

## SWUSITT 2019 Winter Symposium Presenters & Facilitators

**Noah Allen** is a Product Support Specialist for High End Systems and a Texas State University Alumni. He has worked as a freelance electrician, lighting programmer, and designer in central and North Texas region for the last 5 years. Now, Noah works for High End Systems where he provides support and training for Hog4 series of consoles and the Sola Series Luminaires. Noah works with end users directly to make sure they have the proper training and resources to use their High End Systems gear.

**Deb Alley** joined the faculty at Texas State University in 2013, teaching directing to graduate and undergraduate students. She had been serving as department chair since the summer of 2015. Ms. Alley holds an M.A. in English from the College of William and Mary and an M.F.A. in Theatre from Illinois State University. Prior to her arrival in Texas, Ms. Alley was head of the Master of Fine Arts in directing program at Illinois State University where she received the University's Outstanding Teacher award in 2005. She was Artistic Director of the Illinois Shakespeare Festival from 2007 to 2012. Her long association with this festival began in 1995 when she was hired as a stage manager. She spent five years as production manager and one year as associate artistic director before transitioning into the artistic director position. Ms. Alley was co-founder and managing director of a professional theatre in Columbus, Ohio; served as the director of children's theatre at Circa '21 Dinner Playhouse; and worked as a production stage manager on national tours of It's a Wonderful Life, Big River, and The Secret Garden. In addition to productions directed at the Illinois Shakespeare Festival (Much Ado About Nothing, Julius Caesar, A Midsummer Night's Dream, The Tempest, The Winter's Tale, and The Rivals), Ms. Alley directs regularly for regional venues. Favorite productions include: Othello, Caucasian Chalk Circle, Cymbeline, The Laramie Project, Pride's Crossing, State Fair, Yerma, Servant of Two Masters, King Lear, Pippin, The Skriker, The Arkansas Bear, and Flyin' West.

**Ana Baer Carillo** is a Mexican video-choreographer living in the USA,. Her work encompasses a variety of dance for camera work, as well as interdisciplinary performances and choreography. Internationally active since 1990, she has been commissioned to make video installations, multimedia work and/or choreography by the John Cage Foundation, Stadttheater Giessen and Tanz Compagnie Giessen in Germany, Universidad Michoacana de Morelia and Contra Danza in Mexico, Performance Inventions in France, Boulder Museum of Contemporary Art, Michelle Ellsworth, Syzigy Butoh, and Sweet Edge in the USA, among others. Her work has been presented in Chile, Costa Rica, Uruguay, Guatemala, Greece, Spain, France, and multiple venues in Germany, UK, Mexico and USA. She is currently teaching at Texas State University.

**Adam Ballard** is currently a Senior Project Manager at Texas Scenic Company. He has been with the company for 7 years and has been a project manager since 2013. At Texas State University, Adam was a Technician, Scenic and Lighting designer. Since that time, he has worked on the construction of over 400 venues including performing arts centers, high school auditoriums, churches, convention centers, TV studios and museums. Select projects include; Austin ISD PAC, McAllen PAC, Tobin Center for the Performing Arts, Buddy Holly Hall, The Momentary at Crystal Bridges, Hancher Auditorium at The University of Iowa, The Moss Arts Center at Virginia Tech, Bienen School of Music (Northwestern) and his personal favorite; the Patti Strickel Harrison Performing Arts Center at Texas State. Eat 'em up.

**Howell Binkley** is a professional lighting designer in New York City. He received the Tony Award for Best Lighting Design in a Musical for Jersey Boys in 2006, and again in 2016 for Hamilton. Binkley attended East Carolina University in Greenville, North Carolina where he started his career working with dance programs. He has lit a numerous Broadway productions, including many for Hal Prince and is a frequent collaborator with director Des McAnuff. He is also a collaborator and co-founder of David Parsons's Parsons Dance Company. He has worked at regional theaters such as La Jolla, San Diego, California, Shakespeare Theatre DC, Old Globe Theatre, the Guthrie Theater, The Goodman Theatre, and Hartford Stage. Binkley is well known for his use of saturated color, accompanied by white or slightly cool highlights. He frequently uses smoke or haze to draw attention to his use of angle. His designs are partly based upon Craig Miller and Tom Skelton's use of cross focusing to make diamond effects.

