

Head Over Heels

*Music and
Lyrics by*

The Go-Go's

Book by

James Magruder



Department of Theatre Arts and Dance

UTA Department of Theatre Arts and Dance
presents

HEAD OVER HEELS

SONGS BY **THE GO-GO'S**

BASED ON **'THE ARCADIA'** BY **SIR PHILIP SIDNEY**

CONCEIVED AND ORIGINAL BOOK BY **JEFF WHITTY**

ADAPTED BY **JAMES MAGRUDER**

Scenic Design
LEAH MAZUR

Costume Design
MARGARET MONOSTORY

Lighting Design
KAI GOFF & LEAH MAZUR

Sound Design
BILL EICKENLOFF

Music Director
VICKY NOOE

Director/Choreographer
J. AUSTIN EYER

Original Broadway Production produced by
Christine Russell, Louise Gund, Donovan Leitch, Rick Ferrari, Gwyneth Paltrow, Scott Sigman, Hunter
Arnold, Tom Kirdahy, Jordan Roth

The World Premiere of "*Head Over Heels*" took place at Oregon Shakespeare Festival Bill Rauch/Artistic
Director; Cynthia Rider/Executive Director


Developed with the support of New York Stage and Film & Vassar's Powerhouse Theater, Summer 2016

LAND ACKNOWLEDGEMENT

UTA respectfully acknowledges the Wichita and Affiliated Tribes upon whose historical homelands this University is located. Their ancestors resided here for generations before being forcibly displaced by U.S. settlers and soldiers in the mid-1800s. We recognize the historical presence of the Caddo Nation and other Tribal Nations in the region; the ongoing presence and achievements of many people who moved to the area due to the Indian Relocation program of the 1950s and 1960s; and the vital presence and accomplishments of our Native students, faculty, and staff.

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This playbill is a production of **PERFORMING ADS** 

DIRECTOR'S NOTE

Head Over Heels

Spring 2024

In 2022, a small group of undergraduate UTA Theatre Arts and Dance students and I spent two semesters virtually with Dr. Danielle Wood and engineering students from MIT. The study was titled “*Queer, Feminist, Anti-Racism, and Design for the Future*.” There were two major takeaways for me from the study. First, whether building a show or engineering a building, artists and engineers have a similar process in research and creation. They anticipate the needs of the “audience” and how the audience will best interact with the product. Second, if you are designing a project with the hopes of engaging in topics of social justice, it’s generative to focus on what the world might look like with the problem resolved. As theatre artists, we have the opportunity to reflect what the world is or was, and even what it could be. Many shows explore a problem or a question, but how can we participate in building what a new future might look like?

Head Over Heels presents a significant question: Can a society change so all people are valued? Or are we all destined to become “conservative in thought and policy,” as we age, as Queen Gynecia says in Act I? The audience is dropped into the community of Arcadia, who are defined by their beat. While this beat has brought tradition and order, each character learns how trapped they are by it (even those who have benefited from it in the past). Every character goes through a similar journey of friction and self-discovery, marked in the show by the recurring lyric “Oh, skidmarks on my heart.” Once this awakening occurs, secrecy gives way to acceptance. Whether journeying to Lesbos to fall in love like Mopsa, discovering “the she in me” like Musidorus, or Dametas embracing the queer trans magic of Pythio, we get to see a new world re-designed. A “more accepting and tolerant” Arcadia, a vision that kindles my hope for the future.

Even though *Head Over Heels* does incredible work with this question, it is often silly and fun! The show blends many styles and forms, from Greek archetypes to dialogue written in Renaissance blank verse and 1980s pop and punk music. This show is built to engage with as many people in the audience as possible. Whether you are a parent, student, theatre-lover, or a fan of The Go-Gos or Shakespeare, there is something in this story for everyone to enjoy.

I am incredibly excited to work on *Head Over Heels* this season. In my academic research, I argue that *Head Over Heels* is one of the only Broadway musicals to have genuinely positive queer representation: queer characters aren’t relegated to funny sidekicks, there are no jokes at the expense of the queer people, and no queer character has a tragic death. *Head Over Heels* is also the first Broadway musical to feature a non-binary lead character. Along with the strong feminist point of view and message of unconditional acceptance, this musical speaks to the current community that makes up the Department of Theatre Arts and Dance. It has been an absolute joy to build this new Arcadia with the cast, designers, and crew.

