manager of the historic Paramount Theatre. Sheffield rejoined the company as production stage manager in 2002 and added the duties as director of production in 2006. An Austin native, Sheffield also produced some of the summer musicals at Zilker Park, including the hits *Seven Brides for Seven Brothers*, *Annie Get Your Gun*, *Into the Woods*, and the award-winners *Crazy for You* and *Big River*. Sheffield formerly worked with the Austin Musical Theater, where he was stage manager for many of their productions. He has worked with many Austin arts groups, serving as stage manager, lighting designer or master electrician. Some of these groups include Austin Opera, Bruce Wood Dance, Dance Salad, Conspirare, Roy Lozano Ballet Folklorico, Zilker Theatre Productions, Austin Shakespeare Festival, Slavin-Nadal Dance, Austin Dance Ensemble, Austin Repertory Theatre, and Tapestry. More recently, Sheffield help found the Production Managers Affinity Group with Dance USA serving as its chair for two years.



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**TONY TUCCI**

*Lighting Designer*

Tucci has been resident lighting designer for Ballet Austin's repertory, for 34 years, lighting designer/director for Ben Stevenson's Texas Ballet Theater and Bruce Wood Dance. Recently designed Flemming Flindt's Phaedra Ballet for the Mariinsky Theatre in Vladivostok Russia. Tucci created the lighting designs for Bernstein's Mass at the Long Center in June 2018. In September 2018, Tucci designed a new production of *Cinderella*, choreographed by Ben Stevenson for the National Ballet of China. Tucci and has created designs for national and international dance companies: Washington Ballet, Houston Dance Salad, Pittsburgh Ballet Theatre, Colorado Ballet, Cincinnati Ballet, Ballet West, Cirque Ziva-Golden Dragon Acrobats, Royal Danish Ballet, Winnipeg and Swedish Ballets, Hong

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## THE ARTISTIC TEAM

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Kong Ballet, Singapore Dance Theatre, Ballet Contemporaneo de Caracas, Christopher Bruce's Kingdom- Geneva Ballet, Flemming Flindt's Caroline Mathilde and Lucifer's Daughter-Royal Danish Ballet. Tucci has designed for musical theater, including Austin productions of *Damn Yankees*, *Carousel*, *West Side Story*, *Annie*, *Gypsy*, *Jesus Christ Superstar*, *Music Man*, *Oklahoma*, *A Chorus Line*, *Carousel* and *Sound of Music* as well as Charles Duggan's productions of *Dames at Sea in San Francisco* and at the Goodspeed Opera House. For 1996 Summer Olympics, Tucci designed for the Cultural Olympiad, showcasing national and international companies. He is the recipient of two Iden Payne Awards and Critics Table awards for lighting in Austin



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**ERIN FLEMING**

*Lighting Designer*

Erin Earle Fleming is a NYC based lighting designer whose art illuminates the human experience through inclusive storytelling. Her work encompasses opera, dance, and plays across the United States. Her selected credits include: *Kiss* (Yale Repertory Theatre); *Tosca*, *The Medium* (Northern Lights Music Festival); *A Woman's Life* (Da Camera); *Xander Xyst*, *Dragon:1* (ArsNova ANT Fest); *Sweat, If Pretty Hurts Ugly Must Be a Muhfucka: An understanding of a West African Folktale*, *'Tis Pity She's a Whore*, *Blood Wedding*, and *Macbeth* (Yale School of Drama); *The Feels...*(KMS), *Re:Union*, *MoonSong*, *Current Location*, *Kaspar* (Yale Cabaret); *Les Enfants Terribles* (Butler Opera Center); *Bus Stop*, *Love and Information* (Mary Moody Northern Theatre); *Pinocchio*, *ScienceTricks* (ZACH Theatre); *Bloody Bloody Andrew Jackson* (Doctuh Mistuh Production); and *The Attic Space* (Palindrome Theatre). Erin also previously worked as the assistant production manger of Ballet Austin. She is the Resident Associate Lighting Designer at Texas Ballet Theatre and teaches at Mississippi State University. A native Texan, she holds a BA from St. Edward's University and an MFA from Yale School of Drama.



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**ALEXEY KORYGIN**

*Wardrobe Director*

Alexey Korygin was born in Donetsk City, Ukraine. He earned a Master's Degree in Fine Arts from the Kiev State Ballet School of the Ukraine, and following his graduation in 1984, he danced with Donetsk State Academic Opera and Ballet Theater as a soloist and toured extensively throughout the USSR, Europe and United States. In 1992 after auditioning in New York, Korygin joined and danced for four seasons with Ballet Austin. At the same time, he began designing and building costumes for the company. In 1996, Korygin finished his dancing career and assumed the position of Ballet Austin's wardrobe master. His costumes can be seen in Stephen Mills' *My Wall of Names and Bolero*, as well as *Lambros Lambrou's Remembrances*, *Lady of the Camellias*, *Evolution of An Angel: Part II*, *Homecoming*.



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**GRAHAM REYNOLDS**

*Music*

Called "the quintessential modern composer" by the London Independent, Austin-based composer-bandleaderimproviser Graham Reynolds records and performs music for film, theater, dance, rock clubs, and concert halls. He recently scored Richard Linklater's *Where'd You Go*, *Bernadette* (Annapurna Pictures) with Cate Blanchett, Kristen Wiig, and Laurence Fishburne, *Happy Jail* (Netflix), *Stop Hitting Yourself* (Lincoln Center Theater), *Out of Her Mind* (BBC), *Grimm Tales* (Ballet Austin), and a multi-year commission from Ballroom Marfa, *The Marfa Triptych*, culminating in his Creative Capital Award winning project *Pancho Villa from a Safe Distance*. Amidst his many other projects, Graham also serves as the Artistic Director of the new music focused non-profit Golden Hornet. In 2020, Graham signed with London-based record label Fire Records and released his original score for Alfred Hitchcock's silent classic, *The Lodger*, with a forthcoming album of original material in 2024.



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**SHAWN SIDES**

*Libretto*

Shawn Sides has been a performer, director and producer in Austin, TX and occasionally New York for 20 years. She's a founder and a Co-Producing Artistic Director of Rude Mechs in Austin, TX where she has co-conceived, co-adapted, and directed a new work every year, give or take, since 1996, including Off-Broadway and touring productions of *Lipstick Traces*, *Get Your War On*, *Stop Hitting Yourself*, Rudes' Creative Capital supported project *The Method Gun*, and their "re-enactment" of The Performance Group's *Dionysus in 69*. Current projects include Rudes' adaptation of The Brothers Karamazov *Field Guide*, and *From the Pig Pile: Requisite Gesture(s) of Narrow Approach* by Sibyl Kempson. Shawn is an Alpert/Hedgebrook Prize recipient and was inducted with her fellow Rudes into the Austin Arts Hall of Fame in 2010. She received a Doris Duke Performing Artist Award in 2015.



