This has been another year of growing and learning as a department and a community here at UA Theatre & Dance. Our students, past and present, carry the Capstone with them everywhere they go and we love to follow along on their journeys. We intend to continue that growth this year with new faculty, new students, and new chapters.

In this Stages, we celebrate the future. UA Theatre & Dance has a great deal to celebrate as our program expands and looks to enter a new space designed for that purpose. Our alumni, students, and faculty are all prepared for what lies ahead, and that preparation comes directly from our supporters. We thank you for all you do and we can’t wait to show you everything we have up our sleeves!

—William Teague, Department Chair
Kyle Davis joined us as an instructor in musical theatre. He has sung for former President Barack Obama in The White House, studied and performed in Germany, soloed across Europe, and sang in the world-premier opera *Hamlet* by Nancy Van de Vate as Horatio in Prague, Czech Republic. Kyle received his Master’s of Music in Vocal Performance at the University of Mississippi, after receiving his Bachelor’s Degree from Blue Mountain College. Before joining the UA family, Kyle taught in the Music Department of Northeast Mississippi Community College.

Here at the Capstone, Kyle teaches a variety of classes and techniques to our musical theatre track undergraduate students. He particularly enjoys encouraging students to find audition material that best suits them and helps them develop their creative artistry. In the long run, these audition pieces can be compiled into a portfolio that a performer can draw on at any time for auditions post-graduation.

For incoming students, he is teaching the basics of how to successfully learn music and the method to have continued success at learning in the future. He particularly stresses the importance of the International Phonetic Alphabet (IPA) in song as the vehicle that propels consonants into the vowels. According to Kyle, “singers use the vowels to sing, so let it ring!” In addition, Kyle will serve as the Music Director for this Fall’s production of *The 25th Annual Putnam County Spelling Bee* in the Allen Bales Theatre. Kyle is very excited to be joining our staff and to be working with our students.
Also joining us this semester is performer, artist, and teacher, Dr. Luvada Harrison. Harrison holds a Bachelor of Science in Vocal Music Education from Towson University, a Masters of Music in Opera Performance from Binghamton University and a Doctorate of Music in Voice/Opera Performance from Florida State University, where she was the recipient of a University Fellowship.

In fall of 2008, she joined the faculty of Stillman College where she is an Associate Professor of Music. During her tenure at Stillman, she received the Joseph A. Gore Faculty Merit Award, for excellence in teaching, and the President’s Golden Shovel Award for community service. She has served on the Board of Directors for the Tuscaloosa Symphony and Theatre Tuscaloosa. She currently serves on the Board of Directors for the Arts & Humanities Council of Tuscaloosa.

This year she joins the UA Theatre & Dance family, though it is not her first association with us. Luvada can be seen as Nurse Nelda in Professor Seth Panitch’s award-winning independent film, Service to Man. In addition to this role, Luvada has been seen on stage and screen nationwide. She has performed in television, film, theatre, and opera, and we are so excited to have her expertise in vocal instruction available to our students.
Matt Reynolds
Assistant Professor of Lighting, Sound, and Digital Technology

Last, but certainly not least, is our new lighting and sound design faculty, Matt Reynolds. Matt hails from Snellville, GA and headed to Indiana University and Michigan State University to receive his Bachelor’s and Master’s degrees, respectively. He has since designed and taught lights and sound nationwide. Beyond The University of Alabama, he has taught theatrical practices for New Mexico State University, Indiana University, Michigan State University, Michigan Educational Theatre Association, Lansing Media Theatre Project, and the Kennedy Center American College Theatre Festival.

In his professional sphere, some of his favorite designs include Aunt Raini (directed by Mark Medoff), Far From Finished (starring Jeffrey Tambor and Neil Patrick Harris), Seth’s Big Fat Broadway Show (starring and directed by Seth Rudetsky), and Rent (directed by Scott Burkell). He is also in the process of creating an introductory textbook for lighting practicum classes. This book will serve as an inexpensive and accessible text to cover the physics of light, how it works, and other lighting basics all someday-designers should know.

