

UMD School of Theatre, Dance, and Performance Studies presents

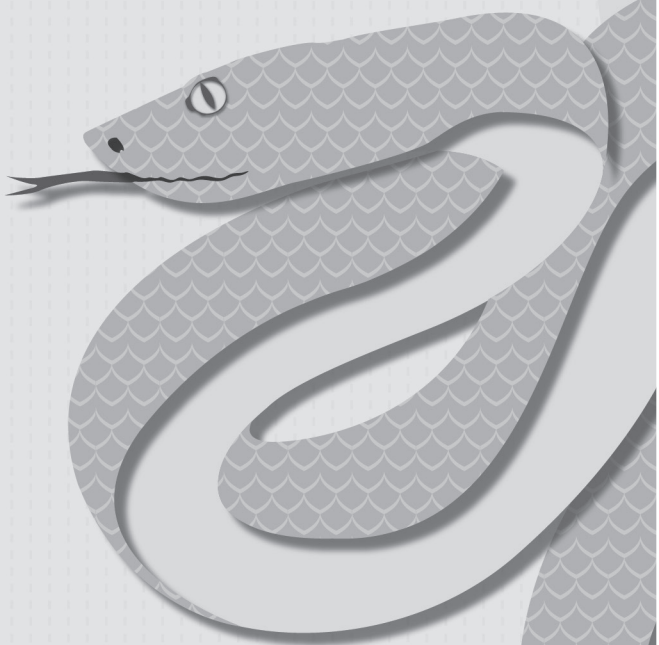
EURYDICE

by Sarah Ruhl

directed by Mitchell Hébert



SCHOOL OF
THEATRE, DANCE, &
PERFORMANCE STUDIES



February 9-17, 2018
KOGOD THEATRE
at The Clarice

ANTIGONE

by Sophocles
Translated by Brendan Kennelly
Lisa Nathans, director
KAY THEATRE
OCTOBER 6-13, 2017

MFA DANCE THESIS CONCERT

SHOOK
by LaTefia Bradley
ambiguous gaps
by Jen Graham
KOGOD THEATRE
OCTOBER 13-15, 2017

LOVE AND INFORMATION

by Caryl Churchill
Jennifer L. Nelson, director
KOGOD THEATRE
NOVEMBER 10-18, 2017

FACULTY DANCE CONCERT

Paul Jackson, director
DANCE THEATRE
DECEMBER 8-10, 2017

EURYDICE

by Sarah Ruhl
Mitchell Hébert, director
KOGOD THEATRE
FEBRUARY 9-17, 2018

MFA DANCE THESIS CONCERT

AKWANTUO: PLIGHT OF THE IMMIGRANT
by Mustapha Braimah
EQUINOXES AND SOLSTICES
by Allen Chunhui Xing
DANCE THEATRE
March 9-11, 2018

CLOVE

Written and directed by Paige Hernandez
KOGOD THEATRE
APRIL 27-MAY 5, 2018

UMOVES: UNDERGRADUATE DANCE CONCERT

Adriane Fang, director
DANCE THEATRE
MAY 4-6, 2018

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

EURYDICE
by Sarah Ruhl

Director.....	Mitchell Hébert
Choreographer.....	Kathy Gordon
Additional Movement.....	Mitchell Hébert
Musical Director.....	Aaron Bliden
Scenic Designer.....	Matthew Buttrey
Costume Designer.....	B. Benjamin Weigel
Lighting Designer.....	Peter Leibold VI
Sound Designer.....	Matthew M. Nielson
Projection Designer.....	Mark Costello
Dramaturg.....	Allison Hedges
Stage Manager.....	Sierra King

EURYDICE is presented by special
arrangement with SAMUEL FRENCH, INC.

This play was originally produced by Madison Repertory Theatre,
Madison, Wisconsin, August 29, 2003.
Richard Corley, Artistic Director, Tony Forman, Managing Director.
And subsequently produced by Berkeley Repertory Theatre in 2004.
Tony Taccone, Artistic Director, Susan Medak, Managing Director.
And Yale Repertory Theatre, James Bundy, Artistic Director,
Victoria Nolan, Managing Director.

