



UMD School of Theatre, Dance, and Performance Studies presents

ARE WE AT WAR YET?



SCHOOL OF
THEATRE, DANCE, &
PERFORMANCE STUDIES

Friday, April 19–Friday, April 26, 2024

KOGOD THEATRE

AT THE CLARICE SMITH PERFORMING ARTS CENTER

THEATRE DANCE

THE PROM

Book & Lyrics by Chad Beguelin
Book by Bob Martin
Music by Matthew Sklar
Based on an Original Concept by Jack Viertel
Directed by Nathaniel Claridad '04
Produced by Randall "Randy" W. Lord '77
and Stephen "Steve" Fessler

KAY THEATRE

SEPTEMBER 29–OCTOBER 7, 2023

A BICYCLE COUNTRY

By Nilo Cruz
Directed by Fatima Quander

KOGOD THEATRE

NOVEMBER 10–17, 2023

MEN ON BOATS

By Jacklyn Backhaus
Co-Directed by KenYatta Rogers and
Elena Velasco

KAY THEATRE

MARCH 1–9, 2024

ARE WE AT WAR YET

By Mikhail Durnenkov
Directed by Yuri Urnov

KOGOD THEATER

APRIL 19–26, 2024

FALL M.F.A. THESIS DANCE CONCERT

Choreographed by Gerson Lanza
and Javier Padilla

KOGOD THEATRE

OCTOBER 12–15, 2023

FACULTY DANCE CONCERT

Directed by Alvin Mayes
Choreographed by Adriane Fang, Kate
Ladenheim, Ama Law, and Alvin Mayes

KAY THEATRE

DECEMBER 8–10, 2023

SPRING M.F.A. THESIS DANCE CONCERT

Choreographed by Brit Falcon, Mary
Kate Ford and Rebecca Steinberg

DANCE THEATRE

FEBRUARY 16–18, 2024

UMOVES: UNDERGRADUATE DANCE CONCERT

Directed by Ama Law

DANCE THEATRE

MAY 3-5, 2024



This performance will include live captioning for our audience. To view the captions on your phone, please scan the QR code.

SCHOOL OF THEATRE, DANCE, AND PERFORMANCE STUDIES

ARE WE AT WAR YET?

By Mikhail Durnenkov
 Directed by Yury Urnov

DirectorYury Urnov
 Dramaturg..... Hudson White
 Stage ManagerAdam Hawley
 Scenic Designer Sophia Tepermeister
 Costume DesignerDoni Rotunno
 Lighting Designer Mike Riggs
 Projection Designer..... Timothy Kelly
 Sound Designer & Composer Michael Kiley*
 Intimacy Director.....Teresa Spencer

CAST

F1..... Amberley Kuo
 F2..... Mars Burggraf
 M1..... Raymond Zajic
 M2..... Cy Escalera
 M3..... William Nash
 M4..... Kiefer Cure

UNDERSTUDIES

F1..... Amelia du Bois
 F2..... Medhanit (Medi) Desta
 M1..... Keegan Perry
 M2..... Terrence Bartlebaugh
 M3..... Hayden Polsky
 M4..... Matthew Dietrich

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



FRIDAY, APRIL 19–FRIDAY, APRIL 26, 2024
 KOGOD THEATRE

The performance will last approximately 90 minutes with no intermission

Please take this opportunity to silence your cell phones, and anything else that might beep or buzz. Photography and audio or video recording are prohibited. And finally, please take note of the nearest exit from the venue in case of emergency.

Are We At War Yet? (AWAWY) was written shortly after Russia began its first stage of invasion of Ukraine in 2014. Back then it felt like crossing a red line even though a great many lines had been crossed prior to that moment and, as we now know, it certainly wasn't the last red line that Putin would cross. Since the year 2000, when he first became a president, step by step and year by year, he built his version of the totalitarian, imperialistic Russia. This was a long and multi-layered project: the poison of hatred, lies, and the sense of national superiority was methodically injected into Russian society.

