SCHOOL NEWS

FACULTY NEWS

Izumi Ashizawa (Assistant Professor, Acting, Movement, and Devised Theatre) mounted a new show Haoma and the Warrior in Tehran, Iran last June. Ashizawa created an original performance iKIL with her company members last July, and won the Capital Fringe Director’s Award. She and her company members are creating a new performance, which will be premiered in Peru this summer. She will also direct Ekho in Australia and Alexander in Bulgaria this summer.

Karen K. Bradley (Associate Professor, Dance) taught in the Laban Movement Studies program in Koolskamp, Belgium in January 2012 and was appointed a member of the Dance Writing Team for the new Core Standards in Dance. She completed two book chapters for publication in spring 2012: “The Dance of Learning” in the revised Handbook of Research on the Education of Young Children and “Impulse 1961: The Dancer as a Person” in The IMPULSE Project. She had a chapter published, “How to Change,” in Transformative Eco-Education for Human and Planetary Survival. Professor Bradley was invited to present a talk, “Shift Happens: A Geo-somatic Journey of a Human Body, Moving,” at the Festival of the Moving Body, March 16, 2012 at SUNY Stonybrook. She has also been invited to participate in DANCE 2050: a symposium on the future of dance education at Temple University in May 2012.

Faedro Chatard Carpenter (Assistant Professor, Critical Race Theory and Performance & Dramaturgy) was recently honored with two different appointments: she is now an Editorial Board Member of Southern Quarterly: A Journal of the Arts in the South and was also selected to be a member of the Board of Directors for the Literary Managers and Dramaturgs of the Americas. In addition, Dr. Carpenter recently served as the dramaturg for The Hampton Years (a piece commissioned for Theatre J’s Locally Grown new play festival) and she is currently serving as the dramaturg for the world premiere of The Wings of Ikarus Jackson for the Kennedy Center’s Theater for Young Audiences.

Daniel Conway (Associate Professor, MFA Director/Head of Design) recently designed Sabrina Fair for Ford’s Theatre; Hairspray for Signature Theatre directed by Eric Schaeffer; the premiere of Ken Ludwig’s (Lend Me a Tenor) new farce, The Gameis Afoot directed by Aaron Posner for The Cleveland Playhouse; and the premiere of a new adaptation of Cyrano by Michael Hollinger (Opus) for The Folger and Arden Theatres. He is currently at work on The Merry Wives of Windsor, directed by Stephen Payne for The Shakespeare Theatre (assisted by MFA students Douglas Clarke, Drew Kaufmann and JD Madsen); Double Indemnity for Round House Theatre; and the American premiere of Sucher Punch, directed by this year’s Obie award-winning director, Leah Gardiner for the Studio Theatre (assisted by MFA students Jake Ewonus and Andrew Cohen). This production marks his twenty-fifth design over the course of 20 seasons for Studio Theatre. In the summer of 2012 Professor Conway will serve as an advisor to The White House Historical Association’s Decatur House on Lafayette Square. Professor Conway has been nominated 12 times and received The Helen Hayes Award for Outstanding Set Design in 2000 and 2010. He was recently nominated for the 2011 Helen Hayes Award for Outstanding Set Design, and he is thrilled by the same nomination for his third-year MFA student, Collin Ranney.

Adriane Fang (Artist in Residence, Dance) performed this past fall with the West Virginia Dance Company and Dahlia Nayar Butler at Dance Place in Washington DC. This spring she will perform with Peter DiMuro as part of the Intersections Festival at the Atlas Theater in Washington DC and with ClancyWorks at the Baltimore Theatre Project.

Leslie Felbain (Associate Professor, Acting, Movement, Theatrical Styles, F. M. Alexander Technique) traveled to Argentina where she presented an Alexander Technique workshop and her company Infinite Stage performed L’Hiver Sous la Table (Winter Under the Table) by Roland Topor. Felbain co-translated, adapted and directed the production, which was nominated for Best Production, Best Direction, Best Actor and Best Actress at Festival Otono. Felbain directed The Measure of Our Lives, a site-specific performance piece, at the Smithsonian Institution’s National Portrait Gallery, which featured 12 undergraduate theatre majors.

Mitchell Hébert (Professor, Acting and Performance) recently received a nomination for The Robert Prosky Award for Outstanding Lead Actor, Resident Play for After the Fall at Theatre J. He will direct The Illusion at Forum Theatre in May 2012.

