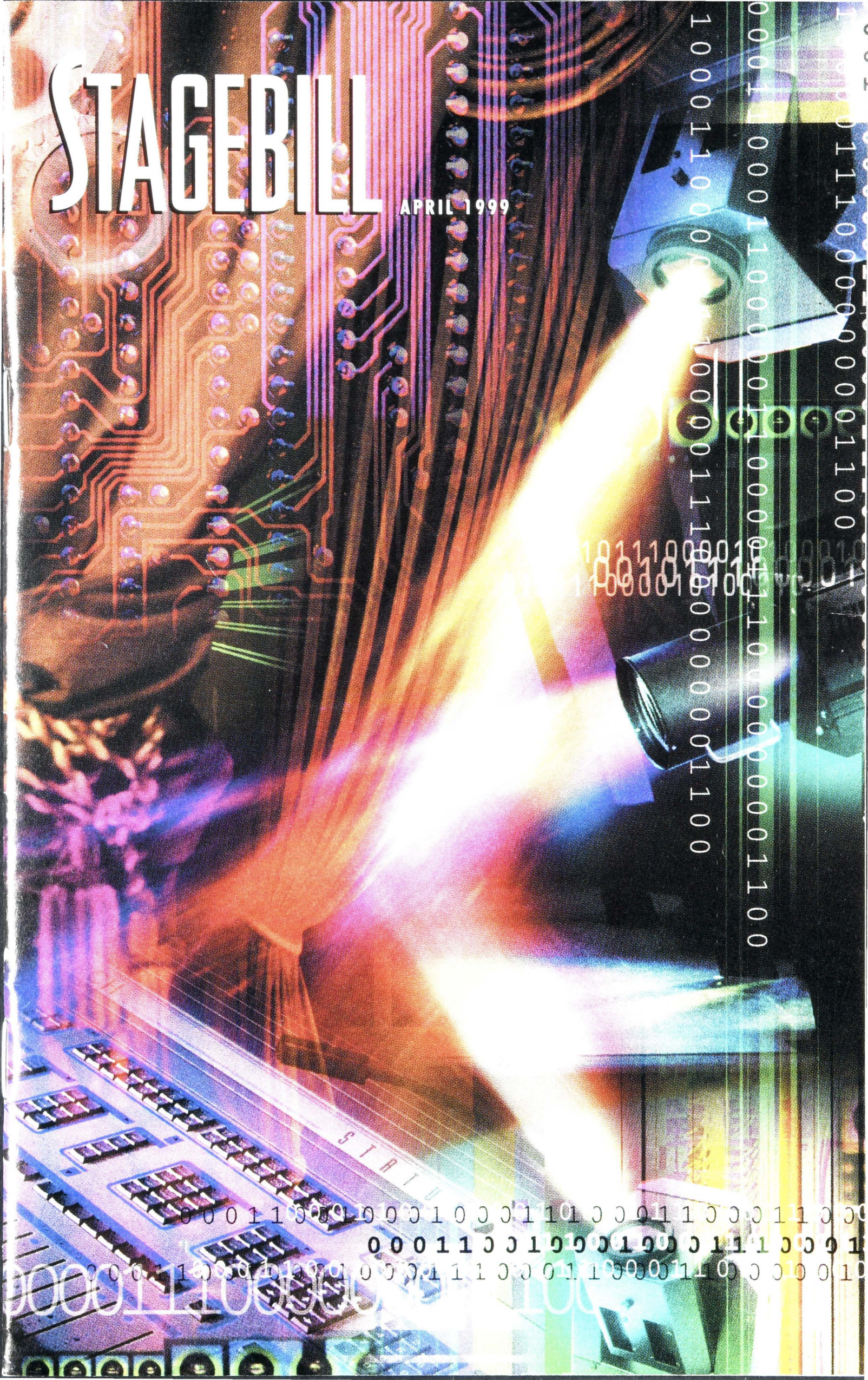
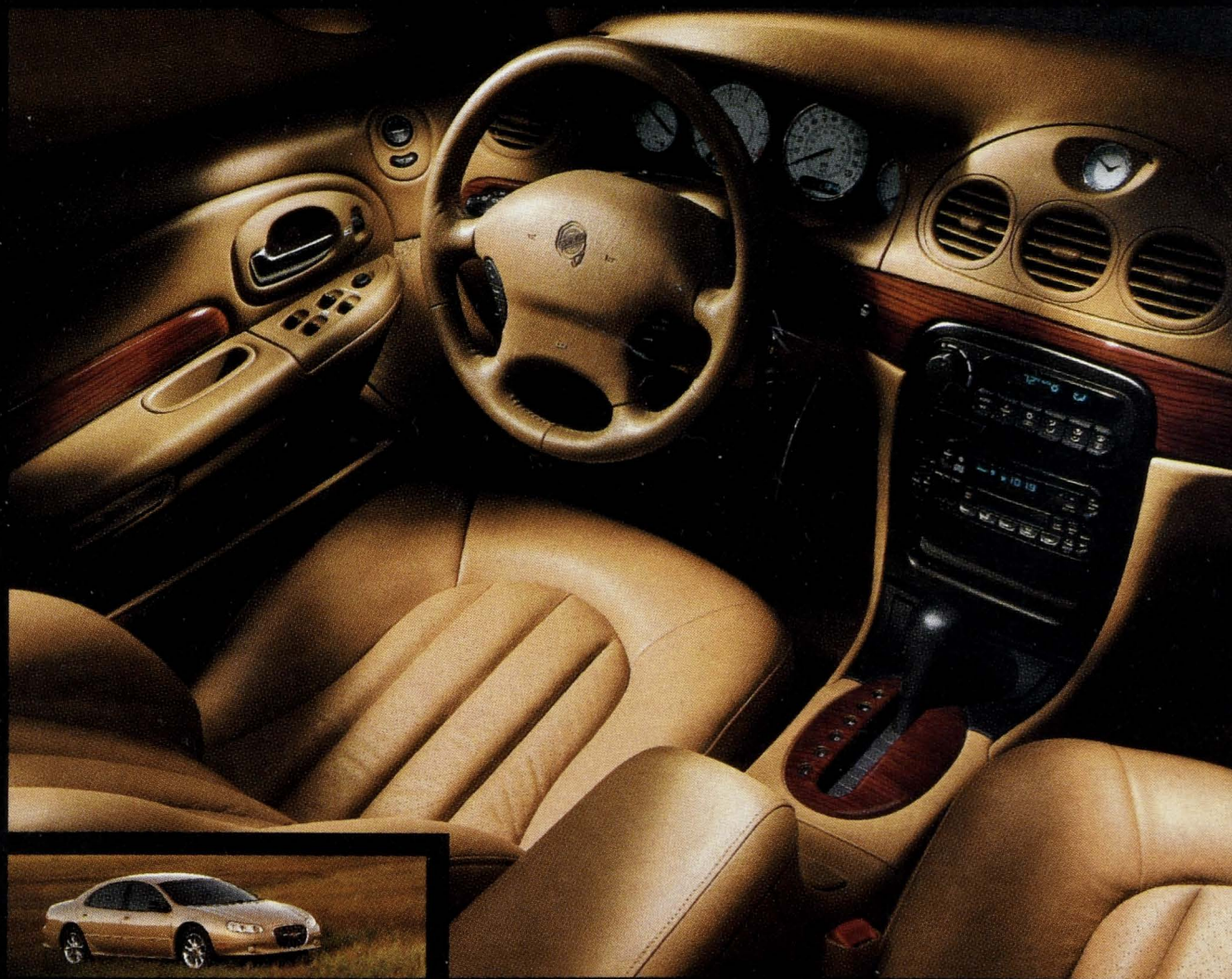


