UMD SCHOOL OF THEATRE, DANCE, AND PERFORMANCE STUDIES PRESENTS

THE SCHOOLING OF BENTO BONCHEV

by Maksym Kurochkin
translated by John Freedman

April 28-May 6, 2017
KOGOD THEATRE
at The Clarice
THE CALL
by Tanya Barfield
Eleanor Holdridge, director
KAY THEATRE
SEPTEMBER 30- OCTOBER 8, 2016

MFA DANCE THESIS CONCERT
WAKING DARKNESS. WAITING LIGHT.
by Colette Krogol and Matt Reeves
KOGOD THEATRE
OCTOBER 7-9, 2016

THE WILD PARTY
Book, Music, and Lyrics by Andrew Lippa
Based on the Poem by Joseph Moncure March
Alvin Mayes and Scot Reese, directors
KOGOD THEATRE
NOVEMBER 4-11, 2016

MFA DANCE THESIS CONCERT
RENDER EDIT
by Sarah Beth Oppenheim
FULL CIRCLE: BRIDGING THE GAP
by Chris Law
DANCE THEATRE
DECEMBER 9-11, 2016

THE IMPORTANCE OF BEING EARNEST
A Trivial Comedy for Serious People
by Oscar Wilde
Amber Paige McGinnis, director
KOGOD THEATRE
FEBRUARY 10-18, 2017

THE AMISH PROJECT
by Jessica Dickey
Mitch Hébert, director
KAY THEATRE
FEBRUARY 24-MARCH 3, 2017

THE SCHOOLING OF BENTO BONCHEV
by Maksym Kurochkin
translated by John Freedman
Yury Umov, director
KOGOD THEATRE
APRIL 28-MAY 6, 2017

UMOVES: UNDERGRADUATE DANCE CONCERT
Christopher K. Morgan, director
DANCE THEATRE
MAY 5-7, 2017
THE SCHOOLING of BENTO BONCHEV
A true story based on the life of the famous Bulgarian student
by Maksym Kurochkin
translated by John Freedman

Director ............................................................................................................................... Yury Urnov
Scenic Designer ........................................................................................................... Tyler Herald
Lighting Designer ................................................................................................. Connor Dreibelbis
Costume Designer ............................................................................................... B. Benjamin Weigel
Sound Designer ................................................................................................. Veronica J. Lancaster
Projection Designer ............................................................................................. Kelly Colburn
Dramaturg .................................................................................................................. Mia Levenson
Stage Manager ............................................................................................................ Kyle Travers

CAST (in order of appearance)
Bento ........................................................................................................................... Alex Beveridge
Sandy ....................................................................................................................... Julieta Gozalo-Michaud
Tirce ............................................................................................................................ Devin Kohn
Cecelia/Jeda ............................................................................................................... Daniela Gomes
Frank ............................................................................................................................. James Nelson
Emma .......................................................................................................................... Summer Brown
Simone/Sapiridis/Journalist .................................................................................... Ken Johnson

UNDERSTUDIES
Bento ........................................................................................................................... Jamaal McCray
Sandy ........................................................................................................................... Erin Valade
Tirce ............................................................................................................................... Shan Khan
Cecelia/Jeda ............................................................................................................... Paige Weiss
Frank ............................................................................................................................. Eric Jefferson
Emma .......................................................................................................................... Tierra Coates
Simone/Sapiridis/Journalist .................................................................................... Ivan Carlo

Time and Setting: The future; a school

This performance will last approximately 1 hour and 15 minutes with no intermission.

THE VIDEOTAPING OR OTHER VIDEO OR AUDIO RECORDING OF THIS PRODUCTION IS STRICTLY PROHIBITED.
The Presence of Absence

In university culture, there seems to be a prevailing pressure for students to engage in casual relationships. For many, it can be liberating to remove the connection between sex and love. The supposed incontrovertible proof of this split is found throughout social media and hook up apps like Tinder. However, The Schooling Bento Bonchev takes a different view of the sexual lives of college students. The censorship of sexual imagery within a futuristic dystopia leads to a loss of connection with other people and ultimately, the label of love. The playwright swaps feelings for rituals and performances of what others perceive as love. In the world of the play, imperfect imitations of sex and love lead to a loss of history and the rise of authoritarianism.

