



CLARICE SMITH PERFORMING ARTS CENTER  
EXTRAORDINARY MINDS . EXTRAORDINARY STORIES

SEPTEMBER 8 – 23, 2012

PAUL TAYLOR DANCE COMPANY  
BY LOIS GREENFIELD



SEPTEMBER 8 – 23, 2012

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Significant support is also provided by The Leading College and University Presenter Program, an initiative of the **Doris Duke Charitable Foundation Endowment**.

**PLEASE NOTE**

*Please turn off all personal electronic devices. The use of recording devices, as well as eating, drinking, smoking and photography, are prohibited. For your own safety, in case of emergency, please note the location of the nearest exit.*





2012-2013 Season Opening Performance

# PAUL TAYLOR DANCE COMPANY

**Saturday, September 8, 2012 . 8PM**

Ina & Jack Kay Theatre



## PROGRAM



## PAUL TAYLOR DANCE COMPANY

**Michael Apuzzo**  
**Eran Bugge**  
**Michelle Fleet**  
**Francisco Graciano**  
**Laura Halzack**  
**Parisa Khobdeh**  
**Robert Kleinendorst**  
**Sean Mahoney**  
**Heather McGinley**  
**Michael Novak**  
**Aileen Roehl**  
**James Samson**  
**George Smallwood**  
**Michael Trusnovec**  
**Jamie Rae Walker**  
**Amy Young**

**Paul Taylor**, *Artistic Director*  
**Bettie de Jong**, *Rehearsal Director*  
**John Tomlinson**, *Executive Director*

*Program length 1 hour 45 minutes with two 15-minute intermissions.*

**Official Tour Sponsor: MetLife Foundation.**

**Major funding provided by The SHS Foundation; the Open Society Foundations and the Fund for the City of New York; and Bloomberg Philanthropies.**



**The presentation of Paul Taylor Dance Company was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and additional funding from The Andrew W. Mellon Foundation.**



## *Aureole*

Music by George Frideric Handel  
 Excerpts from *Concerti Grossi in C, F and Jephtha*  
 Choreography by Paul Taylor  
 Costumes by George Tacet  
 Lighting by Thomas Skelton  
*(First performed in 1962)*

Michael Trusnovec  
 Amy Young  
 Michelle Fleet  
 Francisco Graciano  
 Heather McGinley

- 1.....Ms. Young, Ms. Fleet, Mr. Graciano, Ms. McGinley
- 2.....Mr. Trusnovec
- 3.....Ms. Fleet, Mr. Graciano, Ms. Young, Ms. McGinley
- 4.....Ms. Young and Mr. Trusnovec
- 5.....full cast

*Original production made possible by the 1962 American Dance Festival at Connecticut College.*

*Revival supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.*

*Preservation made possible by contributions to the Paul Taylor Repertory Preservation Project with support from the National Endowment for the Arts.*

## PAUSE

### *3 Epitaphs*

Early New Orleans Jazz  
 The music, an early form of jazz, was first played at weddings and funerals in the southern United States.  
 Performed by the Laneville-Johnson Union Brass Band  
 Choreography by Paul Taylor  
 Costumes by Robert Rauschenberg  
 Lighting by Jennifer Tipton  
*(First performed in 1956)*

James Samson  
 Parisa Khobdeh  
 Eran Bugge  
 Laura Halzack  
 Jamie Rae Walker

*Revival made possible by The Wallace Foundation, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.*



# PROGRAM



## INTERMISSION

### *The Uncommitted*

Music by Arvo Pärt: Fratres, Mozart-Adagio, Ricercar, Summa

Choreography by Paul Taylor

Set and Costumes by Santo Loquasto

Lighting by Jennifer Tipton

*(First performed in 2011)*

Michael Trusnovec

Amy Young

Robert Kleinendorst

Michelle Fleet

Parisa Khobdeh

Eran Bugge

Francisco Graciano

Laura Halzack

Michael Apuzzo

Aileen Roehl

Michael Novak

*Created in honor of Charles L. Reinhart, Manager of the Paul Taylor Dance Company 1962-1968 and Director of the American Dance Festival 1968-2011.*

*Commissioned in part by the American Dance Festival with support from The SHS Foundation and the Charles L. & Stephanie Reinhart Fund, Jody and John Arnhold, and the Commissioning Friends of the Paul Taylor Dance Company.*

*Creation made possible with contributions from the National Endowment for the Arts; the Horace W. Goldsmith Foundation; the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and additional funding from The Andrew W. Mellon Foundation and the Gladys Krieble Delmas Foundation.*

## INTERMISSION



*Brandenburgs*

Music by Johann Sebastian Bach

*Brandenburg Concertos #6 (movements 1 & 2) and #3*

Choreography by Paul Taylor

Costumes by Santo Loquasto

Lighting by Jennifer Tipton

*(First performed in 1988)*

Michael Trusnovec

Amy Young

Parisa Khobdeh

Eran Bugge

Robert Kleinendorst

James Samson

Sean Mahoney

Michael Apuzzo

George Smallwood

*Original production made possible in part by contributions from the National Endowment for the Arts, The Wallace Foundation, The Andrew W. Mellon Foundation, and The Ida and William Rosenthal Foundation, Inc.*

*Revival supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.*

*Preservation made possible by Elise Jaffe and Jeffrey Brown and by contributions to the Paul Taylor Repertory Preservation Project with support from the National Endowment for the Arts.*

*The taking of photographs and the use of mechanical recording devices are strictly prohibited.*

*Program subject to change.*

*Latecomers will be seated only during intermissions.*

*Please turn off all pagers and cell phones during the performance.*





## ABOUT PAUL TAYLOR

Choreographer **Paul Taylor** is the last living member of the pantheon that created America's indigenous art of modern dance. At an age when most artists' best work is behind them, Taylor continues to win public and critical acclaim for the vibrancy, relevance and power of his creations. As he has since his origins as a dance maker in 1954, he offers cogent observations on life's complexities while tackling some of society's thorniest issues. While he may propel his dancers through space for the sheer beauty of it, he more frequently uses them to illuminate such profound issues as war, piety, spirituality, sexuality, morality and mortality. If, as George Balanchine said, there are no mothers-in-law in ballet, there certainly are dysfunctional families, disillusioned idealists, imperfect religious leaders, angels and insects in Taylor's dances.

Paul Taylor was born on July 29, 1930 — exactly nine months after the stock market crash that resulted in the Great Depression — and grew up in and around Washington DC. He attended Syracuse University on a swimming scholarship in the late 1940s until he discovered dance through books at the university library, and then transferred to The Juilliard School. In 1954 he assembled a small company of dancers and began to choreograph. A commanding performer despite his late start in dance, he joined the Martha Graham Dance Company in 1955 for the first of seven seasons as soloist while continuing to choreograph on his own troupe. In 1959 he was invited to be a guest artist with New York City Ballet, where Balanchine created the *Episodes* solo for him.

