

War of the Worlds

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Darci Kistler, *Swan Lake* in Central Park; photo by Richard Coman.

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Irish Independent, 11 Jan. 2000

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Financial Times Mandate, 17 Jan. 2000

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Financial Times, 28 Sept. 1999

Mannheimer venture forges Edinburgh link

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Professional Pensions, 16 Dec. 1999

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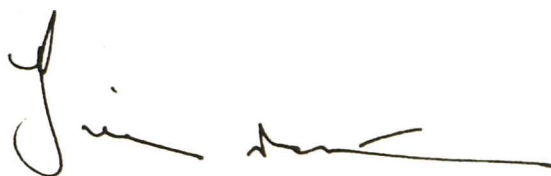
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Brian McMaster
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SITI, New York

War of the Worlds

Conceived and directed by **Anne Bogart**

Written by **Naomi Iizuka**

Created by the **SITI Company**

Supported by

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War of the Worlds

CAST

Beatrice Nelson	Akiko Aizawa
Thompson	J. Ed Araiza
Bernstein	Will Bond
Leni Zadrov	Ellen Lauren
Stratten	Tom Nelis
Stephen Webber	Barney O'Hanlon
Orson Welles	Stephen Webber

Director	Anne Bogart
Scenic Designer	Neil Patel
Costume Designer	James Schuette
Lighting Designer	Mimi Jordan Sherin
Soundscape	Darron L West
Company Stage Manager	Megan Wanlass

World Premiere March 2000, Humana Festival of New American Plays at Actors Theater of Louisville, Louisville, Kentucky

War of the Worlds – Director's Note

When I was living in France during the 1980s, I was amazed to discover that Orson Welles was known and respected by most Europeans as a great American artist. In America he is mostly remembered as a fat man on talk shows who also appeared in advertisements for wine. Because Welles was such a great storyteller, such a remarkable entertainer, and an artist I wanted to spend time with, I chose him to be the anchor for this play which is essentially about the American confusion between news and entertainment, our appetite for sensation and our ability quickly to discard and forget whatever it was we were so excited about.

Anne Bogart

Orson Welles and The War of the Worlds

At the end of the sweaty 1958 thriller *Touch of Evil*, as the bloated body of Orson Welles's Hank Quinlan floats down the river, Marlene Dietrich asks: "What does it matter what you say about people?" The film – a conundrum on character and corruption, justice and the law, worship and betrayal – marked Welles's brief but brilliant return to Hollywood film-making.

Shot to resemble a nightscape by Kafka, it plays havoc with moral ambiguities as a self-righteous Mexican cop (Charlton Heston in the best performance of his career) goes up against Welles's monumental Quinlan, the old-time detective of vast and wearied experience who goes by instinct, gets it right, but fabricates evidence to make his case. It is almost the story of Welles's own life, although if we echo Dietrich's question, the answer is: "Not a lot." Anything you can say about Orson Welles can be gainsaid by a myriad other accounts, as the critic Quentin Curtis has so astutely pointed out.

"I don't think one word can sum up a man's life," concluded the reporter in *Citizen Kane*, although when you consider Welles – the magician, hoaxer, trickster and liar so admired by another great fabulist, Jorge Luis Borges – it is always the myths, usually of his own making, that survive. There is nothing mythical, though, about the 23-year-old Welles's conquering of the medium of radio and his dramatic unhinging of America in 1938 with the New York-based Mercury Theatre's thrilling adaptation of H G Wells's *The War of the Worlds*, which is the starting point for SITI's film noirish play. Although the production takes its title from the infamous broadcast that panicked the nation, its net – in director Anne Bogart's words – is cast much wider.

Nevertheless, it was *The War of the Worlds* sensation that made the young Welles a figure of national importance. The triumphantly audacious perpetrator of the "news broadcast" graced the cover of Time magazine – "made up to look like God Almighty," according to his biographer Simon Callow, author of the magnificently magisterial *Orson Welles: The Road to Xanadu* (Jonathan Cape) – and Hollywood moguls beat a path to his door. Yet all through rehearsals for the radio production Welles had railed at the text, cursing the writers, and at the whole idea of presenting so silly a show.

"Focusing on the device of an interrupted programme, he dared to attempt a verisimilitude that had rarely been essayed before," writes Callow. "The apparent breakdowns in transmission, the desperate irruptions of dance music, the sadly



tinkling piano were all held longer than would be thought possible. The actors too were galvanised into startlingly real and precisely observed performances." The vividness of the dramatisation stemmed from its imitation of the daily newscasts whose bulletins so frequently concerned the ominously gathering storm cloud of events in Europe.

No one could have predicted, though, that anyone might believe that an actual invasion from Mars was being reported. Listeners were told they were hearing a dramatisation of a novel and the programme was clearly framed as a broadcast within a broadcast. The panic, according to Welles's collaborator John Houseman, was precipitated when at 8.12pm, listeners to the massively popular *Edgar Bergen and Charlie McCarthy Show* (bizarrely featuring a ventriloquist and his anarchic dummy on radio) started twiddling their dials for a few moments' relief from the hapless vocalist who had begun warbling. They found themselves listening, appalled, to a news report of an invasion, by now well under way, by Martians.

"Ladies and gentlemen, I have just been handed a message that came in from Grover's Mill by telephone. Just a moment. At least 40 people, including six state troopers, lie dead in a field east of the village of Grover's Mill, their bodies burned and distorted beyond all recognition." Music was played, experts interviewed and then a reporter described the scene: "Good heavens, something's wriggling out of the shadows like a grey snake. Now it's another one and another. They look like tentacles to me. There, I can see the thing's body. It's large as a bear and glistens like black leather. But that face ... it's indescribable ... I can hardly force myself to keep looking at it. The eyes are black and gleam like a serpent!" There was more in a similar vein, then he promised to be back in a minute and the microphone was heard to fall to the ground, followed by dead silence. There were further announcements in the excitable, stentorian tones familiar from newsreels.

