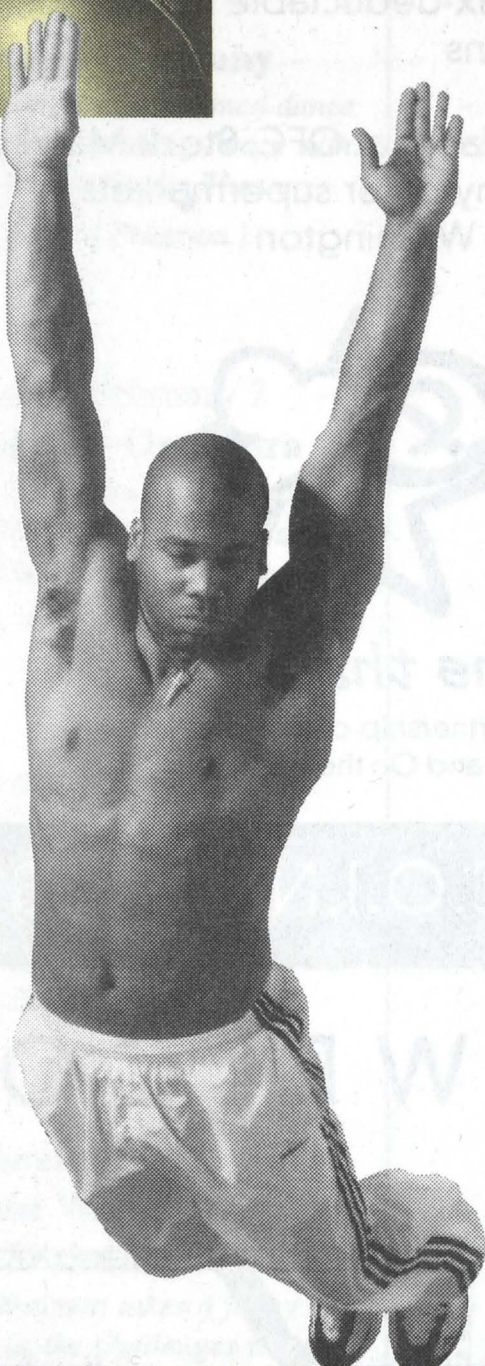




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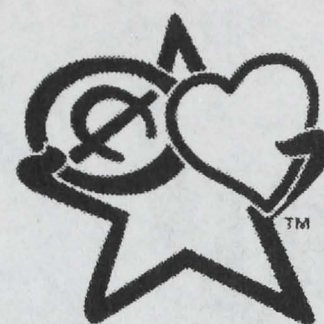


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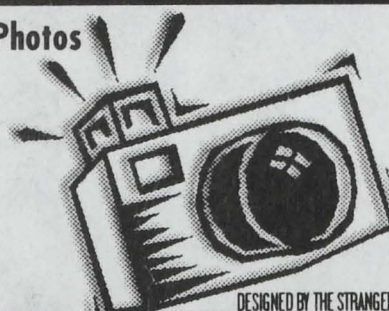
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January 21-24, 1999

On the Boards

presents

BOB

Conceived and directed by Anne Bogart

Created and performed by SITI

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

On the Boards Technical Crew..... Ben Geffen, Aaron Lang,
Fred Crane

*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.

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

Biographies

Anne Bogart

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

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

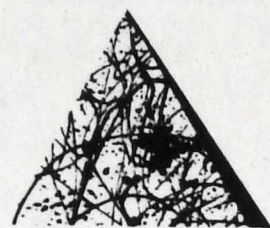
Jocelyn Clarke is lead theater critic with the Sunday Tribune, a national newspaper based in Dublin, Ireland. He works as a freelance dramaturge and translator and is codirector of the National Playwrights Conference in Waterford, Ireland. He is currently teaching a course in theater criticism at the 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

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

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



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Biographies continued

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

SITI/Anne Bogart: *BOB*, *Private Lives*, *Culture of Desire*, *The Adding Machine*, *The Medium*, *Small Lives/Big Dreams*, *Going, Going, Gone*, *American Silents*, Company member. Off Broadway: 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. 1996 OBIE (Sustained Excellence)

James Schuette

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

Brian Scott has worked on numerous SITI productions as a lighting person. He recently left a 5 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 SITI productions.

Mimi Jordan Sherin

Mimi Jordan Sherin designed SITI 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 SITI company assistants are Brian Scott and D.M. Wood.

