

UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

SWEENEY TODD **THE DEMON BARBER OF FLEET STREET** **A MUSICAL THRILLER**

Nov. 10-12, 17-19 at 7:30 p.m.
Nov. 13 at 2 p.m.

FREEDMAN THEATRE

BOOK BY
Hugh Wheeler

MUSIC/LYRICS BY
Stephen Sondheim

FROM AN ADAPTATION BY
Christopher Bond

ORIGINALLY DIRECTED ON BROADWAY BY
Harold Prince

Originally Produced on Broadway by Richard Barr,
Charles Woodward, Robert Fryer, Mary Lea Johnson,
Martin Richards In Association with Dean and Judy Manos

Lo Feliciani Ojeda
DIRECTOR/CO-CHOREOGRAPHER

Dionne McClain-Freeney
MUSIC DIRECTOR/CONDUCTOR

PRESENTED BY
UNCSA

Brian Cole
CHANCELLOR

Scott Zigler
SCHOOL OF DRAMA, DEAN

Michael J. Kelley
SCHOOL OF DESIGN & PRODUCTION, DEAN

Saxton Rose
SCHOOL OF MUSIC, DEAN

SWEENEY TODD

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www.mtishows.com

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Any video and/or audio recording of this production is strictly prohibited.

DIRECTOR'S NOTES

It's not very difficult to see that our world is in constant, incessant chaos, filled with destruction and death.

There is a war in Ukraine, women in Iran fighting for their lives, COVID and Monkeypox still working their way through the world, immigrants from South and Central America and the Middle East traveling thousands of miles for the chance at a different life, the planet is heating up, resources are diminishing, people dying in mass every single day.

And that's just a sliver of what is happening outside the US. Here, we are dealing with the repercussions of the pandemic, the overturn of Roe v. Wade and the fight over control of women's bodies, mass shootings and politicians' inability to pass any laws on gun control, a Don't Say Gay bill and similar initiatives denying young people gender and sexuality affirming healthcare and learning, a looming recession, the separation and inhumane treatment of immigrants at the border, and the fallout of the January 6th insurrection, a day filled with inciting speeches, intense violence, and a complete blow to the concept of democracy in what has arguably been the world's leading country in championing democracy.

If you've read up to this point and haven't closed your program or passed the page, I urge you to investigate how numb you have become to the horrors of the world. Or you aren't numb, and read the news every day, and are trying to understand how it is even possible to change any of these situations in the world, leading to complete paralysis of action. Or you're thinking, why the heck does this matter, I'm just watching a musical.

I don't think there is one particular answer of why the world is the way it is and why we turn away from its most horrific parts, but our production and this musical seems to try to find an answer. Maybe Sweeney Todd is speaking to our collective subconscious need for violence, same as horror films, video games, and true crime podcasts. Maybe Sweeney Todd is speaking to the systems of power, class, and oppression that put people in a hierarchy that is self-imposed, and how even if we try to fight against those systems, nothing can ever change. Maybe Sweeney Todd is speaking to that little voice in your head that comes out whenever you say or think, "I could kill them," or, "I wanna punch them in the face," and how we could all be Sweeney, under the right circumstances.

At its core though, I think Sweeney Todd is a story about a person who crosses the threshold of morality, not because they lack any humanity, but because they see that humanity is destroying itself, so why not use that destruction to change the world. After all, as Sweeney says, "It's man devouring man" and how is that different from turning a blind eye to war, death, and oppression? What happens if we face all of the violence and death in world head on? What do we learn?

On a personal note, I've been listening to Stephen Sondheim ever since I was 15, and his musicals have been benchmarks how deeply messed up our

DIRECTOR'S NOTES

world is, and the slight slivers of hope they hold. Even if Sweeney Todd as a piece doesn't hold a particularly positive point of view, it has been a joy investigating this show with artists for the past 9 months, and the past two months have been filled with deep dives into power, violence, and the deeply entrancing and fascinating music of whom I believe is the greatest musical theatre composer and lyricist of the past 100 years.

With this production, we also hope to honor Sondheim's 4 principles that underpinned everything he wrote:

“Content Dictates Form
Less is More
God is in the Details
—all in the service of Clarity”

Many hopes we did that for you, Steve.

This show is dedicated to Angela Lansbury, Josh Foldy, and Stephen Sondheim.