By now a small but significant proportion of the audience – with a heavy concentration in the New Jersey area – was in a state of high hysteria. An estimated six million people were listening, so before the programme was halfway through, the CBS switchboard was jammed with demands for verification, as were switchboards all over the country. When asked whether the world was coming to an end, one operator very properly replied: "I'm sorry, we don't have that information here." The nation went into a collective panic attack.

In *The Invasion from Mars*, a sociological account of the incident, Hadley Cantril writes that out of the then 32,000,000 families in the United States, 27,500,000 had radios. In some cases, radio was their only source of information about the wider world and they trusted it. Events were being described to them in a familiar manner and that is what made the Martian broadcast so horribly convincing. Some people caught up in this medieval millennial frenzy, reports Simon Callow, just sat down and waited to die; others desperately tried to call relatives, but found all the lines engaged. Some took to the streets, others went to church. In Harlem, a black congregation fell to its knees. In Indianapolis, a woman ran screaming into a church where evening service was being held and shouted: "New York has been destroyed. It's the end of the world. Go home and prepare to die."

A woman gave premature birth, and another fell down a whole flight of stairs. Her husband, apparently, called CBS to thank them for the broadcast. "Geez, it was a wonderful programme!" In Newark, New Jersey, all the occupants of a block of flats left their homes with wet towels round their heads as improvised gas masks. One family leapt into their car – taking the dog and the canary with them – and paused in their headlong flight down the freeway to ask the latest news from passers-by, who, not having heard the broadcast, could tell them nothing. Desperate for information, they called a cousin in Freehold, NJ, whose farm they knew to be "in the destructive path". "Are the Martians there?" they asked. "No," the cousin replied, "but the Tuttles are, and we are about to sit down to dinner."

Back in CBS's studios, the panic had reached the control room. Welles wound up the broadcast by announcing "out of character", that the programme had "no further significance than the holiday offering it was intended to be. The Mercury Theatre's own radio version of dressing up in a sheet and jumping out of a bush and saying Boo!... so goodbye everybody, and remember, please, for the next day or so, the terrible lesson you have learned tonight. That grinning, glowing, globular invader in your living room is an inhabitant of the pumpkin patch, and if your doorbell rings and there's no one there, that was no Martian... it's Hallowe'en."

When his terrified listeners discovered that they were victims of what seemed to them a malicious hoax, threats of violence were made against Welles and the company, and someone even telephoned and threatened to blow up the CBS building, which was besieged by reporters asking Welles and Houseman how they felt about the many deaths the broadcast had caused.

In Times Square the Moving News sign flashed in neon lights: ORSON WELLES FRIGHTENS THE NATION. In a newsreel interview, Welles – unshaven and boyish – insisted it was all a Hallowe'en joke and promised he would never do anything like it again. Not for the first time, and certainly not the last, wrote Kenneth Tynan, Orson Welles had over-estimated the intelligence of his audience. "Such errors are healthy: what kills art is the assumption that people are stupid," declared Tynan. Legal actions were filed against both CBS and the Mercury; all failed.

The War of the Worlds scandal was an extraordinary event, revealing some remarkable aspects of America in the late 1930s, but it was also one of the most purely fortuitous events of the career of Orson Welles, boy genius, *enfant terrible* of the theatre and Renaissance man reborn. He was praised for having his finger on the pulse of his times, as well as for being the most notorious conman of the century, able to make anybody believe anything. The truth is, writes Callow, he was more surprised than anyone at what had happened, and mightily irritated by it. The day after the broadcast, a Mercury employee who wandered into the auditorium eating a Mars bar was sacked on the spot.

About three years after the Martian broadcast, Welles was reading a Walt Whitman poem on a patriotic Sunday radio programme, when someone ran into the studio and shouted into the mike that Pearl Harbour had been attacked. "Nobody paid any attention," alleged Welles in an interview with Tynan. "They just shrugged and said, 'There he goes again'."

Jackie McGlone

Jackie McGlone is a freelance writer



The film techniques of Orson Welles

Everyone has seen *Citizen Kane*. You might not have seen the film itself, but you'll have seen so many films that borrow from it, deliberately or inadvertently, that you'll have seen it anyway. The power of the film is due, in part at least, to its theatrical origins. Orson Welles' background is something of which the film speaks so eloquently that seeing his film work treated as theatre, as with this Anne Bogart production, is like seeing a double mirror image, theatre made into film, made into theatre. Bogart's approach, exploiting the capacity of the theatre to show things in deep focus, to take in the whole performance space, should provide us with some fascinating insights into both media.

Welles' techniques in *Citizen Kane* are inherited from his theatre background, and particularly from the Mercury Theatre, his base as both radio and stage performer. *Citizen Kane*'s critical acclaim as the greatest film ever made, according to some judges (though I confess, I'm a *Battleship Potemkin* man myself) emerges from narrative techniques that revolutionised the medium, and subject matter that had seldom been explored in this way. This is a fully-fleshed psychological portrait of a man, which does not shirk the complexities of his character.

This is quite different from a good deal of American cinema before or after. Much of the time, films demand passivity from their audiences. We are asked to remain receptive while the movie explains what we should think. Various ideological, sexual and racial bigotries can be conveyed in this way. So, for example, in *Die Hard*, we have Alan Rickman smoking away and being un-American by virtue of his very Britishness, becoming a villain by the use of close-up and selectivity of shot. This leaves us with no contextual information, no hint of the origins of his villainy, and through tight framing on his wicked, snarling face, nothing else to believe but that the visual signifiers – smoking, foreignness (even, interestingly, to a British audience) and sneering – equal a very simple version of evil.

