

JANUARY 2023 | ISSUE NO. 11

the check-in.

BORN FRESH

Join us for a full circle chat with
Olly Sholotan (Theatre '15) as we discuss
his PVA performance of *The Wiz* and his
portrayal of Carlton Banks on *Bel-Air*

ban
HSPVA BLACK ALUMNI NETWORK

inside.

Executive Board

President

Denise Ward (Vocal '12)

Vice President

Capra Fellows (Theatre '11)

Secretary

Gabby Byrd (Vocal '11)

Treasurer

Kierra Martin (Dance '13)

Parliamentarian

Malcolm Jackson (Instrumental '10)

Technology Coordinator

Henry Ellis Davis (Theatre '09)

Committee Chairs

Communications Chair

Jordan Woods (Dance '13)

Engagement Chair

Edward Bell (Vocal '10)

Scholarship Chair

Taylor Lewis (Theatre '11)

Contributing Writers

Gabby Byrd, Editor

Denise Ward

Kierra Martin

Terrance Turner

Malcolm Jackson

Tawana Hunter

Capra Fellows

3

A NOTE FROM
THE TREASURER

5

HAPPENINGS

4

THE COMMONS

6

CONVERSATION:
BORN FRESH

10

SPONSOR
SPOTLIGHT

13

CLASS NOTES

11

CALL BOARD

15


ADVISORY
COLLECTIVE


16


WHO WE ARE




ON THE COVER (and inside cover)
Photos by [Jack Morris Photography](#).

 [@hspvablackalumninetwork](#)

 [@hspvablackalumninetwork](#)

 hspvablackalumninetwork@gmail.com

 linktr.ee/hspvablackalumninetwork

WRITE: Share your thoughts on this issue and anything else PVA-related at hspvablackalumninetwork@gmail.com

Family and Friends,

Fundraising is proclaiming what we believe in such a way that we offer other people an opportunity to participate with us in our vision and mission. With that being said, “It’s that seasooonn” but we’re cutting checks for a reason. Black History Month and scholarship gifts are around the corner, and the Network is eager to say we need your help!

For this year’s HSPVA Black History Production, *The Wiz*, we are hosting a celebratory fundraising reception. **The Emerald City Experience** will fund scholarships and summer intensive training for deserving Black HSPVA students, and our \$50,000 goal will provide the opportunity to give more abundantly to more students.

I can remember in college when I was awarded scholarships and grants--it had to be one of the most reassuring happenings. The awards alleviated pressure that was combined with the already existing burden of schoolwork. The Network wants to do the same for our current PVA students and upcoming artists, and we cannot do that without your help.

Leave your mark and be instrumental in securing valuable opportunities for our community.

YOURS TRULY,

Kierra Martin,
TREASURER
HSPVA BLACK ALUMNI NETWORK



a note
from the
treasurer.

What happened?

➔ Giving Tuesday

Thank you for helping us raise \$2,140 last Giving Tuesday! Your support benefits our scholarship fund, programs and events, and helps alleviate the Network's operational costs.

November 29, 2022

➔ Holiday Jam



For our 5th Annual Holiday Jam, we returned to Cafe 4212. Members of the house band included alumni Jordan Bush, Marwan Ghonima, Josh Green, and DJ Asa Davis.

December 23, 2022

What's next?



EMERALD CITY EXPERIENCE

➔ Emerald City Experience

We invite you to join us on **Saturday, February 25, 2023** for The Wiz Emerald City Experience, a celebratory fundraising event hosted by BAN that includes a sparkling pre-show reception and a premium seat for Kinder HSPVA's 2023 Black History Month All-School Musical production of *The Wiz*.
Pre-show reception 4-6pm | musical begins at 6:30 pm | Attire: Green

Purchase tickets online at
givebutter.com/emeraldcityexperience

OR CLICK HERE

NOTHING #26:
THE POTENTIAL OF NOTHING
IS EVERYTHING
(WALLACH)

AUTUMN KNIGHT

FEBRUARY 3 – MARCH 12, 2023

THE WALLACH ART GALLERY
INVITES YOU TO
AN EXHIBITION PREVIEW &
CHAMPAGNE TOAST

THURSDAY, FEBRUARY 2, 2023 5:15–6PM

Join **Autumn Knight (Theatre '98)** on February 2, 2023 at Columbia University's Wallach Art Gallery for a champagne toast on the opening of her solo exhibition, "Nothing #26: the potential of nothing is everything." The exhibition will include a live performance on February 26th at The Lantern, Lenfest Center for the Arts from 3-4pm.

