

UMD School of Theatre, Dance, and Performance Studies presents

ANTIGONE

by Sophocles

translated by Brendan Kennelly



SCHOOL OF
THEATRE, DANCE, &
PERFORMANCE STUDIES



October 6-13, 2017
KAY THEATRE
at The Clarice

ANTIGONE

by Sophocles
Translated by Brendan Kennelly
Lisa Nathans, director
KAY THEATRE
OCTOBER 6-13, 2017

MFA DANCE THESIS CONCERT

SHOOK
by LaTefia Bradley
ambiguous gaps
by Jen Graham
KOGOD THEATRE
OCTOBER 13-15, 2017

LOVE AND INFORMATION

by Caryl Churchill
Jennifer L. Nelson, director
KOGOD THEATRE
NOVEMBER 10-18, 2017

FACULTY DANCE CONCERT

Paul Jackson, director
DANCE THEATRE
DECEMBER 8-10, 2017

EURYDICE

by Sarah Ruhl
Mitchell Hébert, director
KOGOD THEATRE
FEBRUARY 9-17, 2018

MFA DANCE THESIS CONCERT

AKWANTUO: PLIGHT OF THE IMMIGRANT
by Mustapha Braimah
EQUINOXES AND SOLSTICES
by Allen Chunhui Xing
DANCE THEATRE
March 9-11, 2018

CLOVE

Written and directed by Paige Hernandez
KOGOD THEATRE
APRIL 27-MAY 5, 2018

UMOVES: UNDERGRADUATE DANCE CONCERT

Adriane Fang, director
DANCE THEATRE
MAY 4-6, 2018

SCHOOL OF THEATRE, DANCE, AND PERFORMANCE STUDIES
Leigh Wilson Smiley, Producing Director

ANTIGONE
By Sophocles
Translated by Brendan Kennelly

Director and Vocal Director Lisa Nathans
Scenic Designer Matthew Buttrey
Lighting Designer Brandi Martin
Costume Designer Alexa Duimstra
Sound Designer Justin Schmitz
Projection Designer Mark Costello
Dramaturg Victoria Scrimmer
Movement and Character Coach Leslie Felbain
Percussion Coach Bob Novak
Stage Manager Daniela Gomes

Antigone is presented with special permission by Bloodaxe Books.
This translation, by Brendan Kennelly, appears in the book
When Then is Now: Three Greek Tragedies, which was published by
Bloodaxe Books in 2006. It was first performed at the Peacock
Theatre in Dublin, Ireland on April 28, 1986 and was first
published by Bloodaxe Books in 1996.

**A Heartfelt Thank You to Alvin Mayes, Leslie Felbain,
Bob Novak, the School of Theatre, Dance, and
Performance Studies, The Clarice, UMD, and YOU our
audiences for your support during this production process!**

Time and Setting: The Kingdom of Thebes, Past and Present

*This performance will last approximately 75 minutes.
No Intermission.*

**THE VIDEOTAPING OR OTHER VIDEO OR AUDIO
RECORDING OF THIS PRODUCTION IS STRICTLY PROHIBITED.**

CAST

ANTIGONE, princess of Thebes, daughter of Oedipus.....	April Monu (<i>Antigone's Ego</i>) Molly Boyle (<i>Antigone's Id</i>) Karen Dolle (<i>Antigone's Superego</i>)
ISMENE, her sister, daughter of Oedipus.....	Sarah Hirsch
CREON, her uncle, King of Thebes.....	Ken Johnson (<i>Creon's Ego</i>) Radcliffe Adler (<i>Creon's Id</i>) Eric Jefferson (<i>Creon's Superego</i>)
FIRST GUARD, a sentry.....	Alex Beveridge
HAEMON, son of Creon, betrothed to Antigone.....	Ivan Carlo
TIRESIAS, a seer/prophet.....	Andrew Saundry
GIRL, attendant to Tiresias.....	Maria Claudia Viera
SECOND GUARD, a messenger.....	Justin Alston
EURYDICE, wife of Creon, Queen of Thebes.....	Briana Downs
LADIES, attendants to Eurydice.....	Samara Brown Katie Gallagher Maureen Rolt
Chorus of Thebes.....	Justin Alston Matt Armstrong Alex Beveridge Jamie Bokman Samara Brown Logan Dechter Ben Fish Diamond Fisher Katie Gallagher Christian Preziosi Maureen Rolt Kyle Starling Margot Trouve Maria Claudia Viera Abigail Wasserman Monique Wingo Gabrys Wronka
Drummers.....	Bob Novak Joey Antica

