



conTEXT

Texas Tech University || School of Theatre & Dance

2021-2022 SEASON: AWAKENINGS

A Little Night Music

music & lyrics by
STEPHEN SONDHEIM

book by
HUGH WHEELER

Orchestrations by
JONATHAN TUNICK

Suggested by a film by
INGMAR BERGMAN

Originally produced &
directed on Broadway by
HAROLD PRINCE

<i>Director</i> Casey Keenan Joiner	<i>Dramaturg</i> Brad Frenette	<i>Scenic/Lighting Design</i> Jared Roberts
<i>Music Director</i> Daniel Lee	<i>Intimacy Director</i> Laura Rikard	<i>Costume Design</i> Meagan A. Woodard
<i>Choreographer</i> Alexa Teleki	<i>Vocal Coach</i> Rachel Hirshorn-Johnston	<i>Sound Design</i> Darin Moody
	<i>Choreography Mentor</i> Kyla Olson	<i>Make-up Design</i> Ashley Fenton

CAST (in order of appearance)

<i>Mr. Lindquist</i> Eric Feldman	<i>Frid</i> David Postlewate	<i>Charlotte</i> Lauren Robinson
<i>Mrs. Nordstrom</i> Abigail Boyce	<i>Henrik Egerman</i> Andrew De La Garza	<i>Osa</i> Sydney Dotson
<i>Mrs. Anderssen</i> Lillian Melcer	<i>Anne Egerman</i> Mary Lantz	<i>Dancers</i> Savannah Rhodes Seb Archibald
<i>Mr. Erlanson</i> Tre Babineaux	<i>Petra</i> Gracie Wilson	<i>Swing: Charlotte, Anne, Petra, Fredericka</i> Becca Worthington
<i>Mrs. Segstrom</i> Paris DuPré	<i>Desirée Armfeldt</i> Rebecca Taylor	<i>Swing: Desirée, Madame Armfeldt</i> Sierra Roberson
<i>Fredrika Armfeldt</i> Joryhebel Ginorio	<i>Malla</i> Alexa Teleki	<i>Henrik Understudy</i> Parker Jackson
<i>Fredrik Armfeldt</i> JD Myers	<i>Bertrand</i> Parker Jackson	<i>Male Swing</i> Seb Archibald
<i>Madame Armfeldt</i> Samara Shavrick	<i>Carl-Magnus</i> Thomas Schnaible	

There will be one 10-minute intermission.

Any video and/or audio recording of this production is strictly prohibited.

A Little Night Music is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.mtishows.com

2021-2022 SEASON: SHOW SEVEN

PRODUCTION TEAM

Stage Manager
Tiffany A. Viesca

Asst. Director
Colin Thomas

Asst. Music Director
Seb Archibald

Asst. Choreographer
Sydney Rood

Asst. Costume Designer
Olivia Naomi

Asst. Scene Designer
Michelle N. Moore

Asst. Lighting Designer
Jesus Rodriguez

Asst. Sound Designer/A1
Jonathan Lee

Asst. Stage Manager
Maggie Hannan

Deck Manager
Trey Tucker

Asst. Technical Director
Hannah Culwell

Master Carpenter
Mark Stargel

Paint Charge Artist
Michelle N. Moore

Props Lead
Matt Chilcoat

Costume Crew
Audry Goodwin
Holden Jackola
Miranda Martinez
Birdie Stabeno

Electrics Crew
Elizabeth Fuller
Adam Garcia
Madeline Hiatt
Kaitlyn Mitchell
Aldayr Molina
Sethe Nguyen
Natalie Russell

Scenic Crew
Tristan Gomez
Lizabeth Rokas
Karlie Smith

MUSICIANS

Flute
Julia Griffith

Oboe
Wesley Barton

Clarinet
Hsiao-Ju Chen
Sara Hoffman

Bassoon
Adolfo Mendoza

Trumpet
Tyler Castellanos
Zach Worley

Horn
Vivian Chang
Michelle Shaheen

Trombone
Sam Sommer

Violin
Aubrey Tang

Viola
Israel Mello

Cello
Daria Miskiewicz

Bass
Nodier Garcia

Harp
Edgar Quintanilla

Percussion
Jordyn Boyd

Piano
Casey Keenan Joiner

STEPHEN SONDHEIM AND THE ELEVATION OF THE AMERICAN MUSICAL

When *A Little Night Music* premiered in 1973, Stephen Sondheim was already a well-known commodity in the world of musical theatre, having commercial successes with *West Side Story*, *Gypsy*, and *Company*, among others. His mentor, Oscar Hammerstein II had, starting in the 1920s with *Show Boat*, built the foundation for the integrated musical, wherein songs, scenes, and dance sequences are used harmoniously to progress

the story. Sondheim, who passed away in November at the age of 91, often credited this influence for his own success, stating that “if [Hammerstein] had been an archeologist, I would have become an archeologist.” Building off the Hammerstein model, Sondheim elevated, and in many ways reinvented, the American musical throughout his career that spanned over half a century. He often sought new ways to integrate music and lyrics with the story as a whole, perhaps best exemplified by the musical you are about to see.



Based on Ingmar Bergman’s 1955 film, *Smiles of a Summer Night*, *A Little Night Music* explores the deepest yearnings of those unlucky in love. Several love triangles in the musical and the film, according to orchestrator Jonathan Tunick, desire “to be reconciled to a proper couple.” In both Bergman’s film script and the musical’s book, adapted by Hugh Wheeler, the theme of threes is constantly present. There are three summer smiles, three generations of the central family, the Armfeldts, and many other examples. (See how many you can find!)

“My favorite musical form has always been that of Theme and Variations, and here, I thought would be the perfect occasion on which to work out such a structure in both musical and theatrical terms.” -Stephen Sondheim

(continued on the next page)

Often composing around theme and variations, Sondheim ingeniously uses this theme of threes to integrate his score in revelatory ways. Whereas most songs are written with four beats per measure, meaning the emphasized downbeat comes every four counts (think “**Ten**-der shep-herd **let** me help you **count** your sheep”), Sondheim composed *A Little Night Music* almost entirely with three beats per measure, or multiples thereof (think ‘**Rain**-drops on **ros**-es and **whis**-kers on **kit**-tens’). His integration of this theme isn’t only compositional, but lyrical, as well. He uses trios to great effect, but perhaps most interestingly, the duets in the musical all center around a third character who is not present in the scene.

Sondheim wasn’t just a titan of the American musical because he built on the legacy that Hammerstein created, but also for paving the way for the next generation. He directly mentored Jonathan Larson, Adam Guettel, and Lin-Manuel Miranda, the composers of *Rent*, *The Light in the Piazza*, and *Hamilton*, respectively. [Think about your favorite musical. Was it written in the last fifty years? If so, it probably wouldn’t exist without Sondheim’s influence.]

