

con TEXT

texas tech university | school of theatre & dance



2019
season
2020

Vastly **new.**

LUBBOCK SYMPHONY 2019-2020



Opening Weekend: SEDUCTIVE CLASSICS

Fri. & Sat. | Sept. 27 & 28, 2019
Bandini Chiacchiaretta Duo

AN AMERICAN IN PARIS!

Fri. & Sat. | Nov. 8 & 9, 2019
Kimberly Sparr, viola

GRIEG'S BELOVED PIANO CONCERTO

Fri. & Sat. | Jan. 17 & 18, 2020
William Westney, piano

MASTERWORKS SERIES

RAVISHING RACHMANINOFF

Fri. & Sat. | Feb. 28 & 29, 2020
David Itkin, guest conductor
Amit Peled, cello

TCHAIKOVSKY VIOLIN CONCERTO

Fri. & Sat. | April 24 & 25, 2020
Chee-Yun, violin

BONUS CONCERTS



MUSIC OF LED ZEPPELIN
Fri. | Oct. 18, 2019



NIGHT AT THE MOVIES
Fri. | May 8, 2020

CHAMBER SOUND! SERIES

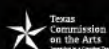
FALL SOUND! CHAMBER
Tue. | Nov. 19, 2019

HOLIDAY CHAMBER
Tue. | Dec. 17, 2019
with The LSO Brass Quintet

WINTER SOUND! CHAMBER
Tue. | Feb. 4, 2020



The **CH** Foundation
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An afternoon with

CHRISTOPHER JACKSON

From Small Town to Great White Way

at the
Lubbock Arts Festival
Sunday, April 19, 2020 • 2pm

CHRISTOPHER JACKSON is a Grammy® and Emmy® award-winning songwriter, composer, and actor. He currently stars in the CBS drama *Bull* and was the original George Washington in Broadway's biggest hit—*Hamilton: An American Musical*. He is a Tony® award nominee.

Join JACKSON as he shares his remarkable journey from a small town in Illinois (population 3,000) to performing for a constantly packed house on Broadway. He talks about what he learned along the way and leaves his audience inspired and empowered (and maybe with a song or two stuck in their head).



This event is made possible by the
Helen Jones Foundation.

Lubbock Memorial Civic Center Theatre
Tickets: Select-A-Seat Lubbock - 770-2000

mark charney | director of theatre & dance

This year, the School of Theatre and Dance celebrates the idea of *new*.

New is a word you all know, but the implications of it are both literal and metaphoric in the School of Theatre and Dance for our 2019-20 season. We are in a new building, phase one of a two phase project, and, for the first time, have our own state-of-the-art classrooms; studios with tons of light, sprung floors, and massive storage rooms; a brand new CADD Lab; a performative lobby; faculty offices (we are finally mostly together); a new box office; and, yep, one of the best flexible black box theatres I've ever seen. And this is only Phase One!

Talk about a *literal* new!

We also have five new faculty members, a new staff member, and, for the first time, a new position: Distinguished Visiting Professor. Pulitzer Prize-winner Doug Wright has accepted our offer to fill this slot, and Rebecca Gilman, also nominated for the Pulitzer and a Guggenheim Fellow, will serve as the new Head of our MFA program in Playwriting. Shawn Ketchum Johnson joins us as our new Scenic Designer; Casey Joiner as our new Musical Theatre professor; Sarah Johnson in our new position in Dramaturgy; Charles Harmon as a Professor of Practice and specialist in Dramatic Analysis; and Katherine Davis as our Costume Shop Supervisor. All new. All exciting. I'm pretty confident we have the best theatre and dance faculty in the country.

In terms of administrative new, our own Andrea Bilkey is now an Associate Dean, Mallory Prucha our Head of Design, and former Properties Manager Josh Whitt, our Production Manager. All are poised to help us better organize and meet the demands of the future.



I'm a huge believer that any program must revisit its mission every few years to mirror the world around it, and these reassigned positions, these fresh perspectives, help us to keep current, to disseminate the needs of students in 2019 and meet them. [For what's not new is our program's interest in serving students, first and foremost.]

You see, for us in Theatre and Dance, the idea of new means we are ready to face challenges, to "be thrown into the deep end," to take small steps in an otherwise uncharted territory. To really embrace new can be frightening, especially when old (traditional, the status quo) is easier, more appealing, and comforting.

But that's not us, nor will it ever be.

We are always ready to encompass change, as evidenced by our building, our faculty, our staff, our shared visions and the myriad accomplishments (I'm in awe of our team). The areas you will read about in this program comprise our School, and I know you will agree that their statements promise a very bright future.

And so does our season—diverse, provocative, and challenging. We remain unafraid to tackle real issues facing us in the 21st century, some original voices, others revisited classics. Don't miss one of our offerings. They will transport you to new worlds.

Join us as we venture into the world of the new. I can't promise you can always predict what's ahead, but we can assure you that this adventure will be worth the journey.

2019/2020 season

Vastly new.

This season, the School of Theatre and Dance “returns home” to fill its new state-of-the-art facility with an 8-show subscription performed in three spaces: the Maedgen Theatre, the Creative Movement Studio, and the new flexible-seating Black Box Theatre. We are excited not only to present an eclectic season of classics and original shows, but also embrace works that are entertaining and thought-provoking, all the while remembering that theatre and dance should always reveal, enhance, and contradict contemporary experiences.

In this season, we hold the proverbial mirror to imitate life, and to reflect and comment upon it as well. Make plans to purchase a season subscription and join us for our inaugural season in the new building.

DOCTOR LOVE

by moliere | directed by jonathan marks
september 26-29 | october 3-6
7:30p thu-sat | 2:00p sun

BLACK BOX THEATRE

From one of the world’s masters of comedy, a special sort of play devised for a very special occasion: a blend of music, dance, and theatre to lift the spirits of energy and joy. *Doctor Love* is a tale of deceit, imposture, and true love at first sight, opposing old ideas and authoritarian postures with the undeniable power of youthful passion. Life getting you down? Then come for a shot of laughter from the miraculous *Doctor Love*!



BLACK GIRL, INTERRUPTED

by lyanisha gonzalez | directed by jesse jou
october 24-27 | october 31-november 3
7:30p thu-sat | 2:00p sun



MAEDGEN THEATRE

Tough and dedicated *New York Times* reporter Riley Jones is chasing the story of Sasha Green, a soldier whose brutal death has been covered up by the military. As she gets closer to the disturbing truth, Riley must question her motives for telling Sasha's story and confront her own painful past, including her fraught relationship with her soon-to-be ex-husband and the price she has paid to pursue justice. A timely and compelling new

drama from Texas Tech PhD student LyaNisha Gonzalez, *Black Girl, Interrupted* investigates whose story gets lost when we focus on a woman's death rather than her life.

Content warning: Sexual violence and adult language

SHAME ON ME

by dillon rouse | directed by shane strawbridge
october 31-november 3
7:30p thu-sat | 2:00p sun
free admission

STUDIO PERFORMANCE LAB

Meet Ryan, an aspiring writer, whose co-workers and patrons “inspire” him while he tends bar, checks IDs, and cleans vomit in a seedy bar in Lubbock’s Depot District. Ryan’s less-than-ideal job not only fuels his insecurities, but, ultimately, confuses fiction with reality. When the characters in his stories come to life, forcing their agenda over his own, they challenge Ryan’s naïve idealism, making him question whether he can accept people for who they are -- even if they aren’t real.



FALL DANCE FESTIVAL

november 6-9 | 7:30p wed-sat

CREATIVE MOVEMENT STUDIO

An evening of dance with choreography and performances by TTU dance students.

THE FATHER

by florian zeller | translated by christopher hampton
directed by dayday robinson
november 14-17 | 21-24
7:30p thu-sat | 2:00p sun

BLACK BOX THEATRE

An elderly man with dementia, André, has been living in the same flat for over thirty years. Accustomed to taking care of himself, he is thrown into chaos when his family and friends tell him how to live his life. *The Father* is a heartfelt tragicomedy about a family coping with the effects of physical and mental loss, exposing the cost of what it means for one man to maintain his independence.



2019/2020 season

HAY FEVER

by noel coward | directed by ronald dean nolen
february 6-9 | 13-16 | 7:30p thu-sat | 2:00p sun



MAEDGEN THEATRE

Secret seductions and scandalous revelations ensue at the country estate of a once-luminous star of the stage in the master of British farce, Noël Coward's, *Hay Fever*. Directed by Ronald Dean Nolen, this hilarious romp centers on the jealousies and unexpected romances of an over-indulgent, eccentric family of artists who face shocking realities of their own making.

DANCETECH

march 5-7 | 7:30p thu-sat

BLACK BOX THEATRE

An evening of dance featuring choreography by Texas Tech dance faculty and guest artists.



RAIDER RED'S ONE-ACT PLAY SPECTACULAR (RROAPS)/ RAIDER RED'S AWESOME DANCE SPECTACULAR (RRADS)

april 2-5 | 7:30p thu-sat | 2:00p sun

CREATIVE MOVEMENT STUDIO

An evening of one-act plays and choreography by Texas Tech University theatre and dance students.



GUYS & DOLLS

music and lyrics by frank loesser | book by jo swerling and abe burrows

directed and choreographed by yvonne racz-key

april 23-26 | april 30-may 3 | 7:30p thu-sat | 2:00p sun



MAEDGEN THEATRE

Set in Damon Runyon's mythical New York City, *Guys & Dolls* is a Tony award-winning musical comedy. Gambler Nathan Detroit, tries to find the cash to set up the biggest craps game in town; meanwhile, his girlfriend and nightclub performer, Adelaide, laments their 14-year engagement. Nathan turns to fellow gambler, Sky Masterson, for the dough, and Sky ends up chasing the straight-laced missionary, Sarah

Brown, as a result. *Guys & Dolls* may take us from the heart of Times Square to the cafes of Havana, Cuba, and even into the sewers of New York City, but eventually, everyone ends up right where they belong.