Misha Kachman (Assistant Professor, Scene and Costume Design) recently designed The Bright New Boise for Woolly Mammoth Theatre Company (nominated for the 2011 Helen Hayes Award for Outstanding Set Design) and the world premieres of The Adventures of Dr. Wonderful at the Kennedy Center and Really Really at Signature Theatre. Kachman is honored to have become a member of the Company of Artists at the Woolly Mammoth Theatre Company in the fall of 2011. He is currently getting close to the opening of the world-premiere new rock musical Brother Russia by John Dempsey and Dana Rowe at Signature Theatre. He is also designing...
Maryland Opera Studio’s Enchanted Island, directed by Brian MacDevitt, opened this January. MacDevitt designed Mountaintop with Samuel Jackson and Angela Bassett, and Chinglish on Broadway; Enchanted Island at the MET opera; Sucker Punch at the Studio in DC and The Maryland Opera Studio’s Miss Havisham’s Fire and Postcards from Morocco. Last season he designed The Book of Mormon and received his fifth Tony Award for Best Lighting. Professor MacDevitt directed the production of Proof at Theater Three in New York that opened this January.

Sharon Mansur (Assistant Professor, Dance) performed this past fall at the Harvest Chicago Contemporary Dance Festival, the Sonic Circuits Experimental Music Festival in DC, and was an Artist Fellow at the Virginia Center for the Creative Arts with collaborator UMD Architecture professor Ronit Eisenbach. They will be presenting another phase of their site-specific performance/installation project on April 28 at Lake Anne Plaza, Reston, Virginia, commissioned by the Reston Community Center. This spring Mansur will co-teach a dance improvisation workshop at the Performática Festival for Contemporary Dance and Movement Arts in Mexico, and perform at The Flea Theater’s Dance Conversations Festival in New York City with dance colleague Maré Hieronimus. With longtime collaborator Daniel Burkholder she will be performing sightlines, an improvisational duet, at the Falls Bridge Improvisation Festival in Philadelphia, Dance Place in Washington DC and RADFest in Michigan.

Alvin Mayes (Instructor in Dance) was honored with the 2011 Pola Nirenska Award for Lifetime Achievement in Dance by the Washington Performing Arts Society. His work I Wake Up Dreaming, created as part of the Fortunee Bone project, was performed November 14, 2011 for the 50th Anniversary of Peace Corps. In addition I Wake Up Dreaming was performed for the Fall 2011 Maryland Dance Ensemble. His work Early Fall, commissioned by the Community College of Baltimore County, was performed for the 9/11 Remembrance in Baltimore, at Coppin State University for the 1st Annual Urban Dance Festival October 1, 2011, and at Dundalk Theatre in December 2011. Mayes has been commissioned to make a new work for Montgomery College Rockville campus for spring 2012. Mayes is a member of the a cappella singing group Not What You Think, which recently performed at the Hillwood Museum and at the INTERSECTIONS arts festival at the Atlas Theater.

The Crown of Shadows at Round House Theatre (world premiere), Mr. Burns by Ann Washburne at Woolly Mammoth (world premiere), Xanadu at Signature Theatre and The Elaborate Entrance of Chad Deity at Woolly Mammoth later this season.

Laurie Frederik Meer (Assistant Professor, Performance Studies) presented papers at two international conferences: ASTR (American Society for Theatre Research) and AAA (American Anthropological Association), both held in Montreal, Canada in November. At ASTR she presented a paper entitled “Painting the Body Brown: Gender, Nation, and Artistic Authority in Competition Ballroom Dancing.” The paper was part of a working group she helped organize, called Economies of Showing, and she is in the process of co-editing a book volume of articles selected from this event. At AAA she presented a paper entitled “Legacy of Critique: Negotiating Artistic Membership, Ethnographic Trust, and Academic Expectations in Cuba,” a discussion of censorship in Cuba and Cuban theatre, and of the academic pressure to publish on these topics. Her first book, Trumpets in the Mountains: Theater and the Politics of National Culture in Cuba, is in production and coming out in July with Duke University Press. Professor Meer won a RASA grant to investigate legal performance and the “arts of persuasion” in both U.S. and Puerto Rican courtrooms, a project she began in January. For Maryland Day, Professor Meer will be teaching a ballroom dance class called “DanceSport Endurance.”