UNDERSTUDIES

ANTIGONE.....	Katie Gallagher (<i>Antigone's Ego</i>) Jamie Bokman (<i>Antigone's Id</i>) Samara Brown (<i>Antigone's Superego</i>)
ISMENE.....	Abigail Wasserman
CREON.....	Christian Preziosi (<i>Creon's Ego</i>) Alex Beveridge (<i>Creon's Id</i>) Gabrys Wronka (<i>Creon's Superego</i>)
FIRST GUARD.....	Kyle Starling
HAEMON.....	Justin Alston
TIRESIAS.....	Ben Fish
GIRL.....	Monique Wingo
SECOND GUARD.....	Matt Armstrong
EURYDICE.....	Maureen Rolt
LADY.....	Margot Trouve
CHORUS OF THEBES.....	Logan Dechter Diamond Fisher Ben Panah Trehana Riley

Why perform an ancient Greek tragedy in the new millennium?

Can we relate to any of it?

What can we learn from it now?

After reading Kennelly's modern translation of Sophocles' play, what jumped out at me most was the paradox of *who* is right versus *who* is wrong, Antigone or Creon? This juxtaposition of right vs. wrong feels incredibly relevant to me given the current climate of our world.

Are moral and religious laws stronger than the laws that are made by the government? Or do governmental laws overpower our beliefs? I hope that this production, and its Freudian twist (see dramaturgy note), will allow audiences to leave grappling, questioning and maybe even conversing as they exit through the lobby back into the modern world about the complexity of this paradox as it existed not only in Ancient Thebes, but perhaps also in our current society.

A dear colleague once shared with me his belief that, "Theatre tells stories about what it means to be human—stories that seek to explain what is unexplainable about our experience and thus to consider our predicament as creatures with a conscience. Theatre is the study of humanity through the practice of authentic communication." I could not agree with him more.

Performing Greek text is like running a marathon for the performer. It places extreme emotional demands on the voice and requires the application of heightened vocal expression, volume, and nuance while speaking. This play presents the five most basic human conflicts: between the genders, between the generations, between the individual and society, between the living and the dead, and between the mortals and the immortals. As such, its scope is too large for us to even begin to scratch its surface, that is why I believe it is the perfect material for experiential education: it demands that we expand.

I could not be more thrilled to have you witness the hard work, dedication, and collaborative efforts that each and every member of this production has contributed to the process.

Thank you for coming to experience our play.

With gratitude,

Lisa Nathans

Antigone: A Freudian Face-Off

What do you deem most important: family, friends, God, country? What are you willing to sacrifice for the things you value: security, pride, comfort, honor? And what happens when your values are at irresolvable odds with someone else's priorities? These are questions that Sophocles' tragedy *Antigone* elicited when it was first performed 2,500 years ago and they remain the questions that the play demands we ask ourselves today.

Antigone, the third of Sophocles' three Theban plays, follows the fall of the house of Oedipus and begins in the aftermath of the Theban civil war. Antigone's brothers, Eteocles and Polyneices (the cursed sons of Oedipus), have killed each other in a bid for the throne of Thebes. In the ensuing power vacuum, Creon, Oedipus's brother-in-law, steps up to become king.

