

10-11

FLYNN SEASON



WELCOME

Dear Friends:

I am so lucky to be joining your community as the new executive director of the Flynn. I have long admired the Flynn for the vibrancy of its multidisciplinary presentations, expansive education and outreach programs, and support for local and regional artists. This season is a truly wonderful array of iconic figures in dance, theater, and music, a cornucopia of culturally specific events, fun-filled family and holiday programs, and of course Broadway and a few pop sensations.



All of this is not possible without a very dedicated staff and the extraordinary support of members, trustees, donors, volunteers, government, foundation, and corporate funding partners, and you, our audience. The Flynn serves annually nearly 200,000 community members through our events and programs. Education programs will again reach more than 40,000 students state-wide through our Student Matinees, as well as year-round classes, workshops, and summer camps.

In the live performing arts, we come together to share, witness, and celebrate. The role artists play in creating metaphor, defining space (real and imagined), commemorating losses and victories, and articulating the unconscious is profound. Artists and arts organizations often create a safe space for unsafe ideas—a very necessary role in our profane world. The arts' intellectual, creative, and social capital contributions can never be underestimated. There can be no creative economy without the arts.

Children often find their first voice through cultural expression. I know I did. Growing up in Chicago, a school matinee performance of the Alvin Ailey Company changed the course of my life and is truly the reason I am here at the Flynn today.

But you know all of this, as I am preaching to the Flynn audience choir. Even during these very challenging financial times, with diminished discretionary income, you are here leading an expressive life. Thank you. I look forward to getting to know you and sharing our programs in the coming months.

Sincerely,

John R. Killacky

John R. Killacky, Executive Director



153 Main Street, Burlington VT, 05401
802-652-4500

The Flynn Center Program is published annually by the Flynn Center for the Performing Arts and is distributed free of charge to patrons of the 2010-11 Flynn Season. To advertise, call 802-862-6825. www.flynncenter.org/advertise.html

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(As of August 15, 2010)

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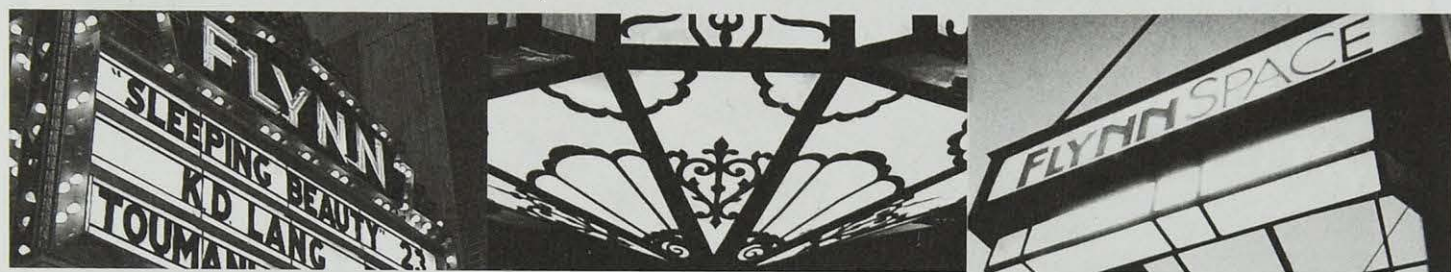
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A PREMIER PERFORMING ARTS CENTER



The mission of the Flynn Center for the Performing Arts is to foster the enjoyment, understanding, and development of the performing arts in Vermont and the region.

Our goals are to develop, maintain, and manage the historic Flynn Theatre and Flynn Center properties to meet current and evolving performing arts needs in the region; present a diverse range of high-quality performances by established and emerging artists that expand and enrich the community's cultural experiences; provide educational programs that engage children, teens, and adults in the artistic process, cultivate appreciation of the performing arts, and make the performing arts an integral part of school and community life; and support local, national, and international artists in the development and presentation of their work.

