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LONDON STAGE

*Five Actors... One Unforgettable Experience!*

Don't miss William Shakespeare's

***Twelfth Night***

Washington Hall, January 25, 26, 27, 7:30 pm  
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## 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](http://ftt.nd.edu)  
DeBartolo Performing Arts Center - [performingarts.nd.edu](http://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

By  
**Anne García-Romero**  
DIRECTED BY KEVIN DREYER

NOVEMBER 16-18  
7:30 P.M.

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

PHILBIN STUDIO THEATRE  
DEBARTOLO PERFORMING ARTS CENTER

PROVENANCE

BETHEL COLLEGE  
INDIANA  
THEATRE ARTS PRESENTS

LITTLE  
WOMEN  
THE MUSICAL

by Allan Knee  
Music by Jason Howland  
Lyrics by Mindi Dickstein

February 9, 10\* & 11 at 7:30 p.m.  
February 11 matinee at 2 p.m.

The beloved story of the March sisters is  
timeless and deals with issues as relevant  
today as when it was written. Now, this  
wonderful narrative has been brought to  
life as an exhilarating new musical filled  
with glorious music, dancing and heart.  
"Little Women" embodies the complete  
theatrical experience, guaranteeing a  
night filled with laughter, tears and a lift-  
ing of the spirit.

\$15 adults, \$13 students and seniors

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## 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	Natalia Cuevas
Grace Martinez	Gabriela Nuñez
Mike Gonzalez	Lucas García
Alberto Perez	Chris Silvestri*
Cindy Jacobs	Carina Finn

## ARTISTIC STAFF

Director	Kevin Dreyer
Playwright	Anne García-Romero
Scenic Designer	Sean Leyes*
Costume Designer	Rebecca Gilman*
Lighting Designer	Matthew Gervais*
Sound Designer	Anna Plecha
Stage Manager	Tara Duffy*
Assistant Director	Matthew Mancini*
Dramaturgs	Yael Prizant, Charlie O'Leary*
Original Guitar Composition and Performance	Lee Haggenjos

## PRODUCTION STAFF

Assistant Stage Managers	Diana Gutierrez, Abigail Hebert
Light Board Operator	Nicholas Desmone*
Sound Board Operator	Beatrice Park
Costume Shop Manager	Lynn Holbrook
Costume Assistant	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  
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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.