Recognized as one of the most imaginative playwrights in Moscow, Ukrainian-born Maksym Kurochkin has yet to make a splash outside of niche theatres in Russia. Famed Russian critic Yelena Kovalskaya has said that Kurochkin “could be a fantastically successful commercial playwright if he wanted to be. But he refuses. He keeps writing plays that drive people crazy.” Even so, Kurochkin struggled to find a home for his semi-scientific fiction narrative. Originally, a commercial producer commissioned the play in 2006, but buried the text when he was unsure how to produce it. Kurochkin, however, organized a staged reading at Towson University in 2010 and then in 2011, Bento returned to Russia and premiered at the Playwright and Director Center in Moscow. In 2012, the play went to Breaking Strings Theater in Austin, Texas as part of their international New Visions/New Voices Initiative. Just five years later, Bento finds itself back in the US here at UMD.

Bento and many other plays like it mark an age of New Russian Drama: works coming out of a post-Soviet era that represent playwrights searching to move beyond canonical masters like Chekhov and Pushkin. Kurochkin tears down clichés in the orthodoxy of Russian writing. The contentious yet familiar student-professor relationship unique to Russian literature is mirrored in Bento, but rather than an imitation, Kurochkin critically examines this bond. As students become teachers and have students of their own, dynamics shift, calling relationships into question. The play also grapples with government censorship and the regulation of sexual imagery in media. The indictment of propaganda is a common theme in science fiction, but Kurochkin, rather than criticizing the overreaching of the state into the lives of its citizens, satirizes the possible effects that the ingrained sexual nature of media may have on a society.
Bento touches on multiple topics, like ethics in science, relationships to history, and the impact of media. However, the play also does something extraordinary: it finds an innovative way to talk about love. Ironically, Kurochkin shows the existence of love by completely eliminating it from the play. What the playwright manages to do is confront the idea that proof is needed for the existence of love. Whether the feeling is romantic, filial, or familial, love can exist whether or not we choose to acknowledge or even censor it. In the end, what is true remains true, regardless of whether or not someone chooses to believe it is. As university students who consume a wide-range of media, there seems to be a need to overanalyze feelings. With his work, Kurochkin reminds us, in not quite harsh terms, how easy it is to denounce a fact as false even when every sign points to the contrary.

–Mia Levenson, dramaturg
Alex Beveridge (Bento), junior theatre performance major. This is Alex’s first show at UMD. Outside credits: Avenue Q (Brain), various characters in touring children’s theatre (CCC), Into the Woods (Milky White). Special thanks to Claire Wink for always talking him up.

Summer Brown (Emma), senior theatre major. Creative and Performing Arts Scholar. UMD credits: The Call (Rebecca), Baltimore (Shelby), Intimate Apparel (Esther), The Lost World (Ms. Bolduc/Chief), Collidescope: Adventures in Pre- and Post-Racial America (Willie/Hattie Mae/Avery), Twilight: Los Angeles, 1992 (u/s).

Ivan Carlo (Simone/Sapiridis/Journalist u/s), junior theatre major. UMD credits: The Importance of Being Earnest (Lady Bracknell u/s). Outside credits: Spring Awakening (Melchior at ArtsCenteric) and Conference of the Birds (Heron at Montgomery College).

Tierra Coates (Emma u/s), senior theatre performance major. Arts Scholar. UMD credits: Bored of Education (Mallory), Fall Faculty Dance Concert (From the Stoop), New Visions/New Voices (Vuuu), The Baltimore Waltz (Anna). Outside credits: Stalker (Renee). Treasurer of Kreativity.

Kelly Colburn (projection designer), is a second-year MFA candidate in projections and multimedia. Most recent design credits include Hard Problem (Studio Theatre), Kiss (Woolly Mammoth Theatre Company), Anne Frank (Olney Theatre Center), Romanov (Capital Fringe), Spring 2016 MFA Dance Thesis Concert: Hauntings and Invoking Justice (UMD). Recent directing credits include untitled homage to my twenties in new york city (UMD, Second Season) and Legacy & Liveness (NextNOW Festival). Upcoming projects include One Mile Radius Project (Orange Grove Dance), Still Life With Rocket (Theatre Alliance), and shook (UMD). Kelly is very thrilled to be working with the ever inspiring Yury Urnov (again!) and this fantastically collaborative team. www.kellycolburn.com


Daniela Gomes (Cecelia/Jeda), third-year theatre, psychology, and philosophy triple major; graduate of the University Arts Scholars Program. UMD credits: Tartuffe (Mariane), Spring MFA16 Dance Thesis (assistant stage manager), The Call (assistant stage manager), Second Season’s Goldfish (stage manager), and The Importance of Being Earnest (assistant director).