Find more info at
wallach.columbia.edu/exhibitions

Walter Smith III (Jazz '98) will be performing for a week-long engagement at The Village Vanguard in NYC from February 7-12, 2023. He will be joined by Matt Stevens on guitar, Gerald Clayton on keys, Harish Raghavan on bass, and **Kendrick Scott (Jazz '98)** on drums.

Find more info at villagevanguard.com



Pianist **James Francies (Jazz '13)** is back at Blue Note NYC for his ongoing artist residency. Once a month, from now until May 15, 2023, Francies and friends will explore new and innovative musical ideas as a collective. On February 13th, he'll be joined by **Burniss Travis (Jazz '05)** and **Jeremy Dutton (Jazz '12)**.

Select dates and purchase tickets at
bluenote.com

Drummer **Jeremy Dutton (Jazz '12)** will be supporting vibraphonist Joel Ross' run at The Village Vanguard, February 21-26. Sets start at 8pm and 10pm. Get your tickets now!

Dutton and bassist **Burniss Travis (Jazz '05)** will also be supporting Francies at his Blue Note residency starting on February 13th.

Find more info at villagevanguard.com



happenings.



Left to right: cast of the original Broadway show, the Motown film, and Kinder HSPVA's 2015 production.

Born Fresh

By Gabby Byrd

Picture it: America, 1939. The world is a vision in sepia. Not exactly black and white. A little dusty in places. The devastating effects of economic and environmental disaster in an already fragmented and segregated society are evident and World War II is steadily approaching. Then, somewhere, a switch is flipped and, within milliseconds, the eyes and mind conspire to create a [vibrant technicolor dream](#). Blackness colors our world in this same strange, magnificent, immediate way.

Before Judy Garland had even entered the chat, L. Frank Baum's classic children's story, *The Wonderful Wizard of Oz*, had already given rise to thirteen sequels (also by Baum), several stage versions, and five films. However, when William F. Brown and Charlie Smalls premiered their super soulful adaptation, *The Wiz*, starring [19-year-old Stephanie Mills](#), there was an undeniable freshness to it. Like a brand new day. In 1975, the [original Broadway production](#) took home seven Tony Awards including Best Musical and Best Original Score. Despite the show's success with Mills as its leading lady, Motown Productions (now de Passe Entertainment) traded her for Diana Ross in their 1978 film version of *The Wiz*. Despite the success Ross had previously awarded them with *Lady Sings the Blues* (1972) and *Mahogany* (1975), *The Wiz* did not receive the same glowing reviews. Thanks to Quincy Jones, the soundtrack actually generated more sales than tickets.

By the time *The Fresh Prince of Bel-Air* made its television debut in 1990, shows like *The Jeffersons*, *Good Times*, *The Cosby Show*, and *Family Matters* had already primed audiences for a closer look at the Black American family; but, this family was different. A rarity. While the Huxtables and the Jeffersons would have been considered upper middle class at best, the Bankses—and their butler, Geoffrey—were truly living in the lap of luxury. Besides serving as a catalyst for non-fictional Will Smith's acting career and affluence, the show often touched on prejudice and classism within the Black community, challenged played-out stereotypes perpetuated by Hollywood, and highlighted some of the many ways [Blackness permeates pop culture](#).

