

UMD School of Theatre, Dance, and Performance Studies presents

LOVE AND INFORMATION

by Caryl Churchill



SCHOOL OF
THEATRE, DANCE, &
PERFORMANCE STUDIES



November 10-18, 2017
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

Love and Information
by Caryl Churchill

Director.....Jennifer L. Nelson
Movement/ Puppetry Director.....Jonathan David Martin
Scenic Designer.....Emily Lotz
Lighting Designer.....Dylan Uremovich
Costume Designer.....Kristen P Ahern
Sound Designer.....Veronica Lancaster
Projection Designer.....Paul Deziel
Puppetry Designer.....Lindsay Abromaitis-Smith
Dramaturg.....Les Gray
Stage Manager.....Sydney Ziegler

“**Love and Information**” is presented by special
arrangement with SAMUEL FRENCH, INC.

LOVE AND INFORMATION was first presented by The English
Stage Company at The Royal Court Theatre in the Jerwood Theatre
Downstairs, London, England on 6 September 2012. The US premier
was presented at New York Theatre Workshop, New York on 19
February 2014, directed by James McDonald.

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ENSEMBLE Darien Djourabtchi
Whitney Geohagan
Julieta Gozalo-Michaud
Alicia Grace
Trayonna Hutchins
Devin Kohn
Montana Monardes
Nina Parekh

*This performance will last approximately 90 minutes.
No Intermission.*

THOUGHTS ABOUT *Love and Information*

Caryl Churchill has given the world a funny, complex theatrical thought-piece about the intricacies of our intellectual and emotional perceptions of what it means to be human. She offers no pat answers to questions we might have; instead giving us an ever-changing photo album of how humans stumble through surviving the complexities of social behaviors. It is an overt challenge to accepted norms of behavior on and off stage. I think the best way to meet her challenge is to close one's analytical mind and let the visual and linguistic images speak to your own. We may never figure out exactly what she had in mind; but what she has given us is a glorious voyage through the non-linear landscape of the subconscious. I hope.

-Jennifer L. Nelson, *director*

"It doesn't hurt to know it. Information and also love. If you're lucky."

-Caryl Churchill, *Love and Information*

DOES LOVE EQUAL INFORMATION?

DOES INFORMATION CREATE LOVE?

Genes. Fear. Joy. Science. All of these are components of *Love and Information*. Caryl Churchill's play, comprised of more than 57 vignettes (or scenes), takes on a variety of issues that address what compels us to interact as human beings and social creatures. Each scene offers us a brief glimpse into lives that are not dissimilar to our own. In sometimes all too brief moments of productive confusion, characters reel off facts, struggle to build a house out of memories and conceptualize the voice of God, while others struggle with the implications of terror and torture or the pain of losing memories and loved ones. *Love and Information* presents a dramaturgical structure with no clear through-line, no written characters to hold onto, and no stage directions, mimicking the often relentlessly chaotic spaces we inhabit. As an open text, this play opens up a world of multiple opportunities to create specific characters, relationships, and contexts that frequently serve as parallels to real life where technologies and data can overwhelm our sense of the places and spaces we inhabit. In a world that is constantly changing and shifting, these two things, "love and information," despite their changing nature and instability, are often what we hold onto in order to form meaning in our lives. *Love and Information* questions the processes of maintaining order in an orderless world, whether it is through emotional connections or DNA sequences. Where it seems hard data fail to encompass human experience, meaningful relationships pick the pieces back up.

-Les Gray, *dramaturg*

Lindsay Abromaitis-Smith (puppetry designer) has worked with Basil Twist, Mabou Mines, Happenstance Theater, Joey Arias, Nu Dance Theater, and many others. She has received two Jim Henson grants, was an artist in residence at HERE Arts Center, and her writing on puppetry was published in The New York Arts Magazine. Lindsay's most recent show, *Bloom. She is Descending*, was performed in NYC and as part of the Prospect New Orleans P.3+ in 2014. Lindsay moved to the Takaezu Studio in NJ as an artist in residence in 2015. She is now exploring painting, bodywork, writing, and kitchen alchemy. alchemyofthesole.com.

