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CYNTHIA HOPKINS Must Don't Whip 'Um, PHOTO: PAULA COURT

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P R E S E N T S

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WORLD PREMIERE

Radio Macbeth

Codirected by Anne Bogart & Darron L West

Created & Performed by SITI Company

Adapted from the Play by William Shakespeare

THU–FRI, FEB 15–16 | 8 PM

SAT, FEB 17 | 2 PM & 8 PM

SUN, FEB 18 | 2 PM

Performance Space

Patrons are requested to turn off signal watches, pagers, and cellular phones during performances.

C R E D I T S

Radio Macbeth was coproduced by the **Wexner Center** and by **SITI Company** with support from **The Leading National Ensemble Theatres Program**, a joint initiative of the **Doris Duke Charitable Foundation** and the **Andrew W. Mellon Foundation**.

Radio Macbeth's presentation and creative residency at the **Wexner Center** was made possible, in part, through the support of the **National Endowment for the Arts**.

Major support for the Wexner Center's 2006–07 performing arts season is generously provided by **Doris Duke Charitable Foundation**, **The Columbus Foundation**, and **Huntington Bank**.

Significant contributions are also made by **Altria Group, Inc.**, **Morgan Stanley**, and **Nationwide Foundation**.

Additional season funding is provided by the **Ohio Arts Council**, the **Corporate Annual Fund of the Wexner Center Foundation**, and **Wexner Center members**.

Accommodations are provided by **The Blackwell Inn**.

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PROGRAM

ENSEMBLE

Akiko Aizawa*	Angus, Fleance, Lennox, Seyton, Son, Young Siward
Will Bond*	Duncan, Macduff, Murderer, Doctor
Gian-Murray Gianino*	Ross, Messenger, Donnalbain, Murderer, Siward
Ellen Lauren*	Lady Macbeth
Kelly Maurer*	Witch, Porter, Lady Macduff, Gentlewoman
Barney O'Hanlon*	Banquo, Malcolm, Murderer, Servant
Stephen Webber*	Macbeth

Anne Bogart	Codirector
Darron L West**	Sound Design & Codirector
J. Ed Araiza	Dramaturgy
James Schuette**	Set & Costume Design
Brian H. Scott	Lighting Design
Elizabeth Moreau*	Company Stage Manager
Elizabeth Kegley*	Stage Manager
Laura Gale	Assitant to Director
Gabel Eiben	Production Assistant
Elizabeth Baggett Carlin	Costume Construction
Jason Szalla	Properties Design
Brad Carlin	Associate Managing Director
Megan Wanlass Szalla	Managing Director



*Members of Actors Equity Association, the union of professional actors and stage managers in the United States.

**Members of the United Scenic Artists Union (USA).

Anne Bogart is a member of SSDC, the Society of Stage Directors and Choreographers Inc., an independent national labor union.

Radio Macbeth was commissioned by the **Wexner Center** and by **SITI Company** with support from the **Leading National Ensemble Theatres Program**, a joint initiative of the **Doris Duke Charitable Foundation** and the **Andrew W. Mellon Foundation**, and additional support by the **National Endowment for the Arts**, **The Edith Lutyens and Norman Bel Geddes Foundation**, **The Tobin Foundation Theatre Arts Fund**, and **The Fan Fox & Leslie R. Samuels Foundation**.

Radio Macbeth received workshop support from the **Under the Radar Festival** at the Public Theater in New York City.