Playwright Mikhail Durnenkov is exploring how this poison works on both micro and macro levels, how it affects families and relationships, and how it slowly changes the country. George Orwell's kind of doublethink makes the minds of the TV anchor and his wife explode, making them live between two truths—the public and the personal ones. Two parents, scared for the life and well-being of their child, talk themselves into another Orwellian maxim: *war is peace*. A young teenage tech geek helps a mysterious company develop dangerous military software, without even recognizing what he is doing. The scariest feature of the script is that most characters, like that teenager, don't take notice of the effect that brainwashing has already had on their psyche, and don't feel how absurd they sound or behave. Other episodes, like the final one, serve as metaphors for larger geopolitical processes: Durnenkov translates the conflict between Russia and Ukraine into psychological realities of the domestic violence scene.

For me personally, a lot in this script reminds me of Bob Fosse's *Cabaret*, where politics is being represented through personal and vice-versa. It is also hard not to notice major similarities between early Nazi Germany and late-Putin Russia: both nations piqued by the loss of former power (doesn't matter whether real or perceived), are plagued by growing nationalism, and seek reclamation and revenge under the leadership of an insane tyrant.

What makes me truly sad is the fact that the play was written almost ten years ago, when Russian society might yet had a chance to change course, to wake up from this dangerous, rancid dream, and before the monstrous transformation we are witnessing today was truly, comprehensively complete.

Staging a play is, at a basic level, a process of translation and interpretation—even when the play is written and produced in the same language—a word on a page isn't the same thing as a word being said on stage. In the case of AWAWY, this translation involved the interpretation and juxtaposition of cultural realities, behavioral patterns, and habits. And even more so, it was about the translation of politics—and discovering the astonishing degree to which Russian political issues translate into and project onto the realities of America today. I'm afraid that we have found too many recognizable similarities. So, my only wish is that when watching the play and looking at its characters, the audience doesn't immediately think: "Oh, it's about *them*, it's not about *us*."

—Yury Urnov, director

It's Absurd, Isn't It?

February 2014 may be popularly remembered for the Sochi Winter Olympics, but it also included a declaration of war between Russia and Ukraine by means of an annexation of the Crimean Peninsula. The land is owned by Ukraine and occupied by many ethnic Russians who moved there during the reign of the Soviet Union. This event marked the first time a European nation annexed the territory of another since World War II, and it also inspired Russian playwright, Mikhail Durnenkov, to write *Are We At War Yet?*

In 2022, three years after the script was written, the Russo-Ukrainian War escalated with a full-scale invasion of Ukraine. After speaking out against the invasion, all of Durnenkov's plays were removed from theatres across Russia. Today, ten years after the outbreak of the initial war and writing of the script, this production is offering the UMD community a glimpse into a deeply complex conversation on Russia's relationships with Ukraine and the West, and the moral dilemmas civilians struggle with during war.

While this play is steeped in Russian culture, the structure lends itself to be universal. The play consists of twelve independent episodes, the characters have no names, and the scenes have no dates or identifiable events. This structure also allows two conversations to happen at once. One side is of civilian relationships affected by the pressure of war, the other side is ongoing relationships between Russia, Ukraine, and the West.

Much of the dramaturgical and directorial work of this script is in finding the threads between these wildly unique characters and moments. I'd like to offer you what we found:

The characters of this play are driven by an intense fear of the physical and moral implications of war. When a threat as big as the prospect of war looms, people grasp onto the things right in front of them, leading to intense reactions to the people in their immediate surroundings.

Beyond this fear, there is also an attachment to the way things have been, and the people or country that represents home. These characters are navigating their fear and searching for what's beneath. Some characters may find patriotic allegiance, a sense of responsibility to their families, and even genuine love.

Although the themes discussed are heavy, a frequent conversation in our rehearsals involved leaning into the absurd comedy of the stories. The absurdity of having to ask oneself the merits of leaving your entire home behind for a life you haven't planned, or being punished for a thought you didn't have are explored here as exactly what they sound like on paper. Hilarious.

I invite you to enjoy the spectacle, laugh at the jokes, and find your own reality in the absurdity of modern life.

—Hudson White, dramaturg

Terrence Bartlebaugh (M2 u/s), freshman theatre and vocal performance major. Creative and Performing Arts Scholar. UMD Credits: *The Prom* (Ensemble). Outside credits: *something rotten*, Montgomery College Summer Dinner Theatre; *Little Woman*, Montgomery College Summer Dinner Theatre.

