

FACULTY NEWS

IZUMI ASHIZAWA (Assistant Professor, Acting and Movement) will perform a world premiere of her original work 化猫狂想曲 *Bakeneko-Kyosokyoku* (*Monster Cat Concerto*) with her company in Siberia, Russia, and will perform a world premiere of her completed version of *Volund* with her company in Oslo, Norway, this summer. In February, Izumi received Kennedy Center American College Theatre Festival Region IV Faculty Meritorious Achievement Awards Excellence in Directing and Excellence in Technology in recognition for her *Gilgamesh* (University of Southern Florida) production.

DANIEL CONWAY (Associate Professor, Scenic Design) will design *Sabrina Fair* for Ford's Theatre this summer as well as the revival of *Chess* at Signature Theatre and the premiere of *Legends!* at The Studio Theatre.

LESLIE FELBAIN (Assistant Professor, Acting and Movement) co-translated and adapted *L'Hiver Sous la Table* by Roland Topor and with an award from The Department of Theatre's International Initiatives Committee she produced and directed the piece at the International Festival de Habana in Cuba. Leslie also served on a panel discussing the role of the artist in social issues. Several UM undergraduate and graduate students were involved in the production as well as company members of Infinite Stage. Leslie's international research in cultural diplomacy also took her to Taiwan, where she led workshops at National Taiwan University.

MITCHELL HÉBERT (Professor, Acting) just closed *Clybourne Park* at Woolly Mammoth Theatre in DC. Next, he will be seen as Phileas Fogg, in *Around the World in Eighty Days* at Round House Theatre in May.

GRADUATE STUDENT NEWS

The ODD ACT INTERNATIONAL COLLECTIVE (**KARALEE DAWN, ASHLEY DUNCAN, NATALIE TENNER, ROB C. THOMPSON**) will be producing *How the Money Goes* by Robert Cousins at the Fifth Annual Capital Fringe Festival in Washington DC, July 15 – 25, 2010. For more information and performance dates please see <http://www.oddact.com>.

KARALEE DAWN (PhD candidate, Theatre and Performance Studies Program) will present her paper, "I'm Going Home": *Exploring Issues of Public and Private Performance of Scottish Cultural Identity at The Gathering – Homecoming Scotland 2009* at the Performance Studies International Conference in Toronto, Canada, this June.

CHRIS MARTIN (PhD, 2010) successfully defended his dissertation, *How The Waltz Has Won: Towards A Waltz Aesthetic*, on February 22. In May, he will be presenting at the CUNY Graduate Student Conference: (Re)making (Re)presentation, and in August will be presenting at the ATHE/ATDS conference as a part of the "Cultural Survival in Nineteenth Century America" panel.

ANNMARIE T. SAUNDERS (PhD candidate, Theatre and Performance Studies Program) recently presented her paper, "Texts, Tropes, and Tortillas: an Exploration of Fiesta San Antonio's Cornyation" at the American Society for Theatre Research Conference in San Juan, Puerto Rico. This summer, she will be part of an American Theatre and Drama Society panel entitled "Cultural Survival in the Nineteenth Century" for the Association for Theatre in Higher Education Conference in Los Angeles.

ALUMNI NEWS

GENNA DAVIDSON (BA 2008) created puppets and props and worked with puppeteers for the production *Mulan, Jr.* at Aldersgate Church Community Theatre in Mt. Vernon, Virginia. **KRISTINA FRIEDGEN** (BA 2008) directed the approximately 40 children in the cast.

BRIDGET GARWOOD (BA 2005) recently appeared in Chesapeake Shakespeare Company's production of *Lysistrata* at the historic Oliver's Carriage House in Columbia, Maryland.

MICHAEL GREW (BA 2006) has been cast in *The New Musical Adventures of Flat Stanley* with Adventure Theatre at Glen Echo, directed by Nick Olcott. The show runs from February to April.