**Carl J. Booker** is the Cutter/Draper at Texas State University. He has been passionate about his craft since first learning how to sew at the age of 10. Prior to entering the theatre world, Carl created period garments for historical reenactors. His theatrical experiences range from building armor and costume crafts at Pioneer Theatre in Utah, being the Tailor's Assistant at The Santa Fe Opera, co-teaching a costume master class in Taiwan with James Glavan, draping for both private clients and theatre companies, and many more. Carl strives to bring the knowledge from these experiences to the students working with him in the costume shop and instill within them a sense of professionalism in preparation for graduation. In addition to Texas State, he continues to push himself by draping and designing locally for Zilker Theatre Productions, Zach Theatre and The Santa Fe Opera. Carl holds a BFA in Theatrical Design and Technology from Baylor University and a MFA in Costume Technology from The University of Texas at Austin. [www.carljbooker.com](http://www.carljbooker.com)

**Richard Cadena** is a freelance lighting designer, lighting consultant, and the author of *Automated Lighting: The Art and Science of Moving Light* ; *Lighting Design for Modern Houses of Worship* ; *Electricity for Entertainment Electricians & Technicians* ; and *Focus on Lighting Technology* . He has worked on concert tours, television, and theatre, and he has designed dozens of lighting systems for permanent installations and concert tours. He has written many articles about lighting for *Lighting & Sound America*, *Lighting & Sound International*, *Protocol*, *PLSN*, *CX*, and *Technologies for Worship* magazines. He is the founder of the Academy of Production Technology. He is also an ETCP Recognized Trainer, and the technical editor for PLASA.

**Martin Carrillo** is an award-winning Sound Designer and Composer with credits spanning 4 continents and across various Arts & Entertainment media and venues. Audio designs for Live venues include Hong Kong Disneyland's Festival of the Lion King, and Lotte World's Dragons in Seoul. Television credits include Current TV's SuperNews! and the Main Title theme for Vanguard investigative reports. Theatrical credits include Eric Whitacre's world premiere production of Paradise Lost, and Pig Iron Theater's Tragedy of Joan of Arc (American Theatre 2000) Martin lives in Los Angeles California and manages Heardrum Worldwide Audio, a shop and studio for Film, Television, Attraction, and Theatrical Audio services.

**Henry Cowan** has worked for Rosco Laboratories for 24 years, 16 of which were spent in Rosco's Gobo and Dichroic Filter manufacturing facility, fondly known as Rosco Texas. Starting as one of 4 employees in 1995 as a Manufacturing Technician and ending in 2011 as a part of the Management Team overseeing more than 30 employees, Henry was an essential part of the growth and sustainability of Rosco's state of the art manufacturing facility in Central Texas. In 2011 Henry took on his current role as Rosco's Central US Account Representative, where he is able to share his personal passion for "All things Rosco" directly with end users across the Southwest. Henry was raised in Santa Fe NM and loves to Mountain Bike and Ski. In college he studied Architecture at The University of Arizona and Sculpture at The San Francisco Art Institute, before finishing with a degree in both Fine Art and English from The University of New Mexico in Albuquerque. Henry lives with his wife and 15yr old son in Austin Texas.

**Lloyd Cracknell** is Associate Professor of Costume Design at the University of Oklahoma and comes from Cambridge, England. Design credits: OU University Theatre: *Les Noces* (OFB '18); *Swan Lake, Act II*; *Simpatico*; *Harlequinade*, *Pas de Deux*; *Estancia* (OFB '17); *Curtains*; *Don Pasquale*; *Gianni Schicchi*; *The Nutcracker*; *Ragtime*; *Acts of War, Three One-Act Operas*; *Elixir of Love*; *On the Town*; *Falstaff*; *Cinderella* (OFB '12); *Seussical*; *Mary Stuart*; *The Coronation of Poppea*; *The Odyssey*; *Is He Dead?*; *A Midsummer Night's Dream*. Regional design credits: Texas Christian University: *A Comedy of Errors*. Awards: Kennedy Center American College Theatre Festival, Region VI National Partners of American Theatre Scholarship-Best Design for *Is He Dead?* and Barbizon Award for theatrical design excellence in costume design for *Is He Dead?* and *A Midsummer Night's Dream*. OU 2014 President's Concert, Haydn's *The Seasons*.

**George Curry** is the Costume Director for the University of Houston. George teaches on the graduate and undergraduate level in the area of Costume Production. George received his MFA-Costume Production from Boston University. He holds a BFA in Theatre from Sam Houston State University. His advanced graduate work in Costume Design includes study with Karl Eigsti, Jennifer von Mayrhauser, and Bob Moody while at Brandeis University. George worked professionally with Barbara Matera Ltd on numerous Broadway, productions including *Wicked*, *The Boy from Oz*, *MAMMA MIA!*, *The Lion King*, *Beauty and the Beast*, *Throughly Modern Millie* and *Cher's Farewell Tour*. George has also worked with Eric Winterling, INC., Tricorne Ltd., *The Glimmerglass Festivals*, *Opera Boston*, *Williamstown Theatre Festival*, *The Huntington Theatre*, and *Houston Grand Opera*. George is active within the Costuming community at large, and is President of SWUSITT.