Julieta Gozalo-Michaud (Sandy), third-year transfer theatre performance major. Previous credits include Bat Boy: The Musical
(Ruthie/Ned), Servant of Two Masters (Clarice), Sideshow (Roustabout/Ensemble) and A Midsummer Nights Dream (Titania u/s).


Evangelina Hakes (assistant stage manager), sophomore theatre major. UMD Credits: The Call (Mainstage), Untitled Homage to My Twenties in New York City, My Life Has Been Like Water, BWA (Second Season). Outside credits: Normal/Major (Spitball Theatre), Moxie! (Happenstance Theater).

Tyler Herald (scenic designer), second-year MFA candidate in scenic design. UMD credits: Render/Edit, Full Circle, The Call; Outside credits: Macbeth (assoc.), Catholic University, Lost Luggage (L’Occasione Fa Il Ladro), Glimmerglass Festival, Jane Eyre: The Musical (assoc.), Merrily We Roll Along, Dutchman, Talking With, Western Illinois University. Additional assistant scenic design credits: The Great Gatsby, Love’s Labour’s Lost, Orlando Shakespeare, Wilde Tales, The Crucible, Thieving Magpie, Sweeney Todd, La Boheme, Glimmerglass Festival.

Michelle Janota (assistant stage manager), junior theatre and environmental science double degree. Michelle is participating in her first show at UMD as an ASM. ASM credits: A Funny Thing Happened on the Way to the Forum. Sound credits: Catch Me If You Can, Side Show.

Eric Jefferson (Frank u/s), junior theatre performance major. This is his first production with UMD. He's often mistaken for Denzel Washington. He would like to thank his family and friends for their love and support.

Ken Johnson (Simone/Sapiridis/Journalist), junior theatre performance major. UMD Credits: Stop Kiss (George) Tartuffe (Tartuffe u/s) Troilus and Cressida (Diomedes) The Wild Party (Eddie, Black u/s).

Devin Kohn (Tirce), junior theatre major. UMD Credits: Troilus and Cressida (LBO), The Call (LBO), The Importance of Being Earnest (dresser).

Veronica J. Lancaster (sound designer), is pleased to be back designing at UMD. Her design work has most recently been heard during the area premier of Uprising (Metro Stage), A Bid to Save the World (Rorschach Theatre), and the tour of Anne & Emmett. Other area credits include The Phantom Tollbooth, Noura: A Reimagining of Ibsen’s A Doll’s House, Slow Falling Bird, On the Origin of Species, A Civil War Christmas, and Far Away (Georgetown University), Friendship Betrayed, Orlando and Night & Day (WSC Avant Bard), Glassheart, Neverwhere, The Gallerist, and Kit Marlowe (Rorschach Theatre), and Boged: An Enemy of the People (Theater J). Upcoming designs include That Face (Center Stage) and Love and Information (UMD).

**Peter Leibold** (assistant lighting designer), first-year MFA candidate in lighting design. His work at UMD includes *The Rape of Lucretia* and *Rising*. Outside Maryland, he was the Resident Lighting Designer at Sierra Repertory Theatre for three years.


**Dylan Uremovich** (assistant projection designer), second-year MFA candidate in lighting and multimedia design. His UMD design work includes *The Call* and *Hauntings*. You can view his work online at [UremovichDesign.com](http://UremovichDesign.com).

**Yury Urnov** (director), born in Moscow, Russia, Yury has directed over 40 productions in his home country, Europe, and Africa. He was one of the first to discover and direct plays by the generation of post-Soviet playwrights, who are now internationally recognized as the leaders of the New Russian Drama movement. His recent directing credits in the US include *Thr3e Zisters* at Salvage Vanguard in Austin, *Hedda Gabler* and *Ubu Roi* at Cutting Ball Theater in San Francisco, and *You for Me for You, Marie Antoinette, and Kiss* at Woolly Mammoth in DC. He is also teaching at Towson University, MD.

B. Benjamin Weigel (costume designer), This is Benjamin’s first UMD design. Outside designs include *Glory Denied* (Opera Idaho), *A Midsummer Night’s Dream* and *This Mortal’s Mosaic* (Ballet Idaho), and *Maggie Lumière and the Ghost Train* (Idaho Theatre for Youth). Benjamin has worked previously with Studio Theatre, Olney Theatre, Lake Tahoe Shakespeare Festival, Idaho Shakespeare Festival, and Company of Fools.