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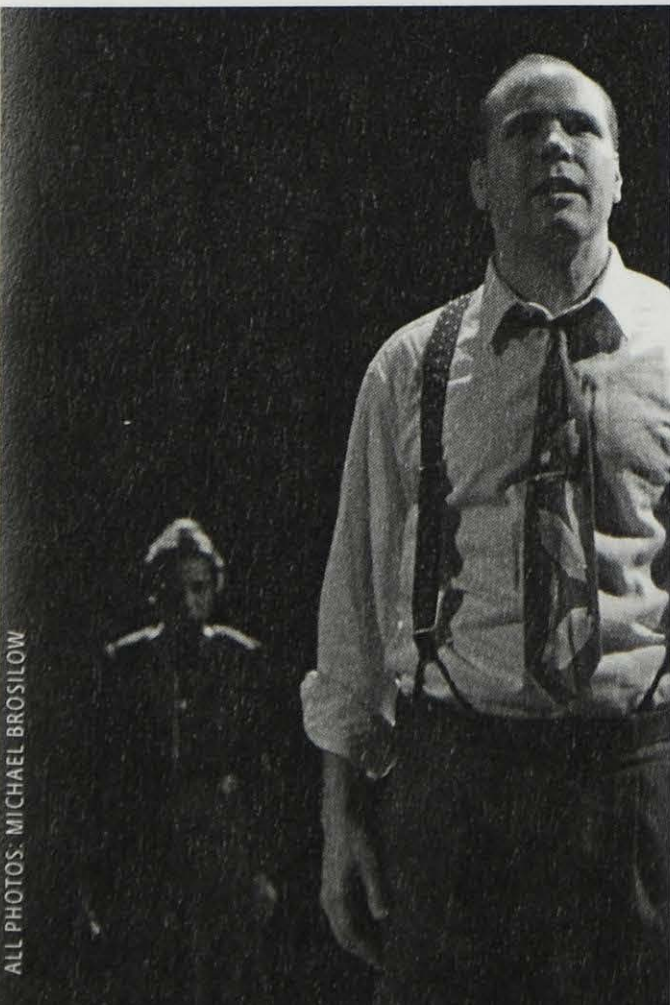
481 8th Avenue, Suite 834

New York, New York 10001

212-868-2134 phone

Harold@h-artmanagement.com

www.h-artmanagement.com



PROGRAM NOTES

A Note from Director Anne Bogart

The theater is always an expression of what it means to be alive right now, to be present at this particular moment. No matter which century created it, a play in performance is ultimately concerned with the personal and political issues of the current environment. A play is a high-density magnifying lens through which we can see our own times, our lives, our problems, and our assumptions. *Macbeth* signifies what *Macbeth* means now.

Shakespeare's bullet of a play embodies the substantial paradoxes that we seem to be living with on a daily basis. As an audience, via the focusing device of Shakespeare's intelligence and eloquence, we are allowed access to simultaneous sympathy, dismay, and *schadenfreude* during the journey of the play. These emotions are triggered not only by the seemingly unstoppable trajectory of Macbeth and his wife, but also by the actual state of impermanence that the play implies is the human condition. *Macbeth* is a ritual full of moments, thoughts, gestures, actions, and images that operate not as a slice of real life, but as a way of calling up and exorcising such slippery dangerous states.

The theater is ultimately also about community. In the heat of the shared theatrical experience, an audience becomes its own society. You are here with a roomful of other people. Can you handle that? We are a community of people dealing with one another and challenging each other. The theater is about social systems and how individuals in communities function in concert. Can the planet be shared or does it just belong to me?

Dramaturgical Note

The historical Macbeth was a Scottish noble who deposed an unpopular king named Duncan, who had himself seized the throne by violent means. That Macbeth was popular and ruled well for several years before his ruthlessness led to his own overthrow by the Scottish thanes (earls or dukes).

Shakespeare's *Macbeth* is based on several sources including Holinshed's historical *Chronicles*, from which Shakespeare compresses two major and very different characters and stories: Macbeth and another king, named Duffe, whose history included elements of witchcraft and sorcery. The medieval Scottish thanes of the historical sources were ambitious, violently aggressive descendants of Norsemen much given to superstition and intrigue. *Macbeth* is a play about ambition, power, evil, and its consequences and was most probably influenced by the Guy Fawkes Gunpowder Plot

to kill King James I of England and overthrow the "natural order" of God and anointed kings. To this mix of history, myth, and the supernatural, Shakespeare added a timeless plot, complex characters, drama, suspense, humor, ritual, and most specially the beauty and power of his poetry.

To this we, as a theater company, have added a company of actors invoking the ritual of telling a story and radio, a medium of the imagination, voices, and words.

About SITI Company

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

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

Founded in 1992 by Anne Bogart and Tadashi Suzuki, SITI Company began as an agreement to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI expanded to encompass a year round company based in New York City with a summer season in Saratoga. The company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theater while training artists from around the world.