**Gabriela De La Rosa** is the Company Manager at ZACH Theatre, in Austin. She graduated from Texas State University with a B.F.A. in Performance & Production and an emphasis in Stage Management in May of 2017. While in undergrad she was fortunate enough to work with several professional Austin companies such as the Zilker Theatre Productions, ZACH Theatre and the Austin Shakespeare Company. After graduating, she served as the Festival and Events Management Apprentice at Actor's Theatre of Louisville before spending the summer at Theatre Aspen as Associate Company Manager, as well as the Stage Manager for their production of "Godspell".

**Tom Delbello** Hailing from Canada, Tom is in his final year as an MFA Directing Candidate here at TXST. Directing and acting have taken him around the world. Recent directing work in Texas includes: *Cabaret* (TXST), *Speech & Debate* (TXST), the workshop and upcoming production of *Dylan Spencer's Cat Obedience School* (TXST), Assistant Director for *Sunday in the Park with George* (ZACH Theatre), *Million Dollar Quartet* (ZACH Theatre), *The World According to Snoopy* (TXST) and the workshop reading of *The Two Orphans* (TXST). Other selected directing credits include: *Carrie: The Musical* (U of L), *Survival Cycles* (TheatrExtra), *How Great Is My Calling* (Shed Prod.). As a performer selected credits include: a member of the World Premier cast and the original Toronto cast of Andrew Lloyd Webber's *The Boys in the Photograph*, the North American tour of *Joseph and the Amazing Technicolor Dreamcoat*, *Phantom* (Westchester Broadway Theatre), *Oliver!* (Gateway Playhouse), *Mainstage Cast for Disney Cruise Lines* and a *Principal Vocalist for Princess Cruises*.

**Kimberly De Leon** is currently the Inside Sale Manager at Texas Scenic Company. She has been with the company for a little over a year providing theaters, churches, and multiple venues with your everyday theatrical goods. Kim also develops and coordinates workshops and outreach programs to local clients throughout Texas. Outside of Texas Scenic, Kim is also a professional Stage Manager. Upon receiving her BFA in Theater from Texas State University, she has traveled the country working in various areas of Texas, Chicago, Los Angeles, and Ventura County. This upcoming spring, Kim will be stage managing *Little Foxes* with The Classic Theatre in San Antonio, TX under the direction of a former Texas State graduate student. Previous select credits include: *On the Town* (Rubicon Theatre Company), *Romeo & Juliet* (Chicago Shakespeare Theatre), *How We Got On* (Haven Theatre Company), *In the Heights* (Rubicon Theatre Company), *eXtras* (Rubicon Theatre Company), *Stage Kiss* (The Playhouse – San Antonio).

**Cheri Prough DeVol** is a Theatrical Scenic and Lighting Designer based in Central Texas. Regional credits include: Porthouse Theatre (Ohio), Texas Shakespeare Festival, and Barter Theatre (Virginia) where she designed lighting and/or scenery for over 150 productions as Resident Designer, including the world premieres of Deborah Brevoort's *Blue Sky Boys*, and Richard Alfieri's *Revolutions*, as well as Barter's national touring productions for *Of Mice and Men*, and *The Diary of Anne Frank*. Recent local credits include: *All Shook Up* (Scenic and Lighting Design—Zilker Theatre Productions) *A Chorus Line* (Scenic Design--TXST University) and *A Midsummer Night's Dream* (Lighting Design—TXST University). Her scenic design for Texas State University's production of *Intimate Apparel* was chosen for publication in the Summer issue of TD&T. MFA, University of Texas at Austin. Cheri is currently an Associate Professor of Scenic and Lighting Design at Texas State University. To view more of her work please visit [www.devol-design.net](http://www.devol-design.net).

**Kathryn Eader** has been part of the professional theatre community for 25+ years, working extensively in opera. Her work has been seen with many of the opera companies in the US including, Houston Grand Opera, Lyric Opera of Chicago and Austin Opera. In addition to her opera design work, she has a broad range of design experiences in regional theatres, musical theatre companies, ice shows and architectural lighting. Currently, in the Austin area her design work can regularly be seen at the Mary Moody Northen Theatre, Austin Opera and Butler Opera Center. Her designing and method of working has been greatly influenced from her early career collaborations as Associate Lighting Designer with Ken Billington, Jennifer Tipton and Duane Schuler. Before arriving in Austin, she taught lighting design at Oklahoma City University (2 years) and DePaul University (8 years). She is currently the Chair of the Department of Performing Arts at St. Edward's University. Kathryn received her Bachelor degree in Film Production from the University of Texas at Austin and her MFA in Lighting Design from New York University.

**Eliot Gray Fisher** is an interdisciplinary artist working at the intersection of performance and technology. As a director of ARCOS, he has presented award-winning work at festivals including Currents International New Media and Edinburgh Fringe, created commissions for interdisciplinary symposia at Connecticut College and Texas State University, served as a guest artist at University of Michigan and School of the Art Institute of Chicago among others, published in Theatre Design & Technology journal, participated in residencies including Ucross Foundation and KHN Center for the Arts, and received grants including Mid-America Arts Alliance and the Charles and Joan Gross Family Foundation.