In staging this classic play, The University of Maryland's production of *Antigone* is set in the empty, echoing, and warped halls of the Theban palace where Creon, in an attempt to force order upon the cursed and crumbling house of Oedipus, becomes a tyrant. Creon ardently believes that anyone who threatens the stability of the community (like Polyneices) should be denounced; he believes that honoring Polyneices with a proper burial risks indulging more rebellion and civil unrest. However, Antigone, Polyneices' ever-devoted sister, cannot abide the disrespect heaped upon her brother's corpse and openly defies Creon. Hence, the play begins with two characters locked in a passionate battle of ideals, oblivious to all else as the world deteriorates around them.

The unyielding passion exhibited by Creon and Antigone powerfully animates the paradoxes that define and trouble our humanity. For centuries, Western civilization operated under the illusion that people can parse the various (and often conflicting) demands placed upon them by society, methodically weighing their value in order to make logical decisions. Antigone, however, illustrates a theory that Sigmund Freud would popularize at the turn of the 20th century: the human mind is a house divided against itself. According to Freud, our ability to reason is in delicate balance with, and often outstripped by, our most basic desires. Freud theorized that the human psyche was divided into the id, ego, and superego; our survivalist ego constantly mediates between the civic-minded superego and the primal desires of the id. Freud's radicalism was the suggestion that we are not logical animals at all. Our own minds are as mysterious and shrouded as the furthest reaches of the universe and, subsequently, free will is merely an illusion. Perhaps this is what the ancient Greeks meant when they wrote of oracles and fate.

To illuminate the Freudian drama between the id, ego, and superego, UMD's production of *Antigone* features two groups of three actors in the lead roles. One triad portrays Antigone's id, ego, and superego and the other triad parallels Creon's psyche. Too often, Creon and Antigone are reduced to the tyrant and the firebrand—the authoritarian villain and the revolutionary hero. This production seeks to draw the audience's attention not to what is "right" and "wrong" but to the internal tensions of the individual mind because in watching *Antigone* we are reminded that it is difficult to be an individual within a community. Like Creon and Antigone, none of us is moved by any one single commitment. We are drawn and quartered every day by the many, often contradictory demands of our individual lives. As Antigone and Creon draw their lines in the sand, consider the ways in which your own values and ideals not only define, but sometimes obstruct who you are and who you want to be.

-Victoria Scrimmer, dramaturg

Radcliffe Adler (Creon ID) senior theatre performance major. Member of UMD's only all improv group, Erasable Inc. UMD credits: *The Matchmaker* (Ermengarde), *The Me Nobody Knows* (Lilian), *The Importance of Being Earnest* (Lady Bracknell).

Justin Alston (Second Guard and Chorus, Haemon u/s) junior theatre performance major. UMD credits: *The Importance of Being Earnest* (Chasuble u/s). Outside credits: *As You Like It* (Jacques), *The Wiz* (The Wizard), *Purlie* (Gitlow).

Matt Armstrong (Chorus Member and Second Guard u/s) biophysics major. Outside credits: *The Sound of Music* (Max Detweiler), *The Drowsy Chaperone* (Aldolpho), *The 25th Annual Putnam County Spelling Bee* (William Barfee), *The Wizard of Oz* (The Cowardly Lion), *Magical Under Glass* (King Luka).

Alex Beveridge (First Guard and Chorus, Creon ID u/s) senior theatre major. UMD credits: *The Schooling of Bento Bonchev* (Bento). Outside credits: *Avenue Q* (Brain), Carroll Community College; *Into the Woods* (Milky White), Toby's Dinner Theatre.

Jamie Bokman (Chorus, Antigone ID u/s) sophomore philosophy and theatre double major. This is her first UMD production. Outside credits: *Twelfth Night* (Viola), *It's a Wonderful Life* (Clarence Oddbody), *Sweeney Todd* (Mrs. Lovett).