Sara Pearson and Patrik Widrig (Associate Professors of Dance, Artistic Directors of PEARSONWIDRIG DANCETHEATER) in September opened the 2011-12 season at Dance Place in Washington DC. In January, PWDT (including MFA Candidate in Dance Graham Brown and alumni Tzveta Kassabova) traveled to Santiago, Chile to create and perform The Razor’s Edge, a new work in collaboration with Compañía OTUX. PWDT performed at Movement Research at the Judson Church in New York City in April 2012. In July/August 2012, Pearson and Widrig will choreograph a new work for Tanz Plan Ost in Switzerland. In September, they will create the next incarnation of their acclaimed site-specific work A Curious Invasion, this one at Middlebury College. www.pearsonwidrig.org.

Miriam Phillips (Assistant Professor, Dance) served on the 2011 Congress of Research in Dance (CORD) Program Committee held in conjunction with the Society of Ethnomusicology (SEM) in Philadelphia. She organized and moderated the panel “Sounding the Floor: the Kin-aesthetics of Percussive Dance”; presented the paper “Foot, Floor, Footwork: Embodied Culture Through Kathak and Flamenco Foot Percussion”; and mentored TDPS graduate student KathleenSpanos on her paper, “Into and Out of the Floor: Weaving Music and Braiding Tradition in Irish Dance” presented in the same panel. Her article, “Becoming the Floor / Breaking the Floor: Experiencing the Kathak-Flamenco Connection,” was accepted for publication in the Journal of the Society of Ethnomusicology to be published later this year. Recently, Professor Phillips served as grants consultant to San Francisco’s Creative Work Fund, a program of the Walter and Elise Haas Fund, The William and Flora Hewlett
Foundation and The James Irvine Foundation. She is currently working with Professor Karen Bradley, the Association for Cultural Equity and the Laban/Bartenieff Institute of Movement on the project “Digitizing a World of Dance: Repatriating the Alan Lomax Dance Archive.” For Maryland Day, Phillips will be teaching the popular FlamencoRobics® she developed in 2003 for the first time on the East Coast!

Ashley Smith (Assistant Professor of Voice and Acting) recently adapted and directed Eugene O’Neill’s Recklessness Before Breakfast for radio broadcast as part of Arena Stage’s Eugene O’Neill Festival. The cast of the radio production includes TDPS students and faculty. In February, she served as Dialect Director for the American premiere of Roy Williams’s play Sucker Punch at Studio Theatre, assisted by MFAP student Caroline Clay. Over the winter, he performed in Shakespeare Theatre Company’s critically acclaimed production of Much Ado About Nothing. Last fall, he served as Dialect Director for Baltimore Centerstage’s production of The Rivals.

GRADUATE STUDENTS

Graham Brown (MFA Candidate in Dance) has presented three works in various venues and events on and off campus, including most recently You, an evening-length choreographic work that was presented in the CSPAC Dance Theatre. His work The Better Half was performed in the Shared Graduate Concert here at CSPAC, as well as through the Dance Exchange in the Round House Theatre in Silver Spring. His solo work as far as I know was selected to be performed in the Choreographers’ Showcase sponsored by the Clarice Smith Center in partnership with the Maryland-National Capital Park & Planning Commission. He choreographed Leigh Smiley’s new theatre work, Sandwalk, which will premiere on April 27. He recently toured with PEARSONWIDRIG DANCETHEATER to Santiago, Chile and will soon be touring to New York City and Middlebury, Vermont. On March 14 his wife Lehua gave birth to their third child, a baby girl.

Caroline Stefanie Clay (MFA Candidate in Performance) is serving as Assistant Voice and Dialect Coach to Professor Ashley Smith at Studio Theater’s American premiere production of Sucker Punch.

Shannon Dooling (MFA Candidate in Dance) recently presented a paper titled, “Hidden in the Hands Four: An Exploration of Self, Gender and Community in Contra Dance Events at Glen Echo Park” at the Graduate English Organization at the University of Maryland 2012’s conference, The Body Electric. She performed her solo work My Ex-Boyfriend (One Short Story) at the Open Marley Showcase hosted by Baltimore area dance company The Collective in January, and danced in a recital with UMD music student Yee Von Ng and other musicians at Mount Vernon Unitarian Church in March 2012. In May 2012, her dance company New Street Dance Group will present a shared concert with two local companies in Bethlehem, Pennsylvania.

