

# The Cherry Orchard

Performance Season

DEPARTMENT OF THEATRE & DRAMA

April 4 - 14, 2024

Arthur Miller Theatre

**M** | THEATRE & DRAMA

U-M School of Music, Theatre & Dance  
Department of Theatre & Drama presents

# THE CHERRY ORCHARD

Written by **Anton Chekhov**

Translated by **Paul Schmidt**

The original production of THE CHERRY ORCHARD was directed by Konstantin Stanislavski, and opened at the Moscow Art Theatre on January 17, 1904. This translation of THE CHERRY ORCHARD was originally presented by the Rushmore Festival- Woodbury, New York

Director

**Daniel Cantor**

Assistant Director

**Stuart Sheffield**<sup>‡</sup>

Choreography and Movement

**Drey'von Simmons**<sup>‡</sup>

Scenic Designer

**Karalyn Hood**<sup>‡</sup>

Costume Designer

**Jess Fialko**

Lighting Designer

**Joseph Walls**

Co-Sound Designers

**Henry Reynolds,**

**Surya Shultes**<sup>‡</sup>

Dramaturg

**Karin Waidley**

Assistant Lighting Designer

**Ethan Hoffman**<sup>‡</sup>

Assistant Dramaturgs

**Rory Hunt**<sup>‡</sup>, **Elizabeth Nigg**<sup>‡</sup>

Resident Intimacy

Choreographer and Cultural  
Consultant

**Raja Benz**

Hair and Makeup Designer

**Brittany Crinson**

Voice & Speech Coach

**Jeremy Sortore**

Music & Live Sound

Coordination

**Hayden Steiner**<sup>‡</sup>

Production Stage Manager

**Esmay Pricejones**

Professional Clarinet

Performance

**Don Henig**<sup>‡</sup>

Assistant Costume Designer

**Ellie Van Engen**<sup>‡</sup>

Assistant Voice & Speech Coach

**Mary-Kate Sunshine Mahaney**<sup>‡</sup>

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THE CHERRY ORCHARD is presented through special arrangement with and all authorized performance materials are supplied by TRW PLAYS 1180 Avenue of the Americas, Suite 640, New York, NY 10036. [www.trwplays.com](http://www.trwplays.com)

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**Latecomers will be seated at a suitable break. As a courtesy to others, please turn off cellular phones and pagers and refrain from texting during the performance. Photography, audio recording, and videotaping of any kind are not permitted.**

The performers in this production are students in the Department of Theatre & Drama. The designers for this production are students, faculty, and/or guests of SMTD. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the SMTD. Thank you for supporting our educational mission.

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## LAND ACKNOWLEDGMENT

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The University of Michigan is located on the territory of the Anishinaabe people. In 1817, the Ojibwe, Odawa, and Bodewadami Nations made the largest single land transfer to the University of Michigan, ceded in the Treaty of Fort Meigs, so that their children could be educated. We acknowledge the history of native displacement that allowed the University of Michigan to be founded. Today we reaffirm contemporary and ancestral Anishinaabek ties to the land and their profound contributions to this institution.