J. Austin Eyer

Director/Choreographer

Assistant Professor and Area Head of Musical Theatre

DRAMATURGY

“One must end where one began, yet who resembles any of the fools who started on the journey here?”
– Pythio, *HEAD OVER HEELS*

The production history of *Head Over Heels* is in itself a reflection of its source material, Philip Sidney's 16th-century pastoral romance, *The Countess of Pembroke's Arcadia*. Sidney, remembered as one of the most prominent figures of the Elizabethan age, penned two versions of the prose, with the second version being a significant expansion and revision of the first. Today, scholars refer to these two major versions as *Old Arcadia* and *New Arcadia*.

The plot of *Old Arcadia* closely follows two young princes, Pyrocles and Musidorus, as they disguise themselves as an Amazon and a shepherd to gain access to the Arcadian Princesses, who have been sheltered by their father to avoid dangers foretold by the Oracle. With *New Arcadia*, Sidney reorganized and expanded his preexisting story, nearly doubling its length. At the time of Sidney's death in 1586, the revisions had not yet been completed. Still, the revisions were published in 1593, entering Sidney's incomplete work into the canon.

Six centuries later, playwright Jeff Whitty (*Avenue Q, Bring It On*) conceived a musical adaptation of *Arcadia*, infusing the musical with the songs of the '80s rock band, The Go-Go's. This musical, borrowing its title from The Go-Go's song of the same name, received its world premiere at the Oregon Shakespeare Festival in 2015. In the years following, director Michael Mayer (*Spring Awakening, American Idiot*) joined the project, replacing Whitty as the book writer with James Magruder ahead of a San Francisco tryout that was billed as a “pre-Broadway engagement.”

When *Head Over Heels* made its way to Broadway in the summer of 2018, it did so at the Hudson Theatre. While Magruder's revised book received mild reviews from critics, the overall production was called a “giddy neon anthem of acceptance.” Truly, embedded into the musical's dramaturgy is an embracement of change and a celebration of finding one's identity. In keeping with the spirit of acceptance and change, *Head Over Heels'* Broadway engagement marked the first time an out transgender woman had originated a principal role on Broadway: prominent drag queen Peppermint as the Oracle Pythio, for which she received rave reviews for her performance.

Today, *Head Over Heels* continues to spread its message of acceptance in subsequent productions around the country in professional and educational theaters. The University of Texas at Arlington's Department of Theatre Arts and Dance presents a celebratory fusion of old and new – combining the classical feel of ancient Greece with the vibrant counter culture of the 1980s United States.

The gift bestowed by Philip Sidney's unfinished work is the permission to continue evolving to meet our needs. Change is inevitable along one's journey, even if the path leads us back to where we began. Like their quote that began this essay, Pythio invites us to wonder how we too might change along our journeys.

Frederick D. Miller
Guest Dramaturg
University of Pittsburgh

Sources: Magruder, James. *Head Over Heels*. 2018. Connolly, Kelly.

“Broadway's *Head Over Heels* is a giddy neon anthem of acceptance.” *Entertainment Weekly*. 2018.

CAST

Gynecia	Sarah Jo Adams
Mopsa.....	Breana Deanda
Pamela.....	Olivia Newbold
Philoclea.....	Janina Jaraczewski
Pythio.....	Prince Williams
Musidorus	Max Rose
Basilus.....	Robert Twaddell
Dametas	Lane Benham

DANCE ENSEMBLE:

**Aaliyah Smith, Andrew Cave, Ben Ashcraft, Ellie Nunemaker,
Emma Gervasi, Gabe Beach, Makenna Ostrom, Nick Harrison, Macy Thiebaud, Sam Morales**

SWINGS:

Braydon Bagdasarian, Regina Amador

UNDERSTUDIES:

Gynecia - Emma Gervasi	Mopsa - Aaliyah Smith
Pythio - Ellie Nunemaker	Philoclea - Makenna Ostrom
Pamela - Macy Thiebaud	Musidorus - Sam Morales
Basilus - Nick Harrison	Dametas - Ben Ashcraft