**Douglas Gilpin** is Professor of Theatre & Designer/TD for Henderson State University, of Arkadelphia, Arkansas, a USITT & USITT/SW member & former ACTF Region VI Design Chair with an MFA in Design from Texas Tech University. Awards include: 2 Memphis Ostrander nominations, an Arkansas Arts Individual Artist Fellowship, numerous ACTF scenic awards, designs published in USITT Design Expo catalogues in 2016, 2014 & 2006 and in a Scene Design & Stage Lighting 8<sup>th</sup> ed. textbook. Other work includes designs for The Circuit Playhouse in Memphis, Arkansas Shakespeare Theatre, Oklahoma Shakespearean Festival, Minnesota Rep, Emporia Summer Rep & University of Memphis. Most recently his design model for a production of *Hamlet* was featured in the *Shakespeare's First Folio Costumes and Stagecraft* exhibition at the Tweed Museum in Duluth, MN.

**K. Eliot Haynes** is an award winning sound and video designer and the Assistant Technical Director of The Mary Moody Northern Theatre at St. Edward's University. He has worked extensively with many Austin theatre companies including ZACH Theatre, Rude Mechs, Glass Half Full Theatre, Trouble Puppet Theatre, Theatre Heroes, The Long Center for The Performing Arts and Fusebox Festival. MMNT designs include *Mr. Burns (A Post Electric Play)*, *The Resistible Rise of Arturo Ui*, *To Kill A Mocking Bird*, *Whose Afraid of Virginia Wolf*, *The Importance of Being Earnest*, *Tartuffe* and *Misalliance*. Other recent designs include *Frankenstein*, *The Crapstall Street Boys*, *The Wars of Heaven*, *Riddley Walker* (Trouble Puppet Theater), *The Orchid Flotilla*, *Once There Were Six Seasons*, *Cencienta*, *Don Quixote de La Redo*, *The Cucuy Project*, and *Polly Mermaid: Apocalypse Wow!* (Glass Half Full). *Buyer and Cellar*, *Doubt*, *RENT*, *Red Hot Patriot*, *This Wonderful Life*, and *The Santaland Diaries* (ZACH Theatre) *The Call of The Wild*, *Gretel! The Musical* (Theatre Heroes). Eliot has been working with QLab since its release in 2007.

**Andrea Heilman** is a Los Angeles based Scenic and Lighting Designer who has an accomplished freelance career that spans over 15 years. She earned her MFA from Brandeis University in Boston after receiving her BA from Macalester College in St. Paul Minnesota. She loves working on a wide range of projects from art directing independent films and web series to designing site-specific theatre and more traditional work. Her set design for *Anna in the Tropics* at the Jungle Theatre was selected to be featured in TD&T's Design Issue, Summer 2018. [www.AndreaTheater.com](http://www.AndreaTheater.com)

**Bryan Johnson** is an award-winning Props and Special Effects Designer, Artisan and Technician for theatre, opera and film. Bryan was the Lead Props and Special Effects Technician with *Blue Man Group-Las Vegas* for five years, where he fabricated, maintained and operated the long-running hit show. While in Las Vegas, Bryan also designed and consulted with the Las Vegas Shakespeare Company. His work has appeared worldwide in publications, including "Lighting & Sound America" and "Stage Directions," where he is currently a contributing writer. Bryan's theatrical body of work includes; Props Design and Artisanship, Magic/Illusion Design, Mask Making, Puppetry, Lighting Design and Special Effects Makeup. Bryan is currently the Prop Master for the Tulsa Opera. He is a member of the *Society of Props Artisans and Managers (SPAM)*, the *United States Institute for Theatre Technology (USITT)*, *The Stan Winston School for Character Arts*, is a faculty member with *The Stagecraft Institute of Las Vegas* and remains active with the *Kennedy Center American College Theatre Festival*.

**Erin Kehr** has been practicing Theatre for over 30 years in various roles including Scenic and Projection Design, Technical Direction, Scenic Painting, Directing and Prop Master/Supervisor. He received his BFA in Scenic Design from The Theatre School at DePaul University and an MFA in Technical Production from Florida State University. In the department of props Erin has formerly worked as Prop Master at TheatreWorks and Opera San Jose in the Bay Area of California, Seaside Rep in Seaside Florida and Assistant Prop Master at the Alley Theatre in Houston. Additionally, he was Prop Supervisor and Adjunct Professor at Florida State University's School of Theatre for 9 years. Erin is a proud member of S.P.A.M. (Society of Prop Artisan Managers). He is currently Prop Supervisor/Lecturer for Texas State Universities Department of Theatre & Dance where he teaches courses in Props and Architectural/Interiors/Furniture History and mentors students in Prop production and management.