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**MICHAEL B. RAIFORD**

*Scenic Design*

Scenic and Costume designer from Austin, Texas. For Ballet Austin: *Magic Flute*, *Mozart Project*, *Belle Redux*, *Exit Wounds*. Additional Ballet: *Royal Winnipeg Ballet*, *Kansas City Ballet*, *Colorado Ballet*. Upcoming: *Oklahoma City And Nevada Ballet*. His Designs for Septime Weber's "Wizard of Oz" Ballet were honored by the "Benois de la Danse" at the Bolshoi Ballet. "Oz" will be soon be seen at the Hong Kong Ballet, Cincinnati Ballet and Pittsburgh Ballet. In Austin: ZACH Theatre, Rude Mechanicals, Hyde Park Theatre and Zilker Summer Musical. Additional Credits: *Opera Boston*, *Central City Opera*, *South Coast Repertory Theatre*, *The Alliance Theatre* (Atlanta), *City Theatre* (Pittsburgh), *Cleveland Playhouse*, *Geva Theatre Center*, *Playmakers Repertory Theatre*, *Kansas City Repertory Theatre*, *Maltz Jupiter Theatre*, *Ford's Theatre* (Washington, D.C.), *New Victory Theatre* (New York), *Merrimack Repertory Theatre*, *The Lyric Theatre* (Oklahoma City), *Antaeus Company*



(LA), Shelter VG4 Theatre (San Miguel de Allende, Mexico ) and Actors Theatre of Louisville: 20 productions, twelve world premieres for the Humana Festival. Director of "Blast: The Music of Disney," Tokyo. M.F.A. :The University of Texas at Austin, where he taught for 10 years. He is a Member of United Scenic Artists. Visit: michaelraiford.myportfolio.com



**MARGARET MITCHELL**

*Costume Design*

Margaret Mitchell has designed costumes and scenery professionally for over 30 years across the USA and in New Zealand. She holds an M.F.A. from the University of Texas at Austin and is a Professor Emerita at the University of the Incarnate Word. Ms. Mitchell's design work has represented the United States at the Prague Quadrennial three times and has also been exhibited at World Stage Design. Recently her costumes and costume designs have been included in two exhibitions at the McNay Art Museum

and at El Centro Nacional a Bellas Artes in Mexico City. Ms. Mitchell's costume designs are published in Rebecca Cunningham's book, *The Magic Garment*, and in Brockett and Ball's *The Essential Theatre*. Her design work is part of the permanent collection of Tobin Theatre Arts Collection housed in the McNay Art Museum.

With Oscar Brockett and Linda Hardberger, Ms. Mitchell is a co-author of *Making the Scene: A History of Stage Design and Technology in Europe and the United States*; this book received two national book awards, The Golden Pen and The PROSE Award for the Arts and Humanities. Ms. Mitchell is also a contributing author to the book *Performance Costumes: New Perspectives and Methods*. She serves as a general editor for TD&T and she is a board member of USITT, the United States Institute for Theatre Technology.

Ms. Mitchell has received numerous design awards, and she was a co-curator for the United States for the international exhibition *Innovative Costume of the 21st Century: The Next Generation* at the A.A. Bakhrushin State Central Theatre Museum in Moscow.

She is an active member of OISTAT, the International Organization of Scenographers, Theatre Architects and Technicians, where she holds a leadership position in the Costume Design Commission.



**WENDY SANDERS**

*Hair & Makeup*

Wendy Sanders has been working in wigs, hair, and makeup for theater, film, television, and photoshoots for over 20 years. She has won awards for her theatrical makeup and wig work here in Austin as well as in Colorado where she went to college. Her work can be seen on the stages of Austin Opera, Atlanta Opera, the occasional local theatrical production, and of course Ballet Austin. She is thrilled anytime a production wants to bring drama, fantasy, or especially glitter to the stage! When not slinging wigs and makeup, Wendy is an award-winning performance artist in aerial arts and burlesque, performing and teaching around the globe, under the name Ginger Snaps.

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# THE BALLET QUIZ

HOW MUCH DO YOU *REALLY* KNOW?

**EN FACE  
QUIZZES**

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**PETER BAY**  
Conductor

Peter Bay became the Music Director and Conductor of the Austin Symphony Orchestra in 1998. He is also Conductor of the Big Sky Classical Festival Orchestra (MT). Maestro Bay has appeared with over eighty different orchestras including the National, Chicago, St. Louis, Houston, Dallas, Baltimore, New Jersey, North Carolina, San Antonio, Tucson, West Virginia, Colorado, Hawaii, Sarasota, Fort Worth, Bochum (Germany), Carinthian

(Austria), Lithuanian National, and Ecuador National Symphonies, the Minnesota and Algarve (Portugal) Orchestras, the Louisiana, Buffalo, Arizona, Rhode Island and Boca del Rio (Mexico) Philharmonics, the St. Paul Chamber Orchestra, the Eastman Postcard from Morocco and Aspen he Ballad of Baby Doe Opera Theaters, and the Theater Chamber Players of the Kennedy Center. Summer music festival appearances have included Aspen and Music in the Mountains (CO), Grant Park and Ravinia (IL), Round Top (TX), OK Mozart (OK) and Skaneateles (NY). In June 2018 he led performances of Leonard Bernstein's Mass as part of the Bernstein100Austin celebration.

Peter is the primary conductor for Ballet Austin. Other positions held by Bay have included Music Director of the Erie Philharmonic, Annapolis Symphony Orchestra, Breckenridge Music Festival (CO), Britt Festival Orchestra (OR), Hot Springs Music Festival (AR), and posts with the Rochester Philharmonic Orchestra, St. Paul Chamber Orchestra, and Richmond

Symphony. Bay and the ASO with pianist Anton Nel released a critically acclaimed Bridge CD of Edward Burlingame Hill's music. With the Richmond Symphony he recorded the U.S. premiere of Britten's *The Sword in the Stone* for Opus One Records, and with the Rochester Philharmonic Orchestra Voices, featuring the percussion ensemble NEXUS. He is conductor for Christopher Cross' *Secret Ladder* album and Hanan Townshend's soundtrack to the 2016 movie *The Vessel*.