Whether this is the first Sondheim production you’ve seen or the tenth, we hope it will inspire you to continue visiting his works, not only to keep his legacy alive, but for sheer entertainment.

With *A Little Night Music*, those of us working on the show set out to honor Stephen Sondheim. We hope you’ll join us in doing so.



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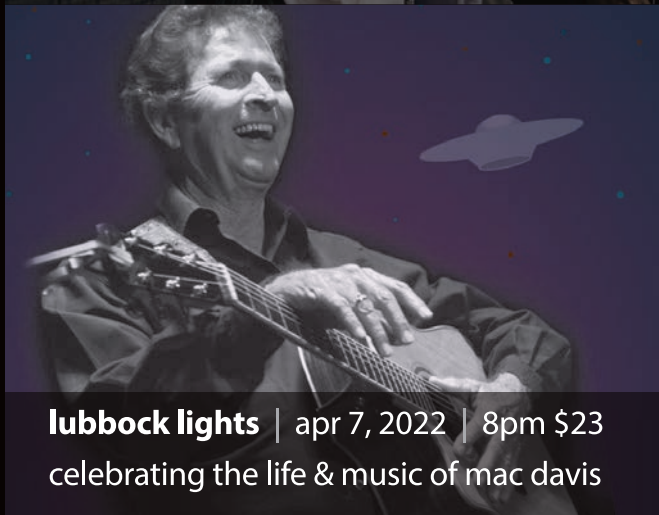
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lubbock lights | apr 7, 2022 | 8pm \$23
celebrating the life & music of mac davis



grammy winner
ranky tanky | feb 25, 2022
jazz-gospel-funk-R&B concert



m-pact | nov 3, 2021
a cappella jazz-pop concert



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.

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.

Maedgen Theatre Box Office

Hours: Monday-Friday 12:30-5:00pm and 1-hour prior to curtain
Email: theatre.dance.boxoffice@ttu.edu | Phone: (806) 742-3603
Website: www.theatre.ttu.edu

Virtual Performances

Select productions will have a virtual viewing option for patrons unable to attend the live, in-person performances. Purchase tickets to the virtual performances at ShowTix4U.com.

Refunds & Exchanges

There are no refunds. Ticket buyers may exchange tickets to a different performance of the same production, if available.

The Texas Tech University School of Theatre & Dance reserves the right to change play selections due to performance rights availability or other unforeseen circumstances.

Accreditation

National Association of Schools of Theatre (NAST)
National Association of Schools of Dance (NASD)

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), International Theatre Institute (ITI), Mid-America Theatre Conference (MATC), Southeastern Theatre Conference (SETC), Texas Educational Theatre Association (TETA), and the United States Institute of Theatre Technology (USITT).

Student Organizations

Above All Odds, Alpha Psi Omega (Tau Cast), BurkTech Players, Chi Tau Epsilon (Beta Chapter), Dancers with Soul: Hip Hop Dance Team, Mosaic Theatre Group, Script Raiders, Tech Kahani, The Sentient Nuts, United States Institute for Theatre Technology, Vitality Dance Company

Mission

The School of Theatre and Dance at Texas Tech University fosters the highest standards of scholarship and creative activity, providing opportunities for students and faculty 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 them for careers in both practice and pedagogy. By integrating theory, artistry, performance, and scholarship, and striving to promote an inclusive and equitable environment, the School serves as a vital force in the cultural and intellectual life of our communities.

Vision

The School of Theatre & Dance, while pursuing the highest standards of artistry, professionalism, and collaboration in arts training, education, and scholarship, will strive to create a progressive, equitable, and inclusive environment that encourages cross-pollination between disciplines, breaks silos between the School, the campus, and the larger Lubbock community. Mindful of creating a sustainable work culture, the School will nurture the excellence of our students and faculty regionally, nationally, and internationally.

Inclusion

The Texas Tech University School of Theatre & Dance seeks to foster an inclusive and equitable environment that celebrates diversity, demonstrating solidarity with those at most risk. In elevating the values of critical reasoning, self-reflection, investigation, inquiry, and creativity, we wish to inspire empathy and an ethical framework through which artists and scholars can most profoundly impact society.

The School of Theatre & Dance encourages in-depth dialogue that supports a diversity of thoughts, invites a constellation of perspectives and experiences, and honors the richness of identity. We as faculty, staff, and students stand against racism, xenophobia, homophobia, sexism, Islamophobia, anti-Semitism, classism, ableism, hate speech, ageism, and actions that silence, threaten, marginalize, or degrade others.

We are eager to welcome you back to the theatre with our 2021-2022 season, exploring the theme of Awakenings!

This season invites you to share provocative and entertaining stories that we hope will encourage you to embrace unique experiences, intimate stories of awakenings: of love and desire, of joy and grief, of self-understanding and compassion.



Our slate of plays and dances this year offers well-known musicals; boldly theatrical, moving, and (often) hilarious plays by exciting playwrights; and imaginative new choreography from our faculty, students, and guest artists that engage both with contemporary questions and personal reflections from our community of artists. In addition, we continue our commitment to new works with *Frontier Fest*, a week-long celebration of new dance and theatre works that will, for the first time, showcase full-length plays from our playwriting students along with original short plays and choreographed pieces.

During WildWind Performance Lab this June, our guest artists, professors and students realized just how much we have missed working alongside each other; to witness this rebirth as a participant/observer, I was struck by just how much community and ensemble drive art. Borrowing from Shakespeare's *Hamlet*, Bertolt Brecht wrote, "Art is not a mirror held up to reality but a hammer with which to shape it." Each of our experiential education programs encourages transformation, but as I was reminded when attending the Marfa Intensive, led by New York playwright and Guggenheim Fellow, Richard Maxwell, we can only shape art if we understand and embrace the community around us.

For those of us in Theatre and Dance, community has several meanings. We are hoping to connect again with alums of our program, not only so that they may share their good experiences with our students, but also so that we may learn from their journeys. We are striving to create a more inclusive and diverse community, led by an active Anti-Racism Working Group intent on responding to a Call to Action from current and past students. And we continue to consider Lubbock our campus, sharing what we learn and know about art with those who choose to partner with us; this includes strengthening relationships with institutions in Hong Kong, Romania, Turkey, and Korea, based on our inclusion in the International Theatre Institute, when safe and permissible. Finally, we are delighted that construction has continued on phase-two of our new theatre and dance facility, bringing the costume shop back to our complex and creating a number of new shops to facilitate technological and construction advancements.

