

UMD School of Theatre, Dance, and Performance Studies presents
FALL M.F.A. DANCE THESIS CONCERT
Created by Caroline Rocher Barnes, Carlo Antonio Villanueva
& Cyrah L. Ward



SCHOOL OF
THEATRE, DANCE, &
PERFORMANCE STUDIES



Thursday, November 17–Sunday, November 20, 2022

DANCE THEATRE

AT THE CLARICE SMITH PERFORMING ARTS CENTER

THEATRE DANCE

BY THE WAY, MEET VERA STARK

by Lynn Nottage

Directed by Alvin Mayes and Scot Reese

KAY THEATRE

OCTOBER 7-15, 2022

FALL MFA DANCE THESIS CONCERT

DANCE THEATRE

NOVEMBER 17-20, 2022

AS YOU LIKE IT

By William Shakespeare

Directed & Adapted by Eleanor Holdridge

KOGOD THEATRE

NOVEMBER 11-18, 2022

FEARLESS NEW PLAY FESTIVAL

Directed by Jennifer Barclay

KOGOD THEATRE

FEBRUARY 9-11, 2023

THE BOOK CLUB PLAY

by Karen Zacarias

Directed by Nadia Guevara

KAY THEATRE

FEBRUARY 24-MARCH 4, 2023

FACULTY DANCE CONCERT

Directed by Sara Pearson

DANCE THEATRE

MARCH 10-12, 2023

THE LATE WEDDING

by Christopher Chen

Directed by Kathryn Chase Bryer

KOGOD THEATRE

APRIL 21-28, 2023

UMOVES: UNDERGRADUATE DANCE CONCERT

Directed by Patrik Widrig

DANCE THEATRE

APRIL 28-30, 2023

VIDEO OR AUDIO RECORDING OF THIS PRODUCTION IS STRICTLY PROHIBITED.

FALL M.F.A. DANCE THESIS CONCERT

Created by Caroline Rocher Barnes, Carlo Antonio Villanueva & Cyrah L. Ward

BODILY INTELLIGENCE

Choreographer..... Caroline Rocher Barnes
 Scenic Designer.....Sarah Beth Hall
 Lighting Designer.....Christina Smith
 Costume DesignerAshlynn Ludwig
 Projection Designer..... Jerrran Kowalski
 Sound Designer.....Roni Lancaster
 Stage Manager Safiya Muthaliff
 PerformersEmily Adams, Anna Adhikari,
 Debanshi Chowdhury, Avital Dresin, Genevieve Fernandez,
 Isabella Grady, Javier Padilla & Gaya Shechter

Music Credits

Various artists

BLACK IS HOLY: A WORD

Choreographer.....Cyrah L. Ward
 Film Director & Editor.....Cyrah L. Ward
 Audio Engineer.....Cyrah L. Ward
 Sound Designer.....Veronica J. Lancaster
 Spoken Words Cyrah L. Ward & Ronya-Lee Anderson
 Installation DesignerCyrah L. Ward
 Scenic Designer.....Sarah Beth Hall
 Lighting Designer..... Luis Garcia
 Costume DesignerAshlynn Ludwig
 Projection Designer..... Deja Collins
 Stage Manager Safiya Muthaliff
 Performers Cyrah L. Ward & Ronya-Lee Anderson

Music Credits

Singing Bowls, Cymbals & Rain: Cosmic Nirvana, Blue in Green: Miles Davis & John Coltrane, Pursuance: John Coltrane, Michele with one L: Christian Scott, Giant Steps: John Coltrane, Gentle Rain Fall: Rain Sounds, Ab-Souls Outro: Kendrick Lamar & Ab-Soul, Field recordings of Omega Baptist Church and trumpet player William B. Ward II: Cyrah L. Ward

LAST DANCE, LOST DANCE

Choreographer.....	Carlo Antonio Villanueva
Scenic Designer.....	Sarah Beth Hall
Lighting Designer.....	Christina Smith
Costume Designer	Becca Janney
Projection Designer.....	Jerrran Kowalski
Sound Designer.....	Roni Lancaster
Stage Manager	Safiya Muthaliff
Performers	Casie Curry, Britney Falcon, Mary Kate Ford, Daniel Miramontes, Javier Padilla, Christina Kouni Smith, Caleb Wein, Emma Vanderlinde & Carlo Antonio Villanueva

Music Credits

Alexander Courage, Sō Percussion, Sonic Open Orchestra & Jason Martin Castillo,
Ulrich Kreiger, Nexus

The performance will last approximately 1 hour 40 minutes and include two 10-minute intermissions.