Molly Boyle (Antigone ID) junior theatre major. Creative and Performing Arts Scholar. UMD credits: *The Amish Project* (Girl in purple & Bill North), *The Wild Party* (Sam, Queenie u/s). Outside credits: *This Is Our Youth* (Jessica), *Hairspray* (Tracy). Film: *Geographically Desirable* (Stacy).

Samara Brown (Attendant 3 and Chorus, Antigone SUPEREGO u/s) second-year theatre performance major. Creative and Performing Arts Scholar. UMD Credits: *The Amish Project*. Outside Credits: *Hairspray* (Tracy Turnblad).

Matthew Buttrey (scenic designer), third-year MFA candidate in scenic design. UMD scenic design credits: *Eurydice*, *The Amish Project*, *The Importance of Being Earnest*. Outside credits: Olney Theatre: *Guys and Dolls* (assistant scenic designer); The Rio Las Vegas: *Penn & Teller* (assistant scenic designer); Mosaic Theatre Company DC: *Charm* (assistant scenic designer); The Muny St. Louis, MO: *Mamma Mia* (assistant scenic designer), *Newsies* (assistant scenic designer), *Aida* (assistant scenic designer).

Ivan Carlo (Haemon) junior theatre performance major. UMD credits include: *The Importance of Being Earnest* (u/s), *The Schooling of Bento Bonchev* (u/s). Outside credits: Monumental Theatre Company. *Smarty Pants*, *Bonnie & Clyde*; ArtsCenteric: *Spring Awakening*

Mark Costello (projection designer) third-year MFA candidate in projection design. UMD credits: *Baltimore*, *Tom in the Machine*, *rapture*, *Waking Darkness*. *Waiting Light*., *Full Circle*. Mark created and directed *My Life Has Been Like Water* as part of The School of Theatre, Dance, and Performance Studies' Second Season. Outside credits: *Broken Glass* (Theater J), *One Mile Radius Project* (Orange Grove Dance/Joe's Movement Emporium), *Bohemian Lights* (Live Source/HERE Arts Center), *Decoda's Line and Expression* (Metropolitan Museum of Art), *Mr. Confidential* (NYMF).

Logan Dechter (Chorus, All Male Chorus Swing) sophomore psychology and Spanish major. Honors Humanities student. Outside credits: *Brighton Beach Memoirs* (Eugene), *Hamlet* (Polonius and Laertes), *Crazy for You* (Zangler), *The Drowsy Chaperone* (Robert), *Sunday in the Park with George* (Boatman).

Karen Dolle (Antigone SUPEREGO) senior theatre major. UMD credits: *The Lost World* (Ms. Jackson), *The Importance of Being Earnest* (Gwendolyn u/s). The Weekday Players: *Vanya & Sonia & Masha & Spike* (Masha), *The Odd Couple* (Gwendolyn). UTAS President.

Briana Downs (Eurydice) senior vocal performance major. University of Maryland Arts Scholar and President of Sigma Alpha Iota. UMD credits: *Opera Workshop Fall 2016* (Despina/Monica), *Opera Workshop Spring 2017* (Despina/Laetitia). Training: Garrison Forrest Theater Department, Charm City Dance Theatre, ArtsCentric, University of Maryland Voice Department.

Alexa Duimstra (costume designer), third-year MFA candidate in costume design. UMD credits: MFA Dance Thesis Concert: *Render Edit, Trailus and Cressida*. Outside credits: *Flying V's Be Awesome: A Theatrical Mixtape of the go's*.

Edward France (assistant director) junior English major. Education Abroad Student. Outside credits: *Bard to the Future* (Writer/Director), *The Picture of Dorian Gray* (Dorian Gray), *Posh* (George Balfour) This is his first UMD production.

Ben Fish (Chorus, Tiresias u/s) UMD credits: *The Importance of Being Earnest* (Lane u/s). He wants to thank the entire cast and crew for their effort and dedication in creating this show.

