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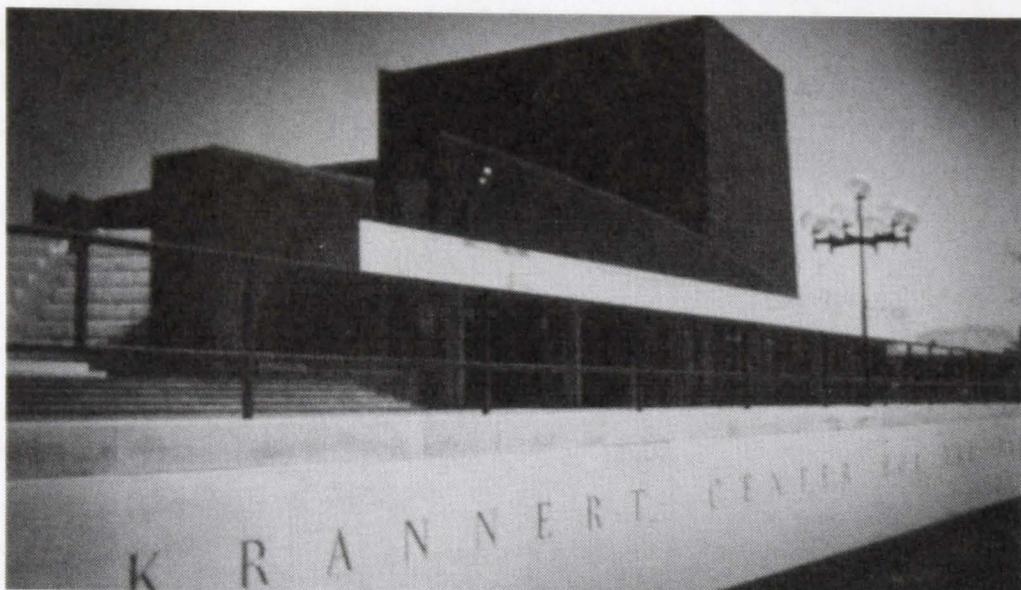
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Krannert Center for the Performing Arts
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Marquee Series

The SITI Company:
bobrauschenbergamerica

Written by Charles L. Mee
Directed by Anne Bogart
Created by SITI Company

Tryon Festival Theatre
Saturday, October 5, 2002, at 7:30pm

This Marquee performance is supported in part by the National Endowment for the Arts and by the Illinois Arts Council, which has designated Krannert Center as an Established Regional Arts Institution.

Krannert Center Marquee performances are made possible by generous donations to the Marquee Endowment and the Marquee Fund. These gifts allow Krannert Center to present outstanding professional artists in central Illinois.

Come as you are...leave different.

The arts aren't experienced at arm's length. That mysterious chemical reaction between artist and audience happens in our heart, our bones, our muscles, our mind. It can ground us or it can knock us off our feet. It can turn us outward or inward; we might find ourselves taking part in one huge, public guffaw, or we might find ourselves surprised that the artist on stage has just touched our most intimate heart.

Welcome to Krannert Center! We invite you to come enjoy this expansive experience that the performing arts have to offer you—to be confirmed; to be challenged; to be.

Krannert Center thanks all—its staff and resident producers, the University of Illinois administration, and our many loyal supporters (friends, academic partners, patron and corporate sponsors, and season sponsors)—who bring their spirit of adventure and imagination to explore the human experience through the performing arts.

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Krannert Center appreciates Flex-N-Gate Corporation for its lead season sponsorship gift. Serving as the engine of the Center's Corporate Power Train, this generous support fuels the arts in our community.

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Krannert Center thanks the following individuals for their generous gifts to support Marquee programs throughout the entire season. We deeply appreciate their concern for and commitment to the cultural life of this entire region.

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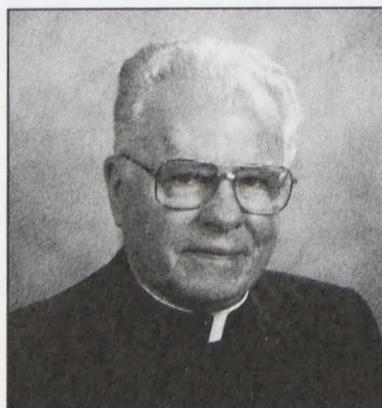
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Krannert Center Initiatives

Krannert Center professes the deep value of the arts to the fulfillment and well-being of families, communities, and societies. Through the following initiatives, we strive to engage the richest possible audience with powerful experiences both inside and outside the traditional performance setting. With the generous support of our sponsors, these efforts will help to build a better world in which to live, work, and play.

Creative Intersections

Krannert Center's Creative Intersections program offers audiences new ways to explore the arts and to interact with the artists that perform on Krannert Center stages. From lecture/demonstrations and discussions to hands-on workshops, they bring the performing arts to life and to mind in intriguing, often highly personalized ways.

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Campaign for Young Audiences

The Campaign for Young Audiences allows Krannert Center to keep youth ticket prices affordable so that today's young people (pre-K through college) may experience firsthand the power of live performance.

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Family Initiative

The Family Initiative strives to engage and enrich the family as a whole, building life-long capacities and knowledge about the arts for parents and children.

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Through the work of the Partners for Technology in the Arts we can use technology to better serve new and existing audiences and improve our students' educational experience.

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Youth Series

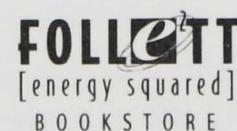
Each season Krannert Center's Youth Series serves 20,000 children pre-school age through grade 12. This series showcases performing arts experiences of all genres, including dance, theatre, and music. The Youth Series provides our region's young people with the opportunity to experience live performing arts, improving and enhancing their lives, their general curriculum, and their creativity.

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Corporate Power Train

Coupled with the lead season sponsorship of Flex-N-Gate Corporation, the generous support of our regional corporate partners builds a community for arts appreciation in the 21st century. Krannert Center is deeply grateful to the businesses whose financial contributions enhance the quality of life in Central Illinois.

2002-2003 Corporate Power Train



Sponsor of This Performance

BRIAN B. KNOX

Krannert Center thanks Corporate Bronze Sponsor **Brian B. Knox** for support. In helping to bring this community a wide variety of performing arts programs from this country and around the world, their sponsorship dollars provide a gift to us all—tonight's performance by The SITI Company.

The SITI Company: *bobrauschenbergamerica*

Production Staff

Director	Anne Bogart
Playwright	Charles L. Mee
Set and Costume Design	James Schuette**
Lighting Design	Brian H. Scott
Soundscape	Darron L. West**
Choreography	Barney O'Hanlon*
Properties Design	Jason Szalla
Dramaturg	Tanya Palmer
Company Stage Manager	Elizabeth Moreau*
Production Manager	Jacob Heinrichs
Sound Engineer	Mark Huang
Assistant Stage Manager	Justin Donham
Props Assistant	Matthew Fogarty
Set Construction	Showman Fabricators
Costume Construction	Actors Theatre of Louisville Costume Shop
Managing Director	Megan Wanlass Szalla

Cast

Bob's Mom	Kelly Maurer*
Susan	Ellen Lauren*
Phil's Girl	Akiko Aizawa*
Phil, the Trucker	Leon Pauli*
Becker	J. Ed Araiza*
Allen	Will Bond*
Carl	Barney O'Hanlon*
Wilson	Danyon Davis*
Bob, the Pizza Boy	Gian-Murray Gianino*
Roller Girl	Jennifer Taher*

bobrauschenbergamerica is approximately 1 hour 45 minutes and will be performed with no intermission.

The world premiere of *bobrauschenbergamerica* took place in the 2001 Humana Festival of New American Plays at Actors Theatre of Louisville, Louisville, Kentucky.

*Members of Actor's 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.

bobrauschenbergamerica was made possible by generous contributions from the following sources:

National Endowment for the Arts

Richard B. Fisher and Jeanne Donovan Fisher

Special thanks to Showman Fabricators, Inc., Brooklyn, New York, for providing the scenery.

