



PROGRAM

05-06



UCDAVIS

ROBERT AND MARGRIT MONDAVI CENTER FOR THE PERFORMING ARTS, UC DAVIS

GENERAL INFORMATION

Membership

530.754.5436

Member contributions to the Mondavi Center presenting program help to offset the costs of the annual season of performances and lectures, and provide a variety of arts education and outreach programs to the community.

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530.754.5000

Contributors to Mondavi Center are eligible to join the Friends of Mondavi Center, a volunteer support group that assists with educational programs and audience development.

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Mondavi Center volunteers assist with numerous functions, including house ushering and the activities of the Friends of Mondavi Center and the Arts and Lectures Administrative Advisory Committee.

Tours

One-hour guided tours of Mondavi Center's Jackson Hall, Studio Theatre, and Rumsey Rancheria Grand Lobby are given regularly by the Friends of Mondavi Center. Reservations are required. Please call 530.754.5399.

Before the Curtain Rises, Please Play Your Part

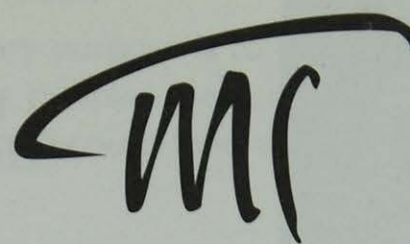
Before the performance begins:

- As a courtesy to others, please turn off all cellular phones, beepers, and digital watches.
- If you have any hard candy, please unwrap it before the lights dim.
- Please remember that the taking of photographs or the use of any type of audio or video recording equipment is strictly prohibited.
- Please take a look around and locate the exit nearest you. That exit may be behind you, to the side, or in front of you. In the unlikely event of a fire alarm or other emergency please leave the building through that exit.
- As a courtesy to all our patrons and for your safety, anyone leaving his or her seat during the performance may not be re-admitted to his/her ticketed seat while the performance is in progress.

Enjoy the performance!



Information for patrons with disabilities: pg. 55. In the event of an emergency, patrons requiring physical assistance on the Orchestra Terrace, Grand Tier, and Upper Tier levels please proceed to the elevator alcove refuge where this sign appears.



FEBRUARY/MARCH 2006

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Sat, 12 pm-6 pm

530.754.ARTS (2787)

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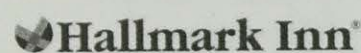
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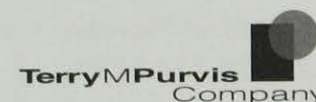


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The Mondavi Center Board is a university support group whose primary purpose is to provide assistance to the Robert and Margrit Mondavi Center for the Performing Arts, UC Davis, and its resident users, the academic departments of Music and Theatre and Dance, and the presenting program of Mondavi Center, through fundraising, public outreach, and other support for the mission of UC Davis and Mondavi Center.

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Friends of Mondavi Center is a donor-based volunteer organization whose purpose is to support the activities of the Robert and Margrit Mondavi Center for the Performing Arts, UC Davis. Its mission is to assist with arts education and outreach programs, audience development, and fundraising through proceeds from the Mondavi Center Gift Shop. Recognized by the Chancellor's Office as an official support group since 1990, the Friends are celebrating their fifteenth anniversary in support of the professional performing arts at UC Davis.

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The Arts & Lectures Administrative Advisory Committee is made up of interested students, faculty, and staff who attend performances, review programming opportunities, and meet monthly with the director of Mondavi Center. They provide advice and feedback for Mondavi Center staff throughout the performance season.

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Death and the Ploughman

SITI Company

Directed by Anne Bogart

Wednesday-Saturday, February 8-11, 2006 • 8 pm

Sunday, February 12, 2006 • 2 pm

Main Theatre, UC Davis

Performed without intermission.

A New Stages Series Event

Additional support provided by Hallmark Inn.



Free Pre-performance Lecture: February 11, Music Building, Room 115 • 7 pm
Speaker: Peter Lichtenfels, Chair, Department of Theatre and Dance, UC Davis

Post-performance Q&A follows the February 8 performance.

Videotaping, photographing, and audio recording are strictly forbidden.
Violators subject to removal.



