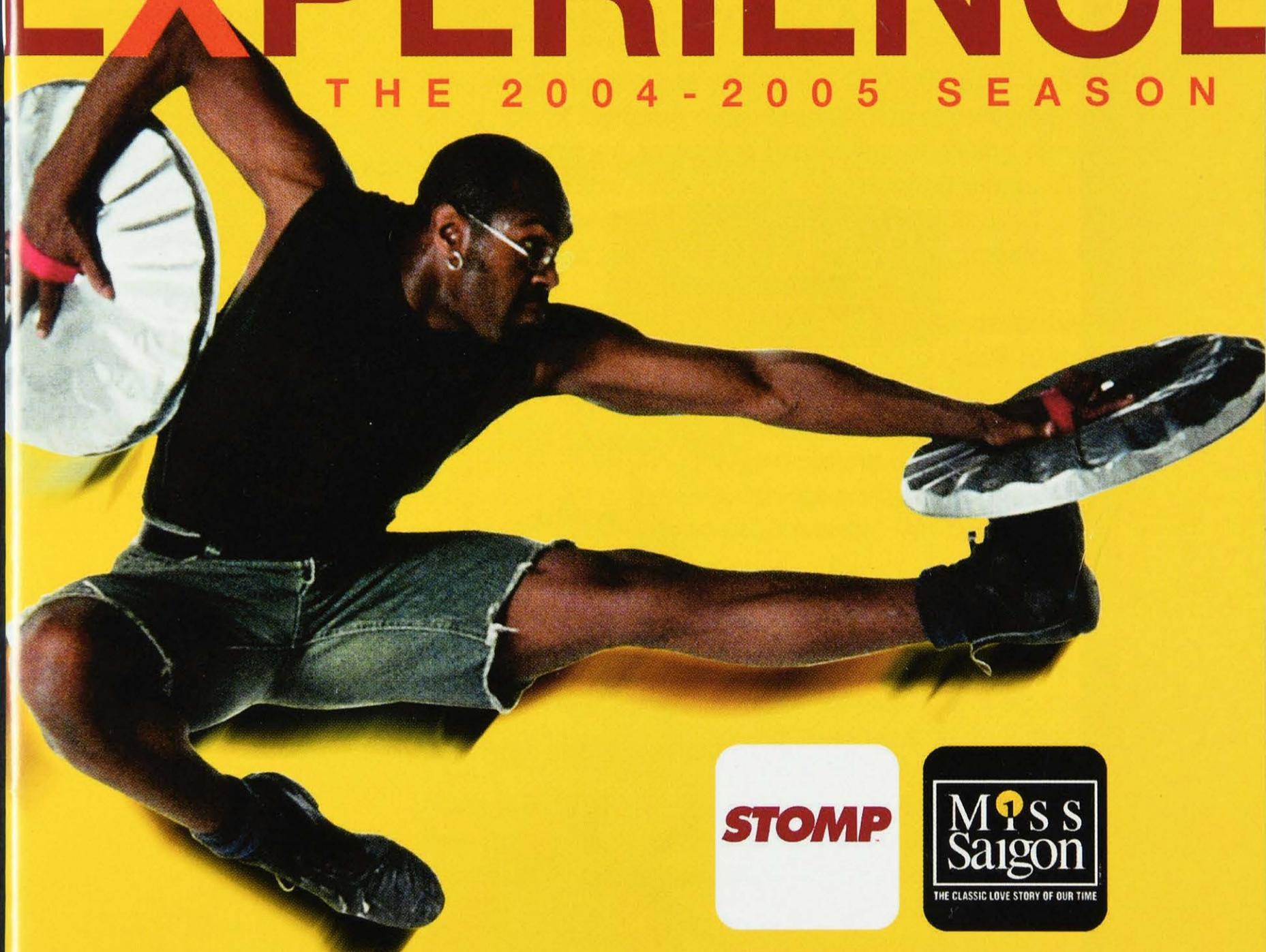


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EXPERIENCE

THE 2004 - 2005 SEASON



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THE CLASSIC LOVE STORY OF OUR TIME