In 1994, he was one of two conductors selected to participate in the Leonard Bernstein American Conductors Program. He was the first prize winner of the 1980 Baltimore Symphony Orchestra Young Conductors Competition and a prize winner of the 1987 Leopold Stokowski Competition sponsored by the American Symphony Orchestra. In July 2012 he appeared in *Solo Symphony*, a choreographic work created for him by Allison Orr of Forklift Danceworks. He was inducted into the Austin Arts Hall of Fame in May 2016. Peter is married to soprano Mela Sarajane Dailey, and they have a son Colin.

**VIOLIN I**

Patrice Calixte  
Molly Emerman  
Mariama Alcantara  
Sophie Verhaegh  
David Denizon  
Paula Bird  
Eugene Gratovich

**VIOLIN II**

Johyun Min  
Ruth Chang  
Joan Ely Carlson  
Helen Cooper  
Robin Burwell  
Bruce Colson

**VIOLA**

Bruce Williams  
Blake Turner  
Luis Bellorin  
Ames Asbell  
Lana Harris

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Douglas Harvey  
Anna Park  
Matthew Armbuster  
Charles Prewitt

**BASS**

Jonathan Rouse  
Paul Determan

**FLUTE**

Rachel Lopez  
Esther Fredrickson

**CLARINET**

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Hilary Scop  
Ryan Stockhausen  
Nicholas Councilor

**TROMBONE**

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Mike Dorato  
Lauren CaseyClyde  
(bass trombone)  
Zach Alling  
(bass trombone)

**TUBA**

Steve Curtis

**TIMPANI**

Tony Edwards

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Set rendering by Michael B. Raiford



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**Imp of the Perverse** James Fuller (Mar 22 & 24) / Colin Canavan (Mar 23)

**Raven** Ian J. Bethany

**Death** Edward Carr

**Mother** Katherine Deutch (Mar 22 & 24) / Grace Morton (Mar 23)

**Sissy** Grace Morton (Mar 22 & 24) / Katherine Deutch (Mar 23)

**Madeline** Vivien Farrell

**Roderick** Leighton Taylor

**Nurse** Celena Fornell

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Arnaldo Hernandez, Kyawzwa Jeremy Lwin, Jack Morris

**Folio** Andrew Buckley, Tristin Filsinger, Colin Heino, Arnaldo Hernandez,  
Kyawzwa Jeremy Lwin, Jack Morris, Ezra Schenck

**Berenice** Courtney Holland, Isabella Phillips Lynch, Dianetsy Rojas

**Byrons** Andrew Buckley, Colin Heino, Ezra Schenck

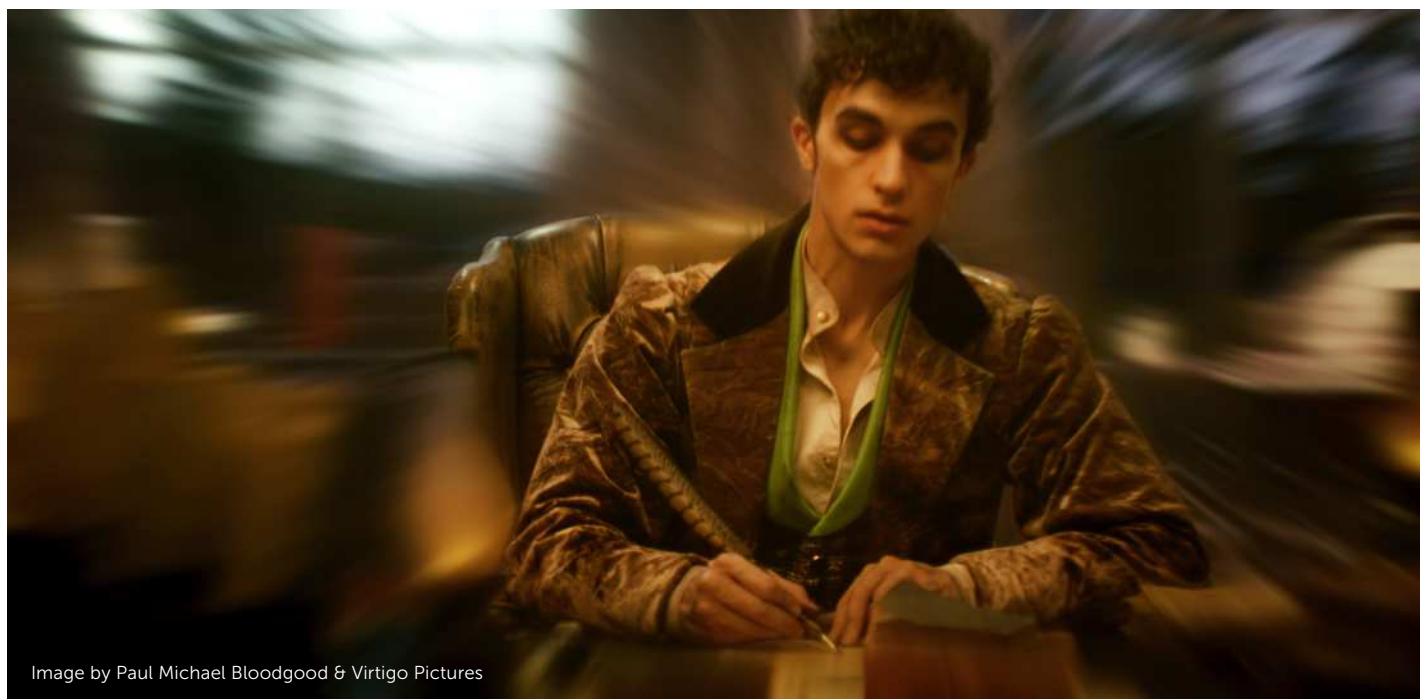


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Stephen Mills'

# POE

A TALE OF MADNESS

WORLD PREMIERE

COMMISSIONED BY  
THE BUTLER NEW CHOREOGRAPHY ENDOWMENT



*The tragic story of a man whose creative genius could never overcome the trauma of his childhood.*

## CREDITS

**Concept & Choreography** Stephen Mills

**Music** Graham Reynolds (Commissioned)

**Libretto** Shawn Sides

**Set Design** Michael B. Raiford

**Costume Design** Margaret Mitchell

**Lighting Design** Tony Tucci & Erin Earle Fleming

**Hair & Makeup** Wendy Sanders

**Live Accompaniment** Austin Symphony Orchestra

**October 7, 1849** – Baltimore. Poe dies of a mysterious illness. He had been discovered in a gutter, delirious, wearing someone else's clothing. His last confirmed contact had been five days prior in Richmond, Virginia, as he boarded a ship on his way to a speaking engagement in New York. Poe spent his final days wavering between fits of delirium, gripped by hallucination. The ballet takes place inside Poe's mind during his last hours before death.

