A Note from the Chair

Each semester is another opportunity for our students, faculty, and audience members to grow together in art. Our curriculum reflects an understanding of these arts as an arena where the experiences encountered in life are explored and shared in unique communication with an audience. We are proud to announce our next season, as well as to continue our learning as we finish strong in the Spring.

In this Stages, we explore connections beyond the Capstone. As we complete the 2017-2018 Season, our students and our faculty are lucky to enjoy professional and educational opportunities across the country. We thank you and all who support our program here at UA Theatre and Dance!

—William Teague, Department Chair
“Our Tuscaloosa” is a new project that introduces local elementary school students to Alabama culture and history. The program is a collaboration of a variety of entities in the region, including UA English, Moundville Archaeological Park, the Tuscaloosa Historical Society, UA Museums, Tuscaloosa Public Library and UA Theatre and Dance.

“Our Tuscaloosa” is composed of several components. The first component is a “live exhibit” featuring three short plays about historical Alabama events. The plays were written in collaboration with UA English students and UA Theatre and Dance students perform them. Events depicted by the plays include: “Bloody Tuesday,” a civil rights march that occurred in Tuscaloosa in 1964; “Dancing Ghost,” a legendary ghost story surrounding the life of William “Grancer” Harrison; and “Alabama Montage,” the activation of the first 9-1-1 emergency telephone system in Haleyville, AL.

The second component is a scavenger hunt of artifacts and knowledge at the Mildred Westervelt Warner Transportation Museum. The Transportation Museum celebrates the local, regional and natural history of Tuscaloosa. Admission to the museum is free of charge.

For the final component, students check out a book by an Alabama writer at the Tuscaloosa Public Library. Once all components have been fulfilled, students and their families have the opportunity to attend a variety of local cultural events for free. These include admission to Moundville Archaeological Site, Alabama Museum of Natural History or Theatre & Dance’s family-friendly Dance Collection.

“Perhaps the best part of the project is that each partner brought enthusiasm and unique ideas to the table,” said Morgan Ozenbaugh, former UA Theatre and Dance graduate student who orchestrated the project. “It was encouraging to see that so many organizations and individuals in Tuscaloosa are committed to local historical, cultural and arts education for the next generation.”

“Our Tuscaloosa” will launch this semester. If you have any questions or would like more information, please email Clifton Baker at cwbaker1@crimson.ua.edu.
The final weekend of October 2017 for most University of Alabama personnel was a time to relax, regroup and prepare for the second half of the semester. Assistant Professor and Director of Stage Management and Directing, Annie Levy, spent her fall break a little differently.

Levy made her way to Lenox, Massachusetts to attend the inaugural Berkshire Leadership summit hosted by WAM (Where Arts and Activism Meet) Theatre. The Summit was designed by a steering committee of artists in response to the Wellesley Report released in 2016. This report, produced by the Wellesley Centers for Women, considered findings on women’s leadership in resident theatre companies during the 2013-2014 seasons. This research was conducted through surveys and interviews with staff and stakeholders of seventy-four LORT (League of Resident Theatres) organizations.

The steering committee members (Kristen van Ginhoven, Artistic Director of WAM Theatre who served as the committee’s Chair; Akiba Abaka, Audience Development Manager at ArtsEmerson; Rachel Fink, Managing Director of Theatre Bay Area; and Shafer Mazow, Exploratorium in San Francisco) wanted to bring the female leaders of the artistic industry together to answer the question: why are so few women serving in the highest leadership positions in these theatres? There is no shortage of women in the industry overall, but Artistic Directors and Executive Directors are only 25% and 38% women, respectively. The statistics are even smaller for women of color, who hold less than 1% of all leadership positions.

Thus the summit came together to educate women in the industry and arm them with the skills they need to attain leadership positions in the future. Of the 163 female theatre professionals who applied to attend, 75 were selected, including Levy.
This number allowed for representation from 22 states and four Canadian provinces. The selection process focused on bringing together a group of women balanced by career level (early/late/mid-career), background (race, sexual identity, geography) and level of leadership experience. The balance of these criteria was intentional, in an effort to provide the greatest opportunity for personal growth and community building for each attendee.

Levy was interested in attending the summit based on her own observations of gender disparity in theatres and university settings alike. She was also one of very few representatives from the South. A few women hailed from Atlanta but, other than that, the primary regions were the East and West Coast.

While at the summit, Levy attended workshops and group breakout sessions about board relations, “finance speak,” and inter-staff relationships. “The theme of the conference was ‘passing the baton,”” said Levy. “How do you promote the legacy of women in leadership, and how do you pass that on.”

There were also very helpful portions about communication and articulation of credentials. Several panelists and presenters discussed utilizing communication as a way to get into more leadership positions over time. Emphasis was placed on issues with what one communicates being received in other ways. Being aware of potential biases and working around them in such a way to get your point across without misunderstanding.