Produced by Second Stage Theatre, New York, 2007,
Carole Rothman: Artistic Director.

EURYDICE is produced by special arrangement with Bruce Ostler,
BRET ADAMS, LTD., 448 West 44th Street, New York, NY 10036.

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CAST

Eurydice.....	Alicia Grace
Orpheus.....	Montana Monardes
Father.....	Alex Beveridge
Nasty Interesting Man/ Lord of the Underworld.....	Ivan Carlo
Big Stone.....	Grace M. Okpali
Little Stone.....	Noa Bass
Loud Stone.....	Adrianna David

UNDERSTUDIES

Eurydice.....	Jamie Bokman
Orpheus.....	Devin Kimmey
Father.....	Darien Djourabtchi
Nasty Interesting Man/ Lord of the Underworld.....	Michael Weiss
Big Stone.....	Dion Denisse Penaflor
Little Stone.....	Nina Parekh
Loud Stone.....	Maia Cayrus

*This performance will last approximately 90 minutes
with no intermission.*

**Lie back daughter, let your head
be tipped back in the cup of my hand.
Gently, and I will hold you. Spread
your arms wide, lie out on the stream
and look high at the gulls. A dead-
man's float is face down. You will dive
and swim soon enough where this tidewater
ebbs to the sea. Daughter, believe
me, when you tire on the long thrash
to your island, lie up, and survive.
As you float now, where I held you
and let go, remember when fear
cramps your heart what I told you:
lie gently and wide to the light-year
stars, lie back, and the sea will hold you.**

by Phillip Booth

The Language of Loss

How far would you go to retrieve something you have lost? What would be worth the journey? An item. A memory. An idea. A loved one. What would you be willing to give up in return?

Orpheus, the famed musician of Greek mythology, descended into the Underworld to reclaim his departed wife, Eurydice. The legend has captured public imagination for more than 2,500 years. The first full record of the story appeared in Latin in the first century BCE, when the Roman poet Virgil, famous for his epic *Aeneid*, immortalized Orpheus and Eurydice in Book IV of *The Georgics*. Ovid, another Roman poet (and Virgil's contemporary) subsequently included the Orpheus and Eurydice story in his collection of Greek and Roman legends titled *Metamorphoses*. Ovid battled fierce censorship of his work under the reign of Augustus and spent the last ten years of his life in exile from Rome. His *Metamorphoses* emphasizes themes of loss within ancient tales of physical and spiritual transformation.

Eurydice, Sarah Ruhl's dramatic revision of the Orpheus myth, is largely based on Ovid's retelling of the tale. At the heart of *Eurydice* is the same profound sense of loss that can be traced in Ovid's work: the loss of a loved one, loss of speech, loss of memory, and the loss of wholeness. Moreover, while the works of both Ovid and Ruhl powerfully address the motif of loss, they also explore the complexity and fragility of human connection. Ovid's version, however, like the majority of adaptations that followed, tells the story from Orpheus' perspective. He is the hero. Eurydice merely plays the part of poetic muse: the object of Orpheus' desire, adoration, and grief.

Ruhl repositions Eurydice as the heroine, shifting our focus to Eurydice's transformation and the dark forces of silence at work in her story. Silence is the force that threatens more than Eurydice's mortal life; it threatens her spirit, her identity, her memory. The danger is as strong on Earth as it is in the Underworld—Eurydice's vulnerability as a young woman on the verge of finding her voice and cultivating her own ideas makes her the target of a mysterious yet "interesting" man. She stands on the precipice of self-discovery. She will either embrace it, or fall. In the words of our heroine, "how do you say goodbye to yourself?"

