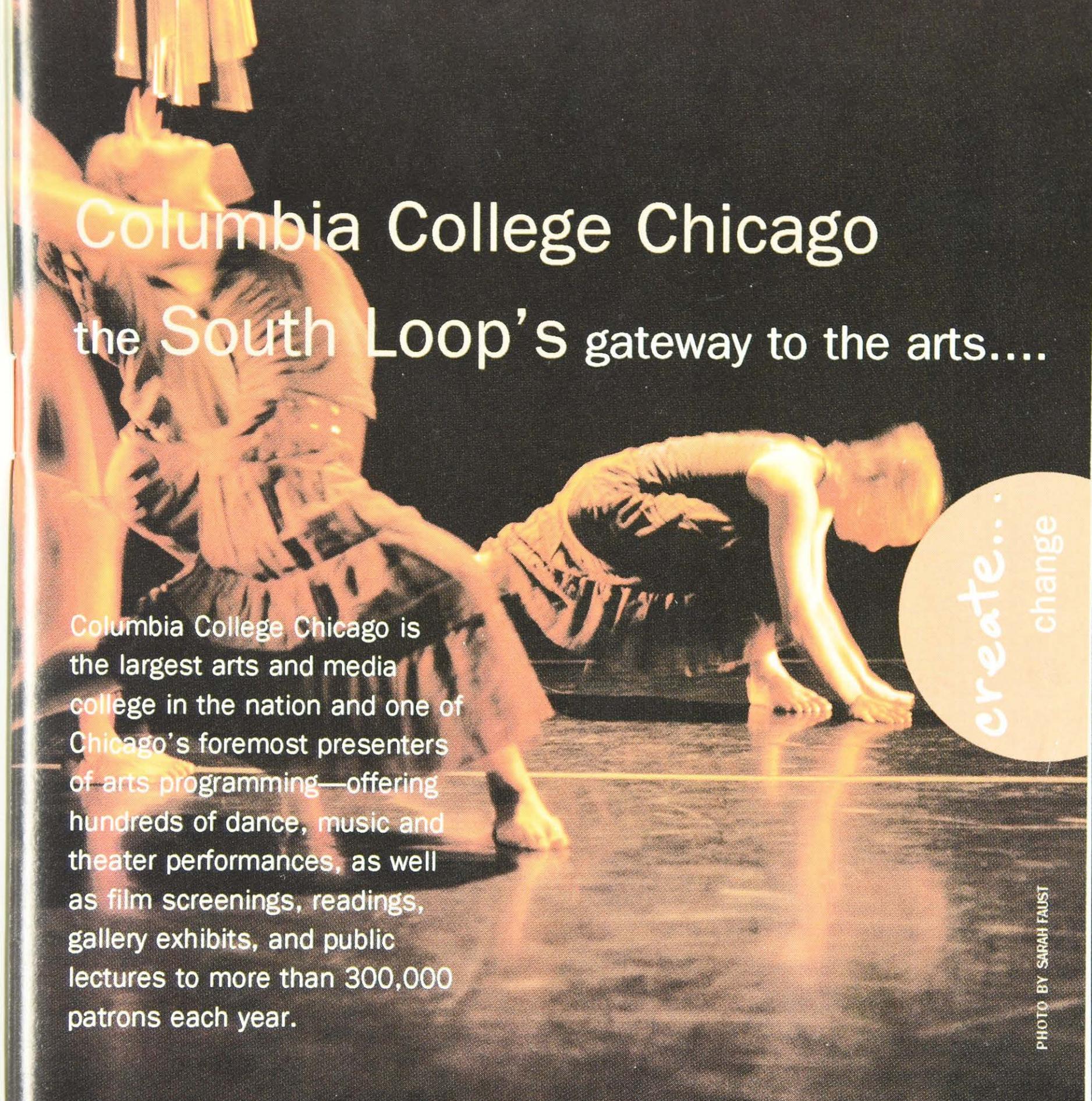


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NOVEMBER/DECEMBER 2006





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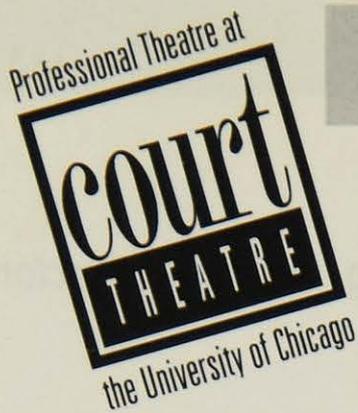
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BOLD CLASSICS

Dear Friends,

When we first saw *Hotel Cassiopeia* last year at the Humana Festival of American Plays in Louisville, we were struck by its classical exploration of human creative potential and self-discovery. The play is much more than an exploration of Joseph Cornell's singular artistic vision. It celebrates the creative capacity in each of us—that inner voice that drives us to make sense of our world and of our own unique place in it.

The play itself is simple, mirroring Cornell's approach to his art. His enchanting boxes and collages have made him one of Chicago's favorite artists, but he didn't set out to make profound or timeless works of art. He simply collected small mementoes of the world that enthralled him, assembling from them a patchwork of images and ideas, trying to capture what he called "sparkings"—the way in which aspects of our lives can come together for a brief moment in unexpectedly breathtaking ways.