The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by David M. Rubenstein.

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

ronald dean nolen | head of acting/directing

For so many reasons, this new school year promises to be one to be remembered! Our Acting/Directing faculty has enjoyed seeing our graduates make their way into the next chapter of their lives as professional artists and teaching artists literally around the country. And in August, we welcomed our returning students – along with our newest cohort – home to TTU and the School of Theatre & Dance's stunning new building. Add to that two new and welcomed members of the Acting/Directing faculty and we have the makings for a spectacular year of exciting growth, exploration, and artistry. Wow!

As always, this past summer was filled with a tremendous amount of scholarly activity and creative research for our students – both graduate and undergraduate – as well as Acting/Directing area faculty. Returning and new students have regaled us with countless stories of growth and inspiration in their craft over the summer, having forged new and lasting friendships with fellow artists – indeed, new collaborators – from around the globe. And with the new school year now officially begun, evidence of this artistic expansion among our students is witnessed in both the classroom and rehearsal rooms.

Our students will soon begin preparations for a new round of auditions for summer stock work through SETC (Southeastern Theatre Conference), U/RTAs (University Resident Theatre Association), A-One Auditions and Strawhats in New York City, Creede Repertory Theatre, Casa Manana, and this year, Dallas Theatre Center will travel to our School to hold auditions for TTU students for their upcoming season(s). We will also soon participate in Kennedy Center American College Theatre Festival's Irene Ryan acting auditions taking place in February.

And, as previously mentioned, we are delighted to welcome two new professors this year in the Acting/Directing area: Dr. Sarah Johnson (Assistant Professor of Dramaturgy) who comes to us from University of Colorado; and Casey Keenan-Joiner (Assistant Professor of Musical Theatre) who joins us from TTU's own School of Music.

And in January 2019, Outpost Repertory Theatre, Lubbock's first Equity theatre, launched with the area premiere of Branden Jacobs-Jenkins' workplace drama *Gloria* at LHUCA's Firehouse Theatre. That production was followed by *Tigers Be Still*, by Kim Rosenstock, in June of 2019. Our second season continues in February 2020 with George Brant's moving play *Grounded*, also at LHUCA. Not only does Outpost Rep engage School of Theatre & Dance faculty and staff, but it also serves student artists from our program in a professional environment.

This promises to be one of the most rewarding years yet for our students, staff, and faculty...and we can't wait to share it with you! Welcome!!

linda donahue | head of arts administration

Both *American Theatre* magazine and *Stage Directions* listed the TTU Arts Administration program as one of the best in the US. There's a great reason for this. Our Arts Admin program is not only student centric, but based on the philosophy that great administrators can change the world around them, especially in a time when the arts are under attack.

We are all about advocacy!

The primary focus of the Arts Administration program is to train leaders and advocates in the field of nonprofit arts administration/theatre management. Class enrollment includes not only graduate students from the School of Theatre and Dance, but also students from Music and Art. By training, we mean that we both teach them theoretically and in the field, and what a field it is!

MFA students complete three semester-long internships with local arts organizations at such locations as Lubbock Arts Alliance, Ballet Lubbock, Lubbock Symphony Orchestra, LHUCA, and the TTU Presidential Lecture and Performance Series, among other organizations, so they best understand how art impacts the local community. They also perform a summer- or semester-long internship outside of Lubbock at organizations intent on changing the world around them: Theatre Communication Group, Lincoln Center, Actors Theatre of Louisville, The Shakespeare Theatre (Washington, DC), the Chicago Shakespeare Theater, Steppenwolf Theatre, the Goodman Theatre, the Getty Museum, the Kennedy Center, and the National Endowment for the Arts.

Classes specific to Arts Administration include Funding the Arts, Marketing the Arts, Theatre Planning, Theatre Management, Graphic Design for Arts Administrators, Theatre Collaborations, and Arts Advocacy. MFA students complete a final thesis project, such as producing original plays in site-specific locations, writing policy manuals, or shaping new arts organizations. Doctoral students research heavily, and look to theory and practice to answer the "big" questions.

Each year, with financial help from the School and College students in the Arts Administration program attend the National Arts Advocacy Day in Washington DC or the Texas Arts Advocacy Day in Austin, TX where they learn the importance of arts in education and the need for adequate and sustainable arts funding first hand. Our graduate students also attend WildWind Performance Lab and the Marfa Intensive. Additionally, we provide the opportunity to travel to Prague, Czech Republic, for a month-long "Study the Arts in Prague" class.

We embrace all aspects of various management areas, including marketing, box office, front-of-house supervision, production of Raider Red's One-Act Play

Spectacular or the 24-Hour Play Festival, individualized to our students' instincts, and of course, we traverse disciplinary boundaries. Our students act, write, design, choreograph and direct. These opportunities are rare in MFA programs but are encouraged by our school; arts administration professionals are jacks-of-all trades and are well served by gaining experience in all arts areas.

A degree in arts administration may sound dry, but as you can see, it's anything but. By advocating for the arts, we not only embrace all aspects, but also understand best how to affect change.

charlotte boye-christensen | head of dance

We start the Season with a celebration of Diana Moore, a beloved former Head of the Dance program at Texas Tech University. This celebration takes place on October 4th at 11am in the Creative Movement Studio. Luke Kahlich, an alumnus of the program has been responsible for organizing this event to honor Diana Moore and to name the lobby of the CMS after her. Students, faculty and alumni will be performing and we are excited to have this opportunity to say thank you to an artist and educator who created a powerful legacy with our program.

Philip Mann, the director of Orchestral Studies at the School of Music, and I have been working on a site-specific collaboration between the School of Music and the School of Theatre & Dance. We both see the potential and the opportunity that a collaboration between our two schools could provide for our students, how it could be an example for collaborations between schools, celebrate cultural artifacts here in Lubbock and be a powerful recruitment tool for both schools. These kinds of collaborations between schools are significant for Dance moving forward and I am excited we are having these important conversations as they create momentum and provide inspiration for both students and faculty.

In November we present our annual *Fall Dance Festival*. The dynamic and diverse work of eight student choreographers will be featured in this production at the Creative Movement Studio November 6-9th, 2019. Our students this year are exploring timely themes of gun violence, alienation, and more.

In December, Kim Jones - former dancer with the Martha Graham Dance Company in NYC and a current faculty member in the Dance Department at the University of North Carolina in Charlotte - will be visiting to set a work on the students, which will be featured in our *DanceTech* production in the spring. It will be a wonderful experience for our students to become familiar with the Graham technique. I originally trained at the Graham school in London and have experienced first hand the benefits of this highly codified, powerful and dramatic system. I am excited to have our students explore it too.

In January, two faculty members will take eight dance students on an educational trip to New York City, sponsored by a generous grant from the Bohny Family Fund. It is important for our students to experience a diversity of live dance productions from companies we cannot see in Lubbock, and to gain knowledge and awareness of cultural and aesthetic trends. While in NYC they will not only see performances but also take a range of different movement classes, visit museums/galleries, view architecture, experience design and more. We are grateful that the Bohny Family Fund understands the value that this type of trip can provide to our students, to help foster new ideas and possibilities as they navigate their years of education in Lubbock and prepare to enter into the profession.

March 5-7 are the dates for *DanceTech*, and this year we are excited that it will take place in the new Black Box Theatre. The Black Box provides flexibility in terms of staging, adding another dimension to the way audiences view the work of faculty and guest artists.

April 2-5 are the dates for *RROAPS/RRADS*, an opportunity for dance, theatre and design students to work together more closely. We consistently talk about the necessity for interdisciplinary collaborations and *RROAPS/RRADS* is a powerful example of that. This year the dance and theater students will draw inspiration from a designed space and work from that space to develop content and form, a brilliant way to force everyone to look at space in new and innovative ways.

mallory prucha | head of design/technology

I am thrilled to begin my first year as Head of Design for the School of Theatre and Dance. Andrea Bilkey, promoted to Associate Dean of Curricular Affairs, leaves tremendously large shoes to fill in the area. Seth Warren-Crow will serve as Associate Head of Design, a testament to the size of this task and as a function of the deep commitment of the area to provide a world-class educational experience to all students interested in and specializing in Theatre Design and Technology.

The opening of the new building embodies an epoch of growth for all areas of Theatre Design, Technology and Management. Upon the completion of Phase I, the School of Theatre and Dance was able to move into a new, fully equipped Scene Shop, abandoning its temporary housing on the Maegden mainstage. Classes formerly held in the basement of the National Wind Institute have been relocated to state-of-the-art classrooms that are filled with natural light. Students will have the opportunity to experiment with technologies in the Collaborative Laboratory, which boasts its own tension grid. Additionally, students will have the benefit of not only designing for the Maegden Theatre, but will also be able to mount realized designs in the new Black Box Theatre. In Phase II, which is currently under development,

the department will see the addition of a Costume Shop, Prop Shop, Paint Shop, Projection Laboratory, as well as the renovation of the Maedgen Theatre, meaning that all aspects of theatre design will be housed in the same facility.

In addition to the exciting changes that a new facility has brought, the area has also experienced additional growth in personnel. We are happy to welcome Assistant Professor Shawn Ketchum Johnson to our faculty, specializing in Scenic Design and Design for Devised Works. Former Paint Charge, Joshua Whitt, has been promoted to Production Manager, and Katherine Davis has been hired to fill the permanent position of Costume Shop Supervisor. The School of Theatre & Dance boasts not only an incredible cadre of faculty, but an equally exceptional production staff, who are integral to facilitating not only the realization of productions, but are key in executing exceptional hands-on learning experiences for students of all skill levels and areas of interest.

