



DEPARTMENT  
OF THEATRE



THIS EVENT IS FUNDED BY THE ARTS+ INITIATIVE

BY LANGSTON HUGHES  
ADAPTED & DIRECTED BY GERRAD ALEX TAYLOR

# SHAKESPEARE IN HARLEM

UMBC PROSCENIUM THEATRE  
OCTOBER 30 - NOVEMBER 9, 2025



A UNIVERSITY-PROFESSIONAL COLLABORATION BETWEEN UMBC THEATRE AND CHESAPEAKE SHAKESPEARE COMPANY

# NEW PLAYS NEW WAYS

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UMBC DEPARTMENT OF THEATRE

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## Shakespeare in Harlem

By Langston Hughes and Robert Glenn

A University-Professional Collaboration Between  
UMBC Theatre and Chesapeake Shakespeare Company

Adapted and Directed by Gerrad Alex Taylor

**Lighting Designer**

Juan Juarez

**Sound Designer**

Kaydin Hamby

**Costume Designer**

Eric Abele

**Scenic Designer/Projections**

Nate Sinnott

**Assistant Costume Designer**

Becca Janney

**Vocal Director**

Andrew Hann

**Choreographer**

Nigel Semaj

**Dramaturg**

Bianca LaVerne

**Assistant Director**

Isaiah Mason Harvey

**Intimacy Choreographer**

Sierra Young

**Stage Manager/Projections**

Grace Shepperd

This production will have no intermission.

The video or audio recording of this performance by any means is strictly prohibited.

This Production of *Shakespeare in Harlem* is by special arrangement with ILP Theatrical, a sub-division of International Literary Properties.

UMBC Theatre events are open for full participation by all individuals regardless of race, color, religion, sex, national origin, or any other protected category under applicable federal law, state law, and the University's [nondiscrimination policy](#).



 **The Kennedy Center**  
**American College**  
**Theater Festival**

# Cast

**Griot** ..... Lauren Davis\*

**Madam K** ..... Amani Abdullah

**Simple** ..... Gerrad Alex Taylor\*

**Cousin Minnie** ..... Ambar Auth

**Leonard** ..... Dario Prioleau

**Lulu** ..... Liza Mupende

**Bruce** ..... LaTrelle Jamez

**Alex** ..... Manny Rimmer

**Female + Simple Understudy** ..... Tatiyana "Tati" J. Terrelonge

\* denotes Chesapeake Shakespeare Company Black Classical Acting Ensemble Member

**TIME:** 1942

**PLACE:** New York City;

Penn Station and the Streets of Harlem: Where we travel

The Apartments of the Ensemble Characters: Where we rest

The Black Church: Where we are transformed

**UMBC Theatre's production of *Shakespeare in Harlem* is made possible by the support and vision of the following individuals, programs, and institutions:** Dr. Manfred H. M. van Dulmen, Provost and Senior Vice President for Academic Affairs; Dr. Kimberly R. Moffitt, Dean, College of Arts, Humanities and Social Sciences 2021 - 2025; Lesley Malin, Producing Executive Director at Chesapeake Shakespeare Company; Lynn Cazabon, Director, Center for Innovation, Research, and Creativity in the Arts; Tom Moore, Director of Arts and Culture; The Black Classical Acting Ensemble, The Linehan Endowment for Excellence in the Arts; Dean Moffitt's "Big Idea Dollars"; and the UMBC arts + initiative. We thank all the individuals -- faculty, staff, students, and CSC artists -- who have lent their talent and time to the two-year development process.

**Content Disclosure:** This play contains racially and sexually charged language, including derogatory and offensive language. Staged violence, including the use of a prop gun, and references to drinking. This play deals with themes of racism, sexism, death, poverty, and displacement.

# Production Faculty & Staff

**Production Manager &  
Technical Director**  
Greggory Schraven

**Assistant Technical Director**  
Evan McDougall

**Lead Carpenter, Props & Scenic Artist**  
Tyler Brust

**Production Stage Manager**  
Grace Shepperd

**Costume Shop Supervisor**  
Eric Abele

**Assistant Costume Shop Manager**  
Margaret Caster

## Student Production Staff

**Student Dramaturgs** Joey Hoffman, Sean DiGiorgio, Aidan Henderson, Kiarra Matos, Abby Hunter, Virgil Robinson, Megan Chouinard

**Props Master** Ann Davies

**Production Assistant** Ash Morris

**Assistant Stage Managers** Sumedha Bhat, Lucas Sanchez

**Light Board Operator** Andy Pfluger

**Sound Board Operator** Ash Cox-Pinckney

**Deck Crew** Alissa Suser

**Wardrobe Crew** Maura Bohn

**Head Electrician** Malaak McDonald

**Stitchers** Timothy Clark, Roya Zafar

**Electricians** Students of THTR 262

**Carpenters** Students of THTR 100 and THTR 339 Scenery; Timothy Clark

## Support UMBC Theatre!



Did you know that all ticket sales and donations go directly to scholarships for our students?