BEN HILL (BA 1997) is Festival Director for the inaugural Hollywood Fringe Festival. They have now collected more than 1,000 Facebook fans and a website is imminent.

FARAH LAWAL (BA 2008) appeared with the Saartjie Project at The Corner Store in February; this was the final performance of the show they have been touring, *Deconstructing the Myth of the Booty*. In March, she performed at The Historical Society of Washington at an event sponsored by the D.C. Arts Commission entitled *Sojourn: The DNA of Perseverance*. The Saartjie Project also presented a workshop in Boston in March at the Sacred Space 2010 Conference and at Penn State University in April. In June, Farah will be performing in *Courage* with dog & pony dc.

JORDAN (MCCRAW) THORLEY (BA 2008) has been cast as Adela in a production of *The House of Bernarda Alba*.

GILGAMESH: THE ANCIENT STORY OF TODAY

The creation, loss and rediscovery of *The Epic of Gilgamesh* is as much an epic as the tale itself. The story of the ancient king has forged a long and winding path to reach the Clarice Smith Performing Arts Center, spanning thousands of years and featuring its own sizable cast.

The story begins with the historical Gilgamesh upon whom the epic is based, a real-life king of the city of Uruk (in present-day Iraq) who ruled approximately 3,000 years before our time. After his death, legends arose describing a king who was half-god, half-man and the first poems that told of his mythic adventures were written some time around 2100 BCE. Around 1700 BCE, the first epic poem of Gilgamesh was penned, weaving together the earlier poems and legends of the king into one episodic tale that built on elements of the earlier stories, but was its own original piece. The story of the ancient king must have continued to excite the imaginations of generations of storytellers; approximately 500 years later, yet another new version of the story was written, this time by a Babylonian scholar named Sin-leqi-unninni, who shaped his own epic out of what had come before.

While the story of Gilgamesh thrived in the imaginations of the Mesopotamian, the eventual fall of their civilizations left the tale forgotten, buried in the ruins of ancient cities. The clay tablets lay undiscovered until 1844 when archeological expeditions unearthed the library of the ancient king, Assurbanipal. Even when scholars had the tablets in hand, however, a problem remained: there was no one still living who could read them. The tablets were written in cuneiform, a type of writing made of wedge-shaped symbols pressed into wet clay, utterly foreign-looking to our eyes today, appearing more like the footprints of birds than recognizable words.

It wasn't until 1872 that a young man named George Smith began to work on the *Gilgamesh* tablets. Smith, a self-taught scholar, engaged in the long process of deciphering the cuneiform for the British Museum, not knowing if he would uncover the equivalent of ancient grocery lists or ancient wisdom long forgotten. One day as he worked, his eye stopped at a description of a ship caught on a mountaintop after a great flood. Smith quickly realized that the Biblical flood of Noah might have been a retelling of the Babylonian story he had just discovered, and his theory shocked the Victorian world.

Gilgamesh has always ignited passionate responses because with each retelling, the writer fashions a provocative story that rings true for his or her own age out of the ancient myths, from the first poems of the ancient Sumerians to the version of the epic pieced together out of broken clay tablets by modern-day scholars. Although the basics remain the same, the details have continued to evolve over the centuries. The Sumerian poems were still tied into the historical king, but later authors started to weave in their own philosophies, especially their perspectives on the mysteries of life and death. The Babylonians gave Gilgamesh a quest for immortality, and Sin-leqi-unninni told the story of a remarkably gifted, but world-weary man who was consumed with his military might.

Tonight, we see yet another iteration of the timeless story: the play created by Izumi Ashizawa. Prior to reading Ashizawa's script a year ago, I knew nothing about the legend of Gilgamesh. Her play captivated my imagination and introduced me into his world as the mighty king embarks upon a great hero's quest to seek immortality, finding friendship, loss and wisdom along the way. As I learned more about Gilgamesh in the months that followed, I began to see how Ashizawa has added new layers to the story and enriched its complexities with her own interpretation. Images in the ancient legend speak directly to us today: just as we use modern medicine to fight the inevitable aging of our bodies, Gilgamesh seeks the plant of eternal youth; in the destruction of the sacred forest we see the modern-day ecological crisis caused by human greed. Ashizawa takes these elements present in the epic and brings them to the foreground for the audience.

