

Two Gentlemen of Verona

BY WILLIAM
SHAKESPEARE



April 18 – April 27

DIRECTED AND ADAPTED BY
EVE MUSON

Performing Arts and
Humanities Building Theatre

Two Gentlemen of Verona

by William Shakespeare

DIRECTOR & ADAPTATION

EVE MUSON

COSTUME & SCENIC DESIGN

ELENA ZLOTESCU

LIGHT & PROJECTIONS DESIGN

ADAM MENDELSON

SOUND DESIGN

PATRICK CALHOUN

MUSICAL DIRECTION

ANDERSON WELLS*

VOCAL COACH

RACHEL HIRSHORN•

VOCAL DIRECTOR

LYNN WATSON

MOVEMENT COACH

WENDY SALKIND

CHOREOGRAPHY

RENÉE BROZIC BARGER•

FIGHT DIRECTOR

CRISTIAN BELL

DRAMATURGY MENTOR

MICHELE OSHEROW

STAGE MANAGER

DIANE SCHRAMKE*

* *UMBC Undergraduate*

• *UMBC Alumna*

Cast

In Verona

Proteus

Valentine

Lance, Proteus' servant

Speed, Valentine's servant

Antonia, Proteus' mother

Pantino, Proteus' uncle

Julia, his sweetheart

Lucetta, her maid

Zachary Scruggs

Chad Short

Dan Friedman

Sarah Arroyo

Jessica Harris

Anderson Wells

Jessie Poole

Shannon Ziegler

In Milan

The Duke of Milan

Silvia, his daughter

Turio, her fiancé

Eglamour, her trusted friend

Ursula, her maid

Hostess of an Inn

Josh Holober-Ward

Sydney Kleinberg

Tommy Malek

Anderson Wells

Martha Robichaud

Jessica Harris

In The Forest

A Gang of Outlaws

Wonsup Chung, Hana

Grothe, Jonathan

Jacobs

There will be a 10-minute intermission between Acts I and II

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DURING THE PERFORMANCE. ALL RECORDING EQUIPMENT AND
PHOTOGRAPHY IS STRICTLY PROHIBITED.**

Director's Notes

In *Two Gentlemen of Verona* we see the young, exuberant Shakespeare inventing a new kind of romantic comedy. It's not difficult to trace the preoccupations and devices of his mature comedies back to this charming play: crossed love; disguised heroines; inconstancy, intrigue and the nature of identity; sufferings endured and self-awareness gained; and how Love, who has created all the chaos in the first place, finally restores a new order. Since it tells the story of four exuberant young people striking out on their own for the first time, *Two Gents* is the perfect piece with which to open UMBC's gorgeous new Proscenium Theatre.

But some critics feel that the play exposes the blunders of structure and tone typical of an inexperienced dramatist rushing to meet deadline. When I chose the play, I was asked how I was going to handle the play's "problems." What do Lance and Crab have to do with the main plot? How was I going to deal with the abrupt turn of events in Act V, when Proteus, frustrated by his inability to win Silvia, threatens to take her by force? How is it plausible that Valentine immediately forgives Proteus, and then offers him Silvia as a token of his friendship? Why is Silvia, passionately outspoken in previous scenes, completely silent for the rest of the play?

Some of this behavior would have been understood by an audience familiar with Elizabethan codes of courtly behavior. But I knew that a contemporary audience would have a hard time swallowing all of this--and I was not alone. In my research, I discovered that directors since the 1760's had liberally re-shaped the play to suit their times, tastes and audiences. So, I felt I had the blessing of my theatrical forbears when I decided to create an adaptation that would be truthful, accessible, and fun.

One change led to another, and I found interesting opportunities for alteration throughout the play. In some scenes, Shakespeare has the characters declaring their positions rather than talking to each other. (A typical fault of a young playwright!) In those cases, I re-ordered or reassigned lines to build more moment-to-moment conflict. I also stole some bits from other comedies to make a scene funnier, help flesh out the characters, and better showcase our UMBC actors.

Since I knew my production would include a lot of music & movement, I wanted to have more fun with the scene in which Silvia escapes (now an engagement party with lots of dancers swapping partners while conversing.) Similarly, I created musicalized mini-scenes throughout the play to develop relationships and clarify the story.

In the original, Lance refers to an unseen Milkmaid with whom he has fallen in love. I brought this romance onstage by combining the role of the Milkmaid with that of Ursula, Silvia's maid. Like Proteus, Lance abandons his first love (Crab, his dog) for the charms of a new girl--and temporarily suffers the consequences of this betrayal.

