CONTACT: cdcmsn@verizon.net I Direct. +1 651 336 9219

STAND BY
— an allegory

a multidisciplinary dancetheater production created in collaboration with renowned puppeteer TOM LEE

a whimsical glimpse at humans' inability to recognize our mortality... not so much about death or grief or even loss, as about the mysterious & magical continuity of life.

"How many more times will you see a show like STAND BY?

Never."

— JESSICA NEU/ ONSTAGE

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PRESS QUOTES

'Stand By – An Allegory' Perfectly Personifies Mortality Through Puppetry and Contemporary Dance

"How many more times will you see a show like Stand By? Never"

… emotionally riveting performance … a quiet poeticism … beautifully personifies the spectrum of emotions we feel as we traverse life and contemplate, fear, evade, or even embrace our own mortality."

— JESSICA NEU/ ONSTAGE

"… a clever allegory for our divisive times … steeped in metaphor, volatile emotion, and a recurring sense of innocence lost."

— STEVE SUCATO, WRITER-CRITIC ARTS AIR

AUDIENCE QUOTES

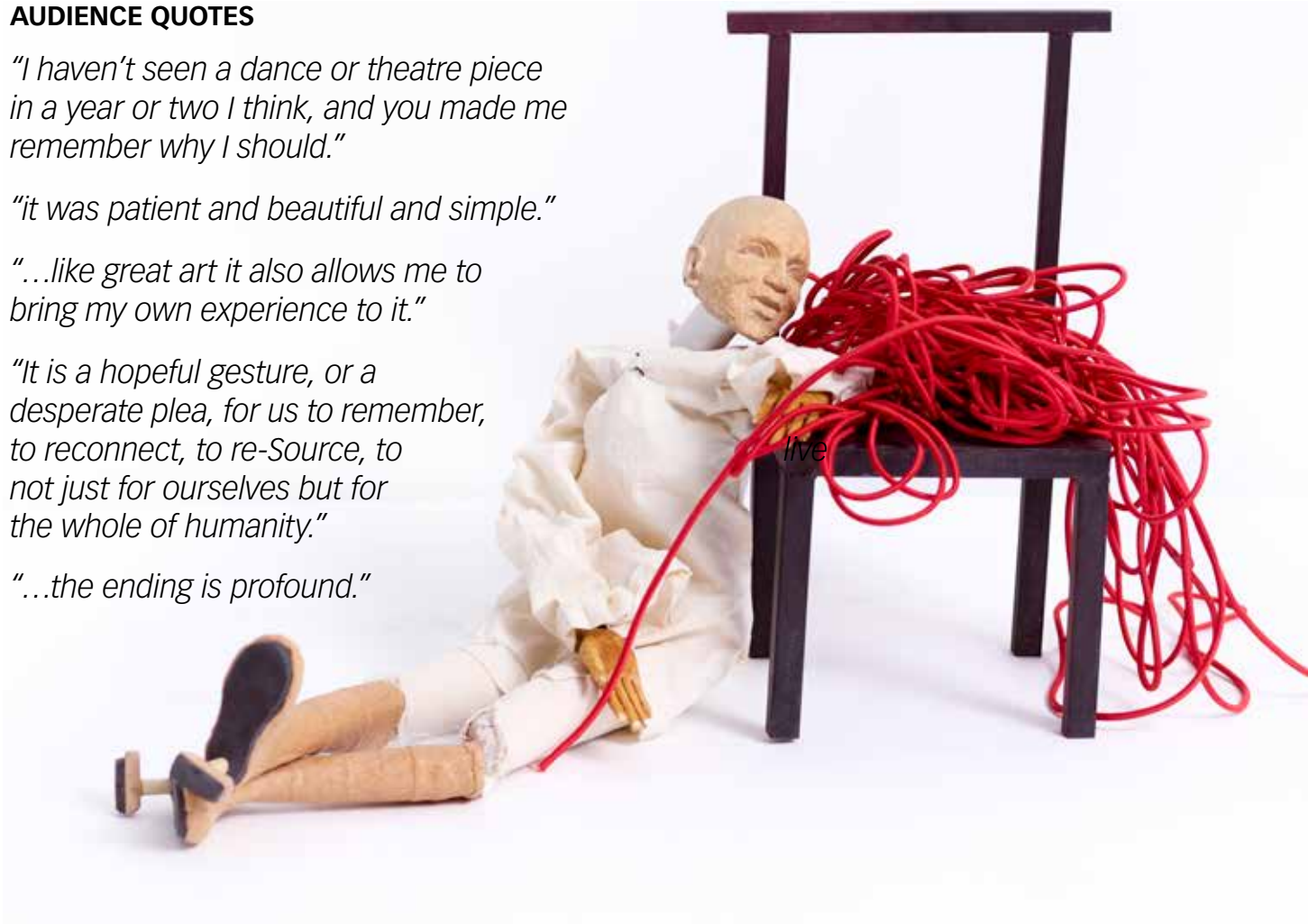
"I haven't seen a dance or theatre piece in a year or two I think, and you made me remember why I should."