We, the design faculty and staff, are excited about the brightness and vastness of the horizon as we begin a process of re-envisioning the design/technology area in the School of Theatre and Dance. We look forward not only to the unique and diverse opportunities presented to our students through the design and production of the Maedgen Theatre season, but also to participation in nationally prominent events such as the United States Institute for Theatre Technology, the American Theatre Technology, and to opportunities available through our international partner institutions, as well as the new Buddy Holly Center. Furthermore, we are elated to embrace collaborations across all areas of theatre-making and to establishing creative relationships that extend outside of the discipline.

andrew gibb | head of history/theory/criticism

The performances produced by the School of Theatre and Dance provide our students with opportunities to share the fruits of their education with the community. These performances, however, emerge not only from classes in acting, directing, and design. Our School's courses in Theatre History, Theory, and Criticism (fondly known as H/T/C) also help emerging performers, directors, designers, writers, and scholars understand the world that shapes (and will be shaped by) their art. This coursework makes for more informed artists; it also benefits them personally and professionally wherever their journeys may lead them. This kind of scholarly preparation in the primary goal of the faculty who specialize in teaching H/T/C.

The H/T/C area serves both undergraduate and graduate students. Undergraduate survey courses introduce students to more than 2,000 years of theatrical tradition, and seminars delve deeply into specialized topics ranging from Latinx theatre to adaptation to the history of the American musical as social document. In addition to

helping students see how their creative work fits into the wider artistic landscape, these classes encourage them to be critical thinkers and trenchant communicators. Some of our undergraduates submit projects they've developed in our classes to research conferences, where they get an opportunity to explore where their intellectual talents might lead them.

Theatre graduate students come to Tech to further develop their artistic craft. They learn that scholarship is also a form of artistry. When done well, it alters thinking, expands horizons, and inspires other work. Many of our graduate students are also interested in careers as academics. H/T/C seminars provide those students with research and writing skills and expose them to cutting edge scholarship in the field. The work they do in these courses often leads to conference presentations and publications, which, in turn, allow them to build a reputation in the field before they begin their search for employment.

Our students regularly present at national and international conferences, including the Association for Theatre in Higher Education, the American Society for Theatre Research, the International Federation for Theatre Research, the Southeastern Theatre Conference, the Mid-America Theatre Conference, the Black Theatre Network Conference, the Tennessee Williams Festival, the International Conference on Eugene O'Neill, the National Association of Dramatic & Speech Arts, the Association of Arts Administration Educators, and the VASTA Annual Conference. TTU graduate students' work has been published in academic journals including *Theatre History Studies*, *Continuum: The Journal of African Diaspora Drama*, the *Texas Theatre Journal*, the *Journal of American Culture*, *Etudes*, and *METHODS: A Journal of Acting Pedagogy*. The quality of our students' scholarship has earned them a number of highly competitive university, national, and international awards, including the Fulbright Research Fellowship, the Eugene O'Neill Foundation Fellowship, the Tao House Fellowship, the TTU Presidential Graduate Fellowship, and the TTU Outstanding Thesis Award.

The dedicated teaching of our H/T/C faculty has garnered them a number of awards, including the American Theatre and Drama Society's Betty Jean Jones Award for Outstanding Teacher of American Theatre and Drama; the Faculty Recognition Award from Mortar Board and Omicron Delta Kappa; and the Provost's Integrated Scholars Award. In addition to the mentorship they afford to our students, faculty also model scholarship via their own published research. Between them, our small yet productive faculty of three have published six books (with contracts awarded for two more), authored a number of journal articles, and have contributed essays to several edited anthologies. One of our cohort has twice won the TTU President's Book Award, and has been named the Outstanding Researcher for the J.T. and Margaret Talkington College of Visual and Performing Arts on three separate occasions.

We thank you for your support as audience members and community partners. Your generous contributions not only allow us to share our art with you, but provide opportunities for our students to develop as scholars. As our school continues to grow and thrive, the faculty in Theatre History, Theory, and Criticism look forward to expanding the horizons of our students, and to providing them with opportunities to succeed in all walks of life.

rebecca gilman | head of playwriting

I am delighted and honored to join the faculty of the School of Theatre and Dance this year. I'm eager to build upon the outstanding history of new play development at TTU. And I'm looking forward to getting to work in our new, state-of-the-art facility. It's the stuff of a theatre artist's dreams.

This season, the School is presenting two new plays by our graduate students: *Black Girl, Interrupted*, by LyaNisha Gonzalez, and *Shame on Me*, by Dillon Rouse. This commitment to producing student work is one of the many reasons I decided to make the move to Lubbock. I cannot overstate how important it is to a playwright's development to see one's work on stage. A play isn't finished until it's produced. It isn't finished until it's brought to life by talented actors, directors, designers, and dramaturgs. Playwrights need to see, hear, and feel an audience's reactions to our work to know if the play we dreamed has been realized. Only then can we type "END OF PLAY" with any confidence.

The playwriting programs offered by the School will continue to grow and evolve in the coming years. Currently, the School offers playwriting education at the undergraduate and graduate levels. We participate in an undergraduate Dramatic Writing Minor along with the Departments of English and Electronic Media Communication. At the graduate level we offer a Master of Fine Arts degree in playwriting as well as a PhD track in playwriting.

But the School's commitment to playwrights is not contained to the classroom. Since 1997, the School has produced a festival of short plays by students as part of its *Raider Red's One-Act Play Spectacular (RROAPS)*. Last year, *RROAPS* combined with *RRADS*, the dance program's *Raider Red's Awesome Dance Spectacular* to produce an evening of short plays and dance pieces choreographed and performed by students. I was lucky enough to see *RROAPS/RRADS* last spring. The pieces were fresh, thoughtful, hilarious, heartbreaking – in short, everything you look for from the theatre. I cannot wait for the next iteration.

The School also supports several other opportunities for student playwrights. Each fall, the University participates in the National Collegiate Alcohol Awareness Week.

One of the features of this annual observation is an evening of original short plays we call *Plays on Tap*. These plays are written, directed, acted, and staged by our students, usually in the SUB's Escondido Theatre.

Script Raiders Association, a student club for playwrights that is associated with the School also presents opportunities for new playwrights. Each year, sometimes twice a year, SRA conducts 24-Hour Play Festivals in which as many as five short plays are written, rehearsed and staged, all in a period of 24 hours. Script Raiders also presents public, script-in-hand readings of new student work. Script Raiders also sponsors No-Shame Theatre, a late-night theatrical venue that was created at my alma mater, The University of Iowa.

Each year, during the June summer-school session, the School's WildWind Performance Lab brings in new playwrights along with directors, actors, designers, and dramaturgs from across the country. These professionals work with our students on their scripts as well as those by the visiting playwrights in an intensive process. This past summer WildWind helped to develop LyaNisha Gonzalez's *Black Girl, Interrupted*, as well as new plays by Jean Ann Douglass, Benjamin Benne, Mara Nelson-Greenberg, Noah Diaz, and Sam Myers.

And then, later each summer, the Marfa Intensive occurs in that stimulating West Texas community, and focuses on devised theatre—a cutting-edge process in which all participants write as well as perform a topic-specific presentation. From all that I hear, Marfa is magical. I'm so looking forward to experiencing it for myself.

This year, we are also thrilled to welcome distinguished playwright, Doug Wright, as visiting faculty. Doug's plays include *Quills* (Obie Award) and *I Am My Own Wife* (Tony Award, Pulitzer Prize). His bookwriting credits include the Broadway musicals *Grey Gardens*, *The Little Mermaid*, *War Paint*, and *Hands on a Hard Body*, which the School produced last season at the McGavock Nissan dealership! Doug will be teaching a master class in book writing for musical theatre in the fall, and returning in the spring to teach an advanced dramatic writing class.

I clearly picked an exciting time to join the School of Theatre and Dance. Alongside my colleagues and students, I look forward to exploring new adventures, new horizons, and new plays!



mark charney, phd
director | professor of playwriting

Mark J. Charney serves as Director of the School of Theatre and Dance, as well as National Director of Theatre Journalism and Advocacy/the Dramaturgy Initiative for the Kennedy Center American College Theatre Festival. A playwright, Dr. Charney's plays have been performed in NY, DC, LA, Prague, and most recently, Ankara, Turkey. His *Power Behind the Palette* won the David Mark Cohen award. Dr. Charney just finished 18 years as Associate Director of the National Critics Institute at the O'Neill Theatre Center, and has leadership roles with both the National Association of Schools of Theatre and Artistic Director of the International Association of Schools of Southeast Asia. Creator of WildWind Performance Lab and the Marfa Intensive, he now serves as Executive Director of both.



andrea bilkey, mfa
associate professor | design/technology

Andrea Bilkey is a designer, associate professor, and associate dean of undergraduate and curricular issues for the J.T. & Margaret Talkington College of Visual & Performing Arts. She has spent over 38 years in the performing arts exploring backstage work, performing, and playing violin for several years with the greater twin cities youth symphonies in Minneapolis before heading to school for stage design and the Juilliard School for an electrics internship. Andrea's focus and creative endeavors include lighting design, computer drafting and design, theatre planning, and performance photography. Her research interests include the history of lighting and she actively researches at the Stage Lighting Archives at Pennsylvania State University. Andrea is on the Board of Directors for USITT and is an editor for the journal *Theatre Design & Technology*.



charlotte boye-christensen, mfa
associate professor | head of dance

Charlotte Boye-Christensen, a native of Copenhagen, received her MFA from Tisch School of the Arts in NYC. Charlotte has created new work for Milwaukee Ballet, Ballet West, Singapore Dance Theatre, Danish Dance Theatre, Ballet de Camaguey in Cuba, Alliance Francaise in Singapore, Metropolitan Museum of Photography in Tokyo, The Bauhaus, The new Opera in Copenhagen and more. She was responsible for creating a forward-looking repertoire for a decade as Artistic Director of Ririe-Woodbury Dance Company. In 2013, she formed NOW-ID, an interdisciplinary contemporary dance company which has toured nationally and internationally to critical acclaim. Charlotte has choreographed and taught at universities and conservatories worldwide and is the recipient of several awards for her work.



