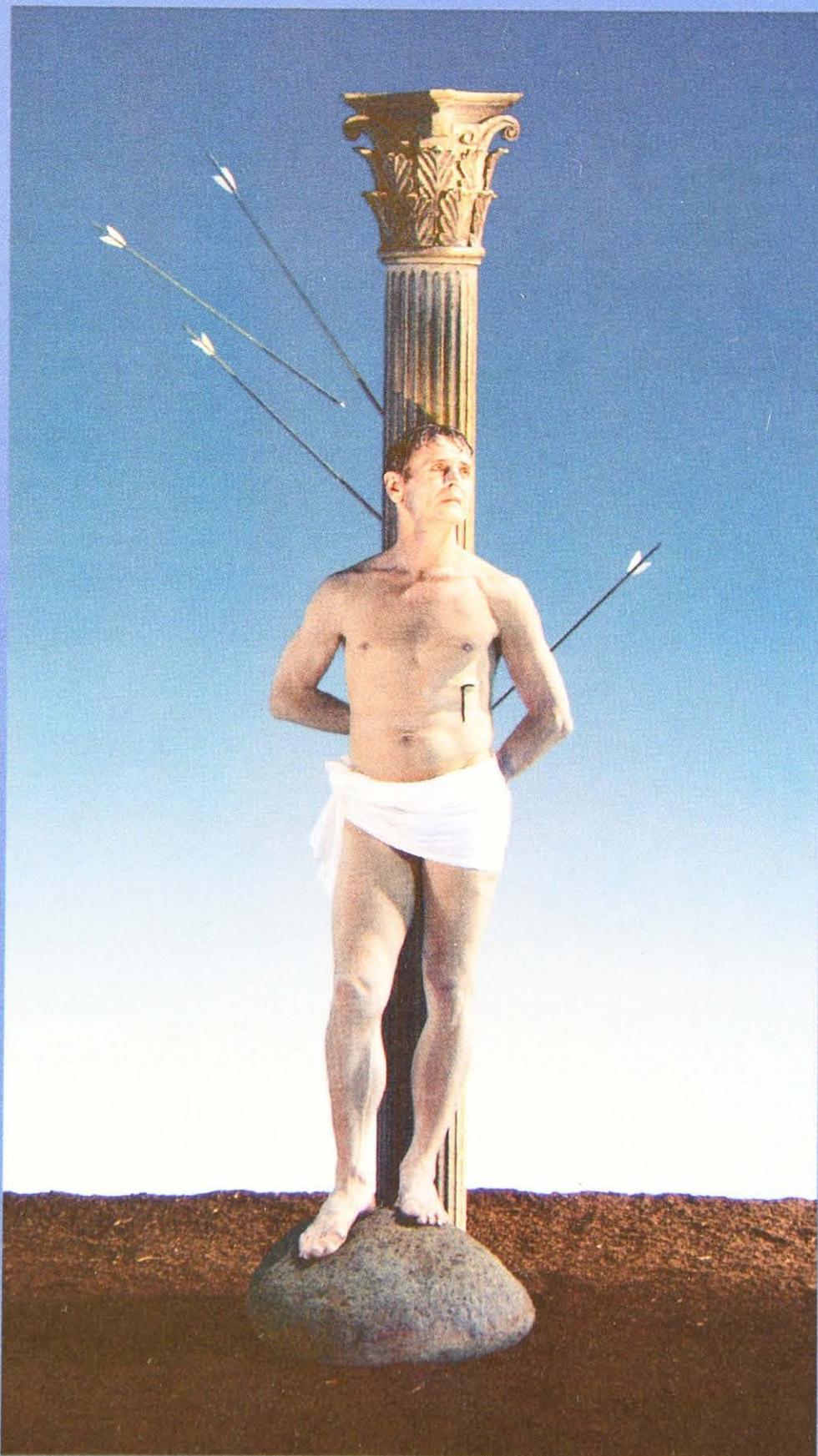


# BAMbilla

October 2007

## 25th Next Wave Festival



*Mikhail Baryshnikov, VOOM Portrait by Robert Wilson, 2004*

**ENCORE**  
The Performing Arts Magazine

BAM 25th Next Wave Festival  
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# ENCORE

The Performing Arts Magazine

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For an after-show quick bite, **Junior's** is the place to order cheesecake. This month, owner Alan Rosen introduces his new cookbook. [DINING PROFILE; p. 44]. PHOTO: Mark Ferri

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Isaac Julien, *Small Boats Series*, 2007, *Cast No Shadow*. Courtesy the artist, Victoria Miro Gallery, London and Metro Pictures, New York



*Ship in a View*  
Photo courtesy Pappa Tarahumara

## Cover Artist



Cover:  
Robert Wilson  
*Mikhail Baryshnikov*, 2004  
Plasma Display Panel flat screen  
monitor, single unit stereo speaker,  
media player  
64.5" x 36.4" x 3.9"  
Edition of 2  
© VOOM Portrait by  
Robert Wilson  
Commissioned and produced by  
VOOM HD Networks