"it was patient and beautiful and simple."

"…like great art it also allows me to bring my own experience to it."

"It is a hopeful gesture, or a desperate plea, for us to remember, to reconnect, to re-Source, to not just for ourselves but for the whole of humanity."

"…the ending is profound."



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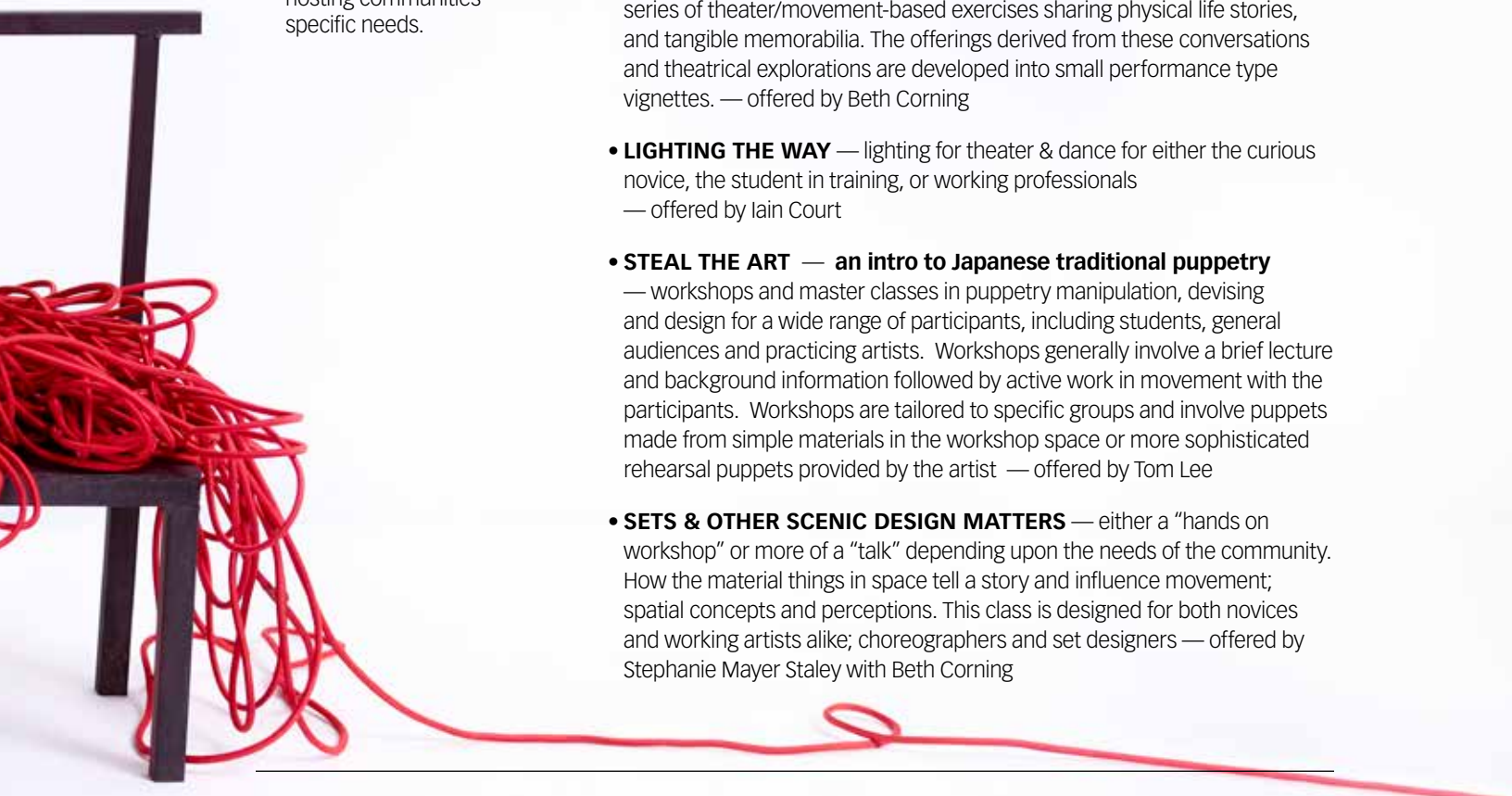
TEACHING/ OUTREACH OPPORTUNITIES

