UMD SCHOOL OF THEATRE, DANCE, AND PERFORMANCE STUDIES PRESENTS
WAKING DARKNESS. WAITING LIGHT.
MFA DANCE THESIS CONCERT BY COLETTE KROGOL AND MATT REEVES

October 7-9, 2016
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
Scot Reese and Alvin Mayes, 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
by Oscar Wilde
Amber McGinnis Jackson, director
KOGOD THEATRE
FEBRUARY 10-18, 2017

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

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

UMOVES: UNDERGRADUATE DANCE CONCERT
Christopher K. Morgan, director
DANCE THEATRE
MAY 5-7, 2017
WAKING DARKNESS. WAITING LIGHT.
by Colette Krogol and Matt Reeves

Choreographers .................................. Colette Krogol and Matt Reeves
Composer ....................................................... Dylan Glatthorn
Sound Designer .................................................... Jeff Dorfman
Costume Designer .............................................. Robert Croghan
Lighting Designer .............................................. Connor Dreibelbis
Projection Designer ............................................. Mark Costello
Carpentry Designer .......................................... Arman Mizani
Stage Manager .................................................. Tarythe Albrecht
Performers ...................................................... Robin Neveu Brown, Jonathan Hsu, Colette Krogol, Matt Reeves

This performance will last approximately 70 minutes with no intermission.

VIDEO OR AUDIO RECORDING OF THE PRODUCTION IS STRICTLY PROHIBITED.
We are eternally grateful for the mentorship and guidance that the UMD Dance Faculty has offered us throughout our tenure. You have helped us grow as humans, artists, advocates, and teachers. A special thank you to the entire production team especially to Cary Gillett and Cate Barger for always keeping this process up and running. A huge Thank You! to our dedicated and talented collaborators/performers and designers for spending countless hours embracing our process. We couldn’t have done it without you! Also thank you to the amazing Clarice staff for supporting our wildest endeavors and ideas. Sarah Oppenheim and Chris Law, the other half of our cohort family, the biggest metaphorical spike tape hug goes out to the two of you. A special and profound Thanks to our Thesis Chairs, Patrik Widrig and Miriam Phillips, and the rest of our Thesis committees - Sara Pearson, Karen Kohn Bradley, and Christopher K. Morgan for encouraging us to dream. Our hearts are overflowing with gratitude, *Nadando y Nadando to another place.*

-Colette Krogol and Matt Reeves, choreographers

Special thanks also to the Aquatics staff at the UMD Eppley Center, especially Yvonne Taylor and Matt Clair.
This piece speaks to the recurring dreams that tear through our homes awakening us from our sleep. Not necessarily nightmares but dreams, vivid ones. We can always find the taste in our mouths and the smell in our lungs for hours afterwards. These dreams are our bridge to the stories that we have been told since we were young and the places we’ve never touched.

We would like to invite you into the dark and into the places we don’t always see but often times feel.

We invite you to wait, patiently and impatiently. We invite you to wait and then continue to wait.

We have waited for 55 years.
We wait for others.
We wait for help.
We wait to come.
We wait to return.
We wade in the water.
We wait.
And will continue to wait.
And still nothing

We are the dreams.
We are the weight.
We are the bearers.
We are...
Nadando y Nadando to another place...
Another place...
I remember.
Colette Krogol and Matt Reeves (choreographers), are choreographers, dancers, filmmakers, and teaching artists. They hold Bachelors of Fine Arts in Dance from the University of Florida and together are the Artistic Directors of Orange Grove Dance, a multimedia dance company that creates visually athletic experiences through the lenses of dance, film, and design. Currently, they reside in the DC area and are pursuing MFA’s in Dance at The University of Maryland. As Orange Grove Dance, they have taught master classes and workshops, as well as set repertory across the United States and Europe. Their work has been produced and presented extensively nationally and internationally with their most recent work being performed and exhibited in Spain, Italy, Finland, Iceland, Scotland, The Netherlands, and Israel. This season they are one of The Clarice’s NextLOOK artists with their work One Mile-Radius Project: Experiencing Space Differently at Joe’s Movement Emporium in April. They have performed with Neta Dance Company, Mark Dendy Dance Theater, Diavolo, David Dorfman, Gabrielle Lansner, danceTactics, and The National Yiddish Theatre. They would like to thank their families for their endless love and support and the UMD Dance Faculty for their dedicated and inspiring mentorship. For more visit orangegrovedance.com