The text for this piece was developed in a workshop with Tali Gai, Jane Comfort, Kathleen Turco-Lyon, Rebecca Brown, Reba Herman, Alex Duffy, Jacki Goldhammer, and Carolyn Clark Smith, and incorporates texts from them as well as from Robert Rauschenberg, Fred Becker, Philip Morrison, Walt Whitman, William S. Burroughs, John Cage, Merce Cunningham, Allen Ginsberg, and Laurie Williams.

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8. Making Nice
9. Another Lover
10. Bathing Beauty
11. Table Talk: The Stars
12. Table Talk: The Dispute
13. Table Talk: A Couple Seeks Advice
14. Table Talk: Bob's Mom's Grandmother
15. Guy Talk
16. Becker's Movie
17. Line Dancing
18. Crazy for You
19. Dessert
20. Martinis
21. Why Does the Chicken Cross the Stage?
22. The Universe
23. The Laundry Opera
24. Clean Sweep
25. The Galaxy
26. Square Dance
27. The Assassination
28. Chicken Jokes
29. Welcome Speech
30. General Applause
31. Yard Sale
32. The Beating
33. The Marching Band
34. The Dark Side
35. Lovers
36. Falling in Love
37. Fidelity
38. Eternal Love
39. The Waltz
40. Whitman
41. Bob
42. The Last Dance
43. The Final Moment

The SITI Company

The SITI Company, entering its second decade 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 theatre as a source of spiritual strength in the contemporary global environment. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI grew quickly into a year-round theatre company based in New York City. Saratoga Springs is now SITI's summer home.

An ensemble-based theatre 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 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, 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

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other organizations of the existing American and international theatre systems. Examples include ongoing relationships with Wexner Center for the Arts, Actors Theatre of Louisville, Walker Art Center, City Theatre in Pittsburgh, Performing Arts Chicago, On the Boards, Magic Theatre, Krannert Center for the Performing Arts, Miami Light Project, Theater Emory, and Classic Stage Company. SITI's affiliations with universities include New York University, The Juilliard School, Columbia University, The Ohio State University, Miami University, University of Minnesota, University of Louisville, Ohio University, Utah State University, Emory University, and St. Edward's University. Every June, the company continues to gather for its 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, Denmark, and Holland.

Most recently, SITI 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*; *Cabin*



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Pressure; War of the Worlds—The Radio Play; Room; and Hayfever. Future productions include: *Fêtes de la Nuit, systems/layers* (a collaboration with music group Rachel's), *La Dispute, Reunion, and The Club.*

As of October 1, 2002, SITI will be moving into a new home with studio space and offices located at 520 8th Avenue between 36th and 37th Street on the 3rd floor. Many thanks to ART/NY and The Spaces at 520 8th Avenue for this opportunity.

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 Company
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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 August 8, 2002.

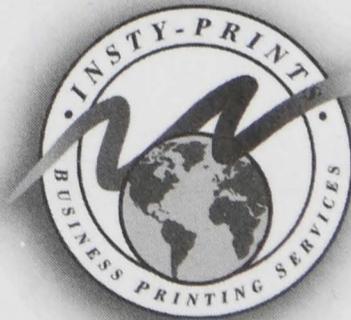
Profiles

Anne Bogart (Director) is the Artistic Director of The SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a recipient of two Obie Awards, a "Bessie" Award, and a Guggenheim Fellowship, and is an associate professor at Columbia University where she runs the Graduate Directing Program. Recent works with SITI include *Score; bobrauschenbergamerica; Room; War of the Worlds; Cabin Pressure; War of the Worlds—The Radio Play; Alice's Adventures; Culture of Desire; Bob; Going, Going, Gone; Small Lives/Big Dreams; The Medium; Noel Coward's Hay Fever and Private Lives; August Strindberg's Miss Julie; and Charles L. Mee's Orestes*. Other recent productions include *Lilith* and *Seven Deadly Sins* (New York City Opera), and *Gertrude and Alice* (The Foundry Theatre).

Akiko Aizawa (Phil's Girl) has been a member of The SITI Company since 1997, after seven years as a member of the Suzuki Company of Toga (SCOT). With SITI she has performed in *bobrauschenbergamerica, War of the Worlds, War of the Worlds—The Radio Play, and Culture of Desire*. Roles with SCOT include *The Trojan Women, Three Sisters, Dionysus, Macbeth, and Ivanov*. Other productions with which she has been involved are *Beckett in Circles* (directed by Lech Mackiewicz); and *Death of a Salesman, Moby Dick, and Endgame* (directed by Leon Ingulsrud). She has appeared at Actors Theatre of Louisville, BAM's Next Wave Festival, Edinburgh International Festival, Colombia International Festival, New York Theatre Workshop, Portland Stage Company, Toga Festival—Japan, Melbourne Spoleto Festival, and the IT International Theatre Festival—Helsinki.

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J. Ed Araiza (Becker) has appeared in The SITI Company productions *bobrauschenbergamerica*, *Culture of Desire*, *The Medium*, *Small Lives/Big Dreams*, *War of the Worlds*, and *War of the Worlds – The Radio Play* at Actors Theatre of Louisville, 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, Joe's Pub at The Public Theatre, The Kennedy Center, and the Edinburgh International Festival. His regional theatre credits include *The Cure* at Troy (Yale Repertory Theatre); *Santos and Santos* (Mixed Blood Theatre); *Keely and Du* (Hartford Stage and ATL); *1969* and *Picnic* (ATL, Yerma, Arena Stage); *Principia Scriptoria* (A Contemporary Theatre); *Charley Bacon* (South Coast Repertory Theatre); and *King Lear*, *Macbeth*, and *La Victima* (Los Angeles Theatre Center). Off Broadway he has appeared in *Orestes* and *Occasional Grace* (En Garde Arts); *Words Divine* (Intar); *Eastern Standards* (Duo Theatre); *Body Game* (Theatre for the New City); and *Raft of the Medusa* (Minetta Lane Theatre). J. Ed Araiza was a member of El Teatro de la Esperanza; he teaches and studies with The SITI Company.

Will Bond (Allen) has created roles for SITI and toured the US and internationally in *The Medium* (an Obie winner), *Small Lives/Big Dreams*, *Culture of Desire*, *Bob* (Obie for light and sound, and three Drama Desk nominations), *War of the Worlds*, *War of the Worlds – The Radio Play*, *Cabin Pressure*, *bobrauschenbergamerica*, and *Lilith* and *Seven Deadly Sins* at New York City Opera. He has toured with Tadashi Suzuki

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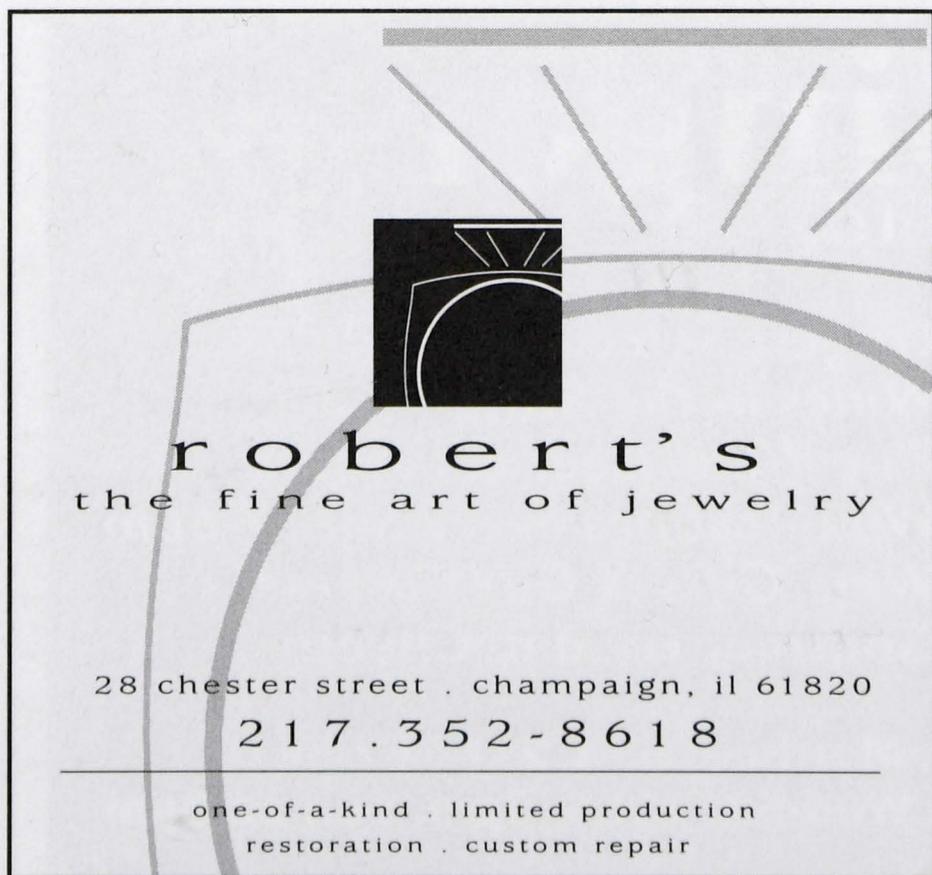
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and SCOT in *Dionysus* and with Robert Wilson's *Persephone*. Recent roles outside SITI include *Macbeth*, *The Lover*, and *Creditors* at Actors Theatre of Louisville where he is an associate artist. His credits in regional theatres include *Mystery of Irma Vep*, *Greater Tuna*, *Greetings*, *Holiday*, *Night Must Fall*, *Tempest*, and *Hamlet*.