The cast associated with STAND BY are nationally renowned master teachers who bring their unique passion, humor, and love of the theater to students of all ages and abilities. Numerous lectures/ workshops are offered in tandem with the tour of STAND BY — each tailored to meet the hosting communities specific needs.

- **FROM BARRES TO NUTS** — an informal talk about going beyond whatever expiration date society has assigned to us, no matter what field we are in. What happens when we go past these? For all ages — offered by Beth Corning
- **CREATIVE PROCESS & REPERTOIRE** — a creative movement workshop for all ages/abilities — offered by Beth Corning and members of the company
- **CONTEMPORARY TECHNIQUE & REPERTOIRE** — a dance movement workshop for all ages/abilities — offered by members of the company
- **PHYSICAL THEATER TECHNIQUES** — Tailored to fit adolescents to an octogenarian, from novice to a professional, this workshops includes a series of theater/movement-based exercises sharing physical life stories, and tangible memorabilia. The offerings derived from these conversations and theatrical explorations are developed into small performance type vignettes. — offered by Beth Corning
- **LIGHTING THE WAY** — lighting for theater & dance for either the curious novice, the student in training, or working professionals — offered by Iain Court
- **STEAL THE ART — an intro to Japanese traditional puppetry** — workshops and master classes in puppetry manipulation, devising and design for a wide range of participants, including students, general audiences and practicing artists. Workshops generally involve a brief lecture and background information followed by active work in movement with the participants. Workshops are tailored to specific groups and involve puppets made from simple materials in the workshop space or more sophisticated rehearsal puppets provided by the artist — offered by Tom Lee
- **SETS & OTHER SCENIC DESIGN MATTERS** — either a "hands on workshop" or more of a "talk" depending upon the needs of the community. How the material things in space tell a story and influence movement; spatial concepts and perceptions. This class is designed for both novices and working artists alike; choreographers and set designers — offered by Stephanie Mayer Staley with Beth Corning



concept & choreography by **BETH CORNING**
created in collaboration with **TOM LEE**

puppet design by **TOM LEE**

puppet fabrication by **AVERY SHELTRAW & CHICAGO PUPPET STUDIO**

performed by **BETH CORNING, CHEZNEY DOUGLAS, EVAN FISK, KIMANI FOWLIN, TOM LEE, ALBERTO DEL SAZ, STEPHANIE MAYER STALEY**

set coordination by **STEPHANIE MAYER STALEY**

lighting design by **IAIN COURT**

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ARTIST BIOGRAPHIES

TOM LEE
puppeteer

Tom Lee is a director, designer and puppet artist born in Korea and raised in Hawai'i. Mr. Lee began his career at La MaMa Experimental Theater with the encouragement of Ellen Stewart and later, the St. Ann's Warehouse Puppet Lab. His work often explores the synthesis of manipulated figures and objects using film techniques and animation.