Language is Eurydice's touchstone. It grounds her, and connects her with those she loves. As the play begins, we learn that her first love affair was with books, a passion shared and passed on by her father, who died when Eurydice was a young girl. While Orpheus pursues Eurydice, she is searching for the father she lost. The veil that separates the living from the dead mirrors the veil that separates every human being, no matter how much love there is between us. We can choose to lift the veil. Language is the key. The doorway is *listening*. From the start, Eurydice does not want Orpheus to adore her. She wants him to *listen* to her. Aside from their mutual affection, the one thing these lovers have in common is their desire for self-expression. For Orpheus, the outlet is music. For Eurydice, words.

This is the personal twist Sarah Ruhl brings to her retelling of the Orpheus and Eurydice story. In an interview with John Lahr for *The New Yorker*, Ruhl recalls a childhood ritual: every Saturday morning her father would take her and her sister out for a pancake breakfast and teach them a new word. He died in 1994 when Ruhl was just twenty years old. *Eurydice* is, in many ways, a love letter for her father. "I wanted to write something where I would be allowed to have a few more conversations with him," she told Wendy Weckwerth in an interview for *Theater*. "A myth exploring the underworld and the connection between the dead and the living was a way to negotiate that terrain."

Both Sarah Ruhl and Ovid used the transformative power of words to cope with the pain of loss. *Eurydice* reminds us that language can be a means of retrieving, if only symbolically, something precious to us, as Orpheus used music to bring Eurydice back to him.

— Allison Hedges, dramaturg

Diallo Adams (assistant stage manager) sophomore theatre major. Creativity member. Diallo is excited to participate in his first UMD production.

Noa Bass (Little Stone) recent transfer student and third-year theatre major. Outside credits: *Hyronomous A. Frog* (Gladiola), *A Midsummer Night's Dream* (Titania/Hippolyta), *Wonder of the World* (Cass), *As You Like It* (Phoebe).

Alex Beveridge (Father) senior theatre major. Creative and Performing Arts Scholar. UMD credits: *The Schooling of Bento Bonchev* (Bento), *Antigone* (First Guard). Outside credits: *Avenue Q* (Brian, Carroll Community College), *Into the Woods* (Milky White, Toby's Dinner Theatre).

Aaron Bliden (musical director) UMD credits: *The Amish Project* (musical director) *A Midsummer Night's Dream*. DC/Regional: *Hugo Ball* (Pointless), *Wild Sky* (Solas Nua), *Glassheart* (Rorschach Theatre), *A Very Pointless Holiday Spectacular* (Pointless Theatre Co.), *Minnie the Moocher* (Pointless Theatre Co.), *Please Listen* (Open Drawer), *Imagination Meltdown Adventure* (Pointless), *The Solar System Show* (Pointless Theatre Co.). Aaron is also an actor and a graduate of the University of Maryland's School of Theatre, Dance, and Performance Studies.

Jamie Bokman (Eurydice u/s) sophomore philosophy and theatre double major. UMD credits: *Antigone* (chorus, Antigone ID understudy). Outside credits: *Twelfth Night* (Viola), *It's a Wonderful Life* (Clarence Oddbody), *Sweeney Todd* (Mrs. Lovett).

Molly Boyle (assistant director) junior theatre major. Creative and Performing Arts Scholar. UMD: *Antigone* (Antigone ID), *The Amish Project* (Anna/Bill), *The Wild Party* (Sam, Queenie u/s). Outside credits: *This Is Our Youth* (Jessica), *Hairspray* (Tracy). Film: *Geographically Desirable* (Stacy).

Matthew Buttrey (scenic designer) third-year MFA candidate in scenic design. UMD scenic design credits: *Antigone*, *The Amish Project*, *The Importance of Being Earnest*. Outside credits: Olney Theatre Center: *Guys and Dolls* (assistant scenic designer); The Rio Las Vegas: *Penn & Teller* (assistant scenic designer); Mosaic Theatre Company DC: *Charm* (assistant scenic designer); The Muny St. Louis, MO: *Mamma Mia* (assistant scenic designer), *Newsies* (assistant scenic designer), *Aida* (assistant scenic designer).