It's an exciting time for those of us in the School of Theatre and Dance, one that we know only exists with you, our audiences, in mind. Performance is about community, and you are an integral part of our present and future.

WildWind Performance Lab is a month-long summer intensive laboratory that challenges students to develop skills in their primary discipline as well as across the entire theatrical spectrum.



Students participating in WildWind Performance Lab (WWPL) are immersed in a non-traditional and process-oriented developmental laboratory, dissecting the art of theatre by questioning the how rather than concentrating on the what, the product. Students are offered the opportunity to experiment with all facets of the theatrical process, while concentrating on networking, play development, and contemporary design and performance methodologies.

Students' theatrical skills are challenged and developed in their primary discipline as well as across the entire theatrical spectrum. Students learn from guest artists who work not only as actors, directors, or designers, but as theatrical ambassadors, entrepreneurs, and storytellers. The guest artists help develop a student's aesthetic integrity, demonstrating the best in contemporary technique.

Most academic theatre productions are based on a four-to-six-week process, ultimately resulting in a final product: the play itself. WildWind, however, teaches exploration: myriad reactions to material, form, idea, and technique. In a unique environment, students learn the process and

language of play development, using texts both from TTU students and professional playwrights.

Each summer, WildWind partners with 25 guest artists who not only share their professional journeys, but also serve as mentors and, in some cases, future employers. Students learn how best to network, collaborate, and create ensemble in a variety of workshops from design to performance to dramaturgy. TTU has invited students from the Hong Kong Performing Arts Academy, as well as those who have earned national distinction from the Kennedy Center American College Theatre Festival.

Visit us on Facebook: [WildWind Performance Lab](#)



The Marfa Intensive is an immersive learning experience that asks students to explore the elements of devised theatre using laboratory, experiential practices.



The Marfa Intensive offers students the opportunity to concentrate on devised theatre. By its very nature, devised theatre involves almost all of our theatre practitioners, especially designers, actors, directors, playwrights and dramaturgs, in the act of creating new and ensemble-built work that does not depend on a previously written text. It asks students to collaborate in the act of creating a show, from idea to production, and encourages participants to broaden their skill sets.

The Intensive begins with planning and imagining/creating, as the eleven days proceed, the time spent will transition to at least partially executing their ideas, so process will meet product, at least in some form.

The Marfa Intensive will not only keep TTU students cognizant of best and current practices, but also teach skills of collaborating, communicating, exploring intention, discovering subtext, and furthering the relationship between environment and art.

The Marfa Intensive fosters an educational environment that allows students to learn how environment affects and creates performance; inspires and sharpens collaboration through daily work in all fields of theatre; and obtain a working knowledge of best practices in devising, especially concentrating on design, acting, directing, and playwriting.



The Tennessee Williams Institute is a graduate-level immersion course offered annually in conjunction with the Provincetown Tennessee Williams Theater Festival.

Provincetown **TENNESSEE WILLIAMS** *Theater Festival*

Each year, since 2012, Texas Tech's School of Theatre & Dance has committed to taking graduate students to the Tennessee Williams Festival in Provincetown, MA, not only to study under 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. The School of Theatre & Dance was instrumental in creating the Tennessee Williams Institute, a training ground for scholars that also serves actors, designers, and arts administrators, among others.

TWI students participate in a series of private seminars with scholars who specialize in Tennessee Williams and/or related authors and themes. Seminars relate directly to live performance -- participants analyze and discuss Williams' plays and then experience them in Festival productions, discovering where meaning unfolds in moments of action and stagecraft.

Emphasis is placed on the overtly theatrical elements found consistently in Williams' plays from the 1930s to the 1980s; the unique theatrical aesthetic of Williams' late work in

content and performance; and the ongoing evolution of the author's reputation in the critical and popular imagination.

The festival offers scholars an opportunity to witness an exciting array of site-specific and found-space performances, teaching them the value of critical assessment, diverse aesthetics, and creative approaches to interpretation. This course has inspired many thesis and dissertation topics, and has also led to publication.

For more information about the Provincetown Tennessee Williams Theater Festival, visit twptown.org.



The Arts in Prague is a month-long summer study abroad program open to undergraduate and graduate students who are interested in studying U.S. and international arts policy, funding and education.

the ARTS in PRAGUE

Texas Tech University offers an opportunity for undergraduate and graduate students to study for a month in Prague, concentrating not only on international perspectives in the arts, but also offering personal and backstage tours of many of the most famous theatres in the Czech Republic. Students travel within and outside of Prague, meeting with arts administrators, theatre practitioners, and cultural ambassadors to learn best practices in funding, marketing, and preserving the arts.

Not only do students live abroad for the month, truly embracing the culture of Prague and nearby towns in the area, but they also travel for one long weekend to any city of their choice—from Berlin to Vienna to Amsterdam. During their tenure abroad, students respond to prompts specific to their area of specialization, sharing their findings in a university classroom there.

The Arts in Prague involves students in art, music, and theatre and dance who learn the best and most contemporary interdisciplinary theory based on practice and research. Participants often attend and/or participate in the Prague Fringe Theatre Festival, where they learn from theatre makers from around the world.



Knud Adams | *Director*
 Benjamin Benne | *Playwright*
 Hilary Bettis | *Playwright*
 Jennifer Bilbo | *Designer*
 Judy Boals | *Boals, Winnett & Associates*
 Rich Brown | *Western Washington University*
 David Byrd | *Goodspeed Musicals*
 Matt Chapman | *Dell'Arte International*
 Li-Chou Cheng | *Dancer*
 Kathleen Culebro | *Amphibian Stage Productions*
 Anthony Denaro (YNOT) | *B-Boy & Hip Hop Artist*
 Parijat Desai | *Dancer*
 Shannon DeVido | *Actor*
 Dolores Diaz | *Playwright*
 Matt Dickson | *Director*
 Reginald L. Douglas | *Director/Producer*
 Jean Ann Douglass | *Playwright*
 Julie DeVore | *Stage Manager*
 Emily Feldman | *Playwright's Center*
 Hannah Fenlon | *TCG*
 Selina Fillinger | *Playwright*
 Gary Garrison | *Dramatists Guild of America*
 Brenna Geffers | *Die-Cast*
 Ann Gillespie | *Playwright*
 Wendy Goldberg | *Eugene O'Neill Theater Center*
 Idris Goodwin | *Scriptwriter/Breakbeat Poet*
 Skyler Gray | *Victory Gardens*
 Stephen Graybill | *Actor*
 Amanda Green | *Playwright*
 Jason Hale | *Bilkent University*
 Jef Hall-Flavin | *Director*
 Dominique Hill | *Designer*
 Ben Holbrook | *Playwright*
 Duane Lee Holland, Jr | *Dance*
 Daniel Irizarry | *Director/Actor/Performer*
 Ben Izzo | *Literary Agent*
 Keith Johnson | *Dance*
 Kim Jones | *Choreographer*
 Hansol Jung | *Playwright/Director*

