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The Clarice is Building the Future of the Arts Now!

The Clarice Smith Performing Arts Center is the thriving center of Performing Arts at Maryland.

Within The Clarice, you will find creative partners committed to engaging audiences in new experiences and inspiring fresh voices of artistic expression. These partners break through traditional boundaries in art-making and audience experience.

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SCHOOL OF THEATRE, DANCE, AND PERFORMANCE STUDIES
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INTIMATE APPAREL
by Lynn Nottage I Jennifer L. Nelson, director
KAY THEATRE
OCTOBER 9-17, 2015

Baltimore
Big Ten New Play Initiative
by Kirsten Greenidge
Leslie Felbain, director
KAY THEATRE
FEBRUARY 26 – MARCH 5, 2016

MFA DANCE THESIS CONCERT
OCTAVIA’S BROOD: RIDING THE OX HOME
by Meghan Abadoo
NYAM CHIEM
by Sinclair Ogaga Emoghene
DANCE THEATRE
OCTOBER 15 & 16, 2015

MFA DANCE THESIS CONCERT
HAUNTINGS
by Julia Smith
INVOKING JUSTICE
by Curtis Stedge
KOGOD THEATRE
MARCH 10 & 11, 2016

TARTUFFE
by Molière
translated by Richard Wilbur
Lee Mikeska Gardner, director
KOGOD THEATRE
NOVEMBER 6-14, 2015

NEW VISIONS/
NEW VOICES 2016
INTERNATIONAL PLAYWRIGHTS' INTENSIVE
A Partnership between The Kennedy Center and the School of Theatre, Dance, and Performance Studies at the University of Maryland
Scot Reese, director
KOGOD THEATRE
APRIL 29 & 30, 2016

FACULTY DANCE CONCERT
MOVING PERSPECTIVES
Adriane Fang, director
Alvin Mayes, Sara Pearson,
Sam Speis, Patrik Widrig, choreographers
DANCE THEATRE
NOVEMBER 12-14, 2015

UNDERGRADUATE DANCE CONCERT
UMOVES
Patrik Widrig, director
DANCE THEATRE
MAY 6-8, 2016

TROILUS AND CRESSIDA
by William Shakespeare
Matthew R. Wilson, director
KOGOD THEATRE
FEBRUARY 12-20, 2016
TROILUS AND CRESSIDA

A PLAY BY WILLIAM SHAKESPEARE
ADAPTED AND EDITED BY MATTHEW R. WILSON

FEBRUARY 12-20, 2016
School of Theatre, Dance, and Performance Studies
Leigh Wilson Smiley, Producing Director

TROILUS AND CRESSIDA
by William Shakespeare
Adapted and Edited by Matthew R. Wilson

February 12–20, 2016
ROBERT & ARLENE KOGOD THEATRE

Director            Matthew R. Wilson*
Scenic Designer     April Joy Vester
Costume Designer    Alexa Duimstra
Lighting Designer   Connor Dreibelbis
Composer/Sound Designer Patrick Calhoun
Voice and Text Coach Mary Coy
Dramaturg           Sara Thompson
Stage Manager       Sam Reilly

*Member, Stage Directors and Choreographers Society
TROILUS AND CRESSIDA: CAST LISTING

TROJANS:

Priam, Leader of Troy
Hector, Priam’s son, Troy’s best fighter
Paris, Priam’s son who has won Helen
Troilus, Priam’s son, in love with Cressida
Deiphobus, Priam’s son
Helenus, Priam’s son
Margarelon, Priam’s bastard son
Philomela, musician
Aeneas, general, subject of Virgil’s Aeneid
Antenor, warrior
Andromache, Hector’s faithful wife
Cassandra, princess and ignored prophetess
Cressida, daughter of Calchas
Calchas, Cressida’s absentee father who defects to Greece
Pandarus, Cressida’s uncle and questionable guardian
Alexandra, Cressida’s friend

Greeks:

Agamemnon, Commander of the Greeks
Menelaus, Agamemnon’s brother, Helen’s rightful husband
Achilles, Greece’s best warrior, subject of Homer’s Iliad
Patroclus, Achilles’s lover
Ajax, a mighty Greek warrior
Ulysses, a clever general,
  also known as Odysseus and subject of Homer’s Odyssey
Nestor, an aged Greek general
Diomedes, Greek warrior, later Cressida’s lover
Thersites, a scurrilous Greek
Myrmidons, Achilles’s gang of mercenary thugs

Helen, Menelaus’s wife, now with Paris in Troy

Scene: The Trojan War, mid-13th century BCE.