We are grateful for the generosity of The Boeing Company, which helped Court bring Anne Bogart, The SITI Company, and Chuck Mee's extraordinary play to Chicago—a remarkable collaborative opportunity. The University of Chicago has named director Anne Bogart a Presidential Fellow in the Arts, which will give all of us the chance to hear first hand her unique artistic perspective. In addition, the SITI Company will lead a series of workshops and master classes both on and off campus in their groundbreaking actor training techniques (check out *The Viewpoints* book available in our lobby). We are thrilled to offer this unique chance for Chicago artists, art lovers, and students to interact with some of the most dynamic and pioneering artists in the American theatre.

We hope you are challenged and inspired to discover the power of simple beauty, a signature of Cornell's work, and to celebrate your own unique creative potential.

Charles Newell
Artistic Director

Dawn Helsing
Executive Director



BOLD CLASSICS

Charles Newell, *Artistic Director*

Dawn J. Helsing, *Executive Director*

Court Theatre presents in association with SITI Company

HOTEL CASSIOPEIA

Written by **CHARLES L. MEE**

Directed by **ANNE BOGART**

Created and Performed by **SITI COMPANY**

November 12—December 10, 2006

Projection Design **Greg King**

Set Design **Neil Patel****

Costume Design **James Schuette****

Lighting Design **Brian H. Scott**

Sound Design **Darron L West****

Property Design **Mark Walston**

Company Stage Manager **Elizabeth Moreau***

Assistant Stage Manager **Justin Donham***

Dramaturg **Adrien Hansel**

***Denotes a member 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.

Court Theatre is honored to dedicate the 2006/07 season in memory of Hope Abelson, Court Theatre Trustee, philanthropist, and dear friend (1910-2006).

Professional Theatre at



Sponsored by



<i>Joseph</i>	Barney O'Hanlon*
<i>Waitress</i>	Michi Barall*
<i>Astronomer</i>	Stephen Webber*
<i>Herbalist</i>	Leon Ingulsrud*
<i>Pharmacist</i>	J. Ed Araiza*
<i>Ballerina</i>	Ellen Lauren*
<i>Mother</i>	Akiko Aizawa*

And then, at one time or another, it seems that other characters come and go—whether in reality or in Joseph's imagination—a woman who might be named Marianne, a girl named Leila, Marcel Duchamp, a corkmaker, Gorky, Matta, Joseph's brother Robert, Lauren Bacall.

Hotel Cassiopeia was commissioned by Actors Theatre of Louisville for the Humana Festival of New American Plays and is presented in association with True Love Productions and SITI Company with support from the National Endowment for the Arts.

This project was made possible in part by a grant from the Association of Performing Arts Presenters Ensemble Theatre Collaborations Grant Program, a component of the Doris Duke Charitable Foundation Theatre Initiative.

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Court Theatre performs in the intimate Abelson Auditorium, made possible through a gift from Hope and Lester Abelson. The use of cameras, videotape recorders, or audio recorders by the audience during the course of this performance is strictly prohibited. Please turn off all cellular phones and pagers.

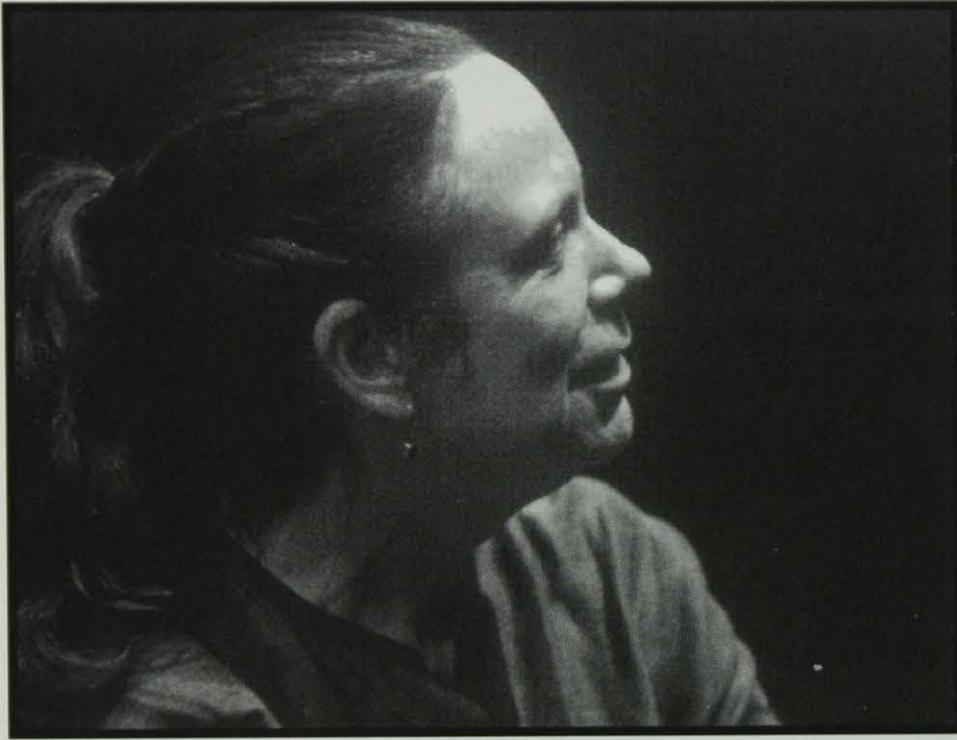
Court Theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. Productions are made possible, in part, by a grant from the Illinois Arts Council, a state agency, and by a CityArts grant from the City of Chicago Department of Cultural Affairs. Court Theatre is a constituent of Theatre Communications Group, the national organization for the American Theatre; the League of Resident Theatres; the Illinois Humanities Council; the Illinois Arts Alliance; and the League of Chicago Theatres.