Notably, Ashizawa's *Gilgamesh* is not confined to cuneiform or to any typeset words on a page. As a piece of theatre, it lives and breathes before you. Ashizawa's own training in the arts of Japanese Noh theatre and the techniques of the Suzuki Company of Toga are reflected in this performance. For months before regular rehearsals began, the cast met to build a shared vocabulary of movement. I have witnessed how hard they have worked to develop their voices, bodies, breathing, sense of rhythm, stillness and carefully measured motions. There is rhythm in the verse they speak, but just as powerful are the vibrations of their feet, stamping in unison across the floor so that you can feel every pounding step they take deep in your bones.

Ashizawa's *Gilgamesh* takes all the contrasts of the ancient legend and unites them onstage. Gilgamesh strives for godly immortality, tearing down both the human and divine obstacles in his path, a struggle shown in the male and female bodies of the actors. Ashizawa's conceptual reinterpretation of this ancient story prompted a set design composed of angular geometry and organic curves. These design elements echo in the structure and flow of the actors' costumes, the shifts in lighting and the sounds of the actors' chants — all of which inspire feelings of hardness and softness, speed and stillness. In this *Gilgamesh*, music and text and movement unite to create a powerful vision of an ancient story.

Gilgamesh is a story of strange worlds, where gods and goddesses walk alongside mortals, and quests take their heroes into the end of the world, across deserts and forests and the ocean depths. Ashizawa has created a *Gilgamesh* for us today because we need to hear its tale again for the first time. By binding the story to stylized movement and unfamiliar forms, she retains its mythic power and grandeur, letting the audience feel the full force of humankind's most ancient heroic tale.

— Emily Townsend, Dramaturg

UM DEPARTMENT OF THEATRE
Daniel MacLean Wagner, Producing Director

PRESENTS

Gilgamesh

adapted by Izumi Ashizawa
Izumi Ashizawa, director

Scenic Designer **Carissa Huizenga**
Lighting Designer **Jedidiah Roe**
Costume Designers **Adriana Diaz, Chelsey Schuller**
Puppet and Mask Designer **Chelsey Schuller**
Sound Designer **David Kriebs**
Choral Arranger **Izumi Ashizawa**
Dramaturg **Emily Townsend**

APRIL 23 - MAY 2, 2010
ROBERT & ARLENE KOGOD THEATRE

IN ORDER OF APPEARANCE

George Smith	David Lloyd Olson
Bird/Mother/Tree/Scorpion Baby/ Tavern Woman/Ensemble	Olivia Brann
Audience/Soldier/Boatman/Ensemble	Andrew Kim
Audience/Soldier/Old Man/Ensemble	Scott Whalen
Audience/Soldier/Anu/Puppeteer/Ensemble	Nick Mercurio
Audience/Soldier/Ensemble	Shane O'Laughlin
Audience/Soldier/Puppeteer/Ensemble	Jason Glass
Gilgamesh	Gregory Mack
Mother/Voluptuous Woman/Tree/ Scorpion Sister/Ensemble	Raechel Nolan
Mother/Voluptuous Woman/Tree/ Scorpion Sister/Old Woman	Vanessa Nolan
Mother/Tree/Scorpion Baby/Snake/Ensemble	Whitney Rose Pynn
Mother/Ninsun/Tree/Scorpion Baby/Ensemble	Chelsie Lloyd
Aruru/Deer/Humbaba	Izumi Ashizawa

SETTING

Contemporary War Zone
 End of nineteenth-century Britain
 End of the nineteenth-century endless dune in the Middle East
 Mythical world of Ancient Mesopotamia

This play will be performed without an intermission.

