

ArtsConnection Presents

TRACBILL



Which Theater/Dance performance are you?

What would you rather eat?

- A) Cereal
- B) Bagel
- C) Fruit
- D) Spaghetti and meatballs

What's your favorite outfit?

- A) Jean shorts and t shirt
- B) Summer dress
- C) Black pants and tank top
- D) Flannel shirt and cargo pants

If you could live anywhere, where would you live?

- A) Philadelphia
- B) Williamsburg, Brooklyn
- C) Manhattan, NYC
- D) Rural Pennsylvania

What's your favorite color?

- A) Purple
- B) Yellow
- C) Blue
- D) Red

What's your favorite subject?

- A) English
- B) Religious studies
- C) Performance arts
- D) Math

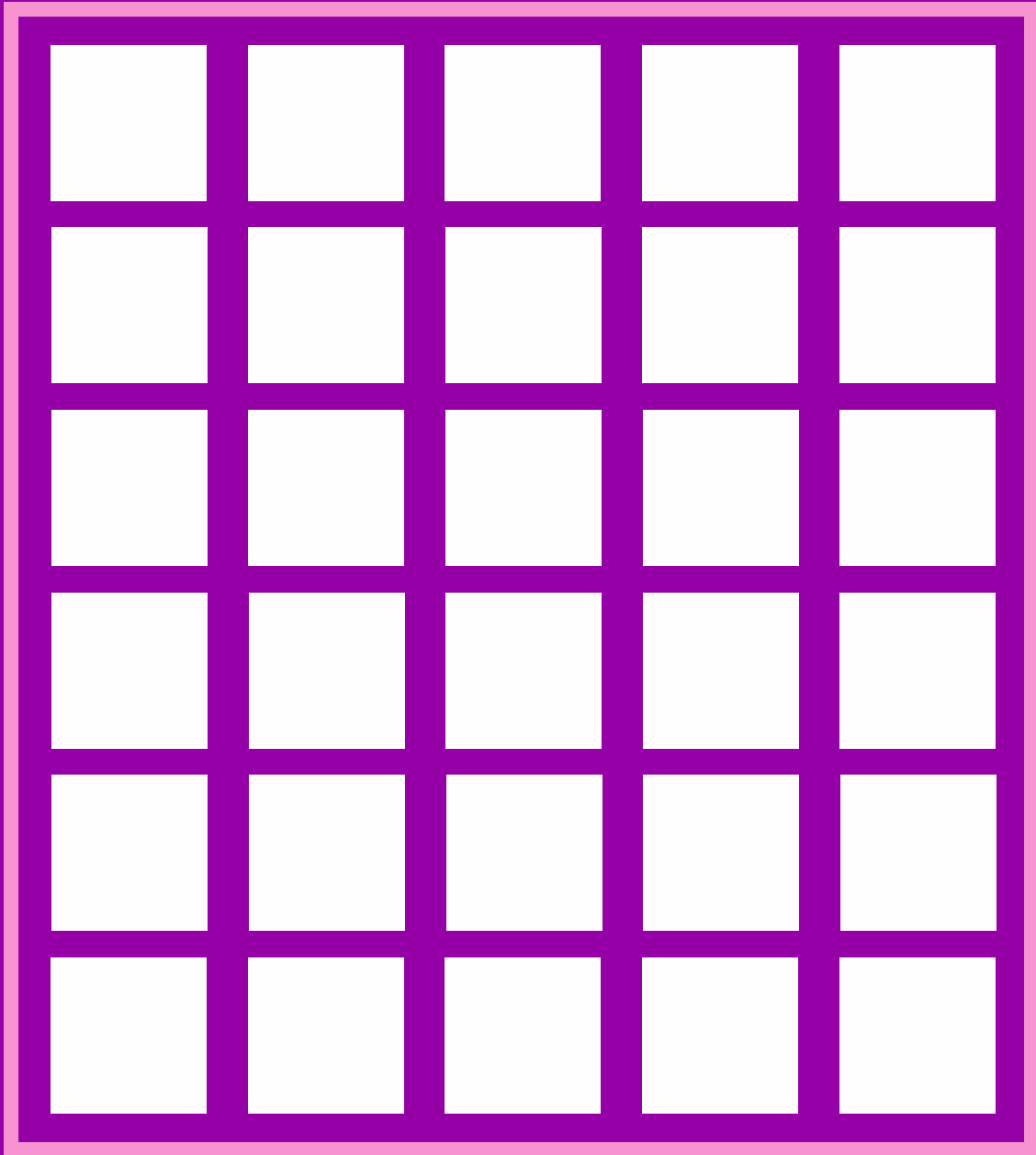
If you chose mostly A, you're *The Great Privation*