Xuejuan Feng (MFA Candidate in Dance) received the 2012 Dance/Metro DC award of Outstanding Individual Performance for her work Snow at the Kennedy Center. She participated in the Dancing Across Borders conference hosted by NYU’s Tisch School of Dance and performed a part of her thesis project in February 2012. Her final thesis dance concert will be performed on October 19, 2012 in the Clarice Smith Performing Arts Center’s Dance Theater. She will be teaching and performing a short segment on Chinese folk dance at the University of Maryland’s 2012 Maryland Day on April 28. This summer, she will be collaborating with and choreographing for the UMD Theatre Department on their cross-cultural production of Shakespeare’s A Midsummer Night’s Dream, which will be showing in both the U.S. and China. She actively collaborates with and choreographs for local Chinese culture associations and recently participated in the Lantern Festival Gala of Virginia in February of this year. In November 2011, she collaborated with the Silk Road Dance Company on their annual Silk Road Dance Festival and staged two original works, The Tibetan People and Snow. She also performed her solo dance Snow in the Peace Corps 50th Anniversary Event at the University of Maryland.

James Hesla (PhD Candidate, Theatre & Performance Studies) is presenting his dissertation research on clown theatre at the Performance Studies International Conference, Leeds, UK, and at the Association for Theatre in Higher Education Conference in balmy Washington DC. Creative activities include serving as dramaturg for the Source Theatre Festival in Washington DC this June. In addition, the Source Festival will present his 10-minute play, Lost and Found at the Hotel Mogador, directed by Rick Hammerly. Hesla has also been commissioned to co-write a musical about a high school science fair for Active Cultures Theatre in suburban Maryland.

Rob Jansen (MFA Candidate in Performance) wrote, adapted and developed his solo performance Ab, Eugene O’Neill: The Birth, Death, and (Impractical) Rebirth of American Theatre, which was performed as part of the Eugene O’Neill Festival at Arena Stage in March.

Casey Koleba (PhD Candidate, Theatre & Performance Studies) staged movement and violence for Signature Theatre’s premiere of Really Really, as well as Folger Theatre’s The Gaming Table and Time Stands Still at Studio Theatre. He serves on the adjunct
Stephanie Miracle (MFA Candidate in Dance) recently presented her inter-generational work, Recollecting Disappearing, at Round House Theatre in Silver Spring through the Dance Exchange's Healthy Living Commission, funded by the Met Life Foundation. Her research documentary, “Dancing Backwards: Autoethnography through home movies” was included in the Dancing Across Borders conference at NYU in February. She is currently working on a full evening of choreography that will be produced by Dance Place in the 2012-2013 season.

Emily Oleson (MFA Candidate in Dance) recently presented a paper at the Dancing Across Borders conference at New York University in February 2012, and will be presenting an expanded version of her thesis concert Vaudevival: Old is the New New at Dance Place in Washington DC, June 30 and July 1, 2012. Tickets at www.danceplace.org. The updated version will include collaboration with Baakari Wilder and Capitol Tap, among other artists. Check out the preview at Maryland Day! Read along with her research blog at www.vaudevival.wordpress.com. Oleson is also co-coordinating Dance Week at the Augusta Heritage Center in Elkins, West Virginia in August, as well as several other summer events (www.goodfooddance.com).


Aaron Tobiason (PhD Candidate, Theatre & Performance Studies) served as an Advisory Council Fellow at the McNeil Center for Early American Studies this fall, where he conducted research on his dissertation. He also co-convened a session on Economies of Popular Entertainment at the American Society for Theatre Research.

Matthew R. Wilson (PhD Candidate, Theatre & Performance Studies) was honored with two Helen Hayes Award mentions this year: He is Artistic Director of Faction of Fools Theatre Company, which won the 2012 award for Outstanding Emerging Theatre Company, and he was a writer/performer on dog & pony’s Beertown, which was nominated for Outstanding New Play. This April-May, Wilson performs the title role in Hamlecehino: Clown Prince of Denmark. He also recently presented a paper at the International Commedia dell’Arte Conference in Toronto and teaches Stage Combat classes at Round House Theatre. His article on Goldoni & Commedia dell’Arte is currently published in the Season Guide for the Shakespeare Theatre Company. www.MatthewRWilson.com.

Anu Yadav (MFA Candidate in Performance) presented in January 2012 a staged reading of her solo work-in-progress, Meena’s Dream, directed by Walter Dallas, at acclaimed street theater troupe Jana Natya Manch’s new cultural center in Delhi, India. She apprenticed with the troupe, documenting their annual “Safdar Sahadat” theater festival and teaching voice workshops for troupe members. She also reunited with members of her family for the first time in 10 years. This trip was funded through a grant from the School of Theatre, Dance, and Performance Studies International Initiatives Fund. This past February, Arena Stage screened the debut of Walk With Me, a documentary featuring her work along with artists Lisa Biggs and the late Rebecca Rice, as women whose theater work is engaged with issues of community-building and social change.