Amelia du Bois (F1 u/s), freshman theater major, Outside credits: *Twelve Angry Women* (Juror 8), *Little Women* (Amy March), *Working The Musical* (House Wife), *Men On Boats* (Dunn, Powell), *The Complete Work Of William Shakespeare Abridged* (Narrator, Laertes).

Mars Burggraf (F2), third-year theatre and dance major. Creative and Performing Arts Scholar. Arts Scholars Alumni. UMD Credits include: *The Prom* (Emma Nolan) and *The Late Wedding* (Actor 3).

Kiefer Cure (M4), fourth-year theatre major and Banneker Key Scholar. Sound designer/composer, director, and performer. Recent acting credits include *Hamlet* (Hamlet), *The Book Club Play* (Will u/s), *As You Like it* (Touchstone), and *Little Women* (Mr. Lawrence u/s).

Medhanit (Medi) Desta (F2 u/s), sophomore theatre performance major. This is Medi's first UMD production. She is excited to be a part of this production. Outside credits: *A Midsummer Night's Dream* (Peter Quince).

Matthew Dietrich (M4 u/s), freshman theatre and psychology double major and University Honors student. UMD Credits: *The Addams Family* (Lucas u/s). Recent outside credits: *The Prom* (Barry), *Big Fish* (Edward), and *Beauty and the Beast* (Lumiere).

Cy Escalera (M2), senior theatre performance major. Theatre credits: *A Bicycle Country* (Pepe u/s), *Much Ado About Nothing* (Balthasar). Film/Animation credits: *Hyper City: Heist* (The Manager), *Right Road Lost* (Chris), *Navigation* (Ryley), *If Coral Had a Place* (Fernando).

Adam Hawley (Stage Manager), junior theatre major. Creative and Performing Arts Scholar. Recent Credits: *Hamlet*, The Maryland Shakespeare Players (Sound Designer), Fall MFA Dance Thesis Concert, UMD (Stage Manager), Props Carpentry Apprentice, Santa Fe Opera 2023, *The Book Club Play*, UMD (Assistant Stage Manager).

Heather Hernandez (Assistant Stage Manager), sophomore theatre major. Outside credits: *Cinderella*, Art Centric/Baltimore Center Stage (Deck Carp), *Sherk Jr.*, Young Artists of America (Assistant Stage Manager), *Incendiary*, Woolly Mammoth (Sound Board Operator), *We Could Be Heroes*, Howard Community College (Stage Manager).

Timothy Kelly (Projection Designer) is a second-year M.F.A. media design candidate and creative technologist from the UK. He's passionate about work that plays with form and sits at the intersection of performance, accessibility and technology. Selected credits: *Waffle House: The Musical*, *Andy's Summer Playhouse* (Projection Designer), *Trade* (Lighting and Projection Designer, UK Tour), *Antigone* (Lighting Designer and Production Manager, New Diorama, London, UK), *Electrolyte* (Lighting Designer, UK Tour).

Michael Kiley (Sound Designer and Original Music Composer). Off-Broadway: *School Pictures*, Playwrights Horizons. Regional: *Mr. Burns, A Post-Electric Play*, *Minor Character*, and *Twelfth Night*, The Wilma Theatre; *My Mama and the Full-Scale Invasion*, Woolly Mammoth Theatre; *Lusit Proxy*, The Play Company; *As You Like It*, *Hamlet*, *R&G are Dead*, The Acting Company; *Flyin' West*, Indiana Repertory Theatre. Dance: *Thank You for Coming: Attendance*, Faye Driscoll; *The Garden*, Nichole Canuso Dance Company. Original work: *Close Music for Bodies*, FringeArts; *As the Eyes of the Seahorse*, HERE Arts Center. GPS triggered soundwalks: *The Empty Air*, *Animina*, *Gridstone Devotional*, and *Trail Off*. Two-time winner, five-time nominee for Barrymore Awards, Helen Hayes Award nominee.

Amberley Kuo (F1), sophomore theatre performance major with LGBTQ+ studies minor. She wants to say hello to everyone who comes to see the show :) UMD credits: Fearless New Play Festival (*Violet/Beth*), *The Late Wedding* (Actor 3 u/s).

