

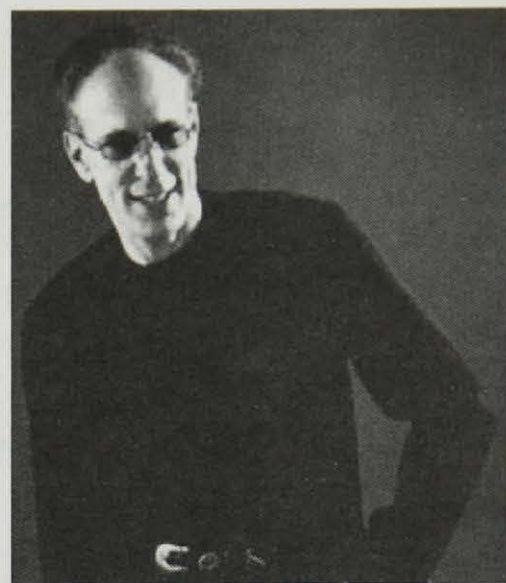
American Repertory Theatre

bob *brauschen* beer american

SEASON 2006-07

Dear Friends,

A warm welcome to the start of the A.R.T.'s 2006-07 season! **bobrauschenbergamerica** reunites several old friends of the A.R.T. — the writer Charles L. Mee (**Full Circle, Snow in June**), the director Anne Bogart (**Life is a Dream, Once in a Lifetime, Hot 'n' Throbbing**), and the virtuosic performers of the SITI Company, whom you'll remember from Anne's effervescent production of **La Dispute**.



It hardly needs to be noted that the opening of this presentation of **bobrauschenbergamerica** coincides with the fifth anniversary of the events of September 11, 2001. The production was first created six months earlier, in March 2001. As Anne Bogart points out in her program note, the events of that September radically changed the context in which **bobrauschenbergamerica** was viewed. What began as an exuberant and irreverent exploration of American iconography took on new layers of significance — sometimes political, sometimes ominous, sometimes unintentionally moving. All works of art inevitably change their meaning over time, but few living theatre productions have undergone such profound recontextualization. Now, five years on, when our world seems so saturated with violence and discord, it's a glorious relief to encounter the SITI Company's madcap creation again, and find new comfort in classic Americana — in chicken jokes, roller skates, and the joyous insanity of a human martini.

bobrauschenbergamerica is the first presentation in our Season of Transformations, in which Rauschenberg's paintings, the music of the Dresden Dolls, a novel by Dickens, and a film by Wim Wenders will all be given new life on the stage. We hope that you'll join us for the whole season.

All best for a wonderful year,

Robert Woodruff
Artistic Director

American Repertory Theatre

Professional Company — 2006-07 Season

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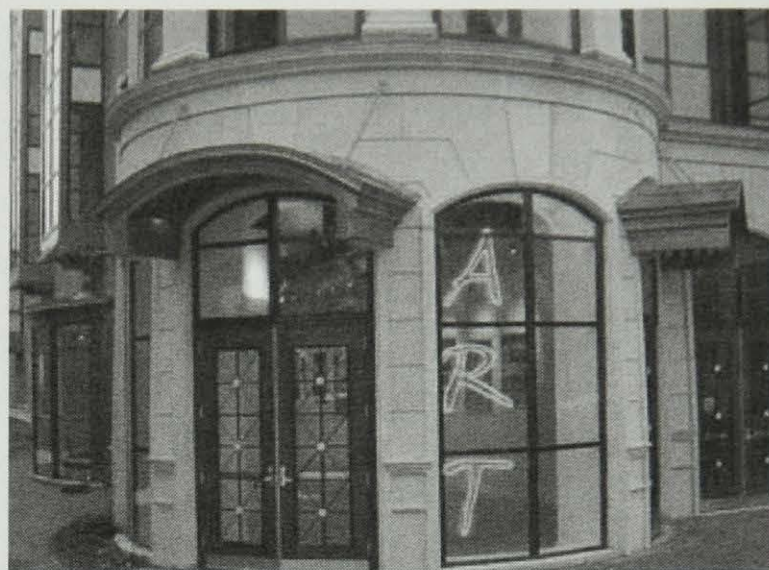
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The A.R.T.'s flexible and intimate second performance space at the intersection of Arrow Street and Mass. Avenue in Cambridge is now two years old! This three hundred-seat theatre serves as an incubator for new work in addition to hosting performances by the A.R.T./MXAT. Institute for Advanced Theatre Training. This season will see the world premiere of **The Onion Cellar** with the Dresden Dolls, and the return of the great South African master-satirist Pieter-Dirk Uys in **Elections and Erections — A Memoir of Fear and Fun**; the Institute's production of Mikhail Bulgakhov's play **Zoya** (among others to come), and Boston Theatre Works's production of **I Am My Own Wife** (with our very own Thomas Derrah in the role of Charlotte von Mahlsdorf). Performance times and dates will be updated on the A.R.T.'s website (www.amrep.org). Don't miss the adventure of new work, young artists, and multiple disciplines all at affordable prices — the signature mission of ZERO ARROW THEATRE.

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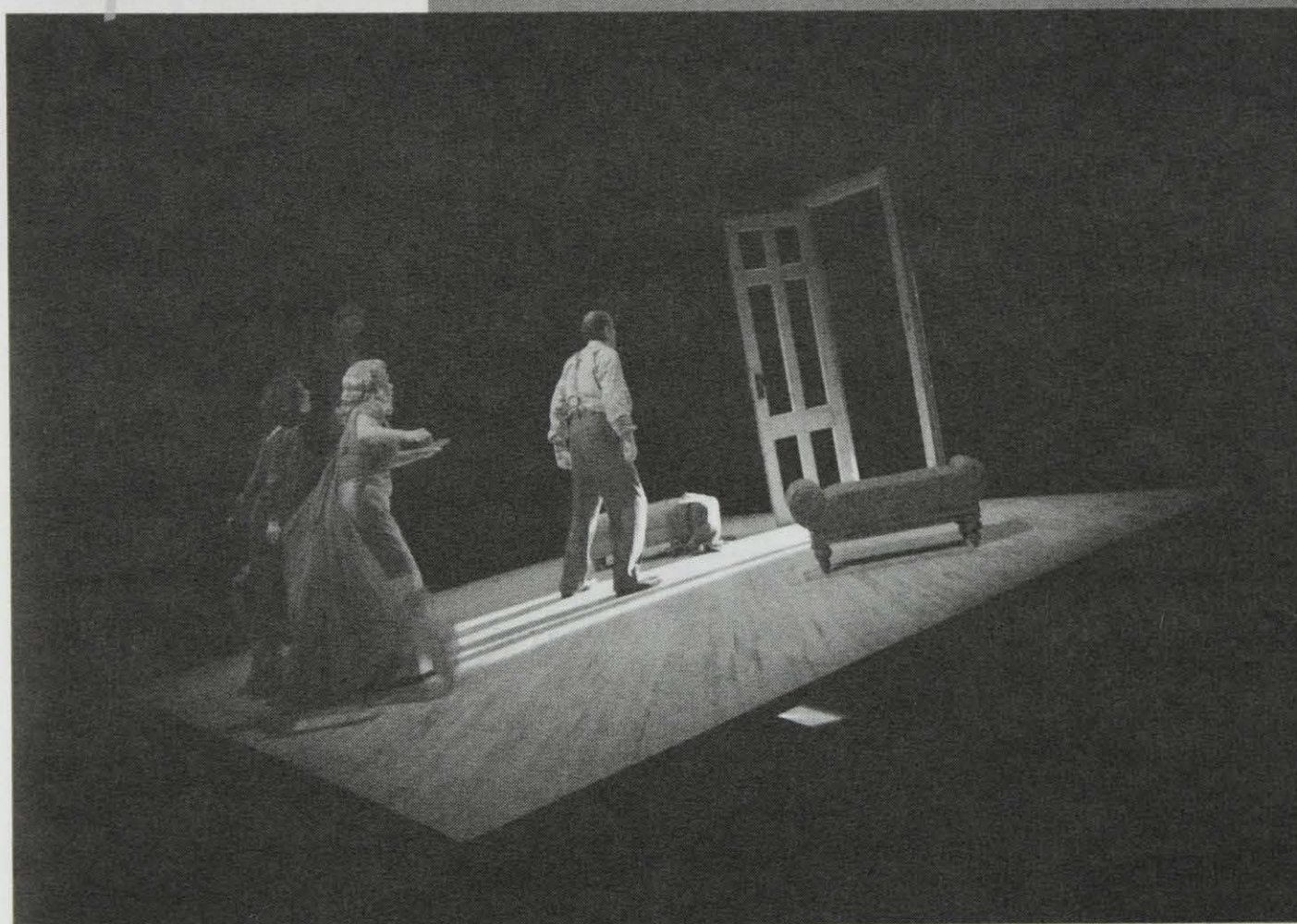
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By union regulation:

- Taking photographs and operating recording equipment is prohibited.
- All electronic devices such as pagers, cellular phones, and watch alarms should be turned off during the performance.

