Though we are still navigating our way through this pandemic with care and caution, we are excited to return to in-person classes and live audiences for our performances. The energy exchange in the theatres has certainly been rejuvenating! We are enjoying connecting back with our community through numerous engagement events and activities, including in-person auditions for our programs. We have learned so much about our art form and found new ways to train and connect even as we appreciate a return to some tried and true methods. Once again, we are excited to welcome new faces to the Department and look forward to new voices and perspectives to enhance our training and productions. Our faculty, students, and alumni continue to achieve success in a myriad of contexts and we are always thrilled to share news of their accomplishments. Finally, we appreciate the generosity of our community and patrons and are deeply grateful for a new financial gift from Eliza P. Culverhouse to support graduate dance students. I remain inspired by and grateful for the innovation and dedication of our faculty, staff, and students as we strive to meet the moment and challenge ourselves and each other to grow and learn.

Sarah M. Barry
Department Chair
Kelley Schoger is an Associate Professor of Acting, specializing in movement pedagogy. Kelley joined The University of Alabama Department of Theatre and Dance in 2015. Since joining the department, she has served as the director for our production of *The Servant of Two Masters* and the Intimacy Director for *Spring Awakening*, among others, and has worked nationally and internationally in North Carolina, New York, and Edinburgh, Scotland. Kelley received her Master of Fine Arts in Theatre from Virginia Commonwealth University. In addition, she is a nationally certified teacher of the Alexander Technique.

This fall, Kelley was the recipient of a $5,000 grant from the Alabama State Council on the Arts. She was awarded this grant/fellowship for the purpose of expanding her research and application of movement and intimacy choreography/direction in the realm of theatre, for her own artistic development and to enrich her teaching at UA and within the state. Currently, she is furthering her education through Intimacy Directors & Coordinators (IDC). IDC is a training body that has developed best practices for intimate scenes and a codified system of choreography for intimacy based in artistry, safety, and consent. Kelley is also using this funding to deepen her study of the movement techniques of Jacques LeCoq and Etienne Decroux.

“This fellowship has given me the opportunity to realize what direction I want to go in terms of my artistry, and for me, that’s movement for the actor.”
Pivot is a term used in the performing arts when signaling a change of direction, commonly in the conjunction phrase “step pivot.” However, the word pivot has multiple meanings. The Merriam-Webster dictionary defines the word pivot as “an adjustment or modification made in order to adapt or improve.”

It is no question that the Department of Theatre and Dance looks different today than it did two years ago. We have gained a greater sense of gratitude and appreciation for our art and all the aspects that go into it. We have always been capable of pivoting when performing choreography, but now we have the skills to pivot, adjust, and improve through any given circumstance. The University of Alabama Department of Theatre and Dance has pivoted through this year and will continue to even in the most difficult circumstances.

Ashley White, MFA Directing Candidate, was the director of our fall production of *Pipeline*. In a conversation with White, she gave us insight on how COVID-19 played a role in the show and gave the entire production team the opportunity to pivot. Ashley discussed how COVID-19 was a critical factor in the production team’s mind from the beginning. In the summer of 2021, the team was meeting and adjusting to the new guidelines that were given. Ashley said when they got the news that the cast would be in masks for the production, her mind immediately started coming up with creative solutions and maneuvers to allow this intimate story to be told.

Throughout the process, moments and challenges like this continued to occur, and every time Ashley and her team worked through them together.

“It’s through challenges like this that great creativity and collaboration come.”

-Ashley White
Cody Floyd, who is pursuing a BFA in Theatre with a concentration in Acting, discussed the adaptations that he has seen in the department as an undergraduate student. When our fall season auditions happened at the beginning of the year, Floyd was still out of town performing in summer stock. The directors pivoted and allowed him to do all his auditions virtually. Floyd discussed that before the pandemic, this may not have been an option. During COVID-19, self-tapes and virtual auditions became second nature. Because of the skills and infrastructure that are set up, this allowed students and directors to take advantage of these tools. “The tools we gained as actors during the pandemic are some that we will always be able to use,” Floyd said.

