

Clarice Presents

FOOD FOR THE GODS
BY NEHPRII AMENII



December 7-9, 2023

AT THE CLARICE SMITH PERFORMING ARTS CENTER

UNIVERSITY OF
MARYLAND

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FOOD FOR THE GODS
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CAST

Nia T. Jackson.....	Girl
ChealseaDee Harrison.....	Sailor 1/Server 1/Voice of Madam Coal Belly
Kymbali Craig.....	Mother
Elijah Williams	Frank Embree
Chuck Nesci.....	Ensemble
Diana Gonzalez- Ramierz	Ensemble
Lisa Danielle Buch	Ensemble
Wilimer Juarez.....	Ensemble
Kyle Hermary	Ensemble
Melissa Wilson	Ensemble
Rebecca Jay.....	Ensemble
Layla Nabavi	Ensemble
Alex Lopez.....	Ensemble
Katherine Dubois.....	Ensemble

CREATIVE TEAM

Nehpriei Amenii, writer and director
 Marvin Brown, assistant director
 Venus Gulbranson, lighting designer
 Zavier Taylor of Zalt Productions, sound designer
 Sarah Beth Hall, scenic designer
 Shartoya Rochell Jn.Baptiste, assistant scenic designer
 Timothy Kelly Ross, projection designer
 Rita Burns, choreographer
 Angela Fludd, costume designer
 Jada Isreal, hair and wig
 Nehpriei Amenii and Chuck Nesci, puppet designers and fabricators
 Chuck Nesci, scenic and builder and coordinator
 Joe De Tullio, scenic builder and coordinator
 Jordyne Bouza, production stage manager
 Jordan Pinet, assistant stage manager
 Ruth Moe, producer (Khunum Productions)
 April Tillies, artistic assistant (Khunum Productions)
 Chanel Blanchett, administrative coordinator (Khunum Productions)
 Khunum Productions, production company

MEN OF THE MASK

The beautiful faces used to create the puppets of the dinner party belong to Omar Noel, Kelvin Cooper, Justin Washington, Que Johnson, Buddy Niederhoffer, Jamaal Thomas Emmanuel Elpenord, Lavelle, Edward Yao and Anthony Wells.

When I was in middle school and first learning about the transatlantic slave trade, I remember wondering what the rest of the world was doing. I was certain that if only they knew, surely everyone would have joined together to stop it.

The last time I sat to write this note, I was aware that Wanda and Marcus, the parents of Ahmaud Arbery, were sitting in a courtroom awaiting the verdict of their child's murder. And, that Aunties, uncles, cousins, nieces, nephews, pastors, mentors, neighbors and friends also awaited. I was aware that there was and forever will be an empty chair at their family's dinner table.

This year as I write, I am aware of the horrific happenings taking place in Palestine. I am also aware of the violence devastating Congo. These happenings are not in isolation to one another.

I keep thinking of a conversation of solidarity I had last year with a Palestinian director, as I spoke of the "unnamed war" that Black people suffer from each day in this country and globally. He said that as a child in Palestine, art was the only thing that saved his heart from the hate that could have overtaken him.

I am hearing the voices of two current cast members: a Black woman raised in Chicago saying "now subtract the bombs and just leaving the feeling—this is how Black people feel every single day in America. Just stepping out of our homes..." and a Jewish woman whose father was a part of the Israeli army sharing how he would stress to her as a child "the Palestinians are people, just like we are people."

Nothing here is a unique historical phenomenon. Ahmaud, George Floyd, and Leonard Allen Cure... merely a few of the many recent examples of America's horrific legacy of racialized violence.

Racialized violence and the outcomes of dehumanization are uncomfortable for us all; this work was created out of my own discomforts. Yet, it's a legacy that we cannot attempt to separate ourselves from, but one that we must stand within together, feel together, and move through together as we attempt to confront it...and our own selves. This is the design of *Food for the Gods*. And perhaps art is the most immediate thing I can do to try to stop it.

