

## “Plucked”

Recently, Jaycee Dugard has been in the news coming forward for the first time in almost two years since she was rescued from being held captive. I had the opportunity to read her autobiography, *A Stolen Life*, this summer and have seen the famous interview she did with Diane Sawyer. I have continued to be drawn to her strength and resilience in making the best of such a horrible situation. I was also very intrigued by her fascination with pine cones. The last thing she remembers reaching out for as she was being abducted, in what she refers to as her free life was a pinecone. She has held onto her love of them and their sense of freedom and a new beginning for her, so much so, that Jaycee wears a pine cone necklace, and has started her own foundation to help victims of trauma through the purchase of this same necklace. This piece is by no means meant to act out the play by play story of Jaycee’s time in captivity. I hope to convey images of fear, resentment, anger, overall perseverance, and a will to survive as shown by Jaycee, as well as the co-dependency and mental illness that plagued Phillip and his wife.

Visit: <http://thejaycfoundation.org/> to find out how you can help.

## “verlust von breath”

Pina Bausch was the director of Tanztheater Wuppertal in Germany for over 35 years. After studying dance at Julliard and performing in NY she returned home to Germany to spark a return to the dance theatre movement and styling of previous choreographers. Her work cannot be easily described; a collaboration of music, theatre, visual art, movement, and political/social commentary, transporting the audience into a world of unexpected, terrifying, beauty, wondrously, challenging the visual life. She is most famously noted as saying “I’m not interested in how people move, but what moves them.” In June 2009, five days after being diagnosed with cancer, Pina passed away, leaving her indelible mark on modern dance.

# *WINTHROP DANCE THEATRE* *IN CONCERT*

## International Biographies

November 2–6, 2011

<b>Artistic Director</b>	<b>Mary Beth Young</b>
<b>Lighting/Scenic Design</b>	<b>Anna Sartin</b>
<b>Sound Engineer/Technical Director</b>	<b>Biff Edge</b>
<b>Costumes</b>	<b>Janet Gray</b>

## “The Art of Dancers”

<b>Choreographer</b>	<b>Bethany Tuffy</b>
<b>Music</b>	<b>“Song for Viola” by Peter Bradley Adams “Heart Asks Pleasure First” by Ahn Trio</b>
<b>Dancers</b>	<b>Mackenzie Elder, Caroline Hafer, Jennifer Harper, Meagan Hogarth Kate Meyers (US) and Mary Beth Pease (US)</b>

## “Stand Up”

<b>Choreographer</b>	<b>Valerie Ifill and dancers</b>
<b>Music</b>	<b>Sam L. Richards</b>
<b>Dancers</b>	<b>Amanda Floyd, Dana Generette Everett Johnson, Shelby Mosher, Nikesha Nelson, Savannah Schoenborn</b>

## “The Art of Dancers”

### “Arbeit Macht Fret”

<b>Choreographer</b>	Mary Beth D. Young
<b>Music</b>	John Williams
<b>Music Arrangement</b>	Ziñorl Broñola
<b>Musicians</b>	Keyboard: Ziñorl Broñola Violin: Christopher Fowler
<b>Dancers</b>	Ty’quan Christie, Ashton Duncan, Krysten Funderburk, Cassie Graham, Fredrico Harrell, Danielle Hausmann, Brittany Keane, Dashae Middleton, Mackinsey Shahan, Ashlea Sovetts*, Kirsten Stallings*

~A 10 MINUTE INTERMISSION~

### “Last Light”

*The “Widow” Combs in Appalachia who boycotted the strip mining of her land*

<b>Choreographer</b>	Mary E. Martin
<b>Choreographer Assistant</b>	Emily Molinari
<b>Music</b>	Country Cooking; Phyllis Boyens; Hazel Dickens
<b>Poetry</b>	Mary E. Martin
<b>Reader</b>	Ruchi Dadheech
<b>Dancers</b>	Regina Allen, Kaitlyn Conboy, Victoria Eakins, Amanda Floyd, Dana Fowler, Fredrico Harrell, Aubrie Salzman, Kirsten Stallings*, Emily Molinari (US)

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The National Association of Schools of Theatre  
And  
The National Association of Schools of Dance

Edgar Degas is known as “The Painter of Dancers.” Of all of his artistic works more than half are of dancers. Reflecting the practical lives of dancers was important to Degas; he was not focused on the beauty of the entire ballet production itself but rather wanted to show that the “Goddesses on stage” were also human. He was fascinated by life behind the scenes and wanted to capture what the audience couldn’t see, the realism of being a ballerina in that day and age. This piece is a reflection and celebration of Edgar Degas’ masterful art and the recognition and admiration he still, to this day, brings to dance and dancers through his work.

