

NEW YORK
THEATRE
WORKSHOP

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SCORE

adapted by Jocelyn Clarke
from the writings of Leonard Bernstein

SONGS FROM AN UNMADE BED

lyrics by Mark Campbell

music by Debra Barsha, Mark Bennett, Peter Foley,
Jenny Giering, Peter Golub, Jake Heggie,
Stephen Hoffman, Lance Horne, Gihieh Lee,
Steven Lutvak, Steve Marzullo, Brendan Milburn,
Chris Miller, Greg Pliska, Duncan Sheik, Kim D. Sherman,
Jeffrey Stock, Joseph Thalken

SCORE

<i>Adaptation from the Writings of Leonard Bernstein</i>	JOCELYN CLARKE
<i>Direction</i>	ANNE BOGART*
<i>Lighting Design</i>	CHRISTOPHER AKERLIND
<i>Scenic Design</i>	NEIL PATEL*
<i>Costume Design</i>	JAMES SCHUETTE*
<i>Soundscape</i>	DARRON L WEST*
<i>Production Stage Management</i>	ELIZABETH MOREAU, ELIZABETH KEGLEY

cast

LEONARD BERNSTEIN	TOM NELIS*
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First New York performance 26 April 2005

SCORE will be performed without an intermission

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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 SITl company.

* member of New York Theatre Workshop's community of artists, The Usual Suspects.

SCORE

DIRECTOR'S NOTE

SCORE is the final piece of a triptych of plays about the artistic process. BOB, the first of the three shows and based on the life and work of Robert Wilson appeared at NYTW in the spring of 1998. ROOM, the second play, inspired by the life and writings of Virginia Woolf, was seen in New York City at the Classic Stage Company in 2002. All three plays, originally commissioned by the Wexner Center, went on to tour theaters and festivals around the world. SCORE, with the persona of the great conductor and composer Leonard Bernstein at its center, celebrates a man's passionate relationship to music. Known as an exuberant communicator as well as a talented musician, Bernstein inspired several generations to approach classical music with interest, curiosity and openness.

TOM NELIS

Leonard Bernstein

SITI: THE MEDIUM; GOING, GOING, GONE; A MIDSUMMER NIGHT'S DREAM; WAR OF THE WORLDS. Off-Broadway: HOT 'N' THROBING (Signature); GROSS INDECENCIES (Minetta Lane); SONGS AND STORIES FROM MOBY DICK (Laurie Anderson); HENRY VI HENRY IV, RICHARD III, MERCHANT OF VENICE (Public Theater); PEARLS FOR PIGS (Richard Foreman); HOT MOUTH (MTC).

JOCELYN CLARKE

Adaptation

SITI: BOB, ALICE'S ADVENTURES, ROOM, REUNION. Mr. Clarke is the commissioning manager for the Abbey Theatre, and has taught criticism and dramaturgy at Samuel Beckett Centre, Drama Studies Centre Dartington College, Columbia University, and Thread (Dublin Ireland).

ANNE BOGART

Director

SITI: IMITATIONS FOR SAXAPHONE, A MIDSUMMER NIGHT'S DREAM, bobrauschenbergamerica, WAR OF THE WORLDS. Opera:

NICHOLAS AND ALEXANDRA (Los Angeles Opera), MARINA: A CAPTIVE SPIRIT (American Opera Projects), LILITH and THE SEVEN DEADLY SINS (New York City Opera). Books: "A Director Prepares: Seven Essays on Art and Theater." Awards: 2 Obie Awards, Bessie Awards, Guggenheim Fellowship, Rockefeller Fellowship. Ms. Bogart is the Artistic Director of SITI COMPANY, and runs the Graduate Directing Program at Columbia University.

CHRISTOPHER AKERLIND

Lighting Designer

Broadway: RECKLESS. Off-Broadway: ROOM, A MIDSUMMER NIGHT'S DREAM (SITI); WELL (Public Theatre); THE LIGHT IN THE PIAZZA (Goodman); OEDIPUS (RSC); PERICLES (TFANA). Awards: Obie, Michael Merritt, numerous for Drama Desk, Lucille Lortel, Outer Critics Circle and Tony Awards.

