

2012/13 SEASON

APR 17 - 21
TROJAN WOMEN
(AFTER EURIPIDES)

SITI COMPANY



APR 27 - MAY 04

AN ILIAD

DENIS O'HARE AND
LISA PETERSON



**ARTS
EMERSON**

THE WORLD ON STAGE

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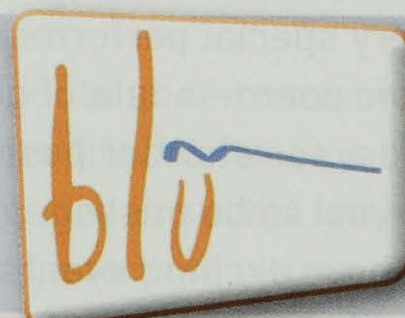
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Message from the President of Emerson College

Welcome to ArtsEmerson: The World On Stage.

This spring, ArtsEmerson features distinctive takes on Greek classics with SITI Company's **Trojan Women** and Denis O'Hare and Lisa Peterson's **An Iliad**. These artists are strikingly innovative—an important value to us at Emerson—in their staging of ancient stories in and for our own moment in time. Both plays focus on the Trojan War, a central story of Greek mythology, and are being staged more than 2,000 years after their initial telling.

The sweep of history is long and powerful here, and if we were to use the occasion of these performances to meditate on our own time, we would not go astray. Such works of theatre teach us as much about who we are now as about where we've been.

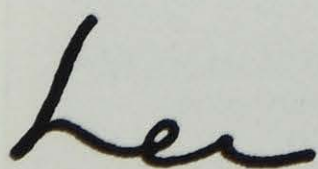
I know that many of our Emerson students loved the opportunity to work with Anne Bogart's acclaimed SITI Company last spring in **Café Variations**, and are eager to welcome them back with their raw and moving production of **Trojan Women**. Written by the great Greek tragedian Euripides in 415 BC, when the Greeks were fighting the Peloponnesian War, it depicts a crucial moment in the Trojan War—generally considered to have taken place centuries earlier—when the city of Troy has fallen to the Greeks and the surviving women (and others) await their fate. Jocelyn Clarke's adaptation makes this powerful play anew for a 21st century audience.

Denis O'Hare, known to many for his prolific stage and screen work, joins us next with four very special performances of **An Iliad**. This production brilliantly condenses Homer's epic poem—a tale of gods and goddesses; wars and warriors; friendships, families and a social order pushed to the breaking point—into a one-man tour-de-force that is not to be missed.

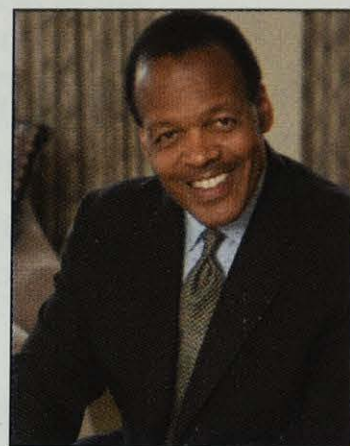
We also have exciting events in the Bright Family Screening Room this month, where we will close out the film season with a focus on the work of legendary experimental filmmaker Kenneth Anger. Please join us for a program that features classic films from Anger's *Magick Lantern Cycle* alongside new work. Kenneth Anger himself will be with us to discuss his work on Friday, April 19th and Saturday, April 20th.

As we move into 2013, I want to thank you for your support of ArtsEmerson and of Boston's dynamic cultural scene. We remain enormously proud to partner with Boston and Mayor Thomas Menino in the revitalization and renaissance of our historic Theatre District, and proud to be—along with you—a part of the Boston community.

Enjoy the performance.



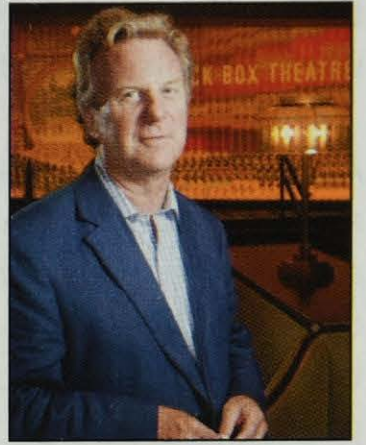
M. Lee Pelton
President, Emerson College