<sup>‡</sup> SMTD Student

<sup>+</sup> SMTD Guest

**Setting:** Ranyeveskya's estate.

## CAST OF CHARACTERS

Luibóv Andréyevna Ranyévská, *who owns the estate*

**Kaylin Gines**

Ánya, *her daughter, 17 years old*

**Ella Saliba**

Várya, *her adopted daughter, 24 years old*

**Kaila Pelton-Flavin**

Leoníd Andréyich Gáyev, *Luibóv's brother*

**Jalen Steudle**

Yermolái Alexéyich Lopákhin, *a businessman*

**Lenin Izquierdo**

Pétya Trofímov, *a graduate student*

**Rohan Amar Maletira**

Borís Semyónov-Pischik, *who owns land in the neighborhood*

**Lewis C. Jackson III**

Carlotta, *the governess*

**Drake Fengye Zhao**

Semyón Yepikhódov, *an accountant*

**Ethan Steiner**

Dunyásha, *the maid*

**CC Meade**

Firs, *The Butler, 87 years old*

**Sam Hopkins**

Yásha, *the valet*

**Zack Gergel**

## CAST OF CHARACTERS

A Homeless Man

**Hayden Steiner**

The Stationmaster

**Theresa Dvorocsik**

The Postmaster

**Raymond Ocasio**

Ensemble

**Hayden Steiner, Theresa Dvorocsik, Raymond Ocasio, Tomilade Akinyelu, Lilly Geer, Maya Guacci (understudy)**

## ABOUT THE CAST

**Tomilade Akinyelu** (*Ensemble*) First-year, BFA Theatre

Performance: Acting

**Theresa Dvorocsik** (*The Stationmaster/Ensemble*) Senior, BFA Theatre Performance: Acting

**Lilly Geer** (*Ensemble*) First-year, BFA Theatre Performance: Acting, Grosse Pointe, MI

**Zack Gergel** (*Yásha*) Junior, BFA Theatre Performance: Acting, Troy, MI

**Kaylin Gines** (*Luibóv*) Sophomore, BFA Theatre Performance: Acting

**Maya Guacci** (*Ensemble/Understudy*) First-year, BFA Theatre Performance: Acting

**Sam Hopkins** (*Firs*) Junior, BFA Theatre Performance: Acting

**Lenin Izquierdo** (*Lopákhin*) Senior, BFA Theatre Performance: Acting, Chicago, IL

**Lewis C. Jackson III** (*Pischik*) Junior, BFA Theatre Performance: Acting, Detroit, MI

**Rohan Amar Maletira** (*Trofímov*) Junior, BFA Theatre

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## ABOUT THE CAST

Performance: Acting, Cupertino, CA

**CC Meade** (*Dunyásha*) Junior, BFA Theatre Performance: Acting, Falls Church City, VA

**Raymond Ocasio** (*The Postmaster/Ensemble*) First-year, BFA Theatre Performance: Acting

**Kaila Pelton-Flavin** (*Várya*) Senior, BFA Theatre Performance: Acting, Boston, MA

**Ella Saliba** (*Ánya*) Sophomore, BFA Theatre Performance: Acting, Nashville, TN

**Ethan Steiner** (*Yepikhódov*) Sophomore, BFA Theatre Performance: Acting, Ann Arbor, MI

**Hayden Steiner** (*A Homeless Man/Ensemble*) Sophomore, BFA Theatre Performance: Acting, San Diego, CA

**Jalen Steudle** (*Gáyev*) Senior, BFA Theatre Performance: Acting, Ann Arbor, MI

**Drake Zhao** (*Carlotta*) Sophomore, BFA Theatre Performance: Acting, Shanghai, China

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## ABOUT THE AUTHOR

**Anton Chekhov** (*Playwright*) was born on January 29, 1860, in Taganrog, Russia. His father, Pavel, was a grocer with frequent money troubles; his mother, Yevgeniya, shared her love of storytelling with Chekhov and his five siblings.



Through stories such as "The Steppe" and "The Lady with the Dog," and plays such as *The Seagull* and *Uncle Vanya*, Anton Chekhov emphasized the depths of human nature, the hidden significance of everyday events, and the fine line between comedy and tragedy. Chekhov died of tuberculosis on July 15, 1904, in Badenweiler, Germany.

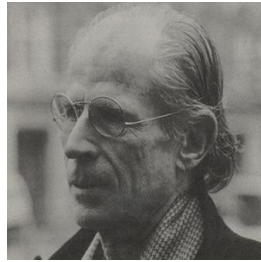
From the late 1890s onward, Chekhov collaborated with Constantin Stanislavski and the Moscow Art Theater on productions of his plays, including his masterpieces *The Seagull* (1895), *Uncle Vanya* (1897), *The Three Sisters* (1901) and *The Cherry Orchard* (1904).

In 1901, Chekhov married Olga Knipper, an actress from the Moscow Art Theatre. However, by this point his health was in decline due to the tuberculosis that had affected him since his youth. While staying at a health resort in Badenweiler, Germany, he died in the early hours of July 15, 1904, at the age of 44.