Kristen P Ahern (costume designer) second-year MFA candidate in costume design. UMD credits: *The Amish Project* (costume designer), *The Wild Party* (assistant costume designer). Outside credits: *The Fantasticks*, *Hairspray*, *Les Misérables*, Hope Summer Repertory Theatre (costume designer), *Sketchbook* 2016, Collaboraction (costume designer), *Bronte*, Promethean Theatre Ensemble (costume designer), *Bastianello and The Juniper Tree*, Wolf Trap Opera (assistant costume designer), *Night Over Erzinga*, Silk Road Rising (assistant costume designer), *Annie*, The Paramount Theatre (assistant costume designer).

Charles Boulton (assistant projections designer) junior theatre and dance major, general business minor. UMD credits: *UMoves: Undergraduate Dance Concert 2017* (sound designer).

Des'ree Brown (assistant stage manager), sophomore theatre and English major. UMD credits: *Vanya and Sonia and Masha and Spike* (assistant stage manager), New Play Workshop: *Dreenie* (Dreenie), Big 10 New Play Reading: *Twilight Bowl* (Maddy). The Weekday Players board member. Shakespeare Theatre Company Education Apprentice.

Chris Brusberg (assistant lighting designer), is a second-year MFA Lighting Designer candidate. UMD credits: Fall MFA Dance Thesis Concert 2017: *ambiguous gaps* (lighting designer), *The Amish Project* (lighting designer), *The Wild Party* (assistant lighting designer) and *Rape of Lucretia* (assistant lighting designer). Before coming to UMD, Chris designed mostly in the Boston area. Please visit ctblighting.com for upcoming projects.

Paul Deziel (projection designer) second-year MFA design candidate in projection design, from Chicago. Selected credits: *Sotto Voce* (Theater J), *United Flight 232* (The House Theatre), *Churchill* (SoloChicago), *Beauty's Daughter* (American Blues Theater; Jeff Nomination, Equity Wing), *Mike Mother* (The Neo-Futurists), *The Glass Menagerie* (The Hypocrites), *Merge* (The New Colony), and *Twisted Melodies* (Congo Square Theatre). Paul is an Artistic Affiliate with American Blues Theater and game designer with Chicago MegaGames. He enjoys tabletop gaming and pizza. Pauldeziel.com.

Darien Djourabtchi (ensemble) junior theatre major. UMD credits: The Weekday Players' *Rinse Wash Repeat*, TDPS New Play Workshop - *Suckers*. Outside credits: *Aida* (Mereb), *Shrek: The Musical* (Donkey), *Les Misérables* (ensemble).

Katie Gallagher (assistant director) senior theatre performance and Arabic studies major. UTAS vice president. Artistic director of The Weekday Players. UMD credits: *New Visions, New Voices* (various), Second Season's *Prophets of Doom* (narrator/Andrea), *The Amish Project* (Girl in burgundy & Sherry), *Antigone* (Attendant 1 and Chorus, Antigone EGO u/s).

Whitney Geohagan (ensemble) senior theatre major and creative writing minor. Co-Artistic Director of Kreativitiy Diversity Troupe. UMD credits: Kreativitiy's Final Show, *The Wild Party* (Madeline True), *Tartuffe* (Madame Pernelle), *Baltimore* (Leigh). She is very excited to be a part of such an amazing project.

Julieta Gozalo-Michaud (ensemble) senior theatre performance major. UMD credits: *The Schooling of Bento Bonchev* (Sandy). Outside credits: *Bat Boy: The Musical* (Ruthie/Ned), *Servant of Two Masters* (Clarice), *Seven Brides for Seven Brothers* (Ensemble), *Sideshow* (Ensemble).

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

Les Gray (dramaturg) third-year PhD candidate in theatre and performance studies. MA in Theatre Arts from the University of Oregon. UMD credits: *Baltimore* (co-dramaturg).