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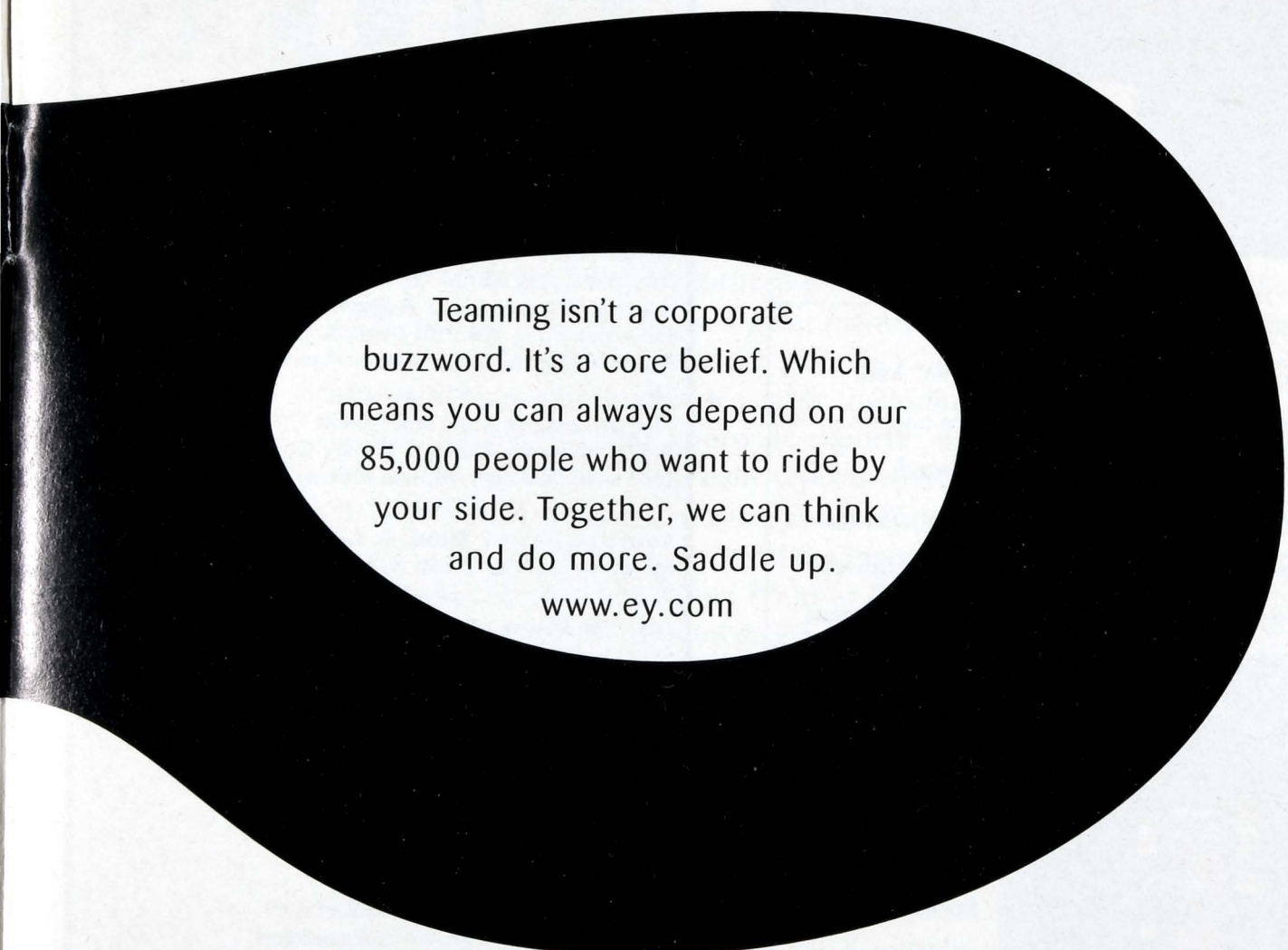
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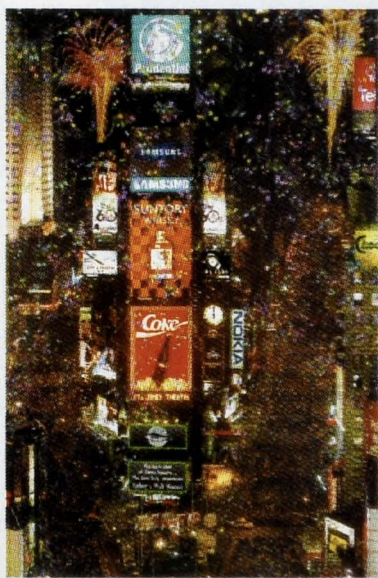
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STAGEBILL is published monthly in Atlanta, Chicago, New York, San Francisco, and Washington, D.C. Other *Stagebill* editions are published in Dallas, Detroit, Houston, Minneapolis, Philadelphia, Southern California, and St. Louis. Copyright 1999 Stagebill, Inc. All rights reserved. Printed in USA.

144 East 44th Street, New York, N.Y., 10017
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deep SQUEEZE

Composer Adam Guettel and director-librettist Tina Landau mined the 1925 misadventures of a Kentucky spelunker to create the adventurous American musical *Floyd Collins*. A careening, coal-cart ride, it's coming to the

Goodman Theatre from April 23 to June 5.

JOHN ISTEEL traces its path to the stage.

