

MIND BODY & SOUL

SPRING 2026 | AN MFA DANCE CONCERT



MIND BODY & SOUL

AN MFA DANCE CONCERT

MARCH 5 at 8pm

MARCH 6 at 8pm

MARCH 7 at 2PM • 8pm

Martha B. Knoebel Dance Theater

**CSULB
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MIND BODY & SOUL

AN MFA DANCE CONCERT

Featuring culminating works by Kennedy Berthiaume
MFA Dance Candidates Ricky Medina
Maggie Ogle

Concert Director Lorin Johnson
Lighting Designer Stacy Fireheart
Technical Director Stephanie Losleben
Costume Supervisor & Designer Kelsey Vidic
Costume Technician Erika Hansen
Music Director Don Nichols
Video Director Gregory R.R. Crosby

March 5 - 07, 2026
Martha B. Knoebel Dance Theater

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WELCOME TO MIND, BODY & SOUL!



We are so glad you are here! The choreography you are about to watch was conceived, created and curated by our three graduate student artists, Kennedy Berthiaume, Ricky Medina and Maggie Ogle. Each of these works is culminating choreography leading to completion of the MFA degree in Dance, a two-year program requiring deep creative and academic investigation. The title, "Mind, Body & Soul" thematically places these three very distinct dance works within a triptych of sorts; an evening-long concert of dance that explores aspects of the human experience. Ogle's Thresholds brings viewers into a landscape of neurodivergent experiences (Mind), Berthiaume's Face Value (Body) asks what it means to be "beautiful" by societal standards, and Medina's Mighty Praise unlocks the spiritual power of Hip Hop dance forms (Soul). Interestingly, the choreographers felt the arc of the concert was best served through the following order: Face Value, Mighty Praise, and Thresholds (thus Body, Soul and Mind!) In this performance you will see the fruitful results of these artists' ongoing explorative process, produced here for viewing in a proscenium theater through the collaborative magic of our expert designers and production staff.

At the conclusion of the Friday and Saturday evening performances, you shall be able to hear each choreographer speak about the intentions behind their work in a brief post-performance Q & A. We hope you are able to join us!

To allow each work to stand on its' own, a brief intermission of 10 minutes will fall between each piece. We hope this gives you a short respite and recharge as you absorb and process, but keeps you connected to the flow of the concert.

Enjoy the show!

A stylized, handwritten signature in white ink, likely belonging to Lorin Johnson.

Lorin Johnson, Concert Director

order of performance

Face Value

(premiere)

CHOREOGRAPHY

Kennedy Berthiaume
in collaboration with the dancers

MUSIC

"Slow Song", "Untravel" by Rival Consoles;
I Love Thee, O.Y.O.wav by ChristmasKrumble666; Winterstorm
II: A Cinematic and ambient soundscape by kjartan_abel;
"Not My Responsibility" by Billie Eilish; "Moonlight Serenade"
by Glenn Miller; "The Now Generation" by Public Service
Broadcasting; saraksh.wav by X3nus; "Snow White" by Laufey

VIDEO

Kennedy Berthiaume

Video projection includes excerpts from: *Barbie* (2023), Greta Gerwig, Warner Bros. Pictures; *Clueless* (1995), Amy Heckerling, Paramount Pictures; "Redefining Beauty Standards in the Digital Era," Sabrina Greer, TEDx Talks (June 21, 2024); *The Twilight Zone* (1960), Rod Serling, CBS Television Network; and *Wicked* (2024), Jon M. Chu, Universal Pictures.

PERFORMERS

Isabella Fick, Carina Ford, Grace Hager,
Maddie Malak, Gabriella Parks,
Sydney Robinson, Claire Rosetti,
Kylie Sanders, Madeline Skalet

UNDERSTUDIES

Tamar Roide, Hanna Selander

Thank you to all of my dancers for contributing to this grand vision with such effort and conviction for the past two years. It's been nothing short of a rewarding experience working with you all.

artist bio

Kennedy Berthiaume



Kennedy Berthiaume is originally from the Bay Area and is currently an MFA candidate in Dance at California State University, Long Beach. She graduated magna cum laude from Adelphi University in New York, earning a BFA in Dance with a minor in Psychology. While at Adelphi, she performed works by Mark Morris and Larry Keigwin, as well as repertory by Adelphi faculty.