Alumni News

Malorie Barber (BA Theatre 2000) has a new yoga DVD available at Amazon.com, which is receiving rave reviews.

Erin Baxter (BA Theatre 2006) serves as Production Supervisor for Synetic Theater Company, where she recently had the pleasure of working with Daniel Pinha (MFA Theatre Design, 2010), Kristy Hall (MFA Theatre Design, 2010) and current MFA student Laree Lentz on the production of Genesis Reboot.

Risa Binder (BA Theatre 1999) just released her debut album Paper Heart on February 14.


Eternanda Fudge (BA Theatre 2009) is working with the Black and Latino Filmmaker’s Coalition on a documentary entitled *Black is Beautiful*, the culmination of 100 Black and Latina women verbally celebrating the strength, power and beauty of being a person of color.

Tzveta Kassabova (MFA Dance 2009) is featured in *Dance Magazine* as one of 25 to watch. See: http://dancemagazine.com/issues/January-2012/2012-25-To-Watch.

Kym Perfetto (BA Theatre 2002), fitness instructor, is featured for the second year in *Time-Out NY*.

Natasha Rothwell (BA Theatre 2003) was invited to participate in the NYC *Just for Laughs Showcase* in February, to be considered for the Characters Show at the 2012 JFL Festival.

Baakari Wilder (BA Theatre 2011) recently performed as World’s Fair Attendant and others in the production of *The Water Engine* at Spooky Action Theatre.
In many ways, the performance you are about to experience is about journeys: intellectual and spiritual, scientific and artistic, communal and personal. Journeys for knowledge. Journeys for understanding. Journeys for individual truth.

Two particular journeys were especially inspirational in regards to the development of Sandwalk. The first is Charles Darwin’s private spiritual and scientific odyssey. The second is the aesthetic expedition of the artists (the Company, as we like to say) that collectively created the performance you shall soon witness. A few words on both.

First, the journey of the famed naturalist Charles Darwin. Director Leigh Wilson Smiley’s original inspiration for this performance stems from a curious historical circumstance: upon first sketching out his influential theories of natural selection, Darwin waited approximately 17 years to finally publish On the Origin of Species in 1859. Why the hesitation? What personal, professional, scientific and religious struggles might Darwin have been grappling with during this period? Interestingly, to foster his contemplations during this time, Darwin rented some land next to his family’s home in 1846 and built a beautiful natural path — a sandwalk. As he struggled to come to grips with his controversial theories, he would stroll along this sandwalk nearly every day, ritualistically, to wrestle with his own thoughts and feelings. Darwin was clearly traversing new frontiers as he paced that sandwalk, pondering…

Inspired by Darwin’s journeys on the sandwalk, the entire Company delved headlong into the life and times of Charles Darwin, his work and his impact on history, digging up many stimulating biographical tidbits. Many facets of Darwin’s life captured our attention: his sensitivity, his love for his family, his abhorrence of human suffering and his aversion toward the institution of slavery. Here was a mind hungry for knowledge and a heart brimming with love for humanity, a man who tenuously balanced both faith and science in his own life, and eventually made the precarious leap to share his theories despite the inevitable fallout that he knew would likely ensue.

The second journey of note is the journey of the Company. Now to fully appreciate what you are about to witness, it should be understood that this is a devised performance. Essentially, this means that the entire show has been collectively built “from scratch.” Instead of the common model of theatrical creation in which a single playwright writes a full script, an entire group of sundry artists have had a hand in
MFA in Performance Notes for Sandwalk

Synergy, according to the Oxford English Dictionary, is the “interaction or cooperation of two or more organizations, substances, or other agents to produce a combined effect greater than the sum of their separate effects.”

We have, in a highly synergistic fashion, created a performance event that couldn’t have been devised without the others in the room. The process has been rich with inquiry and discovery, cooperation and collaboration. The result of our process that you see on the stage holds in it a little bit of every designer, performer, dramaturge, scholar, undergraduate and graduate student involved. Based on the input and insights of the entire creative ensemble, we, the MFA in Performance cohort along with Michael Boynton and Leigh Wilson Smiley, began sculpting a script and narrative arc. We are grateful for the guidance and influence of Greg Pierotti who shared with us a particular method of devising theatre from his company, Tectonic Theatre Project, called “Moment Work.” Having a foundation in this technique was instrumental to our creative process.