Ask anyone. *The Wiz* and *Fresh Prince* are both high on the mandatory viewing list for anyone trying to obtain (and keep) a race card of the black variety. For Nigerian-American actor, singer, and music producer, **Olly Sholotan (Theatre '15)**, getting to support future generations through his involvement with The Wiz Emerald City Experience is a full circle moment as it marks seven years since he played the role of the Scarecrow in Kinder HSPVA's 2015 production of *The Wiz* (as a graduating senior) and one year since the season premier of Morgan Cooper's *Bel-Air*.

conversation.

Olly Sholotan looks back fondly on the three formative years he spent at HSPVA, a place he describes as somewhat of an “artistic cocoon.” He says it “took this young kid who was a little bit uncomfortable in his skin and uncomfortable in figuring out who he was, and turned him into an artist that knew what direction he wanted to go in life.” When asked to elaborate on any particularly affirming moments, he mentions being honored as a YoungArts finalist in theater and describes an interaction he had with Yvonne Phillips Dupree, director of PVA’s 2014 Black History Month production, *Dreamgirls*. “I’ll never forget Ms. Dupree because we were in rehearsal and there was just one day that she was like, ‘Olly, here’s the thing... you have it. Just be. Just do it. Just do the thing,’” and I remember thinking, ‘I DO have it!’” Sholotan also credits Cynthia Ogden, a longtime HSPVA Theatre faculty member, with playing a huge role in his development as an artist.

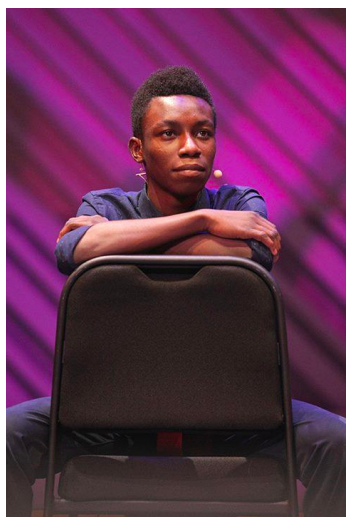
As a music lover who grew up obsessing over Michael Jackson, having an opportunity to play the Scarecrow—as Jackson did in the film—was monumental for Sholotan. “It feels like [one of] those moments that if I saw it in a TV show... I’d be like ‘that’s unrealistic.’ It was such an honor,” he says. Though he was a little disappointed at not being able to sing “[You Can’t Win](#),” the groovy crow anthem that was an add-on for the movie, it did very little to overshadow his excitement. In 2015, the last time PVA did *The Wiz*, it was directed and choreographed by Brooke Barnes-Meeks (Dance ‘97), music directed by Warren Sylvester (Instrumental ‘11), and featured future Broadway stars, Samantha Williams (Theatre ‘16) as Dorothy and Fernell Hogan (Theatre ‘15) as The Tin Man. Sholotan explains that “in shows that are so unapologetically Black like that, the singing style is different; to a certain extent, the acting style is different. For me, I never necessarily felt like I fit into any sense of traditional or classical musical theater framework [...] This wasn’t told to me in high school, but I’ve been told—even professionally—that I don’t really fit into classical shows and there’s kinda no place for me there.”

"Getting the chance to do 'Dreamgirls' and 'The Wiz' and 'Hairspray!' and sing 'Black music like a 'Black man? I didn't get those opportunities anywhere else."

In thinking about these shows and their effect on his experience at PVA, Sholotan also notes this unspoken feeling that the all-school musical and the Black History Month show were in competition and that you “kind of had to choose which to be a part of.” Ultimately, this situation taught him to always maintain a sense of ownership over his work and to stand “ten toes down” behind whatever he did artistically. This was certainly helpful to keep in mind when he signed on to play Carlton in Cooper’s [dramatic retelling](#) of *Fresh Prince*.



As the Scarecrow in 2015.
Photo by Savanna Lim (Theatre '17)



At the 2015 YoungArts competition.



As Lewis Washington in
Run Hide Fight.



As Carlton in *Bel-Air*.
Photo by Evans Vestal Ward

“There's something about walking in the shoes of the legends that came before you that feels... you know, there's a weight that comes with it,” Sholotan admits.