Ivan Carlo (Nasty Interesting Man/ Lord of the Underworld) junior theatre performance major. Creative and Performing Arts Scholar. UMD credits: *Antigone* (Haemon), *The Importance of Being Earnest* (u/s), *The Schooling of Bento Bonchev* (u/s). DC AREA: Monumental Theatre Company: *Bonnie & Clyde*, ArtsCenteric: *Spring Awakening* (Melchior).

Maia Cayrus (Stone u/s) first-year theatre performance major. Outside credits: *Romeo and Juliet* (Juliet), *Lilly's Purple Plastic Purse* (Lilly), *The Corpse Bride* (Victoria), *Chicago* (Velma), *In the Heights* (ensemble).

Mark Costello (projection designer) third-year MFA candidate in projection design. UMD credits: *Antigone*, Fall 2016 MFA Dance Thesis Concert: *Full Circle: Bridging the Gap*, Fall 2016 Dance Thesis Concert: *Waking Darkness. Waiting Light., Tom in the Machine, Baltimore*, Fall 2015 Faculty Dance Concert: *rapture*. Mark created *My Life Has Been Like Water* as part of The School of Theatre, Dance, and Performance Studies' Second Season. Outside credits include: *Light Years* (Signature Theatre), *Broken Glass* (Theater J), *Alice in Wonderland* (National Players), *One Mile Radius Project* (Orange Grove Dance), *Bohemian Lights* (Live Source/HERE Arts Center).

Adrianna David (Loud Stone/Dance Captain) senior theatre and communications dual degree candidate. Co-Founder of Charities Angels 501(c)(3), *American Cheerleader Magazine's* 2011 Cheerleader of the Year, and MISS MARYLAND USA® 2017. TV credits: FOX, HBO, BET, Investigation Discovery, Oxygen network. @adriannac david.

Paul Deziel (assistant projection designer) second-year MFA candidate in projection design. Assistant credits: Fall 2016 MFA Dance Thesis Concert: *Full Circle: Bridging the Gap* (UMD), *Timon of Athens* (Folger Theater) *Baby Screams Miracle* (Woolly Mammoth), *Unelectable You* (The Second City & Slate), *This Is Modern Art* (Steppenwolf), *Spill* (TimeLine Theatre), *Grounded* (American Blues Theater). Pauldeziel.com.

Darien Djourabtchi (Father u/s) junior theatre major. UMD credits: *Love and Information* (ensemble), The Weekday Players: *Plan A, Rinse Wash Repeat*, TDPS New Play Workshop - *Suckers*. Outside credits: *Aida* (Mereb), *Shrek: The Musical* (Donkey), *Les Misérables* (ensemble).

Alexa Duimstra (assistant costume designer) is a third-year MFA candidate in costume design. She designed *Antigone*, Fall 2016 MFA Dance Thesis Concert: *Render Edit*, and *Troilus and Cressida* at UMD. Other recent work include *Candide* at Gallaudet University and Flying V Theatre's *Be Awesome: A Theatrical Mixtape of the gos*.

Kathy Gordon (choreographer) Six-year Senior Company Member and Teaching Artist at Synetic Theater Company. Helen Hayes Award Recipient: *Twelfth Night* (Synetic Theater). Founder/Choreographer *K.G.Dance*. Choreography credits include: *Dolly Project* (The Barrow Group, NYC); *Welcome to the Family* (TEDx MidAtlantic); *Seneca the Library Mouse* (Gala Hispanic Theater); *The Bridges of Madison County* (Red Branch Theater); *19* (Through The 4th Wall Productions); *Spring Dance Project* (Dance Loft on 14th); *Dark Night Showcase* (Synetic Theater). Upcoming: *TBD Immersive* (Dupont Underground); *Rite of Spring* (Pointless Theater Company); *100 DAYS* (INTERSECTIONS Festival); *Judy Moody & Stink* (Adventure Theater); *The Trial* (Synetic Theater 1/17/18-Actor).