**Jenny Kenyon** is a freelance Costume & Scenic Designer, with additional expertise in Scenic Art, Costume Crafts, Hair/Wigs & Makeup, and Drawing & Painting. She has taught at Bucknell University, Penn State University, University of Nebraska–Lincoln, University of Evansville, and Manhattanville College. Prior to entering academia, Jenny worked as a Designer and Assistant in New York City, designing numerous shows for theatre, opera and dance. She served as the Assistant and Associate Costume Coordinator for Radio City Music Hall, working on their *Christmas* and *Easter Spectaculars* for several years. Her design work has been seen at the WPA Theatre, the Duplex Cabaret, the Russian Ballet Theatre of Delaware, OperaDelaware, Pennsylvania Centre Stage, Bloomsburg Theatre Ensemble, Lincoln Amphitheatre, and on tour with *The Bad Boys of Dance*. Her designs have been exhibited at World Stage Design, and in *Costume Design @ the Turn of the Century* which toured Russia, China, and the United States. She is a member of the United Scenic Artist Local #829 in the area of Costume Design and is the Costume Design & Technology Commissioner and on the Board of Directors for USITT. Jenny is currently an Instructor of Digital Learning at Penn State University.

**William Kenyon** serves as Head of the Lighting Design Program in the School of Theatre at Penn State since 2004. An active professional designer, Prof. Kenyon has designed over 180 plays, operas, and dances, along with over a dozen national and international tour seasons with several theatre & Dance companies. Prof. Kenyon's recent work includes performances at The Kennedy Center, Lincoln Center, Wolftrap, the Qatar International Arts Festival, and Bucknell University. He has also designed for the Metropolitan Playhouse, Opera Delaware, Ballet Theatre of Central Pennsylvania, Nebraska Rep, Russian Ballet Theatre of Delaware, Opera Omaha, University of Iowa, and MTI-Disney. Prof. Kenyon has been involved in Native American theatre and dance for over 15 years, serving as resident LD for the American Indian Dance Theatre, and was involved in the complete reimaging of "Unto These Hills", a massive outdoor spectacle celebrating the history of the Cherokee Tribe. Prof. Kenyon serves as the Chair and US Delegate to the OISTAT (Organisation Internationale des Scénographes, Techniciens et Architectes de Théâtre) Education Commission, after having served 2 terms as Commissioner for education for USITT. Member of USITT, OISTAT, IALD, IESNA, and USAA Local #829 in the areas of Lighting and Sound Design. Prof. Kenyon is the author of *Theatre & Stage Photography: A Guide to Capturing Images of Theatre, Dance, Opera, and Other Performance Events*, published this past Spring. This book is the only resource for theatre designers seeking to effectively document their designs for performance.

**Sarah EC Maines** is a Lighting Designer and Head of Design, Technology, and Management at Texas State University. As Lighting Designer she designs several productions each season for ZACH Theatre in Austin including *A Christmas Carol: A Rockin' Musical*, *Once*, and Terrance McNally's 80<sup>th</sup> Birthday gala. Additional designs include *36Q* in Prague, *A Dolphin Christmas* at Sea World San Antonio, and Illinois Shakespeare Festival's 2013 and 2014 seasons. As Assistant Lighting Designer, Sarah worked with Howell Binkley on seven national productions and the Netherlands company of *Jersey Boys* which won the Tony Award for Best Lighting Design and Best Musical in 2006. She also worked as Associate Lighting Designer on the Broadway run of Sarah Jones's *Bridge and Tunnel*, at New York City Center and Broadway's St. James Theatre on *Gypsy* with Patti Lupone, directed by Arthur Laurents, and the First National Tour of *In the Heights*. Prior to joining the faculty at Texas State University, Sarah spent four years as Head of Graduate Lighting Design at Florida State University. She earned her MFA in Theatrical Design with a concentration in Lighting from the University of California, San Diego under the mentorship of Chris Parry. She is a member of United Scenic Artists – Local 829.

**Karen L. Maness** is the Co-author of the award-winning *The Art of the Hollywood Backdrop*, the definitive behind-the-scenes history of Hollywood's motion picture scenic art, and was a collaborator in the 2017 Art Directors Guild Archives Backdrop Recovery Project which recovered over 200 MGM backdrops from Hollywood's golden age of film for display and study in museums and academic institutions nationwide. Maness is a professor of scenic art, figurative painting, and practical special effects for UT Live Design at the University of Texas at Austin Department of Theatre & Dance and Scenic Art Supervisor at Texas Performing Arts. She has worked extensively in regional theatre, themed attractions, industrial display, film and music tours, teaching master painting classes in the United States and abroad. She is a co-founder of Atelier Dojo, Austin's new professional art academy. Her studio practice includes public art, exhibitions, consultation, and corporate commissions. Her paintings have been exhibited nationally and are held in private collections worldwide.