I have long come to realize that we do not care about issues in this world as much as we do about people—once the people become REAL and relatable. Storytelling helps with this, questions and wonderings help with this. This play was not written to incite anger, but rather to incite care and push for honest conversations free of shame. With raw paper bags, exposed wires, mechanisms and strings, all stitched together in poetic language and imagery—this work uses beauty as a means of penetrating the heart... of entering the belly...in hopes of igniting curiosity about who we each are as human beings...and what that word really even means.

It's an honor to be a guest of The Clarice and share this work with Maryland.

—Nehprii Amenii, writer and director

Clarice Presents leverages creativity, innovation, scholarship and community engagement across the arts. Our performances inspire joy, spark dialogue, build community and challenge perspectives. We present artists whose work reflects a variety of viewpoints stemming from diverse backgrounds and experiences. Their viewpoints are uniquely their own and do not represent the organization or the university.

This performance is supported in part by the Maryland State Arts Council and The Morris and Gwendolyn Cafritz Foundation.

Thank You

Thank you to my Maker and to the Ancestors—may you be pleased with what I do with all you send through me.

Thank you Jane Hirshberg, for inviting this work in and for all of your courage, heart and support. Thank you Tariq O’Meally for helping to get it off the launch pad. Thank you Kara Wharton, Terry Dwyer and to the entire Clarice production team for all that it has taken to present in a new format. Thank you to the entire guest artist team for hosting us in such a wonderful way. Gold star!!

A gigantic thank you to Ruth Moe for all of your support and making sure it all went down smoothly. Thank you to April Tillies and Amparo “Chigui” Santiago for having my back in a major way. And special thanks you to Maya Davis, Eileen Cave, Khalid Long, Dr. Sheri Parks, Dr. Paulette Richards, Tyler Clifford, Dr. Dennis Doster, Dr. Carlton Green, Baba Kwao, Ateya Ball Lacy, Vinny Mwano, Nate Hatchett, and a special thank you to Vanessa Populoh.

And, thank you to the entire production and design team and to the open hearted and courageous cast—for being willing to go through this vulnerable process and create community, care and protection for each other across all of your differences. For humanizing each other. Yes...this is a living work. Yes, it was hard. And, yes you did it. You are proof that it is possible. And, a forever special thank you to Cassandra Medley, Lake Simons, Sandy Spieler, Dan Hurlin, Dave McCree (oh those morning pub sessions!), Denise Greber, Pat Shuford, Justin Washington, Jerry Vaughn, Jay Johnson, Shayna Strype, Joshua Langman and the invaluable Enoch Riese.

—Nehpriei Amenii, writer and director

Engagement on Campus and the Community

In September, The Clarice hosted an ACTnow event with Nehpriei Amenii and Paulette Richards, author of "Object Performance in the Black Atlantic." While she was on campus, Dr. Richards visited three classes in UMD's African American Studies department. In November, members hosted A Gathering of Men in partnership with the Riversdale House Museum. The event's focus was to honor the resilience, strength, intelligence, creativity and enduring spirit of Black men—24 men whose ages spanned six decades, made art together, broke bread together, and shared feelings and thoughts about being on a former plantation that was owned by a slaveholding family, among other things, providing a safe space for renewal and brotherhood.

CREATIVE TEAM

Nehprie Amenii is a Brooklyn based stage director, playwright and puppeteer. As a generative theater artist, she has a passion for both personal narratives and grand-scale spectacle. She is known for creating experiences that dismantle the wall between players and audiences. Nehprie has worked with Bread and Puppet, St. Anne's Warehouse, Lumberyard Performing Arts, The Public, La Mama, The O'Neill, Connecticut Rep, Pan Asian Rep, Virginia Stage Company, Charm City Fringe, the Holland Festival, NJPAC, Alvin Ailey Dance Foundation, the New York Philharmonic and more. Her work has been shared internationally in India, Haiti and South Africa. She's been awarded the Lipkin Prize for Playwriting, and supported by The International Rotary Club, Lower Manhattan Cultural Council, Puffin Foundation, The Jim Henson Foundation and The National Endowment for the Arts. She is currently in fellowship with New Victory Theatre and is guest artist at The Clarice Smith Performing Arts Center with her work *Food for the Gods*. She is a member of The Stage Directors and Choreographer's Society, the Lincoln Center Theater Directors Lab and has taught Sarah Lawrence, University of the Western Cape, South Africa, University of Connecticut and Fordham University. She holds an M.F.A in interdisciplinary Theatre from Sarah Lawrence.