tanya calamoneri, phd
assistant professor | dance

Tanya Calamoneri is a dancer, choreographer, and dance cultural studies scholar. Her research is published in Routledge's *Theatre, Dance and Performance Training Journal*, *Dance Chronicle*, *Journal of Dance Education* and a chapter in the Routledge *Butoh Companion* as well as a chapter in the Routledge *Intercultural Actor and Performer Training*. She is writing a book on butoh in the United States and Mexico. Her New York-based company, Company SoGoNo, was funded by NYSCA, NYFA, AMC Live Music for Dance, and recognized by New York Innovative Theatre Awards. Previously, in San Francisco, she was Executive Director of Dancers' Group, and in New York, Co-Executive Director of The Field and Project Manager of the State Department's cultural diplomacy program, DanceMotion USA, administrated by BAM.



dorothy chansky, phd
professor | history/theory/criticism

Dorothy Chansky is a President's Excellence in Research Professor at TTU. Founding Director of Tech's Humanities Center. Teaches on the History/Theory/Criticism track in Theatre. Immediate past President of the American Theatre and Drama Society; incoming Vice President for Publications of the American Society for Theatre Research; 2020 inductee into membership in the College of Fellows of the American Theatre. Author of *Composing Ourselves: The Little Theatre Movement and the American Audience* (Southern Illinois UP, 2004) and *Kitchen Sink Realisms: Domestic Labor, Dining, and Drama on the American State* (U of Iowa P, 2015); co-editor of *Food and Theatre on the World Stage* (Routledge, 2015). Currently working on a book about representations of dementia on the American stage of the past hundred years.



linda donahue, phd
associate professor | head of arts administration

Linda Donahue teaches arts administration and is currently active in both arts management and play directing. *American Theatre Magazine* and *Stage Directions* noted the arts administration program as one of the top programs in the US. Her expertise in arts management, funding, marketing, advocacy, and community engagement is accompanied by current or past board memberships at Texans for the Arts, Southwest Theatre and Film Association, and Texas Non Profit Theatres, as well as service as a grant evaluator (Texas Commission for the Arts) and the Steering Committee of the Prague Playhouse (Czech Republic). She has led study abroad trips to England, Spain and the Czech Republic and presented lectures in Granada, Barcelona, Athens, London, Leeds, Liverpool, Toronto, Turin, Bologna, Belgrade, and Dubai.



ali duffy, phd
associate professor | dance

Ali Duffy is the founder and Artistic Director of Flatlands Dance Theatre. Her written scholarship was recently published in the *Journal of Dance Education*, *Research in Dance Education*, and *Dance Education in Practice*. She is working on a forthcoming book about careers in dance and a book chapter for inclusion in the forthcoming *Dancing Across the Life Span*. She receives commissions for choreography, master classes, and lectures across the U.S., including recently at the University of South Florida, UNC Charlotte, and Lindenwood University. TTU honors include Integrated Scholar award, Teaching Academy induction, Humanities Center Faculty Fellowship, and a New Faculty Award. Dr. Duffy holds a PhD from Texas Woman's University, an MFA from UNC Greensboro, and a BA from UNC Charlotte.



genevieve durham decesaro, mfa
professor | dance

Genevieve Durham DeCesaro is Vice Provost for Academic Affairs and Professor of Dance at Texas Tech University. Her choreography has been commissioned and performed across the country, with notable presentations at Virginia Tech, Spelman College, and the John F. Kennedy Center for the Performing Arts in Washington, D.C. She served as Director of the South-Central Region of the American College Dance Association from 2012 through 2018 and is a Visiting Evaluator for the National Association of Schools of Dance. She maintains an active performance career and focuses her research in areas related to effecting cultural change through dance and other arts. Her book, *Ordinary Wars: Doing Transdisciplinary Research*, coauthored with noted social scientist Dr. Elizabeth Sharp, was published in 2016.



bill gelber, phd
associate professor | acting/directing

Bill Gelber is an Associate Professor of Theatre who teaches acting, directing, pedagogy, and period styles, including Shakespeare and his contemporaries. He has a Ph.D. in Theatre History from the University of Texas at Austin, where he studied with Oscar Brockett. He has been published in the *Brecht Jahrbuch* as well as the *Texas Theatre Journal* and in *Early Modern Literary Studies*. His essay, "A Ha in Shakespeare" appears in *Shakespeare Expressed: Page, Stage, and Classroom*. His forthcoming book *Engaging with Brecht: Making Theatre in the 21st Century* is to be published by Bloomsbury Methuen Drama. Dr. Gelber was recently inducted into the Texas Tech University Teaching Academy.



andrew gibb, phd
associate professor | head of history/theory/criticism

Andrew Gibb is the area head for theatre history, theory, and criticism in the School of Theatre and Dance. His scholarship focuses on the US West, and how performance in the region has been shaped by unique intersections of race, class, and geography. He is author of the book *Californios, Anglos, and the Performance of Oligarchy in the U.S. West*, and has published essays in scholarly journals including *Theatre History Studies*, *Comparative Drama*, the *Journal of Dramatic Theory and Criticism*, *Theatre Symposium*, and the *Texas Theatre Journal*, as well as in the edited volume *Querying Difference in Theatre History*. He earned his Ph.D. at the University of California, Santa Barbara and an M.F.A. at the University of Illinois.



erin harold alvarado
adjunct instructor | dance

Erin Harold Alvarado is currently in her fourth year as an adjunct instructor at Texas Tech University. During her time as an instructor, she has taught all levels of jazz, tap, and hip hop. She is in her sixth year as the Pom Squad (dance team) coach at Texas Tech University. Last season, she led the Texas Tech Pom Squad to the squad's first national championship in school history in Division 1A Jazz at National Dance Alliance (NDA). While at Texas Tech, her teams have travelled to Shanghai, China to represent the USA in their annual Tourism Festival, performed alongside the Dallas Cowboys Cheerleaders, and have made multiple appearances across the United States. Erin is a graduate of West Virginia University.



rachel hirshorn-johnston, mfa
assistant professor | acting/directing

Rachel Hirshorn-Johnston teaches voice, speech, movement, and acting at the School of Theatre and Dance at Texas Tech. She is a certified teacher of Fitzmaurice Voicework®, an active member of Actors' Equity (AEA), the Voice & Speech Trainers Association (VASTA), and the Pan-American Vocology Association (PAVA), and also contracts as a dialect coach in professional regional theatre. She continues to perform throughout the US and Europe and serves as a founding company member for Outpost Repertory Theatre, Lubbock's first Equity Company. Additionally, Rachel freelances with private clients (corporate, non-profit, government) on dialect modification and presentation skills. Her on-going research examines the intersection of performing arts methodologies with vulnerable populations (patient, veteran, female, lower socioeconomic status, etc.).



jesse jou, mfa

assistant professor | acting/directing

Jesse Jou is Assistant Professor of Directing at Texas Tech School of Theatre & Dance. Some of his projects include *Say You Heard My Echo* by Kelly Zen-Yie Tsai (HERE Arts Center); *The Betrothed* by Dipika Guha and *Neighborhood 3: Requisition of Doom* by Jennifer Haley (Wellfleet Harbor Actors Theater); *The Netflix Plays* (Ars Nova); and *Zen Ties* by Y York (The Rose Theatre, Omaha, NE). He has helped develop new work at PlayPenn; the Lark; the New York Fringe Festival; The Kitchen Theatre Co. (Ithaca, NY); and the Yale Cabaret. He is an alumnus of the Cherry Lane Mentor Project; the Drama League's Directors Project; the Soho Rep Writer/Director Lab; and the Civilians R&D Group. MFA, Yale School of Drama.



ronald dean nolen, mfa

assistant professor | head of acting/directing

Dean Nolen has originated roles in dozens of new plays and musicals from Broadway as Harry Bright in the original Broadway cast of *Mamma Mia!* to off-Broadway, creating the role of Ken in Rob Ackerman's *Dropping Gumballs on Luke Wilson*, Terence in Theresa Rebeck and Alexandra Gersten-Vasillaros' critically-acclaimed Pulitzer-Prize finalist *Omnium Gatherum*, as well as the role of Jeffrey in Rob Ackerman's *Tabletop* (2001 Drama Desk Award). Other New York Theatre: Manhattan Theatre Club, The Working Theatre, VOICETheatre (company member), Naked Angels Theatre Company. Regional: Yale Rep, Actors Theatre of Louisville, The Wilma Theater, Dallas Theater Center, others. TV: roles include Philip Montrose on "Law and Order: SVU," Nigel Hammaker on "Mercy," Dan Enright on "Law and Order," others. He currently serves as Head of Acting/Directing for the School of Theatre and Dance.



kyla olson, mfa

assistant professor of practice | dance

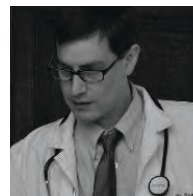
Kyla Olson is an Assistant Professor of Practice in the School of Theatre and Dance at Texas Tech University. Since joining the faculty in 2008, she teaches levels of ballet and jazz, as well as Dance Production Activities I/II, Musical Stage Dance, and Dance in the Community. Olson serves as a choreographer for the school's annual musicals, and the University Dance Company. She is the faculty adviser for University Dance Company and Dancers with Soul. Kyla is a resident choreographer and director for Lubbock Moonlight Musicals. Professor Olson holds a BFA in Dance from West Texas A&M University, and an MFA in Dance from Sam Houston State University. She is also an ABT® Certified Teacher in Pre-Primary-Level 3 of the ABT® National Training Curriculum.