**PRODUCTION STAFF**

**ASSISTANT DIRECTORS, DESIGNERS, AND STAGE MANAGERS**
Assistant Director Joe Graf
Assistant Lighting Designer Peter Leibold
Assistant Projection Designer Dylan Uremovich
Assistant Stage Managers Evangelina Hakes, Michelle Janota

**BUILD/LOAD-IN CREW**

**COSTUMES**
Draper Dorothy Driggers
Crafts B. Benjamin Weigel
First Hand Amy Vanderstaay
Wardrobe Crew Head Kristina Martin
Stitchers Ilana Bernstein, Vannya Cisneros, Madison Freeman, Rina Goldman, Evangelina Hakes, Margaret Warner, Gabrys Wronka

**PRODUCTION TECHNOLOGY**
Lighting Crew Monica Albizo, Justin Alston, Rina Goldman, Iliana Papanicolaou, Sanya Oluwafemi, George Srouji

**PROPERTIES**
Properties Construction Crew George-Edward Burgtorf, Andrea Moore
Prop Shop Graduate Assistant Katie Stepanek
Properties Student Crew Montray Jones

**PAINTS**
Assistant Scenic Artists Kristin Brain, Lisa Dreibelbis, Jacob Cordell, Bobbie Dewhurst
Graduate Assistant Sanaya Forbes
Student Scenic Painters Alex Beveridge, Ajjha Byrd, Lilia Hinojosa, Lei Yan

**SCENIC**
Set Construction Crew Karen Dolle, Tamar Gasko, Rina Goldman, Kaitlin Graham, Ryan Harvey, Devin Kohn, Alex Miletich, Alex Monsell, Niusha Nawab, Ruth Shatkay, Charlie Youngmann
Student Set Construction Crew Ilana Bernstein, Ivan Carlo, Christopher Walkup
SHOW CREW

*Dressers* Radcliffe Adler, Iliana Papanicolaou
*Light Board Operator* Karen Dolle
*Sound Board Operator* Shuping Yang
*Projections Operator* Yanqi Jiang
*Run Crew* Samara Brown, Erin Taylor

FACULTY AND STAFF

Leigh Wilson Smiley *Director*
Maura Keefe *Associate Director*
Alvin Mayes *Director of Undergraduate Studies*
Franklin J. Hildy *Director of Graduate Studies*
Karen Bradley *Head of MFA Dance; Head of Dance Performance and Scholarship*
Misha Kachman *Head of MFA in Design*
Scot Reese *Head of Theatre Performance*
Esther Kim Lee *Head of MA/PhD Theatre Scholarship and Performance Studies; Head of History/Theory*

FACULTY

Jennifer Barclay *Playwright and Performance*
Karen Bradley *Dance History, Theory and Education*
Faedra Carpenter *Theatre History and Diversity*
Daniel Conway *Scene Design*
Adriane Fang *Dance Technique and Repertory*
Leslie Felbain *Movement for Actors and Acting*
Laurie Frederik *Performance Studies*
Cary Gillett *Stage Management*
James Harding *Theatre and Performance Studies*
Mitch 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*
Esther Kim Lee *Asian American Theatre*
Brian MacDevitt *Lighting Design*
Caitlin Marshall *Theatre History and Theory*
Alvin Mayes *Dance Technique and Choreography*
Jared Mezzocchi *Production Media and Technology*
Lisa Nathans *Voice and Acting*
Sara Pearson *Dance Technique and Choreography*
Miriam Phillips *Global Perspectives, Movement Analysis and Flamenco*
Scot Reese *Directing, Black Theatre, and Musical Theatre*
Korey Rothman *Theatre History*
Leigh Wilson Smiley *Voice for the Actor, Acting, Speech & Dialects*
Patrik Widrig *Dance Technique and Choreography*
Patti P. Gillespie Professsor Emerita
Roger Meersman Professor Emeritus
William V. Patterson Associate Professor Emeritus
Daniel Wagner Professor Emeritus
Anne Warren Professor Emeritus
Alcine Wiltz Professor Emeritus

ARTIST-IN-RESIDENCE
Christopher K. Morgan Dance Technique

LECTURERS
Kevin Augustine Puppetry
Cate O. Barger Technical Production
Lisa Burgess Costume Crafts
Michael Driggers Computer Assisted Design
Tessa Lew Costume Construction
Johanna Greuenhut Scenic Design
Mané Rebelo-Plaut Ballet
Cheryl Williams Sound Design

GRADUATE ASSISTANTS AND FELLOWS
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.

ALL GIFTS, REGARDLESS OF SIZE, HAVE THE POWER TO MAKE A DIFFERENCE.

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