ACKNOWLEDGMENTS

The lighting design of A Midsummer Night’s Dream, under the supervision of Brian MacDevitt, is in partial fulfillment of the thesis requirement for the Master of Fine Arts Degree in Theatre.

The videotaping or other video or audio recording of the production is strictly prohibited.

SPECIAL THANKS

Arena Stage at the Mead Center for American Theatre

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Dr. John R. Townshend
Professor and Dean
College of Behavioral & Social Sciences

Dr. Cheng-I Wei
Professor and Dean
College of Agriculture & Natural Resources
Like a Unicorn in Captivity
Like a Unicorn in Captivity grew out of an assignment here at the University, in which I used a few lines from a biography of Anne Morrow Lindbergh by Susan Hertog to narrate a dance about the kidnapping of Lindbergh’s son, Charles Jr. In response, instructor Patrik Widrig said something like, “Who would have thought to make a piece about the Lindbergh baby!” — and the seeds for this work were planted. However, rather than the baby, I am focusing on his mother Anne, an author and aviator who captured the heart of Charles “Lucky Lindy” Lindbergh, and the American people, when they married in 1929.

I found the aforementioned biography at a second-hand bookstore five years ago, and immediately became fascinated with Anne. She seemed so much like me, from the scatterbrained, overly dramatic thoughts and doodles crawled in early diaries to later thoughtful ruminations about her place in the world.

I began work on Like a Unicorn in Captivity by reflecting on my response to Anne’s writing, particularly the poem “The Unicorn in Captivity” and the non-fiction pieces Gifts from the Sea and Listen! The Wind. I then opened the process to my dancers, asking them to contribute their own interpretations of her writing. In the writing, there are many relatable themes, such as the desire to live a meaningful, accomplished life; the frustration and the beauty of waiting; and the constant search for and refinement of the shape and pattern of one’s life. Other ideas challenged me, like Anne’s statement that her life did not “begin” until she met her husband. Throughout the process, I was led to clarify and reconsider my own beliefs, goals and desires. I questioned when my life, as a 28-year-old graduate student in the 21st century, “began” — or was I still waiting for the start? What were the shape and patterns of my life, and how much of it was shaped by outside forces — like luck, fate or love? Like a Unicorn in Captivity is a danced memoir, in which I search for the answers, in and through Anne’s writing.

In honor of the Lindberghs’ environmental conservation efforts, many of the set and costume pieces have been reused or up-cycled, such as the chandeliers made from plastic soda bottles. I want to acknowledge the many people who assisted me in discovering the shape and patterns of this piece: The faculty, especially Karen Bradley, Sara Pearson and Paul Jackson; all of the dancers who contributed their talents and stories; the design team for being patient and inspiring collaborators; Natalie Spehar for the beautiful music; Trinette Singleton for her choreography, coaching and mentorship; and my family and friends, who have shaped my life in so many surprising and wonderful ways. I am grateful for and to each and every one of you, always.

—Shannon Dooling
When I first came to the U.S. from China, I felt mute and deaf, unable to communicate through the opaque language barrier enveloping me. But with the loss of speech, came the crystallization of other perceived sensations and realizations. Though many ideological differences exist between American and Chinese culture, none became clearer to me than the unspoken ideals of feminine beauty and aesthetics. Like a first language, one’s sense of the femininity is consciously and subconsciously shaped by one’s environment and culture from an early age, manifesting into one’s way of speech, thought and movement. At first, immersed in the U.S. aesthetics, I’d never felt further from home. But the longer I find myself in this country, the more my viewpoint changes of what feminine beauty is and should be.

—Xuejuan Feng

“翩若惊鸿,婉若游龙”

“Light and graceful as a swan, soft and sinuous as a dragon.” —Zhi Cao, in describing women in his poem “Luo Shen Fu”

“Strong is the new Beautiful.” —Nike’s Women Campaign

Andrew Gissino (lighting designer), MFA lighting design major. Kogod Theatre: Sandwalk (lighting designer). Outside productions: 1984 (Catalyst Theater Company, Helen Hayes nomination); Bengal Tiger at the Baghdad Zoo (Round House Theatre); One Destiny (Ford’s Theatre); Passion for Justice (Olney Theatre Center); Teddy Roosevelt and the Ghostly Misadventure, Blue Mountain (Kennedy Center TYA); Alexander, The Happy Elf, Little Engine that Could (Adventure Theatre). Broadway: Mousetrap (assistant to the lighting designer). Off-Broadway: Bullet for Adolph (assistant lighting designer).