SWEENEY TODD

Playwright: **Hugh Wheeler**
 Composer/Lyricist: **Stephen Sondheim**
 Director: **Lo Feliciani Ojeda**
 Music Director/Conductor: **Dionne McClain-Freeney**
 Co-Choreographers: **Sam Lee Baladejo and Lo Feliciani Ojeda**
 Choreography Consultant: **Krishna Marcano**
 Assistant Director: **Ron Weiss**
 Dialect Coach/Intimacy Coordinator: **Robin Christian-McNair**
 Co-Fight Choreographers: **Kelly Martin Mann and Grace Steckler**
 Fight Captain: **Grace Steckler**
 Rehearsal Pianist: **Damon Carmona (Act 1), P.G. Hazard (Act 2)**
 Orchestra Manager: **Ken Wilmot**

CAST

Sweeney Todd..... Kobe McKelvey
 Mrs. Lovett..... Caroline Farley
 Anthony..... Jason Sanchez
 Johanna..... Anna Lei Negrin
 Judge Turpin/Ensemble..... Jack Eld
 Pirelli..... Diego Vazquez Gomez Bertelli
 Tobias..... Sam Lee Baladejo
 Beggar Woman..... Alyssa James
 Beadle..... Caleb McKnabb
 Jonah Fogg/Ensemble..... Sebastian Kong
 Ensemble Ferin Bergen, Miles Blue, Dara Kovacevic
 Harvaniya Krishnan, Anthony Littlepage-Buggs
 Grace Quintanilla, Grace Steckler & Isabel Stewart

Production Stage Manager: **Kat Denning**
 Stage Manager: **Sydney Knowland**
 Assistant Stage Managers: **Alex Magallanes and Alyssa Shumaker**
 Production Assistant: **Claire (Pax) Paxson**

SWEENEY TODD

ORCHESTRA

Clarinet Taiki Azuma
Bassoon Corey Jones
Trumpet Steve Sutton
Horn Ben Webber
Violin Charles Robert Shafer
Cello Meaghan Skogen
Double Bass..... Payton Baysinger
Percussion Austin Martin
Organ..... Christopher Heckman

PRODUCTION STAFF

Sarah Webster
SCENE DESIGNER

Maki Niikura
COSTUME
DESIGNER

Malcolm Foster
LIGHTING
DESIGNER

Katherine Gonzalez
SOUND DESIGNER

Kenzie Biundo
WIG AND MAKEUP
DESIGNER

Cameron Russell
PRODUCTION
MANAGER

Technical Director..... Emily Weinberger
 Scenic Paint Charge..... Renae Losee
 Properties Director Meg Winkler
 Automation Engineer..... Hannah Stecklein
 Automation Engineer, Barber Chair Kaci Kidder
 Costume Shop Manager..... Lillian Murphy
 Wardrobe Supervisors Elliott Hunter, Mya Nunez
 Production Electrician..... Harrison Marcus
 Production/Head Sound Engineer..... Molly McGill
 Wig and Makeup Shop Manager..... Elisa Perez Stroud
 Director of Production Liz Stewart
 Associate Scene Designer Mrinali Thanwani
 Associate Lighting Designer..... Izzy Flores
 Associate Sound Designer..... Camille Everett
 Assistant Scene Designer Nikolas Serrano
 Costume Design Assistants Elliott Hunter, Mya Nunez
 Assistant Lighting Designer..... Jake Jordan, Sage Green
 Assistant Sound Designer..... Riece Endicott
 Assistant Wig and Makeup Designers Teagan Hamel, M Nottke
 Assistant Technical Director..... Meredith Laws
 Lead Carpenter Jamie Martinsen
 Draftsperson..... Kai Aguirre
 Lead Scenic Artist/Lead Painter..... Lauren Eckard
 Assistant Properties Director Griffin O'Conner
 Lead Properties Artisans Emma Smith, Felix Thompson
 Assistant Wig and Makeup Shop Manager..... Teagan Hamel
 Assistant Production Manager Eden Kinsey
 Carpenters/Build Crew Angel Bell, Scott Carney, Mel Davis
 Chai Freedman, Cris George, Max Grenadier
 Chris Hackett, Patrick Hearn, Jess Hurtado
 Ophelia Jackson, George Janikula, Andrew Johnson
 Gabe Kipp, Ryan Lasich, Chris Lopez
 Kallie Miller, Natalia Baez Ortiz, Brianna Swanson
 Alex Warren, Desmond Wood
 Deck Chief..... Mel Davis
 Deck Crew..... Brianna Swanson
 Scenic Artists/Painters.. Maya Batshoun, Sophie Block, Sharon Murphy Boski
 Delia Chavez, Isabella Rebollo Colon, Tess Crabtree
 Bianca DeCarli, Beth Dietze, Sarah Ruth Glasl, Max Grenadier

