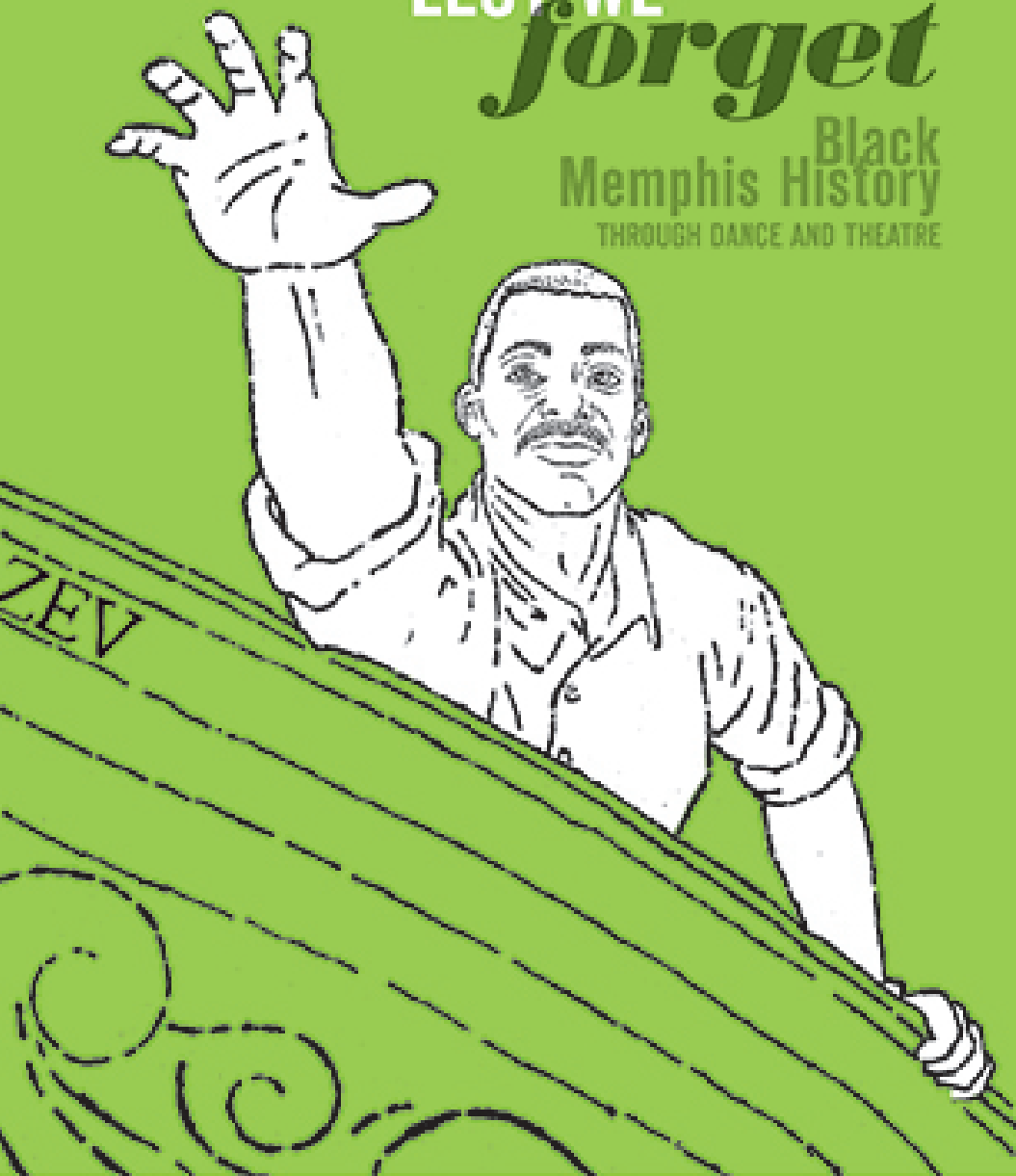


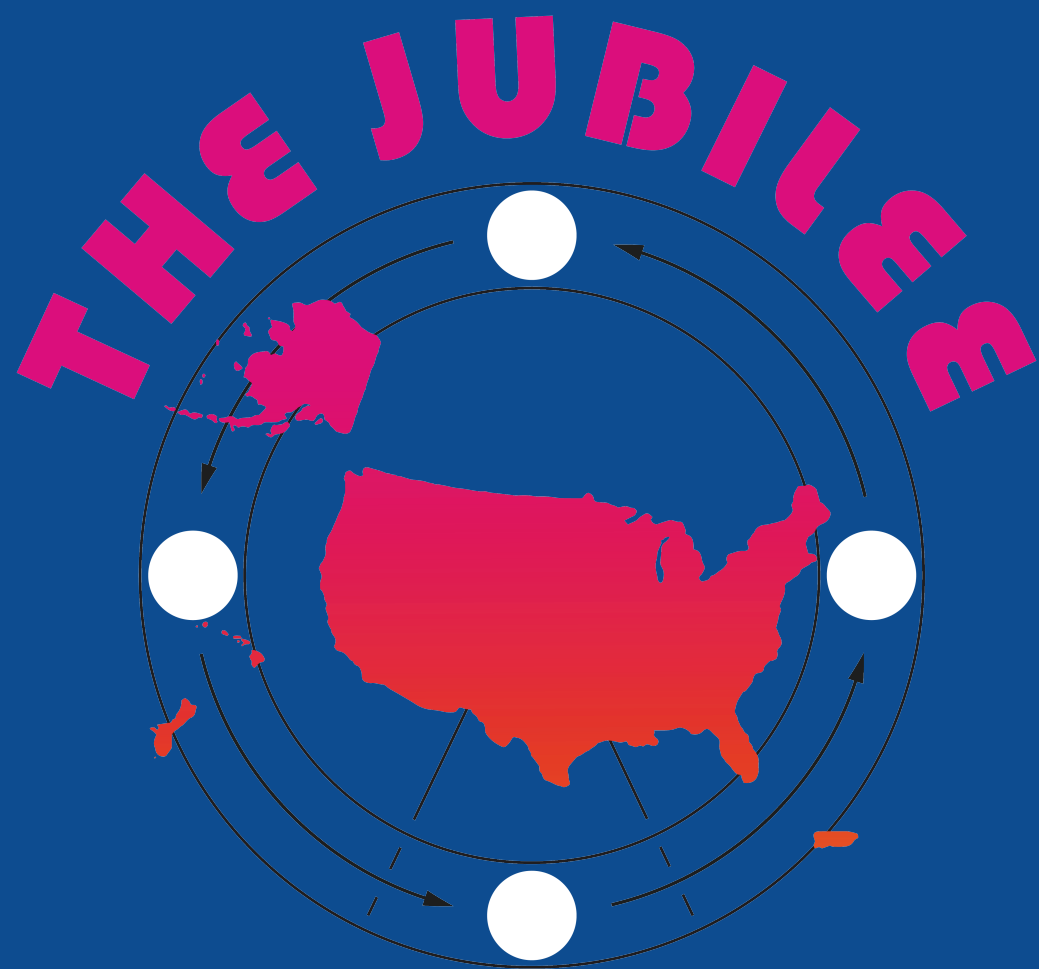
LEST WE *forget*

Black
Memphis History
THROUGH DANCE AND THEATRE



THE UNIVERSITY OF
MEMPHIS

Department of
Theatre & Dance



The University of Memphis Department of Theatre & Dance joins theatres nationwide in Jubilee: A year-long celebration of performances generated by individuals that have been historically excluded from our country's stages.

Memphis Massacre 1866 (Prayer, Discord, Meditation)

Choreographer: Wayne M. Smith in collaboration with the dancers

Dancers: Taylor Jackson, Abbie Martin, Takia Miller and Summer Rowe

Music (composer): Music & sound collage including artists Xumantra, Art of Noise, Ryuichi Sakamoto, The Fink, Michael Wall

Location: Amphitheater in between the Theatre Building and the Music Building

Choreographer notes: This piece commemorates those that struggled, fought, suffered and were brutally killed during a violent massacre of Black people due to racism, bigotry, hate & violence in Memphis in 1866. During that time in Memphis, Black folks & families had become established as a prominent ethnic or social class just after the end of the American Civil War. These people were unjustly singled out, attacked, shot & had their properties burned by angry white men (mostly Irish immigrants, some of the culprits police & fireman). The four dancers in this piece represent deities (north, south, east, west) who descend from the heavens to offer prayers of healing in Memphis through movement meditations. They dance for all the innocent lives that perished during that needless bloodshed, devastation and loss.