**Use the QR code or [click here](#) to make a donation today!**

*\*Be sure to designate "Theatre Department" when you make your donation.*

# From Director Gerrad Alex Taylor:

## Langston Hughes and 100 Years of Shakespeare

After reading an early draft of my adaptation, a colleague asked why title the play *Shakespeare in Harlem* when Shakespeare is not a presence in the narrative. I dodged the question at first saying that the title was given by Langston Hughes and I wanted to honor that. Eventually, I came around to the fact that "Shakespeare" is all over this play; Hughes knew that.

When we think of Shakespeare, we often think of a singular genius — a man whose words have echoed across centuries, whose characters seem to live within us still. But what happens when we expand the idea of Shakespeare — when we see “Shakespeare” not as a man, but as a verb, as an act of capturing the fullness of human experience through language and art?

That question is at the heart of *Shakespeare in Harlem*. Langston Hughes — the “Shakespeare of Harlem” — canonized Black life in America with the same depth, complexity, and poetic truth that Shakespeare brought to Elizabethan England. Through his words, Hughes gave voice to the laughter, the struggle, the music, and the dreams of a people whose stories had too often been ignored or misrepresented. This production is both an homage and a conversation — between two literary giants, between past and present, and between community and stage.

As an artist and researcher, much of my work focuses on recovering African American stories — and stories of the diaspora — that have been forgotten, stolen, or distorted. *Shakespeare in Harlem* invites us to Sankofa; go back and look again, listen again, and recognize that the canon is vast and alive. Shakespeare, after all, is not just a name — it’s what happens when theatre tells the truth.

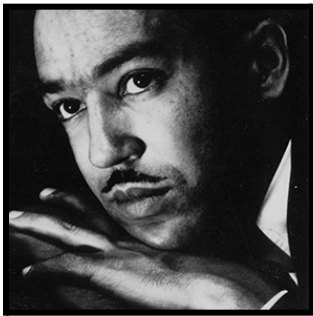
So tonight, as you hear Hughes’ words and feel Harlem’s heartbeat, I invite you to ask: who else is “Shakespeare” for our time?

# Biographies



**Gerrad Alex Taylor (Director & Adapter; Simple)** (he/him/his) is an award-winning director and multidisciplinary theatre artist based out of the Greater Baltimore region and an assistant professor in the Department of Theatre at the University of Maryland, Baltimore County. His current creative work and research centers around creating space that preserves history and celebrates culture of the Global Majority. In 2021 he was named one of Baltimore's "40 Under 40" by the Washington Business Journal. In 2020, he founded Chesapeake Shakespeare's Black Classical Acting Ensemble (BCAE), an affinity space for black actors interested in training and exposure of the "classics" and what an expansion of the classical canon may look like

today. In 2024, Gerrad joined colleague Lizzi Albert to take on the roles of Co-Artistic Directors of Perisphere Theater in Montgomery County, MD. He holds a BA in Neuroscience from the Johns Hopkins University and an MFA in Performance from the University of Nevada, Las Vegas. He has worked with theatres and educational institutions across the country including the Chesapeake Shakespeare Company, Perisphere Theater, Great River Shakespeare Festival, Shakespeare Festival St. Louis, Pacific Conservatory Theatre-PCPA, Children's Theatre of Annapolis, Everyman Theatre, Constellation Theatre Company, Mosaic Theatre Company, Arena Stage, Studio Theatre, and Washington Stage Guild. He is a member of the Actors' Equity Association and an Advanced Actor Combatant with the Society of American Fight Directors.



**James Mercer Langston Hughes** was born on February 1, 1901, in Joplin, Missouri. His parents, James Nathaniel Hughes and Carrie Langston Hughes, divorced when he was a young child, and his father moved to Mexico. He was raised by his maternal grandmother, Mary Sampson Patterson Leary Langston, who was nearly seventy when Hughes was born, until he was thirteen. He then moved to Lincoln, Illinois, to live with his mother and her husband, before the family eventually settled in Cleveland. It was in Lincoln that Hughes began writing poetry.

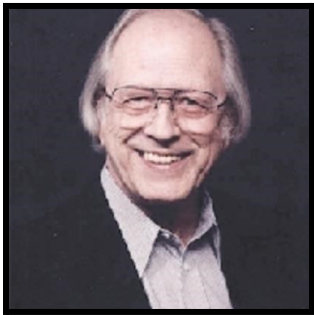
After graduating from high school, he spent a year in Mexico followed by a year at Columbia University. During this time, he worked as an assistant cook, a launderer, and a busboy. He also traveled to Africa and Europe working as a seaman. In November 1924, he moved to Washington, D.C. Hughes's first book of poetry, *The Weary Blues*, was published by Alfred A. Knopf in 1926 with an introduction by Harlem Renaissance arts patron Carl Van Vechten. Criticism of the book from the time varied, with some praising the arrival of a significant new voice in poetry, while others dismissed Hughes's debut collection. He finished his college education at Lincoln University in Pennsylvania three years later. In 1930 his first novel, *Not Without Laughter* (Alfred A. Knopf, 1930), won the Harmon Foundation's gold medal for literature.

