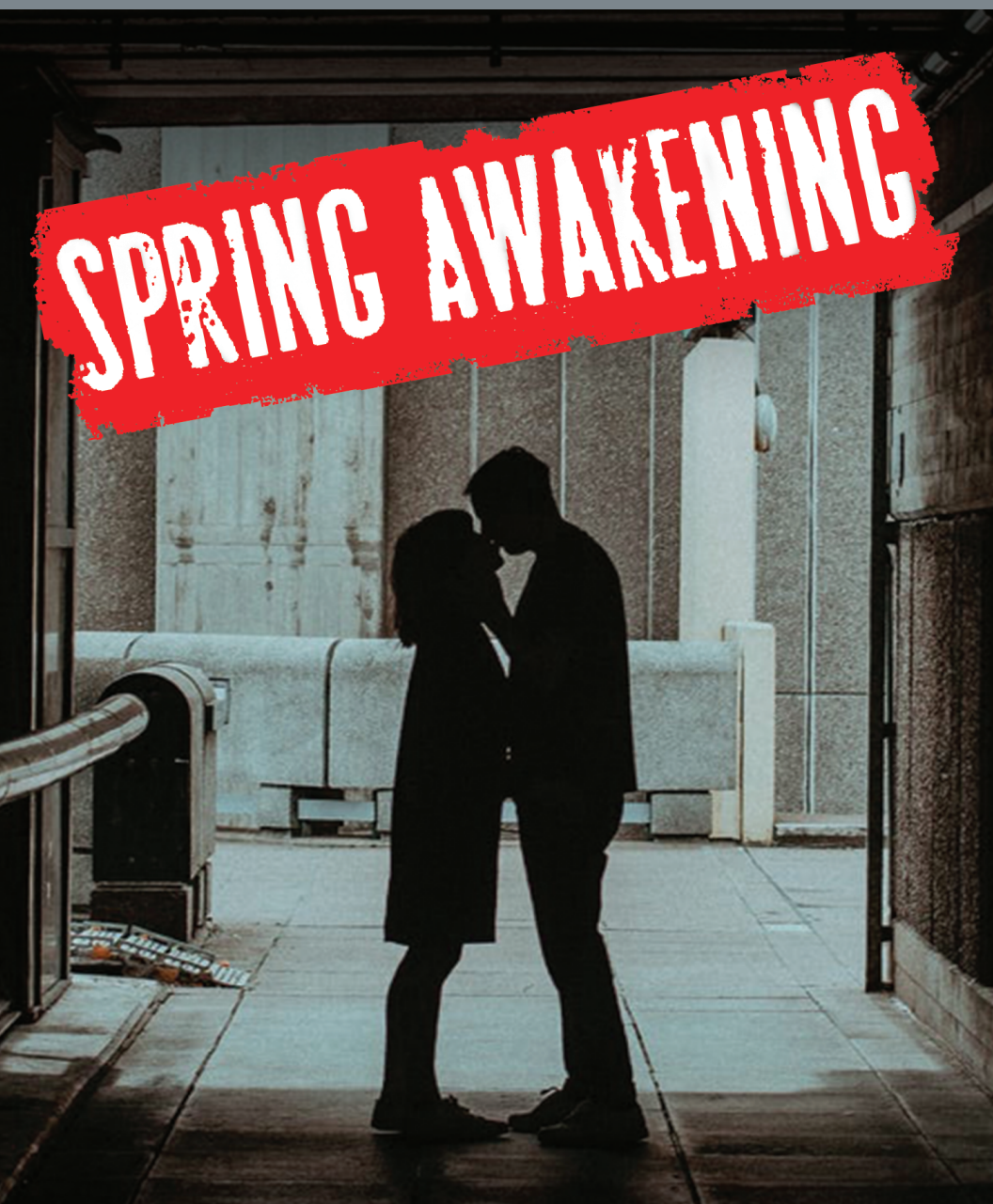




College of
Arts & Sciences
Theatre and Dance

SPRING AWAKENING



SPRING AWAKENING

Book & Lyrics by
STEVEN SATER

Music by
DUNCAN SHEIK

Based on the play by Frank Wedekind

DIRECTOR/CHOREOGRAPHER

Stacy Alley[†]