If you chose mostly B, you're *Becoming Eve*

If you chose mostly C, you're the *Juilliard Spring Dances*

If you chose mostly D, you're *All the World's a Stage*

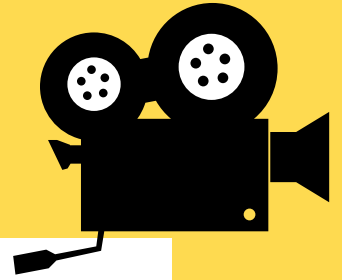
Wordle



Wanna try it out?
Scan the QR code!



Theatre & Dance Wordsearch!!



A U Y V W T O R W B X E N S E M B L E Q
X R L I A Z K Y P B L O C K I N G I W O
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F F Y K S M E V N C K S P O T L I G H T

Stagecraft

Backstage

Director

Script

Props

Monologue

Spotlight

Blocking

Audition

Rehearsal

Ensemble

Dialogue

Curtain

Cue

Set



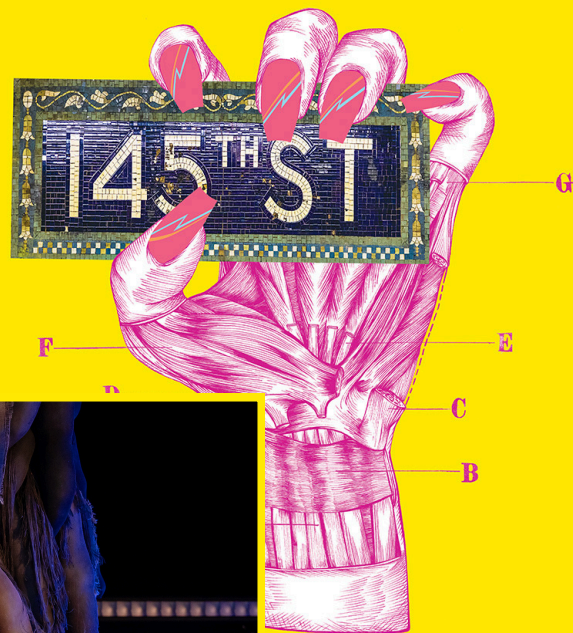
This Spring, Theater/Dance TRaC had the opportunity to see four theater and dance performances; here's what we had to say about them!

The Great Privation

(how to flip ten cents into a dollar)



Presented by SohoRep
Directed by Evren Odcikin



THE GREAT PRIVATION TAKES PLACE IN PHILADELPHIA THROUGHOUT TWO TIMELINES. THE FIRST TIMELINE ILLUSTRATES THE STORY OF MRS. FREEMAN AND HER DAUGHTER CHARITY, WHO ARE WATCHING OVER A FAMILY MEMBER'S BODY TO PREVENT GRAVEROBBERING. SIMILARLY, THE SECOND TIMELINE UNFOLDS ANOTHER MOTHER AND DAUGHTER WHO ACT AS CAMP INSTRUCTORS DURING THE SUMMER. THROUGHOUT THIS PLAY, THEMES OF ANCESTRY, RACISM, AND THE LONG-LASTING IMPACT OF HISTORY STILL IMPACT BLACK PEOPLE TODAY.