In addition to artistic director Anne Bogart, SITI Company comprises nine actors, four designers, a playwright, a stage manager, an associate managing director, and a 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

PROGRAM NOTES

University, The Ohio State University, Utah State University, and The University of Chicago. Every summer the Company continues to gather for our annual Summer Intensive at Skidmore College in Saratoga Springs, New York. 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., and *systems/layers* (a collaboration with music group Rachel's) at Utah State University. 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 Underground*, *Cabin Pressure*, *War of the Worlds*, *Room*, *bobrauschenbergamerica*, *Hayfever*, *La Dispute*, *Macbeth*, *Death and the Ploughman*, and *Score*. Future productions include: *Soot and Spit*, *Under Construction*, and *Reunion*. SITI Company and its members have won numerous awards including Obies, Drama Desks, EDDYs, and many more. The SITI Company's productions *Bob*, *Alice's Adventures Underground*, *Room*, *Score*, *Death and the Ploughman*, and *Radio Macbeth* were finalized and debuted at the Wexner Center under the auspices of the Wexner Center's Residency Award Program.

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. 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 Viewpoints, please call the SITI office at (212)868-0860.

SITI Company: 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 H. Scott, Megan Wanlass Szalla, Stephen Webber, and Darron L West.

SITI Company Board of Directors: Lynn Cohen, Ron Cohen, Barbara Olsen Cummings, Jim Cummings, Lauren Flanigan, Nicole Borrelli Hearn, Cherry Jones, Daniel Kaslow, Thomas Mallon, Leonard Perfido, John Wessel, and Jaan Whitehead (Board Chair).

SITI Company Staff & Interns: Megan Wanlass Szalla, Managing Director; Brad Carlin, Associate Managing Director; Emma Jackson, Gabel Eiben, and Stephanie Pistello, Interns.

Consultants: Ellen Pearre Cason, Accountant; James Harley, Graphic Designer; Thomas Mallon, Attorney; Karen Hershey, Special Event Consultant; Matthew Bregman, Grant Advisor.

Generous support for SITI Company is provided by Jeanne Donovan Fisher and Richard B. Fisher; Jaan Whitehead; The Association of Performing Arts Presenters Ensemble Theatre Collaborations Grant Program, a component of the Doris Duke Charitable Foundation Theatre Initiative; Carnegie Corporation of New York; The Edith Lutyens and Norman Bel Geddes Foundation; The Jerome Foundation; The Leading National Ensemble Theatres Program, a joint initiative of the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation; The National Endowment for the Arts; The New York State Council on the Arts; The Shubert Foundation; Altria Group, Inc; The Fan Fox & Leslie R. Samuels Foundation; and The Lucille Lortel Foundation, Inc.

SITI Company is a participant in the New Generations Program, funded by Doris Duke Charitable Foundation/The Andrew W. Mellon Foundation and administered by Theatre Communications Group.

To become a contributor to the SITI Company, call the office at (212)868-0860 or visit us on the web at *siti.org*.

Contact Information:

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

520 8th Avenue
3rd Floor, Suite #310
New York, NY 10018

212.868.0860 phone
212.868.0837 fax
inbox@siti.org / siti.org

RESIDENCY ACTIVITIES

In addition to organizing public presentations of contemporary work in the performing, media, and visual arts, the Wexner Center actively seeks to provide opportunities for interaction among visiting artists, students, faculty, and staff of The Ohio State University, and members of the community. These activities and associated discussions led by authorities in many fields offer our audiences a better understanding of the creative process and the work of artists engaged by the Wexner Center.

This residency to finalize the development of and premiere the SITI Company's production *Radio Macbeth* is sponsored with support from the Wexner Center Residency Award program, which provides creative residency resources each year for new work created on site in each of our program areas of performing arts, media arts, and visual arts. This is the sixth creative residency provided to the SITI Company (and the eighth visit by this popular ensemble), demonstrating a commitment to this exemplary company that allows us to sustain their relationship not only with the Wexner Center but also with our partners in Ohio State's Department of Theatre, as well as with audiences who have connected deeply with SITI's work.

