

Winthrop Dance Theatre 2014

Have Had H.A.S.

Choreographer Lauren Suflita Skrabalak
Music “Midnight” by ColdPlay
Dancers Megan Long, Mackinsey Shahan*, Carmen Trull

Synopsis: “If it lights you, move in that direction. If it drains your life force, move away. Trust your internal GPS. Your body knows.” By Crystal Andrus

Move!?

Choreographer Stacy Garrett McConnell
Music “Keko” by Kimmo Pohjonen
Dancers Nikki Credit, Kennedy Crosby, Mason Diaz, Kaila Dockal, Danielle Cannon

Synopsis: A choreographic work exploring the idea of moving and not, getting others to move and not.

Precautionary Measure

Choreographer Ashley Suttlar Martin
Music Bjork
Dancers Devon DiFederico

Synopsis: This solo is an adaptation of a current work in progress.

No One Fights Alone

Choreographer Bethany Tuffy
Music “Air from Overture, BWV 1068 in D” by Johann Sebastian Bach
Dancers Kristyn Blackwood, Jessica McFarland, Mackinsey Shahan*, Savannah Schoenborn, Carly Thompson, Carmen Trull, Billy Thompson

Synopsis: This piece is dedicated to cancer patients and their families: Supporting the fighters. Admiring the survivors. Remembering the taken. Honoring the family and friends standing by and loving cancer victims as they all endure the battle together...No one fights alone.



Jackie O'Toole was born and raised in Philadelphia, Penn., where she began her formal dance training. She received her B.A. in dance and B.A. in communications from Coker College. She received her M.F.A. in dance performance and choreography from Florida State University. Along with interning at Alvin Ailey American Dance Theater, there she received her certification in Lester Horton Technique. Ms. O'Toole's choreography has been presented in venues including the Cloud Dance Festival in London, DUMBO Dance Festival in New York, Panoply Arts Festival, South Carolina Dancing Festival, and the American College Dance Festivals. Ms. O'Toole has set choreography on West Chester University's dance programs and was on the dance faculty at AMDA's Los Angeles campus. She is a member of L.A.-based Sarah Berges Dance Company, performing currently as a guest artist in her fifth international company season. Ms. O'Toole is an assistant professor of dance at Johnson C. Smith University, in Charlotte, N.C.



Emily Morgan joined the Winthrop faculty this year as an assistant professor of dance. She has taught at the University of Texas, El Paso; El Paso Community College; University of North Carolina, Greensboro; Elon University; the North Carolina Governors School; and at a public magnet arts high school in Winston-Salem, N.C. Emily has performed with members of Lower Left Performance Collective in Texas and New Mexico; with Sebastian Prantl in Krems, Austria; Daniel Ashwanden in Vienna; and in work by Stephan Koplowitz, Ellen Cornfield, Martha Connerton, Jan van Dyke, and BJ Sullivan. Emily studied extensively at the Merce Cunningham Studio, as well as at the Trisha Brown Studio and the Limón Institute. Emily serves on the board of the North Carolina Dance Alliance and recently joined the Awards Committee for the National Dance Education Organization. She received her M.F.A. in choreography from UNCG and her B.A. in dance from Denison University in Ohio. She is also a registered yoga teacher.



Jamie Drye is originally from North Carolina, where he began his dance training at Western Carolina University. After receiving his B.A. in dance performance at Winthrop, he joined Caroline Calouche & Company, where he performed for two seasons and remains an adjunct dancer. Later he performed with Annex Dance Company and trained and apprenticed with Carolyn Dorfman Dance Company in New York City. Additionally he has appeared in Asheville Ballet's *Porgy and Bess*, and CPCC's *Celestial Tapestries*. A teaching artist, he has taught all over the southeast including at SC Dance Festival, Sensoria Festival, Fascinating Rhythms, ST-ARTS, Elements of Dance, and Manna House Workshops; also in residence at Central Academy of Technology and Arts, Winthrop University, Shenandoah University, and Johnson C. Smith University. In addition to his professional dance career, Jamie teaches dance fitness at Crunch and Equinox Fitness Gyms, which are currently the leading fitness facilities in the country. Crunch Gym recently selected Jamie as a lead instructor for its partnership with Broadway and *Motown the Musical*. Jamie currently resides in New York City working as a dancer, choreographer, dance educator, and dance fitness instructor. Also, co-founder and co-artistic director of the Drye/ Marinara Dance Company, and co-producer of Fresh Dance Series that currently tours North Carolina, New York City, Washington D.C, and Philadelphia.