CREATIVE TEAM

Director/Choreographer.....	J. Austin Eyer
Music Director	Vicky Nooe
Stage Managers	Heather Schmitt and Madelyn Vokes
Assistant Stage Managers.....	Laz Jarrell and Kristen Wirkler
Scenic and Co-Lighting Design	Leah Mazur
Co-Lighting Design	Kai Goff
Assistant Scenic Design	Gabrielle Malbrough, Rune Bunn
Sound Design.....	Bill Eickenloff
Assistant Sound Design	Paige Dow
Props Design	Phillip Schroeder
Costume Design	Margaret Monostory
Assistant Costume Design and Mask Design.....	Julia Rosenblum
Associate Choreographers.....	Sarah Jo Adams and Emma Gervasi
Assistant Director	Peyton Wilkinson
Production Manager/Technical Director.....	DJ Badon
Assistant Technical Director.....	Olivia Gfrorer
Dance Captain.....	Macy Thiebaud
Fight Choreographer	Joe Chapa
Fight Captain.....	Samuel Griffith
Light Board Op	Blake Roper
Mic Tech	Autumn Robinson, Holly Vo
Wardrobe Crew.....	Leesa Faucett (H), Caleb Fisher, Karra Paulson, Baylor Ford
Backstage Crew	Arlie Coker (H), Javier Casablanca, Stephanie Divoky, Gecamri Duffie
Spot Op.....	Nicholas Laymance, Maalik Meneimneh
Scenic Studio Supervisor	Ben Phillips
Costume Studio Supervisor.....	Kris O'Brien

SETTING

Arcadia and environs

MUSICAL NUMBERS

Act 1

"We Got the Beat"	Company
"Beautiful"	Pamela and Ensemble
"Vision of Nowness"	Pythio and Ensemble
"Get up and Go"	Basilius and Company
"Mad About You"	Musidorus and Ensemble
"Good Girl"	Philoclea, Mopsa, and Pamela
"Vision of Nowness/Beautiful" (reprise)	Musidorus, Pythio, and Ensemble
"Automatic Rainy Day"	Pamela and Mopsa
"Cool Jerk"	Company
"Vacation"	Mopsa and Female Ensemble
"How Much More"	Pamela
"Our Lips Are Sealed"	Musidorus, Philoclea, Pamela, Mopsa, Pythio, and Ensemble

Act 2

"Head Over Heels"	Company
"This Old Feeling"	Gynecia and Basillius
"Turn to You"	Mopsa, Pamela, and Ensemble
"Heaven Is a Place on Earth"	Pythio, Gynecia, Basillius, and Ensemble
"Lust to Love"	Basillius and Ensemble
"Here You Are"	Philoclea and Company
"Mad About You" (reprise)	Company
"Finale"	Company

MUSICIANS

Keys/Conductor	Vicky Nooe (she/her)
Guitar 1	Sam Walker (he/him)
Guitar 2	Jesse Ramirez (he/him)
Bass	Beth McPherson (she/her)
Drums	Brian Lindsey (he/him)

CAST

SARAH JO ADAMS (*Gynecia*)

Sarah Jo Adams (she/her) is excited to portray Gynecia, and assist as Associate Choreographer, in this production of *Head over Heels*. She is a senior BFA Musical Theatre Major and Dance minor, as well as a dancer with UTA's dance company. Love you infinitely Mom, Dad, and Bruce! @sarah_jo_adams

REGINA AMADOR (*Swing*)

Regina Amador is a BFA Musical Theatre sophomore at UTA. Making her Swing debut, Regina was last seen in UTA's *Sweeney Todd* (ensemble) and as the Stage Manager for *John Proctor is the Villain* staged reading. She's very grateful and excited to be part of *Head Over Heels*!

BEN ASHCRAFT (*Ensemble*)

Ben Ashcraft (He/Him) is a BFA Musical Theatre junior. This is his 3rd Mainstage performance at UTA. He was last seen in *Sweeney Todd*, and has since performed with Lyric Stage Dallas. He would like to thank his family, and dedicates this performance to his late father, Wes Ashcraft.

GABE BEACH (*Ensemble*)

Gabe Beach is a BFA Musical Theatre freshman at UTA and is making his Mainstage debut. Gabe was last seen in *Mavaret* and can't wait to perform in *Dance In Flux*. Gabe would like to thank his parents, friends, and family for their everlasting support. Music on the way!