Here's a riddle. What feat of derring-do could be more audacious than Floyd Collins' 1925

attempt to strike it rich by slithering down a hundred-foot crack in the Kentucky hills to discover the next great mammoth cave? You might say the subsequent rescue efforts when he got stuck—America's first media circus—which involved thousands of people, including Charles Lindbergh. Or the exploits of the intrepid Louisville reporter who squeezed down to where Floyd was pinned and filed daily reports to a tragedy-hungry nation?

How about writing a musical about this true grime story, titling it *Floyd Collins*, and keeping the eponymous main character immobile in one spot onstage for most of the show? Want to dig yourself a deeper hole? Why not begin the piece with an almost 20-minute aria composed of the echoing, yodel-like cave-call that spelunkers use to gauge the size of their discoveries. That's what composer-lyricist Adam Guettel and director-librettist Tina Landau have done in an act of chutzpah befitting two precocious New York theater talents. No coincidence they wrote a song for Floyd and his brother to end Act I called "The Riddle Song."

Of course, the duo threw in other characters, weighty themes about American greed and media, and a budding romantic interest. But like their expert caver protagonist, Landau and Guettel turned the act of exploration into an art form.

Floyd Collins makes its Chicago debut at the Goodman Theatre this month, but the musical has been gestating since the early 1990s, when Landau and Guettel, former Yale undergrads together, first hatched the idea.

**Cave carnival:
a scene from
*Floyd Collins***

continued on page 16



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BOB

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PROGRAM

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

*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.

Performing Arts Chicago is part of the Audiences for the Performing Arts Network (APAN) Project, supported by the Lila Wallace-Reader's Digest Fund.

PAC programs are supported in part by a CityArts Program 3 Grant from the City of Chicago Department of Cultural Affairs; by grants from the Illinois Arts Council, a state agency; and by grants from the National Endowment for the Arts.

Photographs and tape recordings are not permitted during the performance. Latecomers will be seated only during pauses and intermissions.



About the Presenter

Performing Arts Chicago (PAC) Performing Arts Chicago is the city's leading presenter of new directions in theater, music and dance, offering the Midwest the world's most innovative performing artists. PAC is dedicated to presenting artists at the forefront of their disciplines who revolutionize our notions of the stage, including: Robert Lepage (Canada), Ensemble Modern (Germany), Theatre de Complicite (England), the Maly Theatre of St. Petersburg (Russia), La Compagnie Philippe Genty (France), Handspring Puppet Company (South Africa); and Americans Steve Reich & Beryl Korot, Mark Morris, Philip Glass, Bill T. Jones, Twyla Tharp, and many more. In its nearly 40 years of presenting, PAC's mission has been to broaden the perspective for the arts in Chicago, increasing the city's acceptance and support of new work by contemporary artists.

But Why?

Because the creation of art does not exist in a vacuum. Artists—like anyone else with an imagination—seek to be inspired. Once on a trip to New York, PAC's Executive Director Susan Lipman ran into choreographer Bill T. Jones at the Museum of Modern Art. He was there absorbing the works of other artists, searching for new ideas, looking to be inspired. PAC's position as a presenter facilitates this kind of exchange between artists—be they local or international. Thanks to theatrical wizard Robert Lepage's many trips to Chicago over the past few years, he is developing a new work titled *Geometry of Miracles*, based on the life of Frank Lloyd Wright. If PAC had never brought Lepage to Chicago, he would not have had the opportunity to explore one of Chicago's greatest architects.

PAC also believes that new work should go beyond New York and Los Angeles. As a presenter, PAC's mission responds to Chicago's geographic position. Unlike cities on the coasts, which integrate outside influences easily into their arts and cultures, Chicago's location prevents it from receiving untraditional ideas quite as easily. This is why Chicago needs a presenter like PAC: by seeking out artists from abroad with different points of view, PAC expands Chicago's cultural horizons. In 1996, PAC received the Ruth Page Award for Outstanding Contribution to the Dance Community for "creating a home in Chicago for world-class dance that pushes disciplinary boundaries. In doing so, PAC has nurtured new audiences for dance through its artistic choices, marketing strategies and outreach efforts."

Accomplishments such as these motivate PAC to continue its search and presentation of boundary-breaking artists who shape the future of theater, music and dance.

Enjoy the performance.

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

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 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. 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 the Humana Festival of New American Plays at the Actors Theatre of Louisville, where we premiered our new piece, *Cabin Pressure*. Last fall SITI created another new show, entitled *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. Bob has just returned from a European tour in April and will be in Amsterdam at the Holland Festival in June. We are currently developing a new play, *Cabin Pressure*, which will premiere in 2000. The upcoming season has workshops in venues including: New York, Los Angeles, Ohio 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, James Schuette, Brian Scott, Mimi Jordan Sherin, Carolyn Clark Smith, 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>

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), *Cabin Pressure* (Actors Theatre of Louisville), *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*, *Cabin Pressure*, 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 Flanagan. 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 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'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 SITI/Anne Bogart: *Bob*, *Private Lives*, *Culture of Desire*, *The Adding Machine*, *The Medium*, *Small Lives/Big Dreams*, *Going, Going, Gone*, *American Silence*, *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'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 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 designed SITI company's productions of *Bob* (Obie Award), *Cabin Pressure*, *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, and 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*, *Cabin Pressure*, and *Bob*. She began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louis-

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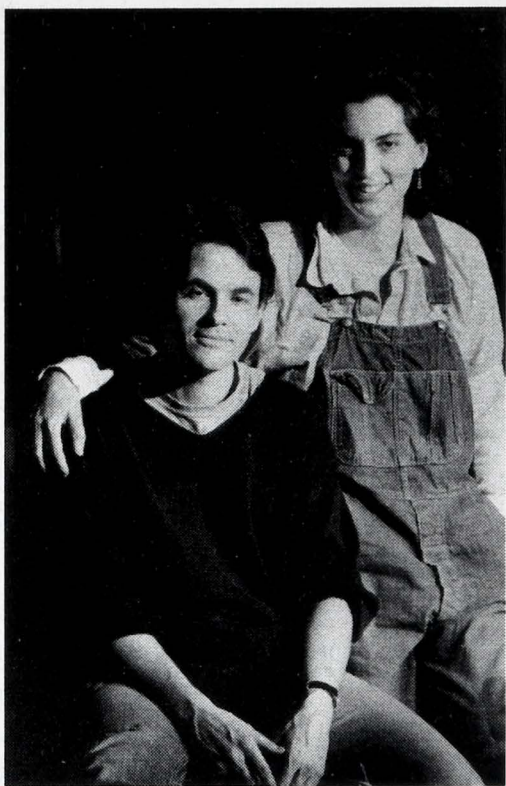
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**Musical theater
miners: Adam
Guettel and Tina
Landau**

Originally produced at Philadelphia's American Music Theater Festival in 1994, it has had several incarnations, including an award-winning production off-Broadway at Playwrights Horizons. It comes to town via a new mini-tour that includes stops at the Old Globe Theatre in San Diego and a return to AMTF in Philly.

