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**Winthrop University Department of Theatre and Dance**

**Degrees Offered:**

**B.A. in Theatre, with concentrations in**

**Performance**

**Design/Technical Emphasis**

**Musical Theatre**

**B.A. in Theatre with Teacher Certification (K-12)**

**B.A. in Dance**

**B.A. in Dance with Teacher Certification (K-12)**

**2018  
WINTHROP  
DANCE  
THEATRE  
JOHNSON  
THEATRE**

**November 8-10 @ 8 p.m.  
November 11 @ 2 p.m.**

**Special outreach performance  
November 9 @ 10 a.m.**

**Tickets: \$5 w/ Winthrop ID  
\$10 General Public**

Box Office Information  
803-323-4014  
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*Department of  
Theatre and Dance*

## *Emerging*

|                                    |   |
|------------------------------------|---|
| <b>Choreographer</b>               | <b>Julianna Hane</b>  |
| <b>Music</b>                       | <b>“Nix” and “Zinc” by Zoë Keating</b>  |
| <b>Lighting Designer</b>           | <b>Biff Edge</b>  |
| <b>Set Design/Video Projection</b> | <b>Madison Burger, Carson Carroll, Dominique Gadsden, Kim Le, Avery Setzer, Robert Simoneau, Alex Waddell</b> |

|                                  |   |
|----------------------------------|---|
| <b>Dancers Cast A<br/>Cast B</b> | <b>Sarah Golzari, Rachel Trotter<br/>Emily Bolinger, Molly Nunn</b> |
|----------------------------------|---|

**As aerial dance is experiencing a re-birth at Winthrop University, this piece on aerial sling explores the process of emerging from a cocoon-like state and the wonder of entering the world anew. Dancers play with time and relating to their new environment, which includes the floor beneath. This piece is a collaboration with the dancers and Winthrop’s Interdisciplinary Arts course taught by Claudia O’Steen.**

## *Journey (Premiered in 2008)*

|                          |   |
|--------------------------|---|
| <b>Choreographer</b>     | <b>Maria Caruso, Artistic Director of Bodiography Contemporary Ballet</b> |
| <b>Restaged by</b>       | <b>Lauren Suflita Skrabalak</b>   |
| <b>Music</b>             | <b>“String Quartet No. 4 (Buczak) : III” by Kronos Quartet</b>            |
| <b>Lighting Designer</b> | <b>Anna Sartin</b>  |
| <b>Dancers</b>           | <b>Hannah Leonard, Tiffany Moss, Hallyn White</b>                         |

***Journey* was created to highlight the friendship of three young women whose relationship was filled with love, respect, and a passion for supporting one another’s individuality. The work symbolizes the beauty of their togetherness and the notion that they will always have each other in their hearts no matter where life takes them.**

## *Born, Never-Asked*

|                          |   |
|--------------------------|---|
| <b>Choreographer</b>     | <b>Ben Kubie</b>  |
| <b>Music</b>             | <b>Section 1. “Dusk” by Cecil Armstrong Gibbs,<br/>Section 2. “It Tango” by Laurie Anderson;<br/>Section 3. “Example #22” by Laurie Anderson</b>  |
| <b>Lighting Designer</b> | <b>Biff Edge</b>  |
| <b>Dancers</b>           | <b>Shannon Bradley, Serena Connelly, Dory Faris,<br/>Sarah Golzari, Olivia Mayer, Samantha Mathews, Erika McLendon, Megan Smith, Kylie Smith,</b> |

**This ballet is inspired by and for women. It is an attempt to show the confines of beauty.**



**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.



**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 has recently begun performing with Bodiography Contemporary Ballet-Charlotte.



**Dr. Wanda K.W. Ebright** is an associate professor of dance, and also serves as associate dean and director of graduate studies in the College of Visual and Performing Arts. Dr. Ebright holds a Ph.D. in dance from Texas Woman’s University, and an M.F.A. in dance performance & choreography from Florida State University. Dr. Ebright teaches all levels of classical ballet and pointe, Graham-based modern dance, and jazz, as well as courses in dance history and arts research. Her research is focused on recovering the histories of dance in historically black colleges and universities and including them in texts on dance in American higher education.



**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, North Carolina, 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 Tancat* 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.

## CHOREOGRAPHERS



**Julianna Hane**, instructor of dance at Winthrop University, holds an M.F.A. in modern dance from the University of Utah. She is also a certified laban movement analyst, K-12 certified dance educator, and a pilates instructor. Julianna is a graduate of the New England Center for Circus Arts Pro-Track program, and the author of *The Aerial Teacher's Handbook*. Her research interests involve using Laban theory as an inroad for expression in aerial dance. She founded Revolve Aerial Dance, a studio and performing company.



**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 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. Skrabalak went on to earn 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.