Ruth Moe, Producer Khnum Productions *Food for the Gods* at the University of Maryland's Clarice Smith Performing Arts Center and upcoming *HUMAN* at the Center for Puppetry Arts in Atlanta. October 2023 Producer Ancram Opera House *You Don't Know the Lonely One*, written and performed by Dael Orlandesmith, David Cale, Matthew Dean Marsh and directed by Robert Falls. Executive Producer Lumberyard Performing Arts Center. Previously, producer for the Sarah Lawrence College Theatre Program. Director of Production for the Westport Country Playhouse. Production Management for the Wooster Group, Mabou Mines, Shakespeare and Company, Brooklyn Academy of Music, Classic Stage Company, Under the Radar Festival, Colorado World Theatre Festival, The Jerash Festival in Amman, Jordan, Berkshire Public Theatre, New York Theatre of the Deaf, East Coast Arts, Hudson Theatre NY, The Court Theatre.

April Tillies has recently returned to work on *HUMAN* for the redevelopment stage after being a part of the workshop production in Asheville last year. In addition to performing, April has served as assistant stage manager at La Mama Theatre's showing of *Food For The Gods* and as hair and wig associate and supervisor for the Classical Theater of Harlem, The Public theater and NYU Skirball.

Jordyne Bouza is a Spring 2022 graduate of Kean University, with a Bachelor of Arts degree in Theatre. For her final Kean Stage show as a student, she was the Production Stage Manager of *Hungry Woman: A Mexican Medea* by Cherríe Moraga. After graduating, she worked on Vanguard Theatre Company's production of *Rent* as an Assistant Stage Manager. Following a great run of *Rent*, she returned to Kean working on Premiere Stages' *Scab* as Assistant Stage Manager. She ended the 2022 season with Vanguard Theatre Company's production of *The Spitfire Grill* as their Assistant Stage Manager. She started her 2023 season working with Nehprie as the Production Stage Manager of *Animal Farm* and is happy to work with Khnum Productions once again.

Jordan Pinet is a D.C.-based stage manager, sustainability advocate, and theatrical electrician. A recent graduate of the University of Michigan, she now seeks out productions with new and developing work for the stage. Past credits at the University of Michigan include *Can I Help You?* (PSM), *Sophisticated Ladies* (PSM), and *HoT* (PSM).

Sarah Beth Hall is a freelance scenic designer based in the greater D.C. area. Select local credits include: *Orlando* (Constellation Theatre), *Sometimes the Rain*, *Sometimes the Sea* (Rorschach Theatre), *Frankenstein* (NextStop Theatre Company) and *Make Way for Ducklings* (Adventure Theatre). Select regional credits include *The Rose Tattoo*, *The Caretaker* (Shakespeare Theatre of NJ), *God of Carnage* (The Cape Playhouse), *The Hobbit* (Adirondack Theatre Festival), *Little Women* (Cincinnati Shakespeare Company), Neil Gaiman's *Neverwhere*, *Listen for the Light*, *SuperTrue*, *The Fisherman's Wife* (Know Theatre), *Metamorphoses* (University of Rochester), *Bonnie & Clyde*, *Pippin*, *Mamma Mia!* (Summer Rep Theatre Festival). sarahbethhalldesign.com

Chuck Nesci is a Baltimore-based sculptor, fabricator and puppeteer. He has worked with the Baltimore Choral Arts Society, the Baltimore School for the Arts, Port Discovery Children's Museum and can sometimes be found performing at Puppet Slamwich.

