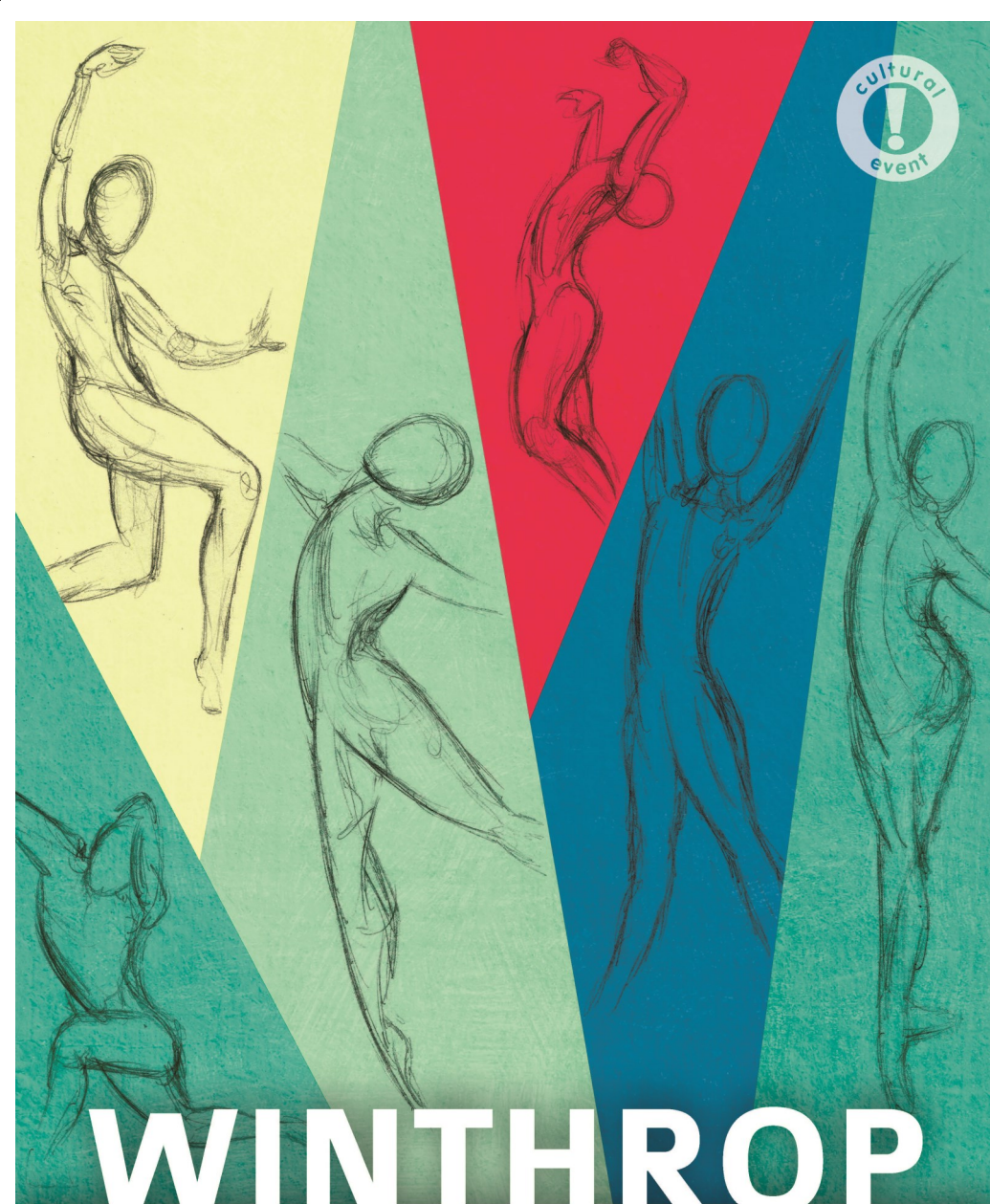




Amanda Ling is a dance artist and educator striving to make collaborative conceptual art that connects people in the community. She is the associate director of The Power Company Collaborative and is an adjunct dance professor at Columbia College, Coker College, and Winthrop University. Amanda strives to create accessible public art installations and she curates the annual Columbia Dance and Improvisation Festival. As a choreographer and company director, she often teaches workshops and seminars in local K-12 institutions and she collaborates with a wide array of local artists. In 2013, she danced in Eileen Standley's film *Gesture of Imagination* that was on exhibit and received international recognition at festivals in Bulgaria, Barcelona, and the Linus Galleries in Los Angeles, California. Amanda received her M.F.A. in dance from Arizona State University and B.F.A. in dance performance and choreography from Columbia College. She enjoys working with improvisation and her movement research interweaves classical dance techniques with innovative and experimental perspectives.