Chekhov is considered one of the major literary figures of his time. His plays are still staged worldwide, and his overall body of work influenced important writers of an array of genres, including James Joyce, Ernest Hemingway, Tennessee Williams, and Henry Miller.

## ABOUT THE TRANSLATOR

**Paul Schmidt** (*Translator*), whose translations and/or adaptations of *Phaedra*, *The Bacchae*, and *In the Jungle of Cities* were staged at the American Repertory Theater in past seasons, was one of the most influential critics, translators, and playwrights of his time. His translations, including plays by Chekhov, Gogol, Genet, Brecht, and Marivaux, have been produced by such directors as Robert Wilson, JoAnne Akalaitis, and Peter Sellars and have won awards in France, Italy, and the United States. His plays have been performed at the Brooklyn Academy of Music, Thalia Theatre in Hamburg, and the Institute for Contemporary Art in London. Dr. Schmidt, who held a PhD in Slavic literature from Harvard, was a professor of Russian literature at the University of Texas and at Wellesley College. He also taught at Harvard, Cornell, and Yale and lectured widely in the United States and abroad. His critical essays appeared in *The Nation*, *The New York Review of Books*, and *Delos*. A recipient of a fellowship from the National Endowment for the Arts, Dr. Schmidt was the author of *Meyerhold at Work*, and editor of *The Complete Works of Arthur Rimbaud* and *The Collected Works of Velimir Khlebnikov*. His collected translations of Chekhov's plays were published in 1997.



## FROM THE DIRECTOR

What's fascinating to me about *The Cherry Orchard* is that it contains intense contradictions: contradictions in style, theme, and action, and highly contradictory characters. It fully occupies a tragicomic perspective that is always moving, shifting, turning on a dime – whipping from the profound to the farcical, the spiritual to the absurd. And sometimes both at once.

Indeed, the dominant exploration of the play is on how the ground shifts under our feet. In this way the play is a meditation on change: its inevitability, its griefs, our excruciating anticipation of it, and how we dread it especially if it requires us to let go of something. That dread then converts into fulsome (and futile) acts of denial. Certainly, much of the action of *The Cherry Orchard* is a comic dance between reality asserting itself and its characters' compensatory efforts to push it to the margins. And it's in those acts of denial that we see their follies and their eccentricities: we've got mumbling old men, former circus performer ventriloquists, compulsive candy eaters, squeaky shoe stumblers, gluttonous narcoleptics, and perpetual nose powderers...

That is, this play, despite its chord of grief, has color, vitality, and humor. It is a play filled by a delightful crew of freakazoids who manage to be both entertaining and deeply human. The central aspect of their humanness is that they must face and endure the inevitability of change. Time will not stop for them, and its passage requires they let go of the old to step into the new. And that is a monumental task in its way, because I suppose, on some level, we are all aware that the ultimate act of letting go is the letting go of life itself. In this way the play really is a meditation on death; on the beauty and pain and ridiculousness we feel when we confront the fact of our own transience.

~Daniel Cantor, Director

## FROM THE DRAMATURGS

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### The ecodramaturgy of Chekhov's cherry orchard – undeniable geographies:

We never “see” the cherry orchard in Chekhov’s last penned play before his untimely death from tuberculosis in 1904. Even in Act II, set out of doors in a crumbling chapel atop an old cemetery rather than inside the failing fortress of a passing landed gentry, the cherry orchard looms as an unsettling echo and dark scenic presence just out of reach. Similar, perhaps, to the longevity Chekhov’s last work would have and his prowess as a playwright that he would ultimately be unaware of. Gravely ill when *The Cherry Orchard* premiered at the Moscow Art Theatre, Chekhov was only able to see the last two acts on opening night before he would be whisked off to Germany for his final days spent in the Black Forest village of Badenweiler.

For Chekhov, the land lived and died in him. His happiest years were spent on his Melikhovo estate, nothing like Madame Ranevskaya’s fictive sprawling acreage, but enough to bring him tranquility, lyricism, and a lasting impression of the land that years later would inspire him to write to Stanislavsky “about his vision for the first act of *The Cherry Orchard*.” An act he would only see realized on paper, with “blossoming cherry trees [that] can be seen through the windows, an entire garden of white...and the ladies will be in white dresses” (*Chekhov: Scenes from a Life*, 193). The cherry orchard was an embodiment of the land he grew up with, that he experienced as being altered by ravage and revolution, and that he wanted to pen into permanence. In his play about the death of an old Russia based on (unequal) land ownership, he creates for us a narrative about people undeniably connected to and taken from place.