Justin Donham (Assistant Stage Manager) has served on the production staff of *Dance of Death* on Broadway, and off Broadway with *Smelling a Rat*, *Servicemen*, *What the Butler Saw* (The New Group); Young Playwright's Festival 2001 (Cherry Lane); and *Small Craft Warnings* and *Uncle Jack* (Worth Street Theatre Co.). Justin has also worked behind the scenes with Robert Wilson, Joseph Chaikin, and Maria Irene Fornes and is a graduate of New York University.

Gian-Murray Gianino (Bob, the Pizza Boy) joins *bobrauschenbergamerica* after premiering this role at Actors Theatre of Louisville's Humana Festival 2001. His New York theatre credits include *Praying for Rain* (Backhouse Productions), The Lark Reading Series for Arthur Kopit, and *Eclipse & Absolute Art* (Shalimar Productions). His film credits include *Dead Canaries* with Charles Durning (October release) and *Up to the Roof* (HLS films). A Wesleyan graduate, he is proud to be the third generation of an acting family.

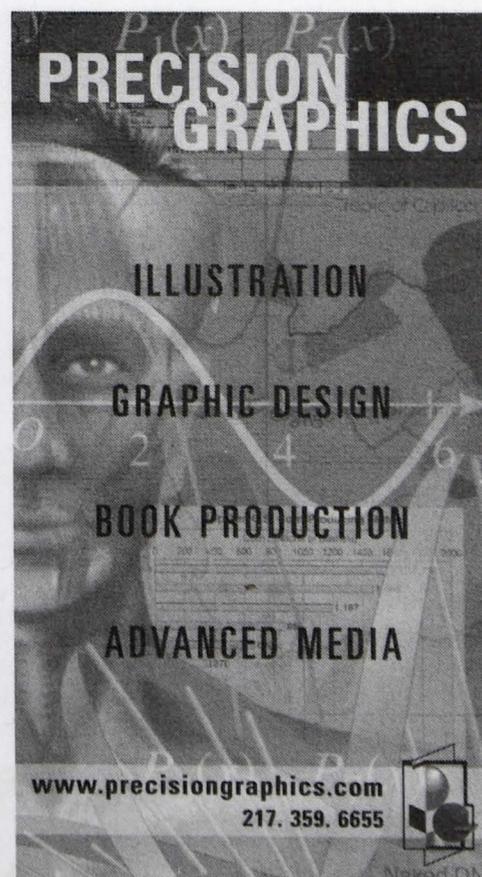
Leon "Pauli" Ingulsrud (Phil the Trucker) helped found The SITI Company and has appeared in *Orestes*, *Seven Deadly Sins* (New York City Opera), and *bobrauschenbergamerica*. Prior to SITI, Mr. Ingulsrud was a member of the Suzuki Company of Toga for seven years, during which



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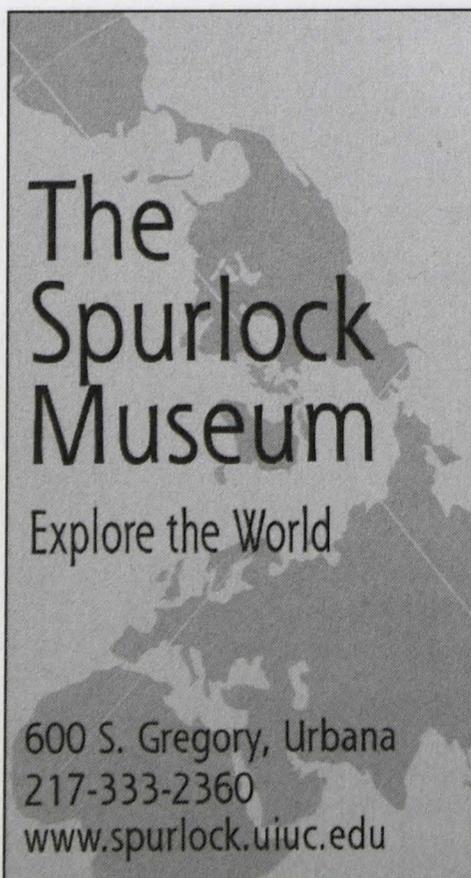
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time he appeared in *Homage to Homo Ludins*, *King Lear*, *Dionysus*, *Macbeth*, *Ivanov*, and *Greetings from the Edge of the Earth*. Mr. Inguldrud also served as a resident director at the ATM Arts Center in Mito, Japan. In addition to his activities with SITI, he is very active as a freelance director, with credits including *Endgame*, *The Hairy Ape*, *Macbeth*, *Martini Ceremony*, *Medea*, *Angel/Babel*, *Short Stories*, *The Sea*, *The Grapes of Wrath*, three productions of *Moby Dick*, *The Tempest*, and *Death of a Salesman*. Mr. Inguldrud has taught at a number of workshops and universities around the world, and holds an MFA in directing from Columbia University.

Ellen Lauren (Susan) is The SITI Company's Associate Artistic Director. She has appeared nationally and internationally with the company in *Room; bobrauschenbergamerica; War of the Worlds; Cabin Pressure; The Medium; Culture of Desire; Going, Going, Gone;* and *Orestes*. At Actors Theatre of Louisville (ATL), she has been seen in *Hay Fever* (Judith), *Miss Julie* (Julie), and *Private Lives* (Amanda). For the last ten years, she has led ongoing classes and residencies in the US and abroad, including annual summer intensive in Saratoga Springs. Additional credits include *The Adding Machine* (ATL); *Picnic* (ATL); *The Women* (Hartford Stage); and *Seven Deadly Sins* (New York City Opera—Kosovar Award for Anna II), all with Anne Bogart. She has been part of the resident companies at Stage West (Springfield, Massachusetts), The Milwaukee Repertory, and The Alley Theatre (Houston). As a guest artist, she has appeared with the Suzuki Company of Toga (SCOT) and Shizuoka Performing Art Company (SPAC), under the direction of Tadashi Suzuki;



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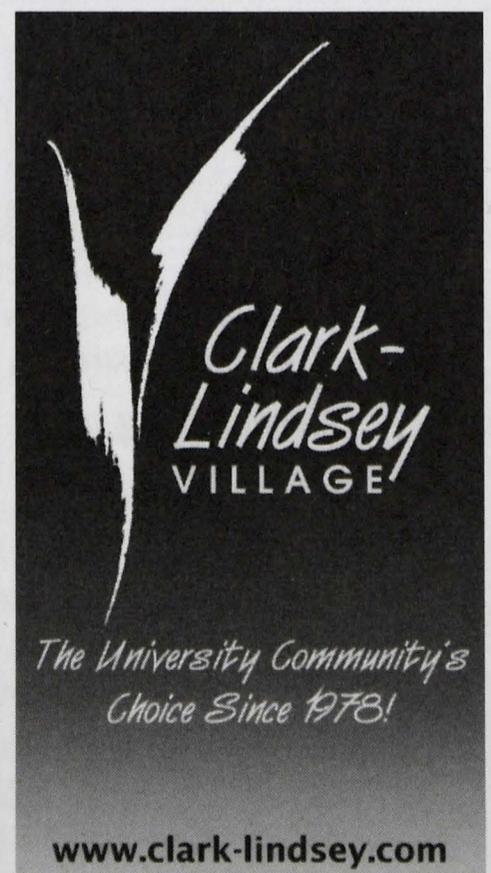


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and has toured North and South America, Europe, Russia, and Japan. Ellen Lauren serves as a faculty member at The Juilliard School of Drama and as Associate Director of the Summer Training Program in Japan.

