

**January 31 - February 6, 2005**

**The Princely Players  
SITI Company - *Score*  
The Washington Bach Consort**



**Clarice Smith Performing Arts Center**

# Patron Information

## Ticket Office

The ticket office is located in the Grand Pavilion of the Clarice Smith Center. It is open 11am-9pm, seven days a week during the season, and operates on a reduced schedule during breaks in the University's academic year. Call us or visit our website for the latest schedule. You can also purchase tickets online 24 hours a day. Visit our web site at [www.claricesmithcenter.umd.edu](http://www.claricesmithcenter.umd.edu).

## Restrooms

The Center has restroom in five (5) areas around the Grand Pavilion. They can be found across from the Ticket Office, outside the Dance Theater, (both levels), and at the top of the Grand Pavilion Staircase across

from the Applause Café. All of our restrooms are wheelchair accessible, including a unisex, accessible assist restroom on the balcony level by the Dance Theater.

## Telephones

Pay telephones can be found near each of the restroom areas in the Grand Pavilion and all are equipped with volume controls. (There is a TTY available for patron use upon request in the ticket office.)

## Coatroom

We offer a complimentary coatroom located by the stairs in the Grand Pavilion between DeKelboun Concert Hall and Gildenhorn Recital Hall. The coatroom is

generally open during cold and inclement weather.

## Lost and Found

Items that are found after a performance may be claimed at the Ticket Office.

## Encore Bar

Conveniently located in the Center's Grand Pavilion, Encore offers Starbucks coffee, soda, juice, beer, wine, and spirits along with a selection of snacks.

## Need a Taxi?

Notify the House Manager and they will gladly call a taxi for you. Please let them know your last name and destination.

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## Accessibility Services

### **P** Parking

Designated parking spaces for vehicles with valid DMV handicapped parking permits are available on Valley Drive or in the Stadium Drive Parking Garage adjacent to the Center on a first-come, first-served basis. To access the garage spaces closest to the main entrance of the Center patrons should drive to the far (south) end of the garage.

### **Wheelchair Accessible Entrances and Routes**

The main entrances of the Clarice Smith Center are equipped with power doors, and each performance venue has accessible entrances. The house management staff will direct

you to the accessible entrance closest to your seats. There is an elevator to access the balcony levels located next to the Kogod Theatre, and a ramp to access the lower levels of the Dance and Kay Theatres located next to the Kay Theatre.

### **Assistive Listening Devices**

Infrared assistive listening devices are available from the house manager for all performances. The device may be used with or without a hearing aid from any seat in any theatre.

### **Sign Language Interpretation**

Sign language interpretation is available when requested three weeks

in advance of a performance. This service is subject to the availability of a qualified interpreter and provided at the discretion of the management.