For, like Chekhov, the landscape lives differently yet palpably for each of these characters and thus for us, the audience. Although we never actually see the orchard, through them we can feel it, hear it, taste it (especially in the case of Firs as he recounts all the different types of cherries that were grown and processed here), maybe even smell it if we breathe in deeply and imagine its essence into being. The cherry orchard is the center of the play’s *agon* – its protagonist *and* antago-

## FROM THE DRAMATURGS

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nist, its conflict, its tension, at times its life, and through its destruction, the play’s final (re)solution.

So why does earth matter so much on stage and why the prevailing of a play whose nostalgic and myopic sense of land ownership and preservation is still such an important narrative to present? What is it about the (eco)dramaturgy of imagined geographies, written over a century ago, that should still render importance for us today?

In climate futurist Alex Steffen’s words below, I believe, are not only deep resonances of a swiftly changing past but the future implications found in this story. That this family, their former and present employees, their friends and hangers-on are all in their own way “...*experiencing the shock that comes from recognizing that [they] are totally unprepared for what is already happening.*” Like us today as we slowly (or quickly or reluctantly) come to terms with the careening effects of climate change, human impact, war and destruction, like them as they hear the unsettling twanging of broken branches and the untimely chopping of trees that cuts them to their very cores, we are experiencing a repetitive shock that is not just undeniable but, at the same time, totally recognizable. We’ve seen it all before. Something that could have, perhaps, been avoided, if they (we) just looked, if they (we) just saw, if they (we) just took a moment more to listen. The geographies – lands *and* communities – of this particular region, and across the world, are undeniably being forever scarred and lost. Is Chekhov’s *The Cherry Orchard* yet another chance for us to “see” better, to look, to listen, to feel, to shake ourselves out of a complacent shock of being totally unprepared for what is not only quickly passing but *happening right now, in this present?*

Perhaps.

Perhaps.

Perhaps.

~ Karin Waidley, dramaturg

For more information from the dramaturgy team, scan here:



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## ABOUT THE CREATIVE TEAM

**Brittany Crinson** (*Hair and Makeup Designer*) is the hair and makeup studio manager for U-M's University Productions. Crinson has worked at the Lyric Opera of Chicago, the Joffrey Ballet, Drury Lane, Des Moines Metro Opera, Atlanta Opera, Hawaii Opera, and the Detroit Opera House. Living in Chicago, she's also been involved with several TV and film productions. She is thrilled to share her expertise with the University of Michigan.

**Daniel Cantor** (*Director*) is an actor, director, writer, and educator, and currently the head of the acting program at the University of Michigan. His acting credits include: Broadway: *Leopoldstadt*; Off-Broadway: *Things You Shouldn't Say Past Midnight*, *Tuesdays with Morrie*, *Strictly Personal*; National: *Picasso at the Lapin Agile*; Chicago: Goodman Theater, Court Theater, Victory Gardens Theater, Drury Lane, Chicago Shakespeare, Silk Road Rising, Next Theater, American Theater Company; Regional: A.C.T., Cincinnati Playhouse, Milwaukee Repertory, Cleveland Play House, Studio Theater, Hartford TheaterWorks, Shakespeare Santa Cruz, Contemporary American Theater Festival, Barrington Stage, Notre Dame Shakespeare, Arkansas Repertory, Worcester Foothills Theatre, Mill Mountain Theatre, National Shakespeare Company. TV/Film: *Empire*, *Chicago Fire*, *Chicago PD*, *Law & Order*, *Law & Order: SVU*, *Law & Order: CI*, *Conviction*, *Sopranos* (webisode), *As The World Turns*, *Asphalt Man*, *Miskits*, *The Auteur Theory*, *Alchemy*, *Justice*, *House of Satisfaction*, *Alternative Universe: A Rescue Mission*. His directing credits include: Joe's Pub, Westbeth Theater Center, PSNBC, SoloArts, StandUpNY, outreach for the Roundabout Theater (PROSPECT HIGH), UV Theater Project. Associate director: Chicago Shakespeare Theater, Marriott Theater. He is co-founder and artistic director of the UV Theater Project, a small company that performs unconventionally staged site-specific performances of canonical plays. Cantor received his MFA in acting from

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## ABOUT THE CREATIVE TEAM

A.C.T. and his BA in theater and American studies from Wesleyan University.

