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PRESENT

THE IMPORTANCE OF BEING EARNEST

BY OSCAR WILDE



OCTOBER 13–30, 2022

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WELCOME...

"You can hardly imagine that I and Lord Bracknell would dream of allowing our only daughter—a girl brought up with the utmost care—to marry into a cloak-room and form an alliance with a parcel."

– Lady Bracknell, *The Importance of Being Earnest*

Theater-goers may know this play as a classic featherweight comedy of manners and morals, but Oscar Wilde's buoyant Victorian satire portrays and plays with issues of unknown parentage, class snobbery, mistaken identity, and double lives. It's a perfect fit for a broader exploration of the theme identity and identification, this fall's Themester 2022 focus.

After a pandemic-driven break from partnering with Cardinal Stage, we in the College of Arts and Sciences are delighted to be working again with the new Constellation Stage & Screen to present *The Importance of Being Earnest*.

Themester is a program that combines academic courses, public lectures and exhibits, film showings and other events to engage students and the entire community in a collective learning experience about a timely—even urgent—issue.

Earnest is a "trivial comedy for serious people." Serious people might also be interested in other perspectives on identity this fall: exhibitions such as Grunwald Gallery's "Identity: Identify," films screenings at IU Cinema, panel discussions about scholar W.E.B. Du Bois, and a keynote lecture by New York Times journalist Nikole Hannah-Jones.

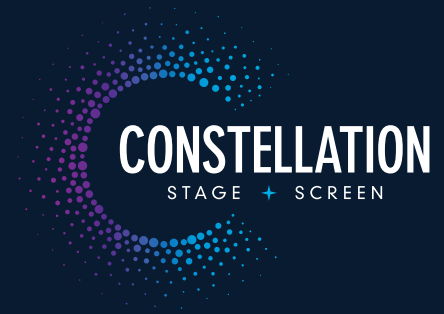
To learn more, see themester.indiana.edu or sign up to receive weekly updates through the fall semester at go.iu.edu/mythemes.



Tracy Bee

Themester Coordinator

Director of Academic Initiatives, College of Arts and Sciences



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THE IMPORTANCE OF BEING EARNEST

BY OSCAR WILDE

DIRECTOR

Kate Galvin

STAGE MANAGER

Phil Christiansen

PROPS MASTER

Aubrey Krueger

COVID SAFETY MANAGER

Chad Rabinovitz

LIGHTING DESIGNER

Jennifer Fok

COSTUME DESIGNER

Kate Mott

ASSISTANT STAGE MANAGERS

Katie Ayer, Chelsea Pell

SCENIC DESIGNER

David Wade

SOUND DESIGNER

Brandon Reed

Time: 1895

Setting: London & Hertfordshire, England

The Importance of Being Earnest runs approximately 2 hours and 15 minutes (with one 15 minute intermission)

Any video and/or audio recording of this production is strictly prohibited.

SPECIAL THANKS

Indiana Repertory Theater

Ball State University

Walnut Street Theatre



Constellation Stage & Screen is a proud member of the National Alliance for Musical Theatre and the National New Plays Network.

CAST

Cecily Cardew	Hannah Hakim
Gwendolen Fairfax	Valerie C Kilmer
Miss Prism	Greta Lind
John (Jack) Worthing	Devin May
Algernon Moncrieff	Jeremiah Porter
Lady Bracknell	Mary Carol Reardon
Lane/Merriman	Steve Scott
Rev. Canon Chasuble, D.D.	David Sheehan

PRODUCTION STAFF

Director	Kate Galvin
Stage Manager	Phil Christiansen
Scenic Designer/Scenic Change Artist	David Wade
Lighting Designer	Jennifer Fok
Costume Designer	Kate Mott
Sound Designer	Brandon Reed**
Props Master	Aubrey Krueger
Prop Assistant	Barb Steininger
ASM	Chelsea Pell
ASM	Katie Ayer
Intimacy Director	Samantha Kaufman
Dialect Coach	Jenny McKnight
Scenic Construction	Andy Campbell
Costume Inventory Manager	Becky Underwood
Covid Safety Manager	Chad Rabinovitz
Alternate Stage Manager October 25-30	Tabitha Burton



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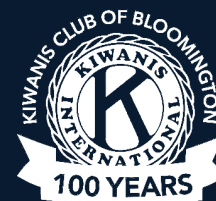


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Imagine: Legends

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Development Director



Huner Emin (he/him)
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Cassie Hakken (she/her)
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Master Carpenter



Jennifer Lloyd (she/her)
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Brad Schiesser (he/him)
General Manager

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Education Director



Margaret Shumate (she/her)
Production Manager



Zachary Spicer (he/him)
Director of Film



Thomas Tiggelman (he/him)
Master Electrician



David Wade (he/him)
Scenic Charge Artist

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Marketing Associate.....	Megh Cooper (she/her)
Audience Development Associate.....	Delia Castillo (she/her)
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DIRECTOR'S NOTE - WHAT'S IN A NAME?

