



UMD School of Theatre, Dance, and Performance Studies presents
FLYIN' WEST



SCHOOL OF
THEATRE, DANCE, &
PERFORMANCE STUDIES

November 1-9, 2019
KOGOD THEATRE
at The Clarice

THEATRE DANCE

THE VISIT

by Friedrich Dürrenmatt
 Translated by Maurice Valency
 Brian MacDevitt, director
 Leigh Wilson Smiley, acting coach
 Kendra Portier, choreographer
 KAY THEATRE
SEPTEMBER 28-OCTOBER 5, 2019

FLYIN' WEST

by Pearl Cleage
 Scot Reese and Alvin Mayes, directors
 KOGOD THEATRE
NOVEMBER 1-9, 2019

A DOLL HOUSE

by Henrik Ibsen
 Kathryn Chase Bryer, director
 KOGOD THEATRE
FEBRUARY 7-15, 2020

NOISES OFF

by Michael Frayn
 Lisa Nathans, director
 KAY THEATRE
FEBRUARY 21-29, 2020

SHE KILLS MONSTERS

by Qui Nguyen
 Rachel Grossman, director
 KOGOD THEATRE
MAY 2-9, 2020

MFA DANCE THESIS CONCERT

Black Madonna and Miss America
 by Ronya-Lee Anderson
Corpora Caelestia: A Movement Opera
 by Heidi McFall
 KOGOD THEATRE
OCTOBER 4-6, 2019

MADDEN DANCE PROJECT

untitled sad piece
 by Heidi Henderson, elephant JANE
 dance
Burnish (Magenta #08)
 by Kendra Portier, BANDportier
 DANCE THEATRE
NOVEMBER 15-17, 2019

UMOVES: UNDERGRADUATE DANCE CONCERT

Kendra Portier, director
 DANCE THEATRE
MAY 8-10, 2020

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

FLYIN' WEST

by Pearl Cleage

FLYIN' WEST was originally commissioned and produced by the Alliance Theatre Company, Atlanta, Georgia, Kenny Leon, Artistic Director and Edith Love, Managing Director, in association with AT&T: On Stage. The play was developed with support from the Lila Wallace-Reader's Digest Fund Resident Theatre Initiative.

Directors..... Scot Reese and Alvin Mayes
 Scenic Designer Jack Golden
 Costume Designer.....Channing Tucker
 Lighting Designer Michael Winston
 Sound Designer..... Justin Schmitz
 Fight DirectorMichael Jerome Johnson
 Dramaturg Jordan Ealey
 Stage Manager Maria De Barros

NOVEMBER 1-9, 2019

KOGOD THEATRE

This performance will last approximately 2 hours with a 15-minute intermission

The sound designer in this production is represented by United Scenic Artists, Local USA-829 of the IATSE.



This production uses the Artist Engagement Services of the University Resident Theatre Association.

VIDEO OR AUDIO RECORDING OF THIS PRODUCTION IS STRICTLY PROHIBITED.

Sophie Washington.....Miranda Hall
 Miss Leah Des'ree Brown*/Gislaine Hoyah**
 Fannie Dove..... Gabrielle Allen
 Will ParrishElijah Williams
 Minnie Dove CharlesAliyah Jackson
 Frank Charles Kyle Starling

Second Cast

Sophie Washington.....Yani Hill
 Miss Leah Edima Essien
 Fannie Dove..... Taylor Thomas
 Will Parrish Aaron Ward
 Minnie Dove CharlesLeilani Clendenin
 Frank Charles Isabella Benning

All roles will be performed by the Second Cast for the student matinee performance on November 8.

Time and Setting Fall, 1898

Outside the all-black town of Nicodemus, Kansas

*The role of Miss Leah will be played by Des'ree Brown for the following performances:

Friday, November 1
 Sunday, November 3 at 2:00pm
 Thursday, November 7
 Friday, November 8

**The role of Miss Leah will be played by Gislaine Hoyah for the following performances:

Sunday, November 3 at 7:30pm
 Wednesday, November 6
 Saturday, November 9 at 2:00pm and 7:30pm

“It is with profound sadness we share that, following a short illness, our adored mother and grandmother, Toni Morrison, passed away peacefully last night surrounded by family and friends,” shared the Morrison family in a statement. “She was an extremely devoted mother, grandmother and aunt who reveled in being with her family and friends. The consummate writer who treasured the written word, whether her own, her students or others, she read voraciously and was most at home when writing. Although her passing represents a tremendous loss, we are grateful she had a long, well lived life.”