Bethany Tuffy was born and raised in Las Cruces, New Mexico 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 Gillaspay, 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 since taught students ages 3 through adult 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 almost twelve years. She and her wonderful husband are the proud, lucky parents of two amazing daughters.



WINTHROP

DANCE THEATRE CONCERT

Thursday, November 9 through Saturday, November 11, 2017 at 8 p.m.
 & Sunday, November 12 at 2 p.m. ▪ Special outreach performance Friday, November, 10 2017 at 10 a.m.
 Tickets: \$5 with Winthrop ID / \$10 general public. ▪ Reserved Seating ▪ Johnson Theatre

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Essence of You

Choreographer Meg Schriffen
Music "Perpetual Production," "On Schedule," "Into the New (Instrumental)," by Mark Peter Revell
Lighting Designer Anna Sartin
Dancers Katelyn Arledge, Mikaela Laxton, Hannah Leonard, Morgan Nawrath, Carley Tomlinson, Katie-Laken Weeks

Dedicated to my daughter Anna, *Essence of You* is meant to capture the spontaneity, happiness, and the pure innocence and joy of youth.

Placemaking

Choreographer Kelly Ozust and dancers
Music "Nickel Mountain" and "Sunrise at Independence" by Tin Hat
Lighting Designer Anna Sartin
Dancers Semira Daniels, Hannah Denning, Daz'cha Johnson, Anna Grace McLaughlin, Hannah Price, Lexy Sharpe, Carley Tomlinson

"Public Spaces are key elements of individual and social well-being, the places of a community's collective life, expressions of their diversity, and a foundation of their identity. Poorly managed or inaccessible public spaces can actually create barriers between people and places. More and more people and communities are beginning to recognize, and to fight for, the power of place in transforming cities and the everyday lives of their residents. Citizens are finding that working together around the common goal of "place" is a key step in creating safer, healthier, and more inclusive communities."
- Project for Public Spaces

Stalemate

Choreographer Ashley Suttler Martin
Music Maribou State "The Clown" feat. Pedestrian
Lighting Designer Anna Sartin
Dancers Tiffany Moss, Kylie Smith
This duet conveys dynamic behavior between related individuals.



Emily Morgan is an assistant professor of dance at Winthrop University. She 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 arts magnet high school in Winston-Salem, North Carolina. Emily has performed with members of Lower Left Performance Collective in Texas and New Mexico, with Sebastian Prantl in Krems, Austria, Daniel Aschwanden 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 in New York City. She received her M.F.A. in dance/choreography from UNCG and her B.A. in dance from Denison University in Ohio. She is also a registered yoga teacher.



Stacy Garrett McConnell, native of Greenville, South Carolina, 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.



Lauren Suffita 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 includes 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, the late 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, Patricia McBride & Jean-Pierre Bonnefoux Center for Dance, as well as Winthrop's own 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 Northwest School of the Arts where she was invited to be part of a choreographic residency for their 2nd Annual Repertory Scholarship Concert. Skrabalak earned her M.F.A. in dance (performing arts) from the University of Wisconsin-Milwaukee and graduated spring 2013 with honors. Currently, she resides in Charlotte with her husband and two sons, is on faculty for the Charlotte Ballet Academy, teaches at Iron Butterfly Pilates, and is the Rehearsal Director for Bodiography Contemporary Ballet-Charlotte.

CHOREOGRAPHERS



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, South Carolina. 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. From 2010-2013, Meg was on faculty for Staibdance Summer Intensive in Sorrento, Italy, where she took Winthrop dance students each summer. She was 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 eleventh year of teaching dance at Winthrop University.



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.



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. Her passion for the arts led her to exploring many avenues as an educator, administrator and advocate. She danced professionally for companies based in Philadelphia and New York City. Her choreographic works have been acclaimed and presented nationwide. She is founding co-producer of FRESH, a live-arts performance series and director of *Athrightdance*. Martin developed and implemented a dance minor curriculum at Morehead State University (KY), was guest faculty at Queensborough Community College - City University of New

York, has served on faculty at Central Piedmont Community College (NC), Coker College (SC) and Winthrop University (SC). Martin has also worked in various schools systems as a teaching artist and at the Governor's School of Arts & Humanities (SC). Recently, Martin became a member of the International Dance Council (UNESCO, Paris), earned instructor certification in Umfundalai, a Contemporary African Dance Technique and currently teaches at Queens University, Charlotte Ballet's Academy, Education & Community Engagement programs and for various organizations across the Carolinas. She is thrilled to serve another year as dance faculty for Winthrop Dance Theatre.