William Nash (M3) is very excited to be performing in his second theater MainStage production here at UMD! He would like to thank all of the faculty for their support and trust and his family and friends for their support as well. UMD Credits: *The Prom* (Nick), UMoves Undergraduate Concert 2023 (Internalization).

Keegan Perry (M1 u/s), freshman theatre and performance studies major. UMD Credits: *Dead Man's Cell Phone* (Mrs. Gottlieb). Previous Credits: *SpongeBob SquarePants: The Broadway Musical* (Squidward), *Comedy of Errors* (Egeon), *The Fantasticks* (Hucklebee).

Hayden Polsky (M3 u/s), first-year theatre and government/politics major. UMD credits: *The Prom* (Assistant Music Director). Favorite outside credits include: *Anastasia*, Cappies Award winner (Vlad), *She Loves Me* (Georg), *Newsies* (Davey), *The Addams Family* (Gomez), *Into the Woods* (Rapunzel's Prince).

Mike Riggs (Lighting Designer) is a mid-career designer pursuing an M.F.A. with a focus on teaching. His work on this production is dedicated to all of the fine artists who comprise TDPS.

Doni Rotunno (Costume Designer), first-year M.F.A. design candidate. UMD Credits: *Are We At War Yet?* (Costume Designer). Outside credits: *Henry IV Part I*, American University (Associate Costume Designer); *Orpheus and Eurydice*, Carolina Ballet (Makeup Designer); *Good News!*, Theresa Lang Theatre (Scenic Designer).

Amelia Talbot (Assistant Projection Designer), junior computer science and theatre major. Banneker/Key Scholar. UMD: UMoves Undergraduate Dance Concert (Media Designer), *Men On Boats* (Assistant Media Designer), Spring M.F.A. Dance Thesis Concert (Assistant Media Designer), *The Prom* (Mrs. Greene, Fight Captain). CSPAC Venue Technician.

Sophia Tepermeister (Scenic Designer) is a second-year M.F.A. candidate in scenic design at UMD. Originally from Boston, she received her B.F.A. in scenic design from Penn State University. Previous work includes: *Angels in America*, Penn State; *Men on Boats*, Penn State; *Daughters of Leda*, American University.

Yury Urnov (Director). Born in Moscow, Russia, Yury graduated from the Russian Academy of Theater Art (GITIS) in 2000. Since 2009, he has lived and worked in the United States. Currently, Yury serves as a co-artistic director of the Wilma Theater in Philadelphia, where his directing credits include *Twelfth Night*, *Minor Character* and *Mr. Burns, a Post-Electric Play*. Woolly Mammoth Theater has been Yury's first artistic home in America. Here, Yury directed *My Mama and the Full-Scale Invasion*, *KISS*, and *Marie Antoinette*. In 2009-2011, he was a Fulbright Scholar in Residence at Towson University, MD where he still teaches.

Hudson White (Dramaturg) is a junior theatre performance major. Credits include: *The Color of Guilt*, Howard Players (Director), *Seven Guitars*, Howard University (Set Crew Chief), *She Kills Monsters*, Howard Players (Lighting Designer), *Heathers*, Howard University (Set Crew Chief), *Stark Raving*, Howard Players (Camera Operator), *The 25th...Spelling Bee*, Howard University (Set Crew Chief).

Raymond Zajic (M1), a sophomore architecture and theater dual degree student. This is his first UMD performance and he is excited to work with everyone on *Are We At War Yet?*

ASSISTANT DIRECTOR, DESIGNERS AND STAGE MANAGERS

Assistant Director Hudson White
 Assistant Stage Manager Heather Hernandez
 Assistant Projection Designer Amelia Talbot

PRODUCTION MANAGEMENT

Assistant Director of Production and Operations Jennifer Schwartz
 Production and Operations Coordinator Devin Kohn
 Production and Events Coordinator Kate Wander

PRODUCTION

SCENIC

Technical Director Michael Driggers
 Scene Shop Coordinator Reuven Goren
 Lead Carpenter Earl Browne
 Carpenters Ella Gammel, Eliana Kindred, Sarah Mack,
 Maura Martin, Terence Ngwafor, Harsh Senjaliya, Sophia Tiedt
 Carpenter Graduate Students Trey Pope, David Wilson
 Student Carpenters Amberly Kuo, Precious Ogunsola