By Cambridge ordinance, there is no smoking permitted in the building.

Expand the boundaries of theatre...



No Exit: Paula Plum, Karen MacDonald, Will LeBow.
Photo: T. Charles Erickson

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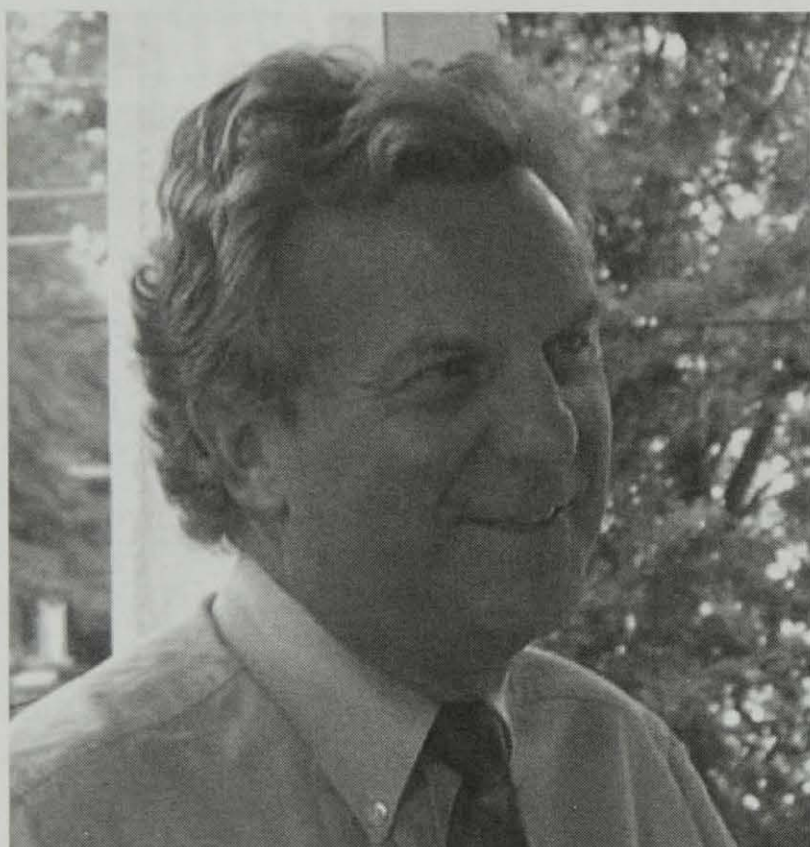
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The Most Progressive Audience in America



Our 27th season opens with **bobrauschenbergamerica**, a glorious collage of images and sensations guaranteed to lift your spirits and induce a measure of nostalgia. This delightful dramatic pastiche is inspired by elements of theatre, film, music, and painting. It mirrors the A.R.T.'s distinct history of embracing and uniting disparate artistic forms. A history made possible only because we have the great advantage of performing before the most progressive audience in America!

This season also unites artists and organizations with whom we have worked in the past to those new to the A.R.T. Please welcome the dynamic director Ola Mafaalani and the Toneelgroep Amsterdam (**Wings of Desire**); the hilarious Ridiculusmus (**The Importance of Being Earnest**); and Boston's own international sensa-

tion, the music duo the Dresden Dolls (**The Onion Cellar**) — all new to the A.R.T.

They join Anne Bogart and Chuck Mee (**bobrauschenbergamerica**), Pieter-Dirk Uys (**Elections & Erections: A Memoir of Fear and Fun**), Neil Bartlett (**Oliver Twist**), Marcus Stern (**The Onion Cellar**), David Wheeler (**No Man's Land**) and, of course, Robert Woodruff (**Britannicus**) — writers and directors who between them have originated over 38 of the A.R.T.'s most memorable productions.

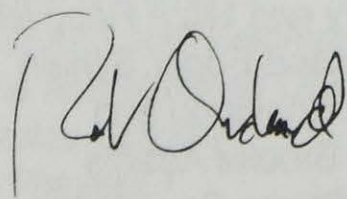
As I write this, last seasons **Three Sisters** is preparing for an opening at the world's most prestigious international festival in Edinburgh, Scotland; this season's **Wings of Desire** is in rehearsal for an opening in Amsterdam in October before landing in Cambridge in November; the upcoming **Oliver**

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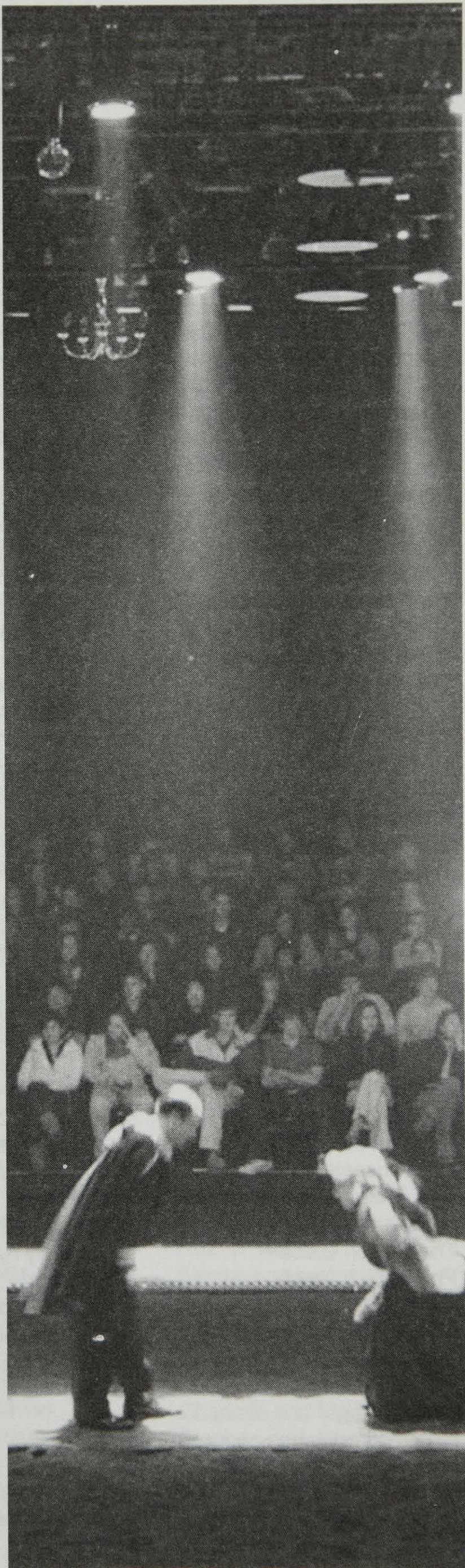
Twist is being built in our set and costume shops in anticipation of the premiere in Cambridge this winter before moving to New York and California; and revivals of recent A.R.T. productions have been delighting or are being prepared for audiences in New Jersey, Los Angeles, Hartford, Minneapolis, Louisville, Houston, LaJolla, Chicago, and Berkeley.

We have taken works we premiered in Cambridge to 82 cities in 22 states in this country, and overseas to 21 cities in 16 countries on 4 continents. Why? Because we have the unprecedented benefit of audience members — like you, who welcome theatrical opportunities not found elsewhere; who come to the A.R.T. ready to be surprised and transformed by the work before you; and who are aware that patronage and support are essential to the international respect we have earned together.

I want to personally take this opportunity to thank you for your loyalty, adventure, and generosity. We value you, and what you do for us — we couldn't do this without you!



