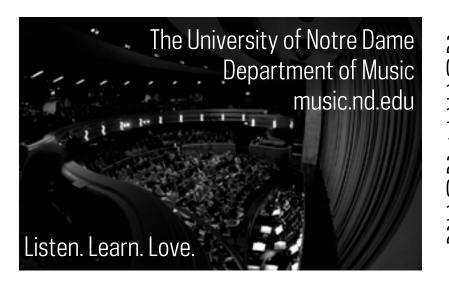
# They're Back!

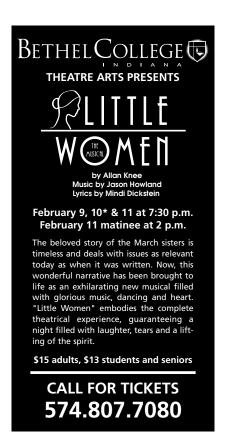


Five Actors...One Unforgettable Experience! Don't miss William Shakespeare's

## Twelfth Night

Washington Hall, January 25, 26, 27, 7:30 pm performingarts.nd.edu





## 2011-2012 NOTRE DAME THEATRE SEASON

# Antígona Furiosa

by Griselda Gambaro directed by Anton Juan February 23 - March 4

# Light Up the Sky

by Moss Hart directed by Jay Paul Skleton April 17 -22

If you would like future information on our upcoming theatre season, send an e-mail to theatre@nd.edu with subject line "Sign Me Up" in the subject line.

### FOR UPCOMING EVENTS:

Department of Film, Television, and Theatre - ftt.nd.edu DeBartolo Performing Arts Center - performingarts.nd.edu

# **IN MEMORIAM**

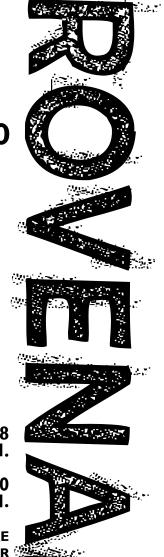
# Harry J. Kevorkian

1929 - 2011

The Notre Dame Family honors Department of Film, Television and Theatre Emeritus Faculty, Harry J. Kevorkian, for his years of dedicated service to the university. Sympathy is extended to the Kevorkian family

## Department of Film, Television, and Theatre 2011-2012 NOTRE DAME THEATRE SEASON





**NOVEMBER 16-18** 7:30 P.M.

**NOVEMBER 20** 2:30 P.M. & 7:30 P.M.

PHILBIN STUDIO THEATRE **DEBARTOLO PERFROMING ARTS CENTER** 









#### **NOTES FROM THE DIRECTOR**

A long time ago I learned a great deal about the development of a new play from one of my students. What she left out was that while she felt it was a gift to the playwright to be able to refine their words while working directly with the actors who would speak them, it is also a gift to the director to be able to go to the source while guiding those performances. The best thing about theatre is that it is a collaborative process. I have never felt that so much as I have on this project. For that I thank Anne, our dramaturgs, stage managers and designers, and the very patient cast who have left their imprint on this show in ways they are probably not aware of. — Kevin Dreyer

#### NOTES FROM THE DRAMATURG

Before purchasing a piece of artwork, a collector must establish that piece's provenance — its previous ownership, its history, its origins. By using sales records and exhibition catalogues, potential buyers can hopefully trace a painting's ownership back to its original creator. If provenance is established, a work might be worth a fortune; if not, then it's hardly worth anything. After all, nobody wants to spend millions on a painting that might be a product of theft, counterfeiting, or looting.

In the mid-1990s, the auction house Sotheby's was accused of trading art without established provenance, prompting a universal commitment by dealers in the secondary art market to only sell items with established origins. Fortunately, this is usually easy with contemporary art, due in part to better record keeping. Problems still arise, however, when an artist's legal capacity to sell or gift their artwork is called into question.