**Act I** – Poe suffers in a hospital bed from delusions. Death lurks. The Imp of the Perverse (Poe's doppelganger) appears as Poe, and Poe and his alter-ego begin their journey. From the hospital beds rise the New York Literati. The Imp urges Poe to impress this group of intellectuals. He does so by sharing his most celebrated work, The Raven. Suddenly the specter of his mother calls to him, but Death takes her. Mother's death spawns a vision of all the beautiful, dying women written by Poe. From the crowd, Poe spies his child-bride Sissy, and they fall in love.

In his small, poverty-stricken household, we see Poe at his writing desk while Sissy is not thriving. The Folio Club appears. These movers and shakers of the publishing industry gather around a large table. Though they are impressed with Poe's work, they will not let him join. The men leave him to write, and The House of Usher materializes. In the end, we see one of Poe's characters, Madeline Usher, suffer a premature death as Sissy becomes more frail.

**Act II** – Everyone is having a raucous time at a party. Poe and Sissy join the festivities, but while Poe is enjoying himself, Sissy doesn't really fit in. Poe is lauded and he flirts with the ladies. Meanwhile, Death lurks and eventually takes Sissy. Sissy is buried and Poe despairs, overcome with depression and hysteria. Within Poe's mind, Sissy and the Dead are revealed in their coffins, buried alive.

At the height of his desperation, Poe remembers his own Mother. She appears and comforts him, but all too soon reality returns and Poe is restrained to his deathbed.

## ADDITIONAL CREDITS

**Assistant to Ms. Mitchell** Lourdes Yesenia Tafur de Grancharoff

**Cutter/ Draper for Poe and IMP**

Lourdes Yesenia Tafur de Grancharoff

**Painter/ Dyer** Lourdes Yesenia Tafur de Grancharoff

**Stitchers for Poe and IMP** Josh Puente,  
Raen Bishop, Cecilia Tornel

**All-Stitch Owner/ Operator** Valerie Gruner

**All-Stitch First Hand** Vivian Kyle

**All-Stitch Stitchers** Tandy Turk, Katie Alexander

**Milliner and Glover** Vanessa Lopez

**Fabric Printer** Christine Joly de Lotbiniere

**Associate Scenic Designers** Benjamin Gantose & Lisa Laratta

**Scenery** constructed by Shop 5 Scenic

**Additional Scenery** by Parick and Holly Crowley



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## THE COMPANY

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### IAN J. BETHANY

BA TWO: 2008–2009/  
Joined Company:  
2009

Ian was born in Brooklyn, N.Y. He has enjoyed dancing roles in Balanchine's *Agon*, *Allegro Brillante*, and *Rubies*, Lar Lubovitch's *Dvořák Serenade*, Stephen Mills' *Grimm Tales*, *A Midsummer Night's Dream* (Puck), *The Magic Flute*, *The Sleeping Beauty* (Bluebird), Septime Webre's *ALICE (in Wonderland)* (White Rabbit), Paul Vasterling's *Peter Pan* (Peter), and in works by Annabelle Lopez Ochoa, Nicolo Fonte, Jennifer Archibald and others. He has performed with ZACH Theatre, Entr'acte, Performa/Dance, Zilker Theatre Productions, and the Austin Opera. Ian has choreographed and taught for the Ballet Austin Academy, ZACH Theatre Pre-Professional Company, and other schools across the country.



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### ANDREW BUCKLEY

Joined Company:  
2022

Andrew is originally from Philadelphia, PA. He started his ballet training in Berlin, Germany and began his pre-professional training at the School of Pennsylvania Ballet. Andrew continued training at Central Pennsylvania Youth Ballet with Marcia Dale Weary and Darla Hoover until he was accepted to the Professional Division Program at Pacific Northwest Ballet under the leadership of Peter Boal. There he trained with world renowned faculty and performed George Balanchine's *The Nutcracker* and *Diamonds*, as well as Jean Christopher Maillot's *Romeo et Juliette* and Kent Stowell's *Swan Lake*. Andrew has attended summer programs on scholarship at Pacific Northwest Ballet, School of American Ballet, Boston Ballet, Miami City Ballet, American Ballet Theater, Houston Ballet and Chautauqua Institution.

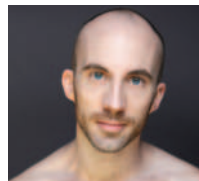


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### COLIN CANAVAN

Joined Company:  
2022

Colin is from Reading, MA. At age 15, he attended Walnut Hill School for the Arts in Natick, MA. Colin graduated from Indiana University's Jacob's School of Music in 2022 with a BS in Ballet Performance, Arts Management, and Human Resource Management. At IU, he has performed roles such as the principal in Donizetti Variations, Prince Siegfried in *Swan Lake*, Prince Charming in *Sasha Jane's Cinderella*, and corps roles in other Balanchine, Robbins, and Wheeldon works. Colin was one of eleven dancers chosen by Annabelle Lopez Ochoa to attend the Jacob's Pillow Contemporary Ballet Program in 2021.

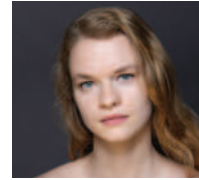


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### EDWARD CARR

BA Trainee:  
2006–2007 / BA TWO:  
2007–2008 / Joined  
Company: 2008

Growing up in Pittsburgh, Penn., Carr received his first 12 years of ballet training at the Pittsburgh Ballet Theater School. After graduating high school he continued his training at Canada's National Ballet School in Toronto. Since joining Ballet Austin he has been featured in Stephen Mills' *Light/The Holocaust and Humanity Project*, premiered as *The Beast* in Mills' *Belle REDUX / A Tale of Beauty & the Beast*, and has been featured in works by George Balanchine, Twyla Tharp, Lar Lubovitch, Pam Tanowitz, Pontus Lidberg, Nicolo Fonte, and Jennifer Hart. Carr was featured in visual artist Rodney McMillian's film *Untitled (neighbors)*, part of McMillian's first solo exhibition *Against a Civic Death* at The Contemporary Austin. He also serves as Associate Director to local contemporary dance company Performa/Dance, founded in 2014 by Carr and local choreographer Jennifer Hart, which continues to produce dance for the Austin scene and has been recognized with several Austin Critics Table Awards.



