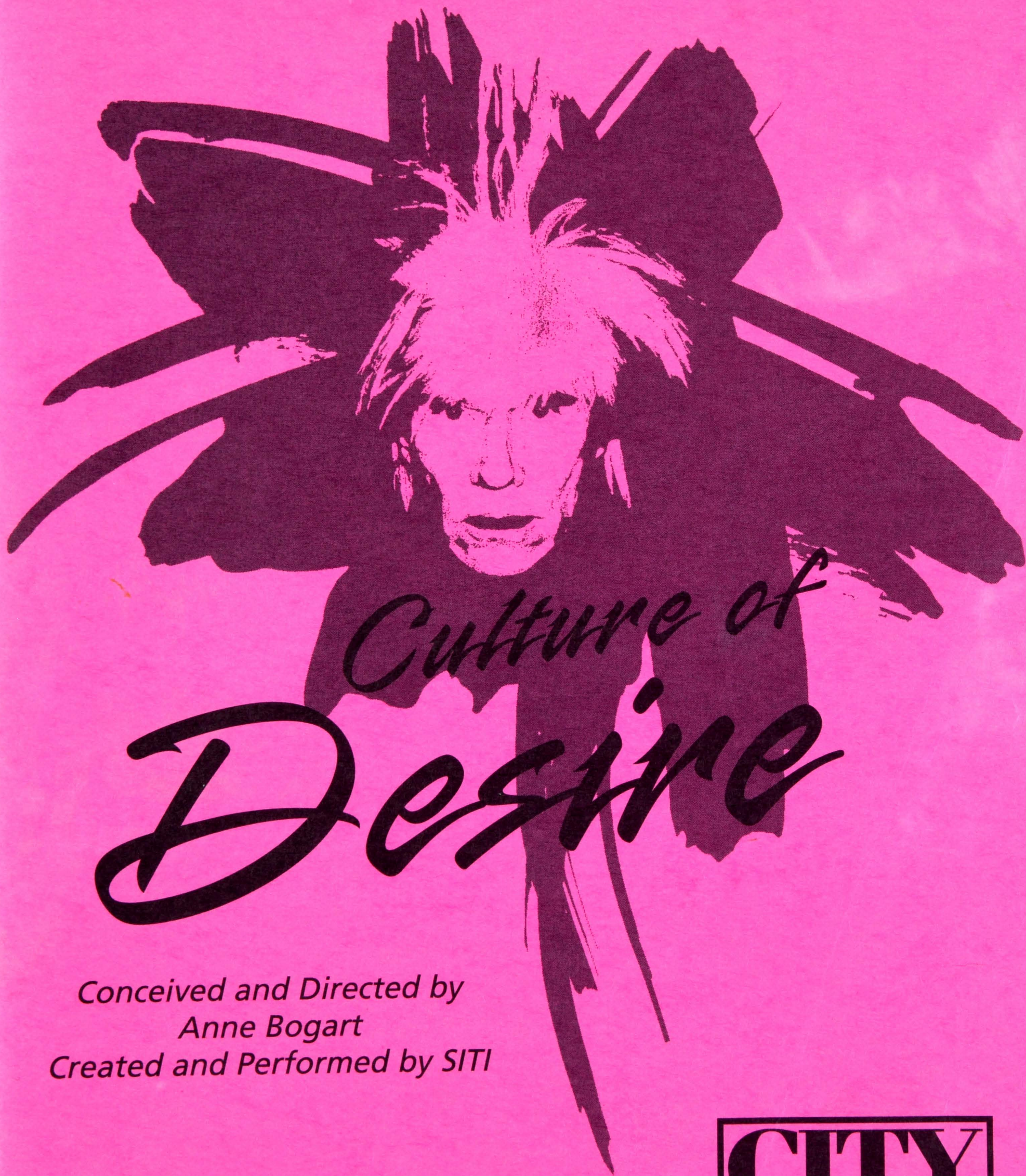


*City Theatre, Portland Stage Company
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Saratoga International Theater Institute (SITI)
present*



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Desire

*Conceived and Directed by
Anne Bogart
Created and Performed by SITI*

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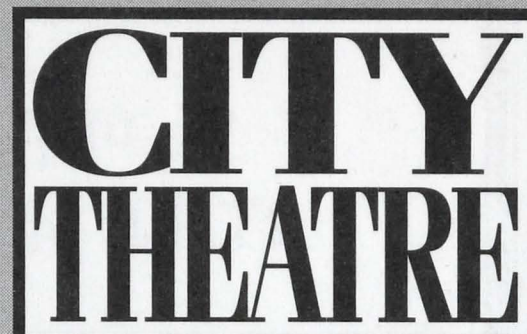
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City Theatre is a professional, not-for-profit performing arts organization. Its mission is to provide an artistic home for the development and production of contemporary plays of substance and ideas that engage and challenge diverse audiences.

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present



conceived and directed by Anne Bogart**
created and performed by SITI

Cast

Kelly Maurer*, J. Ed Araiza*, Will Bond*, Ellen Lauren*, Jefferson Mays*,
Karenjune Sanchez*, Stephen Webber*

<i>Company Stage Manager</i>	<i>Set Design</i>	<i>Lighting Design</i>	<i>Costume Design</i>	<i>Noize</i>
Megan Wanlass*	Neil Patel	Mimi Jordan Sherin	James Schuette	Darron L West

General Management for SITI
by PERFORMANCE ASSOCIATES

* Member of Actors Equity Association, the union of professional Actors and
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**Anne Bogart is a member of SSDC, the Society of Stage Directors and Choreographers Inc.,
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September 5 - 28, 1997

Culture of Desire is presented in cooperation with the Andy Warhol Museum, Pittsburgh, PA.