Hughes, who cited Paul Laurence Dunbar, Carl Sandburg, and Walt Whitman as his primary influences, is particularly known for his insightful portrayals of Black life in America from the 1920s to the 1960s. He wrote novels, short stories, plays, and poetry, and is also known for his engagement with the world of jazz and the influence it had on his writing, as in his book-length poem *Montage of a Dream Deferred* (Holt, 1951). His life and work were enormously important in shaping the artistic contributions of the Harlem Renaissance of the 1920s. Unlike other notable Black poets of the period, such as Claude McKay, Jean Toomer, and Countee Cullen, Hughes refused to differentiate between his personal experience and the common experience of Black America. He wanted to tell the stories

of his people in ways that reflected their actual culture, including their love of music, laughter, and language, alongside their suffering.

In addition to leaving us a large body of poetic work, Hughes wrote eleven plays and countless works of prose, including the well-known "Simple" books: *Simple's Uncle Sam* (Hill and Wang, 1965); *Simple Stakes a Claim* (Rinehart, 1957); *Simple Takes a Wife* (Simon & Schuster, 1953); *Simple Speaks His Mind* (Simon & Schuster, 1950). He coedited the *The Poetry of the Negro, 1746–1949* (Doubleday & Co., Inc., 1949) with Arna Bontemps, edited *The Book of Negro Folklore* (Dodd, Mead & Company, 1958), and wrote an acclaimed autobiography, *The Big Sea* (Alfred A. Knopf, 1940). Hughes also cowrote the play *Mule Bone* (HarperCollins, 1991) with Zora Neale Hurston.

Langston Hughes died of complications from prostate cancer on May 22, 1967, in New York City. In his memory, his residence at 20 East 127th Street in Harlem has been given landmark status by the New York City Preservation Commission, and East 127th Street has been renamed "Langston Hughes Place."



**Robert "Bob" Glenn** (1925-2018) was an actor, director, author, and producer in the theater for more than 40 years. He directed plays in New York, St Louis, Houston, Atlanta, and internationally. He played featured roles in films such as "The Last Picture Show." After serving as an officer with the WWII U. S. Army Air Corps, Bob received dramatic training at Columbia College of Drama in Chicago. He came to Dallas in 1949 and was active in the post-war revival of the Dallas Little Theatre, serving as Actor-Director at the Dallas Black Theater, Courtyard Theater in Oak Lawn, and the Pearl Chappell Playhouse, where he brought to Dallas first-time productions of "The Three-Penny Opera," "The Fantastiks," and "A View from

the Bridge." As a result of his pioneering work in Dallas theatre, Bob was a recipient of a Ford Foundation grant, which took him to New York to work with Cyril Ritchard and Noel Coward. His off-Broadway credits include "Shakespeare in Harlem," "The Legend of Charlie Parker," and "The Long Valley," each of which he adapted for the stage and directed to critical acclaim. Bob returned to Dallas, where he founded Shakespeare Dallas in 1972, bringing such actors as Peter Donat, Michael Learned, Earl Hyman, Sigourney Weaver, Patrick Stewart, Ron Leibman, and Morgan Freeman to act in the free summer festival and in other festival productions such as "The Hollow Crown" and Dickens' "A Christmas Carol." In 2000, he received the Leon Rabin "Standing Ovation Award" for lifetime achievement in theatre.



**International Literary Properties** is a global company that invests in, acquires, manages, and enhances literary and theatrical estates. Its theatrical division is led by CEO Michael Barra and Chairman Thomas B. McGrath. With a team based across New York, London, Los Angeles and Austin, ILP works closely with book authors, playwrights, lyricists and composers, along with their representatives, heirs and estate managers to protect legacies and bring classic works to new international audiences. Since its founding in 2020, ILP has built a diverse portfolio of iconic creators, including Tennessee Williams, Somerset Maugham, Langston Hughes, Alfred Uhry, Damon

Runyon, Robert Bolt, Ann Rule, Georges Simenon, James M. Cain, Joseph Kesselring, Cornell Woolrich, Eric Ambler, Ngaio Marsh, and Ellen Raskin, among many others. ILP partners with leading creatives and media producers to develop new opportunities and adaptations across publishing, television, film, theatre, and consumer products.

## Biographies Continued



**Amani Abdullah (Madam K)** (she/her) is a third-year BFA Acting and Psychology BA major with a minor in Entrepreneurship. This is her second UMBC production, and she is very excited. Her last role was in UMBC's *John Proctor is the Villain* as an ensemble member. Her most notable role was in Owings Mills High School's production of *Blood at the Root* by Dominique Morisseau in the role of Raylynn. She would love to thank her family and friends for supporting her love of art and her craft. She hopes this show inspires and moves everyone as much as it did her.



**Eric Abele (Costume Designer)** (he/they) Eric Abele is a Teaching Professor in Costume Design, Undergraduate Program Director, and the Associate Chair for the UMBC Theatre Department. You may read his bio on the [UMBC website](#).



