HEAVY METAL ARTISTS

Sculpture competition gives students an opportunity for a permanent installation.
DEAR FRIENDS, FAMILIES, AND COLLEAGUES,

The close of an academic year brings with it a sense of pride and anticipation. The College of Fine Arts and Communication bustles with excitement as students finish final projects, presentations, exhibitions, concerts, recitals and performances.

In this issue of COFAC Today we look at the advancing professional career of dance alum Will B. Bell ’11 who is making his way in the world of dance including playing “Duane” in the live broadcast of Hairspray Live, NBC television’s extravaganza.

The Asian Arts & Culture Center (AA&CC) presented Karaoke: Asia’s Global Sensation, an exhibition that explored the world-wide phenomenon of karaoke. Conceived by AA&CC director Joanna Pecore, students, faculty and staff had the opportunity to belt out a song in the AA&CC gallery while learning the history of karaoke.

Music major Noah Pierre ’19 and Melanie Brown ’17 share a jazz bond. Both have been playing music since childhood and chose TU’s Department of Music Jazz Studies program. Citing outstanding faculty and musical instruction, these students are honing their passion of making music and sharing it with the world.

The Department of Art + Design, Art History, Art Education offers students the unique opportunity to submit proposals for a sculpture contest with the winner, or in this year’s case, the winners, awarded funding to fabricate and install their sculpture in a prominent location on the grounds of the Center for the Arts.

Jessie Greenwell ‘17 and Sarah Weithoner ‘17, used square tubing and sheet metal shaped and positioned to represent their similar journeys. The sculpture forms a wave and then travels toward the sky, just like Greenwell and Weithoner as they begin to soar onto their careers.

Read about the revival of Cabaret under the direction of Associate Professor Stephen Nuess. Acting majors, Christy Czajkowski ’17 and Molly Cohen ’18 helped the production take on a new dynamic.

Members of the Department of Electronic Media and Film and the Department of Theatre Arts are continually innovating their methods for preparing students for their careers. Students worked with the TU police to create an active shooter video.

Guillermo Gómez-Peña, nicknamed “El Mad Mex,” the Chicano thinker presented his one-man show at the Center for the Arts Mainstage Theatre to an engaged audience of students, faculty, staff and community members. Read about his presentation and two-day workshop on campus.

As we prepare to send off our graduates to begin their careers, we celebrate the momentum behind our programs and work to enhance our student experiences.

To read more about our students and the wonderful projects and events happening in our college, please visit the COFAC website and the Arts & Culture calendar.

I hope you enjoy this issue of COFAC Today. Please drop me a line with your thoughts and comments.

Susan E. Picinich, Dean
College of Fine Arts and Communication
www.towson.edu/cofac | www.towson.edu/main/artsulture
Being an artist doesn’t mean you are doomed to starve, but most would agree that it can be a challenging way to make a living. That’s why the art department at Towson University is committed to offering opportunities for students to gain real-world experience, so they graduate with the knowledge and skills to make a career out of their craft.

The department’s new sculpture contest does just that. Students submit proposals—just as they would for any public works project—and the winner (or winning team) is awarded funding to fabricate their piece and install it in a prominent location on the grounds of the Center for the Arts, to remain for a year, until the next year’s competition. “I thought it would be a good experience for students to apply with designs,” says Assistant Professor Jon Lundak, area coordinator and adviser for the TU sculpture program, “…for the educational experience and as a resume builder.”

The first step was to develop a concept, which they did by asking themselves what they had in common. The answer was easy. Aside from being artists, both graduating seniors transferred to Towson from area community colleges in the same semester. Both took seven years to earn their undergraduate degrees. And both are driven and optimistic about their futures. So they funneled these commonalities into their concept, coming up with a design using square tubing and sheet metal shaped and positioned to represent their similar journeys. In the process, the artists got practice in researching and pricing materials, creating a rendering and submitting a proposal.

Greenwell and Weithoner learned their hard work paid off in a congratulatory email from the department in February, and are grateful to Lundak, who organized the competition, for being “super-supportive and helpful.”

Soon after getting the news about their winning design, Weithoner was called in to StanleyBlack&Decker to interview for a coveted paid internship. Not only did she include the sculpture proposal in her presentation, but she also got to announce that it was a successful bid. “They were impressed,” says Weithoner. “It’s definitely a good thing to have on our resumes.”