Robert Wilson's works integrate a wide variety of artistic media, combining movement, dance, lighting, furniture design, sculpture, music, and text into a unified whole. His images are aesthetically striking and emotionally charged, and his productions have earned the acclaim of audiences and critics worldwide. Together with composer Philip Glass, Wilson created the monumental *Einstein on the Beach*, which altered conventional notions of traditional operatic form. Wilson's numerous collaborators include diverse writers and musicians such as Susan Sontag, Lou Reed, Heiner Mueller, Jessye Norman, David Byrne, and Tom Waits. Prolific in the traditional operatic repertoire, Wilson has left his imprint on masterworks such as *La flûte enchantée*, *Pelléas et Mélisande*, *Der Ring des Nibelungen*, and *Madama Butterfly*. Wilson's practice is firmly rooted in the fine and graphic arts and extensive retrospectives have been presented at the Centre Georges Pompidou in Paris and the Boston Museum of Fine Arts. He has mounted installations at the Stedelijk Museum in Amsterdam, Villa Stuck in Munich, London's Clink Street Vaults, and the Guggenheim Museums in New York and Bilbao. Wilson is also the artist-in-residence for VOOM HD Networks for which he has created a series of high-definition video portraits which were first shown at Paula Cooper Gallery and Phillips de Pury in New York and are now traveling to other institutions worldwide. Wilson hosts students and creative professionals from around the world year round at the Watermill Center on Eastern Long Island. The Watermill Center dedicated its main building in 2006 and continues to foster creativity, innovation, and collaboration.

Proceeds from the sale of this work benefit BAM. For information on this and other BAMart offerings, contact David Harper at 718.636.4101 or [BAMart@BAM.org](mailto:BAMart@BAM.org).

# 25th Next Wave Festival

## Brooklyn Academy of Music

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presents

# Hotel Cassiopeia

Approximate running time: 90 minutes,  
no intermission

BAM Harvey Theater

Oct 9—13, 2007 at 7:30pm

Created and performed by **SITI Company**

Written by **Charles L. Mee**

Directed by **Anne Bogart**

Set design by **Neil Patel**

Costume design by **James Schuette**

Lighting design by **Brian H. Scott**

Sound design by **Darron L West**

Projection design by **Greg King**

*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.

*Hotel Cassiopeia* is the annual Richard B. Fisher Next Wave Presentation, which receives special support from The Peter Jay Sharp Foundation.

*BAM 25th Next Wave Festival is sponsored by Altria Group, Inc.*

*Leadership support for BAM Theater is provided by The Shubert Foundation, Inc. and The SHS Foundation.*

*Support for Hotel Cassiopeia is provided by National Endowment for the Arts.*

# Hotel Cassiopeia

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## Cast

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

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.

Projection Design **Gregory King**  
Set Design **Neil Patel\*\***  
Costume Design **James Schuette\*\***  
Lighting Design **Brian H. Scott**  
Sound Design **Darron L West**  
Assistant Sound Design / Engineer **Matthew Hubbs**  
Property Master **Mark Walston**  
Company Stage Manager **Elizabeth Moreau\***  
Assistant Stage Manager **Justin Donham\***  
Dramaturg **Adrien Hansel**  
Associate Managing Director **Brad Carlin**  
Managing Director **Megan Wanlass Szalla**

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

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

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

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# Hotel Cassiopeia

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## Director's Note

*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 has gone on to tour nationally and internationally, performing at the Next Wave Festival in 2003. Following *Hotel Cassiopeia*, SITI will begin to work on *Under Construction*, which takes a look at the world of Norman Rockwell and compares his vision to what our country looks like now. Finally, *Soot and Spit*, the last play in the quartet, is a music theater piece about the outsider artist James Castle. *soot and spit*, SITI's first musical, will feature songs from the roots of American folk music.

*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.

A note on the text:

This piece was inspired by the work of Joseph Cornell, and incorporates texts taken from his diaries and letters edited by Mary Ann Caws, some of his favorite movies, Deborah Solomon's biography *Utopia Parkway*, the writings of members of a Cornell workshop, especially Heidi Schreck, Jenny Sandman, Kristen Palmer, and Karen Hartman, the writings of Colette, and the treasures of the internet.

Additional music used by permission:

"What Is This Thing Called Love" by Cole Porter, recorded for Actors Theatre of Louisville production by Rachel Grimes, piano, John Thornberry, bass

"In the Deep Shade" by the Frames with Rachel Grimes, BMI

"Decision" by Rachel's, written by Jason Noble, BMI

# Who's Who

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**Anne Bogart** (director) 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 *Radio Macbeth*; *Hotel Cassiopeia*; *Intimations for Saxophone*; *Death and the Ploughman*; *A Midsummer Night's Dream*; *La Dispute*; *Score*; *bobauschenbergamerica*; *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 *Hay Fever* and *Private Lives*; August Strindberg's *Miss Julie*; and Charles Mee's *Orestes 2.0*. 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*. Recently released by Routledge Press is a new book of essays entitled *And Then You Act: Making Art in an Unpredictable World*.

**Charles L. Mee** (playwright) is the only playwright member of the SITI Company, with whom he has done *Orestes 2.0*, *bobauschenbergamerica*, and *Hotel Cassiopeia*—and two more plays to come: *soot and spit* (the musical) and *Under Construction*. He is the playwright in residence this season at the Signature Theatre, where they will stage *Iphigenia 2.0*, *Queens Boulevard*, and *Paradise Park*. All his plays are available on the internet at [www.charlesmee.org](http://www.charlesmee.org). Among other awards, he is the recipient of the lifetime achievement award in drama from the American Academy of Arts and Letters. His work is made possible by the support of Richard B. Fisher and Jeanne Donovan Fisher.

**Akiko Aizawa** (Mother) with SITI has performed in *Radio Macbeth*, *Hotel Cassiopeia*, *A Midsummer Night's Dream*, *bobauschenbergamerica*, *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). Theaters and festivals include: Alabama Shakespeare Festival, American Repertory Theatre, Arena Stage, Kennedy Center, Los Angeles Opera, New York Theatre Workshop, The Walker Art Center, BAM's Next Wave Festival, Humana Festival, Australian Bicentennial EXPO, Bonn Biennale, Colombia International Theatre Festival, Edinburgh International Theatre Festival, MC93 Bobigny, and Toga International Theatre Festival.