BRAYDON BAGDASARIAN (*Swing*)

Braydon Bagdasarian (He/Him) is a BFA Musical Theatre freshman at UTA. Making his Mainstage debut as a Swing! Braydon was last seen in *Its A Wonderful Life* at Plaza Theatre and has been greatly enjoying his 1st year at UTA. GO MAVS (BUCK EM)!

LANE BENHAM (*Dametus*)

Lane Benham is a BFA Musical Theater junior at UTA. Lane had been in the productions of *Sweeney Todd* (Stephen Sondheim) and *Bright Star* (Steve Martin and Edie Brickell). I am very excited to work with so many talented people!

ANDREW CAVE (*Ensemble*)

Andrew Cave is a BFA Musical Theatre Freshman at UTA. His most recent credits are *Sweeney Todd* (Anthony), *Newsies* (Race), *The Music Man* (Dance Ensemble). He's excited for his first year and first show at UTA and hopes to be in more productions here.

BREANA DEANDA (*Mopsa*)

Breana Deanda (She/Her) is a senior BFA Musical Theatre major. This will be her last mainstage show at UTA, and she's grateful this is the show she gets to be a part of. Some of her previous credits include Esmeralda in *The Hunchback of Notre Dame* and Lulu in *Cabaret*.

EMMA GERVASI (*Ensemble*)

Emma Gervasi is grateful to be in their sixth and final UTA production. Recently Emma was seen in *A Christmas Carol* at Dallas Theater Center (Actor/Fiddler). Thanks to Ben, Jack, Dad, and Mom. Special thanks to Austin, Vicky, Jocelyn, Levi, Josie, and Vanessa for changing my life— one quote at a time.

CAST

NICHOLAS HARRISON (Ensemble)-

Nicholas Harrison is a Junior BFA Musical Theatre major with a Minor in Dance. Nick was last seen as Max in *Bright Star* and Anthony in *Sweeney Todd*, here at UTA. Nick thanks his family and friends for their constant support. He would like to dedicate this performance to his brother Lucas Harrison.

SAM MORALES (Ensemble)-

Sam is a second year in the BFA Musical Theatre program. You may have seen them in the ensemble last year in *Sweeney Todd*, as well as the dance company. They're very excited to perform and are grateful to their directors for being given this opportunity. Enjoy the show!

JANINA JARACZEWSKI (Philoclea)-

Janina Jaraczewski (she/her) is ecstatic to be entering back onto the Mainstage. She is a senior Musical Theatre major with a minor in dance. Janina would love to thank her parents for their support.

ELLIE NUNEMAKER (Ensemble)-

Ellie Nunemaker (they/she) is so excited to be a part of Head Over Heels. They were most recently seen in Centerstage Theatrework's *Something Rotten* and here at UTA in *Sweeney Todd*. They would like to thank their cast, friends, family and mentors for encouraging them to be better always.

OLIVIA NEWBOLD (Pamela)-

Olivia is a BFA Musical Theatre Junior. This is her second production at UTA! She was recently seen as Chanteuse in *Cabaret*. Favorite roles include Donna in *Mamma Mia!* and Macbeth in Erica Schmidt's adaptation of *MacBeth*. She is head over heels for this show!!!!

MAKENNA OSTROM (Ensemble)-

Makenna Ostrom is a Junior BFA Musical Theatre major with a Dance minor. This is her second performance with UTA. Kenna would like to thank everyone who has been involved in this process. She would also like to thank her family for supporting her.

AALIYAH SMITH (Ensemble)

Aaliyah Smith is a Senior BFA Musical Theatre Major and dance minor. She was last seen as Frenchie in *Cabaret*, and dances with the Maverick Dance Company. She would like to thank her mom and brothers for their love and support.

MACY THIEBAUD (Ensemble)

Macy Thiebaud is a sophomore and is currently working on her BFA in Musical Theatre with a minor in dance. Macy was last seen as Helga in *Cabaret* here at UTA. Macy would like to thank her family and all her friends at UTA for their constant support. Mav up!