“But I don't like to think of it as a weight. I really like to think of it as a mantle that I get to put on.”

When *Bel-Air* premiered last year, fans of the original show were not-so-pleasantly surprised to discover that the Carlton envisioned by Cooper was not the goofy, [Tom Jones-loving](#), preppy-argyle-sweater-wearing Carlton originally portrayed by Alfonso Ribeiro. Sholotan and Cooper's Carlton is—in stark contrast—manipulative, anxiety-ridden, and his relationship with Will is noticeably more strained. This treatment of such a well-loved character generated a rather impassioned response from the virtual peanut gallery—akin to the [backlash Fresh Prince received for recasting Aunt Viv](#)—but, despite all of the negative attention, the show was approved for a second season and Sholotan has remained largely [unbothered by the haters](#). “I think the enemy of excellence is apathy,” he says, “so, the worst thing that could have happened after the show was ‘yeah, you know, eh, it's fine.’ The fact that there are a lot of strong feelings? In a way, I'll take it.” Carlton may not have any difficulty being “seen green” in front of his white peers, but he still struggles with feelings of inadequacy that are triggered by the presence and rising popularity of his charming cousin, a West Philly jawn from around the way. Though his futile attempts at coping are frustrating to witness, it's easy to empathize with his predicament and relate to his sense of loneliness.



Left to right: Coco Jones (Hillary), Olly Sholotan (Carlton), Akira Akbar (Ashley), and Jabari Banks (Will).
Photo by [Erik Carter](#) / Teen Vogue



On the set of *Bel-Air*.

“It is so interesting to me how fish-out-of-water stories, not only are just so ubiquitous in media, but also touch something in the Black community specifically. In a lot of ways, for Black people and people of color to experience social upward mobility or financial upward mobility, we have to be fishes out of water. I can't even count the amount of times I've been the only Black person in the room, and I think that every aspirational Black person has experienced that. The same thing that Dorothy experiences being a fish out of water going to Oz and being like, ‘Oh my God, this is overwhelming and incredible,’ is the same thing Will experiences being in *Bel-Air*. It's the same thing I've experienced being in Los Angeles.” After World War I and well into the 1970s, millions of disillusioned Blacks believed that the key to upward mobility was, literally, physically moving north to industrial cities (resembling that of [the fictional Emerald City](#)). For Sholotan, moving west to earn his bachelors degree from the University of California - Los Angeles (UCLA) School of Theater, Film and Television seems to have done the trick.

By the time Sholotan graduated from UCLA in 2019, he had already filmed an episode of *All American* (a CW drama). Shortly after, he shot his first full-length film, [Run Hide Fight](#), which had its world premier at the 2020 Venice International Film Festival. When he wasn't in class or on set, he utilized his time learning how to write, produce, mix, and master his own songs for release through Lamintin Records, his independent label. “A lot of it was sort of born out of impatience and not wanting to wait for other people to give me permission to make my art. I always say that in my acting, I kind of get to work through other characters' brains, but in my music I get to work through my brain and figure out my thoughts.” Music is such a big part of his life, he actually creates playlists for all of his characters. “It's a combination of what I'm listening to at the time but also just things that feel like that



Photo by [Ben Cope](#) / Fault Magazine

character's essence, feels like that character's rhythm, feels like their texture. So, as much as the music does help for the more emotional scenes of like, 'Okay, must be sad. Get sad now,' it also really helps for 'Hey, this character is walking through the school hallway and they just heard the best news ever. How do they walk? What tempo do they walk? What type of bounce do they have?' For me, music is kind of the first step into all of those questions." He denies having dreams of becoming a music supervisor but confirms my suspicion that he shares song suggestions with *Bel-Air*'s production team.