Tony Rinaldo

Welcome to ArtsEmerson: The World On Stage

Great story-telling is at the heart of great theatre and this season we've gone back to its roots in the classics. It started in the fall with Whistler in the Dark's award winning **Tales from Ovid**, and continues with the two productions covered in this program, **Trojan Women** and **An Iliad**. Both are contemporary adaptations of familiar stories inspired by the Trojan War. It's a rare opportunity to see back-to-back four of our most dynamic contemporary artists—Anne Bogart, Jocelyn Clarke (**Trojan Women**) and Denis O'Hare, Lisa Peterson (**An Iliad**)—wrap their prodigious imaginations around Euripides and Homer in service to today's audiences. I encourage you to see both. Each will leave indelible impressions.



There was a time rooted in the origin of these classic tales that men (shamefully not women) could vote only if they could prove they had attended the theatre. Such was the importance of the stories, lessons, ethics, characters and public policies depicted from the stage. When I think of theatre experiences that endure in my memory they are *all* united by providing a powerful blend of emotion, entertainment and intellectual engagement. Other art forms do the same, but the theatre does it *live*. And the live experience has an undeniably powerful impact. The Greeks understood that the shared exchange from actor to audience had a profound effect on its citizens and that the emotional and intellectual inspiration properly aligned made for a more discerning voter.

As we enter the final phase of our third season I'd like to go out on a limb and say that we want ArtsEmerson to become a necessity in your life. We want you to be entertained, emotionally fulfilled and intellectually engaged in such a way that you too will see the world in a different light and be a better informed citizen. This won't happen through the evanescence of theatre that only aims to entertain and dazzle, nor theatre that engineers our emotions or strives to make us feel smart, but rather theatre that combines all three around a good story as you will experience with **Trojan Women** and **An Iliad**. When we succeed at this, I hope you'll feel the necessity of ArtsEmerson in your life.

And, if you are able, *please* help to support these efforts. Your generosity too is a necessity.

Rob Orchard, Executive Director

Envisioning ArtsEmerson: The World On Stage

ArtsEmerson opened in the fall of 2010 with two central commitments: 1) to expand Boston's cultural landscape by giving audiences the opportunity to experience work from across this country and around the world that adds to the cultural choices for the community, and 2) to support the development of new work through selected multi-year commitments to artists, ensembles and world-renowned institutions.

At the heart of its mission, ArtsEmerson seeks to redefine the relationship between artist and audience and the impact of theatre on the community. Through performance programs, ongoing artist residencies, and repeated engagements with ensembles, audiences see how work evolves over time and as a result connect to the artists' deeper ambitions and process. This investment not only strengthens the bond between artists and audiences, but allows for a highly interactive exchange that helps to realize the full potential of the arts in the life and character of the city.



ROB ORCHARD, EXECUTIVE DIRECTOR

In October 2009, theatre producer and educator Rob Orchard became Emerson College's first Executive Director for the Arts and Stephen G. Langley Chair in Theater Management and Production. Orchard was Managing Director of the Yale Repertory Theatre and School of Drama, where he also served as associate professor and co-chair of the MFA Theatre Administration Program. Following his time at Yale, Orchard was the Founding Managing Director of the American Repertory Theater (A.R.T.) and subsequently Executive Director, and was the architect for the A.R.T. training Institute and its relationship with the Moscow Art Theatre School, as well as Director of the Loeb Drama Center at Harvard. At the A.R.T. he produced more than 200 works (the vast majority of which were premieres), and worked with many of the world's most respected directors, playwrights and composers. Orchard has served as chairman of both the Theatre and the Opera/Musical Theatre Panels at the National Endowment for the Arts as well as on numerous other national and local Boards. In 2000, Orchard received the Elliot Norton Award for Sustained Excellence. Most recently he and six others including F. Murray Abraham, Trevor Nunn and Peter Brook received the Moscow Art Theatre's highest award for Distinguished Service: The Morozov Diamond Award.



DAVID DOWER, DIRECTOR OF ARTISTIC PROGRAMS

Before joining ArtsEmerson in the spring of 2012, David Dower spent six seasons as Associate Artistic Director at Arena Stage, where he directed the Artistic Development team and founded the American Voices New Play Institute (AVNPI), the precursor to The Center for the Theater Commons now located at Emerson College. He served as the Artistic Producer on Arena's offerings from 2007 - 2011, including the Tony/Pulitzer-winning *Next to Normal*. Prior to joining Arena he was the founding Artistic Director of The Z Space (a theatre development center focused on new plays) and a founder of its predecessor, the producing ensemble The Z Collective, both in San Francisco. He has directed plays around the country, including at Arena Stage, Berkeley Repertory Theatre, Seattle's Intiman, and dozens of world premiere productions in the Bay Area. You can follow David on Twitter (@ddower).

