

Radio Macbeth

**Co-Directed by
Anne Bogart & Darron L West**

**Created & Performed by
SITI Company**

**Adapted from the play by
William Shakespeare**

Ensemble:

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

Dramaturgy
Set and Costume Design
Lighting Design
Sound Design
Company Stage Manager
Costume Construction
Properties Design
Associate Managing Director
Managing Director

J. Ed Araiza
James Schuette**
Brian H. Scott
Darron L West
Elizabeth Moreau*
Elizabeth Baggett Carlin
Jason Szalla
Brad Carlin
Megan Wanlass Szalla

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

**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.

Radio Macbeth was commissioned by the Wexner Center for the Arts at The Ohio State University 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.

Director's note:

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.

Biographies

Anne Bogart (Co-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 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 co-author with Tina Landau of The Viewpoints Book: A Practical Guide to Viewpoints and Composition. Recently released by Routledge Press, a new book of essays entitled And Then You Act: Making Art in an Unpredictable World.

Darron L West (Sound Design & Co-Director) 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 Princes Grace Award, An Entertainment Design Magazine EDDY, the 2004 and 2005 Henry Hewes Design award, a 2006 Lortell and AUDELCO Award. As Director 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 SITI: 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). 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.

Will Bond is a founding member of the SITI company which was created by artistic directors Anne Bogart and Tadashi Suzuki. 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, La Dispute and has performed at New York City Opera in Lilith and Seven Deadly Sins. Will has created and performed with SITI Death And The Ploughman which premiered in the U.S. at the Wexner Center for the Arts in the Spring '04 and had its NYC premier Nov/Dec '04 at the Classic Stage Company. Death and the Ploughman has since toured to the Melbourne Festival, Australia and the Singapore Arts Festival. Will just completed a run of bobrauschenbergamerica at the ART in Cambridge, MA. He has toured with Tadashi Suzuki and SCOT in Dionysus and with Robert Wilson's Persephone. Recent roles outside SITI include Macbeth, The Lover and TheCreditors at Actors Theatre of Louisville where he is an associate artist. Regional

works include: *Mystery of Irma Vep*, *Greater Tuna*, *Greetings*, *Holiday*, *Night Must Fall*, *Suddenly Last Summer*, *The Tempest*, *Hamlet*. Will has taught in schools and festivals all over the world and in the US including, Williams College, Old Dominion Univ., Amherst, Harvard, Columbia Univ., NYU, Trinity College Dublin. He is currently Artist-In-Residence in the theater department of Skidmore College. Will has developed and collaborated on a performance called *History of the World from the Very Beginning* with composer/musician Christian Frederickson which performed at the Caffe Lena this November.

Gabel Eiben This is Gabel's first time performing with SITl Company. Regional Theatre: *Fast and Loose* and *Ruby Sunrise* (28th Humana Festival), *Balm in Gilead*, *Amadeus* all at Actors Theatre of Louisville; *Not Now Darling*, *See How They Run*, and *Night Watch* at Totem Pole Playhouse. He was also a member of the 2003-2004 Actors Theatre of Louisville Apprentice Company. Other Theatre: *Lebensraum*, *Fieffer's People*, *Twelve Angry Men*. Gabel is a graduate of Shenandoah University.

Ellen Lauren Associate Artistic Director for SITl. SITl 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 SITl 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.

Kelly Maurer Has been a member of SITl 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 theatres as: NYTW, P.S. 122, Actors Theatre of Louisville, Walker Arts Center, Wexner Arts Center, The Irish Life Theater Festival and the Edinburgh Festival. Kelly also performed with the company in the New York City Opera's production of *The Seven Deadly Sins*. Regionally, Kelly 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 toured with Tadashi Suzuki in the Suzuki Company 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 in *An Adult Evening* of Shel Silverstein and *The Water Engine* at the Atlantic, Off Broadway. Kelly teaches the Suzuki method of actor training and the Viewpoints training with SITl and at the Atlantic Theater Acting School, NYU.

Barney O'Hanlon Has been collaborating with Anne Bogart since 1986. As a member of SITl he has performed nationally and internationally with productions of Hotel Cassiopeia, Intimations for Saxophone, A Midsummer Night's Dream, 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 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 SITl 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 At the Wexner: The Medium, Cabin Pressure, Death & the Ploughman. Off Broadway: Death and the Ploughman (CSC), War of the Worlds (BAM), Culture of Desire (NYTW), Trojan Women/A Love Story (En Garde Arts). SITl 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. Regional Theater: American Repertory Theater, Actors Theater of Louisville, Milwaukee Repertory Theater, San Jose Repertory Theater, Magic Theater, Portland Stage Company, Alabama Shakespeare Festival, Court Theatre.

James Schuette (Set & Costume Design) Has designed 17 productions as a member of SITl Company, including La Dispute, Intimations for Saxophone, Bob, Culture of Desire, Room, Score, and bobrauschenbergamerica. Recent work as a set and/or costume designer includes Frank Galati's Oedipus Complex at the Goodman Theatre, 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, 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: Un Ballo in Maschera at Boston Lyric Opera.

Brian H. Scott (Light Design) Is a SITl 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 w/American Opera Projects, Twisted Olivia w/members of the Ridiculous Theatre Company Showpeople w/ Anne Bogart at Exit Art. Macbeth (scenic and lighting design), The Laramie Project, Death of A Salesman in Baton Rouge, LA. and

The Match, Cherrywood, How Late It Was How Late (Production Design), Requiem for Tesla, El Parasio, Big Love and Lipstick Traces with the Rude Mechs.