**Jess Fialko** (*Costume Designer*) is a lighting, costume, and scenic designer. They are a clinical assistant professor of design in the Department of Theatre & Drama. Before moving to Michigan, they were based in Chicago, where they designed for Prometheus Theatre Ensemble, Jedlicka Performing Arts Center, SheWolf Sacred Movement, the Actors' Gym, City Lit, Profiles Theater, the side project, and Northbrook Theatre. U-M: (lighting designer) *Men on Boats*, *Antigone*, *Prometheus: Beginnings*; (scenic designer) *Moscow Moscow Moscow...* Regional credits: Theatreworks Colorado Springs, Colorado Springs Fine Arts Center, Colorado Springs Conservatory, Gibney Center, Riverside Theatre, Iowa Summer Repertory, Penobscot Theatre Company, Maples Repertory Theatre, Hollins University, University of Northern Iowa, Birmingham Children's Theatre, Davenport Junior Theatre, and Quad Cities Theatre Workshop.

**Esmay Pricejones** (*Production Stage Manager*) is a junior BFA design & production major. Past UProd credits include: *Orpheus in the Underworld* (calling stage manager), *Bonnets* (1st ASM), *The Heart of Robin Hood* (1st ASM), *The Ties That Bind* (2nd ASM). She would like to thank Josie, Evan, Lindsay, Ceri, Brooke, and Maggie for being an amazing team.

**Henry Reynolds** (*Sound Designer*) is an assistant professor in the Department of Theatre & Drama and the sound engineer and information systems manager for UProd. U-M: (sound designer) *Everybody*, *The Importance of Being Earnest*, *Bonnets*, *The Heart of Robin Hood*, *Moscow Moscow Moscow Moscow Moscow Moscow*, *Junk*, *Nora*, *Flint* (co-designer), *Love & Information* (co-designer), *Mr. Burns*, *A Post-Electric Play*, *Clybourne Park*, *Henry IV, Part I*, *All My Sons*, *Stupid Fucking Bird*, *Fuente Ovejuna*, *Dead Man Walking*, *Good Kids*, *Marisol*, *Hay Fever*, *Three Sisters*,

## ABOUT THE CREATIVE TEAM

*Red Noses, August: Osage County, A Midsummer Night's Dream, Trumpets and Raspberries, Trafford Tanzi, Macbeth, Jonesin', J.B., Playing for Time, The Laramie Project, The Rover, The Nutcracker, A Streetcar Named Desire.* Regional Theatre: (sound design) *Of Mice and Men*, 2008 Fort Worth Opera Festival.

**Drey'von Simmons** (*Choreographer*) is a freshman musical theatre major and hails from Interlochen, Michigan. He is beyond grateful to have had the opportunity to work with the acting students this semester. Choreography is a passion of his, and he is thankful to Linda Goodrich, Dan Cantor, Esmay Pricejones, and all others involved, for allowing this passion to become a reality. He hopes that you enjoy the expressive movement – and can see all of the hard work that each actor put in to support the collaboration between movement and text. GO BLUE! @dreyvon-simmons

**Jeremy Sortore** (*he/him/his, Voice/Dialect Direction*) is an assistant professor in the Department of Theatre & Drama. Regional: American Repertory Theater, Utah Shakespeare Festival, Colorado Shakespeare Festival. Member, National Alliance of Acting Teachers; associate faculty, Theatrical Intimacy Education; associate teacher of Fitzmaurice Voicework; certified teacher of Knight-Thompson Speechwork; PAVA-recognized vocologist; editorial board, *Journal of Consent-Based Performance*; associate editor, *Voice & Speech Review*. Education: Moscow Art Theatre School/American Repertory Theatre Institute at Harvard University. [www.JeremySortore.com](http://www.JeremySortore.com)