Robert J. Orchard
Executive Director



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American Repertory Theatre is deeply grateful for the generous support of the individuals, foundations, corporations, and government agencies whose contributions make our work possible. The list below reflects gifts between August 1, 2005 and July 31, 2006 to the Annual Fund and special events.

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American Repertory Theatre

in association with the Loeb Drama Center
presents

bobrauschenbergamerica

by **Charles L. Mee**

directed by **Anne Bogart**

created and performed by **SITI Company**

set and costume design

James Schuette

lighting design

Brian H. Scott

soundscape

Darron L West

choreography

Barney O'Hanlon

properties design

Jason Szalla

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CAST

Bob's Mom	Kelly Maurer*
Susan	Ellen Lauren* (9/9-21, 10/5-8)
	Rebecca Henderson* (09/22-10/4)
Phil's Girl	Akiko Aizawa*
Phil, the Trucker	Leon Ingulsrud*
Becker	J.Ed Araiza*
Allen	Stephen Webber* (9/9-21)
	Will Bond* (9/22-10/8)
Carl	Barney O'Hanlon*
Wilson	Danyon Davis*
Bob, the Pizza Boy	Tom Nelis (9/9-21)*
	Daniel Parker* (9/22-10/8)
Roller Girl	Jennifer Taher*

**Running time is approximately 1 hour 45 minutes.
There will be no intermission.**

company stage manager	Elizabeth Moreau* (9/9-20, 10/5-8)
stage manager	Elizabeth Kegley* (9/21 - 10/4)
sound engineer	Mark Huang
assistant stage manager	Justin Donham*
set construction	Showman Fabricators
costume construction	Actors Theatre of Louisville
	Costume Shop
SITI associate managing director	Brad Carlin
SITI managing director	Megan Wanlass Szalla

**World Premiere at the 2001 Humana Festival of New American Plays
at Actors Theatre of Louisville, Louisville, KY.**

**bobrauschenbergamerica is presented in association with True Love
Productions and was made possible by generous contributions from the
National Endowment for the Arts.**

The A.R.T. operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States. The director of this production is a member of the Society of Stage Directors and Choreographers, Inc., and most of the designers are members of United Scenic Artists, both independent labor unions. The A.R.T. is also a constituent member of Theatre Communications Group (TCG), the national service organization for the American not-for-profit theatre. Supporting administrative and technical staff are represented by the Harvard Union of Clerical and Technical Workers/AFSCME



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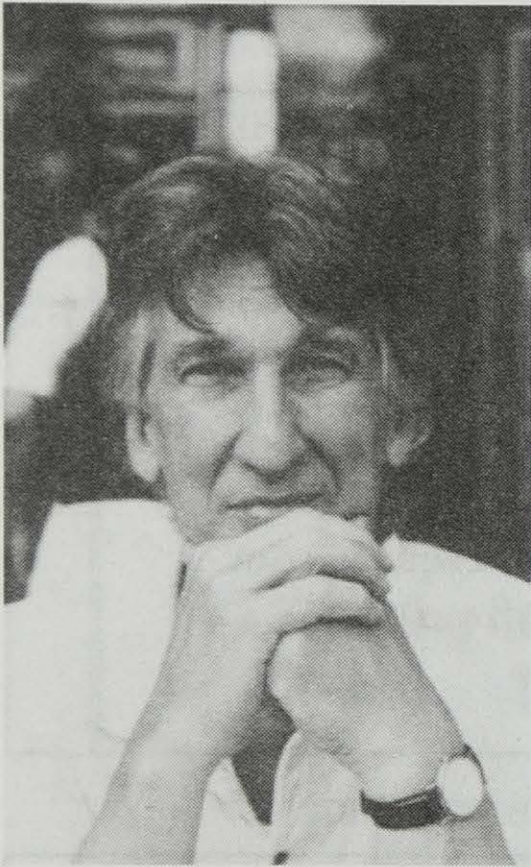
The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



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“this, too, is beautiful!”

Playwright Charles Mee introduces **bobrauschenbergamerica**



bobrauschenbergamerica is not so much a play as a collage — of the sort that Robert Rauschenberg has made. The piece is not about Rauschenberg. He doesn't appear in it. Rather, it's a theatre piece that he might have made if he'd been a theatre maker rather than a visual artist. We don't see him. We see the world through his eyes. So there isn't a story: rather there are a few dozen fragments of moments or stories. There are no leading characters and minor characters: there is a landscape of characters. There is not a beginning, middle, and end of a plot: rather we are tossed into the middle of America for a while, where we see the most wonderful, and frightening thing about America — that it is a place where people make up their lives as they go.

What I love about Rauschenberg is that his work seems so open, so democratic, so optimistic, so inclusive, so vigorous, unafraid, free — so much of what we wish being American to be. He makes art by picking stuff up off the street — rejected stuff, junk — and puts those things into paintings and sculptures, saying, “This, too, is beautiful.” So I imagined a piece inspired by the same spirit — an assemblage of disparate stuff that feels like living in America — that notices, for sure, the dark strains of America, the violence and racism and hatreds, as Rauschenberg does, but also notices the delight and excitement and alarm at being a people who make up our lives as we go. We still long for a time, in the past or the future, when we lived, or we will live, in the spirit of Rauschenberg.

Anne Bogart and I are both Rauschenbergians. We were before we even knew we were. You can read the story of the 20th century's second half in America as a project to embrace a broader definition of an acceptable human being — a project to be inclusive of races, genders, sexual orientations, tastes, inclinations, and to put those things at the center of art. Rauschenberg was there first, bringing all these pieces together. He is who we would like to be as Americans at our best.

“what does it mean now?”

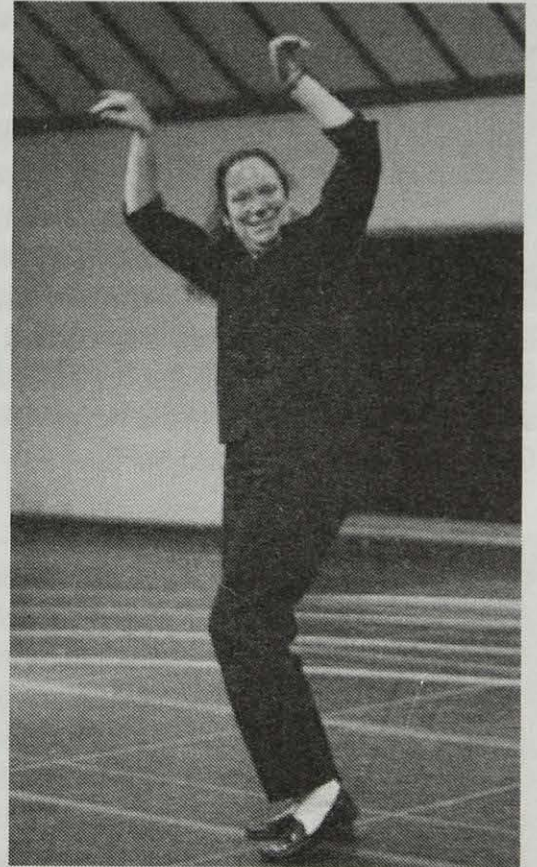
Director Anne Bogart discusses the shifting context of
bobrauschenbergamerica

Charles Mee wrote **bobrauschenbergamerica** for the SITI Company, inspired by the visual artist Robert Rauschenberg. We rehearsed and premiered the play at the Humana Festival of New American Plays in the spring of 2001. Designer James Scheutte came up with a striking set design; the entire production would be played upon an immense American flag. In the context of the pre-9/11 environment, this seemed absolutely fine. We opened, and the play was successful enough to be booked in several arts centers around the United States and festivals in Europe. And then we learned what the play means in a post-9/11 context. Suddenly, doing a play about America on the signifier of an American flag seemed to radically change the meaning of the play. In the United States, the play was experienced as a great relief from the stress of the times. The performances

felt like celebrations. On the other hand, in France, in the context of the very left-wing intellectual theatre at Bobigny, just outside of Paris, the event was fraught and difficult. French audiences watched the revelation of the set – an American flag in all its glory – and the subsequent high jinks of the performance, and for them it seemed painful and complex. I do not know if in this context the French saw the flag as a demonstration of patriotism on our part or as a critique of a nation.