What you are seeing tonight is a milestone component of what is defining our three-year creative trajectory of this MFA in Performance Program. As the first cohort in this flagship program we are enthusiastic to share with you what we have accomplished and to give you an insight into what the future holds. What began in the first year with short non-linear solos entitled The Family Projects, then blossomed in the second year into a full-length evening of workshopped solo performances called, Hello My Name Is..., will, in the third year, crescendo with our individual Thesis projects, entitled MFA in Performance Festival of New Work. We look forward to seeing you there!

We are grateful for your participation in this process. We would not do it without you!

— The MFA in Performance Company
ASSISTANT DIRECTORS AND DESIGNERS
Assistant Director
Hectorlyne Wuor
Sarah Tundermann, Emily Wilson
Assistant Lighting Designer
Laree Lentz
Assistant Costume Designer

PROPERTIES
Properties Master Tim Jones
Properties Shop Assistants Andrea Moore, Pam Weiner
Properties Construction Crew Mariel Berlin-Fischler, Sebastian Delta, Brittany Truske

PAINTS
Scenic Charge Artist Ann Chismar
Assistant Scenic Artist Fred Via
Paint Crew Riley Bartlebaugh, Phyllis Liu

SCENE SHOP
Technical Director Mark Rapach
Assistant Technical Director Jonathon Shimon
Scene Shop Supervisor Steven Workman
Overhire Set Construction Crew Reuven Goren, Christian Sullivan
Set Construction Crew Katie Bailey, David Benson, Christopher Dean, Avia Fields, Seth Greenberg, Audrey Goldstein, Angela Hou, Alex Miletich, Matt Minkoff, David Phelps, Tommy Rothert, James Waters

SOUND
Audio Shop Manager Mark Rapach
Audio Coordinator Jonathon Shimon
Sound Board Operator Steven Workman

PRODUCTION STAFF
ASSISTANT DIRECTORS AND DESIGNERS
Assistant Director Hectorlyne Wuor
Assistant Lighting Designer Sarah Tundermann, Emily Wilson
Assistant Costume Designer Laree Lentz

PRODUCTION AND STAGE MANAGEMENT
Theatre Production Coordinator Cary Gillett
Stage Manager Will Voorhies
Assistant Stage Managers Robert Hunter, Alli Wolf

COSTUMES
Costume Shop Manager Jennifer Dasher
Costume Shop Supervisor Susan Chiang
Drapers Emily Hoem, Veronica Stevens
Crafts Lisa Burgess
Wardrobe Supervisor Courtney Wood
Stitchers Olivia Brann, Francesca Blume, Margaret Brinkley, Emerlad Brooks, Carmen Connor, Katie Finnegan, Marshall Grody, Alisa Kurbatova, Gabriella Meitern-Rodriguez, Yedleya Mellman, Samantha Mucieri, Georgianna Ridgway, Benjamin Walker

Dressers Natalie Peigari, Kayla Wright

ELECTRICS
Assistant Manager of Electrics Laura Solomon
Electrics Coordinator Jeff Reckeweg
Electricians Emerald Brooks, Andrea Fanta, Jenay McNeil, Katie Moore
Light Board Operator Alex Miletich

SOUND
Audio Coordinator James O’Connell
Sound Board Operator Collin Warren

RUN CREW
Stage Operations Manager Bill Brandwein
Run Crew Matteo Ceschin, Laura Gepford
ACKNOWLEDGMENTS

Special Thanks: Greg Pierotti, Dr. Gene Carl Feldman, Anne Warren, Dr. Roger Ferlo, Dr. Douglas E. Gill, Dr. Michael Olmert

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

DIRECTOR AND DESIGNERS’ BIOGRAPHIES

Michael Boynton (dramaturg/assistant director) PhD candidate, theatre and performance studies. MFA from the Graduate Musical Theatre Writing Program at Tisch School of the Arts, New York University; MFA in Acting from Wayne State University. Co-artistic director of the Pallas Theatre Collective (PTC); Guest Artist/Instructor at the Shakespeare Theatre; Associate Company Member of Chesapeake Shakespeare Company (CSC). Recent credits: director, Criss Cross Cabaret (PTC); bookwriter/lyricist, The Many Women of Troy (PTC); performer, The Merchant of Venice, Hamlet, Twelfth Night (CSC), Finding the Sun (Albee Festival-Arena Stage).