Henry Lewers, an instructor in the Musical Theatre concentration, was the Music Director for our production of *Pippin* this past October. Lewers joined the Department of Theatre and Dance in Fall of 2019, and in the spring of 2020 the pandemic hit. Lewers has watched the department adapt from a close perspective. Due to the circumstances during the production of *Pippin*, Lewers and his team decided to make great use of the understudies. Understudies are nothing new in the theatre however, the pandemic has made them more important than ever before. On top of that, the wider use of understudies allowed more of our students to be involved in the production. Lewers discussed how the health of the cast is now a group responsibility. The actions taken outside of the rehearsal room carried a heavier weight and affect everyone in the process. Because of this, Lewers said that is was the entire team’s responsibility to make sure that they did everything to keep everyone safe and healthy.
Christian Tripp

Christian Tripp joined the Department of Theatre and Dance this fall as a full-time Acting Instructor. However, Tripp’s radiant spirit was not new around Rowand-Johnson. He graduated with a Master of Fine Art in Theatre with a concentration in Acting in Spring 2021. Before joining The University of Alabama, he graduated with a Bachelor of Fine Arts in Acting from Emory Henry College in Spring 2017. In addition to being an educator, Tripp is a professional who performs across the U.S. Most recently, he was in the company at the Colorado Shakespeare Theatre, where he performed in *A Midsummer’s Night Dream* and *Odyssey*.

When asked about why he returned to The University of Alabama as an instructor, he responded with, “The students, definitely the students.” His path to UA was one of sheer fate and opportunity. As a professional, his style is a culmination and collision of every experience and person who has been a part of his path. Tripp is the director for the upcoming production of *The Colored Museum*.

“*The students, definitely the students.*”
- Christian Tripp
Soledad Sanchez

Soledad Sanchez is a Peruvian native with a career that has taken her across the globe. She received a Bachelor of Fine Arts in Sculpting from the Pontifical Catholic University of Peru. Shortly after, she began teaching in higher education and her love of education continued to grow.

During this time, she got a certificate in Art Therapy and applied all her knowledge to being a better artist and teacher. Her passions continued to flourish through her love of interdisciplinary work and storytelling. Eventually her path led her to the United States, where she attended Pennsylvania State University and received a Master of Fine Arts in Scenic Design.

Upon graduating, she joined the faculty at the University of South Florida, where she taught for three years. In Fall 2021, Soledad joined the faculty of The University of Alabama, as an Assistant Professor of Scenic Design.

Soledad is an active member of the United States Institute for Theatre Technology (USITT) and the International Organization of Scenographers, Theatre Architects and Technicians (OISTAT). Sanchez is the scenic designer of The Colored Museum.

“I consider myself a global artist.”
- Soledad Sanchez
UA’s Dance program is home to over 170 undergraduate dance majors and an up-and-coming MFA Program. Now, thanks to a generous donation from Eliza P. Culverhouse, the MFA in Dance program is set to become even more accessible to potential candidates. A $250,000 gift will create tuition assistance and other support for incoming MFA in Dance candidates. Students who are supported by Culverhouse’s donation will be designated as Eliza P. Culverhouse Artist-Scholars, solidifying Culverhouse’s legacy of generosity in the arts. “We are wholly grateful for her generous contribution to help our MFA program grow,” said Lawerence Jackson, the Associate Chair of Dance.

This is not the first time that Culverhouse has made an impact on the program. Prior to this gift, she established the Eliza P. Culverhouse Fund for Excellence in Dance, which has grown to more than $500,000 with the purpose of recruiting and funding guest artists, as well as providing financial support for priority needs such as costumes, equipment, and other student support. Since then, students have worked with a host of emerging and eminent guest artists, performed in international dance festivals, and attended national and international conferences, all thanks to Culverhouse’s generosity. When it came time to develop the new MFA program, Culverhouse jumped at the opportunity to further support the dance program. “We need to be competitive with other [MFA in Dance] programs around the country,” Jackson said. Sarah M. Barry, the Chair of the Department of Theatre and Dance, agreed adding, “Providing financial support for students will allow them to pursue graduate education with lower or no student loan debt at the completion of their degree. It will also create opportunities for graduate students to assist faculty with teaching, rehearsal, technical, and other production elements which will boost their skill set as creative artists and teachers.”
Eliza P. Culverhouse Graduate Support Fund in Dance

With this gift, Barry and Jackson believe the MFA in Dance program will become more accessible for dancers interested in pursuing graduate studies. The 60-credit hour program focuses on expanding the students’ choreographic and performance skills, as well as preparing candidates for an array of professional careers in dance. “Opportunities in the classroom will allow them to build rapport with undergraduate students and refine their pedagogical voice. These experiences will make them more competitive in the job market upon graduation,” said Barry.