Large Print

### **Large Print Programs**

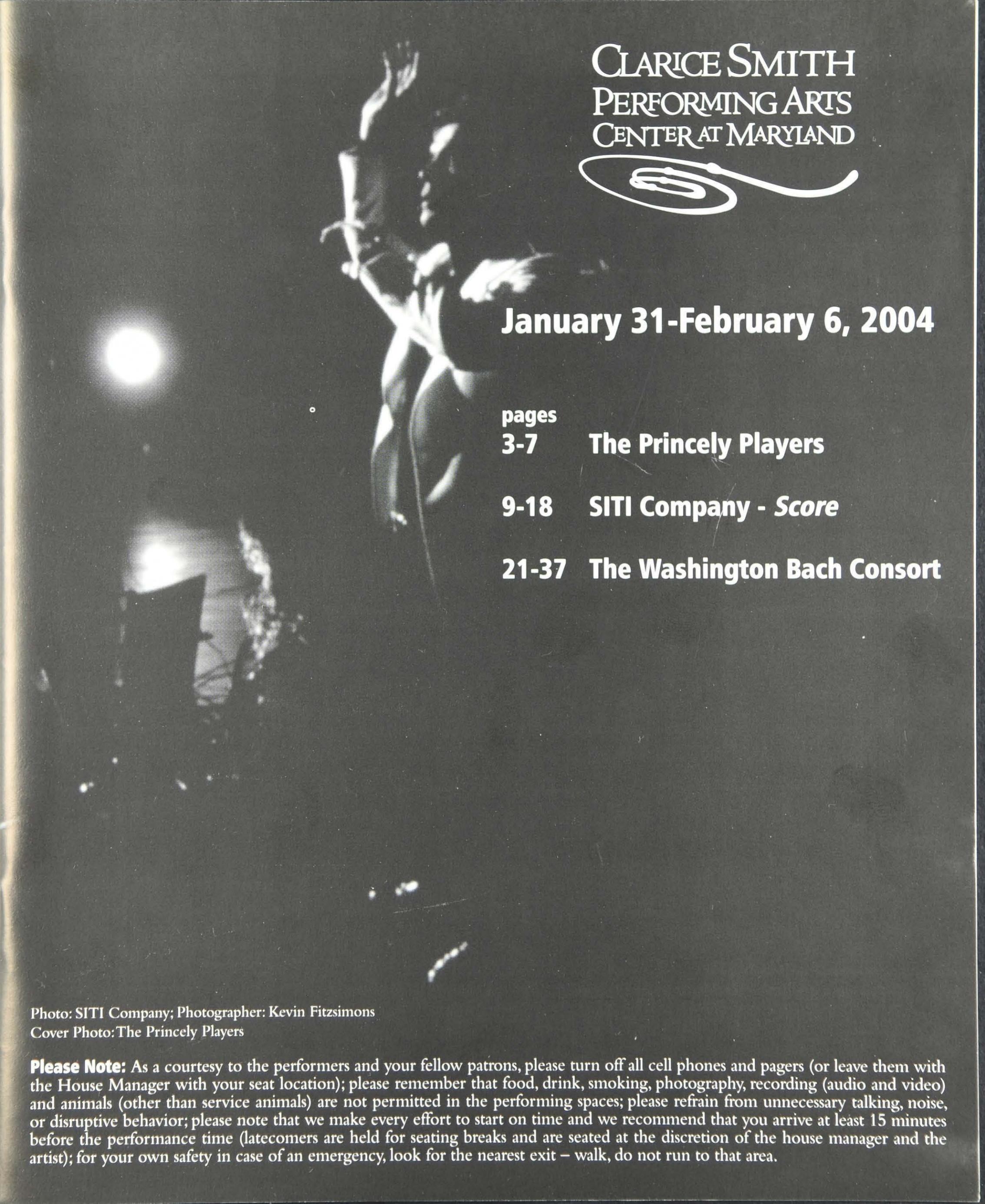
Large print programs are available from the house manager for select performances.

AD

### **Audio Described Performances**

Audio description is available for theatre performances when requested three weeks in advance of a performance. This service is subject to the availability of a qualified describer and provided at the discretion of the management.

For additional information or if you need an accommodation not mentioned here, please call Patron Services at 301.405.2538 (voice) or 301.405.0701 (TTY), or e-mail [cscaccess@umd.edu](mailto:cscaccess@umd.edu).



CLARICE SMITH  
PERFORMING ARTS  
CENTER AT MARYLAND



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Photo: SITI Company; Photographer: Kevin Fitzsimons

Cover Photo: The Princely Players

**Please Note:** As a courtesy to the performers and your fellow patrons, please turn off all cell phones and pagers (or leave them with the House Manager with your seat location); please remember that food, drink, smoking, photography, recording (audio and video) and animals (other than service animals) are not permitted in the performing spaces; please refrain from unnecessary talking, noise, or disruptive behavior; please note that we make every effort to start on time and we recommend that you arrive at least 15 minutes before the performance time (latecomers are held for seating breaks and are seated at the discretion of the house manager and the artist); for your own safety in case of an emergency, look for the nearest exit – walk, do not run to that area.