ORCHESTRATIONS

Duncan Sheik

VOCAL ARRANGEMENTS

AnnMarie Milazzo

STRING ORCHESTRATION

Simon Hale

MUSIC DIRECTOR

Henry Lewers

PROD. STAGE MANAGER

Allison Darlene

INTIMACY DIRECTOR

Kelley Schoger

LIGHTING DESIGNER

Benton Davis

SOUND DESIGNER

Matt Reynolds

SCENIC DESIGNER

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PROPS MASTER

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TECHNICAL DIRECTOR

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COSTUME DESIGNER

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Kay David

PRODUCER/DIRECTOR OF PHOTOGRAPHY

Teresa Gawrych

*Special thanks to Dr. Feminella and Dr. Shannon-Henderson
Department of Modern Language & Classics*

Spring Awakening

Is presented through special arrangement with Music Theatre International (MTI).

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www.mtishows.com

Produced on Broadway by, IRA PITTELMAN, TOM HULCE, JEFFREY RICHARDS, JERRY FRANKEL, ATLANTIC THEATER COMPANY, Jeffrey Sine, Freddy DeMann, Max Cooper, Mort Swinsky/Cindy and Jay Gutterman/Joe McGinnis/Judith Ann Abrams, ZenDog Productions/CarJac Productions, Aron Bergson Productions/Jennifer Manocherian/Ted Snowdon, Harold Thau/Terry E. Schnuck/Cold Spring Productions, Amanda Dubois/Elizabeth Eynon Wetherell, Jennifer Maloney/Tamara Tunie/Joe Cilibrasi. The world premiere of "SPRING AWAKENING" was produced by the Atlantic Theater Company by special arrangement with Tom Hulce & Ira Pittelman.

DIRECTOR'S NOTES



The Department of Theatre and Dance's decision to produce a show about intimacy, at a time in history where we are prohibited from physical touch, did not come easily. As the director and choreographer, I knew this year wouldn't be the ideal time to tackle a musical steeped in realism. I suspected, however, that the conceptional nature of *Spring Awakening* would allow for an abstract approach to the material, and provide a landscape for unconventional staging and choreography in which the actors could safely navigate the complicated themes of the show while rehearsing and performing during a pandemic.

The University of Alabama's COVID safety protocols require that the cast perform in masks, remain 6 feet apart at all times, and that no props or furniture pieces are touched by more than one person before being sanitized. As one can imagine, such restrictions required that we approach both the material and the process in unique ways: exploring various forms of intimacy that do not require actual physical touch, and requiring the cast to be vulnerable and open to new experiences.

Furthermore, I decided not to hide or ignore the fact that the actors are wearing masks. Instead, the masks are symbolic of the fact that these children are not allowed to express themselves in the world of the show. They are, in fact, muzzled in a repressed society that refuses to educate their youth about sex.

Winner of 8 Tony Awards, Steven Sater and Duncan Sheik's *Spring Awakening* is a musical adaptation of Frank Wedekind's 1891 censored expressionist play about German adolescents as they grapple with their burgeoning sexuality in a time of great oppression. As the play addressed controversial and mature topics including child abuse, rape, abortion, and suicide, it is no wonder it was banned after publication, not actually performed until 1916, and closed after only one performance.

Whereas Wedekind's *Spring Awakening* uses expressionist devices such as symbolism and repeated imagery to help portray the inner world of the character, the musical uses rock music to tackle this feat amid the same delicate subject matter. The juxtaposition of a rather classical text against a pop/rock score provides an alternate reality where the characters communicate interior monologues and subtext through song as opposed to furthering the plot, the typical function of songs in a musical. Frustrated teens, after all, have been seeking comfort and relief from pain from pop/rock music for decades, and Sater and Sheik's songs serve as a radical shift from what is happening in a scene to become an expression of each character's innermost thoughts and feelings outside of a dark, dangerous reality in which adults are incapable and/or unwilling to communicate with their children.

The same passion and confusion that occupy the inner world of our adolescents in *Spring Awakening* occupy the inner world of our teens today; as the parent of a 14-year-old myself, I hope this production reflects the vital importance of amplifying young voices. In addition, I hope this story serves as a beacon of hope in a time when we feel powerless about so much, and a reminder that even in the darkest of times, there will be a time of renewal in which we can all sing *The Song of Purple Summer*.