**J. Ed Araiza** (Pharmacist) 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. Other directing credits include *Ladyleroy* and *One Flew Over the Cuckoo's Nest*. J. Ed has been movement consultant on several productions at The Juilliard School including *The Cherry Orchard*, *One Flew Over the Cuckoo's Nest*, and *Balm in Gilead*, and at the Yale School of Drama for *The Three Sisters* and *Our Town*. SITI Company acting credits include: *Hotel Cassiopeia*, *A Midsummer Night's Dream*, *systems/layers*, *bobauschenbergamerica*, *Culture of Desire*, *The Medium*, *Small Lives/Big Dreams*, *War of the Worlds*, and *War of the Worlds—The Radio Play*. Regional Theater acting credits include *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. 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) has performed Off-Broadway in *A Few Stout Individuals* (Signature), *Carson McCullers* (Women's Project/Playwright's Horizons), *Jump/Cut* (Women's Project), *Ivanov* (Mint), *Saved or Destroyed* (Rattlestick), *Sueño* (MCC), *Tartuffe* (NYSF/Delacorte), *The Attic* (The

# Who's Who

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Play Co.), *Unwrap Your Candy* (Vineyard), and *wAve* (Ma-Yi). Regional venues include 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 television credits include independent features *I Will Avenge You*, *Iago!* (opposite Giancarlo Esposito and Larry Pine), *Personal Velocity*, and *Pursuit of Happiness*. Television appearances include *The Cosby Show*, *Law and Order*, *New Amsterdam*, and *Third Watch*. Barall holds a BA from Stanford University and an MFA from NYU; she was a Fox Fellow in 1999. She thanks Anne, the company, and Chuck.

**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, Ingulsrud was a member of the Suzuki Company of Toga for seven years, appearing in *Homage to Homo Ludins*, *King Lear*, *Dionysus*, *Macbeth*, *Ivanov*, and *Greetings from the Edge of the Earth*. During this time, Ingulsrud also served as a resident director at the ATM Arts Center in Mito, Japan. 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*, *A Show of Force*, *Jamestown*, *Dr. Faust*, and three different, original adaptations of *Moby Dick*. 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, Ingulsrud has translated for English publication or production nine Japanese contemporary plays.

**Ellen Lauren** (Ballerina) is Associate Artistic Director for SITI. SITI credits include *Radio Macbeth*; *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*. National and international venues include Bonn Festival Germany; Bogota,

Colombia; BAM's Next Wave Festival; Paris Bobigny Festival; Melbourne Festival; Edinburgh Festival; Singapore Festival; The Wexner Center; Walker Art Center; Krannert Center; NYTW; and CSC in NYC. Regional credits with SITI include San Jose Rep, ART in Cambridge, Actors Theatre of Louisville (*Hay Fever*, *Miss Julie*, *Private Lives*). For the last fifteen years, Lauren has led ongoing classes and residencies in the U.S. and abroad. Additional credits include *The Adding Machine* (ATL), *Picnic* (ATL), *The Women* (Hartford Stage), and *Seven Deadly Sins* (New York City Opera, Kosovar Award for *Anna II*), all with Anne Bogart. She was resident company member with Stage West (Springfield, MA), The Milwaukee Repertory, Alley Theatre (Houston), and ongoing guest artist for seventeen years with the Suzuki Company, under the direction of Tadashi Suzuki. Performance and workshop venues with Suzuki Company include Moscow Art Theatre, RSC in London, Theatre Olympics in Athens, The Malthouse in Melbourne, Istanbul International Festival, Festival Mundial Chile, Teatro Olimpico in Italy, Montpellier Festival France, and Hong Kong Festival. She has been a faculty member for nine years at The Juilliard School of Drama and 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 *Radio Macbeth*, *Hotel Cassiopeia*, *Intimations for Saxophone*, *A Midsummer Night's Dream*, *La Dispute*, *Hay Fever*, *bobrauschenbergamerica*, *War of the Worlds*, *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 Alley Theatre, Trinity Rep, River Arts Rep, and Opera/Omaha. Other regional credits include Tina Landau's *1969* at ATL, *Stonewall: Night Variations* for En Garde 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

# Who's Who

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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** (Astronomer) has performed with Anne Bogart and the SITI Company in theaters all over the US and at festivals around the world including The Kennedy Center, BAM, The Humana Festival, Melbourne Arts Festival, Singapore Arts Festival, American Repertory Theater, The Israel Festival, Edinburgh International Festival, and The Bogota Theater Festival. Off-Broadway appearances include *Death and the Ploughman* (CSC), *War of the Worlds* (BAM), *Culture of Desire* (NYTW), and *Trojan Women 2.0* (En Garde Arts). SITI credits include *Radio Macbeth* (Macbeth); *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*. Regional theater venues are American Repertory Theater, Actors Theatre of Louisville, Milwaukee Repertory Theater, San Jose Repertory Theater, Magic Theater, Portland Stage Company, Alabama Shakespeare Festival, and Court Theatre.

