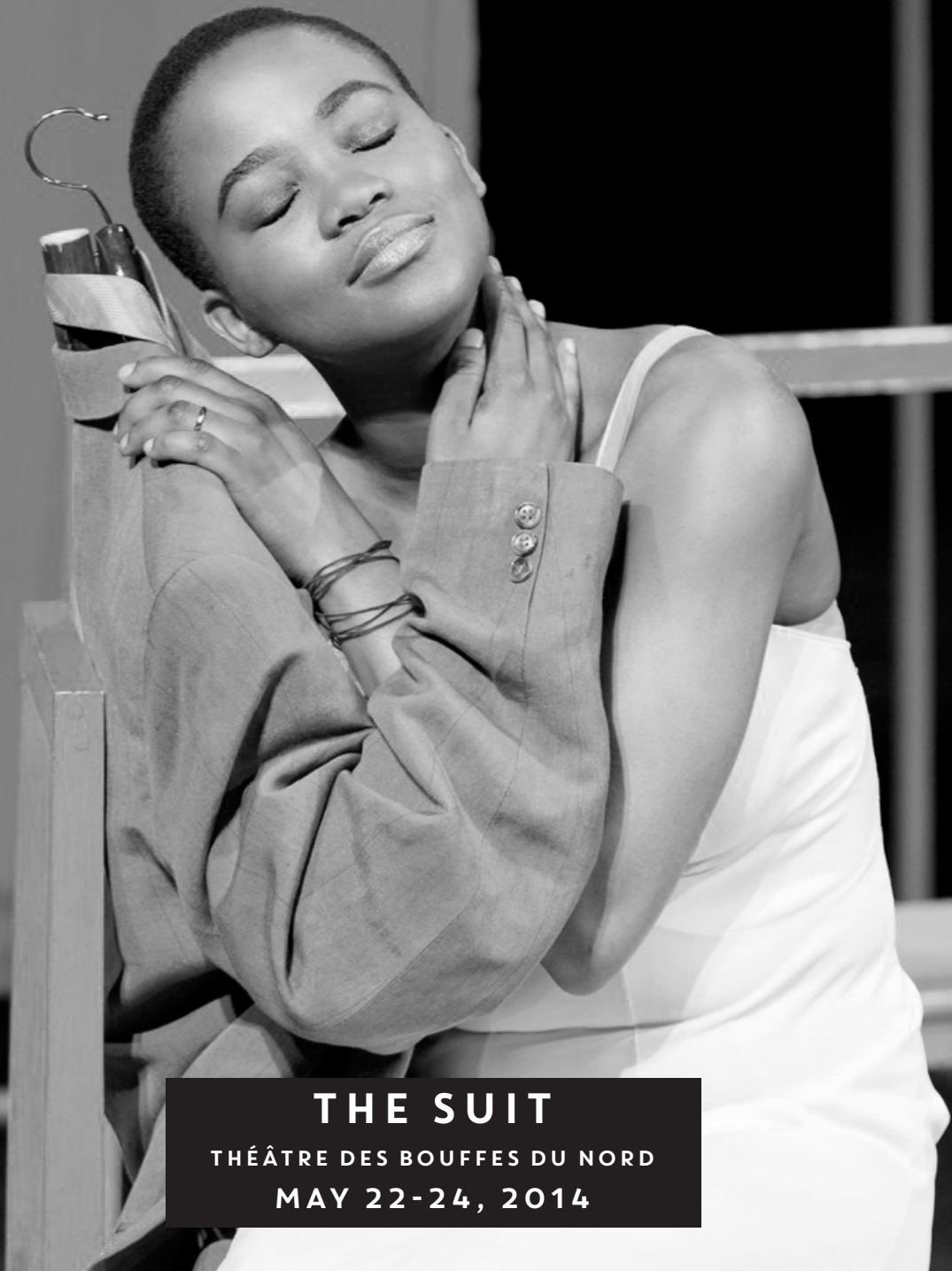




BRAVE NEW ART



**THE SUIT**

THÉÂTRE DES BOUFFES DU NORD

MAY 22-24, 2014

**OZ SUPPORTS THE CREATION,  
DEVELOPMENT AND  
PRESENTATION OF SIGNIFICANT  
CONTEMPORARY PERFORMING  
AND VISUAL ART WORKS BY  
LEADING ARTISTS WHOSE  
CONTRIBUTION INFLUENCES THE  
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# A MESSAGE FROM OZ