Examining Earnest through the lens of "Identity"

"...my ideal has always been to love someone of the name of Ernest. There is something in that name that inspires absolute confidence." – Gwendolen

By the time Gwendolen speaks this line in Act I, the audience already knows that she should not have "absolute confidence" in Jack. He's been lying about his name since he met her, and lying to all of his friends in London as well. Jack is performing the role of "Ernest Worthing," a carefree London dandy. He does this to escape the pressures of his everyday role as a respectable country gentleman. He tells Algernon, "When one is placed in the position of a guardian, one has to adopt a very high moral tone on all subjects." And indeed, the more we learn about Jack, the more we realize that he is a pretty serious fellow who is very protective of his ward Cecily.

Algernon is a different story. Algernon is the carefree London dandy, who sneers at marriage and romance and values style over substance in all things. He assumes the identity of "Ernest Worthing" to have a little fun at Jack's expense. His version of "Ernest" is the opposite of himself, a romantic at heart. And thus, he performs the role of a redemption-seeking lover when he encounters Cecily in the country.

In their performance of different identities, Jack and Algernon reveal something about themselves. For both of these characters, the assumption of a false identity enables them to experiment with aspects of their personalities which aren't normally expressed. In the country, under the weighty mantle of "guardian", Jack feels like he can't be or have fun. In the city, with a carefree reputation to uphold, Algernon never entertains the possibility of genuine romance.

Oscar Wilde knew quite a bit about performing different identities in different circumstances. As a gay man in Victorian England, he played a number of roles in his own life. He was married to Constance Lloyd, with whom he had two children. But he was also in a long-term, on-again-off-again relationship with Lord Alfred Douglas. He was a fame-seeking socialite who became known as a witty conversationalist and trend-setter. But that reputation proved to be an obstacle when he sought to be recognized as a serious poet and intellectual. He is notable as a man who very intentionally curated his public image with his choice of clothing, hairstyle and clever commentary. But as careful as he was about how he appeared, he was often careless about how he behaved. Eventually, the rumors about Wilde's homosexual lifestyle became too numerous to be dismissed. He wound up paying a steep price for being true to himself at a time when being gay was a crime.

Wilde was a man of complexity who recognized that people didn't fit into the neat boxes that were established by Victorian society. In *Earnest*, Wilde has great fun playing with the concept of identity and upending societal and gender-based

assumptions. The female characters in the play all embody wonderful contradictions. Cecily is an innocent country girl who pines away for a wicked lover. Gwendolen is confident and educated, but also clings to what is superficially fashionable. And the queen of contradiction is Lady Bracknell – the matriarch who holds fast to classist opinions and rules, but didn't have a dime to her name when she was married.

So, what's in a name? Very little, in Wilde's opinion.



Kate Galvin
Director

PS – If you are curious to learn more about Oscar Wilde's fate following his public outing, check out IU Theatre's production of *Gross Indecency: The Three Trials of Oscar Wilde* from October 21-29.

A poster for WFHB's Youth Radio. The background is orange with a yellow spotlight effect in the center. At the top, "WFHB's" is in red and "YOUTH RADIO" is in white on a black banner. Below this, the text "Be heard!", "Be involved!", and "Be on the radio!" is written in large, bold, black letters. Underneath, it says "Storytelling, journalism, engineering, DJing, podcasting, & more!" and "Saturdays at 6 PM Ages 13-20". At the bottom, it says "For more info email youthradio@wfhb.org". On the left is a black and white illustration of a vintage microphone. On the right is an illustration of two people sitting at a table, one with a laptop and one with a tablet, with a speech bubble above them. There are also several hand-drawn stars scattered around the text.