In the long term, the steering committee looks forward to the changes can and should be made to gain the greatest benefit for its attendees. An evaluative survey was sent to attendees asking for opinions on a new host for the next summit, if the inclusion efforts were successful, and what the next efforts to advance women in theatre leadership should look like. The number of participants was particularly strong, and in future years the event may grow in such a way that more participants may be accommodated. This female-powered networking and development summit was a unique opportunity for Levy and The University of Alabama.

Alumni Spotlight: Lynne Hutton  
Bachelor of Arts, Technical Theatre ‘82

Technical theatre alumna, Lynne Hutton, has returned to the Capstone this semester to fill two roles for UA Theatre and Dance. She was both the set designer for the first production of the spring, *Vinegar Tom*, and is also teaching the graduate-level Theatre History course.

Since graduation, Hutton went directly into graduate school at NYU’s Tisch School of the Arts, where she received her M.F.A in Theatre Design. This led to jobs at 13th Street Theatre and Radio City Music Hall in New York City, and at the Alliance Theatre in Atlanta. Her career also took her into teaching at the Brooklyn Academy of Music, as well as The Dalton School in NYC. She taught both design and theatre history, both of which would come to serve her well following her move back to Birmingham. As she describes it, the universe “just worked out” to bring her home to doing what she loves, and at her alma mater to boot.

While a student at UA, some of Hutton’s most important lessons were appreciation for the arts, time management, and the development and achievement of goals. She also highlighted the crucial approach taught by late Professor John Ross. As a designer, he focused on teaching students how to truly see and hear the world around them; looking for the history and layers contained within a setting to understand what is going on in any given place and time. Per his teachings and through her own experience, Hutton especially enjoys the research process. Evaluating the environment, drawing inspiration from visual artists (such as Christian Haas), and answering questions like “why are these characters here right now?” and “how do these pieces all fit together?” help Hutton formulate her designs.

When developing the layout of *Vinegar Tom*, she came to the ideas of ropes and vines twisting together and hanging from the ceiling in a cold, industrial environment to reflect the eerie nature of Caryl Churchill’s play. In collaboration with Director Annie Levy, the set took on the look of a former rope factory as the script balances a 17th century village and the present day.
Pump Boys and Dinettes

June 1-29, 2018
Tuesday-Sunday at 8 PM
George C. Meyer Performing Arts Center
Visit summertide.org for tickets
Dance program Director, Professor Cornelius Carter, is known nationwide for his dedication to the success of UA’s dance students. He spends a great deal of time each year in New York City, making connections and forging pathways with various professional dance organizations. These links include both Jim Cooney of the Broadway Dance Center and Emily Bufferd of The Young Choreographers’ Showcase. Both Cooney and Bufferd visited the Capstone during the fall semester to lead masterclasses and meet current students. They were also able to attend the closing performance of Fall 2017 Dance Alabama!

Jim Cooney (left) serves as the faculty advisor for the professional semester program, and has been working with the Broadway Dance Center since 2002. He began visiting Alabama in 2012 to see the dance program and audition older students for entry into the program, as well as for scholarship consideration (generally post-graduation).

The program runs during the fall, spring, and summer sessions each year, though our students most often attend fall or spring following graduation. The semester involves twelve weeks of classes, and though there is a minimum ballet requirement, students all have another concentration. The Center features faculty specializing in musical theatre dance, ballet, contemporary, jazz, street styles, tap, and a variety of other classes.

When running his masterclass, Cooney provides a mock audition structure and with the intent of giving students a taste of what being a part of the program would be like. Groups audition together, but every individual is guaranteed some level of feedback throughout the process. He specifically focuses on teaching musical theatre dance, but our students who have been a part of the professional semester have explored a variety of stylistic opportunities in New York.
Beyond this particular training program, UA students often utilize the chance to showcase work they have already created. Emily Bufferd (left), founder of The Young Choreographers’ Showcase, provides our students and other choreographers between ages 18 and 25 the opportunity to present new work on a national stage.

The showcase is going into its ninth year, with the last three years featuring the work of UA students. The primary reason behind the creation of the showcase was education. Young adults are selected through an application process and video selection of pieces. Those selected are then matched with an industry mentor, in which they develop whatever they need, be it anything from choreography to a press kit. Selected choreographers work with these mentors for approximately three months before the one-night showcase performance event. The night prior, a talkback is offered with mentors and other choreographers to further the educational process for the young choreographers.

Bufferd has helped over one hundred young choreographers produce work over the last eight years and the educational development they have enjoyed during that time frame has been irreplaceable. “An educated artist is invaluable,” and this program makes this statement exceedingly clear. This is the first year that Bufferd has come to Alabama to see our students choreograph. Her attendance at the fully student-choreographed *Dance Alabama!* is an excellent portal to display the type of work happening here.