For Greenwell’s part, she already shows work at multiple local galleries and plans to continue exhibiting. “Studying sculpture has given me a variety of wonderful skills to offer various employers,” says Greenwell, who plans to add welding to her repertoire, “but making and exhibiting my art will always be my first priority.”

The pair’s completed sculpture is due to be installed outside CFA in time for their May graduation. They are excited to share the piece with friends and family and include it in their commencement photos. And just as part of the sculpture forms a wave and then travels toward the sky, Weithoner and Greenwell will soar into their careers. Making a living, making art.
MEXING IT UP
Performance artist Guillermo Gómez-Peña offers eye-opening experiences

WANDA HASKEL

With heated talk about building a wall between the U.S. and Mexico, and opposition to President Trump’s travel ban executive orders, the immigration debate in America has reached a fevered pitch.

That’s one reason the departments of Theatre Arts and Mass Communication & Communication Studies teamed up to bring leading border-crossing theory scholar, performance artist, writer, educator and activist Guillermo Gómez-Peña to campus in February.

Nicknamed “El Mad Mex,” the Chicano thinker presented his one-man show Guillermo Gómez-Peña Unplugged at the TU Center for the Arts Mainstage Theatre to an engaged audience of students, faculty, staff and community members.

Combining spoken-word poetry, activist theory, radical storytelling and language experimentation, the Mexico City native offered critical and humorous commentary on everything from art and immigration, to gender and race politics.

“He’s here to do more than entertain,” says Tavia La Follette, assistant professor, theatre arts, who co-organized the event with Desireé Rowe, assistant professor, communication studies. “He creates art commentary on the current climate. He’s here to work and create ideas.”

Word is, the performer did all of the above.

Eyes Wide SHUT

Director of the famed performance troupe La Pocha Nostra, Gómez-Peña also hosted a two-day workshop on campus. Twenty undergraduate and graduate students from theatre, communication studies and art were accepted to participate in the workshop through an application process.

“Students got to work with one of the greatest performance artists alive today,” says Rowe. “It’s something they’ll remember.”

And, indeed, spending time with Gómez-Peña made a big impression.

“It was definitely an eye-opening experience,” says Amanda Nieves ’17, a communication studies major who joined the workshop to challenge herself in a situation she knew would be well out of her comfort zone.

Guillermo Gómez-Peña’s multidisciplinary artwork has been presented at more than 900 venues across the U.S., Canada, Latin America, Europe, Russia, South Africa and Australia. He has authored 11 books; is a regular contributor to newspapers and magazines in the U.S., Mexico and Europe; and is a contributing editor to The Drama Review (NYU-MIT).

Gómez-Peña is a senior fellow in the Hemispheric Institute of Performance and Politics, a MacArthur fellow, and a patron for the London-based Live Art Development Agency. In 2012 he was named Samuel Hoi fellow by USA Artists.
WILL POWER

BY WANDA HASKEL

Dance alum Will B. Bell ’11 puts his best foot forward in Hairspray Live

Hairspray Live may have been filmed in Los Angeles, but NBC’s television extravaganza featured at least one person with roots in the story’s beloved Baltimore. That’s Towson University dance alum Will B. Bell ’11, who played “Duane” in the live broadcast last December.

More than 9 million viewers watched the Howard County native take a Universal sound stage alongside the likes of Jennifer Hudson, Ariana Grande and Harvey Fierstein. “Hairspray is one of my favorite musicals,” says Bell, who describes getting to be in the production as, “one of the biggest blessings” of his life.

For Pope, the workshop was an opportunity to get her “feet wet” in performance art, which she says left her itching for more. Exercises she won’t soon forget were those in which students created vignettes of static or moving images by manipulating other participants’ bodies. “It was just so poetic,” says Pope.

Now the junior is considering applying to a more extended workshop with La Pocha Nostra, which offers programs both in the U.S. and Mexico.

Not only did the visit from Gómez-Peña offer a chance for students to learn from a dynamic scholar and performer, but the initiative also exemplified interdisciplinary cooperation within the College of Fine Arts and Communication, which benefits students and the college alike.

“I think it’s cool having workshops like this with people who aren’t associated with the university,” says Rodriguez. “It really opens us up to new possibilities.”

The advice was always the same, says Bell: “Stay true to your craft. Stay true to yourself.” (Advice he now gives to students when he comes back to campus.) After a stint as an ensemble for Show Run, a national touring dance competition, Bell caught a big break dancing in a Japanese musical. He savored the experience, immersing himself in Asian culture. And all the while he did a lot of soul-searching to figure out what staying true to himself really meant.