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THE CAST

A: Kelly Maurer*
 B: J. Ed Araiza*
 B: Will Bond*
 B: Ellen Lauren*
 B: Jefferson Mays*
 B: Karenjune Sanchez*
 B: Stephen Webber*

SITI Staff

Cindy Croot, *Assistant Director*; Lise Ann Johnson, *Assistant to the Director*; Andrew Kranis, *Production Manager*; Katherine Orr, *Literary Consultant*; Brian Scott, *Lighting Director*; Charles M. Turner, III, *Production Assistant*; D.M. Wood, *Assistant Lighting Designer*.

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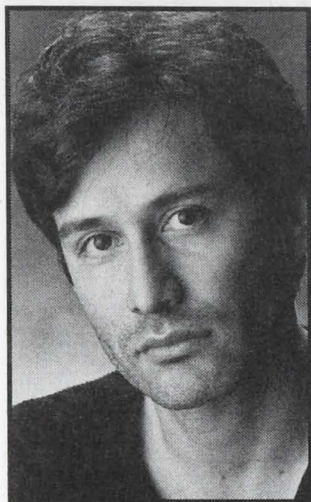
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C AST PROFILES

J. Ed Araiza

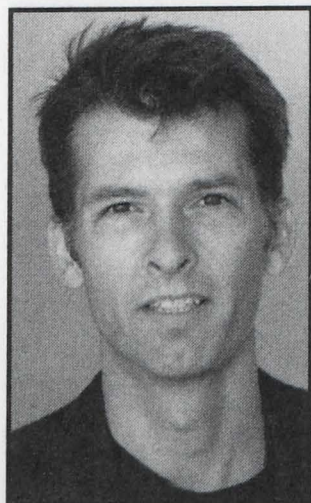


With SITI: *The Medium* and *Small Lives/Big Dreams*. As a company member, J. Ed teaches, studies and takes classes with and from The SITI Company. J. Ed has performed in many theaters, including Actors Theatre of Louisville in *Picnic, Keely and Du* (original cast 1993

Humana Festival); 1969 at the 1992 Humana Festival; Los Angeles Theatre Center in *King Lear, Tumbleweed, MacBeth* and *La Victima* as well as, at The Arena Stage, Washington, DC; Mixed Blood Theatre, Minneapolis; A Contemporary Theatre, Seattle; and South Coast Rep. In New York, J. Ed has performed at En Garde Arts, New York Theatre Workshop and Theatre for the New City & Intar.

Will Bond

For City Theatre Company Will performed in *The Hypochondriac, On The Verge, Nuts, Greater Tuna* and *Baltimore Waltz*. For Stagemest, Will appeared in *Hamlet, Night*



Must Fall, Tempest, Holiday, Holiday Memories; and for SITI, in *Orestes, The Medium* (ensemble and McLuhan), *Small Lives/Big Dreams* and *The Seven Deadly Sins* at New York City Opera. For Suzuki Company of Toga, Will performed in *Dionysus* in Japan and South America.

At Theater Olympics in

Delphi, Greece, Will appeared in Robert Wilson's *Persephone*. Will continues to teach

Viewpoints and Suzuki for SITI and at Fordham and New York University.

Ellen Lauren

Ellen Lauren's most recent credits include the 1997 Toga International Festival with The Suzuki Company of Toga; SITI's 1997 New York season at the Miller Theater (*The Medium, Going Going Gone*); Anna II in *The Seven Deadly Sins*; New York City Opera; and *Going Gone* at Magic Theatre in San



Francisco. Other SITI Company credits include: Electra in *Orestes* and Agave in *Dionysus* in SITI's inaugural season; Julie in *Miss Julie*; *The Medium* and *Going Going Gone*, as well as conducting classes with the Company in New York City and Saratoga over the last six years. Under Anne Bogart's direction: *The Adding Machine, Picnic* and *The Women*. As a member of the Suzuki Company of Toga (SCOT) under the direction of Tadashi Suzuki, she has toured throughout the world, including the premiere performance of the Theatre Olympics in Athens and the NHK filming of "Dionysus" in the Teatro Olimpico in Italy. As a teacher of the Suzuki Actor Training Method for Mr. Suzuki and SITI, she teaches both in the United States and abroad, including ongoing workshops in Bogota and Istanbul. She is currently on the faculties of The Juilliard School of Drama and Columbia University.

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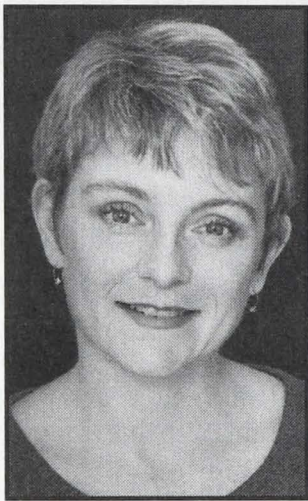


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CAST PROFILES

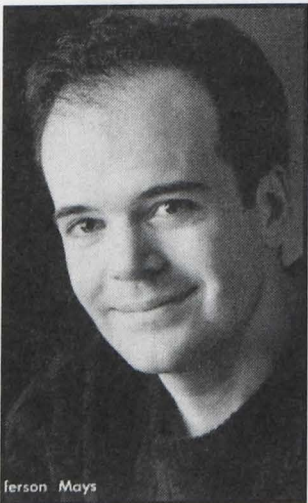
Kelly Maurer

A member of SITI for five years, Kelly has performed with the company in *Orestes* and created roles for *The Medium* and *Small Lives/Big Dreams* which were performed at the Toga International Arts Festival in Japan, Saratoga Springs in New York, the New York Theatre Workshop, Irish Life Festival in Dublin, Ireland, Actors Theatre of Louisville, PS 122 and the Miller Theatre in New York. Recently Kelly performed the role of Christine in *Miss Julie* at Actors Theatre of Louisville. During the summer of 1996, she performed with SITI at the Olympic Arts Festival in Atlanta. Kelly has also performed with the Suzuki Company of Toga (SCOT) at the Toga International Arts Festival in Japan, Art Carnuntum, Vienna and in the United States, Kelly continues to teach the Suzuki Method of Actor Training in New York City. She has taught at such colleges as NYU, Fordham, Mt. Holyoke, Williams, Smith, University of Pittsburgh, and Carnegie Mellon.