Artistic Staff

Director	Meg Schriffen
Scenic Designer	Biff Edge
Lighting Designer	Anna Sartin
Assistant Lighting Designer	Brian Drescher
Costume Designer	Janet Gray
Costume Studio Supervisor	Amy Turner Thompson
Sound Engineer/Technical Director	Biff Edge



Bethany Tuffy was born and raised in Las Cruces, N.M., where she trained for 13 years with Michele and Kevin Self. As a member of the Las Cruces Chamber Ballet she danced various leading roles in both classical and contemporary ballets. Graduating Summa Cum Laude Bethany earned a B.F.A. in ballet and a minor in psychology at Texas Christian University. Upon graduation she was invited by Fernando Bujones to join Southern Ballet Theatre, now Orlando Ballet. Under his artistic direction Bethany danced professionally with the Orlando Ballet for four years, performing a vast repertoire of classical, contemporary and world premiere ballets. She had the honor of working with such choreographers as Fernando Bujones, Peter Stark, Elizabeth Gillaspy, Maria Julia Landa and Bruce Wood. Bethany's

teaching career began even before her professional dancing career after completing a two-year dance teacher-training program. She has been teaching students ages 3 through adult for 20 years in pre-professional, academic and recreational settings. She has an expansive range of teaching that includes Creative Movement, Ballet, Pointe, Variations, Perfecting Technique, Conditioning, Stretch, Musical Theatre Dance, Tap, Jazz and Modern.

Bethany has been a part of the Winthrop faculty for eight years. She and her wonderful husband are the proud, lucky parents of two amazing daughters.



Meg Schriffen (Dance Program Director) holds a B.A. in dance education from Winthrop University and an M.F.A. in performance and choreography from Florida State University. After graduating from Winthrop, Meg taught dance at Camden Elementary of the Arts and later became head of the Dance Department at Thomas Sumter Academy in South Carolina. While teaching, she also performed and choreographed for the Sumter Civic Dance Company and performed with The Power Company in Columbia, S.C. Notable achievements while at Florida State included performing in master works such as Martha Graham's, *Steps in the Street*, from *Chronicle*, and being appointed rehearsal director and a performer in Paul

Taylor's, *Esplanade*. She was also involved in Dance Repertory Theatre and assisted director Lynda Davis, as well as performed in pieces by many guest choreographers including Terry Creach, Bruce Wood, Jawole Zollar, Gerri Houlihan, and Dr. Nancy Smith Fichter. She also performed works by FSU faculty, Lynda Davis, Anthony Morgan, Patty Phillips, and Rick McCullough. After her active involvement in FSU's Dance Department, Meg returned to Rock Hill and was a member of Charlotte-based contemporary dance company, Caroline Calouche and Company. Other credits include performing and choreographing for the American College Dance Festival, The Charlotte Dance Festival, North Carolina Dance Festival, South Carolina Dance Festival, Florida Dance Festival, Staibdance Summer Intensive, and several Piccolo Spoleto Festivals. Meg is also on faculty for the Staibdance Summer Intensive in Sorrento, Italy, where she has taken Winthrop dance students each summer. She is also a long-time faculty member in dance for the ST-ARTS program, hosted at Winthrop each summer for gifted and talented middle school students. Meg is in her eighth year of teaching dance at Winthrop University.



Mia Cunningham began her dance education as a child in Texas. She graduated from North Carolina School for the Arts and began dancing professionally with various companies in the U.S. and abroad. After living in New York City for seven years, she joined North Carolina Dance Theatre, in Charlotte, N.C., where she danced for 18 years before retiring. During her time at NCDT, she was fortunate to work with many choreographers. Some of the choreographers included Dwight Rhoden, Alonzo King, Jean Pierre Bonnefoux, Sal Aiello and Uri Sands, who also created ballets for her. She also was given the opportunity to dance

roles in the ballets of George Balanchine's *Concerto Barocco*, *Four Temperaments*, *Stravinsky's Violin Concerto*, *Rubies*, *Serenade*, Alvin Ailey's *The River and Feast of Ashes*, Paul Taylor's *Esplanade*, Agnes de Mille's *Rodeo* and Nacho Duato's *Jardi Tanca* and *Na Floresta*. Upon retirement, Cunningham began her career as an educator in dance and has been a part of the Winthrop faculty for the past five years, as well as Davidson College and various dance academies in the surrounding Charlotte area.