Megan Wanlass

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

SITI Company member since 1993 and has collaborated with Bogart on *Escape from Paradise*, *Eye of the Hurricane*, *Picnic*, *The Adding Machine* and *American Silents*. With the SITI Co: multiple productions in the U.S. and Internationally of *The Medium*, *Small Lives Big Dreams*, *Going Going Gone*, *Miss Julie*, *Culture of Desire*, *Private Lives* and *BOB* (1998 OBIE Award-Soundscape). 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 SITI Company.

About Saratoga International Theater Institute

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 City Stages 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>

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The Series is also generously supported by The Corporate Council for the Arts/Arts Fund, the National Endowment for the Arts, The Seattle Arts Commission, The Washington State Arts Commission, King County Arts Commission, the Lila Wallace—Reader's Digest Fund, the National Dance Project, The Boeing Company, The Nesholm Family Foundation, Capezio—Ballet Makers Dance Foundation, On the Boards' Business Club Members, and Annual Fund Contributors. Special thanks to the Seattle Weekly and the Stranger, our New Performance Series Media sponsors.

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Welcome to the Behnke Center for Contemporary Performance & the New Home of On the Boards.

We are thrilled to be celebrating On the Boards' 20th Anniversary Season with the opening of a performing arts complex dedicated to experimentation and innovation. With a Mainstage Theater, a Studio Theater and the Kayla Skinner Rehearsal Studio, we expect this to be a lively center for the creation and presentation of a wide variety of performances and events.

This inaugural season in the Behnke Center for Contemporary Performance could never have happened if it weren't for the generous contributions we received to purchase and renovate this historic building. In particular, we deeply appreciate the generosity of John, Shari, Robert and Sally Behnke, who have helped us to give the region this gift of a new performing arts venue.

This new home is the culmination of more than ten years of work from many dedicated volunteers, most notably the members of our Board of Directors and Capital Campaign Steering Committee. These enthusiastic volunteers (who are listed elsewhere in this program) turned a dream into reality.

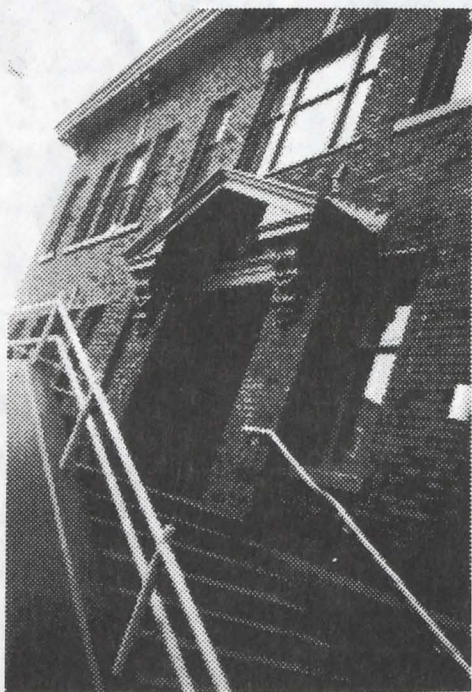
As we approach the beginning of a new century, it is exciting to imagine the great many artists, audiences, and students who will spend memorable days and nights in this building. We are happy that you have come to our inaugural season to be among the first to make the Behnke Center for Contemporary Performance a home for new ideas and adventures.

We hope you enjoy tonight's event!