ROBERT TWADDELL (Basillius)

Robert Twaddell is a BFA Musical Theatre at UTA. Robert was last seen in *Bright Star* (Mayor Dobbs). Outside of school he teaches voice and acting in Granbury with his partner, Haley.

CAST

MAX ROSE (*Musidorus*)

Max Rose (he/him) is a senior pursuing a BFA in Musical Theatre with a Dance Minor. Recent credits include *Ensemble/Bonnie and Clyde* (Casa Manana), *Georg/Spring Awakening* (The Watering Hole Collective), *Toby/Sweeney Todd*, *Thief/Reporter/See What I Wanna See* (UT Arlington). Enjoy the show!

PRINCE WILLIAMS (*Pythio*)

Prince Williams (any pronouns) is a Sophomore in the BFA Musical Theatre Program, you may have seen Prince last as ensemble in UTA's Production of *Cabaret* and *Sweeney Todd*. Now featuring as Pythio, Prince is excited to play such a major role in this revolutionary show.

STAGE MANAGEMENT

LAZ JARRELL (*ASM*)

Laz Jarrell (They/ Them) is a BFA Design and Technology freshman at UTA. They are very excited to begin their journey through UTA's theatre program, and can't wait to do even more shows in the future. They want to go on to get their master's degree and eventually become a high school theater educator specializing in the behind the scenes magic.

HEATHER SCHMITT (*Booth SM*)

Heather Schmitt (she/her) is a senior in the BA Theatre Arts Program, and is thrilled to be stage managing her first musical! Her previous work at UTA includes *The Crucible* (SM), *Romeo and Juliet* (SM) and *Cabaret* (ASM). Currently, she is also working with Stage West and Circle Theatre. Heather thanks her family, friends, and professors for continually supporting her throughout her journey.

MADI VOKES (*Deck SM*)

Madi Vokes (She/Her) is a sophomore Design and Technology student. This is her 3rd show at UTA and she is so excited for the opportunity to be apart of this show. She was last seen at UTA as stage manager for *Sweeney Todd*. Madi would like to thank her family, friends, and mentors for always supporting her and her goals.

KRISTEN WIRKLER (*ASM*)

Kristen Wirkler is a BA theatre junior at UTA. She has been a part of theatre for 9 years and is very excited to continue her work at UTA and her fellow students in future productions.

PRODUCTION

J. AUSTIN EYER (Director/Choreographer)

J. Austin Eyer joined the UTA faculty as an Assistant Professor in 2020. Before Texas, he was an Assistant Teaching Professor at Penn State University and an Adjunct Instructor at New York University. As a New York-based performer he was seen on Broadway in *Evita*, *How to Succeed...*, *Billy Elliot* (u/s Tony), *The Little Mermaid* (u/s Prince Eric), *Curtains*, and *The Secret Garden* (Colin). Austin choreographed the long-running Off-Broadway productions of *My Big Gay Italian Wedding*, and *Boys Just Wanna Have Fun*. He has also choreographed for the Macy's Thanksgiving Day Parade, the Edinburgh Fringe Festival, Disney World, and Universal Studios. He has worked alongside Broadway stars like Sutton Foster, Daniel Radcliffe, Ricky Martin, Audra McDonald, David Hyde Pierce, Michael Cerveris, Bebe Neuwirth, Sherie Rene Scott, Raul Esparza, Donna Murphy, and Nick Jonas. He teaches worldwide with programs like Musiktheater Bavaria and Joop van den Ende Academy in Germany, American Musical Theatre Live in Paris, and Showa University in Tokyo. His book titled *Broadway Swings: Covering the Ensemble in Musical Theatre* was published in 2015 by Bloomsbury Publishing. In 2022, he directed *Queer-Antiracist-Feminism and Design for the Future*, collaborating with Dr. Danielle Wood, an Assistant Professor of Aeronautics and Astronautics at MIT's Media Lab. He holds a BFA in theatre from New York University, and an MFA in directing from Penn State.