Chanel Blanchett is a multidisciplinary theater artist and arts administrator. As a writer, director and teaching artist, her work centers around making space for diverse voices and bodies in more rooms with a focus on empowering and creating opportunities for Black women and youth. Chanel earned her M.F.A. at Sarah Lawrence College and was part of TCG's 2023 Rising Leaders of Color Program. In addition to Khunum Productions, Chanel has worked with organizations such as Epoch Tribe, Kelly Strayhorn Theater and the Creator's Collective. More about her and her work can be found at chanelblanchett.com

Marvin Brown is a thespian, director, writer and recording artist with ambitions to use the arts as a tool for political education for the African diaspora and other subordinate groups in western civilization. At Towson University, where he received a Bachelor's in Public Relations, Marvin founded the Black Theatre Troupe. The organization was designed to be a permanent space for Black students with passion for the arts to use their talents for political education of other Black students and the surrounding Black community in Baltimore. Marvin currently works in Arts Administration in the DMV metropolitan and aspires to continue his studies in theatre, business and Black studies.

Rita Jean Kelly Burns (Mother, Choreographer, Performing Dance Artist, DJ) originally from Williamsburg, VA, has been a resident of Metropolitan D.C. and an independent artist for over three decades. She has a background in musical theater and various forms of dance. Rita takes great comfort in using movement to tell compelling stories. As a mentor, Rita has great choreographic experience working with young people. She also has a wealth of experiences offering choreographic input, support and has worked in collaboration with many highly regarded artists including Brooke Kidd, Gesel Mason, Helanius Wilkins, Monstah Black, Ronya-Lee Anderson and Vincent Thomas.

Venus Gulbranson is a proud Filipino lighting designer based in New York. Most notable works include Broadway's *New York, New York* and Monumental Theatre's *Tick..Tick.. Boom!* where she was nominated for a Helen Hayes award. Venus has collaborated with many theaters including Arena Stage, Signature Theatre, The Public, Ford's Theatre, The Kennedy Center, La Jolla Playhouse, Santa Fe Opera and more. She is a member of United Scenic Artists 829 and is an advocate for underrepresented artists in the industry. Current obsessions include farming simulation RPG *Story of Seasons* and keeping up a Duolingo streak with partner Kiera. Venusgulbranson.com

Zavier Augustus Lee Taylor is an artist, designer and videographer from North Carolina. He has a passion for being hands-on in the creation of new work. His specialty is in live performance, motion graphics, visual art, video editing and interactive media systems. He's been involved nationally with venues such as The Kennedy Center, The Apollo Theatre, The Guthrie, Arena Stage, OSF, Theater J, Classical Theatre of Harlem, Round House Theatre, McCarter Theatre and GEVA Theatre. Zavier has an M.F.A. in Design from the University of Maryland focusing on Media & Projection and B.A. in Dramatic Art. Learn more by searching zavier.myportfolio.com or #ZALTProductions on social media platforms.

CAST

Alex Lopez is thrilled to be in this exceptional theatrical experience. Select credits include *Monarch* at Cauldron Theatre; *In The Heights* at NextStop Theatre; *Lady Godiva* at Teatro de la Luna; *El Bosque* at GALA Theatre; and *Fabulation* at Port City Playhouse. Alex has also appeared in plays from local playwrights: *She Sings Light* (Capital Fringe Festival, Curated Series); *The Regulars* (SCT Productions); and *The Jacquin Family in the Petrified Forest* (Source Festival). His voice work is featured in the language course Fluencia.com. Alex is an alum of the University of Puerto Rico and The Theatre Lab School of the Dramatic Arts.

Chelsea Dee is a theater-maker and public arts facilitator, ChelseaDee Harrison performs, teaches, facilitates, develops curriculum, curates and produces performing arts events. Most recently, her work includes researching and piloting the Free Black Chesapeake community, art and history experience; being the executive producer and host of the podcast, [Vanguard of the Viragoes](#); creating the virtual healing experience, The Ritual of Repair; and writing Home is Where The Fund Is: A Story of Southern Synergy, a new theater piece centering the work of abortion funds in the American south. Her inspiration is crafting multi-platform public engagement experiences that highlight history, challenge dominant narratives and ensure that art is a tool in the hands of the people.