Keeping in mind that he previously [expressed admiration for Jeymes Samuel](#) and his Black western film, *The Harder They Fall* (2021)—for which Samuel directed, wrote the screenplay, and composed the film score—I inquired about his plans for the future. "Man proposes, God disposes," he begins. "I think something I'm working on, personally, is just learning to surrender myself to wherever life takes me. And so... I try to make sure that the work I do is descriptive, not prescriptive. I never want to sit there and be like, 'Okay, my goal is to tackle as many so-and-so-type of projects as I can.' It's just like, you know, whatever speaks to me and whatever gravitates towards me is whatever will happen."

"So, the answer of 'what's next?' Listen. I don't know, man, but I think it's gonna be exciting. Only time will tell."

Perhaps one of the most powerful messages *The Wiz* teaches us is the fact that you don't need anyone to validate your worth (although there may be times when you need help changing perspectives). The *Wiz* Emerald City Experience is not about showcasing anyone's wealth or trendiness. It's about doing what we can to normalize a mindset of abundance so that the dreams of our children can surpass the heavens and [take root among the stars](#). "The point—I think—of being an artist," Sholotan asserts, "is to create spaces and to knock down doors that you had to knock down so that the future generation doesn't really have to." By celebrating the unique lens through which Black creatives interpret the world, raising scholarship funds for PVA's Black students, and reiterating the importance of [believing in yourself](#), the HSPVA Black Alumni Network is attempting to do just that. "As artists, it's so important that we never tell ourselves 'no.' It's about saying 'yes, yes, and yes,' and even when you get knocked down, you get back up again because the most successful people aren't necessarily the best. They're not necessarily the prettiest or the smartest or the tallest or the whateverest, they're just the ones that got back up and never stayed laying down."



Photo by [Erik Carter](#) / Teen Vogue

sponsor highlights.

We are still basking in the success of our 2022 Homecoming Celebration, which was made possible not only because of our network and community supporters, but also our generous sponsors. This month, we are highlighting BB's Tex-Orleans and Garza Studios.

When Brooks Bassler founded **BB's Tex-Orleans** in November 2007 with the original 1,100-square-foot restaurant off Montrose and Westheimer in Houston, he intended to create a unique brand. BB's would feature authentic New Orleans-style po'boys and Tex-Orleans cooking with a distinct menu inspired by Bassler's grandmother (Maw Maw), family recipes, and extensive research of the best po'boy shops throughout New Orleans.

BB's proudly serves traditional Southern Louisiana-style cooking fused with a Texas twist and offers their menu for dine-in, take-out, and catering..

14 Texas locations
Closed 3 days/year: Thanksgiving Day, Christmas Eve, and Christmas Day



Garza Studios is owned by Jorge Garza (Vocal '87).

Garza's parents immigrated from Mexico in order to offer better opportunities for their family. Garza's love for music started when he received his first music class in daycare at Houston's Angelita Fraga Community Center. As this love continued to blossom, he started performing with the Singing Boys of Houston and honing his craft at HSPVA. Through hard work, he earned a scholarship to The Juilliard School, which kicked off a long international career including performances at Carnegie Hall, Lincoln Center, San Francisco Opera, Los Angeles Opera, The National Theatre in Prague, and the Cairo Symphony.

Located in Second Ward, just 8 minutes from Houston's cultural arts center, Garza Studios is the prime location for performing arts groups to bring their programs and rehearsals. They offer 10 affordable spaces that are ideal for musicians, singers, dancers, actors, community groups and production companies, and rent begins as low as \$10/hr.

The mission of Garza Studios is to advocate for the arts and increase access to artistic expression and arts programming for the residents of Second Ward by collaborating and fostering relationships with local arts non-profits to create opportunities for arts education and artistic expression in an underserved community.

Learn more at garzastudios.net and contact Garza Studios for all of your rehearsal space needs!



Open Monday-Sunday, 10am-10pm
Email info@garzastudios.net
or call (713) 429-1877

call board.

2023 BANF Artist Awards

The 2023 BANF Artist Awards is an initiative that plans to invest up to \$20,000 each to 50 artists who are members of Greater Houston's BIPOC (must be 21 or older to be eligible). Apply now!