CHARITY IS SIMILAR IN BOTH TIMELINES UNDER DIFFERENT SITUATIONS. IN 1832 SHE HAS TO WATCH PEOPLE ATTEMPT TO GRAVE ROB HER FATHER. IN PRESENT-DAY CHARITY WANTS TO LEARN ABOUT HER ANCESTRY AND IDENTITY. ULTIMATELY THEY BOTH GROW FROM FEELING AFRAID AND BLIND TO BECOMING EMPOWERED. MINNIE IS INITIALLY ISN'T INTERESTED IN UNCOVERING THE PAST, BUT EVENTUALLY SHE UNDERSTANDS CHARITY PEAKED INTEREST IN HER LINEAGE.

CRYSTAL LUCAS-PERRY WAS A PHENOMENAL AL ACTOR AND DID AN AMAZING JOB AT PROJECTING HER VOICE AND CAME OFF STRONG. SHE DID THE ROLE OF A MOTHER WELL. CLARISSA VICKERIE MADE THE WHOLE EXPERIENCE VERY RELATABLE. BOTH ACTORS HAD REALLY AMAZING CHEMISTRY THAT MADE ME THINK OF MY RELATIONSHIP WITH MY MOTHER. OVERALL THESE ACTORS TOOK THE STORY A MILE FURTHER AND MADE IT EVEN MORE COMPELLING.

WARM LIGHTING WAS USED TO INDICATE THE PRESENT-DAY WHILE DARK BLUE LIGHTING WAS USED TO INDICATE 1832 AT NIGHTTIME. WHISPERING AND ECHOES ADDED A MOOD TO CERTAIN SCENE THAT REACHED THE AUDIENCE WELL. AN EXAMPLE OF THIS IS THE SCENE JOHN GETS POSSESSED. THE SOUND DESIGN REALLY ADDED TO IT AND MADE IT FEEL REALISTIC. THE SET DESIGN WAS A LARGE THREE THAT DREW ATTENTION WITH ITS COMPOSITION AND MATERIALS. THERE WEREN'T MANY OTHER SIGNIFICANT PROPS OR SET PIECES. IN THE TIMELINE OF 1832 MRS. FREEMAN AND CHARITY WERE DRESSED IN CLOTHES DURING THE VICTORIAN ERA, AND IN THE PRESENT-DAY TIMELINE THEY WERE DRESSED IN SHORTS AND BASIC TEES. INITIALLY THERE ARE COSTUME CHANGES BUT TOWARDS THE END THE ACTORS COVERED UP THE CLOTHES FROM THE OTHER TIMELINE WITH A SHAWL OF COAT. OVERALL THE LIGHTS AND SOUND CAME TOGETHER TO MAKE AN IMMERSIVE EXPERIENCE WHILE THE COSTUMES HELP REFLECT THE TIME PERIOD.

CERTAIN ASPECTS OF THE PRODUCTION WERE VERY ENGAGING AND ENJOYABLE. THE USE OF THE CLOCK AT THE FRONT OF THE AUDIENCE MADE ME FEEL EXCITED AND WANT TO KNOW THE NEXT PART OF THE STORY. SIMILARLY TO THIS THE PROXIMITY OF ALL THE AUDIENCES TO THE EXIT DOORS WAS GOOD WHEN A CHARACTER ENTERED THROUGH THERE. THE PLAY HAD HUMOR WITHIN IT THAT I SAW AND UNDERSTOOD BUT IT DIDN'T MAKE ME LAUGH. MANY OTHER MEMBERS OF THE AUDIENCE LAUGHED BUT I COULDN'T GET INTO IT. I THINK THIS MAY BE BECAUSE OF THE AMOUNT OF SOCIAL MEDIA I SEE AND THE AMOUNT OF SIMILAR JOKES I'VE SEEN IN THIS CONTEXT. THE PLAY EVOKED A SENSE OF NOSTALGIA WHENEVER IT SHIFTED TO THE PRESENT DAY. THE USE OF THE ORANGE AND YELLOW LIGHTS CAME TOGETHER TO CREATE A SUMMER FEELING. AND TOWARDS THE END, I WAS REFLECTING ABOUT THE FACT THIS WAS PART ACTUALLY OF BLACK HISTORY.



