



wexner center  
for the arts

the ohio state university

TENTH  
ANNIVERSARY  
SEASON

1999-2000 SEASON

# PERFORMING ARTS





photo: Herman Sorgeloos

# LOOK AHEAD

TO THE YEAR 2000 AND BEYOND WITH OUR SPECTACULAR  
**10TH ANNIVERSARY SEASON**

You'll experience a multimedia theatrical spectacle by **Robert Lepage**, dynamic dance from the European stars of **Rosas**, legendary Japanese stage actress **Kayoko Shiraishi**, jazz masters **Terence Blanchard** and **Tommy Flanagan**, a swing dance party with the **Lincoln Center Jazz Orchestra** and **Wynton Marsalis**, and so much more!

See the back cover for a complete listing of our 1999–2000 performing arts events.

**wexner center** for the arts  
the ohio state university

P R E S E N T S

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**The SITI Company**  
*Cabin Pressure*

DEC 2 & 3, 1999 / 8 PM  
DEC 4, 1999 / 2 & 8 PM  
DEC 5, 1999 / 2 & 7 PM  
PERFORMANCE SPACE

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## C R E D I T S

*Cabin Pressure* was made possible by generous contributions from the following sources.

### **National Endowment for the Arts**

Funded in part by the **National Dance Project** of the **New England Foundation for the Arts**, with lead funding from the **National Endowment for the Arts** and the **Doris Duke Charitable Foundation**. Additional funding provided by the **Andrew W. Mellon Foundation** and the **Philip Morris Companies Inc.**

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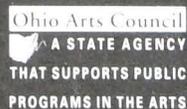
In conjunction with the **Audience Project**, a grant made by the **National Theatre Artist Residency Program** funded by **Theatre Communications Group** and the **Pew Charitable Trust**.

**Wexner Center for the Arts, The Ohio State University**  
Presented at the Wexner Center with additional support from the **National Endowment for the Arts**. These performances are a **Heartland Arts Fund Program** supported by the **National Endowment for the Arts** and the **Ohio Arts Council**.

Support for the Wexner Center's 1999–2000 performing arts season is provided by the **Ohio Arts Council** and the **Wexner Center Foundation**.

Promotional support is provided by **WBNS 10TV** and **WCBE-FM**.

SITI receives additional funding from the **New York State Council on the Arts**.



NEW ENGLAND  
foundation for the  
arts



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## PROGRAM

### **The SITI Company**

#### *Cabin Pressure*

Director:	<b>Anne Bogart</b>
Ensemble:	<b>Will Bond*</b> <b>Ellen Lauren*</b> <b>Kelly Maurer*</b> <b>Barney O'Hanlon*</b> <b>Stephen Webber*</b>
Set Design:	<b>Neil Patel</b>
Costume Design:	<b>James Schuette</b>
Light Design:	<b>Mimi Jordan Sherin</b>
Soundscape:	<b>Darron L West</b>
Dramaturgy:	<b>Adrien-Alice Hansel</b> <b>Kae Koger</b>
Lighting Supervisor/ Production Manager:	<b>Brian Scott</b>
Production Assistant/ Properties Design:	<b>Jason Szalla</b>
Set Construction:	<b>The Production Studio</b>
Costume Construction:	<b>Harwood Lee</b>
Company Stage Manager:	<b>Megan Wanlass*</b>
General Manager:	<b>Carolyn Clark Smith</b>

There will be no intermission.

\*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.



*Cabin Pressure* includes material from Edward Albee's *Who's Afraid of Virginia Woolf?*, by permission of Edward Albee, and also includes material from Noel Coward's *Private Lives*, by permission of the Noel Coward Estate.