NEIL PATEL

Scenic Designer

NYTW: THE BEARD OF AVON, QUILLS, RESIDENT ALIEN. Broadway and West End: SIDEMAN. Off-Broadway: LIVING OUT (Second Stage); DINNER WITH FRIENDS (Variety Arts Theatre); LOBSTER ALICE, MUD, RIVER, STONE (Playwrights Horizons). Festivals: Holland Festival, Edinburgh International Festival, Exit Festival in Paris, BAM Next Wave Festival. Awards: Eddy Award, 2 OBIE Awards.

JAMES SCHUETTE

Costume Designer

SITI: BOB, CULTURE OF DESIRE, ROOM. Design Work: Goodman Theatre, Old Globe, Mark Taper Forum, Long Wharf Theatre, Yale Rep, Actors Theatre of Louisville, New York City Opera, Houston Grand Opera, Santa Fe Opera, and Brooklyn Academy of Music.

DARRON L WEST

Sound Designer

NYTW: EYEWITNESS BLUES, A NUMBER, VIEW OF THE DOME, RENT, QUILLS, THE MEDIUM, SLAVS!, THE SECRETARIES, BOB, CULTURE OF DESIRE, THE MOST FABULOUS STORY EVER TOLD, and SLANGUAGE. Numerous produc-

tions all over Manhattan and the world. As Director: KID SIMPLE (Actors Theater of Louisville), LILLY'S PURPLE PLASTIC PURSE and EURYDICE (Children's Theater Company. Awards include: 1997 Princess Grace, 1998 OBIE, 2000 EDDY, 2001 Austin Critic's Table Best Director, 2004 Hewes Award.

ELIZABETH MOREAU

Stage Manager

NYTW: LYDIE BREEZE. SITI: bobrauschenbergamerica, LA DISPUTE, DEATH AND THE PLOUGHMAN, THE RADIO PLAY, A MIDSUMMER NIGHT'S DREAM, SYSTEMS/LAYERS, HAYFEVER.

ELIZABETH KEGLEY

Stage Manager

SITI: LA DISPUTE. Off-Broadway: THE BALD SOPRANO and THE LESSON (Atlantic); MR. FOX: A RUMINATION (Signature). Regional: A SMALL MELODRAMATIC STORY, DEEDS, MR. FOX: A RUMINATION (O'Neill Festival); ENRICO IV, MARAT/SADE, ABSOLUTION (ART).

SITI COMPANY

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;

-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 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; Brooklyn Academy of Music; Classic Stage Company; Walker Art Center; and the Wexner Center for the Arts. 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 IMITATIONS FOR SAXAPHONE at the Arena Stage in Washington D.C., SYSTEMS/LAYERS 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; bobraushen-bergamerica; 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 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 the 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 at 212-868-0860.

SITI COMPANY IS COMPRISED OF:

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.

SITI COMPANY BOARD OF DIRECTORS:

Matthew Bregman, Lynn Cohen, Ron Cohen, Barbara Olsen Cummings, Jim Cummings, Lauren Flanigan, Nicole Borrelli Hearn, Cherry Jones, Thomas Mallon, Mary O'Connor, Daniel C. Smith, John Wessel, and Jaan Whitehead (Board Chair).

SITI DONORS SITI CIRCLE \$10,000 +

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CONTACT INFORMATION

For further details about any of SITI's productions or training programs, please contact SITI at:
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3rd Floor, Suite #310
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New York, NY 10018
inbox@siti.org / www.siti.org