Juilliard Spring Dances



THE JUILLIARD THEATER DANCE CONCERT PERFORMANCE WAS A GREAT SHOW THAT HAD THREE DIFFERENT DANCES WITHIN IT. EACH OF THE THREE DANCES HAD MULTIPLE PEOPLE DANCING AT ONCE, BUT ALSO INCLUDED DUETS AND SOLOS.

FOR THE FIRST DANCE, THE PERFORMERS WORE DIFFERENT COLORED SPANDEX, WHICH I THINK REALLY ELEVATED THE PERFORMANCE BECAUSE IT FIT WELL WITH THE CHOREOGRAPHY. ALONGSIDE THAT WAS WHAT SOUNDED LIKE CLASSICAL MUSIC, PLAYED BY AMAZING MUSICIANS WHO DID A GREAT JOB AND NEVER MISSED A BEAT. THIS, ALONG WITH THE CHOREOGRAPHY, CREATED GREAT PATTERNS BETWEEN THE DANCERS THAT FLOWED BEAUTIFULLY.

THE SECOND PERFORMANCE HAD NO MUSIC, WHICH ACTUALLY WORKED REALLY WELL. AS AN AUDIENCE, WE MOSTLY USED OUR VISUALS TO FOCUS ON THE DIFFERENT DANCES HAPPENING ON STAGE. IT FELT VERY FUN TO WATCH, AND I REALLY LIKED HOW THE PERFORMERS LATER USED THEIR OWN SOUNDS, SUCH AS CLAPPING AND EXHALING.

THE THIRD AND FINAL DANCE FEATURED PEOPLE IN WHAT I THINK WERE BLACK BALLET UNIFORMS– THOUGH I'M NOT EXACTLY SURE WHAT THE OUTFITS WERE, THEY KIND OF LOOKED LIKE THAT TO ME. I REALLY LIKED THE CHOREOGRAPHY IN THIS ONE, ESPECIALLY THE WAY THE DANCERS PULLED OFF DIFFERENT MOVES, LIKE ONE STANDING ON TOP OF ANOTHER, AND A MOVE AT THE BEGINNING WHERE THEY WERE ALL HUDDLED TOGETHER. THE BACKGROUND ALSO LOOKED AMAZING IN THIS PERFORMANCE.

THE PREVIOUS TWO HAD SIMPLER BACKGROUNDS THE FIRST HAD JUST COLORS, AND THE SECOND LOOKED LIKE A DANCE STUDIO–WHICH WERE FITTING FOR THOSE DANCES. BUT I JUST LIKED THE FEELING OF THE THIRD ONE MORE, SINCE EVERYTHING CAME TOGETHER SO WELL: THE OUTFITS, THE DANCING, THE BACKGROUND, AND DEFINITELY THE MUSIC. A GREAT PIANIST PLAYED LOVELY MUSIC THROUGHOUT, TYING EVERYTHING TOGETHER BEAUTIFULLY.

I FEEL LIKE I DIDN'T REALLY GET AS ENGAGED WITH THE FIRST DANCE, MOSTLY BECAUSE THE SET LACKED CHARACTER AND FELT A BIT BLAND. THE SECOND PERFORMANCE SUCCEEDED MORE IN THAT ASPECT, CREATING A MORE ENGAGING ENVIRONMENT WITH ITS UNIQUE STYLE.

