CREATIVE DIALOGUES is a free conversation series designed to spark cross-disciplinary conversations around issues that inspire and motivate artists to create their work. Moderated by Kojo Nnamdi, these events are intended to raise awareness, while encouraging debate and exploration of the subject matter. Creative Dialogues are presented both at the Center and at locations throughout the community. Panelists include artists and UMD faculty as well as voices from other academic institutions and organizations.

The 2013–2014 Creative Dialogues Series
Join the conversation.

In honor of the 50th anniversary year of the March on Washington and the 150th anniversary of the Emancipation Proclamation, the Clarice Smith Center’s 2013–2014 Creative Dialogues explore the issues of civil rights in a modern-day context. The right to pursue freedom of all kinds is a founding principle of our nation, but in today’s complex and changing society, freedom can be elusive. The 2013–2014 Creative Dialogues series will address a range of ideas on liberty and justice in the United States — the imbalance of hunger and nutrition, gay rights and marriage, war and pacifism — all with an emphasis on the artists’ experience and interpretation. Sparking discussion and new thinking around all civil liberties, the series will explore such questions as “Are we really free and equal?” and “How far have we come?”

FAST FOOD, SLOW FOOD AND FOOD JUSTICE: GLOBAL POLICIES CREATING GLOBAL HUNGER
Monday, April 21, 2014 . 7:30PM . Gildenhorn Recital Hall . FREE
Luka Arsenjuk, School of Languages, Literatures and Cultures, University of Maryland
Perla M. Guerrero, Department of American Studies, University of Maryland
Orlando R. Serrano Jr, Department of American Studies & Ethnicity, University of Southern California
Pyrche Williams-Foston, Department of American Studies, University of Maryland
Join UMD professors Perla M. Guerrero, Luka Arsenjuk and Pyrche Williams-Foston, along with USC’s Orlando R. Serrano Jr, as they discuss how food is at the heart of major policy flaws and societal disparities in the United States and around the world.

HOMER’S ILIAD: AN ANTI-WAR MANIFESTO?
Thursday, May 1, 2014 . 7:30PM . Dance Theatre . FREE
Sudip Bose, Emergency Medicine Physician and Founder, The Battle Continues
Drew Cameron, Director, Combat Paper Project
Lillian Doherty, Department of Classics, University of Maryland
Denis O’Hare, actor
This discussion of Homer’s epic will feature perspectives from actor Denis O’Hare, Iraq veteran and artist Drew Cameron, UMD Classicist and Homerist Lillian Doherty, and emergency medicine physician and combat veteran Sudip Bose, who founded the organization The Battle Continues after his 15-month deployment to the front lines during the Iraq War.

From top to bottom: istockphoto; istockphoto

ABOUT KOJO NNAMDI
Kojo Nnamdi is host of The Kojo Nnamdi Show, a live talk show produced by WMU 88.5 that airs weekdays at noon. Nnamdi welcomes a lineup of interesting and provocative guests who offer new perspectives about current events, political issues, social policy, art, science and other topics. The show encourages listener calls, creating a dynamic dialogue about issues that are important or interesting to the Washington DC region. Nnamdi is a native of Guyana who immigrated to the United States in 1968 to attend college and explore the Civil Rights Movement.

BELIEVE: SPRING AWAKENING
Based on the play by Frank Wedekind
Book and Lyrics by Steven Sater
Music by Duncan Sheik

February 28 – March 8, 2014
Ina & Jack Kay Theatre

Video or audio recording of this production is strictly prohibited.

SPRING AWAKENING is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI, 421 West 54th Street, New York, NY 10019
Tel.: (212) 541-4684 Fax: (212) 397-4684 www.MTIShows.com

Co-Director
Co-Directors/
Choreographers
Music Director
Fight Choreographer
Scenic Designer
Costume Designer
Lighting Designer
Sound Designer
Projections Designer
Dramaturg
Stage Manager

Brian MacDevitt
Sara Pearson,
Patrik Widrig
William Yanesh
Matthew R. Wilson
Ruthmarie Tenorio
Karen Wala
Robert Donta
Eric Shimelonis
Andrew Cisna
Jeff Kaplan
Lauren Joy