Lee's original puppet theater work includes *Sounding the Resonant Path* (La MaMa, Chicago Puppet Festival, Pesta Boneka Indonesia), *Akutagawa* (US & Tokyo), *Shank's Mare* (US, Hawai'i, Japan & France) *Kurokami* (Asian Improv Arts Midwest), *Hoplite Diary* (St. Ann's, La MaMa), *Tomte* (Chicago Puppet Festival), *Ko'olau* (La MaMa/ Hawai'i tour), *The Great Zodiac Animal Race* (La MaMa). Tom received the last of the prestigious MAP Fund grants to create *The Mirrored Pool* (premiere in 2026).

Tom was a puppeteer in the original Broadway cast of *War Horse* (Tony Award, Handspring Puppet Company), and designed puppetry and performed as a puppeteer for Mary Zimmerman's production of *Florencia en el Amazonas* at the Metropolitan Opera. Mr. Lee is a principal puppeteer in Anthony Minghella's long running production of *Madama Butterfly* at the Met, with puppetry by Blind Summit Theatre; directed and performed puppetry for *Petrushka* with the NY Philharmonic at London's Barbican Centre and *Le Grand Macabre* at Avery Fisher Hall conducted by Alan Gilbert, (created by Doug Fitch/Giants Are Small); performed in Dan Hurlin's Obie-award winning puppet works *Hiroshima Maiden, Disfarmer* and *Demolishing Everything With Amazing Speed*; and was a principal puppeteer in Lee Breuer's epic puppet opera *La Divina Caricatura* at La MaMa.

Tom is co-director of Chicago Puppet Studio. His design work includes puppets, projections and sets for theatre, dance, opera and film including *Florencia en el Amazonas* (Metropolitan Opera), *Monkey* (Paramount Theater, Boston), *Vancouver* (Ma-Yi Theater Company, UNIMA Citation), *The Steadfast Tin Soldier* (Lookingglass Theater, Jeff Award 2019), *Christmas Carol* (Alliance Theater), *Pinocchio* (House Theater Chicago), *The Scarlet Ibis* (Prototype Opera Festival), *The Poacher* (Harvard Theatre Dance and Media), many pieces at La MaMa Experimental Theater, in addition to work with choreographers Yoshiko Chuma, Christopher Williams, Lisa Gonzales and Jonathan Meyer.

In 2005, supported by the NEA/TCG Career Development Program for Designers, Tom spent two months studying traditional and contemporary puppetry throughout Japan. He met Koryū Nishikawa V, headmaster of Hachioji Kuruma Ningyō (cart puppet theatre company) with whom he has maintained an ongoing creative relationship. Together they developed *Shank's Mare*, an international puppetry collaboration that has toured throughout the US, Japan and France and received the 2016 Arlyn Award for Outstanding Puppet Theater Design. In 2023, Tom Lee and Koryu Nishikawa premiered a second collaboration, *Akutagawa*, at the Chicago International Puppet Theater Festival and subsequently toured the US and Tokyo.