Trayonna Hutchins (ensemble) sophomore theatre performance major. Creative and Performing Arts Scholar, College Park Arts Scholar. UMD credits: *B.W.A: Black Women Anonymous* (Woman A), *The Amish Project* (Velda/Girl in Teal & America).

Devin Kohn (ensemble) senior theatre major. UMD credits: *The Schooling of Bento Bonchev* (Tirce), *The Importance of Being Earnest* (dresser), *The Call* (light board operator), *Troilus and Cressida* (light board operator).

Veronica Lancaster (sound designer) is pleased to be back designing at UMD. Her design work was last heard at UMD in *The Schooling of Bento Bonchev*. Recent design credits include *The Lover & The Collection* (Shakespeare Theatre Company), *That Face* (Baltimore Center Stage), *Anne & Emmett* (original design and tour), and the area premiere of *Uprising* (Metro Stage). Other area credits include *The Phantom Tollbooth*, *Noura*, *Slow Falling Bird*, *On the Origin of Species*, and *Far Away* (Georgetown University); *Friendship Betrayed*, *Orlando* and *Night & Day* (WSC Avant Bard); *Neverwhere*, *A Bid to Save the World*, *Glassheart*, *The Gallerist*, and *Kit Marlowe* (Rorschach Theatre); and *Boged: An Enemy of the People* (Theater J). Upcoming designs include *The Undeniable Sound of Right Now* (Keegan Theatre).

Emily Lotz (scenic designer) third-year MFA candidate in scenic design. UMD credits: *The Wild Party*. Recent assistant credits: *Three Sister/No Sisters* (Studio Theater), *Rudolph the Red Nose Reindeer* (First Stage), and *The Diary of Anne Frank* (Olney). Upcoming: *Always Patsy Cline* (Milwaukee Repertory Theater) and *The Princess and the Pauper* (Imagination Stage). Find more of Emily's work on her website at www.emilylotzdesign.com.

Jonathan David Martin (movement/puppetry director) is a theater maker specializing in new works of performance that are socially relevant and aesthetically adventuresome. A Leonore Annenberg Foundation Fellow for the Arts, he is the founding Co-Artistic Director of NYC-based Smoke & Mirrors Collaborative (SMC) and the Associate Producer of Theater J in WA, DC. He has directed and conceived numerous shows for SMC as well as works for Touchstone Theatre, NYU Freeplay Festival, and the Studio Tisch Festival. Performer credits include the original Broadway cast of *War Horse* as well as productions off-Broadway, regionally, and internationally. MFA, New York University Grad Acting.

Montana Monardes (ensemble) senior theatre major. Co-Artistic Director of Kreativity Diversity Troupe. Creative and Performing Arts Scholar. UMD credits: *The Importance of Being Earnest* (Algernon), *The Wild Party* (Oscar, Burrs u/s), *Troilus and Cressida* (Aeneas), *Tartuffe* (Damis), *Baltimore* (assistant sound designer), *The Odd Couple* (sound designer).

Jennifer L. Nelson (director) is a DC-based theatre professional who has dedicated her artistic life to representing human dignity, justice, and good humor. She has been an actor, director, playwright, administrator and professor. Her professional career began with the Living Stage Theatre at Arena Stage. Following that, she served as Producing Artistic Director of the African Continuum Theatre Company. Her play *Torn from the Headlines* was awarded a Helen Hayes Award for Most Outstanding New Play. She is currently a busy freelance director. She has taught at several universities including UMD. Her most recent productions were *The Gospel at Colonus* for AvantBard Theatre; and *Milk Like Sugar* for Mosaic Theater Company where she is now an Associate Artist. She is currently the Artistic and Legacy Project Advisor at Ford's Theatre. She is proud to have served as President of the League of Washington Theatres and on the Board of the Theatre Communications Group (TCG).