--Stacy Alley[†], director/choreographer

CAST

Wendla

Ilse

Martha

Anna

Thea

Adult Woman

Melchior

Moritz

Hänschen

Ernst

Georg

Otto

Adult Man

ABBY GOLDBERG

ANNALESE STARZEC

DESIRÉE WILKINS

EMMA CLAIRE DYKES

ABBY QUAMMEN

MALLORY WINTZ

WILL HARDEN

COLBE CHITWOOD

ALEX FREEMAN

BRYAN PENN

AUSTIN PHILLIPS

QUINN CONRATH

EVAN HART

UNDERSTUDIES

Male U/S

Wendla/Ilse U/S

Martha/Anna/Thea/

Adult Woman U/S

MATTHEW RICHARDS JR.

BELLA STEVENS

ANNALIESE CHAMBERS

CAST



ABBY GOLDBERG (Wendla) is a Junior Theatre major with a concentration in Musical Theatre and Advertising minor from Atlanta, GA. Previous UA credits include: *Legally Blonde* (Chutney, Ensemble, Paulette u/s), *The Pirates of Penzance* (Kate), and *The Merchant of Venice* (Jessica). Abby is beyond excited to fulfill this dream role of hers and would like to thank her family and friends for being a constant and boundless support system.

ANNALESE STARZEC (Ilse) is a Sophomore BA Theatre major with a concentration in Musical Theatre and a Blount Scholar from Clayton, GA. Other UA Theatre and Dance credits include: *The Merchant of Venice* (Solanio), *Hand To God* (Jessica), and *Dance Alabama!* She would like to thank Stacy Alley for giving her the joy of collaboration and Matt Kelley for his love and support.



DESIRÉE WILKINS (Martha) is a Senior Theatre major with a concentration in Musical Theatre from Johns Creek, GA. Previous UA credits include: *The Merchant of Venice* (Portia), *Little Women* (Jo) and *The Drowsy Chaperone* (Trix). Other credits include: *Sister Act* (Deloris Van Cartier), *Newsies* (Medda Larkin), and *Bring It On* (Danielle). She'd like to thank her family and the creative team for all of their love and support!

EMMA CLAIRE DYKES (Anna) is a Sophomore BFA Theatre major with dual concentrations in Acting and Musical Theatre from Dacula, GA. Previous UA credits include *Shooting Star* (Ozzette, Fawna U/S). Other credits include *Bye Bye Birdie* (Kim) and *It's a Wonderful Life* (Violet). She hopes you enjoy the show!



ABBY QUAMMEN (Thea) is a Junior Theatre major with a concentration in Musical Theatre from Lexington, Kentucky, and she is thrilled to be returning to the UA Theatre and Dance stage in one of her favorite shows! You may have last seen her as "Edith" in UA Theatre and Dance's production of *The Pirates of Penzance*. Abby would like to give a special thanks to family, friends, and coffee for their constant support.

MALLORY WINTZ (Adult Woman) is a 2nd year MFA Theatre Candidate with a concentration in Acting from Jacksonville, FL. Previous UA credits include Fawna (*Shooting Star*), Gobbo (*The Merchant of Venice*), and Gwendolyn (*The Importance of Being Earnest*). Other credits include Violet (*Violet*), Sally Bowles (*Cabaret*), Amy (*Company*), Arkadina (*The Seagull*), and Ilse (*Spring Awakening*). She is beyond happy to get the chance to help tell this story again.



CAST



WILL HARDEN (Melchior) is a Senior Theatre major with a concentration in Musical Theatre from Statesboro, Georgia. Previous UA credits include: *Sweeney Todd* (Anthony), *Little Women* (John Brooke), and *The Pirates of Penzance* (Samuel). Professional credits include *Forever Plaid* (Frankie), *Newsies* (Romeo), and *Hello, Dolly!* (Ensemble). He thanks Stacy, Henry, his mama, and best friends. Cheers and Roll Tide!

COLBE CHITWOOD (Moritz) is a Sophomore BFA Theatre major with a concentration in Musical Theatre at UA. Other UA credits include *The Merchant of Venice* (Antonio U/S). Colbe would like to thank Stacy, Henry, and all of the beautiful people that are helping to make this show possible, along with his friends and family for always loving and supporting him.