Works in this play were sampled from the following sources: *Agamemnon, Aeschylus*, translated by Louis MacNeice; *Theatre Audiences*, Susan Bennett; *Histrionics*, Thomas Bernard; *The Audience*, Herbert Blau; *To All Appearances*, Herbert Blau; *Distance in the Theatre*, Daphra Chaim; *The Presence of the Actor*, Joseph Chaikin; *Text on Theater*, Jacque Copeau; *Studies in 7 Acts*, Eleanora Dusa; *Towards a New Theatre*, Robert Edmund Jones; *An Anatomy of Drama*, Martin Esslin; *The Use of the Drama*, Granville-Barker; *Towards a Poor Theatre*, Jerzy Grotowski; *Insulting the Audience*, Peter Handke; *On Acting and Not-Acting*, Michael Kirby; *True and False*, David Mamet; *American Theatre (4/9/98)*, Julius Novick; *The Invisible Actor*, Yoshi Oida; *Unmarked*, Peggy Phelan; *St. Francis of Assisi*; *Macbeth*, William Shakespeare; *Midsummer Night's Dream*, William Shakespeare; *The Art of Theatre*, Sam Shepard; Robert Wilson; *The Seagull*, Anton Chekhov; *Spider's Web*, Agatha Christie. The remaining text was sampled from Anne Bogart's Audience Project Interview which took place at Actors Theatre of Louisville, January 1998 through June 1998.

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## PROGRAM NOTES

### DIRECTOR'S NOTE

*Cabin Pressure* is a play I developed with the SITI Company in order to investigate the audience/actor relationship in the theater. The production opened to great enthusiasm at the Humana Festival of New American Plays in Louisville, Kentucky, in March 1999.

As a director in the theater, I am acutely aware of the tension, the exquisite pressure, or the lack thereof, between audience members and actors on the stage. The quality of the dynamics between actor and audience constitutes a relationship. Sometimes the relationship functions, and at times, it does not. *Cabin Pressure* is an investigation of this potentially rich and creative relationship.

What is an audience? What is the creative role of the audience? What is the responsibility of the audience to the actor? What is an actor? What is the actor's responsibility to the audience? These are some of the questions that I posed to the SITI Company actors in rehearsal for *Cabin Pressure*. I wanted us to start with no preconceived notions or assumptions about the answers to these questions, but rather to experiment freely and play with possible variations on the theme. The result of these explorations is a production that speaks directly to the people in the room sharing it.

The spoken text and dialogue selected for *Cabin Pressure* is sampled from the writings of great dreamers of the theater such as Stanislavsky, Meyerhold, Artaud, Brook, as well as selections from my interviews with fifty-seven theatergoers and fragments from existing plays that suggest variations on the actor/audience theme.

I hope that *Cabin Pressure* will serve as a happy reminder about the potential humanity of the audience/actor relationship in the theater. In a time when computers, television, film, and mega malls dominate and mediate our relationship with others, perhaps the theater is a place to strengthen and heighten our direct connection with each other.

—Anne Bogart

## THE SITI COMPANY

The SITI Company, entering its eighth year of activity, began as an agreement between Tadashi Suzuki and Anne Bogart to establish a new venture in the United States that would emphasize international cultural exchange and collaboration. SITI believes in a commitment to the power of the theater as a source of spiritual strength in the contemporary global environment. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI grew quickly into a year-round theater company based in New York City. Saratoga Springs is now SITI's summer home.



As an ensemble-based theater company, SITI's work is an example of the disciplines it practices and the artistic values it develops. The company's mission is to create new works for the theater, to perform and tour these productions nationally and internationally, to provide ongoing training for young theater professionals in an approach to acting that forges unique and highly disciplined artists for the theater, and to foster opportunities for cultural exchange with theater professionals and audiences from all over the world.

In addition to Artistic Director Anne Bogart, the SITI Company is composed of ten actors, four designers, a production manager, stage manager, and general manager. The company represents a change in thinking about the relationships between artists and institutions. One way SITI

is accomplishing its mission is by integrating into other organizations of the existing American and international theater systems.

Previous SITI productions include *Orestes*; *The Medium*; *BOB*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Ms. Julie*; *Private Lives*; *Alice's Adventures*; and *Culture of Desire*. SITI is currently developing a new large-scale production, *War of the Worlds*, which will premiere in the year 2000.

Ongoing relationships include: Wexner Center for the Arts, The Ohio State University; Walker Art Center; PICA; Actors Theatre of Louisville; Persistence Theater; City Theatre in Pittsburgh; the Toga International Arts Festivals; Theatre Archa in the Czech Republic; and the New York Theatre Workshop. SITI's affiliations with universities include: New York University; Juilliard; Columbia University; Fordham University; The Ohio State University; Miami University; Bard College; University of Minnesota; University of Louisville; Carnegie Mellon; Pittsburgh University; Emory University; and U.C. Berkeley. Every June the company continues to gather for our annual Summer Intensive at Skidmore College in Saratoga Springs. Internationally, SITI has performed and led training in Japan; Germany; France; The Czech Republic; Wales; the Georgian Republic; Ireland; Turkey; Italy; Australia; Canada; Colombia; and Holland.