When it comes to teaching, this semester, Matt is covering graduate lighting fundamentals, a graduate and undergraduate combined sound design class, and an introduction to theatre and dance class for majors. When teaching, he prefers to lead from a professional standpoint. Frequently he has students create resumes, websites, and/or portfolios of their work depending on the class requirements. This professionalism in the classroom allows the same approach to transfer to the real world as students begin working in the field. Welcome, Matt!
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THE UNIVERSITY OF ALABAMA®
UA Theatre and Dance Shares the Wealth at High School Theatre Festival

UA Theatre and Dance hosted its 4th Annual High School Theatre Festival on October 7th. The festival afforded students from all over the region the opportunity to attend a series of workshops led by an outstanding crew of faculty members and graduate students. These workshops were designed to be fun and to educate students about acting, musical theatre, design and technical theatre, along with audition preparation. Festival attendees this year got the added benefit of small group instruction more so this year than any year before. This small group atmosphere led to very impactful workshops and incredibly happy high schoolers.

Some workshops, such as; Sixteen Bar Cut: Preparing to Audition with Dr. William A Martin, Director of Vocal Instruction and Dr. Luvada Harrison, Instructor of Voice, and Model Making for Scenic Design with Andy Fitch, Director of Scenic Design came back for their encore based on popular demand. We were also excited to welcome a number of new workshops to the mix, including; Writing Adaptations led by 2nd year Directing Graduate Elizabeth Kirkland, and Augusto Boal Theatre Games led by 1st year Directing Graduate Alex Ates. These new workshops amongst our offerings let students explore many realms of theatre.

Maggie, a senior from Hillcrest High School was excited to get a chance to see costumes from The Caucasian Chalk Circle up close and personal in the Costume Draping workshop with Chalise Ludlow, 3rd year Costume Graduate and Andrew Hauter, 2nd year Costume Graduate. This was Maggie’s third year attending the festival and she says she has come back year after year because of the variety of experiences and workshops the festival offered. Bradley, a newcomer to the High School Theatre Festival and a student at the Alabama School of Fine Arts, was excited to be immersed in learning about theatre. He really appreciated the one-on-one instruction given by our faculty and staff.

This year was a great opportunity to connect with new theatre enthusiasts, and we look forward to next year. For more information about the High School Theatre Festival and other departmental events, please visit theatre.ua.edu.
Scarlett Walker graduated in spring 2016 and has joined the Broadway revival cast of Rodger and Hammerstein’s *Carousel*. We caught up with her to chat about life in the Big Apple post-grad, and what it’s like to be headed to Broadway.

**What have you been up to since you graduated?** Since I moved to the city in August of 2016, I have been auditioning, taking voice lessons, dance classes, and auditioning some more. In the spring, I worked at Riverside Theatre in Vero Beach, Florida, doing the show *Mame*. This past June I was fortunate enough to return to The Muny in St. Louis, MO, to perform in *The Little Mermaid* as Atina. In the Spring, I also had the great opportunity to sign with Bloc Talent Agency.

**How did UA prepare you for such things?** UA really provided me with a safe but challenging environment to nurture and grow my talents. I feel my teachers were always very honest with me, sometimes brutally, and it truly helped me to understand the realities and requirements of this business. Their honesty also helped me to push myself to be the best I could be and realize that my best can always be better.

**What was the Carousel audition process like?** I got an appointment through my agent to come in and sing first, with a possibility of being kept to dance. I typically lead with dance in auditions, so this was a little different for me and I knew going into this they were looking for strong singers who also danced. I was asked to bring my own cut in and prepare two songs from the show. After singing, I was kept to dance. The combo was a beautiful lyrical ballet by the show’s choreographer, Justin Peck of the New York City Ballet. I received a callback to come in the next morning.
The next day I danced, sang, worked through a scene, and was released at about noon. Around 2 hours later I was standing in the subway about to get on the 3 train and I saw I had a missed call and voicemail from my agent. My heart started pounding. I called her back, and she said “Well, that’s good (you are in the loud subway) because you are probably going to scream because you are making your Broadway debut in *Carousel*! I let out a cry, started sobbing, and almost fell over. In true actor fashion, it was so dramatic.