Civil Twilight

Choreographer

Emily Morgan with movement invention by Morgan and the dancers

Music

"We Believe in Broken Bones," "Contra Costa" by E*Vax

Audio

Excerpts from Franklin D. Roosevelt's 2nd Fireside chat in May 1933, John F. Kennedy's 1960 speech accepting the Democratic nomination for President, Lyndon B. Johnson's 1963 speech following JFK's assassination, Jesse Jackson's speech to the 1988 Democratic National Convention, George H.W. Bush's 1989 Inaugural Address

Sound Editing

Emily Morgan

Lighting Designer

Biff Edge

Dancers

Lauren Dunlap, Sarah Golzari, Charity Moore, Morgan Nawrath, Megan Smith, Rachel Trotter,

Civil twilight is the period of time after which the sun has set but before it is completely dark. It is darker outside, and yet there is still time to see, to listen, and to act.

~ There will be a ten minute Intermission ~

Reverie

Choreographer

Stacy Garrett McConnell

Music

Otis Redding edited by Katie-Laken Weeks

Lighting Designer

Brian Drescher

Dancers

Jacqui Cron, Megan Smith, Katie-Laken Weeks

Dedicated to the work of a Southern artist who left too soon, Otis Redding. Even fifty years after his death, his music continues to entertain and inspire.

Vite Lent

Choreographer

Lauren Suflita Skrabalak

Music

The Piano Guys

Lighting Designer

Biff Edge

Dancers

Emmalee Bradley

A movement tapestry experimenting with the juxtaposition of fast (French word, vite) and slow (French word, lent).

Luna

Choreographer	Amanda Ling in collaboration with performers
Music	“Moonbeams” by Inertia DeWitt
Lighting Designer	Biff Edge
Dancers	Mikaela Laxton, Hannah Leonard, Tiffany Moss, Kylie Smith, Rachel Trotter

Illuminating the night sky and beaming from a distance, she reminds us to reach within and sense our breath and pulsing heart. As the winds blow and weather changes, so do her phases. In her fullness we are reminded of wide forces, watery dream states, and energy both powerful and sensitive, deep within us. Each traveling on a unique journey, we open our hearts to be guided by the full moon in her magic and mystery.

All In

Choreographer	Bethany Tuffy
Music	“Shape of My Heart” by Sting
Lighting Designer	Anna Sartin
Dancers	Katelyn Arledge, Emmalee Bradley, Jay Camp, Justin Johnson, Anna Grace McLaughlin, Lexy Sharpe, Rachel Trotter

This piece revolves around a poker game — the cards, the choices, the risks, the intensity, and the fun.

Artistic Staff

Director	Meg Schriffen
Scenic Designer	Biff Edge
Costume Designer	Janet Gray
Costume Studio Supervisor	Cheralyn Lambeth
Sound Engineer/Technical Director	Biff Edge
Scene Shop Supervisor	Brian Drescher

Production Staff

Stage Manager	Aisha Addison*
Light Board Operator	Sebastian Martin
Sound Board Operator	Makayla Toles
Fly Operator	Gabe Tamez
Stagehands	Makala Becker
Scene Studio Assistants	Aisha Addison*, Christopher Chewing, Alexa Cibbarelli*, Jobina Cummings, Madia Medico*
Scenic Construction/Lighting Crew	Ke’Shawna Brown, Christopher Chewing, Kaitlyn Dillard, Sydney Taie
Costume Studio Assistants	Lauren Landers*, Luna Mackie*, Cindy Stowe
Costume Construction Crew	Aisha Addison*, Ava Furr, Ryan Hilton, Natalie McCrary, Jenny Watson
Box Office Staff	Kevin Aoussou*, Caitlin Bryant*, Madia Medico*, Titus Quinn*, Jacinda Trader, Destiny Tyrone, Juri Watson, Kareem Wilson*, Brianna Young
House Manager	Kevin Aoussou*, Caitlyn Bryant*
Graphic Designer	Rachel Ogg, Savannah Ray

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