BUT MY FAVORITE HAS TO BE THE THIRD PERFORMANCE. EVERYTHING IT OFFERED, LIKE I MENTIONED EARLIER, JUST REALLY STOOD OUT TO ME. AND THE FACT THAT THESE WERE COLLEGE STUDENTS BLEW ME AWAY. I REALLY LIKED THIS SHOW AND EVERYTHING IT HAD TO OFFER.

Becoming Eve

Presented by New York Theater Workshop
Directed by Tyne Rafaeli



BECOMING EVE, A PLAY PRESENTED BY THE NEW YORK THEATER WORKSHOP, WAS WRITTEN BY EMIL WEINSTEIN AND BASED ON THE MEMOIR BY ABBY CHAVA STEIN. IN IT, CHAVA, A TRANS RABBI, COMES OUT TO HER FATHER WITH THE HELP OF HER FRIEND JONAH, A NON-DENOMINATIONAL RABBI WHO HOSTS THE CONVERSATION IN HIS SYNAGOGUE IN BROOKLYN. WITH JONAH'S HELP, SHE ENDEAVORS TO CONVINCE HER HASIDIC FATHER, TATI, NOT ONLY OF HER IDENTITY'S VALIDITY, BUT OF ITS MIRACULOUSNESS, USING AN ANCESTOR'S INTERPRETATION OF THE STORY OF ABRAHAM AND ISAAC TO PROVE IT. THE SHOW'S DIRECTOR, TYNE RAFAELI, HAS CURATED A PERFORMANCE THAT AFFORDS INNUMERABLE AMOUNTS OF RESPECT AND DIGNITY TO EACH OF ITS CHARACTERS AND THE DISPARATE IDENTITIES THEY HOLD. THE CONVERSATION THAT ENDURES IN FITS AND BURSTS THROUGHOUT THE PLAY'S RUNTIME IS A DEEPLY VULNERABLE AND OFTEN PAINFUL RELIGIOUS DEBATE, WHEREIN TATI'S CONCESSIONS TO CHAVA ARE GIVEN AS BEGRUDGINGLY AS HIS RESPECT TO JONAH. DESPITE THIS, THE STORY ENDS IN AN OPTIMISTIC PLACE, REASSURING THE AUDIENCE THAT THE LOVE EACH OF THESE CHARACTERS HOLDS FOR ONE ANOTHER OUTWEIGHS THE PAIN BESTOWED BY THEIR DISAGREEMENT.

TO MANY TRANS PEOPLE, TRANSITION IS NOT A REBIRTH, BUT A HOMECOMING: RATHER THAN KILLING WHO YOU ONCE WERE, YOU'RE BECOMING WHO YOU ALWAYS HAD BEEN. OR, AS CHAVA AND HER ANCESTOR ARGUES, HER BODY FINALLY MATCHES HER SOUL, THE SPIRITUAL EQUIVALENT OF A CLERICAL ERROR FINALLY CORRECTED. BECOMING EVE IS ESPECIALLY INVESTED IN ILLUSTRATING THE PROCESS OF CHAVA'S HOMECOMING, ALLOWING THE AUDIENCE TO SPEND AS MUCH TIME IN THE MEMORIES BEFORE HER TRANSITION AS THEY DO IN THE PRESENT DAY. ARNULFO MALDONADO'S SET, DEPICTING JONAH'S COZY SYNAGOGUE IN BROOKLYN, TRANSFORMS EASILY – INTO CHAVA'S CHILDHOOD LIVING ROOM, THE SCHOOL WHERE SHE HAD HER FIRST KISS, THE KITCHEN WHERE SHE LISTENS TO HER MOTHER SING – WITH THE HELP OF BEN STANTON'S INSPIRED LIGHTING DESIGN. WATCHING, I WAS ENTRANCED BY HOW SUDDENLY THE FLICKERING OF CANDLES AND WASHES OF BLUE LIGHT COULD TRANSPORT ME INTO THE PAST, JUST AS I WAS DISARMED BY THE STAGE'S BLINDING OVERHEAD LIGHTS SNAPPING ME BACK TO THE PRESENT. I WOULD BE REMISS, THOUGH, NOT TO MENTION THE ELEMENT THAT MADE THIS DICHOTOMY BETWEEN PAST AND PRESENT ALL THE MORE IMPRESSIVE: THE PUPPETS.