BODILY INTELLIGENCE

SPECIAL THANKS TO: my cast; my thesis committee: Kendra Portier (chair), Maura Keefe, Alvin Mayes; the faculty at the UMD Department of dance; and my cohort: Carlo Antonio Villanueva, Cyrah L. Ward, Maggie Laszewski.

Choreographer's notes for *Bodily Intelligence*:

Bodily Intelligence brings together individual artists with various cultural backgrounds and dance training to redefine the idea of what classical ballet looks like in the twenty-first century.

BLACK IS HOLY: A WORD

Choreographer's notes for *BLACK IS HOLY: A WORD*

Black Is Holy: A Word is a 30 minute multidisciplinary performative meditation birthed at the crossroads of spirituality and sensuality. Migrating the audience through jazz worlds saturated with ancestral choreographies, storytelling, and spoken words, *B.I.H.* acts as a divine medium converging the past and the present. Carefully informed by embodied practices within the Hoodoo spiritual system, *Black Is Holy: A Word* submerges viewers into a Black cultural landscape where the sacred and secular collide.

Over the course of Their three-year graduate career, director Cyrah L. Ward conjured a portfolio of choreographic studies, poetry, short films, and digital art collages focused on privileging the Black gaze through a Black feminist perspective. Utilizing various archival materials, Ward constructed score-based approaches to performance and installation building that investigated healing through the art of storytelling as a tool for Ancestor Veneration. As a result, *Black Is Holy: A Word* is dedicated to Mattie "Mother" Ward, Cyrah L. Ward's great-great-grandmother, and all unknown goodwilled Black Ancestors who desire to show up and commune in the space.

Acknowledgments for *Black Is Holy: A Word*:

I want to thank my production team for their dedication to making my dreams and visions a reality. We have all truly been blessed during this journey with each other. I would also like to thank my committee Crystal Davis, Kendra Portier, and Sam Crawford for ushering me through this process. I also want to thank The Clarice Smith Performing Arts Center for their financial support through the Vital Signs: Creative Arts for Black Lives Mini-Grant. Lastly, I want to express gratitude to The Hambidge Center artist residency program for providing me with a 2-week incubator space in Rabun Gap, Georgia to rest, dream, and research in support of my creative process.

LAST DANCE, LOST DANCE

Dramaturg's note for *Last Dance, Lost Dance*

Carlo is a postmodern punk. Restless interrogation is the rule, not the exception. His thesis work springs from a fundamental “problem” in dance — that is, how form (or choreography) flattens difference. How, instead, to make forms that relish the idiosyncrasies and real-time negotiations of many individual voices? *Last Dance, Lost Dance* resists easy answers, but rather speculates in motion. Improvisation abounds. (Kind of.)

This “kind of” is key because everything here is tempered by its antithesis. Somewhere between the natural and the artificial, between the determined and the indeterminate, is Carlo’s singular aesthetic universe. His authorial “hand” is firm, and he has taken great care to craft containers that are porous. (Queer whittling.)

Delight in your attention coaxed every which way. Look and listen for the gaps, the wilderness, the puckishness... you here?