Providing a Home for the Performing Arts

The Flynn provides a well-equipped and managed home for the arts and services that include a box office, ushers (Flynn Spirits), concessions, and professional crew. While educational studios primarily serve the Flynn's own education programs, the Flynn provides a performance venue for the Vermont Symphony Orchestra, the Vermont Youth Orchestra, Lyric Theatre, and Vermont Stage Company, as well as the UVM Lane Series and many local and touring groups. The quality of our facilities and services attracts leading concert promoters and major events to Burlington. Public spaces include:

- 1,453-seat proscenium auditorium
- A gallery with rotating exhibits of area artists
- 180-seat cabaret space
- Adjoining lobbies
- Two education studios

Presenting the Finest in the Performing Arts

Events presented by the Flynn Center are carefully selected from among the finest artists and performances in the world. Regularly scheduled performances at the Flynn include:

- The **Flynn 2010-11 Season**, featuring 47 world-class music, Broadway, theater, dance, and family performances on the MainStage, with additional touring shows added throughout the year.
- Intimate music, theater, and dance experiences in **FlynnSpace**, also part of the season, plus many programs added year-round.
- The annual 10-day **Burlington Discover Jazz Festival**, presented in association with Burlington City Arts.



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FLYNN CENTER PRESENTATIONS 10-11

ARMITAGE GONE! DANCE

KAILASH KHER

DAILEY & VINCENT



On MainStage

october

- 1 Cambodian Dance Theater and Music
Khmer Arts Ensemble: "The Lives of Giants"
- 5 A One-Man Orchestra
Pat Metheny: "Orchestrion"
- 9 Weston Playhouse Theatre Company
"Death of a Salesman"
Starring Christopher Lloyd
- 16 Mingus Repertory Ensembles
Mingus Big Band, Mingus Dynasty, and Mingus
Orchestra with choreography by Danny Buraczeski
- 17 "Harold and the Purple Crayon"
- 19 Broadway National Tour
Monty Python's "Spamalot"
- 22 Reduced Shakespeare Company
"The Complete World of Sports (abridged)"
- 24 Chucho Valdés and the Afro-Cuban Messengers
- 27 Mummenschanz
- 30 Lar Lubovitch Dance Company

november

- 16 2009 International Bluegrass Award Winner
Dailey & Vincent
- 17 Pink Martini
- 19 Rubberbandance Group

december

- 12 Nebraska Theatre Caravan
"A Christmas Carol"
- 13 Broadway National Tour
"Legally Blonde"
- 15 Leahy Family Christmas

january

- 21 Direct from Brazil
Balé Folclórico da Bahia
- 23 Charles Lloyd Quartet
Featuring Jason Moran, Eric Harland,
and Reuben Rogers
- 28 Armitage Gone! Dance: "Three Theories"
- 29 Sweet Honey in the Rock

february

- 5 As Originally Staged in Post-Katrina New Orleans
"Waiting for Godot"
- 11 José Limón Dance Company
- 12 "'Til Death Do Us Part: Late Nite Catechism 3"

18-19 Cirque Éloize: "iD"

26 Bollywood Mega-star
Kailash Kher

27 Meredith Monk

march

- 4 Ballet Grand Prix
- 8 Michael Flatley's "Lord of the Dance"
- 11 Cirque Mechanics: "Boom Town"
- 17 A St. Patrick's Day Celebration
Altan
- 19 Capitol Steps
- 20 "Giggle, Giggle, Quack"
- 26 Mavis Staples and Billy Bragg
"The Hope, Love, & Justice Tour"
- 29 SIT Company
"Radio Macbeth"
- 30 Broadway National Tour
"The Wizard of Oz"

april

- 2 Philip Glass
- 2 The Celebrated Collaboration Between
Lucinda Childs, Philip Glass, and Sol LeWitt
Lucinda Childs' "Dance"
- 3 Celebrating the Mexican Bicentennial: Mariachi
Los Camperos de Nati Cano: "Viva Mexico!"
- 6 Broadway National Tour
"Spring Awakening"
- 29 Angélique Kidjo

may

- 3 "An Evening with Garrison Keillor"
- 7 Paul Zaloom's "Beakman on the Brain!"
- 11 Broadway National Tour
"The 39 Steps"

In FlynnSpace

december

5 eighth blackbird

february

17-18 "LA Party"

april

- 1 Rudresh Mahanthappa's Indo-Pak Coalition
- 17-18 Inspired by Tennessee Williams' "The Glass Menagerie"
Jane Comfort and Company: "Faith Healing"
- 9 Robin Eubanks and EB3

March 29, 2011
Flynn Center for the Performing Arts
presents

“Radio Macbeth”

Adapted from the play by William Shakespeare

Directed by Anne Bogart and Darron L West

Created and Performed by SITI Company

Ensemble:

Akiko Aizawa, Angus, Fleance, Lennox, Sexton, Son, Young Siward
Will Bond, Duncan, MacDuff, Murderer, Doctor
Gian Murray Gianino, Ross, Messenger, Donalbain, Murderer, Siward
Ellen Lauren, Lady Macbeth
Deborah Wallace, Witch, Porter, Lady Macduff, Gentlewoman
Barney O'Hanlon, Banquo, Malcolm, Murderer, Servant
Stephen Webber, Macbeth

James Schuette, Set & Costume Design

Brian H Scott, Lighting Design

Darron L. West, Soundscape

Kris Longley-Postema, Production Stage Manager

Roberta Pereira, Associate Producer, SITI Company

David Roberts, Associate Producer, SITI Company

Megan Wanlass Szalla, Executive Director, SITI Company

Radio Macbeth runs approximately 1 hour 45 minutes with no intermission.

The actors and stage manager employed in these productions are members of Actors Equity Association, the union of professional actors and stage managers in the United States.

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

The designers are members of the United States Scenic Artists Union (USA).

Radio Macbeth is funded in part by the **National Endowment for the Arts: Access to Artistic Excellence** initiative; and by the **Flynn General Endowment**. The Flynn General Endowment supplements support from corporate sponsorships and provides general support for selected performances. The General Endowment received challenge grants from the Ford Foundation New Directions/New Donors program and the Argosy Foundation.

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Directors' 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?

—Anne Bogart & Darron L West

Dramaturgical Note

The historical Macbeth was a Scottish noble who deposed the unpopular king Duncan, who had also seized the throne by violent means. Macbeth ruled well for several years before his ruthlessness led to his own overthrow by the Scottish thanes. Shakespeare's *Macbeth* is based on several sources including Holinshed's historical *Chronicles*. From this text Shakespeare compressed two major and very different characters and stories: Macbeth and Duffe, another king whose history included elements of witchcraft and sorcery. The medieval Scottish thanes of the historical sources were ambitious and 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.

SITI COMPANY

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

- Create bold new productions;
- Perform and tour these productions nationally and internationally;
- Train together consistently;
- Train theater professionals and students in an approach to acting and

collaboration that forges unique and highly disciplined artists for the theater; and,

- 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 is comprised of 10 actors, four designers, a playwright, a stage manager, and an executive 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. Find out more at siti.org.

CONTACT AND CONNECT

siti.org

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

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Radio Macbeth is produced by SITI Company with support from: Leading for the Future Initiative: Innovative Support for Artistic Excellence, a program of Nonprofit Finance Fund (NFF), funded by the Doris Duke Charitable Foundation; the Fax Fox & Leslie R. Samuels Foundation; the Andrew W. Mellon Foundation's New York Theater Program, administered by the New York Foundation for the Arts; and public funds from New York City Department of Cultural Affairs and National Endowment for the Arts.

Akiko Aizawa (Actor) has been a member of SITI Company since 1997, after seven years as a member of the Suzuki Company of Toga. With SITI: *American Document*, *Antigone*, *Under Construction*, *Who Do You Think You Are*, *Radio Macbeth*, *bobrauschenbergamerica*, *Freshwater*, *Hotel Cassiopeia*, *A Midsummer*

Night's Dream, Intimations for Saxophone, La Dispute, War of the Worlds, Culture of Desire, Nicholas and Alexandra, Marina A Captive Spirit, and systems/layers. Roles with SCOT include: *The Trojan Women, Three Sisters, and Dionysus.* Theaters/festivals include BAM/Next Wave Festival, Under the Radar at the Public Theater, Alabama Shakespeare Festival, American Repertory Theatre, Arena Stage, Court Theatre, Joyce Theater, Krannert Center, Los Angeles Opera, New York Theatre Workshop, Portland Stage, Walker Art Center, Wexner Center for the Arts and Women's Project. International festivals/venues include: Edinburgh, Dublin, Bonn, Bobigny, Helsinki, Melbourne, Sydney, Canberra, Bogota, São Paulo, Santiago, Buenos Aires, Tokyo, Toga, and Moscow.