Jefferson Mays

Jefferson Mays has been a SITI company member since 1994 when he created the role of The Seagull in *Small Lives/Big Dreams* in Toga, Japan. Most recently, he appeared as Jean in SITI's *Miss Julie* at Actors Theatre of Louisville. He holds a B.A. from Yale College, an MFA from U.C.S.D. and received a 1994 Obie Award for his



performance of the title role in *Orestes*. Mr. Mays can be seen this fall as James Madison in PBS's "Liberty" and in "Cousin Bette".

Karenjune Sanchez

In addition to *Culture of Desire*, Karenjune Sanchez also performed in SITI's *Small Lives/Big Dreams* and *Going, Going, Gone*. Other productions with Anne Bogart include *The Women* at San Diego Repertory and Hartford Stage and *Picnic* at Actors Theatre of Louisville. Also at ATL: *Trudy Blue & Middle Aged White Guys* at the 1995 Humana Festival, and Juliet in Jon Jory's production of *Romeo & Juliet*. Also of note: Tapemouth Man in *Orestes*, directed by Robert Woodruff; Dr. Faustus in *Dr. Faustus Lights The Lights*, directed by Matthew Wilder; and She in *And Then She Was Screaming* by Naomi Izuka. Film Credits include "Under The Bridge" and "The Rake's Progress." Television: "The Apollo Comedy Hour," "ER," "Homeboys In Outer Space," "The People." KJ has a MFA from U.C.S.D.



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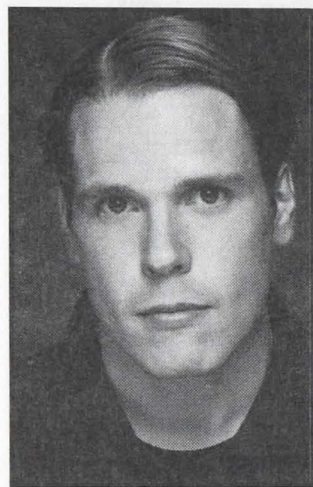
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City Theatre

Stephen Webber

Stephen Webber has performed in *The Medium* in San Francisco and at the Actors Theater of Louisville, City Theatre and Wexner Center; and *Going, Going, Gone* in Saratoga, San Francisco, New York, Japan and at the Actors Theatre of Louisville.



Regionally, he has worked at Milwaukee Repertory Theatre (*Juno and the Paycock*, *She Stoops to Conquer*, *Christmas Carol*) and Stage West (*Hamlet*,

Tempest, *Holiday Memories*). Off-Broadway, Stephen performed in *Trojan Women/A Love Story*, directed by Tina Landau. Stephen was a member of the Actors Shakespeare Company for three seasons and performed *Hamlet* in Japan at the Toga International Arts Festival.

Anne Bogart (Artistic Director)

Anne Bogart is Artistic Director of the Saratoga International Theater Institute (SITI), which she founded with Japanese director Tadashi Suzuki in 1992. She is the recipient of two Obie Awards and a Bessie Award. Ms. Bogart is currently an Associate Professor at Columbia University. Recent productions include: *The Seven Deadly Sins* by Bertolt Brecht and Kurt Weill at New York City Opera; *Miss Julie* by August Strindberg at Actors Theatre of Louisville/SITI; *Small Lives/Big Dreams*; *The Medium*; *Going Going Gone* (SITI); *Marathon Dancing* by Laura Harrington at En Garde Arts; *The Women* by Claire Booth Luce at Hartford Stage; Paula Vogel's *Baltimore Waltz* at Circle Repertory Theatre; *Picnic* by William Inge and *The Adding Machine* by Elmer Rice at Actors Theatre of Louisville.

Neil Patel (Set Designer)

Neil Patel is a Yale graduate and a SITI member whose credits include off-Broadway: *Going Going*

Gone, *The Medium*, *Small Lives/Big Dreams* (SITI), *A Question Of Mercy*, *View Of The Dome*, *Quills* (Drama Desk Nomination); *Slavs* at New York Theater Workshop; *Henry V* at New York Shakespeare Festival; *The Changeling* at Theater for a New Audience; *The Grey Zone* at MCC Theater; *Wally's Ghost* at Soho Rep; *The Scarlet Letter* at Classic Stage Company; *The Model Apartment* at Primary Stages. Other credits include: Guthrie, Center Stage, Steppenwolf, La Jolla Playhouse, South Coast Repertory, Dallas Theater Center, Yale Repertory Theater, Actors Theater of Louisville, American Music Theater Festival, New York Stage and Film. Neil received a 1992 TCG/NEA Fellowship; an Encore Magazine "Taking Off Award," and a 1996 OBIE (Sustained Excellence).