— Kristopher Pourzal, low-key dramaturg

Choreographer’s notes for *Last Dance, Lost Dance*

on the other hand:

This contemporary postmodern dance performance figures every-thing in the space as material for its composition, including dance movement, lighting, scenery, props, projection media, costume, silence, sound, performers’ agency, viewers’ contexts, expectations, biases, spectacle, and weather. Much of this dance’s Form is unfixed, barely held together with choreographic agreements among performers and with stage management and crew. This dance *lives* in and through the improvisational strategies we collected and practiced in just under three months. This dance relies on (y)our attendance to each moment as it arrives. In fact, this (last... lost...) dance needs all of us in order to find itself.

I Don't Want to Lose by Mary Oliver

I don't want to lose a single thread
 from the intricate brocade of this happiness.
 I want to remember everything.
 Which is why I'm lying awake, sleepy
 but not sleepy enough to give it up.
 Just now, a moment from a year ago:
 the early morning light, the deft, sweet
 gesture of your hand
 reaching for me.

on the other hand:

I care so much about *dancing* that I sometimes feel like I'm going to burst. I structure our research activities with each person and their needs in mind, especially as situations and moods change. For me, these instincts – for relation, for listening, for flexibility, for hospitality – are practices of gathering (family traditions, perhaps) that, though always there, come out to *play* in the face of scarcity and crisis. This work is ambitious and risky. I have coordinated this grotesque, time-based abstraction – not (only?) to tease you with chaos or to challenge the performers, production, and design teams – but to stage *emergency* in order to test (*y*)our *readiness*, and to reveal opportunities to imagine otherwise.

Moments by Mary Oliver

There are moments that cry out to be fulfilled.
 Like, telling someone you love them.
 Or giving your money away, all of it.
 Your heart is beating, isn't it?
 You're not in chains, are you?
 There is nothing more pathetic than caution
 when headlong might save a life,
 even, possibly, your own.

thanks:

I am grateful for the patience and attendance of those I challenge(d) in this process – may we be better for our working together. My deepest gratitude goes to those who recognize and hold space for my bursting heart, especially Mimi, Cyrah, and Kris. To my cast of performers, design collaborators, and thesis committee, thank you. Look at what we've done.

Emily Adams (performer), second year Dance and Government and Politics Major, Art History Minor. Government and Politics Honors Program. Training: Ballet Royale Institute of Maryland, San Pedro City Ballet, McDonogh School. Member of Ballet Company M.

Anna Adhikari (performer) senior Dance Performance and Communications double major. TDPS Board of Visitors Award and Mulitz-Gudelsky Family Scholarship in Dance recipient. UMD credits: Goldfinch (K. Portier), Mural (C. Wilt).

Ronya-Lee LaVaune Anderson (MDiv, MFA, PhD student) is a dancer, choreographer, singer, songwriter and educator. She is the daughter of Pauline and Roxroy Anderson; the granddaughter of Madge McLellan and Mavis Laurence. A former member of the Chuck Davis African American Dance Ensemble, Clancy Works, and Liz Lerman's Dance Exchange, she has performed nationally and internationally. Ronya-Lee is the recipient of the 2021 Pola Nirenska Award for outstanding achievement in dance. She is currently on Dance Faculty at American University and a 2022-2024 Artist in Residence at Dance Place.

Caroline Rocher Barnes (choreographer) is trained at the Conservatoire de Montpellier, Rudra Béjart Art School, and Alvin Ailey American Dance Center. Her professional career extends to the Dance Theatre of Harlem, Bavarian State Ballet, Lyon Opera Ballet, and Alonzo King Lines Ballet. In 2001 she was named "25 to watch" in Dance Magazine. She is an ABT® Certified teacher in Pre-Primary through Level 5, and she is certified in the Gyrotonic® expansion system. She graduated Summa Cum Laude from Saint Mary's College of California with a BA in Performing Arts and is currently on the faculty at Towson University's department of Dance.

Casie Curry (performer) fourth year dance and environmental horticulture major. UMD credits: *Goldfinch* (dancer), *Ordinary Festivals* (dancer), *Triple Helix* (dancer).