PRODUCTION STAFF

.....	Tessa Hager, Jasmine Hernandez, Ben Hirschfield
.....	Izy Kessler, Jason Kinsey, Jennifer Kroon-Nelson
.....	Gamma Lister, Ad Merson, Katie Pulling
.....	Clara Rimes, Jordan Rodriguez, Paige Spizzo
.....	Jordan Taylor, Bridgette Tran, Olivia Venable
Properties Artisans	Henry Beard, Natalie Carney, Renee Chasey
.....	Grace DiMaio, Five Dodge, Brady Flock, Mak Jordan
.....	Jason Kinsey, Tyler Offner, Mackenzie Potter
.....	Kay Raff, Alexandra Rousseau
.....	Ross Stephens, Crosby Wood
Properties Run Crew .....	..... Liv Bast
Automation Fabricators	Mack DeLorenzo, Nomi Frank, Van Wei
Automation Operator	Van Wei
Drapers	Hannah Andrews, Alexandra Brown, Quincy D'Allesio
.....	Molly Klemm, Ella Moffly, Megan Peck
First Hands	Catlin Dean, Hannah Ferkol, Emily Harris
.....	Sarah McElcheran, BreAnne Servoss
Second Hands.....	..... Eliana Askren, Iris Barger
.....	Aman Mundle, Audrey Pugh
Stitchers.....	..... Julia Aponte, Wa Brown, Nahria Cassell
.....	Inga Domenick, Ava Downs, Lydia Eldredge
.....	Joiya Fishburn, Sasha Goodner, Mackenzie Hughes
.....	..... Jason Kinsey, Ari Khavin, Matias Kruse
.....	Jeffrey Lagarile, Maxine Rothstein, Alastair Shoulders
.....	Avery Smith, Tez Weddle, Amber Wright
Costume Collections Assistant.....	..... Kira Miller
Costume Crafts Head.....	..... Zoe Gilreath
Costume Crafts Assistants.....	..... Tahtiana Bellins, Marquita Horton
Wardrobe Crew.....	..... Inga Domenick, Gabriel Kipp
.....	..... Avery Smith, Max Vincent
Head Electrician .....	..... Julian Cordova
Assistant Head Electrician .....	..... Chris Mendell
Deck Electrician .....	..... Chris Mendell
Programmer .....	..... Camryn Banks
Console Operator .....	..... Julian Cordova
Follow Spot Caller .....	..... Sage Green
Follow Spot Operators.....	..... Isabel Egbert, Eli Dillis
.....	..... Arden Jakubovic, Christopher Lopez
Electricians .....	..... William Baeszler, Jade Caric, Adam Davis,
.....	..... Garret Deutsch, Joiya Fishburn, Sasha Goodner
.....	..... Tyler Mckinnon, Emma Perch
.....	..... Aidan Pointak, Sarai Powers
Head Sound Engineer (A1) .....	..... Talia Whitehead
Mix Engineer.....	..... Talia Whitehead
Comm. and Video Engineer .....	..... Riece Endicott
Deck Sound Engineer (A2).....	..... Jasmine Williams, Seth Hutton

PRODUCTION STAFF

Wig and Makeup Build Crew Victoria Ashmore, Kenzie Biundo
 Logan Esco, Em Fabricio, Abby Gragg
 Teagan Hamel, Mace Marley, Anna Newlin, M Nottke
 Madison Patillo, KC Paulson, Brayden Pilson
 Jenn Sommers, Mara Trefzger, Josh Wisham
 Wig and Makeup Run Crew Victoria Ashmore, Kenzie Biundo
 Em Fabricio, Abby Gragg, Teagan Hamel
 Mace Marley, M Nottke, Madison Patillo
 Jenn Sommers, Mara Trefzger, Josh Wisham

SPECIAL THANKS

Special thanks to Scott Zigler, KayRon Lantz, Greg Walter, Janine Hawley, Ken Wilmot, Kevin Roland, Michael Kelley, Kim Miller, all of the faculty advisors and Stephen Sondheim. Special thanks also go to PlayMakers Repertory Company, Lauren Reinhartsen and Borton’s Buttercreme Bakery.