At CSULB, Kennedy has performed choreography by Andy Vaca and Lorin Johnson, further deepening her appreciation for musicality, nuance, and dynamic range in performance. Although she trained in a wide range of styles growing up, her movement aesthetic is rooted in ballet and contemporary technique. She is drawn to work that demands both technical clarity and emotional presence. Kennedy views performance as an embodied exchange between dancer and audience and brings that same intentionality to her choreographic practice. In addition to her creative work, she is an active educator who teaches at studios throughout Orange County, working with dancers of various ages and levels. Passionate about mentorship and rigorous training environments, she aspires to continue teaching and contributing to higher education in the future.

10-Minute Intermission

Mighty Praise

(premiere)

CHOREOGRAPHY

Ricky "White Wolf/Bucky" Medina

MUSIC

"Sunshine" by Grant Nelson, "Spring Meadows - Cello Motif" by Lorien Testard, "RUCTRON" by Rucboi, "RICK." by Pontiac, "Way Out" by FKJ, "Father Stretch" by Sunday Service Choir, and "Palm Dream" by Joe Hertz

SOUND DESIGN

Don Nichols

VIDEO

Gregory R.R. Crosby & Ricky Medina

PERFORMERS

Kayla Castellon, Kylie Estrada, Lauren Kay, Jade Madrigal, Matthew Manuel, Fransheska Martinez, Ricky Medina, Elisa Murray, Rachel Olivier, Marisol Palacios, Aaliyah Ybarra

I would like to thank my cast for authentically and vulnerably engaging and investigating spirituality in this performance. Thank you to Demolition Crew and Fudd for being a consistent cornerstone for me throughout this program. Thanks to Danzel and T for an environment of brotherhood and community. Thank you to my incredible parents and family for trusting me, encouraging me, and supporting me throughout this process. Thank you to my amazing wife (for too many things). 2 Sa 6:14.

Ricky Medina

Ricky Medina, aka “Bucky”/“White Wolf”/“Young Fudd,” is a Hip-hop practitioner and graduate of UCLA, where he earned his BA in Dance in 2017. He is currently a member of the international krump collective Demolition Crew.

Ricky’s mission is to bring street dance forms into theatrical and proscenium settings. His practice includes krump, house, Hip-hop, and popping, among other styles. His current work centers on the spirituality embedded within street dance, particularly krump, and explores how that spiritual foundation can be translated to the concert stage.



10-Minute Intermission

Thresholds

Part 1: Shelf Life

Part 2: Is This Okay?

(premiere)

CHOREOGRAPHY & DIRECTION

Maggie Ogle in collaboration with the dancers

MUSIC

Part 1 Sound design by Maggie Ogle with excerpts from "Oleo" by Adam Benjamin, "Paint Chips Under the Microscope" by Sci-Inspi, "Pushing" by SeFa, "LoCo" by Sam Newsome, "Glade 50" by Hanne Hukkelberg, "U" by Eugene Carchesio + Adam Betts, and "Twinkle" by No-Neck Blues Band Broadcasting; saraksh.wav by X3nus; "Snow White" by Laufey.

Part 2 Sound design by Maggie Ogle with excerpts from "The Looking Chamber" by Dave Mackay, "Toss & Turn....Down & Out" by 700 Feel, "Portable Supportable Affordable" by Kems Kriol, "Dreamdram Canyon Power Plant" by Melos Han-Tani, "Crazy Frog" by Axel F, "PDS" by 6 Pack Deep, "Retention, Pt. 1" by Melodium, "I Take My Frogs for a Walk" by Geoffrey Burton, "10.14" by Juan Stewart, "An Oasis in the City" by Christophe Zurfluh, "From out a Darker Sea, Chapter 2" by Sō Percussion, and "A Girl Crying" by Max Beirne Shafer