**Justin Donham** (assistant stage manager) has experience on Broadway including *Dance of Death* with Ian McKellen and Helen Mirren, and Off-Broadway on *Smelling a Rat*, *Servicemen*, *What the Butler Saw*, *Small Craft Warnings*, *Uncle Jack*, *Whoa-Jack!*, and Young Playwright's Festival '01. Regional credits include *Falling off Broadway*, *Common Knowledge*, Joyce Carol Oates' *The Passion of Henry David Thoreau* (Vineyard Playhouse), and *A Midsummer Night's Dream* (Princeton Rep). He has worked on tours including with jazz composer Fred Ho's *Voice of the Dragon* and extensive touring with SITI including Bonn Biennale (Germany), MC93 Bobigny (France), BAM, ART, Court Theatre, and Walker Art Center. Opera productions include *Il Trovatore* (Metropolitan Opera). Donham has also worked behind the scenes with Robert Wilson, Joseph Chaikin, and Maria Irene Fornes.

**Matt Hubbs** (assistant sound designer/engineer) with SITI Company assistant designed and tours with *A Midsummer Night's Dream*, *Score*, *systems/layers*, and *Hotel Cassiopeia*. Most recently in New York he designed *100 Saints You Should Know* at Playwrights Horizons. His work as resident designer with The TEAM has been heard in theaters in England, Scotland, Ireland, and New York City. He has toured with the Liz Lerman Dance Exchange and has designed for the O'Neill National Playwrights Conference. As an associate designer, he has recently worked at New York Theatre Workshop, Manhattan Theatre Club, The Century Center, the Public Theatre, and the Humana Festival of New American Plays. He has also engineered the Rachel's band *systems/layers* tour, and worked with multi-platinum producers Static, Veit Renn, and Brett Stuart. He received his BA in Philosophy at Xavier University.

**Gregory King** (projection design), an artist of multiple disciplines, has a BFA in printmaking from the Kansas City Art Institute, and an MFA in painting from Hunter College. He has exhibited his work in venues across the country, such as the Corcoran Gallery in Washington, DC; the Edinburgh and Ann Arbor Film Festivals; and Sara Tecchia Roma New York. He has received grants for painting and film, notably an Arts Midwest/NEA Regional Fellowship and a Jerome Foundation Media Arts Grant. Since 1995, he has been a member of the music group Rachel's, and projects original films to accompany their live performances. He has toured extensively with them throughout America and Europe, with special appearances at the Merkin Concert Hall in New York (WNYC's *New Sounds Live* Series 2006); the Wexner Center for the Arts, Columbus, Ohio (2000, 2005); On the Boards, Seattle (2003); and the 2002 All Tomorrow's Parties Music Festival in southern England. He has recently branched into creating film and video projection designs for experimental theater (e.g. *Hotel Cassiopeia* and *systems/layers* with SITI Company, and *Bone Portraits* and *The Eliots* with Stillpoint Productions), and is currently in production on an experimental film cycle/DVD project entitled *Rotating Mirror*.

**Elizabeth Moreau** (company stage manager) with SITI has worked on the creation of *Radio Macbeth*, *Hotel Cassiopeia*, *Intimations for*

# Who's Who



Stephen Webber, Barney O'Hanlon, J. Ed Araiza, Leon Ingustud Photo: Michael Brosilow

*Saxophone, A Midsummer Night's Dream, La Dispute, Hay Fever, 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 New York Theatre Workshop, Classic Stage, the Walker, the Wexner, the Court, the Krannert, On the Boards, B.I.T.E. (London), Israel Festival, Bonn Biennale, MC93 (Bobigny), Melbourne Festival, the Singapore Festival, and Theater Archa (Prague). New York credits include *Dirty Blonde* and *Bells are Ringing* on Broadway, work at the Public, New York Theater Workshop, Vineyard, and the Play Company. She has worked on *Gull* and *Shutter* with Lightbox, *Match-Play* with the Rude Mechs, *Apparition, To The Lighthouse*, and the upcoming *Doris to Darlene* with Les Waters. Moreau is the Artistic Associate of the O'Neill Playwrights Conference.

**Neil Patel** (set design) as a member of SITI Company has worked on *Hotel Cassiopeia, Intimations for Saxophone, A Midsummer Night's Dream, Score, Room, Bob, Culture of Desire, La Dispute, Hay Fever, Private Lives, War of the Worlds, and Cabin Pressure*. Broadway experience includes *Ring of Fire, Sideman*, and *'Night Mother*. West End productions includes

*Sideman* and *Underneath the Lintel*; Off-Broadway work—*Ohio State Murders* (Theater for a New Audience), *Here Lies Jenny* (Zipper), *Dinner with Friends* (Variety Arts Theater), *Peter and Jerry, Soldier's Play, Living Out* (Second Stage), *McReele* (Roundabout), *Between Us* (MTC), *The Long Christmas Ride Home* (Vineyard Theater), *All That I Will Ever Be, The Beard of Avon, Lydie Breeze, Quills, Slavs* (New York Theater Workshop), *Lobster Alice, On the Mountain* (Playwrights Horizons), *Dirty Tricks, and Othello* (New York Shakespeare Festival). Opera productions include for New York City Opera, Santa Fe Opera (world premiere *Madame Mao*), Minnesota Opera, Florida Grand Opera (world premiere of *Anna Karenina*), Opera Theater St. Louis, Boston Lyric Opera, Arizona Opera, and Nikiikai Opera Tokyo. He has won the 2000 Eddy Award; 1996, 2000, 2003 Drama Desk Nominations, 1996 and 2001 Obie For Sustained Excellence. [www.neilpatel.com](http://www.neilpatel.com)

**James Schuette** (costume design) for previous productions at BAM has designed sets for Tony Kushner's *Homebody/Kabul*, Laurie Anderson's *Song and Stories from Moby Dick*, Charles Mee's *bobrauschenbergamerica*, and costume design for *Big Love* and *War of the Worlds*. He has designed eighteen productions as a member of SITI Company, including *Radio Macbeth*,