UNCSA School of Drama acknowledges our unique partnership with the Atrium Health Wake Forest Baptist Voice and Swallowing Center in promoting vocal health among our student body.

BIOGRAPHIES

HUGH WHEELER

Hugh Wheeler was a novelist, playwright and screen writer. He wrote more than thirty mystery novels under the pseudonyms Q. Patrick and Patrick Quentin, and four of his novels were transformed into films: "Black Widow," "Man in the Net," "The Green-Eyed Monster" and "The Man with Two Wives." For films he wrote the screenplays for "Travels with My Aunt," "Something for Everyone," "A Little Night Music" and "Nijinsky." His plays include "Big Fish, Little Fish" (1961), "Look: We've Come Through" (1961) and "We Have Always Lived in the Castle" (1966, adapted from the Shirley Jackson novel), he co-authored with Joseph Stein the book for a new production of the 1919 musical *Irene* (1973), wrote the books for "A Little Night Music" (1973), a new production of "Candide" (1973), "Sweeney Todd, the Demon Barber of Fleet Street" (1979, based on a version of the play by Christopher Bond), and "Meet Me in St. Louis" (adapted from the 1949 M-G-M musical), contributed additional material for the musical "Pacific Overtures" (1976), and wrote a new adaptation of the Kurt Weill opera "Silverlake," which was directed by Harold Prince at the New York Opera. He received Tony and Drama Desk Awards for "A Little Night Music," "Candide" and "Sweeney Todd." Prior to his death in 1987, Wheeler was working on two new musicals, "Bodo" and "Fu Manchu," and a new adaptation of "The Merry Widow."

STEPHEN SONDHEIM

Stephen Sondheim wrote the music and lyrics for "Saturday Night" (1954), "A Funny Thing Happened On The Way To The Forum" (1962), "Anyone Can Whistle" (1964), "Company" (1970), "Follies" (1971), "A Little Night Music" (1973), "The Frogs" (1974), "Pacific Overtures" (1976), "Sweeney Todd" (1979), "Merrily We Roll Along" (1981), "Sunday In The Park With George" (1984), "Into The Woods" (1987), "Assassins" (1991), "Passion" (1994) and "Road Show" (2008) as well as lyrics for "West Side Story" (1957), "Gypsy" (1959) and "Do I Hear a Waltz?" (1965) and additional lyrics for "Candide" (1973). Anthologies of his work include "Side By Side By Sondheim" (1976), "Marry Me A Little" (1981), "You're Gonna Love Tomorrow" (1983), "Putting It Together" (1993/99) and "Sondheim On Sondheim" (2010). He composed the scores of the films "Stavisky" (1974) and "Reds" (1981) and songs for "Dick Tracy" (1990) and the television production "Evening Primrose" (1966). His collected lyrics with attendant essays have been published in two volumes: "Finishing the Hat" (2010) and "Look, I Made A Hat" (2011). In 2010, Broadway's Henry Miller's Theatre was renamed The Stephen Sondheim Theatre in his honour; in 2019, London's Queens Theatre was also renamed the Sondheim.

BIOGRAPHIES

LO FELICIANI OJEDA

Lo Feliciani Ojeda (they/he) is a theatre maker and educator from Caracas, Venezuela. They trained at the University of North Carolina School of the Arts (UNCSA) for their B.F.A., and East 15 Acting School in London, U.K. for their M.F.A. in theatre directing. Combining music, movement and storytelling, they strive to make theatre and performance that invigorates ancient stories, questions standards of the world today and encompasses the whole body and its contradictions. Directing/Devising work includes: world premiere of “Things I Can Laugh About Now” at Brixton House (nominated for a 2022 Black British Theatre Award for Best Production Play and Best Female Actor in a Play), “The Soon Life” (staged reading at Talawa Firsts), “The Tragedy of Antony & Cleopatra” at Shakespeare’s Globe (Rutgers), Olivier Nominated “A Place for We” (Assistant Director) at the Park Theatre, in collaboration with Talawa Theatre Company, “Platform 2 Showcase” at East 15, “The Odyssey,” “Meal,” “Condition 2,” “Authorial Intent,” “Speaking of Courage,” “Come Together” at UNCSA. Upcoming work includes: “The Comedy of Errors” at Shakespeare’s Globe (Rutgers). @thatlofo Ojeda thanks his family for their love and support. Para Josh, Brian, Ben, Andrea, Augusto, Mavalle, Angela and Steve.