Citizen Kane eschews this monochromatic language and moralistic approach by rendering the moral dilemmas implied by its central character complex, giving us no scope for simple solutions. Take the scene in which Charles Foster Kane demands that Susan, his second wife and, he believes, his creation, stay at Xanadu, the dream palace he has created for her, which like Coleridge's original, is ultimately the nightmare of a sleepwalker. For her it is a place of inertia and entrapment, for him a symbolic justification of his Coriolanus-like proud isolation. In a simple movie, we

could take one side or other of the argument, but here, Gregg Toland's photography shows us, quite literally, the whole picture. Like two figures dwarfed by the set on a proscenium arch theatre stage, Kane and Susan are shown against the background of a huge, brooding room, the deep focus photography giving us the capacity to take in the entire image. This is a complex picture, predetermined outwith either of the characters' control, showing clashing desires and the historical circumstances that produced them, and asking us to decide the rights and wrongs.

The solutions are not easy, for Kane is not simply a monster or a megalomaniac, but an enigma that remains unsolved by the five narrational voices who describe him during the length of the film. Even the audience only partially solves the mystery of 'Rosebud', which so comprehensively evades interpretation by the characters in the film. After all, as the reporter uneasily points out, "I don't think a word can sum up a man's life". Whatever we think we know about Kane, the 'big picture', the avoidance of tight camera angles, and the unreliability of each of the accounts we receive of Kane undermine it.

These big pictures dominate the film. From the movement of the camera through the skylight of the El Ranch nightclub to discover Susan reluctant to impart information about her failed marriage to the reporter, to the montage taking in the Kane breakfast table which imparts, in a minute, the failure of Kane's fifteen year marriage to his first wife, context is allowed to tell the story. In describing events, Welles goes, as it were, *The Full Montage*, so that each event tells a story, but the time and place of each story is continually rendered transient and contingent, avoiding the simple truth that we all quest for in the film.

We can rely on no single voice to help us with the truth, not even that iconic truth-seeker of American film, the investigative journalist. When we see movies like *All The President's Men* and *Absence Of Malice*, we are reassured by these figures, but not here. The narrative begins with the reporter, but as it unfolds, the very subject matter, the life of Welles' William Randolph Hearst cipher, Charles Foster Kane, throws into doubt the whole concept of the journalist as solver of mysteries, by showing the partiality and scandal-mongering of the profession through the yellow press newspapers that Kane is seen creating.

For myself, I'm inclined, as are many psychoanalytic critics, to see the mystery of Kane as wrapped up with subconscious process. *Rosebud*, which has sometimes been identified with Hearst's name for his long-term partner Marion Davies' clitoris, is much more complex than this, for though Welles is often quoted as saying that

the phrase was part of his and co-writer Herman Manciewicz's 'dollar book psychology' phase, he added that this made as much sense of the film as anything, and indeed it does. The word is wrapped up with sexual psychology in a very obvious sense, and the Oedipal trauma of Kane's childhood removal from the protection and care of his mother, and delivery into the hands of the cold-hearted banker Mr Thatcher sets up a life which turns full circle. Moving from the early, semiotic, childhood world of the unrestrained Pleasure Principle to the Reality Principle of the cold, hard, male world of business, Kane seeks to journey back to the world of pure desire identified with the mother. His last gesture, that of dropping the womb-like glass bubble, with its ersatz representation of home and security, tells us that Kane seeks the lost mother which he has tried to create in Susan, the owner of the mother-womb bubble.

The problem of explaining *Citizen Kane*, then, is the problem of trying to use rational discourse to comprehend the pre-rational. If we can't explain our own sudden desires and impulses, if we can't see the subconscious basis of what we seek, why should we be able readily to identify them in this character? This film is close enough to real life to make the solutions hard, where most films are unreal enough to be easy.

Steve Cramer

Steve Cramer is theatre critic on The List and a lecturer at Queen Margaret University College, Edinburgh.

Orson Welles: a chronology

- 1915** Born Kenosha, Wisconsin; grew up in Chicago.
- 1927** Became the ward of Dr Maurice Bernstein, his mother's second husband, after both his parents died.
- Attended Todd School in Woodstock Illinois, and was thought to be brilliant.
- Became a professional actor, and joined Kit and Guthrie's company.
- Received a grant from the Federal Theater project.
- Gained notoriety in several productions including an all black *Macbeth* and modern dress *Julius Caesar*.
- 1931** Acted at the Gate Theatre Dublin.
- 1934** Became a radio producer.
- Mercury Theatre of the Air established to put on adaptations of great books.
- 1938** H G Wells' *War of the Worlds* was adapted in the style of a news report. People thought it was real and panicked.
- 1939** Welles resisted several offers from Hollywood until RKO offered him a financially attractive deal, to be actor, director, writer and producer on three films, aged only 24.
- 1941** Began his collaboration with writer Herman Manckiewicz with the production of *Citizen Kane*.
- 1942** *The Magnificent Ambersons*, which was savagely edited without Welles' permission.
- Arguments with RKO damaged his career as a film maker and although *The Stranger* (1946) was a box office success, he was forced to direct his later films in Europe. He continued to appear in American films as an actor.
- 1948** *Macbeth*.
- 1951** *Othello*.
- 1958** *A Touch of Evil*.
- 1985** Dies.

The SITI Company

The SITI Company, entering its ninth year of activity, began as an agreement between Tadashi Suzuki and Anne Bogart to establish a new venture in the United States that would emphasise 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, NY, SITI grew quickly into a year round theatre company based in New York City. Saratoga Springs is now SITI's summer home.

An ensemble-based theatre 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 theatre; to perform and tour these productions nationally and internationally; to provide ongoing training for young theatre professionals in an approach to acting that forges unique and highly disciplined artists for the theatre; and to foster opportunities for cultural exchange with theatre professionals and audiences from all over the world.

In addition to artistic director Anne Bogart, the SITI Company is comprised 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 organisations in the existing American and international theatre systems.