Mr. Lee was a guest faculty member at Sarah Lawrence College, and a co-director of the St. Ann's Puppet Lab in Brooklyn. In 2021, he established the Chicago Puppet Lab with co-director Blair Thomas, seeking to develop and empower new voices creating original work for the puppet theater in Chicago. Mr. Lee teaches puppetry and puppet design in the US and internationally. www.tomleeprojects.com

BETH CORNING
artistic director/choreographer/ performer

Award-winning choreographer, performer, and director Beth Corning began her national and international touring career with *second take* – a solo repertory concert in 1981 — showcasing cutting edge and historical choreographers, as well as her own work. In 1982, while living in Stockholm Sweden, she formed *corning dances & company (cd&c)* attracting some of the country's major performing artists and designers, including members of the renowned Cullberg Company. In 1986 cd&c moved back to the US, (garnering critical acclaim and awards), including New York City, and Minneapolis, MN. In 2003 Corning moved to Pittsburgh to become the Executive Artistic Director of Dance Alloy Theater, which she ran successfully until 2009. In 2010 she launched CORNINGWORKS, a vehicle for her GLUE FACTORY PROJECTS and other productions of collaborative dancetheater with the specific mission to create vehicles for "seasoned" performing and creative artists.

2025 celebrates her 46th year as a working dance professional, creating and producing new works consistently since 1978. And this 2024-25 season celebrates CORNINGWORKS 15th Anniversary in Pittsburgh. Along with her ongoing work as a performer,

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ARTIST BIOGRAPHIES, continued

Corning has created 90 works, 35 of which are full-evening length productions, as well as commissioned works for Utah Repertory Dance Theater, Pennsylvania Dance Theater, Eugene Ballet Company, Groundwork's Dancetheater, Dancing Wheels, Nye Carte Blanche in Norway, the 2021 International Nostos Festival, Athens Greece. She choreographed for the award-winning Danish/ Swedish film production of Stravinsky's "*The Rake's Progress*" directed by Inger Åby, conducted by Esa Pekka Salonen, and starring Barbara Hendriks. She was twice invited to Robert Redford's Sundance Institute/ dance-film video lab, and she herself has been the subject matter of two TV documentaries, for Swedish National TV and for Iowa Public TV.

Her work has garnered support from the American Scandinavian Foundation, American Express Foundation, multi-year support from the Jerome, Bush, and Harkness Foundations, Sage Cowles, NYC Pilgrim's Project, MN Metropolitan Regional Arts Council, and the Iowa Arts Council among others. Locally her work has garnered the support of The Heinz Endowments (including a Pittsburgh Foundation/Heinz Endowments *Investing in Professional Artists Grant*), Opportunity Fund, The Benter, Pittsburgh, Fine, McCune, and Hillman Foundations, several Anonymous Donors, First Commonwealth Bank, PNC Charitable Trust, Greater Pittsburgh Arts Council, Allegheny Regional Asset District (RAD), and several corporate entities. She has been awarded multiple Choreographer Fellowships from the McKnight Foundation, MN State Arts Board, DanceMagazine, NY Foundation for the Arts, and the PA Council for the Arts among others. Most recently she has received funding from The Howard Gilman Foundation.

She's been recognized by The Minneapolis Annual Arts Registry as one of "*25 artists for making a difference in the Twin Cities art scene*;" by the Pittsburgh Post-Gazette as one of the TOP 50 CREATIVE FORCES IN PITTSBURGH, noting "*she brought with her a certain edge that had been missing on the local dance scene;*" as a New Hazlett Theatre honoree for "Women in the Arts: Founders, Pioneers, Instigators;" and PITTSBURGH'S POP CITY cited her as one "*Five Pittsburghers shaking up the status quo and reshaping our world*," in 2016 she was awarded the Pittsburgh BRAZZY AWARD for Outstanding Female Dance Artist chosen by three national dance critics. She has been nominated three times for the CAROL R. BROWN ESTABLISHED ARTIST AWARD.

IAIN COURT
lighting & technical director

Ian Court has worked as a designer and production manager/stage manager as well as performer and director across all genres of performance and in theatres throughout Australia and touring Europe and North America. His principal interest is in Lighting Design and he has lit works in medieval churches, circus tents, on river banks and in haunted houses as well as many theatres. He also has an interest in new media performance and has collaborated on installations and touring productions as well as award winning immersive performances.