The SITI Company is: Akiko Aizawa\*, J. Ed Araiza\*, Anne Bogart, Will Bond\*, Leon Ingulsrud\*, 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:

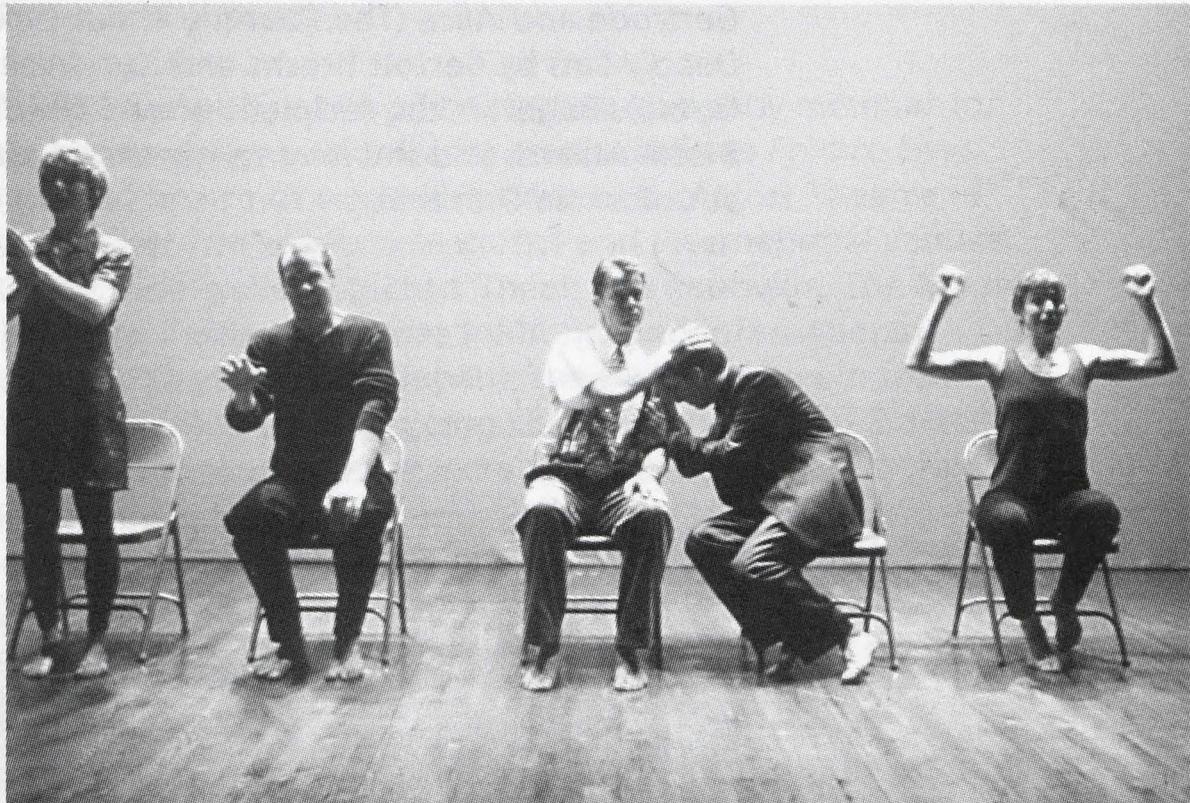
The SITI Office / PO Box 1922 / Old Chelsea Station / New York, New York 10011. 212.477-1469 (phone) / 212.477-0564 (fax)  
e-mail: [inbox@siti.org](mailto:inbox@siti.org) or visit Planet SITI at <http://www.siti.org>

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

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## RESIDENCY ACTIVITIES

In addition to organizing public presentations of contemporary work in the performing, media, and visual arts, the Wexner Center actively seeks to provide opportunities for interaction among visiting artists, students, faculty, and staff of The Ohio State University and members of the community. These activities and associated discussions led by authorities in many fields offer our audiences a better understanding of the creative process and the work of artists engaged by the Wexner Center.