As we continue to perform **bobrauschenbergamerica**, I am hypersensitive to the shifting and clashing contexts that greet every performance. The international festival circuit, for example, is an odd, artificial context, in which cultures are on view and compared, and where meaning becomes a fluid currency. And yet I find the confusion of contexts positive and hopeful. The Japanese director Tadashi Suzuki once stated, “International cultural exchange is impossible – therefore we must try.” I agree with all my heart. To confront the impossibility of seeing beyond one’s own cultural context is a political act in the world, and has the potential to break down the rigid assumptions that surround us.

The charge of our times is to consider context, consider the context in which we make theatre now. Context can shift subtly or tip abruptly. Where are the dark places, the unexamined corridors of the soul now? What are we dreaming about at night but do not dare to think about during the day?

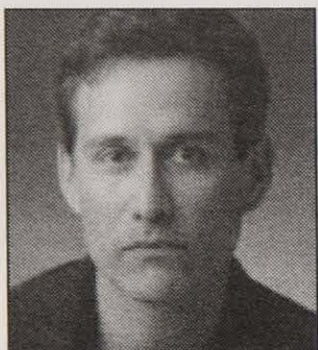


bobrauschenbergamerica Acting Company



AKIKO AIZAWA* — *Phil's Girl*

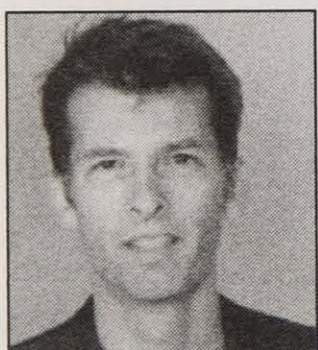
A.R.T.: *La Dispute*. SITl: *Hotel Cassiopeia*, *A Midsummer Night's Dream*, *bobrauschenbergamerica*, *Intimations for Saxophone*, *War of the Worlds*, *War of the Worlds - The Radio Play*, *Culture of Desire*, *Nicholas and Alexandra*, *Marina A Captive Spirit* (all directed by Anne Bogart) and *systems/layers* (music by Rachel's/ directed by Barney O'Hanlon). Other productions include: *The Trojan Women*, *Three Sisters* and *Dionysus* (all directed by Tadashi Suzuki). Theatres/ Festivals include Alabama Shakespeare Festival, Arena Stage, Kennedy Center, Los Angeles Opera, New York Theatre Work Shop, The Walker Art Center, BAM Next Wave Festival, Humana Festival, Australian Bicentennial EXPO, Biennale Bonn, Colombia International Theatre Festival, Edinburgh International Theatre Festival, MC93 Bobigny and Toga International Theatre Festival.



J. ED ARAIZA* — *Becker*

SITl: *Hotel Cassiopeia*, *A Midsummer Night's Dream*, *systems/layers*, *bobrauschenbergamerica*, *Culture of Desire*, *The Medium*, *Small Lives/Big Dreams*, *War of the Worlds* and *War of the Worlds - The Radio Play*. Regional Theater: *The Cure at Troy*, Yale Rep. (American Premiere); *Santos and Santos*, Mixed Blood Theatre; *Keely and Du* (original cast), Hartford Stage and ATL; *1969* and *Picnic*, ATL; *Yerma*, Arena Stage; *Principia Scriptoria*, A Contemporary Theatre, Seattle; *Charley Bacon*, South Coast Rep.; *King Lear*, *Macbeth*, *La Victima*, Los Angeles Theatre Center. He has written the original plays *Medeaseries*, *C/O The Grove* and *The House*, all of which he directed in Austin, Texas. Other original plays directed include *The Los Project* at the University of Minnesota, *Where Do I Begin* at Naropa in Boulder, Colorado, and *The Water Project* at Bowdoin College.

J. Ed has been movement consultant on productions including *The Cherry Orchard*, *One Flew over the Cuckoo's Nest*, and *Balm in Gilead* at the Julliard School; and *The Three Sisters* and *Our Town* at the Yale School of Drama. Most recently he directed *Vaudeville Vanya*, an adaptation of Chekhov's *Uncle Vanya* in Austin Texas. J. Ed was a member of El Teatro de la Esperanza and is a member of the Dramatist Guild, Austin Script Works and NoPE.



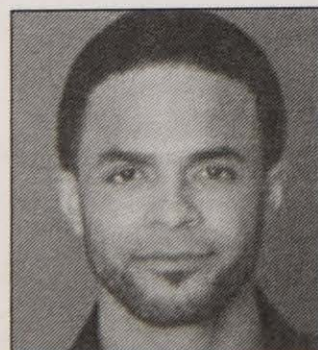
WILL BOND* — *Allen*

A.R.T.: *La Dispute*. Has created roles for SITl and toured the U.S. and internationally in *Death and the Ploughman*, *Bob* (Obies for light and sound and three Drama Desk Nominations), *bobrauschenbergamerica*, *The Medium* (an Obie winner), *Small Lives/Big Dreams*, *Culture of Desire*, *War of the Worlds* (written for SITl by Naomi Iizuka), *War of the Worlds - The Radio Play*, and *Cabin Pressure*. He has performed with the company at New York City Opera in *Lilith* and *Seven Deadly Sins*. Has toured with Tadashi Suzuki and SCOT in *Dionysus* and with Robert Wilson's *Persephone*. Recent roles outside SITl include *Macbeth*, *The Lover* and *Creditors* at Actors Theatre of Louisville where he is an associate artist. Regional works include: *Mystery of Irma Vep*, *Greater Tuna*, *Greetings*, *Holiday*, *Night Must Fall*, *Tempest*, *Hamlet*. Will is also full time Artist-in-Residence at Skidmore College.



REBECCA HENDERSON* — *Susan*

German and Italian credits: Genet's *The Maids* under the direction of Ulla Wolcz, Stein's *Dr. Faustus Lights the Lights*, Calderon's *The Constant Prince* and Moliere's *Scapin* under the direction of Niky Wolcz. New York: include *Scapin* (Argante), *Three Sisters* (Masha), *The Oresteia* (Clytemnestra), *Life is a Dream* (Rosaura), *The Misanthrope* (Celimene), *The Seagull* (Nina), and *Woyzeck* (Marie). Training includes study of Meyerhold's Biomechanics with Niky Wolcz, and the Viewpoints and Suzuki techniques with SITl Company. After *bobrauschenbergamerica* she will return to Germany to perform in *The Comedy of Errors* in Essen. Originally from Vancouver, British Columbia, she holds an MFA in Acting from Columbia University, 2006.



DANYON DAVIS* — *Wilson*

SITl: *bobrauschenbergamerica*, various venues nationally and internationally; *Lilith*, New York City Opera; *Six Degrees of Separation*, *Twelfth Night*, *A Midsummer Night's Dream* (as actor), *Death of a Salesman*, *Ressurrection Blues*, *DA* (as assistant director), The Guthrie Theater. Other: *Monody & Of Rivers*, *Of Days*, studio 111/ Abraxas Stage; *Romeo and Juliet* (director), Perseverance Theatre; *Hamlet*, Shakespeare Theatre, D.C.; *The Taming of the Shrew* and *Henry V*, NYSF Delacorte Theatre; *The Bungler*, Long Wharf Theatre; *The Cider House Rules*, Mark Taper Forum.



LEON INGULSRUD* — *Phil the Trucker*

SITl Company founder, has appeared in *Orestes*, *Seven Deadly Sins* (New York City Opera), *bobrauschenbergamerica*, *Nicholas & Alexandra* (LA Opera), and *Hotel Cassiopeia*. Previous to SITl, Mr. Ingulsrud was a member of the Suzuki Company of Toga for seven years during which time he appeared in *Homage to Homo Ludins*, *King Lear*, *Dionysus*, *Macbeth*, *Ivanov* and *Greetings from the Edge of the Earth*. During this time, Mr. Ingulsrud also served as a resident director at the ATM Arts Center in Mito, Japan. Served two years as the associate artistic director of Swine Palace in Baton Rouge LA. Directorial credits: *Endgame*, *The Hairy Ape*, *Macbeth*, *Martini Ceremony*, *Medea*, *Angel/Babel*, *Short Stories*, *The Sea*, *The Grapes of Wrath*, *The Tempest*, *Death of a Salesman*, *Saint Joan*, *Our Town*, *Laramie Project*, *Eurydice*, *Psyche*, *Callie's Tally*, *Big Love*, and three different, original adaptations of *Moby Dick*. Has taught in workshops and universities around the world, and holds an MFA in directing from Columbia University. Mr. Ingulsrud has translated nine Japanese contemporary plays for English publication or production.

temporary plays for English publication or production.