PRODUCTION STAFF

ASSISTANT DIRECTORS AND DESIGNERS

Assistant Director	Yadeedy Mellman
Assistant Scenic Designer	Collin Ranney
Assistant Lighting Designers	Andrew Dorman, Melissa Reed
Assistant Costume Designer	Laree Lentz
Assistant Mask Designer	Franklin Labovitz

PRODUCTION AND STAGE MANAGEMENT

Production Coordinator	Cary Gillett
Stage Manager	Madison Bahr
Assistant Stage Managers	Renee Nyack, Will Voorhies

COSTUMES

Costume Shop Manager	Stephanie Shaw
Costume Shop Foreman	Susan Chiang
Drapers	Lisa Burgess, Susan Chiang, Emily Hoem
Tailor	Emily Hoem
Craftsperson	Lisa Burgess
Craft Assistant	Kristy Hall
Puppet Costumes	Courtney Wood
Stitchers	Shana Ferguson, Brianna Forseth, Chelsea Kerl, Peter Park, Alyson Parker, Roland Smith, Brett Springerth, Lindsey Walters, THET 479 students, THET 384 students
Mask Constructors	Tarythe Albercht, Adriana Diaz, Chris Hall, Kristy Hall, Clare Jackson, Chelsea Kerl, Franklin Labovitz, Laree Lentz, ChelseySchuller
Master Dresser	Theresa Buechler
Dressers	Jamar Brown, Jason Phillips
Make Up	Gracie Jones

ELECTRICS

Assistant Manager of Electrics	Laura MacAdam
Electrics Coordinator	Jeff Reckeweg
Master Electrician	Chris Hall
Assistant Master Electrician	John Wahl
Electricians	Students of THET 479
Light Board Operator	James Sakamoto-Wengel
Spot Light Operators	Jayne Bell, Devin Mahoney

PRODUCTION STAFF

PROPERTIES

Properties Master
Overhire Properties Crew
Properties Construction Crew

PAINTS

Scenic Charge Artist
Overhire Paint Crew
Paint Crew

SCENE SHOP

Technical Director
Assistant Technical Director
Scene Shop Supervisor
Set Construction Crew

SOUND

Audio Shop Manager
Audio Coordinator
Sound Board Operator
Sound Technician
Sound Crew

RUN CREW

Stage Operations Manager
Run Crew

Tim Jones
Andrea Moore
Madison Bahr, Ann Fraistat,
Devorah Gabai, Natasha Haddad,
Pam Hsu, Alexander Leidy,
Colin McIlvaine, Miriam Meyers,
Alexa Minesinger, Jose Nunez

Ann Chismar
Za Johns
Lisa Buttino, Jocelyn Daniels,
Daniel Dobrosielski,
Michelle Fitzgerald, Clare Jackson,
Su-Chen Ava Kuo, Amanda Miller,
Matt Strote, Ary Widdes and
students of THET 472

Rick Weinard
Mike Schwent
Steve Cosby
Sara Atwood, Aaron Bliden,
Theresa Buechler, Lisa Buttino,
Drew Kim, Katie Marcotte,
Rachel Parks, Abby Traegler,
Ruth Watkins, James Waters,
Sarah Wilby and students of
THET 479