CHAVA, NOTABLY, DOES NOT PLAY HERSELF IN FLASHBACKS TO HER CHILDHOOD, INSTEAD DRIFTING BEHIND THE WOODEN PUPPETS THAT REPRESENT HER PRE-TRANSITIONED SELF, LENDING HER VOICE FROM JUST OUTSIDE THE SPOTLIGHT. THE PUPPETS' FIRST APPEARANCE IS AWKWARD: EACH ONE IS ACCOMPANIED BY AT LEAST THREE PUPPETEERS CLAD IN BLACK, MOVING TOGETHER IN AN UNCOMFORTABLE CLUMP AS THEY AVOID BEING DIRECTLY IN THE LIGHT OR BLOCKING THE VIEW OF OTHER ACTORS. AND WHILE THE PUPPETEERS ARE UNDOUBTEDLY SKILLED, THEY CAN DO NOTHING TO DISGUISE THE DOLL'S STIFF MOVEMENTS, UNMOVING FACE, OR UNNATURAL WEIGHTLESSNESS AS IT CROSSES THE STAGE. WHILE I CAN'T RELATE DIRECTLY TO CHAVA'S SPECIFIC CIRCUMSTANCES – TO THE INTENSITY OF HER DYSPHORIA OR THE STRESS OF LIVING IN AN EXTREMELY GENDERED AND PARTIALLY ISOLATED RELIGIOUS ENVIRONMENT – THE USE OF PUPPETS AS AN ALLEGORY FOR GENDER DISCOMFORT RINGS TRUE. IT SPEAKS TO THE DISSOCIATION FROM MY OWN BODY THAT I'VE FELT BEFORE, AND OF THE ISOLATION OF KNOWING THAT THE PEOPLE WHO LOVE YOU HAVE NOT OR CANNOT SEE YOU FOR WHO YOU TRULY ARE. THE MOMENTS WHERE TOMMY DORFMAN REPLACED HER PUPPET COUNTERPART IN CHAVA'S MEMORIES WERE MADE NOTABLE BECAUSE OF HOW NATURAL AND FREE HER MOVEMENT BECOMES: THERE IS NO AWKWARD MIDDLE MAN WHEN CHAVA KISSES A BOY IN SCHOOL FOR THE FIRST TIME, WHEN SHE COMES OUT TO HER EX-WIFE, OR WHEN SHE TELLS HER MOTHER THAT SHE'S LEAVING THEIR HASIDIC JEWISH COMMUNITY. THEN, SHE IS TRULY HEARD, SEEN, AND FELT, WITHOUT THE STRINGS TO HOLD HER DOWN.

BECOMING EVE WAS, FOR ME, EXTREMELY CATHARTIC. CHAVA IS A RIDICULOUSLY BRAVE CHARACTER – AND THE REAL WOMAN WHO INSPIRED IT, A BONA FIDE INSPIRATION – WHO PERSISTS THROUGH A PAINFUL BACK AND FORTH WITH HER FATHER TO DEFEND HERSELF AND HER BELIEFS. WHO FOUND A WAY TO RECONCILE BOTH HER IDENTITY AND HER RELIGION, AND WHO REMAINS PASSIONATELY RELIGIOUS – YOU CAN SEE IT! I LOVE HOW OVERJOYED SHE IS WHEN TALKING ABOUT THE TORAH – EVEN THOUGH IT REQUIRED HER TO DISTANCE HERSELF FROM A DENOMINATION OF JUDAISM THAT SHE GREW UP IN. CHAVA'S ACCEPTANCE OF HER IDENTITY IS HARD-FOUGHT, BUT THE PASSION, PERSEVERANCE, AND FAITH THAT FACILITATED IT IS PRESENT IN EACH OF HER MEMORIES. WHEN I LOOK AT CHAVA, I CAN SEE ALL THE VERSIONS OF HERSELF THAT CAME BEFORE, AND IT ONLY EVER LENDS TO HER LUSTER. BY PORTRAYING CHAVA'S STRENGTH IN THE ABSENCE OF HER FATHER'S ACCEPTANCE, WEINSTEIN – AND BY EXTENSION, STEIN – SOOTHES THE INNERMOST PARTS OF ME THAT KNOWS HOW SHE FEELS. IT TELLS ME THAT IT WILL ALL BE OKAY, IN THE END.