David Kaplan | *Director*
 Basil Kreimendahl | *Playwright*
 Shishir Kurup | *Actor/Writer/Director*
 Michael Legg | *Montana Repertory Theatre*
 John Leguizamo | *Actor*
 Rachel Lerner-Ley | *Cleveland Playhouse*
 Lexy Leuszler | *Director/Dramaturg*
 Brian J. Lilenthal | *Tufts University*
 Chris Linn | *Contrast Media Consulting*
 Sarah Lunnie | *Jungle Theater*
 Erin Mee | *NYU Tisch School of the Arts*
 Bob Mondello | *NPR*
 Pratik Motwani | *Dell'Arte International*
 Carolyn Mraz | *Designer*
 Sam Myers | *Playwright*
 Mara Nelson-Greenberg | *Playwright*
 Melissa Ng | *Designer*
 Deb O | *Designer*
 Jenni Page-White | *Actors Theatre of Louisville*
 Mathew Paul Olmos | *Playwright*
 Janice Poon | *HKAPA (Hong Kong)*
 Sara Porkalob | *Artist-Activist/Creator*
 Brian Quijada | *Actor/Playwright*
 Kelly Quinnett | *University of Idaho*
 Shannon Robert | *Clemson University*
 Brett Ashley Robinson | *Performer/Deviser/Clown*
 Emily Ruddock | *Merrimack Repertory Theatre*
 Zan Sawyer-Dailey | *Actors Theatre of Louisville*
 Jay Scheib | *Director/Playwright*
 Jacqueline Springfield | *Actor*
 John Clarence Stewart | *Actor*
 Billy Sy | *HKAPA (Hong Kong)*
 Diep Tran | *Arts Journalist*
 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*
 Chay Yew | *Director*

WE'RE BACK!

LUBBOCK COMMUNITY THEATRE 2021-2022 Season

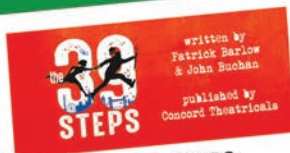
New Home. New Season. New Beginnings.



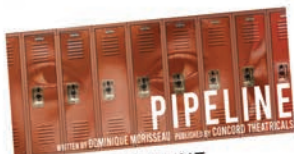
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Everything is Beautiful

by Jamison Driskill

ALUMNI SPOTLIGHT



When School of Theatre and Dance alumnus Timothy Paul Myers (BFA 1996) goes on his daily five-block walk from his home in Brooklyn to his art studio, he is constantly overwhelmed by beautiful sculptures that seem to appear around every corner. Most of us would consider these sculptures trash – an old, beat up shopping cart or a stack of discarded cardboard boxes. Myers, however, has developed a unique perspective that drives his work as a visual artist, and upon which he has built a rewarding career.

The genesis of his inspiration? Acting class.

Originally from Adelaide, South Australia, Myers joined a global arts outreach theatre group after high school that

toured the United States, including a stop in Lubbock. As Myers tells it, Dr. Richard Weaver, then-Director of the Department of Theatre and Dance at the time, introduced himself after the performance and offered him a scholarship should he decide to study acting at Texas Tech.

Myers returned to Australia and spent the next few months considering Dr. Weaver's invitation. Eventually, he asked him if his offer still stood. Recalling their conversation, Dr. Weaver assisted Myers in securing funding for his education. Six months later, Myers was in Lubbock.

At first, Myers was unsure about his decision, "The first few days I was so homesick. I was ready to go back home, but then I stepped into an eleven o'clock acting class, and it changed my life." The class, taught by the late Dr. George Sorensen, former Professor of Theatre Arts, would have a lasting impact on Myers: "That man didn't just shape me as an actor, but as an artist. I still carry all the tools he hooked me up with when I was in school. It was a profound experience."

After graduating from Texas Tech, Myers moved straight to New York City, but things did not work out quite as he expected: "I had a shot at being an actor, and I really thought that's what I wanted to do. But theatre to me was very much connected to my experience at Texas Tech. When my collaborations fell short of that experience, I began to feel really disconnected from it. So, I started putting that energy into making art."

Myers rented a 200 square foot studio in Brooklyn and devoted himself entirely to making visual art. "I became wholly obsessed. All I wanted to do was be in my studio making art. And the obsession has never subsided." Despite having no formal training in visual art making, Myers has developed quite a career, and his creations have been consistently featured in major galleries over the past eight years.

Myer's work is currently on display in galleries in New York City, Los Angeles, and Australia. He is also involved in an international commission-based contemporary art program sponsored by The Peninsula Hotels called "Art in Resonance". His site-specific installation, *Alizarin*, features furniture, suitcases, and other everyday items, wrapped meticulously in a deep, red felt, and is currently featured in the lobby of The Peninsula's hotel in Hong Kong.

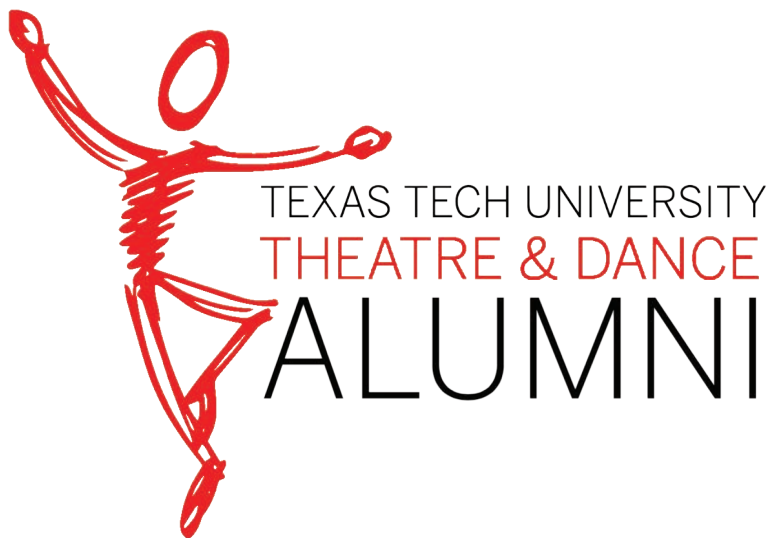
Myers explains his approach: "I've always been a collector of random things – 35 mm slides, old cameras – things that tell a story about humanity. I sometimes collect objects that aren't even really old, but I can see the interaction that a human has had with them. And then I archive the history of these objects by covering them with felt."