Nina Parekh (ensemble) sophomore psychology and theatre double major. College Park Scholars: Global Public Health. Creative and Performing Arts Scholarship Recipient. This is her first main stage production at UMD. Outside credits: *Maryland Shakespeare Players' Revue* (assistant director) and *Romeo and Juliet* (Lady Capulet).

Dylan Uremovich (lighting designer) third-year MFA candidate in lighting and media design. UMD credits: Spring MFA Dance Thesis Concert 2016: *Hauntings* (lighting), *The Call* (lighting), *The Schooling of Bento Bonchev* (assistant projection designer). Outside credits: *The Freshest Snow Whyte*, Imagination Stage (lighting), *Antigonick*, Lumina Studio Theatre (lighting). UremovichDesign.com

Kiana Vincenty (assistant costume designer) first-year MFA candidate in costume design. UMD credits: Fall MFA Dance Thesis Concert 2017: *Shook and ambiguous gaps* (assistant costume designer). Outside credits: *The North Plan* (University of Louisiana Lafayette, Costume Designer).

Margaret Warner (assistant stage manager), junior theatre and Germanic studies major. Stringer Foundation Scholarship recipient. UMD credits: TDPS New Play Workshop (stage manager), *Vanya, Sonya, Masha, and Spike* (stage manager), *The Weekday Players*. Outside credits: *Henry V*, Delaware Shakespeare (assistant stage manager).

Sydney Ziegler (stage manager) junior theatre and business double major. UMD credits: Rising: *Shared Graduate Dance Concert* (stage manager), *The Importance of Being Earnest* (assistant stage manager), *The Wild Party* (assistant stage manager). Outside credits: *The Tempest* (assistant stage manager), Chesapeake Shakespeare Company.

PRODUCTION STAFF

ASSISTANT DIRECTORS, DESIGNERS, AND STAGE MANAGERS

Assistant Director Katie Gallagher

Assistant Costume Designer Kiana Vincenty

Assistant Lighting Designer Chris Brusberg

Assistant Projection Designer Charles Boulton

Assistant Stage Managers Des'ree Brown, Margaret Warner

Build/Load-In Crew

COSTUMES

Draper Dorothy Driggers

First Hand Amy Vander Staay

Wardrobe Supervisor Maria Bissex

Stitchers Tifani T. Carnes, Jennifer Kasnadi, Anu Odusanya, Madeline Roura, Gabrys Wronka

THET 284 Students Noa Bass, Ghazal Bazargan, Elizabeth Beers, Kathleen Elliott, Vichita Jienjiltert, Aysia Morton, Abigail Reno, Andrew Saundry, Andrew Smith, Margot Trouve, Paige Weiss

PRODUCTION TECHNOLOGY

Production Technology Graduate Assistants Lauren Gallup, Chris Brusberg

Production Technology Crew Mike Golebiowski, Cassandra Saulski, Logan Thigpen, Tal Tighe, Adam Whitmer

Production Technology Student Crew Radcliffe Adler, Sam Biuk, Charles Boulton Pankil Chokshi, Ariana Claus, Eleanor Cromwell, Karen Dolle, Molly Donald, Oma Ejilemele, Scottie Hanna, Max Hardman, Tim Krach, Linda Kuo, Lara LePore, Adria Obonyo, Christian Preziosi, Vivek Ravichandran, Jason Rivera, Omkar Salunkhe, Nitsan Scharf, Mahi Kiran Reddy Siddareddy, Cameron Smith, Nick Stacker, Andrew Sumner, Ajit Yadav

PROPERTIES

Prop Shop Assistant Jose Nunez

Prop Shop Graduate Assistant Shanek Reid

Prop Shop Student Workers Karen J. Dolle, Georgina Gabbidon, Denisse Penaflor

PAINTS

Assistant Scenic Artists Kristin Brain, Bobbie Carter Dewhurst, Indy Karmi

Student Scenic Painters Alex Beveridge, Sydney Morrison

SCENIC

Set Construction Crew William Babin, Mike Delaney, Karen Dolle, Kaitlin Graham, Ryan Harvey, John Hobson, Jordan Jones, Devin Kohn, Dani Mader, Alex Miletich, Ruth Shatkay, Charlie Youngmann