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### KATHERINE DEUTCH

BA TWO  
2016–2018 / Joined  
Company: 2018

Katherine is originally from St. Paul, Minnesota. She began her pre-professional training at Minnesota Dance Theatre before attending two winter terms at the School of American Ballet. Upon graduation, Katherine joined Ballet Austin as an apprentice and was promoted to the main company in 2018. Her most notable performances include soloist and principal roles in George Balanchine's *Rubies* and *Serenade*, Amy Seiwert's *Traveling Alone*, Jessica Lang's *Garden Blue*, Annabelle Lopez Ochoa's *Symbiotic Twin*, and the "survivor" in Stephen Mills' *Light/ The Holocaust and Humanity Project*. She has danced Odette/Odile and the Sugar Plum Fairy in Stephen Mills' staging of *Swan Lake* and *The Nutcracker*. Katie is also a member of project-based company Performa/Dance, directed by Jennifer Hart.



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### LEXI EICHER

BA TWO:  
2021–2023 / Joined  
Company: 2023

Born in Fort Wayne, IN, Lexi began her ballet training at Project Ballet, instructed by Beth McLeish. She graduated from Indiana University's Jacobs School of Music in 2021, where she performed in works by Christopher Wheeldon, Jerome Robbins, Martha Graham, and George Balanchine. She joined Ballet Austin TWO in 2021 and performed lead roles in excerpts from *Paquita* and *Sleeping Beauty*. Lexi appeared in George Balanchine's *Serenade* as well as in Stephen Mills' *The Nutcracker*, *A Midsummer Night's Dream*, *Swan Lake*, and *Light* with the company before her promotion in 2023. She also teaches for Ballet Austin's Young Children's Division and Pre-Ballet classes.



**VIVIEN FARRELL**

Joined Company:  
2020

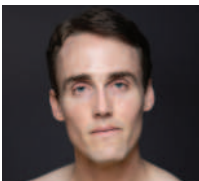
Born and raised in the Green Mountains of Vermont, Vivien trained for 12 years with Vermont Ballet Theatre. She furthered her training in Miami City Ballet School's pre-professional division and spent an additional year at Central Pennsylvania Youth Ballet under the direction of Marcia Dale Weary. Prior to Ballet Austin, Vivien danced five seasons with Eugene Ballet. While there, she performed the roles of Clara in *The Nutcracker*, Love in Suzanne Haag's world premiere of *The Firebird*, and was most recently featured in Stephen Mills' *Hamlet* and Edwaard Liang's *Age of Innocence*.



**TRISTIN FILSINGER**

Joined Company:  
2023

Tristin grew up primarily in Eureka, California. At age twelve, he was accepted into Boston Ballet School's Pre Professional program with a full merit scholarship. There, he trained under Peter Stark, Igor Burlack, and Margret Tracy among others before continuing his education at Butler University under full merit scholarship. At Butler, Tristin earned a BFA in dance and performed many roles as a part of Butler Ballet including the Nutcracker Prince, Snow King, the Pas de Trois from *Swan Lake*, and the Peasant Pas De Deux from *Giselle*. He also performed in world premieres from choreographers such as Patrick de Bana and Jennifer Archibald.

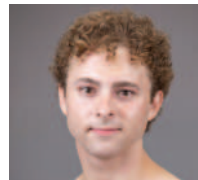


**JAMES FULLER**

Joined Company:  
2010

James Fuller is from Irvine, CA, and was trained at Ballet Pacifica Conservatory. In 2004, James received a Youth America Grand Prix scholarship to study at the Boston Ballet School where he completed his final year of training. James apprenticed with Oregon Ballet Theatre for a year before enrolling at Harvard University. At Harvard,

James performed works by Paul Taylor, Martha Graham, George Balanchine, and Alvin Ailey. In the summers, James studied modern dance with the Paul Taylor Dance Company, American Dance Festival, and Beijing LDTX. James directed the Harvard Ballet Company in 2009 and graduated in 2010 with a Bachelor of the Arts in Philosophy, a secondary field in dramatic arts, and a language citation in Urdu-Hindi. Since joining Ballet Austin, James has danced Tamino in *The Magic Flute*, Ivan in *The Firebird*, Albrecht in *Giselle*, and the final duet in Stephen Mills' *Four Mortal Men*.



**COLIN HEINO**

Joined Company:  
2023

Originally, from Plainfield, Illinois, Colin graduated from the University of Southern California's Gloya Kaufman School of Dance in 2023, with a BFA in Dance. At USC, Colin performed featured roles in *Whereabouts Unknown* by Jiří Kylián, *In Creases* and *Rodeo* by Justin Peck, *Counterpoint* by Kyle Abraham, and corps roles in works by Ohad Naharin, William Forsythe, and more. Before attending USC, Colin trained at The Chicago Academy for the Arts and expanded his training by spending summers at the Jacob's Pillow Contemporary Ballet Program, the Royal Ballet School, the Joffrey Academy of Dance, the Pacific Northwest Ballet School, and the Juilliard School.



**ARNALDO HERNANDEZ**

BA TWO:  
2020-2022 / Joined  
Company: 2022

Arnaldo is from Bayamon, Puerto Rico, where he began training at Pasos Ballet Academy and The Conservatory of Ballet Concierto of Puerto Rico. He was later accepted to The Rock School for Dance Education where he performed in *Nutcracker 1776* as well as Gala and Fringe Festival showcases. He later joined Pennsylvania Ballet's second company and danced the pas de trois from *Paquita*, *Celtic Fire* and the pas de deux from *La Fille Mal Gardée*. He also appeared in company productions such as George Balanchine's *The Nutcracker*, Macmillan's *Romeo & Juliet*, Angel Corella's *La Bayadere* and Jerome Robbins' *Glass Pieces*.



**COURTNEY HOLLAND**

Joined Company:  
2016

Originally from Toronto, Canada, Courtney began her professional training at age 11 at Canada's National Ballet School and graduated in 2010. She continued training at the Dance Theatre of Harlem. In 2012, she was a finalist at Valentina Kozlova International Ballet Competition. She received a scholarship to the Banff Centre's Professional Dance Program and appeared as a guest artist in the Arts Summer Festival performing George Balanchine's *Concerto Barocco* and Christopher Wheeldon's *Souvenirs*. In 2013, Courtney joined Charlotte Ballet II where she performed works by George Balanchine, Dwight Rhoden, Sasha Janes, Mark Diamond and Jean- Pierre Bonnefoux, and was featured in *The Nutcracker* and *Cinderella* (The Autumn Fairy), directed by Kennedy Center Honoree Patricia McBride. At Ballet Austin, Courtney has danced works by Stephen Mills, Septime Webre, Pam Tanowitz and Annabelle Lopez Ochoa. She enjoyed performing Justin Peck's *In Creases*, Annabelle Lopez Ochoa's *A deux* and was featured in Paul Vasterling's *Peter Pan* as 'Tinker Belle'.