Clarice Smith Performing Arts Center  
*Maryland Presents*

# **SITI Company**

## ***Score***

**Conceived and Directed by: Anne Bogart**

**Adapted by: Jocelyn Clarke**

**Featuring: Tom Nelis**



Thursday, February 3, 2005 at 8PM

Friday, February 4, 2005 at 8PM

Saturday, February 5, 2005 at 8PM

Ina & Jack Kay Theatre

Clarice Smith Performing Arts Center

University of Maryland

# program

## Score

Conceived and Directed by Anne Bogart

Adapted by Jocelyn Clarke

Created by SITI Company

Featuring Tom Nelis

**Director:** ..... Anne Bogart  
**Performer:** ..... Tom Nelis\*  
**Adaptation:** ..... Jocelyn Clarke  
**Lighting Design:** ..... Christopher Akerlind\*\*  
**Set Design:** ..... Neil Patel\*\*  
**Costume Design:** ..... James Schuette\*\*  
**Soundscape:** ..... Darron L West\*\*  
**Assistant Lighting Designer:** ..... Brian H. Scott  
**Sound Engineer:** ..... Matt Hubbs  
**Company Manager:** ..... Elizabeth Moreau  
**Production Stage Manager:** ..... Elizabeth Kegley\*  
**Set Construction:** ..... Actors Theatre of Louisville Scene Shop  
**Costume Construction:** ..... Mr. Tony  
**Dramaturg:** ..... Stephen Moulds  
**Music Consultants:** ..... Jeff Halpern & George Steel  
**Additional Choreography:** ..... Noa Nevé  
**Development Director:** ..... Maureen Towey  
**Managing Director:** ..... Megan Wanlass Szalla

**Today's performance is approximately ninety minutes long  
and will be performed with no intermission.**

\*Members of Actors Equity Association, the union of professional actors and stage managers in the United States.

\*\*Members of the United Scenic Artists Union (USA).

Anne Bogart is a member of SSDC, the Society of Stage Directors and Choreographers Inc., an independent national labor union.

# program notes

*Score is being performed with the permission of the Estate of Leonard Bernstein.*

*Score was commissioned by the Wexner Center for the Arts at The Ohio State University with support from the Doris Duke Charitable Foundation, and by Actors Theatre of Louisville, 2002 Humana Festival of New American Plays and SITI Company.*

*This project is supported in part by an award from the National Endowment for the Arts, which believes that a great nation deserves great art.*



NATIONAL  
ENDOWMENT  
FOR THE ARTS

*Development support for Score is also provided by The Rockefeller Foundation, Multi-Arts Production Fund.*

*Programs of the Clarice Smith Performing Arts Center are supported by a grant from the Maryland State Arts Council, an agency funded by the State of Maryland and the National Endowment for the Arts.*

**Maryland State Arts Council**

## **Director's Note**

*Score* is the final piece of a triptych of plays about the artistic process. All three productions premiered at the Wexner Center for the Arts. The first two—*Bob*, based on the life and work of Robert Wilson, and *Room*, inspired by the life and writing of Virginia Woolf—have gone on to tour theaters and festivals around the world. *Score*, with the persona of the great conductor and composer Leonard Bernstein at its center, has joined the first two in repertory.

**SITI Company** is an ensemble-based theater company led by Anne Bogart. Its mission is:

- To create bold new productions.
- To perform and tour these productions nationally and internationally.
- To train together consistently.
- To train theater professionals and students in an approach to acting and collaboration that forges unique and highly disciplined artists for the theater.
- To create opportunities for artistic dialogue and cultural exchange.

Founded in 1992 by Anne Bogart and Tadashi Suzuki, SITI Company began as an agreement to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI expanded to encompass a year-round company based in New York City with a summer season in Saratoga. The Company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theater while training artists from around the world.