The performance will last approximately
2 hours and 30 minutes with one 15-minute intermission.

Video and/or audio recording of the production is strictly prohibited.
“In Troy there lies the scene,” but the scene of what exactly?

The early publications of the play disagree on whether it should be called a History or a Tragedy, and one preface raves that the play is a Comedy on par with “the best comedy in Terrence or Plautus.” So ... Troilus and Cressida: Comedny, History or Tragedy?

Clearly the issue is not so simple. T&C’s poetry is beautiful; the philosophy is profound; but the action and subject matter are bawdy, sweaty and often downright silly. Shakespeare defies artistic categorization and proves that art, myth and life rarely fit under the tidy labels we ascribe to them.

T&C’s themes are as lofty as love and war, but its central question is Merit: What’s worth fighting for? What’s worth dying for? Are some things truly worthy, or are they just sold at market value? Does glory last, or does popularity merely cycle in 15 minutes of fame as “the present eye praises the present object”? How can we count on what’s Good, True or Beautiful?

This play is not a straight-faced exaltation of classic heroes, nor is it an all-out mockery. These characters are surrounded by absurdity but find startling moments of clarity, profundity and wonder. They are not utterly foolish; they are merely immature, easily distracted and not always capable of living up to their own larger-than-life names.

But Ilium is a place where names are essential and where titles and categories stick once applied. It is a place with no past and no future, but only the ever-so-crucial present. Here, the most magnificent warrior in history is the guy whose aristeia occurs today, and the greatest lovers the world has ever known are the couple that hooks up tonight. In this world, image is everything, and people are lumped into categories based on surface appearance. You could call it legendary, but to me it sounds like high school. These characters are adolescents cast as icons. They can be remarkably human, but in public they play mere caricatures of themselves.

For millennia, artists, audiences and scholars have recreated the world of the Trojan War to suit their liking. This is our Ilium, a place somewhere between Classicism and Class of ’15. The swords are plastic, but the deaths are all too real. The fighting is fierce, and your armor is nothing more than a jersey bearing your too-big name.

But despite the merciless, adolescent lens through which we humans divide the world into teams, image isn’t everything, categorization is a false endeavor and there are always more than two sides to every story. Keep that in mind as you journey back to the Trojan War ... or back to high school Homecoming. It’s a place where lives are on the line, but the only questions we bother asking are ... 

Who will get the girl? and Can our side kick their side’s ass?

— Matthew R. Wilson, Director

Special Thanks: The University of Mississippi Department of Theatre Arts
A PRODIGAL PLAY

It’s not always easy being the unpopular kid, overlooked for the limelight in favor of your tidier, cooler, more mainstream peers. *Troilus and Cressida* has historically been referred to as one of Shakespeare’s “problem plays,” which brings to mind images that it’s a bit of a bad seed, running with a crowd of other plays who sneak cigarettes behind the bleachers while they skip 2nd period gym class. In fact, the designation puts *Troilus* in some pretty impressive company along with some of Shakespeare’s other troublemakers: *Measure for Measure, All’s Well that Ends Well*, and some critics have even included *The Winter’s Tale* and *The Merchant of Venice* in the same category. In reality, the classification as a “problem play” simply means that the story is a combination of tragedy, comedy and whatever else Shakespeare decided to throw into the mix, and, accordingly, can confuse the audience or reader as to what they should be feeling toward the story and the characters at any given moment. At the end of a “problem play,” we often find ourselves thinking “Am I happy about this? Am I sad? I just don’t even know how to feel right now …”

That common confusion is one of the reasons that very few of you reading this program note would probably say that you hold *Troilus and Cressida* near and dear to your hearts. For many in our audience, this will be their first experience with the play at all, even among our more seasoned patrons. While it has enjoyed a bit of a revival in recent years, with theatre companies banking on its obscurity to intrigue their patrons and push ticket sales, its performance history has been a classic case of folks just not knowing what to do with it. It is unclear whether the play was ever actually staged during Shakespeare’s time, with some speculation that, if it was, it was discontinued after only a few performances. Either way, with the exception of a bowdlerized and heavily rewritten version from John Dryden in the 18th Century, *Troilus* has an almost non-existent production history until after World War I. The expansion of productions in the 20th and 21st Centuries has perhaps proven George Bernard Shaw’s quip regarding the “problem plays,” that Shakespeare “was ready and willing to start the 20th Century if the 17th would only let him.” This play’s comfort with ambiguity and disillusionment with war and power means it occasionally seems to share more in common with Modernist writers than with Shakespeare’s Early Modern peers. These same themes also mean that *Troilus* can challenge its viewers and force introspection in a way that might feel a little uncomfortable, but that also means its relevance continues apace.