Those designers and Scenic Artists identified by U.S.A. are members of United Scenic Artists, Local 829, AFL-CIO.



ssdc The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.





Hotel Cassiopeia is the second in a quartet of plays Chuck Mee wrote for SITI Company. Each of the four plays investigates variations on the theme of the American creative spirit through the work and lives of four singular American artists.

bobrauschenbergamerica, the first of the cycle, premiered at the Humana Festival in 2001

and went on to tour nationally and internationally. Following *Hotel Cassiopeia*, SITI will begin to work on *Soot and Spit*, a music theater piece about the outsider artist James Castle. SITI's first musical, *Soot and Spit* will feature songs from the roots of American folk music. Finally, *Under Construction*, the last play in the quartet, takes a close look at the world of Norman Rockwell and compares his vision to what our country looks like now.

Hotel Cassiopeia is inspired by the art and life of American artist Joseph Cornell, a man who journeyed very far in his imagination and yet lived in the same house in Queens, New York, for all of his adult life. His trips out of the house, away from his mother and brother, brought him only as far as Manhattan, where he delighted in quotidian pleasures as much as the rich art world of his time. Cornell's boxes and collages, now found in museums and collections around the world, might be considered reports from his journeys out, but are also a depiction of a unique inner world. The arrangement of images and objects and the tension between them invest the commonplace with rich meaning, allowing any viewer who takes the time to encounter his artwork a remarkable experience of free-association and fantasy. Cornell's own apparent physical fragility disguised a determination and perseverance. He seemed to avoid direct human encounter and yet his work is suffused with desire for contact. His art is simultaneously precise and enigmatic; suffused in its own place and time and yet eternal. Joseph Cornell's work speaks to us in a time signature that can be a refreshing alternative to our present climate of high technology and speed.

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 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, associate managing 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; On the Boards; 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, NY. 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, Holland and Singapore.

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*; *bobrauschen-bergamerica*; *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.

the LANDSCAPE of LONGING

by Adrien-Alice Hansel

**A wall of stars:
the constellations
or the moon
or a vast star map of the cosmos covers the back wall.**

These are the initial stage directions in Charles L. Mee's *Hotel Cassiopeia*, a play that explores collage artist Joseph Cornell's life, art and perspective. Mee's images echo Cornell's famous boxes, crafted from such materials as star charts, birds, cork balls and sand. In *Hotel Cassiopeia*, Mee translates Cornell's artistic outlook to the stage. The play, Mee says, "calls up a world that Cornell would have made, if he had been a theatre artist rather than a collagist." *Hotel Cassiopeia* follows Cornell as he observes the city he loved, overhears conversations, is stunned and inspired by movies, argues with his mother and talks his brother to sleep. *Hotel Cassiopeia* is a work of rigorous juxtapositions, as Mee and SITI Company search, as Cornell searched, for the perfect articulation of the moments that make a life worth living.

**A paper cutout cockatiel descends from the flies
and an old newspaper ad for the Hotel Eden is projected.**

Charles Mee once said, "There is something about Cornell—drawn down deeply inside himself, following some set of impulses so distant and peculiar—that seems like the very soul of the artist, of any human who feels herself to be on a journey in life that is essentially internal, that only after a long while rises to the surface and seems to resonate with others." Joseph Cornell was born in Nyack, New York on Christmas Eve 1903, the oldest of four children in a comfortably middle-class household. When he was fourteen, his father died suddenly, ending his family's financial security. His father's employer sent him to a private school in Andover, Mass., which he attended without great distinction, joining his family in Queens after completing his schooling. His two sisters eventually married and moved to Long Island, but Joseph would live with his mother and brother, who had cerebral palsy, for the rest of their lives.