Tarythe Albrecht (stage manager) graduated from the University of Maryland, summa cum laude in 2010. Select stage management credits: Lounge Regime, Of Land and Sea, and New Visions/New Voices (Kennedy Center); The Great One-Man Commedia Epic (Faction of Fools); Hauntings and Invoking Justice (UMD). Tarythe has also worked for UpRooted Dance, Maida Withers Dance Construction Company, Round House Theatre, and Wolf Trap, among others.

Robin Neveu Brown (performer) holds an MFA in dance from UMD and is a Washington DC area dancer, choreographer, teaching artist, Certified Movement Analyst, somatic practitioner, and Pilates instructor. She is Artist-in-Residence at University of Maryland Baltimore County and currently dances with PEARSONWIDRIG DANCETHEATER, Orange Grove Dance, and Heart Stück Bernie. She has performed, taught, and choreographed throughout the United States and abroad in Russia, Albania, and Italy. Robin is the co-artistic director of Red Key Dance Theatre, creating physical/visceral/cerebral performance works centered around visual stories and their tellers with her collaborator and husband, Kevin Alan Brown.

Mark Costello (projection designer), second-year MFA candidate in projection design. UMD credits: Baltimore, Tom in the Machine, rapture. Outside credits include Girl Versus Corinth (Capital Fringe/ Joe’s Pub, Special Award in Projections, DCMetroTheaterArts), Live Source’s Bohemian Lights (Pregones/HERE Arts Center), Decoda’s Line and Expression (Metropolitan Museum of Art), Mr. Confidential (NYMF, Signature Theatre). Founding member of Merkins, Daniello & Sons.
Robert Croghan (costume designer), graduated with his MFA from UMD in 2015. Recent design credits include: Urinetown (Constellation Theatre), Jumanji (Adventure Theatre), El Paso Blue (GALA Hispanic Theatre), When January Feels Like Summer (Mosaic Theatre), The Pillowman (Forum Theatre), The Cripple of Inishmaan (Scena Theatre - Helen Hayes award nomination). Robert’s upcoming productions include: The Miraculous Journey of Edward Tulane (Imagination Stage) and Black Side of the Moon (Woolly Mammoth Theatre). Some of Robert’s assistant/associate design credits include: The Lion in Winter (Guthrie Theatre), Machinal (2013 Broadway Revival), Godspell (2011 Broadway Revival), Shrek the Musical (Broadway).

Jeff Dorfman (sound designer), freelance sound designer based in Washington, D.C. He has studied theatre at SUNY Buffalo and University of Maryland, College Park. Jeff utilizes his background in music, composition, and theatre arts in order to immerse the audience in worlds of imagination. He could not function as a theatre artist without his inspiration, Leigh-Ann. Recent work includes Dance Place: Sacred/Profane; Studio Theatre: Out of Silence; Kennedy Center Millennium Stage: Grains; CenterStage: Cyborg Suites: Singular Feminine Possessive; Olney Theatre Center: Once on this Island, Cinderella, Over The Tavern, Sleuth, The Sound Of Music, Cinderella, Angel Street, King & I; UMD: CollideScope: Adventures in Pre- and Post-Racial America, Sandwalk, MFA in Performance: Festival of New Work: Way In; www.jeffreydorfmandesign.com.