In this year that marks the 400th anniversary of Shakespeare’s death, UMD’s production of *Troilus and Cressida* is all the more exciting: it provides you as audience members an opportunity to engage with Shakespeare in a new, fresh, dynamic way. This production, with its updated time and place that set the action nearer to the realm of the kids sneaking cigarettes and skipping class than to the life of Elizabethan London or Ancient Greece, offers not just a glimpse at a play that doesn’t get performed as often as its “honor roll” brethren, but an idea of what keeps us coming back to Shakespeare 400 years later. The universality of the action, the emotions and the characterizations mean that we can yank Troilus, Cressida and the gang out of their Grecian setting and see what they have to say to us, and about us, in 2016. And maybe we’ll find that the unpopular kid who has been overlooked all this time was just waiting for their opportunity to shine.

— Sara Thompson, dramaturg
**Scene:** The Trojan War, mid-13th century BCE.

Trojan Prince Paris has won the Grecian Queen Helen away from her husband Menelaus. The Greeks (including the heroes Ajax, Achilles and Ulysses) rally, raise an army and sail to Troy to win her back (which is why Marlowe calls Helen, “the face that launched a thousand ships.”). The Greek siege lasts ten long years before Troy falls. Our play starts during the boring middle of this awful, pointless war…

**Act One:** Within the walls of Troy, Pandarus attempts to set up his niece, Cressida, with Prince Troilus. Meanwhile, the fighting is at a stalemate. Achilles, Patroclus and Ajax refuse to fight and pass the time making jokes about their fellow Greeks.

The Trojans debate ending the war by returning Helen to the Greeks, and the prophetess Cassandra laments the inevitable fall of Troy, while her countrymen ignore and mock her.

The Trojan Prince Hector issues a challenge to the Greeks, looking for a worthy opponent. The Greek Generals Ulysses and Nestor shame Achilles by telling Hector that Ajax — not Achilles — is the best Grecian fighter.

Arranging for Troilus and Cressida to meet, Pandarus convinces Paris and Helen to cover for Troilus if anyone should seek him while he is gone. Pandarus successfully brings the lovers together, and then hopes that someone will provide the same service for all the virgins in today’s audience.

**Act Two:** The Greeks have captured a beloved Trojan named Antenor. Calchas, a Trojan seer who becomes a traitor by joining the Greek cause, convinces the Greeks to release Antenor in exchange for his daughter Cressida. The ransom occurs, separating Cressida from Troilus and giving her to the Greek warrior Diomedes instead.

Hector surpasses Ajax in the arranged duel, but he spares his life because they are cousins. The Trojans Hector, Aeneas and Troilus feast as guests at the Grecian camp.

Fighting breaks out again. Troilus vows to kill Diomedes, who has stolen his Cressida and (worse yet) his horse. Hector kills Patroclus, Achilles’ lover. Achilles vows revenge but, out of shape, is no match for Hector, who spares him. Achilles, Greece’s greatest warrior, then enlists a gang of Myrmidons to ambush and slaughter the valiant Hector.

War rages on, more pointless than ever. Meanwhile, Pandarus, who is dying of syphilis, sings of the plight of traitors and bawds. He concludes the play by bequeathing his venereal disease to the audience. And there’s your Trojan War, from classical prologue to diseased pimp. “Most putrefied core, so fair without…” Welcome to Ilium.
ABOUT THE ARTISTS

Monica Albizo (Nestor), sophomore theatre major. Creative and Performing Arts Scholar, Banneker/Key Scholar. UMD credits: Tartuffe (Elmire u/s), Good Kids (Brianna), The Me Nobody Knows (Lillian u/s). Outside credits: The Addams Family (Wednesday), Children of Eden (Yonah).

Jocelyn Brocato (Helen), sophomore government & politics and theatre major. UMD credits: Good Kids (Kylie), Tone of Silence (Samantha Bradley), Tartuffe (Mariane u/s). Outside productions: Spamalot (ensemble), Damn Yankees! (ensemble), Biloxi Blues (Rowena), The Government Inspector (Bobchinsky), Museum (Gilda Norris). Thank you for coming to the show!

Patrick Calhoun (composer/sound designer) has worked with companies including Shakespeare Theatre, Folger Theatre, Center Stage, Theatre J, Round House Theatre, The Kennedy Center, The Hub Theatre, Anacostia Playhouse, No Rules Theatre Company, The Arts Collective at HCC and others around the country. For the 2012–2013 season he received the William R. Kenan, Jr. Fellowship at The Kennedy Center in sound design. For more information visit www.patrickcalhoun.info.