In New York, Cornell worked as a cloth salesman and later in a factory to support his family, but he lived for movies and the ballet. He wandered Manhattan, collecting the objects and magazines he made first into collages and later into the boxes that comprised most of his career. He spent his afternoons walking, collecting, and sitting at a cafeteria observing the world around him or meeting with friends from the neighborhood or the art world, including Marcel Duchamp, Max Ernst, Matta, De Kooning, Mark Rothko and many others. He returned home by 5:30 to take over care of his brother Robert. He spent his early evenings entertaining his brother with films he bought and reedited, and worked through the night in the basement cutting, sanding and creating. He outlived Robert by seven years and his mother by five, dying at home on Utopia Parkway in Queens in 1972.

the LANDSCAPE of LONGING

**We see
skyscrapers
a dark blue night sky
lauren bacall behind a glass frame
an orange ball.**

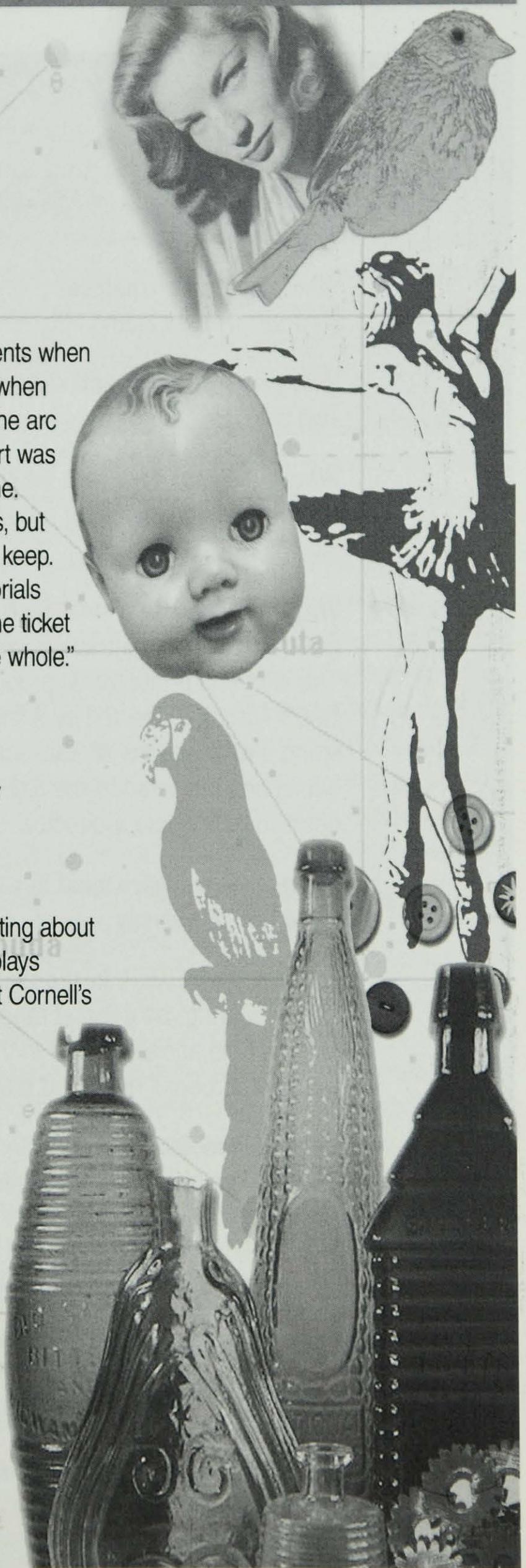
Cornell lived for what he called “sparkings,” those moments when the mundane details of life become suddenly timeless, when the glimpse of a girl crossing the street combines with the arc of a constellation and the profile of Lauren Bacall. His art was an attempt to sustain this awareness, to save it from time. Adam Gopnik writes that “Cornell is an artist of longings, but his longings are for things known and seen and hard to keep. He didn’t long to go to France; he longed to build memorials to the feeling of wanting to go to France. He preferred the ticket to the trip, the postcard to the place, the fragment to the whole.”

**An entire back wall of the theatre
with bottles with things in them
or the entire fabulous window of a pharmacy
or the fantastical window of a Paris shop
or a thousand sorts of watch springs.**

Hotel Cassiopeia is one of a quartet of plays Mee is writing about American artists, re-learning theatre as he shapes his plays through the point of view of visual artists. He knows that Cornell’s way of seeing “will be hard to put on stage. But one thing I love about beginning with the life of an artist—trying to do a piece inspired by a way of seeing the world—is that it leads to discovering very different theatrical forms. I’ve learned a lot about how to make theatre from Max Ernst and Rauschenberg, and now, I hope, Cornell.”

Armed with patience, curiosity and a desire to be stilled by the glory of the everyday, hopefully we, too, can experience Cornell’s shock of recognizing all time in an instant, when our most interior impulses become our most universal, uniting us with the longings, fabulous and mundane, that define a life.

Adrien-Alice Hansel is the Literary Manager at Actors Theatre of Louisville.



Meet the director **ANNE BOGART**

Where is your birthplace?

Newport, Rhode Island

How many brothers and sisters do you have, if any?

Two brothers

What was your very first job?

In a concessions stand at a beach in Newport, Rhode Island, age 15

What was your first introduction to theatre and what made you want to pursue a career in it?

The very first professional production I saw was Trinity Rep's *Macbeth* directed by Adrian Hall. I did not understand the languages of Shakespeare and of the stage but it communicated to me directly. I was 15 and it was then and there that I decided to become a director.