Clarice Smith Performing Arts Center
Extraordinary Minds, Extraordinary Stories
claricesmithcenter.umd.edu | 301.405.ARTS (2787)
Frank Wedekind (1864–1918), the original author of Spring Awakening, was something of a “wild child.” His mother, Emilie, left Germany at the age of 16 for adventures in South America. His father, Friedrich Wilhelm, was a dour physician and political activist. The mismatched couple sired “Benjamin Franklin” Wedekind in San Francisco before moving into a small castle in Switzerland. Emilie’s Bohemian friends and relatives took charge of young Wedekind’s literary, dramatic, and (probably) sexual education. As a young adult, Wedekind chafed against his father’s wish for him to become a lawyer, a conflict that culminated in a fistfight between father and son. As a result, Wedekind moved to Zurich where he took on various odd jobs in journalism, advertising, and secretarial work. Upon his father’s death, Wedekind received a small inheritance that he used to relocate to Munich. Wedekind thrived in the cultural capital. He became the star performer in a cabaret called “The Eleven Executioners,” for which he composed and sang songs about whores and virgins. At the same time, he launched a career as a writer. Subsequently, Wedekind became a leading figure in the counter-culture of his day. His autobiography, Diary of an Erotic Life, dutifully depicts Wedekind’s exploits — adventures that were further evidenced when a parade of Munich’s prostitutes, circus performers, and theatre personalities congregated en masse to pay their respects during his funeral in 1918.

Recognizing Wedekind’s unconventional spirit, it should come as no surprise that he wrote Spring Awakening: A Children’s Tragedy (1891) as a scathing social commentary. Critics immediately identified the work as a masterpiece. Due to its volatile themes, however, Wedekind was initially unable to find a theatre willing to bring his script to the stage. Eventually, Max Reinhardt (Germany’s most celebrated director at that time), produced Spring Awakening for the national theater, Deutsches Theater Berlin, in 1906. But even the mighty Reinhardt had to submit to severe censorship. Throughout the next hundred years or so, many productions of Spring Awakening succumbed to similar pressures. For example, the U.S. Supreme Court banned the play in 1917, declaring that it had “no proper place on the stage of a public theatre” and accusing Wedekind of doing “infinitely more harm than good.” Although Spring Awakening experienced a number of revivals, translations, and adaptations, it never fully re-entered popular consciousness until the 1990s, when Steven Sater and Duncan Sheik transformed Wedekind’s play into a full-scale Broadway musical. After a progression of workshops, rewrites and off-Broadway previews, the finished Sater/Sheik production premiered at the Eugene O’Neill Theatre on December 10, 2006, directed by Michael Mayer and choreographed by the dance visionary, Bill T. Jones. The musical won eight Tony awards, four Drama Desk awards, and a GRAMMY award for its cast album. Clearly, something about this adaptation’s incongruous admixture of 1890s’ Prussian oppression, rock-’n’-roll teen angst, minimalism, Buddhism, and modern dance choreography “clicked.”

Spring Awakening reawakened.

The musical version of Spring Awakening brings evocative issues to the fore just as strongly as the original play did a century ago. It challenges traditional boundaries, both thematically and artistically. Our production of the Sater/Sheik musical welcomes these challenges as a commitment to the interdisciplinary mission of the University of Maryland’s School of Theatre, Dance, and Performance Studies. At its best, collaboration creates a whole that is greater than the sum of its parts. But collaboration also requires a considerable willingness to share in the process of art-making, an imperative that all members of this production embraced wholeheartedly. Brian MacDevitt (our five-time Tony Award-winning lighting designer) shared in choreographic decisions. Likewise, Sara Pearson and Patrik Widrig (our world-renowned choreographers and dance directors), engaged in script analysis and vocal casting. William Yanesh (the production’s gifted guest musical director), had to contend with his singers dancing, crawling and flying through the air. Dancers acted, actors danced, and singers expressed themselves physically. With the directors’ guidance, the dancers created much of their own movement over the course of a semester-long workshop. The designers based their designs on what they saw in the studio hall, rather than the other way around. And everyone participated in dramaturgical inquiry — the process of asking and wrestling with artistic questions.

From the very first read-through, there has been a sense that this production was going to be an example of collaboration working at its best. The final result is not the product of any one person or vision, but a synthesis of voices. Frank would be impressed.

— Jeff Kaplan, Dramaturg, Herr Kaulbach
Spring Awakening is a multi-layered musical that epitomizes the struggle between repressive patriarchy and the purity of nature. It takes us all on a spiritual journey where one discovers love and support in unsuspecting places.

In a society out of balance, Melchior Gabor is taken on a classic heroic journey through trauma to healing. He sees that there is something else to worship, something not found in books and Bibles. He worships pure wonder. In Melchior’s attempt to help and love his friends, disaster ensues, and deep harm comes to those closest to him.