Douglas Clarke (scenic designer) third-year MFA candidate in Scenic Design. Design work for University of Maryland: Which Side of the Edge Crumbles Amidst the Soft Breeze (MDE) and RENT. Also Alexander and the Terrible, Horrible, No Good, Very Bad Day at Adventure Theatre. Clarke has assisted Daniel Conway on Sabrina Fair, Cyrao, Next Fall and Merry Wives of Windsor, and will be the associate for The Mostly True Adventures of Homer P. Figg.

Robert Denton (lighting and projection design), second-year MFA candidate in lighting design and member of USA-829. Lighting design: Madame Butterfly (The Minnesota Opera), La Boheme (Opera Theatre of Saint Louis), Caroline, or Change (Court Theatre), Semour et Dallalas (Florida Grand Opera). Associate lighting design: The Muny 94th Summer Season, By the Way, Meet Vera Stark (Geffen Playhouse), Sucker Punch (Studio Theatre). Assistant lighting design: The Book of Mormon (first national tour), Time Stands Still (Studio Theatre).

Shannon Dowling (choreographer, Like a Unicorn in Captivity) was born in New Mexico and spent most of her life dancing in and around Philadelphia. Since moving to Maryland, she has been lucky to study with brilliant teachers and a cohort of fearless dance artists, and to pass on what she’s learned to wonderful students here at the University and at New Chicago Dance Studio in Greenbelt. She holds a BA in dance from DeSales University and is co-director of New Street Dance Group in Pennsylvania.


Boyang Yu (animator, A World Apart… A Heartbeat Away), motion graphic designer, is currently a MFA candidate in CG design (motion graphic direction) at the Rochester Institute of Technology (RIT). After graduating with a BA in communication from the University of China, he worked as a graphic designer for Elite Learning, a Chinese magazine. Within two years, he realized he wanted to work at the forefront of graphic design, where new developments take shape and take hold so he came to the U.S. to pursue his graduate studies. For this project, he integrated the concept of traditional graphic design with motion graphics to produce a whimsical, mysterious, four-dimensional design.

Chelsea Schuller (costume designer) is a graduate of the University of Maryland where she earned her MFA in costume design. Kay Theatre: Enchanted April, James Joyce’s The Dead. Kogod Theatre: Gilgamesh (co-costume designer). Outside productions: Suicide, Inc. with No Rules Theatre Company, Before the Fall with The Washington Ballet at Thearc Theatre and Sacre de Printemps (co-design with Tony Cisek) with Bowen McCauley Dance at the Kennedy Center’s Eisenhower Theatre. Upcoming: Jekyll and Hyde with Syneric Theater. Schuller received a 2012 Helen Hayes Nomination for Outstanding Costume Design for A Year with Frog and Toad at Adventure Theatre.
PERFORMER AND PRODUCTION STAFF BIOGRAPHIES

Shuo Chen (A World Apart... A Heartbeat Away), guest artist. Previously a member of the Contemporary Dance Ensemble of Virginia Tech, she dances locally now with the Xuejuan Performance Ensemble and Tahu Dance Co. She actively participates in local dance festivals and teaches dance at Hope Chinese School.

Ellen Clark (Like a Unicorn in Captivity) is an Honors sophomore pursuing a dual degree in dance and behavioral and community health. She performed in Adriane Fang’s Movement Poetry Project and in Banessa Videla’s Vignette with the Maryland Dance Ensemble and received the 2012 Dorothy Madden Dance Scholarship.

Emilie Davignon (Like a Unicorn in Captivity) is a sophomore dance major. Since coming to UMD, she has had the honor of performing in works by Shannon Dooling, Jessie Laurita-Spangler and Roberta Capobianco. Davignon is a Creative and Performing Arts Scholar.

Unissa Cruse-Ferguson (Like a Unicorn in Captivity) junior, family science and dance major. Training: lyrical, African, Irish, ballet, modern, jazz, contemporary and hip-hop. The Nutcracker (Arabian and an angel) performed with Russian Moscow Ballet. UMD: Adriane Fang’s Movement Poetry Project, Roberta Capobianco’s Stratum, David Dorfman’s Depth of Perception.