mallory prucha, mfa

assistant professor | head of design/technology

Mallory Prucha is a member of United Scenic Artists, Local 829, IATSE. She received an MFA in Costume Design/Technology from the UNL Johnny Carson School of Theatre and Film, an M.A. in Theatre Arts and a B.A. in Studio Art from the University of NE-Omaha. She has worked for such companies as Oregon Cabaret Theatre, Utah Festival Opera, NE Shakespeare, NE Repertory Theatre, Black Hills Playhouse, and Southwest Shakespeare. As a freelance Fine Artist, she has illustrated 7 volumes of poetry for author Dr. Toni Poll-Sorensen and "A Primer in Theatre History" by Dr. Bill Grange. She specializes in coordinating moulage for large-scale first-response exercises and simulation and has completed her first level of training for Composite Drawing for Law Enforcement. Visit her website at www.malloryprucha.com.



paul n. reinsch, phd

associate professor of practice | cinema

Paul N. Reinsch is Associate Professor of Practice – Cinema. Paul is a media historian whose work often addresses sound and argues for the intersection of history and theory in accounting for this neglected half of audio-visual media. He is the author of *A Critical Bibliography of Shirley Jackson*, an editor of *Python beyond Python: Critical Engagement with Culture*, and his work has appeared in *From Media to Media Mogul: Critical Perspectives on Tyler Perry*, and journals such *Music and the Moving Image*, *Quarterly Review of Film and Video*, *Film International*, *Spectator*, and *Flow*. Paul has a Ph.D. in Critical Studies from the School of Cinematic Arts at the University of Southern California.



seth warren-crow, mfa

assistant professor | design/technology

Seth Warren-Crow is a sound designer and composer for theatre, dance, performance art, and digital media. He received an MFA in Electronic Music and Recording Media from Mills College in California. He was the Musical Director for the Department of Dance at the University of Wisconsin at Milwaukee from 2009-2013. Some notable venues for both Seth's sound design and composition for dance and his collaborative work with Heather Warren-crow as warren-crow+warren-crow include The Prague Quadrennial of Performance Design & Space (Czech Republic), World Stage Design (Taiwan), The Porsgrunn International Theater Festival (Norway), Diapason gallery (NY), the Soundwalk Festival (CA), The Museum of Performance + Design (CA), La Mama Experimental Theatre Club (NY), The Harlem Stage eMoves Festival (NY), The Milwaukee Ballet (WI), and the Coco Dance Festival (Trinidad and Tobago).



rebecca gilman, mfa
professor | head of playwriting

Rebecca Gilman's plays have been produced by the Goodman Theatre, Steppenwolf Theatre, Royal Court Theatre, Lincoln Center Theatre, Public Theater, Manhattan Theatre Club, New York Theatre Workshop, Hampstead Theatre, and Manhattan Class Company. She is the recipient of a Guggenheim Fellowship, The Roger L. Stevens Award from the Kennedy Center Fund for New American Plays, The Evening Standard Award for Most Promising Playwright, The George Devine Award, and The American Theatre Critics Association's ATCA/Steinberg New Play Award. She was named a finalist for the 2001 Pulitzer Prize for her play, *The Glory of Living*. In 2016 she was inducted into the Alabama Writer's Hall of Fame. Ms. Gilman is an Artistic Associate at the Goodman Theatre in Chicago and a member of the Council of the Dramatists Guild of America.



charles harmon, phd
professor of practice | history/theory/criticism

Charles Harmon teaches script analysis and interpretation to graduate students and undergraduate theater majors. His background is in American literary history and cultural theory, as well as creative writing, and he has taught at Drake University, Loyola University Chicago, and Northwestern University. His writing has appeared in *Mosaic*, *The Southern Literary Journal*, and *The Missouri Review*, among other places, and he has a Ph.D. in English from the University of Wisconsin-Madison and a M.F.A. in fiction writing from The Ohio State University.



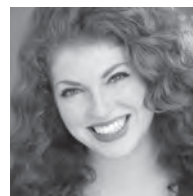
sarah johnson, phd
assistant professor | dramaturgy

Sarah Johnson, the Assistant Professor of Dramaturgy at Texas Tech University, holds a PhD in Theatre and Performance Studies from CU Boulder and an MFA in Dramaturgy from The University of Iowa. Her research focuses on intercultural theatre, new play development and dramaturgical methodologies. Her writing has been featured in *Asian Theatre Journal* and *Theatre Topics*. She was a casebook writer for Broadway's *Allegiance*. In regional theatre, she has provided dramaturgical support for productions with Outpost Repertory Theatre, Portland Stage, Colorado Shakespeare Festival, Athena Arts Project, Dirtyfish Theater and several playwriting clients.



shawn ketchum johnson, mfa
assistant professor | design/technology

Shawn Ketchum Johnson is a theater maker focused on visuality, design, and generative processes. His expertise in site-specific and devised performance keep him linked to innovative socially-engaged ensembles throughout the country and the world. Recent scenic designs include the world premiere of *Daisy* at ACT (Gregory Award), *Ghosts* at ArtsWest (Gregory nominated), *Bring Down The House* and *Richard III* at Seattle Shakespeare, and *Material Deviance In Contemporary American Culture* at On The Boards. Recent other projects include the world premiere of *Time To Tell*, an original hybrid performance piece presented by ACT Theatre in Seattle, and *The Riot Ballet*, an interactive game/theater hybrid devised by a multinational collaborative team, with rolling premieres in Montreal and Seattle.



casey keenan joiner, mm
assistant professor | musical theatre

Casey Keenan Joiner, a native of Dallas, serves as Assistant Professor of Musical Theatre. As a composer, Casey's original work has recently been showcased in New York at Feinstein's 54 Below, the Duplex, and the West End Lounge. She has attended Berklee College of Music, the American Musical and Dramatic Academy, and the BMI Lehman Engel Musical Theatre Workshop. Her work in New York City earned the original cast of her musical, *Glass*, the title of Lincoln Center Artist of the Year in 2015. Casey is a current member of the National Opera Association, the National Association of the Teacher of Singing, and is currently serving as the MTI Vice Coordinator for KCACTF Region 6.



doug wright, mfa
distinguished visiting professor | playwriting

Doug Wright's plays include *I Am My Own Wife* (Tony Award, Pulitzer Prize), *Posterity*, and *Quills* (Obie Award), and books for the musicals *Grey Gardens* (Tony Nomination), *The Little Mermaid*, *Hands on A Hardbody* (Drama Desk Nomination) and *War Paint*. He adapted and directed August Strindberg's *Creditors* for the La Jolla Playhouse in 2009. Films include the screen adaptation of *Quills* (Paul Selvin Award, WGA) and production rewrites for director Rob Marshall, Steven Spielberg and others. He is president of The Dramatists Guild and on the Board of The New York Theater Workshop. He has taught or guest lectured at the Yale Drama School, Princeton University, Juilliard and NYU. He lives in New York with his husband, singer-songwriter David Clement. Upcoming projects include his new play *Goodnight, Oscar* starring Sean Hayes and opening at the Goodman Theater in Chicago in 2021.

michael legg | artistic director

This has been an incredible summer at WildWind - one of the very best yet. There are so many reasons for that, but I want to start by recognizing Sadie Nickerson and her team - Mariah Solis and Surasak Namwatsopon. The three of them did a remarkable job of coordinating and taking care of the record number of guest artists that spent these four weeks with us. Every single guest artist remarked on the incredible level of care and hospitality they received.



That number of guest artists resulted, in part, from two continuing partnerships and an exciting new one. As it did last summer, the injection of students and faculty from the Hong Kong Academy of Performing Arts brought an energy, a discipline and an enthusiasm that was extraordinary to witness. The Kennedy Center once again sent a brilliant playwright, Noah Diaz, to the Lab, accompanied by Director Knud Adams and visiting actors Eli Pauley and Benny Sully. And for the first time, DieCast Theatre brought four artists for a week-long new play devising experience.

Elsewhere on the new play front, our guest playwrights (Jean Ann Douglass, Benjamin Benne, Mara Nelson-Greenberg, and Sam Myers) brought work that was, in turns, challenging, hilarious, uplifting, and insightful and will, no doubt, be soon seen in theatres across the country.

Throughout the month, so many others contributed to the education and experiences of the students at WildWind. Kelly Quinette, Billy Sy, Rich Brown, Pratik Motwani, Melissa Ng, Dominique Fawn Hall, Carolyn Mraz, Thom Weaver, Jim Wren and Brenna Geffers led workshops and master classes that tested the endurance, knowledge, and heart of the incredible students who took part in this year's Lab. And of course, Sarah Lunnie provided strong guidance and inspiration in her first year as Associate Artistic Director.

Obviously, none of this would be possible without the support of the faculty and staff of Texas Tech, led by Dr. Mark Charney. Not to mention the generous support of our donors and granting agencies, especially Herb Armstrong and the Rae Charitable Trust, without whom WildWind just wouldn't exist.

rich brown | artistic director

In just eleven days the hard-working, courageous, and passionate TTU Theatre students, along with two guests from Turkey, and one from Angelo State University dove into Devised Theatre for their first time. They engaged fully in experiential learning to go from having no script, to creating a 50-minute performance to share with the citizens of Marfa. The students left Marfa empowered to create their own work, so they will no longer be beholden on a director to cast them, or artistic director to hire them as designers or playwrights. They now have the skills and technique to add their voices to the cultural conversation to serve future audiences.



Students learned how to deconstruct live performance and analyze the individual elements of the stage which combine to create theatrical forms (what we see or hear on stage), and may then hold content (ideas from text or songs) to form Moments of performance. In this way, students learned to reconstruct the elements of the stage to generate new theatrical forms and write performance as they explored our hunch of transformation.