What do you admire most in a person?

Taste and generosity

If you couldn't work in the theatre, what profession would you choose?

I would want to be a forest ranger living in one of those bird's nest platform houses high above a forest in the mountains in the west somewhere and I would read books night and day.

What makes good theatre?

1. have something to say 2. technique 3. passion

Which historical figure do you most identify with?

Gertrude Stein is my mother and Bertolt Brecht is my father

What's the best advice you ever received?

The greatest gift that you can give to another person is the possibility that they might change.

What other talent would you most like to have?

I want to speak fluent Italian

"The greatest gift that you can give to another person is the possibility that they might change."

Who are your favorite writers?

Jeannette Winterson, Alain De Botton and Michael Cunningham

What are you reading now?

"Obedience, Struggle and Revolt," a book of lectures by David Hare

What is your motto?

Love is an action

What is your favorite play?

It's always the one I'm working on in the moment

What is your favorite word?

Space

What is your favorite color?

Blue

What is your least favorite color?

Lavender

What attracted you to this project?

Charles L. Mee Jr., whose idea it was to do

Why did you choose Joseph Cornell?

Chuck Mee chose the project and invited me along for the ride.

The upcoming two pieces are about James Castle and Norman Rockwell. Why did you choose them? And how do they relate to the project as a whole?

Again, these are the endlessly fascinating journeys that Chuck Mee offers to me and SITI Company. He proposes the content and we follow his courageous path and try to live up to that bravery.

The Viewpoints and the Suzuki Method of Actor Training are two methods of actor training used in building and staging SITI productions. SITI Company has been trained by Anne Bogart and Tadashi Suzuki and are uniquely qualified to introduce and train other theater artists in these challenging and innovative methods.

Suzuki Method

Developed by internationally acclaimed director, Tadashi Suzuki and the Suzuki Company of Toga, the Suzuki Actor Training Method's principal concern is with restoring the wholeness of the human body to the theatrical context and uncovering the actor's innate expressive abilities. A rigorous physical discipline drawn from such diverse influences as ballet, traditional Japanese and Greek theater and martial arts, the training seeks to heighten the actor's emotional and physical power and commitment to each moment on the stage. Attention is on the lower body and a vocabulary of footwork, sharpening the actor's breath control and concentration.

The Viewpoints

The Viewpoints is a technique of improvisation first articulated by choreographer Mary Overlie who broke down the two dominant issues performers deal with - time and space - into six categories. She called her approach, The Six Viewpoints. Her work represents a non-hierarchical post-modern approach to theater training. Since that time, Artistic Director Anne Bogart and SITI Company have adapted the Viewpoints to serve as a basis for their training. The Viewpoints allows a group of actors to function together spontaneously and intuitively and to generate bold, theatrical work quickly. It develops flexibility, articulation, and strength in movement and speaking, and makes ensemble playing really possible.

PROFILES

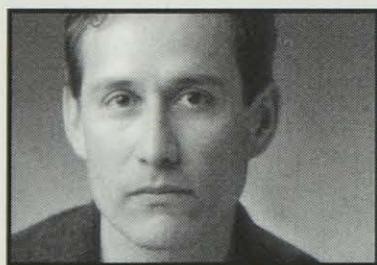


ANNE BOGART (*Director*) Is the Artistic Director of SITl Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a recipient of 2 Obie Awards, a Bessie Award, a Guggenheim as well as a Rockefeller Fellowship and is a Professor at Columbia University where she runs the Graduate Directing Program. Recent Works with SITl include *Hotel Cassiopeia*, *Intimations for Saxophone*, *Death and the Ploughman*; *A Midsummer Night's Dream*; *La Dispute*; *Score*; *bobraschenbergamerica*; *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*. 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*. Soon to be released by Routledge Press a new book of essays entitled *And Then You Act: Making Art in an Unpredictable World*.



AKIKO AIZAWA (*Mother*) SITl: *Hotel Cassiopeia*, *A Midsummer Night's Dream*, *bobraschenbergamerica*, *Intimations for Saxophone*, *La Dispute*, *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, American Repertory Theatre, 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 (*Pharmacist*) SITl Company credits include: *Hotel Cassiopeia*, *Midsummer Night's Dream*, *systems/layers*, *bobraschenbergamerica*, *Culture of Desire*, *The Medium*, *Small Lives/Big Dreams*, *War of the Worlds* and *War of the Worlds—The Radio Play*, at San Jose Rep, Actors Theatre of Louisville, New York Theatre Workshop, Walker Arts Center, City Theatre in Pittsburgh, Wexner Center, Theatre Artaud in San Francisco, Krannert Arts Center, Dublin Theatre Festival, Toga Arts Festival, Olympic Arts Festival, The Public Theatre, The Kennedy Center and Edinburgh International Festival, BONN Biennial, Bobigny Festival in Paris and other venues. 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). Off Broadway: *Orestes*, *Occasional Grace* (En Garde Arts); *Eastern Standards* (Duo Theatre); *Body Game* (Theatre for the New City); *Raft of the Medusa* (Minetta Lane Theatre). He has written the original plays *Medeaseries*, *C/O The Grove* and *The House* all of which he directed in Austin, Texas as well as *Ladyleroy* and *One Flew Over The Cuckoo's Nest* at the Mary Moody Northen Theatre in Texas. J.Ed has been movement consultant on several productions at the Julliard School including. He directed his original plays *Where Do I Begin*, *The Water Project* and *The Lost Project*. Summer of 2006, he directed *Vaudeville Vanya*, an adaptation of Chekhov's *Uncle Vanya*. J. Ed was a member of El Teatro de la Esperanza and is a member of the Dramatist Guild, Austin Script Works and NoPE.