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ARTISTS' BIOGRAPHIES



Hannah Hakim
(she/her)
Cecily Cardew

Hannah Hakim is so excited to be a part of Constellation Stage & Screen's inaugural season! An actress and singer based in New York City, Hannah spent her summer performing in *The Revolutionists* at Wellfleet Harbor Actors Theater. Other recent credits include performances with New York City Children's Theatre, The Emerging Artists Theatre Co., The Metropolitan Playhouse, and The National Theatre (as part of their Saturday Morning Live! At the National program). Hannah is a graduate of Northwestern University's theatre, musical theatre, and acting for the screen programs and is represented by Bright Artists Management. She would like to thank this wonderful team, her family, and her friends for all of their incredible support! To see what Hannah is up to next, check out hannahhakim.com or follow @_hannahhakim on instagram.



Devin May
(he/him)
John (Jack) Worthing

Devin May is a proud Bloomington native and IU alum, with over 75 theatre credits in Indiana, Kentucky, Chicago, Boston, and D.C. Devin's favorite project to date was called *Super Richard World III*, a Shakespeare-Super Mario mashup by Chicago's Otherworld Theatre which landed on the Chicago Reader's "Best Plays of 2019" list.

Most recently, Devin lent his directorial hand to MCCT's 2022 Shakespeare in the Park *Henry IV p.1*, then spent a fun-filled summer as an Instructor for Constellation's Summer Camps. Devin looks forward to working with Bloomington's youth as an Instructor for Constellation courses throughout the fall.



Valarie C Kilmer
(she/her)
Gwendolen Fairfax

Valerie Kilmer is a Bloomington resident and is delighted to be a part of Constellation's inaugural season. She has previously performed in Ohio with Theater Ninjas, Ohio City Theatre Project, Cleveland Public Theatre, Lantern Theatre, Talespinners Children's Theater, Cleveland Shakespeare Festival, and Karamu House. Valerie trained at The Groundlings School in Los Angeles and has worked as a Teaching Artist with Disney Musicals in Schools, Playhouse Square, Greater Cleveland Aquarium, and LA's Inner City Shakespeare Ensemble.

She is happy to be returning to Oscar Wilde's *Earnest*, as she has fond memories of playing the role of Cecily in high school.



Greta Lind
(she/her)
Miss Prism

Greta Lind is a lifelong creative whose work spans diverse mediums including theatre, podcasts, print, television, and film, where she's appeared in *All My Children* and the film *Rudy*. Greta's greatest joy has been raising two wonderful boys into young adulthood. Her recent work includes the audio drama series *The Ernie Pyle Experiment!* (an Audie Awards® finalist), and *The Wonderful Wizard of Oz* audio play. Greta's debut novel, *Split Open*, was released in 2021 (audiobook coming soon), and she has co-facilitated writing circles with Young Women Writing for (a) Change® in Bloomington, Indiana.

Greta was in Cardinal Stage's production of *Our Town* and is thrilled to be part of Constellation's *The Importance of Being Earnest*. For more, visit gretalind.com.

ARTISTS' BIOGRAPHIES



Jeremiah Porter
(he/him)
Algernon Moncrieff

Jeremiah is a recent graduate of Texas State's Musical Theatre program. In addition to theater, he is pursuing a career in sound engineering & choreography. Regional credits: *Singin' in the Rain* at the Muny, *The Producers* at Casa Mañana, and *The Fantasticks* at Flint Repertory Theater. "We are limitless."



Mary Carol Reardon
(she/her)
Lady Bracknell

Mary Carol Reardon has been performing in plays all of her life beginning with original scripts at the age of 8 which she produced with the kids in the Hoosier Acres neighborhood. Her love of theatre lead her to New York City where she studied the Meisner School of Acting with William Esper and Wynn Handman. She was a member of Circle Rep LAB and acted in Off-Broadway theatre, films and television. Upon returning to her hometown of Bloomington, she continued her acting career at Brown County Playhouse, Bloomington Playwrights Project, Cardinal Stage, and Indiana Repertory Theatre. When not engaged in theatre she's volunteering for MC-IRIS, Friends of Lake Monroe and leading hikes for the Sierra Club.



Steve Scott
(he/him)
Lane/Merriman

Steve Scott has performed in sixteen theater and voice acting productions since stepping on stage for the first time in 2012. He appeared in Bloomington Playwrights Project's performances of *30 Day Mourning Period* (Larry), *Beating A Dead Horse* (Fritz), *The Oregon Trail* (Clancy), and *Fortunato Heist* (The Spider). Steve was cast as serial killer Ralph Ian Wantage in Monroe County Civic Theater's production of Bryony Lavery's *Frozen*.

Steve also voiced the characters Dick and Denver in Indiana Public Media's radio drama, "*The Ernie Pyle Experiment*", and the voice of Fred Porlock in Cardinal Stage's *Predisposed to Violins*.