**What are you most excited about? What scares you most?** I am so excited to work with this cast. It is actually insane. There are Tony Award winners and nominees, professional ballet dancers, a world renowned choreographer, and an international opera star all in one show. I cannot wait to watch and learn from all of these amazing artists. I think there is always the fear that I am not really good enough. As artists, we constantly doubt our abilities and often feel inadequate, but we have to keep reminding ourselves that we have nothing to prove, and everything to share. In regards to this show, I just keep reminding myself, “They cast you exactly as you are. They want YOU.”

**What advice can you offer current students?** There is the saying, “A little hard work goes a long way.” That is wrong. A lot of hard work goes a long way. Spend those extra hours in the studio. Wake up at the crack of dawn to put a full face of makeup on for your 9 am audition. Expel mediocrity from your life. Constantly pursue excellence. Exhaust yourself. The rewards of your hard work and dedication will be that much sweeter. Some of the best advice I have received came from Acting Professor Seth Panitch. “Love the work.” If you walk through life with that motto, you cannot go wrong. Also, do not ever let your fear overcome your passion. Walking into that audition room can be terrifying. This entire business is terrifying. You have to want it so much that you are willing to face the fear and rejection with bravery and determination. 95% of the battle is walking into the audition room. Just do it. Trust me. It is worth it.

**Anything else you would like to add? A favorite anecdote or other UA memory?** *42nd Street* will always have a special place in my heart. I truly adored that show. I could perform that opening number every night and never be tired of it. Thank you, [Professor] Stacy Alley, for trusting me with Anytime Annie. Fun fact: I stopped dancing and singing after I graduated high school. I spent my freshman year as a Broadcast Journalism Major with a minor in Political Science. In all seriousness, thank you to Raphe, Stacy, Seth, and all of my wonderful professors for taking a chance on a very lost 19 year old girl. Your faith in me helped to restore my faith in myself.
Kathryn Ann Key graduated with her Bachelor’s in Dance in the Fall of 2012. She has since appeared in several tours, on cruise ships, and network television. She even made a stop at home this semester to chat with current students and give advice about life after graduation and in the business.

Where are you based now? Right now I am based out of a 2016 Ford Focus rental car while on tour! However, I call New York City my home base.

What have you been up to since you graduated and how did UA prepare you for it? After graduation, I moved straight up to New York City to start the Professional Semester Program at Broadway Dance Center. After finishing the program I booked a few tours including *The Smurfs Live*, *Alvin and the Chipmunks The Musical*, and a few different Disney Live! productions. I have also been apart of a hip hop group (Rhythm City) and danced for several music videos of local artists out of NYC. I loved how Alabama brought in other choreographers and different industry people. This helped in getting first hand knowledge of the current jobs out there. Having that inside knowledge along with the support from Cornelius [Carter] and John [Virciglio] meant the world. Throughout my career I’ve reached back to my Alabama roots to seek out help, advice, and a string pulled every now and then.

What has been your favorite professional gig? My favorite professional job was the one I just finished dancing on Holland America’s Cruise Line with RWS Entertainment. It was my favorite because the cast I was working with was one of the most professional uplifting groups I had ever been apart of. The traveling was nothing short of amazing and I booked another job through the guest entertainers on the ship.

What was that audition process like? The audition process was 4 years in the making. I auditioned for RWS Ent. in the Spring of 2013. Franklyn was the casting director in charge and I made it through the 4 cut process of the audition. We spoke after the audition and I had high hopes; however, the very next week I received a contract for Disney Live! so therefore I could not take the contract RWS Ent. offered me the following week. Fast forward 3 years, I
saw another audition for RWS Ent. coming up and my agent at the time sent me in. Franklyn saw me and yelled “Where have you been??!” I had missed the past few open calls because of previous jobs or no availability. But I knew this was a company I wanted to work for and so I never gave up on my dream.

**What advice would you give current students?**
You never know who remembers you or what impressions you may have made on them. You begin your audition the moment you walk out the door. Someone who is riding the train with you might be the choreographer. The person getting coffee in front of you might be casting the next big Broadway hit. Or the lady who tried to catch the elevator and you let it close might be the casting director upstairs. It’s important to remember manners, graciousness, and professionalism. I have found that this matters more than your technique in most cases. Hundreds of girls can turn, leap, and tilt but are they accompanied with an ability to be humble and thankful? Producers and Directors like to work with talented dancers, of course, but if you have an amazing and professional personality as well, then that’s when you continue to book gig after gig.

