

PERFORMING
ARTS
CHICAGO



Making A Mark

Susan Lipman, Executive Director

Performing Arts Chicago and The School of the Art Institute of Chicago present

ROOM

**Virginia Woolf: extracts from various works adapted for the stage
as "Room" by Jocelyn Clarke**

Directed by Anne Bogart

Adapted by Jocelyn Clarke from the writings of Virginia Woolf

Created by The SITI Company

Featuring Ellen Lauren

Director	Anne Bogart
Performer	Ellen Lauren*
Adaptation	Jocelyn Clark
Set Design	Neil Patel**
Costume Design	James Schuette**
Light Design	Christopher Akerlind**
Soundscape	Darron L West
Movement Dramaturg	Barney O'Hanlon
Assistant Lighting Designer	Brian H. Scott
Assistant Director	Jenny Schwartz
Company Stage Manager	Elizabeth Moreau*
Sound Engineer	Mark Huang
Set Construction	The Production Studio
Property Design	Jason Szalla
Development Associate	Chris Wight
Managing Director	Megan Wanlass Szalla

Room is approximately 85-minutes long and will be performed with no intermission.

Room was commissioned by the Wexner Center for the Arts at The Ohio State University with support from the Doris Duke Charitable Foundation and by City Theatre in Pittsburgh, Pennsylvania.

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

**Members of the United Scenic Artists Union (USA).

Anne Bogart is a member of SSDC, the Society of Stage Directors and Choreographers Inc., an independent national labor union.

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ABOUT THE PRESENTER

www.PACchicago.org

Established in 1959, **Performing Arts Chicago (PAC)** initially earned its reputation as an award-winning presenter of chamber music, expanding its mission in 1992 to embrace the presentation of all contemporary performing arts. **PAC has brought major international talents to Chicago for many rare—and in some cases singular—performances.** To name only a few: Philip Glass, Ute Lemper (Germany), Robert Lepage (Canada), Marcel Marceau (France), Alvin Ailey American Dance Theater (New York), Bill T. Jones (New York), Marie Chouinard (New York), The Saigon Water Puppets (Vietnam), Handspring Puppet Company (South Africa), and Steve Reich and Beryl Korot. PAC was also the first presenter to introduce Chicago audiences to pianist Richard Goode, the Maly Theater of St. Petersburg (Russia), the Kronos Quartet, and the **Chicago International Festival of Puppet Theater.** In over 40 years of presenting, PAC has followed its mission to broaden the perspective for the arts in Chicago, increasing the presence in the city of new work by contemporary artists. Chicago audiences and critics alike have come to associate Performing Arts Chicago with international, boundary-breaking performances from artists of every discipline.

The *Chicago Tribune* has repeatedly acknowledged PAC as one of the most

important music presenters in Chicago. In 1996, The Chicago Dance Coalition presented PAC with the prestigious **Ruth Page Award** for “Outstanding Contribution to the Dance Community...creating a home in Chicago for world-class dance that pushes disciplinary boundaries.” In 1997, PAC was one of two exemplary arts organizations in the nation to receive the \$400,000 Lila Wallace-Reader’s Digest APAN grant in full.

In September of 1999, during PAC’s 40th Anniversary Season, Performing Arts Chicago aligned with **The School of the Art Institute of Chicago (SAIC).** This unique relationship between a non-profit presenter and an educational institution is the only one in the nation devoted to the contemporary performing arts.

PAC operates on the belief that there is a receptive audience in Chicago for these avant-garde, masterful artists. As PAC begins each season, we look forward to a future where Chicago will be recognized as not only one of the world’s centers of industry and commerce, but of new frontiers in art and performance.

For more information, or to contact Performing Arts Chicago, please visit our website at www.PACchicago.org.

Enjoy the performance.

DIRECTOR’S NOTE

Virginia Woolf wrote with delicacy, humor, anger, outrage, and passion from the point of view of a highly creative woman in the first half of the 20th century. Her issues are still contemporary. *Room* examines these notions from the perspective we now share at the beginning of the 21st century. Sampled from a lifetime of Woolf’s writings, *Room* traces

the movement of a creative spirit in exquisite crisis. Ellen Lauren portrays an artist in the pressure cooker of articulation. The play is about the room to move, the room to breathe, the room to imagine; emotional room, creative room.