Kelly Ozust earned her M.F.A. at The University of North Carolina, Greensboro where her thesis concert, which explored the narrative possibilities of the body, was nominated for best thesis work of 2011. Her work explores the intersection of dance and social justice by joining traditional elements of dance and theatre to create new embodied narratives. She has worked as a choreographer for musical theater, opera, and theater for youth productions in North Carolina and Georgia, and her contemporary dance works

have earned multiple choreography awards from regional competitions. She is interested in pairing dance and technology, and her most recent dance for film was honored with the Kress Award from the Georgia Museum of Art. She teaches modern, jazz, hip hop, and musical theatre dance styles in the Department of Theatre and Dance.

Mine in Mind

Choreographer

Meg Schriffen

Music

“Wismut” by Signal

Dancers

Michael Arrington, Mason Diaz, Kaila Dockal, Jennifer Harper, Emily Molinari, Carly Thompson, Kristin Ward

Synopsis: Thoughts can permeate one's mind. How do we decide whether the thoughts we have and decisions we make are truly our own, or influenced by an outside source? How we chose to deal with conflicting thoughts is explored in “Mine in Mind.”

- There will be a ten minute intermission -

Pas de Quatre

Choreographer

**Original choreography by Jules Perrot
Restaged by Mia Cunningham, after
Anton Perrot**

Music

“Pas de Quatre” by Cesar Pugni

Dancers in order of solos

**Hannah Price, Jessica McFarland,
Carley Tomlinson, Mackinsey Shahan**

Synopsis: Pas de Quatre was originally choreographed in 1845 for the King and Queen of England and performed in London. The ballet starred the four most famous ballerinas of that time: Lucille Grahn, Carlotta Grisi, Fanny Cerrito and Marie Taglioni. Pas de Quatre was constructed to showcase each ballerina's virtuosity and star power. An inherent rivalry began to develop between them, which became an integral part of the reconstruction in the proceeding years. Pas de Quatre has been performed hundreds of times in theatres worldwide and continues to be a part of the classical repertory in ballet companies all over the world.

Tech_____nique/nology

Choreographer

Kelly Ozust

Music

**“Elevator Song” by Keaton Henson
“Paper Tiger” by Spoon**

Text

**“Elevator Song” Kid Kanevil Remix
The Work of Art in the Age of Mechanical
Reproduction, Walter Benjamin**

Dancers

**Riley Ketcham, Savannah Schoenborn
La'Raine Turlington**

Synopsis: This piece arose out of my interest in the intersection of dance, technology, and the choices we make as consumers of art. I wanted to give you, the audience member, a choice about how to view this work, as well as think about how technology shifts perceptions of live versus reproduced performance.

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

There Still Was Grace Through Indignity

Choreographer Jackie O'Toole

Music "Tel Qu'il est" by Fréhel
"World to Come III" by Maya Beiser

Dancers Sarah Fetner, Cassie Graham, Mikaela Laxton,
Myah Manuel, Morgan Nawrath, Hannah Price

Synopsis: "There Still Was Grace Through Indignity" is inspired by the novel and film "Sarah's Key," which is based on the Vel d'Hiv roundup of Jewish families in Paris, 1942. Through my travels to France, and research of the horrific time period of WW II, I found one common theme. Though lives were lost and families were disgraced, there seemed to be a quiet and subtle grace in these survivors. This piece presents both the poise and the infamy that are brought out in desperate times and in reflection.

Sweet Americana

Choreographer Emily Morgan with movement invention
by dancers

Music "We Shall Be Free" by Woody Guthrie
"I Ain't Got No Home" by Woody Guthrie
performed by Bruce Springsteen
"So Long, It's Been Good to Know You" by
Woody Guthrie

Dancers Mason Diaz, Sarah Fetner, Megan Long,
Savannah Schoenborn, La'Raine Turlington

Synopsis: This piece is a reaction to the protests that took place in St. Louis, one of my childhood homes. Protest, though, is a national and global right that has the power to yield both positive and negative results. I use Woody Guthrie's music in an effort to honor the founder of American folk protest.