HUBBARD STREET DANCE CHICAGO

CATS

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www.convocations.org

PURDUE
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STARS

BEHIND THE SCENES

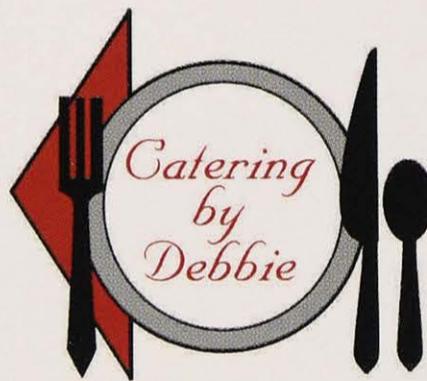
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Your generous support of the Friends of Convocations allows us to continue presenting world-renowned artists and to extend the reach of our extensive arts education programming into elementary and secondary schools throughout the region. And the enthusiasm you bring energizes the amazing artists on stage to deliver the very best they can offer. In other words, YOU + world-class artists = the creative spirit of Purdue Convocations.

Thank you for being a part of Purdue Convocations. I look forward to experiencing the 2004-2005 season with you.

Enjoy the show!

Todd E. Wetzels, Director

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PURDUE
Convocations

400 Centennial Mall Drive, S-103 • West Lafayette, IN 47907-2016

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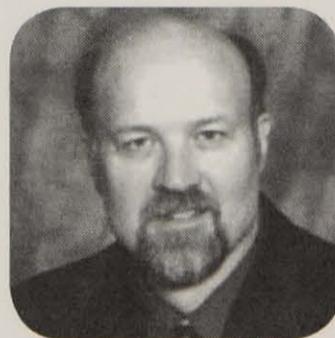
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- **Cameras and recording equipment** are prohibited unless by special permission of Convocations and the artist. Flash photography is prohibited at all times.

- **Food, beverages and smoking** are prohibited in the theatres. Smoking is prohibited in campus buildings. Beverages are available in the lower lobby of Elliott before shows and during intermissions.

- **Restrooms** are located at the north and south ends of the lower lobby of Elliott Hall. Additional restrooms are located at the north and south ends of each balcony. Loeb Playhouse restrooms are located off of the lobby down one flight of stairs. Additional restrooms are located on the main floor of Stewart Center.



- **Expecting a call or page?** Leave your pager, name and seat location with the house staff and they will discreetly retrieve you from the event. The number to leave with your service for emergencies is 765-494-3918.

- **Public telephones** are located in the vestibule of the center set of Elliott Hall lobby doors. A local/campus telephone is located in the east-west hallway of Stewart Center.



- **Accessibility** questions should be directed to any usher or house staff member. Seats, ramps, restrooms, drinking fountains, and reserved parking spaces are provided for patrons in need at all venues. Accessibility brochures are available at the box office.



- **Building emergencies** will be announced and directions given.

- **First aid and lost and found** can be accessed by contacting any usher or house staff member.

- **Assistance** is available at Elliott Hall. To summon an attendant, press the wheelchair access button at the north or south entrance by the green canopy. At Loeb and Fowler curbside escorts are available for assistance at the west entrance of Stewart Center.

- **Sound enhancement** headsets and earplugs are available at no charge from the house staff.

- **Applause** is a very important part of the artist-audience relationship. Feel free to applaud when the performers walk onto the stage and when they are finished with an entire piece. Classical musicians prefer no applause between movements so as not to interrupt the mood. Jazz musicians and contemporary dancers love to hear the audience express their pleasure -vocally or by applause - after a featured soloist.

- **Purdue Convocations**
400 Centennial Mall Dr., S-103
West Lafayette, IN 47907-2016
765-494-9712 fax: 765-494-0540
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Monday-Friday: 10 am-4:30 pm

Loeb Playhouse Box Office hours

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Box Office opens two hours before and until intermission on show days.

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GET MORE from your Convocations experience—participate in one of our many educational opportunities. Throughout the season selected artists will be hosting pre- or post-performance discussions, workshops, and demonstrations.