SCENIC PAINTING

Scenic Charge Coordinator Ann Chismar
 Graduate Students Thea Luo, Margarita Syrocheva
 Scenic Artists Aiden Galbraith, Nicole Panebianco
 Student Scenic Artists Mars Burggraf, Kayla Harvey-Ali,
 Layla Nordrum, Guinivere Roberts, Hudson White

PROPS

Prop Shop Manager Timothy Jones
 Prop Shop Artisan Tyra Bell
 Props Graduate Student Jonas Rimkunas
 Prop Shop Student Artisans Adam Hawley, Chris Lee,
 Charlotte "C" Macko, Seth Mohan, Robert Pang

VENUE OPERATIONS

Stage Crew Leads Steven Bronocco, Alexix Hayes, Cole Owens

TECHNOLOGY

Technology Shop Manager Jeffery Reckeweg

LIGHTING

Lighting Coordinator Carrie Barton
 Technology Shop Technician Cameron Smith
 Lead Electricians Max Abramovitz, Eli Bendel-Simso,
 Alex Bryan-Taff, Buruk Daniel, Isaac DeMarchi,
 Malory Hartman, James Newman,
 Liza Raney, Trey Wise
 Student Electricians Briana Bush, Mariah Faulkner,
 Jady Fine, Ella Gammel, Alana Isaac,
 Jerran Kowalski, Mel Mader, Royal Miller,
 Drew Okoye, Emily Pan, Erin Sanders, Ronak Shah,
 Pranav Shinde, Dylan Speiser, Amelia Talbot

PROJECTIONS

Projections Coordinator Zachary Rupp
 Projections Technician Cassandra Saulski

AUDIO

Assistant Manager of Audio James O'Connell

COSTUMES

Costume Shop Manager Jen Daszczyszak
 Assistant Costume Shop Manager and Crafts Lisa Burgess
 Costume Tailor and Draper Tessa Lew
 Costume Drapers MJ Hromek, Steven Simon
 First Hand Dennis Kitmore
 Costume Graduate Assistant Olivia O'Brien
 Costume Technicians Brooke Baney, Mackenzie Gardiner,
 Grace Guzman, Ilana Mongilio, Jasmine Voon
 Costume Student Crew Rachel Heney, Wendy Saltsburg, Morgan Smiley

SHOW CREW

Light Board Operator Kevin Volland
 Sound Board Operator Sophie Bagheri
 Projection Board Operator/Captioning Autumn Whetstone
 Dresser Nani Gildersleeve
 Dresser Miele Murray
 Dresser Aida Nyabingi
 Deck/Automation Drew Okoye
 Deck Elizabeth Enworom
 Deck Julia Smith

FACULTY

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

STAFF

Gabrielle Ching
 Crystal Gaston
 Isiah Johnson
 Devin Kohn
 Susan Miller
 Renee Nyack
 Jenn Schwartz
 Catalina Toala
 Kate Wander

GRADUATE STUDENTS

Ronya Lee Anderson
 Breeanah Breeden
 Kevin Clark
 Christina Collins
 Atiya Dorsey
 Eran Eads
 Yasmin Eubanks
 Britney Falcon
 Mariah Faulkner
 Mary Kate Ford
 Colin Franz
 Luis Garcia
 Leo Grierson
 Bailey Hammett
 August Henny
 Christian Henriquez
 Rebecca Janney
 Shartoya Jn. Baptiste
 Mher Kandoyan

Mina Kawahara
 Timothy Kelly
 Marissa Kennedy
 Jerran Kowalski
 Gerson Lanza
 Margaret Lapinski
 Christina Kouni Laverty
 Kaela Lawrence
 Rashonda Lazar
 Gianina Lockley
 Thea Luo
 Daniel Miramontes
 Scott Monnin
 Gavin Mosier
 Sofia Olivar
 Javier Padilla
 Peter Pattengill
 Kristopher Pourzal
 Mike Riggs
 Brandon Roak
 Jalen Rose
 Doni Rotunno
 Patrik Saunders
 James Sivert
 Angela Smith
 Rebecca Steinberg
 Melissa Sturges
 Margarita Syrocheva
 Sophia Tepermeister
 Cody Von Ruden
 Zoe Walders
 Caitlin Woods