Mimi Jordan Sherin

(Lighting Designer)

Most recently, Mimi Jordan designed SITI's inaugural New York Season (spring 1997), which included *Going Going Gone*, *The Medium*, and *Small Lives/Big Dreams*. Past shows with Anne Bogart include *Picnic*, *The Adding Machine* and *Miss Julie* at Actors Theatre of Louisville and *The Women* at Hartford Stage Company. On Broadway Ms. 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 four Drama Desk Nominations. In London, Mimi 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, Cincinnati Playhouse in the Park and The Dallas Theatre Center. Ms. Sherin has also designed extensively in opera, including: the Bayerische Staatsoper, Wales National Opera, Houston Grand Opera, The Canadian Opera,

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James Schuette (*Costume Design*)

James Schuette's recent work as a set and costume designer includes *Insurrection: Holding History* at the New York Public Theatre and *Time to Burn* at Steppenwolf Theatre. His work with Anne Bogart includes *The Seven Deadly Sins* (N.Y.C.O.); *Going Going Gone* at PS 122 and *Adding Machine* (Actors Theatre at Louisville). James' worked with Tina Landau includes *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 Chang 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 and is currently designing *Space* by Tina Landau for Steppenwolf Theatre.

Darron L West (*Noize*)

SITI Company member since 1993, Darron has collaborated with Anne Bogart on *Escape from Paradise*, *Eye Of The Hurricane*, *Picnic*, *The Adding Machine* and *American Silents*. With the SITI Company: *The Medium*, *Small Lives/Big Dreams*, *Going Going Gone* and *Miss Julie*. Other credits include: productions with New York Shakespeare Festival/The Public, The Acting Company, Circle Repertory, The Vineyard, PS 122, SoHo Rep, New York University, Theatre For A New Audience, La Jolla Playhouse and former Resident Sound Designer with Actors Theatre of Louisville. Design Associate and "usual suspect" at New York Theatre Workshop, where his numerous credits include

Saratoga International Theater Institute

SITI, The Saratoga International Theater Institute, was founded in 1992 by Anne Bogart and Tadashi Suzuki to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Springs, NY, SITI has expanded to encompass a year round program based in New York City with a summer season in Saratoga. SITI's three ongoing components are the creation of new work, the training of young theater artists and a commitment to forming partnerships with international collaborators. SITI believes that contemporary American theater must necessarily incorporate artists from around the world and learn from the resulting cross-cultural exchange of dance, music, art and performance experiences.

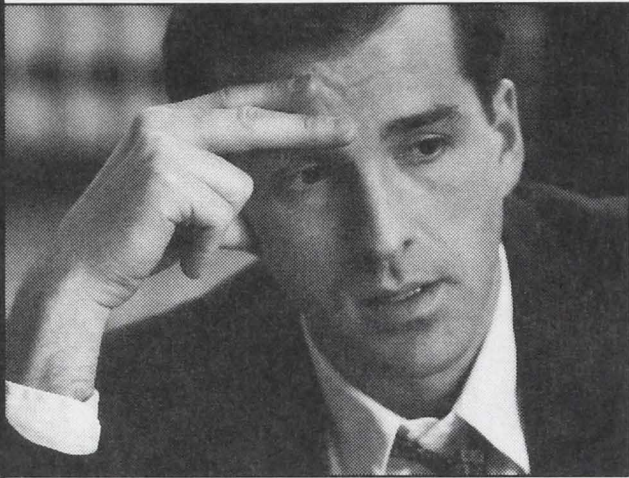
The SITI Company is: Akiko Aizawa, J. Ed Araiza, Will Bond, Leon Ingulsrud, Andrew Kranis, Ellen Lauren, Kelly Maurer, Jefferson Mays, Tom Nelis, Barney O'Hanlon, Neil Patel, Karenjune Sanchez, Mimi Jordan Sherin, Megan Wanlass, Stephen Webber and Darron West.

For more information:

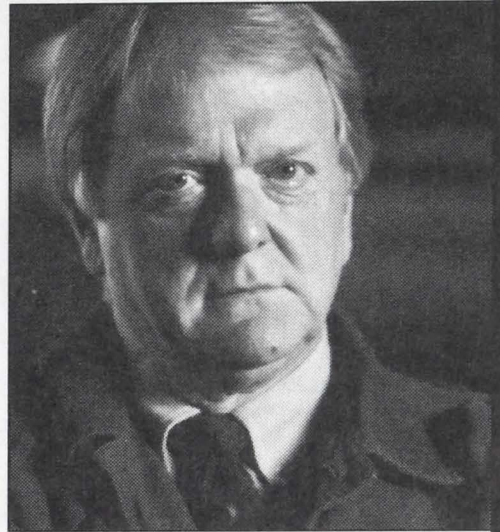
The SITI Office, PO Box 1922, Old Chelsea Station, NY 10011, 212.727.0651(phone & fax); or Performance Associates, 29 West 21 Street, 2nd floor, NY 10010, 212.620.4866, phone:212.620.4866, fax: 212.620.4865; TTY: 212.633.9618; e-mail: sitico@aol.com, or visit Planet SITI @: <http://www.siti.org>.

PERFORMANCE ASSOCIATES (SITI General Managers) is led by Dominick Balletta and Andrea E. Smith. In addition to SITI, PA's current projects include: the off-Broadway productions of *Tell Tale* (opening October 1997), *Danny Hoch's Jails*, *Hospitals* and *Hip Hop* (opening March 1998) and the national tour of John Kelly's *Find My Way Home* (opening May 1998).

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Who's Who

(continued)

SITI's *The Medium* and Jonathan Larson's *Rent*. He is a two-time American Theatre Wing and Barrymore Award Nominee for Sound Design.