*The Suit* is an intimate story of love and heartache, hope and sorrow, and trust and betrayal. Set within the timeframe of one of the largest systematic racial segregations of modern history, somehow the interpreters of this tale find a way to uplift us through it all with music and song. The critics have called it “devastation by enchantment,” “theatre as it should be,” and “magic.”

I have been thinking of this as OZ’s presentation of *The Suit* comes up on Memorial Day weekend. There are a few historical “beginnings” of Memorial Day in America, but one account recognizes it being started by former slaves on May 1, 1865 in Charleston, SC. The date was said to honor 257 dead Union Soldiers who had been buried in a mass grave in a Confederate prison camp. The report states that these former slaves worked for two weeks to give each soldier a proper burial as gratitude for fighting for their freedom. They then held a parade of 10,000 people led by over 2,500 black children, where they marched, sang, and celebrated.

So, as we welcome the opportunity to witness this exquisite retelling of Can Themba’s story adapted by the great Peter Brook and his long-term collaborators Marie-Hélène Estienne and Franck Krawczyk, as well as the world-class actors, musicians, and crew who complete their 13-week US tour (and some of them a mammoth two year world tour) in Nashville, we also respectfully welcome the reminder of lessons learned from the real-life heroes who fought to eradicate racial discrimination. We celebrate the fact that art can often transcend struggle, through storytelling, music and song.

# THE SUIT

THÉÂTRE DES BOUFFES DU NORD

THURSDAY, MAY 22 | FRIDAY, MAY 23 | SATURDAY, MAY 24

8pm

**PERFORMANCE DURATION:** 75min, no intermission

Based on *The Suit* by **Can Themba, Mothobi Mutloatse** and  
**Barney Simon.**

Direction, adaptation and musical direction by  
**Peter Brook, Marie-Hélène Estienne** and **Franck Krawczyk**

Lighting by **Philippe Vialatte**  
Technical/Light Manager: **Pascal Baxter**  
Company/Stage Manager: **Thomas Becelewski**

Costumes by **Oria Puppo**

Assistant director **Rikki Henry**

With

**Jordan Barbour, Ivanno Jeremiah, Nonhlanhla Kheswa**

Musicians

**Arthur Astier** (guitar), **Mark Christine** (piano),  
**Mark Kavuma** (trumpet)

Production : C.I.C.T. / Théâtre des Bouffes du Nord  
Coproduction : Fondazione Campania dei Festival / Napoli Teatro Festival Italia, Les  
Théâtres de la Ville de Luxembourg, Young Vic Theatre, Théâtre de la Place- Liège  
With the support of the C.I.R.T.

## **ABOUT THE SUIT**

In the 1950's, black South African writer Can Themba wrote a short story called *The Suit*. "This will change our life and make our fortune," he told his wife. Tragically, the cruel restrictions of apartheid in his native country meant that his life changed in a completely different way. He went into exile in Swaziland, his works banned in South Africa (along with those of all black authors dead or alive). Themba died an alcoholic before his most famous work was adapted for the stage by Mthobi Mtshali and Barney Simon at Johannesburg's Market Theatre in the newly liberated South Africa of the 1990's.