It's thrilling to watch interpretative artists transform into creative artists. Students learned to work outside of their specialized theatrical areas, so actors who had never written text were asked to become playwrights; playwrights were asked to jump up and move their bodies to generate forms; designers too created forms and moments; and at some point everyone did some directing. They have experienced a process of devising to use as a model as they go forward and generate their own ways of working, of creating their plays of the future.

mark charney | producer | *black lizard*

Each year, since 2012, Texas Tech's School of Theatre and Dance has committed to taking graduate students to the Tennessee Williams Festival in Provincetown, MA, not only to study under three of the best and most important scholars in the country, but also to see 8 or 9 professional shows related to Williams and attendant authors and themes. We actually began this relationship the first September I arrived, anticipating just how fruitful it would be for our students. Charlene Donaghy and Thomas Keith helped to create the Tennessee Williams Institute, a training ground for scholars, and although TTU isn't the only school to participate, we were the first university to commit and we still represent the majority of the participants.

Four years ago, based on the success of the Tennessee Williams Institute, we were also invited to bring a show to the festival, the only university in the county to solicit such an honor, and because it was successfully reviewed by *The New York Times* and *The Huffington Post*, this has become an annual event. Not only has it helped to distinguish our program, but it has provided untold opportunities for our students.

Last year, the Curator of the Festival himself, David Kaplan agreed to direct for us a production of Lorca's famous *Doña Rosita*, and his idea was to cast young students who tell the story, playing in a back yard, using fabric from a clothes line. While we could have cast just our own students, our School wanted to further its interest in the community, as evidenced by our semester-long theatre and dance in the community class required of all majors, by partnering with Atkins Middle School to cast Lorca's classic. With the enthusiastic support of Principal Chris Huber and drama teacher Amy Laney, we cast the show using six middle school students.

This year, our own Jesse Jou is directing a reading of Mishima's *Black Lizard* as the centerpiece of the festival. We held a workshop on campus in August, and at the Festival, our students will work alongside equity actors from Japan, incorporating costume designs from Mallory Prucha, and yes, even a member of the RuPaul ensemble.

As you can imagine, the implications of such a collaboration are plentiful. Not only do these students annually have opportunities to be directed by internationally known directors, but they meet artists, discuss literature, learn about Williams, and experience some of the best theatre in the country.

student achievements

Hillary Boyd participated in a staged reading of Mara Nelson-Greenburg's new play, *The Haunting at Camp Winona*, during WildWind Performance Lab; in a developmental workshop of *Black Lizard*, by Yukio Mishima, which will be traveling to the Tennessee Williams Festival in September; and was a guest teaching artist for LHUCA's Summer Arts Camp for kids.

Maddie Bryan was awarded with an Acting Apprenticeship at the Williamstown Theatre Festival in Williamstown, Massachusetts and performed in *The Late Night Cabaret*.

Erin Cawley was named the Performing Arts Chair at Lincoln School, an all-girls school in Providence, RI; completed her last year as a Graduate Student Subcommittee Chair (GSSC) within the PDC at ATHE; directed *A Circle of Lines* in the Providence Fringe Festival; and is the assistant director at the Wilbury Theatre Group this fall of Clare Barron's *Dance Nation*.

Zach Dailey attended the ATHE 2019 National Conference in Orlando, FL and led two roundtables: "Theatre Skills in the Corporate World" and "Theatre Skills Across Non-Arts Professions" for the Theatre as a Liberal Art (TLA) Focus Group. He also acted in a New Play Development Workshop reading of *Dancing with Johnny DeMarco* by Rick Davis.

Winter Davis presented her research on Arts Patronage in Modern America

at the Rothermere American Institute, University of Oxford. She received a 'Humanities & Identities' Bursary from the University of Oxford Vice-Chancellor's Diversity Fund and the Andrew W. Mellon Foundation. She also served as the costume designer for *The Hairy Ape* by Eugene O'Neill, a production in partnership with Renegade Productions and Grace Campus.

Daniel DiPinto participated in the Open Jar Institute in New York City where he worked and studied with Broadway veterans and current Broadway talent.

Sydney Dotson was cast as Carrie White in Casa Mañana's Apprentice Program production of *Carrie the Musical*.

Paris Dupre played Ethel Peas in Rockwall Summer Musical's Production of *Thoroughly Modern Millie*. She also took vocal lessons from Kendra Herrington; participated in a master class with David Gaschen; and took private tap lessons with DFW performer and director, Joseph Jones.

Delaney Ellis participated in three-week preparation intensive through her dance studio and spent a week in New York competing at nationals in the NYCDA competition where her studio was awarded "studio of the year."

Cara Ellison played Ariel in *The Little Mermaid* at Love Your City Theatre (LYCT) in Cedar Hill, Texas.

Ryan Fay spent three weeks in California at Dell'Arte International studying physical theater and mask work.

LyaNisha Gonzalez attended WildWind Performance Lab and workshopped her play, *Black Girl, Interrupted*. She also participated in The 44th Samuel French Off Broadway Play Festival where her ten minute play *On A String* was one of thirty selected out of over 900 submissions.

Alicia Goodman is co-editing an anthology book about Marvel's *The Punisher*, to be published by McFarland later this year, and authoring a chapter entitled, "The Female Punisher: A Thought Experiment."

Sarah Jackson participated in Oklahoma Shakespearean Festival (OSF) in Durant, Oklahoma.

Evangeline Jimenez presented a paper for the Religion & Theatre Focus Group at the 2019 Association for Theatre in Higher Education Conference in Orlando, Florida; participated in a Marie Irene Fornes Playwriting Workshop; was elected as the Graduate Representative for the Religion & Theatre Focus Group for the 2020 ATHE Conference; and won first place for the TETA 2019 Scholar's Debut Paper Project. She will present her winning paper at the Academic Symposium at the TETA 2019 Conference in September.

Tom Laney III participated in two workshops for Mishima's *The Black Lizard*, a production headed to the Tennessee Williams Theatre Festival in

Provincetown; performed in the world premiere of Mara Nelson-Greenburg's new play, *The Haunting at Camp Winona*; and produced/created the podcast, "Hidden Theatre - Radio Plays," which features local actors performing new scripts by playwrights from across the country.

April Langehennig was the Sound Designer for Outpost Repertory Theatre's production of *Tigers Be Still* and Technical Director of Horizon School of the Art's production of *High School Musical*.

Cory Lawson acted in *Empty Roads with Cars*, which debuted at the Bilkent International Theatre Festival in Ankara Turkey; flew to Holland as an invited guest at the Over Het IJ Festival; workshopped a new play by Garret Milton, *The Playwright and The Producer*, in the renowned Dutch theatre company Orkater; and acted in *After The Storm*, which debuted at the 44th Annual Natural Hazards Research and Application Workshop in Broomfield, Colorado.

Nick McCord's play *The Write-In* had a reading at The Hollins New Works Festival in Roanoke, VA.

Patrick Midgley presented a paper on international productions of *Desire Under the Elms* at The American Literature Association's national conference in Boston; completed two book reviews for 2020 publication with *Theatre Annual* and *Text and Performance*; and was selected as a featured panelist for MLA's 2020 National Conference in Seattle, Washington, where he will present a

paper on Eugene O'Neill's path to the Nobel Prize. Patrick continued to serve as a respondent for The American Shakespeare Center's "Shakespeare's New Contemporaries" play development project, an international competition for professional playwrights.

Garret Milton co-wrote, co-developed, and directed an original piece of theatre, *After the Storm*, for presentation at the 44th Annual Natural Hazards Research and Application Workshop in Broomfield, Colorado; organized a research initiative in the Netherlands, seeking out and locating artistic and educational partners for future collaborations between Texas Tech and Dutch theatre makers; and received an invitation from Emmy-nominated Dutch film and theatre director, Titus Tiel Groenestege, to develop, direct, as well as offer production support for his new play, *The Playwright & The Producer*.

Kaitlyn Mitchell spent the summer in Santa Rosa, California at Summer Repertory Theatre where she worked on the makeup and wig team, led by Samantha Abbott, designing and styling wigs for *Pippin*, *Bonnie and Clyde*, *Mamma Mia*, *Sylvia*, and *The 39 Steps*.

Kelly Murphey produced, along with several Texas Tech alumni, a unique audio, theatrical experience at the Prague Quadrennial, a prestigious worldwide festival of arts, architecture, and engineering.

Sadie Nickerson worked as Company Manager for WildWind Performance Lab and the Stage/Company Manager for *Black Lizard*, a production headed

to the Provincetown Tennessee Williams Theater Festival in September.

Randall Rapstine participated in a workshop of Mishima's *Black Lizard*; acted in a WWPL staged reading of *Rock Egg Spoon* by Noah Diaz; taught acting to high school students as part of Texas Tech's UIL theatre camp; and appeared as Principal Joseph Moore in Kim Rosenstock's *Tigers Be Still* directed by Jesse Jou as part of the debut season of Outpost Repertory Theatre, Lubbock's first professional Equity theatre company.

Yvonne Racz-Key was invited to teach ballet to the Budapest Dance Theatre in Budapest, Hungary; traveled to New York City for her thesis project: directing and choreographing, *Guys and Dolls*; and taught master classes in Upstate New York to young theater students.

Lindsay Rigney interned for the Wallace Theater and helped produce Renegade Production's *What We Scream Underwater When No One Can Hear Us* at the YWCA. She was also cast in Will of the Winds production of *Steel Magnolias* and began a marketing and development internship at Ballet Lubbock.

Estevan Rivera was cast in Lubbock Community Theatre's production of *Matilda the Musical*, part of Lubbock Community Theatre's "Theatre for youth" program.

Allison Roberts continued her Fellowship with the Charles Adams Studio Project (CASP) and interned at Hub Theatre Group/Hub Performing Arts School.