Photographer: Al Zanyk
Pictured left to right: Ellen Lauren and Stephen Webber

Death and the Ploughman

Translated by Michael West

From an original work by Johannes von Saaz

Directed by Anne Bogart

Created and Performed by SITI Company

Ploughman

Will Bond*

Woman

Ellen Lauren*

Death

Stephen Webber*

Set & Costume Design

James Schuette**

Lighting Design

Brian H. Scott

Sound Design

Darron L West**

Sound Engineer

Mark Huang

Company Stage Manager

Elizabeth Moreau*

Managing Director

Megan Wanlass Szalla

Death and the Ploughman is approximately 90 minutes long and will be performed with no intermission.

Death and the Ploughman was commissioned by the Wexner Center for the Arts at The Ohio State University with support from the Doris Duke Charitable Foundation and SITI Company with support from the National Endowment for the Arts.

Classic Stage Company presented the New York City premiere of *Death and the Ploughman* in November and December 2004.

*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.

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Director's Notes

I encountered *Death and the Ploughman* at the tiny Gate Theater in London three years ago and it stopped me in my tracks. The profundity and continued relevance of this text, written in 1401, in German, in Bohemia at a paradigm-shifting moment in human history, is a remarkable human achievement. It was written at a time when the theretofore accepted medieval sensibilities were suddenly called into question—faith, the meaning of life, religious hierarchy, authority—leading to the start of the Renaissance.

Today we are undergoing another paradigm shift where religion, values, and meaning must be examined from fresh new angles. This play by Johannes von Saaz can be a great help to us now. Listen closely and be transformed.

Use of *Nine Sili Nebesniye* composed/arranged by Sheremetiev is courtesy of Sony BMG Music Entertainment

SITI Company

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; and,
- 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.

In addition to Artistic Director Anne Bogart, SITI Company is comprised of nine actors, four designers, a playwright, stage manager, 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; the Mondavi Center at UC Davis; On the Boards; the Hopkins Center at Dartmouth; 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 continues to gather 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 will premiere its latest project, *Hotel Cassiopeia* by Charles Mee, at the Humana Festival of New American Plays at Actors Theatre of Louisville in March. SITI recently premiered *Intimations for Saxophone* at the Arena Stage in Washington, D.C.; *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*; *bobrauschenbergamerica*; *Hayfever*; *La Dispute*; *Macbeth*; and *Score*. Future productions include *A Streetcar Named Desire*; *Underconstruction*; *Soot and Spit*; and *Reunion*. SITI Company and its members have won numerous awards including Obies, Drama Desks, American Theatre Wing, EDDYs, 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 or e-mail inbox@siti.org.

SITI Company is: Akiko Aizawa, J. Ed Araiza, Anne Bogart, Will Bond, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Charles L. Mee, Jr., Elizabeth Moreau, Tom Nelis, Barney O'Hanlon, Neil Patel, James Schuette, Brian Scott, Megan Wanlass Szalla, Stephen Webber, and Darron L West

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SITI Company Associates: Shawn Fagan, Jeffrey Fracé, Christopher Healy, Mark Huang, and Donnie Mather

SITI Company Staff: Megan Wanlass Szalla, Managing Director; Jennifer Timm, Associate Managing Director

Consultants: Ellen Pearre Cason, Accountant; 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:

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New York, NY 10018
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fax: 212.868.0837
e-mail: inbox@siti.org
web: www.siti.org

Biographies

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. Works with SITI include *Intimations for Saxophone*; *A Midsummer Night's Dream*; *La Dispute*; *Score*; *bobrauschenbergamerica*; *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: *Nicholas and Alexandra* (Los Angeles Opera); *Marina: A Captive Spirit* (American Opera Projects); *Lilith and Seven Deadly Sins* (New York City Opera). She is the author of a book of essays, *A Director Prepares: Seven Essays on Art and Theater*, and the co-author with Tina Landau of *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*.



Will Bond (Ploughman) has created roles for SITI and toured the U.S. and internationally in *The Medium* (an Obie winner); *Small Lives/Big Dreams*; *Culture of Desire*; *Bob* (Obies for light and sound and three Drama Desk Nominations); *War of the Worlds*; *War of the Worlds—The Radio Play*; *Cabin Pressure*; *bobrauschenbergamerica*; *La Dispute*; *Death and the Ploughman*; and *Lilith and Seven Deadly Sins* at New York City Opera. He has toured with Tadashi Suzuki and SCOT in *Dionysus* and with Robert Wilson's *Persephone*. Recent roles outside SITI include *Macbeth*, *The Lover*, and *Creditors* at Actors Theatre of Louisville, where he is an associate artist. Regional works include *Mystery of Irma Vep*; *Greater Tuna*; *Holiday Greetings*; *Night Must Fall*; *Tempest*; and *Hamlet*. Will was recently appointed Artist-in-Residence at Skidmore College.