America the Beautiful, A Tribute to the Activism of Ida B. Wells

Director: Jamie Warrow

Cast: Ida B Wells: Ashley Clinton
Voice of Ida B. Wells: Madisen White

Location: Muted bells statue outside of CFA

Director notes: Ida B. Wells, a Memphis native, was a powerful voice against the brutality of lynching and the lawlessness of mob rule. Her eloquent and effective writing appeared in Memphis papers. The text in this piece was compiled from two of Ida B. Wells' published articles: Lynch Law in All Its Phases published on February 13, 1893 and Free Speech, an Editorial dated May 21, 1892. Ida was out of town when it was published. Pushback against the article was so severe that Ida was exiled from Memphis. America the Beautiful, A Tribute to the Activism of Ida B. Wells was inspired by her bravery to speak out against brutality, lawlessness, and racism.

Wait for 3 (or me!)

Choreographer: Rachael Arnwine, in collaboration with the dancers

Dancers: Taylor Jackson, Takia Miller and Ivy Wetherill

Musical Arranger of W.C. Handy's Work: Jacob Loreant

Alto Sax: Becca Tank

Tenor Sax: Franko Coleman

Location: Outside the library (to the right of Dunavant Plaza)

Choreographer notes: W.C. Handy, known as the "Father of the Blues," spent much of his career playing in clubs on Beale Street in the 1910s. His piece "The Memphis Blues" is credited as the inspiration for the dance in which we know today as the Foxtrot, which would be danced in between the fast-paced Castle Walk and One-step.

Memphis State Eight: I Am Because of You

Choreographer: Michael Medcalf and the dancers

Dancers: Lauryn Adair, Anniken (Nike) Farmer, Levarious Goods, Pershon Harper, Victree Hayes and Charlye Murrell

Other Voices: Simmery Branch (BFA '19), Blake Currie (BFA '19), Jada Farmer, Jatavius Haynes, Tony Horne (MFA '99), Akia Miller (BFA '18) and Tekay King

Music: Michael Wall

Text: Dancers in the Cast

Location: Front of the Administration Building

Choreographer notes: Through movement, dialogue, and text, I tried to use the history of the Memphis State Eight as a way to deepen our current students understanding of the Eight's legacy.

Sanitation Strike

Choreographer: Jorge Guaman

Dancers: Catherine Barkley, Connor Chaparro, Pershon Harper, Tiffany Goddard, Aiyanna LaRue, Charlye Murrell and Kennedy Reed

Other Voices: Simmery Branch (BFA '19), Blake Currie (BFA '19), Jada Farmer, Jatavius Haynes, Tony Horne (MFA '99), Tekay King and Akia Miller (BFA '18)

Music: Original composition by DeAnte Payne (University of Memphis School of Music) in collaboration with Jorge Guaman

Location: Outside Mitchel Hall

Panel of American Women - Fanning Flames, Forging Futures

Choreographer: Jill Guyton Nee and Dancers

Dancers: Catherine Barkley, Grace Byrd, Tiffany Goddard and Aiyanna LaRue

Sound Score: Jill Guyton Nee

Location: Pedestrian Bridge

Choreographer notes: The Panel of American Women Memphis chapter was a group of southern women who publicly voiced their opinions by speaking out against intolerance and racism. Having formed the P.A.W. chapter in the 1960's, and becoming prominent voices in the 1970's, these women shocked a segregated Memphis by demonstrating their interracial friendships, and openly welcoming other women from different races and religions. Before joining the panel, one had to face her own biases and prejudices - the hard work forged friendships to last a lifetime, and a respect and value of others beyond one's traditional beliefs.

The quartet of women in Fanning Flames, Forging Futures represent the four women who would sit on a panel two to three times a week to speak to the public. The dancers use the partition barriers as a table, divider, and leading pathway in which to meet, discuss, argue, and negotiate. We must push against one another to push forward, and we must challenge one another's beliefs of history to write a future that creates space for everyone at the table. We are grateful to the women of the Memphis P.A.W. "Their lives are inextricably woven into the fabric that is Memphis." - Carolyn McAtee Cerbin, USA Today

Memphis Committee

Director: Moises Hinojos

Onstage Cast: Bryce Horton and Jordan Cardell

Offstage Cast: Elaina Andress, Emily Barron, Elijah Bienz, Eboni Cain, Avery Hall, Pershon Harper, Camille Long, Lauren Matthews, Bennett McCluskey, Lane Pippin, Josh Rolston, Joshua Waits and Zee Wright