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FOR SCORE

<i>Music Consultants</i>	JEFF HALPERN & GEORGE STEEL
<i>Costume Construction</i>	MR. DAVID
<i>Associate Lighting Designer</i>	BRIAN H SCOTT
<i>Carpenters</i>	STEPHEN B. ANTONAKOS, GEOFFREY BERMAN, MATT BRIDGES, JEFF DEITWEILER, IAN FORESTER, JEREMIAH FOX, NICK JAEGER, GIANMARCO LO FORTE, EDWARD LLOYD, LAURA MAAG, SHARIKA NILES, IAN J. OLDAKER, GREG PAUL, AARON TREAT
<i>Painters</i>	BETH DEBBOUT, MARY HOUSTON, ERIN KIERRAN
<i>Scenic Charge</i>	SEBASTIEN GROUARD
<i>Programmer</i>	KEVIN JOHNSON
<i>Master Electrician</i>	JOHN ANSELMO
<i>Electrics Crew</i>	DIANE BALLERING, GWEN BEETLE, BRANDI BERRY, JENNIFER DAY, KRIS DEIHL, GREG GOFF, DAN HANSELL, SUSANNA HARRIS, KEVIN JOHNSON, JOEL RYAN KIRK, JOLYNN LONG, KRISTA MARTOCCI, VAN ORILIA, LAURA ELLEN WALTON
<i>Light Board Operator</i>	KEVIN JOHNSON
<i>Follow Spot Operator</i>	CHERRY HEIMS
<i>Sound Engineer</i>	HUGH BASCOM
<i>Sound Operator</i>	MATT HUBBS
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<i>Technical Director</i>	MARK VANDERHOEK
<i>Run Crew</i>	JEREMIAH FOX
<i>Wardrobe</i>	AMY KAISER, HALLIE MELTZER
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<i>Sound Equipment</i>	MASQUE SOUND
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<i>Interim Development Mgr.</i>	SITI COMPANY
<i>Managing Director</i>	SITI COMPANY
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Development support for SCORE is also provided by the Rockefeller Foundation, Multi-Arts Production Fund.

2005/06 at New York Theatre Workshop

Oedipus at Palm Springs

The Five Lesbian Brothers (comprised of writers/performers Mo Angelos, Babs Davy, Dominique Dibbell, Peg Healey, and Lisa Kron [writer of the recent *Well*]) take twistedly funny aim at Greek tragedy. During a sunny vacation for two committed lesbian couples, the fun-loving surface of tanning, mixed drinks, and golf meets the messy infrastructure of long-term relationships, maternal love, and gay marriage. Sloppy boundaries, plus a sidecar of hidden identity make this the *feelweird* lesbian tragicomedy of the year.

PERFORMANCES BEGIN JULY 20th!

Other projects under consideration:

Bach at Leipzig

Leipzig, Germany, 1722: seven rival musicians jump at the chance to fill Europe's most sought-after musical post: organmaster at Leipzig. Inspired by actual events, emerging playwright Itamar Moses has crafted a hilarious fugue of schemes and mayhem as each musician deliciously blackmails and bribes to win the position. But which of these schemers will come out on top?

¡El Conquistador!

The international phenomenon of the telenovela comes alive when a Latin American odd-jobsman who follows the daily dramas begins to imagine himself as the stories' characters. Thaddeus Phillips portrays the man and also animates a cast of objects in this work combining drama, film, and puppets!

Safe in Hell

Playwright Amy Freed and director Doug Hughes, who hilariously transported NYTW audiences to Elizabethan England with *The Beard of Avon*, are at it again. This time they've landed near Plymouth Rock, at the doorstep of Cotton Mather, one of colonial America's most notorious religious firebrands, equal parts witch-hunter and self-appointed demonologist. What possible relevance could there be to post-millennial America? Come join the congregation and find out!

The Scene

Charlie is an out-of-work actor just possibly past his prime and navigating the daily insults of life in modern Manhattan. Mix in Charlie's wife, a TV producer possibly addicted to highlighters; his best friend, who may or may not have Charlie's best interests at heart; and a not-so-wide-eyed young woman fresh off the bus from Ohio, and the stage is set for Theresa Rebeck's (*View of the Dome* at NYTW, *Omnium Gatherum*) *The Scene*, a serious comedy about having and losing it all.

The Seven

In 2003, Will Power wowed critics and NYTW audiences with *FLOW*, his smart and dynamic one-man show. Power is broadening his creative horizons with *The Seven*, a full-scale hip-hop musical adaptation of Aeschylus's *Seven Against Thebes*, the story of brotherly war between Oedipus's sons. Director Jo Bonney (*Slanguage* at NYTW, *Fat Pig*) joins Power for this utterly new, dramatic, funny, one-of-a-kind production.