David Sheehan
(he/him)
Rev. Canon Chasuble, D.D.

David is an actor, director, composer, and theater educator based in Bloomington, Indiana. For the BPP David directed the Woodward Newman Drama Award winning plays *Out of Orbit* by Jennifer Maisel, *You Remind Me of You* by Matthew Capodicasa and co-directed with Chad Rabinovitz *Home* by Christy Hall and Scott Allan; and *Make Me Bad*, the murderous musical by Alex Brightman and Drew Gasparini. David's sound designs have been featured in the BPP's *30 Day Mourning Period*; *The Bull, the Moon and the Coronet of Stars*; *Row After Row*; *Spun*; *Oregon Trail*; and *Everything in Its Place: The Life and Slimes of Marc Summers*. On the other side of the curtain, David originated the roles of Jesse in *Spun*, Christof in *The Truman Show: The Musical*, and Stevie in *Ugly Lies the Bone*. David also appeared as Darren in *Happily After Ever* and The Kid in *Jedi Handbook*. David is from Bozeman, MT and a proud graduate of Indiana University.

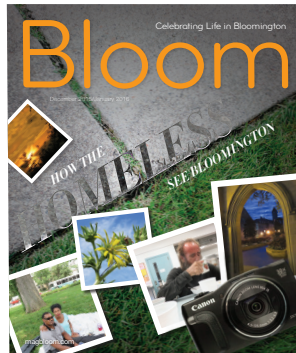


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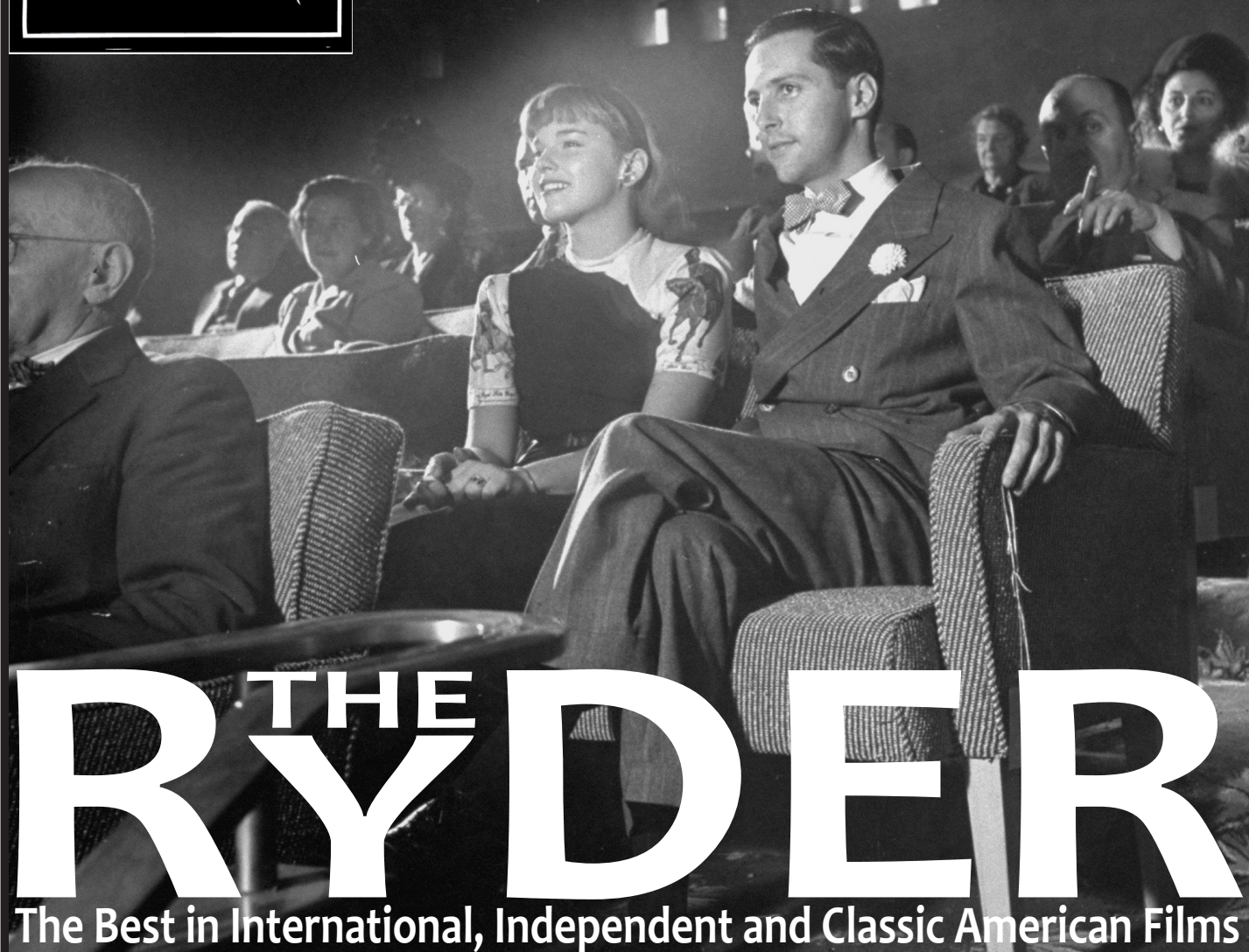
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CREATIVE TEAM