Although this issue is a catalyst for the events of Anne García-Romero's new play, the provenance of artwork is merely a means for her to explore a more important origin story: the provenance of a family. — Charlie O'Leary

#### NOTES FROM THE PLAYWRIGHT

On a winter afternoon in 2007, I walked into a gallery at the Folk Art Museum in New York City and saw the remarkable work of Martín Ramírez (1898-1963). I immediately felt drawn to his extraordinary paintings of horsemen, revolutionaries, trains, Madonnas and landscapes evocative of his Mexican homeland. I considered writing a new play after I learned Ramírez created these pieces while hospitalized in California for the last thirty years of his life. I decided to create a fictional piece inspired by Ramírez and traveled to Mexico and California to research his life, through the generosity of my Moreau fellowship and the Institute for Latino Studies at Notre Dame. I aim to honor the spirit of this singular artist with *Provenance* by exploring the complexities of a family in Los Angeles as they grapple with the legacy of exile and the desire for a life enriched by art. — Anne García-Romero

### **FROM THE ARCHIVES**

This faculty-written production of *Provenance* continues our recent emphasis on original work, from the new translation of Spurt of Blood in 2008 to the student-written scripts *Cargo* and *Scattered Voices* in 2009. The establishment of the University Theatre in 1926 had as one its chief objectives the creation of new drama; this production of *Provenance* continues a Notre Dame tradition going back 85 years. — Mark Pilkinton

#### **SETTING:**

Present. Winter. Los Angeles. The main room in a ranch-style, modest house in Echo Park.

#### **CAST (IN ORDER OF APPEARANCE)**

Ramona Martinez
Grace Martinez
Grace Martinez
Mike Gonzalez
Alberto Perez
Cindy Jacobs

Natalia Cuevas
Gabriela Nuñez
Lucas García
Chris Silvestri\*
Carina Finn

#### **ARTISTIC STAFF**

Director Kevin Dreyer

Playwright Anne García-Romero

Scenic Designer
Costume Designer
Lighting Designer
Sound Designer
Stage Manager
Assistant Director
Sean Leyes\*
Rebecca Gilman\*
Matthew Gervais\*
Anna Plecha
Tara Duffy\*
Matthew Mancini\*

Dramaturgs Yael Prizant, Charlie O'Leary\*

Original Guitar Composition Lee Haggenjos

and Performance

### **PRODUCTION STAFF**

Assistant Stage Managers Diana Gutierrez, Abigail Hebert

Light Board Operator

Sound Board Operator

Costume Shop Manager

Costume Assistant

Nicholas Desmone\*

Beatrice Park

Lynn Holbrook

Sean Cotter

Property Mistresses Tara Duffy\*, Diana Gutierrez,

Abigail Hebert

Wardrobe Run Crew Sean Cotter Stage Hand Beatrice Park

### Scene Shop Assistants

Kevin Argus\*, Melissa Flynn\*, Matthew Gervais\*, Shayler Pierson, Samantha Schubert\*, Brendan Sullivan, Emily Yates\*, John Yost

#### \*FTT major

#### **ACKNOWLEDGEMENTS**

Justin M. Alvarez
Allert Brown-Gort
Gilberto Cárdenas
Tom Coppolo
Indi Dieckgrafe
Javier Esguevillas-Ruiz
Victor Espinosa

Barbara García-Romero

Elvia Hurtado Ann Knoll Susan Ohmer Don Pope-Davis Joseph Segura Cheryl Snay Maria Tomasula Peter Winklbauer

A special thanks is extended to design advisors:

C. Kenneth Cole Richard E. Donnelly Marcus Stephens

The faculty and students of the Department of Film, Television, and Theatre would like to thank Daniel and Marie Messina for their generous support for our costumes.

This student driven production was underwritten by the Joseph A. McCabe Endowment for Excellence in Dramatic Arts.

Indiana University South Bend Ernestine M. Racklin School of the Arts Theatre Program.

Saint Mary's College Department of Communication Studies, Dance & Theatre.

#### **ANNOUNCEMENTS**

The performance runs approximately 90 minutes with no intermission.

The use of camera or recording devices during the performance is prohibited. Please turn off your cell phones and pagers.