MICHI BARALL (*Waitress*) Off-Broadway: *A Few Stout Individuals* (Signature), *Carson McCullers* (Women's Project/Playwright's), *Jump/Cut* (Women's Project), *Ivanov* (Mint), *Saved or Destroyed* (Rattlestick), *Sueno* (MCC), *Tartuffe* (NYSF/Delacorte), *Unwrap Your Candy* (Vineyard), *wAve* (Ohio). Regional: Arena, ART, Berkeley Rep, Brava!, Cleveland Playhouse, Hartford Stage, Intiman, La Jolla Playhouse, Long Wharf, McCarter, Portland Stage, Seattle Rep, Sundance, and Williamstown. Film and televi-

sion credits include independent features *I will Avenge You*, *Iago* (opposite Giancarlo Esposito and Larry Pine), *Personal Velocity*, *Pursuit of Happiness*, and *Welcome to Purgatory*. Appearances on *ATWT*, *Cosby*, *Law and Order*, *Third Watch* and *One Life to Live*. Michi holds a BA from Stanford University and an MFA from NYU. Fox Fellow 1999. She wishes to thank Anne and the company. And Chuck, for whom there are not enough words to thank.



LEON INGULSRUD (*Herbalist*) helped to found SITI Company and has appeared in *Orestes*, *Seven Deadly Sins* (New York City Opera), *Nicholas & Alexandra* (LA Opera), *bobrauschenbergamerica* and *Hotel Cassiopeia*. Previous to SITI, 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. Mr. Ingulsrud served two years as the associate artistic director of Swine Palace in Baton Rouge LA. Directorial credits include *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*. Mr. Ingulsrud has taught in workshops and universities around the world, and holds an MFA in directing from Columbia University. In addition to directing, acting and teaching, Mr. Ingulsrud has translated for English publication or production, nine Japanese contemporary plays.



ELLEN LAUREN (*Ballerina*) Associate Artistic Director for SITI. SITI credits include: *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 include, Bonn Festival Germany, Bogota, Colombia, BAM Next Wave Festival, Paris Bobigny Festival, Melbourne Festival, Edinburgh Festival, Singapore Festival, The Wexner Center, Walker Art Center, Krannert Center, NYTW, CSC in NYC. Regional credits with SITI include San Jose Rep (*MND*), ART in Cambridge: (*La Dispute*) Actors Theatre of Louisville (ATL): (*Hay Fever*, *Miss Julie*, *Private Lives*). For the last 15 years, ongoing classes and residencies in the U.S. and abroad. Additional credits include *The Adding Machine* (ATL), *Picnic* (ATL), *The Women* (Hartford Stage), *Seven Deadly Sins* (New York City Opera-Kosovar Award for Anna II), all with Anne Bogart. Resident company member: Stage West (Springfield, Mass.), The Milwaukee Repertory, The Alley Theatre (Houston). Ongoing guest Artist, 16 years, The Suzuki Company, under the direction of Tadashi Suzuki. Performance and workshop venues with Suzuki include, Moscow Art Theatre, RSC in London, Theatre Olympics in Athens and Istanbul International Festival, Festival Mundial Chile, Teatro Olimpico, Italy, Montpellier Festival France, Hong Kong Festival. Ongoing faculty member 9 years: The Julliard School of Drama, New York City; Associate Director Summer Training Program, Toga, Japan.



BARNEY O'HANLON (*Joseph*) has been collaborating with Anne Bogart since 1986. As a member of SITI he has performed nationally and internationally with productions of *Hotel Cassiopeia*, *Intimations for Saxophone*, *A Midsummer Night's Dream*, *La Dispute*, *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 Los Angeles 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. Other regional credits include Tina Landau's *1969* at ATL, *Stonewall: Night Variations* for EnGarde Arts, *Deadly Virtues* and *Hamlet* at ATL, and Jon Robin Baitz's *A Fair Country* for Steppenwolf. 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/theater collaboration between SITI and the Kentucky based band Rachel's.

PROFILES



STEPHEN WEBBER (*Astronomer*) has performed with Anne Bogart and the SITI Company in theaters all over the U.S. and around the world for 12 years. SITI Credits: *Hotel Cassiopeia*, *Death and the Ploughman*, *War of the Worlds* (Orson Welles), *bobrauschenbergamerica*, *systems/layers* (with Rachel's), *La Dispute*, *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: American Repertory Theater, Actors Theater of Louisville, Milwaukee Repertory Theater, San Jose Repertory Theater, Magic Theater, Portland Stage Company, Alabama Shakespeare Festival.