In 1993, Morrison became the first African American to be awarded the Nobel Prize in Literature. “Toni Morrison’s brilliant vision, inspired creativity, and unique voice have reshaped American culture and the world’s literary tradition,” said Princeton President Christopher L. Eisgruber. “Her magnificent works will continue to light a path forward for generations of readers and authors.

In honor of Morrison’s career achievements and contributions, we dedicate *Flyin’ West* to her memory.

THE UNAPOLOGETIC BLACKNESS OF PEARL CLEAGE

In a 1981 interview with *The New Republic*, the celebrated writer Toni Morrison was questioned about why she writes about Black people. Morrison quickly remarked: “Behind this question is the suggestion that to write for Black people is somehow to diminish the writing. From my perspective there are only Black people. When I say ‘people,’ that’s what I mean.” This sentiment can be seen in the worlds that Morrison created, worlds where she afforded Black people, especially Black women, multidimensional, nuanced, and layered experiences that displayed their humanity. In other words, Morrison was “unapologetically Black” before the phrase became a ubiquitous slogan.

The same could be said about the playwright, novelist, and essayist Pearl Cleage. Similar to Morrison, Cleage’s work centers the lives of Black people in all of their beauty and in all of their pain. As she celebrates African American history and culture, Cleage always takes care to feature Black women as central players in her work, and *Flyin’ West* is no exception. Set in the all-Black town of Nicodemus, Kansas, the play is a story of Black people in the West, a reclamation of a narrative that often excludes them. A self-proclaimed “African American Urban Nationalist Warrior Woman,” Pearl Cleage also stages the complexities of Black womanhood in this play, as evidenced in the sisterhood of Sophie, Fannie, Miss Leah, and Minnie. These female characters care for one another unconditionally, protecting and uplifting each other while holding one another accountable. Cleage’s Black feminist (re)vision of African American history privileges Black women as essential and active agents of Black life, imploring us all to remember and give reverence to their contributions to history.

Pearl Cleage’s representations of unapologetic blackness revel in the richness of Black culture without dismissing its problems. Although *Flyin’ West* is set in an all-Black town, that does not mean that it is utopic; in fact, Cleage does not shy away from staging the intra-racial issues that still plague the Black community. Instead, Cleage reveals how patriarchy is embedded in this all-Black town and how it sometimes results in violence against Black women. And while there are no white characters in *Flyin’ West*, Cleage still acknowledges how white supremacy has affected the lives of the Black citizens of Nicodemus. After all, the characters in this play are not that far removed from the institution of slavery, a fact we are constantly reminded of by Miss Leah. And finally, as Nicodemus faces the threat of white infiltration, we can still feel those reverberations in our modern moment as gentrification threatens to displace Black people all over America, including right here in the DMV.

As a griot of the African American experience, Cleage’s important role as storyteller becomes most evident in one of the last lines of the play. When Miss Leah whispers to her granddaughter: “All those fine colored women, makin’ a place for you. And I’m gonna tell you all about them,” Cleage reminds us of how crucial storytelling is for African American communities, whether through Fannie’s insistence on writing them down or Miss Leah’s knack for oral history. Cleage does not, like the women in the play, take her role lightly. If *Flyin’ West* is any indication, Pearl Cleage has been “makin’ a place” for Black people in theatre for her entire career. Because like Morrison, when she says “people,” that’s what she means.

“*The function of freedom is to free someone else.*” -Toni Morrison

--Jordan Ealey, dramaturg

Gabrielle Allen (Fannie) junior theatre performance major. UMD credits: *The Heidi Chronicles* (Susan u/s), *Fearless New Play Festival 2018 and 2019*. Outside credits: *Fiddler on the Roof* (Golde), *Father of the Bride* (Ms. Bellamy), *Hello Dolly* (ensemble).

Maria De Barros (stage manager) junior theatre major. Creative and Performing Arts Scholar. Kreativitiy Diversity Troupe stage manager. UMD selected credits: *Hamlet Replayed*, *Citizen: An American Lyric* (assistant stage manager), *Shared Graduate Dance Concert 2019* (stage manager). Selected outside credits: *Into the Woods*, *Gertrude and Claudius*, *Fall Springs* (Barrington Stage Company); *Mamma Mia!*, *Sister Act* (Maltz Jupiter Theatre).