The students in this village experience universal anxieties, loves and frustrations on the road to adulthood. We witness their abuse, pregnancy, sexuality and suicide — all subjects that are relevant to our contemporary life.

This is a world inhabited by ghosts and angels (our Elementals), who embody the undercurrent of love and rage. They are the heartbeat of both the internal world of the characters and the external forces of nature.

Our journey of creating this production has been one of mutual openness and trust in the quest for honesty and wonder, a true collaboration. Thank you Leigh and TDPS for offering us this opportunity.

— Brian MacDevitt, Sara Pearson, Patrik Widrig

SPECIAL THANKS
Anonymous Donor
Leigh Wilson Smiley
Darren Deverna and PRG Lighting
Nancy Bannon
The Shakespeare Theatre Company
Dylan Hintz and DC Stunt Coalition
Gallaudet University
UMD Gymkana
The cast, crew and creative team for their unique, remarkable artistry
Thank you for making each rehearsal and meeting a joy.
Brian Ronan

DIRECTORS’ NOTES

CAST
Wendla Megan Morse Jans
Melchior Zac Brightbill
Moritz Daniel Smeriglio
Ilse Jenay McNeil
Martha Natalie Carlyle
Hanschen Vaughn Ryan Midder
Ernst Jonathan Helwig
Georg Christian Hoff
Otto Brady Stevens
Thea Korinn Walfall
Anna Rebecca Ballinger
Naïve Wendla Jessica Sansaet
Other Boys Jonathan Hsu, Conner Morrison

ELEMENTALS
Moriamo Akibu
Kayla Coutts
Chioma Dunkley
Sinclair Ogaga Emoghene
Emma Lou Hébert
Jonathan Hsu
Conner Morrison
Elissa Orescan
Sydney Parker
Jessica Sansaet

ADULTS
Headmaster Knochenbruch, Herr Schmidt,
Herr Gabor, Father Kaulbach
Herr Sonnenstich, Herr Stiefel,
Herr Neumann (shadow of), Doctor Brausepulver
Frau Gabor, Frau Bessell
Frau Bergman, Frau Knuppledick,
Frau Grossebustenhalter

UNDERSTUDIES
Wendla Natalie Carlyle
Melchior Vaughn Ryan Midder
Moritz, Ernst, Georg
Martha Brady Stevens
Hanschen, Otto Rebecca Ballinger
Conner Morrison

claricesmithcenter.umd.edu | 301.405.ARTS (2787) | 11
CAST

THE BAND
Conductor
William Yanesh
Substitute Conductor
Joshua Konick
Rehearsal Accompanist
Frank Chu
Piano/Harmonium
Laura Brady
Guitar 1
Nicholas Delaney
Bass
Gavri-Tov Yares
Drums/Percussion
Zachary Konick
Violin/Guitar 2
Ahren Buchheister
Viola
Carolyn Cunningham
Cello
Carol Anne Bosco

SETTING AND TIME
19th-century German Village (Now)

SONG LIST

Act I
Mama Who Bore Me
Wendla
Mama Who Bore Me (Reprise)
Wendla and Girls
All That’s Known
Melchior
The Bitch of Living
Moritz, Melchior and Boys
My Junk
Girls and Boys
Touch Me
Boys
The Word of Your Body
Wendla and Melchior
The Dark I Know Well
Ilse and Boys
And Then There Were None
Boys and Girls
The Mirror-Blue Night
Melchior and Boys
I Believe
Boys and Girls

Act II
The Guilty Ones
Wendla, Melchior, Boys and Girls
Don’t Do Sadness
Moritz
Blue Wind
Ilse
Don’t Do Sadness/Blue Wind
Moritz and Ilse
Left Behind
Melchior, Boys and Girls
Totally Fucked
Melchior and Full Company
(The except Moritz)
The Word of Your Body (Reprise)
Hanschen, Ernst, Boys and Girls
Whispering
Wendla
Those You’ve Known
Moritz, Wendla and Melchior
The Song of Purple Summer
Ilse and Full Company

This performance will last approximately two hours and 15 minutes. There will be one 15-minute intermission.
ABOUT THE ARTISTS


ZAC BRIGHTBILL (Melchior), junior theatre performance and communications major. Outside productions: Avenue Q (Princeton) Hairspary (Link), [Title of Show], (Jeff). Part of UMD’s improv troupe Erasable Inc. Much love and thanks to my family and my high school director, Pam Land.

