A MIDSUMMER NIGHT’S DREAM
仲夏夜之梦
By William Shakespeare

Co-Director Mitchell Hébert
Co-Director Yu Fanlin
Choreographer Xuejuan Feng
Aerial Choreographer Andrea Burkholder
Scenic Designer Andrew Kaufman
Lighting Designer Sarah Tunderman
Costume Designer Laree Lentz
Associate Costume Designer Rebecca DeLapp
Original Score/Sound Designer Matthew M. Neilson
Assistant Sound Designer Elisheba Ittoop
Original Songs/Musical Directors Aaron Bliden, Mark Halpern
Assistant Director/Dramaturg Robert C. Thompson
Stage Manager Ruth Anne Watkins

Ann Warren, Producing Director
Helen Huang and Li Wei, Producers

September 27-30, 2012
Ina & Jack Kay Theatre
A New Kind of Traditional Performance

The intertwining plots of *A Midsummer Night’s Dream* are about the challenges of crossing boundaries into new worlds and the rewards that come from daring to venture out into the unknown wilderness of another way of being.

Beijing Opera — the chosen style of this production’s Chinese performers — has been crossing borders since its inception. There are a great variety of opera styles in China, but the style known today as Beijing or Peking Opera originated in the Anhui Province, far south of the capital city and just west of Shanghai. When this style was first performed for the Qianlong Emperor at his birthday celebration in 1790, it so impressed him that he imported it to Beijing where it ultimately became the most popular opera style in China. Beijing Opera is often thought of as a traditional art form with a fixed canon of stories. Tales of the acrobatic Monkey King from *The Journey to the West* or the elaborately costumed warrior kings from *The Romance of the Three Kingdoms* are often regarded as the only content for opera narratives. But Beijing Opera has adapted itself to China’s changing culture and proven itself a flexible outlet for expressing China’s evolving values. Wang Xiaonong — a performer and writer in the early part of the 20th century — wrote and edited more than 60 plays centered around foreign characters and situations that allowed him to reflect on circumstances in China without offending the ruling powers. In the 1930s, Beijing Opera became a cultural export, traveling to America and the Soviet Union with performer Mei Lanfang — a male actor known for his portrayal of female *dan* roles. And in the 1960s, the opera became overtly politicized when Jiang Qing (Mao Zedong’s wife) revised traditional operas to reflect Communist revolutionary themes.

American folk music — a featured aspect of the Americans’ performance — was also forged across boundaries. At its root, American folk music is a blend of musical styles from Africa and the British Isles, brought to America through colonization and the slave trade. The banjo was a West African instrument, and the fiddle was European. Much like Beijing Opera, American folk music proved adaptable over time. As new immigrant populations moved to America, they added their own unique cultural flavors. Irish, German, Scandinavian, Polish, Jewish, Mexican and French Canadian (Cajun) musicians all made their mark on the mainstream and developed unique regional styles. And, in the 1960s when Jiang Qing was making use of traditional opera to promote Communism, an American folk revival emerged, transforming the American folk style into a vehicle for political messages, critiquing the actions of the government and advocating for a more egalitarian society. This production reveals the degree to which supposedly fixed cultural icons — Shakespeare, Beijing Opera and American folk music — are in fact living, breathing, changing art forms with the power to adapt and connect across time, space and cultures.

—Robert C. Thompson, Dramaturg
CAST

This performance will last approximately 2½ hours. There will be one 15-minute intermission. This performance will last approximately 2½ hours.

UNDERSTUDIES

Nick Bottem
Francis Flute and Robin Starveling
Moth and Mustardseed
Peaseblossom and Cobweb
Peter Quince
Tom Snout and Snug

SETTING

The action takes place in Theseus’s Palace and in the woods outside the court.
Andrew Kaufman (scenic design), third-year scenic and lighting design MFA candidate. UMD:

Larrie Lentz (costume designer), University of Maryland, MFA in Costume Design. UMD: In|And|Off|Through and Proernueur Incasvane (Dance Theatre), Minuta (Kogod), Am I Black Enough, Yet? (Kogod), The Bluest Eye (Kay). Outside productions: Songs of the Dragons Flying to Heaven (Studio), Home of the Soldier (Synetic), CPCC: Legally Blonde, Hairspray (Assoct.).

Gabriella Tycy (assistant director) is a graduate of the University of Maryland, BA in theatre and English. UMD: Everything in the Garden (Beryl), Butterflies Are Free (director) and Welcome Home, Jenny Sutter (assistant director).

Yu Fanlin (co-director), Associate Professor of The National Academy of Chinese Theatre Arts (NACTA), Department Director of Xiqu Stage Directing. Professor Yu teaches Xiqu creative directing class and television drama acting class and also participates in creative directing and theory research. Directed more than ten large-scale Xiqu and dramas. Received numerous national awards for directing, including China Central Television (CCTV) Best Screen award in directing. Cooperated with CCTV on program and gala event planning, script writing, stage directing, etc. Lead professor of collaboration with Zurich University of the Arts and created a large performance piece at NACTA. Professor Yu has visited, lectured and performed in a number of European countries, the United States and Australia.

Robert C. Thompson (assistant director/dramaturg) is a PhD candidate in performance studies and the artistic director of the independent experimental ensemble Odd Act Theatre Group. He will serve as an artist in residence at Stockton College this fall.