Megan Wanlass

(Company Stage Manager)

Megan Wanlass stage manages all of SITI's repertoire including *The Medium* at Southern Theater in Minneapolis, Utah State University, City Theatre, The Wexner Center in Columbus, and the Miller Theatre in New York City; *Small Lives/Big Dreams* at the 1996 Olympic Arts Festival in Atlanta and the Miller Theatre; and *Going, Going Gone* at Actors Theatre of Louisville, Bernhard Theatre in Saratoga Springs, the 1996 Toga International Arts Festival in Japan, the Magic Theatre in San Francisco and the Miller Theatre. Megan began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville, where she served as a stage management intern for their 1994-95 season. Megan returned to ATL to stage manage for the 1997 Humana Festival of New American Plays.

Andrew Kranis

(Production Manager)

Andrew Kranis has been Production Manager, Assistant Director, Stage Manager, or Japanese-English Interpreter for SITI's New York City, San Francisco, Louisville and European debut productions. Andrew recently directed *The Bridge Dove*, an ensemble-created piece for Mabou Mines Suite. He has also directed plays and readings at New York Theatre Workshop, NYU Dramatic Writing Program, Manhattan Theatre Club, New Dramatists, Seraphim and Dixon Place in New York and at Roadworks and Bailiwick Rep in Chicago.

Charles M. Turner III

(Production Assistant)

Charles Turner is pleased to be working with the SITI company again after having served as an Assistant Stage Manager on the Company's

production of *Miss Julie* at the Actors Theatre of Louisville. Charles recently completed a Stage Management Internship at ATL and has previously worked with Mount Holyoke Summer Theatre, The North Carolina Theatre for Young People, Theater at Lime Kiln and The North Carolina Shakespeare Festival.

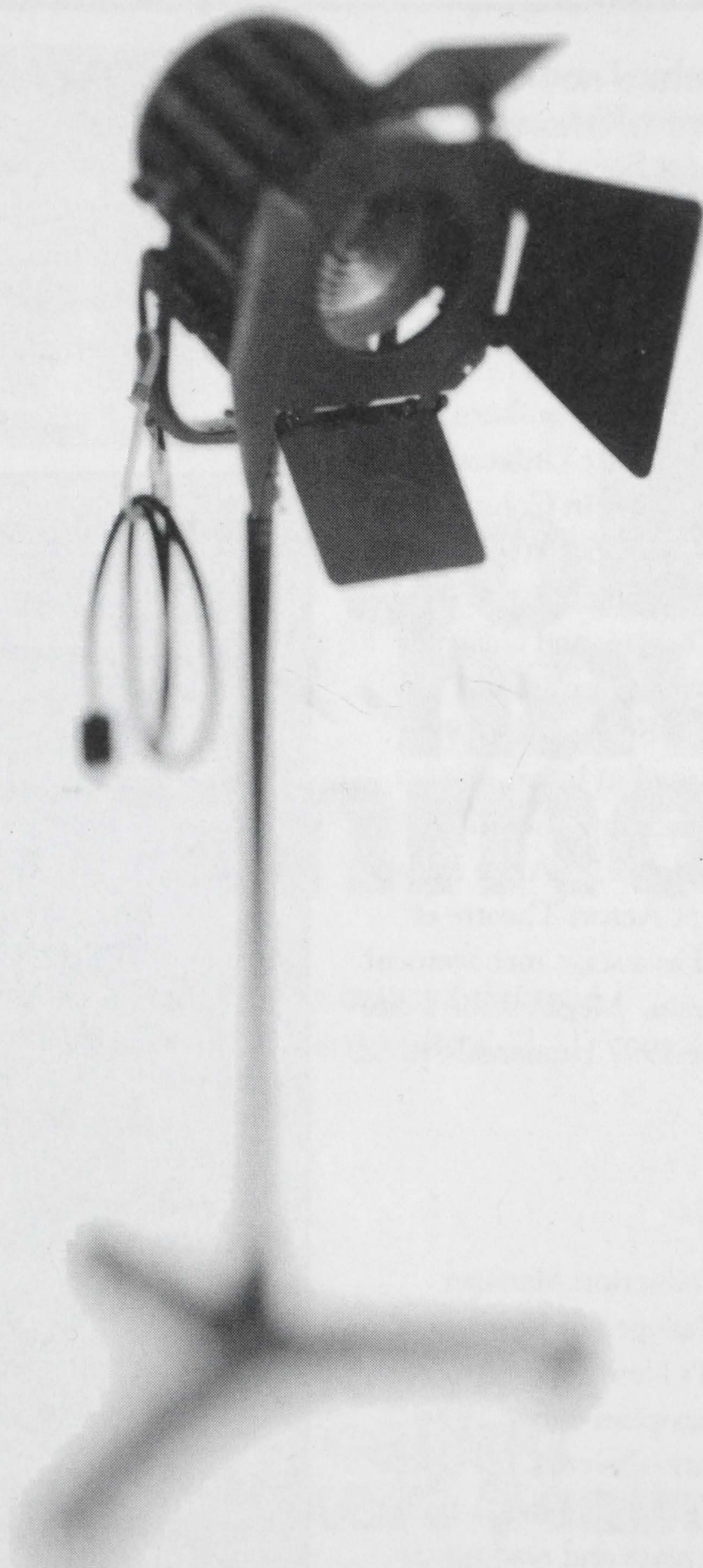
About Portland Stage Company...

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Founded in 1974, Portland Stage Company is a fully professional LORT D Theatre housed in the Portland Performing Arts Center which is located downtown in the heart of Portland, Maine's Art District. Led by designers Christopher Akerlind and Anita Stewart, Portland Stage Company has begun an effort to reinvigorate its community relationships and reorganize its programming philosophy. Portland Stage creates a diverse and distinctly theatrical range of work that includes classics, musicals, opera and new plays, in spontaneous and contemporary productions.