Chuck Nesci is a Baltimore-based sculptor, fabricator and puppeteer. He has worked with the Baltimore Choral Arts Society, the Baltimore School for the Arts, Port Discovery Children's Museum and can sometimes be found performing at Puppet Slamwich.

Diana Gonzalez-Ramirez is a DMV-based actor. Previous credits: *Monarch* at Creative Cauldron (ensemble swing), *Arco Iris* at Arts on the Horizon, *Mojada* at 1st Stage (Josefina/Medea US), *La Llamada de Sylvia Mendez* at GALA Hispanic Theatre (Doña Rosa/Rosita/Tia Chole), amongst many others. She is so humbled and thankful to be able to collaborate on such a timely and important production!

Elijah Williams is honored to be a part of *Food for the Gods* with Khunum Productions. He worked on shows at the University of Maryland, such as *Flyin' West* (Wil) and *She Kills Monsters: Virtual Realms* (Orcus/Ronnie), where he was credited as an original cast member in *Samuel French*. After earning a BA in theater performance at the University of Maryland, Elijah went on to receive a master's level certification in theater performance at L'ecole Internationale de Théâtre Jacques Lecoq in Paris, France. Earlier this year, Elijah founded INI, a creative studio that will debut its first performance this month.

Jess Marie Rivera Jess Rivera (Ensemble/Madam Coalbelly) is a humble, Boricua fashion icon and sex symbol from Baltimore, MD. This is her first show with Khunum Productions. Jess' recent work includes *The Most Massive Woman Wins*, *And Baby Makes Seven* and *High School Coven*, all at The Strand Theatre, *Evil Dead: The Musical at Deer* in the Spotlight Productions, and *The Code Switch* at Sisters Freehold. Her next role will be *Grace* in *Book of Grace* with Rapid Lemon Productions in January. As a multidimensional theater artist, activist and human, Jess is honored to share in the creation of this performance.

Katherine DuBois is producer and director of theater and film often pulling artistry and process across mediums. In administrative leadership, Katherine served as the Managing Director of Maryland Ensemble Theatre and as a producer at Synetic Theater where she led the creation of Synthetic Motion Pictures and Madloba Physical Theater Conference. Katherine is an award-winning film producer and director best known for her documentary “Space to Explore” and her portfolio of women-centered narrative short films. Whether in D.C., Los Angeles or New York, Katherine has often worked in the hybrid space, including virtual performances and film content collaborations with performing arts organizations, symphonies and dance groups. Katherine studied theater at Ithaca College, The Eugene O’Neill National Theatre Institute, St. Petersburg Imperial Arts Academy. As a performer, Katherine has focused on physical theater training in the styles of Synetic Theatre, Suzuki Company of Toga and Andrei Droznin. Favorite roles include Becca in *Rabbit Hole*, Beatrice in *Much Ado About Nothing* and Trinculo in *The Tempest* (show on water stage).

Kymbali Craig can be seen on networks such as NBC, CBS, HBO, Netflix, Showtime and others. She has shared the stage with Erykah Badu, Ben Harper and many more, her track “The Last Days” is featured on the prolific spokenword album “Easrgasms: Crucial Poetics, Vol 1” with artist such as Saul Williams, Jessica Care-Moore and many others. She has directed numerous theater productions and music videos, her graphic arts film “Skin Deep Skin Tight” received a roar of applause in the Oktober Film and Music Festival at the MIST Theater in Harlem USA and John Jay University’s Social Justice Arts Festival. Inspired by visual artist Basquiat, her painting is one of the artworks featured in the album jacket of the infamous rapper Rakim’s album *The 18th Letter*, she also sold many pieces in the International Arts and Media Festival in France alongside artist like Danny Simmons, Lorenzo Pace and countless other visual artists from around the world. She has worked with young people for many years as a teaching artist, workshop facilitator and community organizer with many non profit organizations throughout the tri-state area. She was the co-founder and creative director from 2007-2013 for Brooklyn based non-profit Baileys Cafe.org whose mission is to bridge the gap between youth and elders through theater, media arts, workshops and community events. It is her latest endeavor which she is most proud of as author of teen fiction novel “Justice,” with publisher Rosen Publishing which has sold out on Amazon. “Justice,” the first book of a four part series, addresses the issue of misconceptions and stereotypes of youth of color. It’s a great read for discussion and has received great reviews from educators across the country.

