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presents

ANNE BOGART

BOB

January 15 / 16

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presents

BOB

Conceived and Directed by ANNE BOGART

Created and Performed by SITI

P R O G R A M

CONCEIVED AND DIRECTED BY.....Anne Bogart
CREATED AND PERFORMED BY.....Will Bond*
TEXT BY.....Jocelyn Clarke
COSTUME DESIGN BY.....James Schuette
LIGHTING DESIGN BY.....Mimi Jordan Sherin
SCENIC DESIGN BY.....Neil Patel
SOUNDSCAPE BY.....Darron L West
COMPANY STAGE MANAGER.....Megan Wanlass*
MOVEMENT CONSULTANT.....Barney O'Hanlon*
ASSISTANT DIRECTOR.....Andrew Kranis
ASSISTANT LIGHTING DESIGNER.....Brian Scott
SOUND ENGINEER.....Kurt Kellenberger
LIGHTING/PRODUCTION.....Bill Boese
TECHNICAL CONSULTANT.....T.C. Smith
THEATER MANAGER.....Roger Monroe

*Member of Actors Equity Association, the union of professional actors and stage managers in the United States.

Anne Bogart is a member of SSDC, the Society of Stage Directors and Choreographers Inc., an independent national labor union.

Bob was commissioned by the Wexner Center for the Arts at The Ohio State University.

Bob is an one hour and thirty minutes long and will be performed without an intermission.

SPECIAL THANKS TO:

Jeff Forbes, Yalcin Erhan, Jörg Jacoby, Annie Ponti, Sarah Hall, Zero Feeney and Heidi Carlsen

VANESSA RENWICK IS THE VIDEOGRAPHER FOR ALL PICA PERFORMANCES

THE SITI COMPANY

SITI, The Saratoga International Theater Institute, was founded in 1992 by Anne Bogart and Tadashi Suzuki to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Spring, NY, SITI has expanded to encompass a year round program based in New York City with a summer season in Saratoga.

SITI's three ongoing components are the creation of new work, the training of young theater artists and a commitment to forming partnerships with international collaborators. SITI believes that contemporary American theater must necessarily incorporate artists from around the world and learn from the resulting cross-cultural exchange of dance, music, art and performance experiences.

The American theater is at a significant turning point. The regional theaters are now many generations removed from the artists who created them and these institutions and their audiences are experiencing a crisis of identity. The way SITI is accomplishing its mission is to integrate into other organizations in the existing American and international theater systems. Examples include our ongoing relationships with Actors Theatre of Louisville, Modus Ensemble and the Magic Theater in San Francisco, Skidmore College, the Wexner Center for the Arts, the Walker Art Center, City Theatre in Pittsburgh, the Toga International Arts Festival, New York Theatre Workshop, and other organizations. It is exciting to see these relationships take hold and continue. The institutions and their audiences experience a breath of fresh air from us, and we, in turn, can grow and create in relation to them.

SITI has most recently returned from a tour of our new piece Alice's Adventures in collaboration with the Wexner Center for Performing Arts at The Ohio State University, City Theatre in Pittsburgh, and CityStages in Springfield, Mass. As well as a European tour of BOB this past fall. We are currently developing two new pieces: Cabin Pressure, in collaboration with the Actors Theatre of Louisville and the 1999 Humana Festival of New American Plays and War of the Worlds to premiere January of 2000. The upcoming season has workshops in venues including: Minneapolis, New York, Prague, Wales, and our annual Summer Intensive at Skidmore College, Saratoga Springs.

The SITI Company is: Akiko Aizawa,* J. Ed Araiza,* Will Bond,* Leon Ingulsrud,* Andrew Kranis, Ellen Lauren,* Kelly Maurer,* Jefferson Mays,* Tom Nelis,* Barney O'Hanlon,* Neil Patel, Karenjune Sanchez,* James Schuette, Mimi Jordan Sherin, Megan Wanlass,* Stephen Webber,* and Darron L West.

For more information on the company and its training programs and performances; to purchase copies of Anne Bogart: Viewpoints or SITI Training T-shirt; or to make a tax-deductible contribution in support of SITI, please contact:

THE SITI OFFICE, PO Box 1922, Old Chelsea Station, NY, NY 10011, 212. 727. 0651 (phone & fax);
e-mail: inbox@siti.org or visit Planet SITI@<http://www.siti.org>