ALEX FREEMAN (Hänschen) is a fifth-year Senior majoring in Theatre with a concentration in Musical Theatre. This is his second production with UA Theatre and Dance, not including "Warner" in *Legally Blonde*, due to its cancellation. He thanks his family and Stacy Alley for bearing with him for all of these years!

BRYAN PENN (Ernst) is a Sophomore BFA Theatre major with a concentration in Musical Theatre from Alpharetta, GA. Previous UA credits include *The Merchant of Venice* (Duke of Venice), *The Servant of Two Masters* (Porter/Truffaldino U/S), and *The Pirates of Penzance* (Police Chorus). He would like to thank Stacy and Henry for this opportunity and his family for their endless support.



AUSTIN PHILLIPS (Georg) is a Senior BA Theatre major with a concentration in Musical Theatre from Roswell, GA. Previous UA credits include: *Shooting Star* (Ensemble, Alessandro/Morgan U/S), *Legally Blonde* (Kiki/Ensemble), *Single Rider* (Shane), and *Little Women* (Laurie). Other credits include: *Catch Me If You Can!* (Ensemble) and *Grease* (Ensemble). Austin thanks his friends, family, and mentors for all the love and support.

QUINN CONRATH (Otto) is a Freshman BFA Theatre major with a concentration in Musical Theatre from Buford, GA. Previous UA credits: *The Merchant of Venice* (Tubal). Other notable credits include, but are not limited to: *A Gentleman's Guide to Love and Murder* (The D'ysquith Family), *Elf the Musical* (Buddy the Elf), *Look Homeward Angel* (Eugene), *Into the Woods* (Jack). He would like to thank Stacy Alley, Henry Lewers, and Kelley Schoger for their guidance throughout this process, and his parents, family and friends for their constant love and support.



CAST



EVAN HART (Adult Man) is a third year MFA Theatre candidate with a Concentration in Acting from New York, NY. *Spring Awakening* is his final performance at UA. Previous UA credits: *Shooting Star*, *The Merchant of Venice*, *Legally Blonde*, *The Servant of Two Masters*, *The Importance of Being Earnest*, *Lighting Martha*, *The Drowsy Chaperone*, *Little Women*, among others. Regional Credits: Notre Dame Shakespeare Festival, George Street Playhouse, Judson Theatre Company, Texas Shakespeare Festival, and Arena Theatre, among others. Proud Equity Membership Candidate.

MATTHEW RICHARDS JR. (Male U/S) is a Sophomore BA Theatre major with a concentration in Musical Theatre from Huntsville, AL. Previous UA credits include: *The Pirates of Penzance* (Pirate Ensemble) and *Legally Blonde* (Ensemble). He would like to thank his family and friends for their support and God for this, and all other opportunities.



BELLA STEVENS (Wendla/Ilse U/S) is a Freshman BFA in Theatre major with a concentration in Musical Theatre from Denver, CO. Other credits include: *9 to 5: The Musical* (Doralee), *The Little Mermaid* (Ariel), *Shrek* (Fairy Godmother), *Going to a Place Where You Already Are* (Roberta), and *None of the Above* (Jamie). Bella would like to thank her family for supporting her through her freshman year, and her new friends at UA for helping her adapt to a new place and sticking by her side.

ANNALIESE CHAMBERS (Martha/Anna/Thea/Adult Woman U/S) is a current Sophomore pursuing a BFA in Theatre with a concentration in Musical Theatre from Birmingham, Alabama. Previous UA credits include *Mr. Universe* (Female U/S) and *The Merchant of Venice* (Solanio U/S). Other favorite credits include R&H's *Cinderella* (Cinderella), *Bring it On: The Musical* (Eva), and *The Addams Family* (Courtesan/Dance Captain).