Most recently, the SITI Company created its new production, *War of the Worlds*, which opened at the Humana Festival of New American plays. Other SITI productions include *Orestes*, *The Medium*, *Small Lives/Big Dreams*, *Going, Going, Gone*, *Miss Julie*, *Private Lives*, *Culture of Desire*, *Bob*, *Alice's Adventures* and *Cabin Pressure*. Two new productions currently in development are *Room* and *bobrauschenbergamerica*.

Ongoing relationships include The Wexner Center for the Arts, the Walker Art Center, PICA, Actors Theatre of Louisville, Perserverance Theater, City Theatre in Pittsburgh, the Toga International Arts Festivals, Theatre Archa in the Czech Republic and the New York Theatre Workshop. 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 an 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*, 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.

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

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Rebecca Brown

Production Assistants

John Frasco

Juliane Taylor

Dramaturgs

Meghan Davis

Kelly Miller

Lighting Supervisor/Production Manager

Brian Scott

Assistant Stage Manager/Properties Design

Jason Szalla

Set Construction

**Actors Theater of Louisville Scene Shop
& The Production Studio**

Costume Construction

Donna Langman Costumes

Mr Tony

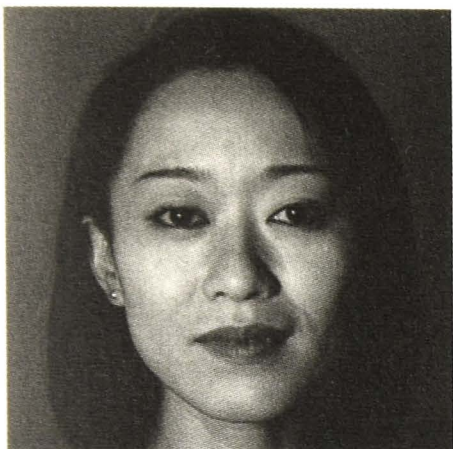
Harwood Lee

Margaret Fenske

Actors Theater of Louisville Costume Shop

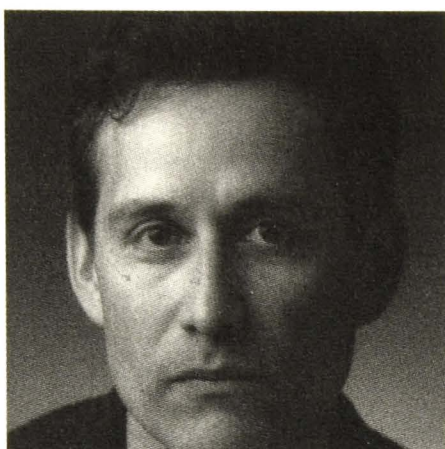
Managing Director

Carolyn Clark Smith



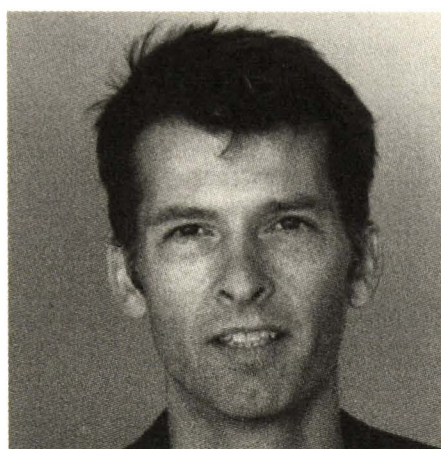
Akiko Aizawa *Beatrice Nelson*

A member of the SITI Company since 1997, Akiko Aizawa appeared in *Culture of Desire* in New York, Portland, Maine and Bogata, Columbia. As a member of the Suzuki Company of Toga, she performed in such productions as *The Trojan Women*, *Three Sisters*, *Dionysus*, *Macbeth*, *Ivanov*, *Waiting for Romeo* and *Greetings from the Edge of the Earth*. She has also appeared in Lech Machieweitz's productions of *Beckett in Circles* and *So Called 'K'*, Kamonegi Shot's *Woman Jump/Special*, Hedeyuki Miyaoka's film *Anna's Light* and *Endgame* at Columbia University.



J. Ed Araiza Thompson

J. Ed Araiza's SITI Company credits include *Culture of Desire*, *The Medium*, *Small Lives/Big Dreams*, *War of the Worlds* (Radio Play) at New York Theatre Workshop, Walker Arts Center, City Theatre in Pittsburgh, Wexner Center, Theatre Artaud in San Francisco, Dublin Theatre Festival, Toga Arts Festival, Olympic Arts Festival, The Public Theater, and The Kennedy Center. Regional theatre includes: *The Cure at Troy* (Yale Rep.), *Santos and Santos* (Mixed Blood Theatre), *Kelly and Du* (Hartford Stage and ATL), *1969* and *Picnic* (ATL), *Yerma* (Arena Stage), *Principia Scriptoria* (A Contemporary Theatre), *Charley Bacon* (South Coast Rep.), *King Lear*, *Macbeth*, *La Victima* (Los Angeles Theatre Center). Off Broadway work includes *Orestes*, *Occasional Grace*, and *Words Divine*. J. Ed Araiza teaches and studies with The SITI Company.