Kristine Eckerman
James O'Connell
Jordan Levine
Peter Park
Students of THET 114

Bill Brandwein
Alli Wolf, Gabriella Yacyk

DIRECTOR AND DESIGNERS' BIOGRAPHIES

IZUMI ASHIZAWA (adapter, director, choral arranger, Aruru/Deer/Humbaba), joined the UMD faculty in 2009 as an Assistant Professor. Her original performance works were presented in the United States, Japan, Australia, the Grand Cayman, Norway, Romania, Slovenia, Austria, Turkey and Iran. The second of her Neo-Noh trilogy *The Blue Rocks* was broadcast in a documentary/interview format through NHK national public TV in Japan in 2006. The documentary/interview of her *Gilgamesh* will be broadcast through WGBH/PBS Boston TV. As a sculptor, her works were exhibited in France, Germany, Portugal, Dominican Republic and the U.S. Ashizawa is a recipient of numerous awards from different countries: Norwegian Cultural Fund, Australian Government Fund for the Artists, UNESCO-Aschberg Award, Special Performance Award — Women Theater Festival, Best Performance Award — IIFUT Festival, Tehran Municipality Culture and Arts Organization Award, Puffin Foundation Award, Gritchen Johnson Award. She is a graduate of Yale University School of Drama.

ADRIANA (ADDY) DIAZ (co-costume designer) is a first-year MFA candidate, costume design. She received her BA from the University of Tulsa. Most of her design work has been based in Phoenix, Arizona. She was nominated for a ariZonie award for her designs of *Into the Woods* and *Pippin* at Greasepaint Youth Theatre, *The Bluest Eye* at Black Theatre Troupe, *Metamorphosis* at Nearly Naked Theatre and won for her design of *Rent* at Greasepaint Youth Theatre. She also won the National Youth Theatre Award for her costumes in Greasepaint Youth Theatre's *Pippin*.

CARISSA HUIZENGA (scenic designer) is a third-year MFA candidate, scenic and costume design. She graduated from the University of Wisconsin — La Crosse in 2005 with a BS in Theatre Arts and Photography. Scenic Design: *James Joyce's "The Dead"* (UM). Costume Design: *Anna in the Tropics* (UM), *10-Minute Play Festival* (Source Theatre), *Filthy Rich* (UM), *The Colored Museum* (UM). Assistant Design: *Blue Door* (Arden Theatre), *Dirty Blonde* (Signature Theatre), *One Flew Over the Cuckoo's Nest* (Round House Theatre), *Unleashed! The Secret Lives of White House Pets* (Kennedy Center), *Mermaids, Monsters, and the World Painted Purple* (Kennedy Center).

JEDIDIAH ROE (lighting designer) is a first-year MFA candidate, lighting design. UMD productions, assistant lighting design: *Anna in the Tropics*, *Hotel Cassiopeia*. Theater J, assistant lighting design: *Lost in Yonkers*. Jacobs Pillow Dance Festival, production intern.

CHELSEY SCHULLER (co-costume designer, mask and puppet designer), is a second-year MFA candidate, costume design. Kay Theatre: *James Joyce's "The Dead"* (costume designer), *The Winter's Tale* (assistant costume designer). Kogod Theatre: *Anton in Show Business* (assistant costume designer). Outside productions: *Doubt* (costume designer), *Shakespeare in Hollywood* (costume designer), *Light Up the Sky* (costume designer), *The Good Doctor* (assistant costume designer).

EMILY TOWNSEND (dramaturg) is a second-year MA student in Theatre History and Performance Studies. While completing her BA in English at Haverford College, she was a founding member and frequent performer in the student-run Greasepaint Productions. Since 2006, she has been co-director of the Shakespeare Performance Troupe at Holy Trinity School in Georgetown. Her research is focused on original practice Shakespearean performance at the American Shakespeare Center in Staunton, Virginia.

ACTOR AND PRODUCTION STAFF BIOGRAPHIES

MADISON BAHR (stage manager), senior theatre major. Kay Theatre: *James Joyce's "The Dead"* (assistant stage manager). Kogod Theatre: *Anton in Show Business* (assistant stage manager), *Between Trains* (assistant stage manager). Outside productions: *Dracula* (props designer), *You're A Good Man Charlie Brown* (Peppermint Patty).