BIOS

ANNE BOGART is artistic director of the Saratoga International Theater Institute (SITI), which she founded with Japanese director Tadashi Suzuki in 1992. Ms. Bogart is currently an associate professor at Columbia University. Recent productions include Bob (Wexner Center for the Arts/SITI), Culture of Desire (a coproduction of SITI, City Theatre, and Portland Stage Company), The Seven Deadly Sins by Bertolt Brecht and Kurt Weill (New York City Opera), Private Lives by Noel Coward and Miss Julie by August Strindberg (Actors Theatre of Louisville/SITI), Small Lives/ Big Dreams, The Medium, Going, Going, Gone (SITI), Marathon Dancing by Laura Harrington (En Garde Arts), The Women by Claire Booth Luce (Hartford Stage), Paula Vogel's Baltimore Waltz (Circle Repertory Theatre), Picnic by William Inge, and The Adding Machine by Elmer Rice (Actors Theatre of Louisville). She is the recipient of two Obie Awards and a Bessie Award. Upcoming productions with SITI: Cabin Pressure and War of the Worlds.

WILL BOND performed in the SITI company's inaugural season production of Charles Mee's Orestes and has created roles for The Medium, Small Lives/Big Dreams, Culture of Desire, and BOB (a one-person show), which have been seen all over the U.S. and abroad. He debuted in 1997 with SITI at New York City Opera in Seven Deadly Sins, directed by Anne Bogart and featuring Lauren Flanigan. He has trained for many years with Tadashi Suzuki and toured with the Suzuki Company of TOGA (SCOT) to Japan and South America in Dionysus. He performed in the first Theatre Olympics in Delphi, Greece, in Robert Wilson's Persephone. Regional credits include Hamlet, Tempest, Baltimore Waltz, Holiday, Night Must Fall, Mystery of Irma Vep, Taking Steps, and Nuts. He continues to teach the Suzuki and Viewpoint methods of actor training for SITI all over the U.S. and abroad.

JOCELYN CLARKE is lead theater critic with the Sunday Tribune, a national newspaper based in Dublin, Ireland. He works as a freelance dramaturge and translator and is co-director of the National Playwrights Conference in Waterford, Ireland. He is currently teaching a course in theater criticism at the Gaiety School of Acting and has taught for the last two years at the annual National Critics Institute's program at the Eugene O'Neill Theatre Center in Connecticut. He lives and works in Dublin.

KURT KELLENBERGER'S most recent projects include: Shopping and Fucking (NYTW), Filumena (Blud Light), A Madhouse in Goa (Second Stage), All My Sons (Roundabout Theater Company), Springtime for Henry (Studio Arena), Arcadia (NYU), Stonewall Jackson's House (American Place), and the Thoughts Modern Festival (One Dream). He has been the Resident Supervising Sound Designer for the Williamstown Theatre Festival for the past two seasons. With Darron L West: The Changeling (TFANA), Henry VI (NYSF), and Riff Raff (Circle Rep.).

BARNEY O'HANLON has been collaborating with Anne Bogart since the fall of 1986. With SITI: Culture of Desire at Portland Stage Company and Festival Iberoamericano in Bogota, Columbia, Small Lives/Big Dreams at Actors' Theatre of Louisville, P.S. 122 and the Miller Theater, and Seven Deadly Sins at New York City Opera. In addition he has appeared in Bogart productions at the Alley Theatre Trinity Rep. Co., River Arts Rep, Opera/Omaha and various venues in New York City. As a longtime collaborator with Tina Landau, Barney created the role of "Howie" in 1969 (ATL - Humana Festival) and continued the role in Stonewall: Night Variations for En Garde Arts. He created movement for Opera Ebony's The Outcast at BAM's Majestic Theater, also directed by Ms. Landau, and choreographed the dueling tango sequence for View of the Dome, directed by Michael Mayer at New York Theater Workshop. He has appeared in numerous works with Brian Jucha, as a member of VIA Theatre, and has also worked with Richard Foreman, Robert Wilson, Lisa Petersen and Molly Smith. He recently appeared as "Gil" in Jon Robin Baitz's A Fair Country directed by Scott Zigler at Steppenwolf Theatre Co.

NEIL PATEL has worked on SITI productions of Bob, Private Lives, Culture of Desire, The Adding Machine, The Medium, Small Lives/Big Dreams, Going, Going, Gone, American Silents. His Off Broadway productions include New York Theater Workshop, NYSF/Public, Playwrights Horizons, Classic Stage Company, Theater for a New Audience, Soho Rep, MCC Theater. Regional: Center Stage, Long Wharf, Steppenwolf, Guthrie, La Jolla Playhouse, Dallas Theater Center. He received an OBIE in 1996 for Sustained Excellence.