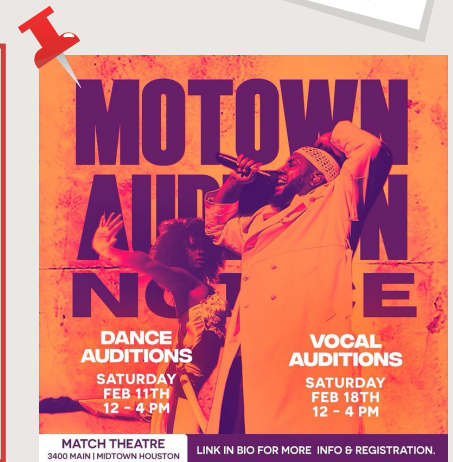
Applications due February 17th.
Learn more at houstonbanf.org



For the first time in a long time, Houston's Motown & More Show is looking for the city's most soulful singers & funkier dancers to perform for thousands this Memorial Day weekend. Ideal performers have strong stage-presence, versatility, and the skillset to capture the essence of various classic R&B/soul artists, stylings, and subgenres of the 60s, 70s, 80s, and 90s.

Dance Auditions: February 11th, 12-4pm
Vocal Auditions: February 18th, 12-4pm

Learn more at MotownandMoreShow.com



The 13th Annual Imani Winds Chamber Music Festival, hosted by The Juilliard School, is an intense summer program devoted to musical excellence, career development and the joy of chamber music. Mentored by the Grammy-nominated Imani Winds, the 11-day festival (July 25 - August 4, 2023) offers a full curriculum of coachings, masterclasses, entrepreneurial workshops, community engagement activities, performances, and the specialized Emerging Composers Program, all in the heart of New York City's Lincoln Center.

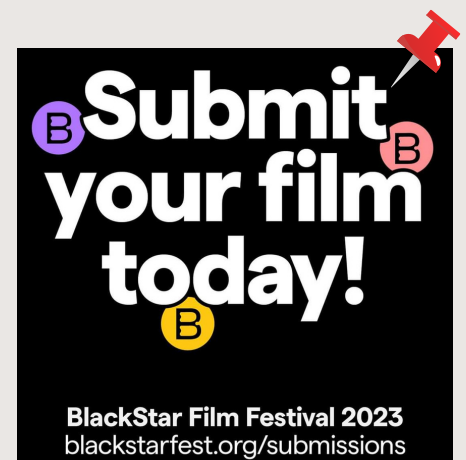
Early deadline April 4, 2023. No application fees for early submissions! Learn more and apply at imaniwindsfestival.com/apply

The BlackStar Film Festival is an annual celebration of the visual and storytelling traditions of the African diaspora and of global Indigenous communities, showcasing films by Black, Brown and Indigenous artists from around the world.

If eligible, submit your film via filmfreeway.com/BlackStarFest

Early deadline: February 1, 2023
Preferred deadline: March 1, 2023

Learn more at blackstarfest.org/festival/submissions



call board.



Sponsorship Levels

Amplify your company or organization's commitment to supporting student artists by becoming an Emerald City Experience sponsor or underwriter. Each sponsorship package includes a uniquely curated experience that will connect your brand with our audience of savvy arts supporters and culture innovators.

View some of the perks below!

EMERALD CITY - \$15,000

10 tickets to *The Wiz* + The Emerald City Experience (ECE), full page ad, special recognition on social media, a parking package, and more!

OZ - \$10,000

8 tickets to *The Wiz* + ECE, full page ad, special recognition on social media, and more!

YELLOW BRICK ROAD - \$5,000

6 tickets to *The Wiz* + ECE, and more!

NO PLACE LIKE HOME - \$3,000

4 tickets to *The Wiz* + ECE, and more!

RUBY SLIPPERS - \$1,000

2 tickets to *The Wiz* + ECE, and more!

SINGLE VIP TICKET - \$250

1 ticket to *The Wiz* + The Emerald City Experience, and a BAN gift bag

Souvenir Book Ad

With an ad in The Wiz Emerald City Experience souvenir program book, you can promote your business or organization, congratulate members of *The Wiz* Cast & Crew, or salute the work of HSPVA Black Alumni Network, Black Legacy in the Arts and/or The Emerald City Experience Planning Committee. Make it fun and recruit your classmates, sorority sisters, or community members to join you as we celebrate!