**Karin Waidley** (*Resident Dramaturg*) oversees dramaturgy for the School of Music, Theatre & Dance. She has been an artist/scholar/teacher for over two decades and most recently was a Fulbright Scholar and a Fulbright Specialist to Kenya. Before that, she was a full professor at Western Colorado University, specializing in devising new work and theatre for social justice

## ABOUT THE CREATIVE TEAM

and violence prevention. She has also worked in the nonprofit sector as an advocate for survivors of gender-based violence and brings trauma-informed practices into her work in the theatre. Her most recent scholarship is in intersecting creative expression with the neurobiology of trauma, and she is currently working on a book with a Kenyan colleague about the history of theatre for development in East Africa.

**Joseph R. Walls** (*Lighting Designer*) recently designed the 2023 world premiere of Orlando Ballet's *The Nutcracker* and was the US lighting designer for Annabelle Lopez Ochoa's *Coco Chanel: The Life of a Fashion Icon* ballet. He has worked with numerous choreographers on their new works, including Ricardo Amarante, Gemma Bond, Dana Genshaft, John Heginbotham, Sophie Laplane, Jessica Lang, Annabelle Lopez Ochoa, Trey McIntyre, Andrea Miller, Yoshiaki Nakano, Juliano Nunes, Helen Pickett, Ethan Stiefel, Desmond Richardson, Dwight Rhoden, and Yury Yanowsky. Walls also designed the week-long celebration for World Youth Day with Pope Francis in Panama. Upcoming productions include the world premiere of Johan Kobborg's *Lucile* with the National Ballet of Cuba and a modern adaptation of *La Sylphide*, a collaboration with Howard Jones and Ethan Stiefel. [www.jwallsdesign.com](http://www.jwallsdesign.com)



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## THEATRE & DRAMA ALUMNI

**Rachael Albert** (*Design & Production, '12*) Architex, Inc., Production Manager

**Angela Alvarez** (*Design & Production, '15*) Scenic Artist

**Martijn Appelo** (*Design & Production, '18*) Senior Manager, Studio Operations, CBS/Paramount

**Rachel Arnsdorf** (*Design & Production, '07*) 3D Designer, Vera Bradley

**Jessie Balaka** (*Design & Production, '18*) Entertainment Technician (Rigging), Walt Disney World

**Lindsay Balaka** (*Design & Production, '16*) Costume Design Assistant, Walt Disney Imagineering/Live Entertainment

**Betsy Lynch Berg** (*Design & Production, '10*) Sr Project Manager, QAD Redzone

**Lucy Briggs** (*Design & Production, '15*) Second Audio Engineer, A Christmas Carol

**Angela Carlton** (*Design & Production, '06*) Medical Receptionist II, Trinity Health IHA Medical Group

**Laura Beth Cohen** (*Design & Production, '13*) Attorney/Federal Clerk, The District Court for the District of Maryland

**Carri Cooper** (*Theatre Arts, '20*) Assistant General Manager, TT Partners

**Will DeCamp** (*Theatre Arts, '13*) Director of Development, Happy Friday Productions

**Kelsy Durkin** (*Design & Production, '12*) Sub ASM, & *Juliet*

**Becca Rothman Eldredge** (*Design & Production, '11*) Chief Programs Office, The Loveland Center

**Michelle [Williams]-Elias** (*Design & Production, '11*) University Productions, Assistant Production Manager.

**Alaina Galasso** (*Design & Production, '20*) Paint Supervisor at Zero Productions, Freelance Stage Manager at Dallas Children's Theater and Lyric Stage in Dallas