The new funding will attract a broader pool of candidates, in turn, nurturing the diverse and inclusive culture within the dance program. As a founding value of the program, diversity continues to be emphasized in the program’s curriculum. Cornelius Carter, Professor Emeritus, said, “Diversity has always been the center of the dance program’s mission, and that’s something that I have treasured being a part of and continuing to witness.” Both Carter and Jackson emphasized the importance of educating their students academically and culturally. Jackson explained that through the support of donors like Culverhouse, the dance program has been able to become even more accessible to interested students. He closed by saying, “Our work has become recognized nationally and internationally, and none of that would have been possible without the support of Eliza.”

Thanks to Culverhouse’s support, UA Theatre and Dance produced Gus Giordano’s famous “Sing, Sing, Sing,” staged by his granddaughter Lauren Giordano Whittington.
Caio Godoy is a sophomore dance major with a minor in advertising. Godoy was born in São Paulo, Brazil where he lived for 11 years before moving to Chattanooga, TN. Godoy was a company member at Chattanooga Dance Theater for six years before moving to Alabama. Godoy was recognized for his choreography during the Tennessee Association of Dance festival where he won the Cathie Ault Kasch Student Choreography Award. Godoy also attended Chattanooga High Center for Creative arts, a performing arts high school where he studied dance.

He was Vice President, then President, of the pre-professional dance company “Project Motion,” where he worked with master faculty from all over the country including New York City Ballet, Alvin Ailey American Dance Theater, and more.

Since becoming a student at The University of Alabama, he has participated in various Dance Alabama! pieces and directed his own DAFF film. He was awarded the Outstanding Freshman Award in Spring 2020 and is currently a class representative for the sophomore class. After college, he plans on pursuing a career in dance and choreography.

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If you would like to donate, please visit our website at theatre.ua.edu.
Kathleen Hinman graduated from The University of Alabama in 2013 with a Bachelor of Arts in Theatre and Film. While at UA Theatre and Dance, Hinman was a part of Alpha Psi Omega and was a Stage Manager for our department. Her journey since graduating has been incredible and shows just how the department sets its students up for success across the fine arts. Upon graduating Hinman first joined the cast at Walt Disney World Resort as a photographer. She also worked at Universal Studios as an escort for performers and characters. Not long after that, she used the skills of being a ticket office practicum student at UA and began working for Arena Stage, in the box office. While at Arena Stage, she also worked in administration at other theatres in the D.C. area including the Wolly Mammoth Theatre Company and The National Theatre. In 2015, she joined the John F. Kennedy Center for the Performing Arts as an Assistant Treasurer. She has worked at the Kennedy Center since 2015, giving her the opportunity to grow in one of the largest arts organizations in the world.

In addition to her full-time work, Hinman also serves as the Treasurer for the International Alliance of Theatrical Stage Employees (IATSE). As a member and leader of this union, Hinman has been able to remain fully employed during the COVID-19 pandemic.

When asked what advice Hinman has for the current students in the Department of Theatre and Dance, she said, “Don’t be afraid if your path leads you in a different direction, the end result will be completely worth it.”
Spring 2022 Season

Allen Bales Theatre

The Colored Museum  January 31-February 6
Baskerville: A Sherlock Holmes Mystery  March 28-April 3

Marian Gallaway Theatre

Legally Blonde  April 13-15, 21-24

Dance Theatre

Alabama Repertory Dance Theatre  March 2-5
Dance Alabama!  March 30-April 2
Dance Collection  April 22

ARDT, Fall 2021
Photo by Porfirio Solorzano
Faculty & Staff

Chair of Theatre and Dance
SARAH M. BARRY
Contemporary/Choreography

Administrative Staff
NANCY CALVERT
Office Associate Sr.
CINDY FRANKS
Administrative Secretary

Acting
SETH PANITCH
Acting
ALLISON HETZEL
Acting/Voice
KELLEY SCHOGER
Acting/Stage Movement
CHRISTIAN TRIPP
Acting

History/Playwriting
MISHA HADAR
Theatre History

Directing/Stage Management
MATT DAVIS
Directing/Stage Management

Dance
LAWRENCE M. JACKSON
Associate Chair of Dance
Jazz/Contemporary
QIANPING GUO
Ballet
BRYANT HENDERSON-SHAE
Modern/Jazz
DR. FEN KENNEDY
Dance History/Choreography
LYNDELL T. MCDONALD
Lighting/Sound Design
AIDAN S. NETTLES
Modern/Jazz
JAMORRIS RIVERS
Dance History/Choreography
REBECCA SALZER
Dance/Technology
RITA SNYDER
Ballet/Anatomy
TIFFANY YEAGER
Costume Design