Sarah Tunderman (lighting designer), third-year lighting design MFA candidate. Recent designs include: Text of Dreams: An Ooplay (Capitol Fringe), The Old Settle (UMD), Priscilla Dreams the Answer (Capitol Fringe, Best Comedy) and Welcome Home, Jenny Sutter (UMD).

Welcome Home, Jenny Sutter (director, assistant director). Jenny Sutter (associate director/dramaturg) is a PhD candidate in performance studies and the professor of directing, including CCTV Best Screen award in directing.

Professor Yu has visited, lectured and performed in a number of European countries, the United States and Australia.

Sandwalk: An artist in residence at Stockton College this fall.

Phyllis S. Bush (assistant director, scenic and lighting designer). Sandwalk: The Old Settle (UMD), Priscilla Dreams the Answer (Capitol Fringe, Best Comedy) and Welcome Home, Jenny Sutter (UMD).

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Will Beckstrom (Ensemble, Francis Flute U/S, Robin Starveling U/S), senior theatre major. Greenbelt Arts Center: All the Rabbit’s (Toddy). Kogod Theatre: Dirty Story (Lawrence/Watson).

Olivia Brann (Cebweb), senior theatre performance major, Creative and Performing Arts Scholar. Kay Theatre: Enchanted April (Constanza). Kogod Theatre: Gilgamesh (Bird), Minstrel (Pappateur).

Javier del Pilar (Robin Starveling, Nick Bottom U/S), senior theatre major. George and Ruth G. Tetter Scholarship. Kay Theatre: Rent (Steve, Angel U/S). Previous member of UMD Repertoire Orchestra. In the Old Settler’s Nest, Turtle (Pippin), Beowulf (Beowulf), Diana (Diana), The Downfall of Goathorn.

Josie felt (assistant stage manager), junior theatre major, President’s Scholar. Kogod Theatre: The Old Settler (assistant stage manager). Caffritz Theatre: Work in Progress (stage manager).


Decision (Sloth, Grinch, Third Assistant Director, Assistant Prop Master), assistant director, assistant prop master. Kogod Theatre: The Seagull (dramaturg); Kogod Theatre: A Child Shall Lead Them: Making the Night of the Hunter (dramaturg).


Lauren Joy (assistant stage manager), junior theatre major. Recent stage management credits: Pointless Theatre’s Imagination Mislaid/Adventures (ASM), and UMD’s Spring 2012 Maryland Dance Ensemble. Labor (assistant stage manager) at Maryland University. Assistant stage manager at UMD for junior theatre.

Li Jiaqi (Helena), sophomore student major in stage directing at Department of Directing, The National Academy of Chinese Theatre Arts. School productions: Marriage, Poor Fei Fei, The Dawn Here Are Quiet.


Diana (Diana), The Downfall of Goathorn.


Eugene O’Neill!}

ASSISTANT STAGE MANAGER. Kogod Theatre: Minotaur (King Minos), Sandwalk; Booth Proposes Marriage (Mushroom). Caffritz Theatre: Triangle (ASM), and UMD’s Spring 2012 Maryland Dance Ensemble. Labor (assistant stage manager) at Maryland University. Assistant stage manager at UMD for junior theatre.


Eugene O’Neill!}

ASSISTANT STAGE MANAGER. Kogod Theatre: Minotaur (King Minos), Sandwalk; Booth Proposes Marriage (Mushroom). Caffritz Theatre: Triangle (ASM), and UMD’s Spring 2012 Maryland Dance Ensemble. Labor (assistant stage manager) at Maryland University. Assistant stage manager at UMD for junior theatre.
ACTOR AND PRODUCTION STAFF BIOGRAPHIES


Shane O’Loughlin (Francis Flute), senior theatre performance major. Creative and Performing Arts Scholar. Kay Theatre: Rent! (Gordon/Roger U/S), Kogod: Minstour (Unbelievably Huge Man).


Amanda Wilkins (stage manager), senior theatre and marketing major. UMD: Everything in the Garden (assistant stage manager).

Sun Shangqi


Peter Quince (Snug, Peter Quince U/S), senior theatre major. Kogod Theatre: Welcome Home.}

Matthew Taylor Strote


Dong Weijun


Liu Ke (Theseus, Oberon), junior student majoring in stage directing at Department of Directing, The National Academy of Chinese Theatre Arts. School productions: The Lotus Pan, Mr Dong and Lee, Shared Scene, Belov (Chinese zodiac series of children’s drama).


Tannai Tyron (Egeus, second assistant director), second-year master degree candidate in Beijing Opera directing at The National Academy of Chinese Theatre Arts. Director and lead actor of The Visit. Director of and actor in Legend of Sealed Book. Traditional Beijing Opera: Nezha Conquers the Dragon King, Hujiazhubang, Burning of the Mian Mountain. Director of musical: College students’ soldier. Received Golden Award at the 8th China Arts Festival Galaxy Award for Dance Performance. Assistant director of animation of the Chinese opera Rowing the Boat Ashore.
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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Professor and Dean
Robert H. Smith School of Business

Robert Daly
Director
Maryland China Initiative

Susan S. Farr
Executive Director
Clarice Smith Performing Arts Center

Cynthia R. Hale
Assistant Dean
Graduate School

Dr. Patrick O’Shea
Vice President Research

Dr. Darryll J. Pines
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