I have borrowed a lot of Act V from Benjamin Victor's 1763 adaptation. He handles the problem of the "rape-repentance-redemption" scene very nicely, which I think serves our production well. Victor was also really interested in Lance, Speed & Turio--he fattened-up their roles considerably--I used some of that, too.

I hope that our production gives credence to critic Stanley Wells' claim that the play "has succeeded best when subjected to adaptation, increasing its musical content, adjusting the emphasis of the last scene so as to reduce the shock of Valentine's donation of Silvia to Proteus, and updating the setting." I also hope that we succeed in providing you with a joyous evening of theatre. We are thrilled to welcome you into our new home--enjoy the show!

-Eve Muson

Music

Arranged by Anderson Wells

"Am I The Same Girl? (Soulful Strut)" words and music by Eugene Record and William Sanders

"Cherry Cherry" words and music by Neil Diamond

"Hey Nonny Nonny No" by Tommy Malek and Anderson Wells

"Solitary Man" words and music by Neil Diamond

"I Say A Little Prayer" words by Hal David, music by Burt Bacharach

"(Ghost) Riders in the Sky" by Stan Jones

"Happy Together" by Garry Bonner and Alan Gordon

"South American Getaway" by Burt Bacharach

"The Old Fun City (N.Y. Sequence)" by Burt Bacharach

UMBC Department of Theatre would like to give a special thanks to:

John Jeffries, Dean of CAHSS,

Nyalls Hartman, Paul Gallagher, Caroline Mulcahy, Thomas Moore,

Simon Reilly, Pat Kleespies, & The Commons

Ryan Kingely, Eileen Smitheimer, & University of Delaware, and

The students of Fall 2012 English 351 for their contributions & dramaturgy

Cast Biographies



Sarah Arroyo (Speed)) is a junior Linehan Artist Scholar pursuing a BFA in Acting. She is a graduate of the Baltimore School for the Arts. Sarah has performed at Everyman Theatre, The Baltimore Shakespeare Festival, and the Theatre Royal Windzor (UK). At UMBC, she was Anastasia in *OTMA* and a puppeteer in *Fabulous Presto*.



Chaz Monroe Atkinson (Run Crew/Spot Operator) is a freshman currently pursuing the BA in Theatre. This is his first UMBC Theatre production.



Kate Bishop (Assistant Props Artist) is a Junior Linehan Artist Scholar pursuing a B.A. in Theatre Design & Production. Properties and Costumes work at UMBC, includes *O.T.M.A.*, *The Laramie Project*, and *Fabulous Presto*.



Savannah Jo Chamberlain (Run Crew) is a freshman pursuing a BA in Theatre Studies. Credits include: Community Players of Salisbury's *Jekyll & Hyde* The Musical and *All Shook Up*.



Amber Chaney (Automation Operator) is a senior pursuing a BA in Theatre Design and Production. UMBC production credits include: *Imaginary Autopsee*, *GRRL Parts*, *The Laramie Project*, *O.T.M.A.*, and *Incorruptible*.



Wonsup Chung (Outlaw)) is a sophomore pursuing a BA in Acting. Previously at UMBC he was a puppeteer in *Fabulous Presto* for which he was awarded a Certificate of Merit from KCACTF for "Outstanding Student Puppetry." Wonsup was also seen in Spooky Action Theater's *Kafka on the Shore*.



James Coley (Run Crew) is a Junior pursuing a BA in Theatre. This is his first department production at UMBC.



Grace Davenport (Light Board Operator) is a Freshman Linehan Artist Scholar majoring in Theatre Design and Production with a concentration in Stage Management. She was the Assistant Production Manager for UMBC's *3D* and *Fabulous Presto* and Assistant Stage Manager and Light Board Operator for TheaterCOM's *Oleanna*.



William D'Eugenio (Associate Lighting Designer) is a Junior pursuing a BA in Theatre Design and Production. UMBC designs include *The Wiz*, *Imaginary Autopsee*, and *GRRL PARTS '12*. Regional work: *Las Meninas* (RepStage). He received a 2012 KCACTF Award for Best Regional Lighting Design for *GRRL PARTS*.



Maggie Dier (Run Crew) is a sophomore Linehan Artist Scholar, pursuing a double major in Theatre Studies and Media & Communications. This is her second time working run crew, she previously was wardrobe for UMBC's *Grrl Parts*.