Graham Brown (choreographer) MFA candidate in Dance, has had his choreography presented by the Dance Exchange in Takoma Park, the Clarice Smith Center in partnership with the Maryland-National Capital Park & Planning Commission, Queen’s College in New York and the Sugar Space in Salt Lake City, Utah. He currently performs with PEARSONWIDRIG DANCETHEATER, touring domestically and internationally. Brown is sustained by his three children, Isobella, Oliver and Elliette, and dear wife, Lehua. More info at www.grahambrown.org.

Andrew Cissna (lighting designer) MFA candidate in lighting design. Night of the Hunter (assistant lighting designer). Outside productions: 1984 (Catalyst Theater Company, Helen Hayes nomination); Our Destiny (Ford’s Theatre); Passion for Justice (Olney Theatre Center); American Scrapbook, Teddy Roosevelt and the Ghouly Mistletoe, Blues Journey (Kennedy Center TYA); Alexander, The Happy Elf, Little Engine that Could, Holes (Adventure Theatre); The Mikado, Inlandbe, Man of La Mancha (Washington Savoyards); assistant to the lighting designer: Mountaintop (Broadway).

Jeffrey Dorfman (sound designer) is a freelance sound designer based in Washington DC. With more than 10 years of experience in music performance, he has studied theatre at SUNY Buffalo and University of Maryland, College Park. Winner of a 2009 KCACTF Region 2 Award for Excellence in Sound Design, Dorfman utilizes his background in music performance, composition and theatre arts in order to immerse the audience in worlds of imagination. Recent work includes Olney Theatre Center: The Sound Of Music, Witness for the Prosecution, You’re a Good Man Charlie Brown; UMBC: OTMA, The Laramie Project; The Warehouse: Gypsy & The Bully Door.

Kelsey Hunt (costume designer) MFA candidate in costume design. Outside credits include six seasons as resident designer at Triad Stage in North Carolina, costume internship at Glimmerglass Opera House and co-founder of Hand in The Fire Theater Company. Upcoming work includes Pride and Prejudice at the Chesapeake Shakespeare Co.

**Leigh Wilson Smiley** (director) Head of the MFA Performance Program, and Associate Director of Theatre in the School of Theatre, Dance, and Performance Studies. Research includes professional collaboration as voice/text/dialect director with regional and international companies including Shakespeare & Company in Massachusetts, Ford’s, Folger Shakespeare, Signature, Pig Iron Theatre, Cirque du Soleil and NBC. With the Maryland Institute for Technology in the Humanities, Smiley created The Visual Accent & Dialect Archive at http://mith.umd.edu/vada/. She is a Designated Linklater voice teacher; member of Screen Actors Guild; Actors’ Equity Association; American Federation of Television, Radio and Screen Artists; and the Voice and Speech Trainers Association.

**Ethan Watermeier** (music director) Education: Northwestern University (BM), Manhattan School of Music (MM), current doctoral student in voice/opera, UMD. Recent DC credits: *The Sound of Music* (Herr Zeller, Max u/s), 2012 Helen Hayes nominated production and ensemble at Olney Theatre Center. Upcoming: Gil in *The Filthy Habit*, Urban Arias (DC), Mr. Mushnik in *Little Shop of Horrors*, Olney Theatre Center (summer 2012). Other credits include: *Les Misérables* (Javert and Factory Foreman/Combeferre), Broadway National Tour; Houston Grand Opera, Santa Fe Opera, Glimmerglass Opera, Aspen Music Festival, Bailiwick Repertory; Winner, 2002 Kurt Weill International Competition. Member of Actors’ Equity Association and National Association of Teachers of Singing.

**Rebecca Ballinger** (Company u/s) junior theatre performance major, AA in musical theatre, Maryland Distinguished Scholar of the Arts. UMD productions: *Play It Again, Sam* (Sharon). Outside productions: *1001* (Scheherazade, Dahna), *Angels in America* (Prior I, Mr. Lies), *A Chorus Line* (Val).

**Teresa Ann Virginia Boyer** (Company) MFA in Performance candidate. Kogod: *Minotaur* (Sacrificial Woman, Ensemble); Cafritz: *Hello, My Name Is* (Playwright & Performer), *Festival of Mendacity* (Big Daddy, Girl with Eggs); Fresh Produce: reading of *Bakeshop* (playwright).


Rob Jansen (Company) MFA in Performance candidate. Arena Stage: Ah, Eugene O’Neill! (his solo play as part of the Eugene O’Neill Festival) and The Menagerie Variations (a new work devised from versions of Tennessee Williams’ The Glass Menagerie). Georgetown University: Camino Real (Kilroy, as part of the Tennessee Williams Centennial Festival). Cincinnati Shakespeare Company: resident ensemble member in 26 productions of classic plays.