Abigail Carroll (Helenus/Philomela), studies theatre performance at UMD where she earned her BA in Arabic studies. After understudying Ping Chong’s Collidescope, her first Arabic-English play was selected to open UMD’s 2015 Second Season of student-devised work. She plans to continue devised performance in Beirut, Lebanon throughout 2016.

Samarra Coakley (Antenor/Alexandra/Deiphobus), second-year theatre major.

Theo Couloumbis (Menelaus), transfer junior theatre performance major. UMD credits: The Bored of Education (Frankie).

Mary Coy (voice and text coach), visiting lecturer at UMD this spring semester. Other UMD credits: The Waiting Room (director), Tartuffe (voice coach), Twlight: Los Angeles, 1992 (voice coach). Teaching: New York University, Syracuse University, Virginia Commonwealth University, University of Virginia, Shakespeare & Company, American Shakespeare Center. Outside credits (directing): Desdenoma: A Play About a Handkerchief, Richard II (Mary Baldwin College), A Midsummer Night’s Dream, Richard III (Nelson County Shakespeare Festival), 27 Wagons Full of Cotton (University of Mississippi), As You Like It, The Vagina Monologues (Randolph College) and voice coaching at Ford’s Theatre, Arena Stage, Round House Theatre, Chesapeake Shakespeare Company, Adventureland Theatre and Woolly Mammoth.

Elizabeth Crino (assistant stage manager), sophomore theatre major with a focus in performance and stage management. This is her first TDPS production and her first time working as an assistant stage manager. She also writes and performs in UMD’s premier sketch comedy group, Sketchup.


Connor Dreibelbis (lighting designer), second-year MFA lighting design candidate. UMD designs: Tartuffe, Nyam Chiem (Fall Dance Thesis ’15), Projects for the Living (Spring Dance Thesis ’15), Così fan tutte. Outside productions: Lighting design: Moon Over Buffalo, Camelot (Mt. Gretna Theatre); Scenography: Der Stein, Peer Gynt, Um die Ecke (Theater Paderborn). From 2012–2014 resident designer and design assistant at Theater Paderborn in Paderborn, Germany.
Alexa Duimstra (costume designer), first-year MFA candidate in costume design. UMD credits: Tartuffe (assistant costume designer). Outside credits: Romeo and Juliet (Huntington University); As You Like It, Ein Passant II (Hope College).

Tamar Gasko (Priam), third-year theatre major and leadership studies minor. UMD credits: The Lost World and Nyam Chiem. She is a member of The Weekday Players and Avirah, UMD’s Israeli dance troupe.


Noah Israel (Troilus), senior theatre performance and neurobiology/physiology double degree candidate. Berman Masters Scholar, Nancy Law Theatre Scholar. UMD credits: Intimate Apparel (Mr. Marks), The Me Nobody Knows (Lloyd), Twilight: Los Angeles, 1992 (Stanley Sheinbaum, Jin Ho Lee, Elaine Brown, Horn Player).

Yari Jamali (Pandarus), junior prospective communications major. UMD credits: Intimate Apparel (Mr. Marks u/s). Outside productions: Blithe Spirit (Charles), This Is Our Youth (Dennis).

Kenneth Johnson (Diomedes), sophomore theatre major. UMD credits: Stop Kiss (George), Tartuffe (Tartufè u/s).

Patrick Joy (Hector), second-year theatre and physics major. UMD credits: Tartuffe (Tartufè), The Human Capacity (Franz). Outside credits: As We Are (Asher) (Out–Side the Box Theatre), Rabbit Hole (Jason) (Keegan Theatre), Hemispheric Dysfunctionalism and the Cortical Titanic (Jack) (5th Dentist).

Hassan Juma (Agamemnon), first main-stage theatre show at UMD.

Ben Kleymeyer (assistant director), senior theatre performance major. UMD credits: Good Kids (assistant director at The Clarice and the staged reading at The Kennedy Center). He currently works as a director for the Maryland Shakespeare Players.

Marina di Marzo (Cassandra), senior dual-degree candidate in broadcast journalism and theatre performance. Creative and Performing Arts Scholar, Omicron Delta Kappa award recipient. UMD credits: Tartuffe (Cleante), Good Kids (Deirdre), Collidescope (u/s). Vice President of UTAS.

Montana Monardes (Aeneas), sophomore theatre performance major. UMD credits: Tartuffe (Damis), This Is Our Youth (sound design). Member of Kreativity Diversity Troupe.