Location: Scates Hall

Frances Said–

Honoring the life, work, and words of Frances Dancy Hooks

Choreographer: Kristen Osborne Lucas and dancers

Dancers: Lauryn Adair, Anniken (Nike) Farmer, Victree Hayes, Taylor Jackson, Abbie Martin, Takia Miller, Summer Rowe and Ivy Wetherill

Other Voices: Simmery Branch (BFA '19), Jada Farmer, and Akia Miller (BFA '18)

Music: *Lift Every Voice and Sing*- performed by Madisen White

Location: North corridor of McWherter Library

Choreographer notes: Special thanks goes out to Patricia Hooks Gray, the beloved daughter of Frances Dancy Hooks and Benjamin Hooks. Her stories, insight and shared wisdom from her mother are a vital part of this work

Stage Management Team

Corinne Fann, Zoë Perrock and Jasmine Simmers

Design/Production Team

Costume Designers: Alexandra Filipovich and Haley Grannon

Scenic Designers: Erica Causi, Emily Roark, Brian Ruggaber, Malena Vogt and Mollie West

Sound Designers: Kristen Osborne Lucas, Aaron Muhl, Jenni Propst and Wayne M. Smith

Sound Mixer: Aaron Muhl

Videographer: Eric Swartz

Production Manager and Technical Director: Michael O'Nele

Dramaturg: Holly L. Derr

Historian: Tiffany Bond

Producer: Jill Guyton Nee

Special Thanks

Josh Rolston, Joshua Waits, Emily Barron, Bennett McCluskey, Pershon Harper, Avery Hall, Zee Wright, Lauren Matthews, Lane Pippin, Camille Long, Eboni Cain, Elijah Bienz, and Elaina Andress for their contributions to "Memphis Committee".

Meet the Choreographers

Rachael Arnwine (she/her) is a Memphis native and graduate of the University of Memphis. She holds Master of Science in Exercise, Sport, & Movement Sciences, a Bachelor of Fine Arts degree in Theater with a concentration in Dance, and a Bachelor of Science degree in Health & Human Performance with a concentration in Exercise, Sport, & Movement Sciences. Her specific interests lie within dance science, bridging dance with kinesiology and research in injury mechanism. In her time at the U of M, she served as President of the University of Memphis Dance Alliance, the student organization for dance on campus, and has performed in and choreographed for the department's seasonal dance concerts. She has extensive training in jazz, ballet, tap, modern, musical theatre dance, and flamenco. Rachael has performed with Opera Memphis, Hot Foot Honeys, Racine + Southern Dance Exchange, the Moscow Ballet, and Carnival Cruise Lines. She has performed in music videos for artists such as Julien Baker and Brennan Villines. She is a certified member of the Southern Association of Dance Masters in ballet and jazz, as well as the International Association of Dance Medicine & Science where she is a published author in the Journal of Dance Medicine & Science. In addition to being an adjunct professor in the Department of Theatre & Dance at the University of Memphis, she is a dance instructor at local studios in the Memphis community.

Jorge Guaman (he/him) is a 2020 spring graduate of the University of Memphis. With a Bachelors in Fine Arts in Theatre with a concentration in Dance he is incredibly excited to have been invited as this year's guest artist. During his time at the U of M he performed in every dance concert, choreographed in three student productions, and worked with many guest artists. Taking what he learned at the U of M, he hopes to travel the nation and be granted the opportunity to study under many renowned companies. He currently lives back at home in Nashville where he is a ballroom instructor for World Champion Productions and is continuously furthering his knowledge in the genre under many great mentors. "If there is anything that I have learned through dance and at my time at the U of M is that there isn't a wrong answer when it comes to dance, you chose to be the artist you want to be, and not conform to be the dancer you think you have to be." He wants to personally thank all of his past professors and friends who have helped him through his college career for shaping him into the artists he has currently become and for seeing so much in him whenever he thought he wasn't good enough. Through kind spirits and hard work, anything is possible.