Stay TRUE

Reconnecting with his love of choreography is what did the trick. After returning from Japan, Bell reached back to his classical dance roots. He set up a YouTube channel and began posting videos featuring other dancers doing his choreography. That’s when everything clicked.

It’s no surprise to Fisher-Harrell that Bell’s choreography is what helped him stand out. She calls him a “gifted and hardworking” dancer but remembers with joy the innovation she saw in Bell from his early days at Towson, recruiting classmates in the Center for the Arts hallways to perform for him. “He was already recording and choreographing and staging his own videos,” chuckles Fisher-Harrell.

The advice was always the same, says Bell: “Stay true to your craft. Stay true to yourself.” (Advice he now gives to students when he comes back to campus.) After a stint as an ensemble for Show Run, a national touring dance competition, Bell caught a big break dancing in a Japanese musical. He savored the experience, immersing himself in Asian culture. And all the while he did a lot of soul-searching to figure out what staying true to himself really meant.

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WILL Bell '11 as “Duane” on the set of NBC’s Hairspray Live.

Bell was also one of the few seniors to be chosen for the special honor of choreographing for the TV Dance Company. “He was one of those choreographers whose piece was so rich that I invited him to set the work on company,” adds Fisher-Harrell. “It was beautiful.”

Though he still loves to dance, these days, Bell is focused on choreography and taking acting classes after catching the acting bug in Hairspray Live. He says these areas are where he sees his career going for the long-term. And as choreography opportunities have begun rolling in, it looks like he’s on the right track.

At 29, Bell is philosophical about the route he took to the happy place he’s in today. “I had had my share of true to who I was, I can’t even imagine where I’d be right now,” he says. “But everything happens the way it’s supposed to.”

COLLEGE OF FINE ARTS AND COMMUNICATION
Active shooter video aids campus preparedness and gives students professional experience on an industrial film project

BY WANDA HASKEL
PHOTOS BY EMILY NICHOLS ’17

Electronic media and film major Tyler Peterson ’17 knows that in his line of work, it’s essential to learn by doing. So when Assistant Professor Joseph Kraemer offered him the position of production designer on a video he is creating for the Towson University Police, Peterson didn’t hesitate.

“This is a great opportunity to have students work with faculty,” says Peterson, “on a professional set.”

Now in his final semester of college, applying for jobs at production companies, Peterson will have this professional credit on his resume and a chance to call Kraemer—his longtime adviser—colleague.

So too will around a dozen EMF students and alumni who will make up the crew, working on all aspects of the short film, including camera operation, lighting design, audio, makeup and wardrobe, during filming this spring.

The finished product will be part of the TU Office of Public Safety’s strategy to prepare the Towson community in the event of an active shooter on campus.

Local TALENT

With the shocking increase in campus shootings since the unthinkable massacre at Virginia Tech in 2007, colleges and universities across the nation are focusing more resources on preparedness. Towson is no exception.

The University Police Department already offers training to students, faculty and staff on how to respond if there were an active shooter on campus. Course materials include videos addressing the topic, but instructors knew that a film made especially for Towson University would be more effective because it would provide information and directions specific to TU.

The TUPD could have hired an outside production company, but with one of the finest film programs in Maryland right on campus, there was no need to look farther afield. The Department of Electronic Media and Film came on board, with Kraemer as the video’s director, alongside scriptwriter Assistant Professor Marc May and producer Marco Kathuria, an adjunct instructor in the department.

The film, set in the Liberal Arts Building, will resemble a dramatic reenactment in which actors playing students, professors and staff are faced with the situation of an active shooter in the building.

“It tells a story,” says Kraemer, “but at the same time, it’s going to convey important information to the viewer.”

That material is based on “Avoid Deny Defend,” the protocol civilians are advised to follow during active shooter events. Instructions particular to Towson University will include how to call for help, directions for using a mobile phone app that would enable victims to report in to TU police during an incident, and other messages and visuals unique to Towson.

And the case? Members of the Towson University Department of Theatre Arts, of course.

Karam Darwish ‘18, an acting major, plays a student who discovers via a text alert from TUPD that there’s an active shooter in the building where he is attending class. He has to move quickly to avoid the shooter but finds another student hiding under a table and must decide whether just to save himself or go back to help his classmate. (No spoilers here!)