Sincerely,

Sara Pasti
Managing Director

Mark Murphy
Artistic Director



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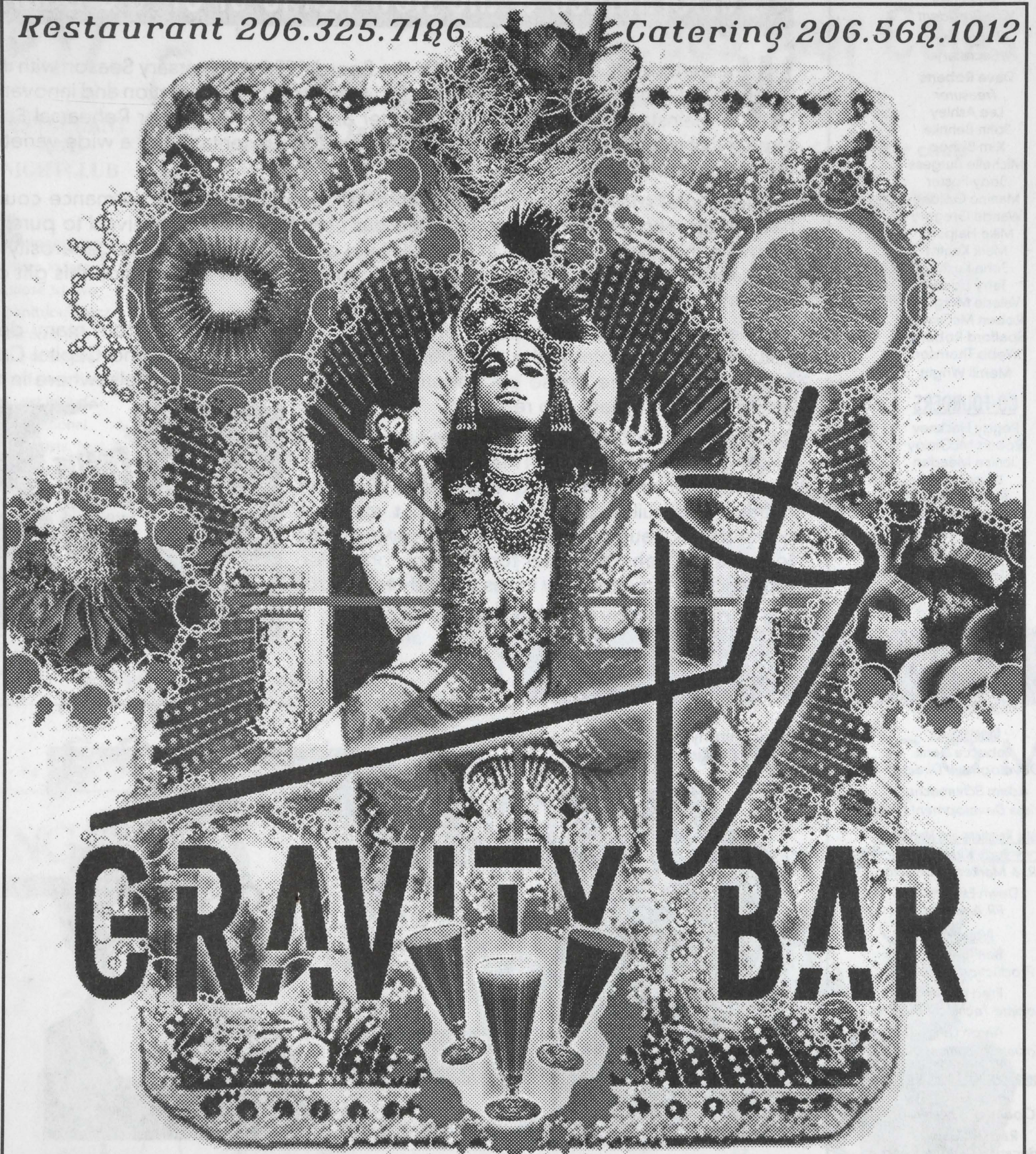


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On the Boards is the foremost center in the Pacific Northwest for the creation and presentation of contemporary dance, theater, music and multimedia performance. Founded in 1978 by a group of diverse artists exploring new directions in the performing arts, the organization has grown to become a vital part of the region's arts community, and an institution of considerable international influence.

On the Boards has taken an active role in exposing the work of numerous artists early in their careers. On the Boards provides vital development and performance opportunities to over 250 regional artists each year. Many of these artists are today widely recognized in theatre, dance and music circles and include Spalding Gray, Laurie Anderson, Mark Morris, Pat Graney, Robert Davidson, The Wooster Group, Eiko and Koma, Trisha Brown, Ping Chong, Laura Dean Dancers, Bill T. Jones/Arnie Zane & Company, LaLaLa Human Steps, Meredith Monk, Rachel Rosenthal, and David Rousseve/Reality.

On the Boards has five major programs dedicated to introducing Northwest audiences to the world's leading innovators in contemporary performance and supporting the work of Northwest performing artists and companies in their evolution to world class distinction:

THE NEW PERFORMANCE SERIES is a varied season of contemporary theater, dance and mixed media events by artists and companies from around the world, including commissioned works by local and international pioneers.

THE NORTHWEST NEW WORKS FESTIVAL gives Northwest artists an opportunity to create new contemporary performances during a 3-week festival each spring. The performances are selected by a panel of artists from proposals solicited in the fall, and are staged professionally at On the Boards. Several of the dance, theater, and music projects have gone on to tour nationally.

12 MINUTES MAX - A PERFORMANCE EXHIBITION showcases as many as 100 artists each year in an ongoing series of informal showings of new works and works in progress, providing artists the opportunity to experiment with new ideas in an informal setting. The program is curated by a revolving panel of two arts professionals.