About Emerson College

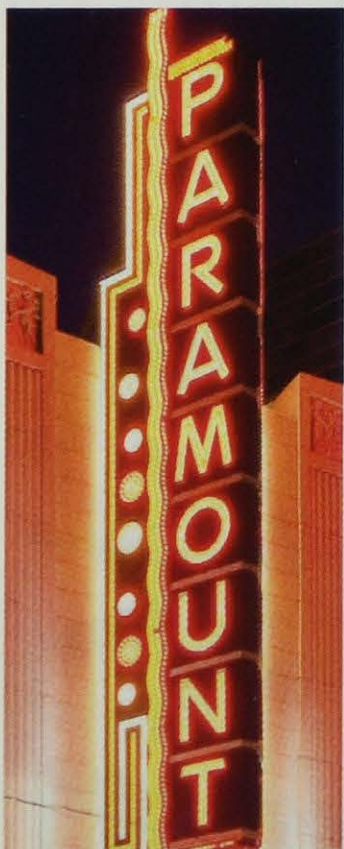
Located in Boston, Massachusetts, opposite the historic Boston Common and in the heart of the city's Theatre District, Emerson College educates individuals who will solve problems and change the world through engaged leadership in communication and the arts, a mission informed by liberal learning. The College has 3,660 undergraduates and 829 graduate students from across the United States and 50 countries. Supported by state-of-the-art facilities and a renowned faculty, students participate in more than 80 student organizations and performance groups. Emerson is known for its study and internship programs in Los Angeles, Washington, D.C., the Netherlands, London, China, and the Czech Republic. A new permanent facility on Sunset Boulevard is being constructed for its Los Angeles-based program, estimated to be completed by January 2014. The College has an active network of 32,000 alumni who hold leadership positions in communication and the arts. For more information, visit www.emerson.edu.

HowlRound: A Center for the Theater Commons

Director: Polly K. Carl

Associate Directors: Jamie Gahlon and Vijay Mathew

Housed alongside ArtsEmerson in Emerson College's Office of the Arts is HowlRound: A Center for the Theater Commons. Under the leadership of David Dower and Polly Carl, HowlRound is a field-wide collaboration of the new works sector of the American theatre, designed to advance the nation's infrastructure for new works of theatre and the artists who make them. HowlRound hosts a broad-based effort to research and develop innovations in artistic process, programming strategies, and audience engagement practices that strengthen the effectiveness and impact of the new works sector nationally. ArtsEmerson audiences play a central role in this effort as the laboratory for testing and developing the most promising discoveries of this nationwide collaboration.



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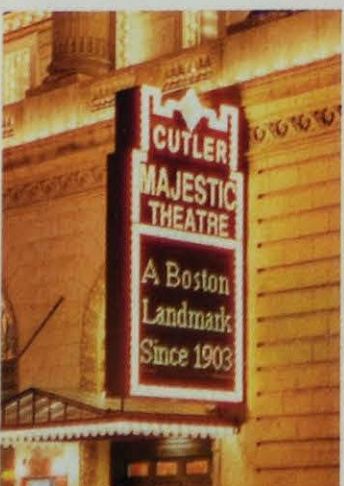
Originally a 1930s cinema palace, the Paramount Center's largest facility features a 596-seat theatre, enchantingly reconstructed in lively Art Deco style.

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The Cutler Majestic Theatre

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Built in 1903 as the second venue in Boston's historic Theatre District, The Majestic showcased theatre, vaudeville and film. The 1,186-seat theatre had severely deteriorated when Emerson College purchased the property in 1983 but reopened in 2003 after a magnificent restoration, made possible by Ted and Joan Cutler.