OLIVIA BRANN (Bird/Mother/Tree/Scorpion Baby/Tavern Woman/Ensemble), freshman theater performance major, Creative and Performing Arts scholar. This is Olivia's first main stage performance at UM. Other UM productions: *Parados* (Ensemble). Outside productions: *A Midsummer Night's Dream* (Puck), *Right You Are, If You Think You Are* (Ms. Cini).

JASON GLASS (Audience/Soldier/Puppeteer/Ensemble), graduate from USF theatre performance 2009. Nancy Cole Scholarship Award for Theatre. *Rocky Horror Show* (Riff Raff), *The Taming of the Shrew* (Grumio), *Metamorphosis* (Cyex, Orpheus), *Hair* (tribe member).

ANDREW KIM (Audience/Soldier/Boatman/Ensemble), sophomore theatre major. This is Andrew's first production at UM.

CHELSIE LLOYD (Mother/Ninsun/Tree/Scorpion Baby/Ensemble), junior theatre performance major. Kay Theatre: *James Joyce's "The Dead"* (wardrobe), UMD: *Spotlight* (Jessica). Other UMD productions: *The Weekday Players*. Outside productions: *Odd Act Theatre Group: Doctor Faustus* (Rafe/Lucifer/Helen/1st Scholar/Chorus).

ACTOR AND PRODUCTION STAFF BIOGRAPHIES

GREGORY MACK (Gilgamesh), junior theatre performance major. Kay Theatre: *James Joyce's "The Dead"* (assistant sound designer). Kogod: *Anna in the Tropics* (run crew). Outside productions: *Spotlight!* (Lionel).

YEDEEDYA MELLMAN (assistant director), sophomore theatre production major.

NICK MERCURIO (Audience/Soldier/Anu/Puppeteer/Ensemble), senior English major. Maryland Shakespeare Players: *Much Ado About Nothing* (Benedick), *Julius Caesar* (Brutus).

RAECHEL NOLAN (Mother/Voluptuous Woman/Tree/Scorpion Sister/Ensemble), recent graduate of The University of South Florida's theatre performance program in 2009. Outside productions: *Gilgamesh* (USF and Boulder, Colorado International Fringe Festival), *The Glass Menagerie* (Laura), *Metamorphoses* (Therapist), and *Dog Sees God* (dramaturg).

VANESSA NOLAN (Mother/Voluptuous Woman/Tree/Scorpion Sister/Old Woman) recent graduate from the University of South Florida May 2009 in Theatre Performance. *Gilgamesh* (USF and the Boulder, Colorado, International Fringe Festival), *The Glass Menagerie* (Amanda), Nominated for KCACTF for *The Glass Menagerie*, *Dog Sees God* (Marcy), *Taming of the Shrew* (Widow).

RENEE NYACK (assistant stage manager), junior theatre production major. Other UM productions: *The Laramie Project: 10 Years Later* (assistant stage manager). This is Renee's first Department of Theatre production.

SHANE O'LOUGHLIN (Audience/Soldier/Ensemble) freshman theatre performance major, Creative and Performing Arts Scholar. Other UM productions: *Parados* (ensemble), *Much Ado About Nothing* (Antonio).

DAVID LLOYD OLSON (George Smith), junior theatre performance major, Creative and Performing Arts scholar, Terry Margulis-Dunlap scholar. Kay Theatre: *The Winter's Tale* (Cleomones), *To Be Young Gifted and Black* (understudy Ensemble), *The Ash Girl* (Owl). Kogod: *Anna in the Tropics* (assistant director), *Pillowman* (Michal). Other UM productions: *DADA* (director), *Parados* (director), *Lebensraum* (Actor #1), *Keepers of Shoppe* (Pietro).



WHITNEY ROSE PYNN (Mother/Tree/Scorpion Baby/Snake/Ensemble), junior theatre performance and psychology double major, Terry Margulis Dunlap Scholarship recipient. Kay Theatre: *James Joyce's "The Dead"* (understudy). Other UM productions: *The Pillowman* (Girl), staged reading of *August: Osage County* (Jean), *A Whitewash* (Ambivalent White Girl), *The Weekday Players*, President of Ballet Company M.