Musical Theatre
STACY ALLEY
Musical Theatre Dance
DR. LUVADA HARRISON
Vocal Instruction
HENRY LEWERS
Musical Theatre
DR. WILLIAM A. MARTIN
Director of Vocal Instruction
ALVON REED
Musical Theatre Dance

Design & Production
F. RANDY DECELLE
Production Manager
CAMI HUEBERT
Costume Technology
JEANETTE LACKEY
Scenery Studio Supervisor
DONNA MEESTER
Costume Design/Production
SOLEDAD SANCHEZ
Scenic Design
MATT REYNOLDS
Lighting/Sound Design
TODD ROBERTS
Costume Shop Mgr.
MATTHEW STRATTON
Technical Direction
Scholarship Contribution

**Benefactor ($20,000+)**

- Allen Bales Memorial Fund
- Dianne Baker
- Barbara S. Britton
- Ed Williams Endowed Scholarship in Theatre Education
- Edith Barnes Endowed Scholarship
- Lauren A. Wilson & Andy Fitch
- John Ross Theatrical Design Scholarship
- Robert Odus and Mary Pettus Wilson Endowed Scholarship
- T. Earle & Francis Johnson Fund

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Your name could be here!

**Platinum ($1,000+)**

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- James E. Hedgespeth Jr.
- Linda L. & Robert Shumilas
- Julia & Ed Williams
- Stacy K. Young

**Gold ($500+)**

- James Atkinson
- Mary & Bill Battle
- Joan Barth & David Boles
- John J. Burke Jr. & Mary K. Burke
- Erin Dewillis (for student group)
- Carole C. Guy
- Mr. & Mrs. James C. Hailey (parents of Eric M. Hailey)
- Lori Hunt & Stephen Hunt
- Fran & Jack Jecen
- Dr. & Mrs. Michael J. Mendle
- Dianne & William C. Teague

**Silver ($100+)**

- Preston Adair
- Madeline Adams
- Helena Bain
- Wendy Bee
- Dr. & Mrs. Stuart Bell
- Bethel Baptist Church of Lascassas, TN
- Beverly & Donald J. Benson
- Larry J. Bowen
- Ian Brown & Nancy Lambert-Brown
- Christine Dietsch
- Barbara Durrence
- Anne Game
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- Camille Mendle
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- Angie Murdock
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- Ellen Odom
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- Lisa Pawloski
- Jill & Michael D. Picone
- Janet & Norvin Richards
- Kristen A. Rowse
- Jeramie L. Simmons
- Laura Smith
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- Marissa Swanner
- Alice Tayor
- Erika G. Walker
- Jennifer Weske
- Michelle & Thomas H. Williams
- Robert Wright
- Wesley A. Young

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Patricia Alfin
Maximiliano Cabrera Arevalo
Patrice Arnold
Joe Benson
Paula Berry
Kelly Bond
Mr. Thomas B. Breland Jr.
Heather Briggs
Derrick Brown
Emma Brown
Cindy Calhoun
Corinne Calhoun
Jerome Cargill
Shelly Carr
Beth Chapman
Sarah Chappell
Zachary Colantrello
Harper Coleman
Sandara B. Connor
Danielle Correro
Claire Craig
Ellie Craven
Christine Crowther
Gabrielle Cruz-Uribe
Stephane Curtis
Anita Daily
Emma Dean
Tammy Dean
Shaefler Diebolt
Dr. Rona J. Donahoe
Tammy Dran
Emma Dykes
Mary Easley
Dawson Estes
Cody Floyd
Lee Freeman
Alison George
Mr. Todd Gray
Lana Hagan
Austin Hanover
Ned Hart
Jessica Hatfield
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Daniel Henderson
Caroline Hill
Lexi Hivner
Brandon Hobbs
Kym Hoffmann
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Lindsay Howard
Patricia Hubbs
Alaina Jones
Jeanne Kemp
Bethany Knight
Lisa Kuchuk
Mamriam Lane
Lauren Leverett
Barbara Loflin
Michael Lynch
Michael Malinconico
Sherry McColgin
Neil F. McColgin
Utz McKnight
Mary Meares
Amanda Medlin
Ann Meeker
Jerry Mims
Nancy R. Minkler
Miriam Lane
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Charolotte Mustard
Teagan Nabity-Grover
Matthew Nash
Marie Nearing
Ana Nettles
Arie Nettles
Gary Pacos
Laura Pacos
Maria Pacos
Kim Palm
Cassandra Pierce
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Dalton Pridmore
Stephanie Puffer
George Rable
Lauren Richardson
Liz Richardson
Liz Savage
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Mary Sealy
Craig Shwery
Barbara Smith
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