James Nelson (assistant director), first-year theatre major. UMD credits: for colored folks… (Brother #5). Outside credits: The Water Engine (ensemble), The Last Days of Judas Iscariot (Pontius Pilate), Big Love (Uncle Pierro), Dog Sees God (Matt), Les Misérables (ensemble), Reckless (Lloyd), The Unmentionables (assistant director).

Christina O’Brien (Thersites), third-year dance and biology dual-degree student. Creative and Performing Arts Scholar. UMD credits: Scaffolding (choreographer), rapture, Beneath, 12:02PM, Macbeth, For and In Behalf Of, Bench Quartet, My Tempest, Way In. President, Delta Chi Xi Honorary Dance Fraternity.

Iliana Papanicolaou (Ulysses), third-year government & politics and theatre performance double major. UMD credits: Tartuffe (Elmire). Outside credits: Noises Off (Dotty), Diary of Anne Frank (Esther), The Importance of Being Earnest (Cecily), King Lear (Kent) (WJ S*T*A*G*E).
Ashley Pugmire (Cressida), senior theatre performance major. Presidential Scholar, Nancy Law Scholar. UMD credits: Tartuffe (Dorine). Outside credits: The Resistible Rise of Arturo Ui (Arturo Ui), Macbeth (Lady Macbeth), The Tempest (Miranda). She dedicates her work to her daughter, Ellen.

Sam Reilly (stage manager), fourth-year theatre major. UMD credits: Tartuffe, Good Kids and the Fall 2014 MFA Dance Thesis. The Weekday Players: Stop Kiss and Safe as Houses. Capital Fringe: Wrestling with the WIP, Good Egg Fables. Post-graduation, she intends on pursuing a career as a touring stage manager.

Trehana Riley (Andromache), sophomore theatre major. This is her first UMD production. Outside credits: A Midsummer Night’s Dream (Helena), The Tempest (Miranda), Godspell (Apostle).

Andrew Saundry (Paris), first-year theatre and anthropology major. Honors Humanities student. UMD credits: Tartuffe (Officer, Valere u/s). Outside credits: Flowers for Algernon (Teenage Charlie), Almost, Maine (Steve, Pete).

Meghana Singh (Margarelon/Calchas), freshman theatre major with a focus in directing. This is her first UMD show. Outside credits: Arms and the Man (director), Legally Blonde (assistant director), All the World’s a Stage (director/script collaborator).

JC Skaggs (Ajax), senior theatre major. Berman-Masters Scholar. UMD credits: This Is Our Youth (Warren), Collidescope (ensemble), Molière Impromptu (La Thorilliere; The Kings; u/s Molière). Williamstown Theater Festival: Unknown Soldier.

Sara Thompson (dramaturg), PhD candidate in theatre and performance studies with a focus on Shakespeare in modern performance. She has an MA in Shakespeare studies from the Shakespeare Institute in Stratford-upon-Avon, and BAs in theatre, English and history from UNC-Greensboro. In addition to her theatre work, she is also the Graduate Assistant Coordinator for the Art and Learning Center at UMD.

Kyle Travers (Patroclus), junior theatre and linguistics double major. Citation from College Park Scholars Arts Program. UMD credits: Twilight: Los Angeles, 1992 (male u/s), Collidescope (ensemble), The Human Capacity (Richter u/s), [title of show] (Jeff), Tartuffe (assistant stage manager).

April Joy Vester (scenic designer), third-year MFA candidate in scenic design. She is pleased to be designing this production of Troilus and Cressida for her thesis. Outside credits include assistant scenic designer to Dan Conway at Signature Theatre, Studio Theatre and Milwaukee Repertory Theater and Misha Kachman at Woolly Mammoth Theatre, Signature Theatre and Cincinatti Playhouse. Vester has BS and Master of Architecture degrees from the University of Utah.

Abigail Wasserman (assistant stage manager), sophomore theatre and English major. This is her first UMD production and her first time working as an assistant stage manager.

Matthew R. Wilson (director/combat choreographer). UMD credits: directed Molière Impromptu and choreographed fights for Spring Awakening and The Human Capacity. Local directing: Our Town, Titus Andronicus, Don Juan (HHA nomination), A Commedia Christmas Carol (HHA nomination), Hamlet, Romeo & Juliet, The Mandrake (Faction of Fools); Much Ado about Nothing (Chesapeake Shakespeare Company); The Lieutenant of Inishmore (Constellation Theatre); One Man, Two Guvnors (1st Stage); Act A Lady (The Hub Theatre). Wilson is also a published scholar and playwright and a union actor who appeared opposite Kevin Spacey in House of Cards. MFA, Shakespeare Theatre’s Academy for Classical Acting; PhD candidate, University of Maryland. www.MatthewRWilson.com.