Five years ago, Landau and Guettel described the intriguing history behind Collins' moment of infamy. "There were these things called the Cave Wars, and cavers were warring with each other to find the most beautiful cave because Mammoth Cave had just opened and become a huge tourist attraction," said Landau. "And Floyd was a spelunker who dreamed of finding a huge cave. He was in a squeeze just big enough for his body."

JOAN MARCUS
For three years before the premiere, the pair worked on getting the story elements sorted out. Guettel recalled, "We had to get rid of fascinating things—like the fact that Lindbergh was a bush pilot flying negatives from the site

where Floyd was stuck to local cities to be developed, and that the first transatlantic telephone call was made from the site. Weird things like that."

Research included a field trip to Kentucky. Guettel met Floyd's niece and a man named Bill Austin. "He was a very, very stern man," recalled Guettel. "And, I said, 'I'm doing research; we're thinking of doing a show.' And he said, 'You know, there have been a lot of shows.'" (The best known incarnation of Floyd's story is the Bert Lancaster movie *Ace in the Hole*, a film which took many liberties with the truth.) Guettel continued: "Over the next couple of hours, even with these weird guard dogs he had, Austin got warmer. And we went out to dinner and he kept admonishing me, 'Look. Don't tell a lot of lies. Don't invent a lot of things.' And that's been a lot of what's kept me from changing things. Because of ghosts."

What the pair finally concocted is as unusual, as sparkling, and as prickly as a geode. Half experimental chamber opera and half a folksy slice of grand ol' opry, it's homespun and sophisticated; dramatically static but emotionally epic. As the musical's two act-titles suggest—"The Rescue" and "The Carnival"—the character of Floyd Collins slowly recedes in importance as the newspapermen, souvenir salespeople, and Sunday gawkers flock to the isolated site, creating a spectacle of themselves.

Chicago audiences have witnessed Landau's ability to create strange and seductive stage worlds. She's animated such Steppenwolf productions as *Time to Burn*, *The Berlin Circle*, and her own script, *Space*. *Floyd Collins* predates those efforts and finds her doing the work she's felt destined for: musical theater. For although Landau says she's influenced by the visual cutting-edge work of Robert Wilson and the Wooster Group, her work is also devoted to the mainstream musical innovations of Hal Prince and Michael Bennett. "I want to carry on the legacy of American musical theater. It has to do with tradition. I want to be the next generation," she said.

Her collaborator has deep ties to that tradition. Although loath to talk about it, Guettel is the grandson of Richard Rodgers, who, with Lorenz Hart and then Oscar Hammerstein, composed the musical score to much

of the American century. When it's suggested that Guettel must feel pressure due to his heritage, Landau carefully replies, "In quiet moments, he feels the burden tremendously." Then she lightens things up: "We're both like real musical comedy sluts—we know every score and every character."

It's also clear that Guettel's musical gifts are prodigious. He makes music that seems "wondrous strange," both familiar and fantastic. In *Floyd Collins* he blends ethereal echoing vocals, eerie underscoring, and friendly sounding folk tunes. For instance, he takes "The Ballad of Floyd Collins," one of America's first million-dollar songs, and gives it a haunting 1990s burnishing. (That sophisticated sense of song was evident more recently in his *Saturn Returns*, also directed by Landau, which played to critical acclaim at New York's Public Theater.)

According to his composer mother, Mary Rodgers (*Once Upon a Mattress*), Guettel was something of a child prodigy, who sang before he talked. He'd roller skate to grade school, and after the final bell, he'd skate to Lincoln Center where he rehearsed as a featured boy soprano soloist at the Metropolitan Opera. Once his voice cracked, he started writing his own music—he had nowhere else to channel his musical gifts.

Writer, director, and choreographer Randolyn Zinn, who collaborated with Guettel early in his career, is adamant about his musical gift. They first met at the Williamstown Theater Festival, where she choreographed *The Legend of Oedipus* while Guettel composed the musical underscoring. He also wrote the music for Zinn's *Dream and Variations*—what she calls "basically, a vision of a dancer's nightmare."

"I asked him to write me a Hindemith for the beginning." She presses "play" on her tape deck and a dark rush of mixed sound pours out—plucked strings and isolated piano notes. Hindemith through the Guettel blender. Fast forward. For the dancer's "Academy Award" fantasy, he's taken applause loops and mixed over it a jazzy, squeaky two-step. "He just loves contre tempo," Zinn says. Next tape. It's a medieval score to one of a series of Erik Ehn's "Saint Plays," *The Fourth Woman*, a surreal one-act opera about the 12th-century saint Hildegard von Bingen. Guettel's soundscape wells up in a polyphony of bassoons, krum horns, and harmonica, an instrument he taught himself (and that he uses to great effect in *Floyd Collins*). It's kind of scary to suddenly realize the range of Guettel's musical vocabulary.