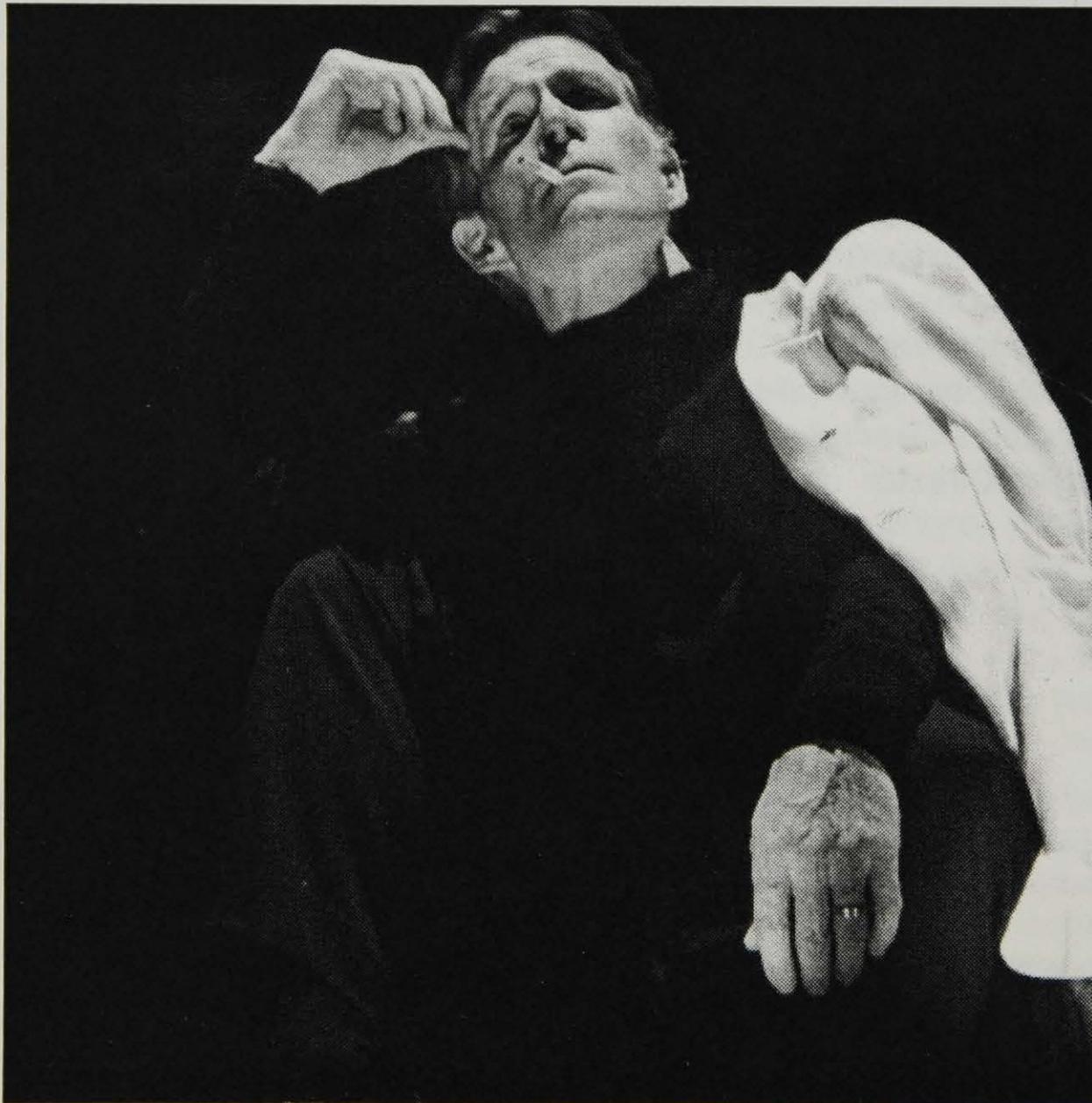
DID YOU KNOW that last season attendance at our outreach activities exceeded 7,700? Be a part of it this season!

Visit www.convocations.org/outreach.htm for the latest calendar of events or join our email list to receive updates about the many opportunities Convocations has to offer.