VICKY NOOE (Music Director)

Vicky is a sought-after music director in the DFW area and currently a Lecturer at University of Texas Arlington. She has worked with Dallas Theatre Center, Theatre Arlington, Lyric Stage, and more in the area. She previously taught at Dallas Baptist University (Department of Music) as an Adjunct Professor. She is a sought-after musical theatre pianist and music director in the DFW area. She has worked with talented young singers as a vocal coach at Boston University's Tanglewood Institute. She has also worked at Southern Methodist University, Boston Conservatory, Texas Christian University, Hebrew College, and the Upper Valley Music Center. She is a member of the American Federation of Musicians, Pi Kappa Lambda, Music Theatre Educators' Alliance, and the College Music Society.

PEYTON WILKINSON (ASSISTANT DIRECTOR)

Peyton Wilkinson (she/they) is a BFA Musical Theatre freshman and is happy to be a part of their first production at UTA and assistant director. She has previously been seen in Houston, TX in productions such as *Chicago* (Velma Kelly), *Into the Woods* (Baker's Wife), and *The Drowsy Chaperone* (Janet) and assisting in plenty more shows! They would like to thank their family and friends for their love and support! Enjoy the show!

DJ BADON (Production Manager/Technical Director)

DJ joined the department in June of 2008. He has served as Technical Director since 2015 and became the Production Manager in 2018. He received Associate degrees in Construction and Design Drafting as well as a Bachelor's degree in Theatre from Southeastern Louisiana University. He then attended Western Illinois University where he received an MFA in Scenic Design. As a scenic designer, his previous credits include *The Miser*, *The Clean House*, *The 25th Annual Putnam County Spelling Bee*, *Princess Mia*, *See What I Wanna See*, and most recently, *Night of the Living Dead*.

PRODUCTION

OLIVIA GFRORER (Asst. Technical Director)

Olivia's currently a senior at UTA pursuing a BFA in Design and Technology with a focus in Production Management and Scenic Construction with a minor in history. She's the Chair of UTA's chapter of USITT and she is a work-study in UTA's Scenic Studio. Her most recent projects at UTA were Assistant Technical Director for *The Crucible* and she was the Production Manager of UTA's fall 2023 *Conceptual Design Series*. Olivia has worked at DFW theaters Lyric Stage, Dallas Shakespeare, and KWC. She would like to thank DJ and Phillip for the projects they gave, and Ben for being an amazing mentor.

LEAH MAZUR (Scenic Designer/ Co. Lighting Designer)

Leah Mazur, she/her (Scenic/ Co-Lighting Designer) MFA University of Kansas, is a scenographer and visual artist based in the DFW metroplex. She is currently head of the Design & Technology BFA program in the Department of Theatre Arts and Dance at the University of Texas at Arlington. Select regional credits include productions at Spinning Tree Theatre, Unicorn Theatre, Kansas Repertory Theatre (Kansas City), Lake Dillon Theatre Company (Colorado), Cape May Stage (New Jersey), Anacostia Playhouse, Scena Theatre (Washington D.C.), Amphibian Stage, Theatre Three, and Circle Theatre (DFW). Leah's research explores the blurring of lines between experiencing and becoming performance as well as the integration of XR (extended reality) into the performing arts as a means of accessibility and expanded storytelling. www.lmazurdesign.com IG: @lmazur

KAI GOFF (Co. Lighting Designer)

Kai Goff (They/Them) is a senior in UTA's Design/Tech program and is graduating this May. Their work has been seen in UTA's production of *The Crucible* as Lighting Designer and will be showcased this summer at Texas Shakespeare Festival as a Lighting Supervisor and Lighting Designer. With this being their final production at UTA as a student, Kai would like to give an enormous thank you to the faculty and staff of the Theatre Dept. who have helped them grow over the last four years. Thank you also to their amazing partner for putting up with their insane rehearsal schedule.

GABRIELLE MALBROUGH (Asst. Scenic Designer)

Gabby is a current BFA Design and Technology Junior at UTA (Spring 25') with an emphasis in Scenic Design and Scenic Painting. She has been a key part of numerous productions at UTA as a Scenic Artist and has been a part of the design team for the production of *Head over Heels*, *Bright Star*, *Night of the Living Dead*, and *Sweeney Todd*. Gabrielle focuses on how we communicate and appreciate African rooted culture in performance art and design. This has encouraged her to Co-Found a student-led organization at UTA called Black Theatre Society.