Presented by
Keen Company
Directed by
Jonathan Silverstein

ALL THE WORLD'S A STAGE



ALL THE WORLDS A STAGE BY ADAM GWON PRESENTED BY THE KEENS COMPANY WAS A BLEND OF MUSICAL THEATRE AND PERSONAL STORYTELLING. IT WAS A HEART FELT, INDIE-STYLE SHOW THAT MOVES AWAY FROM TRADITIONAL NARRATIVE STRUCTURES AND INSTEAD EMPHASIZES ON LIFE, IDENTITY, AND THE PROCESS OF ACCEPTANCE. THE PRODUCTION FEATURES TALENTED ENSEMBLE CASTS, INCULDING MATT RODIN, ELIZA PAGELLE, JON-MICHEAL REESE, AND ELIZABETH STANLEY. THE THEATRE ALLOWED AN REFLECTIVE THEATRE EXPERIENCE.

SET IN 1996 IN A CONSERVATIVE SMALL TOWN IN PENNSYLVANIA, THE NARRATIVE CENTERS ON RICKY ALLEMAN (MATT RODIN), A CLOSETED GAY HIGH SCHOOL MATH TEACHER. RICKY'S LIFE TAKES A TURN WHEN SAM BUCKNAM (ELIZA PAGELLE), AN OFFBEAT STUDENT WITH A PASSION FOR THEATER, SEEKS HIS MENTORSHIP FOR A STATEWIDE COMPETITION. THEIR COLLABORATION CHALLENGES THE TOWN'S CONSERVATIVE NORMS AND FORCES RICKY TO CONFRONT HIS OWN SUPPRESSED IDENTITY. THE STORY UNFOLDS THROUGH A SERIES OF VIGNETTES, SEAMLESSLY TRANSITIONING BETWEEN DIALOGUE AND SONG, CAPTURING THE ESSENCE OF PERSONAL GROWTH AND THE COURAGE TO BE AUTHENTIC

THE MUSICAL POIGNANTLY EXPLORES THE FEELING OF NOT FITTING INTO SOCIETY FROM A YOUNG AGE AND THE JOURNEY TOWARD SELF-ACCEPTANCE. A CENTRAL THEME IS THE CONCEPT OF BECOMING SELF-AWARE THROUGH ANOTHER PERSON—HOW RELATIONSHIPS CAN MIRROR OUR INNER TRUTHS AND CATALYZE PERSONAL TRANSFORMATION. THE PRODUCTION ALSO EXAMINES THE TENSION BETWEEN INDIVIDUAL IDENTITY AND SOCIETAL EXPECTATIONS, HIGHLIGHTING THE COURAGE REQUIRED TO LIVE AUTHENTICALLY IN A WORLD THAT OFTEN DEMANDS CONFORMITY.

MATT RODIN GIVES A SINCERE PERFORMANCE AS RICKY, PORTRAYING HIS INNER STRUGGLE WITH AUTHENTICITY. ELIZA PAGELLE BRINGS CHARM AND BOLDNESS TO SAM, CREATING STRONG CHEMISTRY BETWEEN THE TWO LEADS. JON-MICHAEL REESE AND ELIZABETH STANLEY OFFER SOLID SUPPORT, ADDING DEPTH TO THE STORY. DIRECTOR JONATHAN SILVERSTEIN KEEPS THE SHOW GROUNDED AND INTIMATE, WITH SMOOTH TRANSITIONS BETWEEN DIALOGUE AND SONG THAT MAINTAIN EMOTIONAL FLOW.