Serafina Donahue (Master Electrician) is a Sophomore pursuing a B.A. in Theatre Studies and a minor in Modern Language and Linguistics. Her focuses include Lighting and Acting. UMBC credits: electrician on *Grrl Parts 2012*, *Incorruptible*, *3D*, and *Fabulous Presto*.



Daniel Friedman (Lance) is a senior pursuing a BFA in Acting. UMBC credits include Puppeteer (*Fabulous Presto*), Brother Olf (*Incorruptible*), Tectonic Theatre (*The Laramie Project*), and Captain Hearty (*The Basset Table*). A stand-up comic he co-hosts *Chucklestorm*, Baltimore's monthly comedy show.



Daniel Goodrich (Master Electrician) is a sophomore pursuing a BA in Interdisciplinary Studies, focusing on technical theatre and entrepreneurship. Transferring from Towson University, UMBC electrician credits include *3D* and *Fabulous Presto*. Daniel is the TD for the youth theatre group, STAR Theatre.



Hana Grothe (Outlaw) is a sophomore pursuing a BFA in Acting. This is her second department show at UMBC. Previously she appeared as herself in the Theatre Department's *3D: Diversity, Disparity, and Dialogue*.



Thomas Haden (Sound Board Operator) is a freshman Linehan Scholar pursuing a B.A. in Theatre Design and Production with an emphasis on Sound Design. This is his first production at UMBC.



Buruk Hagos (Dramaturg Assistant) is a Senior Pursuing B.A. in English Literature and B.A in Economics. His research on the production is part of his work in the English Department under Dr. Michelle Osherow.



Jessica Harris (Antonia, Hostess, Outlaw, Band) is a senior pursuing a BA in acting. Previous roles include Mica in the UMBC production *GRRL Parts*, Rose in the play *Fences*, and a part of the ensemble of *A Long Way Home* and *Straight Nappy*.



Josh Holober-Ward (The Duke of Milan) is a senior Linehan Artist scholar pursuing a BFA in Acting. UMBC credits include Puppeteer (*Fabulous Presto*), Andy Paris (*The Laramie Project*), Lelio (*The Imaginary Autopsee*), Ensign Lovely (*The Basset Table*), and Mike (*This Girl I Used To Know*). Josh has worked as an Assistant Theatre Instructor for Traveling Players Ensemble.



Callie Huie (Crab), an eleven year old Baltimore rescue, is pleased to be making her stage debut in *Two Gentlemen of Verona*. She is also pleased with the amount of treats she receives because of her stage debut in *Two Gentlemen of Verona*.



Jonathan Jacobs (Outlaw) is a senior BFA Acting major. Other UMBC credits: Lord Worthy in (*The Basset Table*), Ensemble (*3D*) and (*Kiss Kiss*). Other roles include John in *Oleanna*, Jerry in *The Zoo Story*, and Biff in *Death of a Salesman*.



Claire Jones (Run Crew) is a first semester Junior Transfer student pursuing a BA in Dance and Minor in Theatre. Previously at Montgomery College, she played Niki Harris in *Curtains*, Henrietta Iscariot in *The Last Days of Judas Iscariot*, Sabina in *The Skin of Our Teeth*, and did Properties for *You're a Good Man, Charlie Brown*.



Cara Journey (Assistant Production Manager) is a junior pursuing a BA in Theatre Design & Production with a minor in Entrepreneurship and Innovation. She recently completed an internship at Single Carrot Theatre and is a Marketing Ambassador for Centerstage. She is a UMBC Presidential Scholarship recipient.



Melanie Keys (Assistant Stage Manager) is a sophomore Interdisciplinary Studies major with foci in Theatre Design and Production, Entrepreneurship and Innovation, and Communication. Previous UMBC productions include *3D* and *Fabulous Presto*. Melanie also serves on production staffs at Wildwood Summer Theatre and UMBC's Musical Theatre Club.



Sydney Kleinberg (Silvia) is a senior BFA Acting major. UMBC credits include: Marie (*Incorruptible*), Isabella (*Imaginary Autopsee*), Jai (*This Girl I Used To Know*), Ensemble (*3D*), and The Queen's Lady (*Las Meninas*) which as part of the ACTF was performed at the Kennedy Center in Washington, DC.