# about the artists

In addition to Artistic Director Anne Bogart, SITI Company is comprised of ten actors, five designers, a playwright, stage manager, development director, and managing director. The company represents a change in thinking about the relationships between artists and institutions. SITI Company has formed relationships with theaters and venues around the world that present the Company's work. Examples include our ongoing relationships with Actors Theatre of Louisville, American Repertory Theater, the Brooklyn Academy of Music, Classic Stage Company, the Krannert Center, Magic Theatre, On the Boards, Performing Arts Chicago, UCLA Performing Arts, Walker Art Center, and the Wexner Center for the Arts. SITI affiliations with universities include New York University, The Juilliard School, Columbia University, Princeton University, The Ohio State University, Utah State University, and DePaul University. Every June, the Company gathers for its annual Summer Intensive at Skidmore College in Saratoga Springs. Internationally, SITI has performed and led training in Japan, Germany, France, the Czech Republic, Wales, the Georgian Republic, Ireland, Turkey, Italy, Australia, Canada, Colombia, Scotland, England, Israel, Denmark, and Holland.

SITI recently premiered *Intimations for Saxophone* at the Arena Stage in Washington, DC, *systems/layers* (a collaboration with music group Rachel's) at Utah State University, and *A Midsummer Night's Dream* at San Jose Repertory Theatre. Other SITI productions include: *Orestes*; *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Miss Julie*; *Culture of Desire*; *Bob*; *Private Lives*; *Alice's Adventures*; *Cabin Pressure*; *War of the Worlds*; *Room*; *bobraschenbergamerica*; *Hayfever*; *La Dispute*; *Macbeth*; and *Score*. Future productions will include *Hotel Cassiopeia* and *Reunion*. SITI Company and its members have won numerous awards, including Obies, Drama Desks, EDDY's, and many more.

One of the most important aspects of SITI's work is the teaching of training techniques to actors and theater artists throughout the United States and the world. Each year SITI finds itself in studios, working with old friends and new. The Viewpoints and the Suzuki Method of Actor Training are two distinct methods of actor training used in building and staging SITI productions. SITI Company members, all of whom have been trained by Anne Bogart and Tadashi Suzuki, are specially qualified to introduce and train other theater artists in these approaches. For information regarding SITI Company's New York City Training Studio in both the Suzuki Method of Actor Training and the Viewpoints, please call the SITI office at 212.868.0860.

**Anne Bogart** (*Director*) is the artistic director of SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a recipient of two Obie Awards, a Bessie Award, a Guggenheim, as well as a Rockefeller Fellowship, and is an associate professor at Columbia University, where she runs the graduate directing program. Recent works with SITI include: *Intimations for Saxophone*; *A Midsummer Night's Dream*; *La Dispute*; *Score*; *bobraschenbergamerica*; *Room*; *War of the Worlds*; *Cabin Pressure*; *The Radio Play*; *Alice's Adventures*; *Culture of Desire*; *Bob*; *Going, Going, Gone*; *Small Lives/Big Dreams*; *The Medium*; Noel Coward's *Hayfever* and *Private Lives*; August Strindberg's *Miss Julie*; and Charles Mee's *Orestes*. Other recent productions include *Nicholas and Alexandra* (Los Angeles Opera), *Marina: A Captive Spirit* (American Opera Projects), and *Lilith* and *Seven Deadly Sins* (New York City Opera). She is the author of a book of essays entitled *A Director Prepares: Seven Essays on Art and Theater*.

# about the artists

**Christopher Akerlind** (*Lighting Designer*) is a lighting and set designer who has designed over four hundred productions at theater and opera companies across the country and around the world. Recent projects include *Belle Epoch* directed by Martha Clarke at Lincoln Center Theatre, the Broadway revival of *Reckless*, Lisa Kron's *Well* at the Public Theatre, Adam Guettel and Craig Lucas' new musical *The Light in the Piazza* at the Goodman, *Oedipus* directed by Robert Woodruff at A.R.T., *Cymbeline* at the Royal Shakespeare Company, *Pericles* and *Don Juan* for Theater For a New Audience, the premiere of Deborah Drattell's *Nicholas and Alexandra* for LA Opera, and SITI Company productions of *Score*, *Room*, and *A Midsummer Night's Dream* all directed by Anne Bogart. He is the recipient of an Obie Award for Sustained Excellence in Lighting Design, the Michael Merritt Award for Design and Collaboration, and numerous nominations for the Drama Desk, Lucile Lortel, Outer Critics Circle, and Tony Awards.