Avital Dresin (performer) is from Baltimore, Md., and is a sophomore Dance and Psychology major. She is a Creative and Performing Arts (CAPA) scholar and is in the Media, Self and Society Scholars Program. She trained at The Moving Company Dance Center in Cockeysville, MD. UMD dance credits: performed works by PearsonWidrig, Gaya Shechter, Javier Padilla, Olivia Perkins and Caroline Rocher Barnes.

Mary Kate "MK" Ford (performer) (she/they) is a second year M.F.A. candidate at the University of Maryland, College Park studying dance with an inaugural assistantship through the Maya Brin Institute for Technology in New Performance.

Luis Garcia (lighting designer) is a second-year M.F.A media+lighting candidate whose work includes but is not limited to theatre, dance, digital and other live performance art. Select UMD credits: Spring Dance Concert 2022: *the harder we fall* (lighting), *Strangers* (media), *NORA* (media), Fall Dance Concert 2021: *Goldfinch* (lighting). Select Outside credits: *Alma Thomas Imagine That* (media), Chamber Music 2.0 (lighting). Select awards: 2018 Live Design 30 Under 30.

Alana Isaac (assistant stage manager) sophomore theatre and government major. Creative and Performing Arts Scholar. UMD Credits: *Twelfth Night* (MDSP Stage Manager), *Heathers* (32 Bars Stage Manager), *Criss Cross* (EPS Lighting Designer). Thank you Safiya for being an amazing mentor!!!

Ashlynn “Ash” Ludwig (costume designer) is a recent graduate of UMD (MFA, Costume Design, 2022). Other UMD credits include *Little Women: the Broadway Musical* (2021) and *Stick Fly* (2022). Local credits include *P.Nokio* (2022) at Imagination Stage and Associate Costume Designer *Quixote Nuevo* (Round House Theatre, 2021). Other professional work includes *Buddy: The Buddy Holly Story* (2022), *The Drowsy Chaperone* (2017), *The Hunchback of Notre Dame* (2018), etc, at the Cumberland County Playhouse.

Safiya Muthaliff (stage manager) fourth-year technical theatre major. UMD credits: *Stick Fly* (Production Stage Manager), *Hookman* (assistant stage manager). Outside credits: *History on Foot*, Ford’s Theatre (Tour Manager), *Black Flute*, IN Series (stage manager). Montgomery College: *My aMeriCa 2021* (stage manager).

Javier “Javi” Padilla (choreographer) Born in San Juan, Puerto Rico, Javier “Javi” Padilla thrives while crafting characters, molding movements and weaving stories that blur the lines between reality and fantasy. As a movement based artist, Javi’s vocabulary stems from deep improvisational research involving writing, movement, sound creation and more. His choreographic work has been shown at Judson Memorial Church, The John F. Kennedy Center for the Performing Arts, the Inside/Out Stage at Jacob’s Pillow amongst others. His choreographic project, The Movement Playground, has been awarded multiple residencies and commissions through New Dance Alliance (LiftOff!), Gibney Dance (Work Up 5.0), Mana Contemporary in collaboration with Gibney (New Voices), and a two-time CUNY Dance Initiative Awardee with Hostos Performing Arts Center. Javi has danced professionally with Falcon Dance and Summation Dance based in NYC.

Carlo Antonio Villanueva (choreographer) is a Filipino American performing artist based in New York and Maryland. His approaches to choreography and performance have been most influenced by experiences with Miriam Gabriel, Moriah Evans, Janet Wong and Bill T. Jones, the Merce Cunningham Trust and resource scarcity in the field of dance. Carlo presents his choreography and video works this season at Dance Place and The Kennedy Center in Washington, D.C. and in art festivals in Haifa and Marseilles. He works on performance projects this season with Neil Greenberg, Christopher Williams, Stephen Petronio, and Faye Driscoll.

Cyrah L. Ward (choreographer) is an art conjuring hoodoo practitioner and third year M.F.A. dance candidate. A former performer with Urban Bush Women and alumna of The Ohio State University, Cyrah’s multidisciplinary work asks the question, “How does one privilege the Black gaze when facilitating healing through artistic mediums?” Cyrah L. Ward seeks solutions to this question through embodied choreography, film, photography, poetry and spoken words to center the stories and perspectives of Black people. More specifically, their research examines how acts of Blackness are constructed, organized and performed within everyday life, mass media, music and embodied cultural choreographies.