The members of SITI have established themselves as the primary exponents of the Viewpoints methodology that has become a potent teaching tool for theater students and professionals worldwide, with particularly strong ties in the U.S. scene. Viewpoints is a technique of improvisation that grew out of the postmodern dance world. It was 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. Since that time, artistic director Anne Bogart and SITI Company have expanded her notions and adapted them for actors. 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 opens new horizons in ensemble playing. In 2005 Anne Bogart and playwright and director Tina Landau published *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*, codifying their process for those interested in exploring these revolutionary guidelines.



Repeat visits by the SITI Company and exposure to their teaching methods has strengthened the Wexner Center's ties to Ohio State's Department of Theatre, who are able to have classroom sessions with all visiting theater artists. The Department of Theatre has sponsored in depth teaching residencies with SITI Company members in conjunction with our creative residencies several times over the years. This integration of teaching and creative activity has become a model that SITI is involved in replicating at other universities who seek to become involved with the company. To more fully discuss the company's involvement with the Department of Theatre during this residency, we've invited Jeanine Thompson, our key faculty liason, to describe the range of activities SITI will provide while finishing *Radio Macbeth* during daily rehearsals here.

SITI Company in the Classroom

by Jeanine Thompson

Associate Professor, Department of Theatre

Before their creative residency at the Wexner Center begins, The SITI Company conducts a one-week teaching residency in Ohio State's Department of Theatre that focuses on the two primary systems company members utilize in training and creating original work: Viewpoints Training and Suzuki Physical Acting Training. This is the company's fifth teaching residency with the department since 1998, maintaining the strong sense of collaboration SITI has developed with advanced undergraduates, graduate students, and faculty members at the university. The classroom sessions are expanded with opportunities for participants to observe rehearsals of *Radio Macbeth*, have workshops with SITI's designers, and have an in-depth discussion with Anne Bogart, Darron L West, and the entire SITI team following the new show's premiere.

Students have remarked that training with the SITI Company was one of the most grueling, terrifying, exhilarating, and inspirational experiences of their lives. Viewpoints and Suzuki training take you miles beyond what you thought you were capable of as an artist and human, while providing you with the confidence and will to see challenges as a gift to learn from. Opportunities are rare to work with a company whose projects encompass such a vast range of possibilities with the body, voice, character, story, and design. It is even more unlikely for that company to have a commitment to sharing their training and creation methods with students and faculty alike. The theatre department joins the Wexner Center in welcoming SITI once again into our midst.

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Anne Bogart (codirector) is the artistic director of SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is also 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*, *La Dispute*, *Score*, *bobrauschenbergamerica*, *Room*, *War of the Worlds*, *Cabin Pressure*, *The Radio Play*, *Alice's Adventures*, *Culture of Desire*, *Bob*, *Going, Going, Gone*, *Small Lives/Big Dreams*, *The Medium*, Noel Coward's *Hayfever* and *Private Lives*, August Strindberg's *Miss Julie*, and Charles Mee's *Orestes*. She is the author of a book of essays entitled *A Director Prepares: Seven Essays on Art and Theater* and the coauthor with Tina Landau of *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. Her new book of essays, *And Then You Act: Making Art in an Unpredictable World*, was recently published by Routledge Press.

Darron L West (sound design & codirector) a SITI Company member since 1993, first collaborated with Anne Bogart in 1990 while he was resident sound designer at Actors Theatre of Louisville. His work has been heard in over 400 productions 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, a 2006 Lortell, and an AUDELCO Award. As a director, West has worked on *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).