Recently, Myers stumbled upon a quote from Andy Warhol: "If everyone isn't beautiful, then no one is." In an epiphany, he extended Warhol's meaning to apply to all things, "If everything isn't beautiful, nothing is." This idea has become a sort of mantra for Myers.

"It sounds poetic, but it's true and profound. It's like I have this feeling people are building sculptures just up in front of me out of sight and then I turn the corner and experience them. I have started collecting some of these things. I found an ATM dumped on the street just outside of my studio – someone stole it, stole the money out of it. It's been pried open violently. You can see the desperation, the human interaction, all of the information is right there."

Myers's work is audacious, thought-provoking--clearly the result of a unique artistic mind. While it may seem a far cry from the work of an actor, Myers disagrees: "I don't feel like I made any transition from making theatre to making visual art. It's all the same thing. It's the same energy. The medium is slightly different, and the product is slightly different, but not vastly different at all. I'm not using a different part of my brain. I really feel like I'm still doing the same thing."

To learn more about Timothy Paul Myers and view his work, visit <http://timothypaulmyers.com>.



Let's stay connected!

We have an ambitious project. To create a vibrant and active network of friends and alumni, we need to connect with all former students who participated in the theatre and dance programs at Texas Tech.

Share your news and accomplishments, or simply update your information in our directory, by scanning the QR code below. We will keep you up-to-date with your fellow alumni and the latest news in the School of Theatre & Dance.



in a word | by Lauren Yee
 Directed by Sarah Lehmann
 October 5-10, 2021



Fiona's young son disappeared two years ago and the detective on the case is no help. Despite her husband's urging to move on, she combs through her memories of that tragic day, grasping at clues and uncovering new meaning in shifting words. Highlighting the complexity of language, *in a word* moves audiences through grief and loss while reminding them that deeply traumatic moments in life also can be absurdly funny.



BIKE AMERICA | by Mike Lew
 Directed by Bill Gelber
 October 19-24, 2021

Penny bikes across America to discover herself, followed by her lovesick boyfriend. What will she learn from the journey and the motley group of riders who travel with her? Mike Lew's snapshot of Gen-Z is both comic and enlightening.

SPRING AWAKENING | music by Duncan Sheik; book & lyrics by Steven Sater; from the play by Frank Wedekind
 Directed by Jesse Jou
 November 9-14, 2021



As a group of young friends search for their own paths on the way to adulthood, they must face the repressive society in which they live. Tempted by and unprepared for their emerging awareness of sex and their maturing bodies, they discover that their innocence and ignorance come with tragic consequences. The award-winning musical *Spring Awakening* features a dazzling alternative rock score by Duncan Sheik and lyrics by Steven Sater.



FALL DANCE FESTIVAL 2021
 November 19-20, 2021 |

Fall Dance Festival, a capstone project by fourth-year dance students, features original choreography that examines awakenings and experiences through movement.

GUAPA | by Caridad Svich

Directed by Carlos Medina-Maldonado

February 8-13, 2022

Single-mom Roly lives in a dusty Texas border town that everyone longs to escape. She's never seen anything like Guapa, a natural-born athlete with a fiery ambition to become an international soccer star. When Guapa joins Roly's family, everyone's life is turned upside down. With only one shot to reach the big leagues from the barrio, how can Guapa convince the non-believers to abandon their doubts, spread their wings and fly?

**DANCETECH 2022**

March 3-5, 2022

Engaging both with universal questions and personal reflections from our community of artists, *DanceTech 2022* explores moving bodies in space and features new choreography from dance faculty and guest artists, including b-boy hip-hop artist Anthony Denaro, aka YNOT.

A LITTLE NIGHT MUSIC | music & lyrics by Stephen Sondheim; book by Hugh Wheeler; orchestrations by Jonathan Tunick; suggested by a film by Ingmar Bergman; originally produced & directed on Broadway by Harold Prince
Directed by Casey Keenan Joiner
April 5-10, 2022



Romance, intrigue, and a lush score by Stephen Sondheim highlight the lives of the idle rich as a group of unlikely characters converge in the countryside. As a flighty actress and her lawyer paramour attempt to rekindle their love from days gone by, many lives hang precariously in the balance.

**FRONTIER FEST**

April 25 – May 1, 2022

Frontier Fest is a festival of short plays, choreography, and full-length plays by Texas Tech students, showcasing adventurous new work on the edge of the known.

Safe Space for BIPOC Students

by Rachel Phillips



The newest student group in the School of Theatre and Dance brings BIPOC students together. Mosaic Theatre Group, formed by students in the fall of 2020, offers students of color within the school a place to discuss their experiences and to support one another in navigating their college journeys.

“It is a safe space for BIPOC students. It is a place for them to come in and not be judged or feel that they have to be somebody else. They don't have to walk on eggshells,” says MFA student Carlos Medina Maldonado, one of Mosaic's

founding members.

Medina Maldonado is not the group's leader, nor is anyone else. Mosaic Theatre Group is a collective of students who collaborate to make decisions, which include the group's direction and activities.

Currently the collective meets one to two times per month, and during meetings, students have the chance to chat or vent about their experiences or concerns. Taking advantage of Mosaic Theatre Group's safe space doesn't require a long-term commitment from students.

“If you want to come to one session, see how it goes, and want to continue coming, that's great,” Medina Maldonado says.

In addition to providing a safe space for BIPOC students, Mosaic Theatre Group helps to bridge the divide between graduate and undergraduate students, offering opportunities for graduates and undergraduates to connect with one another not only to share their experiences and provide resources, but also to build a network at Texas Tech and beyond. Students are able to get to know one another, to link one another to other safe spaces throughout the Lubbock area, and to connect one another to BIPOC artists throughout the world.

“At the graduate level a lot of us have friends and colleagues who we know really well that are focused on BIPOC theatre,” Medina Maldonado says. “We can connect them. And I'm sure the undergraduate students have the same thing in terms of their own previous experience with other BIPOC artists who may not necessarily be at Tech.”

Medina Maldonado says that in the future, the group hopes to be a resource not just for current students of color but for prospective students of color, as well. Faculty would be able to refer potential students to the collective,

and the group could provide information and resources.

“Lubbock is a different place if you're not from Texas and you've never come here before and you don't know what living in Lubbock is like as a person of color is like,” Medina Maldonado says. “Here's a group that meets every month of every couple of months. They can chat with you about the resources they've discovered and how to be a person of color here in Lubbock outside of the theatre scene and inside.”

Although they have at times compiled virtual callboards with resources for BIPOC theatre students such as podcasts and articles, the collective has mostly been taking things slowly, focusing in on offering that safe conversation space.