Anne Bogart (Director) is the artistic director of SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a professor at Columbia University where she runs the graduate directing program. Works with SITI include *American Document, Antigone, Under Construction, Freshwater, Who Do You Think You Are, Radio Macbeth, Hotel Cassiopeia, Death and the Ploughman, La Dispute, Score, bobrauschenbergamerica, 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.* She is the author of three books: *A Director Prepares, The Viewpoints Book, and And Then, You Act.*

Will Bond (Actor) is a founding member of SITI Company. He has performed and toured nationally and internationally in SITI's *Orestes* (by company member Charles L. Mee), *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, Death and the Ploughman, Lilith and Seven Deadly Sins* (New York City Opera), *Radio Macbeth, Who Do You Think You Are, and Antigone.* He has toured with Tadashi Suzuki and SCOT in *Dionysus* and with Robert Wilson's *Persephone.* Regional works include: *Macbeth, The Lover, Creditors, Mystery of Irma Vep, Greater Tuna, Greetings, Holiday, Night Must Fall, Suddenly Last Summer, The Tempest, Hamlet.* He has created original works including *History of the World from the Very Beginning* with Christian Frederickson and SITI's Brian Scott; *Crash* (temporary title) a work-in-progress also with Brian Scott in collaboration with Deborah Hay, and *I'll Crane For You* a solo performance dance theater work commissioned from Deborah Hay. Will is currently Artist-In-Residence in the theater department of Skidmore College.

Gian Murray Gianino (Actor) is proud to be the newest member of the SITI Company. With the company he has performed in *Radio Macbeth* (The Public, DTW, Tour), *bobrauschenbergamerica* (BAM, DTW, Tour), *Systems/Layers* (Tour), *Freshwater* (WP), *Who Do You Think You Are* (Wexner) and *War of the Worlds - The Radio Play* (DTW). Select New York credits include *Or, and Aliens With Extraordinary Skills* (The Women's Project), *Paradise Park* (Daniel Fish, Signature

CONTINUED AT PAGE 52

Theatre), *Eurydice* (Les Waters, Second Stage), *Bone Portraits* (Lear deBessonet, Walkerspace), and Al Pacino's *Salome* readings (NY & LA). He has performed regionally and internationally including at the Berkshire Theatre Festival, Yale Rep, Arena Stage, Actors Theatre Louisville, Provincetown Rep, The Court (Chicago), Stamford Performing Arts, Krannert, Walker, Wexner, MC93 Bobigny (France), Bonn Biennale and Dublin Theatre Festival. Film and TV credits include *Doctors of the Dark Side* (upcoming), *Painting Abby Long*, *Dead Canaries*, *Tale of Two Corners*, *Hospitality*, *Up to the Roof*, *Law & Order*, *Law & Order: SVU*, *All My Children*. G.M. is a graduate of Wesleyan University and is the third generation of a New York theater family.

Ellen Lauren (Actor) Associate Artistic Director for SITl. Company credits include: *Under Construction*, *Radio Macbeth*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *Midsummer Night's Dream*, *Room*, *bobrauschenbergamerica*, *systems/layers*, *War of the Worlds*, *Cabin Pressure*, *The Medium*, *Culture of Desire*, *Going, Going, Gone*, *Orestes*, and *American Document* with Martha Graham Dance Co. National and international venues include: Bonn Germany, Iberoamericano Bogota, BAM Next Wave, Humana, Bobigny, Melbourne, Edinburgh, Singapore Festivals; Wexner, Krannert and Walker Center for the Arts; In NY; Dance Theater Workshop, NYTW, CSC, Miller, Public, Joyce Theater. Regional credits with SITl include: San Jose Rep, ART Cambridge, Court Theatre, Actors Theatre of Louisville: (including *Picnic*, *Adding Machine*, *Hay Fever*, *Miss Julie*, *Private Lives*). Ongoing classes and residencies in the US and abroad over 18 years. Additional credits include *The Women* (Hartford Stage), *Seven Deadly Sins*, New York City Opera - (Kosovar Award for *Anna II*) *Marina*, a *Captive Spirit*, all with Anne Bogart. Resident company member: StageWest, Mass., The Milwaukee Repertory, The Alley Theatre, Houston. Associate artist for The Suzuki Company of Toga (SCOT), under the direction of Tadashi Suzuki; Venues include, Moscow Art Theatre, Toga Festival, Alexandrinsky Theatre, RSC, Theatre Olympics Athens and Shizuoka Japan, Buenos Aires Festival, Vienna Festival, Istanbul Festival, Festival Mundial Chile, Teatro Olimpico Italy, Montpelier France, Hong Kong Festival. Ongoing faculty member: The Juilliard School of Drama; Associate Director Summer Training Program, Toga, Japan. Fox Fellowship recipient for Distinguished Achievement 2008.