Moises Hinojos (he/him) is a second-year MFA directing candidate. He comes from El Paso, TX and received his BFA in Scenic Design at The University of New Mexico. Moys has been working in theater for over a decade as an actor, designer, technical director and director. His most recent work includes playing the role of Reverend Brown in *Inherit the Wind* and directing *The Diaries of Adam and Eve* by Mark Twain. He would like to thank his amazing cast and incredibly dedicated crew and production team for their talent, their creativity, and their trust.
www.moyhinojos.com

Kristen Osborne Lucas (she/her) holds an MFA in dance from the University of North Carolina at Greensboro as well as a BFA and K-12 teaching license in dance. Her teaching experience includes the University of Memphis, Project Motion: A Memphis Modern Dance Collective, Charleston County School of the Arts, High Point University, Forsyth County Public Schools, University of North Carolina-Greensboro, Now and Next Dance Mentorship Project, North Carolina Dance Theater, North Carolina Dance Project, the YMCA, NC Families United, and a variety of private dance studios. Her choreographic work has been performed at various venues throughout North Carolina, South Carolina and Tennessee, such as the Asheville Fringe Festival, Greenhill Art Gallery, Greensboro Fringe Festival, Piccolo Spoleto Festival, Southeastern Women's Studies Association, and locally at the University of Memphis and Crosstown Arts. She

has completed step 1 and step 2 advanced training through the Dance for PD® organization with the Mark Morris Dance Group and co-teaches a weekly dance for Parkinson's class at Ballet Memphis. When not teaching and dancing, she spends her time wrangling her two little girls.

Michael Medcalf (he/him) is in his third year as an Assistant Professor of Dance at the University of Memphis. In 2013, he graduated from the University of Iowa with an MFA degree in Dance. Medcalf has been a company member of several dance companies throughout the country including the Cleo Parker Robinson Dance Ensemble, Dancing Wheels, Verb Ballets, his own endeavors Cleveland Contemporary Dance Theatre, and the Greene/Medcalf Movement Project amongst others. As a choreographer, Medcalf has been commissioned for the concert stage, musical theatre, film, television, and opera. As a dance instructor, Medcalf has taught workshops and masterclasses at professional studios and private institutions throughout North America, Europe, Asia, and Africa.

Jill Guyton Nee (BA, BS, MFA) (she/her) is an Assistant Professor and Head of Dance at University of Memphis. She is a native of North Carolina, where she worked full-time at American Dance Festival, performed for various companies. She received her Master of Fine Arts in Dance from The Ohio State University. Her work has been presented in throughout the United States and Thailand. Creatively, she has worked with several distinguished choreographers including Mark Dendy, David Dorfman, Bebe Miller, Susan Hadley, Gaspard Louis, and Erin Carlisle Norton. She choreographs for the Memphis community and her company, CJ40 Productions.

Wayne M. Smith (he/him) is a native Memphian, adjunct dance professor & alum of the University of Memphis Theatre & Dance. He holds an MFA in Dance from the Ohio State University, and a BFA in Theatre/Dance (minor Mathematics) from the University of Memphis. Wayne is an independent professional dance artist, improviser and educator. He is a member of Project: Motion Dance Collective, professional dance company in Memphis. Additionally, he is a lead ensemble member of Playback Memphis, an improvisational interactive theatre performance & social justice company. Wayne also teaches and choreographs with Company d, a dance & performance organization in Memphis for dancers with Downs Syndrome.

Jamie Warrow (she/her) is Detroit native, Memphis creative. Second-year MFA Directing Candidate, University of Memphis. Theatre Direction (selected): *Trouble in Mind*, University of Memphis (November 2020); *Evil Dead the Musical*, 313 Productions/Sweat Equity Studio at City Theatre, Detroit, Michigan; *A Bright Room Called Day*, Alabama Story, Detroit Mercy Theatre Co. at Marlene Boll Theater, Detroit, Michigan; *Tender Napalm*; *Glengarry Glen Ross*; *The Motherfucker with the Hat*; *Angels in America Parts 1&2*; *When the Rain Stops Falling*; *Shining City*, The Book of Liz, The Ringwald Theatre, Ferndale, Michigan. Theatre Performance (selected) *Blanche*, *A Streetcar Named Desire*, *Bobbie Gould*, *Speed the Plow*, *Hannah Pitt* *Angels in America Parts 1&2*, *Ivy*, *August Osage County*, *Grace Hardy*, *Faith Healer*, *Liz The Whale*.