Will Bond Bernstein

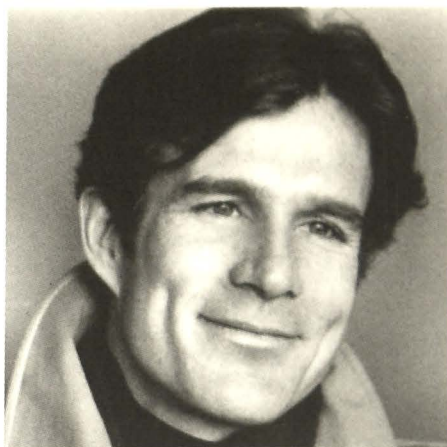
Will Bond appeared in SITI's inaugural season production of Charles Mee Jr.'s *Orestes*, and has since created roles for SITI productions *The Medium* (an Obie winner), *Small Lives/Big Dreams*, *Culture of Desire*, *Bob* (Obies for sound and light and three Drama Desk nominations), *War of the Worlds* and *Seven Deadly Sins* at NY City Opera. He has toured with Tadashi Suzuki and the Suzuki Company Of Toga in *Dionysus*, and with Robert Wilson's *Persephone*. Regional credits include *Hamlet*, *The Tempest*, *Baltimore Waltz*, *Holiday* and *Night Must Fall*. Will Bond continues to coach Suzuki and Viewpoint training with SITI in Saratoga Springs, NY and in workshops in universities and theatres all over the US and abroad.

biographies



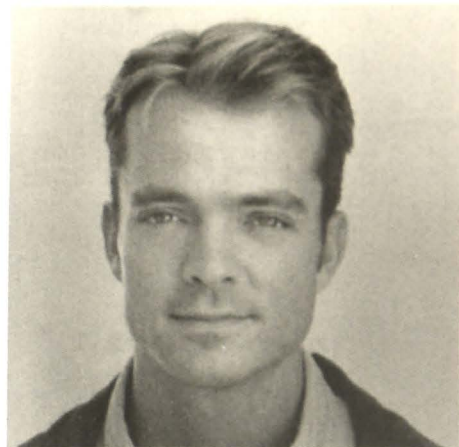
Ellen Lauren Leni Zadrov

A company member for seven years as an actor, writer, teacher and administrator, Ellen Lauren's SITI productions include; *War of the Worlds* (Actors Theatre of Louisville Humana Festival), *Cabin Pressure* (Actors Theatre of Louisville Humana Festival), *Private Lives* (ATL), *Miss Julie* (ATL), *The Medium* (national and international venues), *Going, Going, Gone* (Humana ATL, The Magic Theater), *Culture of Desire* (national and international venues), *Orestes* (Toga, Japan), the Miller Season in New York City. Her teaching credits include nine years of ongoing classes in the US and abroad, six seasons of summer intensive programme at Saratoga Spring, NY. Additional credits: *The Adding Machine* (ATL), *Picnic* (ATL) *The Women* (Hartford Stage), all with Anne Bogart; thirteen years collectively as resident company member Milwaukee Rep, Stagewest, The Alley Theatre; premiere of Roger Reynold's *Justice* (2nd Theatre Olympics Shizwoka, Japan); ongoing faculty member The Juilliard School of Drama, New York City; Kosavar award for performance of Anna II in New York City Opera's production of *The Seven Deadly Sins* under the direction of Anne Bogart.



Tom Nelis Stratten

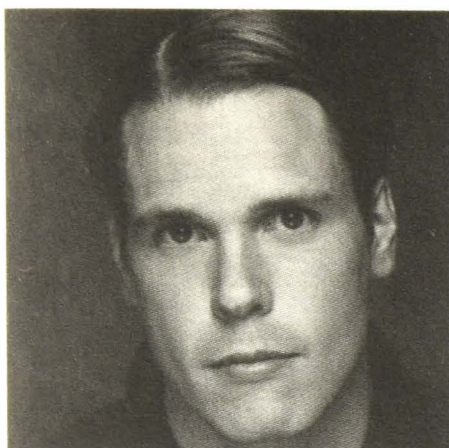
Tom Nelis' credits with the SITI Company include: *Orestes*; *The Medium* (Obie Award); *Going, Going, Gone*; and *Dionysus*, a collaboration with The Suzuki Company of Toga. Regional theatre includes: Ahab in Laurie Anderson's *Songs and Stories from Moby Dick* (Brooklyn Academy of Music); *Not Suitable for Children* (McCarter Theater); and *Dancing at Lughnasa* and *The Divine Fallacy* (ATL). Off Broadway appearances include: the title role in *Henry VI*, *The Merchant of Venice*, *'Tis Pity She's a Whore* and *The Two Parts of Henry IV* (Joseph Papp Public Theatre); Oscar Wilde in *Gross Indecency: The Three Trials of Oscar Wilde* (Minetta Lane), *Hot Mouth* (Manhattan Theatre Club), *The Cryptogram* (West Side Theatre), Richard Foreman's *Pearls for Pigs* (Tribeca Performing Arts Center). Tom has also received an MFA from the University of California, San Diego.



Barney O'Hanlon

Stephen Webber

Barney O'Hanlon has been collaborating with Anne Bogart since the autumn of 1986. With SITI he has been involved in: *War of the Worlds* (ATL), *Cabin Pressure* (ATL), *Culture of Desire* (Portland Stage Company and Festival Iberoamericano in Bogota, Columbia), *Small Lives/Big Dreams* (Actors' Theatre of Louisville, P.S. 122 and the Miller Theater), and *The Seven Deadly Sins* (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. He has collaborated with Tina Landau on many productions and in 1969 created the role of Howie (ATL - Humana Festival). He has choreographed for Opera Ebony's *The Outcast* (dir. Tina Landau, BAM's Majestic Theater), and the duelling tango sequence for *View of the Dome* (dir. Michael Mayer, New York Theater Workshop). He has worked with Brian Jucha, as a member of VIA Theatre, Richard Foreman, Robert Wilson, Lisa Peterson and Molly Smith. He has appeared in *Hamlet* at ATL, directed by Jon Jory and as Gil in Jon Robin Baitz's *A Fair Country* directed by Scott Zigler at Steppenwolf Theatre Company.



Stephen Webber Orson Welles

Stephen Webber has been involved in the SITI productions of *War of the Worlds*, *Cabin Pressure*, *Private Lives*, *The Medium*, *Culture of Desire*, and *Going, Going, Gone*. Off Broadway he has appeared in *Trojan Women/A Love Story* at En Garde Arts and *Culture of Desire* at New York Theatre Workshop. In regional theatre he has appeared at the 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.