Members of the SITI company held a discussion session with students in Ohio State's Department of Theatre. This session followed up on previous years' involvement, which have included teaching residencies and open rehearsals. Anne Bogart and company discussed her Viewpoints approach to theater making and the creative process for *Cabin Pressure*.

## BIOGRAPHIES

**Anne Bogart** (Director) is the artistic director of the SITI Company. Her previous productions with SITI include *BOB* (Wexner Center for the Arts/SITI); *Culture of Desire* (a co-production of SITI, City Theatre, and Portland Stage Company); *Private Lives* by Noel Coward and *Miss Julie* by August Strindberg (Actors Theatre of Louisville/SITI); *Alice's Adventures* (Wexner Center for the Arts, City Theatre, City Stages, SITI); *Small Lives/Big Dreams, Going, Going, Gone,* and *The Medium* (SITI). Other recent productions include *Songs and Stories from Moby Dick* (by Laurie Anderson), *Gertrude and Alice* (The Foundry Theatre), and *The Seven Deadly Sins* by Bertolt Brecht and Kurt Weill (New York City Opera). Bogart is the recipient of two Obie Awards and a Bessie Award, and she is currently an associate professor at Columbia University.



**Will Bond** (Ensemble) appeared in SITI's inaugural production of Charles Mee, Jr.'s *Orestes*, and has since created roles for the SITI productions *The Medium* (an Obie winner); *Small Lives/Big Dreams*; *Culture of Desire*; *BOB* (Obies for sound and light and three drama desk nominations); and *Seven Deadly Sins* at New York City Opera. He has toured with Tadashi Suzuki and SCOT in *Dionysus*, and with Robert Wilson's *Persephone*. Bond continues to coach Suzuki and Viewpoint training with SITI in Saratoga Springs, New York, and in workshops in universities and theaters all over the United States and abroad.

**Ellen Lauren** (Ensemble) has been a company member for seven years. Her performance credits include *Private Lives* (Actors Theatre of Louisville); *Miss Julie* (Actors Theatre of Louisville); *The Medium* (national and international venues); *Going, Going, Gone* (Actors Theatre of Louisville, The Magic Theater); *Culture of Desire* (national and international venues); *Orestes* (Toga, Japan); the Miller Season in New York City; nine years ongoing classes in the United States and abroad; and eight seasons summer intensive program (Saratoga Spring, New York). Additional credits include *The Adding Machine* (Actors Theatre of Louisville); *Picnic* (Actors Theatre of Louisville); and *The Women* (Hartford Stage), all with Anne Bogart; 13 years collectively as resident company member Milwaukee Rep, Stagewest, The Alley Theatre; 10 years guest artist with the Suzuki Company of Toga under the direction of Tadashi Suzuki both touring and teaching around the world; premiere of Roger Reynold's *Justice* (2nd Theatre Olympics, Shizwoka, Japan); and ongoing faculty member at The Juilliard School of Drama, New York City. Lauren is also the recipient of a Kosavar award for her performance of *Anna II* in New York City Opera's production of *Seven Deadly Sins*, under the direction of Anne Bogart.

**Kelly Maurer** (Ensemble) has been a member of SITI since its inception. With the company she has performed in many productions including *The Medium*, *Small Lives/Big Dreams*, and *Culture of Desire* at New York Theatre Workshop, P.S. 122, Actors Theatre of Louisville, Walker Arts Center, Wexner Center for the Arts, City Theatre, and the Irish Life Theater Festival, Dublin. Regionally, Maurer has been seen as Rainbow in *Maria Irene Fornes'* and *What of the Night* at Milwaukee Repertory Theatre, *Hamlet* at StageWest, and Christine in *Miss Julie* at Actors Theatre of Louisville. Internationally, she has toured with Tadashi Suzuki in the Suzuki Company of Toga's *Dionysus* and with director Robert Wilson in *Persephone*.

Last year she performed the role of Jolly (as standby for Patti LuPone) in David Mamet's *The Old Neighborhood* on Broadway. Most recently, she performed in the production of *Water Engine* at the Atlantic Theatre Company. Maurer also teaches the Suzuki method of actor training at New York University, Fordham University, the Atlantic Theater Company, and workshops at universities throughout the United States.