**Ambar Auth (Cousin Minnie)** (she/her) is a sophomore Linehan Artist Scholar (LAS) BFA actor in the Pre-Physical Therapy program. Ambar, ever since childhood, has had a talent for the performative art, but in a single-parent household, has struggled with a lack of opportunity due to a lack of funds. Despite that, she has proven her resilience by finding ways to hone her skills without depleting her mother's bank account through learning what she could in high school theater. Her most memorable role in high school theater was Ms. Pennywise in *Urinetown* where she was quoted by her mother saying, "Mom, I get to step on people". Ambar would love to thank her

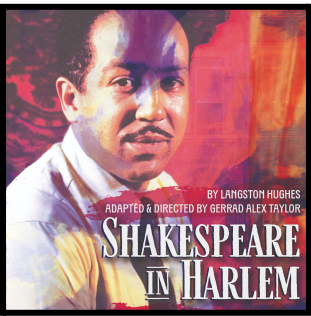
mother for always supporting her in her arts and making all the sacrifices that she made to put her through college. "I'm sorry I didn't appreciate this when I was younger. Thank you for all you did and still do, I love you, Mom". She is excited for what is to come in her next performative and academic career.



**Sumedha Bhat (Assistant Stage Manager)** (she/her) is a third-year Cinematic Arts BFA and Theatre: Design & Production BA with a minor in Arts Entrepreneurship from Frederick, Maryland. This is Sumedha's second show at UMBC, her first being *Stupid F\*cking Bird* where she served as a run crew member. She would love to thank her family, and friends for supporting her through her journey of becoming an artist. Sumedha would also like to thank Grace and all the faculty at UMBC Theatre for their support and mentorship!!



**Lauren Davis (Griot)** is an Actor/Director from Maryland and is excited to be working on this special play. Acting credits include: *Sister Act*, *Christmas Carol* (Ford's Theatre, DC); *Joe Turner's Come and Gone*, *As You Like It* (Chesapeake Shakespeare, MD); *Frontieres Sans Frontieres* (Spooky Action, DC); *Acoustic Rooster*, *Don't Let the Pigeon Drive the Bus!* (Kennedy Center, DC); *Corduroy*, *Shrek the Musical*, *Scarecrow and Servant* (Children's Theatre Company, MN); *Marcus; or the Secret of Sweet* (Guthrie, Pillsbury House, MN). Directing Credits Include: Inaugural Directing Fellow (Shakespeare and Co., MA). *Macbeth*, *Romeo and Juliet* (CSC); *Variations on Night*, *Book of Grace* (Rapid Lemon, MD). MFA: Catholic University. She would like to thank God and her family for their love and support!



**Kaydin Hamby (Sound Designer)** holds a BA in Theatre Design and Production from UMBC ('19). UMBC sound design credits include *Stupid F\*cking Bird*, *Stories Told Small*, *She Kills Monsters*, *Small Mouth Sounds*, *Everybody*, *Gwyneth*, *Anon(ymous)*, and *Far Away*. Kaydin is an ensemble member at the Maryland Ensemble Theatre in Frederick MD, where sound design credits include: *Sense and Sensibility*, *Three Swingin' Little Pigs*, *Head Over Heels*, *Angels in America Parts 1 & 2*, *Revolutionists*, *Meteor Shower*, *The Tempest*, *Admissions*, *Christmas Carol*, and *Circle Mirror Transformation*. Kaydin is the musical director of MET Comedy Night's *Off Key: An Improvised Musical* and is a Frederick-based singer/songwriter/musician. Listen and learn more at [KaydinHamby.com](http://KaydinHamby.com).



**Andrew Hann (Vocal Director)** (he/him) is a voice coach, singer, pianist, and yoga practitioner based in Baltimore, Maryland. In addition to offering singing voice work, he offers gender affirming voice care for trans and non-binary folx to help discover their authentic voice which aligns with their identity. As a performer, Andrew has demonstrated his versatility by appearing on stage as a vocalist, harpsichordist, and music director. Favorite roles include Arnalta in *L'incoronazione di Poppea*, Orphée in *La descente d'Orphée aux enfers*, Pane in *La Calisto*, and Jimmy Smith in the 2014 premiere of Frances Pollock's social justice opera *Stinney*. Previous UMBC productions include *Stupid F\*cking Bird*, *Down with Love*, *ShOUT* and *You Can See Me In The Dark*.



**Isaiah Mason Harvey** (Assistant Director) is a Baltimore born-and-bred actor, playwright, teaching artist and burgeoning director. He is a resident company member at Chesapeake Shakespeare Company and a member of the Black Classical Actor's Ensemble from which some of the earliest versions of *Shakespeare in Harlem* were born. Isaiah is beyond honored to have been a part of building this wonderful production for the UMBC community.