**Ainsley Grace** (*Design & Production, '23*) ASM, *The Creeps* Off-Broadway

**Amanda Hamel** (*Design & Production, '18*) 4th grade teacher, Asheville Catholic School

**Emily Hanlon** (*Design & Production, '22*) Production Assistant, Steppenwolf Sanctuary City

**Cameron Iggins** (*Theatre Arts, '20*) Casting Assistant, Atomic Honey Casting

## THEATRE & DRAMA ALUMNI

**Berit Keller** (*Design & Production, '19*) ASM, Radio City Christmas Spectacular

**Craig Kidwell** (*Design & Production, '10*) Senior Project Manager, BlackOak Technical Productions

**Katie Lantz** (*Design & Production, '14*) Casting Director

**Gee Hoon Lim** (*Design & Production, '13*) Director of Finance, The Joffrey Ballet, Chicago, IL

**Grace Linzner** (*Design & Production, '21*) Staff Scenic Artist, Goodspeed Musicals

**Chazz Malott** (*Design & Production, '13*) Lighting Director, The Johnny Cash Official Concert Experience

**Paul Masck** (*Design & Production, '00*) Theatre Consultant, Charcoalblue

**Margaret McFadden** (*Theatre Arts, '22*) Drama Teacher, The Fay School

**Edward T. Morris** (*Design & Production, '06*) Scenic and Projection Designer, *A Christmas Carol*

**Dana Pierangeli** (*Theatre Arts, '21*) Talent Assistant, Paradigm Talent Agency

**Sophie Raymer** (*Design & Production, '19*) Entertainment Costuming, Disneyland Resort

**Lily Rosen** (*Theatre Arts, '22*) VIP Service Associate, Broadway Plus

**Hannah Rosenthal** (*Design & Production, '14*) Associate Producer, NETWORKS Presentations

**Jessica Schloskey** (*Design & Production, '19*) Props and Puppets Technician, Disney Cruise Line

**Kate Shattock** (*Design & Production, '08*) Star Dresser/Ager Dyer/Stitcher, *Boop!* the musical world premiere

**Katherine Shrader** (*Design & Production, '21*) Stitcher, Euroco Costumes

**Chris Simko** (*Design & Production, '19*) Lighting Systems Engineer, Google NYC

**Janak Snell-Jha** (*Design & Production, '17*) Senior Design Associate/Senior Project Manager, David Weiner Design

**Kelsey Socha** (*Design & Production, '14*) Accounts & Project Manager, Born Digital, Inc. & author of *An Archive of Brightness* (Lanternfish Press, 2022)

**Saawan Tiwari** (*Design & Production, '20*) Special Events Costume Designer, McKittrick Hotel

## THEATRE & DRAMA ALUMNI

**Kaitlyn Tom** (*Theatre Arts, '22*) Executive Assistant, M88 (talent representation)

**Michayla Van Treeck** (*Design & Production, '17*) Wardrobe Supervisor, The Geffen Playhouse

**Sam Vettrus** (*Design & Production, '14*) Flyman/Assistant Carpenter, *Mamma Mia!* 25th Anniversary Tour with Worklight Productions

**Anton Volovsek** (*Design & Production, '13*) Assistant Set Designer, *Mean Girls*

**Joseph Walls** (*Design & Production, '08*) Freelance Lighting Designer – dance: Pacific Northwest Ballet; Orlando Ballet; Atlanta Ballet; Ballet West; Cincinnati Ballet; Pittsburgh Ballet; Cuban National Ballet; Denver Ballet Guild; Utah Metropolitan Ballet; Richmond Ballet; STEPS Panamá; Complexions Contemporary Ballet; The Washington Ballet; American Repertory Ballet; Roswell Dance Theatre; Terminus Modern Ballet; World Youth Days with Pope Francis; Czech National Ballet; Sundance Resort; Inland Pacific Ballet; The Charlotte Ballet; several productions in Panamá City, Panamá. Adjunct Faculty at Wayne State University. Lecturer at the University of Michigan

**Sam Weiser** (*Design & Production, '20*) Current: Head Electrician, *Manhatta* at the Public Theatre. Recent: Assistant Lighting Designer, *Jesus Christ Superstar* national tour. Associate Lighting Designer, *Bulrushers* at the McCarter Theatre.