PURDUE
Convocations

SCORE



THURSDAY • JANUARY 20, 2005 • 8:00 PM
LOEB PLAYHOUSE
CENTER STAGE

SCORE

Conceived and Directed by Anne Bogart

Adapted by Jocelyn Clarke

Created by SITI Company

Featuring Tom Nelis

Director	Anne Bogart
Performer	Tom Nelis*
Adaptation	Jocelyn Clarke
Lighting Design	Christopher Akerlind**
Set Design	Neil Patel**
Costume Design	James Schuette**
Soundscape	Darron L West**
Assistant Lighting Designer	Brian H. Scott
Sound Engineer	Matt Hubbs
Company Manager	Elizabeth Moreau
Production Stage Manager	Elizabeth Kegley*
Set Construction	Actors Theatre of Louisville Scene Shop
Costume Construction	Mr. Tony
Dramaturg	Stephen Moulds
Music Consultants	Jeff Halpern & George Steel
Additional Choreography	Noa Nevé
Development Director	Maureen Towey
Managing Director	Megan Wanlass Szalla

Score performed with the permission
of the Estate of Leonard Bernstein.

Score is approximately 90 minutes long
and will be performed with no intermission.

Score was commissioned by the Wexner Center for the Arts at The Ohio State University
with support from the Doris Duke Charitable Foundation, and by Actors Theatre of
Louisville, 2002 Humana Festival of New American Plays and SITI Company.

Score is supported in part by an award from the National Endowment for the Arts.

Development support for *Score* is also provided by
The Rockefeller Foundation, Multi-Arts Production Fund.

*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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212-873-9700 • 212-873-1708 (fax) • www.shaganarts.com

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Micocci Productions, LLC • 253 West 73 Street, Suite #8G • New York, NY 10023
212-874-2030 • 212-874-1175 (fax) • staff@micocci.com • www.micocci.com

DIRECTOR'S NOTE

Score is the final piece of a triptych of plays about the artistic process. All three productions premiered at the Wexner Center for the Arts. The first two – *Bob*, based on the life and work of Robert Wilson and *Room*, inspired by the life and writing of Virginia Woolf – have gone on to tour theaters and festivals around the world. *Score*, with the persona of the great conductor and composer Leonard Bernstein at its center, has joined the first two in repertory.

COMPANY INFORMATION

SITI Company is an ensemble-based theater company led by Anne Bogart. Its mission is:

- To create bold new productions;
- To perform and tour these productions nationally and internationally;
- To train together consistently;
- To train theater professionals and students in an approach to acting and collaboration that forges unique and highly disciplined artists for the theater; and,
- To create opportunities for artistic dialogue and cultural exchange.

Founded in 1992 by Anne Bogart and Tadashi Suzuki, SITI Company began as an agreement 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, New York, SITI expanded to encompass a year-round company based in New York City with as a summer season in Saratoga. The company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theater while training artists from around the world.

In addition to Artistic Director Anne Bogart, SITI Company is comprised of ten actors, five designers, a playwright, stage manager, development director and managing director. The company represents a change in thinking about the relationships between artists and institutions. SITI Company has formed relationships with theaters and venues around the world who present the Company's work. Examples include our ongoing relationships with Actors Theatre

of Louisville; American Repertory Theater; the Brooklyn Academy of Music; Classic Stage Company; the Krannert Center; Magic Theatre; On the Boards; Performing Arts Chicago; UCLA Performing Arts; Walker Art Center; and the Wexner Center for the Arts. SITI affiliations with universities include New York University; The Juilliard School; Columbia University; Princeton University; The Ohio State University; Utah State University and DePaul University. Every June the Company continues to gather for our annual Summer Intensive at Skidmore College in Saratoga Springs. Internationally, SITI has performed and led training in Japan, Germany, France, the Czech Republic, Wales, the Georgian Republic, Ireland, Turkey, Italy, Australia, Canada, Colombia, Scotland, England, Israel, Denmark and Holland.

SITI recently premiered *Intimations for Saxophone* at the Arena Stage in Washington D.C., *systems/layers* (a collaboration with music group Rachel's) at Utah State University and *A Midsummer Night's Dream* at San Jose Repertory Theatre. 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*, *Cabin Pressure*, *War of the Worlds*, *Room*, *bobrauschenbergamerica*, *Hayfever*, *La Dispute*, *Macbeth*, and *Score*. Future productions include: *Hotel Cassiopeia*, and *Reunion*. SITI Company and its members have won numerous awards including Obies, Drama Desks, EDDY's, and many more.

One of the most important aspects of SITI's work is the teaching of training techniques to actors and theater artists throughout the United States and the world. Each year SITI finds itself in studios, working with old friends and new. The Viewpoints and the Suzuki Method of Actor Training are two distinct methods of actor training used in building and staging SITI productions. SITI Company members, all of whom have been trained by Anne Bogart and Tadashi Suzuki, are specially qualified to introduce and train other theater artists in these approaches. For information regarding SITI Company's New York City Training Studio in both the Suzuki Method of Actor Training and the Viewpoints, please call the SITI office.