Things of Dry Hours

In Depression-era Alabama, Tice Hogan, a black Sunday school teacher and Communist Party leader, lives at the edge of trouble. When a white factory worker on the run demands sanctuary, Tice and his daughter, Cali, may just be forced to cross the line. In *Things of Dry Hours*, playwright Naomi Wallace's (*Trestle at Pope Lick Creek* at NYTW) powerful and poetic language lays bare the dangerous collision of gender, race, and ideology.

Directed by Kenny Leon (Broadway's *A Raisin in the Sun*).

A new work by Martha Clarke

Director/choreographer Martha Clarke thrilled NYTW audiences with *Vienna: Lusthaus (revisited)*, a gorgeous dream of turn-of-the-last-century Vienna. Like no one else, Clarke combines dance, text, and visual imagery to create visceral, deeply intelligent works of dance-theatre that shine a clear and bright light on humanity. Expect to be dazzled.

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THE USUAL SUSPECTS

The Usual Suspects are New York Theatre Workshop's **extended community of theatre artists**. They include artists involved in every facet of theatre production, from **actors** and **playwrights** to **designers** and **directors**. The Usual Suspects are at the heart of NYTW's workshop activities; their work can be seen on NYTW's stages and in theatres and performing arts venues throughout the country and around the globe.

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JO ANNE AKALAITIS	JULIETTE CARRILLO	JOHN EPPERSON	PEGGY HEALY
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THE USUAL SUSPECTS, continued

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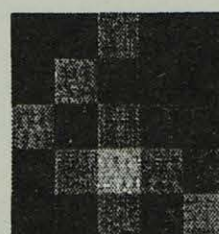
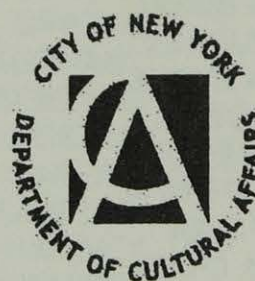
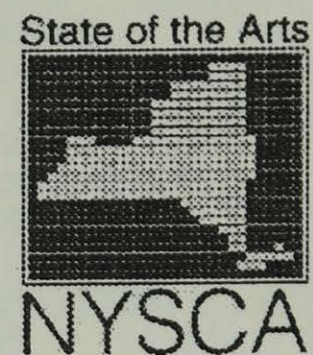
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is a leading voice in the world of off-Broadway and within the theatre community in New York and around the world. Since its founding in 1979, NYTW has emerged as a premiere incubator of important new theatre, honoring its mission to explore perspectives on our collective history and respond to the events and institutions that shape our lives. In addition, NYTW is known for its innovative adaptations of classic repertory. Each season, from its home in New York's East Village neighborhood, NYTW presents five to seven new productions, over 80 readings, and numerous workshop productions, for over 60,000 audience members. Over the past twenty-five years, NYTW has developed and produced over 100 new, fully staged works, including Jonathan Larson's *Rent*, Tony Kushner's *Slavs!* and *Homebody/Kabul*, Doug Wright's *Quills*, Claudia Shear's *Blown Sideways Through Life* and *Dirty Blonde*, John Guare's *Lydie Breeze*, David Rabe's *A Question of Mercy*, Caryl Churchill's *Light Shining in Buckinghamshire*, *Owners/Traps*, *Mad Forest* and *Far Away*, and Paul Rudnick's *The Most Fabulous Story Ever Told* and *Valhalla*. The 2002 remounting of Martha Clarke's seminal work *Vienna: Lusthaus* and subsequent American tour was one of the longest-running productions in NYTW's history. NYTW supports artists in all stages of their careers by maintaining a series of workshop programs including work-in-progress readings, summer residencies, and minority artist fellowships. These workshops have enriched the entire theatrical community, as NYTW has participated in the evolution of many plays that have garnered critical and audience acclaim, such as Margaret Edson's *Wit* and Tony Kushner's *Angels in America*. In 1991, NYTW received an Obie Award for Sustained Achievement and in 2000 was designated to be part of the Leading National Theatres Program by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation.

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