Rachael Knoblauch (Assistant Costume Designer) is a sophomore Linehan Artist Scholar pursuing a dual major in Theatre Design and Chemistry. UMBC credits include: assistant to the costume designer (*Fabulous Presto*), and wardrobe/ stitcher (*The Laramie Project*) and (*Incorruptible*).



Ally Kocerhan (Stitcher) is a freshman Linehan Artist Scholar pursuing a BA in Theatre Design & Production, with a concentration in Directing. She was the Assistant Director for UMBC Musical Theatre Club's Spring 2013 Production of *The Wiz*. This is her first MainStage production with UMBC Theatre.



Tommy Malek (Turio) is a senior double majoring in Theatre and English. UMBC credits: Ensemble (*3D*), Corny Collins *Hairspray*, and *The 25th Annual Putnam County Spelling Bee* (Leaf Coneybear). Tommy is President of the UMBC Musical Theatre Club



Mallorie Ortega (Associate Video Designer) is a senior Linehan Scholar pursuing a BA in Cinematic Arts and a BA in Theatre Design and Production. Select UMBC production roles include: Stage Manager, Production Manager, Set Designer, Projections Designer and Technical Director. She will be the Videographer at the Contemporary American Theatre Festival this summer, and will be attending USC's MFA program in Film and Television in the fall.



Erin Patterson (Run Crew) is a freshman Linehan Artist Scholar pursuing a BA in Theater. This is her first production at UMBC.



Jessie Poole (Julia) is a senior BFA Acting major. *The Two Gentlemen of Verona* is her sixth UMBC production. Last spring, she was cast in the Rep Stage revival of the UMBC production of *Las Meninas* which was the 2011 Invited Production at the Kennedy Center/American College Theatre Festival. Jessie is an Equity Membership Candidate.



Sim Rivers (Wardrobe Crew) is a Freshman currently pursuing a BA in Theatre with a focus on Acting. This is his first production with UMBC. He is a founder and Co-Captain of UMBC's Improv Team this semester.



Martha Robichaud (Ursula) is a sophomore Linehan Artist scholar pursuing a BFA in Acting and a minor in English. She is a graduate of the Baltimore School for the Arts and appeared in *3D: Diversity Disparity, and Dialogue*. Local credits include Juliet in NASC's *Romeo and Juliet* and understudy for Emily in *Our Town* at Everyman Theater



Dan Roeder (Dramaturg) is a sophomore Humanities Scholar pursuing a BA in Theatre Studies (Directing Emphasis) and a BA in English Literature. He directed TheatreCOM's student production of *Oleanna* and *Beignets at DuMonde*. He was an assistant director on *The Laramie Project*.



Kat Schuster (Costume Shop Assistant) is junior pursuing a BA in Theatre Design & Production with an emphasis in costuming. She has multiple UMBC production credits.



Diane Schramke (Stage Manager) is a junior Linehan Artist Scholar and Honors College member pursuing a BA in Theatre Design and Production. This is her sixth show at UMBC; previous productions include *Fabulous Presto*, *GRRL Parts 2012*, and *The Laramie Project*. She is a three-time KC/ACTF Stage Management Award Nominee.



Zachary Scruggs (Proteus) is a senior pursuing a BFA in Acting. Previous roles include: Puppeteer (*Fabulous Presto*) at UMBC, Napoleon (*Animal Farm*), Howie (*Rabbit Hole*), Puck (*Midsummer Night's Dream*), Lenny (*Rumors*), and Ralph (*Lord of the Flies*), at Carroll Community College. He is a KC/ACTF Irene Ryan Acting Scholarship Nominee.



Alex Spellicy (Assistant Production Manager) is a sophomore Biology Major pursuing a Minor in Theatre Design and Production. She Stage Managed *Once Upon A Mattress* and *The Wiz* for UMBC's Musical Theatre Club. This is her first Department production at UMBC.



Chad Short (Valentine) is a sophomore pursuing a B.F.A. degree in Acting. *Two Gentlemen of Verona* marks his first production at UMBC. Previous roles include Benedick (*Much Ado About Nothing*) and Ensemble (*A Fierce Longing*) at Baltimore Theatre Project.

Dramaturg's Notes



Phil Vannoorbeeck (Assistant Director) is a senior pursuing a dual major in Theatre and Ancient Studies. UMBC credits include: Ensemble (*3D*) and acting and directing (*Music Theatre Club & TheatreCOM*).