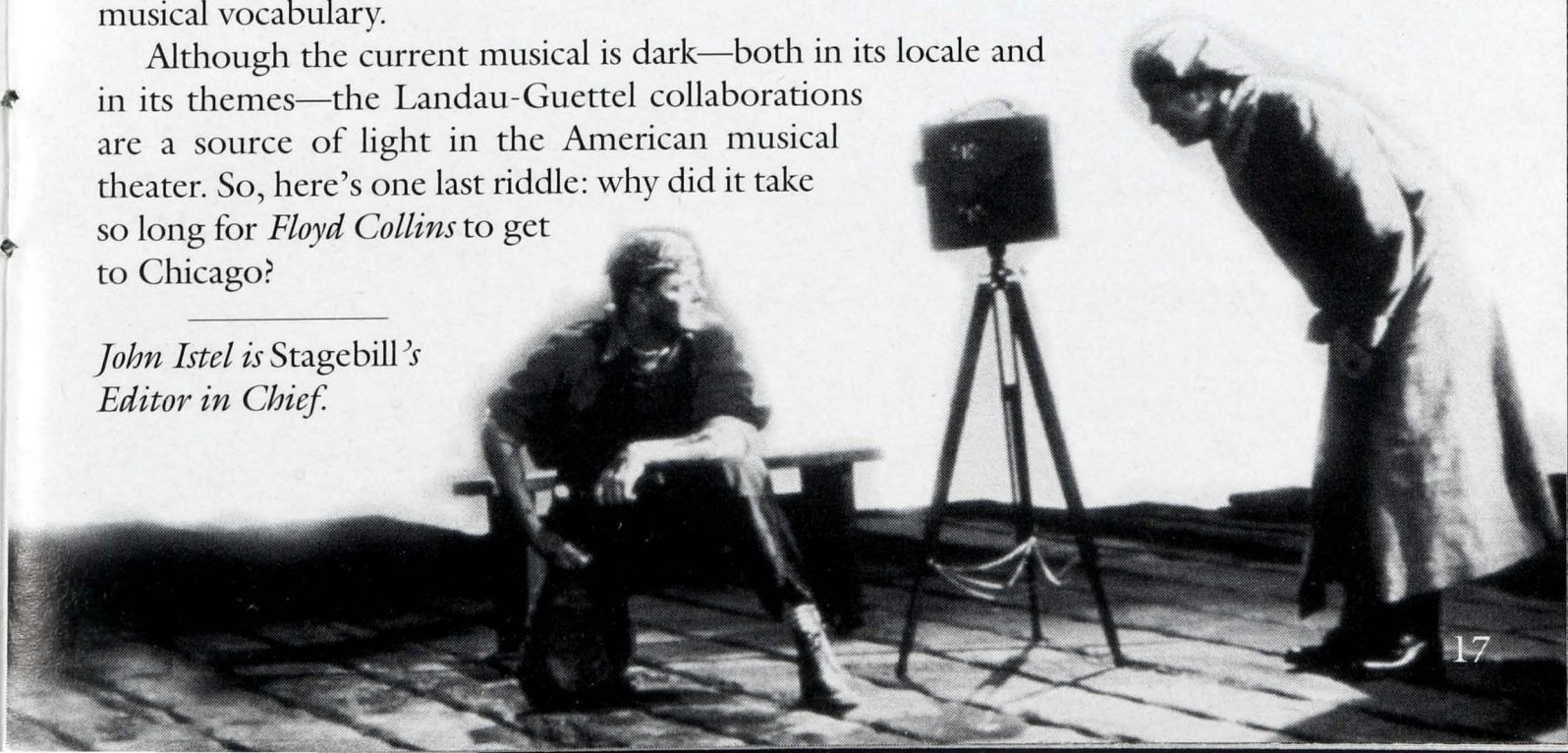
Although the current musical is dark—both in its locale and in its themes—the Landau-Guettel collaborations are a source of light in the American musical theater. So, here's one last riddle: why did it take so long for *Floyd Collins* to get to Chicago?

John Istel is Stagebill's Editor in Chief.

Media madness: Clarke Thorell as *Floyd's brother Homer Collins* (left) and Jack Donahue as a filmmaker.

Homer's notoriety in real life led to a short-lived vaudeville career.

T. CHARLES ERICKSON





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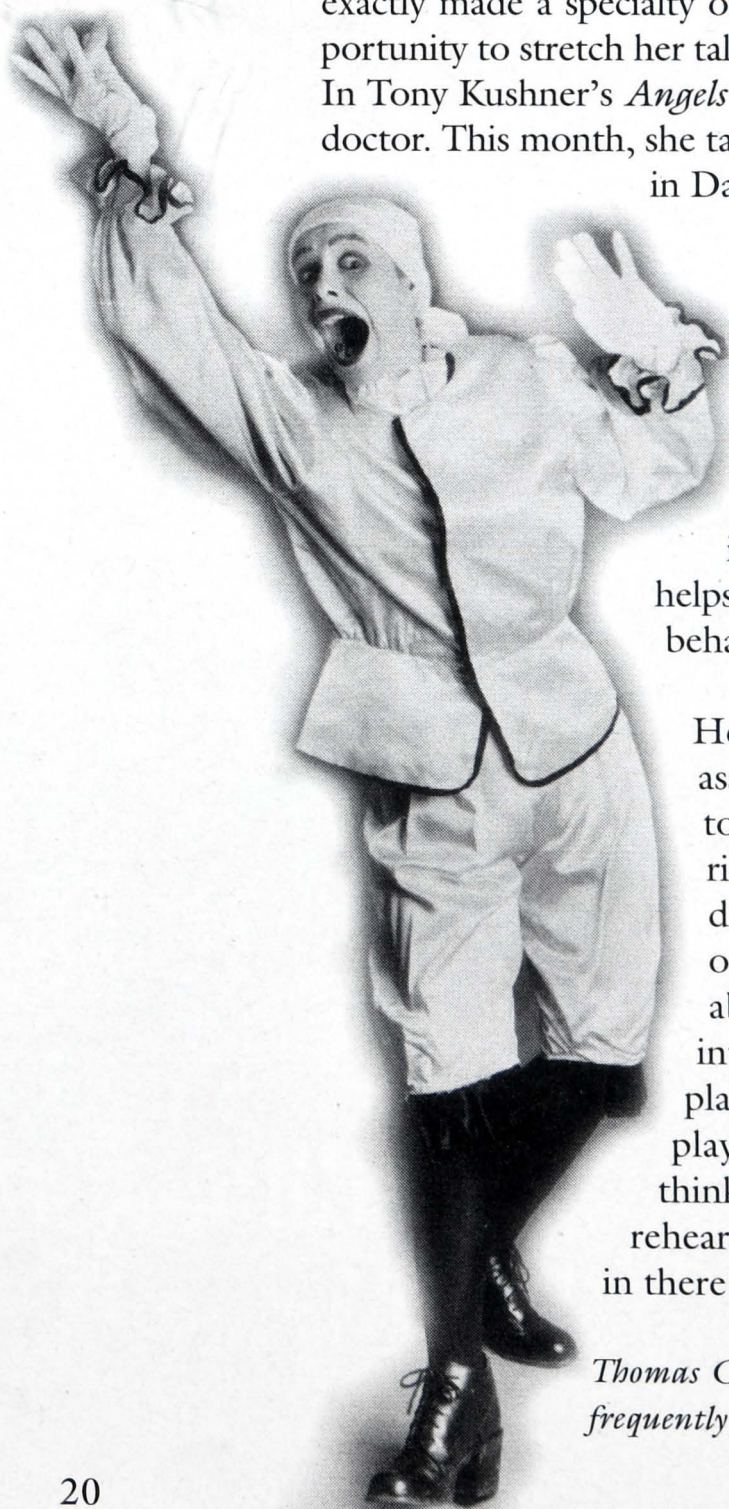
Barbara Robertson is one of Chicago's most multi-valenced talents; she has played scores of parts, even across gender lines. This month, audiences will find her in the Court's production of the comedy classic *La Bête*. THOMAS CONNORS weighs in.