—Anne Bogart

THE SITI COMPANY

The SITI Company, celebrating its 10th 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, NY, SITI grew quickly into a year-round theater company based in New York City. Saratoga Springs is now SITI's summer home.

An ensemble-based theater company, SITI exemplifies the disciplines it practices and the artistic values it develops in its work. 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 comprised of 10 actors, five designers, a playwright, stage manager, development associate, and managing director. 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. Examples include our ongoing relationships with Wexner Center for the Arts, Ohio State University; Walker Art Center; PICA; Actors Theatre of Louisville; Perseverance 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, The Ohio State University, Miami University, University of Minnesota, University of Louisville, Carnegie Mellon, Pittsburgh University, University of Ohio, Emory University, and St. Edward's University. Every June, the company contin-

ues 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, Scotland, England, Israel, and Holland.

Most recently, SITI has created *Score*, which premiered at the Wexner Center and at Actors Theatre of Louisville's Humana Festival of New American Plays. Other SITI productions include: *Orestes*; *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Miss Julie*; *Culture of Desire*; *Bob*; *Private Lives*; *Alice's Adventures*; *War of the Worlds (Radio Play)*; *Cabin Pressure*; *bobrauschenbergamerica*; and *Hayfever*. Future productions include: *Fêtes de la Nuit*, *Systems/Layers* (A collaboration with music group Rachel's), *The Visit*, and *Reunion*.

The SITI Company is: Akiko Aizawa*, J. Ed Araiza*, Anne Bogart, Will Bond*, Susan Hightower*, Leon Ingulsrud*, Ellen Lauren*, Kelly Maurer*, Charles L. Mee, Jr., Elizabeth Moreau*, Tom Nelis*, Barney O'Hanlon*, Neil Patel, James Schuette, Brian H. Scott, Mimi Jordan Sherin, Megan Wanlass Szalla*, Stephen Webber*, and Darron L West.

SITI Company Associates: Shawn Fagan*, Jeffrey Fracé*, Christopher Healy*, Kurt Kellenberger, and Donnie Mather*.

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

Travel agent: Brenda Dickey, Travel Time.
Interns: Annette Madden, Randi Rosenholtz, Amy Sevick, Lisa Terezakis.

For more information on the company and its training programs and performances, to purchase copies of Anne Bogart's Book, *A Director Prepares* or *Anne Bogart: Viewpoints*, or a 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, NY 10011.
212.477-1469 (phone) / 212.477-0564 (fax) /
e-mail: TheSITICo@aol.com
or visit SITI's web site at www.siti.org

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To become a contributor to the SITI Company, please call the SITI office for further information at 212.477.1469.

All donations listed in this program include gifts and pledges received through March 21, 2002.

BIOGRAPHIES

Christopher Akerlind (Lighting Designer)
Mr. Akerlind recently received an Obie Award for Sustained Excellence in Lighting Design. In New York, his work includes the Broadway productions of *The Tale of the Allergist's Wife*; *The Piano Lesson*; *Philadelphia, Here I Come!*; *Seven Guitars* (Tony nomination); *Mad Forest* (Drama Desk nomination); *Blown Sideways Through Life*; *Slavs!*; *Traps*; *Owners and Love and Anger* for the New York Theater Workshop; *Troilus and Cressida*, *Silence Cunning Exile*, and *The Skryker* for the Public/NYSF; *The Lights* (Drama Desk nomination) at the Mitzi Newhouse; *The Dying Gaul* and *Antigone* in New York for the Vineyard Theater; and *The Butterfly Collection* and *Freedomland* at Playwrights Horizons. His regional theater work includes productions for Hartford Stage, Goodman, Guthrie, McCarter Theater, ART, ACT, Seattle Rep, Trinity Rep, Berkeley Rep, and Portland Stage Company. His credits in opera include productions at Glimmerglass

Opera, Santa Fe Opera, Dallas Opera, Boston Lyric and, Minnesota Opera, as well as over 45 productions at Opera Theater of Saint Louis, where he is resident designer. Currently, he heads the lighting design programs at the California Institute of the Arts.