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*La Dispute*, *Intimations for Saxophone*, *Bob*, *Culture of Desire*, *Room*, and *Score*. Recent work as a set and/or costume designer includes *Oedipus Complex* at the Goodman Theatre, *The Unmentionables* at Steppenwolf Theatre, *The Elephant Man* at Minnesota Opera, *Un Ballo in Maschera* at Boston Lyric 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, La Jolla Playhouse, Old Globe, Berkeley Rep, Long Wharf, Yale Rep, Prince Music Theatre, Actors Theatre of Louisville, En Garde Arts, New York Theatre Workshop, The Public Theater, Manhattan Theatre Club, Playwrights Horizons, 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. Upcoming projects include *Julius Caesar* at ART, *Blythe Spirit* at Trinity Rep and *I Capuleti e I Montecchi* at Glimmerglass Opera.

**Brian H. Scott** (lighting 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 *A Midsummer Night's Dream* touring production. He has designed lights for *Hamlet* at Classic Stage Company; *The Darkling* for American Opera Projects; *The Importance of Being Earnest* at 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, LA; and *Get Your War On*, *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** (managing director) has been a member of the SITI Company since 1995 and 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, she has helped to create over 23 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.

**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 for theater and dance has been heard in over 400 productions nationally and internationally. His accolades include a 1998 Obie award for SITI's *Bob*, The Princess Grace Award, an Entertainment Design Magazine EDDY, the 2004 and 2005 Henry Hewes Design award, a 2006 Lortell and AUDELCO Award. As director productions 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* and *Radio Macbeth*.

## True Love Productions

(Jeanne Donovan Fisher and Laurie Williams). Broadway: *Medea* starring Fiona Shaw, *The Retreat from Moscow*, and *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; and *Suitcase* and *Everything Will Be Different* at Soho Rep. Regional: *Rocket to the Moon* at Bard Summerscape, 2005 and *The Elliott Smith Project* at Bard Summerscape, 2007. Film: *Snow Angels*. Upcoming: Charles L. Mee's *Paradise Park* at the Signature Theatre.

# SITI Company

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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 also 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 ongoing relationships with Actors Theatre of Louisville, American Repertory Theater, 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 an 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 *Radio Macbeth* at the Wexner Center for the Arts at The Ohio State University in Columbus; *Hotel Cassiopeia* at the Humana Festival of New American Plays at 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; 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*; *Death and the Ploughman*, and *Score*. Future productions include *Who Do You Think You Are*, *Soot and Spit*, *Under Construction*, and *Reunion*. SITI Company and its members have won numerous awards including Obies, Drama Desks, EDDYs, 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. 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.

# SITI Company

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**SITI Company is:** Akiko Aizawa, J. Ed Araiza, Anne Bogart, Will Bond, Brad Carlin, 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

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## **Contact Information:**

For further details about any of SITI's productions or training programs please 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](mailto:inbox@siti.org) / [www.siti.org](http://www.siti.org)

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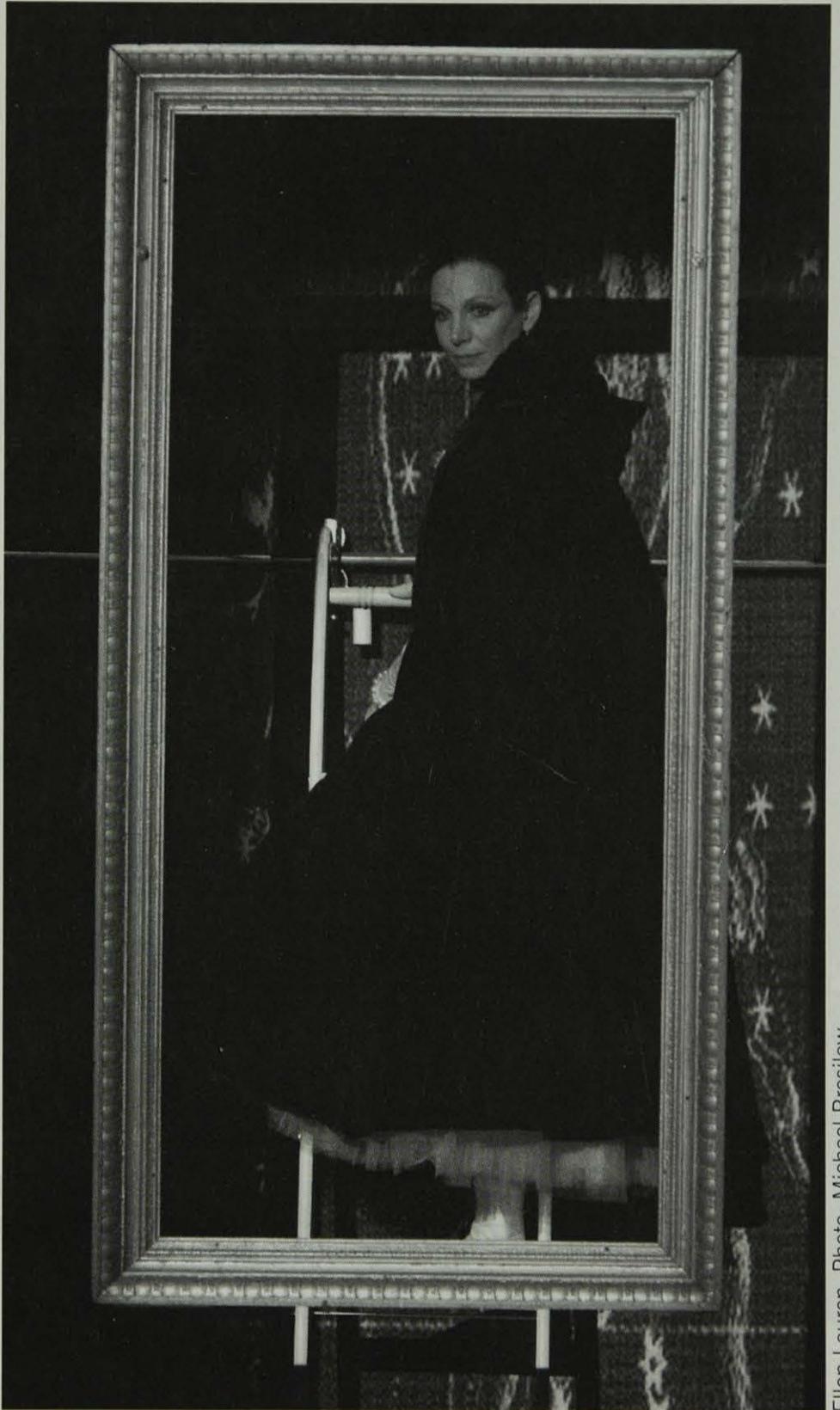
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Ellen Lauren. Photo: Michael Brosilow