Alicia Grace (Eurydice) senior theatre major. Creative and Performing Arts Scholar. UMD credits: *Love and Information* (Ensemble), *The Importance of Being Earnest* (Gwendolen), Second Season's *B.W.A: Black Women Anonymous* (assistant costume designer), *The Call* (Drea).

Emma Lou Hébert (assistant choreographer) Graduate of the University of Maryland Department of Theatre, Dance, and Performance Studies. Recent credits: *Hooded: Or, Being Black For Dummies*, Mosaic Theatre; *100 Days*, KG Dance; *The Pillowman*, Forum Theatre; *Dante's Inferno*, Synetic Theatre; *She Kills Monsters*, Rorschach Theatre; *A Happenstance Circus*, Happenstance Theatre.

Mitchell Hébert (director) Directing: *The Amish Project* UMD/TDPS, co-directed *A Midsummer Night's Dream*, which was performed at both UMD/TDPS and The National Academy of Chinese Theatre Arts, in Beijing, China. *Cat on a Hot Tin Roof* and *Glengarry Glen Ross* at Round House Theatre, *The Illusion* at Forum Theatre, *Rabbit Hole* at Olney Theatre Center. Acting: Roy Cohn in *Angels in America* parts 1 & 2, a co-production with Round House Theatre and Olney Theatre Center. He has received Helen Hayes Awards for acting (*After the Fall*, Theatre J) and directing (*Glengarry Glen Ross* at Round House Theatre).

Allison Hedges (dramaturg) is a second-year PhD student in theatre and performance studies. As an actor and assistant director, Allison has worked with Delaware Theatre Company, Kalliope Stage, Women's Ensemble Theatre Company, and Philadelphia Area Repertory Theatre. She received her BA in Drama from New York University's Gallatin School and her MLA in Ancient Studies from the University of Pennsylvania. *Eurydice* marks her dramaturgical debut. Other UMD credits: *Prometheus Unbound*.

Devin Kimmey (Orpheus u/s) senior mechanical engineering major. Outside credits: *Oklahoma!* (Ali Hakim), *The Little Mermaid* (Flounder), *Joseph and The Amazing Technicolor Dreamcoat* (Simeon), *Hairspray* (Link Larkin).

Sierra King (stage manager) senior theatre major. UMD credits: Fall 2017 MFA Dance Thesis Concert: *Shook* (stage manager), Fall 2016 MFA Dance Thesis Concert (assistant stage manager), *The Amish Project* (assistant stage manager), *UMoves: Undergraduate Dance Concert 2017* (run crew).

Peter Leibold VI (lighting designer) is a second-year MFA candidate in lighting design. His work at UMD includes *SHOOK*, *The Rape of Lucretia*, *Parks of Roses*, *Rising*, and *The One Mile Radius Project*. Outside Maryland, he was the Resident Lighting Designer at Sierra Repertory Theatre in Sonora, CA for three years and worked on over thirty productions. www.PeterLeibold.com

Sam Mauceri (assistant director) Graduate of University of Maryland's School of Theatre, Dance, and Performance Studies. Directing: *Alumni Play Commissions*, NextNOW Fest 2017; *Normal/Magic*, Capital Fringe Festival & Atlas INTERSECTIONS Festival. Assistant directing: *Cat on a Hot Tin Roof*, Round House Theatre (Director: Mitchell Hébert).

Montana Monardes (Orpheus) senior theatre major. Co-Artistic Director of Kreativity Diversity Troupe. Creative and Performing Arts Scholar. UMD Credits: *Love and Information* (ensemble), *The Importance of Being Earnest* (Algernon), *The Wild Party* (Oscar, Burrs u/s), *Troilus and Cressida* (Aeneas), *Tartuffe* (Damis).