ELLEN LAUREN* — *Susan*

A.R.T.: **La Dispute**. Associate Artistic Director for SITl. SITl credits: **Hotel Cassiopeia, Death and the Ploughman, A Midsummer Night's Dream, Room, bobrauschenbergamerica, systems/layers, War of the Worlds, Cabin Pressure, The Medium, Culture of Desire, Going, Going, Gone, Orestes**. National and international venues: Bonn Festival Germany, Bogota, Colombia, BAM Next Wave Festival, Paris Bobigny Festival, Melbourne Festival, Edinburgh Festival, Singapore Festival, The Wexner Center, Walker Center for the Arts, Krannert Center, NYTW, CSC in NYC. Regional credits with SITl: San Jose Rep, **Hay Fever, Miss Julie, Private Lives**, Actors Theatre of Louisville. For the last fifteen years, ongoing classes and residencies in the U.S. and abroad. Additional credits: **The Adding Machine** and **Picnic**, ATL; **The Women**, Hartford Stage; **Seven Deadly**

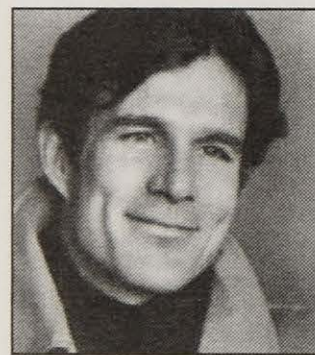
Sins, New York City Opera-Kosovar Award for Anna II; all with Anne Bogart. Resident company member: Stage West (Springfield, Mass.), The Milwaukee Repertory, The Alley Theatre (Houston). Ongoing guest Artist, for sixteen years with The Suzuki Company, under the direction of Tadashi Suzuki. Performance and workshop venues: Moscow Art Theatre, RSC in London, Theatre Olympics in Athens, Istanbul International Festival, Festival Mundial Chile, Teatro Olimpico, Italy, Montpellier Festival France, Hong Kong Festival. Ongoing faculty member 9 years with The Julliard School of Drama, New York City; Associate Director Summer Training Program, Toga, Japan.



KELLY MAURER* — *Bob's Mom*

A.R.T.: **La Dispute**. Has been a member of SITl since its inception. With the company she has performed in many productions including **Hay Fever, bobrauschenbergamerica, The Medium, Small Lives/Big Dreams, Culture of Desire** and **Cabin Pressure** at NYTW, P.S. 122, Actors Theatre of Louisville, Walker Arts Center, Wexner Arts Center, The Irish Life Theater Festival and the Edinburgh International Festival. Regional: Maria Irene Fornes' **And What of the Night** (Rainbow), Milwaukee Repertory Theatre; **Hamlet**, StageWest; and **Miss Julie** (Christine), Actors Theatre of Louisville. Toured with Tadashi Suzuki in the Suzuki Company of Toga's **Dionysus** and director Robert Wilson in **Persephone**. Broadway: performed the role of Jolly (as standby for Patti LuPone) in David Mamet's **The Old Neighborhood**. Off-Broadway: **An Adult Evening of Shel Silverstein** and **The Water Engine**, Atlantic Theatre Company. Kelly teaches the Suzuki method of actor training and the Viewpoints training with SITl

and at the Atlantic Theater Acting School, NYU and at workshops and universities throughout the US.



TOM NELIS* — *Bob, the Pizza Boy*

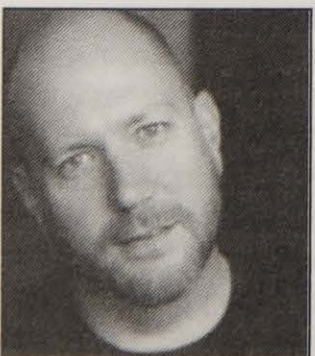
SITl: Founding member. Credits: **Score; A Midsummer Night's Dream; War of the Worlds; War of the Worlds — The Radio Play; Going, Going, Gone; The Medium; Orestes**. Broadway: **The Caine Mutiny Court Martial, Aida**. Off Broadway: Oscar Wilde in **Gross Indecencies**, Mineta Lane; **The Cryptogram**, West Side Theatre; **Hot 'N' Throbbing**, Signature; **Richard III, Henry IV**, the title role in **Henry VI, The Merchant of Venice, 'Tis Pity She's A Whore** NYSF/Public Theater; **Hot Mouth**, Manhattan Theater Club; **Another Person is a Foreign Country, The Trojan Women/ A Love Story, Strange Feet**, En Garde Arts; **Pearls for Pigs**, Ontological Hysterical Theater; Laurie Anderson's **Songs and Stories from Moby Dick**, BAM; regional theaters throughout the country. Has performed with The Suzuki Company of Toga in **Dionysus**. Awards: OBIE (**The Medium**), San Diego Circle Critics Award (**Wintertime**), Drama League Nomination (**Score**), Barrymore Nomination (**Candide**). MFA, UC San Diego.



BARNEY O'HANLON* — *Carl*

A.R.T.: **La Dispute**. Has been collaborating with Anne Bogart since 1986. As a member of SITl he has performed nationally and internationally with productions of **Hotel Cassiopeia, Intimations for Saxophone, A Midsummer Night's Dream, Hay Fever, bobrauschenbergamerica, War of the Words, War of the Worlds - The Radio Play, Culture of Desire, Cabin Pressure**, and **Small Lives/Big Dreams**. He has also choreographed and appeared in the world premiere of **Nicholas and Alexandra** at LA Opera, and **Lilith** and **Seven Deadly Sins** at New York City Opera, as well as additional Bogart productions at the Alley Theatre, Trinity Rep., River Arts Rep., and Opera/Omaha. Regional: Tina Landau's **1969, Deadly Virtues, Hamlet**, Actors Theatre of Louisville; **Stonewall: Night Variations**, EnGarde Arts; Jon Robin Baitz's **A Fair Country**, Steppenwolf Theatre. His choreography has appeared at BAM's Harvey Theater, Arena Stage, New York Theatre Workshop, New York City Opera, Los Angeles

Opera and at the Prince Music Theatre. He recently directed and choreographed the world premiere of **systems/layers**, a dance/theatre collaboration between SITl and the Kentucky based band Rachel's.



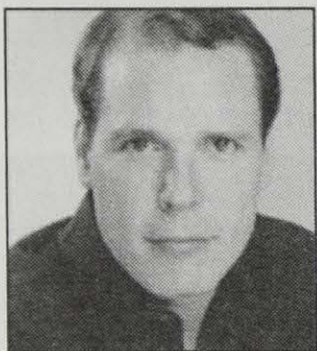
DANIEL PARKER* — *Bob, the Pizza Boy*

Recent regional theatre credits include the world premiere of **The Further Adventures of Hedda Gabler** at New York Stage and Film. Several seasons at Shakespeare Santa Cruz; **Habeas Corpus** and **The Two Gentleman of Verona**, South Coast Rep; **Hay Fever** (SITl company directed by Anne Bogart), Actors Theater of Louisville; **Medea/Macbeth/Cinderella**, Yale Rep; and plays at Baltimore Centre Stage, Seattle Rep, and Old Globe San Diego. Los Angeles theatre credits: ten years as member of the Actors' Gang, with performances in **The Imaginary Invalid** (Ovation Award) **Euphoria, DreamPlay**, and **A Fairy Tale** (Garland award for Acting and Playwriting, Ovation Nomination). Also appeared as the title character in **Harry Thaw Hates Everybody** (L.A. Weekly Nomination), and **Rice Boy, Sex Parasite**, and **The Faculty Room**, Mark Taper Forum's New Works. New York theatre credits: Manhattan Theatre Club, Public Theatre -NYSF (a workshop of his play **Oliver and Sonny**),

Ensemble Studio Theatre, MCC, Naked Angels. Five seasons at Williamstown Theatre Festival. Television credits: **ER, Tracy Takes On...** (recurring), **Crossfire Trail**, and several made-for-television films and TV pilots including the new comedy series **Ten Items Or Less** on TBS. He can also be seen in several films including **Galaxy Quest, Never Get Outta The Boat, Two Days** (with Paul Rudd), and **MEMRON**.