Isabella Benning (Frank - Second Cast) sophomore theatre and criminal justice major. Outside credits: *Troilus and Cressida* (Cressida), *Once Upon A Mattress* (Lady Larken), *25th Annual Putnam County Spelling Bee* (Olive).

Des'ree Brown (Miss Leah) senior theatre major and arts leadership minor. UMD credits: *Citizen: An American Lyric* (Citizen #2), *Hamlet Replayed* (Ophelia), Big 10 New Play Workshop: *The Twilight Bowl* (Maddy), *The Measure of Our Lives* (Alice Dunbar-Nelson). The Muses founder and artistic director. Kreativitiy Diversity Troupe member.

Leilani Clendenin (Minnie - Second Cast) first-year theatre and second-year voice major. Robert H. Smith Music Scholarship and Suzanne Beicken Memorial Scholarship recipient. National Society of Leadership and Success member. Outside credits: *Mama Anacostia* (Prince George's Children's Theater).

J. Mitchell Cronin (assistant lighting designer) first-year MFA candidate in lighting design. Mitchell has designed over 100 fully produced productions with theatre, dance, and opera groups in and around his native city of Houston, Texas. www.JMCdesigns.info.

Jordan Ealey (dramaturg) first-year doctoral student in theatre and performance studies. UMD credits: *I've Been A Woman* (playwright), *I Don't* (playwright). Outside credits: *Wake Up!* (Dance Place, dramaturg), *Self Portrait With Dirty Hair* (Keegan Theatre, playwright).

Edima Essien (Miss Leah - Second Cast) junior theatre performance and communications major. Creative and Performing Arts Scholar. UMD credits: *Fearless New Play Festival 2019* (Performer), *Citizen: An American Lyric* (Citizen #1 u/s). Outside credits: Infinity Theatre Company: *The Fantasticks* (The Mute u/s), 2019 Broadway Cabaret (performer). Joshua 1:9, Instagram: @edimaessien.

Matthew Gendreau (assistant stage manager) third-year computer science major. UMD credits: UMoves: Undergraduate Dance Concert 2019 (assistant stage manager).

Jack Golden (scenic designer) is an award-winning designer whose work has been seen across the Midwest and East Coast. *Flying' West* is his UMD debut! He

has designed for companies including the Hangar Theatre (2019 Design Fellow), Nextstop Theatre, Bristol Valley Theatre, Wellfleet Harbor Actor's Theatre, Ozark Actors Theatre, Artscentric, Thelma Theatre, among many others. Jack was honored to be Bismarck State College's 2019 Rising Star and is a second-year MFA candidate in the design program.

Miranda Hall (Sophie) senior theatre performance major and Spanish minor. UMD credits: *The Heidi Chronicles* (Heidi u/s), *The Fearless New Play Festival* (performer). Outside credits: *Twelfth Night* (Lady Olivia), *Eurydice* (Orpheus), and *The Marriage of Figaro* (Suzanne).

Yani Hill (Sophie - Second Cast) sophomore theatre major. Kreativitiy Diversity Troupe member. Outside credits: *Murder in Black and White* (Ann White, Personal Escort), *The Laramie Project: Ten Years Later* (ensemble, Jim Osborn/Ben), *The Little Mermaid* (ensemble, dance captain), *Guys and Dolls* (ensemble, dance captain).

Gislaine Hoyah (Miss Leah) senior community health major and poetry minor. College Park Scholars Peer Mentor Coordinator, Resident Assistant, Lupus Foundation of America Health Education and Research Intern. Outside credits: *For My Man* (young Desiree Satterwhite), *House of Cards* (extra).

Aliyah Jackson (Minnie) junior theatre performance and psychology major. UMD credits: *Hamlet Replayed* (House Ghost), *Lost Sons* (Nene), *The Fearless New Play Festival*. Outside credits: *Dog Sees God: Confessions of a Teenage Blockhead* (Tricia), *Black Comedy* (Clea), *Stop Kiss* (Nurse).