Kyle Hermary is a Baltimore based actor, trained at Towson University in their B.F.A. program. While he loves pirating down in the inner harbor with Urban Pirates, his other notable credits in the city were playing Wayne in *Puffs at Spotlighters*, *Wally Webb* in *Our Town* at Baltimore Center Stage and Peter Cratchit in *A Christmas Carol* with Chesapeake Shakespeare Company.

Layla Nabavi is a theater-artist based in the Washington, D.C. metro area. Professionally, she has worked with Imagination Stage, InterAct Story Theatre and Anacostia Playhouse. She was last seen at Silver Spring Stage’s 2023 One Act Play Festival as Jules in *i didn’t think you’d be so unhappy*, which won the audience votes to earn a spot at the upcoming Maryland Community Theatre Festival in January 2024. Outside of being a working actor, Layla has been experimenting with other artistic pursuits, such as directing and improv. She has a B.A. in Musical Theatre and a minor in Women, Gender & Sexuality Studies from American University.

Lisa Danielle Buch is honored to be part of *Food For The Gods*. She is a theater practitioner originally from metro-Detroit, MI, currently DMV-based. Previous credits include: *Enough! Plays to End Gun Violence* (director, Duke Ellington School of the Arts in collaboration with The Kennedy Center); Prince George's County Shakespeare in the Parks *The Tempest* (ensemble musician); *Family and other Fractured Fairy Tales* (ensemble divisor) Theater Alliance's *Poetry to the People: The June Jordan Experience* (ensemble) (Helen Hayes/Charles MacArthur Award Winner for Outstanding new play adaptation); Theater Alliance's *Do You Feel Anger* (Assistant Director); Olney Theatre Center's National Players Tour 71-*As You Like It* (Rosalind), *The Diary of Anne Frank* (Mrs. Van Daan), *Walk Two Moons* (Sugar/Mrs.W). Regional: *The Taming of the Shrew* (Kate), *A Midsummer Night's Dream* (Snug); New York credits: *Simple Math* at the New York International Fringe Festival 2018, which received a New York Times mention. Pronouns: She/Her/Hers She is a proud graduate of the M.F.A. Professional Actor Training Program at Ohio University.

Melissa Wilson is a recent graduate from Eastern Washington University. Recent credits include Susan (*Tick Tick...Boom*), Jenn (*26 Pebbles*), Deb (*Ordinary Days*), Charlotte (*Pride and Prejudice*), and Biondello (*Taming of the Shrew*). This is Melissa's first performance since moving to Maryland in September and she couldn't be more grateful to share this story with you. Many thanks to family, friends and God.

Nia Jackson, making her theatrical debut, Nia brings a rich tapestry of global experiences to the stage as "Girl." She has long harbored a love for the dramatic arts, transitioning from audience to performer. However, Nia is not a stranger to the stage: for over a decade, she has performed original spoken word poetry at venues across the U.S. and abroad—enriching her narrative tapestry. Storytelling is not just Nia's craft but her way of life, and she is ecstatic to share her latest chapter with you in *Food for the Gods*.

Rebecca Jay is an actor and multidisciplinary artist specializing in movement. She is inspired by the intersection of athleticism and artistry and enjoys finding new and interesting ways to bridge them together. Rebecca works as an actor, dancer, stunt performer, aerialist, acrobat and puppeteer. Her recent work includes the role of Harold in the National Tour of *Harold and The Purple Crayon* with Enchantment Theater Company, and the role of Harold in the premier of *The Governess*, an immersive horror ballet. Rebecca is a two time finalist for The Poetry Matters award and enjoys writing songs, poetry, children's books, fiction and musical theater. She is a huge advocate for coffee, dogs and self reflection.