DIONNE MCCLAIN-FREENEY

Composer: “The Movie Star & The Mammy” (Joe’s Pub), “The Sugar Hill Sisters” (NYMF). Composer & Lyricist: “Not So Fair-y Tales,” “The Beautiful Son,” “Rainbow Lullaby” (Broadway Records), “The Harriet Holland Social Club” (Movement Theatre Company), “The Taming of Romeo & Juliet,” “Rice & Rocks” (Brooklyn Children’s Theatre), “Going Home: Movement of Voices” (N.Y. Philharmonic’s New World Initiative), “This One Girl’s Story” (NC A&T, NYMF, Gayfest, GLAAD Media Award nominee). Music direction: “The Color Purple” (Cape Fear Regional Theatre), “Passing Strange” (UNCSA), “Queering The Canon: Kander & Ebb” (Ring of Keys), “Brecht on Brecht” (Off-Broadway), “Spiritual Uprising” (People’s Light & Theatre), “Black Queens Screen Test” (The Tank), “Turn The Volume Up!—Amplifying Black Keys” (Ring of Keys), “For Colored Girls” (Public Theatre), “The AddamsFamily,” “We Got Beth,” “Billy Ragamatag and the Shadow Circus,” “Shrek”, “Beauty and The Beast” (Piper Theatre), “The Fourth Wall” (Off-Broadway); “Bring The Beat Back” (Polyphone Theatre Festival). BMI Lehman Engel Advanced Musical Theatre Workshop & Steering Committee. TGBTG!

BIOGRAPHIES

KRISHA MARCANO

Krishna Marcano has been with UNCSA School of Drama for six years and is an Associate Professor of Theatre Dance, Assistant Dean for Student Affairs and Entrepreneurial Studies for UNCSA's School of Drama. After dancing with both The Martha Graham Dance Company and The Alvin Ailey American Dance Theatre for the first six years of her career, she spent the next 17 years on Broadway in hits like "Fosse" (1st national tour); Disney's "Aida"; "Sweet Charity"; "Motown"; and originated the role of Squeak in Oprah's "The Color Purple" (2005). In 2008, Marcano received a Commendation from the City of New York for her lasting contributions to both the Caribbean American community and New York City. Volunteering at Career Transition for Dancers as the co-chair of the Business Group for seven years, then earning her MBA in entrepreneurship, Marcano launched The Artistry Center in 2016 to help performing artists with artistic and entrepreneurial wellness. Marcano is a proud member of Actor's Equity & AGMA. #YourArtisGoodBusiness

ROBIN CHRISTIAN-MCNAIR

Robin Christian-McNair (she/hers) is an associate professor of voice, speech, and accents at UNCSA. Her recent professional coaching credits include "Cabaret," "Pride and Prejudice," "Kinky Boots," "Once" and "Sweeney Todd" at the Hangar; "A Christmas Carol," "Having Our Say," "Our Town," "The Mystery of Irma Vep," "Romeo and Juliet" at Triad Stage and the North Carolina Symphony. She has also coached "My Children! My Africa!" "Twelfth Night" and "Closer" at Zachery Scott Theatre and Third Coast Theater Rep. She has taught voice workshops in the U.S. and abroad including a Linklater Voice workshop to a group of professional actors in Taipei, Taiwan. Christian-McNair has taught at Actor's Studio, Rutgers and NYU, co-chair of Voice and Speech at HB Studios. Other teaching gigs include the Strasburg Institute and Purchase College. She has an M.F.A. from Rutgers, Mason Gross School of the Arts, and certifications in the Linklater Voice Method, Feldenkrais, and Phonetic Pillows. She is assistant faculty with Theatrical Intimacy Education, and a Member of SAG, AE and VASTA.