He has been involved in arts education for over 30 years, teaching at CALARTS, at the Australian National Institute of Dramatic Arts, a number of universities in the USA and Australia, developing the technicians' training programs for the Sydney Opera House and consulting on National Standards for the Entertainment Industry in Australia. He won the David Helfgot award for his contribution to Accessible Arts in Australia.

Iain has been collaborating on CORNINGWORKS Glue Factory Projects, lighting and pulling together other technical elements for over 10 years. This will be his 18th season with CORNINGWORKS. He is currently based in Europe as a freelance designer.

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ARTIST BIOGRAPHIES, continued

STEPHANIE MAYER STALEY
set coordinator

Stephanie Mayer Staley is an Idea Artist whose work ranges from scenic and lighting design to installation, land art, painting, photography and stone masonry. Originally from Germany, her art often reflects the desire for cross-cultural understanding.

Ms. Mayer-Staley's work has been produced, displayed and honored in the USA as well as in Germany. Pittsburgh Theatrical Designs include: *History Boys* and *The House of Bernarda Alba* for the Conservatory Theater, *Welcome to Here* for Bricolage Production Company, *The Traveling Song* for the Hiawatha Project, *Flying Lovers of Vitebsk* and *A Moon for the Misbegotten* for Quantum Theatre, and for CORNINGWORKS; *The Waiting Room, Beckett & Beyond*, *The Other Shoe, the fisherman, the butterfly, eve & her lover – a parable, What do you think you just heard me say?!* and most recently, *A (not so) QUIET EVENING WITH BETH.* She is currently the Director of Theater Design at Point Park University, Pittsburgh PA.

CHEZNEY DOUGLAS
performer

Chezney Douglas a queer dancer/visual artist born and raised in Las Vegas, Nevada, began their formal dance training at the age of 5 at Bunker Dance Center. They continued their dance training there along with attending Las Vegas Academy of the Arts focusing on dance and 3D design until graduation.

Chezney's training includes tap, jazz, modern, contemporary, and multiple folkdance styles. They have worked with, and performed the works of, *Peter Chu, Stacey Tookie, Naomi Stikeman, Anthony Morigerato, Sonya Tayeh, Chloe and Maude Arnold and Roger Van der Poel,* and *Beth Corning*. During their college career at Point Park University, Chezney worked with and performed the works of *Tyce Diorio, Peter Chu, Adam Hougland, Jaka Porter, Robert Priore, Jason McDole, Colleen Hooper, and David Norsworthy.* Currently Chezney is a teaching artist at Point Park University, and performing artist with The Pillow Project and *CORNINGWORKS* UNEXPECTED EXPOSURE series.

EVAN FISK
performer

After graduating from Juilliard, Evan Fisk continues to work in New York City as a Dancer, Actor and Model. They are known for their portrayal of Macbeth and Banquo in *PunchDrunk's Sleep No More* which they performed for three years. Fisk also danced with Brian Brooks Moving Company, originating in new works and performing repertoire across the country. He currently teaches the second year movement course at NYU's Playwright Horizons Studio, as well as Pilates at Dynamic Body Pilates in Union Square.

He has appeared in TV series on Netflix, and Amazon Prime, commercial spots for Tyson Chicken and Oscar Meyer and film projects soon to be released. Additionally, Evan performed at Susan Bartsch's *LoveBall* hosted by Billy Porter, and Nick Cave's *The Let Go*, at The Park Avenue Armory. As a choreographer, his own work has been shown on stages around New York, including Juilliard's Meredith Wilson Theater, Arts on Site, Judson Church. Evan performed as "the lover" in CORNINGWORKS 2023 production of "*the fisherman, the butterfly, eve & her lover – a parable*", as well as CORNINGWORKS recent 2024 production of "*What do you think you just heard me say?*!"