Kate Galvin (she/her) *Director*

Kate is the Artistic Director of Constellation and her work has previously been seen in Cardinal Stage's productions of *Ada & the Engine*, *A Year with Frog & Toad*, *Every Brilliant Thing*, and more. A Philadelphia native, she served as Casting Director/Assistant to the Producing Artistic Director at the Walnut Street Theatre for 7 years and Associate Producer for 11th Hour Theatre Company for 5 years. Kate is Barrymore Award-winning director of both musicals and plays, and has a passion for new musical development. Regional directing credits include 11th Hour, Fulton Theater, Pittsburgh CLO, Portland Stage, Walnut Street Theatre, Water Tower Theater and others. Kate has been proud to serve the National Alliance for Musical Theatre in a variety of capacities over the last 15 years and is currently a VP on the board. She is a graduate of NYU (Vocal Performance - Musical Theater) and Goldsmiths - University of London (Producing for Musical Theater). www.kategalvin.com

Phil Christiansen (he/him) *Stage Manager*

Philip Christiansen returns to the Stage Manager's console for his 21st Cardinal/Constellation production (most recently for *Hedwig and the Angry Inch*). He has been a Stage Manager for the Jacobs School of Music Opera Theater and is the company stage manager for Indianapolis Opera (this season included *Tosca*, *The Magic Flute*). In previous career pursuits he has been on the voice faculty at nine universities most recently at The University of Evansville and Ohio University.

Katie Ayer (any) *Assistant Stage Manager*

Katie Ayer is a 19 year old who had the luxury of working as an ASM for Cardinal Stage on such shows as *The Mountaintop* and *Hedwig and the Angry Inch*. She followed as Cardinal Stage turned into Constellation Stage & Screen, working on shows like *The Grown-Ups*. She is excited to keep working as Constellation becomes even bigger and better.

Jennifer Fok (she/they) *Lighting Designer*

Jennifer Fok is a Chinese American lighting designer based in New York City. She is thrilled to be making her Constellation Stage & Screen debut with *The Importance Of Being Earnest*. Her design collaborations center around reimagining classics, established plays, and exploring new work in movement, dance, and music. Select designs have been seen at Spoleto Festival, Long Wharf Theatre, Lincoln Center Education, Flint Repertory Theatre, Syracuse Stage, Opera House Arts, The Geva Theatre, Brown /Trinity, Detroit Public Theatre, The Know Theater of Cincinnati, Bates Dance Festival, NCPA Beijing, Gala Hispanic, Ars Nova, Theatre At Monmouth, TheatreWorks Colorado Springs, Company One Boston, among others.

She received her BFA in Theatre Production and Design from Ithaca College. www.jenniferfok.com

CREATIVE TEAM

Aubrey Krueger (she/her) *Props Master*

Aubrey has worked professionally at McLeod Summer Playhouse in Illinois, Interlochen Center for the Arts in Michigan, and Cardinal Stage. She was the prop master for Cardinal's *Hedwig and the Angry Inch*, *The Mountaintop* and *A Year with Frog and Toad*! She is a graduate of Ball State University where she got her BFA in Theatre Design and Technology. Some of her favorite works include *The Full Monty* written by Terrence McNally, Shakespeare's *The Tempest*, *Fun Home* by Lisa Kron and Jeanine Tesori. She thanks her mother, her mentor John Sadler, and her amazing partner for all of their support!

Chelsea Pell (she/her) *Assistant Stage Manager*

Chelsea is excited to start her 1st year with Constellation after being with Cardinal for 15 years as an Assistant Stage Manager. She loves being a mom and wife. When she's not hanging out backstage, you can find her in elementary school as a special education aide.