Akiko Aizawa (ensemble) is a member of the SITI Company. With the company, she has performed in *Hotel Cassiopeia*, *A Midsummer Night's Dream*, *bobrauschenbergamerica*, *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). Her other performance credits include *The Trojan Women*, *Three Sisters*, and *Dionysus* (all directed by Tadashi Suzuki). She has worked at various prominent theaters and festivals including the Alabama Shakespeare Festival, American Repertory Theatre, Arena Stage, Kennedy Center, Los Angeles Opera, New York Theatre Workshop, 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 (dramaturg) has written *Vaudeville Vanya*, an adaptation of Chekhov's *Uncle Vanya*, and the original plays *Medeaseries*, *C/O The Grove*, and *The House*, all of which he directed in Austin, Texas. He directed his original plays *Where Do I Begin* at Naropa in Boulder Colorado, *The Water Project* at Bowdoin College, and *The Lost Project* at the University of Minnesota. Araiza's other directing credits include *Ladyleroy* and *One Flew Over the Cuckoo's Nest*. He has been movement consultant on several productions at The Julliard School including *The Cherry Orchard*, *One Flew over the Cuckoo's Nest*, and *Balm in Gilead*. At the Yale School of Drama he acted as the movement consultant for *The Three Sisters* and *Our Town*. His SITI Company acting credits include *Hotel Cassiopeia*, *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*. Araiza's regional theater acting credits include *The Cure at Troy*, Yale Repertory (American premiere); *Santos and Santos*, Mixed Blood Theatre; *Keely and Du* (original cast), Hartford Stage and Actors Theatre Louisville; *1969* and *Picnic*, Actor's Theatre Louisville; *Yerma*, Arena Stage; *Principia Scriptoria*, A Contemporary Theatre, Seattle; *Charley Bacon*, South Coast Repertory; and *King Lear*, *Macbeth*, and *La Victima* at Los Angeles Theatre Center. His off-Broadway credits include *Orestes* and *Occasional Grace* for En Garde Arts. Araiza was a member of El Teatro de la Esperanza and is currently a member of the Dramatist Guild, Austin Script Works, and NoPE.

Will Bond (ensemble) is a founding member of the SITI Company. He has toured nationally and internationally in SITI's *The Medium* (Obie Award winner), *Small Lives/Big Dreams*, *Culture of Desire*, *Bob* (Obies for light and sound and three Drama Desk Nominations including best solo performance of the year), *War of the Worlds*, *War of the Worlds—The Radio Play*, *Cabin Pressure*, *bobrauschenbergamerica*, and *La Dispute*. He has performed at New York City Opera in *Lilith* and *Seven Deadly Sins*. With SITI, Bond created and performed *Death and the Ploughman* which premiered in the U.S. at the Wexner Center for the Arts in the Spring 04 and had its New York City premier November/December 04 at the Classic Stage Company. *Death and the Ploughman* has since toured to the Melbourne Festival, Australia, and the Singapore Arts Festival. Bond just completed a run of *bobrauschenbergamerica* at the American Repertory Theatre in Cambridge, MA. He has toured with Tadashi Suzuki and SCOT in *Dionysus* and with Robert Wilson's *Persephone*. His recent roles outside SITI include *MacBeth* and *The Lover and Creditors* at Actors Theatre of Louisville where he is an associate artist. His regional works include *Mystery of Irma Vep*, *Greater Tuna*, *Greetings*, *Holiday*, *Night Must Fall*, *Suddenly Last Summer*,

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The Tempest, and *Hamlet*. Bond has taught in schools and festivals all over the world including, Williams College; Old Dominion University; Amherst; Harvard; Columbia University; New York University; and Trinity College, Dublin. He is currently artist-in-residence in the theater department of Skidmore College. Bond developed and collaborated on a performance called *History of the World from the Very Beginning* with composer/musician Christian Frederickson which was performed at the Caffè Lena this November.

Gian-Murray Gianino (ensemble) has performed in New York City in various productions including *Bone Portraits* (SoHo Rep/Stillpoint Prod), *Psyche* (Ohio Theatre), *bobrauschenbergamerica* (Brooklyn Academy of Music), *Crave* (TheatronInc/XOProjects), *transFigures* (Stillpoint Prod), Arthur Kopit's Reading Series at The Lark; and Al Pacino's *Salome* readings (New York and Los Angeles). His regional credits include *Eurydice* (Yale Repertory), *Intimations for Saxophone* (Arena Stage), *Under Construction* (Guthrie Lab), *Crazy Eyes* (Provincetown Repertory), *Systems/Layers* (SITICo/national tour), and Actors Theatre of Louisville (01 Season). He has toured with Anne Bogart's SITI Company to the Humana Festival (Louisville), Stamford Performing Arts (Stamford), Athenaeum (Chicago), the Krannert Center (Champaign), the Walker Center for the Arts (Minneapolis), Bobigny Festival (Paris), and Bonn Biennale (Bonn). Gianino's film credits include *Dead Canaries* (w/ Charles Durning), *Tale of Two Corners*, *Hospitality*, and *Up to the Roof*. His television credits include *Law and Order*, *Law and Order Special Victims Unit*, and *All My Children*. A graduate of Wesleyan University, Mr. Gianino is the third generation of a New York acting family.