World premieres have included Lynn Siefert's *Little Egypt*; Constance Congdon's *Losing Father's Body*; Erik Ehn's *Wolf at the Door*; Michael Henry Brown's *Borders of Loyalty*; Keith Curran's *Church of the Sole Survivor* and Stephen Poliakoff's *Breaking the Silence*. Portland Stage's annual Little Festival of the Unexpected continues to provide a creative atmosphere for the development of new plays and solo pieces by writers and performers such as Jeffrey Hatcher, Claudia Shear, Liz Egloff, Nicky Silver, Sherry Kramer and Willy Holtzman.

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Who's Who

(continued)

Marc Masterson (*Producing Director*)

As the artistic and administrative leader of City Theatre since 1981, Marc had produced 85 plays, and 42 world premieres. His directing credits for **City Theatre** include: *If We Are Women*, *Fires in the Mirror*, *Lips Together Teeth Apart*, *Oleanna*, *The Man Who Lived Underground*, *Evelyn and the Polka King*, *Our Country's Good*, *Act Without Words 1 & 2*, *T Bone N Weasel*, *True West*, *The House of Blue Leaves*, *Frankie & Johnny in the Clair de Lune*, *On the Verge*, *Painting Churches*, *The Hypochondriac*, *Crimes of the Heart*, *Fool for Love*, *Children of a Lesser God*, *Working*, *Indians* and *Wings*. Other **Pittsburgh** credits include: *What Tuesdays Are Like* at CMU Showcase; *Romeo and Juliet*; *Othello*, *Merry Wives of Windsor* for Three Rivers Shakespeare Festival; *Holy Ghostly*; *Killer's Head*; *Cowboys #2* at Carnegie Mellon; *Bald Soprano*; and *Don't Walk Around Stark Naked* for Theatre Express. In **New York**, he has directed for St. Clements and The Production Company. He is married to Patricia Melvin, and their most important productions are *Laura* and *Alex*.

Tony Ferrieri

(*Technical Director and Resident Scenery and Properties Designer*)

In his seventeenth season of affiliation with City Theatre, Tony's designs include: *Molly Sweeney*, *Below the Belt*, *Man of All Work*, *Man God Ain't Like That*, *Avenue X*, *Happy Days*, *Beast on the Moon*, *If We Are Women*, *Paul Robeson*, *Spunk*, and *Lips Together Teeth Apart*. Some other City Theatre favorites include: *All in the Timing*; *The Baltimore Waltz*, *Our Country's Good* and *On the Verge*. Tony has designed for many regional theater and opera companies, including Quantum Theatre, The Pittsburgh Opera, Theatre at Hartwood, Chatham College, Physical Theatre Project, Gargaro Productions and The Pittsburgh

Children's Festival. Other design credits include: *Polygraph* (Quantum Theatre), *Schoolhouse Rock Live!* (Gargaro Productions), *Ruthless*, *Blues in the Night*, *Sleuth*, *A Day in Hollywood*, *A Night in the Ukraine* (Theatre at Hartwood), *Final Alice* and *Marathons* (Physical Theatre Project). Tony would like to express his appreciation to all the individuals and businesses that helped make this production possible.

Adrienne Keriotis

(*Managing Director*)

Adrienne Keriotis has been with City Theatre since the 1991-92 season and has served as General Manager for the past six seasons. Her responsibilities are primarily focused on the business of the theater including: operations, contracts/agreements, policy/legal issues and scheduling. Adrienne developed the Rental Division for City Theatre and was instrumental in the production of the *What's Left?* Festival. Her resume also includes: American Ballet Theatre, Three Rivers Shakespeare Festival, Pittsburgh Playhouse, Pittsburgh Ballet Theater, Civic Light Opera and Dance Alloy.

Daniella Topol

(*Associate Producing Director*)

Daniella has a BFA in Directing and a Master of Arts Management from Carnegie Mellon. She has directed with Pittsburgh Theatre Laboratories, Pittsburgh New Voices, First Night 1997 and Carnegie Mellon. Other credits include: Lincoln Center Festival, American Stage Festival, Olney Theatre, Northwestern University and she has also trained with the SITI company.



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DIRECTOR'S NOTES

Culture of Desire, a world premiere happening here on the stage of City Theatre, is a co-production with the Portland Stage Company, City Theatre and the Saratoga International Theater Institute and is presented in co-operation with the Andy Warhol Museum.

A new play asks crucial questions about what it means to live in our times. It is a reflecting pool in which we can see ourselves from different perspectives. The question at the heart of *Culture of Desire* is about consumerism. Many of us live in a constant state of desire for things: objects, wealth, fame. When did we transform from citizens of the United States of America to consumers of the United States of Amnesia? What does it mean personally, politically and spiritually to be treated as a lifetime consumer? How does it effect us to be born into a culture where the fulfillment of desire through the abnegation of individuality and responsibility is the norm? What does it do to a person to be treated as a consumer and not as a citizen?

In shaping *Culture of Desire*, Andy Warhol and the culture that created him was our access to this significant theme. He was and remains true to where the culture of desire has brought us. Andy Warhol made art from the present moment. He fetishized our culture and our desire and created art from it. Warhol became our metaphor and central figure because he projected the vast emptiness that reflects us profoundly.

The structure of *Culture of Desire* loosely follows Dante's journey through "The Inferno." In the middle of his life, Dante finds himself lost and disoriented. His hero, the poet Virgil, appears and offers to guide him through hell. Dante accepts and the adventures begin.

Following the allegory of Dante through hell, the scenes for *Culture of Desire* were written and staged collectively by the SITI Company. The text is drawn from many sources including Dante's "Inferno," interviews with Andy Warhol and his contemporaries, writings on consumer culture, magazine articles and advertisements.