Lauren Robinson played Frieda in *Carrie: The Musical* at Casa Mañana in Fort Worth, Texas.

Sydney Rood spent five weeks taking dance classes at DNArts ballet studio, in Boerne, Texas; performed a solo in a recital for Webby, a program designed to teach dance and gymnastics in daycares or after-school programs; and worked as a counselor for Pine Cove Camp.

Dillon Rouse led the workshop "Incorporating Pedagogy and New Play Development Methods for Authors on the Spectrum" at Texas Educational Theatre Association Summerfest; was invited to present "Workshopping Plays with Authors on the Spectrum," for the Alliance for the Arts in Research Universities Conference and to present "Incorporating Pedagogy and New Play Development Methods for Authors on the Spectrum" at Texas Educational Theatre Association; participated in three panels for the Association for Theatre in Higher Education (ATHE); and had his ten-minute play, *The Day Superman Cried*, produced at the Rod Wilson 24-hour Play Festival in Dallas.

Christian Ruiz stage managed *Mame* and *The Sound of Music* for the summer season at Reagle Music Theatre of Greater Boston; earned membership into Actor's Equity Association; and was a production assistant for the Summer 2020 Disney movie *Free Guy* starring Ryan Reynolds.

Mark Stargel worked as scenic crew for Outpost Repertory Theatre's summer production of *Tigers Be Still* by Kim Rosenstock and directed by Jesse Jou,

presented at the LHUCA Firehouse.

Susan Stone-Lawrence organized two panels and presented at the Association for Theatre in Higher Education conference in Orlando, Florida.

Kietraile Sutton trained this summer at the Joffrey Ballet School and with Kari Margolis (learning the Margolis Method), furthering his skill set in movement and performance. He was cast in *Mamma Mia* in Dallas.

Rebecca Taylor performed on a cruise ship at the Liarsville Klondike Gold Rush Trail Camp & Salmon Bake.

Alexa Teleki performed at the Bilkent International Theatre festival in Ankara, Turkey; taught dance at a high school theatre camp; and took voice lessons with Texas Tech Alumni, David Gaschen.

Hannah Turell participated in the Stella Adler Summer Conservatory; was a member of the Ensemble in a concert version of *Into the Woods* at The Town Hall NYC; and held an internship with Werk With Broadway.

Alexandra Viesca was the Production Stage Manager Intern for Rubicon Theatre Company's production of *Into the Woods*.

Colin Vorbeck worked for the Heart of America Shakespeare Festival in several capacities. He performed the role of Tilney in *Shakespeare in Love*; served as fight captain; and taught for its summer education program. In August, he attended the ATHE conference where he participated on three different panels.

Steven Weatherbee played the role of "Paddy" in Eugene O'Neill's *The Hairy Ape*, produced by Renegade Productions; acted in *After the Storm* at the 44th Annual Natural Hazards Research and Application Workshop in Broomfield, Colorado; and participated in the 2019 Marfa Intensive.

Luke Weber played Jimmy Smith in *Thoroughly Modern Millie* at the Rockwall Summer Musicals and attended the Open Jar Institute Actor Training Program in New York City.

Alex Webster worked and traveled with Transforma Theatre Company to the 72nd Edinburgh Fringe Festival for the month-long run of the show, *The Female Role Model Project*.

Alec Lee Williams founded Renegade Productions and produced the company's first work, *The Hairy Ape* by Eugene O'Neill at Grace Campus; interned with Texas Tech University Systems Public Art and the Tennessee

Williams Festival in Provincetown, Massachusetts; participated in the 2019 Marfa Intensive; and executive-produced *What We Scream Underwater When No One Can Hear Us* by C. E. Turnage.

Cole Wimpee produced and acted in *Butcher Holler Here We Come*, at the Hollywood Fringe Festival in Los Angeles. He also produced and directed *(I)sland T(rap): The Epic Remixology of the Odyssey*, written and performed by his fellow doctoral student, **Austin Dean Ashford**, at the Edinburgh International Fringe Festival in Scotland.

Grace Wohlschlegel was Technical Director for Tent Theatre's 57th season, an outdoor summer stock theatre in the Springfield community.

Michael Yarick performed in *Empty Roads with Cars* at the Bilkent International Theatre festival in Ankara, Turkey, and participated in the 2019 Marfa Intensive.

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faculty & staff achievements

Norman Bert, graduate students, and recent graduates of the School of Theatre and Dance presented the 40-minute play *After the Storm* to an audience of 200 participants in the 2019 Natural Hazards Workshop in Bloomfield, Colorado, an annual conference of engineers, social scientists, governmental agents, and scholars who are involved in providing recovery from natural and human-made disasters or in researching into such efforts. *After the Storm* was a collaborative effort with Dr. Ali Nejat, an Associate Professor in TTU's Department of Civil Engineering.

Andrea Bilkey began a three-year service term as Director on the Board of Directors for the United States Institute for Theatre Technology, and joined the J.T. & Margaret Talkington College of Visual & Performing Arts College of Visual & Performing Arts as Associate Dean of Undergraduate and Curricular Issues.

Charlotte Boye-Christensen taught master classes in contemporary technique at the Copenhagen Contemporary Dance School; travelled to Richmond, Virginia, on a site-visit for a performance that her company, NOW-ID, is doing at the Tredegar Iron Works Museum in November commissioned by the University of Richmond; taught a two-day workshop for the students at the Waterford School in Salt Lake City; co-curated *Pecha Kucha* in Salt Lake City; and created and staged a new version of *Rite of Spring* in Salt Lake City, a site-specific production staged below an overpass in an industrial area of the city.

Dorothy Chansky gave an invited lecture at the University of Łódź (Poland), where she also directed a group of students in a reading of Alice Brown's *Joint Owners in Spain*. In June, she was one of four professors from TTU who accompanied our Vice President for Research and Dean of the Graduate School to China on a trip to explore possibilities for research collaboration, faculty and student exchange, and student recruitment for a special new international program. In August, she completed her tenure as President of the American Theatre and Drama Society, chairing two business meetings for the group at ATHE, where she also chaired the "Spotlight on New Works" session, which features six new books selected by three focus groups. When not on the road, she was a guest scholar at Columbia University in New York, working on her current book project.

Tanya Calamoneri traveled to New York City to conduct research at La MaMa Archives and at CAVE Artspace, the founders of the New York Butoh Festival. This was the final archive research toward her book, *Butoh America*, which is due to Routledge in July 2020.

Mark Charney began his summer as Executive Director of WildWind, before heading to Eastern Europe, where he shared the community-based activities of our school to groups in Sibiu, Romania; Budapest, Hungary; and Belgrade, Serbia.

EVERY PLAY WAS A NEW PLAY ONCE Script Raiders

Date	Time	What	Where
September 20-21	8:00pm	24-Hour Play Festival	Maedgen Theatre
October 4	11:00pm	No Shame Theatre	Maedgen Theatre
October 11	11:00pm	No Shame Theatre	Studio 267
October 13	7:00pm	Reading Series: One Act Plays (2)	Studio 267
October 18	11:00pm	No Shame Theatre	Studio 267
November 1	11:00pm	No Shame Theatre	Studio 267
November 8	11:00pm	No Shame Theatre	Maedgen Theatre
November 10	7:00pm	Reading Series: Full-Length Play	Studio 267
November 22	11:00pm	No Shame Theatre	Maedgen Theatre
January 19	2:00pm	High School Playwriting Competition Showcase	Studio 267
January 26	7:00pm	Reading Series: Full-Length Play	Studio 267
February 14	11:00pm	No Shame Theatre	Maedgen Theatre
March 1	7:00pm	Reading Series: 10-Minute Plays	Studio 267
March 6	11:00pm	No Shame Theatre	Maedgen Theatre
March 28	10:00a-8:00p	New Play Showcase	Maedgen Theatre
April 10	11:00pm	No Shame Theatre	Studio 167
April 17	11:00pm	No Shame Theatre	Studio 267
April 24	11:00pm	No Shame Theatre	Studio 267
May 1	11:00pm	No Shame Theatre	Studio 267

He then took a play he directed and co-wrote with Cory Norman, *Empty Roads with Cars*, to the Bilkent University International Festival in Ankara, Turkey (along with five students), where it met with sold out houses and potential publication in Istanbul. After that, he served his last year as Associate Director of the O'Neill National Critics Institute before heading to Marfa where he served as Executive Director of the Marfa Intensive Year Four.

Jeff Day participated in the Kennedy Center Playwriting Intensive in Washington, D.C., under the tutelage of former Dramatist's Guild President Gary Garrison. Alongside 40 other playwrights, he worked with Caleen Jennings, Mark Bly, and Jacqueline Goldfinger to further explore the craft of creating rich, complex, and vibrant characters.

Linda Donahue taught Theatre Appreciation at the TTU Center in Seville, Spain during the first summer session. Her class included TTU students from the College of Engineering.

Ali Duffy published two articles this summer: one in the *Journal of Dance Education* and the other in *Research in Dance Education*. With the support of a Dean's Advancing Creative Scholarship award, she traveled to Santa Fe, NM to conduct research on Meow Wolf and then presented a paper at the Dance Studies Association conference at Northwestern University. Dr. Duffy also performed at the Ft. Worth Contemporary Dance Festival with Flatlands Dance Theatre and began a new creative collaboration with a digital media artist.

Genevieve Durham DeCesaro, with Rachel Hirshorn-Johnston, presented a poster at the 2019 Alzheimer's Association International Conference in Los Angeles in July. The peer reviewed poster featured information about and data resulting from performances of *Remember This? A Participatory Performance Experience* which features a cast of faculty members, graduate students, and alumni from the School of Theatre and Dance.

Andrew Gibb served as Vice President for Conference for the Association for Theatre in Higher Education. One of the largest national gatherings of college and university theatre educators, this year's conference was held in Orlando, Florida.