“One man in his time plays many parts,” said Shakespeare. In the theater, a woman may play many a man's part, as well. While four-time Jefferson Award winner Barbara Robertson hasn't exactly made a specialty of playing *en travesti*, she's certainly had the opportunity to stretch her talent with a bit of gender bending here and there. In Tony Kushner's *Angels in America*, she played a rabbi and Roy Cohn's doctor. This month, she takes on Valere, a troubadour turned court artiste in David Hirson's Molière-inspired comedy, *La Bête*.

“Valere is completely outrageous, fearless, and at the same time, ridiculous,” notes Charles Newell, who's directing the show at Court Theatre. “My primary consideration in casting the part was to get someone, male or female, who had that same fearlessness. Barbara is one of those rare actors who does.” While the role is not written as an androgyne, Newell's casting helps underscore how Valere challenges the codified behavior of his colleagues.

La Bête is presented in repertory with Lillian Hellman's *The Little Foxes*, in which Robertson assumes the role of Birdie, the soft, Southern aristocrat bruised by the family into which she marries. For Robertson, the chance to play two very different roles concurrently is always a welcome opportunity: “That's one of my favorite things about doing rep,” she explains. “You're delving into two very different worlds. Last year, both the plays were set about the same time; this year the plays represent two completely different eras. I think if you could crack open an actor's brain during rehearsal, you'd be fascinated by the stuff that goes on in there!”

Thomas Connors is a Chicago-based arts journalist who writes frequently for Stagebill and other national publications.



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**ANSWERS TO PUZZLE ON
PAGE 34**

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(continued from page 14)

ville. Her other credits include *The Dybbuk* (NYSF/The Public) and the '96, '97, and '99 Actors Theatre of Louisville Humana New Play Festivals.

Darron L West has been an 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: *The Medium*, *Small Lives/Big Dreams*, *Going, Going, Gone*, *Miss Julie*, *Culture of Desire*, *Private Lives*, *Cabin Pressure*, and *Bob* (1998 OBIE Award-Sound-scape). 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, Cir-

cle 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.

Golden Rules

A decade ago, *Stagebill* commissioned a one-page article called "Audience Etiquette." To this day we get at least one phone call a week asking for reprint rights. These calls and letters come from orchestras and theaters, opera and ballet companies all over the United States and Canada, big and little troupes alike. The message, telegraphed between the lines, seems to be an S.O.S.: *American audiences are out of control*. Are they?

Here's a refresher course. Please read on, and remember, part of one's pact as an audience member is to take seriously the pleasure of others, a responsibility fulfilled by quietly attentive (or silently inattentive) and self-contained behavior. After all, you can be as demonstrative as you want during bows and curtain calls.

1. Go easy with the atomizer; many people are highly allergic to perfume and cologne.
2. If you bring a child, make sure etiquette is part of the experience. Children love learning new things.
3. Unwrap all candies and cough drops before the curtain goes up or the concert begins.
4. Make sure beepers and watch alarms are **OFF**. And don't jangle the bangles.
5. The overture is part of the performance. Please cease talking at this point.
6. Note to lovebirds: When you lean your heads together, you block the view of the person behind you. Leaning forward also blocks the view.
7. **THOU SHALT NOT TALK**, or hum, or sing along, or beat time with a body part.
8. Force yourself to wait for a pause or intermission before rifling through a purse, backpack, or shopping bag.
9. Yes, the parking lot gets busy and public transportation is tricky, but leaving while the show is in progress is discourteous.
10. The old standby: Do unto others as you would have them do unto you. ■

About PAC's APAN Projects

Supported in part by Lila Wallace-Reader's Digest

In fall of 1997, Performing Arts Chicago was one of only ten presenters across the U.S. to receive a prestigious, multi-year grant from the Lila Wallace-Reader's Digest Fund. The purpose of the grant, titled Audiences for the Performing Arts Network (APAN), is to "support exemplary, mid-sized, multi-disciplinary performing arts presenters to expand audiences for outstanding music, theater and dance work through extended artists residencies and other programs." APAN funds will enable participants on all levels to increase, diversify and more deeply engage audiences—the ultimate goal being to sustain audience development beyond the APAN project.

From now through June, 2001, PAC is engaging in an extensive audience development campaign involving 20 Chicago-based organizations, three regional presenters, and four internationally-acclaimed artists: Bill T. Jones (dance), Robert Lepage (theater), and Steve Reich (music) with Beryl Korot (video). Each artists will premiere at least two new works during the APAN project and participate in a series of residency activities hosted by PAC and at least one of its Community Partners. The events range from lectures to master classes, video installations to film festivals, radio interviews to post-performance receptions. This spring's APAN events are:

PAC CineDance Festival 99

Pina Bausch/Tanztheater Wuppertal

Partners: Facets Multimedia & Goethe-Institut Chicago

May 7-9

The first of an annual series to investigate the 20th century's most innovative choreographers through the film and/or video medium. Dance works and documentaries on video plus panel discussions will explore how Pina Bausch and her unparalleled Tanztheater Wuppertal breach the void between dance, theater and performance art.

Special Event with Harvey Lichtenstein

President and Executive Producer, Brooklyn Academy of Music

April 30

Mr. Lichtenstein kicks off PAC's CineDance Festival 99 with a reception and keynote address on the art of Pina Bausch.

Robert Lepage Film Festival

Partners: Facets Multimedia

June 11-13

A rare opportunity to see how theater director Robert Lepage's high-tech wizardry becomes something familiar yet transformed for the screen. Included in the retrospective is No, Lepage's newest film that launched the 1998 Montreal World Film Festival.

The Seduction of Art by Technology

Partners: Bill T. Jones, Robert Lepage, Steve Reich, Beryl Korot, University of Illinois/Chicago

June 1-30

PAC's first cyber panel at www.PAChicago.org to explore how technology influences the arts (and vice versa). Responses by PAC's four APAN artists plus audience feedback will be featured in the month-long project.