Mark Huang (Sound Engineer) works with such companies as Rigmutton Productions, Wash & Fold Productions, Shakespeare & Co., iNerTla Theatre, the Wooster Group, Clubbed Thumb Inc., Monster(less) Actors Inc., and the Actors Theatre of Louisville, among others. He is a graduate of Grinnell College and the founder of Doggtown Productions.

Ellen Lauren (Woman) is associate artistic director for SITI. National and international venues: *systems/layers*; *Room*; *bobrauschenbergamerica*; *Death and the Ploughman*; *A Midsummer Night's Dream*; *War of the Worlds*; *Cabin Pressure*; *The Medium*; *Culture of Desire*; *Going, Going, Gone*; and *Orestes*. ART in Cambridge: *La Dispute* (Egle); Actors Theatre of Louisville: *Hay Fever* (Judith), *Miss Julie* (Julie), and *Private Lives* (Amanda). For the last 13 years, ongoing classes and residencies in the U.S. and abroad, including annual summer intensive in Saratoga Springs. Additional credits include *The Adding Machine* (ATL), *Picnic* (ATL), *The Women* (Hartford Stage), and *Seven Deadly Sins* for New York City Opera (Kosovar Award for Anna II)—all with Anne Bogart. Resident company member: Stage West (Springfield, Massachusetts), The Milwaukee Repertory, and the Alley Theatre (Houston). Ongoing guest artist (14 years), The Suzuki Company, under the direction of Tadashi Suzuki; touring North and South America, Europe, Russia, and Japan. Ongoing faculty member (eight years), The Julliard School of Drama, New York City; Associate Director Summer Training Program, Toga, Japan.

Elizabeth Moreau (Company Stage Manager) has worked with SITI Company on the creation of *Death and the Ploughman*; *Intimations for Saxophone*; *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 ATL; ART; San Jose Rep; Classic Stage Company; the Wexner Center for the Arts; On the Boards; the B.I.T.E. Festival, London; the Israel Festival, Jerusalem; the Bonn Biennale, Germany; and BAM. In addition to work with SITI Company, Elizabeth spent three summers working with the O'Neill Playwrights Conference. She has worked on the Broadway productions of *Dirty Blonde*, *Bells are Ringing*, and *Getting and Spending*, as well as productions with the Play Company, the Public, New York Theatre Workshop, the Vineyard, MTC, Lightbox, and Rude Mechs.

James Schuette (Set and Costume Designer) has designed 14 productions as a member of SITI Company, including *Intimations for Saxophone*; *Bob*; *Culture of Desire*; *Room*; *Score*; and *bobrauschenbergamerica*. Recent work includes set and/or costume designs for *Of Thee I Sing*, directed by Tina Landau (Papermill Playhouse); Tony Kushner's *Homebody/Kabul* (Steppenwolf, Mark Taper Forum, BAM); *Nixon in China*, directed by James Robinson (Opera Theatre of St. Louis); and Frank Galati's *Oedipus Complex* (Oregon Shakespeare Festival). His work has been seen at the Arena Stage, Goodman Theatre, Old Globe, Berkeley Rep, Yale Rep, Prince Music Theatre, Actors Theatre of Louisville, New York Theatre Workshop, The Public, Manhattan Theatre Club, Playwright's Horizons, American Repertory Theatre, Glimmerglass Opera, Houston Grand Opera, New York City Opera, Santa Fe Opera, Minnesota Opera, and Seattle Opera. Upcoming projects include *lost land* (Steppenwolf) and *Rigoletto* and *Marriage of Figaro* (Opera Colorado). He is a graduate of the Yale School of Drama.

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, Louisiana, and *Cherrywood*; *How Late It Was How Late* (Production Design); *Requiem for Tesla*; *El Parasio*; *Big Love*; and *Lipstick Traces* with Austin theater company the Rude Mechanicals. 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 member of SITI Company since 1995. Megan was the company stage manager for five years prior to becoming SITI's managing director. As managing director she oversees SITI's fiscal security, administrative well being, and prudent growth. In her tenure with SITI, Megan has helped create more than 20 shows. 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, was a member of the Arts Leadership Institute Charter Class at Teachers College, Columbia University, and holds a B.A. in Theater from Occidental College in Los Angeles.