**Barney O'Hanlon** (Ensemble) has been collaborating with Anne Bogart since the fall of 1986. With SITl he has performed in *Cabin Pressure* at Actors Theatre of Louisville; *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, O'Hanlon created the role of "Howie" in 1969 (Actors Theatre of Louisville, Humana Festival) and continued the role in *Stonewall: Night Variations* for En Garde Arts. He created movement for Opera Ebony's *The Outcast* at Brooklyn Academy of Music's Majestic Theater, also directed by 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 has appeared in *Hamlet* at Actors Theatre of Louisville, directed by Jon Jory, and as "Gil" in Jon Robin Baitz's *A Fair Country*, directed by Scott Zigler at Steppenwolf Theatre Company.

**Neil Patel** (Set Design) has designed numerous productions with the SITl Company and Anne Bogart, including *BOB*; *Alice's Adventures*; *Private Lives*; *Culture of Desire*; *The Adding Machine*; and the Miller Retrospective of *Going, Going, Gone*, *The Medium*, and *Small Lives/Big Dreams*. In New York his work includes the Tony Award-winning *Side Man* and numerous Off Broadway productions, including *Quills* (Drama Desk Nomination); *A Question of Mercy*; *View of the Dome*; *Brides of the Moon*, all for New York Theatre Workshop; *Hurrah at Last* at the Roundabout; *Henry V* at The Public/New York Shakespeare Festival; *Mud, River, Stone* at Playwrights Horizons; and *The Grey Zone* and *Anadarko* at MCC Theater. Regionally his work has appeared at the Guthrie Theater, Center Stage in Baltimore, Long Wharf Theatre,

Steppenwolf, and La Jolla Playhouse, among others. In 1996 he received an Obie Award for sustained excellence in set design.

**James Schuette** (Costume Design) recently designed the set and costumes for *Carmen* at Santa Fe Opera and designed the set for Laurie Anderson's *Moby Dick* (Brooklyn Academy of Music's Next Wave Festival) and Tina Landau's *Space* (Mark Taper Forum and the Public Theatre). His work with the SITI Company includes *BOB*, *Alice's Adventures*, *Private Lives*, and *The Adding Machine*. His work with Tina Landau includes *Floyd Collins* (Old Globe, Goodman, American Music Theatre Festival); *Space*, *Berlin Circle*, and *Time to Burn* (Steppenwolf); *Saturn Returns* (The Public); *Stonewall*, *The Trojan Women*, and *Orestes* (En Garde Arts); and *States of Independence* (American Music Theatre Festival). Other work includes *The Treatment*, *The Chang Fragments*, and *Insurrection: Holding History* (Public); *The Secretaries*, by the Five Lesbian Brothers, *Quills*, *Lypsinka! A Day in the Life*, and *Love and Anger* (New York Theatre Workshop); *The Seven Deadly Sins* (New York City Opera); and *Transatlantic* (Minnesota Opera). Future projects include *War of the Worlds* and *La Boheme* at Glimmerglass Opera.

**Brian H. Scott** (Lighting Supervisor/Production Manager) serves as SITI Company's lighting supervisor and production/technical manager. His past includes a five year stint as lighting supervisor/guest designer for Actors Theatre of Louisville. While in Louisville he worked on five consecutive Humana Festivals of New American Plays and numerous other projects. In addition, Scott acted as the New York Shakespeare Festival's master electrician. He continues to work as an assistant to Mimi Jordan Sherin and on occasion with Neil Patel.

**Mimi Jordan Sherin** (Light Design) designed SITI's productions of *Cabin Pressure*; *Alice's Adventures*; *Culture of Desire*; *Going, Going, Gone*; *The Medium*; *Small Lives/Big Dreams*; and *BOB* for which she won an Obie Award. Past shows with Anne Bogart also include *Picnic*, *The Adding Machine*, *Miss Julie*, and *The Women*. On Broadway Sherin 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 4 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 the Baltimore Center Stage, McCarter Theatre, Hartford Stage Company, American

Repertory Theatre, American Conservatory Theatre, Actors Theatre of Louisville, Long Wharf Theatre, and many others. Sherin has also designed extensively in opera, including the Vienna State Opera; Glyndebourne; Bayerische Staatsopera; The Royal Danish Opera; Wales National Opera; Houston Grand Opera; Lyric Opera of Chicago; Opera Zurich; The Canadian Opera; The Washington Opera; Opera Australia; New York City Opera; Seattle Opera; and the Santa Fe, Glimmerglass, Boston, and San Diego Operas. Upcoming designs include productions at Bregenz Festival and English National Opera.