PRICING

- Full page - Inside Front Cover \$1,000
- Full page - Back Cover \$1,000
- Full page - Inside Back Cover \$750
- Full page - Standard \$500
- Half page - Horizontal \$250
- Half page - Vertical \$250

SOUVENIR BOOK SPECIFICATIONS

- Book Size - pages are 8.5 x 11
- Color - All ads are full color or gray scale (if black and white)
- Ad copy - Digital versions of ads only
- Files types - acceptable file types PDF, JPG, or PNG (logo w/transparent background)
- Email questions to Chandra.HensonWhittaker@houstonisd.org

SPONSOR

DONATE

SUBMIT AD

class notes.

straight A's

a.cknowledgements

Anthony Suber (Visual '98)

2022 Houston Artadia Awards Finalist (*top*).

Avalon Hogans (Creative Writing '22)

Performed her original poem entitled "Freedom Speech" at Rice University's Martin Luther King Day vigil (*middle*).

Katherine Thomas (Theatre '10)

She officially became the youngest District Court Judge in the state of Texas when she was sworn in as the 184th Criminal District Judge in Harris County, Houston, TX on January 1st (*right*).

Jarvis Manning Jr. (Vocal '05)

Received Barrington Stage Company's Outstanding Supporting Actor for his performance in *Ain't Misbehavin'* (*middle*).

Scottie Smith II (Instrumental '05)

Chosen as Real Estate Entrepreneur of the Year at the 2022 COSIGN Awards (*far left*).

Sterling Overshown (Instrumental '12)

Composed *Ain't No Mo*, a new Broadway show by Jordan Cooper (*right*).

Matthew Kirkwood (Jazz '14) and Charles Jones (Vocal '00)

Performed at the National Christmas Tree Lighting alongside Yolanda Adams, Ariana DeBose, and other artists (*Kirkwood pictured left*).

Cristal Chanelle Truscott (Theatre '97)

Awarded a 2023 United States Artists Fellowship for her work through SoulWork Studio and Progress Theater (*middle*).

Alexis "Fly" Jones (Visual '03)

2023 Top 50 Black Professionals and Entrepreneurs of Texas. Check out the "Fly In Love Collection" of jewelry at nvsme.com (*left*).

Rocky Leonard (Vocal '19)

Performed at the 2023 Miss Universe pageant in New Orleans, LA (*right*).

Lenora (Vocal '09)

Hosted and performed at the Premium Goods x Nike Air Force 1 (PG x Nike AF1) launch event.

Mathias Lattin (Jazz '20)

He and his combo won this year's International Blues Challenge and received the "Best Guitar Award" for band players (*far left*).

Adrienne Carter (Theatre '92)

Family Reunion, the Netflix show Carter wrote and co-executive produced, is nominated (now 3 years in a row) for a 2023 NAACP Image Award for Outstanding Children's Program. Vote now on naacpimageawards.net and tune into BET on Feb 25 to see who wins (*middle*).

WRITE TO US

We want to hear what you've been up to!
Send us your stories and photos, and we'll share the highlights here.
Email us at hspvablackalumninetwork@gmail.com

a.lbums and other music



Trae Perry (Visual '13)

Released his single "JUMBOTRON POPPIN' FREESTYLE" on SoundCloud. Check out the music video, directed, shot, and edited by Jarrod Thompson (Instrumental '15) on YouTube *(left)*.



Madvylxn (Visual '11)

Recently released the music video for "High Side" on YouTube.

Samantha Williams (Theatre '16)

Her performance in Broadway's *Caroline, or Change* is nominated for a 2023 Grammy for Best Musical Theater Album. Check out her solo debut show at 54 Below in NYC on February 28th *(right)*.



MAJOR (Vocal '02)

Check out his new single titled "Baby Will You Love Me?" *(left)*.