Diamond Fisher (Chorus, All Female Chorus swing) junior theatre and communications double major. This is her first production at UMD, and she is very excited and grateful to be a member of the cast. Outside credits: *Fame* (Carmen). Member of Maryland Filmmakers Club.

Katie Gallagher (Attendant 1 and Chorus, Antigone EGO u/s) senior theatre performance and Arabic studies major. UTAS vice president. Artistic director of The Weekday Players. UMD credits: *New Visions, New Voices* (various), *Second Season's Prophets of Doom* (narrator/Andrea), *The Amish Project* (Girl in burgundy & Sherry).

Grace Gibbons (assistant stage manager) third-year economics major. UMD credits: *Blood Memories* and *Prophets of Doom* (stage manager), *Ghetto Symphony* (stage manager).

Daniela Gomes (stage manager) fourth-year undergraduate student. Graduate of the University Arts Scholars Program. UMD credits: *Tartuffe* (Mariane), *Spring MFA Dance Thesis Concert 2016* (assistant stage manager), *The Call* (assistant stage manager), *Second Season's Goldfish* (stage manager), *The Importance of Being Earnest* (assistant director), *The Schooling of Bento Bonchev* (Cecelia/Jeda).

Sarah Hirsch (Ismene) junior English and Theatre Performance double major. UMD credits: *The Amish Project* (Girl in purple & Bill North u/s). Outside credits: *Xanadu* (Kira), *Man of La Mancha* (Aldonza), *Curtains* (Bambi Bernet).

Eric Jefferson (Creon SUPEREGO) junior theatre performance major. This is his first major role at UMD. UMD credits: *The Schooling of Bento Bonchev* (Frank u/s). He would like to thank his family and friends for the love and support.

Ken Johnson (Creon EGO) senior theatre performance major. UMD Credits: *Stop Kiss* (George) *Tartuffe* (Tartuffe u/s) *Trilussa and Cressida* (Diomedes) *The Wild Party* (Eddie, Black u/s) *The Schooling of Bento Bonchev* (Simone, Sapiridis, Gay Student, Journalist).

Brandi Martin (lighting designer) third-year MFA candidate in lighting design. Brandi is overjoyed to be completing her Master's thesis work with *Antigone* and would like to thank TDPs for their support as well as her parents, Brian and Traci, for believing in her always. Her UMD design credits include *The Importance of Being Earnest*, *Don Giovanni*, *Invoking Justice*, *Full Circle*, *Render/Edit*, and *Flint*. See more of her work at www.brandimartinlights.com.

April Monu (Antigone EGO) senior theatre performance and English double major. UMD credits: *The Call* (Drea, u/s), *New Visions/New Voices*, *Intimate Apparel* (Mayme u/s). Creativity board member.

Lisa Nathans (director and vocal director) 5th Avenue Theatre and Shakespeare Theatre Company: *The Secret Garden* (co-production); various productions with Signature Theatre, Guthrie Theater, The Road Theatre Company, Theatricum Botanicum, Theater Alliance, and MetroStage. CO-CREATOR: *The Hecuba Project*, www.thehecubaproject.com. Private Coaching/Workshop Development; VASTA member. TEACHING: University of Maryland: School of Theatre, Dance, and Performance Studies (Assistant Professor, Voice, Speech, and Acting); CalArts; Stella Adler Academy; RADA; Royal Welsh; Royal Central; University of Washington (PATP); University of Minnesota (Guthrie BFA). TRAINING: Royal Central School of Speech and Drama: MFA (Voice Studies); Boston University: BFA (Acting); Linklater Voice Designation; Colaizzi Speech Practitioner.

Bob Novak (Drummer/Musical Director) has performed in the United States and Europe as a solo percussionist, chamber musician, and orchestral musician. He is an accompanist and composer for dance at the University of Maryland. In 2015 he received an Emmy Nomination for *PS Dance!*, a documentary about dance and education. In 2014, Mr. Novak founded Red Bridge Studios, a full service music studio providing music education, recording, and production services. He received his Bachelor of Music and Master of Music degree at the Peabody Institute of the Johns Hopkins University.