Anderson Wells (Pantino, Eglamour, Musical Direction) is a Senior Linehan Artist Scholar pursuing a BFA in Acting. UMBC credits: *3D: Diversity, Disparity and Dialogue*, *The Laramie Project*, and *Incorruptible*. He is involved in several a cappella groups including music directing UMBC's *Cleftomaniacs*.



Brady Whealton (Assistant to the Choreographer & Lance under study) is a senior BFA Acting major. UMBC credits include Ensemble (*GRRL Parts*) – also at CenterStage, and Courtier (*Las Meninas*) – also at RepStage.



Kristyn Wright (Assistant Stage Manager) is a junior pursuing a B.A in Theater Design and Production with an emphasis in Stage Management. She was also an ASM for *3D: Diversity, Disparity, and Dialogue*.



Hanna Yang (Wardrobe Crew) is a junior pursuing a BA in acting. At UMBC she was a puppeteer in *Fabulous Presto*. *Two Gentlemen of Verona* marks her first Technical Production role.



Shannon Ziegler (Lucetta) is pursuing a BFA in Acting and a minor in Music. She is also a member of the Honors College. Past roles include Ensemble (*3D*), Princess Winnifred (*Once Upon a Mattress*), Kelly Simpkin et. al (*The Laramie Project*), and Maureen Johnson (*RENT*).

The Two Gentlemen of Verona is believed to be William Shakespeare's first romantic comedy. The characters referenced in the play's title, Valentine and Proteus, seem to think of themselves as gentlemen, but their bad behavior throughout the play makes it seem as though Shakespeare was using the play's title as ironic commentary. The play has often been criticized for the pettiness and changeability of its characters, but it makes sense for the teenaged characters to behave as they do. Shakespeare even goes so far as to name Proteus after a Greek sea god notorious for changing his shape. Though their actions are often worthy of disgust, scholar William E. Stephenson notes that "A number of things which otherwise seem incredible or unattractive in Valentine and Proteus take on a meaning and pattern when their extreme youth is stressed" (*Shakespeare Quarterly* Vol. 17, No. 2, Spring, 1966).

Director Eve Muson's decision to use bikes and scooters as a means of transportation helps to remind us that these characters are still just growing up. For example, at the start of the play Valentine is saying goodbye to his best friend Proteus before leaving his hometown for the first time to move to Milan and serve the Duke. However, he's still using his childhood bike; during an early rehearsal, Valentine even popped a wheelie at Proteus while making a point in an argument. *Two Gents* is free of the shipwrecks that become a staple of Shakespeare's later comedies, but the ship that brings Valentine to Milan creates a catastrophe in its own right as these best friends are separated for the first time.

Much of the logic behind Valentine and later Proteus's move to Milan is triggered by the still popular belief that young men should be educated abroad. As Valentine warns Proteus, "Home-keeping youth have ever homely wits" (1.1.2). However, this urban education seems to have more negative effects than positive ones at first; Proteus grapples with whether to betray his hometown sweetheart, Julia, and Valentine becomes more pretentious in his attempts to fit in with the high-brow court. Have they really been equipped for this education? Just as Valentine's bike is notably childish in the midst of the Milanese milieu, it becomes clear that Valentine lacks the skills to successfully maneuver his way through Court.

Much like in *King Lear* and *As You Like It*, it is not until the characters find themselves in the wilderness that they are able to examine their actions and develop a more mature disposition. The implication seems to be that growing up is a natural thing, and it happens most naturally in the midst of nature. Thus, it is not until Valentine and Proteus enter the forest -- on foot -- that they require one another to take stock of themselves and become the gentlemen that the title promises us.

-Dan Roeder

Dramaturg's Notes

The Two Gentlemen of Verona is not considered to be one of William Shakespeare's masterpieces. In fact, academic scholarship often condemns its themes as amateur. Peter Lindenbaum writes, "few confess to have been charmed by *The Two Gentlemen of Verona*, and praise of the play is usually confined to discussion of its clowns" ("Education in *The Two Gentlemen of Verona*"). But what is significant to us, students of UMBC, is the journey that the two gentlemen, Proteus and Valentine, take from boyhood to maturity. We can certainly identify with these two young men. Their struggle to adjust to this new phase in their lives, which requires them to leave the security of home to embrace the uncertain future, is a very real conflict for many of us.

