

Phillips Financial and
Starkville Community Theatre present
Richard Alfieri's

Six *Dance* Lessons
in Six Weeks

Directed by

M. J. Etna

November 8-11
and 13-17, 2012





Six Dance Lessons in Six Weeks

By Richard Alfieri

Directed by M. J. Etua

The Cast

Lily Harrison Marsha Williams

Michael Minetti Lyle Tate

The Setting

Location - Lily Harrison's condo in St. Petersburg Beach, Florida

Time - Present

Act I

Scene I - The Swing

Scene II - The Tango

Scene III - The Waltz

Scene IV - The Foxtrot

Act II

Scene I - The Cha Cha

Scene II - The Contemporary

Scene III - The Bonus Lesson

There will be a 10-minute intermission between acts.

The Production Crew

Director M. J. Etua
Assistant Director Janis Ross
Stage Manager..... Maureen Hughes
Backstage Mar Kyles and KaDeen Ross
Dancers Janis Ross and Matt Crane
Lighting Operator..... Roman Ross
Sound Operator Edwin Ellis
Choreography Jsette Belant and Janis Ross
Set Dresser Pattye Archer
Photography Lisa Brandon McReynolds
House Manager Coordinators Barry & Grace Ward
Box Office Bob Anderson, Edwin Ellis
and Marsha Williams
Opening Night Party Cindy Ruff

Set Construction

Edwin Ellis

with Nicholas Dinep-Snider, M. J. Etua, Mar Kyles,
Janis Ross, and Marsha Williams

Special Thanks

MSU Libraries' Instructional Media Center
Emmett Smitherman and Flex Steel
Rowan Haug, Elizabeth Hawkins, Thomas La Foe,
Kris Lee, Jeanne Marszalek, Sue Snow,
Alison Stamps and Marianne Ulmer

About the Cast

LYLE TATE

Lyle Tate (“Michael Minetti”) has acted & directed with Starkville Community Theatre for the past 13 years. His favorite roles during that time include “Bobby” in *Company*, “Jinx” in *Forever Plaid & Plaid Tidings*, “B-Flat” in *Second Samuel*, “Selsdon” in *Noises Off*, “Norman” in *The Boys Next Door*, and “Leaf” in *The 25th Annual Putnum County Spelling Bee*. He is proud tonight to add “Michael” in *Six Dance Lessons in Six Weeks* to that list. Lyle’s great appreciation and admiration go to MJ for her excellent direction and friendship throughout this process (and well before); to Janis and Jsette for their instruction and encouragement; to Edwin for all his wonderful work on 1407; to Terry for her friendship, persimmons and lots, lots more; and to Lee for his constant support and for being “the special one.” To Marsha – “You amaze me. Thank you for being my Irene Castle, Isadora Duncan, Marge & Gower Champion. I think we maybe were a little bit crazy to take this on... but I am so glad we did. I’m also glad we said yes together. Sorry for stepping all over you and running you into the couch so often. I will always be proud of what we share here, and I thank you for making my life onstage so ‘enchanted.’ Now... shall we dance?...”

MARSHA WILLIAMS

A charter member of SCT, Marsha Williams (“Lily Harrison”) has served the organization in virtually every capacity – as an actress, director, vice-president, and president, in addition to multiple backstage responsibilities and front-of-house duties as co-box office manager. Her favorite acting roles have been as “Amanda” in *The Glass Menagerie*, “Eleanor of Aquitaine” in *The Lion in Winter*, “Babs” in *Marriage to an Older Woman*, “Melissa” in *Love Letters*, and “Susie” in *Wait Until Dark*. She also calls directing *Harvey* and *Lend Me a Tenor* rewarding experiences. Two productions that garnered state and regional acting awards for Marsha were SCT’s *Octette Bridge Club* (1987) and *Eleemosynary* (2010). She, her husband (Clyde), sons (Steven and Kyle), daughter and son-in-law (Rowan and Marty Haug), and granddaughter (Sophie) welcomed Liam Haug into the family troupe in June.

From the Director

When I first read this script I was captivated by not only by the story and the characters but also by the anticipation of the dancing.

Having been a longtime fan of Fred Astaire & Ginger Rogers, Gene Kelly, Cyd Charise and Juliette Proust, I *grande jetéd* at the chance to direct a show about ballroom dancing. This is also a very timely play, owing to America's fascination with shows like "Dancing with the Stars" and "So You Think You Can Dance."

It has been a real joy working with Lyle Tate and Marsha Williams. They are two actors with whom I've worked before, and I have truly enjoyed our experience doing this show.

The best thing a director can do is to cast actors who can fully express the characters. I think I have done just that. Lyle and Marsha have worked so well together to bring the characters created by Richard Alfieri to life. They deftly bring out the charm, the wit and the poignancy of this story.

My assistant director, Janis Ross, has always been a joy. She's worked with me during Project P.L.A.Y and as a fellow singer in the summer musical revues. At her young age she always surprises me with her intellect, her perseverance and her commitment. Not only is she a talented actress, singer, dancer and choreographer, she will soon be an awesome director.

Janis, along with co-choreographer Jsette Belant, has really created some lovely dance numbers. Matt Crane and Janis make the dances look so easy.

Thanks to Edwin Ellis for his work on the set and to Pattye Archer for making it look great. Many thanks go to our backstage crew of Edwin, Mar, Maureen, Roman and, of course, KaDeen. I'd like also to thank Lynn Phillips-Gaines and Phillips Financial for joining in our joy of the dance.