Renowned director Peter Brook adapted that stage version and took it on tour in a French language production, *Le Costume*. Now he has given the work new life by returning to the source language of English. Working with his long-time collaborator Marie-Hélène Estienne and composer Franck Krawczyk, Brook adapted the play and set it to music from sources as diverse as Franz Schubert and Mariam Makeba. "What was it that pushed us to return to *Le Costume* - a play that had already toured the world in French for many years? The answer is quite simple - nothing in the theatre stands still, some themes just wear out while others long to live again."

The story of *The Suit* centers on Philomen, a middle-class lawyer, and his wife, Matilda. The suit of the title belongs to Matilda's lover and is left behind when Philomen catches the illicit couple in flagrante. As punishment, Philomen makes Matilda treat the suit as an honored guest. She has to feed it, entertain it and take it out for walks as a constant reminder of her adultery. But the setting of Sophiatown, a teeming township that was erased shortly after Themba wrote his novel, is as much a character in the play as the unfortunate couple, and this production lends it life and energy even with a minimal cast.

### **Daniel Canodoce "Can" Themba (1924-1968)**

Can Themba was one of the leading voices to rise from the Johannesburg township of Sophiatown in the 1950s, alongside other South African writers, such as Moses Motsisi, Arthur Maimane, Ezekiel Mphahlele, and Lewis Nkosi. After graduating from Fort Hare University College, Themba worked as a reporter and editor for Drum Magazine and the Golden City Post. Themba left South Africa in the early 1960s to become a teacher in Swaziland, where he later died.

"But who shall say what literature should be about? Much of the literature of protest has been trapped in sacrificing sincerity for the cause. This does not detract from the justice and vitality of the cause. It does not even suggest that no great literature can come from great causes. But no artist will ever be content to substitute the noise of war for the music of his soul." --Can Themba, Preface to *Darkness and Light*, an anthology of African writing (1958)

# WHO'S WHO

## **Peter Brook**

Peter Brook was born in London in 1925, and throughout his career he distinguished himself in various genres: theater, opera, cinema and writing.

Brook directed his first play in 1943, then went on to direct over 70 productions in London, Paris and New York. His work with the Royal Shakespeare Company includes *Love's Labour's Lost* (1946), *Measure for Measure* (1950), *Titus Andronicus* (1955), *King Lear* (1962), *Marat/Sade* (1964), *US* (1966), *A Midsummer Night's Dream* (1970) and *Antony and Cleopatra* (1978).

In 1971, he founded with Micheline Rozan the International Centre for Theatre Research in Paris and in 1974, opened its permanent base in the Bouffes du Nord Theatre. There, he directed *Timon of Athens*, *The Iks*, *Ubu aux Bouffes*, *Conference of the Birds*, *L'Os*, *The Cherry Orchard*, *The Mahabharata*, *Woza Albert!*, *The Tempest*, *The Man Who*, *Qui est là*, *Happy Days*, *Je suis un Phénomène*, *Le Costume*, *The Tragedy of Hamlet*, *Far Away*, *La Mort de Krishna*, *Ta Main dans la Mienne*, *The Grand Inquisitor*, *Tierno Bokar*, *Sizwe Banzi*, *Fragments*, *Warum Warum*, *Love is my Sin*, *11 and 12* and lately *The Suit* – many of these performing both in French and English.

In opera, he directed *La Bohème*, *Boris Godounov*, *The Olympians*, *Salomé* and *Le Nozze de Figaro* at Covent Garden; *Faust and Eugene Onegin* at the Metropolitan Opera House, New York, *La Tragédie de Carmen* and *Impressions of Pelleas*, at the Bouffes du Nord, Paris, *Don Giovanni* for the Aix en Provence Festival and *Une Flûte Enchantée* at the Théâtre des Bouffes du Nord (2010).

Peter Brook has received many rewards throughout his career, such as Tony Awards for *Marat/Sade* (1966); *A Midsummer Night's Dream* (1971); the "Prix du Brigadier" for *Timon of Athens* (1975); International Emmy Award for *The Mahabharata* (1990); the "Molière" for the direction of *The Tempest* (1991), the "Grand Prix SACD" in 2003, the "Molière d'honneur" in 2011, and "Commandeur de la Légion d'honneur" (2013).