Kate Mott (she/her) *Costume Designer*

Kate Mott is a faculty member at Indiana State University. As a professor in the theater department faculty she enjoys teaching theatrical design, costume design and costume construction. She earned her BA in Costume Design from the University of Northern Colorado in 2008 and her MFA in Costume Design and Technology from the University of Missouri-Kansas City in 2014. Kate's designs include, *Love's Labour's Lost*, directed by Edward Stern, *Boeing, Boeing* at the Summer Repertory Theatre Festival, *Arsenic and Old Lace* at Creede Repertory Theatre, and *Clue* at Crossroads Repertory Theater. *The Importance of Being Earnest* is the fulfillment of a design dream, and Kate's first costume design at Constellation Stage & Screen. She hopes to continue working with this magnificent company and would like to thank her fellow artists for such a rewarding experience.

Brandon Reed (he/him) *Sound Designer*

Brandon is excited to be part of Constellation's inaugural season. In the past he has designed for both Cardinal Stage and Bloomington Playwrights Project including *A Year With Frog & Toad*, *The Lion*, *The Witch*, and *The Wardrobe*, *Sex with Strangers*, *Manhunt I & II*, *Painting for One*, and *Living Room Cruise Lines*. Regional credits include Goodman Theatre, American Players Theatre, PlayMakers Repertory Company, Marriott Theatre, Cape Fear Regional Theatre, and more. He's a recipient of the 2019 USITT Robert Cohen Award. BS: Ball State University, MFA: University of Illinois at Urbana-Champaign. Member of USA829 and TSDCA.

He's based in Chicago and is the Sound Supervisor for Lookingglass Theatre Company. www.brandonreedsounddesign.com

CREATIVE TEAM

David Wade

(he/him)

Scenic Designer/Change Artist

If you have been attending theater in Bloomington for the past 30 years, you more than likely have seen Mr. Wade's work. After a two year apprenticeship at the Wagon Wheel Playhouse in his hometown of Warsaw, Indiana, he came Bloomington to study at the IU School of Music. During that time, he also designed two seasons of plays and musicals for the Mitchell Opera House. In 1978 some local playwrights got together and created Bloomington Playwright's Project where David caught up with them in 1980 to design, direct and perform. David has designed many plays these past ten+ years for BPP and painted many of them, well, all of them. Now he has moved on to join Constellation Stage & Screen where he is excited to have the opportunity to be a Designer and Charge Artist. Please enjoy his designs and ask him about volunteering!

Tabitha Burton

(she/her)

Alternate Stage Manager October 25-30

Tab is very excited to be joining Constellation Stage & Screen. She has a Masters Degree from Indiana University where she studied Arts Administration. Tab currently serves as the Business Teacher at Bloomfield High School. Tab has worked with BPP, Cardinal Stage, IU and Shawnee Theatre as their Stage Manager. Some of her previous shows have included; *Mad Gravity*, *She Kills Monsters*, *Ugly Lies the Bone*, *The Bull*, *The Moon*, and *The Coronet of Stars*, *Billy Witch*, *The Life and Slimes of Marc Summers*, *Thirty Day Mourning Period*, *Home*, *Happily After Ever*, *Beating A Dead Horse*, *Painting for One*, *Manhunt 1 & 2*, and most recently *Heist* to name a few. Special thanks to Chad and the Constellation team for bringing her onboard this production.

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AN INVESTMENT IN OUR COMMUNITY



Constellation Stage & Screen has a deep and lasting impact on our community and region through our IU Credit Union Education and Outreach Initiative. Our educational offerings nurture a love of the performing arts in students of all ages in South Central Indiana. We offer classes and experiential learning for everyone from the youngest beginner to the adult professional.

Through this work, Constellation builds bridges of thought and dialogue for diverse groups of people around common themes and issues, provides tools for creative self expression, and enhances the quality of life for everyone in our region.

The IUCU Education Initiative contains four pillars:

1. INSTRUCTION

Learning and appreciating the art of theater & film

2. SCHOOL SERVICES

Supporting teachers and in-school student learning

3. PERFORMANCES FOR STUDENTS

Experiencing the joy of live theater

4. STUDENT PRODUCTIONS

Empowering young voices in the creation of theater & film

Learn more about the IUCU Educations Initiative at [SeeConstellation.org/education](https://www.seeconstellation.org/education)

For more information about how you can support education please contact us at (812) 336-7110 or info@SeeConstellation.org

FILM

Constellation's film program brings the art of filmmaking to Bloomington, and beyond! As a film and theater company, we are able to tell stories across different mediums and give writers the opportunity to take their work from page to stage to screen. Film aficionados can dive into classics and obscure cinematic treasures through our screening series partnerships.