Anne Bogart Director

Anne Bogart is the artistic director of the SITI Company. Recent productions with SITI include *War of the Worlds* (ATL/Humana Festival of New American Plays), *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, 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), *The Seven Deadly Sins* by Bertolt Brecht and Kurt Weill (New York City Opera). She is the recipient of two Obie Awards and a Bessie Award. Anne Bogart is currently an Associate Professor at Columbia University.

Rebecca Brown Assistant Director

Selected directing credits – New York: Associate Director, *And God Created Great Whales*. Baltimore: *The Vagina Monologues*, *Alchemy of Desire/Dead Mom's Blues*, *Top Girls*. Vancouver: *The Taming of the Shrew*, *A Complete History of the Voice in Five Acts*, *Sisters*. Seattle: *The Gut Girls*, *The Weaker Vessel*, *White Biting Dog*. Assisting credits include: *War of the Worlds* (with the SITI Company) and *Gertrude and Alice*, *A Likeness to Loving* (with Anne Bogart).

John Frasco Production Assistant

Chicago native. Spent two summers with the Santa Fe Opera as an apprentice and stage crew supervisor. Formerly, the House Carpenter for the Goodman Theatre in Chicago, he currently resides in New York City where he production manages events ranging from off-off-Broadway up to corporate product launches and press events.

Naomi Iizuka Playwright

Naomi Iizuka's plays include *Polaroid Stories*, *Skin*, and *Tattoo Girl*. *Polaroid Stories* was originally commissioned by En Garde Arts and received the 1998 PEN Center USA West Award for Drama. Her work has been produced at Actors Theatre of Louisville, Frontera @ HydePark in Austin, Dallas Theatre Center and Undermain in Dallas, Printer's Devil and Annex in Seattle, Campo Santo and the Magic in San Francisco, and Soho Rep and Theatre at St. Clements in New York. Her plays have also been used in workshops at the McCarter Theatre, A Contemporary Theatre, Bay Area Playwrights' Festival, Brava, Midwest PlayLabs, A.S.K. Theater Projects, and New York Theatre Workshop. *Polaroid Stories* is published by Dramatic Publishing, *Skin* is published by TCG in Out of the Fringe, and *Tattoo Girl* is included in the volume *From The Other Side of the Century*, an anthology of twentieth century playwriting published by Sun and Moon Press. Naomi is the recipient of a TCG Artist-in-Residence grant, Princeton University's Hodder Fellowship, a McKnight Advancement Grant, and a Jerome Playwriting Fellowship. She received her BA from Yale University and her MFA from the University of California-San Diego.

Neil Patel *Set Design*

Neil has designed numerous productions with the SITI Company and Anne Bogart including: *War of the Worlds*, *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* (New York Theatre Workshop), *Hurrah at Last at the Roundabout*, *Henry V* (Public/NYSF), *Mud*, *River*, *Stone* (Playwrights Horizons), *The Grey Zone* and *Anadarko* (MCC Theater). Regionally his work has appeared at venues including the Guthrie Theater, Center Stage in Baltimore, Long Wharf Theatre, Steppenwolf and La Jolla Playhouse. In 1996 he received an Obie Award for sustained excellence in set design.

James Schuette *Costume Design*

Recent work includes set and costume design for *Carmen* at Santa Fe Opera, and set design for Laurie Anderson's *Moby Dick* (BAM Next Wave Festival) and Tina Landau's *Space* (Mark Taper Forum and the Public Theatre). His work with the SITI Company includes *War of the Worlds*, *Bob*, *Alice's Adventures*, *Private Lives*, and *The Adding Machine*. His work with Tina Landau includes *Floyd Collins* (Old Globe, Goodman, AMTF); *Space* (Berlin Circle, *Time to Burn* (Steppenwolf); *Saturn Returns* (Public); *Stonewall*, *The Trojan Women*, *Orestes* (En Garde Arts); *States of Independence* (AMTF). Other work includes *The Treatment*, *The Chang Fragments*, *Insurrection: Holding History* (Public); *The Secretaries*, by the Five Lesbian Brothers, *Quills*, *Lysinka! A Day in the Life*, *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 Bohème* at Glimmerglass Opera. He is a graduate of the Yale School of Drama.

Brian H Scott

Lighting Supervisor and Production Manager

Brian Scott 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, Brian 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*

Mimi Sherin has designed the SITI Company's productions of *War of the Worlds*, *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 Mimi Sherin has 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 theatre 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. She has also designed extensively in opera including the Vienna State Opera, Glyndebourne, Bayerische Staatsopera, The Royal Danish Opera, Welsh 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

Properties Designer and Assistant Stage Manager

Jason has most recently toured with The SITI Company's production of *Cabin Pressure* and *War of the Worlds*. New York credits include: New York Theatre Workshop, Showman Fabricators, IBM, Nickolodeon and John Creech Production. Mr. Szalla 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.

Juliane Taylor

Production Assistant

Joins SITI from Louisville where she recently completed a stage management internship at Actors Theatre of Louisville. Recent SM credits – ATL: *Sexual Perversity in Chicago*, *Touch*, *Hair*, *Home*. Utah Greek Festival: *Women of Trachis*. She was assistant to the artistic director at Sundance Theatre Lab.

Megan Wanlass

Company Stage Manager

Megan Wanlass has been a SITI Company member since 1995. Ms 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*, *War of the Worlds* and *Bob*. She began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville. Her other credits include *The Dybbuk* (NYSF/The Public), *Conviction* (Music Theatre Group/Eve Ensler) and the '96, '97, '99 and '00 Actors Theatre of Louisville Humana New Play Festivals. She is currently finishing a certificate program in Arts Administration at New York University.