Darwish, who looks forward to a career in acting, appreciates the professional experience (and the pay that comes with it). But he is also drawn to the project because it’s for a good cause.

“I am happy to be part of this,” says Darwish, “part of raising awareness to help protect people.”

Lights, Camera, ACTION!

The active shooter video is just one example of how the Department of Electronic Media and Film is continually innovating its methods for preparing students to hit the ground running in their careers.

This is also the inaugural year of a contest open to upper-level film students who get to compete for the opportunity to shoot their own original, narrative film using the department’s recently purchased Red Epic Dragon camera (worth more than $70,000). Know-how with the state-of-the-art equipment is a great benefit for students looking for work on sets like House of Cards, the Netflix series filmed right here in Maryland, which, says Kraemer, uses the same type of camera.

The EMF committee that judges the submissions and selects the winning script also specially mentors the winner during filming with the hope that the student, in turn, will be a mentor to others coming up in the department.

The excellent opportunities available in Electronic Media and Film are a big part of why Peterson is glad he chose to earn his degree at TU.

“I would definitely recommend coming to Towson to study film,” says the Rising Sun, Md., native.

“Each year,” he adds, “the students are outdoing themselves.”

Students from the Department of Electronic Media and Film and the Department of Theatre Arts worked with the TU police creating an active shooter video.
Do you come alive on karaoke night, quick to grab the mic and sing your heart out? You are not alone. Since its invention nearly 50 years ago in Japan, the pastime in which songsters are provided a microphone, instrumental music and lyrics, has exploded in popularity, giving amateurs across the globe the chance to feel like stars.

A new exhibit, *Karaoke: Asia’s Global Sensation*, at the Towson University Asian Arts & Culture Center (AA&CC) explores karaoke customs in different cultures and communities around the world. The installation offers information on the history and spread of karaoke, and showcases stories from karaoke enthusiasts, revealing that for many, the pursuit means more than mere entertainment—sometimes it’s even transformative.

Visitors are also invited to share their own karaoke stories on an interactive storyboard. And what would a karaoke exhibit be without the opportunity to do karaoke?

Not nearly as fun.

That’s why areas within the gallery are set up for folks to belt one out, either in an American karaoke bar-type setting or in a more traditionally Asian-style private room known as a “karaoke box.”

“We want people to actually hang out in the gallery and just experience it,” says AA&CC director Joanna Pecore, who conceived of the exhibit when a TU student told her about a night of karaoke with friends.

Students participate in the Karaoke singing as part of the Asian Arts & Culture Center’s Karaoke: Asia’s Global Sensation exhibition.

**Connecting through KARAOKE**

Another Towson student instrumental in the creation of the Karaoke exhibit is Nicole Lanciotti. The AA&CC graduate assistant, earning her master’s in counseling psychology, has been involved in multiple aspects of the exhibit’s development, most notably interviewing karaoke devotees in the Baltimore region.

Lanciotti says that not only was her role gathering people’s stories fascinating, but it also complemented her studies in psychology.

“Meeting with people one-on-one and having them be vulnerable with me and sharing their experiences was amazing,” says Lanciotti, “and a lot like what I do in the counseling field.”

One of Lanciotti’s most memorable interviews was with a single mom who changed her life through karaoke, trading an uninspiring job for a new, fulfilling endeavor owning a karaoke business.

“She has so much passion for karaoke and how it brings people together,” says Lanciotti. “Her story was just really powerful.”

Part of the Asian Arts & Culture Center’s mission is to train students to work for non-profits, which Pecore says includes on-the-job experience, building bridges to the community and linking both back to a student’s studies. Lanciotti’s work seeking out and interviewing subjects for Karaoke did all three.

Pecore also increased student involvement by building into the exhibit associated programming designed to get the whole campus singing. These include, a Friday evening event at the University Union featuring the BMore Karaoke, and visits from Kira & Friends, who invite students to create personal “Kira-oke grams” to send to distant loved-ones.

Additionally, a panel discussion moderated by karaoke scholar Byrd McDaniel from Brown University gave students the inside scoop on how “KJs” (karaoke DJs), many of whom are musicians, turn karaoke into a paying gig.

**More than WORDS**

On first consideration, karaoke may seem like little more than a silly diversion, as it surely is for some. But, as *Karaoke: Asia’s Global Sensation* illuminates, for many around the world, the activity plays a vital role in community-building, which has a significant, positive impact.