**Becca Janney (Assistant Costume Designer)** (thon/they) Professional design credits include: Barrington Stage (*Next to Normal*), Chesapeake Shakespeare Company (*Merry Wives*), Gala Theatre (*The Return of Eva Peron: Momia en el Closet*), Imagination Stage (*Cinderella, A Salsa Fairytale*), Creede Repertory Theatre (*Cinderella*), WaterTower Theatre (*Everything is Wonderful, Godspell*) and Stage West Theatre (*Ada and the Engine*). Educational design credits include: American University (*Damn Things Will Kill Ya*), Maryland Opera Studio (*Don Giovanni*), University of Maryland (*A Bicycle Country*), Baylor Theatre (*Peter and the Starcatcher*). They got their MFA in

costume design at the University of Maryland. Website: [beccajanney.com](http://beccajanney.com) Instagram: [@beccajanneydesigns](https://www.instagram.com/beccajanneydesigns)



**LaTrelle Jamez (Bruce)** (He/Him) is a Senior BFA Acting Major from Owings Mills, Maryland. Previous appearances at UMBC Theatre include *Down With Love* and *shOUT*, along with some behind the scenes work. *Shakespeare in Harlem* will be LaTrelle's final show as a student here at UMBC before he graduates in December. He gives special thanks to Gerrad Taylor for constantly pushing him to reach his full potential and taking the time to shape his skills as an actor; to Nigel Semaj for inspiring him to be a better mover; and to Tessa Farley and Grace Shepperd for helping him find his love for stage management. And thanks to all of the UMBC faculty, staff, and students

that will make this chapter of his life memorable. Instagram: [@LT\\_Jamez](https://www.instagram.com/LT_Jamez)



**Juan M. Juarez (Lighting Designer)** is a queer Mexican Lighting Designer and technician based in the Baltimore-Washington area. Since 2015 he has served as the Lighting Supervisor at Everyman Theatre. Recent Lighting Design work includes: *Call Me By Any Other Name... Just as Sweet* (The Voxel), *The Mystery of Irma Vep: a Penny Dreadful* (Everyman Theatre), *Teen Hamlet...The Rest is Silence* (Synetic Theater), *Nobody is Ever Missing* (Mind on Fire), *The Book Club Play* (Everyman Theatre), *Ride the Cyclone* (Bowie State University), *Jane Eyre* (Classic Theatre of Maryland), *Over/Under* (Extreme Lengths Productions), *Adelante* (Axis Dance Company), and *Joteria:*

*Our Untold Stories* (Atlas PAC Intersections). He holds B.A. degrees in Theatre Production and Psychology from Hofstra University. [juanmjuarez.com](http://juanmjuarez.com)



**Liza Mupende (Lulu)** (she/they) is a senior graduating in December 2025 with a major in Information Systems Technology from Anne Arundel County. They will go on to acquire their Master's in Science, due for graduation in 2026. At UMBC, they appeared as Lucy in *Dracula* (Fall 2023), played Jackie in *On National Road* for EC250 (Fall 2022), and starred as Jess in the feature film *Outed*. They are grateful to their sisters & friends for their constant support along with their professors for their guidance this semester in making this possible. Although Liza isn't an acting major, she will continue to pursue the arts as she steps into the professional world! Keep your eye out!

Instagram: [@lizamupende](https://www.instagram.com/lizamupende)



**Dario Prioleau (Leonard)** (He/Him) is a senior in the BFA Acting program from Howard County, Maryland. You may have seen this fella in the past shows of *Green Theatre Revolution* and *Down with Love* in 2024; *Shakespeare in Harlem* will be his third show here at UMBC. He is thankful for his parents, brother, and grandma for supporting him on the glorious path he has taken. Instagram: [@dario\\_prioleau](https://www.instagram.com/dario_prioleau)



**Manny Rimmer (Alex)** (He/him) is a junior BFA student at UMBC who transferred from Temple University. His past roles include Daniel in *Once on This Island*, Justin in *Blood at the Root*, Otto Lamermeier in *Spring Awakening*, Arnold in *Exit Strategy*, and Lucas Harper-Barnes in *Iron John* at Temple. He enjoys teaching youth about the wonders of acting at the Walnut Street Theatre. Manny is honored to be a part of *Shakespeare in Harlem* as his first show at UMBC, and he hopes that the audience gains profound insight from the carefully crafted performance of each cast member.

Instagram: [@\\_manzo\\_02](https://www.instagram.com/_manzo_02)



**Lucas Sanchez (Assistant Stage Manager)** (he/him) is a senior BFA Acting major hailing from Frederick, MD. Primarily finding himself on the stage, this is his second opportunity to assist behind the scenes at the UMBC stage, and first time doing so in such a capacity as stage management. He's very grateful to Grace for mentoring him on this wonderful and educational opportunity, as well as Gerrad and the cast for a wonderful show!



