

ART IN MOTION

ALL THE WORLD'S A STAGE

SPRING DANCE CONCERT



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Artistic Director
DEBORAH CHAPPELL HICKS

Production Manager
BRITTANY DEE BODLEY

Assistant Artistic Director
ADRIENNE HICKS

Costume Designer
BRITTANY DEE BODLEY

**Assistant Director, Acting and
Dramaturgy**
QUINTON COCKRELL

Lighting Designer
JAMES ARAKAS

Assistant Costume Designer
KELSI MILLS

Faculty Mentors
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JAMES BOYD
ADRIENNE HICKS

Assistant Lighting Designer
JEAN CARDWELL

Performance Stage Manager
LEANNA LAKE

Production Stage Manager
LEANNA LAKE

Assistant Stage Managers
ASHAUNTYS ARNOLDA
WHITNEY BISHOP
BRIANNA LEWIS
EMMA THOMASON

Assistant Production Manager
GRACIE GRANT

Sound Board Operator
EMMA THOMASON

Light Board Operator
GABBIE REEVES

Assistant Sound Designer
WESLEY GLEATON

Sound Designer
KENNETH BECK

Scenic Designers
**JAMES ARAKAS, BRITTANY DEE
BODLEY**

DIRECTOR'S NOTES

What began as a collaboration honoring 50 years of theatre on Troy University's campus has turned into a collaborative integrated treat of dance and theatre. In light of how important the arts are in our lives, especially as we learn to navigate this time without them, our production,--rather than only commemorating an anniversary--has turned into a celebration of the spirit of the theater and all that spirit offers humanity. Each choreographer, working with theatre faculty, has chosen a play from a canon of over 200 plays produced in the department during this half century. They, then, read the work, wrote about the work, and created the piece you will see tonight from their understanding of the work. They did not, however, attempt to re-create through dance any part of the play's plot line. Instead, they allowed the hard questions posed by the playwright to inform their choreography. What dance and theatre have created are glimpses of these hard questions which ask of us to see the reality before us not what we want to believe is there. They show us the truth in the mirror; they frame suffering honestly; they reflect our fears; they paint for us portraits of introspection, liberation, resilience; they shed light in dark corners. To help these abstract works "read," as we say in theatre, dancers and actors worked together to produce tonight's performance. This collaborative effort offered the choreographers new ways to imagine these questions and their movement, new perspectives that helped them tell story, develop character and consider audience. It gave actors insight into another form of theatre, performance, and rehearsal which they may have not experienced otherwise. These students have gained genuine experience essential to twenty-first-century dance and theatre and we count ourselves lucky indeed to get to work in a department full of faculty and students who consider integration a joy and privilege.

BRAVO, Performers, you dance and rehearse hard 3 to 6 hours a day in a mask and you never complain about wearing one. Thank you all for your diligence, determination, strength and resolve.

Sincerely,
Deborah Hicks
Artistic Director

Production Support Staff

Taylor Broyles - Technical Director/Master Carpenter
Kelsey Dunahoo - Wardrobe Supervisor
Molly Martin, Ivana Taylor, Meredith Woodfin - Wardrobe Crew
Olivia Kattos - Graphic Designer
Leanna Lake - Box Office Manager
Lilyanna Everett - Marketing and Publicity Manager
Taylor Dewberry - Assistant Marketing and Publicity Manager
Micayla Johnston, Olivia Kattos, Arlana Spencer - Media Assistants

Actors: Martavious Ginyard, Draven Gonzales, Ingrid Lieb,
Zipporah Moore, Dawson Tidwell, Nicholas Wills

MOVEMENT 1

Cobalt-60

"Cobalt 60" examines how musical reverberations affect the body and enhance movement. Embodying characters in *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, dancers explore a similar reverberation, the correlation between the hardships of living and our ability to embrace hope.