**Dwight "Dewey" Markus** is a 20-year member of IATSE Local 205. For 6 years he was a Professional Stagehand in Austin and A Company Tour Manager for The Columbia Artists Management Inc Los Angeles Office. He spent 5 years as a Stage Supervisor at The Texas Performing Arts Center at UT Austin and for the last 13 years has been the Scene Shop Supervisor for the Theatre Department at Texas State University in San Marcos.

**Brad McKenzie** is an Instructor of theatrical design at Northeast State in Tennessee. He holds a B.A. in theatre from East Tennessee State University and an M.F.A in Lighting and Sound design technology from The University of Southern Mississippi. He has worked as an actor, designer and technician all over the southeast. He is excited to be back at SWUSITT and to have the privilege to respond to outstanding student work.

**Anne McMeeking** hails from southern California and grew up in a household of artists and engineers. She has spent over ten years working in theatre, being drawn into the field as a teenager from a fine arts background. Throughout her professional career Anne has worked in many production positions, from scenic & lighting design to stage management, scenic painting, media design, carpentry, props and backstage crew work. Anne received her Bachelor's degree from The University of California at Santa Barbara, and a Master's of Fine Arts degree from The University of Texas, Austin. Some professional highlights include work with; HBO's *The Leftovers*, AMC's *The Son*, California Shakespeare Theatre, Zach Scott Theatre, The Prague Quadrennial of Design & Space, Ensemble Theatre, Pacific Conservatory of Performing Arts, and Penfold Theatre. Her work as a designer has garnered her several awards nominations from the Austin Critics Table and B. Iden Payne Awards. Additionally Anne is a member of USITT, where she has served as the Student Commissioner in Scenic Design, organized conference panels and initiated several new student chapters in various local regions. In her design work Anne investigates the intersection of live performance, mediated technology and the integration of audiences into the performative realm; in fine arts work, Anne is currently focused on silk painting and figurative charcoal drawing. Passionate about theatre making, drawing, painting and teaching; her work can be seen at [www.annemcmeeking.com](http://www.annemcmeeking.com)

**Brandon R. McWilliams** holds a Bachelors of Fine Arts in Theatre Studies from The University of Texas at Austin and a Master of Fine Arts in Costume Design from the Carnegie Mellon School of Drama. He has designed regionally for the past fifteen years and is the recipient of the Zelma H. Weisfeld USITT Costume Design Award and two-time recipient of the Elizabeth Shrader Kimberly Award in Costume Design. Brandon's design work has been on display at the Prague Quadrennial '07, as well as at the Carnegie Mellon University campus in Qatar. He has taught at Carnegie Mellon University, Salisbury University, the University of North Carolina at Charlotte, Louisiana State University and currently heads the costume design program and serves as head of graduate studies at Texas State University. [www.brncwilliams.com](http://www.brncwilliams.com)

**J. Robert "Jimmy" Moore** has earned performance, design, and directing credits working with companies across the country. Recent directing credits include: The Unexpected Guest (TexArts), All Shook Up and The Wizard of Oz (Zilker Theater Productions), Stage Kiss (Playhouse San Antonio, ATAC Award Best Director), Evita and [title of show] (Texas State University). Performance credits include: Phish's 2011 New Year's Eve Spectacular (Madison Square Garden), O Night Divine (York Theater), Almost Adults (Manhattan Repertory), Ellis Island Stories (American Family Theater - U.S. Tour), The Santaland Diaries, Buyer and Cellar and Peter and the Starcatcher (ZACH Theater - Austin Critic's Table nominations), The Rocky Horror Show (Lyric Theatre of Oklahoma). Jimmy has an M.F.A. in Directing from Texas State University, and has studied with the Royal Shakespeare Company, Shakespeare's Globe Theater, and the Royal Academy of Dramatic Arts. Jimmy served as the Artistic Director for Zilker Theater Productions' 2018 season. Upcoming: The Rocky Horror Show @ Lyric Theatre of Oklahoma. More info @ JRobertMooreOnline.com.

**Michelle Ney** has designed scenery and costumes for numerous theatre and opera companies, including The Colony Theatre and The Theatre at Boston Court (Los Angeles), Illinois Shakespeare Festival, Texas Shakespeare Festival, Idaho Repertory Theatre, ZACH, Austin Shakespeare, and Austin Lyric Opera. Michelle's work has been featured in the Prague Quadrennial International Design Exposition, and her scenic and costume designs have been published 4 times in Theatre Design & Technology. Her costume designs for Texas State's production of A Midsummer Night's Dream were recently featured in the Costume Design at the Turn of the Century exhibit in Moscow, Russia. Michelle is a Professor at Texas State University and continues her work as a free-lance designer. Prior to joining the faculty at Texas State University, she was on the design faculties at University of Idaho, University of Texas at Austin, and St. Edward's University. Michelle is also a past Chair of KCACTF Region 6. [www.michelleneydesigns.com](http://www.michelleneydesigns.com)