**Jocelyn Clarke** (*Adaptation*) is the Commissioning Manager of the Abbey Theatre. Former lead theatre critic with the *Sunday Tribune* for nine years, he has taught theatre criticism and dramaturgy at the Samuel Beckett Centre, Drama Studies Centre Dartington College, Columbia University, and most recently at Thread, the Dublin Fringe multidisciplinary development initiative. He is an artistic staff member of the Sundance Theatre Lab in Utah and Florida. He has written four adaptations for SITI Company—*Bob* (adapted from interviews with director Robert Wilson), *Alice's Adventures* (from Lewis Carroll's *Alice's Adventures Underground*), *Room* (from the writings of Virginia Woolf), and *Score* (based on the writings of Leonard Bernstein). For the Blue Raincoat Theatre Company in Sligo, Ireland, he has written adaptations of Carroll's *Alice's Adventures in Wonderland* and *Through the Looking Glass*, and for The Ark, an adaptation of Neil Gaiman's *The Day I Swapped My Dad For Two Goldfish*. He is currently working on a new project, *Reunion*, with SITI Company.

**Matt Hubbs** (*Assistant Sound Designer*) has recently designed *States of Undress* (59e59 NYC), *Romeo and Juliet* (Opera House Arts MA), *Galileo* for the Brown University/Trinity Repertory Consortium, the Brown University New Plays Festival, and the 2003 and 2004 Actors Theatre of Louisville Apprentice Company Showcases in NYC. He has worked as an assistant on *The Ruby Sunrise* and *The Long Christmas Ride Home* at Trinity Rep, and on *Kid Simple*, *Score*, and *MacBeth* at Actors Theatre of Louisville. He engineered the Rachel's band *systems/layers* tour, and has also worked with multi-platinum producers Static, Veit Renn, and Brett Stuart.

**Elizabeth Kegley's** (*Stage Manager*) credits from New York Theater include: *The Bald Soprano* and *The Lesson* (Atlantic Theater Company), *Much Ado About Nothing* (Public Theatre/NYSF), *Mr. Fox: A Ruminant* (Signature Theatre), *1984* (Synapse Productions), *Silver Nitrate* (Juggernaut Theatre), *Living with Betty* (New York Fringe Festival). Credits from Regional Theater include: *A Small, Melodramatic Story*; *Deeds*; and *Mr. Fox: A Ruminant* (O'Neill Playwrights Festival). She has also had three seasons with the American Repertory Theatre as production associate and assistant stage manager on productions including *Enrico IV*, *Marat/Sade*, *Absolution*, *La Dispute* (with the SITI Company), and *The Sound of a Voice* (with Philip Glass and David Henry Hwang), and as production stage manager of the children's play, *The Island of Anyplace*.

# about the artists

**Elizabeth Moreau** (*Company Manager*) has worked with SITI Company on the creation of *Death and the Ploughman*, *A Midsummer Night's Dream*, *systems/layers*, *La Dispute*, *Score*, *Hayfever*, *Marina: A Captive Spirit*, and *bobrauschenbergamerica*. She has toured with these pieces as well as *Room*, *Bob*, *War of the Worlds*, *War of the Worlds—The Radio Play*, and *Cabin Pressure* to theaters including: Actors Theatre of Louisville; the American Repertory Theatre; San Jose Rep; Classic Stage Company; the Wexner Center for the Arts; Performing Arts Chicago; Stamford Center for the Arts; UCLA; Krannert Performing Arts Center; On the Boards; the B.I.T.E. Festival, London; the Israel Festival, Jerusalem; the Bonn Biennale; the Brooklyn Academy of Music; and White Oak. In addition to work with SITI Company, Elizabeth spent two summers working with the O'Neill Playwrights Conference as Production Stage Manager. She has worked on the Broadway productions of *Dirty Blonde*, *Bells are Ringing*, and *Getting and Spending*, as well as productions of *Trust* with the Play Company, *Kit Marlowe* and *In the Blood* at The Public, *Avow* at the Century Center, *Lydie Breeze* and *What You Get and What You Expect* with New York Theatre Workshop, *Dream True* and *Mercy* at the Vineyard, *Red* and *The Memory of Water* at Manhattan Theatre Company, and *Romeo and Juliet* at the Stonington Opera House in Maine.