IJ Wittenberg (assistant fight director), first-year food science and theatre major. UMD credits: Tartuffe (crew). Outside acting: Julius Caesar (Cassius, fight captain), The Tempest (Prospero), The Symposium (Diotima), You Can’t Take It With You (Kolenkhov). Outside directing: Little Women (AD), Pygmalion.
The following materials related to this performance are available in the collections of the Michelle Smith Performing Arts Library. For materials held in the Paged Collections Room, please ask at the circulation desk.

**BBC Television Shakespeare Plays**

**Accessible online through the UMD Libraries:** [www.lib.umd.edu/mspal/databases](http://www.lib.umd.edu/mspal/databases)

Great news for fans of streaming media! Through the Michelle Smith Performing Arts Library, the UMD community has access to digital recordings of all 37 Shakespearean plays produced by the British Broadcasting Company. Accessible 24/7 from anywhere in the world with a valid UMD Directory ID and password, these traditional interpretations are set in either Shakespeare's time or in the period of the events depicted. Each recording has been enhanced for high-definition online streaming and is available to view with captioning. Our digital collections also include more than two million tracks of classical, jazz and world music, and over 1,500 hours of masterclass, dance and opera video from Naxos Music Library, Medici.tv, Met Opera On Demand, Classical Music Library, Opera in Video, Dance in Video, Contemporary World Music and more. **Log onto [www.lib.umd.edu/mspal/databases](http://www.lib.umd.edu/mspal/databases) and start searching our digital collections today!**

**In Search of Shakespeare** – PBS, Royal Shakespeare Company; Michael Wood, host, Gregory Doran, director

**Call Number:** MDVD 570 (Michelle Smith Performing Arts Library, Paged Collections Room)

**Shakespeare Uncovered** – PBS, Richard Denton, Nicola Stockley, Janice Sutherland and John Holdsworth, directors

**Call Number:** MDVD 578 (Michelle Smith Performing Arts Library, Paged Collections Room)

Shakespeare’s life and plays have fascinated audiences for more than 400 years, and these documentaries bring the story of the Bard and the tales he spun to life. **In Search of Shakespeare,** a collaboration between PBS and the Royal Shakespeare Company, explores his politics, loves, career and, of course, his plays. **Shakespeare Uncovered** brings together six conversations with leading interpreters and directors, including David Tennant, Jeremy Irons, Ethan Hawke, Joely Richardson, Derek Jacobi and Trevor Nunn, to discuss their experiences with Hamlet, The Tempest, Macbeth and more. Both of these films are available to view at the Michelle Smith Performing Arts Library and may be checked out for up to seven days with a valid UMD ID.

For more information on these UMD Library materials and other resources relating to the performers, pieces, composers and themes of this program, please visit us at [www.lib.umd.edu/mspal/mspal-previews](http://www.lib.umd.edu/mspal/mspal-previews).
PRODUCTION STAFF

ASSISTANT DIRECTORS, DESIGNERS AND CHOREOGRAPHERS
Assistant Directors Ben Kleymeyer, James Nelson
Assistant Costume Designer Tyler Gunther
Assistant Fight Director IJ Wittenberg

PRODUCTION AND STAGE MANAGEMENT
TDPS Production Manager Cary Gillett
TDPS Production Coordinator Cate O. Barger
Clarice Associate Director, Production and Instruction
  Ryan Knapp
Assistant Stage Managers
  Elizabeth Crino, Abigail Wasserman

COSTUMES
Costume Shop Manager Jen Daszczyszak
  Drapers Susan Chiang, Tessa Lew, Veronica Stevens
  Tailor Tessa Lew
  Crafts Lisa Burgess
  Millinery Lisa Burgess
  First Hand Dorothy Driggers
Costume Shop Assistants Claudia Brownlee,
  Caitlin Cummings, Marina di Marzo,
  Jameelah Johnson, Jessica Kerns, Asher Thomas
Stitchers Monica Albizo, Emily Ames, Jocelyn Brocato,
  Elizabeth Carter, Tierra Coates, Eva Gonzalez,
  DeeDee Ling, Iliana Papanicolaou, Noelle Roy,
  Monique Wingo
Wardrobe Supervisor Aubrey Mzzaferri
Dressers Alicia Grace, Evangelina Hakes