PRODUCTION STAFF

STACY ALLEY [†] (**Director/Choreographer**) is Head of Musical Theatre and an Associate Professor of Musical Theatre/Dance at The University of Alabama. She is also a professional director and choreographer whose teaching and/or artistic credits include work in Denmark, Tanzania, Norway, Scotland, and Chile and in theatres throughout the U.S. Stacy has served as the Artistic Director of SummerTide Theatre since 2014 where she has directed and choreographed shows such as *All Shook Up*, *Pump Boys and Dinettes*, and *Forever Plaid*. Recent UA credits include *The Drowsy Chaperone*, *A Chorus Line*, and *August: Osage County*. She has been performing professionally for over thirty-five years, including five years as a featured dancer in *Radio City Music Hall's Christmas Spectacular*. Stacy is the former President of the Musical Theatre Educators' Alliance, a member of the Stage Directors and Choreographers Society, and co-founder of the Musical Theatre Committee for the Southeastern Theatre Conference. She has an MFA in Acting from The University of Alabama, a BA in Theatre from the University of Southern California, and is a Certified Movement Analyst through The Laban/Bartenieff Institute of Movement Studies in NYC. Stacy is the recipient of the Outstanding Commitment to Teaching Award from the University of Alabama's National Alumni Association and the President's Faculty Research Award through The Office for Research & Economic Development.

HENRY LEWERS (**Music Director**) is the Music Director for the Musical Theatre program at UA, and teaches courses in musicianship, repertoire/performance, and musical theatre history. Prior to joining the faculty here, he was the associate conductor/keyboard player on the national tours of *Memphis* and *Bullets Over Broadway*, as well as an assistant on the Broadway production of *Aladdin*. Henry has also worked as a music director at the Forestburgh Playhouse in New York, and serves on the musical theatre faculty at the Kentucky Center's Governor's School for the Arts. Originally from Peterborough, New Hampshire, Henry graduated cum laude with a Bachelor of Music degree from St Olaf College in Northfield, MN, and holds a Master's degree in orchestral conducting from the Cincinnati College-Conservatory of Music.

KELLEY SCHOGER (**Intimacy Director**) is Assistant Professor of Acting/Movement in the graduate and undergraduate theatre programs at University of Alabama. She is an actor, director, movement specialist, and nationally certified teacher of the Alexander Technique. She performed professionally in New York City, including MCC Theater, La Mama E.T.C., and Mabou Mines. As a movement specialist, she has coached and created movement and/or intimacy choreography for productions at UA, Arena Stage in DC, various theatres on the east coast, and internationally with British physical theatre company, Complicite. Kelley has created two original works of physical theatre, *Her Destined Port* and *Beauty, Identity, Release* which have been performed nationally and internationally, including the Edinburgh International Fringe Festival in 2019. She has offered numerous workshops and presented research in Alexander Technique and acting throughout the country and abroad, and is a member of The American Society for the Alexander Technique (AmSAT), Association of Theatre Movement Educators, Southeastern Theatre Conference, and the Alabama Conference of Theatre. Kelley holds an MFA in Theatre/Movement Pedagogy from Virginia Commonwealth University and a BA in Theatre from Virginia Tech, and has acting training from Circle in the Square Theatre School in NYC and the Gaiety School of Acting in Dublin, Ireland.

ALLISON DARLENE (**Production Stage Manager**) is a Senior Theatre major and History minor from Houston, TX. Too many previous UA credits to fit here, but include *The Merchant of Venice* (Stage Manager), *Mr. Universe* (Production Stage Manager), and *The Pirates of Penzance* (Production Stage Manager). Professional credits include: *Head Over Heels* (Stage Manager) and *Forever Plaid* (Assistant Stage Manager). Thanks to family and friends for their continued support, and to the department for a life-changing four years. Roll Tide!

PRODUCTION STAFF

CARIDAD GUY (Stage Manager) is a Senior Theatre major with a Management minor. Previous UA credits include *Hand to God* (Assistant Stage Manager) and *Shooting Star* (Assistant Stage Manager). She is excited to gain more experience and learn from the department this upcoming fall before she graduates. She would like to thank her friends, family, and loved ones for their constant support throughout her endeavors.

MATTHEW STRATTON (Technical Director) is nearing the end of his first year here at The University of Alabama and has enjoyed teaching and learning from students and colleagues. Matthew spent the last 11 years at Vanderbilt University, where he enjoyed having the opportunity to bring many artistic adventures to life through engineering, designing, and teaching. His most memorable productions include *Kid Simple: A Radio Play in the Flesh*, *Dead Man's Cellphone*, and *Metamorphoses*. Matthew's professional experiences include Glimmerglass Opera and the McLeod Summer Playhouse. He is excited to bring his perspective and talents to the UA Theatre and Dance Department.