NATALIE CARLYLE (Martha, Wendla u/s), senior psychology major. Outside productions: Peter Pan (Howard Community College); It’s a Wonderful Life, the Musical (Chapelgate Church).

ANDREW CISNSA (projections designer), third-year MFA candidate in lighting design. Kay Theatre: Dead Man’s Cell Phone, Idomenes. Kogod Theatre: Sandwalk. Dance Theatre: Like a Unicorn in Captivity. Outside productions: 1984 (Catalyst Theater Company, Helen Hayes nomination); Bengal Tiger at the Baghdad Zoo (Round House Theatre); One Destiny (Ford’s Theatre); Passion for Justice (Olney Theatre Center); Teddy Roosevelt and the Ghostly Mistletoe, Blues Journey (Kennedy Center TYA); Alexander, The Happy Elf (Adventure Theatre).


ALLAN DAVIS (Headmaster Knochenbruch/Herr Schmidt/Herr Gabor/Father Kaulbach), third-year PhD student in theatre and performance studies. Outside productions: 21 King (Seth) (DC Fringe); Romeo and Juliet (Peter) (Brigham Young University). Dramaturg: Romeo and Juliet (BYU), Toots and Cressida (BYU), Absent Friends (BYU).

ROBERT DENTON (lighting designer), third-year MFA candidate in lighting design and member of USA-829. Lighting designer: West Side Story (The Muny); You Are Dead, You Are Here (HERE Art Centre); Madame Butterfly (The Minnesota Opera); La bohème (Opera Theatre of Saint Louis); Samson et Dalilah (Florida Grand Opera). Associate lighting designer: By the Way, Meet Vera Stark (Geffen Playhouse), Sucker Punch (Studio Theatre). Assistant lighting designer: The Book of Mormon (1st National Tour).

CHIOMA DUNKLEY (Elemental), first-year theatre major. Creative and Performing Arts Scholar. Outside credits include: Ragtime (Sarah), A Separate Sun (Little Ansonia), In a Sense Nonense (Beta), Home for the Holidays (Sierra), Our Town (Rebecca), The Piano Lesson (Maretha).


DAVID GREGORY (Herr Sonnenstich/Herr Stiefel/Herr Neumann (shadow of)/Doctor Brausepulver), PhD candidate in theatre and performance studies. He holds an MFA in theatre, and an MA in arts administration. UMD productions: Cafe (director), Minotaur (dramaturg). Select regional: In the Heights (Utaniv) (Helen Hayes nomination), The Color Purple, RENT, Aida, Sweeney Todd, West Side Story, Fiddlotte. Select director: Brooklyn, Wild Party, SideShow, Dreamgirls, New Brain, Song for a New World. Artistic Director/Founder Teatro 101.


JONATHAN HELWIG (Ernst), senior theatre and psychology major. Creative and Performing Arts Scholar. Kay Theatre: Dead Man’s Cell Phone (Gordon), Everything in the Garden (Perry), RENT (Roger). Other productions: You’re A Good Man, Charlie Brown (Snoopy); Sweeney Todd (Judge). CAPPIE Nominations: Vocalist, song, comic actor.

CHRISTIAN HOFF (Georg), junior vocal performance major studying under Gran Wilson. Member of the UMD Chamber Singers. Recently collaborated with the BSO to perform Benjamin Britten’s War Requiem at the Meyerhoff and Strathmore concert halls. Enrolled in the University of Maryland Honors College.


ABOUT THE ARTISTS


JESSICA KRENKE (Fraz Gabot/Frau Bessell), PhD candidate with a focus on female wrestling fandom and Internet culture. Playwright: 21 King (Capital Fringe Festival, 2013). BA, Loyola Maryland (Theatre/English); MA, Northeastern University (English/Film). This is her first appearance on the UMD stage.


BRIAN M AC DEVITT (co-director), associate professor of theatre design at UMD. As a lighting designer, MacDevitt’s recent shows include: Betrayal starring Daniel Craig, The Book of Mormon (West End), The Enchanted Island at the Metropolitan Opera, Death of a Salesman starring Philip Seymour Hoffman and directed by Mike Nichols, The Book of Mormon (Tony Award), The House of Blue Leaves. Women on the Verge of a Nervous Breakdown, Fences, A Behanding in Spokane, Race and Joe Turner’s Come and Gone (Tony Award). He has also received Tony Awards for Into the Woods, The Pillowbooks and The Coast of Utopia. Local designs include: The Real Thing and Sucker Punch at the Studio Theatre in DC and the Maryland Opera Studio’s Miss Havisham’s Fire and Postcard from Morocco. Dance credits include designs for Merce Cunningham’s Nearly Ninety, the Joffrey Ballet, American Ballet Theatre, Tere O’Connor Dance, Lar Lubovitch Dance Company and Nancy Bannon. MacDevitt directed Proof at Theater Three on Long Island last season. He is a member of Naked Angels Theatre Company in New York City.