JAMES SCHUETTE'S work with Anne Bogart includes Seven Deadly Sins (N.Y.C.O.); Go, Go, Go at P.S. 122, Culture of Desire (City Theatre), Private Lives and The Adding Machine (Actors Theatre of Louisville). His work as a set and costume designer includes Insurrection: Holding History at New York Public Theatre and Time to Burn at Steppenwolf Theatre. James' work with Tina Landau includes Space (Steppenwolf Theatre), Floyd Collins (Playwright's Horizons); The Trojan Women: A Love Story; Stonewall: Night Variations and Orestes (En Garde Arts); The Outcast (BAM/Majestic

Theatre) and States of Independence (American Music Theatre Festival). Other projects include: Quills, The Secretaries (by The Five Lesbian Brothers), Lypsinka!: A Day in the Life, Love and Anger (New York Theatre Workshop), The Treatment and The Change Fragments, directed by Marcus Stern (Public Theatre) and seven seasons as a costume designer at "Saturday Night Live." He is a graduate of the Yale School of Drama.

BRIAN SCOTT has worked on numerous SITl productions as a lighting person. He recently left a five year stint with Actors Theatre of Louisville where he served as lighting supervisor/guest designer for 5 Humana Festivals and many other projects. He is currently working on SITl productions.

MIMI JORDAN Sherin designed SITl company's productions of BOB (Obie Award), Culture of Desire, The Medium (American Theatre Wing Nomination), Going, Going, Gone; and Small Lives/Big Dreams. Past shows with Anne Bogart include Picnic, The Adding Machine, Miss Julie and Private Lives at Actors Theatre of Louisville and The Women at Hartford Stage Company. On Broadway, she designed Our Country's Good and The Glass Menagerie. For her extensive work at The New York Shakespeare Festival she has received an Obie Award, an American Theatre Wing Award, and four Drama Desk nominations. In London she has worked at The National Theatre and The Royal Shakespeare Company. Her regional theater work includes many designs for Baltimore Center Stage, Hartford Stage Company, American Repertory Theatre, American Conservatory Theatre, Actors Theatre of Louisville, Long Wharf Theatre and others. She has also designed extensively in opera, including productions for The Vienna State Opera, Bayerische Staatsoper, Wales National Opera, The Royal Danish Opera, Houston Grand Opera, The Canadian Opera, The Washington Opera, New York City Opera, The Seattle Opera, the Santa Fe and Glimmerglass Operas. Upcoming designs include productions at The MET, Opera Australia, and Glyndebourne. Ms. Sherin's two SITl company assistants are Brian Scott and D.M. Wood.

MEGAN WANLASS stage manages all of the company's repertoire including the national and international productions of The Medium; Small Lives/Big Dreams; Going, Going, Gone; Culture of Desire; Alice's Adventures and BOB. She is currently rehearsing Cabin Pressure. She began working with Anne Bogart during The Adding Machine at Actors Theatre of Louisville. Her other credits include The Dybbuk (NYSF/The Public) and the 1996 and 1997 Actors Theatre of Louisville Humana New Play Festivals.

DARRON L WEST has been a SITl Company member since 1993 and has collaborated with Bogart on Escape from Paradise, Eye of The Hurricane, Picnic, The Adding Machine and American Silents. He has worked on multiple SITl company productions in the U.S. and Internationally including The Medium, Small Lives Big Dreams, Going Going Gone, Ms Julie, Culture of Desire, Private Lives and BOB (1998 OBIE Award-Soundscape). He made his 1998 Broadway debut with Wait Until Dark. Other credits include Philip Glass at Avery Fisher Hall as well as a myriad of productions with New York Shakespeare Festival/The Public, Circle Repertory, The Vineyard, PS122, SoHo Rep, New York University, Theatre for A New Audience, Baltimore Center Stage, Portland Stage, The Alliance, Philadelphia Theatre Company, American Music Theatre Festival, Williamstown Theatre Festival and La Jolla Playhouse as well as national tours for The Acting Company and International Production Associates NYC. Design Associate and "usual suspect" at New York Theatre Workshop where his credits include Quills, The Secretaries, and Jonathan Larson's Rent. He is former Resident Sound Designer at Actors Theatre of Louisville, a two time American Theatre Wing and Barrymore Award Nominee for Sound Design and Winner of the 1997 Princess Grace Award for his work with the SITl Company.

Director's Notes

All the words in our production of Bob were spoken at one time or another by the internationally renowned theater director Robert Wilson. With the help of my assistant Kara Manning, I collected Xerox copies of hundreds of interviews and recorded conversations conducted with Mr. Wilson over the course of his 30-year career. I copied what I felt were the most fascinating and provocative excerpts and handed them over to Irish writer, critic, and dramaturge Jocelyn Clarke, who arranged the words into the present script.

Bob is not meant to be a realistic portrait of Robert Wilson the man, rather a dip into an engaging perspective about family, art and American culture.

- ANNE BOGART

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