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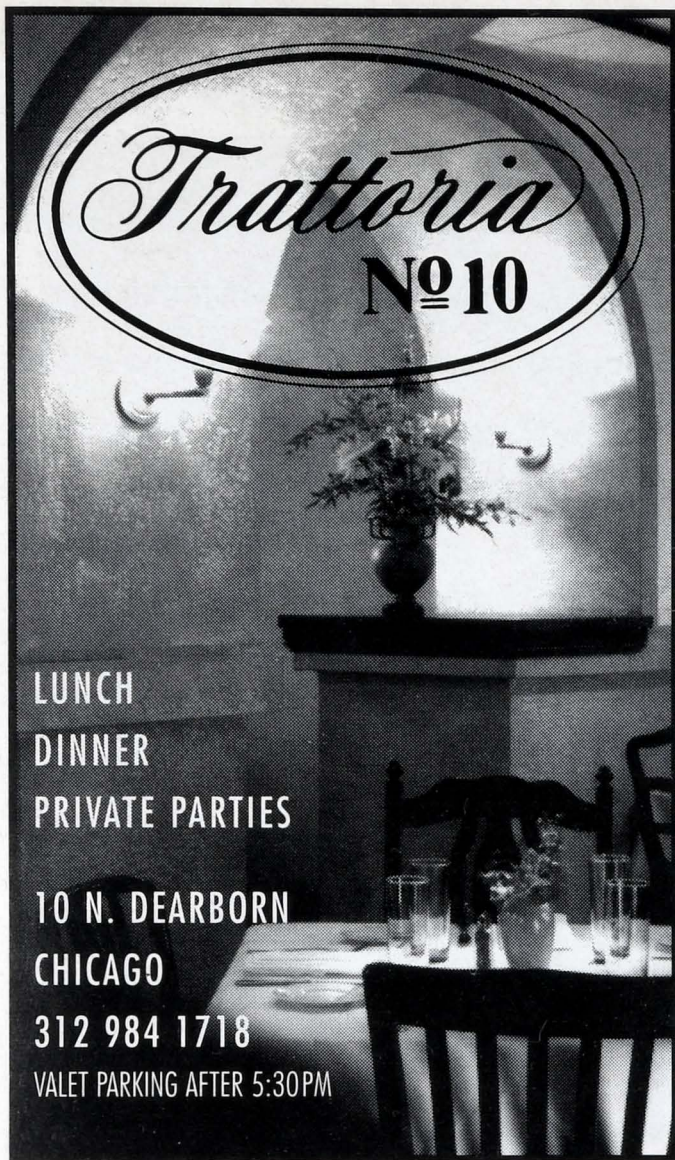
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Collected Stories, Donald Margulies' 1996 drama of literary friendship and betrayal, continues to resonate; this month's staging at Organic Theater Company is only one of a number of recent productions. PAMELA RENNER speaks to the playwright about his evocative two-character play.

ROLE MODEL

**Meditative
Margulies, author
of *Collected Stories***

When Gustave Flaubert was questioned about the inspiration for his adulterous heroine Madame Bovary, the French novelist remarked with famous precision: "Madame Bovary, c'est moi."

Playwright Donald Margulies might say the same of his brainy heroine, Ruth Steiner, the protagonist of his acclaimed 1996 play *Collected Stories*. After all, Margulies has a long-standing fascination with the Beat years in New York City. It was a time when "the last vestige of Jewish-American first generation intellectualism" was in high gear, and literary titans such as poet Delmore Schwartz held disciples spellbound in their favorite Greenwich Village watering holes. Although Margulies was only a child during this heady period, he concocted a stage character who soaked in all the impressions first-hand, and distilled them into a handful of indelible short stories.

Many believe *Collected Stories* is Margulies' finest play to date. It's about art and betrayal, following the course of a literary friendship between Lisa, an attention-hungry young graduate student, and Steiner, the masterful fiction teacher who gives her succor and a leg up into the empyrean. Says the playwright, "Lisa sees the writer she might become; Ruth sees in Lisa the writer she was. That eroticizes the

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relationship. That kind of dance is present in the play.”

The lineaments of the plot may ring a bell. Margulies told the press at the time of *Collected Stories*’ debut that he’d borrowed a page from the plagiarism controversy, then making headlines, involving the American gay novelist David Leavitt in a legal dispute with British poet Stephen Spender. Spender sued Leavitt for larding his novel with proprietary matter culled from Spender’s journals, and a British court decided the matter in the poet’s favor.

Collected Stories hinges upon a similar crisis, pitting a neophyte fiction writer against her mentor. While Steiner seems impregnable at the beginning of Margulies’ play, she changes in the course of the drama, opening herself up to other emotions as she develops a maternal affection for her protégée. The haughty professor becomes a kind of doting parent, potentially stricken by her fledgling’s desertion.

“I probably couldn’t have written *Collected Stories* before I became a teacher or a parent myself,” Margulies said during a telephone interview from his home in New Haven, Connecticut. These life-changing events were linked for the playwright, who became a father six years ago—at the same time he undertook a teaching commitment at the prestigious Yale School of Drama.

Many of Margulies’ life-changing transitions are reflected in his writing. Early plays—*Found a Peanut*, *The Loman Family Picnic*, *What’s Wrong with This Picture*—trawled the emotional terrain of growing up in working-class Brooklyn in the generation after Arthur Miller and Philip Roth. *Sight Unseen* left the terrain of childhood behind for good. In that transitional work, Jonathan Waxman, the central character, is a successful artist who has lost both of his parents in rapid succession. He’s trying to see where his own identity lies, now that all the “disappointable” people have vanished. Adrift in England and awaiting a seminal exhibition of his art, Waxman searches out a former flame, hoping for clues to unravel his mounting sense of loss.

Since *Sight Unseen* Margulies’ focus has shifted. “My plays have dealt less with being the child in the family,” Margulies explains, “and more with being the parent. I’ve had a whole new set of

associations and experiences that take me out of the realm of my own childhood. *Collected Stories* is a bridge between *Sight Unseen* and plays to come."

Rather than looking at a biological family from a child's point of view, it concerns the family figures we adopt in later life, when choice figures larger than blood. Ruth Steiner, without a doubt, is the sort of mentor many young writers would give their eyeteeth to have. She's resilient and wry, a bit solitary but fierce in her personal loyalties. When Lisa looks at her, she sees a whole chapter of New York literary history: the warm cafes, insatiable loves, and mercurial immigrant dreams of Steiner's era.

The play's wide appeal is reflected in its numerous productions around the

country. The Geffen Playhouse's forthcoming Los Angeles mounting will feature Linda Lavin as Steiner and Samantha Mathis as Lisa. "There's no question that this play can support different interpretations—that's the mark of a substantial piece of drama. There is in the core of the character a humanity that you or I can feel," says Gil Cates, the Geffen's artistic director, who is staging Margulies'



Dinner for two: Uta Hagen (left) played Ruth Steiner in a recent New York production of *Collected Stories*, opposite Lorca Simons (right).

play. "*Collected Stories* is about trust, understanding, and hurt in a relationship between two people that's applicable to all relationships. Parents, children, whatever," says Cates.