MATT REYNOLDS (Sound Designer) serves as Assistant Professor of Lighting, Sound, & Digital Design, from Snellville, GA. Previous UA design credits include *The Merchant of Venice*, *Mr. Universe*, *The Importance of Being Earnest*, *The Drowsy Chaperone*, *Merry Wives of Windsor*, *Vinegar Tom*, *August: Osage County*, and *We Are Proud to Present...* Other credits include *Holiday Memories; Thurgood; Beauty, Identity, Release; Separate and Equal*; and *How Black Mothers Say I Love You*. Matt dedicates his life to his loving wife of 19 years, Mollie, and his kids Lucy and Hugo.

ELIZABETH BLANCO SÁENZ (Costume Designer) is a second year MFA Theatre Candidate with a concentration in Costume Design/Production from Bogotá, Colombia. Previous UA credits include: *Mr. Universe* (Costume Designer), *The Merchant of Venice* (Costume Design Assistant), and *Intimate Apparel* (Costume Design Assistant). Other credits include: *The School for Scandal* at The University of West Florida (Costume Designer) and *The Skin of our Teeth* at The University of West Florida (Costume Designer).

CHRIS MUELLER (Scenic Designer) is thrilled to be joining The University of Alabama this year as the new Scenic Design Instructor. He recently received his MFA in Scenic Design from Indiana University and received his B.F.A. in Technical Theatre from the University of Idaho in 2011. Chris is originally from Portland, Oregon, but he has been privileged to work across the nation at theatres including Flat Rock Playhouse, Idaho Repertory Theatre, Theatre West, Oregon Shakespeare Festival, and more. For more information, visit his website at chrismuellerdesigns.com.

BENTON DAVIS (Lighting Designer) is a Junior BA in Theatre Design, Creative Media, and Studio Art triple major from Huntsville, AL. Previous UA work includes *The Drowsy Chaperone* (Projection Designer), *The River* (Sound Designer), and *The Merchant of Venice* (Lighting Designer). In addition to his work as a designer and filmmaker, Benton is also an avid performer, writer, and multi-instrumentalist.

TEILA VOCHATZER (Props Master/Asst. Scenic Designer) is a second year MFA in Theatre Candidate with a concentration in Scenic Design from Pinehurst, NC. Previous UA credits include: *The Merchant of Venice* (Scenic Designer), *Antigone* (Props Master), *The Importance of Being Earnest* (Props Master), *Shooting Star* (Props Master) and *Hand to God* (Scenic Designer/Props Master/Scenic Charge).

Authors

STEVEN SATER (Book and Lyrics) was awarded the 2007 Tony Awards for Best Book of a Musical and Best Original Score for *Spring Awakening* along with the Drama Desk and Outer Critic Circle Awards for Best Lyrics. With alt-rocker Duncan Sheik, he received the 2007 Grammy Award for Best Musical Show Album for *Spring Awakening*. In addition, the two received The Dramatists Guild Hull-Warriner Award, the Outer Critics Circle, the Drama Desk, the Lucille Lortel, New York Drama Critics' Circle, and Drama League Awards for Best Musical. Steven is the author of numerous plays, including the long-running Carbondale Dreams, Perfect for You, Doll (the Rosenthal Prize, Cincinnati Playhouse); Umbrage (Steppenwolf New Play Prize); A Footnote to the Iliad (New York Stage and Film, The Miniature Theatre of Chester); Asylum (Naked Angels); Murder at the Gates (commissioned by Eye of the Storm); In Search of Lost Wings (Sanford Meisner Theater) and a re-conceived version of Shakespeare's *Tempest*, with music by Laurie Anderson, which played London's Lyric Hammersmith and toured throughout Great Britain. In addition to *Spring Awakening*, Sater has collaborated with Sheik on the NY premiere of Umbrage (HERE), Nero (The Magic Theatre, workshopped at the New York Shakespeare Festival and New York Stage & Film), and The Nightingale (workshopped at the O'Neill Musical Theatre Conference, La Jolla Playhouse, A.C.T., and New York Theater Workshop). He is also hard at work with System of a Down's Serj Tankian on a musical version of Prometheus Bound, to be directed by Diane Paulus at the American Repertory Theater. Sater is the lyricist for Sheik's critically acclaimed album Phantom Moon (Nonesuch), and together the two wrote the songs for Michael Mayer's feature film A Home at the End of the World (Warner Classics) as well as the independent features Brother's Shadow and Mary Stuart Masterson's The Cake Eaters. Sater is also co-creator and executive producer, with Paul Reiser, of recent pilots for both NBC and Sony/FX, and has developed two projects for HBO, and another for Showtime (with Reiser). He is also at work, with Jessie Nelson, on a feature film and is creating an original movie musical for producer Larry Mark. In addition, Steven works as a lyricist with various composers in the pop/rock world -- recently writing songs with Burt Bacharach, Johnny Mandel, Andreas Carlsson, and William Joseph.