**Nigel Semaj (Choreographer)** (they/them) is a Baltimore-based director, movement director, and educator originally from Washington, D.C. They are an Assistant Professor of Performance and Affiliate Assistant Professor of Gender, Women's, and Sexuality Studies at the University of Maryland, Baltimore County. [[www.nigelsemaj.com](http://www.nigelsemaj.com)] ig: [@nigelsemaj](https://www.instagram.com/nigelsemaj)



**Grace Shepperd (Stage Manager)** is a stage manager, designer, and theatre maker whose focus over the past nine years has been on new and devised works. She has served as the stage manager and lighting designer for productions at The Chocolate Factory (NYC), Carolina Performing Arts (UNC), Massachusetts Museum of Contemporary Arts, Mabou Mines (NYC), Maggie Allesee National Center for Choreography (FSU), and Prague Fringe Festival. Before moving to Baltimore in 2024, she was a resident acting company member at The Mercury Store (NYC), a space for developing new works. In 2020, Grace and the team at Advanced Beginner Group received an Obie Award for the creation of *Distances Smaller Than This are not confirmed* at Abrons Art Center (NYC). She currently works at UMBC as the Production Stage Manager for the Department of Theatre. Grace holds an MFA in Theatre from Sarah Lawrence College.



**Nate Sinnott (Scenic Designer)** (he/him) is an Associate Professor, and the Scenic Designer for the UMBC Theatre Department. You may read his bio on the [UMBC website](#).



**Tatiyana "Tati" J. Terrelonge (Female + Simple Understudy)** (she/her) is a junior BFA Acting major and Media & Communications major from Pikesville, Maryland. This is her first show with UMBC and her first time being an understudy. Some previous shows include: CCBC, including *We Are Proud to Present...* as Actor 6 and *The One-Act Play That Goes Wrong* as Thomas Colleymore/Robert. She wants to thank her family and friends who have continued to support her as she takes this wonderful journey through the acting world. She especially wants to send love and thanks to her mother, who is no longer here but continues to push her with her spirit and guidance. Follow her on Instagram [@tatiyanaj.terrelonge](https://www.instagram.com/tatiyanaj.terrelonge)! ♡♡



**Chesapeake Shakespeare Company** is the leading classic theatre company in Maryland, offering vibrant performances that delight our patrons by breathing new life into Shakespeare and other classic plays. One of the six largest theatre companies in the state, CSC serves diverse audiences with funny, moving, rousing mainstage seasons, a vigorous education program that serves over 16,000 students annually, and our innovative traveling "Shakespeare Beyond" that brings free Shakespeare performances directly into neighborhoods across Maryland.

We warmly welcome audiences to our three venues and our touring Shakespeare Wagon. Indoor performances are presented at our stunning, award-winning 266-seat theatre in Downtown Baltimore, with a thrust stage uniquely designed for CSC performances. Next door to the theatre and linked are the administrative offices and The Studio at the Chesapeake Shakespeare Company, which serves as a classroom, rehearsal space, and alternative performance area. CSC's summertime outdoor home is in nearby Ellicott City and features performances and education programming at the PFI Historic Park, a gorgeous spot for picnicking and watching Shakespeare under the stars.

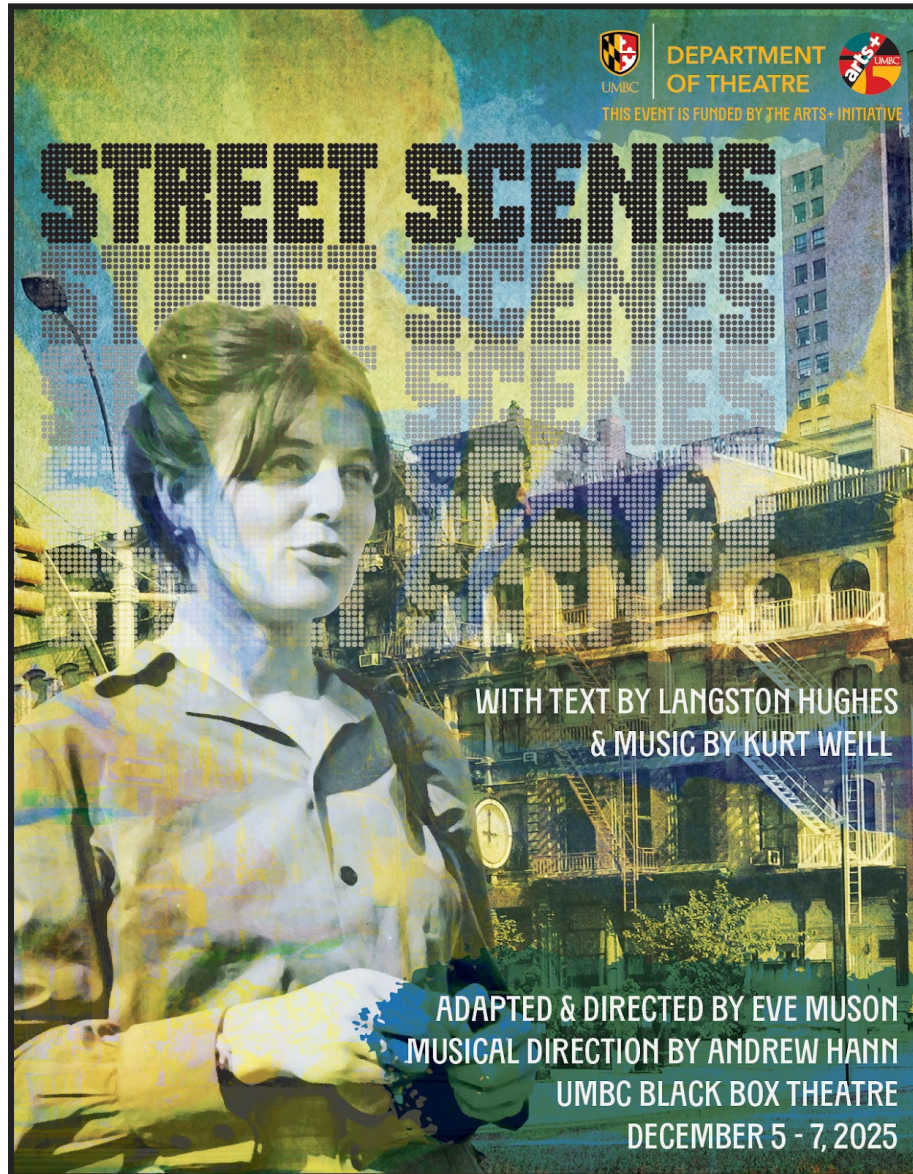
**CSC's Black Classical Acting Ensemble (BCAE)** was established in 2021 and is an affinity space and incubator at Chesapeake Shakespeare Company for Black artists to find and nurture their authentic voices in the classical drama, while centering and treasuring their experiences and opinions as Black Americans.