Scott Kincaid (assistant stage manager), junior theatre production major. UMD productions: The Old Settler (assistant stage manager), Welcome Home, Jenny Sutter (assistant master electrician), A Night of One Act (assistant stage manager). Outside productions: Comedy of Mirrors (stage manager).

Ebony McSwain (Like a Unicorn in Captivity) graduated from UMD in May 2012 with a BA in dance. Maryland performances: Elements of Motion Choir (dancer); I Wake Up Dreaming (understudy); 2011 Spring Maryland Dance Ensemble (lighting designer); 2012 Senior Concert (choreographer and dancer).

Nava Behnam Shabahang (A World Apart... A Heartbeat Away) is a senior philosophy and dance double major. At Maryland, she has had the pleasure of working with Nathan Andary, Graham Brown, Xuejuan Feng, Boris Willis, Alvin Mayes, Sharon Mansur and others. She is a Creative and Performing Arts Scholar.

Kayla Wright (stage manager), senior theatre major with a focus in stage management. Kay Theatre: Gather/Dance (ASM), RENT (ASM), Florencia en el Amazonas (ASM), Enchanted April (Sound Board Op.). Kogod Theatre: Sandwalk (Wardrobe), Welcome Home, Jenny Sutter (ASM). Dance Theatre: Profondeur Inconnue/In|And|Of|Through (ASM).

ASSISTANTS
Assistant Directors
Assistant Choreographer
Assistant Lighting Designer

PRODUCTION AND STAGE MANAGEMENT
Production Manager
Production Administrator
Assistant Stage Manager
Assistant Stage Manager
Assistant Stage Manager

COSTUMES
Costume Shop Manager
Wardrobe Supervisor
Craft Technicians
First Hands
Stitchers
Wig Technician
Dressers

Hair and Make-up

ELECTRICS
Electrics Coordinator
Assistant Master Electrician
Light Board Operator

Follow Spot Operators

Robert Mueller, Gabriella Yacyk
Julia Klavans (Midsummer)
Emily Wilson (Midsummer)

Cary Gillett
Sharon King
Josie Felt (Midsummer)
Lauren Joy (Midsummer)
Scott Kincaid (Thesis concert)

Jennifer Dasher
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Tina McCartney, Samantha Mucieri,
Arnya Petrashenko, Benjamin Walker
Lindsey Ewing
Kia Braganza, Alisha Harris, Chris Robeck
(Thesis)
Colleen Beach, Katarina Klavon
(Thesis concert)

Francesca Blume, Marshall Grody,
Julia Narrow (Midsummer)

Jeff Reckweg
Jim Jenets (Midsummer)
Andrew Brown (Midsummer)
Katie Moore (Thesis concert)
Sam Mauceri, Jenay McNeil, Caroline Soble,
Sam Stenecker, Brittney Truaxe (Midsummer)
PRODUCTION STAFF

SCHOOL OF THEATRE, DANCE, AND PERFORMANCE STUDIES FACULTY AND STAFF

PROPERTIES
Properties Master: Tim Jones
Properties Shop Assistants: Pam Huu, Andrea Moore, Pam Weiner
Properties Construction Crew

PAINTS
Scenic Charge Artist: Ann Chismar
Assistant Scenic Charge Artist: Fred Via
Scene Painters: Christine Ash, Colleen Beach, Heather Day, Javier del Pilar, Caroline Soble, Matt Strote, Kate Trapani, Kayla Wright

SCENE SHOP
Technical Director: Mark Rapach
Assistant Technical Director: Jonathon Shimon
Scene Shop Supervisor: Steven Workman
Scene Shop Assistants: Chris Insley, Christian Sullivan, Katie Balye, Audrey Goldstein, Aaron Holmes, Ava Lowe, Alex Mileresich, Matt Minkoff, Tommy Rothert, Billy Schultz

SOUND
Audio Shop Manager: James O’Connell
Audio Coordinator: Collin Warren
Sound Board Operators: Phil Ramos (Midsummer), Reed Bjornvedt (Thesis concert)

RUN CREW
Stage Operations Manager: Bill Brandwein
Run Crew: Mully Alego, Michelle Fitzgerald, Jonathon Helwig, Alex Mileresich, Kristina Moyer, Amanda Ogorzalek, Madeline Whiting (Midsummer), Thomas Beheler, Michael Hobgood, Brendan O’Connell (Thesis concert)

ACKNOWLEDGMENTS
The videotaping or other video or audio recording of the production is strictly prohibited.