Darron L West

Soundscape

A SITi Company member since 1993, Darron L West first collaborated with Bogart in 1990 while Resident Sound Designer at Actors Theatre of Louisville. Since joining the SITi Company he has designed every show in the company's repertoire, with 1998's *Bob* garnering a 1999 Obie Award and Drama Desk Nomination for its soundscape. He is a Design Associate and 'usual suspect' at New York Theatre Workshop, a two time American Theatre Wing and Barrymore Award Nominee for Sound Design, and a 1997 Princess Grace Award winner for his work with the SITi Company. Other credits include, numerous regional and New York collaborations, including Philip Glass at the Avery Fisher Hall, the original production of *Rent* and the 1998 Broadway Production of *Wait Until Dark*.

Lyn Grant

British Sign Language Interpreter.

Registered Interpreter with the Scottish Association Of Sign Language Interpreters for eleven years, Lyn has interpreted theatre productions throughout Scotland, including productions at the Edinburgh International Festival and the Fringe . Lyn is one of the regular interpreters for all productions at Perth Rep, Dundee Rep and the Byre Theatre, St Andrews.

Andy Irvine

British Sign Language Interpreter.

Andy, who is a member of the Scottish Association of Sign Language Interpreters (SASLI), has extensive experience of theatre interpreting having done so for over ten years. As well as interpreting eight productions in the previous four Edinburgh International Festivals, Andy has interpreted Shakespeare to Ben Elton and Gilbert and Sullivan to pantomime across the width and breadth of Scotland with both professional and amateur companies.

Audio Describers

Marjory Carnegie

Billy Donnelly

SITi Company Credits

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The Lumière – Movies at the Museum



To coincide with the productions of *War of the Worlds* and *War of the Worlds – The Radio Play*, The Lumière cinema is screening a series of films examining the genius of Orson Welles.

As an exclusive offer, you and a guest are entitled to the concessionary price of £2.50 on presentation of this programme at The Lumière box-office for the following screenings.

Citizen Kane

Orson Welles' masterwork about the rise and fall of a newspaper tycoon whose behaviour patterns were not so far away from Welles' own. Repeated viewings cannot dull its power to absorb and to stimulate.

Orson Welles 1941 119mins

August 25th 5:30pm, August 26th 3:30pm

Cradle Will Rock

A 22 year old Orson Welles is among the famous figures reincarnated in this true story, written and directed by Tim Robbins, about the making of a politically charged musical in the 1930s. Welles is the director intent on staging an infamous production of *The Cradle Will Rock* for his Federal Theatre Group before it is closed down by the Government.

Tim Robbins 1999 133mins

August 25th 8:30pm, August 27th 8:30pm, September 1st 8:30pm

The War of the Worlds

Based on the same HG Wells novel as Welles' infamous 1938 broadcast, Gene Barry plays the scientist confronted with an invasion of weird, spider-like creatures from Mars against whom the most potent weapons, including the Atom bomb, have no effect.

Byron Haskin 1953 85mins

August 27th 5:30pm

The Lumière entrance is via Lothian Street at the back of the Royal Museum.
Enquiries **0131 247 4219**



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Hamlet

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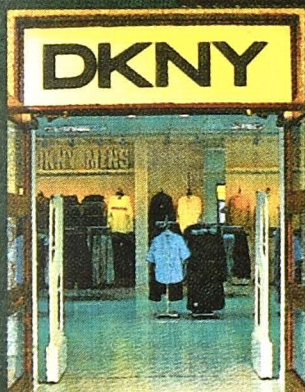
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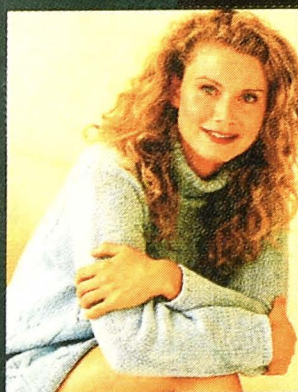
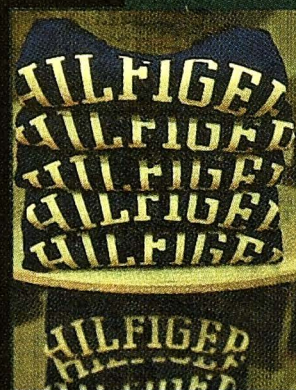
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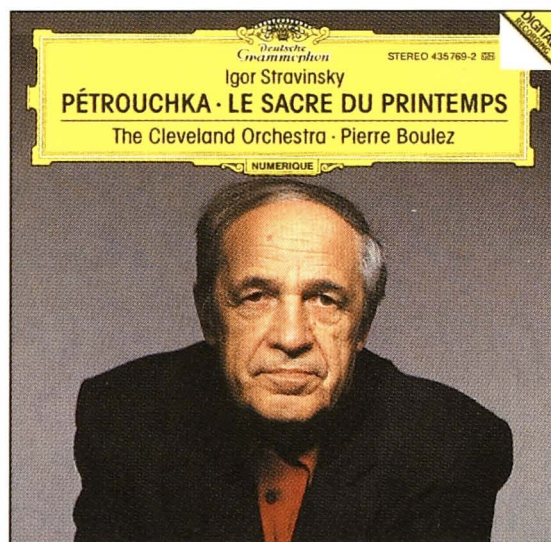
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N°9 Fri-Mon 3-6/8 Il Trovatore Rigoletto La Traviata