**MEG KATAOKA**

BA TWO:  
2022-2023 / Joined  
Company: 2023

Meg was born in New York and grew up in Japan. She started training with Tomoka Dance Studio. In 2016, she joined Pittsburgh Ballet Theatre School where she performed lead roles in Marius Petipa's *Paquita* and David Linchine's *Graduation Ball*. After two years with PBT, she went to Boston Ballet School where she performed in Miko Nissinen's *The Nutcracker*. In 2020, Meg joined Kansas City Ballet's second company. At KCB she performed various works including Balanchine's *Serenade* and Septime Webre's *Wizard of Oz*. She joined Ballet Austin TWO in 2022 and performed Aspirin Girls in *Serenade*, and in Stephen Mills' *The Nutcracker*, *I am the Monument*, *Light* and *Cinderella* before her promotion to the main company.





**KYAWZWA  
JEREMY LWIN**

*Joined Company:  
2023*

Born and raised in the San Francisco Bay Area, Kyawzwa began dancing at the Westlake School of Performing Arts at age 5. He continued his ballet training at City Ballet San Francisco under the direction of Mr. Nikolai Kabaniaev at age 15. Since then, he has performed lead roles in *The Nutcracker*, *Le Corsaire*, *Satanella*, and more in contemporary and neoclassical pieces. In 2020, he was awarded first place at YAGP San Francisco Semi-Final. In 2022, he attended YAGP finals in Tampa, Florida and was awarded 2nd place in Contemporary Pas de Deux category. He was also invited and participated in the prestigious Helsinki International Ballet Competition in Helsinki, Finland.



**ISABELLA  
PHILLIPS LYNCH**

*BA TWO: 2018–2021 /  
Joined Company:  
2021*

Born in Fremont, California, Isabella trained at San Francisco Ballet. At 15 she continued at Ballet San Jose under Jose Manuel Carreno where she performed in the U.S. premiere of Alicia Alonso's *Giselle*. At 17 she joined The New Ballet Studio Company under Dalia Rawson Hughes. In fall 2017, she was a Trainee with Smuin Ballet. Summer training included Joffrey Ballet Chicago, National Ballet of Cuba's Yoira Esquivel Brito and Amparo Brito, and Ellison Ballet. Her Ballet Austin II credits include the Grand Pas from *Paquita*, Joshua Manculich's *Menagerie*, Jimmy Orrante's *Ugly Duckling*, and Stephen Mills' *The Nutcracker* and *Giselle*.

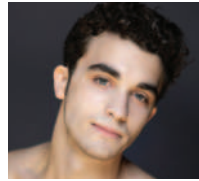


**ALYSSA  
MANGUIAT**

*Joined Company:  
2021*

Originally from Mason, Ohio, Alyssa received her training from Cincinnati Ballet Academy under the direction of Sarah Hairston from 2007-2017. At Cincinnati Ballet, she studied as a trainee, then joined their second company, and later joined their

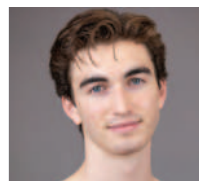
company as an apprentice. In 2021, she joined Ballet Austin as a company dancer and has performed works by Stephen Mills, Amy Seiwert, Jennifer Archibald, George Balanchine, and Jessica Lang. She has especially enjoyed performing roles such as the Waltz Girl in Balanchine's *Serenade*, Adam & Eve in Mills' *Light/The Holocaust and Humanity Project*, and the corps de ballet in Seiwert's *Traveling Alone*.



**PAUL MARTIN**

*BA TWO: 2015–2017 /  
Joined Company:  
2017*

Paul began his ballet and dance training in West Des Moines, Iowa, under the tutelage of Hank and Beth Adams. With their guidance, Paul earned scholarships to notable summer intensive programs, including Kansas City Ballet School, Nutmeg Conservatory, San Francisco Ballet School and Ballet Austin. In 2014, Paul received a scholarship to Kansas City Ballet School where he advanced his training, culminating in a performance opportunity with Kansas City Ballet II. As a Ballet Austin II apprentice, Paul performed lead roles, such as The Judge in Nick Kepley's *Season of Innocence* and The Prince in Nelly Van Bommel's *Snow White*. Additionally, he's performed in Jennifer Hart's *Spaces* and Stephen Mills' *Touch* and *The Nutcracker*.



**JACK MORRIS**

*Joined Company:  
2023*

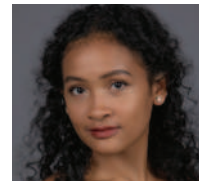
Jack Morris is from Pasadena, MD where he started his dance training at Jamz Dance Studio. In 2018, he enrolled at Baltimore School for the Arts where he received ballet training under the mentorship of Anton Wilson. In 2020, he continued to the School of American Ballet where he performed principal roles in George Balanchine's *Symphony in C* and *La Source* as well as featured roles in Jerome Robbins' *Glass Pieces*, *Four Seasons*, and *Goldberg Variations*. Jack has also performed with the New York City Ballet in their production of Peter Martin's *The Sleeping Beauty* and George Balanchine's *Garland Dance*.



**GRACE MORTON**

*BA TWO:  
2012–2013 / Joined  
Company: 2013*

Grace is from Seattle, WA. She received her early training at Dance Fremont under the direction of Vivian Little and Mary Reardon. In 2010 she continued her study under Damara Bennett in Oregon Ballet Theater's professional division. As a member of Ballet Austin II she enjoyed performing featured roles in Stephen Mills' *Luminaria*, Jennifer Hart's *Wavemakers*, and Nelly van Bommel's *Snow White*. After joining the company, Grace has danced lead roles in Mills' *The Nutcracker* (Snow Queen, French), *One/the body's grace*, and *CARBON53*. She has also appeared in works by George Balanchine, James Gregg, Jennifer Hart, Gabriel Lamb, Pontus Lidberg, Annabelle Lopez Ochoa, and Pam Tanowitz. Grace has danced for project-based company Performa/Dance and appeared in Zilker Theatre Production's presentation of *Oklahoma!* as Dream Laurie. She is also a teacher in the Ballet Austin Academy.



**SAHEL FLORA  
PASCUAL**

*Joined Company:  
2022*

Growing up in the Philippines, Sahel started her dance training with Maritoni Tordesillas and later, Lisa Macuja-Elizalde and Osias Barossa at Ballet Manila. She continued at the School of American Ballet, performing featured roles in George Balanchine's *Emeralds*, *Divertimento No. 15*, *Valse Fantaisie*, *Symphony in C*, and Peter Martin's *Sleeping Beauty*. Sahel performed with the New York City Ballet in their 2022 Spring Gala and Stravinsky II Festival and originated featured roles with the New York Choreographic Institute. Sahel is also a student at Columbia University specializing in developmental and sociocultural psychology with a focus in dance pedagogy and an interest in choreography.