Rachel Hirshorn-Johnston performed in *Tigers Be Still*, by Kim Rosenstock, the second production in Outpost Repertory Theatre's inaugural year. In July, she presented a poster, along with Genevieve Durham DeCesaro, at the 2019 Alzheimer's Association International Conference in Los Angeles. The poster featured information about and data resulting from performances of *Remember This: A Participatory Performance Experience* which features a cast of faculty members, graduate students, and alumni from the School of Theatre and Dance. In August, Rachel presented a workshop at the annual conference for the Voice and Speech Trainers Association in Orlando, Florida. The workshop blended key approaches

from both Fitzmaurice Voicework® and Sanford Meisner's "repetition" acting exercises to explore how provocation affects impulsive inhalations. Finally, Rachel contributed on a Spanish-Language article for the educational journal, *Eufonía*, special edition (October 2019): "Revisitar la educación musical en el mundo" (revisiting music education in the world), entitled: "Educación vocal e innovación" (innovation in voice education).

Sarah Johnson served as Associate Executive Director of WildWind Performance Lab. She was the dramaturg for Outpost Repertory Theatre's production of *Tigers Be Still* and began an interactive audience engagement initiative, "What Stuck with You?" that will continue in subsequent Outpost productions. She presented a paper at the Association for Asian Performance Conference and multiple papers/chaired multiple panels at the Association for Theatre in Higher Education Conference. There she was re-elected to the Electronic Communication Co-Chair position in the Dramaturgy Focus Group and continued her service on the ATHE Electronics Communication Committee. She continued working with Robin Reese at Penn State Altoona on an applied theatre project tackling the opioid crisis and was thrilled to commission TTU PhD student Garret Milton as a playwright for the project. Sarah was also accepted to TTU's Women Faculty Writing Program for the fall where she will be working on the manuscript of a book on intercultural playwrighting.

Jesse Jou directed Kim Rosenstock's *Tigers Be Still* for Outpost Repertory Theatre. He then worked with translator/adaptor Mark Oshima and visual artist/designer Natsu Onoda Power on Yukio Mishima's *The Black Lizard*, in preparation for the Provincetown Tennessee Williams Theatre Festival in September.

Darin Moody was appointed as the Schools' Network Site Coordinator as well as Inventory Management Custodian. He successfully ran the UIL summer camp before traveling to Marfa, Texas, for the Marfa Intensive to provide technical and support.

Dean Nolen originated the role of Ken in the off-Broadway world premiere of Rob Ackerman's *Dropping Gumballs on Luke Wilson*. The play's successful run was directed by celebrated American playwright Theresa Rebeck and produced by Mark Plesent and The Working Theatre in NYC. While in NYC, Dean continued to develop the new play *My Country Tis*, with playwright Shauna Kanter. From NYC, he journeyed to Los Angeles to continue his work with Foundation of New American Musicals furthering his efforts to bring new musicals to TTU. Dean also participated in the College Audition Prep Weekend at Waxahachie High School as well as holding three days of masterclasses for Guyer High School in Denton, Texas. The latter was in part a collaboration with TTU alum and fellow Broadway actor, David Gaschen.

Cory Norman, with Mark Charney, traveled to Sibiu, Romania; Belgrade, Serbia;

faculty & staff achievements

and Ankara, Turkey. They presented at the International Platform of Doctoral Research in the Fields of Performing Arts and Cultural Management hosted by Lucian Blaga University of Sibiu and gave a lecture at Cedeum (Centre for Drama in Education and Art) about community-centric experiential theatre education in Belgrade. *Empty Roads With Cars*, a play they co-wrote, was presented at Bilkent Days International Theatre Festival in Ankara, Turkey. In August, Cory returned to Marfa, Texas as the company manager for the Marfa Intensive.

Kyla Olson presented a 2-day professional development workshop for the LISD dance faculty. She also attended the National Dance Education Organization's Special Topics Conference, *Jazz Dance: Hybrids, Fusions, Connections, Community*, at the Salve Regina University in Newport, RI. She also had the opportunity to go to NYC to see Broadway's *Hadestown* in August.

Mallory Prucha's illustrations were published in an 8th volume of poetry by collaborator Dr. Ton Poll-Sorensen, titled *A Garden Walk*. She also began her first sketches as Composite Sketch Artist for the Lubbock Police Department, and then went on to design costumes for the following theatrical productions: *Marriage of Figaro* at Utah Festival Opera, *Sweeney Todd* at Oregon Cabaret Theatre, and *Rite of Spring* at NOW-ID in Salt Lake City.

Paul N. Reinsch composed a book review comparing two new volumes on director Budd Boetticher and published a review of an edited collection on producer-director William Castle in the *Journal of Popular Film and Television*.

Beth Scheckel welcomed over 50 new undergraduate students to the TTU School of Theatre & Dance by assisting with their advising and registration throughout 27 Red Raider Orientation sessions.

Seth Warren-Crow, with Heather Warren-Crow, traveled to the 2019 Prague Quadrennial of Performance Design and Space in the Czech Republic. They presented a talk entitled "Scenography of the Imagination: Exhibiting Archival Sound Through an Experimental Audio Tour" as part of the *PQ Talks* series. They also performed in the *Emergence Festival* and debuted a new sound-performance piece as part of the *Sound Kitchen* series. Seth was named the Associate Vice Commissioner of Research for the USITT Sound Commission in July.

recent guest artists

knud adams | director

benjamin benne | playwright

hilarly bettis | playwright

rich brown | western
washington university

matt chapman | dell'arte
international

kathleen culebro | amphibian
stage productions

parijat desai | dancer

jean ann douglass | playwright

emily feldman | playwright's
center

hannah fenlon | tcg

selina fillinger | playwright

gary garrison | dramatists
guild of america

brenna geffers | die-cast

ann gillespie | playwright

skyler gray | victory gardens

amanda green | playwright

jason hale | bilkent university

jef hall-flavin | director

dominique hill | designer

duane lee holland, jr | dance

keith johnson | dance

david kaplan | director

basil kreimendahl | playwright

michael legg | montana
repertory theatre

rachel lerner-ley | cleveland
playhouse

brian j. lilenthal | tufts
university

sarah lunnie | jungle theater

bob mondello | npr

pratik motwani | dell'arte
international

carolyn mraz | designer

sam myers | playwright

mara nelson-greenberg |
playwright

melissa ng | designer

mathew paul olmos |
playwright

jenni page-white | actors
theatre of louisville

janice poon | hkapa (hong
kong)

brian quijada | actor/
playwright

kelly quinnett | university of
idaho

shannon robert | clemson
university

emily ruddock | merrimack
repertory theatre

zan sawyer-dailey | actors
theatre of louisville

jacqueline springfield | actor

billy sy | hkapa (hong kong)

michele vazquez | williams
street repertory

anne washburn | playwright

michael benjamin washington
| actor

thom weaver | die-cast

tony wong | hkapa (hong kong)

jim wren | uncg

doug wright | playwright



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support our students and innovative programs

A few years ago, we were a Department of Theatre and Dance. Now we are a School. What does this mean?

We increased commitment to our students by significantly growing our emphasis on experiential education, so much so that we now bring in over 35 professional guests a year to educate our students. And, in turn, we send our students all over the world.

Through national and internationally-recognized programs such as WildWind, the Arts in Prague, the Marfa Intensive, and the Tennessee Williams Festival, and partnerships with schools in Hong Kong and Turkey, we further introduce our students to the professional world of theatre and dance.

Contributions to the **Producers Circle** are instrumental in helping us bring the world to West Texas, and introduce the world to the talent here in Lubbock.

Please think about contributing to our program.

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university theatre staff

business manager	mary lauderback
senior business assistant	jeff day
coordinator	miguel cervantes
dance administrative assistant	sarah midgley
director of marketing & communication	cory norman
graduate admissions & recruitment	abigail roberts-chowning
undergraduate advisor	beth scheckel
production manager	joshua taylor whitt
technical director	jared roberts
electrics & sound shop manager	darin moody
costume shop manager	katherine davis
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school of theatre and dance

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box office assistant manager	shawn ward
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marketing manager	allison roberts
marketing staff	tom laney, surosak namwatsopon evan price, emily pritchard, lindsay rigney christian ruiz, shane strawbridge, shawn ward
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props staff	evan ray, rebecca taylor
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electrics shop staff	taylor alfred, eric maese carlos medina-maldonado, christopher rogers
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mission statement

The School of Theatre and Dance at Texas Tech University fosters the highest standards of scholarship and creative activity and provides opportunities for students to work actively in both areas. We champion training and education in a breadth of specialized programs, encourage students to cross boundaries between them, and prepare students for careers in both practice and pedagogy. By integrating the practical and the scholarly, the school serves as a vital force in the cultural and intellectual life of our society.

vision statement

The School of Theatre and Dance will exhibit and promote the highest standards of artistry, professionalism, diversity, and collaboration in arts training, education, and scholarship.

accessibility policy

Texas Tech University provides program accessibility for members of the public. Those requiring accessible materials in Braille, large print, tape, interpreter, or Telecommunications Devices for the deaf are requested to notify the university at least 72 hours before the need for such services in order that time will be adequate for their preparation.

memberships

The School of Theatre and Dance is a member of the Association of Arts Administration Educators (AAAE), American College Dance Festival Association (ACDFA), Association for Theatre in Higher Education (ATHE), Kennedy Center American College Theater Festival (KCACTF), Mid-America Theatre Conference (MATC), Southeastern Theatre Conference (SETC), Texas Educational Theatre Association (TETA), and the United States Institute of Theatre Technology (USITT).

thank you!

The School of Theatre and Dance 2019/2020 production season is made possible by Texas Tech University and the J.T. and Margaret Talkington College of Visual and Performing Arts.

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