Kelly Maurer (Bob's Mom), a member of The SITI Company since its inception, has performed in many of its productions including *Hayfever*, *bobrauschenbergamerica*, *The Medium*, *Small Lives/Big Dreams*, *Culture of Desire*, and *Cabin Pressure*, and at theatres such as NYTW, P.S. 122, Actors Theatre of Louisville, Walker Arts Center, Wexner Arts Center, The Irish Life Theatre Festival, and the Edinburgh Festival. Kelly also performed with the company in the New York City Opera's production of *Seven Deadly Sins*. Regionally, Kelly has been seen as Rainbow in Maria Irene Fornes' *And What of the Night* (The Milwaukee Repertory Theatre), *Hamlet* (StageWest), and Christine in *Miss Julie* (Actors Theatre of Louisville). Internationally, she has toured with Tadashi Suzuki in the Suzuki Company of Toga's *Dionysus* and director Robert Wilson in *Persephone*. She performed the role of Jolly (as standby for Patti LuPone) in David Mamet's *The Old Neighborhood* on Broadway. She also performed in *An Adult Evening of Shel Silverstein* and *The Water Engine* at the Atlantic, off Broadway. Kelly teaches the Suzuki Method of actor training and Viewpoints training with SITI and at the Atlantic Theatre Acting School, New York University, and at workshops and universities throughout the US.

Charles L. Mee (Playwright) wrote *Big Love*, a play inspired by Aeschylus' *The Suppliant Women* and directed by Les Waters, which played during the 2001-2002 season at the

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Long Wharf in New Haven, Berkley Rep, the Goodman Theatre in Chicago, and the Next Wave Festival at Brooklyn Academy of Music in New York. *True Love* played this past winter at the Zipper Theatre in New York, and *First Love* opened at New York Theatre Workshop in September 2001. Among his other plays are *bobrauschenbergamerica*, which premiered at the 2001 Humana Festival at Actors Theatre of Louisville, and *Limonade Tous Les Jour*, which opened this past spring at the 2002 Humana Festival. *Vienna Lusthaus (Revisited)* opened at New York Theatre Workshop in May 2002. Charles Mee's complete works are available on the Internet at "www.charlesmee.org". His work is made possible with support from Jeanne Donovan Fisher and Richard B. Fisher.

Barney O'Hanlon (Carl) has been collaborating with Anne Bogart since 1986. As a member of SITI, he has performed nationally and internationally in productions of *Hayfever*, *bobrauschenbergamerica*, *War of the Worlds*, *War of the Worlds—The Radio Play*, *Cabin Pressure*, *Culture of Desire*, and *Small Lives/Big Dreams*. He recently choreographed and performed with SITI in the world premiere of *Lilith* and *Seven Deadly Sins* at New York City Opera. Other Bogart collaborations include productions at the Alley Theatre, Trinity Rep, River Arts Rep, and Opera/Omaha. His regional credits include Tina Landau's *1969* (ATL), *Stonewall: Night Variations* (EnGarde Arts), *Deadly Virtues* and *Hamlet* (ATL), and Jon Robins Baitz' *A Fair Country* (Steppenwolf). His choreography has been seen at BAM's Harvey Theatre, New York Theatre Workshop, and at the Prince Music Theatre. He has worked with choreographers Doug Varone, Doug Elkins, Spencer/Colton, Creach/Koester, and directors Robert Wilson, Richard Foreman, Molly Smith, and Brian Jucha.

Jacob Heinrichs (Production Manager) is new to The SITI Company after four-and-a-half years at the Guthrie Theatre in Minneapolis. He has also worked for The Children's Theatre, A Prairie Home Companion with Garrison Keillor, American Plays Theatre, and freelance work with dozens of others. Jacob holds a BA in drama/speech from Clarke College in Dubuque, Iowa.

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

Elizabeth Moreau (Company Stage Manager) has worked with The SITI Company on productions of *Room* (On The Boards, UCLA, Performing Arts Chicago, Classic Stage

Company), *Score* (Wexner Center for the Arts, ATL/Humana Festival), *Bob* (BITE Festival, London), *War of the Worlds—The Radio Play* (2001 National Tour), *Hayfever* (ATL), *Cabin Pressure* (Israel Festival), *bobrauschenbergamerica* (ATL/Humana Festival), and *War of the Worlds* (Edison Theatre, St. Louis). Among her other credits are regional work as a production stage manager for the 2002 O'Neill Playwrights Conference, as well as work for Williamstown. Broadway productions on which she has worked include *Dirty Blonde*, *Bells are Ringing*, and *Getting and Spending*; off-Broadway credits include *Kit Marlowe* and *In the Blood* (The Public); *Avow* (Century Center); *Lydie Breeze* and *What You Get and What You Expect* (New York Theatre Workshop); *Dream True and Mercy* (Vineyard); *Red* and *The Memory of Water* (Manhattan Theatre Company); and *Chemistry of Change* (Women's Project/Playwright Horizons).

James Schuette (Set and Costume Design) has recently worked on productions of *Lady in the Dark* (Prince Music Theatre), *The Royal Family*, *Purple Heart*, *Mother Courage and her Children* (Steppenwolf), *Big Love* (Long Wharf, Berkeley Rep, Goodman), and *Lilith* (New York City Opera). His work with The SITI Company includes *bobrauschenbergamerica*, *War of the Worlds*, *Cabin Pressure*, *Room*, *Bob*, *Private Lives*, *Alice's Adventures*, and *The Adding Machine*. Other work includes *Floyd Collins* (Old Globe, Goodman, Prince); *Berlin Circle*, *Time to Burn*, and *Space* (Steppenwolf); *Saturn Returns*, *The Treatment*, *The Chang Fragments*, *Insurrection: Holding History*, and *Book of the Dead* (Public); *Seven Deadly Sins* (New York City Opera); *Transatlantic* (Minnesota Opera); *Hansel and Gretel* (Opera Colorado); *La Bohème* (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 EnGarde Arts. He is a graduate of Yale School of Drama.

Brian H. Scott (Lighting Designer) is a SITI Company member and has designed lighting for *bobrauschenbergamerica* as well as *War of the Worlds—The Radio Play*. Additionally, he recreates designs originated by Mimi Jordan Sherin, Christopher Akerlind, and Neil Patel for all company productions presented nationally and internationally. Most recently, he designed *Death of A Salesman* in Baton Rouge; *El Parasio*, *Big Love*, and *Lipstick Traces* with Austin Theatre Company and Rude Mechanicals. Other recent projects include the Epiphany Project, a series of staged concerts for John Hodian and Bet Williams, the design for *Gertrude and Alice* directed by Anne Bogart in London for the Foundry Theatre; the design for *La Femme de Chambre* in Paris with

Tonight the role of Allen will be performed by Stephen Webber.