Proteus and Valentine are repeatedly confronted with decisions that have a great deal of influence on the men that they become. Proteus, in one impulsive decision, attempts to deceive his mother about a letter written by his girlfriend and as a result his future is dramatically changed. Valentine learns the same lesson when, in his foolishness, he reveals his getaway plan to the Duke only to be thrown out of the court. These young men continue to make mistakes and the consequences for those decisions are often catastrophic. These consequences become a cautionary tale for the immature decisions of youth.

Our culture, like Proteus and Valentine's, places a great deal of responsibility on young people to make good decisions before they are really ready to understand the consequences of those decisions, good or bad. This play also questions maturity and how we judge when one reaches maturity. Proteus's parent explains that Proteus cannot be "a perfect man" unless he is "tried and tutor'd in the world" (1.3.20-21). Our society also places certain benchmarks, like education, to evaluate maturity but the play makes clear that people learn at different rates and by different lessons. This is especially evident in the conclusion of the play when the two "perfected" men seem somewhat less-than-perfect.

Dr. Freeman Hrabowski reminds his UMBC students that the development of 'character' is as crucial as the education they receive in class. Dr. Hrabowski cautions us this way:

Watch your thoughts, they become your words.
Watch your words, they become your actions.
Watch your actions, they become your habits.
Watch your habits, they become your character.
Watch your character, it becomes your destiny.

Proteus and Valentine spend a lot of time watching one another and they are often surprised by what they see. The play drives home a point that Dr. Hrabowski likes to make: true character is how we behave when no one else is watching.

-Buruk Hagos

Production Staff

PRODUCTION MANAGER	GREGGORY SCHRAVEN
TECHNICAL DIRECTOR	CRISTIAN BELL
COSTUME SHOP SUPERVISOR	SHELLEY STEFFENS JOYCE
COSTUME SHOP MANAGER	KRISI HUIE
SCENIC & PROPERTIES ARTIST	LIAN FRENCH
ASSISTANT TO THE DIRECTOR	PHIL VANNOORBEEK
ASSISTANT TO THE CHOREOGRAPHER	BRADY WHEALTON
DRAMATURG	DAN ROEDER, BURUK HAGOS
ASSISTANT TO COSTUME SHOP SUPERVISOR	KAT SCHUSTER
ASSISTANT TO COSTUME DESIGNER	RACHAEL KNOBLAUCH
ASSOCIATE LIGHTING DESIGNER	WILLIAM D'EUGENIO
ASSISTANT VIDEO DESIGNER	MALLORIE ORTEGA
ASSISTANT PRODUCTION MANAGERS	CAROLINE JURNEY, ALEXANDRA SPELLICY
ASSISTANT STAGE MANAGERS	MELANIE KEYS, KRISTYN WRIGHT
ASSISTANT PROPERTIES ARTISTS	KATE BISHOP, MAGGIE DIER
FIRST HAND	BAILEY ALEXANDER, SARAH WATSON
MILLINER	MONIQUE CUCCHI
STITCHERS	CAROLINE JURNEY, ANDREW KELLY, ALEXIS KOCERHAN, JEFFREY MILLER
MASTER ELECTRICIANS	SERAFINA DONAHUE, DAN GOODRICH
ELECTRICIANS	HEINZ ADJAKWAH, TOBY AWOGBADE, GRACE DAVENPORT, THOMAS HADEN, NIA HAMPTON, CURTIS MEGGITT, BRANDI PICK, JORDAN SOMERS, RICKY SWEITZER, SAMUEL ZUCKERMAN
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UMBC Department of Theatre

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Administrative Assistants - Laurie Newton-King, Domonique Pitts

All proceeds from UMBC Theatre performances benefit the Theatre Department Scholarship Fund.

Theatre at UMBC stimulates, challenges, and inspires. Students develop theatre skills under the tutelage of an internationally acclaimed faculty, whose work with students in the classroom and on the stage has resulted in seven appearances at the American College Theatre Festival at Washington DC's Kennedy Center. The curriculum focuses on production and a unique exploration of evocative plays, comedic and dramatic, classic and contemporary. Small class sizes and a dedicated faculty create a community focused on each student's individual development as a person and as an artist.

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Started in 1969 by Roger L. Stevens, the Kennedy Center's founding chairman, the Kennedy Center American College Theatre Festival (KCACTF) is a national theater program involving 18,000 students from colleges and universities nationwide which has served as a catalyst in improving the quality of college theater in the United States. The KCACTF has grown into a network of more than 600 academic institutions throughout the country, where theater departments and student artists showcase their work and receive outside assessment by KCACTF respondents.

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