

# DANCING · AT · THE CROSSROADS

## A Celebration of Anglo-Celtic and African American Dance in the New World

“Dancing at the Crossroads: A Celebration of Anglo-Celtic and African American Dance in the New World,” Friday-Saturday Feb 1-2 and Feb 8-9 2013, the Christine DeVitt Icehouse theatre on the LHUCA campus: a partnership between the TTU Vernacular Music Center and Lubbock Moonlight Musicals Winter Dinner Theatre

On Friday-Saturday February 1-2 and 8-9 2013, in the Christine DeVitt Icehouse Theatre on the Louise Hays Underwood Center for the Arts campus, the Texas Tech University Vernacular Music Center (<http://vernacularmusiccenter.org/>) and Lubbock Moonlight Musicals (<http://www.lubbockmoonlightmusicals.org/>) present the world premiere of the original dance/theatrical show Dancing at the Crossroads: A Celebration of Anglo-Celtic and African America Dance in the New World (<http://dancingatthecrossroads.com/>). Singers, players, dancers, and storytellers will present a fully-staged dance/theater narrative relating the mythic history of the encounter of these two great vernacular performance traditions in the New World, including blues, jazz, hip-hop, New Orleans, Irish, English, Scottish, and Caribbean musics and dance.

Also featured: the Tech Irish Set Dancers (<http://techsetdancers.com/>) and Caprock Morris (<http://caprockmorris.com/>)

### About the Program

Dancing at the Crossroads is an impressionistic, evocative, engaging theatrical spectacle of live music and dance, celebrating the meetings and transformations between European and African cultures which are the deep roots of American popular music. Conceived as a show integrating music, solo & group dance, narration, solo song, projections, sets, and costume, it draws upon a corps of energized and charismatic young singers, players, and dancers, to tell the stories, both real and imagined, magical and mythical, dusk-to-dawn, that lie at the heart of the American expressive imagination. Mr Scratch & the Bluesman, the Dance Master and the Freestyler, Elizabeth Bennet & the Creole Girl, Reynardine & Marie Laveau dance their way out of history & legend and onto our stage. Suitable for all ages and accessible to widely-diverse audiences, the show is dramatic, participatory, and expansive, capable of taking any audience in any venue on a journey of adventure, discovery, and transformation.

### About the Music

Includes narrative and magical songs from Ireland and England; tales of transformation and crossroads magic; blues and gospel from the Mississippi Delta; sean-nos (“old style”) song from Ireland’s Gaelic West; dances and dance music from Ireland, Scotland, and Cape Breton; ritual dances from the Welsh Borders; country dances from England and Appalachia and sea shanties from the North Atlantic, and an audience sing-along as finale.

Co-sponsored by the TTU Vernacular Music Center (<http://vernacularmusiccenter.org/>), the

School of Music (<http://www.music.ttu.edu/>), the Roots Music Institute (<http://rootsmusicinstitute.com/>), and Lubbock Moonlight Musicals (<http://www.lubbockmoonlightmusicals.org/>).

### About the Cast

The cast of Dancing at the Crossroads is comprised of a small and select group of talented and energetic young artists around whose talents the show's book and music were composed. They include Becca Rhoades (soprano/dancer/fiddler), Abi Rhoades (alto/dancer/fiddler), Emily Furillo (dancer/percussionist), Candice Holley (dancer/musician), Lamar Peeples (tenor/dancer/percussionist), Barry La'Craig Horn (dancer/percussionist), Justin Duncan (bass/dancer/lighting design), Rachel Boyd (alto/piano/sound design), and William Combs (trombone/brass arranger).

Cast photos: <http://www.dancingatthecrossroads.com/cast-photos.html>

Dancing's creative team includes Chris Smith (musical director/composer), Bill Gelber (stage director/narrator), Genevieve Durham DeCesaro (choreographic consultant), Gerald Dolter (executive producer), Rich Remsberg (photo/film/found-sound designer).

### Educational aspects

The Crossroads Project is committed to developing educational and performance materials which illustrate and celebrate the complex meetings and encounters—between people, cultures, belief systems, and genres—which gave birth to American music: African, Caribbean, European, and Native American expressive arts whose meetings, since first contact in the 16th century, have yielded the complex, idiosyncratic, challenging, yet endlessly inventive and creative popular music forms of the modern era. Everything from Stephen Foster's popular songs to the "crossover" hits of Eminem and Mary J Blige, from Appalachian flat-foot dancing to African-American tap, from the contredanse of Haiti and Montserrat to the contras of Maine and the square-dances of Virginia, from the comedy of Abbott and Costello to the comic monologs of Sid Caesar and Red Skelton, can be traced, in content and/or intent, to the meetings of Africa, Europe, and the Caribbean in the New World.

The educational presentation American Crossroads draws on the constituent elements of the Dancing at the Crossroads stage show (music, solo & group dance, narration, solo song, projections, sets, and costume) to present the chronological and mythic narratives—stories, histories, and myths—which have shaped American cultural consciousness since first European contact. Supported by a rich body of materials--worksheets, slideshows, participatory classroom exercises, a dedicated website--developed by trained K-12 educators.

Facebook Group: <https://www.facebook.com/groups/crossroadsdanceshow/>

Facebook "Event": <http://on.fb.me/Zt4Y9U>

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