Michael Jerome Johnson (fight director) is happy to return to UMD after many years away. He taught stage combat for the Maryland Opera Studio from 1997-2008, choreographing several operas. Michael also choreographed the fights for *Romeo and Juliet* for the School of Theatre, Dance and Performance Studies in 2003. His most recent productions were *The Comedy of Errors* at Elm Shakespeare Company, *Too Heavy for Your Pocket* at George Street Playhouse, and served as both director and fight choreographer for *And in This Corner, Cassius Clay*, co-produced by Childs Play and Black Theatre Troupe in Phoenix. His work has been seen at Arena Stage, Shakespeare Theatre Company, Ford's Theatre, Woolly Mammoth, Studio Theatre, and The Kennedy Center. Michael holds the rank of Fight Director with the Society of American Fight Directors.

Alvin Mayes (co-director) is Area Head of Dance Performance and Scholarship for TDPS. He has taken UMD students to Santiago de Cuba for the V Festival de la Cultura de Origen Caribeño and Nagoya, Japan for the Port Sisters Festival. With a grant from the Greenbaum Charitable Foundation, in the summers of 2013 and 2014, he took a residency in Manta, Ecuador to work with Compañía Ceibadanza, both the professional company and students of the School. During this residency he created a number of works, of which los ojos sobre Manabí was selected for the adjudicated concert in XI Festival Internacional "Fragmentos de Junio" in Guayaquil, Ecuador.

Mayes has created more than 150 dances for faculty and students in TDPS, the Maryland Youth Ballet, CityDance Ensemble and his duet company Karen & Alvin. Mayes has collaborated with Scot Reese on a number of productions including *Free to Sing*, the story of the First African American Opera Company which opened the Strathmore Music Center; Duke Ellington's *Sophisticated Ladies*, *The Colored Museum*; *In the Red and Brown Water*; *The Me Nobody Knows*; and *The Wild Party*.

Scot Reese (co-director) Theatre credits include productions from Los Angeles to New York. Television credits include daytime dramas, situation comedies, variety specials, commercials, and an Emmy Award for individual achievement in performance. Selected: Premieres of *In His Own Words* and *Blues Journey* at the Kennedy Center; *The Waiter* and *Blackballin'* at Arena Stage; *The Heidi Chronicles* and *Barefoot in the Park* (with Laura Linney and Eric Stoltz) for LA Theatre Works. Head of performance at University of Maryland, and founder of Kreativitiy Diversity Troupe, whose mission is to provide the University of Maryland with a diverse voice expressed through performance. In 2019, he was inducted into the College of Fellows of the American Theatre.

Justin Schmitz (sound designer) is thankful to be back for *Flyin' West*, having previously designed *The Heidi Chronicles*, *Little Shop of Horrors*, *Antigone*, *The Call*, and *The Wild Party*! He has designed for The Kennedy Center and Theater for Young Audiences, Signature Theatre, Round House Theatre, Theater J, Olney Theatre Center, Woolly Mammoth, Studio Theatre, Imagination Stage, Shakespeare Theatre Company, Rorschach, Forum, WSC Avant Bard, Chautauqua Theatre Company, Triad Stage, Catholic University, Gallaudet University, amongst others. He has two Helen Hayes nominations for *The Wild Party* (Constellation Theatre), and *I Call My Brothers* (Forum Theatre). Design fellowships: The Kennedy Center (2015) through the Kenan Institute, Kennedy Center American College Theater Festival to attend The Orchard Project (2011), and Chautauqua Theatre Company (2013). www.justinschmitztheatre.com.

Mollie Singer (assistant scenic designer) PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE

Kyle Starling (Frank) senior theatre major. Creative and Performing Arts Scholar. UTAS Director of Advocacy. UMD credits: *Hamlet Replayed* (Hamlet/Peabody Blue), *The Muses' Dance Nation* (Dance Teacher Pat), *Citizen: An American Lyric* (Citizen 4), *Clove* (Eli), *Antigone* (Chorus, First Guard u/s).

Taylor Thomas (Fannie - Second Cast) PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE

Channing Tucker (costume designer) PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE HOLDER PLACE

Kate Wander (assistant stage manager) second-year theatre major and arts leadership minor. Creative and Performing Arts Scholar. UMD credits: *The Heidi Chronicles* (assistant stage manager), *Hapa/Fuse* (assistant stage manager), *Hell is a Bubble Tea Shop* (assistant stage manager), *Little Shop of Horrors* (Q-lab operator).

Aaron Ward (Wil - Second Cast) senior theatre performance major. UMD credits: *Facedown Sketchup* (performer), *Shut the Sketchup* (performer). Outside credits: *Lost Sons* (Kennedy Center), *Overtures* (Signature Theatre).