Stephen Webber (Allen) has performed with SITI in theaters all over the U.S. and at festivals around the world including: The Kennedy Center, The Edinburgh International Theater Festival, The BAM Next Wave Festival, The Humana Festival of New American Plays, Teatro Iberoamericano-Bogota and the Toga International Arts Festival. SITI credits: *War of the Worlds* (Orson Welles), *Cabin Pressure*, *Private Lives*, *The Medium*, *War of the Worlds* (Radio Play), *Culture of Desire*, and *Going, Going, Gone*. *Hayfever*, *Short Stories*. Off Broadway: *Trojan Women/A Love Story* at En Garde Arts and *Culture of Desire* at New York Theatre Workshop. Regional Theater: Actors Theatre of Louisville, Stage West, Portland Stage Company, City Theatre in Pittsburgh, and Milwaukee Repertory Theater. He also performed *Hamlet* at the Toga International Arts Festival in Toga-Mura, Japan.

Danyon Davis (Wilson): As a performer with SITI: *Lilith* (New York City Opera), *bobrauschenbergamerica* (Actors Theater of Louisville); with the Guthrie Theater: *Twelfth Night*, *A Midsummer Night's Dream*; further performance work: *Taming of the Shrew*, *Henry V* (New York Shakespeare Festival), *The Bugler* (Long Wharf Theater), *Gum* (Baltimore Center Stage), *The Cider House Rules* (Mark Taper Forum). Additionally with the Guthrie Theater: Assistant Director to David Esbjornson on Arthur Miller's latest play, *Resurrection Blues*, and to Doug Hughes on his production of Hugh Leonard's *DA*.

Banal Molotov; and the design for *Trojan Women* at Williamsburg College directed by Will Bond. He has also served time at Actors Theatre of Louisville as lighting supervisor and guest designer. He dedicates his work in this production to the late Burl Ives.

Jason Szalla (Properties Designer) completes his fourth show as a SITI properties designer with this production, the others being *Room*, *War of the Worlds*, and *Cabin Pressure*. 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*. This fall he will be studying abroad at the Glasgow School of Art; Mr. Szalla is a painter.

Jennifer Taher (Roller Girl) first joined The SITI Company production of *bobrauschenbergamerica* at the 2001 Humana Festival at the Actors Theatre of Louisville. Her other Humana Festival credits include *Heaven and Hell on Earth* (Humana 2001) and *Voice Properties* (Humana 2002). Other credits with ATL include *70 Scenes of Halloween*, *A Christmas Carol*, *80 Proof*, and *Spring*. Her New York credits include *Lunch*, *Improbable Reflexes of an Indirect Animal*, *Troy*, and *A Stroll in the Air*.

Megan Wanlass Szalla (Managing Director) has been a SITI Company member since 1995. She was the company stage manager for five years prior to becoming SITI's managing director. She began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville. Megan recently finished a certificate program in Arts Administration at New York University and is currently on the board of an arts and entertainment alumni organization for her alma mater, Occidental College.

Darron L. West (Soundscape), a SITI Company member since 1993, 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 three-time Drama Desk nominee and two-time American Theatre Wing nominee for sound design, and a 2000 Entertainment Design EDDY award-winner. His directing credits include Charles L. Mee's production of *Big Love* with Rude Mechanicals of Austin, Texas; *Erudice* by Sarah Ruhl at Children's Theatre Company; and The SITI Company's *War of the Worlds*—*The Radio Play* (National Tour).

Krannert Center welcomes new members to the Marquee Circle.

These generous donations help ensure that our community will continue to enjoy the outstanding artists of our Marquee series.

Isidora Albrecht
Carla Barnwell
Lia and Michael Faiman
Helen and James Farmer
Barbara and Ron James
Selma Richardson

For information on the Marquee Circle,
please contact Beverly Friese at 217/333-4762 or b-friese@uiuc.edu

the Loop at Krannert Center

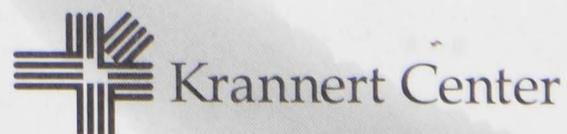
The Loop offers a very special entry to Krannert Center. Annual gifts of \$100 to \$999 to support Marquee programs connect you to:

- the Center's programs through special mailings
- other members of the Loop at social and performance events
- the Center's mission — directly supporting education and performances by great artists who visit our community.

Our thanks to the Loop Focus Group who give their support in growing the Loop and helping make great things happen at Krannert Center.