CHARLES L. MEE (*Playwright*) has written *bobrauschenbergamerica*, *Wintertime*, *Belle Epoque*, *Vienna: Lusthaus*, *Snow in June*, *A Perfect Wedding*, *Limonade tous les Jours*, and a number of other plays in addition to his work inspired by Greek plays: *Big Love*, *True Love*, *Orestes 2.0*, *Trojan Women A Love Story* and others. His plays have been performed at the Brooklyn Academy of Music, American Repertory Theatre, New York Theatre Workshop, the Public Theater, Lincoln Center, the Humana Festival, Steppenwolf, and other places in the United States 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.

JUSTIN DONHAM (*Assistant Stage Manager*) Broadway: *Dance of Death*. Off-Broadway: *Smelling a Rat*, *Servicemen*, *What the Butler Saw*, *Small Craft Warnings*, *Uncle Jack*, *Whoa-Jack!*, *Young Playwright's Festival '01*. Regional: *Falling off Broadway*, *Common Knowledge*, 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 *bobrauschebergamerica*. Opera: *Il Trovatore* (Metropolitan Opera). Justin has also worked behind the scenes with Robert Wilson, Joseph Chaikin, and Maria Irene Fornes.

MATT HUBBS (*Sound Engineer*) Recent designs have been heard at the Bath Shakespeare Festival, the Edinburgh Fringe Festival, the O'Neill National Playwrights Conference, the Brown University/Trinity Rep Consortium New Play Festival, and at TRC and 59E59. He has recently assisted at the Humana Festival of New American Plays, the Liz Lerman Dance Exchange, at New York Theatre Workshop, Manhattan Theatre Club, The Century Center, and the Public Theatre. He has worked on *Hotel Cassiopeia*, *Score* and *systems/layers* with SITI Company, engineered the Rachel's band *systems/layers* tour, and has also worked with multi-platinum producers Static, Veit Renn and Brett Stuart.

GREGORY KING (*Projection Design*) An artist of multiple disciplines, Gregory King received his BFA in printmaking from the Kansas City Art Institute in 1993, and his MFA in painting from Hunter College in 2003. He has exhibited his work in numerous galleries, museums, universities, and film festivals across the country, notably the 2005 Ann Arbor Film Festival, and the Rooftop Films Summer Series in Brooklyn. He has won several grants and fellowships, such as an Arts Midwest/NEA Regional Art Fellowship in 1996, and a Mustard Seed Foundation Harvey Fellowship in 2001. Since 1995, he has been a member of the music group Rachel's, and projects original films to accompany their live performances. Other credits include *systems/layers* with SITI Company and Rachel's.

ELIZABETH MOREAU (*Company Stage Manager*) With SITI: *Hotel Cassiopeia*, *Intimations for Saxophone*, *A Midsummer Nigh's Dream*, *La Dispute*, *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*, *War of the Worlds—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. NY credits include: *Dirty Blonde* and *Bells are Ringing* on B'way, also work at the Public, NYTW, Vineyard, MTC, CSC, and the Play Co. She has worked on *Gull* and *Shutter* with Lightbox, and *Match-Play* with the Rude Mechs. Elizabeth is the Artistic Associate of the O'Neill Playwrights Conference.

NEIL PATEL (*Set Design*) SITI Company (Member): *Intimations For Saxophone*, *A Midsummer Night's Dream*, *Score*, *Room*, *Bob*, *Culture Of Desire*, *La Dispute*, *Hayfever*, *Private Lives*, *War Of The Worlds*, *Cabin Pressure*. Broadway: *Ring Of Fire*, *Sideman*, *'Night Mother*. Off Broadway: [title of show] (Vineyard), *Here Lies Jenny* (Zipper), *Dinner With Friends* (Variety Arts Theater), *Soldier's Play*, *Living Out* (Second Stage), *Mcreele* (Roundabout), *Between Us* (MTC), *The Long Christmas Ride Home* (Vineyard Theater), *The Beard Of Avon*, *Lydie Breeze*, *Quills*, *Slavs* (New York Theater Workshop), *Lobster Alice*, *On The Mountain* (Playwrights Horizons), *Dirty Tricks*, *Othello* (New York Shakespeare Festival). Opera: New York City Opera, Santa Fe Opera, Minnesota Opera, Opera Theater St. Louis, Nikikai Opera Tokyo. 2000 Eddy Award; 1996, 2000, 2003 Drama Desk Nominations; 1996 And 2001 Obie For Sustained Excellence. Upcoming: *Underneath the Lintel* (West End), *Anna Karenina* (Florida Grand Opera).

JAMES SCHUETTE (*Costume Design*) has designed 17 productions as a member of SITI Company, including *La Dispute* at American Repertory Theatre, *Intimations for Saxophone*, *Bob*, *Culture of Desire*, *Room*, *Score*, and *bobrauschenbergamerica*. Recent work as a set and/or costume designer includes *The Unmentionables* at Steppenwolf Theatre, *The Elephant Man* at Minnesota Opera and *Hello Dolly* at Papermill Playhouse. His work has been seen at Arena Stage, American Repertory Theatre, 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. Frank Galati's *Oedipus Complex* at the Goodman Theatre, and *Un Ballo in Maschera* at Boston Lyric Opera.