So while the atmosphere in the gallery is casual (and sometimes loud!), the exhibit content is rich and touching in ways that might surprise.

“This is actually a very serious topic,” says Pecore, “about what karaoke means in people’s lives.”
Noah Pierre ’19 was born to be a musician. He started playing guitar at the age of 3, thanks to parents who kept instruments around the house and always had music—all genres—playing.

“I never made a huge decision that I wanted to be a musician,” remembers the TU sophomore. “It was just such a part of my upbringing that it felt most natural.”

Formal guitar lessons started at 6. By the time he entered Wilde Lake High School in Howard County, Pierre was writing his own songs and dabbling in drums and vocals.

And just as playing guitar was a natural fit, so too was attending Towson University. During his high school years, Pierre and classmates would visit the Towson music department to “scope out the program” and meet the faculty. Faculty, such as lecturer Troy King, who identified Pierre’s talent early on and wound up overseeing the young guitarist’s audition when he applied to TU’s jazz/commercial performance program.

“It was really special to have that bond already in place,” says Pierre, “before I even was thinking about where to go to school.”

Now at 20, he gets the bulk of his guitar instruction from acclaimed musician and faculty member Anthony Pirog, through weekly private lessons, and participation in Pirog’s masterclass and jazz guitar ensemble.

“I’ve had a lot of guitar instructors,” says Pierre. “He [Pirog] has had the most impact on my personal style... As a guitar player, he’s really opened my eyes.”

Pierre’s eyes may be open, but all folks on campus need to do to experience his music is open their ears. Be it mellow jazz and funk in the University Union’s Potomac Lounge or contemporary covers with Towson’s a cappella group Pitch Purrfect. Pierre frequently is asked to accompany fellow music majors in their junior and senior recitals, as well.

Additionally, Pierre has made a name for himself as a singer/songwriter at Baltimore’s coffee houses and larger venues, including Rams Head Live and the Ottobar. And his EP releases, “Noah Pierre” and “The Borough,” which highlight his rock influences, are available online for download.

With two years remaining at Towson, Pierre continues to expand as a musician, now learning piano and focusing on vocal training. Considered one of the most gifted students to come through the jazz/commercial performance program in recent history, there’s no telling how far he’ll go in his career, but one thing’s for sure. As long as he’s able, Pierre will continue to make music and share it with the world.

“Performing is so special,” says Pierre, “because you can connect with so many different people you might not know, but they know you because of your music.”

One person Pierre has certainly connected with is Melanie Brown ’17, another talented musician in Towson’s jazz/commercial performance program.

Instead of taking a straight line to TU like Pierre, though, the saxophonist matriculated after two years at another USM institution where she was happy socially but wanted a music program with more depth.

“I’m definitely getting so much more here,” says the Prince George’s County, Md. native, “especially in the realm of jazz.”

That’s thanks to “awesome” faculty members, including Jim McFalls, David Ballou, Jason Rigby, Jeff Reed, Timothy Murphy and Frank Russo, says Brown.

“Every single one of them has influenced me in some way, whether it’s how to be professional or be a better musician on my instrument.”

On the verge of graduating, Brown is excited to begin offering private lessons and continue playing with Joe Keyes and the Late Bloomer Band, a regional funk mainstay known for its powerful horns. As for usually being the only woman in the horn section, Brown says she’d like to see more girls pick up the saxophone but doesn’t mind hangin’ with the guys. “They’re my friends, so it’s not terribly alienating.” And besides, nothing could make her give up her passion because, as she says, echoing the truth known by all of the genre’s musicians and admirers, “Jazz is cool.”
For over half a century, the musical Cabaret has pushed boundaries and forced audiences to think deeply about questions both political and personal.

With multiple revivals through the years on stage and the big screen, each iteration is edgier than the last.

Now, it’s Towson University’s turn to innovate the modern classic, set in Berlin’s extravagantly seedy Kit Kat Club during the lead-up to World War II.

The show’s director, Associate Professor Stephen Nunns, says that one way he’s rethinking the story is by casting a woman as the androgynous Emcee—a part traditionally played by men.

With LGBTQ issues prominent in our national conversation (a recent Time magazine cover story investigates how, “a new generation is redefining the meaning of gender”), it’s timely to explore “gender fluidity.” And the part of the Emcee is a perfect vehicle for that, says Nunns.