“At the end of the day if we can just have that space where we can all talk, honestly that's what's most important to me,” Medina Maldonado says.

However, according to Medina Maldonado, the students of Mosaic Theatre Group see the possibility of creating artistic work in the future.

“I know many of us want to create BIPOC-created student theatrical pieces that are talking about the things that we want to talk about because not necessarily every season can have eight BIPOC shows that tell different stories,” Medina Maldonado says. “So, this gives us another opportunity for us to create productions that are specifically based on minority stories.”

There are many forms this might take such as a one-act festival or working with the university to offer a performance during its annual Diversity Week. Yet, whatever shape these future opportunities may take, the collective creates a space for BIPOC students to share their experiences and to keep these important conversations going.

If you are a student who would like to get involved with Mosaic Theatre Group, contact carlos.medina-maldonado@ttu.edu or kerstin.vaughn@ttu.edu.

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presents

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a virtual production of mixed repertoire



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Abigail Boyce was cast as Wednesday Addams in the upcoming Moonlight Musicals production of *The Addams Family*.

Blanca Del Loco performed in *For Colored Girls Who Have Considered Suicide* by Ntozake Shange as Lady in Red, a filmed production shown around the globe in honor of Juneteenth.



Elliot Esquivel was cast as Usnavi De La Vega in the Moonlight Musicals production of *In the Heights*.

Cory Lawson & Garret Milton attended the St Louis Fringe Festival, where they debuted Milton's new play, *The Playwright, and the Producer*. The play was directed by Emmy-nominated Dutch director Titus Tiel Groenestege, and co-starred New York City-based actor Peter Waluk. Cory Lawson was awarded National Artist of the Year for his performance. Also invited

to the Indianapolis Fringe Festival and the San Francisco Fringe Festival, they were unable to participate due to the pandemic.

Bailey Patterson graduated with a master's degree in communication and received the John P. Ellbogen Outstanding Graduate Teaching Award from the University of Wyoming. In June, she completed a ten-month dramaturgy and literary management internship for Relative Theatrics and helped organize the Playwrights Voiced: New Plays Festival in Laramie, Wyoming.

Lauren Robinson was cast as Maria in *The Sound of Music* at Moonlight Musicals.

Emma Rolland received an patron services internship with the Texas Shakespeare Festival for their 10-week season.

Sydney Rood participated and taught in the Ballet Lubbock Summer Intensive and took classes at Alabama Ballet. She was awarded a partial tuition scholarship for two weeks at the Joffrey Ballet School Pre-Professional Ballet Summer Intensive in New York City.

Samara Shavrick, a national finalist in the Kennedy Center American College Theatre Festival Musical Theatre Intensive, was awarded an all-expenses paid four-day trip to perform in a showcase at the Kennedy Center with the eight national finalists. Samara



worked with incredible artists like Ashleigh King, Arbender Robinson, Bobby Smith, Donna Migliaccio, Eleasha Gamble, and Greg Henry on dance, voice, the casting process, and acting.

Rebecca Taylor was awarded the Texas Educational Theatre Association's Founder's Scholarship for Upper Division/Graduate Theatre Students in recognition of her teaching and pedagogical studies at Texas Tech University, educational philosophy, and professional career goals.



Alexa Teleki performed in the ensemble of the Moonlight Musicals production of *In The Heights*.

Kerstin Vaughn served as assistant director for Moonlight Musicals' summer production

of *In the Heights*. Along with her co-researcher and recent alumna **Leah Johnson**, Kerstin presented her research "Understanding Their Given Circumstances: Making Space for Our Students' Diverse Backgrounds in the Theatre Classroom" at both the Arts + Change virtual conference through the University of Rochester and the Association for Theatre in Higher Education annual conference. She also taught a number of youth theatre camps in Lubbock.

Gracie Wilson was accepted into the National Theater Institute Theatermakers Summer Intensive at the O'Neill Theatre Center in Connecticut. Those accepted into the prestigious program work to produce new works, train with award-winning professionals, and cultivate professional experience for 13 hours a day, 26 days in a row. Gracie was the first undergraduate student at Texas Tech to be accepted.



Becca Worthington booked a film commercial for Tulsa Tech as the lead talent and lead voice over. Becca was lead choreographer for Theatre Tulsa's production of *Junie B. Jones the Musical Jr* and booked an upcoming short film with Bradley Pence.

Mark Charney, Ph.D.*Director | Professor of Playwriting*

Mark Charney serves as Director of the School of Theatre and Dance, and recently stepped away from an almost-30 year commitment to KCACTF, where he was National Director (and creator) of the Theatre Journalism and Advocacy/the Dramaturgy Initiative. A playwright, Dr. Charney recently directed and co-wrote *Empty Roads with Cars*, which was performed at the International Theatre Festival at Bilkent University in Turkey. His *Power Behind the Palette* won the David Mark Cohen award. Dr. Charney just finished 19 years as Associate Director of the National Critics Institute at the O'Neill Theatre Center, and was instrumental in Texas Tech's invitation to join the International Theatre Institute. He created both WildWind Performance Lab and the Marfa Intensive.

Andrea Bilkey, M.F.A.*Associate Professor | Design/Technology*

Andrea Bilkey is a designer, associate professor, and associate dean of undergraduate and curricular issues for TCVPA. 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. Her 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*.

Tanya Calamoneri, Ph.D.*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*, the Routledge *Butoh Companion* as well as 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. 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, Ph.D.*Professor | History/Theory/Criticism*

Dorothy Chansky is a President's Excellence in Research Professor at TTU and was founding Director of Tech's Humanities Center. "Doctordot" is immediate past President of the American Theatre and Drama Society and current Vice President for Publications of the American Society for Theatre Research. She is a 2020 inductee into membership in the College of Fellows of the American Theatre. She is author of *Composing Ourselves: The Little Theatre Movement and the American Audience* and *Kitchen Sink Realisms: Domestic Labor, Dining, and Drama on the American Stage*; co-editor of *Food and Theatre on the World Stage*, and most recently, co-editor of *Conversations With Food*. Her current project is a book about representations of dementia on the American stage of the past hundred years.

Ali Duffy, Ph.D.*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 the author of *Careers in Dance: Practical and Strategic Guidance from the Field* 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.

Genevieve Durham Decesaro, M.F.A.*Professor | Dance*

Genevieve Durham DeCesaro is Interim Dean of the J.T. & Margaret Talkington College of Visual & Performing Arts and Professor of Dance. 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, Ph.D.*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, Ph.D.*Associate Professor | 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.