Laurel Bailie
Anne Kearns
Claudia Reich and Gary Olsen
Karen and Mike Retzer

For more information,
please contact June Holmes
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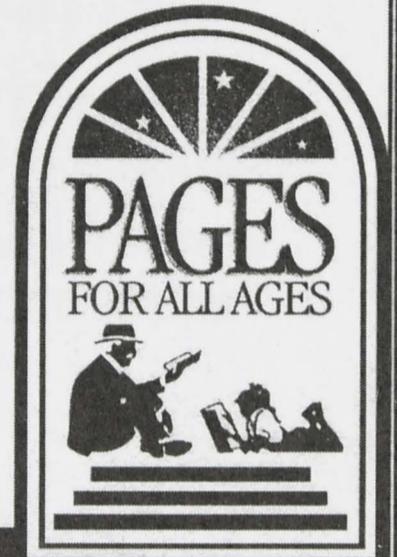
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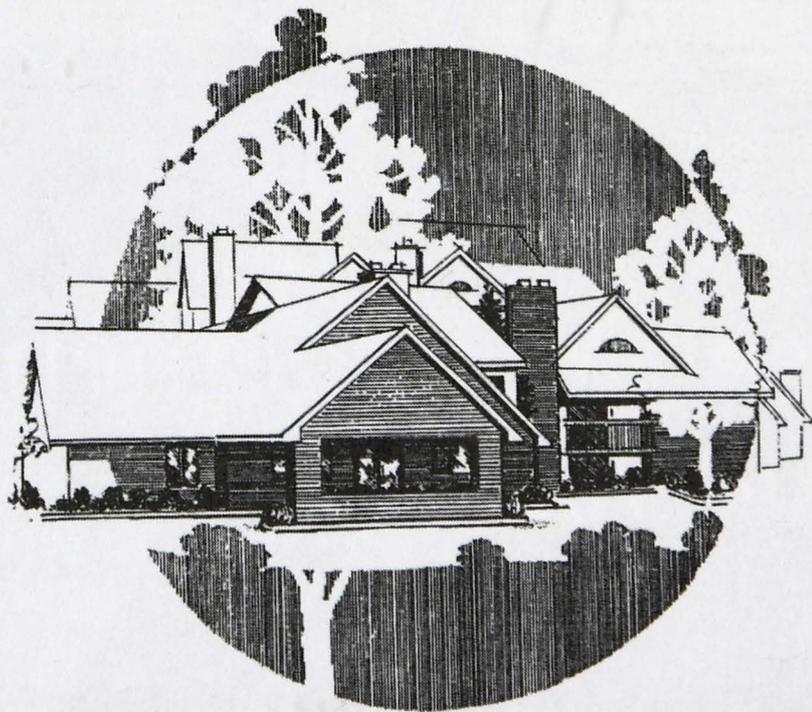
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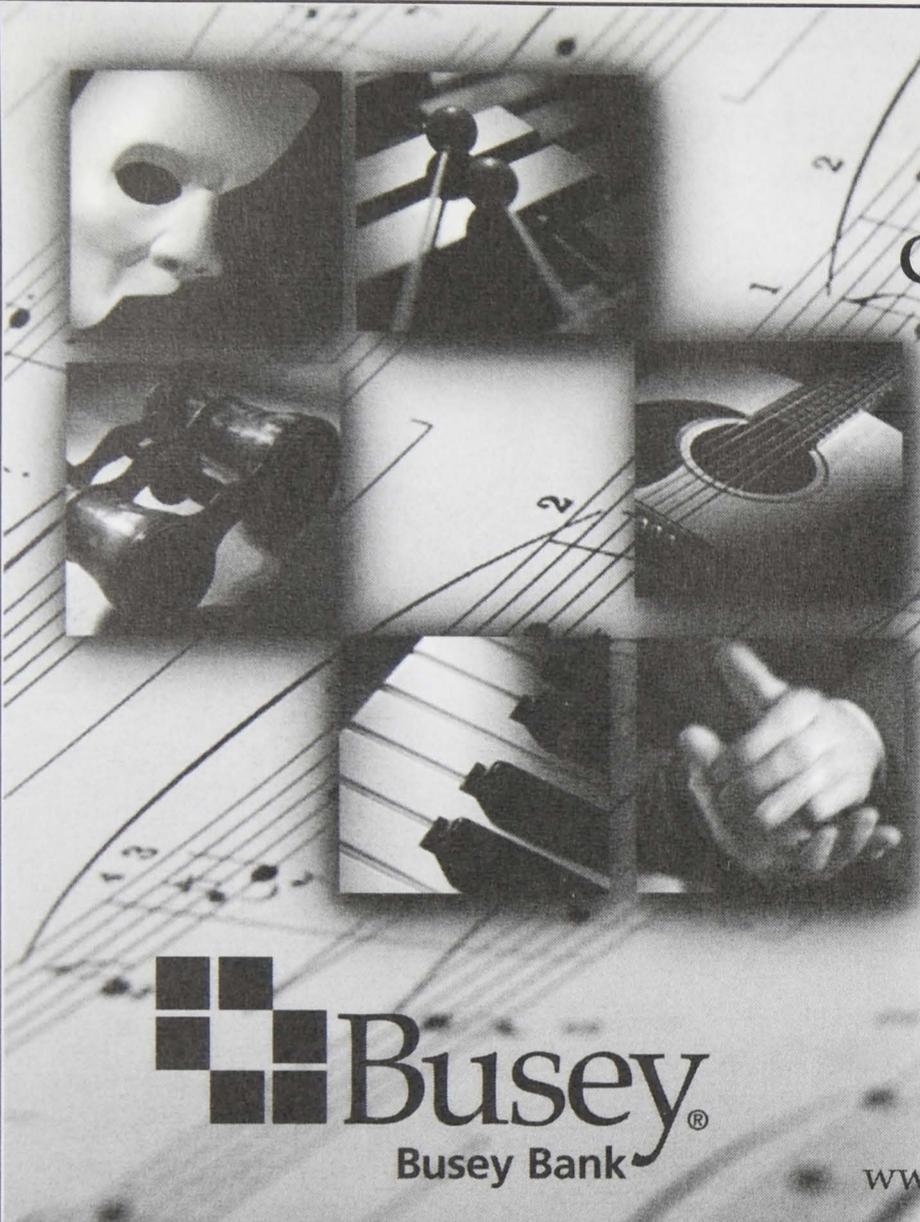
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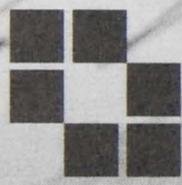
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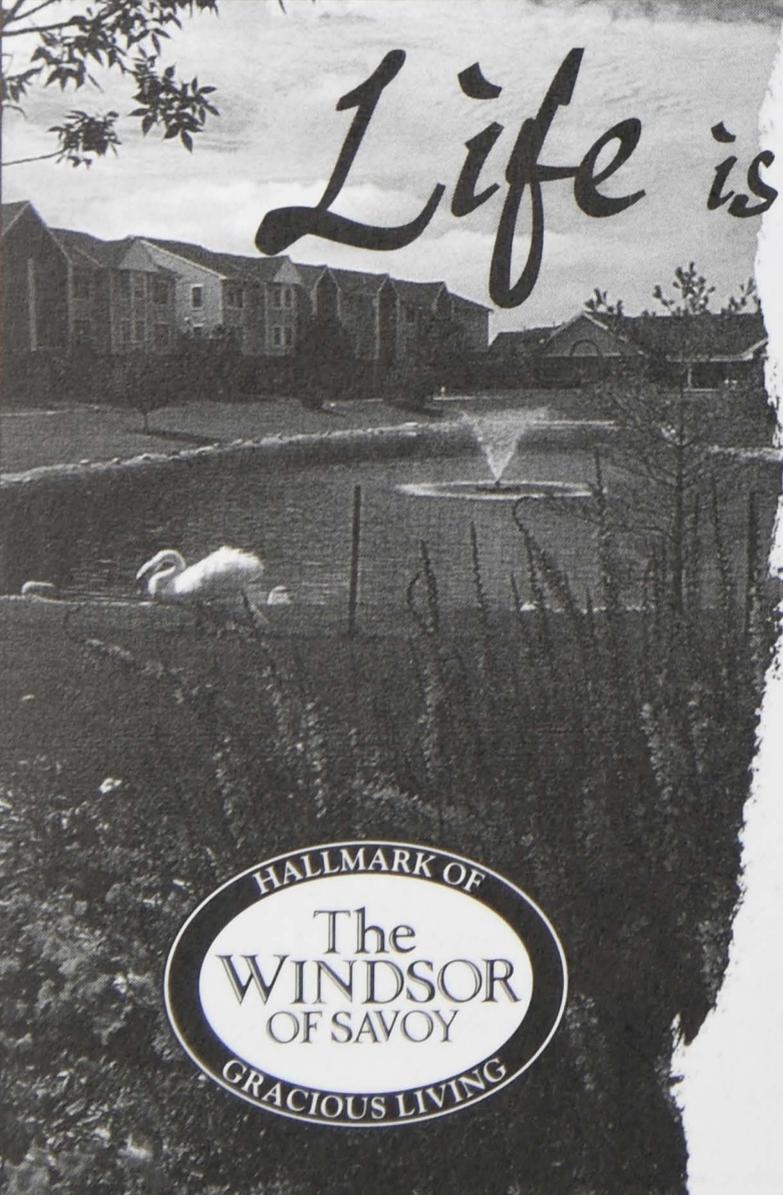
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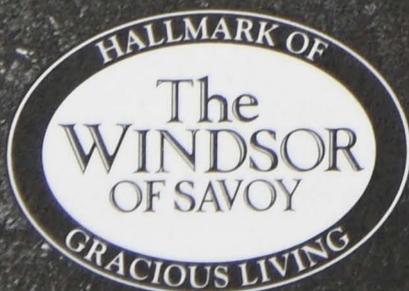


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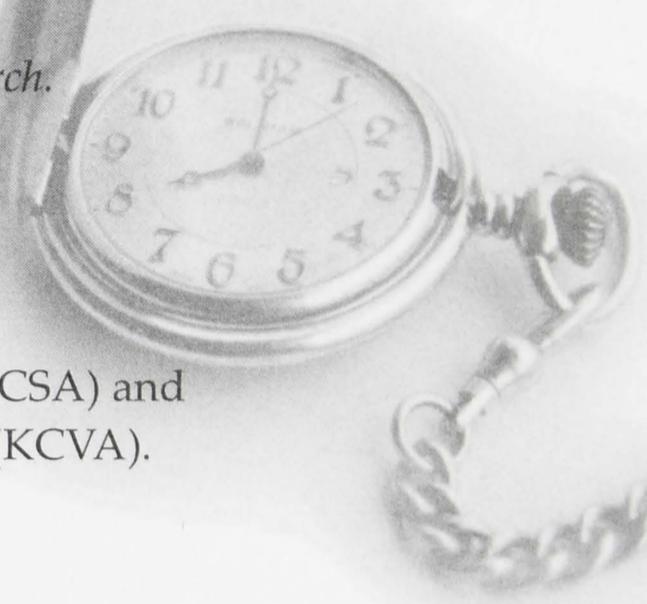


Volunteers give the time of their lives.

The mission of Krannert Center is to nurture excellence and innovation in the performing arts through education, presentation, community service, and research. Volunteers help make our mission a reality.