**Charles Ney** teaches directing and acting in the Department of Theatre and Dance at Texas State University. His *Directing Shakespeare in America: Current Practices* and *Directing Shakespeare in America: Historical Perspectives* were published by Bloomsbury's Arden Shakespeare in 2016 and 2018. He has directed productions for Illinois Shakespeare Festival, Idaho Repertory Theatre, Manhattan Theatre Club, Texas Shakespeare Festival, Manhattan Clearing House, Mary Moody Northen Theatre, and ZACH Theatre. His Richard III received seven nominations from the Austin Circle of Critics and A Midsummer Night's Dream was named one of the ten best Austin productions of 2014 by the Austin Chronicle. His Top Girls performed at the Kennedy Center. [www.charlesney.com](http://www.charlesney.com)

**Phillip Owen** is an Austin-based Sound Designer/Composer with almost 2 decades experience and teaches at Texas State. His work is heard often in Houston, Baltimore, Greensboro, & Maine, and will be exhibited this year at the 2019 Prague Quadrennial of Performance Design & Space.

**Monica Pasut** is a costume technician and designer with over fifteen years of professional experience. She began her career as a wardrobe attendant, costumer assistant and craft artist for the creative costuming department of Walt Disney World, Florida. From there she worked as dresser for *Cirque du Soleil, La Nouba*, in Orlando, Fl. As a draper, first hand and stitcher, she has built costumes for several theatre companies including The Orlando Shakespeare Theatre, Opera Theatre St. Louis, Zach Theatre and St. Edwards University. Monica has also worked as a freelance costume designer. Her notable designs include: *Romeo and Juliet, Far Away, The Fantasticks, A Lesson Before Dying* (Mad Cow Theatre), *La Putain Avec Les Fleurs, The Comical Tragedy of Punch and Judy* (Roho Theatre), *Toil and Trouble, Cruel Circus, The Strange Case of Edward Hyde & Dr. Jekyll* (Trouble Puppet). At Texas State University, she worked as a first hand on several productions before becoming the Costume Shop Manager in June 2014. She earned her B.A. in theatre from The University of South Florida.



**Shannon Richey** has been working professionally for the last twenty years as an AEA member and production, company, and stage manager. For the last 8 years, her adventures include running the Stage Management Program at Texas State University. Recent credits include *Beauty and The Beast*, *Once*, *Terrence McNally's 80th Birthday Celebration*, and *A Christmas Carol* at ZACH Theatre. She has also served as the Propsmaster and Director of Production for Zilker Theatre Productions. Regional work and companies include Austin Shakespeare, Tapestry Dance Company, The Long Center for the Performing Arts, Summer Stock Austin, Blue Lapis Light, Fusebox Festival, St. Edwards University, Third Coast Rhythm Project, and the Vancouver Tap Festival. She has also worked with several theatre education companies as a workshop presenter, facilitator, and mentor and served as the Festival Coordinator for KCACTF Region 6 along with many years as an event coordinator for projects including the *Texas Black and Latino Playwrights Conference*, *The Festival of Dance*, *365 Days/365 Plays*, *The Fuse Festival* at H.E.R.E., and *Jennifer Holliday in Concert*. New work includes several projects with Anna Deavere Smith on *Untitled: A Work in Progress* and *Let Me Down Easy* at ZACH Theatre and The American Repertory Theatre along with *The Arizona Project* at the Herberger Theatre. Shannon also toured as Company Manager with The Greater Tuna Corporation on *Greater Tuna* and *The Foreigner*.

**Uldarico Sarmiento** is an Assistant Professor of Design and Digital Media at the The University of Oklahoma Helmerich School of Drama. His scenic design credits include: *Guadalupe in the Guest Room* (Creede Repertory Theatre), *Crowns*, *Rock of Ages*, *The Fantasticks* (Lyric Theatre of Oklahoma); *Cat on a Hot Tin Roof*, *Les Liaisons Dangereuses* (Reduxion Theatre); *Journey's End* (Kansas City Actors Theatre); *Number the Stars* (Coterie Theatre); *The Trojan Women*, *Let The Right One In*, scenic design and projections for *Ragtime* (University of Oklahoma). His digital media design credits include: *Mary Poppins*, Disney's *The Little Mermaid*, *Billy Elliot the Musical* (Lyric Theatre of Oklahoma); *Don Pasquale* (University Theatre). Film credits include set designer for Nick Cassavetes' *Yellow*; set designer for the film adaptation of *August: Osage County*; and set design and graphics for *Gotti*, starring John Travolta.