Peter Brook's autobiography, *Threads of Time*, was published in 1998 and joins other titles including: *The Empty Space* (1968) – translated into over 15 languages, *The Shifting Point* (1987); *There are no Secrets* (1993); *Evoking (and forgetting) Shakespeare* (1999); and *With Grotowski* (2009).

His films include; *Moderato Cantabile* (1959); *Lord of the Flies* (1963); *Marat/Sade* (1967); *Tell me lies* (1967); *King Lear* (1969); *Meetings with Remarkable Men* (1976); *The Mahabharata* (1989); and *The Tragedy Of Hamlet* (2002).

### **Marie-Hélène Estienne**

In 1974, Marie-Hélène Estienne worked with Peter Brook on the casting for *Timon of Athens*, and consequently joined the Centre International de Créations Théâtrales (CICT) for the creation of *Ubu aux Bouffes* in 1977.

She was Peter Brook's assistant on *La tragédie de Carmen*, *Le Mahabharata*, and collaborated to the staging of *The Tempest*, *Impressions de Pelléas*, *Woza Albert!*, and *La tragédie d'Hamlet*. She worked on the dramaturgy of *Qui est là*. With Peter Brook, she co-authored *L'homme qui* and *Je suis un phénomène* shown at the Théâtre des Bouffes du Nord. She wrote the French adaptation of Can Themba's play *Le Costume*, and *Sizwe Bansi est mort*, by authors Athol Fugard, John Kani, and Winston Ntshona. In 2003 she wrote the French and English adaptations of *Le Grand inquisiteur – The Grand Inquisitor* based on Dostoievsky's *Brothers Karamazov*. She was the author of *Tierno Bokar* in 2005, and of the English adaptation of *Eleven and Twelve* by Amadou Hampaté Ba in 2009. With Peter Brook, she co-directed *Fragments*, five short pieces by Beckett, and again with Peter Brook and composer Franck Krawczyk, she freely adapted Mozart and Schikaneder's *Die Zauberflöte* into *Une Flûte Enchantée*.

### **Franck Krawczyk**

Composer, born in 1968, Franck Krawczyk started his musical training in Paris (piano, analysis, harmonisation) then in Lyon (composition) where he currently teaches chamber music at the Conservatory (CNSMD).

Very early on Mr Krawczyk was discovered by the Festival d'automne à Paris (Autumn Festival in Paris), and started writing several pieces for piano, cello, string quartet, ensembles and chamber choir. In 2000, he received the "Prix Hervé Dugardin" and the "Prix de la SACEM" for his orchestral piece *Ruines*. His subsequent artistic collaboration with Christian Boltanski gave him new perspectives on his music. With lighting designer Jean Kalman, he created a dozen pieces ("opus") in France and abroad in locations ranging from Opera Houses to spaces dedicated to contemporary art.

In the meantime, he developed new forms of musical creations for various media: theater (*Je ris de me voir si belle* with J. Brochen), readings (*Les Limbes*, *Absence*, with E. Ostrovski); video (*Private joke* with F; Salès); and for dance (*Purgatorio-In vision*, with E. Greco and P.C. Scholten). Always maintaining strong links to the classical repertoire, Mr Krawczyk collaborated with choir Accentus conductor Laurence Equilbey (Vivaldi, Chopin, Schubert, Liszt, Wagner, Mahler, Schoenberg) and with cellist Sonia Wieder-Atherton (Janacek, Mahler, Rachmaninov, Monteverdi...)

In 2009, upon Peter Brook's request, he conceived and interpreted a musical accompaniment for Shakespeare's sonnets (*Love is my sin*). They continued their collaboration with Marie-Hélène Estienne on *Une Flute Enchantée*, a free adaptation of Mozart's Opera created in November of 2010 at the Théâtre des Bouffes du Nord in Paris and currently touring internationally.