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 Scott, Mimi Jordan Sherin, Megan Wanlass Szalla, Stephen Webber and Darron L West

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SITI Company Staff & Interns: Megan Wanlass Szalla, Managing Director; Maureen Towey, Development Director; Elizabeth Moreau, Company Stage Manager; Nick Konow, Emily Mendelsohn and Jennifer Cook, interns

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Contact Information:

For further details about any of SITI's productions or training programs, please feel free to contact us at:

520 8th Avenue 212.868.0860 phone
3rd Floor, Suite #310 212.868.0837 fax
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*a portion of this donation was used to purchase benefit tickets

BIOGRAPHIES

Anne Bogart (Director) is the Artistic Director of SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a recipient of 2 Obie Awards, a Bessie Award, a Guggenheim as well as a Rockefeller Fellowship and is an Associate Professor at Columbia University where she runs the Graduate Directing Program. Recent Works with SITI include: *Intimations for Saxophone*, *A Midsummer Night's Dream*, *La Dispute*, *Score*, *bobrauschenbergamerica*, *Room*, *War of the Worlds*, *Cabin Pressure*, *The Radio Play*, *Alice's Adventures*, *Culture of Desire*, *Bob, Going, Going, Gone*, *Small Lives/Big Dreams*, *The Medium*, Noel Coward's *Hayfever* and *Private Lives*, August Strindberg's *Miss Julie*, and Charles Mee's *Orestes*. Other recent productions: *Nicholas and Alexandra* (Los Angeles Opera) *Marina: A Captive Spirit* (American Opera Projects), *Lilith* and *Seven Deadly Sins* (New York City Opera). She is the author of a book of essays entitled *A Director Prepares: Seven Essays on Art and Theater*.

Christopher Akerlind (Lighting Designer) is a lighting and set designer who has designed over 400 productions at theater and opera companies across the country and around the world. Recent projects include *Belle Epoch* directed by Martha Clarke at Lincoln Center Theatre, the Broadway revival of *Reckless*, Lisa Kron's *Well* at the Public Theatre, Adam Guettel and Craig Lucas' new musical *The Light* in the Piazza at the Goodman, *Oedipus* directed by Robert Woodruff at A.R.T., *Cymbeline* at the Royal Shakespeare Company, *Pericles* and *Don Juan* for Theater For A New Audience and the premiere of Deborah Drattell's *Nicholas and Alexandra* for L.A. Opera and SITI Company productions of *Score*, *Room* and *A Midsummer Night's Dream* all directed by Anne Bogart. He is the recipient of an Obie Award for Sustained Excellence in Lighting Design, the Michael Merritt Award for Design and Collaboration and numerous nominations for the Drama Desk, Lucille Lortel, Outer Critics Circle and Tony Awards.

Jocelyn Clarke (Adaptation) is the Commissioning Manager of the Abbey Theatre.

Former lead theatre critic with *The Sunday Tribune* for nine years, he has taught theatre criticism and dramaturgy at the Samuel Beckett Centre, Drama Studies Centre Dartington College, Columbia University, and most recently at Thread, the Dublin Fringe multidisciplinary development initiative. He is an artistic staff member of the Sundance Theatre Lab in Utah and Florida. He has written four adaptations for SITI Company - *Bob* adapted from interviews with director Robert Wilson, *Alice's Adventures* from Lewis Carroll's *Alice's Adventures Underground*, *Room* from the writings of Virginia Woolf, and *Score*, based on the writings of Leonard Bernstein. For the Blue Raincoat Theatre Company in Sligo, Ireland he has written adaptations of Carroll's *Alice's Adventures In Wonderland*, and *Through The Looking Glass*, and for *The Ark*, an adaptation of Neil Gaiman's *The Day I Swapped My Dad For Two Goldfish*. He is currently working on a new project, *Reunion*, with SITI Company.