Deborah Wallace (Actor) is from Glasgow, Scotland. She has studied with The Royal Scottish Academy of Music and Drama and SITl Company. Select New York Credits include: *The Bomb*, *A Girl Of Sixteen*, *Death of Nations*, *Foreign*, *A History of God*, *Auto Da Fe*, *Reconstruction*, *The Expense of Spirit*, *The Bacchae*, *The Void*, *Innova*, and Richard Foreman and John Zorn's *Astronome*. She has served as an artist in residence at the Chiang Mai Art Museum in Chiang Mai, Thailand and at New York Stage and Film. Also a director and playwright, her work has been produced at the Ohio Theatre, HERE Arts Center, New Dance Group, Ars Nova and The Ontological/Hysteric Theater.

Barney O'Hanlon (Actor) has been a SITl Company member since 1994 and collaborator with Anne Bogart since 1986. International: Dublin Theatre Festival, Edinburgh International Festival, Prague Quadrennial, MC93 Bobigny, France,

Bonn Biennial, Festival Iberoamericano, Bogota, Kaleideskop Theatre, Copenhagen, Denmark, Royal Shakespeare Company, Stratford on Avon. New York: BAM's Next Wave Festival, Public Theater, New York Theater Workshop, PS 122, Dance Theatre Workshop, New York City Opera, Glimmerglass Opera. Regional: American Repertory Theater, Trinity Rep., Alley Theater, Actor's Theater of Louisville, Steppenwolf, Alabama Shakespeare Festival, San Jose Rep, Portland Stage, UCLA Performing Arts, Walker and Wexner Arts Centers, the Krannert Art Center, Austin's Rude Mechs (with Deborah Hay) and numerous Humana Festivals. Other: Los Angeles Opera, Opera Omaha, Prince Music Theater and most recently, SITl Company's collaboration with the Martha Graham Dance Company on *American Document*.

Roberta Pereira (Associate Producer) has been working with SITl Company since 2008 where she oversees development and communications. She is also an associate producer at Bisno Productions and was recently a co-producer on Broadway's *A Life in the Theatre*, starring Sir Patrick Stewart and T.R. Knight. Previously, she was associate managing director for Yale Repertory Theatre/World Performance Project and executive producer of *Summer Cabaret* in New Haven. Roberta also produced all the auxiliary events for the 2006 Dublin International Theatre Festival. Roberta sits on the Board of Studio 42, a nonprofit theater company, and she is a member of LXP, The Women's Project Lab, and Tilted Field Productions. M.F.A., Yale School of Drama.

Kris Longley-Postema (Production Stage Manager): Previous stage management work with SITl Company includes *American Document* (with Martha Graham Dance Company), *bobrauschenbergamerica*, *Antigone*, and *Who Do You Think You Are*. Recent credits include *Notes from Underground* at Theatre for a New Audience, La Jolla Playhouse, and Yale Repertory Theatre; The Santa Fe Opera's *Albert Herring* and *The Tales of Hoffmann*; and the 75th Anniversary Tour of *Porgy & Bess*. Other notable credits include The Public Theater, The Playwrights Realm, The Playwrights' Center, and Glimmerglass Opera. A graduate of Cornell College, he received his M.F.A. in stage management from Yale School of Drama.

David Roberts (Associate Producer, SITl Company) currently serves as associate producer for SITl Company, focusing on general management and programs. He is also a freelance producer and management consultant for various projects and organizations including *My Sweet Charlie* for LXP, *Blood Dazzler* with Angela's Pulse Performance Projects, *In the Cypher*, and Freedom Train Productions. Past producing and management credits include *Antigone*, *bobrauschenbergamerica*, *American Document*, and *Freshwater* with SITl Company in New York, and many other SITl productions on tour; associate managing director and company manager at Yale Repertory Theatre; line producer for *Sonia Flew* at Summer Play Festival 2006; inaugural Producer's Chair Award recipient, a mentorship program of The Foundry Theatre, for his work as producer on *The Brothers Size*, presented at the Public Theater's 2007 Under the Radar Festival. David sits on the board of Palissimo, a New York City based dance company, and is a member of LXP, an independent producers' collective. B.F.A., Webster University Conservatory. M.F.A., Yale School of Drama.