**JENNIFER TAHER*** — *Roller Girl*

Recent work: **La Femme est Morte**, New York International Fringe Festival; **These Childish Things**, Round Arts; **Stirring**, Edinburgh Fringe Festival, New York International Fringe Festival; **One Arm Red, For Art (The Photography Plays)**, Interart Annex, New York; **Midnight Mass** (as Troll Girl), Sunshine Cinemas. Acting apprentice at Actors Theatre of Louisville in 2000. Other: **Red Town, Utah**, The Flat Iron Playhouse; **Fed and The Dark Sky Community**, Culture Project; and **Media Vaudeville**, Black Cat Group. Regional: Humana Festival of New American Plays, Actors Theatre of Louisville: **Voice Properties**, (John Belluso, Playwright); **bobrauschenbergamerica** (with SITI Company), **Heaven and Hell (On Earth)**, **70 Scenes of Halloween**, **A Christmas Carol**, **80 Proof, Spring**. On tour: **bobrauschenbergamerica**. Film: *The Grindhouse* (Backlash Films, San Francisco).

**STEPHEN WEBBER*** — *Allen*

A.R.T.: **La Dispute**. Has performed with Anne Bogart and the SITI Company in theatres all over the U.S. and around the world for twelve years. SITI Credits: **Hotel Cassiopeia**, **Death and the Ploughman**, **War of the Worlds** (Orson Welles), **bobrauschenbergamerica**, **systems/layers** (with Rachel's), **A Midsummer Night's Dream**, **Cabin Pressure**, **Going Going Gone**, **Culture of Desire**, **The Medium**, **Private Lives**, **Hay Fever**, **War of the Worlds - The Radio Play** (Orson Welles), **Short Stories**. Off Broadway: **Death and the Ploughman**, CSC; **War of the Worlds**, BAM; **Culture of Desire**, NYTW; **Trojan Women/A Love Story**, En Garde Arts. Regional Theater: Actors Theater of Louisville, Milwaukee Repertory Theater, San Jose Repertory Theater, Magic Theater, Portland Stage Company, Alabama Shakespeare Festival.

Creative Staff**CHARLES L. MEE** — *Playwright*

A.R.T.: **Full Circle**, **Snow in June**. A.R.T. Institute: **Trojan Women A Love Story**, **Orestes**. Only playwright member of the SITI Company, for whom he has written **Orestes 2.0**, **bobrauschenbergamerica**, **Hotel Cassiopeia**, **soot and spit** (the musical), and **Under Construction**. He has also written **Vienna: Lusthaus**, **A Perfect Wedding**, and a number of other plays in addition to his work inspired by Greek plays: **Big Love**, **True Love**, **Trojan Women A Love Story** and others. His plays have been performed at the Brooklyn Academy of Music, New York Theatre Workshop, the Public Theatre, Lincoln Center, the Humana Festival, Steppenwolf, and elsewhere in the US, as well as in Berlin, Paris, Amsterdam, Brussels, Vienna, Istanbul and elsewhere. Among other awards, he is the recipient of the lifetime achievement award from the American Academy of Arts and Letters. His complete works are available on the internet at www.charlesmee.org. His work is made possible by the support of Jeanne Donovan Fisher and Richard B. Fisher.

ANNE BOGART — *Director*

A.R.T.: **Life is a Dream**, **Once in a Lifetime**, **Hot 'n Throbbing**, **La Dispute**. 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 a Professor at Columbia University where she runs the Graduate Directing Program. Recent works with SITI include **Hotel Cassiopeia**; **Intimations for Saxophone**; **Death and the Ploughman**; **A Midsummer Night's Dream**; **bobrauschenbergamerica**; **Score**; **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 **Hayfever** and **Private Lives**; August Strindberg's **Miss Julie**; and Charles Mee's **Orestes**. She is the author of a book of essays entitled **A Director Prepares: Seven Essays on Art and Theater** and the co-author with Tina Landau of **The Viewpoints Book: A Practical Guide to Viewpoints and Composition** and a new book of essays entitled **And Then You Act: Making Art in an Unpredictable World**, soon to be released by Routledge Press.

JAMES SCHUETTE — *Set & Costume Designer*

A.R.T.: **La Dispute**. Has designed seventeen productions as a member of SITI Company, including **Intimations for Saxophone**, **Bob**, **Culture of Desire**, **Room**, **Score**, and **bobrauschenbergamerica**. Recent work as a set and/or costume designer: **The Unmentionables**, Steppenwolf Theatre; **The Elephant Man**, Minnesota Opera; and **Hello Dolly**, Papermill Playhouse. Other: Arena Stage, Seattle Rep, Mark Taper Forum, the Goodman Theatre, Old Globe, Berkeley Rep, Long Wharf, Yale Rep, Prince Music Theatre, Actors Theatre of Louisville, EnGarde 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, Opera Theatre of St. Louis, Opera Colorado, Seattle Opera, and internationally. Upcoming projects: SITI Company's **Hotel Cassiopeia**, Court Theatre; Frank Galati's **Oedipus Complex**, Goodman Theatre; and **Un Ballo in Maschera**, Boston Lyric Opera.

BRIAN SCOTT — *Lighting Designer*

Is a SITI Company member and has designed lighting for **Hotel Cassiopeia**, **systems/layers**, **Death and the Ploughman**, **bobrauschenbergamerica**, **War of the Worlds - The Radio Play**, and **A Midsummer Nights Dream** touring production. Recent credits: **Hamlet**, Classic Stage Company; **The Darkling** and **Marina: A Captive Spirit**, American Opera Projects; **The Importance of Being Earnest**, Arena Stage; **Twisted Olivia**, Ridiculous Theatre Company; **Showpeople** w/Anne Bogart, Exit ART; **Macbeth** (scenic and lighting design), **The Laramie Project**, **Death of A Salesman**, Baton Rouge; and **The Match**, **Cherrywood**, **How Late It Was How Late** (Production Design), **Requiem for Tesla**, **El Parasio**, **Big Love** and **Lipstick Traces**, Rude Mechanicals, Austin Theatre Company.

DARRON L WEST — *Soundscape*

A.R.T.: **La Dispute**. A SITI Company member since 1993 and first collaborated with Anne Bogart in 1990 while resident sound designer at Actors Theatre of Louisville. His work has been heard in over 400 productions both nationally and internationally. Awards: 1998 Obie award for SITI's **BOB**, 2000 Princess Grace Award, Entertainment Design Magazine EDDY, 2004 and 2005 Henry Hewes Design Award, and 2006 Lortell Award. Directing credits: **Kid Simple**, 2004 Humana Festival at Actors Theater of Louisville; **Lilly's Purple Plastic Purse** and **Eurydice**, Children's Theater Co. Minneapolis; **Big Love**, Rude Mechanicals, Austin Theatre Company; and SITI Company's **War of the Worlds - The Radio Play** (National Tour).

MARK HUANG — *Sound Engineer*

Sound design credits: The New Group, Playwright's Horizons, Stillpoint Productions, The Manhattan Theatre Club, The Thursday Problem, Impact Theatre, Theatre B, The Lincoln Center Theatre, The Atlantic Theatre, The Depot Theatre, Classic Stage Company, The Pearl Theatre Company, The New York Theatre Workshop, Alternate Plan Productions, VoiceChair Productions, Wash & Fold Productions, Shakespeare & Company, Diamondpoint Theatre, Clubbed Thumb Inc., The Roundabout Theatre, The Actors Theatre of Louisville, and Monster(less) Actors Inc. Outstanding Sound Design award at the 2005 FringeNYC Festival for **Go-Go Kitty, GO!**, Drama Desk nominee in 2002 for **Cressida Among the Greeks**. He is an Associate Member of the SITI Co., a graduate of Grinnell College, and the founder of Doggtown Productions.

JASON SZALLA — *Properties Designer*

Fourth show as the properties designer for SITI. Credits: **Room, War of the Worlds** and **Cabin Pressure**. He first worked with SITI Company at City Theatre on **The Medium, Culture of Desire** and **Alice's Adventures**. Mr. Szalla is a graduate of Pratt Institute and continues to work as a designer and contemporary artist.