**Ben Kubie** trained on full scholarship at the Joffrey School of Ballet in New York City and The David Howard Dance Center. His professional dancing career spanned more than fifteen years where he danced leading roles by George Balanchine, Choo Sah-Goh, Paul Taylor, Martha Graham, William Forsythe, Jean Pierre Bonnefoux, Patricia McBride, John Clifford, Kirk Peterson, Graham Lustig, Jean Grand-Maitre, Maria Youskevich, Sal Aiello, Jaquilyn Buglisis, Donlin Foreman, Mark Diamond, Alonzo King, and many others. In 2004 he retired from the professional stage as a principal dancer with the Charlotte Ballet and was featured in Dance Magazine's September edition that year for professional dancers in career transition. Ben is a full-time dance teacher and private coach in both North and South Carolina and a frequent guest teacher for the Charlotte Ballet. He has lived in Charlotte for the past 20 years.



**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.

## *The Ballad of Pearl Bryan: It Never Changes to Stop*

**Choreographer**

Kelly Ozust

**Music**

"Pearl Bryan" performed by Elephant Micah and "It Never Changes to Stop" by The Books

**Lighting Designer**

Biff Edge

**Dancers**

Katelyn Arledge, Dearion Clyburn, Jacqui Cron, Hannah Leonard, Erika McLendon, Molly Nunn, Kylie Smith, Hallyn White

This piece explores a particular Appalachian murder ballad, *Pearl Bryan*, and the ways in which the lyrics represent the constricting definition of acceptable "female" behavior. Though these songs are specific to a time period, I use the lyrics as a spring board for exploring current issues affecting women and the ways we are defined and viewed. How do we confront these societal definitions and limitations as a community?

~ There will be a ten minute Intermission ~

### *Landin'*

**Choreographer**

Stacy Garrett McConnell

**Music**

"The Winter" by Balmorhea

**Lighting Designer**

Biff Edge

**Dancers**

NyKira Allen, Brenné Forst, Kyla Smith

We fall, stumble, get up and try to stand again. How we land is what we learn along the way. For all who land with grace and strength!

### *Beneath Within*

**Choreographer**

Meg Schriffen

**Music**

"After the War" by Steve Reich

**Lighting Designer**

Anna Sartin

**Dancers**

Emmalee Bradley, Jacqui Cron, Erika McLendon, Molly Nunn, Danielle Owen, Gabby Wehr (US)

In recent years, I have seen and experienced an influx of college students suffering with a variety of panic disorders. This piece attempts to explore a variety of visual and physical experiences one might encounter when facing and enduring an actual anxiety or panic attack. *Beneath Within* is an exploration of this disorder and an effort to bring more awareness, as well as encourage those that may suffer to seek help.

Winthrop University is accredited by  
The National Association of Schools of Theatre  
and  
The National Association of Schools of Dance

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

### *Before I Begin*

**Choreographer** Dr. Wanda K.W. Ebright  
**Music** "I've Got You Under My Skin" by Frank Sinatra  
**Lighting Designer** Anna Sartin  
**Dancers** Katelyn Arledge, Semira Daniels, Daphne Oliver, A'Vionne Richardson, Christal Ross

This piece looks at the American love affair with fast food, despite warnings that it is not good for you. Billions of dollars are spent to woo and entice us, using bright colors, catchy music jingles and slick commercials. We are so happy when we receive our orders, but when the food is gone, what price have we paid?

### *The Waiting Room*

**Choreographer** Salvatore Aiello  
**Restaged by** Mia Cunningham  
**Music** by Arvo Pärt  
**Lighting Designer** Anna Sartin  
**Dancers** Emmalee Bradley, Sarah Golzari, Tiffany Moss

The ballet is simplistic in its setting and the lighting is utilized to illustrate the passage of time. We are all waiting for something and the reasons we wait are as unique as our reactions to how we wait. This piece allows each artist to take a journey of quiet introspection and exploration to interpret each character with expressed freedom and individuality.

This concert is dedicated to the memory of our dance alumna  
Jessica Dandeneau Jackson, class of 2008.



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

### Production Staff

**Stage Manager** Jobina Cummings  
**Light Board Operator** Maliyah Williams  
**Sound Board Operator** Lizzy Talbert  
**Fly Operator** Jameel Creech  
**Dresser** Ever Wyatt  
**Stagehand** Tiffany Barber  
**Scene Studio Assistants** Hailee Beltzhoover, Alexa Cibbarelli\*, Jobina Cummings, Kaitlyn Dillard\*, Delaney McLaughlin\*, Sean Riehm, Emma Townsend\*  
**Scenic Construction/Lighting Crew** Ke'Shawna Brown\*, Kersey Hanna, Lauren Patterson, Leaola Smith, Makayla Toles  
**Costume Studio Assistants** Natalie McCrary, Cindy Stowe\*  
**Costume Construction Crew** Jessica Clapper, Jobina Cummings, Deanna DeMarte, Jaelyn Garrett, Kersey Hanna, Taylor Beth Walker, David Ward  
**Box Office Staff** Kaitlyn Dillard\*, Erika Maliszewski, Stephanie Seabrooks\*, Emma Townsend\*, Destiny Tyrone\*, Isaiah Vorderstrasse, Maddie Willard\*, Kareem Wilson\*  
**House Managers** Emma Townsend\*, Maddie Willard\*  
**Box Office Manager** Sarah Provencal  
**Graphic Designer** MaKayla Ray

### 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