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ARTIST BIOGRAPHIES, continued

KIMANI FOWLIN
performer

Kimani Fowlin is a dancer, choreographer, Associate Professor, Director of the Dance Program, and Chair of the Theatre & Dance Department at Drew University; for 25 years she served on the dance faculty at Mason Gross School of the Arts, Rutgers University; and has been awarded the New York State Dance Education Association's Outstanding Dance Educator Award.

Professional highlights include performing and teaching in: Russia as part of an International Festival of *Dance on the Volga*; in Ghana for *Panafest*; and in Greece with funk band Milo Z;

She has performed with and/or choreographed for, Ronald K. Brown, David Rousseve, Youssouf Koumbassa, Andrea E. Woods, Souloworks, M'Zawa Danz, Umoja Dance, Harambee Dance Company, and Antibalis. She has collaborated with Broadway Dancer Nicole De Weever, worked with acclaimed playwright Dr. Nina Angela Mercer, and international visual artist Justin Randolph Thompson.

Kimani co-founded *Boom!Beep!Bop!*, a children's dance class rooted in African Diasporic dance, music, and culture. She is also a part of *Embodied Truth: Finding Ways To Move Together*, an ongoing collaboration with Daniel Burkholder established in 2019 honoring the blessings, and the burdens, of being a parent - examining gender and race through the lenses of parenting. In 2020 she co-organized an immersive event - *Dancing Around Race: Whiteness in Higher Education* with Gerald Casel and Kate Mattingly at the University of Utah; helped launch *Black Dance Stories* — an organization that supports, upholds, highlights, and celebrates Black Creatives through interviews, panels, convenings, and performances. In 2023, Kimani was invited as a guest artist at the International Dance Festival in Lebanon. One of Kimani's favorite magical dance bubbles is teaching and dancing at Bates Dance Festival in Maine for the past three years, where the new position of Bates Internship Mentor was created for her.

ALBERTO DEL SAZ
performer

Alberto Del Saz has been the director of the Nikolais/Louis Foundation for Dance for the past 42 years. He is the reconstruction director of the Nikolais/Louis repertory and stages the repertory on university and professional dance companies worldwide. He focuses on preserving the Nikolais/Louis technique, repertory, and legacy through his teaching and directing.

Mr. del Saz was born in Bilbao, Spain. At an early age, he studied ice skating, leading to his performing career. In 1980, he became the Spanish National Champion in figure skating and soon debuted with Holiday on Ice International. The NY State Council of the Arts (NYSCA) has funded his work in collaboration with the Ice Theater of New York. His skating work has appeared on *Ice Wars, Grand Slam*, and the *Professional World Championships* televised on CBS, FOX, and ABC, as well as the official openings of Rockefeller Center and Bryant Park.

His early dance training was received at the Nikolais/Louis Dance Lab from such great teachers as Hanya Holm, Alwin Nikolais, Murray Louis, Claudia Gitelman, Tandy Beal, Beverly Blossom, among others.

Debuting as a lead soloist with the Nikolais Dance Theater in 1985, (later renamed the *Murray Louis and Nikolais Dance Company*), he toured virtually every continent globally; made special appearances for: President Reagan at the Kennedy Center Honors in a CBS telecast featuring the Nikolais Dance Theatre; in the PBS American Masters series "*Nik and Murray*," (an award-winning documentary film by Christian Blackwood); served as a representative for the US State Department on a tour of India; and appeared at the Paris Opera Garnier in a Homage to Alwin Nikolais.

He went to Japan as a guest artist to perform in "V," by Mr. Ushio Amagatsu, artistic director of Sankai Juku. He has also performed at: "Men Brazil;" and as a solo artist in works by Hanya Holm, Maureen Fleming, Sara Pearson, Cleo Parker Robinson, and others; appeared at the Next Wave Festival at BAM with Bill T. Jones and Arnie Zane Dance Company; and danced Rudolph Nureyev's role in "*Moments*," a work created by Mr. Louis. Del Saz was recently seen in CORNINGWORKS 2024 production of "*What do you think you just heard me say?!*"