Learn more about Chesapeake Shakespeare Company and The Black Classical Acting Ensemble at [chesapeakeshakespeare.com](https://chesapeakeshakespeare.com).

**Upcoming at Chesapeake Shakespeare Company:**



## Upcoming at UMBC Theatre...



[Buy Tickets Here!](#)

Street Scenes weaves together scenes and songs from Langston Hughes, his contemporaries, and artistic descendents —playwrights who, like Hughes, explored the promises and failures of the American Dream. Their works pulse with young characters fighting barriers of class, faith, work, and identity, all bound by a shared mission: honoring the dignity of everyday people.

A fully musical production, Muson's adaptation includes text and songs from Kurt Weill, Arthur Miller, Lillian Helman, Clifford Odets, Lorraine Hansberry, August Wilson, and other 20th century artists.



At UMBC we believe that theatre is an ever-changing art form, responding to and creating new ideas that confront our ethical, political, and artistic ideas and practices. Degree programs leading to an Acting, BFA, a Theatre BA; Theatre Studies Track, Theatre BA; Design & Production Track, or a Theatre BA; Theatre Education Track provide students with the interdisciplinary skills to become actively engaged with their art and with the world around them. A dedicated faculty focuses on each student's evolution as an artist and as a person, making the study of theatre at UMBC a life-changing experience that stimulates, challenges and inspires.

**New Ways and New Plays — Our Vision for the Future:**

UMBC Theatre fosters artistically innovative and socially engaged graduates in a leading liberal arts program. Using the latest technologies and practices, we experiment with theatrical forms, create provocative new work, and give voice where it is most needed.

**Learn more at [theatre.umbc.edu](https://theatre.umbc.edu).**

**Full-Time Faculty/Staff** Eve Muson (Chair), Eric Abele, Margaret Caster, Nikki Hartman, Becca Janney, Susan McCully, Evan McDougall, Adam Mendelson, Gregory Schraven, Stephanie Schuster, Colette Searls, Nigel Semaj, Grace Shepperd, Nate Sinnott, Gerrad Alex Taylor

**Part-Time and Adjunct Faculty/Staff** Tyler Brust, Andrew Hann, Katie Hileman, Joseph W. Ritsch, Susan Stroupe

**Special Thanks To** Interim Dean John Stolle-McAllister, Director of Arts and Culture Tom Moore, Kiirstn Pagan, Laura Schraven and Commonvision, Cael Mulcahy, the CAHSS Operations, and Lynn Cazabon.

**Poster Design** by Eric Abele

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# The Kennedy Center

*The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by **David M. Rubenstein**.*

*Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.*

*Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.*

*Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.*

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

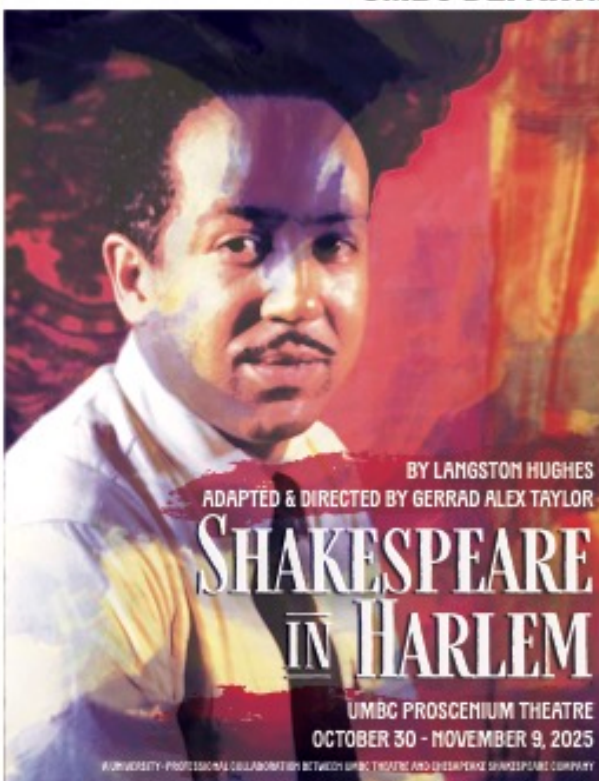
Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