RUNE BUNN (Asst. Scenic Designer)

Rune is a senior pursuing a Bachelors of Fine Arts in Theater Design and Technology at UTA. They focus primarily in Scenic and Lighting Design and currently work as a Scenic Studio Assistant. Her work includes Assistant Scenic Designer on UTA's co-production of *The Visit* with Amphibian Stage and most recently Assistant Scenic Designer on UTA's production of *Head Over Heels*.

PRODUCTION

MARGARET MONOSTORY (*Costume Designer*)

Margaret is an Assistant Professor of Practice in Costumes at UTA having returned in 2018 after 25 years working as a costume designer/technician and educator in Houston. She has been privileged to design several shows here at UTA including *Sweeney Todd* with director Dr. Ann Healy, *9 to 5* with director J. Austin Eyer, *The Pirates of Penzance* with director Derrick Brown and *Princess Mia* with director Andrew Gaupp.

JULIA ROSENBLUM (*Asst. Costume Designer*)

Julia Rosenblum is a Senior in the BFA Theater Technology program with a focus in costume technology. Her previous roles include Assistant Designer for *Princess Mia*, First Hand for *The Crucible*, and Co-Collaborator for the Conceptual Design Series at UTA. She is an avid cosplayer outside of theatre and enjoys designing and sewing her own costumes.

BILL EICKENLOFF (*Sound Designer*)

Bill is the resident Sound Designer for Lyric Stage in Dallas and an adjunct professor here at UTA in the Theatre Dept.. He has sound designed and/or mixed over 100 productions over twenty years for Theatre TCU, Yale Rep, DTC, Casa Mañana, Jubilee Theatre, DBU, Mainstage Irving Las Colinas, Theatre Arlington, Brick Road Theatre, Wishing Star Productions, Prism Theatrics and the Trinity Shakespeare Festival. He is a proud graduate of Texas A&M University.

PAIGE DOW (*Asst. Sound Designer*)

Paige is a Theatre Design Tech Major who focuses in audio and is happy to be a part of UTAs production of *Head Over Heels*. She has recently worked as the Audio Engineer for Texas the Outdoor musical in Palo Duro Canyon and UTAs *Sweeney Todd*. She wishes everyone health and happiness for their upcoming summer seasons!

PHILLIP SCHROEDER (*Props Designer*)

Phillip Schroeder is proud to join the UTA production team and UTA Department of Theatre Arts and Dance faculty. With a background in Architecture from Rhode Island School of Design and a MFA in Scenography from Kansas University he looks forward to exploring new ways we can transform space with the use of spoken word, imagery, light, and structure.

If you would like more information about The University of Texas at Arlington's Department of Theatre Arts and Dance, please feel free to email our Academic Advisor, Brent Wigen at brent.wigen@uta.edu.

SPECIAL THANKS

Josh Mackrill and the Intercultural Student Engagement Center

Our ASL Interpreters for Sunday Matinee



Song List/Composers/Lyricists/Music Publishers

- "Automatic Rainy Day" written by Regina Schock, Steve Plunkett, and Jane Wiedlin. Used by permission of Plunksongs (BMI), Schock It to Me Music c/o PEN Music Group Inc. (ASCAP) and Wiedwacker Music (ASCAP).
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- "Lust to Love" by Charlotte Caffey and Jane Wiedlin. Used by permission of Universal Music- MGB Songs (ASCAP).
- "Mad About You" by Paula Jean Brown, James Francis Whelan and Mitchel Young Evans. Used by permission of Universal Music- MGB Songs (ASCAP) and Len Freedman Music, Inc. on behalf of Lilac Drive Music (ASCAP).
- "Our Lips are Sealed" by Jane Wiedlin and Terence Edward Hall. Used by permission of Universal Music- MGB Songs (ASCAP) on behalf of itself and Plangent Visions Music Ltd. (ASCAP).
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- "Turn to You" by Charlotte Caffey and Jane Wiedlin. Used by permission of Universal Music- MGB Songs (ASCAP).
- "Vacation" by Charlotte Caffey, Kathy Valentine and Jane Wiedlin. Used by permission of Universal Music- MGB Songs (ASCAP) and Spirit Two Music Inc. o/b/o Some Other Music (ASCAP).
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ABOUT THE DEPARTMENT OF THEATRE ARTS AND DANCE

BA in Theatre Arts or BFA in Theatre Arts

Performance, Design and Technology, Musical Theatre, Theatre Studies, Dance

The University of Texas at Arlington Department of Theatre Arts and Dance provides students with an extensive education in the theatrical profession. It is through broad practical experience and an equally extensive theoretical application of the art and craft of the stage that students learn the primary components that comprise the theatrical event. The application of these components, in a series of classroom and public performances, ensures a challenging educational environment for the theatre arts student.