ELIZABETH MOREAU* — *Company Stage Manager*

A.R.T.: **La Dispute**. With SITI: **Hotel Cassiopeia, Intimations for Saxophone, A Midsummer Night's Dream, Hayfever, Death and the Ploughman, bobrauschenbergamerica, Score**, and **systems/layers** (with the band Rachel's), and has toured these as well as **Bob, Room, War of the Worlds, WOW-The Radio Play**, and **Cabin Pressure** to theaters including: NYTW, CSC, the Walker, the Wexner, Performing Arts Chicago, the Krannert, On the Boards, B.I.T.E. (London), Israel Festival, Bonn Biennale, MC93 (Bobigny), Melbourne Festival & the Singapore Festival. New York: **Dirty Blonde** and **Bells are Ringing**, Broadway; as well as Public Theater, NYTW, Vineyard, MTC, CSC, and the Play Co.. She has worked on **Gull** and **Shutter** with Lightbox, and **Match-Play** with Rude Mechs of Austin. Artistic Associate of the O'Neill Playwrights Conference.

ELIZABETH KEGLEY* — *Stage Manager*

A.R.T.: Three seasons as Production Associate and Assistant Stage Manager including **Enrico IV, Marat/Sade, Absolution, La Dispute**, and **The Sound of a Voice**. Off-Broadway: **Apparition**, Name Drop Productions; **The Cherry Orchard, The Bald Soprano** and **The Lesson**, Atlantic Theater Company; **A Midsummer Night's Dream**, ASF/SITI Company; and **Score**, SITI Company, tour and NYTW; **Much Ado About Nothing**, Public Theatre/NYSF; **Mr. Fox: A Ruminantion**, Signature Theatre; **Norman & Beatrice** and **1984**, Synapse Productions.

JUSTIN DONHAM* — *Assistant Stage Manager*

Performing/Stage Managing credits include: **Dance of Death** with Ian McKellen and Helen Mirren, Broadway; Wallace Shawn's **Aunt Dan and Lemon**, Mike Leigh's **Smelling a Rat, Servicemen, What the Butler Saw, Small Craft Warnings, Uncle Jack, Whoa-Jack!**, Young Playwright's Festival '01, Off-Broadway. Regional: **Falling off Broadway, Common Knowledge**, the premiere of Joyce Carol Oates' **The Passion of Henry David Thoreau**, Vineyard Playhouse; **A Midsummer Night's Dream**, Princeton Rep. Tours: jazz composer Fred Ho's **Voice of the Dragon** and with the SITI Co. he has toured to the Bonn Biennale (Germany), MC93 Bobigny (France), the Walker Art Center, Performing Arts Chicago, and the Brooklyn Academy of Music. Opera: **Il Trovatore** (Metropolitan Opera). Dance: has performed with Alexandra Beller/Dances and Mira Kingsley. He has also worked with Robert Wilson, Joseph Chaikin, and Maria Irene Fornes.

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; 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 nine actors, four designers, a playwright, stage manager, and administrators. 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 Theatre; the Brooklyn Academy of Music; Classic Stage Company; the Krannert Center; On the Boards; Court Theatre; Arizona State University; 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 University of Chicago. Every summer 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.

bobrauschenbergamerica most recently returned from MC -93, in Bobigny, France. SITI recently premiered **Hotel Cassiopeia** at the Humana Festival of New American Plays hosted by Actors Theatre of Louisville, **Intimations for Saxophone** at the Arena Stage in Washington D.C., **systems/layers** (a collaboration with music group Rachel's) at Utah State University, **Death and the Ploughman**, at the Wexner Center for the Arts, 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 **Radio Macbeth, Soot and Spit, Under Construction** 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 at 212.868.0860.

MEGAN WANLASS SZALLA — *Managing Director*

Has been a member of the SITI Company since 1995, Company Stage Manager for five years prior to becoming SITI's Managing Director. Oversees SITI's fiscal security, administrative well-being, and prudent growth; has helped to create over twenty-two productions. She began working with Anne Bogart during **The Adding Machine** at Actors Theatre of Louisville. Credentials: Arts Administration Certificate from New York University; Executive Program for Non-Profit Leaders at Stanford University Business School; member of the Arts Leadership Institute Charter Class at Teachers College, Columbia University; B.A. in Theater from Occidental College in Los Angeles, California.

SITI Company members: Akiko Aizawa, J. Ed Araiza, Anne Bogart, Will Bond, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Charles L. Mee, Jr., Elizabeth Moreau, Tom Nelis, Barney O'Hanlon, Neil Patel, James Schuette, Brian Scott, 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 Company Associates: Shawn Fagan, Jeffrey Fracé, Christopher Healy, Mark Huang, Kurt Kellenberger, and Donnie Mather.

SITI Company Staff & Interns: Megan Wanlass Szalla, Managing Director; Brad Carlin, Associate Managing Director.

Consultants: Ellen Pearre Cason, Accountant; James Harley, Graphic Designer; Thomas Mallon, Attorney.

Contact Information:

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

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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.

Original roles of Allen created by Will Bond and Bob, the Pizza Boy created by Gian-Murray Gianino.

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A History of the American Repertory Theatre

Robert J. Orchard
Co-founder / Executive Director

Robert Woodruff
Artistic Director

Gideon Lester
Associate Artistic Director / Dramaturg

Robert Brustein
Founding Director / Creative Consultant

The American Repertory Theatre (A.R.T.) occupies a unique place in the American theatre. It is the only not-for-profit theatre in the country that maintains a resident acting company and an international training conservatory, and that operates in association with a major university. Over its twenty-six-year history the A.R.T. has welcomed American and international theatre artists who have enriched the theatrical life of the whole nation. The theatre has garnered many of the nation's most distinguished awards, including a Pulitzer Prize, a Tony Award, a Jujamcyn Award, the 2002 National Theatre Conference's Outstanding Achievement Award; and in May of 2003 it was named one of the top three theatres in the country by *Time* magazine. Since 1980 the A.R.T. has performed in eighty-one cities in twenty-two states around the country, and worldwide in twenty-one cities in sixteen countries on four continents. It has presented one hundred and eighty productions, over half of which were premieres of new plays, translations, and adaptations.

The A.R.T. was founded in 1980 by Robert Brustein and Robert J. Orchard, and has been resident for twenty-six years at Harvard University's Loeb Drama Center. In August 2002 Robert Woodruff became the A.R.T.'s Artistic Director, the second in the theatre's history. Mr. Orchard assumed the new role of Executive Director, and Gideon Lester that of Associate Artistic Director. Mr. Brustein remains with the A.R.T. as Founding Director and Creative Consultant.

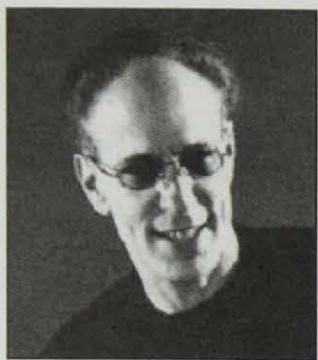
The A.R.T. provides a home for artists from across the world, whose singular visions generate and define the theatre's work. The company presents a varied repertoire that includes new plays, progressive productions of classical texts, and collaborations between artists from many disciplines. The A.R.T. is also a training ground for young artists. The theatre's artistic staff teaches undergraduate classes in acting, directing, dramatic literature, design, and playwriting at Harvard, and in 1987 the A.R.T. founded the Institute for Advanced Theatre Training. In conjunction with the Moscow Art Theatre School, the Institute provides world-class graduate-level training in acting, dramaturgy, and special studies.

The A.R.T.'s American and world premieres include among others, works by Robert Auletta, Edward Bond, Robert Brustein, Don DeLillo, Keith Dewhurst, Humberto Dorado, Christopher Durang, Rinde Eckert, Elizabeth Egloff, Peter Feibleman, Jules Feiffer, Dario Fo, Carlos Fuentes, Larry Gelbart, Leslie Glass, Philip Glass, Stuart Greenman, William Hauptman, David Henry Hwang, Milan Kundera, Mark Leib, David Lodge, Carol K. Mack, David Mamet, Charles L. Mee, Roger Miller, John Moran, Robert Moran, Heiner Müller, Marsha Norman, Han Ong, David Rabe, Franca Rame, Adam Rapp, Keith Reddin, Ronald Ribman, Paula Vogel, Derek Walcott, Naomi Wallace, and Robert Wilson.