Julio Klavans (Company) sophomore theatre performance major, Creative and Performing Arts Scholar, Maryland Distinguished Scholar and Dean’s Scholar. Kogod Theater: A Child Shall Lead Them: Making the Night of the Hunter (Shelley Winters’ Willa), Minotaur (dresser), Welcome Home, Jenny Sutter (Virginia, Jenny u/s). Dance Theater: Shared Graduate Dance Concert (sound board operator). Other UMD productions: The Vagina Monologues. Outside productions: Billy Elliot the Musical (Dead Mum).


Justin Le (Company) junior theatre performance major. Kay Theatre: Enchanted April (assistant sound designer). Weekday Players: Butterflies Are Free (stage manager). Original Works Project Two Crooks (Stan), The Deal (Ben). Fresh Produce: Snap/Kiss (Peter).


Sam Houcari (Company) sophomore theatre performance and Arabic studies double major. UMD productions: Mr. Marmalade (Lucy). Outside productions: Peter Pan (Peter Pan), The Miracle Worker (Helen Keller).

Laurie Frederik Meer (Company) Assistant Professor of Performance Studies, PhD in cultural anthropology, author of book about devised theater entitled Trumpets in the Mountains: Theater and the Politics of National Culture in Cuba. Before switching research focus, she studied human evolution and primatology in the U.S. and Kenya.

She is a Ballroom and Latin dance instructor and competitor, an actor/musician of Playback Theater, a storyteller with SpeakEasy DC, and has performed in a variety of theater productions over the years, including UMD’s The Ash Girl (dancer).

Claudia Rosales (Company) MFA in Performance candidate. Cafritz: Meena, Meira, & Edmonia (Meira); Kogod: Minotaur (Ari); Vocal coach/artistic collaborator with Adriane Fang Movement Poetry Project.

Sarah Tundermann (assistant lighting designer) MFA candidate in lighting design. UMD productions: The Old Settler and Spring Shared Dance Thesis Concert (lighting designer). Recent design work includes: Priscilla Dreams the Answer (Capitol Fringe, Best Comedy), Welcome Home, Jenny Sutter (UMD), Emerging Identities (Workshop, NYC), Julius (Dixon Place, NYC), Mrs California (Smith College, MA) and Mojo Mickybo (59E59, NYC).

Will Voorhies (stage manager) senior theatre production major. UMD productions: The Old Settler, 2011 Fall MDE and Am I Black Enough, Yet? (stage manager), RENT (assistant lighting designer). Capital Fringe Festival: Genesis (best drama of 2010) and Flyboy.

Emily Wilson (assistant lighting designer) Theatre and English double major. First production in the Kogod Theatre.

Alli Wolf (assistant stage manager) junior theatre stage management major. Kay Theatre: RENT, Abduction from the Snagio, Fall Maryland Dance Ensemble 2010: Counterpoint (assistant stage manager). Kogod: Welcome Home, Jenny Sutter (audio technician), Gilgamesh (run crew), Weekday Players presents Mr. Marmalade (stage manager).

Hectorlyme Wuor (assistant director/video designer) senior theatre and accounting double major, Theatre Patrons Scholar. Kay Theatre: The Bluest Eye (Woman #4, Pecola u/s). Outside productions: Arena Stage, RUINED (Emeline). Wuor is the Artistic Director for UMD’s Kreativity Diversity Troupe.

ADJUNCT FACULTY
Susan Chiang
Costume Construction
Ann Chismar
Scenic Painting
Cary Gillett
Stage Management
Erin Glasspatrick
Theatre Craftsmanship
Kyle Kweder
Lighting Technology
Raye Leith
Figure Drawing
Kris Messer
Theatre and Performance Studies
Aaron Posner
Scenic Design
Michael Rohd
Acting and Performance
Korey Rothman
Theatre History
Julia Smith
Ballet

STAFF
Stephanie Bergwall
Executive Administrative Assistant
Sue Blandford
Program Management Specialist
Cary Gillett
Theatre Production Coordinator
Erin Glasspatrick
Dance Production Coordinator
Sandra Jackson
Director of Business Operations
Isiah Johnson
Accompanist
Bob Novak
Accompanist
Marguerita Phelps
Coordinator of Student Services
Camilla Schlegel
Program Management Specialist

GRADUATE ASSISTANTS AND FELLOWS