J. Ed Araiza (Dramaturg) Has written Vaudeville Vanya, an adaptation of Chekhov's Uncle Vanya and the original plays Medeastories, 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 Julliard 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. With SITl: 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, 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.

Elizabeth Moreau (Company Stage Manager) With SITl: 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), 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.

Jason Szalla (Properties Designer) This is Jason's fifth show as the properties designer for SITl. Other shows include: bobrauschenbergamerica, Room, War of the Worlds and Cabin Pressure. Mr. Szalla moved to New York from City Theatre in Pittsburgh where he was the charge scenic painter for three and a half years. He first worked with SITl 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 SITl Company since 1995. Megan was the company stage manager for five years prior to becoming SITl's Managing Director. As the Managing Director she oversees SITl's fiscal security, administrative well being and prudent growth. In her tenure with SITl, 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.

SITI is deeply grateful to the generous donors who are listed below:

Individuals

SITI Circle: \$10,000 +

Jeanne Donovan Fisher and Richard B. Fisher, Joan H. and Robert Parker & Jaan Whitehead

SITI Circle: \$1,000 – \$9,999

M.R. Allison, Carolyn Anderson & Wilma Hall, Sallie Bingham, Kevin Dolan, Rena Chelouche Fogel, Judy Guido, Cherry Jones, Richard Lagravenese, Charles Mee, Jr., Ward & Lucy Mooney, Joanne Cregg Smith & Daniel C. Smith, Leonard Perfido

Friends of SITI: up to \$999

Akiko Aizawa, Anne Bogart, Victoria B. L. Chamberlin, Ronald T. Cohen & Lynn Cohen, Barbara Olsen Cummings & Jim Cummings, Zelda D. Fichandler, Lauren Flanigan, David R. Gammons, Michael Greif, Nicole Borrelli Hearn, Daniel Kaslow, Fran Kumin, Marianne McDonald, Thomas L. Mallon, Mitchel R. McElya, Ward & Lucy Mooney, Mary T. O'Connor, Barney O'Hanlon, Sofia Sequenzia & John M. Shostrom, Liz Stott & Erich Augenstein, Wessel & O'Connor Fine Art, Micki Wesson.

Foundation, Government, and Corporate Support

Patrons: 10,000+

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

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

Benefactors \$5,000 – \$9,999

Altria Group, Inc., The Fan Fox & Leslie R. Samuels Foundation, The Lucille Lortel Foundation, Inc., Tobin Foundation for Theatre Arts

Sponsors: \$1,000 – \$4,999

American Theatre Wing, Disney Worldwide, New York Times Company Foundation Fund for Midsize Theatres, a project of A.R.T./New York, Public Funds from New York City Department of Cultural Affairs

Supporters: Up to \$999

Cason & Company, Centre Group Holdings, Ltd., International Creative Management, Time Warner

To become a contributor to the SITI Company, call the office at 212-868-0861 or visit www.siti.org. All donations listed in this program include gifts and pledges received through March 2007.

Special Thanks to Skidmore College, the Office of the Dean of Special Programs, Carolyn Anderson, Sharon Arpey, Maria McColl, Lary Opitz, Jeff Segrave and David Yergan.

SITI COMPANY

SITI Company is an ensemble-based theater company led by Anne Bogart. Its mission is: To create bold new productions; To perform and tour these productions nationally and internationally; To train together consistently; To train theater professionals and students in an approach to acting and collaboration that forges unique and highly disciplined artists for the theater; and, to create opportunities for artistic dialogue and cultural exchange.

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

In addition to Artistic Director Anne Bogart, SITI Company is comprised of nine actors, four designers, a playwright, stage manager and administrative staff. 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. Every summer the Company continues to gather for our annual Summer Intensive at Skidmore College in Saratoga Springs, NY.

SITI recently premiered *Radio Macbeth* at the Wexner Center for the Arts at The Ohio State University in Columbus. 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*; *bo-brauschenbergamerica*; *Hayfever*, *La Dispute*, *Macbeth*, *A Midsummer Night's Dream*, *Death and the Ploughman*, *systems/layers*, *Hotel Cassiopeia* and *Score*.

SITI Company: 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

Board of Directors: Lynn Cohen, Ron Cohen, Barbara Olsen Cummings, Jim Cummings, Lauren Flanigan, Rena Chelouche Fogel, Nicole Borrelli Hearn, Cherry Jones, Daniel Kaslow, Thomas Mallon, Leonard Perfido, and Jaan Whitehead (Board Chair)

Staff & Interns: Megan Wanlass Szalla, Managing Director; Brad Carlin, Associate Managing Director; Interns, Gabel Eiben, Amira Nader, and Stephanie Pistello.

Consultants: Ellen Pearre Cason, Accountant; James Harley, Graphic Designer; Karen Hershey, Special Event; Thomas Mallon, Attorney

Contact Information:

520 8th Avenue
3rd Floor, Suite #310
New York, NY 10018
212.868.0860 phone
212.868.0837 fax
inbox@siti.org / www.siti.org

Exclusive Worldwide Tour Representation:

H-Art Management, Harold Norris
481 8th Avenue, Suite 834
New York, New York 10001
212.868.2134 phone
harold@h-artmanagement.com
www.h-artmanagement.com