Kiana Tenille (Vocal '20)

Stream her debut single "Homesick" now on all major platforms *(right)*.



Robert Glasper (Jazz '97), Lisa E. Harris (Vocal '98), Chris Dave (Jazz '90), Burniss Travis (Jazz '05) and Bryan-Michael Cox (Vocal '96)

Glasper's *Black Radio III* album, which features several alumni, was nominated for 2023 Grammy for Best R&B Album *(Glasper and Harris pictured left)*

a.ppearances



Devyn Tyler (Theatre '09)

Starring in the final season of FX's *Snowfall*, premiering February 22, 2023 *(left)*.



Lovie Olivia (Visual '95)

Has work included in the group exhibition entitled "The Intangible Self". On view Wed-Sat 12-5pm (or by appointment) at the Erin Cullen Gallery in Dallas until February 11, 2023 *(right)*.



Ebrin Stanley (Theatre '13)

Recently made his Broadway debut as Hercules Mulligan/James Madison in *Hamilton* *(right)*.



Fernell Hogan (Theatre '15)

Featured alongside the cast of Broadway's *The Youthquake* in *American Studies Magazine* *(left)*.



Jamila Glass (Vocal '01) and Roderick George (Dance '03)

Featured in LA Times article by Steven Vargas entitled "7 Choreographers on how dance changed in Southern California in 2022" *(Glass pictured right, George pictured left)*.



2022-23 advisory collective

This distinguished group of alumni and network supporters is committed to offering us community feedback, assisting with fundraising efforts, and supplementing the leadership team's skills and abilities to help guide us toward our stated mission.



MIGNONNE ANDERSON
Alumni Parent



ANITA BARKSDALE
Vocal '98



CHELSEY CARTWRIGHT
Instrumental '08



DR. PAM CORMIER
Vocal '83



BRYAN MICHAEL-COX
Vocal '96



ASHLEY TÁMAR DAVIS
Vocal '98



DELIUS DOHERTY
Theatre '06



JAMES FRANCIES
Jazz '13



ANTHONY BOGGESS-GLOVER
Vocal '87



ROBERT HODGE
Visual '98



JONATHAN JACKSON
Alumni Parent



ALEXIS JONES
Visual '03



MONICA HATTER MAYES
Dance '00



RHONDA PELTON
Alumni Parent



DABRINA SANDIFER
Theatre '06



DR. LUMUMBA SEEGARS
Vocal '05



TAMARA SILER
Theatre '82



CHASTITY SONIER
Dance '98



DR. SETH PARKER WOODS
Instrumental '03

who we are.

The purpose of the HSPVA Black Alumni Network is to connect Black alumni of The High School for Performing and Visual Arts, support alumni and current students' endeavors, and provide resources, scholarships, and networking opportunities to champion the next generation of HSPVA artists and professionals.

2022-23 creative team



DENISE WARD
President
Vocal '12



CAPRA FELLOWS
Vice-President
Theatre '11



GABBY BYRD
Secretary
Vocal '11



KIERRA MARTIN
Treasurer
Dance '13



MALCOLM JACKSON
Parliamentarian
Instrumental '10



HENRY ELLIS DAVIS
Technology Coordinator
Theatre '09



JORDAN WOODS
Communications Chair
Dance '13



EDWARD BELL
Engagement Chair
Vocal '10



TAYLAR LEWIS
Scholarship Chair
Theatre '11



ALDARIAN MAYES
Jazz '10



TAWANA HUNTER
Vocal '02



DJ CARR
Vocal '18



CHRISTIAN WARNER
Dance '12



REGINA MORGAN
Vocal '10



DANIELLE KING
Theatre '13



JORDAN GONSALVES
Vocal '13



JUSTIN CUNNINGHAM
Instrumental '10



TERRANCE TURNER
Instrumental '10



JHACOLE DUNN
Vocal '94



STEPHEN HUDSON
Vocal '03



**CHANDRA HENSON
WHITAKER**
Theatre '96