DUNCAN SHEIK (Music) In addition to writing the music for *Spring Awakening* (2007 Tony Awards for "Best Orchestrations" and "Best Original Score", 2008 Grammy Award for "Best Musical Show Album"), Sheik's other theater credits include: Nero (Another Golden Rome) (currently in development), The Nightingale (currently in development), Whisper House (currently in development). Recorded works include: Whisper House (Sony/Victor 2009), White Limousine (Rounder 2006), Daylight (Atlantic Records 2002), Phantom Moon (Nonesuch 2001), Humming (Atlantic Records 1998), Duncan Sheik (Grammy Nomination "Best Male Vocal") (Atlantic Records 1996). Film Scores include: DARE (2009), Little Spirit: Christmas in New York (2008), Capers (2007) and The Cake Eaters (2007). Producer Credits include: Holly Brook (forthcoming CD 2009), Micah Green (2008), *Spring Awakening* Original Cast Album (Universal 2007) and Chris Garneau (2006).

ANNMARIE MILAZO (Vocal Arrangements) Composer/lyricist: Pretty Dead Girl, Sundance Film Festival. Vocal arranger: Broadway productions of *Spring Awakening* and Next To Normal. Bright Lights, Big City at The New York Theater Workshop, and the Paramount feature film, The Marc Pease Experience. AnnMarie is a Grammy nominated singer from The East Village Opera Company on Universal/Decca.

SIMON HALE (String Orchestrations) After graduating from the University of London with an honors degree in composition, Simon Hale's acclaimed solo album, East Fifteen, led to recordings with many artists, including George Benson, Simply Red, Jamiroquai and Björk. In 1996 he orchestrated Duncan Sheik's first album, and their musical collaboration has continued ever since. Simon's involvement with *Spring Awakening* marked his Broadway debut and the Tony Award for Best Orchestrations in 2007. He continues to work with Steven Sater and Duncan Sheik on other projects. For more information please visit www.simonhale.co.uk.

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Asst. Scenic Designer/Scenic Charge	MADISON GRANT
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SCHOLARSHIP SPOTLIGHT



Desirée Wilkins is a Senior BA Theatre major with a concentration in Musical Theatre from Johns Creek, GA. Her previous UA credits include Jo (*Little Women*), Trix (*The Drowsy Chaperone*), Singer (*Vinegar Tom*), and Old Woman/Ensemble (*Caucasian Chalk Circle*). Her professional credits include Deloris Van Cartier (*Sister Act*), Medda Larkin (*Newsies*), Ensemble (*Something Rotten*), and Ensemble (*The Hunchback of Notre Dame*) all at the Bigfork Summer Playhouse.

Desirée is currently serving as the Vice President of UA's Theatre Honor Society, Alpha Psi Omega.

Desirée is extremely grateful for the scholarship doners and their generous contributions. She said, "These donations have given me the opportunity of a lifetime to attend the school I love and pursue my dreams. I wouldn't be the performer or person I am today without the guidance of my professors and the incredible learning opportunities I've received through this department. UA will always hold a special place in my heart."

After graduation Desirée plans to continue pursuing musical theatre at the professional level in different cities across the country.



Little Women, Fall 2018
Photo by Porfirio Solorzano

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Pipeline

Sept. 20-24, 26

The Colored Museum

Jan. 31-Feb. 5

Baskerville

March 28-April 2

Marian Gallway Theatre

Pippin

Oct. 13-15, 21-22, 24

Legally Blonde

April 13-15, 21-24

Dance Theatre

ARDT

Oct. 6-8

Dance Alabama!

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Nov. 17-19

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