Taylor has made 136 dances since 1954, many of which have attained iconic status. He has covered a breathtaking range of topics, but recurring themes include life and death; the natural world and man's place within it; love and sexuality in all gender combinations; and iconic moments in American history. His poignant looks at soldiers, those who send them into battle and those they leave behind prompted the *New York Times* to hail him as "among the great war poets" — high praise indeed for an artist in a wordless medium. While some of his dances have been termed "dark" and others "light," the majority of his works are dualistic, mixing elements of both extremes. And while his work has largely been iconoclastic, he has also made some of the most purely romantic, most astonishingly athletic and downright funniest dances ever put on stage.

Taylor first gained notoriety as a dance maker in 1957 with *Seven New Dances*; its study in non-movement famously earned it a blank newspaper review, and Graham subsequently dubbed him the "naughty boy" of dance. In 1962, with his first major success — the sunny *Aureole* — he set his trailblazing modern movement not to a contemporary score but to music composed 200 years earlier, and then went to the opposite extreme a year later with a view of purgatory in *Scudorama*. He inflamed the establishment in 1965 by lampooning some of America's most treasured icons in *From Sea To Shining Sea*, and created more controversy in 1970 by putting incest center stage in *Big Bertha*. After retiring as a performer in 1974, he created an instant classic, the exuberant *Esplanade* (1975), which remains his signature work. In *Cloven Kingdom* (1976) he examined the primitive nature that lurks just below man's veneer of sophistication and gentility. He looked at intimacy among men at war in 1983 in *Sunset*, long before "Don't ask, don't tell" became official policy; pictured Armageddon in *Last Look* (1985); and peered unflinchingly at religious hypocrisy and marital rape in *Speaking In Tongues* (1988). In *Company B* (1991) he used popular songs of the Andrews Sisters to juxtapose the high spirits of Americans during the 1940s with the sacrifices so many of them made during World War II. In *The Word* (1998), he railed against religious zealotry and blind conformity to authority. In the first decade of the new millennium he condemned American imperialism in *Banquet of Vultures*, poked fun at feminism in *Dream Girls* and stared death square in the face in the Walt Whitman-inspired *Beloved Renegade*. *Brief Encounters* (2009) and *The Uncommitted* (2010) each examined the inability of many men and women in contemporary society to form meaningful, lasting relationships.



## ABOUT PAUL TAYLOR

Hailed for uncommon musicality and catholic taste, Taylor has set movement to music so memorably that for many people it is impossible to hear certain orchestral works and popular songs and not think of his dances. He has set works to an eclectic mix that includes Medieval Masses, Renaissance dances, baroque concertos, classical symphonies and scores by Debussy, Cage, Feldman, Ligeti and Pärt; Ragtime, Tango, Tin Pan Alley, Barbershop Quartets and The Mamas and The Papas; and telephone time announcements, loon calls and laughter.

Taylor has influenced dozens of men and women who have gone on to choreograph — many on their own troupes — including Pina Bausch, Patrick Corbin, Laura Dean, Senta Driver, Thomas Evert, Danny Ezralow, Danny Grossman, Amy Marshall, David Parsons, Twyla Tharp, Takehiro Ueyama, Doug Wright and Lila York. Many others have gone on to become respected teachers at colleges and universities, including Carolyn Adams, Ruth Andrien, Mary Cochran, Connie Dinapoli, Orion Duckstein, David Grenke, Kate Johnson, Elizabeth Keen, Linda Kent, Renee Kimball, Sharon Kinney, Jane Kosminsky, Joao Mauricio, Susan McGuire, Sharon Stone, Kenneth Tosti, Dan Wagoner, Elizabeth Walton, Karla Wolfangle and Raegan Wood. And he has worked closely with such outstanding artists as Jasper Johns, Alex Katz, Ellsworth Kelly, William Ivey Long, Santo Loquasto, Gene Moore, Tharon Musser, Robert Rauschenberg, John Rawlings, Thomas Skelton and Jennifer Tipton.

As the subject of Matthew Diamond's documentary, *Dancemaker*, and author of the autobiography *Private Domain* and *Wall Street Journal* essay "Why I Make Dances," Taylor has shed light on the mysteries of the creative process as few artists have. *Dancemaker*, which received an Oscar nomination, was hailed by *TIME* as "perhaps the best dance documentary ever." His autobiography, *Private Domain*, originally published by Alfred A. Knopf and re-released by North Point Press and later by the University of Pittsburgh Press, was nominated by the National Book Critics Circle as the most distinguished biography of 1987. A documentary on the making of *Three Dubious Memories*, entitled *Creative Domain*, has been made, and a new collection of his essays, *Facts and Fancies*, will be published shortly.

Taylor has received nearly every important honor given to artists in the United States. In 1992 he was a recipient of the Kennedy Center Honors and received an Emmy Award for *Speaking in Tongues*, produced by WNET/New York the previous year. He was awarded the National Medal of Arts by President Clinton in 1993. In 1995 he received the Algur H. Meadows Award for Excellence in the Arts and was named one of 50 prominent Americans honored in recognition of their outstanding achievement by the Library of Congress's Office of Scholarly Programs. He is the recipient of three Guggenheim Fellowships and honorary Doctor of Fine Arts degrees from California Institute of the Arts, Connecticut College, Duke University, The Juilliard School, Skidmore College, the State University of New York at Purchase, Syracuse University and Adelphi University. Awards for lifetime achievement include a MacArthur Foundation Fellowship — often called the "genius award" — and the Samuel H. Scripps American Dance Festival Award. Other awards include the New York State Governor's Arts Award and the New York City Mayor's Award of Honor for Art and Culture. In 1989 Taylor was elected one of ten honorary American members of the American Academy and Institute of Arts and Letters. Having been elected to knighthood by the French government as *Chevalier de l'Ordre des Arts et des Lettres* in 1969 and elevated to *Officier* in 1984 and *Commandeur* in 1990, Taylor was awarded France's highest honor, the *Légion d'Honneur*, for exceptional contributions to French culture in 2000.



## ABOUT PAUL TAYLOR



Taylor's dances are performed by the Paul Taylor Dance Company, the six-member Taylor 2 (begun in 1993) and companies throughout the world including the Royal Danish Ballet, Rambert Dance Company, American Ballet Theatre, San Francisco Ballet, Miami City Ballet and Alvin Ailey American Dance Theater. He remains among the most sought-after choreographers working today, commissioned by presenting organizations the world over. Continuing to embrace change and take risks as he has his entire career, in 2012 he moved his company to Lincoln Center for a three-week season, resulting in the highest ticket sales in the company's 58-year history. The engagement was summed up this way in the *New York Times*:

During this season Mr. Taylor's work also reminded me of the playwright Harold Pinter's: it's the tension between Taylor's use of familiar language and his instinctive plunge into some of the enigmatic root ingredients of drama. *Esplanade* perfectly illustrates this: The fact that none of its vocabulary (walking, running, falling, skipping) is new should blind nobody to the extraordinary, often disturbing eloquence of its human situations. This lavish three-week retrospective, spanning almost 60 years of work, has demonstrated that this sometimes irritating and corny dance maker is one of the superlative and more disconcerting artists of our time.



## ABOUT THE PAUL TAYLOR DANCE COMPANY

"The American spirit soars whenever Taylor's dancers dance." — *San Francisco Chronicle*

The Paul Taylor Dance Company, now in its 57th year, is one of the world's most highly respected and sought-after ensembles.