The Effect of Gamma Rays in Man-in-the-Moon Marigolds

Directed by O. David Dye 1975

Playwright: Paul Zindel

Choreographer: Lily Everett

Music Credits: "Indonesian Gamelan" -Sound Tracker & Genelec Music Channel

Thursday/Friday Cast: Cameron Anderson, Karlee Mauk, Maya Melton, Quintin Moore, Elizabeth Smith

Saturday/Sunday Cast: Cameron Anderson, Anna Cummings, Anna Grace Johnson, Quintin Moore, Lauren Yon

Understudies: Catherine Belew, Emily Davis, Alex Folkes, Taylor Griffith, Gracie Beth Scrushy

RA: Breanna Rexroade

Deeper

Inspired by the story of Narcissus in Mary Zimmerman's *Metamorphoses*, this piece presents the joy and strength we find when we look more deeply and honestly into ourselves, especially when the undercurrent of chaos encircles us.

Metamorphoses

Directed by Jennifer Sassaman 2011

Playwright: Mary Zimmerman

Choreographer: Hannah Echols

Music Credits: "Belief" -Elephant Music, "Elegy for the Arctic" -Ludovico Einaudi

Swing: Dani Daniels

Thursday/Friday Cast: Mary Elizabeth Adams, Cameron Anderson, Catherine Belew, Jameia Boone, Lily Everett, Meghan Lyman, Abigail Prather, Cedrick Scruggs, Deborah Williams

Saturday/Sunday Cast: Chinacat Burwell, Antonio Christian, Ashley Hood, Sydney Hotard, Erin Johnson, Breanna Rexroade, Elizabeth Smith, Arlana Spencer, Alina Sullivan

RA: Christina Cervone

Humanity

An awakening of consciousness is frightening. It asks us to question all we have ever known to be true, but, for that very reason, it is glorious. Navigating this awakening alone may prove to be dangerous as Moritz Stiefel's demise in *Spring Awakening* suggests, but, with the right tools we can lay a foundation for self-awareness. This piece explores the enneagram, one such tool, the centers of which lie within each of us. Understanding our connection to each type encourages us to embrace empathy so that we can uncover the best versions of who we are and become an essential part of the flow of humanity.

Humanity Spring Awakening

Directed by Tommy Newman 2018

Playwright: Book and Lyrics by Steven Sater ; Music by Duncan Sheik

Choreographer: Michaela Pearse

Music Credits: "Seascapes Epilogue" -Jane Antonia Cornish, "The Big Short Piano Suite" -Nicolas Britell

Cast: Emily Davis, Taylor Dewberry, Ashley Hood, Olivia Kattos, MaKayla Logan, Meghan Lyman, Shelby Stewart, Lydia Twiggs, Emily Ward

Swings: Caroline Gerhart, Arlana Spencer, Jamie Wheeler

RA: Morgan Jensen

All That Jazz

Eva Perone, more familiarly known to us as *Evita*, is one of musical theatre's most iconic figures. Her courage and strength were the inspiration for this piece. My dancers were challenged to channel her confidence and dazzle their audience

Evita

Directed by Phil Kelly 1991

Playwright: Book & lyrics by Time Rice Music by Andrew Lloyd Webber

Choreographer: Hannah Echols

Music Credits: "All That Jazz" from Chicago composed by John Kander

Sound Recorder: José Lopez

Cast: ChinaCat Burwell, Julia Huskey, Kiser Olds, Leia Riehl, Elizabeth Smith, Deborah Williams, Kathryn Williams

Understudies: Ryleigh Butler, Christina Cervone, Micayla Johnston, Abigail Prather

RA: Emily Davis

MOVEMENT 2

Hot Knife

The difficult act of reclaiming oneself after living so long for others is terrifying, but, if we can take that risk, make the jump and unapologetically accept ourselves, the result is empowering. This piece is our hopeful imagining of Rebecca Gilman's Nora once she makes the choice to slam the door in the face of a life suffocating her.