Elizabeth Kegley (stage manager) has stage managed with SITI Company in *Score* (tour and New York Theater Workshop), *bobrauschenbergamerica*, and *La Dispute* (American Repertory Theater). Her off-Broadway theater credits include *The Cherry Orchard*, *The Bald Soprano* and *The Lesson* (Atlantic Theater Company), *Much Ado About Nothing* (Public Theatre/New York Shakespeare Festival), *Mr. Fox: A Ruminant* (Signature Theatre), *Norman & Beatrice* and *1984* (Synapse Productions), and *Apparition* (Name Drop Productions). Her regional credits include *A Christmas Carol* (Dallas Theater Center) and three seasons with the American Repertory Theatre as production associate and assistant stage manager on productions including *Enrico IV*, *Marat/Sade*, *Absolution*, and *The Sound of a Voice* (with Philip Glass and David Henry Hwang).

Ellen Lauren (ensemble, associate artistic director) has performed with SITI in *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*, and *Orestes*. Lauren has performed at national and international venues including Bonn Festival, Germany; Bogota, Colombia; Brooklyn Academy of Music's Next Wave Festival; Bobigny Festival, Paris; Melbourne Festival, Australia; Edinburgh Festival, Scotland; Singapore Festival; Wexner Center; Walker Art Center; Krannert Center; New York Theater Workshop; and C.S.C. in New York City. Her regional credits with SITI include *A Midsummer Night's Dream* at San Jose Rep, *La Dispute* at American Repertory Theater in Cambridge, and *Hay Fever*, *Miss Julie*, and *Private Lives* at Actors Theatre of Louisville. For the last 15 years, Lauren has helped teach ongoing classes and residencies in the United States and abroad. Her additional credits include *The Adding Machine* and *Picnic* at Actors Theatre Louisville, *The Women* at Hartford Stage, and *Seven Deadly Sins* at New York City Opera (Kosovar Award for Anna II), all with Anne Bogart. She is a resident company member at Stage West (Springfield, Mass.), The Milwaukee Repertory, and The Alley Theatre (Houston). She is an ongoing guest artist (16 years) for The Suzuki Company, under the direction of Tadashi Suzuki. Lauren's performance and workshop venues with Suzuki include Moscow Art Theatre, Royal Shakespeare Company in London, Theatre Olympics in Athens, Istanbul International Festival, Festival Mundial in Chile, Teatro Olimpico in Italy, Montpellier Festival in France, and the Hong Kong Festival. For the past nine years, Lauren has been a faculty member at The Julliard School of Drama, New York City, and an associate director of the summer training program in Toga, Japan.

Kelly Maurer (ensemble) has been a member of SITI since its inception. With the company she has performed in many productions including *A Midsummer Night's Dream*, *La Dispute*, *Hayfever*, *bobrauschenbergamerica*, *The Medium*, *Small Lives/Big Dreams*, *Culture of Desire*, and *Cabin Pressure*, and at such theaters as New York Theater Workshop, P.S. 122, Actors Theatre of Louisville, Walker Arts Center, Wexner Center, The Irish Life Theater Festival, and the Edinburgh Festival. Maurer also performed with the company in the New York City Opera's production of *The Seven Deadly Sins*. Regionally, Maurer has been seen as Rainbow in Maria Irene Fornes' *And What of the Night* at The Milwaukee Repertory Theatre, *Hamlet* at StageWest, and Christine in *Miss Julie* at Actors Theatre of Louisville. Internationally, she has

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toured with Tadashi Suzuki in The Suzuki Company's production of Toga's *Dionysus* and director Robert Wilson in *Persephone*. She performed the role of Jolly (as standby for Patti LuPone) in David Mamet's *The Old Neighborhood* on Broadway. She also performed off-Broadway in *An Adult Evening of Shel Silverstein* and *The Water Engine* at the Atlantic. Kelly teaches the Suzuki Method of Actor Training and Viewpoints training with SITI and at the Atlantic Theater Acting School, New York University, and at workshops and universities throughout the U.S.