COSTUME

Part 1 Original Costume Design Maggie Ogle

Restyling Kelsey Vidic

Part 2 Costume Design Kelsey Vidic

Green Vinyl Shirt Construction Trinity Juarez

VIDEO

Gregory R.R. Crosby & Maggie Ogle

PERFORMERS

Part 1 Anna Boyle, Sami Cady, Katherine Carter, Elise Conlay, Mylah Elisaldez, Brian Helm, Mandi Jeffery, Meilin Jokela, Brittany Lopez, Xene Sommers, Ramona Vancea, Nathan Waters

Part 2 Niko Black, Anna Boyle, Sami Cady, Katherine Carter, Elise Conlay, Mylah Elisaldez, Mandi Jeffery, Meilin Jokela, Leah Leon, Brittany Lopez, Mia Macias, Xene Sommers, Ramona Vancea

UNDERSTUDY

Lilly McFarren

Huge, gigantic, overflowing thank you to my dancers who have stuck with me and been so creative and whimsical to work with (some for all 4 of my semesters). This piece was made with love because of them <3. Special Thanks to those 134 Props who helped bring this piece to life. Additional movement invention and inspiration by: Armita Azizi, King Caleb Chaney, Alexis Gutierrez, Autumn Ruiz, Kenya Smith, Ashlyn Yoshikawa, Maddie Youmans

P.S. Did your brain go somewhere weird? Tell me about it. Scan. Reflect. Ramble.



Maggie Ogle



Maggie Ogle is a neurodivergent choreographer, researcher, and educator whose work centers sensory exploration, abstract cognitive pathways, and nonlinear movement logic. Integrating dance, neuroscience, and an inclusive pedagogical framework, she investigates how attention, dopamine, and embodied cognition shape creativity and learning. Her practice reframes neurodivergent traits—such as heightened sensory awareness, pattern recognition, impulsivity, and divergent thinking—as generative forces within choreographic and educational environments.

Ogle's research-based performance projects blend task-driven improvisation, modular scoring systems, and multi-sensory design to build adaptive frameworks that honor diverse cognitive styles. Committed to interdisciplinary dialogue, Ogle extends her work toward neuroscience-informed studies of motivation and attention while continuing to develop studio practices that balance rigor, play, and experimentation. Across stage and classroom, her work asks what becomes possible when cognitive diversity is centered as essential to creative innovation.

Ogle's work has been presented at California State University, Long Beach, LA Design Festival, SAFEhouse Arts, Motion Pacific Dance, Purdue University Dance Company, and was selected for the American Collegiate Dance Association's 2020 National Gala. She is the recipient of Purdue University's Louis Sudler Prize in the Arts and a Graduate Equity Fellowship at California State University, Long Beach. She holds a degree in Kinesiology with Sociology and Dance minors from Purdue University, informing her artistic inquiry through both corporeal and sociocultural frameworks.

Professor **LORIN JOHNSON** (Concert Director) was a dancer with the American Ballet Theatre (ABT) in New York under the directorship of Mikhail Baryshnikov. Johnson's choreography has been presented internationally at The Garage Museum in Moscow, Russia and at the Fabbrica Europa Dance Festival in Florence, Italy. Nationally, his work has been commissioned by the Pacific Symphony Orchestra at Segerstrom Concert Hall, the Celebrate Dance festival at the Alex Theater, the Laguna Dance Festival, the Dance Under the Stars choreography festival, the Los Angeles Dance Invitational at the Ford Amphitheater, and in downtown Los Angeles with LA Grand Ensemble. Johnson is active as a researcher and writer, publishing on dance history and pedagogy in peer-reviewed journals and books. His book with Oxford University Press, *Ballet Practice and History: an Introduction* (2026) is a comprehensive and inclusive approach to the study of ballet. Johnson has BA and MA degrees from the University of Southern California.

CSULB DANCE

Give to **Dance**

The CSULB Dance faculty and staff are committed to creating an inclusive, student-centered community where students will discover educational pathways that reflect and expand upon their creative potential, intellectual curiosity, and career aspirations.