**Tom Nelis's** (*Performer*) credits with the SITI Company include: *Orestes*; *The Medium* (Obie Award); *Going, Going, Gone* (The Magic Theatre); *War of the Worlds—The Radio Play*; *War of the Worlds*; *Lilith*; *Score*; *A Midsummer Night's Dream*; and *Dionysus*, a collaboration with The Suzuki Company of Toga. Also: *Aida* (The Palace Theater, Broadway), *Wintertime* (La Jolla Playhouse, Long Wharf), Ahab in Laurie Anderson's *Songs and Stories from Moby Dick* (World Tour, Zellerbach); the title role in *Henry VI* (Joseph Papp Public Theatre); Oscar Wilde in *Gross Indecency: The Three Trials of Oscar Wilde* (Theatre on the Square, Minetta Lane), *Hot Mouth* (Manhattan Theatre Club), Richard Foreman's *Pearls for Pigs* (World Tour), D.H. Lawrence in *I Rise in Flames Cried the Phoenix* (HERE). Mr. Nelis teaches Suzuki Technique and Viewpoints Training for the SITI Company as well as at the University of Pennsylvania and Princeton University. M.F.A. University of California, San Diego.

**Neil Patel's** (*Set Designer*) credits from Broadway and West End include *Sideman*, and from Off Broadway include *Living Out* (Second Stage), *The Mercy Seat* (MCC Theater), *Adult Entertainment*, *Dinner With Friends* (Variety Arts Theater), *Hurrah At Last* (Roundabout), *Between Us*, *Glimmer Glimmer and Shine* (MTC), *The Long Christmas Ride Home*, *Stranger*, *The Eros Trilogy*, *The Altruists* (Vineyard Theater), *The Beard Of Avon*, *Lydie Breeze*, *Resident Alien*, *A Question of Mercy*, *Bob*, *Culture of Desire*, *View of the Dome*, *Brides of the Moon*, *Quills*, *Slavs* (New York Theater Workshop), *Lobster Alice*, *Mud*, *River*, *Stone* (Playwrights Horizons), *Henry V* (New York Shakespeare Festival), *The Changeling*, *Richard II*, *Richard III*, *Macbeth* (Theater for a New Audience), and *The Grey Zone* (MCC Theater). Regional credits include Guthrie Theatre, Baltimore's Center Stage, Steppenwolf Theater, La Jolla Playhouse, McCarter Theater, and Long Wharf Theatre, among many others. His work with Anne Bogart and the SITI Company has been seen throughout the world, at such venues as the Holland Festival, Edinburgh International Festival, Exit Festival in Paris, and BAM. Opera credits include New York City Opera, Santa Fe Opera, Opera Theater of St. Louis, Nikiikai Opera Tokyo, and Minnesota Opera. Awards received include 2000 EDDY Award and 1996 and 2001 OBIE for sustained excellence.