Dance maker Paul Taylor first presented his choreography with five other dancers in Manhattan on May 30, 1954. That modest performance marked the beginning of a half-century of unrivaled creativity, and in the decades that followed, Taylor became a cultural icon and one of history's most celebrated artists, hailed as part of the pantheon that created American modern dance.

The Paul Taylor Dance Company has traveled the globe many times over, bringing Taylor's ever-burgeoning repertoire to theaters and venues of every size and description in cultural capitals, on college campuses and in rural communities — and often to places modern dance had never been before. The Taylor Company has performed in more than 520 cities in 62 countries, representing the United States at arts festivals in more than 40 countries and touring extensively under the aegis of the U.S. Department of State. In 1997 the company toured throughout India in celebration of that nation's 50th Anniversary. Its 1999 engagement in Chile was named the Best International Dance Event of 1999 by the country's Art Critics' Circle. In the summer of 2001 the company toured in the People's Republic of China and performed in six cities, four of which had never seen American modern dance before. In the spring of 2003 the company mounted an award-winning four-week, seven-city tour of the United Kingdom. The company's performances in China in November 2007 marked its fourth tour there.

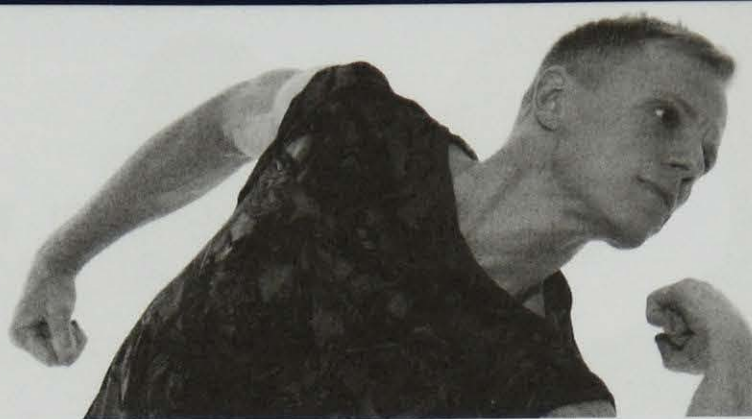
While continuing to garner international acclaim, the Paul Taylor Dance Company performs more than half of each touring season in cities throughout the United States. The company's season in 2005, marking its 50th Anniversary, was attended by more than 25,000 people. In celebration of the anniversary and 50 years of creativity by one of the most extraordinary artists the world has ever known, the Taylor Foundation presented Taylor's works in all 50 states between March 2004 and November 2005. That tour underscored the Taylor Company's historic role as one of the early touring companies of American modern dance. The 50th Anniversary celebration also featured a quartet of new dances.

Beginning with its first television appearance for the *Dance in America* series in 1978, the Paul Taylor Dance Company has appeared on PBS in nine different programs, including the 1992 Emmy Award-winning *Speaking in Tongues* and *The Wrecker's Ball* — including *Company B*, *Funny Papers* and *A Field of Grass* — which was nominated for an Emmy Award in 1997. In 1999 the PBS *American Masters* series aired *Dancemaker*, the Academy Award nominated documentary about Taylor and his company. In 2004, PBS aired *Acts of Ardor*, featuring *Black Tuesday* and *Promethean Fire*. *Dancemaker* is available on DVD.

To learn more about the Paul Taylor Dance Company, please visit [www.ptdc.org](http://www.ptdc.org).



## ABOUT THE ARTISTS



**Bettie de Jong** (Rehearsal Director) was born in Sumatra, Indonesia, and in 1946 moved to Holland, where she continued her early training in dance and mime. Her first professional engagement was with the Netherlands Pantomime Company. After coming to New York City to study at the Martha Graham School, she performed with the Graham Company, the Pearl Lang Company, John Butler and Lucas Hoving, and was seen on CBS-TV with Rudolf Nureyev in a duet choreographed by Paul Taylor. de Jong joined the Taylor Company in 1962. Noted for her strong stage presence and long line, she was Taylor's favorite dancing partner and, as Rehearsal Director, has been his right arm for the past 37 years.

**Michael Apuzzo** grew up in North Haven, Connecticut. He studied economics and theater at Yale University, graduating Magna Cum Laude in 2005. Growing up in musical theater, he began his formal dance training in college, performing and choreographing in undergraduate companies. After being dance captain for an original production of *Miss Julie* choreographed by Peter Pucci, Apuzzo debuted professionally at the Yale Repertory Theater. He has since performed in numerous musicals at equity theaters across the country and in the National Tour of Twyla Tharp's Broadway show, *Movin' Out*. He holds a second-degree black belt in Tae Kwon Do and recently published his first book, *Flying Through Yellow*. Apuzzo joined the Paul Taylor Dance Company in Fall 2008.

**Eran Bugge** is from Oviedo, Florida where she began her dance training at the Orlando Ballet School. She went on to study at the Hartt School of the University of Hartford under the direction of Peggy Lyman, graduating Summa Cum Laude with a BFA in ballet pedagogy in 2005. She attended The Taylor School and the 2004 and 2005 Taylor Summer Intensives. Bugge has performed in works by Amy Marshall, Katie Stevinson-Nollet and Jean Grand-Maître. She was also a member of Full Force Dance Theatre and the Adam Miller Dance Project. She joined the Paul Taylor Dance Company in Fall 2005.

**Michelle Fleet** grew up in the Bronx and began her dance training at age four. She attended Ballet Hispanico of New York during her training at Talent Unlimited High School. There she was a member of The Ballet Hispanico Jr. Company. Fleet earned her BFA in dance from Purchase College in 1999 and received her MBA in business management in 2006. She has performed in works by Bill T. Jones, Merce Cunningham, Kevin Wynn and Carlo Menotti. Fleet joined Taylor 2 in Summer 1999. She made her debut with the Paul Taylor Dance Company in September 2002.

**Francisco Graciano**, a native of San Antonio, Texas, began dancing and acting at an early age. He received a BFA in dance from Stephens College for Women (male scholarship), and scholarships from the Alvin Ailey School and The Taylor School. He has been a member of TAKE Dance Company, Connecticut Ballet, Ben Munisteri Dance Company, Cortez & Co. Contemporary/Ballet, Pascal Rioult Dance Theater and Dusan Tynek Dance Theater, among others. He also appeared in the operas *Aida* and *White Raven* directed by Robert Wilson. Graciano joined Taylor 2 in February 2004 and made his debut with the Paul Taylor Dance Company in Granada, Spain in Summer 2006.

**Laura Halzack** grew up in Suffield, Connecticut and began her dance training at the age of four with Brenda Barna. She furthered her training at The School of the Hartford Ballet and studied at the Conservatory of Dance at Purchase College. Halzack graduated Summa Cum Laude with a degree in history from the University of New Hampshire in 2003. She then studied at the Hartt School and at The Taylor School's 2004 Summer Intensive. She has performed with the Amy Marshall Dance Company and Syren Modern Dance and has enjoyed teaching in her home state. Halzack studied at The Taylor School for two years before joining the Paul Taylor Dance Company in Summer 2006.