-- by Anne Bogart

9 Viewpoints

Bogart's training centers around nine Viewpoints, which serve as the backbone of her work. "The Viewpoints are a philosophy of movement translated into a technique for (1) training performers and (2) creating movement on stage."

Viewpoints of Time

1. Tempo-speed of movement, fast or slow.
2. Duration -- How long does a movement continue?
3. Kinesthetic response -- A spontaneous reaction to a motion which occurs outside you -- i.e. someone stamps the floor and you jump.
4. Repetition can be internal, repeating a movement within your own body, or external, repeating a movement, gesture, shape of something outside your own body.

Viewpoints of Space

5. Shape -- contour or outline the body (or bodies) makes in space.
6. Gesture -- A movement involving a part or parts of the body.
7. Architecture -- The physical environment in which you are working and how your awareness of it effects your movement.
8. Spatial Relationship -- The distance between things on stage, especially one body to another, a group of bodies or the playing space.
9. Topography -- Landscape or floor pattern, or the design created through movement in space.

(From Tina Landau's "Source-Work, the Viewpoints and Composition: What are They?" in *Anne Bogart: Viewpoints*)

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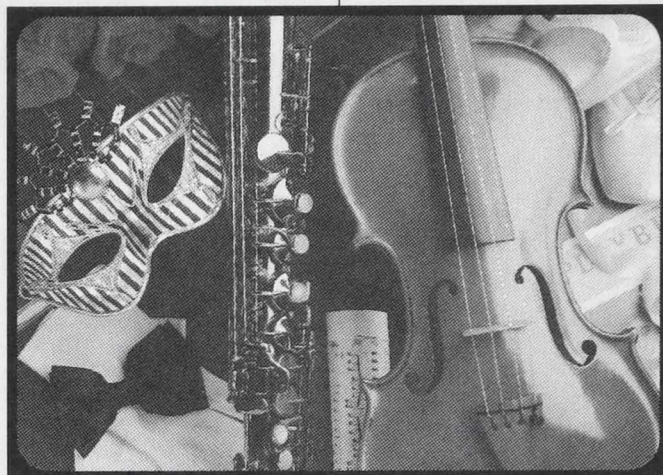
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Marc Masterson
Producing Director

Jed Allen Harris
Associate Artist

Roni Ostfield
Artistic Director of Outreach

Daniella Topol
Associate Producing Director

PRODUCTION

Tony Ferrieri
*Technical Director and Resident
Scenery & Properties Designer*

William O'Donnell
Resident Lighting Designer

Lorraine Venberg
Resident Costume Designer

Casi Pacilio
Sound

Rhoda Hartmann
*Resident Associate Scenery
& Properties Designer*

Patti Kelly
Resident Stage Manager

Rachel Baron
Assistant Stage Manager

Dawn Naser
Assistant Stage Manager

Paul Ford
Scene Shop Foreman

Venise St. Pierre, Angela Vesco
Wardrobe

Chris Halpen
Spotlight Operator

Holly A. Koenig
*Master Electrician/Light Board
Operator*

Celeste Parrendo, Jason Szalla
Scenic Artists

Tim Barnhill, Vince Borelli,
Paul Ford, Kevin Kornicki,
Casi Pacilio, Teresa K. Pyle,
Jason Szalla
Scene Shop Technicians

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Managing Director

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Director of Development

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Lora Oxenreiter
*Director of Customer Service
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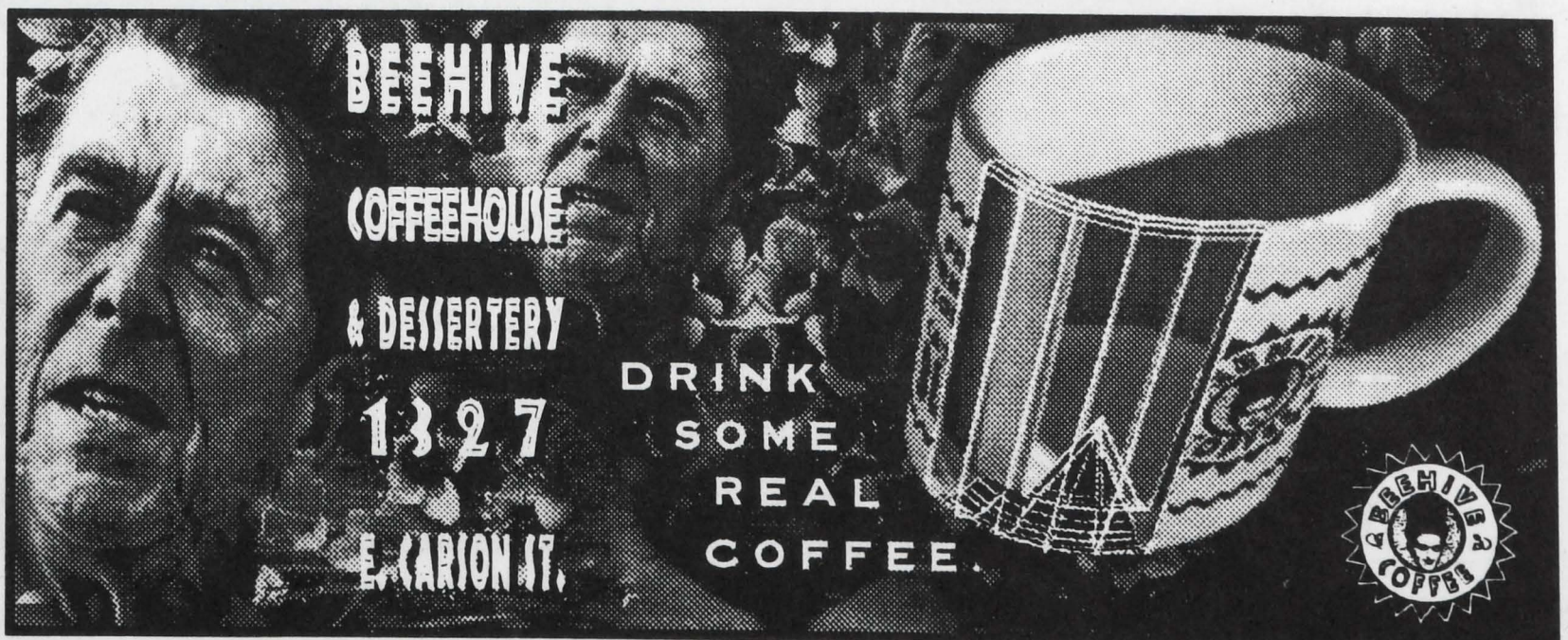
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Rasheed Clark
Angie Poppa
Jameaze Thomas
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Bistarkey, Mary Boening,
Rebekah Delling, Mick Karolac,
Ginny Paule, Elaine Sadowski,
Benjiman Tucker, Elan
Wojciechowski, William Yanity
Telemarketing Staff