# about the artists

**James Schuette** (*Costume Designer*) has, as a member of SITI Company, designed fourteen productions, including *Bob*, *Culture of Desire*, *Room*, and *Score*. His work has been seen at the Goodman Theatre, Old Globe, Berkeley Rep, Mark Taper Forum, Long Wharf, Yale Rep, Prince Music Theatre, Actors Theatre of Louisville, EnGarde Arts, New York Theatre Workshop, The Public Theater, Manhattan Theatre Club, Playwrights Horizons, American Repertory Theatre, Glimmerglass Opera, Houston Grand Opera, New York City Opera, Opera Colorado, and Santa Fe Opera. Work at the BAM/Next Wave Festival includes Laurie Anderson's *Songs and Stories from Moby Dick*, Chuck Mee's *Big Love*, and SITI Company's *War of the Worlds* and *bobrauschenbergamerica*. Recent projects include *Homebody/Kabul*, at the Mark Taper Forum, *Guilio Caesare* at Houston Grand Opera, *Carmen* at Seattle Opera, and *Nixon in China*.

**Brian Scott** (*Lighting Designer*) is a SITI Company member and has designed lighting for *systems/layers*, *Death and the Ploughman*, *bobrauschenbergamerica*, and *War of the Worlds—The Radio Play*. Additionally, he recreates designs originated by Mimi Jordan Sherin and Christopher Akerlind for company productions presented nationally and internationally. Most recently, he designed lights for *The Importance of Being Earnest* at the Arena Stage, *Marina: A Captive Spirit* with American Opera Projects, *Twisted Olivia* with members of the Ridiculous Theatre Company, *Showpeople* with Anne Bogart at Exit ART, *MacBeth* (scenic and lighting design), *The Laramie Project*, and *Death of A Salesman* in Baton Rouge, LA. Additional designs include *Cherrywood*, *How Late It Was How Late* (Production Design), *Requiem for Tesla*, *El Parasio*, *Big Love*, and *Lipstick Traces* with Austin Theatre Company, the Rude Mechs. Other recent projects include the design for *Gertrude and Alice* in London, for the Foundry Theatre directed by Anne Bogart, and the design for *La Femme de Chambre* in Paris with Banal Molotov.

**Megan Wanlass Szalla** (*Managing Director*) has been a SITI Company member since 1995. Megan was the company stage manager for five years prior to becoming SITI's managing director. She began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville. She has an Arts Administration Certificate from New York University, attended the Executive Program for Non-Profit Leaders at Stanford University Business School, and was a member of the Arts Leadership Institute Charter Class at Teachers College, Columbia University.

**Darron L West** (*Soundscape*) has been a SITI Company member since 1993 and first collaborated with Anne Bogart in 1990 while resident sound designer at Actors Theatre of Louisville. In 1999, his soundscape for SITI's *Bob* garnered an Obie Award and Drama Desk nomination. He is a design associate and "Usual Suspect" at New York Theatre Workshop, a three time Drama Desk, two time American Theatre Wing nominee for Sound Design, and a 2000 Entertainment Design EDDY award winner. Directing credits include *Lilly's Purple Plastic Purse* (Children's Theater Company Minneapolis), *Kid Simple* (2004 Humana Festival of New Plays at Actors Theater of Louisville), *Big Love* (Rude Mechanicals of Austin, Texas), *Eurydice* (Children's Theatre Company), and SITI Company's *War of the Worlds—The Radio Play* (National Tour).

# about the company

## **National Tour Representation through June 30, 2005:**

Rena Shagan Associates, Inc.  
16A West 88<sup>th</sup> Street  
New York, New York 10024  
(212) 873-9700  
(212) 873-1708 (fax)  
<http://www.shaganarts.com>

## **Exclusive Worldwide Tour Representation from July 1, 2005:**

Micocci Productions, LLC  
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212-874-1175 (fax)  
[staff@micocci.com](mailto:staff@micocci.com)  
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## **SITI Company Members**

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## **Consultants**

Ellen Pearre Cason, Accountant; Brenda Dickey, Travel Agent; James Harley, Graphic Designer; Thomas Mallon, Attorney.

## **Contact Information:**

For further details about any of SITI's productions or training programs, please feel free to contact us at:

520 8th Avenue  
3rd Floor, Suite #310  
New York, NY 10018

212.868.0860 phone  
212.868.0837 fax  
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\*a portion of this donation was used to purchase benefit tickets

To become a contributor to the SITI Company, please call the SITI office for further information at 212.868.0860.  
All donations listed in this program include gifts and pledges received through December 17, 2004.