While state support and student tuition fund basic operations of the university, gifts from donors like you make this Department and institution truly exceptional. Can you help support our next generation of dance artists and practitioners?

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Gifts may be directed to Dance scholarships, the Department, or you can create a scholarship in your name or the name of a loved one.

For more information, contact Department Chair Colleen Dunagan at Colleen.Dunagan@csulb.edu



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PRODUCTION STAFF

GREGORY R.R. CROSBY is the resident photographer and video director for CSULB Dance, where he produces publicity materials and directs live-streamed performances. He teaches filmmaking courses with an emphasis on screendance and collaborates with BFA students to develop professional artist portfolios that include headshots and studio dance photography.

Mr. Crosby earned his BA in Film and Electronic Arts with a concentration in Film and Video Production from California State University, Long Beach. He is also the founder of Lost Heart Productions, where he creates original works. Select projects are available to stream on Amazon Prime and Vimeo OnDemand.

 lostheartproductions.com  [@lostheartproductions](https://www.instagram.com/lostheartproductions)

ERIKA HANSEN always wanted to sew Halloween costumes for a living but never thought it was feasible until she realized that theatre is costumes, year-round. She has several degrees in clothing and costume construction and has experience in theatre, opera, ballet and more. CSULB is her favorite job, challenging her in costumes that allow and enhance movement instead of restricting the body to create the character. She is passionate about her love of making patterns and sewing and is thrilled to share her knowledge with CSULB Dance.

STACY FIREHEART is an educator and Lighting Designer for theater, dance, opera, and event lighting. Over the last twenty years, she has enjoyed designing and assisting on numerous stage productions working with dance and theater companies such as On the Edge Dance, International City Theater, A Noise Within, Rogue Theater Ensemble, South Coast Repertory Theatre, Utah Shakespeare Festival, and Great River Shakespeare Festival. Mrs. Fireheart joined the Backhaus Dance company as resident lighting designer in 2021 and has enjoyed designer lights for the majority of CSULB's dance concerts since 2017. Currently, she is an Adjunct Professor at CSULB, UC Irvine, and Orange Coast College, teaching courses in lighting design and production.

STEPHANIE LOSLEBEN received her BA in Technical Theatre with an emphasis in Lighting Design from CSU Northridge; but her experience in theater dates back to her childhood days as a performer. Credits include international performances before distinguished Russian and American Ambassadors at the Geneva Peace Talks in 1984, award winner for her lighting design of Tainted Blood at the Road Theatre in Los Angeles, as well as years of lighting and production coordination of special events and gala parties in Southern California. Ms. Losleben's natural environment has always been in education, and she is excited to be a part of CSULB Dance.

DR. DON NICHOLS is a composer, percussionist and long-time collaborator with dance. He is a former Fulbright scholar to Sweden and recipient of an Indiana Arts Commission Grant for his solo electro-acoustic recording "Station of Small Sounds." Previous artistic collaborators include Steven Schick, Roger Reynolds, Evelyn Glennie, Sean Griffin, Ron Athey, Peter Carpenter, bkSoul, Kim Epifano, Ray Dillard, and Lower Left Performance Collective. Don has performed at Carnegie Hall, REDCAT and Disney Hall, and his music for dance has been presented at the ACDA National Festival, 92nd Street Y, Judson Church and Joyce SOHO. His latest project is a solo recording of improvisations on a circuit-bent Omnichord.

 donnichols.bandcamp.com

KELSEY VIDIC was born in Florida. She began her career in costumes by interning with Brevard Music Center, STAGES St. Louis, Gomez-Gracia in London and the Santa Fe Opera. She received an MFA in Costume Design at the University of Texas at Austin. Working with bodies, textiles and space opened doors to work with the Intel Corporation, Opera på Skåret Sweden, American Players Theatre, and LA Contemporary Dance Company. Vidic works as the Costume Shop Supervisor and Costume Designer for CSULB Dance. She strives to listen with her eyes and prefers the present moment.

 kelseyvidic.com

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PHOTOGRAPHY/PROGRAM DESIGN

Gregory R.R. Crosby

SOCIAL MEDIA LEAD

Lillian McKenzie

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