James Schuette (Set and Costume Design) has designed over 15 productions for SITl Company. Recent work includes Tarrell Alvin McCraney's *Brother/Sister* plays directed by Tina Landau (McCarter Theatre, Public Theatre and Steppenwolf), *Ghosts of Versailles* directed by James Robinson (Opera Theatre of Saint Louis and the Wexford Festival), *Endgame* directed by Frank Galati (Steppenwolf) and Tracy Letts' *Superior Donuts* directed by Tina Landau (Broadway/Music Box). His work has been seen at the American Repertory Theatre, Actors Theatre of Louisville, American Conservatory Theatre, Arena Stage, Brooklyn Academy of Music, Berkeley Rep, Court Theatre, Goodman Theatre, Minneapolis Children's Theatre, Long Wharf, La Jolla Playhouse, Mark Taper Forum, Manhattan Theatre Club, New York Theatre Workshop, Oregon Shakespeare Festival, Playwrights Horizons, The Public Theatre, Papermill Playhouse, Seattle Rep, Trinity Rep, Vineyard Theatre, Yale Rep, Boston Lyric Opera, Houston Grand Opera, Seattle Opera, New York City Opera, Santa Fe Opera, Minnesota Opera, Glimmerglass Opera, Opera Colorado, and internationally. Upcoming projects include *La Cenerentola* (Minnesota Opera), *La Fille du Regiment* and *The Death of Klinghoffer* (Opera Theatre of St Louis), *Nixon in China* (Canadian Opera Company), *Un Ballo in Maschera* (Washington National Opera).

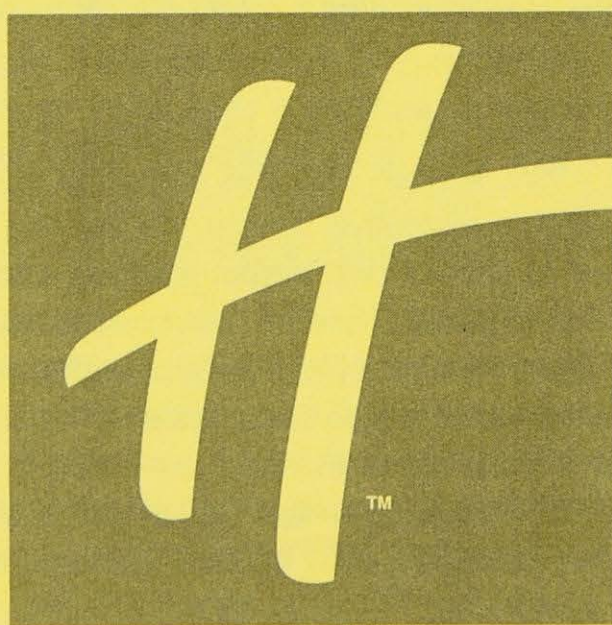
Brian H Scott (Light Design) With SITl Company: *American Document*, *Antigone*, *Freshwater*, *Who Do You Think You Are*, *Radio Macbeth*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobraschenbergamerica* (2004 Henry Hewes Design Award), *systems/layers*, *War of the Worlds – The Radio Play*. With Rude Mechanicals: *The Method Gun*, *Lipstick Traces*, *Big Love*, *Cherrywood*, *Matchplay*. Classic Stage Company: *The Age of Iron*, *Hamlet*, *Richard II*, *Richard III*, *The Tempest*. With Playwrights Horizons: *Dead Man's Cell Phone*. With NYTW: *Songs From an Unmade Bed*.

Megan Wanlass Szalla (Executive Director, SITl Company) has been a member of SITl Company since 1995. Megan was the company stage manager for five years prior to becoming SITl's executive director. In her tenure with SITl, Megan has helped to create over 28 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. Megan currently serves on the board of Theatre Communications Group (TCG).

Stephen Webber (Actor) has performed with Anne Bogart and the SITl 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: *Death and the Ploughman* (CSC), *War of the Worlds* (BAM), *Culture of Desire* (NYTW), *Trojan Women 2.0* (En Garde Arts), *Freshwater* (Women's Project), *Hotel Cassiopeia* (BAM), *American Document* (Joyce). SITl Credits: *American Document*, *Antigone*, *Radio Macbeth* (Macbeth), *Hotel Cassiopeia*, *Freshwater*, *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 (Betrayal, Glengarry Glen Ross), Milwaukee Repertory Theater, San Jose Repertory Theater, Magic Theater, Portland Stage Company, Alabama Shakespeare Festival, Court Theatre, Stage West.