Directors also can find a mirror image of their own professional lives in the play's central relationship. Such is the reaction of director Ina Marlowe, who is staging the play's Chicago premiere at the Organic Theater Company. Marlowe is reminded of her own theatrical mentor, who has become a kind of second mother to her. "She'll call me up in the middle of a rehearsal for something that's about to open, and say, 'Ina, it's been so long since you visited, and by the way, could you get me some groceries? I've run out of milk.'"

It's more than Marlowe bargained for. At the same time it goes to the heart of what happens when the student grows up, and her immortal mentor grows mortal.

The immediacy of this theme surely helps explain why *Collected Stories* is popping up everywhere this season. But it also doesn't hurt that the intimate two-hander requires nothing more—or less—than a skilled pair of actresses and a single set to bring down the house.

Even better, its ethical questions make audiences sit up and think. According to Uta Hagen, the acting and teaching legend who most recently won accolades off-Broadway for her portrayal of Steiner in New York: "I love that people go out in the streets fighting about the theme, and go on arguing about it all night!"

Pamela Renner is Stagebill's Senior Editor.

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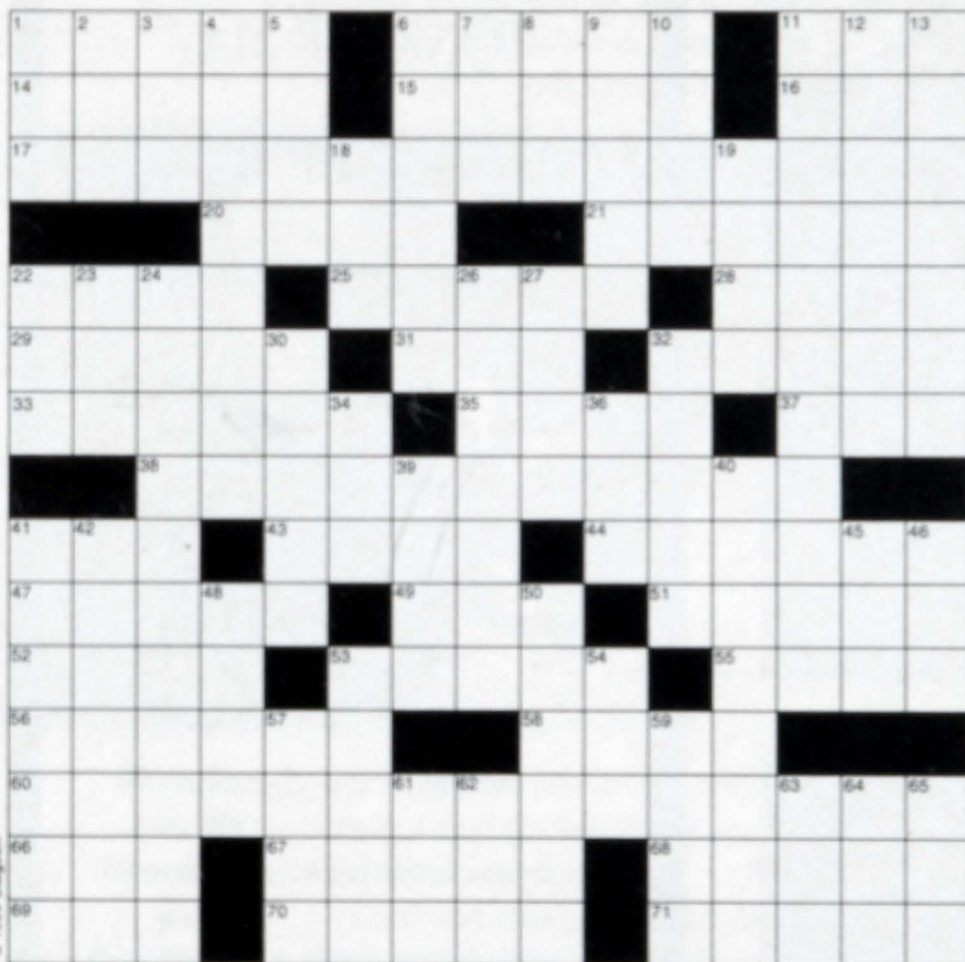
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by Matt Jones



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DOWN

1. DuBarry ____ a Lady (Cole Porter)
2. Letter opener?
3. Author Umberto
4. Fire, 1990s-style
5. "Smooth Operator" singer
6. Lines to the audience
7. 8, on a touch-tone phone
8. ____ Lay Dying (Faulkner)
9. Passed, like a moving train
10. He made a Picnic
11. Like many a soloist, onstage
12. Perplexed
13. Former Clinton adviser Leon
18. VCR button
19. Aerial defense?
22. ____ pro nobis
23. Not masc.
24. Dumbfound
26. Ballet great Rudolf
27. "____ mio!" (Spanish exclamation)
30. *Fatherhood* author Bill
32. "____ to me only with thine eyes..."
34. U.S. Dept. of Defense agency
36. "____, amas, I love a lass..."
39. Suffix for convert
40. Live drama on the tube
41. Acts as a segue
42. Poet Maya
45. Partner of place and show
46. "____ clear day..."
48. Sportscaster Albert
50. Interwoven
53. Prepare
54. Society page word
57. Slippery critters
59. Recedes
61. Mined-over matter?
62. Pewter ingredient
63. "Ode on a Grecian ____"
64. Unit of energy
65. "____ Me, Feel Me" (song from Tommy)

ACROSS

1. Gardener's bane
6. Nintendo predecessor
11. Silly fellow
14. Major U.S. metal processor
15. Actress Sarandon
16. "Harper Valley ____"
17. GERTRUDE "MA" RAINY RECORD
20. Require
21. John, Paul, or George
22. Kills, to a gangster
25. *The Heidi Chronicles* dramatist Wasserstein
28. Coagulate
29. Museum piece
31. ____ generis (unique)
32. Believer of sorts
33. Barnes & Noble competitor
35. Greasepaint noise?
37. Cookie-selling gp.
38. SINGER INFLUENCED BY RAINY
41. Bunsen-burner site
43. "Melancholy ____"
44. Boxing combo
47. Hatfields, to the McCoy's
49. Sci-fi writer Stanislaw
51. Comedian Robert of *They're Playing Our Song*
52. Taj Mahal site
53. ____ *Against Thebes* (Aeschylus play)
55. Poet St. Vincent Millay
56. B.A. or B.S.
58. Ooze
60. RECORD BY GERTRUDE "MA" RAINY
66. Moth varieties
67. *Foreign Affairs* novelist Alison
68. Ballerina's rail
69. Macadamia, for one
70. Fork over the dough
71. *The Playboy of the Western World* playwright

Answers on page 22

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