Anne Bogart (Director)

Ms. Bogart is the artistic director of The SITI Company. Recent productions with SITI include *Hayfever* by Noel Coward (ATL); *Lilith* (New York City Opera); *bobrauschenbergamerica* (ATL/Humana Festival of New American Plays), *Room* (Wexner Center and City Theatre); *War of the Worlds* (ATL/Humana Festival of New American Plays, Edinburgh International Festival, and BAM's Next Wave Festival); *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);

BIOGRAPHIES

and *Alice's Adventures* (Wexner, City Theatre City Stages, SITI); as well as *Small Lives/Big Dreams*; *Going, Going, Gone*; and *The Medium* (SITI). She is the recipient of two Obie Awards, a Bessie Award, and a Guggenheim Fellowship. Bogart is currently an associate professor at Columbia University.

Jocelyn Clarke (Adaptation)

Mr. Clarke is commissioning manager of the National Theatre, Ireland (Abbey Theatre). He was lead theatre critic with *The Sunday Tribune* for nine years, and has lectured in theatre criticism and dramaturgy at the Samuel Beckett Centre, University College Dublin, and DIT Theatre Programme. He has written three adaptations for the SITI Company—*Bob*, adapted from interviews with director Robert Wilson; *Alice's Adventures*, from Lewis Carroll's *Alice's Adventures Underground*; and *Room*, from the writings of Virginia Woolf. For the Blue Raincoat Theatre Company in Sligo, Ireland, he has written two adaptations of Carroll's *Alice's Adventures in Wonderland* and *Through the Looking Glass*.

Mark Huang (Sound Engineer)

Mark is the resident sound designer for Shakespeare & Co. and does free-lance sound work based out of New York, most recently for the Wooster Group, Diamondpoint Theatre Co., Clubbed Thumb Productions, the Roundabout Theatre Co., and Monster(less) Actors Inc. Mark holds a B.A. in theatre from Grinnell College, and is the founder of Doggtown Productions.

Ellen Lauren (Performer)

Ms. Lauren is associate artistic director for SITI and has been with the company for ten years. National and international venues: *bobrauschenbergamerica*, *Room*; *War of the Worlds*; *Cabin Pressure*; *The Medium*; *Culture of Desire*; *Going, Going, Gone*; *Orestes*. Actors Theatre of Louisville: *Miss Julie*, *Private Lives*. The Miller Season, New York City. For nine years, Lauren has participated in ongoing classes and residencies in the United States and abroad, including Skidmore College's summer intensive each year. Additional credits include *The Adding*

Machine (ATL), *Picnic* (ATL), *The Women* (Hartford Stage), *Seven Deadly Sins* (New York City Opera—Kosovar Award for Anna II), all with Anne Bogart. Resident company: Stage West (Springfield, MA.), The Milwaukee Repertory Theater, The Alley Theatre (Houston). Guest artist, Suzuki Company of Toga (SCOT) and Shizuoka Performing Art Company (SPAC), under the direction of Tadashi Suzuki; touring North and South America, Europe, and Japan. Ongoing faculty member: The Juilliard School of Drama.

Elizabeth Moreau (Company Stage Manager)

With the SITI Company: *Score* (Wexner/ATL Humana Festival), *bobrauschenbergamerica* (ATL/Humana Festival), *Bob* (BITE Festival, London), *Cabin Pressure* (Israel Festival), *War of the Worlds* (Edison Theatre, St. Louis). Other credits include: *Dirty Blonde*, *Bells are Ringing*, *Getting and Spending* on Broadway. Off-Broadway: *Kit Marlowe*, *In the Blood* (The Public); *Avow* (Century Center); *Lydie Breeze*; *What You Get and What You Expect* (New York Theatre Workshop); *Dream True*; *Mercy* (Vineyard); *Red*; *The Memory of Water* (Manhattan Theatre Company); *Chemistry of Change* (Women's Project/Playwright Horizons).