Constellation's Film Department uniquely develops and fully produces stage plays into feature-length films, hosts a regular screening series of classics, indie films, and cinematic experiences, and offers year-round filmmaking classes.



FILM SCREENING SERIES

Constellation offers one-of-a-kind cinematic experiences that have you rewatching Hollywood hits in a whole new way: taste your way through Willy Wonka, throw spoons at the screen while watching The Room, or enjoy a delicious martini that's shaken-not-stirred to your favorite Bond film.

Stay tuned for more information on our screening series!

FILM CLASSES & PROJECTS

Want to break into the movies yourself? Local filmmakers can sharpen their skills through classes and studio projects using top of the line equipment. We also offer introductory classes for moviemaking on your phone, making film truly accessible to everyone.

PROJECT CONSTELLATION

Project Constellation (formerly Project Pigasus) is a state-wide high school screenwriting competition sponsored by Indiana based film company Pigasus Pictures. Indiana students grades 9-12 submit short screenplays, a winner is chosen, and Pigasus brings a professional film crew to the winner's town to fully produce their movie!

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memorable

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ON STAGE
NOV 10 - 27

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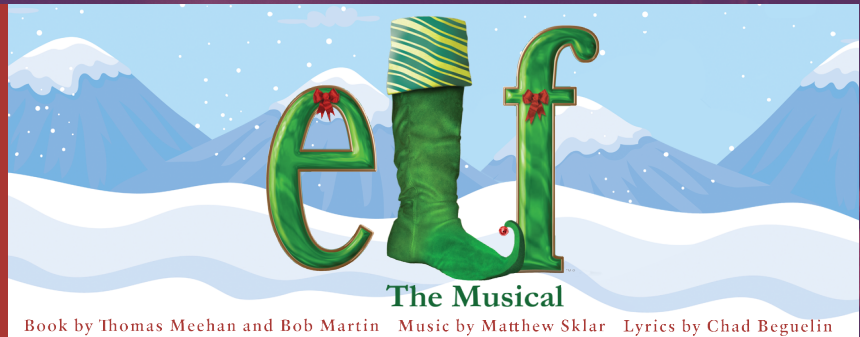
Anne of Green Gables

by Catherine Bush

Discover your inner Elf in this holiday classic!

ON STAGE
DEC 15 - 31

Buskirk-Chumley Theater



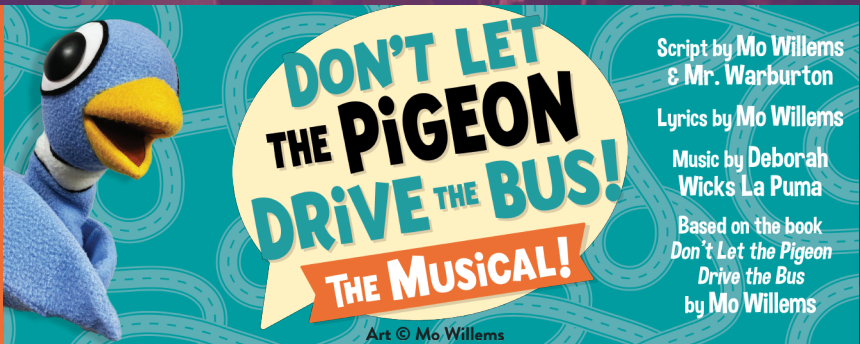
The Musical

Book by Thomas Meehan and Bob Martin Music by Matthew Sklar Lyrics by Chad Beguelin

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ON STAGE
APR 28 - MAY 14

Waldron Auditorium



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THE MUSICAL!

Script by Mo Willems & Mr. Warburton

Lyrics by Mo Willems

Music by Deborah Wicks La Puma

Based on the book
Don't Let the Pigeon Drive the Bus
by Mo Willems

Art © Mo Willems

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JULY 1, 2021 - JUNE 30, 2022

Thank you to those who have supported the Bloomington Playwrights Project, Cardinal Stage, and the Pigasus Institute in the recent past. You have made it possible for us to become a new Constellation! This list includes combined giving to Constellation Stage & Screen AND/OR BPP, Cardinal Stage, and Pigasus Institute from July 1, 2021 - June 30, 2022.