## ABOUT THE ARTISTS

**Parisa Khobdeh**, born and raised in Plano, Texas, trained under Kathy Chamberlain and Gilles Tanguay. Khobdeh earned her BFA from Southern Methodist University and, while a student at SMU and the American Dance Festival as a Tom Adams Scholar, worked with choreographers Robert Battle, Judith Jamison and Donald McKayle, among others. She also studied at the Taylor and Graham schools. She premiered with the Paul Taylor Dance Company at the American Dance Festival in Summer 2003.

**Robert Kleinendorst** is originally from Roseville, Minnesota. He graduated from Luther College in 1995 with a BA in voice and dance. After moving to New York, he danced with the Gail Gilbert Dance Ensemble and Cortez & Co. Kleinendorst also performed with Anna Sokolow's Players Projects at The Kennedy Center in Washington DC. Having studied at The Taylor School since 1996, he joined Taylor 2 in August 1998. Kleinendorst joined the Paul Taylor Dance Company in Fall 2000.

**Sean Mahoney** was born and raised in Bensalem, Pennsylvania. At age 12 he began training with Fred Knecht and attended Princeton Ballet School on scholarship. He became an apprentice at American Repertory Ballet (ARB) and then became a featured dancer with the company. After graduating high school in 1993, he was chosen as one of the first members of Taylor 2. Mahoney later danced for David Parsons, Alex Tressor and Geoffrey Doig-Marx and was in Radio City's *Christmas Spectacular*. In 2000, he returned to ARB under the direction of Graham Lustig. Mahoney rejoined Taylor 2 in Summer 2002. His debut with the Paul Taylor Dance Company was in January 2004.

**Heather McGinley** grew up in St. Louis, Missouri. Through her early training with Lisbeth Brown she attained a Diploma in the Cecchetti Method of Classical Ballet. She graduated from Butler University with a BFA in dance performance in 2005. She was a member of Graham II for two seasons and went on to perform with the Martha Graham Dance Company from 2008 to 2011. McGinley toured Italy in the original cast of the theater piece *Seeking Picasso*, dancing lead roles including Graham's *Deep Song*. She participated in the 2010 Intensives at The Taylor School, and joined the Paul Taylor Dance Company in Spring 2011.

**Michael Novak** was raised in Rolling Meadows, Illinois, where he started dancing at age ten. He trained on full scholarship at The University of the Arts and the Pennsylvania Academy of Ballet, and, after moving to New York, went on to study with Joe Williams and Anna Lederfeind. In 2009, he graduated Magna Cum Laude and Phi Beta Kappa from Columbia University with a BA in dance, and later performed with Gibney Dance, Daniel Gwirtzman Dance Company and Bonnie Scheibman. Novak started studying at The Taylor School in 2008 and participated in the Taylor Summer Intensive before joining the company in Summer 2010. His debut season earned him a nomination for the 2011 Clive Barnes Foundation Dance Award.

**Aileen Roehl** is an American who grew up in Heidelberg, Germany, where she began her dance training at the Heidelberg School of the Arts with Isabel Christie and Carolyn Carattini. Under Christie's direction she danced many roles including Puck, The Firebird, Aurora in *The Sleeping Beauty* and Nikiya in *La Bayadere*. She received her BFA from the University of Hartford's Hartt School where she performed works by Martha Graham, Peggy Lyman, Katie Stevenson-Nollet, Jean Grand-Maitre, Kirk Peterson, Alla Nikitina, Ralph Perkins and Adam Miller. Roehl was a member of the Amy Marshall Dance Company from September 2005 through May 2010, and was the company's resident costume designer. She joined the Paul Taylor Dance Company in June 2010.





## ABOUT THE ARTISTS

**James Samson** is a native of Jefferson City, Missouri where he began his dance training at age eight. He received a BFA in dance with a minor in business from Southwest Missouri State University. He then went on to study as a scholarship student with the David Parsons New Arts Festival, the Pilobolus Intensive Workshop and the Alvin Ailey Summer Intensive where he was selected to perform in Paul Taylor's *Airs* set by Linda Kent. Samson danced for Charleston Ballet Theatre, Omaha Theatre Company Ballet, New England Ballet, Connecticut Ballet and the Amy Marshall Dance Company. He joined the Paul Taylor Dance Company in February 2001.

**George Smallwood** is a native of New Orleans. He earned a BFA degree in dance performance and a bachelor of business administration degree with an international focus from Southern Methodist University. He has been a member of the Parsons Dance Company, where he performed the signature solo *Caught*, and the Martha Graham and Lar Lubovitch companies. As co-founder of Battleworks he performed, taught masterclasses and re-staged Robert Battle's works across the country. He has been in regional productions of *Spamalot*, *Chicago*, *My Fair Lady*, *Oklahoma!*, *Crazy for You*, *The Music Man*, *White Christmas*, *Seven Brides for Seven Brothers* and *42nd Street*. He joined the Paul Taylor Dance Company temporarily in Spring 2011 and rejoined in Summer 2012.

**Michael Trusnovec** hails from Yaphank, New York. He began dancing at age six, and attended the Long Island High School for the Arts. In 1992, he was named a YoungArts Level I Awardee, and honored as a Presidential Scholar in the Arts. In 1996, he received a BFA in Dance Performance from Southern Methodist University in Dallas. Professionally, he danced with Taylor 2 from 1996 to 1998, and has appeared with Cortez & Co. Contemporary/Ballet and CorbinDances. Fall 1998 marked his debut with the Paul Taylor Dance Company. Trusnovec received a 2006 New York Dance and Performance Award (the Bessie) for his body of work during the 2005-06 Taylor season.

**Jamie Rae Walker** began her ballet and Graham-based modern dance training at age eight in Levittown, Pennsylvania and later performed with the Princeton Ballet, now American Repertory Ballet. In 1991 she began training at the Central Pennsylvania Youth Ballet, and in 1992 was awarded a scholarship by Violette Verdy at the Northeast Regional Dance Festival. Walker joined Miami City Ballet in 1994 and performed principal and soloist roles in Balanchine and Taylor dances until 2000. In 2001 she received a scholarship to attend The Taylor School and was a part of the original cast of Twyla Tharp's Broadway show, *Movin' Out*. Walker joined Taylor 2 in Fall 2003, and became a member of the Paul Taylor Dance Company in Summer 2008.

**Amy Young** grew up in Washington state. She spent her senior year of high school studying at the Interlochen Arts Academy in Michigan prior to entering The Juilliard School in New York, where she earned a BFA in 1996. She joined Taylor 2 in August of that year. Young enjoys teaching and has been on the faculty of Alaska Dance Theatre in Anchorage, Perry-Mansfield Performing Arts Camp, Metropolitan Ballet of Tacoma and The Taylor School. She also dances with the TAKE Dance Company. Young made her debut with the Paul Taylor Dance Company at the Paris Opera House in January 2000.