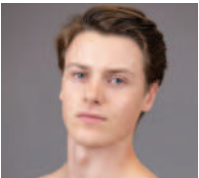
THE COMPANY



**DIANETZY ROJAS**

*BA TWO:*  
2019–2021 / *Joined Company:* 2021

Dianetsy is originally from Puerto Rico. Her early training began in Puerto Rico at Escuela Julian E. Blanco, Conservatorio de Ballet Concierto de Puerto Rico, and Escuela de Danza de Siglo 21 before being accepted to the School of American Ballet in 2016. At SAB she has performed works by George Balanchine, Justin Peck, William Forsythe, and Sofia Bianchi. Other performance experience includes *Don Quixote* with Ballet Concierto de Puerto Rico.



**EZRA SCHENCK**

*Joined Company:* 2023

Raised on a homestead in the mountains of Vermont, Ezra began dancing at a local studio as a child. He joined the Boston

Ballet School at age 15 and trained under Peter Stark for two years before moving to Florida to continue his training with the Sarasota Ballet School. Ezra spent three years in Sarasota where he had multiple works choreographed on him by guests Gemma Bond, Arcadian Broad, and resident choreographer Ricardo Graziano. He also danced in the corps de ballet for several company productions including *La Sylphide*, Kenneth MacMillan’s *Elite Syncopations*, and George Balanchine’s *Western Symphony*.

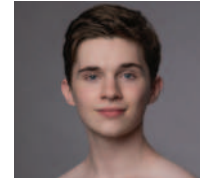


**MORGAN STILLMAN**

*Joined Company:* 2017

Morgan Stillman began his ballet training with Project Ballet in Fort Wayne, IN and attended Jacobs School of Music at Indiana University. In 2014 he joined Nevada Ballet Theatre and performed principal and soloist roles in works by James Canfield and George Balanchine. At Ballet Austin Morgan has danced principal roles in *Mills’ Romeo*

& *Juliet, The Nutcracker, The Firebird, and Giselle*, and has been featured in works by Justin Peck and Annabelle Lopez Ochoa.



**LEIGHTON TAYLOR**

*Joined Company:* 2021

Born in Charlotte, NC, Leighton started training at Charlotte Ballet Academy at age 8. At 15 he relocated to train at International Ballet Academy under director Christina Fannéy and with teachers Nadia Pavlenko & Maxim Ponomarenko. There Leighton performed *Cavalier* in *The Nutcracker* and *Colas* in *La Fille Mal Gardée*. In 2018, he joined Boston Ballet School as a trainee, performing in *Konservatoriet* with the school and with the company in Mikko Nissinen’s *The Nutcracker*, Balanchine’s *Coppelia*, and Frederick Ashton’s *Cinderella*. In 2020 Leighton joined Boston Ballet II and performed works by Petipa, Peter Stark, and Artist My’kal Stromile.

BALLET AUSTIN TWO + BUTLER FELLOWS



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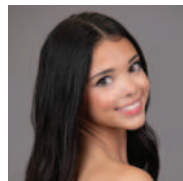
**ANIKA CROUSER**  
Columbus, OH



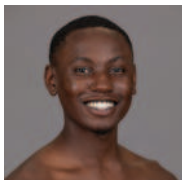
**CELENA FORNELL**  
Seattle, WA



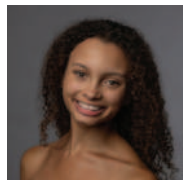
**KATELYN HAGEL**  
Ridgewood, NJ



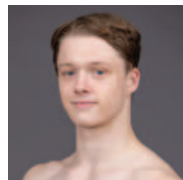
**ISABELLE LAPIERE**  
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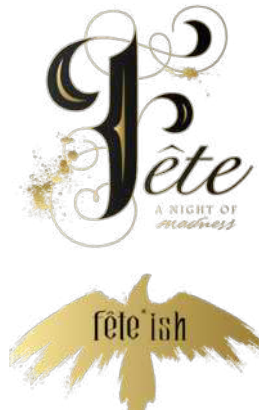
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Cookie & Phil Ruiz  
Eddie Safady  
Jare Smith  
Karen Sonleitner  
Mary Walcutt  
J. Craig Wallace  
Bill & Stephanie Whitehurst

\* *In memoriam*

We would be honored to visit with you about tax strategies which may benefit you and your family as you make your year-end charitable giving plans. Please contact Development Director, Christi Lotz, at [christi.lotz@balletaustin.org](mailto:christi.lotz@balletaustin.org) for more information.



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## BALLET AUSTIN GUILD

*Ballet Austin Guild is a volunteer group with a mission to support and promote Ballet Austin in its commitment to excellence in dance through fundraising, community, and education.*

*Ballet Austin Guild volunteers enjoy a deeper level of connection and involvement with Ballet Austin, making the dream of dance a reality for the wider Austin community.*

### BALLET AUSTIN GUILD OFFICERS

**PRESIDENT**

Thea Whalen

**PARLIMENTARIAN**

Lori Keller

**TREASURER**

Lori Keller

**VICE PRESIDENT OF MEMBER EVENTS**

Lorrie Garcia

**VICE PRESIDENT OF MERCHANDISING**

Suzanne Tomlin

**VICE PRESIDENT OF MEMBERSHIP**

Araceli Tapia

**SECRETARY**

Blair Thayer

**VICE PRESIDENT OF COMMUNICATIONS**

Ann Downing

**VICE PRESIDENT OF BALLET AUSTIN SUPPORT**

Brooke Howard

### JOIN THE GUILD TODAY!

Membership benefits include meetings with fellow Guild members, ticket discounts and the opportunity to interact with company dancers.