Dollhouse

Directed by Quinton Cockrell 2018

Playwright: Rebecca Gilman (based on the play by Henrik Ibsen)

Choreographers: Kiser Olds & Nikita Ruffolo

Music Credits: "Hot Knife" -Fiona Apple, "Hot Knife Remix" -Barulhista

Edited by Kyle Nixon

Swings: Crystal DuBose*, Leia Riehl*

Cast: Caroline Gerhart, Erin Johnson, Ethan Tyler, Kathryn Williams, Lauren Yon, Makayla Logan, Raven Lucas, Shayla Mosley, and Amanda Johnson

Understudies: Michaya Burton, Morgan Jensen, Breanna Rhexroade, Sarah Sinclair, Jamie Wheeler

RA: Shelby Stewart

*2/27

Reflections

Tackling perfectionism and body dysmorphia, specifically in the ballet community, this piece challenges our perceptions of what defines a dancer. Because the characters in *Reasons to be Pretty* expose society's shallow expectations of beauty and the destructive result of these expectations, it made the perfect backdrop for dancers well on their way to rejecting what others say should define them.

Reasons to Be Pretty

Directed by Quinton Cockrell 2016

Playwright: Neil LaBute

Choreographer: Meghan Lyman

Music Credits: "Parliament of Owls" -Agnes Obel, "The Consolations of Philosophy" -Max Richter

Cast: Christina Cervone, Crystal DuBose, Julia Huskey, Olivia Kattos, Gracie Beth Scrushy, Lydia Twiggs, Emily Ward, Jamie Wheeler

Swings: Lily Everett, Hannah Echols

Understudies: Micahya Burton, Dani Daniel

RA: Elizabeth Smith

Blood

Presenting four current stories affecting America--gun violence, police brutality, the inequity in our "justice" system, and the blindness engulfing these--this piece also considers the struggle of those who hope to help but do not have the tools to do so. As the characters in *City Limits* also struggle to discover ways to bridge the racial divide, my dancers have looked into this darkness and hope to shed light where there has been none.

City Limits

Written and Directed by Quinton Cockrell 2020

Playwright: Quinton Cockrell

Choreographer: Makayla Wade

Music Credits: "Black bird" -Nina Simone -performed by Zipporah Moore, "BLOOD" -Kendrick Lamar, "A Tale of 2 Citiez" -J.Cole, "This is America" -Childish Gambino

Swing: Olivia Kattos*

Cast: Antonio Christian/Cedrick Scruggs (double cast), Ireland Clayton, Emily Davis, Alex Folkes, Jordan Hahn, Maliya Harris, Kyndal Hearn, Maya Jaramillo, Amanda Johnson, Raven Lucas, Karlee Mauk, Quintin Moore, Ethan Tyler

Understudies: Cameron Anderson, Jameia Boone, Micahya Burton, Morgan Jensen, Anna Grace Johnson, Maya Melton, Leia Riehl, Nikita Ruffolo, Gracie Beth Scrushy, Arlana Spencer, Shelby Stewart

RA: Emily Ward

*2/26

MOVEMENT 3

Waves

Inspired by *The Miracle Worker* and the life of Helen Keller, this piece dares its audience to embrace the trials of life and see them not as impediments but as stepping stones that lead us out of darkness and into our own light. Helen would never see as most of us do, but she has proved to us that understanding our own blindness will get us much closer to living than continued suffering ever will.