We hope you enjoy *Six Dance Lessons in Six Weeks* as much as we have enjoyed preparing it for you.

M. J.

Music from the Show

- “Chattanooga Choo-choo” - Andrews Sisters
- “That Man” - Caro Emerald
- “La Cumparsita” - Cinco de Mayo
- “La Cumparsita” - Julio Iglesias
- “Three Times a Lady” - Instrumental
- “Three Times a Lady” - The Commodores
- “The Way You Look Tonight” - Instrumental
- “Guayabera” - Johannes Linstead
- “Do You Wanna Dance” - Beach Boys
- “Surfer Girl” - Beach Boys

About the Dances

The Swing

Swing dance is most commonly known as a group of dances that developed with the swing style of jazz music in the 1920s-1950s, although the earliest of these dances predate "swing era" music. The best known of these dances is the Lindy Hop, a popular partner dance that originated in Harlem in 1927 and is still danced today. Swing dance was not always used as a general blanket term for a group of dances. Historically, the term Swing applied with no connection to the Swing era or its “swing” music.



The Tango

Tango dance originated in Rio de la Plata and spread to the rest of the world soon after. Early tango was known as *tango criollo*. Today, there are different types of tango. The three most popular are American, International, and Argentine. Both American and International travel around the ballroom following the line of dance. Tango is a stylish, sexy and very popular dance!

The Waltz

Waltz continues to be one of the most romantic and elegant dances of all times. With long sweeping movements constantly rotating with stylish poses, the waltz definitely commands attention on the dance floor. It takes a bit more effort to learn at first compared to other dances, but the patience really pays off. At first you have to learn to navigate through the dance floor without bumping into other dancers. After you get past the basics of the movements, the patterns become easier to grasp, and you will be gliding smoothly through the dance floor in no time.



The Foxtrot

The foxtrot or fox trot is a smooth progressive dance characterized by long, continuously flowing movements across the dance floor. It is danced to big band (usually vocal) music, and the feeling is one of elegance and sophistication. The dance is similar in its look to waltz, although the rhythm is 4/4 instead of 3/4 time. Developed in the 1920s, the foxtrot reached its height of popularity in the 1930s and remains practiced today. The exact origin of the name comes from the movement of a fox. The positioning of the feet through the dance is like that of a fox.

The Cha Cha

The cha-cha-cha, or simply cha-cha, is another Latin dance with a wide variety of music from which to choose. Though it was originally danced to the music of the same name introduced by Cuban composer and violinist Enrique Jorrín in 1953, dancers today often dance cha cha to a lot of the music that you hear on the radio from Christina Aguilera and Santana to popular club mixes and even some country music.



The Contemporary

Contemporary dance emerged in the 1950s as a dance form combining elements of modern dance and classical ballet. It can also use elements from non-western dance cultures, such as African dancing or Japanese. It is not a specific dance technique but a collection of methods developed from modern and post-modern dance and can take on many forms.

SCT NEWS & NOTES

CHRISTMAS DINNER

Please join us for an evening of Christmas cheer and fellowship on Thursday, December 6th at the Playhouse on Main. Dinner will be potluck so bring your favorite dish/dessert to share. Social time will begin at 6:00 with dinner to start at 6:30.

FOURTH FRIDAYS FOR 2012-2013

- Friday, January 25 - Flash Fiction
- Friday, February 22 - Plays
- Friday, March 22 - Song Writing
- Friday, April 26 - Poetry



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SCT AUDITIONS

Directed by Paula Mabry



Auditions

Sunday, November 11th @ 6:30 p.m.

Monday, November 12th @ 6:30 p.m.

By Harvey Schmidt
& Tom Jones

Matt, age 16-22 (Male Lead) Baritone: A - High G

An innocent young man, not stupid, but a bit naive at times. He is deeply in love, particularly with the idea of being in love.

Luisa, age 16-22 (Female Lead) Soprano: B - High B

A romantic idealist, her dreams are more fanciful than those of Matt. Although she is responsible for some overly sweet moments in the show, she must remain tender and honest in her portrayal.

El Gallo, age 30-40 (Male, Lead) Baritone: A flat - High G

Rakish, handsome, gallant, but also a bit mysterious & serves as the narrator. He is the liaison between the audience and the action onstage.

Bellomy, age 40-60 (Male, Supporting) Baritone: A - High F sharp

Luisa's Father. A merchant, also a picky gardener

Hucklebee, age 40-60 (Male, Supporting) Baritone: A - High F sharp

Matt's Father, Former navy man, meticulous gardener

Henry, age 55-99 (Male, Supporting) Spoken Part

An aging, over-the-top thespian. Henry can play grand characters and recite Shakespeare, but with very little success these days.

Mortimer, age 18-99 (Male, Cameo) Spoken Part

Henry's goofy sidekick. Must be relatively fit and limber as physical comedy is involved. Mortimer's specialty is dying on stage in the manner of great adventures and melodramas.

The Mute, age 18-40 (Male or Female, Cameo) Mute

Graceful and lithe. Must be able to move unobtrusively without drawing attention to himself or herself. The Mute serves many functions — setting props as characters need them, assisting El Gallo, and becoming the wall separating the families. Must be omnipresent and also able to fade into the background.

http://www.sct-online.org/season/fantasticks_auditions.html

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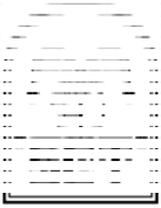
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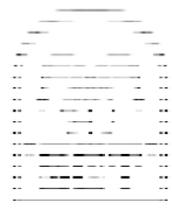
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