Professor Jeanmarie Higgins.....	Chair, Dramaturg
Assoc. Professor Anne Healy, AEA	Assoc. Chair, Director, Equity Actor, Musical Theatre
Assoc. Professor Julianne Greer, AEA	Assoc. Chair, Equity Actor, Social Robotics
Professor Andrew Christopher Gaupp, AEA.....	Director, Equity Actor
Assoc. Professor Dennis Maher	Dramaturg, Actor, Director, Playwright
Assoc. Professor Joe Chapa	Director, Actor, Fight Choreographer
Assistant Professor Austin Eyer, AEA.....	Director, Choreographer, Equity Actor, Musical Theatre
Assistant Professor Leah Mazur.....	Scenic, Lighting & Costume Designer
Assistant Professor Laurie Taylor	Associate Artistic Director: Dance
Associate Professor of Instruction Felicia Bertch.....	Actor, Movement, Director
Associate Professor of Instruction Sebastian Trainor.....	Actor, Dramaturg
Assistant Professor of Practice Margaret Crowley.....	Make Up, Costume
Assistant Professor of Instruction Seraphina Nova Glass	Playwright in Residence, Director, Film Maker
Assistant Professor of Instruction Jocelyn Hansen.....	Musical Theatre Voice, Vocal Coaching
Assistant Professor of Instruction Megan Haratine	Acting, Voice and Articulation, Director
Associate Professor of Practice Jared Land.....	Lighting and Sound Designer
Associate Professor of Instruction Laurie Land	Costume Designer
Assistant Professor of Practice Phillip Schroeder	Paint & Props, Designer
Assistant Professor of Instruction Meredith Knight Treminio.....	Associate Artistic Director: MDC, Dance
Assistant Professor of Instruction Elizabeth Hawkins.....	Theatre Studies
Lecturer Vicky Nooe	Music Director, Pianist, Musical Theatre
Distinguished Senior Lecturer Laurel Whitsett.....	Actor, ASL Interpreter, Drama Text and Performance
DJ Badon.....	Production Manager, Technical Director, Designer
Kris O'Brien	Costume Studio Supervisor, Graphic Artist, Designer
Ben Phillips	Scenic Studio Coordinator
Chris Insall.....	Administrative Assistant I, Box Office Manager, House Manager
Mary Grace Held	Administrative Assistant II, Finance, Human Resources
Brent Wigen	Academic Advisor II
Adjunct Assistant Professor Brandi Andrade	Women's Studies
Adjunct Assistant Professor Jay Duffer	Directing
Adjunct Assistant Professor Garrett Storms.....	Directing
Adjunct Assistant Professor Dean McBride.....	TATL Coordinator
Adjunct Assistant Professor Claudia Orcasitas	Dance
Adjunct Assistant Professor Danielle Willis.....	Dance
Adjunct Assistant Professor Ginny Wheeler.....	Dance
Adjunct Assistant Professor Sarah Fagan.....	Dance
Adjunct Assistant Professor Ashleigh Christian	Dance
Adjunct Assistant Professor Hailey Green.....	Stage Management
Adjunct Assistant Professor Justin Miller.....	Theatre Studies
Adjunct Assistant Professor Johnique Mitchell	Acting
Adjunct Assistant Professor Bill Eickenloff	Sound Design

PLEASE...

- Turn off all electronic devices that light up or make sounds.
- Please do not text, take pictures, or videos during the performance.
- Keep the aisles clear and remain in your seats during the performance.
- No smoking.
- No food or drinks in the theatre.
- Contains adult subject matter.
- Strobe lights are used in this performance.

ENJOY THE PERFORMANCE!

BENEFACTORS

We would like to thank the following donors for their extremely generous donations to the UT Arlington Department of Theatre Arts:

Dr. Charles S. Proctor Endowment

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