ADAM GWON'S MUSIC IS SOFT, MELODIC, AND DEEPLY PERSONAL, BLENDING FOLK AND INDIE TONES. SONGS FEEL LIKE NATURAL EXTENSIONS OF THE DIALOGUE, AND THE LIVE INSTRUMENTALS – ESPECIALLY PIANO AND STRINGS – ENHANCE THE MOOD WITHOUT OVERWHELMING IT.

THE SIMPLE SCHOOLROOM SET AND CASUAL COSTUMES REFLECT THE CHARACTERS' EVERYDAY LIVES. WARM LIGHTING ADDS TO THE SHOW'S HEARTWARMING TONE, AND CLEAN SOUND DESIGN ENSURES THAT EVERY LINE AND LYRIC COMES THROUGH CLEARLY. THE SETTING AND SONG COMPLIMENTED THE MOOD AND TONE OF THE SHOW WHICH GAVE A SENSE OF WATCHING A MOVIE.

Meet the Reviewers!



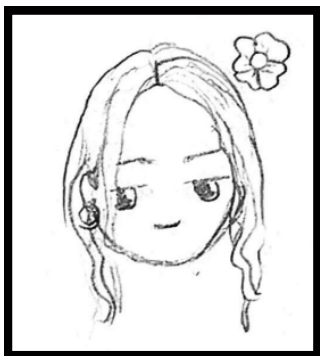
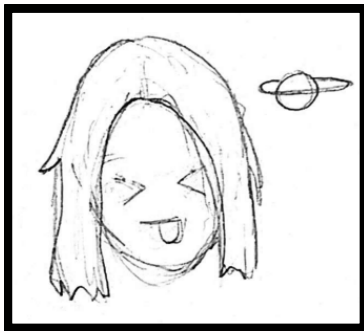
MaKiyah Turner-Hicks (he/they/she) is a 19-year old creative from Queens who is currently taking their gap year before attending Pomona College in the fall. He loves to perform, travel, and write (fiction and nonfiction)! He joined TRAC in order to get out of the house and practice writing about theater and has only become more obsessed with Broadway as a result. In ten years, MaKiyah hopes to be a museum curator or art critic, so look out for him at your favorite NYC museum or newspaper!



Ledy Alarcon is a guy who has a passion for the arts and loves to act, he was born in Hawaii in the year 2009 and started growing up in NYC at the age of 4. He was homeschooled since kindergarten and had to grow with being different with everyone else. He would always dream of being normal, living in a normal house, going to a normal school, and being known as a "cool kid". Though no matter how hard he tried he just couldn't succeed. He never felt encouraged being his goals felt like they wouldn't go anywhere. But over time Ledy learned a lot about life and he started to be confident in what he wanted to learn. Ledy had always watched movies growing up and seeing everyone display their emotions on screen and always thought "I wouldn't be able to do that" "it looks so hard how would I do this?" "no it looks way to complicated" but one day he decided not to listen to the voices, and long story short he got into acting and is now taking the first steps into pursuing his passion.



Atisha Shakya (she/her) Being part of this group has been such a fun and meaningful experience. I've already graduated high school and have been focused on making new memories while exploring the world of theatre and dance. I loved this semester and really enjoyed learning more about this amazing category of art.



Oumou Diallo (she/her) Hi! I'm a 14 years old and from the Bronx. I attend the High School of American Studies at Lehman College. I'm on the mock trial team—we recently placed 2nd in the city finals. I'm also a lion dancer (I'm the tail!), a member of the Black Student Union, and an avid chess player. I enjoy math and plan to pursue a career in accounting or finance. But if that doesn't work out, I'm becoming a flight attendant and traveling the world.