Stephen Webber (Death) has performed with Anne Bogart and SITI Company in theaters all over the U.S. and at festivals around the world, including the Kennedy Center, the Edinburgh International Theatre Festival, the BAM Next Wave Festival, the Humana Festival of New American Plays, Teatro Iberoamericano-Bogota, the Wexner Center for the Arts, the Israel Theater Festival, Jerusalem, and the Toga International Arts Festival, Japan. SITI credits: *War of the Worlds* (Orson Welles); *La Dispute*; *systems/layers*; *A Midsummer Night's Dream*; *Death and the Ploughman*; *Cabin Pressure*; *Going, Going, Gone*; *Culture of Desire*; *The Medium*; *Private Lives*; *War of the Worlds—The Radio Play* (Orson Welles); *Hayfever*; and *Short Stories*. He has also performed in two operas with Anne Bogart and SITI, *Nicholas and Alexandra* at Los Angeles Opera and *Marina: A Captive Spirit* at America Opera Projects. Off-Broadway: *Culture of Desire* (NYTW), *Trojan Women/A Love Story* (En Garde Arts). Regional theater: American Repertory Theatre; Actors Theatre of Louisville; Milwaukee Repertory Theater; Magic Theater; San Jose Repertory Theater; Portland Stage Company; City Theater, Pittsburgh; and Stage West.

Darron L West (Soundscape), a SITI Company member since 1993, first collaborated with Anne Bogart in 1990 while resident sound designer at Actors Theatre of Louisville. He is a design associate and Usual Suspect at New York Theatre Workshop. His designs have been heard in numerous theaters both nationally and internationally. His accolades include a 1998 Obie Award for SITI's *Bob*, a Princess Grace Award (2000), an *Entertainment Design* magazine EDDY, and a Henry Hewes Design Award (2004). Directing credits include *Kid Simple* (2004 Humana Festival of New Plays at Actors Theatre of Louisville); *Lilly's Purple Plastic Purse* (Children's Theater Company, Minneapolis); *Big Love* (Rude Mechanicals, Austin, Texas); *Eurydice* (Children Theatre Company); and SITI Company's *War of the Worlds—The Radio Play* (national tour).

Michael West (Translator) has worked extensively with The Corn Exchange—the acclaimed Irish theater company—for which he has written *Dublin by Lamplight*, premiering this November. Other work for The Corn Exchange includes *Foley*, which toured the United States in 2003; the stage adaptation of *Lolita: A Play on Two Chairs*; a translation of *The Seagull*; as well as co-devising parts of the award-winning *Car Show*. In collaboration with *Team*, he has written two plays for children: *Forest Man* and *Jack Fell Down*. Other original plays include *Monkey*; *Snow*; *The Evidence of Things*; *The Gunpowder Plot*; and two pieces for radio, *The Death of Naturalism* and *Chaste Diana*. He has also translated or adapted many texts, including *The Marriage of Figaro* (Abbey Theatre); *Stabat Mater Furiosa* by Jean-Pierre Simeon; Molière's *Dom Juan*; and *The Tender Trap* (an adaptation of *La Double Inconstance* by Marivaux). He is published by Methuen.

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Arts Education at Mondavi Center

The mission of UC Davis Mondavi Center Arts Education Program

is to be a regional resource for establishing, supporting, deepening, and strengthening all aspects of learning in the performing arts.



We fulfill that mission by providing:

- An extensive and innovative series of master classes for serious young artists;
- Lecture demonstrations and workshops for K-12 that reach a broad segment of students interested in the performing arts;
- Professional development opportunities for teachers;
- Master classes and discussions for UC Davis students;
- Pre-and post-performance discussions for adult learners to inspire an appreciation and understanding of the performing arts.

Our school matinee series, supporting the California State Visual and Performing Arts Standards, will reach more than 23,000 students this season.

Mondavi Center is committed to increasing opportunities for all people to participate in and understand the arts and to make performances accessible to the broadest possible audience through arts education. We believe that the arts are essential to life-long learning and the quality of life in our region. We invite you and your children to participate in Mondavi Center Arts Education activities and become more involved in the cultural life of this beautiful Center on the UC Davis campus.