# NEW PLAYS NEW WAYS



## UMBC DEPARTMENT OF THEATRE

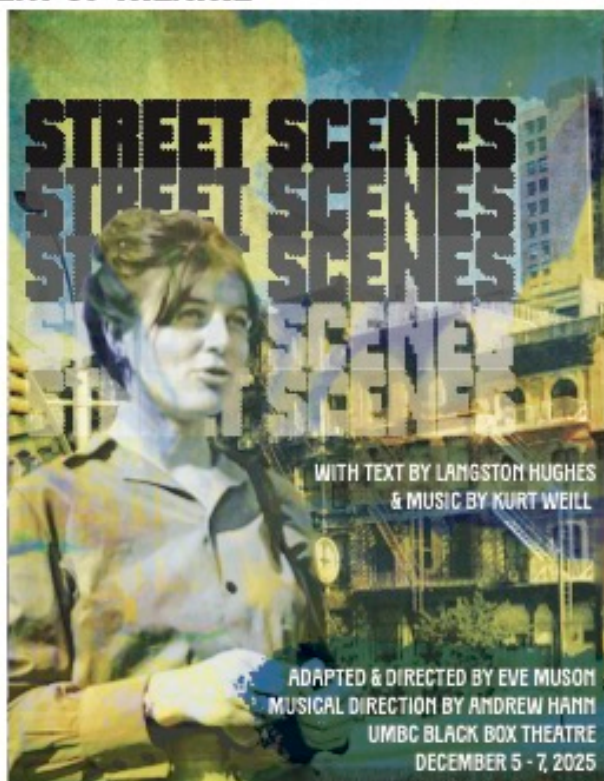


BY LANGSTON HUGHES  
ADAPTED & DIRECTED BY GERRAD ALEX TAYLOR

### SHAKESPEARE IN HARLEM

UMBC PROSCENIUM THEATRE  
OCTOBER 30 - NOVEMBER 9, 2025

A UNIVERSITY-PROFESSIONAL COLLABORATION BETWEEN UMBC THEATRE AND CHESAPEAKE SHAKESPEARE COMPANY

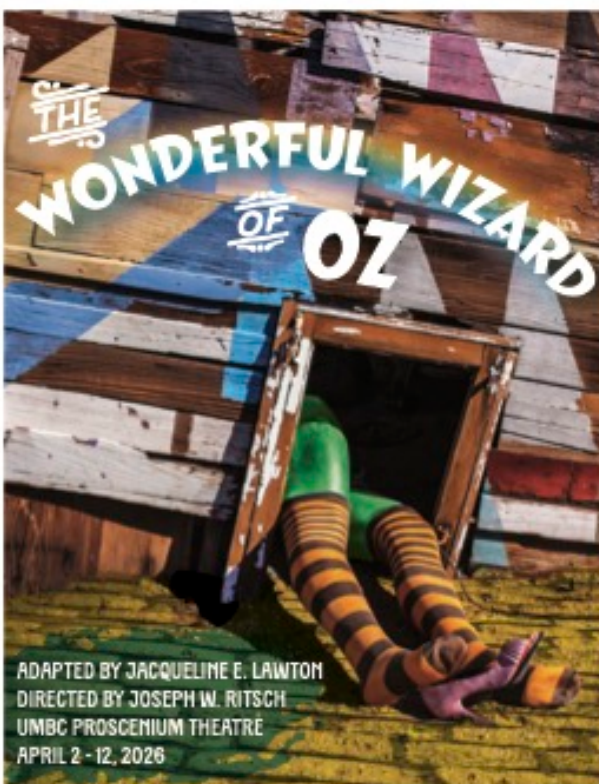


### STREET SCENES STREET SCENES STREET SCENES STREET SCENES STREET SCENES

WITH TEXT BY LANGSTON HUGHES  
& MUSIC BY KURT WEILL

ADAPTED & DIRECTED BY EVE MUSON  
MUSICAL DIRECTION BY ANDREW HAMM

UMBC BLACK BOX THEATRE  
DECEMBER 5 - 7, 2025



### THE WONDERFUL WIZARD OF OZ

ADAPTED BY JACQUELINE E. LAWTON  
DIRECTED BY JOSEPH W. RITSCH  
UMBC PROSCENIUM THEATRE  
APRIL 2 - 12, 2026



### USER AGREEMENT

BY BEN HOLBROOK  
DIRECTED BY SEAM DIGIORGIO  
UMBC BLACK BOX THEATRE  
MAY 1-3, 2026

THESE EVENTS ARE FUNDED IN PART BY THE ARTS+ INITIATIVE