My theatrical Big Bang happened at the age of seven. While visiting Space Camp, my family took us to TURANDOT. Science and theatre became inseparable. My teachers made them visible and indivisible. In high school, a class assigned a Calculus project. At that time, I played the clock Cogsworth in a production of BEAUTY AND THE BEAST. This inspired MATHLAND, a musical that personified time derivatives. My teacher wrote on my rubric: “You have a future as a musical writer.” So, I went and got an astrophysics degree (and a theatre minor).

I study science so that I can faithfully bake ionic lyrics and break Earth with rocky choreography. I uncover truths by writing fables. My next musical TOUR happened while working around the cyclotron at my alma mater. I felt that the quarks are also going to college trying to attain a higher degree. Lyricist Reg E. Gaines read this story and encouraged me to follow this musical writing path, saying: “The science spoke to the heart. We’re all quarks colliding with one another in the accelerator called life.”

It was also beyond the experience of playing "non-human" roles that inspired my work. My Vietnamese parents have had a role, telling bedtime stories that personified nature. My culture’s inherent devotion to this form of storytelling drives the vessel of my hearty personifications. I am now an animated human being because my family and community raised me to see inanimate objects as beings. These aspects grant me the spirit of a science fablist and musical writer.