N°10 Tue-Fri 7-10/8 Aida Il Trovatore La Traviata

N°11 Fri-Mon 10-13/8 Nabucco Rigoletto Aida

N°12 Tue-Fri 14-17/8 Aida Il Trovatore Nabucco

N°13 Fri-Mon 17-20/8 Rigoletto La Traviata Nabucco

N°14 Tue-Fri 21-24/8 Nabucco Rigoletto Aida

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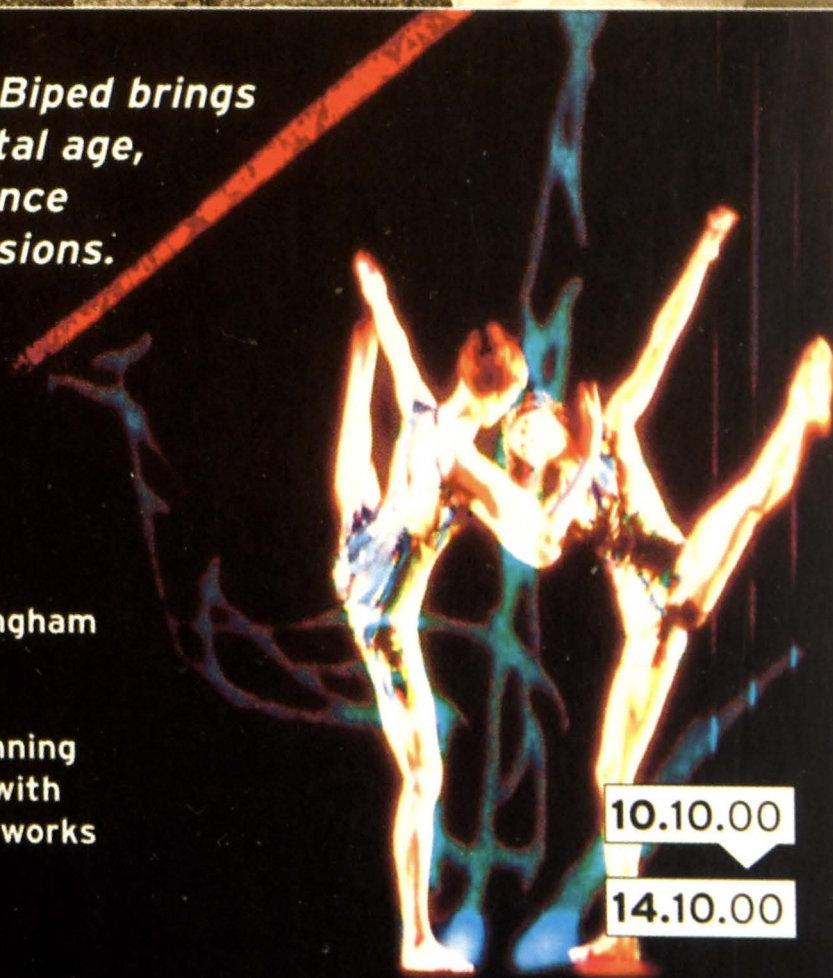
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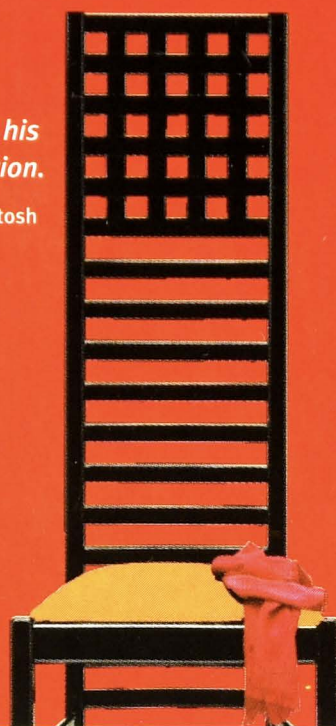
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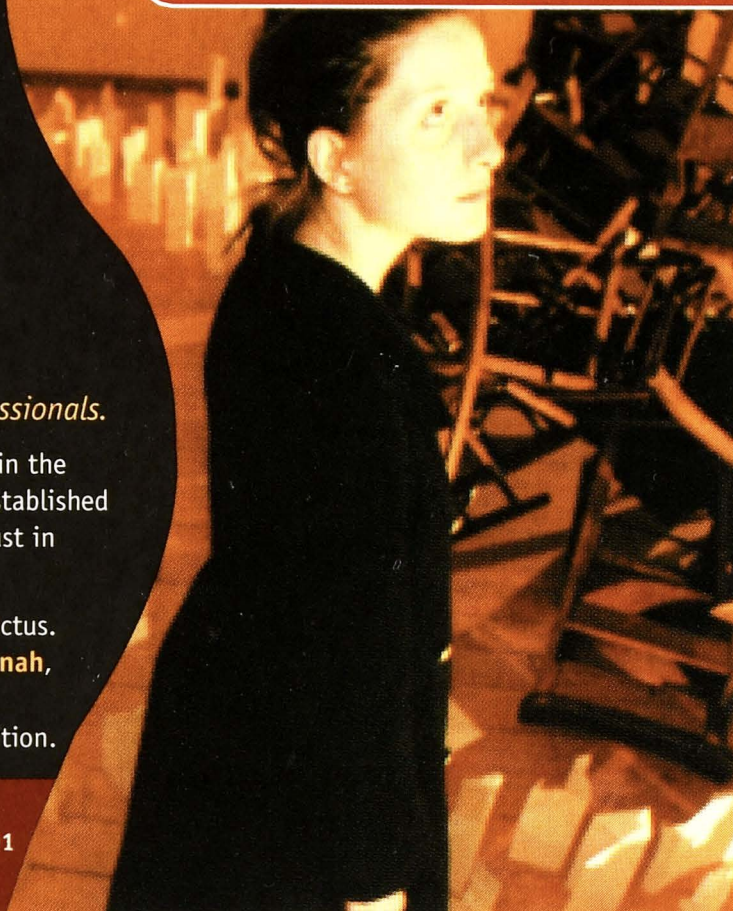
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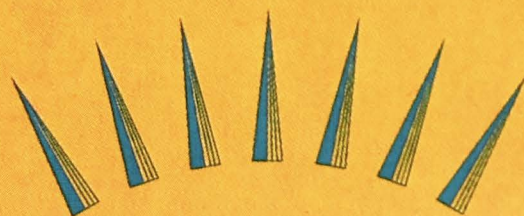
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