A woman Emcee also presents delicious challenges for the director. One being the show’s risqué song, “Two Ladies,” which features the Emcee and two other performers. In the 1960s, the number was staged with the Emcee and two women, racy for the time as it suggests a ménage à trois. Later versions of the song included the male Emcee, accompanied by a woman and a man (sometimes in drag).

In the Towson production, “Two Ladies,” takes on a new dynamic with the Emcee now a woman.

Speaking just before rehearsals began, Nunns had not decided how “Two Ladies” would play out, but says he keeps asking himself, “Is she playing a man or a woman?” The answer, he concludes, is that there isn’t an answer, and that’s just how he wants it for this script that seems to eschew pronouns altogether.

The woman in question playing Towson’s Emcee is acting major Christy Czajkowski ’17, who says that getting to work with Nunns is “like a dream.”

Czajkowski is thrilled to step into the bold and sexy role, and is preparing by researching androgyny in popular culture and studying human movement.

“It’s interesting, I kind of have to be both genders,” muses the Carroll County native. “…I switch back and forth between being really feminine and really masculine.”

Equally eager to hit the mainstage is acting major Molly Cohen ’18. She is taking on the lead character Sally Bowles, a self-involved cabaret performer who buries her head in the sand even as the Gestapo rounds up citizens for transport to concentration camps.

“So many famous and incredible women have played her,” (think Liza Minnelli, Judi Dench and Natasha Richardson), says the singer from Frederick County. “I’m really excited to figure out what the best interpretation of her is for this production.”

Cohen is reaching back to Cabaret’s roots to prepare for her role, researching “the real Sally Bowles,” British singer Jean Ross, whom author Christopher Isherwood befriended in the 1930s before writing Goodbye to Berlin, on which Cabaret is based.

"If You Could See Her From My Eyes" sung by Cabaret’s Emcee features a dancing gorilla. Costumes for Cabaret were designed and created in the Department of Theatre Arts Costume Shop under the direction of assistant professor/costume designer, Julie Potter.
No Troubles HERE

Topical as the show’s gender exploration is in today’s world, so too are the political themes humming through the play, which crescendo in the final scene when we learn the Emcee is on the next train to Auschwitz.

The pleasure-seeking crowd at the Kit Kat Klub has ignored the coming storm with an almost desperate glee. But in the end, merry-making can’t shield them from wretched reality.

Ideas about personal responsibility and the perils of denial, says Nunns, particularly resonate during this divisive time in our nation’s history.

“Cabaret plays with the idea of how dangerous it is to be oblivious to what’s going on in the world,” says Czajkowski. “Being involved with the show has inspired me to become more politically active.”

And, even as the play warns us not to wear blinders, the harsh truth is couched in such transporting entertainment that it gives us a break even from that which it won’t let us ignore.

So in the words of Sally Bowles, “Life is a cabaret, old chum. Come to the cabaret!”

OUT OF THE CLOSET

Towson alumni join creative forces in new musical Dorian’s Closet

BY WANDA HASKEL

After legendary female impersonator Dorian Corey died in 1993, friends cleaning out her Harlem apartment got a shocking surprise. They probably expected to find sequined gowns and stilettos in Corey’s closet. What they weren’t prepared for was the fully mummified body of a man who had been dead for at least 15 years.

Corey’s life and her domestic secret are the topic of the new musical, Dorian’s Closet, making its world premiere this spring at Rep Stage, a professional theatre company in residence at Howard Community College in Columbia, Md.

The creative team behind Dorian’s Closet is a who’s who of Towson University talent. Rep Stage’s producing artistic director Joseph Ritsch ’11, who graduated with an MFA in theatre from Towson, is director for the musical.

“It’s nice to have local Towson success stories,” says Ritsch, referring to his classmates turned colleagues.

Ryan Haase ’11 is one of those success stories. Now artistic director at Stillpointe Theatre in Baltimore, Haase composed the music for Dorian’s Closet.

Working in concert with Haase as musical director for the show is Stacey Antoine ’11, the resident music director at Stillpointe. Antoine studied music performance at TU.

The properties designer is recent theatre graduate Mollie Singer ’16. And rounding out the TU crew is Towson University Professor Daniel Ettinger, the set designer.

With fond memories of their Towson days, the group is happy to have the opportunity to collaborate and call Ettinger, their former professor, a colleague.

“It’s really cool to work with him,” says Haase. “It’s pretty amazing, like coming full circle.”