Matt Hubbs (Assistant Sound Designer) has recently designed *States of Undress* (59e59 NYC), *Romeo and Juliet* (Opera House Arts MA), *Galileo* for the Brown University/Trinity Repertory Consortium, the Brown University New Plays Festival, and the 2003 and 2004 Actors Theatre of Louisville Apprentice Company Showcases in NYC. He has worked as an assistant on *The Ruby Sunrise* and *The Long Christmas Ride Home* at Trinity Rep, and on *Kid Simple*, *Score*, and *MacBeth* at Actors Theatre of Louisville. He engineered the rachel's band systems/layers tour, and has also worked with multi-platinum producers Static, Veit Renn and Brett Stuart.

Elizabeth Kegley (Stage Manager) New York Theater: *The Bald Soprano* and *The Lesson* (Atlantic Theater Company), *Much Ado About Nothing* (Public Theatre/NYSF), *Mr. Fox: A Ruminant* (Signature Theatre), *1984* (Synapse Productions), *Silver Nitrate* (Juggernaut Theatre), *Living with Betty* (New York Fringe Festival), Regional Theater: *A Small, Melodramatic Story*, *Deeds*, *Mr. Fox: A Ruminant* (O'Neill Playwrights Festival); three seasons with the American Repertory

Theatre as production associate and assistant stage manager on productions including *Enrico IV*, *Marat/Sade*, *Absolution*, *La Dispute* (with the SITI Company), and *The Sound of a Voice* (with Philip Glass and David Henry Hwang) and as production stage manager of the children's play, *The Island of Anyplace*.

Elizabeth Moreau (Company Manager) has worked on the creation of *Death and the Ploughman*, *A Midsummer Night's Dream*, *systems/layers*, *La Dispute*, *Score*, *Hayfever*, *Marina: A Captive Spirit*, and *bo-brauschenbergamerica*. She has toured with these pieces as well as *Room*, *Bob*, *War of the Worlds*, *War of the Worlds - The Radio Play*, and *Cabin Pressure* to theaters including: Actors Theatre of Louisville; the American Repertory Theatre; San Jose Rep; Classic Stage Company; the Wexner Center for the Arts; Performing Arts Chicago; Stamford Center for the Arts; UCLA; Krannert Performing Arts Center; On the Boards; the B.I.T.E. Festival, London; the Israel Festival, Jerusalem; the Bonn Biennale, the Brooklyn Academy of Music, and White Oak. In addition to work with SITI Company, Elizabeth spent two summers working with the O'Neill Playwrights Conference as Production Stage Manager. She has worked on the Broadway productions of *Dirty Blonde*, *Bells are Ringing*, and *Getting and Spending*, as well as productions of *Trust* with the Play Company, *Kit Marlowe* and *In the Blood* at The Public, *Avow* at the Century Center, *Lydie Breeze* and *What You Get and What You Expect* with New York Theatre Workshop, *Dream True* and *Mercy* at the Vineyard, *Red* and *The Memory of Water* at Manhattan Theatre Company, and *Romeo and Juliet* at the Stonington Opera House in Maine.

Tom Nelis (Performer) With the SITI Company: *Orestes*, *The Medium* (Obie Award), *Going, Going, Gone* (The Magic Theatre), *War of the Worlds - The Radio Play*, *War of the Worlds*, *Lilith*, *Score*, *A Midsummer Night's Dream*, and *Dionysus*, a collaboration with The Suzuki Company of Toga. Also: *Aida* (The Palace Theater, Broadway), *Wintertime* (La Jolla Playhouse, Long Wharf), *Ahab* in

Laurie Anderson's *Songs and Stories from Moby Dick* (World Tour, Zellerbach); the title role in *Henry VI* (Joseph Papp Public Theatre); Oscar Wilde in *Gross Indecency: The Three Trials of Oscar Wilde* (Theatre on the Square, Minetta Lane), *Hot Mouth* (Manhattan Theatre Club), Richard Foreman's *Pearls for Pigs* (World Tour), D.H. Lawrence in *I Rise in Flames Cried the Phoenix* (HERE). Mr. Nelis teaches Suzuki Technique and Viewpoints Training for the SITI Company as well as at the University of Pennsylvania and Princeton University. M.F.A. University of California, San Diego.