THE ARTIST ACCESS PROGRAM offers technical assistance and subsidized rehearsal and performance space to artists and companies wishing to produce their own work.

EDUCATIONAL PROGRAMS give artists and students in the region an opportunity to learn from international leaders in the field through diverse performances, workshops, seminars and lectures. This year On the Boards initiates a unique year long collaborative program with New Options Middle School (NOMS) entitled "Movement and Ideas: Finding New Ways to Tell a Story."

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Annual Fund Giving Club

As you probably know ticket sales alone cannot cover the costs of presenting high quality performances and providing artist development and educational programming. Each year we ask our friends and patrons to invest in On the Boards' by contributing to the Annual Fund.

When you support the Annual Fund you help On the Boards bring cutting-edge artists and performances to the new Behnke Center for Contemporary Performance. **When you support the Annual Fund** you help On the Boards provide local emerging artists with important stepping stones in their careers. **And when you support the Annual Fund** you help On the Boards keep ticket prices affordable, accessible and available to Seattle's diverse audiences. Member benefits include:

\$50 LEVEL

- Recognition in On the Boards' programs
- Season subscription to our quarterly newsletter
- One of the famous OtB refrigerator magnets

\$100 LEVEL

all of the above plus:

- Recognition on our Annual Fund Board in the OtB lobby
- Voucher for a free drink from OtB's fuBar
- An OtB T-shirt

\$250 LEVEL

all of the above plus:

- Invitations to "Meet the Artist" on opening nights
- Autographed poster of one of the season performances

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all of the above plus:

- Invitations to Friday night pre-performance receptions
- Two complimentary passes and Invitation to the opening night celebration of the 1999 Northwest New Works Festival

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all of the above plus:

- Invitation to a special OtB party with featured artists
- VIP reserved seating at the new Behnke Center for Contemporary Performance

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all of the above plus:

- Invitation to On-stage Luncheon with Artistic Director Mark Murphy and Managing Director Sara Pasti
- Four complimentary ticket vouchers to an OtB performance

\$5,000 LEVEL

all of the above plus:

- Recognition as a Performance Partner for one of OtB's season performances
- Thanks and recognition in curtain speech delivered by OtB staff prior to sponsored performance

Business Club

On the Boards' Business Club comprises regional businesses who share a commitment to artists in the Northwest and around the world. The Business Club is a wonderful opportunity for small- to medium-sized companies to receive unique benefits for employees, clients and/or colleagues, while gaining public recognition for their support of the innovative performance programming at On the Boards. Member benefits include:

\$500 - BUSINESS MEMBER

- Recognition as a Business Club Member of On the Boards in our season program and quarterly newsletter
- Organization's name/logo featured on the Business Club Board in OtB's lobby

\$1,000 - BUSINESS PATRON

all of the above plus:

- Two tickets for each performance in OtB's New Performance Series or 5 pairs of tickets for one season performance of your choice
- Invitations to Friday night pre-performance receptions for OtB performances and to special events all year

\$2,500 - PERFORMANCE CO-SPONSOR

all of the above plus:

- Recognition as Co-sponsor of an On the Boards' performance
- Organization's name/logo displayed on the performance poster, advertisements and program
- Opportunities for advertising, product placement, and recognition in OtB's lobby during sponsored performance
- 5 pairs of tickets for opening night of sponsored performance
- Invitation to opening night post-performance "Meet the Artist" reception

\$5,000 - PERFORMANCE SPONSOR

all of the above plus:

- Recognition as a Title Sponsor of an On the Boards' performance
- Organization's name/logo featured on the performance poster, advertisements and program
- Recognition and thanks in curtain speech delivered by OtB staff prior to sponsored performance
- 5 additional pairs of tickets for opening night of sponsored performance

On the Boards can also design Business Club benefits specifically for organizations contributing \$5,000 and above, including the use of the Behnke Center for Contemporary Performance when not reserved by OtB programs. Please call the Development Department at 206/217-9886 for further details.

Many of our Business Club benefits also apply for in-kind contributors to On the Boards.

To join either of these distinguished groups of On the Boards' members, please call the Development Department at 206.217.9886.