Barney O'Hanlon (Movement Dramaturg)

Barney has been collaborating with Anne Bogart since 1986. As a member of SITI, he has toured, nationally and internationally, with productions of *bobrauschenbergamerica*, *War of the Worlds*, *War of the Worlds (Radio Play)*, *Cabin Pressure*, and *Small Lives/Big Dreams*. He has also appeared in *Seven Deadly Sins* at New York City Opera and other Bogart productions at the Alley Theatre, Trinity Repertory, River Arts Repertory, and Opera/Omaha. Other regional credits include Tina Landau's *1969* at ATL, *Stonewall: Night Variations* for EnGarde Arts, *Deadly Virtues* and *Hamlet* at ATL, and Jon Robins Baitz' *A Fair Country* for Steppenwolf. His choreography has appeared at BAM's Harvey Theater (formerly the Majestic), New York Theatre Workshop, and at the Prince Music Theatre. He has worked with choreographers Doug Varone, Doug Elkins,

BIOGRAPHIES

Spencer/Colton, Creach/Koester, and directors Robert Wilson, Richard Foreman, Molly Smith, and Brian Jucha.

Neil Patel (Set Design)

Neil has designed numerous productions with the SITI Company and Anne Bogart, including: *Room*; *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*; all for New York Theatre Workshop; *Hurrah at Last* at the Roundabout; *Henry V* at the Public/NYSF; *Mud, River*; *Stone* at Playwrights Horizons; *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)

Recent work includes: *Lady in the Dark* (Prince Music Theatre), *Mother Courage and her Children* (Steppenwolf), *Big Love* (Long Wharf, Berkeley Rep, Goodman) and *Lillith* (New York City Opera). His work with The SITI Company includes: *bobrauschenbergamerica* (sets and costumes), *War of the Worlds*, *Cabin Pressure*, *Room*, *Bob*, *Alice's Adventures*, *Private Lives*, and *The Adding Machine*. Other work includes *Floyd Collins* (Old Globe, Goodman, Prince); *Berlin Circle*, *Time to Burn*, *Space* (Steppenwolf); *Saturn Returns*, *The Treatment*, *The Chang Fragments*, *Insurrection: Holding History*, *Book of the Dead* (Public); *The Seven Deadly Sins* (NYCO); *Transatlantic* (Minnesota Opera); *La Boheme* (Glimmerglass Opera and NYCO); *Carmen* (Sante Fe Opera); Laurie Anderson's *Songs and Stories from Moby Dick* (BAM Next Wave Festival); and work at Mark Taper Forum, New York Theatre

Workshop, and En Garde Arts. He is a graduate of Yale School of Drama.

Brian Scott (Assistant Lighting Designer)
SITI Company lighting designer for *bobrauschenbergamerica* and *War of the Worlds*—(*The Radio Play*). Past lighting designs include: *Gertrude and Alice* with Mimi Sherin for the Foundry Theatre; *Big Love* for The Rude Mechanicals in Austin, Texas; *The Epiphany Project* with composer John Hodian and songwriter Bet Williams; *Le Femme de Chambre* for Banal Molotov in Paris; *The Trojan Women* for Williams College and Will Bond; and numerous projects while at Actors Theatre of Louisville. Additionally, Brian has adapted numerous designs by Mimi Jordan Sherin and Christopher Akerlind in national and international tours for the SITI Company, including: *Bob*, *Room*, *Cabin Pressure*, *War of the Worlds*, and *Alice's Adventures*. Future projects include: a tour of *Lipstick Traces* for the Rude Mechanicals, *Fêtes de la Nuit* for the SITI Company, and work with Christopher Akerlind on *Score*, also for SITI.

Darron L West (Sound Designer)

Has been a SITI Company member since 1993 and first collaborated with Anne 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 *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 three time Drama Desk nominee for sound design, as well as 1997 Princess Grace and 2000 EDDY award winner for his work with The SITI Company. Other credits include numerous regional and New York Collaborations, including Philip Glass at Avery Fisher Hall, the original production of *Rent*, and the 1998 Broadway production of *Wait Until Dark*.

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Performing Arts Chicago gratefully acknowledges the following individuals and institutions whose contributions supported PAC's annual fund and the June 2001 Gala: *Urban Dream Party* and were received between March 1, 2001 and March 1, 2002. If your name is not listed or listed erroneously, please contact Performing Arts Chicago. Your generous contribution deserves to be recognized.