Neil Patel (Set Designer) Broadway and West End: *Sideman*; Off Broadway: *Living Out* (Second Stage), *The Mercy Seat* (MCC Theater), *Adult Entertainment*, *Dinner With Friends* (Variety Arts Theater) *Hurrah At Last* (Roundabout), *Between Us*, *Glimmer Glimmer and Shine* (MTC), *The Long Christmas Ride Home*, *Stranger*, *The Eros Trilogy*, *The Altruists* (Vineyard Theater), *The Beard Of Avon*, *Lydie Breeze*, *Resident Alien*, *A Question of Mercy*, *Bob*, *Culture of Desire*, *View of the Dome*, *Brides of the Moon*, *Quills*, *Slavs!* (New York Theater Workshop), *Lobster Alice*, *Mud*, *River*, *Stone* (Playwrights Horizons), *Henry V* (New York Shakespeare Festival), *The Changeling*, *Richard II*, *Richard III*, *Macbeth* (Theater for a New Audience), *The Grey Zone* (MCC Theater). Regional: Guthrie Theatre, Baltimore's Center Stage, Steppenwolf Theater, La Jolla Playhouse, McCarter Theater, Long Wharf Theatre among many others. His work with Anne Bogart and the SITI Company has been seen throughout the world including the Holland Festival, Edinburgh International Festival, Exit Festival in Paris and BAM. Opera: New York City Opera, Santa Fe Opera, Opera Theater of St. Louis, Niki kai Opera Tokyo, Minnesota Opera. 2000 EDDY Award, 1996 and 2001 OBIE for sustained excellence.

James Schuette (Costume Designer) has designed productions including *Bob*, *Culture of Desire*, *Room*, and *Score*. His work has been seen at the Goodman Theatre, Old Globe, Berkeley Rep, Mark Taper Forum, Long Wharf, Yale Rep, Prince Music

Theatre, Actors Theatre of Louisville, En-Garde Arts, New York Theatre Workshop, The Public Theater, Manhattan Theatre Club, Playwrights Horizons, American Repertory Theatre, Glimmerglass Opera, Houston Grand Opera, New York City Opera, Opera Colorado and Santa Fe Opera. Work at the BAM/Next Wave Festival includes Laurie Anderson's *Songs and Stories from Moby Dick*, Chuck Mee's *Big Love*, and SITI Company's *War of the Worlds* and *bobrauschenbergamerica*. Recent projects include *Homebody/Kabul* at the Mark Taper Forum, *Guilio Caesare* at Houston Grand Opera, *Carmen* at Seattle Opera, and *Nixon in China*.

Brian Scott (Lighting Designer) is a SITI Company member and has designed lighting for systems/layers, *Death and the Ploughman*, *bobrauschenbergamerica*, and *War of the Worlds - The Radio Play*. Additionally, he recreates designs originated by Mimi Jordan Sherin and Christopher Ak-erlind for company productions presented nationally and internationally. Most recently he designed lights for *The Importance of Being Earnest* at the Arena Stage, *Marina: A Captive Spirit* with American Opera Projects, *Twisted Olivia* with members of the Ridiculous Theatre Company, *Showpeople* with Anne Bogart at Exit ART, *Macbeth* (scenic and lighting design), *The Laramie Project*, and *Death of A Salesman* in Baton Rouge, LA. and Cherrywood, *How Late It Was How Late* (Production Design), *Requiem for Tesla*, *El Parasio*, *Big Love* and *Lipstick Traces* with Austin Theatre Company, the Rude Mechs. Other recent projects include the design for *Gertrude and Alice* in London, for the Foundry Theatre directed by Anne Bogart, the design for *La Femme de Chambre* in Paris with Banal Molotov.

Megan Wanlass Szalla (Managing Director) has been a SITI Company member since 1995. Megan was the company stage manager for 5 years prior to becoming SITI's Managing Director. She began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville. She has an Arts Administration Certificate from New York University, attended the Executive Program

for Non-Profit Leaders at Stanford University Business School and was a member of the Arts Leadership Institute Charter Class at Teachers College, Columbia University.

Darron L West (Soundscape) 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. In 1999 his soundscape for SITI's *Bob* garnered an 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, two time American Theatre Wing nominee for Sound Design, and a 2000 Entertainment Design EDDY award winner. Directing credits include *Lilly's Purple Plastic Purse* (Children's Theater Company Minneapolis), *Kid Simple* (2004 Humana Festival of New Plays at Actors Theater of Louisville), *Big Love* (Rude Mechanicals Austin, Texas), *Eurydice* (Children's Theatre Company) and SITI Company's *War of the Worlds – The Radio Play* (National Tour).