KELLY MARTIN MANN

Kelly is the stage combat instructor for UNCSA's school of drama. She is a certified teacher with the Society of American Fight Directors. Fight director credits include The Alliance Theatre, Horizon Theatre, Mill Mountain Theatre, Theatrical Outfit, True Colors Theatre, Georgia Shakespeare Festival, and The Alabama Shakespeare Festival. She works primarily throughout the Southeast and in Chicago. She served as the Fight Director for the Alliance Theatre's world premier of "Ghost Brothers of Darkland County" written by Stephen King and John Mellencamp.

UNCSA MANIFESTO

We Believe

ARTISTS enrich our culture, enlighten our society, lift our spirits, and feed our souls.

Integrative **ART EDUCATION** from an early age sparks a lifetime of creative thinking, powerful self-expression, and innovative problem solving.

Rigorous **ARTISTIC TRAINING** empowers our students and graduates to engage our communities, advance local and global creative industries, and inspire the world.

ART ORGANIZATIONS improve the quality of life and place in big cities and small communities, transforming them from merely livable to truly lovable.

UNC SCHOOL OF THE ARTS nurtures the talent, hones the craft, and develops the unique voices of emerging artists. We realize the full potential of exceptionally creative and passionate students to do their best work and become their best selves.

THE SCHOOL OF DRAMA

Ranked among the best drama schools in the world, the School of Drama is an immersive experience that prepares talented young artists for successful careers on stage, online, and in film and television. Conservatory training grounded in classical values adds technical skills practice to shape creatively inspired, versatile actors who are in-demand today. Students perform constantly in both small workshops and major productions across the theatrical repertory. An outstanding resident faculty gives personalized attention to their students' growth.

THE SCHOOL OF DESIGN AND PRODUCTION

Unlike other schools that incorporate design and production within theatre studies programs, the School of Design and Production is a highly regarded, independent conservatory. The school is ranked #3 in the nation. Employing a resident faculty of experienced professionals, the school offers a comprehensive curriculum in every aspect of modern stagecraft, from scene design to stage management. Students gain practical experience working on a variety of productions inside theaters of all styles and sizes, and within 100,000 square feet of production space. Graduates have careers in theater, film, television, dance, opera, live and themed entertainment, and more.

THE SCHOOL OF MUSIC

The School of Music gives talented young artists the opportunity to perfect their musical talent and prepare for life as professional musicians. Our training includes both private instruction and public performance experience, including more than 150 recitals and concerts presented each year. This performance experience, combined with career development opportunities and studies in music theory, literature and style, provides the ultimate training to help young musicians grow as both artists and professionals.

DEAN'S CIRCLES

The Dean's Circles support each of the five arts schools at UNCSCA — Dance, Design & Production, Drama, Filmmaking and Music. Dean's Circle members support the school of their choosing with an annual gift of \$5,000 or more in support of discretionary funds, scholarships, or other fundraising priorities. Members enjoy special events and opportunities to interact with the school's dean, faculty and students. If you are interested in joining one or more UNCSCA Dean's Circles, please contact Shannon Wright, Director of Development for Leadership Annual & Family Giving, at wrights@uncsa.edu or **336-770-1427**.

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Mr. Charles E. Love and Mrs. Mary Herbert Love
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DEAN'S CIRCLE FOR THE SCHOOL OF DESIGN AND PRODUCTION

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Mr. Charles E. Love and Mrs. Mary Herbert Love

Mr. Kevin A. Meek '89

Mr. Michael S. Meskill, '96 and Mrs. Laurel H. Meskill, '96

Ms. Tamara Michael

Ms. Gina Phillips

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Mr. and Mrs. William R. Watson

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Ms. Patricia J. Wilmot

UP FR ON S A

Emerging Choreographers

Nov. 15-19 at 7:30 p.m.

Nov. 19 at 2 p.m.

AGNES DE MILLE THEATRE

The School of Dance presents the original work of senior undergraduate student choreographers as they flex their creative muscles, showcasing innovative work from the next generation of dance makers. The performance is presented in collaboration with lighting design students from the School of Design & Production.

Guest Artist: Julian Lage Trio

Dec. 13 at 7:30 p.m.

WATSON HALL

Julian Lage, one of the most talented guitarists of his generation, performs a mix of original compositions and jazz standards with his trio, featuring bassist Jorge Roeder and drummer Dave King.

He has been described as “one of the most accomplished and prominent guitarists in modern jazz and improvised music,” as well as a “complete virtuoso who plays, composes, and improvises with unfailing taste.”