**Shira Wolf** (*Theatre Arts, '16*) Associate General Manager, KGM Theatrical

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## PRODUCTION CREW

1st ASMs **Josie Ervin, Evan Kiel**

2nd ASMs **Brooke Galsky, Maggie Meredith, Lindsay Robert, Ceri Roberts**

Lead Carpenter and Assistant to the Technical Director **Dallas Fadul, Tal Lev**

Theatrical Lighting **Shira Baker, Abi Farnsworth, Sydney Geysbeek, Ethan Hoffman, Elianna Kruskal, Brandon Malin, Megan Mondek, Christian Mulville, Gabriela Ribeiro Znamensky, Kathleen Stanton-Sharpless, William Webster, Andrew Wilson, Miles Zoellick & Theatre 250/252/262 students**

Painting **Gilayah McIntosh, Ceri Roberts, Martha Sprout, Seri Stewart^, Lauren Streng, Ellie Vice^, Amber Walters, Angela Wu & Theatre 250/252/262 students**

Props **Eliza Anker, Andy Blatt, Aquila Ewald, Dallas Fadul, Audrey Hollenbaugh, Lucy Knas, Tessie Morales, Audrey Tieman, Banks Krause & Theatre 250/252/262 students**

Scenery **Marium Asghar, Miles Hionis, Hannah Kryzhan, Michael Russell, Sophia Severance, Lauren Streng, Eliza Vassalo, Nathaniel Steever, Robert Beckemeyer, Rachel Pfeil, Sydney Geysbeek & Theatre 250/252/262 students**

Costumes **Sammer Ali, Katy Dawson, Maya Liu, Aspen Kinomoto, Esmay Pricejones, Kayti Sanchez, Ellie Van Engen, Maddie Vassalo, Summer Wasung, Emily Weddle & Theatre 250/252/262 students**

Production Office **Justin Comini, Shelby Holloway, Esther Hwang**

Videographer **Schelsea Jones**

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## RUNNING CREW

Light Board Operator **Cortez Hill**

Sound Operator **Benjamin Isyk**

Deck Crew **Abigail Dzedzic, Wesley Wray, Anderson Zoll**

Wardrobe Crew **Donovan Rogers, Aaron Syi, Summer Wasung^**

Hair & Makeup Crew **Ella Thomas-Montgomery**

^=Crew Head

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## M | MUSIC, THEATRE & DANCE

### SMTD LEADERSHIP

**David Gier, Dean**

Paul Boylan Collegiate Professor of Music

### DEPARTMENT OF THEATRE & DRAMA

Chair

**Tiffany Trent**

Department Manager/Artistic Administrator

**Kathryn Pamula**

Walgreen Events Manager

**Nickie Smith**

Performance and Studio Manager

**Arie Shaw**

Walgreen Office Coordinator

**Tyler Brunsman**

Performance/Directing

**Christina Traister (Area Head), Halena Kays (Directing Advisor), Daniel Cantor (Acting Advisor), Raja Benz, Mark Colson, Antonio Disla, Jake Hooker, Holly Hughes, Tzveta Kassabova, Geoffrey Packard, Jeremy Sortore, Tiffany Trent, Malcolm Tulip**

Design/Production

**Christianne Myers (Area Head), Patrick Drone, Jess Fialko, Jungah Han, Kevin Judge, Sarah M. Oliver, Henry Reynolds, Nancy Uffner**

Theatre Studies/Playwriting

**Amy E. Hughes (Area Head), José Casas, Shavonne Coleman, Antonio Cuyler, Antonio Disla, Jenna Gerdson, Jake Hooker, Petra Koppers, Ashley Lucas, Mbala Nkanga, Jay Pension, Alexis Riley, Emilio Rodriguez, Karin Waidley**

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Stage Management **Nancy Uffner**

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**M** | MUSICAL THEATRE

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**The Cherry Orchard**

The Department of Theatre & Drama

4/9 | 8:00 pm | HILL AUDITORIUM

**University Choir** *FREE!*

4/11 | 8:00 pm | STAMPS AUDITORIUM

**Chamber Choir** *FREE!*

4/14 | 7:00 pm | STAMPS AUDITORIUM

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 4/18-4/21 | POWER CENTER

**A Little Night Music**

The Department of Musical Theatre

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The Department of Musical Theatre

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