Wilmer Juárez is a Maya-Mam Native American actor and an alumnus of The National Conservatory of Dramatic Arts (NCDA). He is pleased to be a part of *Food for the Gods* at The Clarice. Select credits at NCDA include: Tybalt, Friar Lawrence (*Romeo and Juliet*), Dr. Watson (Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*), Roland (*Constellations*) and Lady Macbeth (*Macbeth*). Some of his other works include: Marco (*Moon Time*, pilot reading, The Kennedy Center); *Feijoada* (48 Hour Film Project—Winner for Best Film, Best Acting Ensemble, Best Writing and Best Editing). Other short films include: *The Stamp Collector*; *Lily, Bloom*; *New Family*; *Little Green Room*. Wilmer is very thankful for the diverse individuals that he has worked with thus far. He also expresses his love and gratitude to his family and friends who have cheered for him on his path to success; hasta la victoria siempre!

CLARICE PRESENTS SPRING 2024

MUSIC

JAZZ JAM WITH THE HALL CP

Wed, Jan 31 • 7:30PM @ The Hall CP

Wed, Feb 28 • 7:30PM @ The Hall CP

Wed, Mar 27 • 7:30PM @ The Hall CP

Wed, Apr 24 • 7:30PM @ The Hall CP

Join our monthly jazz jam sessions led by D.C.-based saxophonist Elijah Balbed! The house band will play a set starting at 7:30PM. Bring your instrument! After enjoying their set, you'll have a chance to call a tune! Participation in our jazz jams is free—no tickets required and all levels welcome.

COMEDY

Fri, Jan 26 • 8PM

TIG NOTARO

The Emmy and GRAMMY-nominated stand-up comedian, writer, radio contributor and actor, as well as a favorite on numerous talk shows, including “The Late Show with Stephen Colbert” and “The Tonight Show with Jimmy Fallon” hosts a comedy show at The Clarice.

THEATER

Fri, Jan 26–Sat, Jan 27

INUA ELLAMS: SEARCH PARTY

In partnership with the UNDER THE RADAR Festival

Pick a word, any word. Prompted by audience suggestion and open conversation, Ellams searches through his archive, unearths refined or raw gold and presents his treasure in a spontaneous performance.

THEATER

Fri, Feb 2–Sun, Feb 4

QUEENS OF SHEBA • JESSICA L. HAGAN

In partnership with UNDER THE RADAR Festival

Turned away from a nightclub for being “too Black”, the Queens navigate the minefields of misogynoir, seeking power among the songs of Tina Turner and Diana Ross and Aretha Franklin, finding elevation in sisterhood, sweet relief in the riot of laughter and the shedding of tears.

MUSIC

Thu, Feb 1 • 8PM

EL LABERINTO DEL COCO

Always performing with a unique blend of sizzling musical ideas, the band is an Afro-Puerto Rican Bomba Fusion ensemble.

DANCE

Thu, Feb 8 • 7:30PM

MUSIC FROM THE SOLE:

I DIDN'T COME HERE TO STAY

Music From The Sole celebrates tap's roots in the African diaspora and its connections to Afro-Brazilian dance and music and its lineage to forms like house dance and “passinho” (Brazilian funk).

MUSIC

Fri, Feb 9 • 8PM

MARY HALVORSON: AMARYLLIS

Guitarist and composer Mary Halvorson, “a singular talent” (Jazz Times), brings her sextet in a showcase of her many musical influences—from jazz to experimental.

MUSIC

Fri, Feb 16 • 8PM

BALTIMORE SYMPHONY ORCHESTRA:

MARIN ALSOP & TIME FOR THREE

Marin Alsop, BSO Music Director Laureate and National Orchestral Institute + Festival Music Director at The Clarice, reunites with composer Kevin Puts to present his dazzling concerto for the improvising/vocalizing/barn-burning/genre-crossing talents of the GRAMMY Award-winning string trio Time for Three. Rounding out the concert are Haydn's “Fiery Symphony” and Ravel's perennial *Daphnis et Chloé* suite.