**Anything else you’d like to share? A favorite UA memory or anecdote?** I am a proud alumni of the University’s Theatre & Dance Program. I have been blessed and booked during and after my time at Alabama. I am currently on tour right now with TV celebrity magician and illusionist Joseph Réohm as his choreographer and assistant. We tour throughout the east coast and even had a show in Alabama! I love teaching, talking through my experiences, and answering any questions students may have about life in New York City, on tour (national or international), or on a ship. If you want to know what life may be like after college please follow me on Instagram (@kathrynannkey) to see my upcoming work!
Kelley Schoger

Kelley is a third year faculty member in the Department of Theatre and Dance. She is an actor, movement specialist and nationally certified teacher of the Alexander Technique. Originally from California, she has lived and worked in Virginia, New York and the British Virgin Islands.

Since being hired at UA, Kelley has developed the movement curriculum in the graduate and undergraduate acting programs and provided movement direction in productions. She teaches graduate Physical Acting through Alexander Technique, undergraduate Beginning-Advanced Movement, Acting I and Introduction to Theatre.

Her solo movement piece, Her Destined Port, was selected for inclusion in the puppetry arts short works festival at La Mama E.T.C. in New York City in the fall of 2015; the following summer her media presentation on the development of this new work was accepted at the Association of Theatre Movement Educators Conference. In 2016 she traveled to London to devise and perform with renowned physical theatre company, Complicité, as part of their movement development program for professional artists and educators.

Additionally, Kelley is an active teaching member of the American Society for the Alexander Technique and serves as a committee member of CATPA (Committee for Alexander Technique in Performing Arts Training Programs). She traveled to San Diego this past summer to lead a roundtable discussion on the importance of the technique in actor training entitled “Though this be madness, yet there is method in’t: Teaching the Alexander Technique to actors in groups, private lessons and university programs” at the annual Alexander Technique Conference.

This year, Kelley is working on a new piece that explores the themes of identity, mortality and beauty. She spent much of the summer researching and developing the piece. She is also developing the research topic, “Self-care as a revolutionary act: Using the somatic practice of the Alexander Technique to promote wellness in performing arts programs in higher education.”
John Virciglio

A well-known face in the halls around campus, John has been an adjunct faculty member at The University of Alabama since 2006. Before returning in a faculty capacity, he graduated from the Capstone with a Bachelor’s in Business Administration. During his time at UA, he was a member of Dance Alabama! and was the tap, jazz, and hip-hop instructor for The Academy of Ballet and Jazz, as well as their Company Director. Following graduation, John launched his own production company, SHARKBITE PRODUCTIONS and began incorporating his film and technical background with his choreography background, thus creating his own style of new and original work.

John began his career with a particular interest in Walt Disney Imagineering, an art form that combines various elements of theatre, dance, production, projection, and technology to create new and unique performance pieces. This drive to include technology in dance has powered many choreography projects, including *The Realm*, the first show to use stereoscopic 3D to create a virtual environment for live performers in real-time, which he premiered in 2011.

As a faculty member, John teaches classes from jazz, to choreography, to hip-hop, to career transitioning, a course that teaches dancer how to market and promote themselves and their brand as they move into the professional world. In each of his classes, he promotes professionalism and in addition to his teaching duties, John serves as a mentor to various choreographers participating in Dance Alabama! He also utilizes his media background to serve as an archivist within the department, specifically as it relates to the preservation of all dance concert works.

John’s choreography can be seen in this semester’s production of Alabama Repertory Dance Theatre. His pieces, *Hex* (2013) and *Don’t Fall Asleep* (2012) have been reconstructed with larger casts and illustrate how John has established himself as a cutting-edge choreographer that unites the disciplines of art, music, theatre, dance and film. As a choreographer, John is dedicated to forging the live performance technologies of the 21st century and beyond.
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