### “Stand Up”

Stand Up celebrates the “International Biographies” of each dancer in the piece. Their families come from Africa, Germany, Ireland, Italy and Poland. Through understanding personal histories, the dancers journey through a process of understanding how to celebrate differences and engage in the present.

### “Arbeit Macht Fret”

Maximilian Kolbe:

Maximilian Kolbe was a Catholic priest from Poland who was arrested and sent to Auschwitz for assisting and hiding Jews and Catholics from the Nazis. The choreographer of this dance piece had the opportunity to visit the Auschwitz camp several years ago where Maximilian Kolbe was imprisoned and later died. His story is a remarkable one and this choreographic work is an attempt to tell his story using an aesthetic process. Maximilian Kolbe was canonized a saint by Pope John Paul II on October 10, 1982.

### “Last Light”

The “Widow” Combs

Strip mining increased in scale around 1961 in East Kentucky. By 1964, large parts of the land had been gutted, especially in Pike, Knott, Harlan and Letcher Counties. Many protested the actions of the coal companies, among them the “Widow” Combs. In 1965, this frail sixty one year old woman tried to protect her twenty acre farm by first standing, then lying down in front of the bulldozer about to tear open her land. Law officers soon carted her off her property. I wrote the poem to honor this woman’s struggle and the land’s struggle to survive.

## Production Staff

Stage Manager	Megan Friend*
Assistant Stage Managers	Kaitlyn Edens, JT Rider
Light Board Operator	Michelle Slattery
Sound Board Operator	Sean Rodriguez
Projection Operator	Kathleen Rischebarger
Fly Operator	Ann Marie Calabro*
Scenic Studio Assistants	Kyle Amick*, Erin Bailie, Philip Calabro, Hayden Henderson Jocelin Lehner, Kayla Piscatelli*
Scenic Construction/Lighting Crew	Joseph Fry, Carrie Hilliard, Jessica Marohn, Zachary McCrorey, Tyra Moody, JT Rider, Sean Rodriguez, Leah Smith
Costume Studio Assistants	Cecily Bigham*, Allison Keller, Allie Molinari, Sydney Moore, Cassie Prodan, Brittany Steele, Amber Westbrook
Costume Construction Crew	Jessica Berry, Ann Marie Calabro* Jed Cockerill, Carrie Hilliard, Geoff Jordan*, Michelle Slattery, Sara Sopko
Box Office Manager	Cecily Bigham*
Box Office Staff	Sarah Gunter*, Geoff Jordan* Melissa O'Mara*, Briana Parks*, Nathan Rouse*, Amber Westbrook*
House Manager	Russell Luke
Graphic Designer	Bara Wetherell

\*Denotes membership in Alpha Psi Omega, the National Honorary Theatre Society

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## "Plucked"

Choreographer	Meg Schriffen
Music	"Do You Listen to Your Dreams?" by Diego Stocco "Lamento" by Ryuichi Sakomato "Music From A Tree" by Diego Stocco
Dancers	Amanda Floyd, Nikesha Nelson, Shannon Williams Ashlea Sovetts* (US)

## "verlust von breath"

Choreographer	Stacy Garrett McConnell
Music	"Masque of the Red Death" by James Kevin Gray (based on <i>Masque of the Red Death</i> by Edgar Allan Poe)
Musicians Wednesday & Friday	Piano: Janice Bradner Flute: Jill O'Neill Clarinet: Catherine Bushman
Dancers	Lexi Bruns, Meghan Burgess, Krysten Funderburk, Dana Generette, Jennifer Harper, Nia Harris, Shelby Mosher Savannah Schoenborn, Rochelle Stone*, Danielle White Dashae Middleton (US), Shelby Scott (US)

Acknowledgement to Kevin Gray for permission to use his score.

(US) indicates understudy dancer

## Acknowledgements

York County Ballet Company

In compliance with Winthrop University policy, we ask smokers to use the designated area across the driveway from the front of Johnson Hall.