## ABOUT THE ARTISTS

*MetLife Foundation is Official Tour Sponsor of the Paul Taylor Dance Company and Taylor 2. Major funding provided by The SHS Foundation; the Open Society Foundations and the Fund for the City of New York; Bloomberg Philanthropies; and the Board of Trustees and Friends of the Paul Taylor Dance Foundation. Support also provided by the National Endowment for the Arts; the New York State Council on the Arts, a State Agency; and public funds from the New York City Department of Cultural Affairs in partnership with the City Council.*

“Why I Make Dances,” an essay by Paul Taylor, is available at <http://www.ptdc.org/whyimakedances>.

Talking Points for audiences to share impressions of Taylor dances with your friends and family are available at <http://www.ptdc.org/Talkingpoints>.





**SITI COMPANY**  
*Café Variations*

**Thursday, September 20, 2012 . 8PM**  
**Friday, September 21, 2012 . 8PM**  
Robert & Arlene Kogod Theatre



# PROGRAM

## *Café Variations*

Music & Lyrics by George Gershwin & Ira Gershwin  
Book by Charles L. Mee Jr.  
Directed by Anne Bogart

Sound Design by Stowe Nelson  
Choreography by Barney O'Hanlon  
Scenic Design by Neil Patel\*\*  
Lighting Design by Brian H Scott\*\*  
Costume Design by Caitlin Ward\*\*  
Executive Director Megan Wanlass

### **CAST:**

Ya-Ya and Lucia – Akiko Aizawa\*  
Andrew, Harold and Edmund – Leon Ingulsrud\*  
Edith and Nanette – Ellen Lauren\*  
Henry – Barney O'Hanlon\*  
Tilly – Deborah Wallace\*  
Raymond, Herbert and Peter – Stephen Duff Webber\*

*Program is approximately 1 hour and 30 minutes with no intermission.*

Originally developed and produced by ArtsEmerson: The World On Stage, Emerson Stage and SITI Company at Emerson College, Boston, MA.



Funded in part by The New England Foundation for the Arts' National Theater Pilot, with lead funding from The Andrew W. Mellon Foundation.

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\*Member of the Actors' Equity Association

\*\*Members of United Scenic Artists

Anne Bogart is a member of the Society of Stage Directors and Choreographers.



## A NOTE FROM THE DIRECTOR

The creation of *Café Variations* is a story of inspiration, influence and development and, in the same way as the play, unfolds in a process of theme and variations. I had been thinking about a project for SITI Company that would interweave scenes from many of Charles Mee's plays that happen in cafés. One of Mee's recurring themes is the philosopher Heidegger's notion that we become who we are through our relationships to other people and to the environment. I imagined that a café environment would be a perfect world for this investigation. It was clear to me that music and dance would play a key role in the project. And then came the chance to work with the music of George and Ira Gershwin. Wonderful! What you are seeing tonight is the second phase of *Café Variations*. The first was a full-blown musical with a large live band, a cast of 30 and songs and music from the Gershwin catalogue. The project has been evolving ever since into its next manifestation: a six-actor dance/theater piece featuring SITI Company that we are excited to share with you now.

— Anne Bogart

### MUSIC

"For Lily Pons (Gershwin Melody #79)" performed by the Los Angeles Philharmonic & Michael Tilson Thomas on *Gershwin: Rhapsody in Blue, Preludes for Piano, Short Story, Violin Piece, Second Rhapsody, For Lily Pons, Sleepless Night, Promenade*, used by arrangement with Sony Classical/Legacy.

Selections from "Rhapsody in Blue" performed by Leonard Bernstein and the Columbia Symphony Orchestra on *Bernstein Century — Gershwin: Rhapsody in Blue/An American in Paris; Grofé*, used by arrangement with Sony.

"Oh, Lady Be Good!" performed by Artie Shaw and His Orchestra on *The Essential Artie Shaw*, used by arrangement with RCA.

"Promenade (Walking the Dog)" performed by the Los Angeles Philharmonic and Michael Tilson Thomas on *Gershwin: Rhapsody in Blue, An American In Paris & Broadway Overtures* (Expanded Edition), used by arrangement with Sony BMG.

"Rhapsody in Blue" performed by George Gershwin, Nathaniel Shilkret & Paul Whiteman and his Orchestra on *Gershwin: An American in Paris*, used by arrangement with Avid Records.

"Three Preludes for Piano" performed by Michael Tilson Thomas on *Classic Gershwin*, used by arrangement with Sony BMG.



## ABOUT SITI COMPANY

SITI Company was built on the bedrock of ensemble. We believe that through the practice of collaboration, a group of artists working together over time can have a significant impact upon both contemporary theater and the world at large.

Through our performances, educational programs and collaborations with other artists and thinkers, SITI Company will continue to challenge the status quo, train to achieve artistic excellence in every aspect of our work and offer new ways of seeing and of being as both artists and as global citizens.

SITI Company is committed to providing a gymnasium for the soul where the interaction of art, artists, audiences and ideas inspire the possibility for change, optimism and hope.

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 also training artists from around the world.

In addition to Artistic Director Anne Bogart, SITI Company comprises ten actors, four designers, a playwright and an executive 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. Find out more at [siti.org](http://siti.org).



**George Gershwin** (Composer) was born in Brooklyn on September 26, 1898, and began his musical training when he was 13. At 16 he quit high school to work as a “song plugger” for a music publisher, and soon he was writing songs himself. “Swanee,” as introduced by Al Jolson, brought George his first real fame and led to his writing a succession of 22 musical comedies, most with his older brother, Ira. The Gershwins’ shows include *Lady Be Good*; *Oh, Kay!*; *Strike Up the Band*; *Girl Crazy*; and the Pulitzer Prize-winning *Of Thee I Sing*. From his early career George had ambitions to compose serious music. These ambitions were realized in some of his masterpieces, among them “Rhapsody in Blue,” “Concerto in F,” “An American in Paris” and “Second Rhapsody.” In the late ’20s George became fascinated by the DuBose Heyward novel *Porgy*, recognizing it as a perfect vehicle for opera using jazz and blues idioms. George’s “folk opera” *Porgy and Bess* opened in Boston on September 30, 1935, and had its Broadway premiere two weeks later. In 1937 George was at the height of his career. While working on the score of *The Goldwyn Follies* in Hollywood, he collapsed, and on July 11, died of a brain tumor. He was not quite 39 years old.

**Ira Gershwin** (Lyricist), the first songwriter to be awarded the Pulitzer Prize, was born in New York City on December 6, 1896. In 1917 *The Evening Sun* published his first song (“You May Throw All The Rice You Desire But Please Friends, Throw No Shoes”). Four years later Ira enjoyed his first major stage success, *Two Little Girls in Blue*, written with another Broadway newcomer, Vincent Youmans. In 1924 Ira and his brother, George, created the smash hit *Lady Be Good* and went on to continue their remarkable collaboration through a dozen major stage scores, producing such standards as “Fascinating Rhythm,” “The Man I Love,” “S’ Wonderful,” “Embraceable You,” “I Got Rhythm,” “But Not For Me” and others far too numerous to mention. During his long career, Ira also enjoyed productive collaborations with such songwriters as Harold Arlen, Vernon Duke, Kurt Weill, Burton Lane and Jerome Kern, with whom he created his greatest song hit of any one year, “Long Ago And Far Away.” Ira Gershwin died on August 17, 1983, in Beverly Hills, California.