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**The Clarice Smith Center values every gift received. We regret that space does not allow us to list every donor. For a full list of our contributors, please visit our website, [www.claricesmithcenter.umd.edu](http://www.claricesmithcenter.umd.edu).**

**For information on ways to give, please call 301.405.5550. Thank you!**

## Explorers, artists, participants... *Visionaries*

It takes a special person to support the Clarice Smith Center. Given the adventurous work we choose to present and how we open up the artistic process, the Clarice Smith Center is not a typical performing arts center. That's why it takes a special type of person to take a leadership role in supporting us.

*Visionaries* are exceptional. They give to us generously each year to ensure that the work that we do on and off the stage continues and thrives. They value all the activity that occurs here – and know that the journey is the reward. *Visionaries* don't just participate in the creative process – their support makes it happen!

If you are interested in becoming a *Visionary*, please call 301.314.2684 today!

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Clarice Smith Performing Arts Center  
Management Office  
301.405.7794  
Fax 301.405.5977

# At the Center...

**UM Department of Theatre:**

## **Zooman and the Sign**

**By Charles Fuller; Scot Reese, director**

FEBRUARY 10 - 19 / ROBERT & ARLENE KOGOD THEATRE

Torn from the headlines, Pulitzer Prize-winner Charles Fuller's play dissects a neighborhood's breakdown with insight and compassion. This thoughtful, evocative, and sometimes shocking work about tragedy in a Philadelphia neighborhood delves deeply into the world of senseless violence. As we view a community's reaction to a crime committed in their locality, we examine the choices made for survival in our sometimes heartbreaking world. Adult themes, not recommended for young audiences.

\$20 / \$7 STUDENT

**UM School of Music Scholarship Benefit Series:**

## **Mozart: "The Impresario"**

**Jung-A Lee, soprano; Colleen Daly, soprano; Tony Boutté, tenor; François Loup, bass-baritone**

FEBRUARY 11 & 12 AT 8PM, FEBRUARY 13 AT 3PM / JOSEPH & ALMA GILDENHORN RECITAL HALL

First, renowned bass-baritone and faculty artist François Loup performs with student artists in arias from *Don Giovanni* and *The Abduction from the Seraglio*. Then Loup directs these singers in the marvelous intrigues of *The Impresario* with all the hilarity and vivid characterization of Mozart's Singspiel. Featuring sopranos Jung-A Lee & Colleen Daly, and tenor Tony Boutté, with pianists Ilya Sinaisky, David Ballena & Eunae Ko. A concert of the UM School of Music's Scholarship Benefit Series.

\$20 / \$7 STUDENT

## **Pat Graney Company: The Vivian Girls**

**co-presented with Washington Performing Arts Society**

FRIDAY & SATURDAY, FEBRUARY 11 - 12 / 8PM / INA & JACK KAY THEATRE

Go "inside" the world of "outsider" folk artist Henry Darger's paintings, at once both breathtakingly beautiful and disturbing. Choreographer Pat Graney's *The Vivian Girls*, takes you on a trip akin to *Alice in Wonderland* where reality warps and Darger's doll-like characters draw you into the world of distorted proportions. *The Vivian Girls* features eerily serene music by composer Amy Denio and popular Irish fiddler Martin Hayes. Adult themes, not recommended for young audiences.

\$30 / \$7 STUDENT

## **UM Symphony Orchestra: Brahms and Britten**

**James Ross, conductor; Kenneth Slowik, guest conductor**

THURSDAY, FEBRUARY 17 / 8PM / ELSIE & MARVIN DEKELBOUM CONCERT HALL

Program: Brahms' Symphony No. 3; Britten's "Four Sea Interludes" from "Peter Grimes" and more. The

UMSO season is supported by Classical 103.5 WGMS.

\$20/\$7 STUDENT



**301.405.ARTS / TTY 301.405.0701**

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