Elizabeth Moreau (company stage manager) has worked with SITI on *Hotel Cassiopeia*, *Intimations for Saxophone*, *A Midsummer Night's Dream*, *La Dispute*, *Hayfever*, *Death and the Ploughman*, *bobrauschenbergamerica*, *Score*, and *systems/layers* (with the band Rachel's). She has toured these shows as well as *Bob*, *Room*, *War of the Worlds*, *War of the Worlds—The Radio Play*, and *Cabin Pressure* to theaters including New York Theater Workshop, Walker Arts Center, Wexner Center, Performing Arts Chicago, Krannert Center, On the Boards, B.I.T.E. (London), Israel Festival, Bonn Biennale, MC93 (Bobigny), Melbourne Festival, and the Singapore Festival. Her New York credits include *Dirty Blonde* and *Bells Are Ringing* on Broadway, work at the Public, New York Theater Workshop, Vineyard, and Manhattan Theater Club. She has worked on *Gull* and *Shutter* with Lightbox, and *Match-Play* with the Rude Mechs. She is the artistic associate of the O'Neill Playwrights Conference.

Barney O'Hanlon (ensemble) 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, *Lilith* and *Seven Deadly Sins* at New York City Opera, as well as additional Bogart productions at the Alley Theatre, Trinity Repertory Company, River Arts Repertory, and Opera/Omaha. O'Hanlon's other regional credits include *Deadly Virtues*, *Hamlet*, and Tina Landau's 1969 at Actors Theatre Louisville; *Stonewall: Night Variations* for EnGarde Arts; and Jon Robin Baitz's *A Fair Country* for Steppenwolf. His choreography has appeared at Brooklyn Academy of Music'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, and appeared in the Rude Mechs' *Match-Play*, based on Deborah Hay's award-winning dance *The Match*.

Stephen Webber (ensemble) has performed at the Wexner Center in *The Medium*, *Cabin Pressure*, and *Death and the Ploughman*. His off-Broadway credits include *Death and the Ploughman* (C.S.C.), *War of the Worlds* (Brooklyn Academy of Music), *Culture of Desire* (New York Theater Workshop), and *Trojan Women/A Love Story* (En Garde Arts). His SITI credits include *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), and *Short Stories*. He has performed at regional theaters including American Repertory Theater, Actors Theater of Louisville, Milwaukee Repertory Theater, San Jose Repertory Theater, Magic Theater, Portland Stage Company, Alabama Shakespeare Festival, and Court Theatre.

James Schuette (set & costume design) has designed 17 productions as a member of SITI Company, including *La Dispute*, *Intimations for Saxophone*, *Bob*, *Culture of Desire*, *Room*, *Score*, and *bobrauschenbergamerica*. His 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 Repertory, Mark Taper Forum, the Goodman Theatre, Old Globe, Berkeley Repertory, Long Wharf, Yale Repertory, Prince Music Theatre, Actors Theatre of Louisville, EnGarde Arts, New York Theatre Workshop, The Public Theater, Manhattan Theatre Club, Playwrights Horizons, Glimmerglass Opera, Houston Grand Opera, New York City Opera, Opera Colorado, Santa Fe Opera, Opera Theatre of St. Louis, Opera Colorado, Seattle Opera, and internationally. His upcoming projects include 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 Nights 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 at Exit ART, *Macbeth* (scenic and lighting design), *The Laramie Project* and *Death of A Salesman* in Baton Rouge, *Get Your War On*, *The Match*, *Cherrywood*, *How Late It Was How Late* (Production Design), *Requiem for Tesla*, and *El Parasio*. He also performed in *Big Love* and *Lipstick Traces* with Austin Theatre Company and the Rude Mechs.

BIOGRAPHIES

Jason Szalla (properties designer) completes his fifth show as the properties designer for SITI with *Radio Macbeth*. Other shows Szalla has designed for the SITI Company include *bobrauschenbergamerica*, *Room*, *War of the Worlds*, and *Cabin Pressure*. Mr. Szalla moved to New York City from City Theatre in Pittsburgh where he was the charge scenic painter for three and a half years. He 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 is currently a painter.

Megan Wanlass Szalla (managing director) has been a member of the SITI Company since 1995. Szalla 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, Wanlass Szalla 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.

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Wexner Center for the Arts

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