Elijah Williams (Wil) junior theatre major. UMD credits: *The Heidi Chronicles* (Mark, Chris u/s) Outside credits: *Macbeth* (Macbeth), *A Winter's Tale* (Polixenes), *Pizza with Shrimp On Top* (Muggy).

Michael Winston (lighting designer) second-year MFA candidate in lighting design. UMD credits: *The Heidi Chronicles*, Faculty Dance Concert 2018: *Holding Fast* (lighting designer), *Citizen: An American Lyric* (assistant lighting designer). Outside credits: *The America Play*, *Titus Andronicus* (lighting designer), *Veneer of Beauty*, *Eye for an eye* (Fringe Fest 2019, lighting designer). You can see more of his work at www.forthewinston.weebly.com.

ASSISTANT DIRECTORS, DESIGNERS, AND STAGE MANAGERS

Assistant Scenic Designer Mollie Singer
Assistant Lighting Designer J. Mitchell Cronin
Assistant Stage Managers Matthew Gendreau, Kate Wander

PRODUCTION STAFF

COSTUMES

Draper Amber Harrison
First Hand Amy VanderStaay
Wardrobe Supervisor Macaley Fields
Graduate Assistants Michele Currenti, Jazmine Owalia
Costume Shop Assistants Elizabeth Beers, Anu Odusanya, Katie Park
Stitchers Sandra Bazumbwabo, Atlas Hill, Aliyah Jackson, Corinne Kuntz, Abigail Olshin, Nyna Ramamurthy, Victoria Scherini, Margo Trouvé, Yihan Zhao
THET 284 Students Lauren Alberg, Kelli Barfield, Shannon Landers, Olivia Litteral, Jasmine Mitchell, Elizabeth Prideaux, Yanran Qian, Sophia Sorenson, Margot Trouve, Savannah Verrette

TECHNOLOGY

Technology Graduate Assistants J. Mitchell Cronin, Eric Pitney
Lighting Supervisors Samuel Biuk, James Newman, Cody Petenbrink, Cameron Smith
Electricians Clarice Technology Crew
Production Technology Student Crew Madeline Chaunt, Edima Essien, Bruce Green II, Miranda Hall, Jemma Lehner, Beth Rendely, Taylor Thomas, Brian Walker

PROPERTIES

Properties Shop Assistant Linda Di Bernardo
Prop Shop Graduate Assistant Rochele Mac
Prop Shop Student Workers Zavar Blackledge, Morgan Fitrell, Troy Gharibani, Isabel Layton, Savannah Verrette
Properties Student Crew Ariana Caldwell, Sarah Hobaiter, Sophia Mattison, Taylor Stokes

PAINTS

Scenic Artist Bridget Willingham
Graduate Assistant Sarah Beth Hall
Student Scenic Painters Katie Arnold, Ghazal Bazargan, Samara Brown, Maia Cayrús, Matilde Guzman Dall, Kelsey Diggs, Darien Djourabtchi, Winnie Dong, Michael Weiss

SCENIC

Set Construction Crew Earl Browne, Ryan Coia, Adam Deutch, Kaitlin Graham, Devin Kohn, Liezel Werner, Charlie Youngmann
Student Set Construction Crew Virginia Coldren, Buruk Daniel, Olivia Litteral, Bardia Memar, Andres Poch, Emily Ray, Alex Shiryayev, Wileen Tam, Zoe Thomas, Kennedy Tolson, Cameron Tucker-Robinson, Aaron Ward

SHOW CREW

Dressers Anthony George Barns II, Chloé Costello
Light Board Operator Katie Arnold
Sound Board Operator Zoe Thomas
Run Crew Ben Panah

FACULTY

JENNIFER BARCLAY
 Director of Undergraduate Studies; Playwright and Performance

MELISSA BLANCO BORELLI
 Dance History and Ethnography; Blackness in Latin America

FAEDRA CARPENTER
 Director of Graduate Studies; Theatre History and Diversity

ANDREW CISSNA
 Lighting Design and CAD Design

DANIEL CONWAY
 Scene Design

CRYSTAL U. DAVIS
 Head of MFA Dance; Dance Education, Movement Analysis, and Dance Ethnography