Dylan Glatthorn (composer), composer and lyricist for stage and film currently residing in New York City. He has written music for Nickelodeon, Oakley, Alessi, and PBS. Recipient of the Clive Davis Award for Excellence in Music in Film, Best Original Score at First Run Film Festival, Mensa’s Grosswirth-Salny Scholarship, and two-time recipient of the Alan Menken Award. Original musicals: Edison, Republic (Eugene O’Neill Musical Theater Conference finalist), and The Way It Goes. Music director and arranger for Alexa Green’s So Good, recently released on Broadway Records. Dylan is a proud member of both ASCAP and The Dramatists Guild of America, Inc. Website: http://dylanglatthorn.com/ IMDb: http://www.imdb.com/name/nm4490064/
Jonathan Hsu (performer), recent graduate from the University of Maryland with a dual degree in dance and kinesiology. Currently performing, teaching, and creating media content (photography, videography, and projection design) in the DMV. UMD credits: Spring Awakening (Elemental), The Lost World (Apatasaurus), If Only I Knew (dancer). Other performances include trips to Russia, Cuba, and the Kennedy Center with PEARSONWIDRIG DANCETHEATER, San Diego Civic Theater and Historic Lincoln Theater with Culture Shock DC, and Give Kids the World with VF Dance. Projection designs include: Bare (Devin Seldon), The Mind’s Eye (Jessa Hudock), and Analog (Sarah Ewing).

Arman Mizani (Carpentry Designer) A long time ago, when he was an undergraduate, Arman made a lot of dust and sparks in the CSPAC scene shop. He can’t remember the specific shows he worked on but remembers skimming foam columns with plaster and welding staircases. Today he lives and works in Baltimore, MD. He found an awesome tribe of do-gooders at the Station North Tool Library and now runs their in-house furniture company/workforce development program, Surface Project. He’s honored and excited to have been asked to contribute to Waking Darkness. Waiting Light. Much love to Matt and Colette.


Abigail Wasserman (assistant stage manager), junior theatre and English double major. UMD credits: Troilus and Cressida (ASM), Second Season’s Ghetto Symphony (ASM), Outside credits: Urinetown, Monumental Theatre Company (ASM intern).
ASSISTANT DESIGNERS AND STAGE MANAGERS

Assistant Projection Designer Nitsan Scharf
Assistant Stage Manager Abigail Wasserman

BUILD/LOAD-IN CREW

COSTUMES
Draper Dorothy Driggers
Stitchers Monica Albizo, Summer Brown, Aitana Garrison,
Jennifer Kasnadi, Moyenda Kulemeka, Sanya Oluwafemi

PRODUCTION TECHNOLOGY
Lighting Crew Agyeiwaa Asante, Charles Boulton, Sam Elmore,
Tehuti Miles, Anders Tighe

PROPERTIES
Prop Shop Over Hire Lauren Chilton, Andrea Moore, Samina Vieth
Prop Shop Graduate Assistant Katie Stepanek
Prop Shop Student Workers Rachel Grandizio, Sydney Morrison,
James Stubbs
Student Crew Kristen El-Yaouti, Sarah Hirsch, Jameelah Johnson,
Chelsey McClaughlin, Gabriel Metzger, Sydney Morrison

PAINTS
Assistant Scenic Artist Kristin Brain, Lisa Dreibelbis
Student Scenic Painters Alex Beveridge, Hannah Donaldson, Nikki Lust, Sofia Moustahfid

SCENE SHOP
Set Construction Crew Mike Delaney, Ryan Harvey, Devin Kohn,
Grant McFarland, Ruth Shatkay
Student Set Construction Crew Karen Dolle, Sam Elmore, Robert Gandy, Jr., Lilia Hinojosa

SHOW CREW
Wardrobe Supervisor Moyenda Kulemeka
Dressers Caren Bermudez, Sarah Hirsch
Light Board Operator George Srouji
Sound Board Operator Adrianna David
Projection Operator Hassan Juma
Run Crew Montray Jones, Nikki Lust
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
Mitchell Hébert Acting and Directing
Franklin J. Hildy Theatre History and Theory
Helen Q. Huang Costume Design
Paul D. Jackson Dance 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 Professor 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
Cate O. Barger Technical Production
Susan Chiang Costume Construction
Ann Chismar Scene Painting
Paige Hathaway CAD Design and CAD Lab Supervisor
Kelsey Hunt Costume Design Support
Raye Leith Figure Drawing
Khalid Long Black Theatre and Performance
Maria Mané Rebelo-Plaut Ballet
Matthew Wharton Production Technology
Andrew White Teaching Theatre

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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