**Steven G. Surrat** has over 39 years of experience in the Theatrical rigging and lighting field. He started in 1979 with Texas Scenic Company after receiving his Theatre degree from Texas Tech Univ. After 7 year as a Sales Associate for Texas Scenic, he left TSC and held positions as VP of Sales for "Colortran", VP of Sales for "Irideon" a Vari Lite Company, and Director of US Sales for "ETC". He returned to Texas Scenic as the COO / General Manger in 2003 to help transition the Company into a 100% employee (ESOP) owned company. His work has taken him around the world visiting many Countries in Europe, and in Asia.

**Nick Swanson** is an Austin-based Lighting Designer and Electrician. He has worked in a handful of different Regional Theatres across the country as either the Lighting Designer and/or Electrician. Most notable are the ZACH Theatre, Maltz Jupiter Theatre, Flat Rock Playhouse, Cumberland County Playhouse, Playhouse on the Square, Oregon Shakespeare Festival, and Goodspeed Musicals. He currently works full-time as the Audio/Visual Lighting Supervisor at the Texas State University - Performing Arts Center. He also works as the Production Manager and Resident Lighting Designer for the Davis Shakespeare Festival. He received his B.F.A. in Design and Tech: Emphasis in Lighting Design from Texas State University.

**Rebecca Switzer** has been in doing props for over 35 years, she has worked for a variety of theaters and institutions, from Baltimore's Center Stage, to the University of Illinois La Jolla Playhouse, to the Spoleto Festival. For the last 14 years, she has been at Texas Performing Arts at the University of Texas as the Prop Shop Supervisor, supporting all the theater, dance and opera productions. She works with theater students on all prop construction and is the prop master for most of the shows, training future prop masters whenever she can. This is an exciting field to be in and an exciting time to be in it.

**Gary Thornsberry** is studying Scenic Design in the graduate program at Texas State University. Prior to beginning his studies here, he held a FAIR Assistantship at Oregon Shakespeare Festival, and worked at Venice Theatre as their Technical Theatre Instructor, Technical Director, and Production Designer. Recent design credits include: *Cabaret* and *Instructions for Dancing* at Texas State; *Unpacking* and *Criteria* at The Basement Playhouse; *Mamma Mia!*, *A Funny Thing Happened on the Way to the Forum*, *On the Town*, *Westside Story*, *Oliver!*, and *Aida* at Stagedoor Manor.

**Scott Vandenberg** is a Lecturer in the Department of Theatre and Dance and serves as the Production Coordinator and Lighting Designer for the Division of Dance at Texas State University. He is the Resident Lighting Designer for Merge Dance Company, Opening Door Dance Theatre and Texas State Opera Theatre. Scott has designed dance lighting for ARCOS Dance, Sharron Marroquin, Tallahassee Ballet, and served as the Principal Lighting Designer for the 2017 & 2018 COCO Dance Festival in Port of Spain, Trinidad. He has designed lighting for several plays and musicals for Florida State University, Quincy Music Theatre, and McCallum Fine Arts Academy and designed the lighting for the past three seasons for Summer Stock Austin at the Long Center. Scott holds a BA in Theatre Arts from SUNY at Stony Brook and his MFA in Technical Production is from Florida State University. [www.scottvandenbergdesigns.com](http://www.scottvandenbergdesigns.com)

**Clint Wingrove**, Southeast Regional Sales Manager for High End Systems, recently joined the team in October 2017. His career in the entertainment industry began in sales for Oasis Stage Werks in Salt Lake City, UT from 2005-2010. In just under three years he was also hired by the Utah Jazz as their lighting director for 3 seasons during 2008-2010. He then took employment as a manufacturer's representative for PSLP, Inc. which required he make a move to the state where everything is just a tad bigger... Texas. He worked at this firm from 2010-2017, before joining ETC/HES. Clint grew up in Connecticut and is a huge Yankee & New York Football Giants fan, and is always up for a healthy sports debate.

**Jon Young** is an Associate Professor of Scenic Design at the University of Oklahoma Helmerich School of Drama and is a proud member of United Scenic Artists, Local 829. Young is a 2016 recipient of the Irene and Julian J. Rothbaum Presidential Professor of Excellence in the ArtsRecent regional credits: *Ring of Fire*, *Who's Holiday*, *Luna Gale*, *I and You*, *Stupid Fucking Bird* at Stages Repertory Theatre, *The Liar*; *The Secret Affairs of Mildred Wild*; *Is He Dead?*; *Harry the Great* at Creede Repertory Theatre, *The Mystery of Irma Vep* and *Altar Boyz* at Lyric Theatre of Oklahoma. *Mauritius*; *Faith Healer* at Unicorn Theatre. *After Juliet* and *The Night Before Christmas* at the Coterie Theatre. His design work can be viewed at <https://www.facebook.com/DScenicStudio> and [Dscenicstudio.com](http://Dscenicstudio.com)