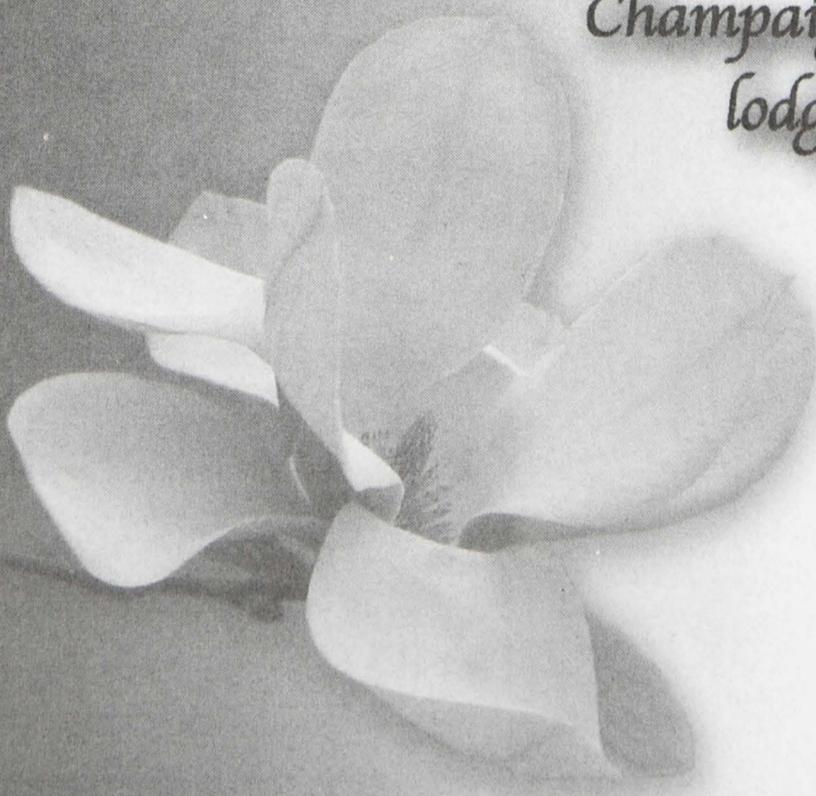
Many thanks to the volunteers of Krannert Center Student Association (KCSA) and Krannert Center Volunteer Association (KCVA).

For information on how to join these organizations, call our Patron Services Director (217/333-9716) or visit KrannertCenter.com.

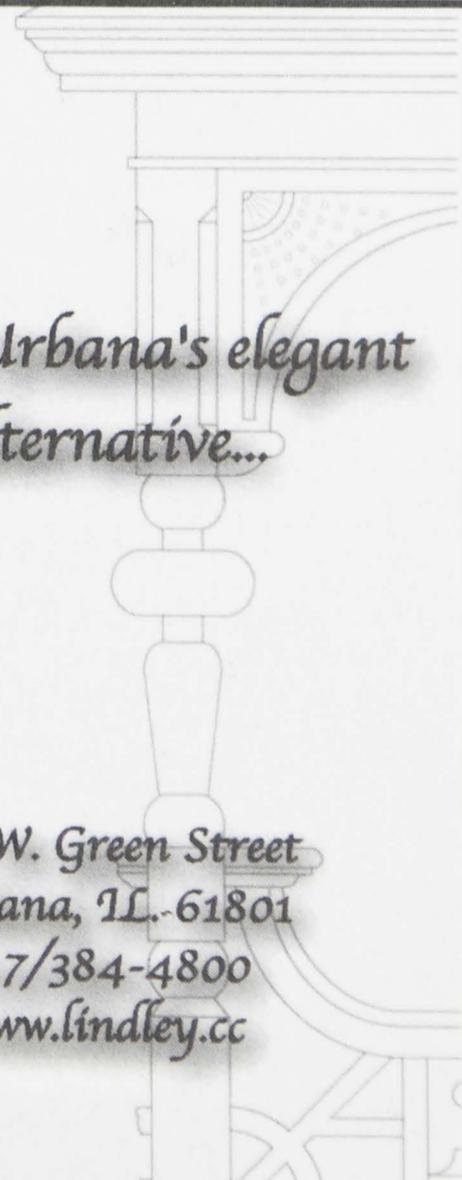


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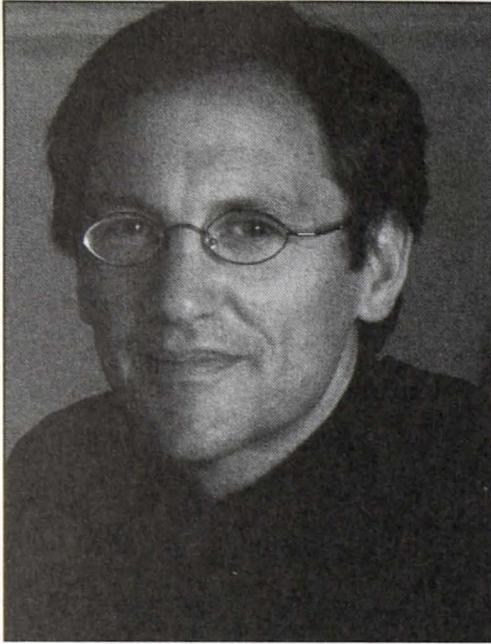
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A Passion for the 21st Century



La Pasión Según San Marco by Osvaldo Golijov

Thursday, October 24 at 8pm

Foellinger Great Hall

"Like the tale of Jesus' final days on Earth that makes it sing and shout, Osvaldo Golijov's *La Pasión Según San Marco* is one for the ages. For an hour-and-a-half, it seems to gather all of humanity in a riveting embrace of song, dance, and pounding percussion—an exultant fresco of faith. Its unabashed populist appeal makes it a natural for Ravinia, where the local premiere so moved the large, diverse throng that the performers and the festival's resident composer received a prolonged ovation." (*Chicago Tribune*, 8/30/02)

"This piece reaffirms music's power to stir the imagination and reach our deepest and most powerful emotions."
(*The Boston Globe*)

To celebrate the 250th anniversary of Bach's death in the year 2000, Helmuth Rilling's Bach Academy of Stuttgart commissioned four new passions, in the spirit of those Bach wrote, to be presented as a multinational festival—Passion 2000. Of the four works, Osvaldo Golijov's Spanish *Pasión* based on the words of St. Mark was hailed as classical music's most important celebration of Latin culture.

Golijov, an Argentinian of Eastern European and Jewish descent who now lives in Massachusetts, set out to write a piece about people's lives, about faith, and about understanding. Incorporating Latin American dances (mambo, rhumba, bossa nova, Capoeira) and authentic instruments (berimbau, bata drums, tres), he has created a ritual re-enactment, seamlessly fusing icons and religious history of Latin America to a classical structure. The stunning rhythms and energy of *Pasión* culminate in a moving Kaddish, the Jewish prayer for the dead.

The Golijov *Pasión* will be presented by Orquesta La Pasión and the 53-voice choir Schola Cantorum Caracas and its conductor Maria Guinand—all of whom participated in the premiere performances—augmented by string players from Champaign-Urbana.

To set the stage for this exciting evening, U of I School of Music assistant professor Gabriel Solis will present a talk on Wednesday, October 23 at 5:30pm in the Studio Theatre, that investigates the relationships between music, dance, social life, and religion in Latin American countries. The talk is part of Krannert Center's Creative Intersections initiative, made possible with support from *The Champaign-Urbana News-Gazette*.



Epigraph for a Condemned Book

Saturday, December 7 at 7:30pm

Tryon Festival Theatre

"The journey from private to public is the struggle of making art. The music of Chopin, the texts of Baudelaire, the images of Delacroix: these are works that speak directly and personally, made by artists who bare with strength their own vulnerability. And how do we perceive them?... We look, we listen. These two solitary activities are two of the most important; other than touch, they are how we experience life.... Yet how we do them remains different to each of us: 'In music, as in painting, and even in the written word... there is always a gap, bridged by the imagination of the hearer,' writes Baudelaire. Dreaming, understanding. Only our imagination can hold the answers." (Sarah Rothenberg)

For pianist Sarah Rothenberg, music becomes so much more poignant, so much more meaningful when presented in conjunction with other creative works of its time. This award-winning pianist and public speaker on musical, literary, and cultural issues conceived a series she calls "Music and the Literary Imagination." In the past she has linked music to the works of Kafka, Mann, Akhmatova, and Proust (Krannert Center presented *Marcel Proust's Paris* in March 2000). Now Krannert Center is pleased to be among the three presenters who have commissioned *Epigraph for a Condemned Book*, Ms. Rothenberg's most ambitious project in this series to date.