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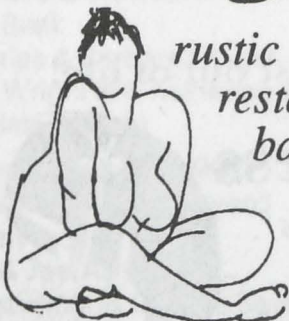
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On the Boards needs volunteers! With double the seating capacity and a larger facility, we need people like you. People who love and dream of being a part of live theater, dance and cutting-edge performances.

There are plenty of day and evening opportunities available. Before, during and after performances volunteers are needed to help assist patrons with seating, assemble and hand out programs, work in concessions and bar, and help in the box office. There is also a need for people to volunteer at special fundraising events and parties. And, if working in the production area is your cup of tea, there are opportunities to assist guest artists with costumes, load sets in and out, and more.

During the day, folks are needed to help prepare the programs, work on mailing projects, and distribute promotional materials. Assistance is also needed in the box office to prepare tickets for mailing and for taking phone orders.

Volunteers are an important part of On the Boards, and it is a fun way to be part of the "behind the scenes" activities. If you are interested in volunteering please call 217.9888 for a brochure and to find out about training, orientation, to sign up for specific performances and to learn about volunteer benefits.

We look forward to hearing from you.

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- Video camera
- Serving platters
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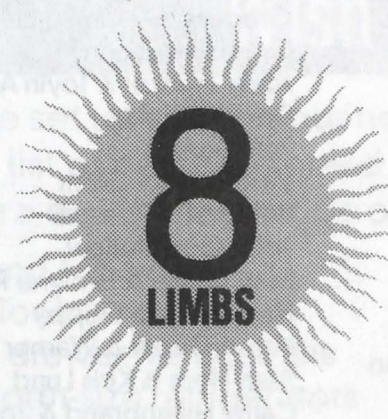
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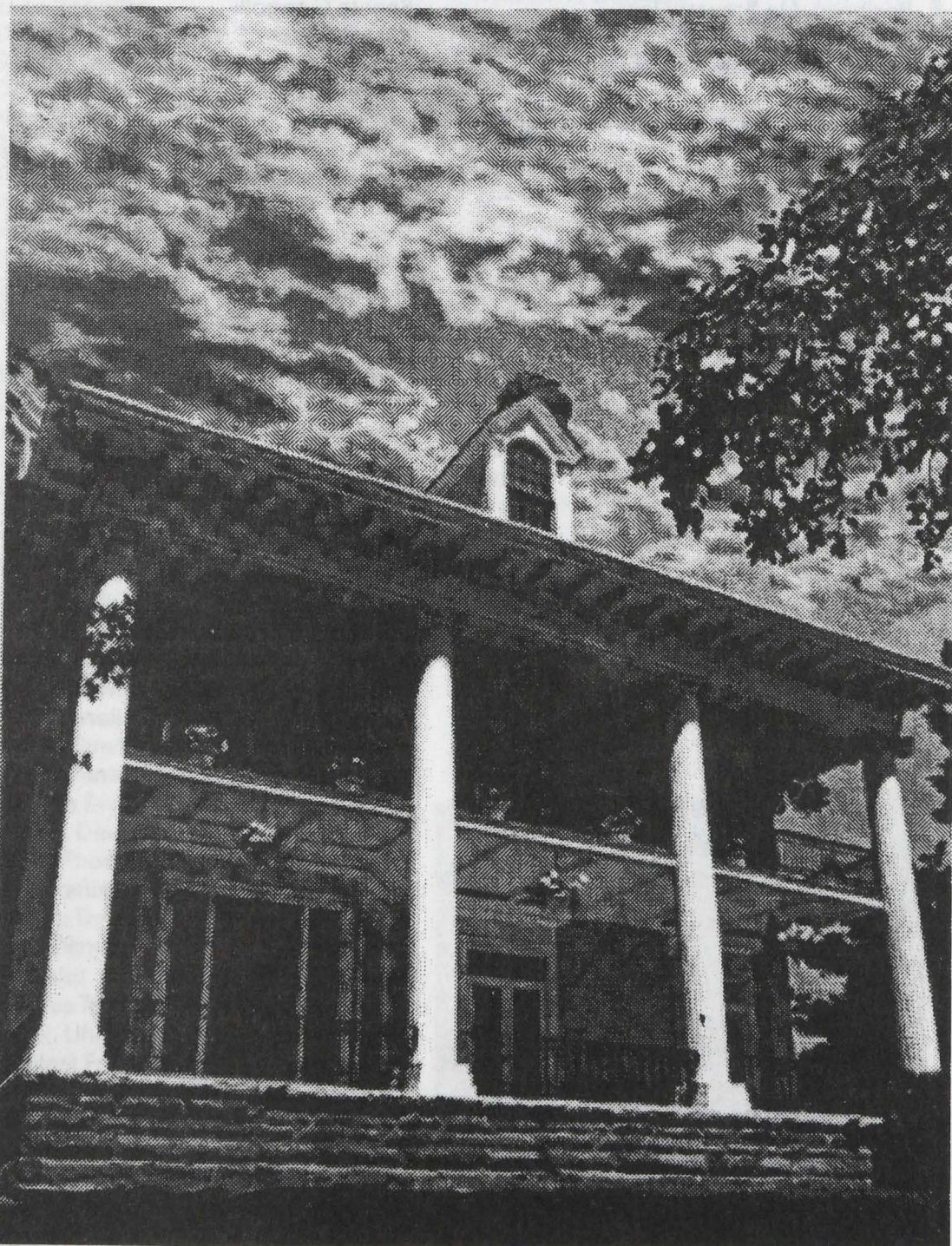