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# The Campaign for BAM

The Campaign for BAM was initiated in 1992 to create Brooklyn Academy of Music's first endowment.

Phase One (1992—1995) established a \$12 million nucleus that provided BAM with a basic financial foundation and supported all BAM operations through annual distribution of interest income. Phase Two (1996—2000) was a comprehensive effort combining operating, endowment, institutional development, and building renovation needs into one unified effort and increased the endowment to \$20 million.

Phase Three (2001—2004) aimed to double the endowment—a goal that was successfully achieved and surpassed through leadership grants and gifts from The Peter Jay Sharp Foundation, Richard B. Fisher and Jeanne Donovan Fisher, and matching gifts from BAM trustees, foundations, corporations, and individuals. In October 2004, BAM named its recently restored, historic building at 30 Lafayette Avenue for Peter Jay Sharp.

The continued growth of the endowment is critical to the success and future of BAM. Phase Four (2005—2011), encompassing the 100th anniversary (2008) of the Peter Jay Sharp Building and the 150th anniversary (2011) of the institution, will seek to grow the endowment to a new level to ensure BAM's financial stability and secure BAM's programming for the 21st century and beyond. BAM sincerely thanks all contributors who have made gifts to the endowment effort.

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Ellen Gesmer & Alan Hyde  
Dr. Claude Ghez MD  
Mr. & Mrs. John N. Gilbert, Jr.  
Francoise Girard & David Knott  
Peter Glass  
June O. Goldberg  
Susan Goldberg  
Elizabeth Gouger  
Douglas Gray & Leslie Koch  
Greenwich Capital Foundation, Inc.  
Louise Guthman  
The Haupt Foundation, Inc., in memory of Stuart Haupt  
Murray Henry & Elizabeth Ochoa  
Diana & John Herzog  
Judith M. Hoffman  
John & Karen N. Horn  
Steve Hudson  
Scott Irwin  
Jonathan V. Jackson  
Diane & Steven M. Jacobson  
Amy & David M. Jaffe  
Andrea Kaliski-Miller  
Nicholas Karp  
Aaron Katzel & Jacquie Wohrms  
Jessie M. Kelly  
Joan & Albert Kronick  
George Labalme  
David Lane  
Judith Langer  
Robert S. Langley  
John & Judith LaRosa  
Mary Laub
- Helena Lee & Richard Klapper  
Lisa Lee  
Julius Leiman-Carbia  
Toby Devan Lewis  
Lucia Woods Lindley & Daniel A. Lindley  
Phyllis & Walter Loeb  
Carol A. Mandel  
Sharon McGinnis & Howard Mandel  
William W. McGinty & Bianca Maria Orlando  
Hedy & Donald Matteson  
Marsha Miro  
Dick & Carol Netzer  
Rachel & Larry Norton  
Marguerite Nougé-Sans  
David & Janet Offensend  
Hank O'Neal & Shelley Shier  
Brian & Bernadette O'Neil  
James O'Neill  
David S. Orentreich, M.D.  
Bruce & Nicole Paisner  
Thomas P. & Dominique Palmer  
Carl E. Podwoski  
Don & Madonna Reed  
Giraldi Reyes  
Joumana Rizk  
The Rockefeller Group  
Mr. & Mrs. Daniel Rose  
Janice Rosenthal  
Steve & Rory Rothman  
William Ryall  
Mina B. Samuels & David Foster  
Alida & Steven H. Scheuer  
Jonathan Scheuer & Debra Granik  
Leonard Shaykin  
Andrea C. Sholler  
Sire Partners  
Richard & Mimi Somerby  
Elizabeth F. Stribling  
Lynn Thommen  
Wade & Angela Thompson  
Calvin Tsao & Zack McKown  
The Turnip Top Foundation  
Alex Wagman  
Susan N. Wagner  
Franklin J. Walton  
Ted Weinreich  
Elaine Weinstein  
Tracy A. White  
Nina Zilkha

*As of September 2007*

# Upcoming BAM Events

## 25th Next Wave Festival

### The BQE

Composed and performed by  
Sufjan Stevens  
Nov 1—3 (**SOLD OUT!**)