SCAN FOR MORE  
INFORMATION



Image by Paul Michael Bloodgood & Virtigo Pictures

**ARTISTIC TEAM**

Stephen Mills, *Artistic Director*  
*Sarah & Ernest Butler Family Fund*  
 Michelle Martin, *Associate Artistic Director*  
 Eugene Alvarez, *Company Manager*  
 Christopher Swaim, *Rehearsal Director*  
 Alexa Capareda,  
*Rehearsal Director – Ballet Austin TWO*  
*& Butler Fellowship Program*

**ADMINISTRATIVE TEAM**

Cookie Gregory Ruiz, *C.F.R.E.,*  
*Executive Director*  
 Lital Yaacob, *Director of Business*  
*Analytics & Ticketing*  
 Billie Bledsoe, *Director of Operations*  
 Roshae Richard, *Executive Administrator*  
 Maureen Cross, *Associate Director of Ticketing*  
 Jane Trembley, *Database Specialist*  
 Emily McLaughlin, *Controller*  
 Valerie Sadorra, *Facilities Manager*  
 Paul Petrosky, *Ticketing Manager*  
 Natalie Rosete, *Ticketing Associate &*  
*Customer Experience Team*  
 Finda Kollie, *Accounting Associate*

**PRODUCTION TEAM\***

Bill Sheffield, *Production Director & Stage Manager*  
 Steven Myers, *Technical Director*  
 Tony Tucci, *Lighting Supervisor*  
 Alexey Korygin, *Wardrobe Director*  
 Conrad Haden, *Head Carpenter*  
 Andrew Ferrucci, *Head Electrician*  
 C.J. Swinburn, *Light Board Operator*  
 Valerie Sadorra, *Head Props*  
 Bill Mester, *Head Audio*  
 Joan Miller, *Head Wardrobe*  
 Jessica Boettger, *Stitcher*  
 Bon Davis, *Head Projectionist*  
 James Cameron, *Assistant Carpenter*  
 Antony Celenza, *Props Assistant*  
 Rachel Magee, *Props Assistant*  
 Tyler Ray, *Props Assistant*  
 David Gomez, *Head Flyman*  
 Charlie King, *Audio Assistant*  
 Miriam Jurgensen, *Ballet Austin TWO*  
*Head of Wardrobe*  
 Brad Wilson, *Associate Production Manager*  
 Ruben Cruz, *Assistant Stage Manager*

**BALLET AUSTIN ACADEMY**

William Piner, *Academy Director*  
 Michelle Martin, *Faculty Chair*  
 Jennifer Hart, *Curriculum Manager*  
 Katelyn Rustagi, *Senior Programs Manager*  
 LB Flett, *Young Children's Program Manager*  
 Siobhan O'Donnell, *Registrar*  
 Jessica O'Brien, *Academy Administrator*  
 Morgan Langford, *Academy Associate*  
 Hannah Neuhauser, *Academy Associate*  
 Amy Stelly, *Academy Associate*  
 Kia Whitaker, *Academy Associate*  
 Rob Greenfield, *Pianist Manager*

**EDUCATION TEAM**

Pei-San Brown, *Director of Education*  
 Kathleen Rockefeller, *Associate*  
*Director of Education*  
 Sam Rosas-Mantilla, *Education Assistant*  
 Rebecca Tulis, *EduMoves™ Teaching Artist*  
 McKenzie Chen, *EduMoves™ Teaching Artist*  
 NaKia Whitaker, *EduMoves™ Teaching Artist*

**CREATIVE SERVICES TEAM**

Paul Michael Bloodgood, *Associate*  
*Director, Film & Video Production*  
 Anne Marie Bloodgood, *Senior Manager,*  
*Digital & Social Media / Chief Photographer*  
 Sarah Pace, *Marketing and*  
*Communications Manager*  
 Rachel Pérez, *Graphic & Visual Design Manager*  
 Jazz Collins, *Video Content Creator*  
 David Schuler, *Web Content Manager*

**DEVELOPMENT TEAM**

Christi Cuellar Lotz, *C.F.R.E.,*  
*Development Director*  
 Brooke Holmes, *Associate Director,*  
*Individual Giving*  
 Maria Murphy-Mayberry, *Senior*  
*Development Manager*  
 Miranda Cave, *Grants &*  
*Institutional Giving Associate*  
 Claire Coker, *Development Administrator*

**BUTLER CENTER FOR DANCE & FITNESS**

Vicki Parsons, *Director of the Butler Center for*  
*Dance & Fitness & Pilates Center*  
 Vlada Sheber, *Pilates Program Director*  
 Lauren Parra-Faudree, *Associate Director*  
*of the Butler Center for Dance & Fitness*  
 Allyson Kelley, *Community Programs*  
*Coordinator*  
 Rajiv Awasthi, *Customer Experience Team*  
 Aidan Abraham, *Customer Experience Team*  
 Katie Qin, *Customer Experience Team*  
 Irina Raleigh, *Customer Experience Team*  
 Mariya Raleigh, *Customer Experience Team*  
 Alexandra Richmond,  
*Customer Experience Team*  
 Mary Riley, *Customer Experience Team*  
 Sophie Vaught, *Customer Experience Team*

**ACADEMY & BUTLER CENTER INSTRUCTORS**

Venese Alcantar, Jenny Alperin,  
 Leah Baxter, Ian J. Bethany,  
 Pei-San Brown, Daniel Broxton,  
 Colin Canavan, Alexa Capareda,  
 Danielle Cortier, Aisling DiRico,  
 Lisa del Rosario, Katherine Deutch,  
 Lexi Eicher, Taylorann Evans,  
 Lauren Parra Faudree, Laura Beth "LB" Flett,  
 James Fuller, Kaeilie Geiser,  
 Emmalie George, Jennifer Hart,  
 Heather Haycock, Stacey Huston,  
 Vivian Kaw, Heilla Lain, Fay Leonard,  
 Jean Claude Lessou, Emily Lofton,  
 Arletta Howard Logan,  
 Brenda Susanto Madsen, Kerin Martinez,  
 Emily McLaughlin, Mia Moi,  
 Jessica O'Brien, Cicily Oliver,  
 Sahel Flora Pascual, Elise Pekarek,  
 Selena Offenberg, Priscilla Pope,  
 Rohit Ramachandran, Marissa Ramirez,  
 Lucy Record, Jason Rhodes,  
 KC Shonk, Megan Richard,  
 Sam Rosas-Mantilla, Katelyn Rustagi,  
 Alison Spell, Jadelyn Stanfill,  
 Morgan Stillman, Christopher Swaim,  
 Dereke Thompson, Jenny Trejo,  
 Rebecca Tulis, Ramsay Wall, Juliet Wallace

**ACCOMPANISTS**

Rob Greenfield, *Pianist Manager*  
 Mike Brown, Chip Dolan, Shawn Ellison,  
 Rob Greenfield, Anna Harbuck,  
 Lan-Thach Kratzke, Kelsey Nelson,  
 Stevie Sparks, Peter Stopschinski,  
 Ben Tibbetts, David Webb

\* Stage employees of Ballet Austin are represented by I.A.T.S.E. Local 205.





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Torstein Hagen, Chairman



*Onwards.*



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