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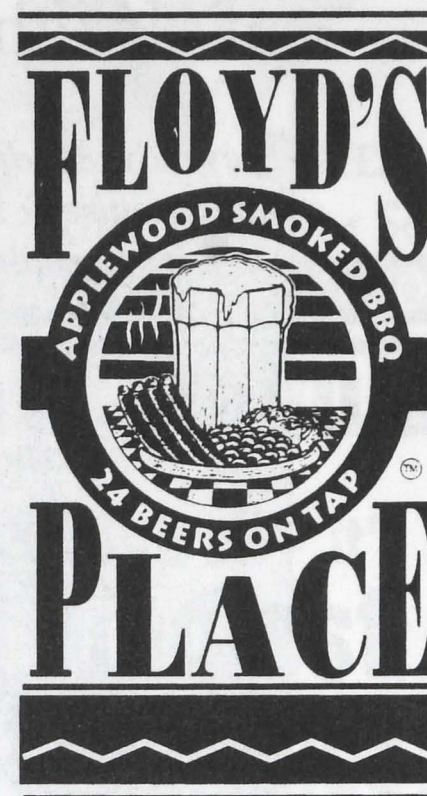
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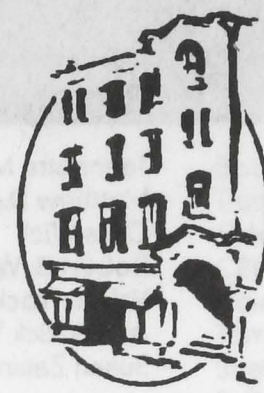
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The National Dance Project, a project of the New England Foundation for the Arts, is funded by the National Endowment for the Arts and the Andrew W. Mellon Foundation. Special touring support provided by the Philip Morris Companies Inc., celebrating 25 years of dance support. Additional support is provided by the John S. and James L. Knight Foundation. The National Dance Project seeks to build audiences for dance by providing support for the creation and touring of contemporary dance productions.

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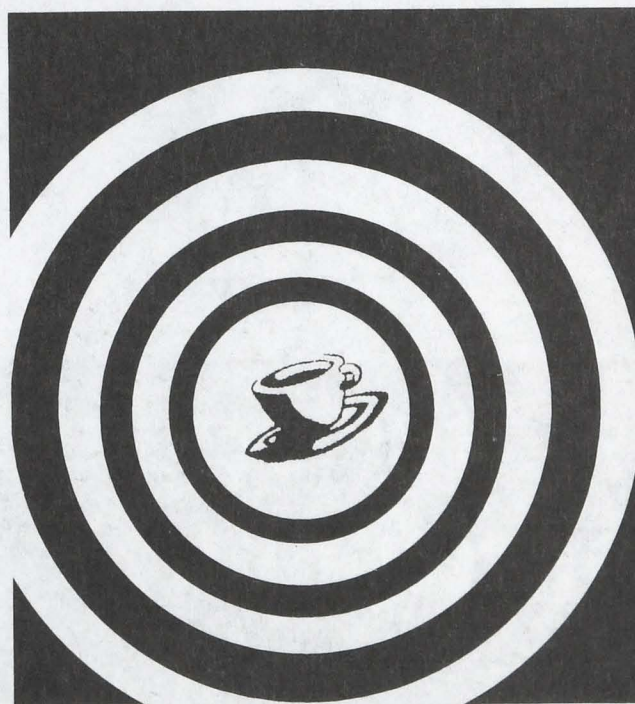
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