COLLIN RANNEY (assistant scenic designer) is a first-year MFA candidate, scenic design. He is also designing and curating USITT's 2011 Prague Quadrennial USA Student Exhibit. His design work for *City of Angels* earned him the 2008 USITT W. Oren Parker Undergraduate Scene Design Award. He has also been awarded a Design Fellowship at the Kennedy Center, and various Kennedy Center American College Theatre Festival (KCACTF) Regional awards.

WILL VOORHIES (assistant stage manager), sophomore theatre production major. Other UM productions: Spring 2010 Shared Grad Concert (assistant stage manager), *James Joyce's "The Dead"* (light board operator), and *The Winter's Tale* (crew).

SCOTT WHALEN (Audience/Soldier/Old Man/Ensemble), senior theatre performance major, Smith Excellence in Theatre Award recipient. Kay: *The Winter's Tale* (Archidamus), *The Ash Girl* (puppeteer). Kogod: *Anna in the Tropics* (Che-Che), *The Illusion* (understudy Matamore), *Marisol* (understudy Lenny). Outside productions: *Fever/Dream*, *Laramie Project: An Epilogue*.

ACKNOWLEDGMENTS

The scenic design of this production, under the supervision of Daniel Conway, is in partial fulfillment of the thesis requirement for the Master of Fine Arts degree in Theatre.

The videotaping or other video or audio recording of the production is strictly prohibited.

DEPARTMENT OF THEATRE

DEPARTMENT OF THEATRE STAFF

Chair, Department of Theatre

Daniel MacLean Wagner

FACULTY

Izumi Ashizawa
 Faedra Carpenter
 Daniel Conway
 Walter Dallas
 Leslie Felbain
 Laurie Frederik Meer
 Mitchell Hébert
 Franklin J. Hildy
 Helen Q. Huang
 Misha Kachman
 David Kriebs
 Brian MacDevitt
 Heather S. Nathans
 Scot Reese

Catherine Schuler
 Leigh Smiley
 Daniel MacLean Wagner
 Patti P. Gillespie
 Roger Meersman
 William V. Patterson
 Rudolph E. Pugliese

ADJUNCT FACULTY

Susan Chiang
 Ann Chismar
 Korey Rothman

Movement and Acting
 Theatre History and Diversity
 Scene Design
 Acting, Playwriting, and Directing
 Movement for Actors and Acting
 Performance Studies
 Acting and Directing
 History and Theory
 Costume Design and History
 Costume and Scene Design
 Technical Direction
 Lighting Design
 History and Theory, Associate Chair
 Directing, Black Theatre, and Musical Theatre
 History and Theory
 Voice for the Actor and Acting
 Lighting Design
 Professor Emerita
 Professor Emeritus
 Associate Professor Emeritus
 Professor Emeritus

Costume Construction
 Scenic Painting
 Theatre History



DEPARTMENT OF THEATRE

STAFF

Cary Gillett

Sandra Jackson

Marguerita Phelps

Sarah Stonesifer

Production Coordinator

Director of Business Operations

Coordinator of Student Services

Administrative Assistant

GRADUATE ASSISTANTS AND FELLOWS

Ariel Benjamin, Mike Boynton, Tracey Chessum, Karalee Dawn, Adriana Diaz, Jonathan Dillard, Andrew Dorman, Ashley Duncan, Kristy Hall, James Hesla, Jessica Holman, Carissa Huizenga, Jessica Krenek, Frank Labovitz, Laree Lentz, JD Madsen, Chris Martin, Daniel Pinha, Justin Poole, Collin Ranney, Jedidiah Roe, Annmarie Saunders, Chelsey Schuller, Matthew Shifflett, Erin Bone Steele, Natalie Tenner, Robert Thompson, Aaron Tobiason and Emily Townsend.