**Jason Szalla** (Production Assistant/Properties Design) recently moved to New York from City Theatre in Pittsburgh where he was the charge scenic painter for three and a half years. He first worked with the SITI Company at City Theatre on *The Medium*, *Culture of Desire*, and *Alice's Adventures*. He was also the touring lighting designer and technician for Squonk, a performance art group based in Pittsburgh.

**Megan Wanlass** (Company Stage Manager) 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 Louisville. Her other credits include *The Dybbuk* (New York Shakespeare Festival/The Public), *Conviction* (Music Theatre Group/Eve Ensler), and the 1996, 1997, and 1999 Actors Theatre of Louisville Humana New Play Festivals. She is currently finishing an arts administration certificate program at New York University.

**Stephen Webber** (Ensemble) has performed with SITI in *Cabin Pressure*, *Private Lives*, *The Medium*, *War of the Worlds*, *Culture of Desire*, and *Going, Going, Gone*. His off-Broadway credits include *Trojan Women/A Love Story* at En Garde Arts and *Culture of Desire* at New York Theatre Workshop. His Regional Theater credits are Actors Theatre of Louisville, Stage West, Portland Stage Company, City Theatre, Pittsburgh, and Milwaukee Repertory Theater. He also performed *Hamlet* at the Toga International Arts Festival in Toga-Mura, Japan.

**Darron L West** (Soundscape) 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*; *American Silents*; and *Gertrude and Alice*. With the SITI Company, he has worked on multiple productions in the United States and internationally of *The Medium*; *Small Lives Big Dreams*; *Going Going Gone*; *Miss Julie*; *Culture of Desire*; *Private Lives*; *Alice's Adventures*; *Cabin Pressure*; and *BOB* (1998 Obie Award for soundscape, 1998 Drama Desk Nomination). West made his 1998 Broadway debut with *Wait Until Dark* and has also worked with Philip Glass at Avery Fisher Hall. He is a design associate and "usual suspect" at New York Theatre Workshop where his credits include 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.

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### TICKETS AND INFORMATION SERVICES

Call 614 292-3535 (TTY/TDD: 292-1210), or stop by the ticket office/information desk in the entry level lobby, for tickets and information on all Wexner Center events. Ticketing services are also available one hour prior to events for sales and pick up of prepaid tickets. Sorry, no refunds or exchanges will be made unless an event is cancelled. The Wexner Center is a TicketMaster outlet.

Wexner Center Gift Certificates, a wonderful gift-giving idea, are available throughout the year, for any occasion, in any amount.

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### POLICIES AND SERVICES

All programs are subject to change.

At some artists' requests, late seating will not be permitted at their performances. Where late seating is possible, latecomers will be admitted during a break, so that their entrance will not disturb previously seated patrons. The taking of pictures and the use of recording devices are strictly prohibited. Please talk to the ticketing staff about checking your equipment.

Doctors on Call should leave their seat number and directory listing with the Wexner Center Security Office. The number for such calls is 614 292-6677.

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Cafe	7-4	7-4	7-4	7-8	7-4	10-4	12-4
Tickets/Info	10-4	10-6	10-6	10-9	10-6	10-6	12-6

Galleries are closed during change-over of exhibitions. Thursday evening hours are in effect when exhibitions are open. The bookshop is open late on the evenings of many film screenings and events.