ADRIANE FANG
 Modern Dance Technique

LESLIE FELBAIN
 Movement for Actors and Acting

LURIE FREDERIK
 Performance Studies

JAMES HARDING
 Head of MA/PhD Theatre Scholarship and Performance Studies; Head of History/Theory; 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
 Head of MFA in Design; Costume and Scene Design

MAURA KEEFE
 Associate Director; Dance History and Theory; Choreography

BRIAN MacDEVITT
 Lighting Design

CAITLIN MARSHALL
 Theatre History and Theory

ALVIN MAYES
 Head of Dance Performance and Scholarship; Modern Dance Technique

JARED MEZZOCCHI
 Production Media and Technology

LISA NATHANS
 Voice and Acting

SARA PEARSON
 Choreography and Improvisation

SCOT REESE
 Head of Theatre Performance; Directing, Black Theatre, and Musical Theatre

LEIGH WILSON SMILEY
 Director; Voice for the Actor, Acting, Speech & Dialects

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 Modern Dance Technique

KAREN BRADLEY
 Professor Emerita

PATTI P. GILLESPIE
 Professor Emerita

JOCELYN CALLISTER
 Business Services Specialist

CRYSTAL GASTON
 Assistant to the Director & Coordinator of Graduate Studies

BOBBY HUNTER
 Production and Events Coordinator

WILLIAM V. PATTERSON
 Associate Professor Emeritus

DANIEL WAGNER
 Professor Emeritus

SANDRA JACKSON
 Associate Director for Business Operations

ISIAH JOHNSON
 Accompanist

SUSAN MILLER
 Coordinator of Student Services & Academic Advisor

ANNE WARREN
 Professor Emerita

ALCINE WILTZ
 Professor Emeritus

BOB NOVAK
 Accompanist

RENEE NYACK
 Program Management Specialist

JENNIFER SCHWARTZ
 Production Manager

STAFF

ARTIST-IN-RESIDENCE

KENDRA PORTIER
 Choreography and Modern Dance Technique

LECTURERS

DREW BARKER
 Presentation and Communication

SUSAN CHIANG
 Costume Construction

MICHAEL DRIGGERS
 Technical Production

HEATHER C. JACKSON
 Costume Design Support

ROB JANSEN
 Introduction to Theatre

AMA LAW
 Hip Hop Dance

SUSAN MILLER
 Introduction to Dance

SUSAN O'NEILL
 Figure Drawing

JENNIFER RING
 Presentation and Communication

JENNIFER SCHWARTZ
 Stage Management

EMILY WARHEIT
 Presentation and Communication

GRADUATE ASSISTANTS AND FELLOWS

Ronya-Lee Anderson, Lindsay Barr, Jeremy Bennett, Madison Booth, Po-Hsien Chu, Austin Conlee, J. Mitchell Cronin, Connie Dai, Amber Daniels, Tara Demmy, Jordan Ealey, Ryan Fox, Lauren Gallup, Renee Gerardo, Jenna Gerdson, Jack Golden, Les Gray, Grace Guarniere, Sarah Beth Hall, Kioumars Haeri, Kristina Harris, Allison Hedges, Rebecca Hill, Kelley Holley, Yunpu Hu, Jacob Hughes, Tristen Koepke, Gianna Lockley, Ashlyne Ludwig, Rochele Mac, Heidi McFall, Christen Mandracchia, Medha Marsten, Gabriel Mata-Ortega, Alex Miller, Zahria Moore, Eric Pitney, Sean Preston, Andres Poch, Rose Xinran Qi, Otis Ramsey-Zöe, Leticia Ridley, Christina Robson, Victoria Scrimmer, Aleksandr Shiriaev, Mollie Singer, Fraser Stevens, Jared Strange, Zavier Taylor, Channing Tucker, Enrique Urueta, Taylor Verrett, Kiana Vincenty, Jonelle Walker, Michael Winston, Yi Lin Zhao



Cast of TDPS' Fall 2019 production, *The Visit*. Photo by David Andrews.

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Students in the School of Theatre, Dance, and Performance Studies have the profound advantage of learning in a world-class facility while engaging in cross-disciplinary collaborations with faculty and artists who are transforming the way we think. They also have the benefit of onsite research in the building's special performing arts library. Thoughtful support from alumni, parents and friends helps ensure that the School has significant financial aid to be more competitive with other top-tier programs in the country.

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The **UMD School of Theatre, Dance, and Performance Studies** advances and transforms the research and practice of the performing arts through a commitment to excellence and innovative education.