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At Constellation, we believe that the arts are vital to the quality of life for every individual and are essential to the overall health of our community. Storytelling fosters empathy and promotes a better understanding of our shared humanity, live entertainment stimulates the local economy, and excellent art elevates a community to local, regional, and national prominence, allowing us to retain and attract talent.

Earned revenue sources, such as ticket sales, account for approximately 40% of our annual operating budget. As such, the cultural, economic, and social impact that Constellation generates would not be possible without the support of our individual donors, grantors, and sponsors.

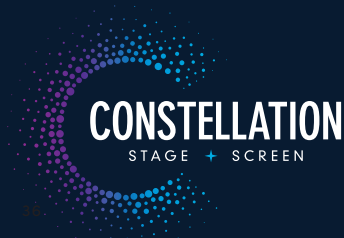
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To learn more about ways to give, please visit seeconstellations.org/support or contact us at 812.336.7110 or info@seeconstellations.org.

From the bottom of our hearts, we thank you for sharing our vision and passion.

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AN INVESTMENT IN OUR FUTURE



The Producer Society is a group of passionate individuals committed to the continued success of Constellation Stage & Screen. With their ongoing support, Constellation Producers enjoy a variety of benefits, including access to our private opening night receptions for every production in our Mainstage season.

For more information on the Producer Society, contact John Armstrong at john@seeconstellation.org

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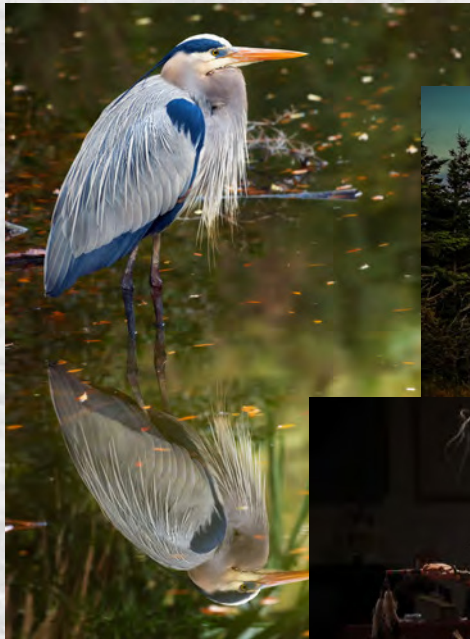
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A woman with dark hair in a bun, wearing a dark blue leotard and a voluminous, flowing purple skirt, is captured in a dynamic dance pose. She is barefoot, with one leg extended forward and the other back, arms raised in a graceful arc. The background is a soft, light blue gradient.

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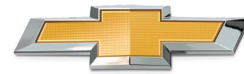
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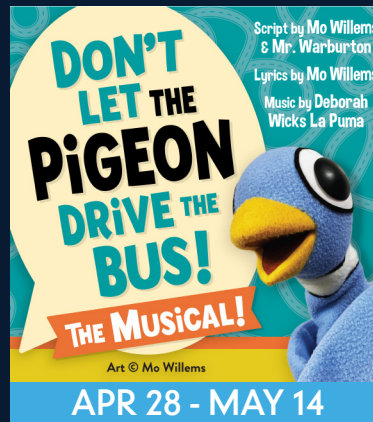
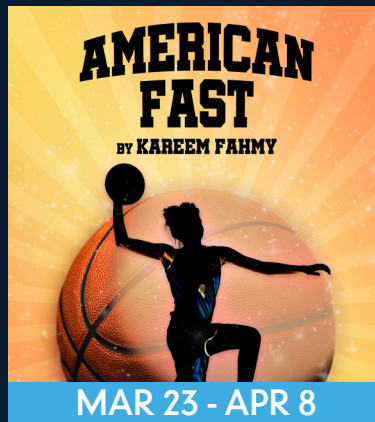
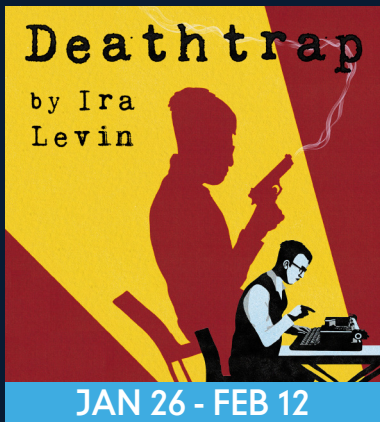
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