**Anne Bogart** (Director) is the Artistic Director of SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a professor at Columbia University where she runs the Graduate Directing Program. Works with SITI include *Café Variations*, *Trojan Women*, *American Document*, *Antigone*, *Under Construction*, *Freshwater*, *Who Do You Think You Are*, *Radio Macbeth*, *Hotel Cassiopeia*, *Death and the Ploughman*, *La Dispute*, *Score*, *bobrauschenbergamerica*, *Room*, *War of the Worlds*, *Cabin Pressure*, *War of the Worlds: The Radio Play*, *Alice’s Adventures*, *Culture of Desire*, *Bob*, *Going Going Gone*, *Small Lives/Big Dreams*, *The Medium*, Noel Coward’s *Hay Fever* and *Private Lives*, August Strindberg’s *Miss Julie* and Charles Mee’s *Orestes*. She is the author of four books: *A Director Prepares*; *The Viewpoints Book*; *And Then, You Act*; and *Conversations with Anne*.

**Charles L. Mee** (Playwright) grew up in Illinois, headed East and graduated from Harvard College. He wrote *Orestes 2.0*, the first play that was done by the SITI Company when it was first formed, and has also written *bobrauschenbergamerica*, *Hotel Cassiopeia*, *Under Construction* and *American Document* for SITI. He has also written *Vienna: Lusthaus*, *A Perfect Wedding* and a number of other plays in addition to his work inspired by Greek plays: *Big Love*, *True Love*, *The Trojan Women: A Love Story* and others. Among other awards, he is the recipient of the Lifetime Achievement Award from the American Academy of Arts and Letters. His complete works are available on the Internet at [charlesmee.org](http://charlesmee.org). His work is made possible by the support of Jeanne Donovan Fisher and Richard B. Fisher.

**Megan Wanlass** (Executive Director/SITI Company) has been a member of SITI Company since 1995 and its Executive Director since 2000. In her tenure with SITI, Wanlass has helped to create more than 30 shows. She began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville (1995). She has an Arts Administration Certificate from New York University, attended the Executive Program for Non-Profit Leaders at Stanford University Business



## ABOUT THE ARTISTS



School, was a member of the Arts Leadership Institute Charter Class at Teachers College, Columbia University, is participating in the National Arts Strategies Executive Leadership Program and holds a BA in Theater from Occidental College in Los Angeles, California. Wanlass currently serves on the board of Theatre Communications Group (TCG) and as the chair of the Enrichment Committee at the Pearls Hawthorne School.

**Stowe Nelson** (Sound Designer) is a sound designer and engineer based in Brooklyn. With SITI: *Café Variations* (ArtsEmerson). He has developed new works with the Women's Project, Dance Exchange and the Playwright's Realm. Along with director David Conison and actor Matthew Baldiga, he develops work as part of [scaffold]. His design for the Mad Ones' *Samuel & Alasdair: A Personal History of the Robot War* won the 2010 NY Innovative Theatre Award for Outstanding Sound Design and was nominated for a 2012 Drama Desk Award.

**Neil Patel** (Scenic Designer) has been a SITI Member since 1997. Productions with SITI include *Café Variations*, *Under Construction*, *Hotel Cassiopeia*, *Bob*, *War of the Worlds*, *Culture of Desire*, *Adding Machine* and *Private Lives*. Patel is an award-winning New York-based designer practicing in many disciplines including theatre, opera, dance, film, television and live events. He is best known for developing new work and bold interpretations of classic texts. Past credits include the Tony Award-winning *Side Man* for Broadway, the West End and the Kennedy Center; the Pulitzer Prize-winning *Dinner with Friends* in New York and on national tour; the world premiere of Bright Sheng's *Madame Mao* at the Santa Fe Opera; Amon Miyamoto's production of *Così fan tutte* at the Nissay Theater in Tokyo which was awarded the Japanese National Art Festival Award for theatrical production; the production design for HBO's Peabody Award-winning *In Treatment*; and *Shadowland* for Pilobolus throughout Europe including the Folies Bergeres in Paris and the Komische Oper in Berlin. He has twice been recognized with an Obie Award for sustained excellence and has been the recipient of the Helen Hayes Award and numerous Henry Hewes and Drama Desk nominations. He is a graduate of Yale College and the University of California at San Diego.

**Brian H Scott** (Lighting Designer) is a SITI Company member and has designed lighting for *Café Variations*, *Trojan Women*, *Antigone* (Scenery and Lighting), *American Document* in collaboration with the Martha Graham company, *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004), *War of the Worlds Radio Play*, *Macbeth* (Scenery and Lighting) and a dance collaboration with the musical groups Rachel's and *systems/layers*. He has also designed lighting for the Public Theatre Lab, the Court Theatre in Chicago, Classic Stage Company, the Humana Festival of New American Plays, The Women's Project, Playwright's Horizon, American Opera Projects, NYTW and Arena Stage. As a member of the Austin, Texas-based Rude Mechanicals, he has designed numerous productions including production design for the live feed and green screen piece, *How Late It Was How Late*, as well as lighting for *Lipstick Traces*, *Method Gun*, *El Paraiso*, *Requiem for Tesla*, *Matchplay*, *Method Gun*, *I've Never Been So Happy* and *Now Now Oh Now*, among others.

**Caitlin Ward** (Costume Designer) is very honored to be working with SITI Company and ArtsEmerson. Her work has been seen at the Emerson Majestic twice before in Chen Shi-Zheng's productions of *Orfeo* and *Dido and Aeneas*. She has recently completed the release of a classical music video project featuring the Handel-Halvorsen Passacaglia; designed a series of convergent multimedia concerts, including Stockhausen's Helikopter Quartet, and BASETRACK, a collaboration with director Rod Hill and BaseTrack creator Teru Kuwayama. She has worked for many years as a costume and production designer for opera, film and theater directors Chen Shi-Zheng, Bartlett Sher, Chris Bayes, Daniele Zambelli and Alex Halpern, as well as classical music producers Michelle DiBucci and Mary Deissler. Her work has been featured at Carnegie Hall, Sundance Film Festival, PBS Great Performances, Emerson Majestic, Lincoln Center Festival, English National Opera, Royal



Shakespeare Company, Guggenheim Museum, Brooklyn Academy of Music, New York City Opera, Intiman Theater, Signature Theater, Longwharf Theater, Portland Stage, New York Chocolate Show, Lithuanian National Opera and the Prague Quadrennial; and featured in association with Eiko Ishioka, in Zhang Yimou's One World, One Dream Opening Ceremonies for the Beijing 2008 Olympic Games for which she designed the costumes for Lang Lang and the little girl.