His last major work, "*Polvere*," for solo cello, instrumental ensemble and choir was created in 2010 at the Grand Palais (Monumenta-Christian Boltanski) and subsequently performed in New York, Milan and Bologna. He's currently working on his third String Quartet.

### **Jordan Barbour**

Jordan Barbour is an actor and singer based out of New York City. Born in Willingboro, New Jersey in 1983, Jordan began working professionally while still in high school before moving to New York, where he attended a joint program between Columbia University and The Juilliard School. At Juilliard he studied vocal performance under the tutelage of David Clatworthy. Upon completion of the program in 2005, Jordan worked with theatre companies in New York City and around the United States including New York Theatre Workshop, St. Ann's Warehouse, Urban Stages, Alabama Shakespeare Festival, Williamstown Theatre Festival, and Syracuse Stage (where he received a "Syracuse Area Live Theatre" Best Actor nomination for his work as Aslan in *The Lion, The Witch, and The Wardrobe*), among others. Jordan has premiered several new works in the United States and internationally, including the world premiere of *Langston in Harlem*, an off-Broadway musical about the life of famed poet Langston Hughes, in which Jordan appeared as Countee Cullen at Urban Stages in New York City. (Rachel Saltz, of The New York Times, called him a "standout.") Jordan also performed at Pasadena Playhouse in the premiere of *Stormy Weather*, a musical



about the life of Lena Horne (played by Leslie Uggams) in which Jordan Played Teddy Jones, her son. Additionally, Jordan helped create and then subsequently toured *The Shipment* by acclaimed New York playwright Young Jean Lee. Jordan has performed in *The Shipment* at venues around the globe, including stops at the Festival d'Automne in Paris, France; Theater Spektakel in Zurich, Switzerland; Hebbel Theater in Berlin, Germany; Thalia Theater in Hamburg, Germany; and the Sydney Opera House in Sydney, Australia.

### **Ivanno Jeremiah**

Ivanno Jeremiah is a Ugandan-born actor who currently lives in London. He studied drama at the Brit School of Performing Arts and then won a place at the Royal Academy of Dramatic Art (RADA) where he graduated in 2010. Ivanno was the recipient of "The Alan Bates Bursary" in 2010, which commemorates the work of Alan Bates and is awarded annually to an actor of exceptional talent.

Ivanno's theatre credits include: Octavius in *Julius Caesar* with the Royal Shakespeare Company in London and international tour; *Truth and Reconciliation* at the Royal Court; *Welcome Home* at the Pleasance; and *As You Like It* at the West Yorkshire Playhouse. During his time at RADA Ivanno performed in a variety of classical plays including *Romeo and Juliet*, *Agamemnon* and *The Seagull*.

Ivanno's film credits include: *The Veteran* and *Papadopoulos and Sons*. Ivanno had a leading role in the highly acclaimed TV series *The Jury II* and also appeared in *Injustice*, also for TV.

### **Nonhlanhla Kheswa**

Nonhlanhla Kheswa grew up between two hardscrabble townships of Johannesburg - Alexandra and Soweto - and professes to love them both equally. She credits several primary school teachers with instilling in her a love of storytelling and singing. She attended Soweto's Morris Isaacson High School, where, two decades before Kheswa's time there - more precisely, from June 13 to June 16, 1976 - the Soweto Uprising, a turning point in South African political history, had been set in motion by Teboho Mashinini and other students. Before leaving school in 1998, Kheswa was recruited by South African film and television director Darrell Roodt (*Sarafina!*, *Cry, the Beloved Country*, *Dangerous Ground*, *Winnie Mandela*) for a role in his *Soul City*. On the heels of that, the

illustrious composer and producer Lebohang Morake snatched her up for Disney's *The Lion King*, where she cut her teeth on Broadway for over five years.