In my Zone

Choreographer Jamie Drye (Winthrop alumnus)

Music "For the Time Being" by Phonique
"Brim" by Olafur Arnalds

Dancers Kennedy Crosby, Devon DiFederico,
Megan Long, Myah Manuel, Kristin Ward,
Sydney Carr, Iris Myers

Synopsis: What does it mean to be comfortable with being uncomfortable? "In my Zone" explores the ideas of the discomfort one feels when their space is invaded.

CHOREOGRAPHERS



Lauren Suflita Skrabalak graduated cum laude and earned her B.F.A. in ballet (performing and teaching emphases) from the University of Utah in 2002. While on scholarship, her undergraduate performing career included a guest artist role with Ballet West and dancing with the Utah Ballet. This allowed for an opportunity to travel abroad to Taipei, Taiwan performing a soloist role in Balanchine's famed ballet *Concerto Barocco*. She also danced on the medals plaza stage during the 2002 Salt Lake Winter Olympics. After graduation, Skrabalak danced professionally, choreographed and taught for Bodiography Contemporary Ballet in Pittsburgh. As a principal dancer, she was privileged to have worked with choreographers like Ze'eva Cohen, emeritus chair of Princeton University's Dance Department, Tony-nominated Lynne Taylor-Corbett, and former principal dancer for the American Ballet Theatre Johan Renvall. During her seven-year stay with the company, she was promoted to rehearsal director as well as the assistant director of the conservatory. Her works have appeared at the Byham Theater, Kelly-Strayhorn Theater and Johnson Theatre, and she has extended her teaching talents to the following schools: University of Utah, Point Park University, Carnegie Mellon University, West Virginia University, University of North Carolina at Charlotte, Washington & Jefferson College, McDaniel College, La Roche College, and now Winthrop University. Most recently, Skrabalak earned her M.F.A. in dance (performing arts) through the low-residency program at the University of Wisconsin-Milwaukee and graduated spring 2013 with honors. She resides in Charlotte with her husband and son, is on faculty for the Charlotte Ballet Academy, as well as teaches Pilates after becoming Mat-certified by PowerHouse Pilates (PHI) more than eleven years ago. Currently, Skrabalak is working towards her Pilates apparatus certification through Balanced Body University, and is an active Board Member for the Charlotte Dance Festival.



Stacy Garrett McConnell, native of Greenville, S.C., holds a B.A. in dance education: K-12 certification and B.F.A. in dance performance/choreography from Columbia College and a M.F.A. in dance performance and choreography from Florida State University. In addition to her training at CC and FSU, she has studied at The Ailey School's (official school of Alvin Ailey American Dance Theater) Summer Intensive and American Dance Festival's six week school. As a performer, she has had the opportunity to work with a variety of artists and companies, as well as interned with Urban Bush Women directed by Jawole Zollar. Since joining Winthrop University's Department of Theatre and Dance in 2002, McConnell has taught a range of courses from Dance Pedagogy, Dance Kinesiology, Modern Technique, and Musical Theatre Dance Forms. Several of McConnell's contemporary choreographic works including *Classic (For You)*, *Feelodin*, and *Suite Dean* have been performed at an array of venues across the east coast. In addition, she has choreographed a variety of musicals including *Oklahoma* and *Fame*. She continues to choreograph for contemporary project-based company Woodward Street Dance Project, of which she was co-founder and co-artistic director.



Ashley Suttlar Martin holds a M.F.A. in dance from Temple University and a B.F.A. in dance performance and choreography from Virginia Commonwealth University. She has served on faculty at Morehead State University (Ky.), Queensborough Community College - City University of New York, Central Piedmont Community College (N.C.) and Coker College (S.C.). Since Martin's relocation to Charlotte, she participated in the 20th Anniversary North Carolina Dance Festival as a Touring Artist and served as coordinator of the 48 Hour Project (Charlotte Dance Festival Board). Martin is co-producer of FRESH, a performance series that tours major cities along the east coast, teaches Bokwa fitness and directs her own company, 4thrightdance. Currently, Martin serves on dance faculty at The Governor's School of Arts & Humanities (S.C.) and is happy to join the dance faculty at Winthrop University.