Matthew M. Nielson (sound designer) Regional Theatre: Arena Stage, Ford's Theatre, Kennedy Center, Baltimore Center Stage, Smithsonian Institution, Cincinnati Playhouse, Portland Center Stage, Milwaukee Rep, St. Louis Rep, Delaware Theatre, Philadelphia Theatre, Barrington Stage, Studio Theatre, Signature Theatre, Woolly Mammoth, Round House Theatre, Theater Alliance, Olney Theatre. Orchestration & Arrangements for a regional tour of *Peter and the Starcatcher*. Off-Broadway: Public Theater, Lincoln Center, 59E59. Film/TV: *Those Who Wait*, *Elbow Grease*, *Blue*, *From Hell to Here*, *Death in Time*, *The Long Road*, *Epix Drive-In*, UFC on FOX, NBC Sports. Awards: Multiple Helen Hayes Awards, Film Festival Awards. Additional: Wrote and produced audio series *Troublesome Gap*, runs a production music library and audio post-production house for film/TV. *CuriousMusic.com*.

Grace M. Okpali (Big Stone) senior biology and dance major. College of Mathematics and Natural Sciences Scholar and College Park Scholar. Upcoming UMD credits: *UMoves: Undergraduate Dance Concert 2018* (dancer in *Untitled*). Outside credits: *Skirt The Wall* (dancer), *Chromonauts* (understudy). Training: Joy of Motion, Dance Place DC, DCX Member.

Nina Parekh (Stone u/s) sophomore psychology and theatre double degree. College Park Scholars, Global Public Health. Creative and Performing Arts Scholar. UMD credits: *The Weekday Players' Steakhouse* (Lisa), *Love and Information* (Ensemble), Maryland Shakespeare Players' *Romeo and Juliet* (Lady Capulet).

Dion Denisse Penaflo (Stone u/s) sophomore anthropology and theatre double major. Member of Kreativitiy Diversity Troupe. UMD credits: *Second Season's Dust of the Earth* (Gabriel), *Prometheus Unbound* (Fury, Spirit).

B. Benjamin Weigel (costume designer) Previous UMD designs include *The Schooling of Bento Bonchev*. Upcoming designs include Maryland Opera Studio's *Dialogues of the Carmelites*. 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.

Maria Claudia Viera (assistant stage manager) junior theatre and marketing major. Stringer Foundation scholar. UMD credits: *Antigone* (Girl & Chorus), *The Importance of Being Earnest* (Jack u/s), *New Visions/New Voices* (Jinks), *Second Season: Another Side of You* and *Akwantuo: The Journey* (assistant stage manager).

Michael Weiss (Nasty Interesting Man/ Lord of the Underworld u/s) freshman theatre major. Honors Humanities member, Presidential Scholar. Outside credits: Silhouette Stages: *Legally Blonde* (ensemble/ Grandmaster Chad), Star Ltd.: *Drowsy Chaperone*, (Adolpho), *How to Succeed in Business Without Really Trying* (Mr. Bratt).

Assistant Directors, Designers, and Stage Managers

Assistant Directors Molly Boyle, Sam Mauceri

Assistant Choreographer Emma Lou Hébert

Assistant Costume Designer Alexa Duimstra

Assistant Lighting Designer Dylan Uremovich

Assistant Projection Designer Paul Deziel

Assistant Stage Managers Diallo Adams, Maria Claudia Viera

BUILD/LOAD-IN CREW

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Draper Dorothy Driggers

First Hand Amy Vander Staay

Wardrobe Supervisor Moyenda Kulemeka

Stitchers Hana Huie, Abigail Reno, Andrew Smith, Paige Weiss

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Lighting Supervisor Cassandra Saulski

Production Technology Crew Cody Petenbrink, Daniel Smeriglio, Logan Thigpen, John Ward, Jack Warner, Adam Whitmer

Production Technology Student Crew Sam Biuk, Zavar Blackledge,

Eleanor Cromwell, Parker Damm, Karen Dolle, Jake Facius,

Scottie Hanna, Lara LePore, Nasia Nguyen, Dayanara Padilla,

Christian Preziosi, Jason Rivera, Cameron Smith, Taylor Stokes,

Noah Zwick

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Prop Shop Graduate Assistant Shane Reid