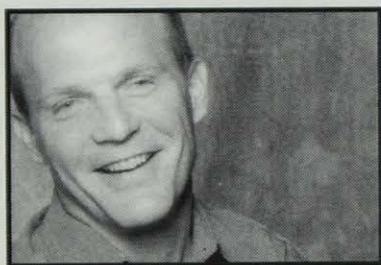
BRIAN H. SCOTT (*Light Design*) is a SITI Company member and has designed lighting for *Hotel Cassiopeia*, *systems/layers*, *Death and the Ploughman*, *bobrauschenbergamerica*, *War of the Worlds—The Radio Play*, and *Midsummer Night's Dream* touring production. Most recently he designed lights for *Hamlet* at Classic Stage Company; *The Darkling* for American Opera Projects, *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 @ Exit ART, *Macbeth* (scenic and lighting design), *The Laramie Project*, *Death of A Salesman* in Baton Rouge, and *The Match*, *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.

MEGAN WANLASS SZALLA (*SITI Company Managing Director*) has been a member of the SITI Company since 1995. Megan was the company stage manager for five years prior to becoming SITI's Managing Director. As the Managing Director she oversees SITI's fiscal security, administrative well being and prudent growth. In her tenure with SITI, Megan has helped to create over 22 shows. 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, was a member of the Arts Leadership Institute Charter Class at Teachers College, Columbia University and holds a B.A. in Theater from Occidental College in Los Angeles, California.

PROFILES

DARRON L WEST (*Sound Design*) 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. His work has been heard in over 400 productions both Nationally and Internationally. His accolades include a 1998 Obie award for SITI's *Bob*, a 2000 Princess Grace Award, an Entertainment Design Magazine EDDY, the 2004 and 2005 Henry Hewes Design award, and a 2006 Lortell Award. Directing credits include *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, Texas) and SITI Company's *War of the Worlds—The Radio Play* (National Tour).

TRUE LOVE PRODUCTIONS (Jeanne Donovan Fisher and Laurie Williams). Broadway: *Medea* starring Fiona Shaw, *The Retreat from Moscow*, and Lisa Kron's *Well*; Off-Broadway: *True Love* at the Zipper Theatre; *VIENNA: LUSTHAUS (REVISITED)* at New York Theater Workshop; *bobrauschenbergamerica* at the Next Wave Festival at BAM; *The Tricky Part* at the McGinn/Cazale Theatre; *Shockheaded Peter* at the Little Shubert; *Suitcase* and *Everything Will Be Different* at Soho Rep. Regional: *Rocket to the Moon* at Bard Summerscape, 2005.



CHARLES NEWELL (*Court Theatre Artistic Director*) has been Artistic Director of Court Theatre since 1994, where he has directed over 25 productions. He made his Chicago directorial debut in 1993 with *The Triumph of Love*, which won the Jefferson Award for Best Production. Directorial credits at Court include *The Glass Menagerie*, *Man of La Mancha*, *The Importance of Being Earnest*, *Travesties*, *Who's Afraid of Virginia Woolf?*, *Cyrano*, *Guys and Dolls*, James Joyce's "The Dead," *Hamlet*, *Piano*,

The Invention of Love, *The Little Foxes*, *The Cherry Orchard*, and *Nora*. Mr. Newell has also directed at the Guthrie Theatre (Resident Director: *The History Cycle*, *Cymbeline*), Arena Stage, John Houseman's The Acting Company (Staff Repertory Director), the California and Alabama Shakespeare Festivals, Juilliard, and New York University. He is the recipient of the 1992 TCG Alan Schneider Director Award and is a multiple Jeff Award recipient/nominee. He served on the Board of Directors of Theatre Communications Group, as well as on several panels for the National Endowment for the Arts. His opera directing credits include the Lyric Opera of Chicago with Marc Blitzstein's *Regina*, and *Rigoletto* at Opera Theatre of St. Louis. Up next, Mr. Newell will travel to Long Wharf Theatre in New Haven to remount Court's critically acclaimed production of *Man of La Mancha*.



DAWN J. HELSING (*Court Theatre Executive Director*) is in her second season as Court Theatre's Executive Director. She comes to Chicago from Baltimore, where she served for four years as Director of Development for CENTERSTAGE, overseeing growth in all areas of the theater's fundraising. While completing her Masters degree in Theatre Management at Yale School of Drama, Dawn served as Associate Managing Director of Yale Repertory Theatre and Managing Director of Yale's Summer Cabaret. She has held marketing and public relations positions at both Arena Stage in Washington, DC, and at CENTERSTAGE. Dawn has participated on grant review panels for the National Endowment for the Arts and Massachusetts Cultural Commission, and has served as a thesis reviewer for Goucher College's graduate Arts Administration program.

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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:

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