Interim Director
Head of MFA Dance
Head of MFA Design
Head of MFA Performance
Head of MA/PhD in Theatre
Scholarship and Performance Studies

FACULTY
Karen Bradley
Faedra Carpenter
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Walter Dallas
Adriane Fang
Leslie Felhain
Mitchell Hebert
Franklin J. Hildy
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Paul Jackson
Misha Kachman
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Raye Leith
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Kris Messer
Korey Rothman
Julia Smith

Anne Warren
Karen Bradley
Dan Conway
Leigh Wilson Smiley
Franklin J. Hildy

Dance History, Theory and Education
Theatre History and Diversity
Scene Design
Senior Artist in Residence, Theatre Artist in Residence, Dance
Movement for Actors and Acting
Acting and Directing
Theatre History and Theory
Costume Design
Production and Lighting Design
Costume and Scene Design
Lighting Design
Dance Improvisation and Kinesiology
Dance Technique and Choreography
Performance Studies
Production Media and Technology
Theatre History and Theory
Dance Technique and Choreography
Global Perspectives, Movement Analysis and Flamenco
Directing, Black Theatre, and Musical Theatre
Voice for the Actor, Acting, Speech & Dialects
Voice for the Actor, Acting, Speech & Dialects
Lighting Design
Movement Analysis and Creative Process
Dance Technique and Choreography
Professor Emerita
Professor Emeritus
Associate Professor Emeritus
Professor Emerita
Professor Emeritus

Costume Construction
Movement for Actors
Stage Management
Figure Drawing
Theatre Graphics
Theatre and Performance Studies
Theatre History
Ballet
Please visit our website at www.tdps.umd.edu for current information on the people and events of TDPS. If you would like to get in touch with us, please send an email to tdps@umd.edu.

Highlighted below are two people in the School who are stepping out of the normal boundaries to make an impact with their gift of artistic expression.

Helen Huang, Professor of Costume Design, is the co-production founder and cultural ambassador of A Midsummer Night’s Dream, a cross-cultural collaboration between the School of Theatre, Dance, and Performance Studies and The National Academy of Chinese Theatre Arts (NACTA). Professor Huang traveled to Beijing in 2009 to teach a class at NACTA. While there, she with Professor Li Wei, Head of Design at NACTA, began to formulate the idea of a future collaboration between the two institutions through the art of theatre. The idea became a reality. Through this collaboration, Chinese and American cultural traditions are woven into the beautiful tapestry of Shakespeare’s story, revealing the art, history and humanity of each country in the final result of this marvelous project. Huang is a renowned costume designer in the United States and a valued professor and colleague at University of Maryland’s School of Theatre, Dance, and Performance Studies. She is presently working on a world premiere of Hemingway’s The Sun Also Rises for The Washington Ballet, which will open May 2013 at the Kennedy Center. Sounding Beckett at Classic Stage Company New York opens this Fall 2012. Huang is also designing Two Trains Running at Syracuse Stage, The Covert at Woolly Mammoth Theatre Company and 4000 Miles at The Studio Theatre, Washington DC.

Photo of Helen Huang by Missy McTamney

Ana Patricia Farfan is a Fulbright fellow from Mexico (MFA Candidate in Dance). She holds degrees in Concert Dance from Academia de la Danza Mexicana, National Institute of Fine Arts, and in Linguistics and Literature from Universidad Nacional Autónoma de Mexico. She received training in Classic and Contemporary Dance and started to develop a personal movement language while directing the Mexican dance group Orkezis (2007-2011). Farfan has showcased her choreography and performance in Teatro de la Danza and Centro Nacional de las Artes, in Mexico, and has been recognized twice by National Institute of Fine Arts with the scholarship “Educación por el arte, 2001” and “Educación artística 2009.” In 2009 she founded and became editor of a dance research journal in Mexico called Centrifuga, the first one in Mexico dedicated exclusively to dance research. The fifth issue, published this past July, includes articles from the United States, including two from fellow MFA candidates, Valerie Durham and Stephanie Miracle. Farfan’s current research will be highlighted at the Congress on Research in Dance conference in Mexico in November, where she will present her paper on the relationship between San Miguel’s iconography and the Mexican traditional dance “Danza de Migueles.”

Photo of Ana Patricia Farfan