Prop Shop Student Workers Karen Dolle, Georgina Gabbidon,

Dion Denisse Penaflor, Caroline Tyson

Properties Student Crew Merissa Collins, Diamond Fisher,

Sydney Lemelin

Paints

Assistant Scenic Artists Kristin Brain, Bobbie Carter Dewhurst,

Bridget Willingham

Student Scenic Painters Katie Arnold, Alex Beveridge, Amber Chabus,

Adrian Gusky, Sydney Morrison, Trehana Riley

Scenic

Set Construction Crew William Babin, Kaitlin Graham, John Hobson,

Devin Kohn, Alex Miletich, Ruth Shatkay, Liezel Werner,

Charlie Youngmann, Noah Zwick

Student Set Construction Crew Kelli Barfield, Whitney Geohagan,

April Monu

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Light Board Operator Malory Hartman

Projection Board Operator Cliff Green

Sound Board Operator Christian Preziosi

Run Crew Sam Biuk, Patrick Joy

Microphone Tech Radcliffe Adler

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FAEDRA CHATARD CARPENTER

Director of Undergraduate Studies

JAMES HARDING

Head of MA/PhD Theatre Scholarship and Performance Studies; Head of History/Theory

MISHA KACHMAN

Head of MFA in Design

ESTHER KIM LEE

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ALVIN MAYES

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SCOT REESE

Head of Theatre Performance

PATRIK WIDRIG

Head of MFA Dance

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FAEDRA CARPENTER

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DANIEL CONWAY

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and Dance Ethnography**ADRIANE FANG**

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LESLIE FELBAIN

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HELEN Q. HUANG

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PAUL D. JACKSON

Production and Lighting Design

MISHA KACHMAN

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ESTHER KIM LEE

Asian American Theatre

BRIAN MacDEVITT

Lighting Design

CAITLIN MARSHALL

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ALVIN MAYES

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DANIEL WAGNER

Professor Emeritus

ANNE WARREN

Professor Emerita

ALCINE WILTZ

Professor Emeritus

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LECTURERS**ANDREW CISSNA**

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AARON CROMIE

Puppetry

MICHAEL DRIGGERS

Technical Production

MATTHEW GARDINER

Visual Design

HEATHER C. JACKSON

Costume Design Support

TESSA LEW

Costume Construction

CAITLIN MARSHALL

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JENNIFER RING

Presentation and Communication

VICTORY STOCKER

Accompanist Dance

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AND FELLOWS**

Kristen P. Ahern, Ronya-Lee Anderson, Christina Banalopolou, LaTefia Bradley, Mustapha Braimah, Olivia Brann, Christopher Brusberg, Matthew Buttrey, Stacey Carlson, Jeannette Christensen, Po-Hsien Chu, Alexandra Kelly Colburn, Mark Costello, Patrick Crowley, Paul Deziel, Heidi Dinkler, Alexa Dumstra, Jordan Ealey, Amanda Fair, Ryan Fox, Lauren Gallup, Jenna Gerdsen, Brittany Ginder, Jennifer Graham, Leslie Gray, Grace Guarniere, Christine Hands, Kioumars Haeri, Allison Hedges, Tyler Herald, Kelley Holley, Yunpu Hu, Mariama Law, Peter Leibold VI, Gianna Lockley, Emily Lotz, Alvaro Maldonado, Christen Mandracchia, Sudesh Mantillake, Brandi Martin, Richard Oullette, Otis Ramsey-Zoe, Leticia Ridley, Victoria Scrimmer, Fraser Stevens, Shawn Stone, Dylan Uremovich, Kiana Vincenty, Jonelle Walker, B. Benjamin Weigel, Allen Xing



Cast of TDPS' Spring 2017 production, *The Importance of Being Earnest*. Photo by Geoff Sheil.

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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.