Suellen Fitzsimmons
Photographer

Lucy Wrzesinski
Concessions



City Theatre Season At A Glance

1997-98 Season

Culture of Desire (A World Premiere)

September 5-28, 1997

Dracula (A New Adaptation)

October 10 - November 9, 1997

Having Our Say (A Broadway Hit)

November 28 - December 21, 1997

Birth of the Boom (A New Musical Comedy)

January 16 - February 8, 1998

Collected Stories (A Pulitzer Prize Finalist)

February 27 - March 22, 1998

Denial (A New American Drama)

April 17 - May 10, 1998

Studio Series

Concussion Productions Presents:

A Clockwork Orange (A Cult Classic)

October 29 - November 16, 1997

Paul Gertner Presents:

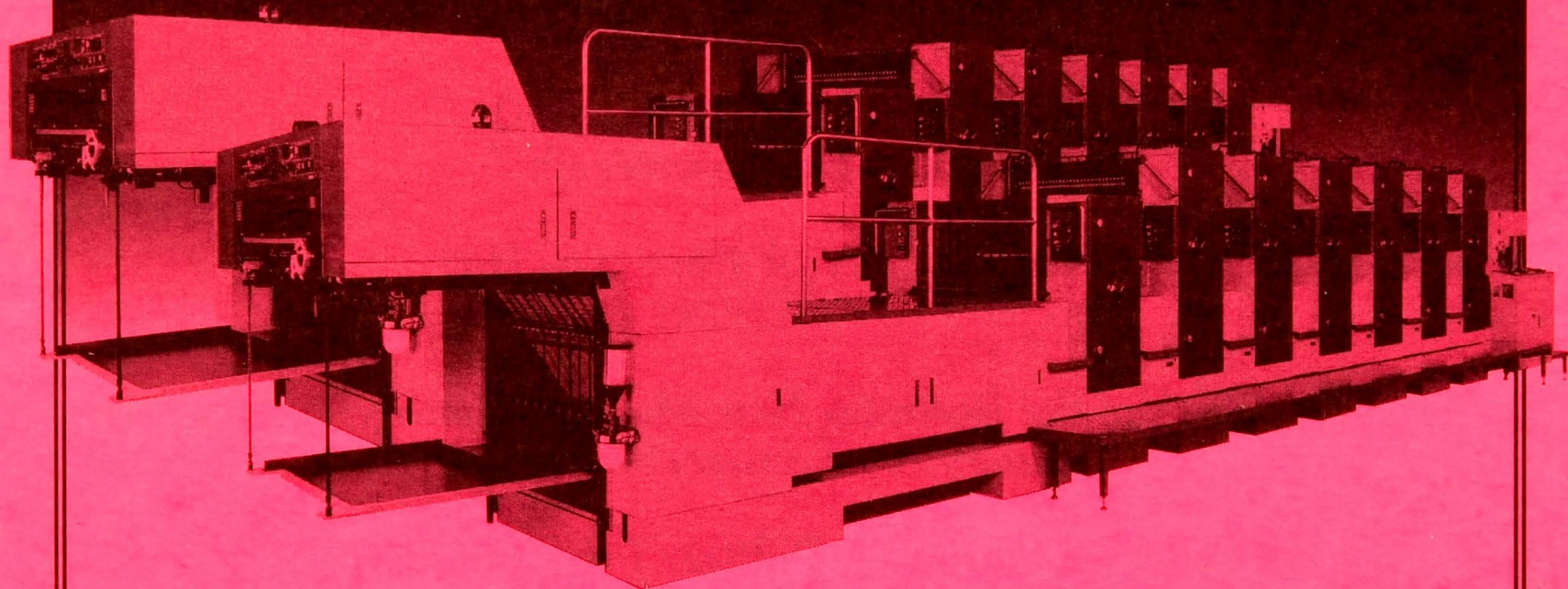
Ten Fingers (A Play of Magic)

January 28 - February 15, 1998

Outreach

City Theatre's Outreach program, headed by Roni Ostfield, sends professional theater artists into twelve-week partnerships with human service and educational organizations in the Pittsburgh region with the interest of creating original theater based on the lives and voices of ordinary citizens in our community. During City Theatre's 1997-98 season, Outreach programs will be held on November 3, December 8, February 2 and May 4. For more information, call Roni Ostfield at 431.4400 x225.

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