MEGAN MORSE JANS (Wendla), second-year MFA candidate in dance. She has taught and performed at colleges, studios and festivals across Maryland and beyond, and worked as the artistic director of Dragonfly Dance Experiment. She now serves as the director of dance for Opera ACC and is looking forward to directing Carmen in the summer of 2014.

CONNER MORRISON (Elemental/Other Boy, Otto/Hanschen u/s), third-year theatre major. Outside productions include: Thunder on Sycamore Street (Chris Morrison), Charlie and the Chocolate Factory (Mike Teavee) and Annie (Rooster).

KRISTINA MOYED (assistant director), senior theatre and communication double major. Smith Family Excellence in Theatre Award. Kogod Theatre: Molère Impromptu (assistant director) and Sacred Soil (assistant director, Sury u/s). Other UMD credits: Some Girl(s) (director) and Rabbit Hole (director).

ELISSA ORESCAN (Elemental), junior community and behavioral health major. President and treasurer of Ballet Company M. UMD performances include Betty Skeen’s The Heaven Index and Erin Crawley Woods’ Visible Seams.

SYDNEY PARKER (Elemental), sophomore dance and English double major. Prince George’s Cultural Arts Foundation Scholar. Delegate Alonzo Washington Scholar. Engrain Ipap choripone (Fall 2012 Maryland Dance Ensemble, D ochotomy (Spring 2013 Maryland Dance Ensemble).

SARA PEARSON and PATRIK WIDRIG (co-directors/chorégraphers), TDPS associate professors since 2009 and artistic directors of PEARSONWIDRIG DANCETHEATER since 1987, have gained an international following for their concert stage choreography, site-specific dance installations and community performance projects. They are the recipients of a 2013 Dance Metro DC Award for Outstanding Overall Production in a Large Venue for Take Me With You, which premiered at the Clarice Smith Performing Arts Center in December 2012. Supported by many national and international funding institutions, they have presented “American dance theater at its funniest and most compelling” (NZZ Switzerland) throughout the U.S., Europe, Latin America, Asia and New Zealand. Engagements during 2014–2015 include a company tour to the Open Look Festival in St. Petersburg, Russia, and performances at the Kennedy Center and Dance Place. The company recently received a grant from the Leon Lowenstein Foundation to create a new site-specific work in New York City this summer. pearsonwidrig.org.


JESSICA SANSAET (Elemental/Naïve Wendla), senior dance major. UMD performances include Betty Skeen’s The Heaven Index and the Spring 2012 Ballet Company M performance. She received dance training at Dean College and The Notara School for Dance and Acting.
ERIC SHIMELONIS (sound designer). Recent projects include This, The Beauty Queen of Leenane and Becky Shaw (Round House Theatre); Torch Song Trilogy directed by Michael Kahn (Studio Theatre); The Argument (Theatre J); A Man, His Wife, and His Hat (Hub Theatre); Never the Sinner (1st Stage); the world premiere of the new Sam Shepard play Heartless (Signature Theatre, NYC); Abigail/1702 (City Theatre, Pittsburgh); Broke-ology (The Juilliard School); Fuerza Bruta (Daryl Roth Theatre, NYC); and Adam Rapp’s The Hallway Trilogy (Rattlestick Playwrights Theatre, NYC: Drama Desk and Hewes Design Award nominations).

DANIEL SMERIGLIO (Moritz), junior theatre performance major. Past productions include: A Very Potter Sequel (Seamus Finnigan), 25th Annual Putnam County Spelling Bee (Leaf Coneybeat), A Very Potter Musical (Neville Longbottom), Edges: A Song Cycle.

BRADY STEVENS (Otto, Moritz/Ernst/Georg u/s), sophomore family science major focusing on a pre-medicine track. Kay Theatre: La bohème (chorus). Outside productions: Les Miserables (Jean Valjean), Next to Normal (Gabe). Much love to Mom and Dad!