While making a name as a featured vocalist in Wyclef Jean's ensembles for nearly a decade after leaving *The Lion King*, Kheswa delved into both the New York City jazz scene and Brooklyn's eclectic, cross-pollinating youth music culture. Nourished by that ethos, Kheswa became even more of a musical polymath. Her band, *Kheswa & Her Martians*, is steeped in the hard-bop accents of Jackie McLean and Gary Bartz, the spirituality of John Coltrane and McCoy Tyner, and, naturally, the diverse strands of the South African jazz subculture. *Meadowlands*, *Stolen Jazz* is the band's 2013 debut recording.

Peter Brook and Marie-Hélène Estienne discovered Kheswa at a 2011 audition at New York University for *The Suit*, and she has since toured the world with this production.

### **Arthur Astier**

Born in 1985, Arthur Astier has played both guitar and bass guitar with various different rock bands. Drawn to innovative means of expression, he put his guitars to the service of other artistic forms such as plastic arts, theatre and classical music, principally by means of collaboration with the composer Franck Krawczyk: "*Je ris de me voir si belle*" directed by Julie Brochen, as well as a host of Boltanski/Kalman/Krawczyk productions: "*O Mensch!*", Festival d'Automne; "*Happy Hours*", Biennale d'Art Contemporain de Lyon; "*Pleins Jours*", Théâtre du Châtelet; "*Gute Nacht*", Nuits Blanches Paris; "*Polvere*", Monumenta 2010 Paris (Grand Palais).

### **Mark Christine**

Mark Christine is a classically trained actor and musician currently based in Los Angeles. He has performed in both plays and musicals at some of the top regional theatres in the United States including the Guthrie Theatre, Center Theatre Group/Mark Taper Forum, La Jolla Playhouse, Denver Center, and Shakespeare Santa Cruz. His film and television credits include: "*The New Year*," *Fortitudé*, *The List*, and the independent TV pilot, *The Band*.

Mark has music directed, orchestrated, and accompanied for a variety of

theatres and independent projects over the past decade, including works at Harlem Stage and Signature Theatre. He has played at numerous venues in New York and Los Angeles in addition to clubs and concert halls across the country. He studied classical piano from age 4 and over the years has learned a variety of instruments including accordion, guitar, saxophone, tuba, and harmonica.

He holds an MFA from UC San Diego/La Jolla Playhouse and a BFA from the University of Michigan.

### **Mark Kavuma**

Mark Kavuma is fast becoming one of the best young trumpet players on the British jazz scene. Having been voted best soloist at the very first essentially Ellington competition in the UK, Mark managed to land himself two prestigious gigs as guest soloist with Wynton Marsalis and Jazz at Lincoln center orchestra.

Only 20 years old and still advancing his studies at Trinity College of music, Mark is a young man in demand. Playing with the likes of *Jazz Jamaica*, *Nu Civilization Orchestra*, Brinsley Ford (Aswad), Denis Batiste, *Jay's Jitter Jive band*, Dub reggae group *Kalichakra*, *Kinetika* and leading his own trio and quintet, Mark has played at most of London's top venues, including the Royal festival hall, Royal Albert hall, Barbican, the Queen Elizabeth hall, the Round house, the Rivoli ballroom to name but a few. In addition, having supported jazz legend John Hendricks at the one and only Ronnie Scott's, Mark is possibly one of the youngest people to lead his own outfit at the club's infamous late show.

Moreover, Mark has been involved with groups such as *NYJO*, *TWYJO* and *Trinity jazz ensemble*. He has also branched out into other genres with the likes of situation opera, Op Sa Balkan band, Boney M, Gentlemen's dub club, LSO, Mulatu Astatke and star (function band). In regards to television, Mark has appeared on the Paul O'Grady show, BBC ONE (as part of the only band to play in the GB athletes parade after the Olympics) and has also made an appearance with Marcus Collins.