Go Deeper at Mondavi Center Get the most out of your Mondavi Center experience!

Pre-performance Lectures (PPL)

One of Mondavi Center's most popular programs, these free presentations by knowledgeable educators, scholars, and performers provide aesthetic, historical, and social context on selected artists. Seating is available on a first-come, first-served basis.

ST	Mondavi Center Studio Theatre
AVC	Buehler Alumni & Visitors Center, AGR Room
MB	Music Building, Room 115

Artist Question & Answer (Q&A)

Selected artists participate in a post-performance Q&A about the work they have just performed. These take place in the performance hall after the show.

The following performances feature pre-or post-performance discussions:

Death and the Ploughman

Q&A Wed, Feb 8, 2006

PPL Sat, Feb 11, 2006 • 7 pm MB

Speaker: Peter Lichtenfels, Chair, Department of Theatre and Dance, UC Davis

Grupo Corpo

PPL Fri, Feb 24, 2006 • 7 pm ST

Speaker: Ruth Rosenberg, Arts Consultant

Q&A Fri & Sat, Feb 24 & 25, 2006

London Philharmonic

PPL Sat, Mar 11, 2006 • 7 pm ST

Speaker: Michael Morgan, Music Director, Sacramento Philharmonic

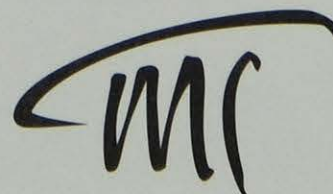
In 2005-06, Mondavi Center is providing master classes and lecture demonstrations at:

California State University, Sacramento
C.K. McClatchy High School, Sacramento
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For more information, visit

www.MondaviArts.org

or call Janelle Davila
Arts Education Coordinator
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UC DAVIS

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Your gift to Mondavi Center strengthens and sustains our efforts, enabling us not only to bring memorable performances by world-class artists to audiences in the capital region each year, but also to introduce new generations to the experience of live performance through our Arts Education Program, which provides arts education and enrichment activities to more than 35,000 K-12 students annually.

For more information on supporting Mondavi Center visit MondaviArts.org or call 530.754.5421.

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Tickets may be exchanged for tickets to another event produced by the same department. To exchange, present your ticket(s) to the Mondavi Center Ticket Office at least one business day before the performance. There is a charge for each ticket exchanged. Mondavi Center patrons may also exchange ticket(s) for a tax-deductible contribution to the center's Annual Fund or a credit voucher. Ticket exchanges will not be allowed after an event has occurred. Refunds are granted only in the case of event cancellation.

Late Seating

All events start promptly at the time listed on the ticket. Latecomers will not be seated until the first appropriate pause in the program, as predetermined by the artist. Thank you for your cooperation.

Electronic Courtesy

Videotaping, photographing, and audio recording are strictly prohibited; violators will be subject to removal. Please remember to turn off all pagers, electronic watch alarms, and cellular phones before entering any theater.

Security

Mondavi Center no longer allows patrons to bring large bags or backpacks into the building. Patrons are asked to leave such items in their vehicles, and all bags may be subject to search. Thank you for your understanding and cooperation.

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An emergency phone is located with the house staff during performances. The caller must provide your name and seat location (section, row, seat). An usher will then find you and notify you of the call. The emergency phone number is 530.681.6699.

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Parking for patrons with DMV placards is available. There is also a short-term drop-off area directly in front of the entrance.

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Mondavi Center is proud to be a state-of-the-art public facility that meets or exceeds all state and federal ADA requirements and is fully accessible to patrons with disabilities.

Patrons with disabilities or special seating needs should notify the Mondavi Center Ticket Office of those needs at the time of ticket purchase. Mondavi Center may not be able to accommodate special needs brought to our attention at the performance. These calls are taken through the main line: 530.754.5000 • TDD: 530.754.5402.

Seating spaces for wheelchair users and their companions are located at all levels and prices for all performances. Ushers are available at the doors to Jackson Hall and the Studio Theatre. Please explain to the usher how best to assist you, if needed.

