

WALKER ART CENTER AND
SOUTHERN THEATER PRESENT

ANNE BOGART/SITI
BOB

OUT THERE 11 — Week 4

January 28-31, 1999

Walker Art Center and
Southern Theater present

Anne Bogart/SITI
BOB

8 PM Thursday — Saturday, 7 PM Sunday
Southern Theater

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

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

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

Please note that Steve Busa from Red Eye will conduct a Q and A with actor Will Bond following Friday night's performance.

OUT THERE II is made possible in part with funds from Dayton's, Mervyn's and Target Stores by the Dayton Hudson Foundation, and the McKnight Foundation.

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 Xeroxed 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

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 Springs, 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 should incorporate artists from around the world and learn from the resulting cross-cultural exchange of dance, music, art, and performance experiences.

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 itself 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, Wexner Center for the Arts, Walker Art Center, City Theatre in Pittsburgh, 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 the Arts at Ohio State University, City Theatre in Pittsburgh, and City Stages in Springfield, MA. AS well, the company recently completed 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*, which will premiere in January 2000. The upcoming season includes workshops in 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.

*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.

Biographies

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 include *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*, 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, and 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 Company.

NEIL PATEL's work with SITI/Anne Bogart includes *Bob*, *Private Lives*, *Culture of Desire*, *The Adding Machine*, *The Medium*, *Small Lives/Big Dreams*, *Going, Going, Gone*, and *American Silents*. Neil is a set designer for SITI Company. Off-Broadway work includes performances at New York Theater Workshop, NYSF/Public, Playwrights Horizons, Classic Stage Company, Theater for a New Audience, Soho Rep, MCC

Theater. Regional work includes Center Stage, Long Wharf, Steppenwolf, Guthrie, La Jolla Playhouse, and Dallas Theater Center. In 1996 he received an OBIE award for Sustained Excellence.

JAMES SCHUETTE'S work with Anne Bogart includes *Seven Deadly Sins* (N.Y.C.O.); *Go, Go, Go* (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 SITI 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 five Humana Festivals and many other projects. He is currently working on SITI productions.

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 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 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-winning 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, P.S. 122, 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. Darron is a 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.

UPCOMING EVENTS

MONSTERS OF GRACE

PHILIP GLASS AND ROBERT WILSON

SATURDAY, FEBRUARY 13, 8 PM

Northrop Auditorium, Minneapolis

Tickets (612) 624-2345

Monsters of Grace is a large-scale, beautifully crafted, and hypnotizing "digital opera in three dimensions" by composer Philip Glass and director-designer-artist Robert Wilson, the creators of the theatrical landmark, *Einstein on the Beach*. A rare chance to see the legendary work of opera-theater director Wilson, who has created "a brilliant and evocative fantasy" (*The Independent*, London). Glass' mesmerizing score, which he performs live with an ensemble of musicians and solo vocalists, has been hailed as one of his finest works. Copresented with Northrop Auditorium as part of the 1998-1999 DISCOVER Series.

ADVENTURES IN NEW PUPPETRY CONTINUES

BREAD & PUPPET THEATER

JOAN OF ARC & THE BREADBAKER'S CANTATA

FRIDAY-SATURDAY, FEBRUARY 19-20

FLATMAN REALITY

FRIDAY-SATURDAY, FEBRUARY 26-27

FRIDAYS, 7:30 PM; SATURDAYS, 2 AND 7:30 PM

In The Heart Of The Beast Puppet And Mask Theatre

Tickets: (612) 721-2535

One of the most influential and consistently creative theatrical artists in the country, Bread & Puppet founder and artistic director Peter Schumann uses his exquisitely designed, larger-than-life neo-primitive puppets to powerfully blend the mythic and spiritual with the political. During its extended community-based residency in the Twin Cities, the Vermont-based company conducts workshops in area schools and colleges and presents six performances of classic and premier works including its landmark 1977 work, *Joan of Arc*, based on the life and death of the legendary saint; *The Breadbaker's Cantata*, which recounts the history of Bread & Puppet bread through the eyes of a Silesian peasant woman; and *Flatman Reality*, developed in part during its residency. Copresented with In the Heart of the Beast Puppet and Mask Theatre and Macalester College. Suitable for ages 12 and up.

RELATED EVENT

Modernisms@The Millennium

AN EVENING WITH PETER SCHUMANN,

Artistic Director of Bread & Puppet Theater

TUESDAY, FEBRUARY 16, 7 PM

WALKER AUDITORIUM

Tickets: (612) 375-7622

In this combination "Fiddle Lecture" and performance, Schumann plays his matchstick violin and toy fiddle, while he sings and hollers about the state of the world. Followed by a Q & A with the audience.