SARA THOMPSON (Frau Bergman/Frau Knuppledick/Frau Grossebustenhalter), PhD candidate specializing in the history of Shakespeare in performance. Kay Theatre: The Matchmaker (dramaturg). Kogod Theatre: In Time of Roses. Regional dramaturgical duties include work for Triad Stage (Greensboro, NC) and The Georgia Shakespeare Company (Atlanta, GA). MA (Shakespeare Studies), Shakespeare Institute, UK; BA (Theatre, English), UNC-Greensboro.

KARA WAALA (costume designer), second-year MFA candidate in costume design. Costume design: While Waiting choreographed by Alvin Mayes (Maryland Dance Ensemble). Mask & makeup design: Molière Impromptus directed by Matthew Wilson. Assistant costume design: The Laramie Project (Ford’s Theatre), Il viaggio a Reims and La Traviata (Wolf Trap Opera), The Convert (Woolly Mammoth Theatre).


MATTHEW R. WILSON (fight choreographer), recently directed Molière Impromptu for TDPS. He is a certified teacher with the Society of American Fight Directors and co-founder of Tooth & Claw Combat Arts. Wilson’s choreography has been seen in numerous NYC productions and at the Kennedy Center, Arena Stage, Folger Theatre, Baltimore Shakespeare Festival and Constellation Theatre, among others. Favorite fight direction credits include Macbeth, Women Beware Women, ’Tis Pity She’s a Whore, The Fifth Musketeer and Life is a Dream. Wilson is currently directing Titus Andronicus for Faction of Fools Theatre Company. MFA, Academy for Classical Acting; PhD candidate, UMCP. www.MatthewRWilson.com

WILLIAM YANESH (music director), musical direction: Signature Theatre (The Last Five Years); Adventure Theatre MTC (Winnie the Pooh, Goodnight Moon, Miss Nelson is Missing!); and Charles E. Smith Jewish Day School. Compositions performed at Lincoln Center (Broadway’s Future Songbook Series), ATMTC (The Cat in the Hat) and by Red Knight Productions (Medieval Story Land, The Ballad of the Red Knight). Education: Carnegie Mellon University. Upcoming: Ordinary Days (Round House Theatre).
University of Maryland School of Theatre, Dance, and Performance Studies:

**Spring Awakening — in the UMD Libraries**

The following items and materials related to this performance are available in the collections of the University of Maryland Libraries. To access materials held in the Paged Collections Room of the Michelle Smith Performing Arts Library, please ask at the circulation desk.

**Spring Awakening: In the Flesh** — David Cote

Location: Michelle Smith Performing Arts Library — Stacks

Call Number: ML410.S5245 S67 2008

This official companion to the musical *Spring Awakening* is an illustrated guide to the creation and production of the Broadway show. This 176-page hardcover book includes photographs, interviews with the cast and creative team, a full version of the libretto and many behind-the-scenes facts and anecdotes. Following the show from its inception through its premiere, this guide provides *Spring Awakening* fans with a history of the hit musical from start to finish.

**Spring Awakening: A New Musical** — Duncan Sheik, Steven Sater

Location: Michelle Smith Performing Arts Library — Paged Collections Room

Call Number: MCD 10888

This GRAMMY award-winning recording features the original Broadway cast of *Spring Awakening*, including Lea Michele, Lilli Cooper, Lauren Pritchard, Brian Charles Johnson, Jonathan B. Wright, John Gallagher Jr. and Jonathan Groff. *Spring Awakening* was a smash hit after its premiere in 2006 and was the winner of eight Tony Awards, including Best Musical, Direction, Book, Score and Best Performance by a Leading Actor in a Musical. Relive the magic of this timeless classic as it explores love and loss in late-19th-century Germany.

**Plays: One** — Frank Wedekind, translated and introduced by Edward Bond and Elisabeth Bond-Pablé

Location: McKeldin Library — Stacks

Call Number: PT2647.E26 A2 1993

*Spring Awakening* isn’t the only musical adaptation inspired by the works of German playwright Frank Wedekind. Fans of 20th-century opera will be familiar with Alban Berg’s opera *Lulu*, the libretto of which the composer adapted from Wedekind’s plays *Erdgeist* (Earth Spirits, 1895) and *Die Büchse der Pandora* (Pandora’s Box, 1904). This volume features Wedekind’s texts for *Spring Awakening*, *Pandora’s Box* and *Earth Spirit*, translated into English and with an introduction by Edward Bond and Elisabeth Bond-Pablé.

For more information on these UMD Library materials and other resources relating to the performers, pieces, composers and themes of this program, please visit us at www.lib.umd.edu/mspal/mspal-previews.