ASSISTANT DIRECTOR, DESIGNERS AND STAGE MANAGERS

<i>Assistant Costume Designer</i>	Tori Niemiec
<i>Assistant Costume Designer</i>	Cody Von Ruden
<i>Assistant Lighting Designer</i>	Scott Monnin
<i>Assistant Stage Manager</i>	Alana Isaac
<i>Assistant Projection Designer</i>	Tim Kelly
<i>Associate Projection Designer</i>	Rashonda Lazar

PRODUCTION MANAGEMENT

<i>Production Manager</i>	Jennifer Schwartz
<i>Production Coordinator</i>	Bobby Hunter

PRODUCTION

COSTUMES

<i>Costume Shop Manager</i>	Jennifer Daszczyszak
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LIGHTING

<i>Technology Manager</i>	Jeffrey Reckeweg
<i>Lighting Coordinator</i>	Carrie Barton

PROJECTIONS

<i>Projections Coordinator</i>	Devin Kinch
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AUDIO

<i>Audio Shop Manager</i>	James O'Connell
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PROPERTIES

<i>Prop Shop Manager</i>	Timothy Jones
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SCENIC

Technical Director

Assistant Technical Director

Scenic Artist

Mark Rapach

Michael Driggers

Ann Chismar

VENUE OPERATIONS

Technical Coordinator

Sandy Everett

SHOW CREW

Light Board Operator

Sound Board Operator

Projection Board Operator

Wardrobe Crew

Deck Crew

Max Abramovitz

Stephen Lyons II

Jessi Lebovitch

Shekinah Brown

Gabrielle Cramer

Charlene Cowan

Greta Cover

Olivia Perkins

FACULTY

Jennifer Barclay
Amith Chandrashaker
Andrew Cissna
Dan Conway
Sam Crawford
Crystal Davis
Adriane Fang
Leslie Felbain
Marielis Garcia
James Harding
Frank Hildy
Helen Huang
Misha Kachman
Maura Keefe
Kate Landenheim
Caitlin Marshall
Alvin Mayes
Jared Mezzocchi
Lisa Nathans
Sara Pearson
Kendra Portier
Fatima Quander
Scot Reese
KenYatta Rogers
Van Tran Nguyen
Patrik Widrig

STAFF

Crystal Gaston
Bobby Hunter
Isiah Johnson
Susan Miller
Renee Nyack
Jennifer Schwartz
Catalina Toala
Teri Zillmer

GRADUATE STUDENTS

Ronya-Lee Anderson
Lindsey Barr
Zerihun Birehanu
Kevin Clark
Nicole Clockel
Christina Collins
Deja Collins
Atiya Dorsey
Eran Eads
Jordan Ealey
Britney Falcon
Lauren Farnell
Mary Kate Ford
Luis Garcia
Matre Grant
Leo Grierson
Bailey Hammett
Amanda Henney
Christian Henriquez
Rebecca Janney
Shartoya Jn.Baptiste
Casey Kaleba
Mher Kandoyan
Mina Kawahara
Timothy Kelly
Marissa Kennedy
Jerran Kowalski
Gerson Lanza Ruiz
Margaret Lapinski
Kaela Lawrence
Rashonda Lazar
Gianina Lockley
Lin Luo
Alex Miller
Daniel Miramontes
Scott Monnin
Gavin Mosier
Tori Niemiec
Sofia Oliviar
Javier Padilla
Stephanie Parks
Peter Pattengill
Kristopher Pourzal
Heather Reynolds
Mike Riggs
Brandon Roak
Caroline Rocher Barnes
Christina Smith
Rebecca Steinberg
Jared Strange
Melissa Sturges
Margarita Syrocheva
Sophia Terpermeister
Carlo Villanueva
Cody Von Ruden
Cyrach L. Ward
Mark Williams