MUSIC

Sun, Feb 25 • 3PM

MICHELLE CANN, PIANO

Lauded as “technically fearless with...an enormous, rich sound” (La Scena Musicale), pianist Michelle Cann performs a program of works by Maurice Ravel, Franz Liszt and Florence Price.

MUSIC

Sat, Mar 2 • 8PM

BRIAN MARSELLA'S GATOS DO SUL

Pianist and composer Brian Marsella's Gatos do Sul (southern cats) channels Brazilian idioms such as samba, maractú, baio and choro through a kaleidoscopic lens of modern jazz.

MUSIC

Thu, Mar 14 • 8PM

MESHELL NDEGEOCELLO

A bass player above all else, Meshell Ndegeocello brings her warm, melodic groove to the stage. Join us as the D.C. area native sojourns into soul, R&B, jazz, hip-hop and rock—all bound by the search for love, justice, respect and resolution.

MUSIC

Fri, Mar 15 • 8PM

**BALTIMORE SYMPHONY ORCHESTRA & UMD
CONCERT CHOIR: ORFF'S *CARMINA BURANA***

Prepare to be blown away by *Carmina Burana*, a rapturous and unsparing invitation to live life to the fullest, featuring BSO Music Director Jonathon Heyward, an all-star cast of operatic soloists and the UMD Concert Choir.

MUSIC

Fri, Apr 5 • 8PM

**ALLISON LOGGINS-HULL, ALICIA
HALL MORAN & GABRIELA MARTINEZ:
DIAMETRICALLY COMPOSED**

"Diametrically Composed" is a collection of newly commissioned works featuring flute, voice and piano exploring the duality of being a mother and an artist.

MUSIC

Fri, Apr 12 • 8PM

**YING QUARTET & XAVIER FOLEY,
DOUBLE BASS**

Now in its third decade, the Grammy Award-winning Ying Quartet has established itself as an ensemble of the highest musical qualifications. They are renowned for combining brilliantly communicative performances with a fearlessly imaginative view of chamber music in today's world.

MUSIC

Sat, Apr 13 • 8PM

**ALARM WILL SOUND:
*MUSIC FOR 18 MUSICIANS***

With a long history of presenting works by seminal 20th-century icon Steve Reich, Alarm Will Sound returns to The Clarice to play the Pulitzer Prize winner's *Music for 18 Musicians*, one of the most influential minimalist works of all time.

MUSIC, THEATER, DANCE, ARTS & CRAFTS

Sat, Apr 27 • 10AM

MARYLAND DAY 2024

This annual campus-wide open house features artistic and creative performances, experiences and activities at The Clarice, and across the University of Maryland campus.

MUSIC

Sun, May 5 • 3PM

TESLA QUARTET: MUSICA UNIVERSALIS

The idea that the movements of heavenly bodies created universal harmonies—*musica universalis*—was both a scientific and spiritual belief propounded by great thinkers from Pythagoras to Kepler. In this program, the "technically superb" (The Strad) Tesla Quartet plays music about the universe intertwined with poetry about outer space.

FAMILY

Sun, May 11 • 9:30AM & 11:30AM

COMPAGNIA TPO: *FARFALLE*

In a brilliantly staged story, *Farfalle* loosely follows the life cycle of a butterfly—from egg to caterpillar. In this intimate, family-friendly show, each member of the audience participates in a variety of ways—from composing songs and lullabies to using parts of their bodies to embrace the five senses.

MUSIC

June 2024

**NATIONAL ORCHESTRAL INSTITUTE +
FESTIVAL**

The National Orchestral Institute + Festival returns to The Clarice for another summer of thrilling orchestral performances in June 2024! Join us for a month of awe-inspiring music-making by the NOI Philharmonic and our extraordinary conductors, insightful masterclasses and open rehearsals plus our lively SPARK! dialogues.
Tickets go on sale in Spring 2024.

TICKETS NOW ON SALE AT **THECLARICE.UMD.EDU** OR **301.405.ARTS!**



SAFETY FIRST!

Your safety is paramount! For your own safety, look for your nearest exit. In case of an emergency, walk, do not run, to that exit. Please follow all instructions provided by Clarice staff and emergency first responders.