Kevin Guy, M.F.A.*Visiting Assistant Professor | Dance*

Kevin Guy began received his BFA in Contemporary Dance from the University of North Carolina School of the Arts, and his MFA from Hollins University/American Dance Festival High-Residency Program. He has worked with Wideman/Davis Dance, SLIPPAGE: Performance | Culture | Technology, Camille A. Brown and Dancers, Universal Dance Movement and as an apprentice for Dance Alloy Theater in Pittsburgh, PA. Mr. Guy has choreographed for New Ballet Ensemble, Ailey/Camp Washington Heights, Ailey/Camp Newark, Studio A.I.R. and in Japan. He has had the honor of working with Louis Johnson, Mabel Robinson, Walter Rutledge, B.J. Sullivan, Daniel Ezralow, Stephen Koester, Kara Davis, David Shimotakahara, and Thomas F. DeFrantz.

Rachel Hirshorn-Johnston M.F.A.

Associate 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.).

Sarah Johnson, Ph.D.

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.

Casey Keenan Joiner, M.M.

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.

Jesse Jou, M.F.A.*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, M.F.A.*Associate Professor | Acting/Directing*

Dean Nolen has originated roles in dozens of new plays and musicals from Broadway such 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.

Kyla Olson, M.F.A.*Associate Professor of Practice | Dance*

Kyla Olson is an Associate 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, M.F.A.*Assistant Professor | Design/Technology*

Mallory Prucha is a member of United Scenic Artists, Local 829, IATSE. She received an M.F.A. 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.

Paul N. Reinsch, Ph.D.*Associate Professor of Practice | Screen/Stage Studies*

Paul N. Reinsch is Associate Professor of Practice in Screen/Stage Studies. 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, M.F.A.*Associate 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. 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).

Liz Duffy Adams, M.F.A.*Playwriting*

Liz Duffy Adams is a New Dramatists alumna and has received a Women of Achievement Award, Lillian Hellman Award, New York Foundation for the Arts Fellowship, Weston Playhouse Music-Theater Award, Massachusetts Cultural Council Fellowship, and the Will Glickman Award. Her work has also been produced or developed at the Alley Theatre, Contemporary American Theater Festival, Humana Festival, Bay Area Theater Festival, Portland Center Stage, Syracuse Stage, New Georges, Clubbed Thumb, Cutting Ball, Shotgun Players, Greater Boston Stage Company, and Crowded Fire, among others. Adams has an MFA from Yale School of Drama and a BFA from New York University.

Ginger Angstadt, Ph.D.*Dance/Design*

Ginger Angstadt works as a free-lance lighting designer in Community & Regional Theatre, and as an adjunct for Wilmington University, with a long history of regional and professional lighting design for theatre and dance that stretches across the country from New York, Baltimore, and Washington DC to Texas. Ginger was the director of the Children's Theatre Outreach Program at Delaware State University, and has taught Acting I & II, Play Production, Playwriting, Directing, and Intro to Theatre and Cinema at the university level. She completed her Ph.D. at Texas Tech University, with a dissertation on Educational Outreach and Theatre Programs.

Michele Byrd-McPhee, M.S.*Arts Administration*

A tireless advocate for girls and women, Michele Byrd-McPhee is the founder and Executive Director of Ladies of Hip-Hop. Michele has been working for decades to re-contextualize spaces and conversations about Hip-Hop culture along gender, sex, cultural, socio-historical and racial lines, as well as, situating Black dance forms, theories, dance techniques and the value of the lived artistic experience, in spaces that honor and acknowledge cultural roots along with the many creative pioneers who have shaped them. This is especially important given the ways in which Black dance has been co-opted, appropriated without acknowledgement to its community cultural origins.

Abby Roberts Chowning, M.F.A.*Arts Administration*

Originally from Castle Rock, CO, Abby Roberts Chowning spent several years establishing theatre curriculum in West Texas schools

and communities. Through her work with service learning courses at Texas Tech University, partnerships emerged and flourished between the TTU School of Theatre & Dance and underserved K-12 school populations in the Lubbock area. She served as the Director and Producer of the Covenant Children's Hospital Performance Series in Lubbock, TX. She has worked nationally and internationally as an educator and administrator. Abby received her MFA in Arts Administration from Texas Tech University in 2017.

Katherine Davis, M.F.A.

Design

Katherine Davis received her BFA from the University of Nebraska-Lincoln in Theatrical Production and Design specializing in Costumes and recently her MFA in Costume Design and Technology from the University of Missouri-Kansas City. While in Kansas City she designed many shows including *Frida... A Self Portrait* at KCREP, *Dracula; A Song of Love and Death* with Kansas City Actors Theatre and *Men on Boats* at the Unicorn Theatre. Outside of Kansas City she has worked for Utah Festival Opera and Musical Theatre, Pennsylvania Renaissance Faire, and Bay Street Theater.

Dolores Díaz, M.F.A.

Playwriting

Dolores Díaz is a Chicana playwright from the border city of Laredo, Texas. She is currently in residence with TimeLine Theatre, developing work with Broken Nose Theatre and teaching Chicago Public School students via the National High School Institute at Northwestern. Most recently, she worked with Shattered Globe Theater's Protégé Program and served as a guest artist with Mosaic Theater in Washington, D.C. She is a graduate of Northwestern University's MFA Program for the Stage and Screen and currently serves as a Dramatists Guild Ambassador in Chicago.

Erin Grogan, Ph.D

Cinema

Erin Grogan received her Master's in Writing for the Stage and Screen from Lesley University and a PhD in Interdisciplinary Fine Arts from Texas Tech University where she focused on history/theory/criticism and playwriting. Grogan's research focused on women writers and their works during periods of oppression, specifically in Ireland during the twentieth century. Grogan was awarded a Fulbright Grant for archival research and spent six months living and researching in Galway, Ireland. Recently, Grogan published a chapter on playwright Christine Longford in the book *Cultural Convergence: The Dublin Gate Theatre, 1928-1960*.

Eric Micha Holmes, M.F.A.*Playwriting*

Eric Micha Holmes is a playwright based out of Brooklyn, NY whose work has been seen and developed at MCC Theater, Rattlestick Playwrights Theater, New York Theatre Workshop, The Lark Play Development Center, SPACE at Ryder Farm, and The Actors Studio Playwright/Director Unit. His mono-play, *Walking Next To Michael Brown: Confessions Of A Light-Skinned Half-Breed*, was commissioned by The New Black Fest. A radio adaptation of *Walking Next to Michael Brown* was presented on Afternoon Drama on BBC Radio 4. Holmes holds an MFA in playwriting from The Iowa Playwrights Workshop.