ELECTRICS/SOUND/VIDEO
Technology Manager Matthew Wharton
Audio Shop Manager James O’Connell
Electrics Coordinator Jeff Reckeweg
Projections Coordinator Ryan Andrus
Electricians Heather Gibson, Elaine Schray,
  Anders Tighe
Light Board Operator Devin Kohn
Sound Board Operator Korinn Walfall

PROPERTIES
Properties Master Tim Jones
Properties Construction Crew Lauren Chilton,
  Lauren Klamm, Andrea Moore, Jose Nunez,
  Samina Vieth
Student Crew Talia Jackson, Mia Levenson,
  Montana Monardes, Jessica Story, Andre Womack

PAINTS
Scenic Charge Coordinator Ann Chismar
Assistant Scenic Artist Kristin Brain
Scenic Painter Laura Genson
Student Scenic Painters Minilik Addis,
  Jasmine Alexander, Kayla Coutts, Brennan Cox,
  Adrianna David, Jatavia Holloway, DeeDee Johnson,
  Sofia Moustahfid, Dannie Phifer, Nabreyia Scott,
  Devin Seldon, Jasmine Watkins, Bomi Yoon

SCENE SHOP
Technical Director Mark Rapach
Assistant Technical Director Michael Driggers
Stage Operations Manager Bill Brandwein
Scene Shop Coordinator Reuven Goren
Set Construction Crew Alex Bee, Cedan Bourne,
  Sarah Buchanan, Michael Delaney, Tamar Gasko,
  Matt Gisriel, Grant McFarland, Niusha Nawab,
  Rachel Prell, Christine White
Student Set Construction Crew Diana Bost,
  Tamar Gasko, Heather Gibson, Lilia Hinojosa,
  Weilong Li, Tehuti Miles, April Monu,
  Sydney Parker

RUN CREW
Caren Bermudez, Katie Gallagher, Talia Jackson
SCHOOL OF THEATRE, DANCE, AND PERFORMANCE STUDIES

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Leigh Wilson Smiley  Director
Esther Kim Lee  Associate Director, Theatre
Patrik Widrig  Associate Director, Dance
Karen Bradley  Head of Dance Performance & Scholarship and MFA in Dance
Misha Kachman  Head of Design & Production and MFA in Design
Franklin J. Hildy  Director of Graduate Studies & Head of MA/PhD Program in Theatre and Performance Studies
Scot Reese  Head of Performance
Faedra Chatard Carpenter  Director of Undergraduate Studies

ARTIST-IN-RESIDENCE
Christopher K. Morgan  Dance Technique

LECTURERS
Cate O. Barger  Technical Production
Ann Chismar  Scene Painting
Mary Coy  Voice for the Actor
Cary Gillett  Stage Management and Production Management
Aaron Posner  Design for Performing Arts
Mark Rapach  Stagecraft
Maria Mane Rebele-Plaut  Ballet
Jennifer Ring  Performance
Zvi Sahar  Puppetry

STAFF
Cate O. Barger  Production Coordinator
Stephanie Bergwall  Coordinator of Graduate Services
Cary Gillett  Production Manager
Kelsey Hunt  Costume Support
Sandra Jackson  Associate Director for Business Operations
Isiah Johnson  Accompanist
Susan Miller  Coordinator of Student Services
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GRADUATE ASSISTANTS AND FELLOWS
April 23, 2016 marks the 400th anniversary of the death of William Shakespeare. The University of Maryland is celebrating this milestone with a series of events, activities and exhibitions starting with *Troilus and Cressida* on February 12, 2016 and running through Maryland Day on April 30, 2016.

“Staging Shakespeare at 400: Concept Productions or Original Practices?” is the central theme, and all events are open to the public. The programs will be informative, fun and nearly always free.

Performances will be provided by Filter in association with the Royal Shakespeare Company, the Invoke String Quartet with the Maryland Palestrina Choir, the Washington Area Performing Arts Video Archive, the Maryland Shakespeare Players, the English Undergraduate Association and many more. You can find the complete listing at http://www.shakespeare.umd.edu/.

Shakespeare@UMD is sponsored by the University Libraries, the Friends of the Libraries, the College of Arts and Humanities, the Department of English, the Center for Literary & Comparative Studies, the School of Theatre, Dance, and Performance Studies, The Clarice, the School of Music, the Shakespeare Globe Center-USA Research Archive and other entities both on and off campus. Student groups involved currently include the Maryland Shakespeare Players, the English Undergraduate Association and the Maryland Palestrina Choir.
Troilus and Cressida
Post-Show Discussion
Sunday, February 14, 2016
Following the 2PM matinee
Kogod Theatre

Following the 2PM performance of Troilus and Cressida, a discussion will be held addressing the concept of love in Shakespeare’s works featuring the production team and invited guests.