The Miracle Worker

Directed by O. David Dye 1983

Playwright: William Gibson

Choreographer: Maya Jaramillo

Music Credits: "Salvation" -Gabrielle Aplin, "Amen" -Amber Run, "Sun" -Jónsi, "Silhouettes" -Alaskan Tapes, "Daughter" -Fourtet, "False Confidence" -Noah Kahan, "Abaddon" -Nikos deja vu

Edited by Kyle Nixon

Cast: Blayke Adkinson, Brooke Bates, Ireland Clayton, Alex Folkes, Jordan Hahn, Amanda Johnson, Raven Lucas, Shayla Mosley, Kiser Olds, Michaela Pearse, Nikita Ruffolo, Ethan Tyler, MaKayla Wade, Deborah Williams

Swings: Maliya Harris*

Understudies: Taylor Griffith, Sydney Hotard, Morgan Jensen, Maya Melton, Cedrick Scruggs

RA: Jameia Boone, Quinton Moore

*2/26

Sacrifice

Drawing upon the characters in *The Diary of Anne Frank*, this piece honors the sacrifices made by military families and offers us a glimpse into one family's farewell. As you watch the piece, I invite you to reflect on the sacrifices which have kept our nation free.

The Diary of Anne Frank

Directed by O. David Dye 1991 & 2005

Playwright: Frances Goodrich & Albert Hackett (based upon the book *Anne Frank: Diary of a Young Girl*)

Choreographer: Abigail Brumbløe

Music Credits: "Fljótavík" -12 Ensemble, "Good Night, Day" -Jóhann Jóhannson

Cast: Brooke Bates, Ryleigh Butler, Taylor Dewberry, Crystal Dubose, Kyndal Hearn, Julia Husky, Tyler McClellan(Actor), Quintin Moore, Nick Wills, Lauren Yon

Understudies: Cameron Anderson, Antonio Christian, Dani Daniel, Hannah Echols, Sarah Sinclair*

RA: Amanda Johnson

*2/27

Hysteria

Mass hysteria, a condition known as psychogenic illness, is very real to those who suffer from it and maybe even more real to those who suffer its consequences. A famous literary illustration of this illness is Arthur Miller's *The Crucible*. Dancers, each having studied one of the characters caught in the hysteria of false accusation, bring to life the unfortunate authenticity of the illness and the societal danger it presents.

The Crucible

Directed by Quinton Cockrell 2015

Playwright: Arthur Miller

Choreographer: Caroline Gerhart

Music Credits: "Poisson rouge" -Saint Privat, "The Crucible Front Titles: Dancing in the Forest" -George Fenton from *The Crucible* Original Motion Picture Soundtrack, "Main Titles" -John Debney from the *Dragonfly* Original Motion Picture Soundtrack

Cast: Mary Elizabeth Adams, Blayke Adkinson, Emily Davis, Anna Grace Johnson, Makayla Logan, Shelby Stewart, Katherine Williams

Understudies: Jasmine Hargreaves, Sydney Hotard, Leia Riehl*, Lydia Twiggs

RA: Ethan Tyler

*2/28

The Contradiction

Difference is beautiful, but, unfortunately, the majority of Americans do not act on this truth. Instead, we point fingers, insult one another, hold others responsible for our own weaknesses, ostracize others different from ourselves, and refuse to do the one thing that might bring us together: listen. *A Lesson Before Dying* exposes the ugly truth of a culture's history which we wish was altogether in the past. This piece traces that history and paints a hopeful picture of a future full of respect and unity.

A Lesson Before Dying

Directed by Adena Moree 2008

Playwright: Romulus Linney (based on the novel by Ernest J. Gaines)

Choreographers: Erin Johnson & Maliya Harris

Music Credits: "Stand Up" -Cynthia Erivo, "A Man's World" -James Brown, "Have Mercy" -Eryn Allen Kane, "Freedom" -Beyoncé

Cast: Brooke Bates, Antonio Christain, Ireland Clayton, Taylor Dewberry, Taylor Griffith, Jordan Hahn, Kyndal Hearn, Maya Jaramillo, Anna Grace Johnson, Quintin Moore, Shayla Mosley, Michaela Pearse, Nikita Ruffolo, Shelby Stewart, Makayla Wade

Swings: Micahya Burton, Sarah Sinclair

Understudies: Jameia Boone, Teniyah Ginyard, Cedrick Scruggs, Alina Dunn-Sullivan

RA: Gracie Scrushy

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ACKNOWLEDGEMENTS

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