Meet the Design/Production Team

Holly L. Derr (she/her) (*Dramaturg*) is the Head of Graduate Directing at the University of Memphis. She holds an MFA from Columbia University and a BA from The University of North Carolina at Chapel Hill. She was the founding Artistic Director of SKT, Inc., and has directed for The Know Theatre, Ashland New Plays Festival, The Oregon Shakespeare Festival, Saratoga Shakespeare Company, and the Stonington Opera House. She has taught at Marlboro College, Smith College, The ART Institute for Advanced Theater Training at Harvard University, The Brown University/Trinity Repertory Company Consortium, CalArts, UC Riverside, Chapman University, and Skidmore College.

Alexandra Filipovich (she/her) (*Costume Designer*) is a graduate student for her MFA in Theatre with a concentration in Technical Production, emphasis in Costume Design. Ali is originally from Minnesota and has worked at Vstar Entertainment, with Ashland Productions, and Sonlight Dance Studios. She has also worked at Luther College. In 2014, she won a research grant to study the Flamenco dress. She previously designed *Hamlet: Fall of the Sparrow* at University of Memphis.

Haley Grannon (she/her) (*Costume Designer*) is a second-year MFA design candidate at the University of Memphis. She earned her BA in Theatre from Georgia College and State University. Recent designs at the University of Memphis include *To Build a Home*, *Arcturus*, *Both And*, as well as a design assistant for *Small Mouth Sounds*. Notable undergrad designs include *A Midsummer Night's Dream*, *The Devil's Eye* (Hradec Kralove, Open Air Program), and *Detroit '67* (KCACTF Region IV winner). Haley hopes you enjoy the experience that is *Lest We Forget: Black Memphis History Through Dance and Theatre*.

Aaron Muhl (he/him) (*Sound Designer*) is an MFA candidate in lighting and sound design and is currently the resident lighting designer for the Sarasota Ballet. Aaron has spent most of his career designing for ballet and dance. His work has been seen at The Joyce Theater, New York City Center, Jacob's Pillow Dance Festival and Ballet Across America at the Kennedy Center. Will Tuckett's Changing Light and Lux Aeterna, Sir Matthew Bourne's Infernal Galop, and Sir Peter Wright's Summertime are some of his more recent lighting designs. Other credits and collaborations include Mark Morris Dance Group, The Wooster Group, and Mikhail Baryshnikov.

Jenni Propst (she/her) (*Sound Designer*) is an MFA candidate in lighting and sound design, some of Jenni's professional design credits include lighting for Dwight Rhoden's Ballad Unto, Sasha Janes Sketches from Grace, and Jean-Pierre Bonnefoux's *Peter Pan*. She has designed for Charlotte Ballet, Charlotte Symphony Orchestra and the Chautauqua Ballet. Her touring credits include international tours with Complexions Contemporary Ballet and Alonzo King LINES Ballet.

Brian Ruggaber (he/him) (*Scenic Designer*) is an award-winning Scenic Designer who is proud to be in his eighth-year with the University of Memphis. Currently, he heads the Department of Theatre & Dance's scenic design program and has designed scenery for over 140 productions including Opera, Drama, Musical Theatre, and Dance. His work has been seen in regional theatres, international festivals, and Off-Broadway. Prior to joining UofM's faculty, he was an Assistant Professor and Resident Scenic Designer for The University of Cincinnati's College-Conservatory of Music (CCM) and an Associate Professor of Design at The University of North Carolina at Charlotte. His students have successful careers in theatre, film, television, and themed entertainment. He is a proud member of United Scenic Artists Local 829 and active member of the United States Institute for Theatre Technology (USITT). Brian has an MFA from The University of Massachusetts and BFA from Virginia Commonwealth University. In addition to design, Brian has worked extensively in entertainment production and has built, propped, and painted scenery for both commercial production shops and regional theatres.

Join us for the rest of our 2020-2021 Jubilee Season

Trouble in Mind

by Alice Childress

Streaming Friday and Saturday, November 6-7 and 13-14

Women of Lockerbie

by Deborah Brevoort

Streaming March 20-21 and 27-28

Spring Dance Concert: Senior Showcase

Live performances and video streaming March 19-20

Working: A Musical

From the Book by Studs Terkel

Adapted by Stephen Schwartz and Nina Faso

With Additional Contributions by Gordon Greenberg

Songs by Craig Carnelia, Micki Grant, Lin-Manuel Miranda,

Mary Rodgers and Susan Birkenhead, Stephen Schwartz,

and James Taylor

Streaming April 17-18 and 24-25

**To see videos of the pieces and to read more about the history
that inspired *Lest We Forget*:
Black Memphis History Through Dance and Theatre
please click on the title of each piece.**