Twelfth Night
Filter in Association with
the Royal Shakespeare Company
Friday, February 26, 2016 . 8PM
Saturday, February 27, 2016 . 8PM
Dance Theatre

A venerable institution partners with an upstart theater company to create an explosive, radically cut, fast-paced version of Shakespeare’s comedy of mistaken identity in which nothing is hidden.

RSC/Filter Workshop:
Embodying Shakespeare
Thursday, February 25, 2016 . 3:30PM
2115 Tawes Hall

Students work alongside actors from the Filter Theatre Company in a practical, hands-on workshop to discover how text plays a central role in the ways actors envision their characters.

RSC/Filter Workshop:
Introduction to Filter, Shakespeare and Sound Design
Friday, February 26, 2016 . 10:30AM
Rever Rehearsal Studio

Sound is central in every Filter Theatre production. Filter creates the sound for their productions with “the mechanics” in full view of the audience using instruments, found objects and custom created pieces.

Special Collections Exhibition:
Shakespeare’s Second Folio and
Highlights of the Rare Books Collection
Ongoing from mid-March to mid-May
The Maryland Room, Hornbake Library

Display of UMD Libraries’ copy of the Second Folio, with two panel discussions addressing bardolatry and the volumes’ significance.

British Plays in Performance:
Peter Whelan, The Herbal Bed (1996) and
Howard Benton, Anne Boleyn (2010)

Wednesday, March 30, 2016 . 4:30–6:30PM

Wednesday, April 20, 2016 . 4:30–6:30PM
Ulrich Recital Hall, 1121 Tawes

Michael Olmert directs undergraduates in rehearsed table reads to support his course Modern British Drama. In Spring 2016, his selections include these two plays that engage Shakespeare and his times.

Three Shakespeare-related Films

Shakespeare in Love (1998)
http://www.imdb.com/title/tt0138097/
Monday, February 23, 2016 . 7:30PM

A Midwinter’s Tale (1995)
http://www.imdb.com/title/tt0113403/?ref_=fn_al_tt_2
Tuesday, March 1, 2016 . 7:30PM

Shakespeare-Wallah (1965)
http://www.imdb.com/title/tt0059709/?ref_=fn_al_tt_1
Tuesday, March 8, 2016 . 7:30PM
2115 Tawes Hall
**WAPAVA Presents at MSPAL**
Monday, April 4, 2016 . 7:30–9:30PM
Piano Room,
Michelle Smith Performing Arts Library

“WAPAVA Presents” is an outreach venture supporting WAPAVA’s (Washington Area Performing Arts Video Archive) mission to preserve theatre performance. This April, the Michelle Smith Performing Arts Library is hosting a viewing of key scenes/acts from the Shakespeare Theatre Company’s 2008 Original Practices Production of *Romeo and Juliet*. Dr. Frank Hildy, Professor, UMD’s School of Theatre, Dance, and Performance Studies (TDPS), will introduce the performance, as well as take part in commentary following each scene/act. Light refreshments will be served.

**Monologue Competition**
Monday, April 18, 2016 . 6PM
Dance Theatre

Students, staff and faculty deliver monologues for judges including Felicity Brown (Libraries & Pallas Theatre Collective), Michael Olmert (Professor, UMD Department of English) and a representative from the School of Theatre, Dance, and Performance Studies.

**Roundtable Discussion:**
*Shakespeare & the Poets at Play*
Monday, April 25, 2016 . 2PM
2115 Tawes Hall

This roundtable discussion, *Shakespeare & the Poets at Play*, will be a part of the events that support this yearly theme. Panelists include Elizabeth Arnold, Theodore Leinwand, Orrin Wang and Joshua Weiner, with Gerard Passannante as moderator. Poets and literary scholars will discuss how their work engages with Shakespeare studies and how poets in different periods imagine and are inspired by varying versions of Shakespeare.
Maryland

Keep me at The Clarice

The Clarice Smith Performing Arts Center is building the future of the arts by educating, training and mentoring the next generation of artists and creative innovators. Scholarships are essential to eliminating the financial barrier to a quality education. Your support of scholarships will help to ensure the future of the performing arts at Maryland and make The Clarice the place for fearless ideas and creative possibility. Your contributions enable us to embrace process, investigation and curiosity, and ensure that The Clarice continues to thrive as a hub of innovation.

All gifts, regardless of size, have the power to make a difference. To support the performing arts at Maryland, go to theclarice.umd.edu/make-gift or call David Robinson-Slemp at 301.405.4623.
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We applaud your commitment and generosity.

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