Ben Panah (Chorus Swing) first year theater major. Outside credits: *Anything Goes* (Billy Crocker), *You Can't Take it With You* (Tony Kirby), *Legally Blonde* (Professor Callahan). This is his first UMD production.

Christian Preziosi (Chorus, Creon EGO u/s) junior theatre performance major. Outside credits: *Argonautika* (Idmon), Howard Community College; *HOUSE*. (Liston), Arts Collective; *As You Like It* (Oliver), Maryland Shakespeare Players.

Trehana Riley (Chorus Swing) senior theatre performance major. UMD credits: *Black Woman's Anonymous* (Woman C), *Troilus and Cressida* (Andromache and Antenor), *The Importance of Being Earnest* (Sound & Prop Shop).

Maureen Roult (Attendant 2 and Chorus, Eurydice u/s) senior theatre major. UMD credits: *The Importance of Being Earnest* (Miss Prism u/s). Outside credits include: *The Pirates of Penzance* (Ruth), *The Mikado* (Pitti-Sing), *Harvey* (Veta Louise Simmons); hair, makeup design for several local companies.

Andrew Saundry (Tiresias), third-year theatre performance and history double major. Honors Humanities student. Creative and Performing Arts Scholar. UMD credits: *The Importance of Being Earnest* (Lane), *The Call* (Peter u/s), *Troilus and Cressida* (Paris), *Tartuffe* (Officer, Valere u/s). Outside credits: *Flowers for Algernon* (Teenage Charlie). Training: UTAS Board Member.

Justin Schmitz (sound designer) is thankful to be back for *Antigone*, having previously designed *The Call* and *The Wild Party* at UMD. He has designed for: The Kennedy Center and TYA, Signature Theatre, Round House, Theater J, Olney Theatre Center, Woolly Mammoth, Studio, Imagination Stage, Shakespeare Theatre Company, Rorschach, Forum, WSC Avant Bard, Chautauqua Theatre Company, Triad Stage, Catholic University, Gallaudet University, amongst others. He was a Helen Hayes 2017 nominee for *I Call My Brothers* with Forum Theatre. Design fellowships: The Kennedy Center (2015) through the Kenan Institute, KCACTF to attend The Orchard Project (2011), and Chautauqua Theatre Company (2013). www.justinschmitztheatre.com

Victoria Scrimmer (dramaturg) PhD student in theatre and performance studies. UMD credits: *The Importance of Being Earnest* (dramaturg). Outside credits: *Hecuba*, Stella Adler Academy (dramaturg).

Kyle Starling (Chorus, First Guard u/s) second-year theatre performance major. This is his first UMD production. Outside Credits: *The Wiz* (Scarecrow).

Erin Taylor (assistant stage manager) second-year theatre and communication major. Creative and Performing Arts Scholar. UMD credits: *The Schooling of Bento Bonchev* (crew), *The Orpheus Adventure* (wardrobe), *The Importance of Being Earnest* (wardrobe). Outside credits: *Jesus Christ Superstar* (stage manager).

Margot Trouve (Chorus, Attendants u/s) sophomore theatre performance major. UMD credits: *Vania and Sonia and Masha and Spike* (Sonia), *The Importance of Being Earnest* (Cecily Cardew u/s). Outside credits: *Nunsense* (Sister Mary Amnesia), *Steel Magnolias* (Ouiser), *Pride and Prejudice* (Ms. Bingley).

Dylan Uremovich (assistant projection designer) third-year MFA candidate in lighting and media design. UMD credits: *Hauntings* (lighting), *The Call* (lighting), *The Schooling of Bento Bonchev* (assistant projection designer). Outside: *The Freshest Snow Whyte*, Imagination Stage (lighting), *Antigonick*, Lumina Studio Theatre (lighting).