Ebony Madry, M.F.A.*Design*

Ebony Madry currently works for Brite Ideas CTS as a Lighting Designers and Project Manager. Prior to COVID-19, Ebony oversaw the installation of audio, video, and lighting for corporate and exclusive events. Ebony has been blessed to make the shift to virtual and hybrid events with Brite Ideas CTS. Ebony has worked with several notable artists including Matthew Morrison, Michael Franti, Brandi Carlisle, Melissa Etheridge, Christian Vincent, Leslie Ishii, and Paul Barnes. Ebony is a graduate from the University of California, Irvine with a MFA in Lighting Design. Ebony received a BFA in Design from Texas Tech University.

Matt Plummer, M.F.A.*Arts Administration*

Matt Plummer is a graphic, web, and theatrical designer based in Fort Worth, TX. He is a graduate of Texas A&M University - Commerce (BS Theatre Education) and Texas Tech University (MFA Design). Professionally, Matt has worked with a number of regional and national theatre companies designing scenery and marketing materials. Matt has trained and interned with the Second City - Chicago and the Cirque du Soleil projections division in Las Vegas. Recently, his art was chosen for the internationally published official *Ghostbusters: Artbook*.

Yvonne Racz-Key, M.F.A.*Dance*

Yvonne Racz Key is an adjunct instructor of Ballet at Texas Tech and the artistic director of Ballet Lubbock. Most recently, Yvonne was accepted as a 2021-2022 School of American Ballet Visiting Fellow. After graduating from the University of Utah, Yvonne danced professionally with Maryland Ballet, Desrosiers Dance

Theatre (Canada), Catanach Ballet Theatre (N.Y.), Ballet Hispanico of N.Y, Washington D.C.'s Arena Stage, and Cirque Du Soleil. She has appeared in publications, *Vogue*, *Time*, and *Dance Magazine*. Her awards include The Arts Alliance Dynamic Force ACE award, YWCA's Woman of Excellence in Culture, the Louise Hopkins Underwood Arts Center's "Performing Arts Award."

James Scruggs

Playwriting

James Scruggs is a writer, performer, producer, teacher, speaker and arts administrator who creates large scale, topical, theatrical, multi-media work usually focused on inequity or gender politics. He is currently working with Rattlestick Theater to produce *BRAVADO*, a transmedia piece that will be experienced virtually, exploring viruses, mortality and 9/11. He is currently a Fieldwork facilitator for The Field and a Professional Development Program facilitator for Creative Capital. James Scruggs has a BFA in Film from School of Visual Arts.

Chris Wood, M.F.A.

Design

Chris Wood is a freelance designer who has had the pleasure of collaborating in a variety of entertainment styles including concert, corporate, theatre, and opera. Chris's work has been seen at the Oregon Cabaret Theatre, Utah Festival Opera & Musical Theatre, Indiana Festival Theatre, Brown County Playhouse, and Ocean State Theatre Company. In addition, to freelance lighting design, Chris has served as a visiting professor at the University of Illinois-Champaign Urbana and works as a professional video editor. In 2015 Chris was honored to receive the LDI/Live Design & USITT Rising Star Award for his body of work.

Business Manager

Mary Lauderback

Marketing/Communication |

Company Manager

Cory Norman

Coordinator

Michael Cervantes

Dance Administrative

Assistant

Randall Rapstine

Graduate Program

Coordinator

Abigail Bugh

Undergraduate Advisor

Abed Monawar

Production Manager

Joshua Taylor Whitt

Technical Director |Electrics

& Sound Shop Manager

Jared Roberts

Costume Shop Manager

Mallory Prucha

Marketing Manager

Jamison Driskill

Marketing Staff

Jada Campbell

Jay Culmone

Jehan Hormazdi

Justin Krall

JD Myers

Tamar Neumann

Michael Yarick

Box Office Manager |

Front of House Supervisor

Shawn Ward

Box Office Staff

Jada Campbell

Madeline Hiatt

Jehan Hormazdi

Justin Krall

JD Myers

Tamar Neumann

Jonathan Ovando

Bailey Patterson

Benjamin Stanford

House Managers

Joryhebel Ginorio

Keandra Hunt

Holden Jackola

Kaitlyn Mitchell

Stephen Tucker

Kaylee Underwood

Ushers

Payton Borges

Kate Claburn

Blanca Del Loco

Rowan Grossman

Margaret Hannan

Camryn Hayes

Parker Jackson

Jeremy Kiiru

Hannah Machen

Sethe Nguyen

Samantha Perez

Jaden Priest

Sierra Roberson

Noelle Saul

Miracle Shephard

Jaden Slaughter

Naomi Taylor

Tariq Woods

Scene Shop Staff

Esperanza Alatorre
 Matthew Chilcoat
 Samuel Jones
 Uvakeious McGhee
 Gabriel Mata
 Hannah Machen
 Madelynn Plauche
 Mark Stargel
 Irwin Vega

Props Staff

Michelle Moore

Paint Staff

L'Hannah Pedigo

Electrics Staff

Jonathan Lee
 Oliver Loll
 Jesus Rodriguez Patlan
 Trey Tucker
 Tiffany Viesca

Wardrobe Coordinator

Kelsey Blotter

Costume Shop Staff

Kelsey Blotter
 Alice Bryant
 Elizabeth Campbell
 Karsonn Hood
 Kaity Mitchell
 Yzael Vasquez
 Megan Woodard

Costume Production Staff

Blake Dunn
 Camryn Hayes
 Karson Hood
 Elodie Jenkins
 Kaylie Jones
 Samuel Jones
 Emily Kilgore
 Hannah Machen
 Allee Teague
 Allison Washburn

Teaching Assistants |**Graduate Part-Time****Instructors**

Julia Anderson
 Kelsey Blotter
 Alice Bryant
 Jada Campbell
 Matthew Chilcoat
 Jason Culmone
 Jamison Driskill
 Melanie Frasca
 Brad Frenette
 Bradley Hewlett
 Madeline Hiatt
 Jehan Hormazdi
 Charles Hughes
 Rebecca Johnson
 Justin Krall
 Jonathan Lee
 Sarah Lehmann
 Oliver Loll
 Sarah Mayhew
 Uvakeious McGhee
 Carlos Medina-Maldonado
 Michelle Moore
 JD Myers
 Tamar Neumann
 Jonathan Ovando
 Bailey Patterson
 L'Hannah Pedigo
 Rachel Phillips
 Evan Price
 David Priebe
 Jesus Rodriguez
 Christopher Rogers
 Troy Scarborough
 Benjamin Stanford
 Emily Swenskie
 Rebecca Taylor
 Kerstin Vaughn
 Shawn Ward
 Calan Welder
 Megan Woodard
 Michael Yarick



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