Fiddler on the Roof

Sunday
February 27
4 pm
Elliott Hall of Music



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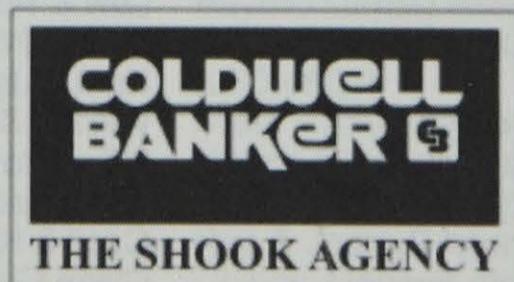
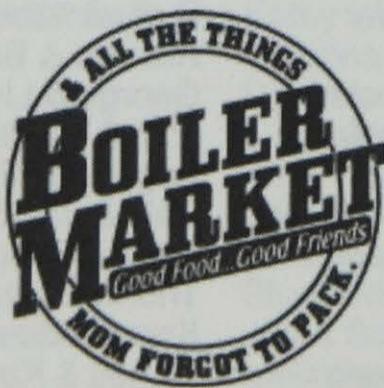
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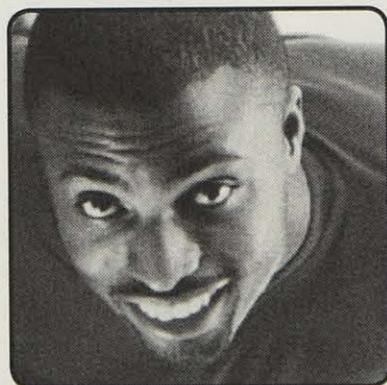
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SEPTEMBER 2004

W 8 7:30 pm Leo Kottke
Fr 10 8:00 pm *Male Intellect: An Oxymoron?*
Th 16 7:30 pm Alpin Hong, piano
Sa 18 8:00 pm George Carlin
Tu 21 7:30 pm STOMP
W 22 7:30 pm STOMP
Su 26 7:00 pm Ravi Shankar
Th 30 7:30 pm Hubbard Street Dance Chicago



OCTOBER 2004

Fr 1 7:00 pm Luma
Fr 15 8:00 pm *Miss Saigon*
Sa 16 8:00 pm *Miss Saigon*
Th 21 7:30 pm Sharon Isbin, guitar
Su 24 3:00 pm *Bunnacula*



NOVEMBER 2004

Fr 5 8:00 pm *Cats*
Sa 6 8:00 pm *Victoria*
Fr 12 8:00 pm Phil Woods Quintet
Su 14 3:00 pm Daedalus String Quartet
Su 21 3:00 pm *Momix in Opus Cactus*



DECEMBER 2004

Su 5 4:00 pm *Holiday Hop*
Su 5 7:00 pm *Holiday Hop*

JANUARY 2005

Th 20 8:00 pm *Score*
Fr 21 8:00 pm *Another Kind of Blue: The Latin Side of Miles Davis*
Th 27 7:30 pm *42nd Street*
Fr 28 8:00 pm International Guitar Night



FEBRUARY 2005

Sa 5 4:00 pm Oak Ridge Boys
Sa 5 7:00 pm Oak Ridge Boys
Th 24 7:30 pm Claremont Trio
Su 27 4:00 pm *Fiddler on the Roof*

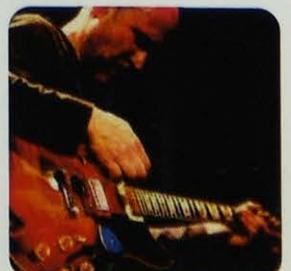


MARCH 2005

Su 6 3:00 pm *Mike Mulligan and His Steam Shovel*

APRIL 2005

Fr 1 8:00 pm Maya Beiser, cello
Su 3 3:00 pm Verdi's *Aida*
Th 7 7:30 pm *The Full Monty*
Su 10 7:00 pm Natalie MacMaster
Fr 15 8:00 pm Le Trio Gershwin
Fr 22 8:00 pm John Scofield Trio
Fr 29 7:00 pm John McCutcheon



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