### Cast No Shadow

Isaac Julien and Russell Maliphant  
Nov 6, 8—10. BAMdialogue Nov 8

### Borrowed Light

Choreography by Tero Saarinen  
Music directed by Joel Cohen  
Performed by Tero Saarinen Company  
and The Boston Camerata  
Nov 7—10. BAMdialogue Nov 8

### Three

By Ohad Naharin  
Batsheva Dance Company  
Nov 13, 15—17. BAMdialogue Nov 15

### One Loss Plus

Conceived and composed by  
Daniel Bernard Roumain (DBR)  
Nov 14, 16 & 17. BAMdialogue Nov 16

### Lulu

By Frank Wedekind  
Thalia Theater, Hamburg  
Directed by Michael Thalheimer  
Nov 27, 29 & 30, Dec 1. BAMdialogue Nov 29

### Ship in a View

Pappa Tarahumara  
Directed and choreographed by Hiroshi Koike  
Nov 28, 30, Dec 1. BAMdialogue Nov 28



Lulu, photo: Hans Joerg Michel

## BAMcinématek

Oct 31—Nov 6

### Shadows of Forgotten Ancestors

Nov 7—11

### The Next Director: Marc Recha

Q&A with Marc Recha on Nov 9

Nov 10

### Margot at the Wedding

Sneak Preview and Q&A with dir. Noah Baumbach

Nov 12—19

### Jonathan Lethem Selects

Special member event with author and Friends of BAM  
chair Jonathan Lethem and dir. Ulu Grosbard on Nov 12

Nov 13

### Pandora's Box

New full-band score performed by Zepkano

Nov 14—18

### New Czech Films

Q&As: director Jiri Menzel—Nov 14

Actress Klara Issova—Nov 17

Nov 20—21

### Tribute to Ingmar Bergman

Shame introduced by Jonathan Lethem on Nov 20

Nov 22—25

**A Muppet Thanksgiving**—Featuring Muppet Treasure  
Island and Muppets From Space

Nov 23—26

### Gotham Awards: Javier Bardem

Q&A with Javier Bardem on Nov 26

## BAMcafé Live

No cover. No minimum.

Nov 2, 10pm **Tonolec**

Nov 3, 10pm **Ubiquita NYC with Ian Friday and**

### Special Guests

Nov 9, 9pm **Chanda Rule**

Nov 10, 9pm **Brasil Guitar Duo**

Nov 16, 9pm **BAM JAM: The Maria Project**

Nov 17, 9pm **Licorice**

Nov 23 & 24, 9pm **Funk Buddha Hip-Hop**

### Holiday

Nov 30, 9pm **Olu**

Dec 1, 9pm **Gifrants**

**Info & tickets at [BAM.org](http://BAM.org) / 718.636.4100**

# BAM directory

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## **BAM**

Peter Jay Sharp Building  
30 Lafayette Avenue  
Brooklyn, NY 11217  
web: BAM.org  
email: info@BAM.org

## **BAM Ticket Services**

Performance, tickets, and  
general information  
718.636.4100  
BAM.org/tickets  
tickets@BAM.org

## **Group Sales**

For ticket orders of 20 or more  
718.623.7885  
tickets@BAM.org

## **BAM Box Office**

Peter Jay Sharp Building  
Advance sales  
Mon–Sat: 12noon–6pm

BAM Harvey Theater box office  
opens 90 minutes prior to curtain  
on performance days.

## **Student / Senior Rush Information**

718.636.4100  
BAM.org/rush  
Call to check ticket availability on  
the day of the performance.

## **BAMbus**

718.636.4100  
Make your reservation up to  
24 hours prior to curtain time.

## **BAMcafé**

Reservations and information  
718.636.4139

## **BAM Rose Cinemas**

Advance Ticket Sales:  
718.777.FILM (#545)  
BAM.org or movietickets.com

Info: 718.636.4100

Box office opens 30 minutes before  
the first screening of the day.

BAM Rose Cinemas is wheelchair  
accessible. Infra-red headsets for  
the hearing impaired are available;  
inquire at the box office.

## **BAMart**

BAM's visual art collection.  
Information: 718.636.4101  
BAM.org/BAMart

## **Membership**

718.636.4196  
membership@BAM.org

## **Patron Services**

Exclusively for donors at the \$500  
Sustainer level and above  
718.636.4182  
patronservices@BAM.org

## **Administrative Offices**

718.636.4111

## **Lost & Found**

Mon–Fri: 9am–5pm  
718.636.4150

## **Rental Information**

718.636.4198  
rentals@BAM.org  
BAM.org/rentals

## **Brooklyn Philharmonic**

718.622.5555  
brooklynphilharmonic.org

## **651 ARTS**

718.636.4181  
651arts.org

## **Restrooms**

BAM Howard Gilman  
Opera House: mezzanine  
and balcony level—  
handicapped accessible:  
orchestra level and BAMcafé

BAM Harvey Theater:  
lobby and gallery level

## **Headphones**

BAM offers infra-red listening  
devices for the hearing impaired;  
please inquire at the coat  
check room.

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## Please note

**Warning** The photographing, videotaping, or sound recording of any performance or the possession of any device for such inside this theater, without written permission of the management, is prohibited by law. Violators may be punished by ejection and may be liable for money damages.

**Fire Notice** The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route

to the street. In the event of fire or other emergency, please WALK TO THAT EXIT, FOLLOWING THE DIRECTIONS OF THE HOUSE STAFF. Thoughtless persons annoy patrons and endanger the safety of others by lighting matches or smoking in prohibited areas during the performances and intermissions. This violates a New York City ordinance and is punishable by law.