Darron L. West (Director & Soundscape): A SITI Company member since 1993 and first collaborated with Anne Bogart in 1990 while resident sound designer at Actors Theatre of Louisville. His work has been heard in over 400 productions both nationally and internationally. His accolades include a 1998 OBIE award for SITI's BOB, a 2000 Princess Grace Award, an *Entertainment Design Magazine* EDDY, the 2004 and 2005 Henry Hewes Design award, and a 2006 Lortell Award. 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).



Holiday Inn®

Our Proud History



The Flynn has been at the center of Vermont's cultural landscape for more than 80 years—from its earliest days as a vaudeville house through five decades as a premier movie theater to its present incarnation as an acclaimed performance center and arts education organization. Today, the Flynn Center for the Performing Arts is recognized internationally for its significant artistic, educational, and community outreach activities; superb technical

capacity; beautiful ambiance; historic setting; and world-class presentations. We proudly celebrate a rich history of connecting our community with the arts.

From "Entertainment Palace" to Premier Performing Arts Venue

The main theater—previously called the Flynn Theatre and now the centerpiece of the Flynn Center—was built in 1930 by Burlington businessman John J. Flynn as the city's newest and largest "entertainment palace." With the largest proscenium in the state, a sophisticated "fly" system for set changes, sloped floor seating, excellent acoustics, and a central downtown location, the theater was originally designed for vaudeville but shifted quickly and effortlessly to film as "talkies" became the rage. The Flynn then operated as a movie theater for nearly 50 years.

With the Flynn's movie business in decline in the 1970s, Burlington's community theater group, Lyric Theatre, rediscovered the theater's live performance capacity. Lyric members subsequently helped spearhead a group of interested citizens who raised money to purchase and begin restoring the Flynn. The theater reopened in 1981 as the Flynn Theatre for the Performing Arts. Throughout the 1980s, efforts focused on continued restoration to provide a well-managed, comfortable home for the performing arts; establishment and steady growth of the Flynn MainStage Series; and making the theater available to Vermont artists for special projects.



Commitments to Performing Arts Education, Artistic Development Blossom



The late 1980s and the 1990s witnessed significant expansion of the Flynn's educational programming. The Student Matinee Series was inaugurated, teacher training workshops were developed, and the first of what was to become many Flynn partnerships with local schools and school systems was initiated with Burlington's Wheeler Elementary School.

During this time, the Flynn also made significant forays into logistical and financial support of artistic development, introducing an intimate On-Stage Series of performances and a summer artist development project to work with national artists in the creation of new works.

Our Proud History

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A New Flynn for a New Century



Following 10 years of strategic planning and development throughout the 1990s, the Flynn concluded a multi-phased expansion and renovation project began in 1994 and completed in 2000, and a comprehensive performing arts complex—renamed the Flynn Center for the Performing Arts—was born. The Flynn now incorporates two performance spaces—the original theater, fully restored to its Art Deco splendor, and FlynnSpace,



our intimate performance setting.

The center also includes education and dance studios housing year-round classes in music, theater, and dance for children, teens, and adults; a visual arts gallery; and administrative offices.

In 2005-06, the Flynn celebrated its 25/75-year anniversary and concluded

a \$6 million endowment campaign setting the stage for building the endowment through bequests and other planned gifts.

The Flynn received the 2007 Outstanding Historic Theatre Award as "a compelling example of contemporary programming excellence in a beautifully renovated space that thoughtfully engages its community... an inspiration to other cities."



The 2007 Outstanding Historic Theatre Award.

The Flynn Today



Close to 200,000 people annually attend performances at the great vaudeville and film house built by J.J. Flynn and his partners 80 years ago and in the increasingly popular FlynnSpace.

Thousands more people discover their creative selves in FlynnArts classes and summer camps, teacher workshops, and other Flynn educational programs.

In 2010, Founding Executive Director Andrea Rogers

retired, and in her honor, the Board of Directors announced Andrea's Legacy Fund, which will be used to protect and maintain the Flynn's extraordinary performing arts and education programs for years to come.

Now, with John Killacky at the helm, the Flynn begins a new era, embarking on new directions with a concrete foundation.



Founding Executive Director Andrea Rogers with her successor John Killacky.