Maria Claudia Viera (Girl and Chorus) junior theatre and marketing major. Cora H. Davis and Stringer Foundation scholarship recipient. UMD credits: *The Importance of Being Earnest* (Jack u/s), *New Visions/New Voices* (Jinks), *Another Side of You and Akwantuo: The Journey* (ASM).

Abigail Wasserman (Chorus, Ismene u/s) senior theatre major. UMD credits: *Troilus and Cressida* (assistant stage manager), *Ghetto Symphony* (assistant stage manager), *Waking Darkness*. *Waiting Light*. (assistant stage manager), *Prophets of Doom* (Adviser, Gerta), *The Amish Project* (u/s), *UMoves 2017* (assistant stage manager). Outside credits: *Urinetown*, *Bonnie and Clyde*, Monumental Theatre Company.

Monique Wingo (Chorus, Girl u/s) senior theatre performance and journalism major. Outside Credits: *EC Christmas* (Pilate's Daughter), *Clothed With Grace* (Model).

Gabrys Wronka (Chorus, Creon SUPEREGO u/s) third-year theatre major. This is his first production at UMD. Outside credits: *Godspell* (Jesus), *Xanadu* (Sonny Malone), *The Imaginary Invalid* (Mr. Goodfellow/Dr. Florid). Training: Studio Theatre DC, On-Camera training with Brenna McDonough, On-Camera training with Betsy Royall.

ASSISTANT DIRECTORS, DESIGNERS, AND STAGE MANAGERS

Assistant Director Edward France
Assistant Costume Designer Benjamin Weigel
Assistant Lighting Designer Lauren Gallup
Assistant Projection Designer Dylan Uremovich
Assistant Stage Managers Grace Gibbons, Erin Taylor

Build/Load-In Crew

COSTUMES

Draper Dorothy Driggers
First Hand Amy Vander Staay
Wardrobe Supervisor Moyenda Kulemeka
Stitchers Tifani T. Carnes, Jennifer Kasnadi, Anu Odusanya,
 Madeline Roura, Gabrys Wronka
THET 284 Students Noa Bass, Ghazal Bazargan, Elizabeth Beers, Kathleen Elliott,
 Vichita Jienjtlert, Aysia Morton, Abigail Reno, Andrew Saundry, Andrew Smith,
 Margot Trouve, Paige Weiss

PRODUCTION TECHNOLOGY

Production Technology Graduate Assistants Lauren Gallup, Chris Brusberg
Production Technology Crew Mike Golebiowski, Cassandra Saulski, Logan Thigpen,
 Tal Tighe, Adam Whitmer
Production Technology Student Crew Sam Biuk, Charles Boulton, Pankil Chokshi,
 Ariana Claus, Eleanor Cromwell, Karen Dolle, Molly Donald, Oma Ejilemele, Scottie
 Hanna, Max Hardman, Tim Krach, Linda Kuo, Lara LePore, Adria Obonyo, Christian
 Preziosi, Vivek Ravichandran, Jason Rivera, Omkar Salunkhe, Nitsan Scharf, Mahi
 Kiran Reddy Siddareddy, Cameron Smith, Nick Stacker, Andrew Sumner, Ajit Yadav

PROPERTIES

Properties Shop Assistant Jose Nunez
Prop Shop Graduate Assistant Shanek Reid
Prop Shop Student Workers Denisse Peñaflor, Venkata Rama Subramanya Santosh
 Kesaraju

PAINTS

Assistant Scenic Artists Kristin Brain, Bobbie Carter Dewhurst, Indy Karmi
Student Scenic Painters Brandi Bertie, Alex Beveridge, Amber Chabus, April Monu,
 Sydney Morrison, Lei Yan