Many of the world's most gifted directors have staged pro-

ductions at the A.R.T., including JoAnne Akalaitis, Neil Bartlett, Andrei Belgrader, Anne Bogart, Lee Breuer, Robert Brustein, Chen Shi-Zheng, Liviu Ciulei, Martha Clarke, Ron Daniels, Liz Diamond, Joe Dowling, Michael Engler, Alvin Epstein, Dario Fo, Richard Foreman, Kama Ginkas, David Gordon, Adrian Hall, Richard Jones, Michael Kahn, Jerome Kilty, Tina Landau, Krystian Lupa, John Madden, David Mamet, Des McAnuff, Jonathan Miller, Nicolás Montero, Tom Moore, David Rabe, François Rochaix, Robert Scanlan, János Szász, Peter Sellars, Andrei Serban, Dominique Serrand, Susan Sontag, Marcus Stern, Slobodan Unkovski, Les Waters, David Wheeler, Frederick Wiseman, Robert Wilson, Mark Wing-Davey, Robert Woodruff, Yuri Yeremin, Francesca Zambello, and Scott Zigler, among others.

A.R.T. productions were included in the First New York International Festival of the Arts, the 1984 Olympic Arts Festival in Los Angeles, the Serious Fun! Festival at Lincoln Center's Alice Tully Hall, the Next Wave Festival at the Brooklyn Academy of Music, and the International Fortnight of Theatre in Quebec. The company has also performed at international festivals in Edinburgh, Asti, Avignon, Belgrade, Ljubljana, Jerusalem, Haifa, Tel Aviv, and Venice, and at theatres in Amsterdam, Rotterdam, Perugia, and London, where its presentation of **Sganarelle** was filmed and broadcast by Britain's Channel 4. In 1986 the A.R.T. presented Robert Wilson's adaptation of **Alceste** at the Festival d'Automne in Paris, where it won the award for Best Foreign Production of the Year. In 1991 Robert Wilson's production of **When We Dead Awaken** was presented at the 21st International Biennale of São Paulo, Brazil. The company presented its adaptation of Carlo Gozzi's oriental fable **The King Stag**, directed by Andrei Serban, at the Teatro Español in Madrid in 1988, at the Mitsui Festival in Tokyo in 1990, the Taipei International Arts Festival in Taiwan (with Robert Brustein's adaptation of Pirandello's **Six Characters in Search of an Author**) in 1995, at the Chekhov International Theatre Festival in Moscow — the first American company to perform at the Chekhov Moscow Art Theatre (with **Six Characters in Search of an Author**, and Joseph Chaikin and Sam Shepard's **When The World Was Green (A Chef's Fable)**); and in October 2000, sponsored in part by AT&T:On Stage, on a year-long national and international tour, with stops in twenty-seven American cities in fifteen states, ending with a three-week residency at London's Barbican Centre in the summer of 2001. In June 1998 the company also presented two works including Robert Brustein's new play **Nobody Dies on Friday** at the Singapore Festival of the Arts. Most recently, productions of **Lysistrata**, **The Sound of a Voice**, **The Miser**, **Lady with a Lapdog**, **Amerika**, and **No Exit** have been presented at theatres throughout the US, and Krystian Lupa's 2005 production of **Three Sisters** recently closed the 2006 Edinburgh International Theatre Festival.

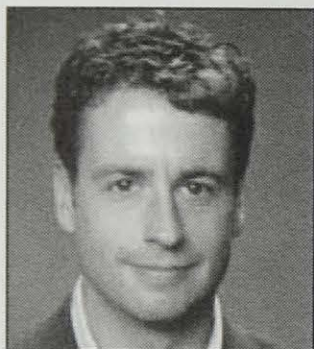


ROBERT WOODRUFF — *Director/Artistic Director*

A.R.T.: directed **Orpheus X**, **Olly's Prison**, **Oedipus**, **Sound of a Voice**, **Highway Ulysses**, **Richard II**, **Full Circle** (2000 Elliot Norton Award for Best Director) and **In the Jungle of Cities** (1998 Elliot Norton Award for Best Director).

A.R.T. Institute: directed Charles L. Mee's **Trojan Women A Love Story**. His credits include the premieres of Sam Shepard's **Curse of the Starving Class**, **Buried Child** (Pulitzer Prize), and **True West** at the New York Shakespeare Festival; **In the Belly of the Beast**, **A Lie of the Mind**, and Philip Glass's **A Madrigal Opera** at the Mark Taper Forum; **The Comedy of Errors** (with the Flying Karamazov Brothers) at Lincoln Center; David Mamet's adaptation of **Red River** at The Goodman Theatre; **The Tempest**, **A Man's a Man**, and **Happy Days** (among others) at La Jolla Playhouse; **Julius Caesar** at Alliance Theatre; **The Duchess of Malfi** and **Nothing Sacred** at the

American Conservatory Theatre; **The Skin of Our Teeth** at The Guthrie Theater, and **Baal** at Trinity Repertory Company. His work has been seen at most major U.S. Arts Festivals and abroad. Recent work includes **Medea** at the National Theatre of Israel and **Saved** at Theatre for a New Audience. Mr. Woodruff co-founded The Eureka Theatre, San Francisco, and created The Bay Area Playwrights Festival.



GIDEON LESTER — *Translator/Associate Artistic Director*

Recent translations: Marivaux's **La Dispute** (published by Ivan Dee, directed by Anne Bogart at the A.R.T.), Bertolt Brecht's **Mother Courage** (directed by János Szász), Georg Büchner's **Woyzeck** (directed by Marcus Stern), and two texts by the French playwright Michel Vinaver, **King** and **Overboard** (published by Methuen and staged at the Orange Tree Theatre in London.) Adaptations: Kafka's **Amerika** (directed at the A.R.T. by Dominique Serrand), **Anne Frank** for the Carr Center for Human Rights at Harvard, and **Enter the Actress**, a one-woman show that he devised for Claire Bloom. Born in London in 1972, Mr. Lester studied English Literature at Oxford University. In 1995 he came to the US on a Fulbright grant and Frank Knox Memorial Scholarship to study dramaturgy at the A.R.T. Institute for Advanced Theatre Training at Harvard. When he graduated from the Institute, Mr. Lester was

appointed Resident Dramaturg. He became the A.R.T.'s Associate Artistic Director in 2002. He teaches dramaturgy at the A.R.T./MXAT Institute, playwriting at Harvard.



ROBERT J. ORCHARD — *Executive Director*

Mr. Orchard co-founded the A.R.T. with Robert Brustein in 1979 and served as the Company's Managing Director for twenty-one years. He currently serves as Executive Director of the A.R.T. and the Institute for Advanced Theatre Training, and Director of the Loeb Drama Center at Harvard University. Prior to 1979, he was Managing Director of the Yale Repertory Theatre and School of Drama where he also served as Associate Professor and Co-Chairman of the Theatre Administration Program. For nearly twenty years, Mr. Orchard has been active facilitating exchanges, leading seminars, and advising on public policy with theatre professionals and government officials in Russia. At the A.R.T. he has produced nearly 170 productions over half of which were new works. In addition, he has overseen tours of A.R.T. productions to major festivals in Edinburgh, Avignon, Belgrade, Paris, Madrid, Jerusalem, Venice, Sao

Paulo, Tokyo, Taipei, Singapore, and Moscow, among others. Under his leadership, A.R.T. has performed in eighty-one cities in twenty-two states and worldwide in twenty-one cities in sixteen countries on four continents. Mr. Orchard has served as Chairman of both the Theatre and the Opera/Musical Theatre Panels at the National Endowment for the Arts, on the Board and Executive Committee of the American Arts Alliance, the national advocacy association for the performing and visual arts, and as a trustee of Theatre Communications Group (TCG), the national service organization for the American professional theatre and publisher of American Theatre magazine. In addition he has served on the Board of the Cambridge Multi-Cultural Arts Center and as President of the Massachusetts Cultural Education Collaborative. In 2000, Mr. Orchard received the Elliot Norton Award for Sustained Excellence.

(*) Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. **Actors' Equity Association (AEA)**, founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org

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