Student Set Construction Crew Kelli Barfield, Noa Bass, Ghazal Bazargan, Jamie Bokman, Stacey Carlson, Ryan Coia, Whitney Geohagan, Christine Hands, Isabella Hayes, Angad Kalsi, Devin Kohn, Sabrina Martin, Mariama Law, Kima Oudit, Shaina Patel, Andrew Saundry, Andrew Smith, Kyle Starling, Shawn Stone, Paige Weiss

Show Crew

Dressers Ivan Carlo, Abigail Reno, Maureen Roulton

Light Board Operator Yanqi Jiang

Projection Board Operator Sam Biuk

Sound Board Operator Dmitri Logan

Microphone Technician Justin Alston

Run Crew Ryan Coia, Ken Johnson

LEIGH WILSON SMILEY

Director

MAURA KEEFE

Associate Director

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

Director of Graduate Studies

ALVIN MAYES

Head of Dance Performance and Scholarship

SCOT REESE

Head of Theatre Performance

PATRIK WIDRIG

Head of MFA Dance

FACULTY**JENNIFER BARCLAY**

Playwright and Performance

FAEDRA CARPENTER

Theatre History and Diversity

DANIEL CONWAY

Scene Design

CRYSTAL DAVISDance Education, Movement Analysis,
and Dance Ethnography**ADRIANE FANG**

Modern Dance and Repertory

LESLIE FELBAIN

Movement for Actors and Acting

LAURIE FREDERIK

Performance Studies

CARLOS FUNNArtist-in-Residence
Modern Dance, Choreography, and Hip Hop**CARY GILLETT**

Stage Management and Production 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

Production and Lighting Design

MISHA KACHMAN

Costume and Scene Design

MAURA KEEFE

Dance History and Theory, Choreography

ESTHER KIM LEE

Asian American Theatre

BRIAN MacDEVITT

Lighting Design

CAITLIN MARSHALL

Theatre History and Theory

ALVIN MAYES

Modern Dance and Choreography

JARED MEZZOCCHI

Production Media and Technology

LISA NATHANS

Voice and Acting

SARA PEARSON

Improvisation and Choreography

SCOT REESE

Directing, Black Theatre, and Musical Theatre

LEIGH WILSON SMILEY

Voice for the Actor, Acting, Speech & Dialects

PATRIK WIDRIG

Modern Dance and Choreography

KAREN BRADLEY

Professor Emerita

PATTI P. GILLESPIE

Professor Emerita

ROGER MEERSMAN

Professor Emeritus

WILLIAM V. PATTERSON

Associate Professor Emeritus

DANIEL WAGNER

Professor Emeritus

ANNE WARREN

Professor Emerita

ALCINE WILTZ

Professor Emeritus

LECTURERS**SUSAN CHIANG**

Costume Construction

ANN CHISMAR

Scene Painting

ANDREW CISSNA

Lighting Design and CAD Design

MICHAEL DRIGGERS

Technical Production

HEATHER JACKSON

Costume Design Support

TIM JONES

Stage Property Design

RAYE LEITH

Figure Drawing

MANÉ REBELO-PLAUT

Ballet

**GRADUATE ASSISTANTS
AND FELLOWS**

Kristen P Ahern, Ronya-Lee Anderson, Christina Banalopoulou, 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 Duimstra, Jordan Ealey, Amanda Fair, Ryan Fox, Lauren Gallup, Jenna Gerdsen, Brittany Ginder, Jennifer Graham, Les Gray, Grace Guarniere, Christine Hands, Q-mars Haeri, Allison Hedges, Tyler Herald, Kelley Holley, Yunpu Hu, Mariama Law, Peter Leibold, Gianna Lockley, Emily Lotz, Alvaro Maldonado, Christen Mandracchia, Sudesh Mantillake, Brandi Martin, Richard Oullette, Otis Ramsey-Zoe, Leticia Ridgely, 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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