# Production Staff

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage Manager</td>
<td>Allie Nunweiler</td>
</tr>
<tr>
<td>Assistant Stage Manager</td>
<td>Stephanie Schley</td>
</tr>
<tr>
<td>Light Board Operator</td>
<td>Phylisha Mace</td>
</tr>
<tr>
<td>Sound Board Operator</td>
<td>Jamila Wicker</td>
</tr>
<tr>
<td>Fly Operator</td>
<td>Cameron Powell</td>
</tr>
<tr>
<td>Stagehands</td>
<td>Aisha Addison, Liz Betz, Jasmine Gunter*, Brittany Johnson</td>
</tr>
<tr>
<td>Scenic Studio Assistants</td>
<td>Walker Dillard, Brian Drescher, JT Rider, Wesslen Romano, Stephanie Schley</td>
</tr>
<tr>
<td>Scenic Construction/Lighting Crew</td>
<td>AJ Davis, Daniel Derrer*, Mashario Morton, Sarah Stewart</td>
</tr>
<tr>
<td>Costume Studio Assistants</td>
<td>Emily Cupit*, Jasmine Gunter*, Brittany Mayo*</td>
</tr>
<tr>
<td>Costume Construction Crew</td>
<td>Walker Dillard, Stefano Lance, Stacey Packer</td>
</tr>
<tr>
<td>Box Office Staff</td>
<td>Emily Cupit*, Jasmine Gunter*, Riley Ketcham, Danielle Lilley, Brittany Mayo*, Tessa Zimmerman*</td>
</tr>
<tr>
<td>House Manager</td>
<td>Russell Luke</td>
</tr>
<tr>
<td>Poster Designer</td>
<td>Elliott Freeman</td>
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</tbody>
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*Denotes membership in Alpha Psi Omega, the National Honorary Theatre Society
Winthrop Dance Theatre 2014

Have Had H.A.S.

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.

Choreographer
Lauren Suflita Skrabalak

Music
“Midnight” by Coldplay

Dancers
Megan Long, Mackinsey Shahan*, Carmen Trull

Precautionary Measure

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

Choreographer
Stacy Garrett McConnell

Music
“Keko” by Kimmo Pohjonen

Dancers
Nikki Credit, Kennedy Crosby, Mason Diaz, Kaila Dockal, Danielle Cannon

No One Fights Alone

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.

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

Artistic Staff

Meg Schriffen
Biff Edge
Anna Sartin
Brian Drescher
Janet Gray
Amy Turner Thompson
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, Patti 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, Stabdance Summer Intensive, and several Piccolo Spoleto Festivals. Meg is also on faculty for the Stabdance 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. For her years of dedication to dance, the College of Visual and Performing Arts awarded Meg the 2011 Distinguished Educator award.

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 NC DT, 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 Flores. 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.

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 do we choose 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: Lucile 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
“Elevator Song” Kid Kanevil Remix
Text: The Work of Art in the Age of Mechnical Reproduction, Walter Benjamin
Dancers: Riley Ketcham, Savannah Schoenborn
LaRaine 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

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

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

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 Sufliata 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 famous 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 ten 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.

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.

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 Columbus 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), Feelin’ It, and Suite Daze 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.

Choreographer

Lauren Sufliata Skrabalak

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

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

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

Choreographer

Jackie O’Toole

Music

“World to Come III” by Maya Beiser

Dancers

Lauren Sufliata Skrabalak, Iris Myers, Sydney Carr, Devon DiFederico, Myah Manuel, Morgan Nawrath, Hannah Price

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.

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