More information about the Broadway Dance Center professional semester program and their applications are available at [http://www.broadwaydancecenter.com/training/professional-semester](http://www.broadwaydancecenter.com/training/professional-semester). The Showcase will be presented in June, with choreographers selected in April of this year. We hope to see many of our students thrive with these programs and other friends of the department in New York City!
Marian Gallaway Theatre

Suddenly Last Summer  
October 2-7  
Mrs. Venable is determined to keep her niece, Catharine, quiet about the mysterious circumstances of her son’s death. Scandal and greed lurk around every corner in the play Tennessee Williams considered his most poetic.

The Merry Wives of Windsor  
November 13-18  
John Falstaff is in search of wealth, and he sets his eyes on two married wealthy women. Little does he know, these “merry wives” have a few tricks up their sleeves. Set in New York’s Catskill Mountains in 1962, Shakespeare meets Dirty Dancing in this exciting new production.

The Drowsy Chaperone  
February 18-23  
A lonely musical theatre fan plays his favorite cast album, taking the audience on a madcap musical ride. Winner of five Tony Awards, you don’t want to miss this playful love letter to musical theatre.

Sense and Sensibility  
April 16-21  
The Dashwood Sisters find love and heartbreak in the wake of their father’s sudden death. Kate Hamill boldly reimagines Jane Austen’s classic coming-of-age novel for the stage. You’ve never seen Austen like this!
Allen Bales Theatre

*The Christians*
September 24-30
On a monumental day for his larger-than-life megachurch, Pastor Paul brings his flock together to announce a shattering revelation. Lucas Hnath’s exciting new play reveals that differences of faith run deep in even the largest of congregations.

*Little Women*
November 5-11
Louisa May Alcott’s novel has enchanted readers for 150 years. Now this new musical adaptation – seen on Broadway in 2005 – introduces Alcott’s tale to a whole new generation. Follow the March sisters on their journey through love, loss and sisterhood.

*Bakkhai*
February 11-17
When King Pentheus bans Dionysian worship in Thebes, a shocking and tragic chain of events is triggered. Poet Anne Carson provides a thrilling new version of this legendary Greek tragedy.

*Gnit*
April 8-14
Peter Gnit travels far and wide in search of himself, and along the way he makes all the wrong decisions. This new play - a “fairly rough” translation of Henrik Ibsen’s Peer Gynt - is rollicking, offbeat and unmistakably American.

Morgan Auditorium

*Alabama Repertory Dance Theatre (ARDT)*
October 9-12,
February 26-March 2
Each year, members of our award-winning dance faculty choreograph an exciting and eclectic variety of dance pieces, all performed by UA students. Don’t miss this extraordinary showcase of dance at the Capstone.

*Dance Alabama!*
November 6-9, March 26-30
The celebrated concert returns! The student organization Dance Alabama! brings together UA students who love dance, and the heart of their programming is this biannual concert. Choreographed and performed by students, this exhilarating concert features pieces ranging from ballet to hip hop.
Faculty and Staff Highlights

Sarah Barry
Associate Professor of Dance, Sarah Barry, has established a yearlong experience in which students create a 50-minute dance concert around a topic. This opportunity allows students to make and refine their creative work and performance over a longer time to different audiences, giving them a window into the professional company life of touring, teaching, performing, writing grants, fundraising and promoting dance.

She will again take the collective, known as Yonder Contemporary Dance Company, to perform at the Edinburgh Festival Fringe in August. This will be the group’s second trip to Scotland, having performed “co/lapse” in Summer 2016. The new piece, “IRL,” focuses on the pervasive nature of technology and illuminates the jarring battle between everyone and everything that competes for our attention. “IRL” is the product of collaboration between students and faculty in the Dance Program, School of Music and Advertising and Public Relations.

Dr. William A. Martin
Dr. Martin is the Director of Vocal Instruction for the Musical Theatre program in the Department of Theatre and Dance. He maintains an active performance career as both an actor and a music director. During the summer he can be found in the Appalachians of western North Carolina working with Lees-McRae Summer Theatre. Most recently he performed the roles of Robertson Aye in Mary Poppins, Myron Hassler in The Pajama Game, Reuben in Joseph and the Amazing Technicolor Dreamcoat, and Professor Callahan in Legally Blonde: The Musical. He also music directed both Mary Poppins and The Pajama Game.

In an effort to foster outreach to high school students around the state, he has been working with graduate students in the Arts Management program. They plan to implement a series of musical theatre master classes featuring student performances and interactive dialogue concerning vocal technique, musical theatre performance expectations, and preparing auditions for college. The master classes will be conducted at various high schools throughout Alabama.
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