**Akiko Aizawa** (Ya-Ya and Lucia) has been a member of SITI Company since 1997, after seven years as a member of the Suzuki Company of Toga. With SITI: *Trojan Women*, *Café Variations*, *American Document*, *Antigone*, *Under Construction*, *Who Do You Think You Are*, *Radio Macbeth*, *bobrauschenbergamerica*, *Freshwater*, *Hotel Cassiopeia*, *A Midsummer Night's Dream*, *Intimations for Saxophone*, *La Dispute*, *War of the Worlds*, *Culture of Desire*, *Nicholas and Alexandra* and *systems/layers*. Roles with SCOT include: *Trojan Women*, *Three Sisters* and *Dionysus*. Theaters/festivals include BAM/Next Wave Festival, Under the Radar at the Public Theater, American Repertory Theatre, Arena Stage, Court Theatre, Joyce Theater, Krannert Center, Los Angeles Opera, New York Theatre Workshop, New York Live Arts, Walker Art Center and Wexner Center for the Arts. International festivals/venues include: Edinburgh, Dublin, Bonn, Bobigny, Helsinki, Melbourne, Bogota, São Paulo, Santiago, Buenos Aires, Tokyo, Toga and Moscow. Aizawa is originally from Akita, Japan.

**Leon Ingulsrud** (Andrew, Harold and Edmund) helped found SITI Company and has appeared in *Orestes*, *Seven Deadly Sins* (New York City Opera), *Nicholas and Alexandra* (LA Opera), *bobrauschenbergamerica*, *Hotel Cassiopeia*, *Who Do You Think You Are*, *Radio Macbeth*, *Under Construction*, *Antigone*, *American Document* (with Martha Graham Dance Co.), *War of the Worlds: The Radio Play*, *Trojan Women*, *Café Variations* and *Continuous Replay* (with BTJ/AZ Dance Co.). Previous to SITI, Ingulsrud was a member of the Suzuki Company of Toga for seven years, during which time he also served as a resident director at the ATM Arts Center in Mito, Japan. Ingulsrud served two years as the Associate Artistic Director of Swine Palace in Baton Rouge, Louisiana. Ingulsrud has taught in workshops and universities around the world, translates Japanese theater texts into English and holds an MFA in directing from Columbia.

**Ellen Lauren** (Edith and Nanette) is a Founding Member of SITI Company. SITI credits include: *Café Variations*, *Under Construction*, *Radio Macbeth*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *A Midsummer Night's Dream*, *Room*, *bobrauschenbergamerica*, *systems/layers*, *War of the Worlds*, *Cabin Pressure*, *The Medium*, *Culture of Desire*, *Going Going Gone*, *Orestes* and *American Document* with Martha Graham Dance. Festivals include: Bonn Germany, Iberoamericano Bogota, BAM Next Wave, Humana, Bobigny, Melbourne, Edinburgh, Singapore; Wexner, Krannert and Walker Center for the Arts; In New York - New York Live Arts, NYTW, CSC, Women's Project, Miller, Public, Joyce Theaters. Regional credits with SITI include: San Jose Rep, ART Cambridge, Court Theatre, Alabama Shakespeare, Actors Theatre of Louisville: SITI training residencies in the U.S. and abroad since 1993. Additional credits include *The Women* (Hartford Stage), *Seven Deadly Sins*, New York City Opera — (Kosovar Award for Anna II) *Marina, a Captive Spirit*, all with Anne Bogart. Resident company member: StageWest, Massachusetts, The Milwaukee Repertory, The Alley Theatre, Houston. Associate artist for The Suzuki Company of Toga (SCOT) under the direction of Tadashi Suzuki. Credits include *Dionysus*, *Oedipus*, *Waiting for Romeo* and *King Lear*. Venues include Moscow Art Theatre, Toga Festival, Alexandrinsky Theatre, RSC, Theatre Olympics Athens and Shizuoka Japan, Buenos Aires Festival, Vienna Festival, Istanbul Festival, Festival Mundial Chile, Teatro Olimpico Italy, Montpelier France and Hong Kong Festival. Ongoing faculty member since 1995, The Juilliard School of Drama; Fox Fellowship recipient for Distinguished Achievement 2008. Published in *American Theater* January 2011 — "In Search of Stillness."



## ABOUT THE ARTISTS



**Barney O'Hanlon** (Henry and Choreography) has been a SITI Company member since 1994 and collaborator with Anne Bogart since 1986. International: Dublin Theatre Festival, Edinburgh International Festival, Prague Quadrennial, MC93 Bobigny, France, Bonn Biennial, Festival Iberoamericano, Bogota, Kaleideskop Theatre, Copenhagen, Denmark, Royal Shakespeare Company, Stratford on Avon. New York: BAM's Next Wave Festival, Public Theater, New York Theater Workshop, PS 122, Dance Theatre Workshop, New York City Opera, Glimmerglass Opera. Regional: American Repertory Theater, Trinity Rep., Alley Theater, Actor's Theater of Louisville, Steppenwolf, Alabama Shakespeare Festival, San Jose Rep, Portland Stage, UCLA Performing Arts, Walker and Wexner Arts Centers, the Krannert Art Center, Austin's Rude Mechs (with Deborah Hay) and numerous Humana Festivals. Other: Los Angeles Opera, Opera Omaha, Prince Music Theater and most recently, *Café Variations* for ArtsEmerson and SITI Company's collaboration with the Martha Graham Dance Company on *American Document*.

**Deborah Wallace** (Tilly) is from Glasgow, Scotland. She has studied with The Royal Scottish Academy of Music and Drama and SITI Company. With SITI Company: *Radio Macbeth* (Tour), *Café Variations*. Recent performing credits include: Richard Foreman and John Zorn's *Astronome*, Object Collection's *Innova*, Target Margin and 31 Down's *Remarkable Mme. Lemonde* and Hybrid Stage Project's *The Void*. Wallace is Associate Artistic Director of the award-winning International WOW Company with whom she appeared in *The Bomb*, *A Girl of Sixteen*, *Death of Nations*, *Foreign*, *A History of God*, *Auto Da Fe*, *Reconstruction* and *The Expense of Spirit*. With International WOW she has produced two documentary films *The Sky is Pink* and the upcoming *Gasland Pt. 2*. Her original plays have been produced at the Ohio Theatre (*Homesick*, *Psyche*), HERE Arts Center (*Psyche*), New Dance Group (*Agnes/Martha*) and Incubator Arts Project (*The Void*). Wallace is co-founder of Hybrid Stage Project, which will present a new work, *The Red Book*, in 2013.

**Stephen Duff Webber** (Raymond, Herbert and Peter) has performed with SITI all over the world since 1994 in *Café Variations*, *American Document*, *Antigone*, *Radio Macbeth* (Macbeth), *Hotel Cassiopeia*, *Under Construction*, *Freshwater*, *Death and the Ploughman*, *War of the Worlds* (Orson Welles), *bobrauschenbergamerica*, *systems/layers* (with Rachel's), *La Dispute*, *A Midsummer Night's Dream*, *Cabin Pressure*, *Going Going Gone*, *Culture of Desire*, *The Medium*, *Private Lives*, *Hay Fever*, *The Radio Play* (Orson Welles) and *Short Stories*. New York: *Death and the Ploughman* (CSC), *War of the Worlds* (BAM), *Culture of Desire* (NYTW), *Trojan Women 2.0* (En Garde Arts), *Freshwater* (Women's Project), *Radio Macbeth* (Public), *Hotel Cassiopeia* (BAM), *American Document* (Joyce), *Antigone* (NYLA), *Radio Play* (Joe's Pub). Regional: American Repertory Theater, Actors Theater of Louisville (*Betrayal*, *Glengarry Glen Ross*), Milwaukee Repertory Theater, San Jose Repertory Theater, Magic Theater, Portland Stage Company, Alabama Shakespeare Festival, Court Theatre, Stage West.