Currently Mark is involved with the national theatre's production of the highly recommended '*Amen Corner*' show running till August 2013.

### **Rikki Henry**

Rikki studied Film Production at the University for the Creative Arts. Previously at the Young Vic, he directed the Young People's production of *Government Inspector*. As assistant director at the Young Vic, his work includes *Vernon God Little*, *Annie Get Your Gun* and the Young People's productions of *Uncle Vanya* and *King Lear*.

Other recent directing work includes: *From Dover to Calais* (ATC/Bristol Old Vic/Young Vic); *Jitney* (monologue by August Wilson) (Trafalgar Arts/The Old Red Lion); *Woza Albert!* (staged reading) (Albany/Stonecrabs Theatre); and *The Moment Before* (Warehouse Theatre Croydon/Strawberry Picking Festival). Rikki's assistant directing credits also include: *When the Chickens Came Home to Roost*, *Urban Legends* (National Theatre Studio) and *Ghosts or Those Who Return* (Arcola).

### **Oria Puppo**

Oria Puppo is a scenographer and costume designer who divides her time between Buenos Aires and Paris. In Argentina, she has created stage sets and costumes for directors such as Diego Kogan, Rafael Spregelburd, Roberto Villanueva, Ciro Zorzoli and A. Tantanian. She has collaborated with the latter in Lucerne as well as in Germany, in both Stuttgart and Mannheim, where they staged Kafka's *Amerika* and Brecht's *The Threepenny Opera*. She has worked with the Bouffes du Nord Theatre on two Peter Brook productions: *Tierno Bokar* and *A Magic Flute*. She was also the technical director of the Buenos Aires International Festival from 1999 to 2007 and her creations include several stage sets and costumes for opera as well as performative installations in contemporary art spaces. Following her work on *The Suit*, directed by Peter Brook and Marie-Hélène Estienne, as of 2012 she is working on the stage sets for a production of Handel's *La Resurrezione*, directed by Lilo Baur for the Paris National Opera's Atelier Lyrique. She is also at work on the sets and costumes for Jean Genet's *The Maids*, in a Ciro Zorzoli production featuring Marilú Marini, to be staged in Buenos Aires.

### **Philippe Vialatte**

Philippe Vialatte started up at the Théâtre des Bouffes du Nord in 1985 as a light operator on *Le Mahabharata*, directed by Peter Brook. He assisted Jean Kalman

for the light design of *Woza Albert* and *La Tempête*, directed by Peter Brook. Since the creation of *The Man Who in Paris* in 1993, he has designed the lights for all the plays directed by Peter Brook in the Theatre des Bouffes du Nord: *Qui est là*, *Je suis un phénomène*, *Le Costume*, *The Tragedy of Hamlet*, *Far Away*, *La mort de Krishna*, *La Tragédie d'Hamlet*, *Ta main dans la mienne*, *Tierno Bokar*, *Le Grand Inquisiteur*, *Sizwe Banzi est mort*, *Fragments*, *11 and 12*, and recently *A Magic Flute*.

He follows all these plays on tour and in each space redesigns and adapts the light of each show.

\*\*\*\*\*

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David Eden Productions, Ltd has been one of the leading American organizations devoted to producing international work in the US for over 25 years.

David Eden has worked extensively with major presenting institutions on special projects, including Lincoln Center (Mostly Mozart, White Light Festival, and Great Performers), and the John F. Kennedy Center for the Arts. In 2004, Mr. Eden curated Lincoln Center Festival's Ashton Celebration, a two-week centennial retrospective at the Metropolitan Opera House celebrating master choreographer Sir Frederick Ashton. He also curated John F. Kennedy Center for the Performing Arts - Arts of the United Kingdom (Summer 2001), Island: Arts from Ireland (2000) and Art of the State: Israel at 50 (1998).

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