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Thursday, April 25 at 7:30

Tickets: \$25 (\$10 with SAIC ID)

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May 3-9, film times vary

Tickets: \$5-\$10

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Border Crossings**

The Art Institute of Chicago, Fullerton Hall, 111 S. Michigan

Saturday, May 11 at 7:30 pm

Tickets: \$20

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Fulcrum Point, PAC's resident new music ensemble, celebrates the music of Mexico's most innovative composers. The highlight of this evening is a performance of Robert Rodriguez's "Frida," an opera suite based on the life of Frida Kahlo. Other works include "Quemar las Naves" ("Burn the Bridges) by Javier Alvarez and "Octeto Malandro" by Arturo Marquez

**Goat Island Performance Group
It's An Earthquake In My Heart**

The Athenaeum Theatre, 2936 N. Southport

Thursday, May 30 at 7:30 pm

Friday, May 31 at 8:00 pm

UPCOMING EVENTS

Saturday, June 1 at 8:00 pm

Thursday, June 6 at 7:30 pm

Friday, June 7 at 8:00 pm

Saturday, June 8 at 8:00 pm

Tickets: \$20

CALL (773) PAC-LINE (722-5463)

PAC is proud to present Goat Island Performance Group as its new resident performance ensemble. *It's An Earthquake In My Heart* circles around an unnamed disaster that is both historical and personal, incorporating contemporary issues through text and movement. Audience members will be seated on the stage, surrounding the performers to create an intimate experience.

**The 2003 Chicago International Festival of Puppet Theater
Featuring Squonk Opera, The Saigon Water Puppets, Mickle Maher,
Blair Thomas and Michael Zerang, and the Chicago International
Puppet Film Festival**

Squonk Junk Opera
Hell

The Athenaeum Theatre, 2936 N. Southport

Wednesday, June 12 at 7:30 pm

Thursday, June 13 at 7:30 pm

Friday, June 14 at 8:00 pm

Saturday, June 15 at 2:00 pm and 8:00 pm

Treat your senses to the surreal theatrical experience of Squonk!
This inventive ensemble uses music, theater, puppetry, and visual effects in
this
contemporary adaptation of Dante's *Inferno*.

Saigon Water Puppet Theatre

Wednesday, June 12 and 19 and Thursday, June 13 and 20 at 7:30 p.m.

Friday, June 14 and 21 at 4 p.m. and 7:30 p.m.

Saturday, June 15 and 22 at 12 noon, 4 p.m., and 7:30 p.m.

Sunday, June 16 and 23 at 2p.m. and 5:00 p.m.

Pritzker Park, State and Van Buren, Chicago Loop

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UPCOMING EVENTS

Founded in 1977, this company furthers the magical art form of puppetry on water, a 1,000-year-old tradition native to Vietnam. With music and a colorful array of characters, the group's productions depict a full spectrum of Vietnamese culture from centuries-old legend to contemporary daily life. They will return to Chicago during the festival to and perform a collection of short stories. Their appearance during the 2000 Chicago International Festival of Puppet Theater was their Chicago debut.

Blair Thomas and Michael Zerang

108 Ways to Nirvana

Thursday, June 13 at 8 p.m.

Friday, June 14 at 8 p.m.

Saturday, June 15 at 8 p.m.

Sunday, June 16 at 4 p.m.

At The Athenaeum Theatre, 2936 N. Southport

Redmoon co-founder Blair Thomas and local musician Michael Zerang have collaborated to create 108 vignettes that explore the tenets of Buddhism through live puppetry, shadow puppetry, and music.

Mickle Maher

Master Stitchum and the Moon

Thursday, June 20 at 7 p.m.

Friday, June 21 at 7 p.m.

Saturday, June 22 at 2 p.m. and 7 p.m.

Sunday, June 23 at 2 p.m.

At The Athenaeum Theatre, 2936 N. Southport

Master Stitchum and the Moon is playwright/director Mickle Maher's combination and adaptation for the stage of two fairy tales from the Brothers Grimm. With songs and music by renowned singer/songwriter Michael Smith, and puppets by Spiro Dousias, the play is the story of a bossy, know-it-all tailor and his search through heaven, earth and the underworld for the moon he has lost. Along the way he meets giants, flying porpoises, angels with big boots and a mysterious ukulele player, and in the end develops a bit of humility.