—Fire Commissioner

BAM backstage employees are represented by the International Alliance of Theatrical Stage Employees (I.A.T.S.E.).

BAM theater managers and press agents are represented by the Association of Theatrical Press Agents and Managers, Local #18032, IATSE, AFL-CIO.



**ATPAM**

Food and drinks are not permitted in the BAM Howard Gilman Opera House or BAM Harvey Theater.

BAM is a charter member of the League of Historic American Theaters and an affiliate member of the League of American Theaters and Producers.

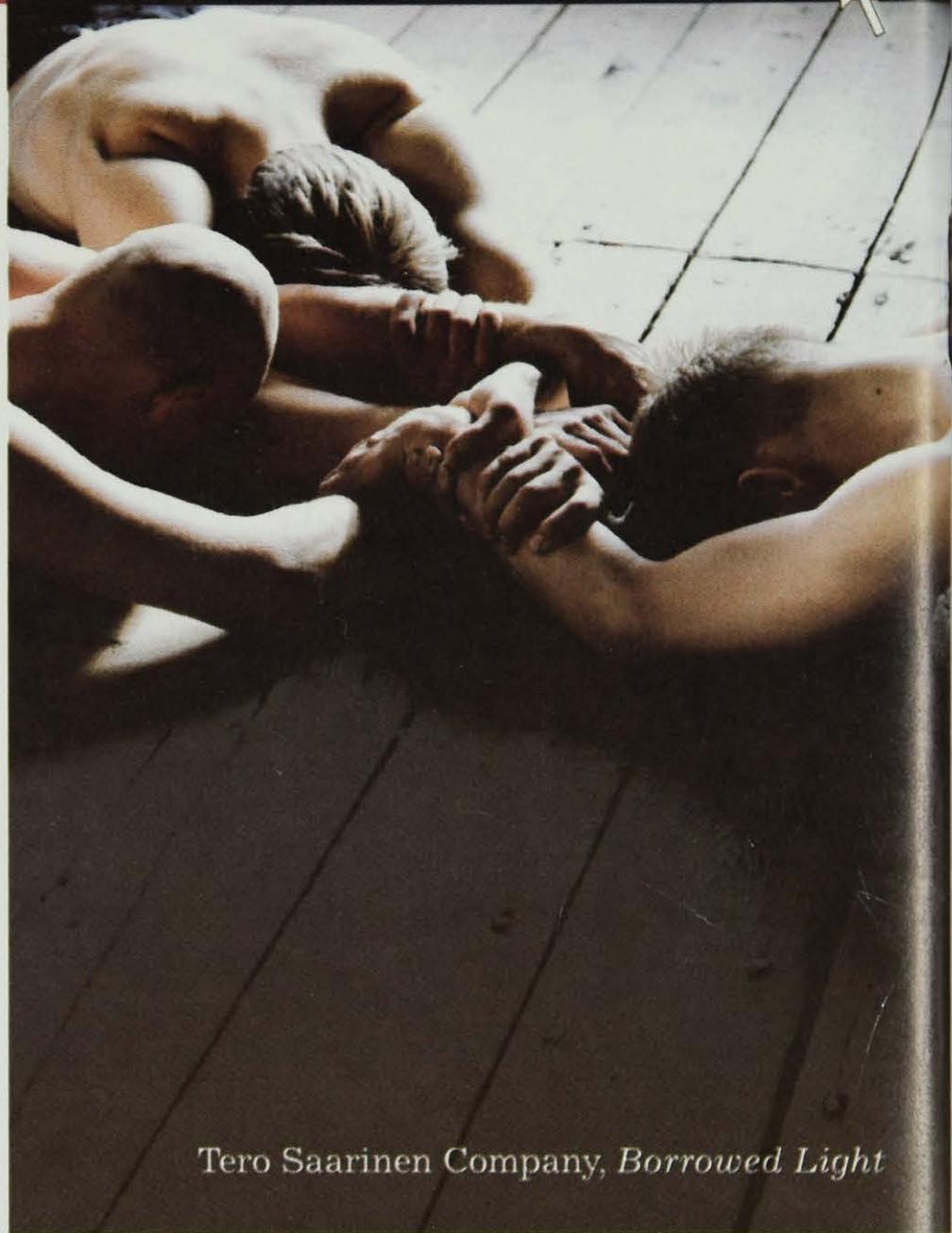
Children under five not admitted unless explicitly noted.

# This month on

<http://encoremag.com>

## BAM's 25th New Wave Festival

*The Next Wave Festival connects some of the world's most innovative artists working in music, theater and dance with New York City's most curious and adventurous audiences. From Oct. 2 to Dec. 16 at BAM, the 25th Next Wave Festival offers an extraordinary range of contemporary performance, humanities events, literature, film, and visual art that celebrates the creative voices that will be leading us through the next 25 years.*



Tero Saarinen Company, *Borrowed Light*

## Art in Motion

*A unique partnership between PBS and New York's museums is showcasing the work of contemporary artists this month. Lectures at nine cultural venues throughout the city will complement **Art:21 – Art in the Twenty-First Century**, a prime-time PBS TV series that kicks off its fourth season Oct. 28.*



Art by Laurie Simmons

## Pordenone Fest: Silent Film Speaks Volumes

*In an age of media overload, silent film festivals are charming a new generation of filmgoers. Oct. 19–21, BAM will host the Pordenone Silent Film Weekend: “silent film, musical accompaniment, preservation, discovery, new information and history—in short, everything that has to do with our cinematic legacy before sound film.”*



*The Clown*