Assistive Listening Devices

Assistive Listening Infrared Systems are installed in both Jackson Hall and the Studio Theatre. Receivers that can be used with or without hearing aids are available for patrons who have difficulty understanding the dialogue or song lyrics. They may be checked out at no charge from the Patron Services Desk near the lobby elevators. Mondavi Center requires an ID to be held at the Patron Services Desk until the device is returned.

Requests for sign language interpreting, real-time captioning, Braille programs, and other reasonable accommodations should be made with at least two weeks notice. Mondavi Center may not be able to accommodate last-minute requests. Requests for these accommodations may be made when purchasing tickets at 530.754.ARTS (2787) or TDD 530.754.5402.

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05-06 Calendar

SEPTEMBER

- 25 Lara Downes, piano
27-30 Stefon Harris and Blackout
30 Ballet Flamenco José Porcel

OCTOBER

- 1 Stefon Harris and Blackout
1 Steven Pinker
2 Alexander, Who's Not...
Going to Move
4 Cecilia Bartoli
7-8 Blueprint of a Lady
9 Alexander String Quartet
13 Yamato, Drummers of Japan
14 Academy of St. Martin in the
Fields Chamber Ensemble
15 Plena Libre
19-23 The End of Cinematics
22 Itzhak Perlman/
National Symphony Orch.
25 Osvaldo Golijov's Ayre
26 McCoy Tyner Trio
26-30 The Ten PM Dream
29-30 Chi

NOVEMBER

- 2 Garrick Ohlsson, piano
2-6 The Ten PM Dream
5 A Woman's Heart
6 Wonny Song, piano
9-13 Rinde Eckert's Horizon
9 CANCELED Youssef N'Dour: Egypt
11-12 Ballet Hispanico: NightClub
14 Khaled Hosseini
18-19 Bruckner Orchestra Linz

DECEMBER

- 2 Dianne Reeves:
Christmas Time Is Here
6 Fiesta Navidad
8 Blind Boys of Alabama
Christmas Show
11 Lara Downes, piano
11 The Velveteen Rabbit
14 Absolute Ensemble:
Arabian Night
16-17 Handel's Messiah

JANUARY

- 9 John Edwards
20-21 Doug Varone and Dancers
28-29 Children of Uganda

FEBRUARY

- 2 Leahy—A Celtic Family
Evening
4 Mingus Big Band
6 Paul Rusesabagina
8-12 Death and the Ploughman
10 Joshua Bell, violin
19 Jupiter String Quartet
24-25 Grupo Corpo
26 Color Me Dark
28 Bill Charlap Trio

MARCH

- 1-4 Bill Charlap Trio
1 Nrityagram Dance
Ensemble
3 Nina Totenberg
7 Boccatango
11 London Philharmonic
Orchestra
14 Chick Corea
15 Macbeth
16 The Three Musketeers
19 Lara Downes Family
Concert
26 Alexander String Quartet
27 Russian National
Orchestra
29 Ladysmith Black Mambazo
30 Die Fledermaus
31 "Opera Classics"

APRIL

- 2 Big Little Things
5-9 Cul-de-Sac
6 Sonny Rollins
8 Frederica von Stade and
Samuel Ramey
12 Richard Florida
21 Lila Downs
25-29 Patricia Barber Trio
26 The Mikado
29 Ballet Folklórico
"Quetzalli" de Veracruz
30 San Francisco Opera
Adler Fellows

MAY

- 5 Natalie MacMaster
12-13 Inbal Pinto Dance
Company, Oyster
San Francisco Symphony
18

JUNE

- 11 Alexander String
Quartet/Lara Downes

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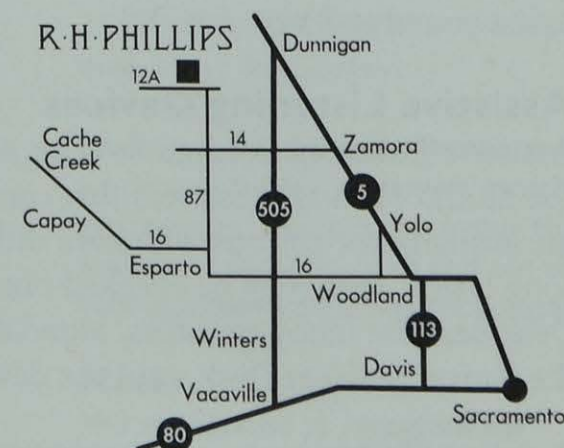


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