### CONTACT AND CONNECT

Website: [www.siti.org](http://www.siti.org)

Facebook: [www.facebook.com/SITICompany](http://www.facebook.com/SITICompany)

Twitter: [www.twitter.com/siticompany](http://www.twitter.com/siticompany)

SITI Extended Ensemble [SEE]: [www.siti.groupsite.com](http://www.siti.groupsite.com)

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



# 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 our ticket office at 301.405.ARTS (2787) or visit our website for the latest schedule. You can also purchase tickets online 24 hours a day. Visit our website at [www.claricesmithcenter.umd.edu](http://www.claricesmithcenter.umd.edu).

## RESTROOMS

The Center has restrooms in five (5) areas around the Grand Pavilion. They can be found across from the Ticket Office, outside the Dance Theatre (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 Theatre.

## 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 in the Ticket Office available for patron use upon request.)

## COATROOM

We offer a complimentary coatroom located by the stairs in the Grand Pavilion between Dekelbourn 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 and wine 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.

## LATE SEATING

We recommend that you arrive at least 15 minutes prior to the performance start time to ensure timely seating. Latecomers will be held for seating breaks and seat locations will be at the discretion of the house manager.





## 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.



## ASSISTIVE LISTENING DEVICES

Infrared assistive listening devices are available for all performances and are distributed free of charge from the Ticket Office in the lobby of the Center. The device may be used with or without a hearing aid from any seat in any theatre. Induction neck loops for patrons who use hearing aids with a "T" switch are also available.



## LARGE PRINT PROGRAMS

Large print programs are available from the house manager at select performances. Other Clarice Smith Center printed materials will be made available in alternate formats such as large print or Braille, upon request with at least two weeks advance notice.



## SIGN LANGUAGE INTERPRETATION

Sign language interpretation is available for School of Theatre, Dance, and Performance Studies performances when requested three weeks in advance of any performance. This service is subject to the availability of a qualified interpreter.



## WHEELCHAIR ACCESSIBLE ENTRANCES AND SEATING

Each theatre space has accessible entrances and seating. 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. There is a ramp to access the lower levels of the Dance and Kay theatres located next to the Kay Theatre. The Clarice Smith Center patron services staff is trained to assist you in selecting seating that best meets your individual needs.



## ACCESSIBLE RESTROOMS

Accessible restrooms are conveniently located in four areas around the Grand Pavilion: across from the Ticket Office, outside the Dance Theatre (both levels) and at the top of the Grand Pavilion Staircase across from Applause Café.

Additionally, for those who need assistance, a single-use companion restroom is available on the balcony level of the Kay Theatre. The house manager will be happy to direct you to the accessible restroom closest to your theatre.





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The Clarice Smith Performing Arts Center is changing the national conversation of performing arts centers at major research universities.

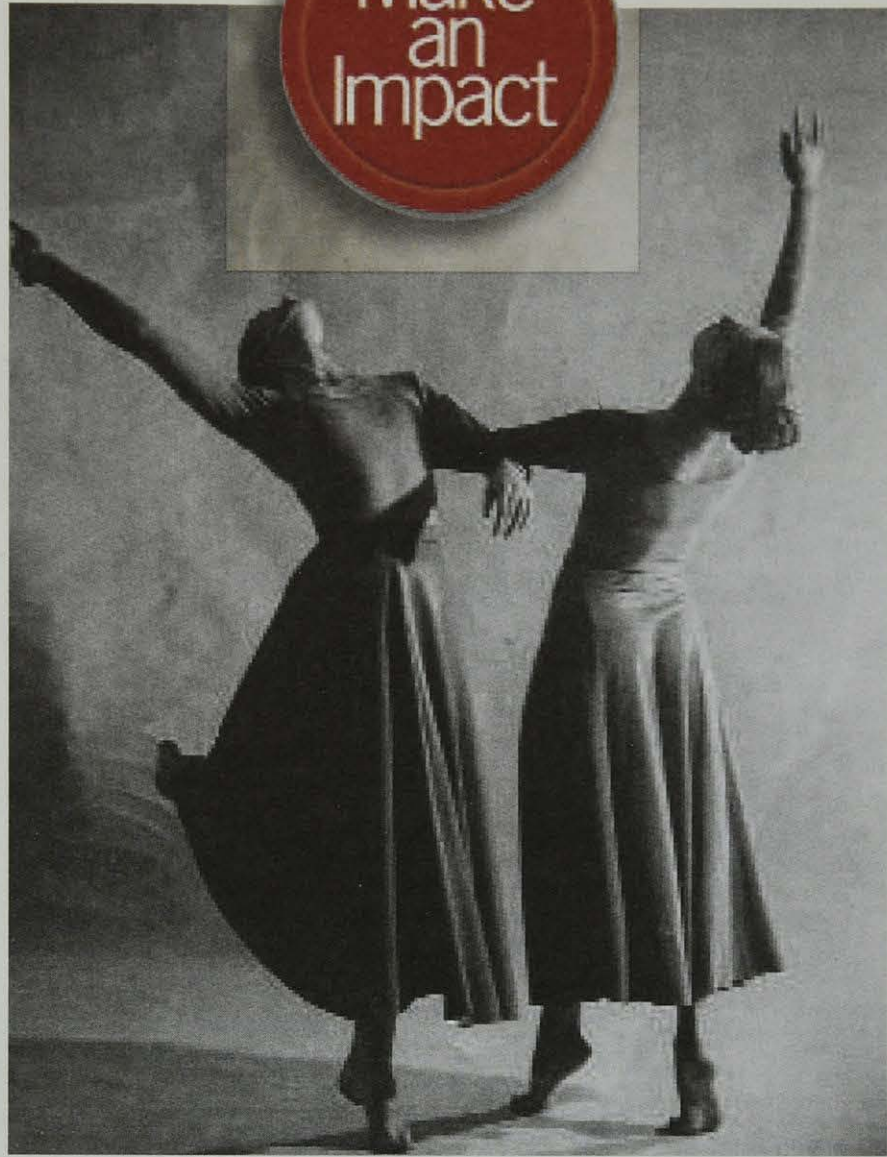
The Center has set the standard for how performing arts and presenting programs and community engagement are integrated; deepening the artistic and educational experience for everyone. We are changing the tone for the future.

This is what the Center has become and support has kept Maryland at the vanguard, leading the way of transforming lives through sustained engagement with the performing arts.

Your contributions ensures that the Center continues to thrive as a place for learning, exploration and growth, and foster innovation at the highest possible levels, reflecting the excellence our community has come to expect.

CLARICE SMITH PERFORMING ARTS CENTER  
EXTRAORDINARY MINDS . EXTRAORDINARY STORIES





Meriam Rosen

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Given the opportunity, most of us would like to leave a legacy to organizations we valued in our lifetime. Planned giving is a constructive way to consider gifts that exceed outright gifts of cash or appreciated securities.

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PLEASE CONTACT EDWARD LEWIS AT 301.405.8178.