SCENIC

Set Construction Crew William Babin, Mike Delaney, Karen Dolle, Kaitlin Graham,
 Ryan Harvey, John Hobson, Jordan Jones, Devin Kohn, Alex Miletich,
 Ruth Shatkey, Charlie Youngmann
Student Set Construction Crew Kelli Barfield, Noa Bass, Ghazal Bazargan,
 Jamie Bokman, Stacey Carlson, Ryan Coia, Whitney Geohagan, Christine Hands,
 Isabella Hayes, Angad Kalsi, Sabrina Martin, Mariama Law, Shaina Patel,
 Andrew Saundry, Andrew Smith, Kyle Starling, Shawn Stone, Paige Weiss

Show Crew

Dressers Grace Okpali, Claire Wink
Light Board Operator Sam Buik
Projection Board Operator Yanqi Jiang
Sound Board Operator Niree Turner
Run Crew Kathleen Arnold, Malory Hartman

LEIGH WILSON SMILEY

Director

MAURA KEEFE

Associate Director

FAEDRA CHATARD CARPENTER

Director of Undergraduate Studies

JAMES HARDING

Head of MA/PhD Theatre Scholarship and Performance Studies; Head of History/Theory

MISHA KACHMAN

Head of MFA in Design

ESTHER KIM LEE

Director of Graduate Studies

ALVIN MAYES

Head of Dance Performance and Scholarship

SCOT REESE

Head of Theatre Performance

PATRIK WIDRIG

Head of MFA Dance

FACULTY**JENNIFER BARCLAY**

Playwright and Performance

FAEDRA CARPENTER

Theatre History and Diversity

DANIEL CONWAY

Scene Design

CRYSTAL DAVISDance Education, Movement Analysis,
and Dance Ethnography**ADRIANE FANG**

Modern Dance and Repertory

LESLIE FELBAIN

Movement for Actors and Acting

LAURIE FREDERIK

Performance Studies

CARLOS FUNN

Artist-in-Residence

Modern Dance, Choreography, and Hip Hop

CARY GILLETT

Stage Management and Production Management

JAMES HARDING

Theatre and Performance Studies

MITCHELL HÉBERT

Acting and Directing

FRANKLIN J. HILDY

Theatre History and Theory

HELEN Q. HUANG

Costume Design

PAUL D. JACKSON

Production and Lighting Design

MISHA KACHMAN

Costume and Scene Design

MAURA KEEFE

Dance History and Theory, Choreography

ESTHER KIM LEE

Asian American Theatre

BRIAN MACDEVITT

Lighting Design

CAITLIN MARSHALL

Theatre History and Theory

ALVIN MAYES

Modern Dance and Choreography

JARED MEZZOCCHI

Production Media and Technology

LISA NATHANS

Voice and Acting

SARA PEARSON

Improvisation and Choreography

SCOT REESE

Directing, Black Theatre, and Musical Theatre

LEIGH WILSON SMILEY

Voice for the Actor, Acting, Speech & Dialects

PATRIK WIDRIG

Modern Dance and Choreography

KAREN BRADLEY

Professor Emerita

PATTI P. GILLESPIE

Professor Emerita

ROGER MEERSMAN

Professor Emeritus

WILLIAM V. PATTERSON

Associate Professor Emeritus

DANIEL WAGNER

Professor Emeritus

ANNE WARREN

Professor Emerita

ALCINE WILTZ

Professor Emeritus

LECTURERS**SUSAN CHIANG**

Costume Construction

ANN CHISMAR

Scene Painting

ANDREW CISSNA

Lighting Design and CAD Design

MICHAEL DRIGGERS

Technical Production

HEATHER JACKSON

Costume Design Support

TIM JONES

Stage Property Design

RAYE LEITH

Figure Drawing

MANÉ REBELO-PLAUT

Ballet

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AND FELLOWS**

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Cast of TDPS' Spring 2017 production, *The Importance of Being Earnest*. Photo by Geoff Sheil.

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