The condemned book in question is Charles Baudelaire's poetic masterpiece *Les fleurs du mal* (*Flowers of Evil*), a collection of poems written over many years which, when published in 1857, led to an obscenity trial that required the removal of several of the poems. As both a poet and critic, Baudelaire's immersion into Parisian cultural life of the mid-19th century makes him a perfect subject for Rothenberg. She and her colleagues for this project—video and multimedia artist Christopher Kondak and award-winning lighting designer Jennifer Tipton—draw upon the music of Frédéric Chopin, the paintings of Eugène Delacroix, and the photography of Charles Marville, Charles Nègre, and Nadar and Vallou de Villeneuve to give context to Baudelaire's poetry. Sarah Rothenberg performs the music live—preludes and nocturnes as well as a scherzo, berceuse, and ballade of Chopin—with video images as background and readings from Baudelaire between musical selections. The combination is an intriguing and masterful piano recital like none you've ever experienced before. Join us for the journey, and stay long enough for a Talkback discussion with Sarah Rothenberg following the performance.

Welcome to Krannert Center

- Medical Emergency Contact an usher or other staff member for assistance.
- Cough Drops Complimentary cough drops generously donated by Meijer are available from the ushers.
- Cameras, Recorders, Pagers, Watch Alarms, Cellular Phones To comply with copyright regulations and to avoid disruptions during performances, we must prohibit the taking of photographs and the use of recording devices. Please check cameras, recording devices, cellular phones, and pagers at the Patron Services Desk, and turn off watch alarms.
- Late Seating To avoid disturbing the performance, latecomers will be seated only at times selected in advance by the artist. There is no late seating in the Studio Theatre.
- Recycling As a participant in the Model Community program, Krannert Center recycles materials throughout the building. If you do not wish to keep your program, please help us in our efforts by leaving it in the bins in the lobby.
- Patron Services Krannert Center theatres are equipped with wheelchair and easy access seating and infrared hearing amplification systems. Large-print programs are provided for most major performances or by advance request. With three weeks' advance notice, we can provide a sign-language interpreter or Braille program for any performance. For information on these and other services, please contact the Patron Services Director at 217/333-9716 (TTY: 217/333-9714) or e-mail "patronservices@kcpa.uiuc.edu".
- Ticket Office Open 10am to 6pm daily
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- Acknowledgments Krannert Center gratefully acknowledges the valuable assistance of the Krannert Center Student Association, Krannert Center Volunteer Association, and Illini Emergency Medical Services.
- Krannert Center's AED unit was provided with a gift from Jean Huddleston and her children, Paul and Kelly Foster.
- Support for the infrared hearing system was provided by the Champaign Lions Club, the Deluxe Foundation, the alumnae of Kappa Kappa Gamma Sorority, Champaign Rotary Club, Champaign County Community Foundation, Sigma Alpha Iota Philanthropies, the Champaign-Urbana Barbershoppers, and individual patrons.



THE
KRANNERT
SOCIETY

The Krannert Society recognizes gifts and pledges to Krannert Center for the Performing Arts of \$1 million or more. These donors understand, as did Herman and Ellnora Krannert, how the performing arts ennoble the human spirit. Their extraordinary generosity enriches the lives of thousands now and in years to come. The University of Illinois, College of Fine and Applied Arts, and Krannert Center for the Performing Arts are grateful for the vision, the concern, and the commitment of these special people.

We chose the (Krannert) Center for the Performing Arts because we are convinced education through participation in culture is one of the most rewarding and enriching experiences (our) people can enjoy—and, in these complex times, a most needed one.

Herman and Ellnora Krannert
April 1969



Valentine Jobst III
A.B. 1926, A.M. 1931, Ph.D. 1935
August 19, 1904–January 16, 1993

With his lifetime and estate gifts, this generous benefactor shares his love of the performing arts with generations to come. Krannert Center remembers this special friend with sincere appreciation.

March 1994



G. William Arends
M.D. 1940
and
Clair Mae Arends

Through their estate, this generous couple will enrich the lives of students and residents of this region now and in the future. Krannert Center deeply appreciates their commitment and concern.

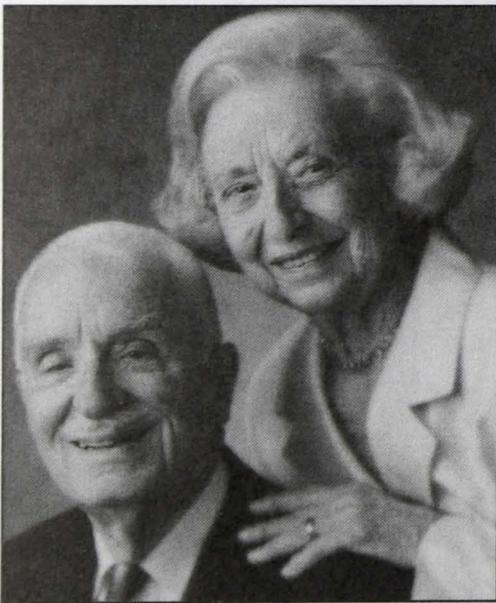
March 2002





FOELLINGER SOCIETY

The Foellinger Society recognizes gifts and pledges to Krannert Center for the Performing Arts of \$500,000 to \$999,999. The Society is named to honor Helene Foellinger, whose gift in memory of her sister, Loretta Foellinger Teeple, helped establish the Marquee Performance Endowment. In October of 1982, Krannert Center named the Great Hall to recognize this commitment to the cultural enrichment of the University of Illinois and this region. With their gifts, members of the Foellinger Society share their love of the performing arts with future generations.



Dean and Avis Hilfinger

\$750,000 Charitable Lead Trust

Announced: April 4, 2000

To support Krannert Center while eventually providing for their family, the Dean and Avis Hilfinger Trust will build two permanent endowments for Marquee presentations. One will support a yearly Marquee program; the other will establish a contingency fund to underwrite any unforeseen presentation expenses. We thank the Hilfingers for their commitment to and concern for the cultural future of the university and this region.



COLWELL
SOCIETY

The Colwell Society recognizes gifts and pledges to Krannert Center for the Performing Arts of \$100,000 to \$499,999. The Society honors three early benefactors: Dr. John B. Colwell; his wife, Pauline Groves Colwell; and their nephew, R. Forrest Colwell. Gifts from both the Colwell family and Colwell Systems were instrumental in securing the Marquee Performance Endowment. In May of 1984, the Center honored this generosity by naming the Colwell Playhouse. Members of the Colwell Society join this generous family in their commitment to the performing arts.



Doloris Dwyer

July 24, 1918–January 6, 1997

\$100,000 Estate Gift

Announced: April 19, 1996



Richard and Rosann Noel

\$100,000 Charitable Lead Unitrust

Announced: April 30, 1997



James W. and Beth L. Armsey

\$100,000 Charitable Gift Annuity

Announced: February 12, 1998



Ken and Mary Andersen

\$100,000 Immediate Gift

Announced: April 15, 1999



Louis and Lois Kent

Louis Kent: August 1, 1914–March 25, 1994

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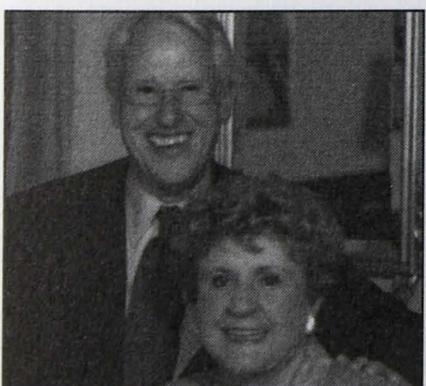
Announced: October 8, 2000



Grover and June Seitzinger

\$100,000 Charitable Remainder Unitrust

Announced: September 21, 2001



Judith and Stanley Ikenberry

\$100,000 Gift

Announced: September 18, 2002

With a five-year pledge, Stanley and Judith Ikenberry add \$100,000 to the Center's Marquee Endowment. In the years ahead, this gift gives Krannert Center the financial security to bring the finest professional talent to this community. We are pleased to honor the Ikenberrys for their generous concern both for Krannert Center and for the cultural life of this entire region.

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