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# VOLUNTEER USHER CORPS

## FALL QUARTER 1999

Joseph Arndt	Pauline Hosenfeld	Deborah Rodekohr
Robin Beth-Pierce	Siri Ibarguen	Stephanie Sanders
Brieanne Billman	Mark G. Issel	Abigail Santner
Dolores Blankenship	Naomi Jacobs	Jayne Schumacher
Erin Blatti	Carla Johnson	Esther C. Scott
Hans Boden	Rozie Johnson	Linda Senter
Holly Boone-	Susan C. Johnson	John Shea
Papaleonardos	Aaron Kahn	Amy Shippy
Brenda Bornman	Susan Kallman	Marty Shuter
Robyn Bragg	Nicol Kardos	Lynn Smith
Diane Brant	Gene Kim	Mary Ann Souders
Eve Brooks	Nataliya	Matthew Stone
Wilhelmina Brooks	Krutovskaya	Jan Subler
Bo Bunnell	Pauline Kush	Rosanna Tavarez
Donna Burns	Frank J. Lampe	Pamela Thomas
Dr. Norman J. Burns	Mary Louise Lampe	Jim Tichich
Krista Campbell	Robert Larson	Judy Tichich
Bob Carroll	Anita Lauer	Elizabeth
Constance Carroll	Rebecca Lawhun	Titherington
Phyllis Carroll	Patricia Leaper	Anna Treydte
Monica Cerro-Lopez	Faith Leibowitz	Esther Turoci
Tim Childress	Robert H. Leslie	Susan Van Ausdal
Sylvana J.	Ruth Leslie	Sara Vasiliou
Christopher	Alexis Leventhal	Mariona Vitans
Edward Dagenfield	Syd Lifshin	Aaron Weiskittel
Christie Danzey	Holly C. Longfellow	Sally Wharton
Galia Davidovitch	William M. Lyons	Laurel Wilkinson
Bolitho Dorsey	Heather Mackling	Pauline Williamson
Patricia Dorsey	Tony Martini	Troy Wilson
John P. Durbin	John May	J. So Yung Wilson
Jon Eckert	Richard McClure	Maria Yurrita
Angelo Pleze	Karen McDow	Li Zhao
Edwards	Anne McGorum	Sofia Zinkovskaya
Shawn Evanoski	Shereen Midkiff	Connie Renee
Estelle Fach	Phyllis Missildine	Zornes
Kristin Field	Amanda Moore	
Nick Florentine	Amy Navitsky	
Yasunori Fujisaki	Maryann Oroz	
Mary Gerth	Camille Peters	
Deborah Guy	Joe Pimmel	
Sarah Hamilton	Sue Pleskach	
R. Barrett Haskins	Jenny Pommiss	
Aaron Henderson	Debbie Porchia	
Richard Hennacy	Jim Portman	
Eve Herold	Monica Prince	
Yvonne Holsinger	Virginia Reynolds	
Kristin Horrigan	Tammy Roberts	



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# PERFORMING ARTS

# 1999-2000 SEASON

<b>Chucho Valdés Quintet</b>	SUN, JUN 27
<b>Shockheaded Peter</b>	WED-SUN, SEP 22-26
<b>Joshua Bell Edgar Meyer</b> <b>Sam Bush Mike Marshall</b>	SUN, SEP 26
<b>Robert Lepage/Ex Machina</b> <i>Geometry of Miracles</i>	FRI, OCT 1
<b>Bill Frisell</b>	
<b>Terence Blanchard Sextet</b>	SAT, OCT 16
<b>Rosas</b> <i>Drumming</i>	SAT, OCT 23
<b>Waldemar Bastos</b>	TUE, OCT 26
<b>Kayoko Shiraishi</b> <i>One Hundred Stories</i>	SAT & SUN, NOV 13 & 14
<b>Tom Verlaine</b>	SAT, NOV 20
<b>Anne Bogart/SITI</b> <i>Cabin Pressure</i>	THU-SUN, DEC 2-5
<b>Lou Donaldson</b>	SAT, DEC 4
<b>ART</b>	TUE-SUN, DEC 7-12
<b>Dave Douglas</b>	FRI, JAN 28
<b>Elevator Repair Service</b> <i>Total Fictional Lie</i>	FRI-SUN, FEB 4-6
<b>BalletMet @ the Riffe</b>	FRI-SUN, FEB 18-20 & THU, FEB 24
<b>Da Da Kamera</b> <i>MONSTER</i>	THU-SUN, MAR 2-5
<b>Virginia Rodrigues</b>	SAT, APR 1
<b>Tommy Flanagan Trio</b>	SAT, APR 8
<b>Columbus Symphony Orchestra</b> <i>The Battleship Potemkin</i>	FRI, APR 14
<b>Beppie Blankert Dansers Studio</b> <i>Dubbelspoor</i>	THU-SUN, APR 27-30
<b>Brad Mehldau Trio</b>	FRI, APR 28
<b>Richard Maxwell</b> <i>House</i>	THU-SUN, MAY 4-7
<b>Wynton Marsalis and the Lincoln Center Jazz Orchestra</b>	FRI, MAY 12

**wexner center**  
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