PRESENTS

Trojan Women (After Euripides)

CREATED AND PERFORMED BY
SITI COMPANY

ADAPTED BY
JOCELYN CLARKE

DIRECTED BY
ANNE BOGART

ORIGINAL MUSIC COMPOSED AND PERFORMED BY
CHRISTIAN FREDERICKSON

STAGE MANAGER
EMILY HAYES*

LIGHTING DESIGNER
BRIAN H SCOTT**

COSTUME DESIGNER
MELISSA TRN

CAST

Andromache—**Makela Spielman***

Chorus—**Barney O'Hanlon***

Envoy—**Leon Ingulsrud***

Hecuba—**Ellen Lauren***

Helen—**Katherine Crockett**

Kassandra—**Akiko Aizawa***

Menelaus—**J. Ed Araiza***

Odysseus—**Gian-Murray Gianino***

Poseidon—**Brent Werzner***

PRODUCTION TEAM

Assistant Director **Marina McClure**

Associate Scenic Design (Los Angeles) **Sibyl Wickensheimer**

Design Consultant **James Schuette****

Properties Coordinator (Los Angeles) **Sarah Krainin**

Production Manager **Megan Caplan**

The performance lasts 90 minutes with no intermission



The 2012/13 Season is generously supported by Ted and Mary Wendell,
The Andrew W. Mellon Foundation and the National Endowment for the Arts.

*Denotes member 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 SDC, the Society of Stage Directors and Choreographers, an independent national labor union.

SITI Company's production of **Trojan Women** was commissioned by the J. Paul Getty Museum and first presented at the Getty Villa in Los Angeles, California, in September 2011.

SITI Company's **Trojan Women** was inspired by Homer, Euripides, Jean Paul Sartre, Edith Hamilton, Roberto Calasso, Nikos Efthimopoulos, Caroline Alexander, Aristotle, David LaChapelle, Paul Roche, Robert Fagles, E.V. Rieu, Charles Rowan Beye, Simone Weill, Max Richter, Virgil, Barry S. Strauss, Eleni Karaindrou and Alberto Manguel.

Director's Note

By Anne Bogart

Euripides' **Trojan Women** enjoys a history of generating shudders of recognition and empathy from audiences in all cultures and centuries since it was first performed in 415 BC. The success and longtime appeal of the play remains a mystery to scholars who insist that **Trojan Women** is imperfect because nothing happens in it. Playwright/adaptor Jocelyn Clarke and I share a fascination with how great plays adjust and reshape to find renewed significance in the moment of their realization. In the past 40 years, productions of **Trojan Women** have incorporated contemporary issues such as Vietnam, Bosnia, the Israeli/Palestinian conflict, Iraq, European imperialism, the Holocaust, Hiroshima, Northern Ireland and more. Productions have reflected the adapters' interests in existentialism, nihilism, ancient rites, Armageddon, shipwrecks, gender antagonism and so forth, incorporating music, multimedia, ancient languages, choreography, operatic singing, ritual and virtuosic acting. The play seems able to contain a multitude of interpretations with ease. In our approach to **Trojan Women** we are listening closely to the accumulated signals sent to us from the history of the play's shifting shapes. We hope to land lightly and with a certain relevant exactitude on the stage of ArtsEmerson's Paramount Center Mainstage, sure-footed but in communion with the play's mysteries and revelations.

SITI Company

SITI Company was built on the bedrock of ensemble. We believe that through the practice of collaboration, a group of artists working together over time can have a significant impact upon both contemporary theatre and the world at large.

Through our performances, educational programs and collaborations with other artists and thinkers, SITI Company will continue to challenge the status quo, train to achieve artistic excellence in every aspect of our work and offer new ways of seeing and of being as both artists and as global citizens.

SITI Company is committed to providing a gymnasium for the soul where the interaction of art, artists, audiences and ideas inspire the possibility for change, optimism and hope.

Founded in 1992 by Anne Bogart and Tadashi Suzuki, SITI Company began as an agreement to redefine and revitalize contemporary theatre 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 theatre while also training artists from around the world.

In addition to Artistic Director Anne Bogart, SITI Company is comprised of ten actors, four designers, a playwright and an executive director. The company represents a change in thinking about the relationships between artists and institutions. SITI Company has formed relationships with theatres and venues around the world who present the Company's work. Find out more at siti.org.

CONTACT AND CONNECT

Website: www.siti.org

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Twitter: www.twitter.com/siticompany

SITI Extended Ensemble [SEE]: www.siti.groupsite.com

SITI Company

Akiko Aizawa, J. Ed Araiza, Anne Bogart, Will Bond, Gian-Murray Gianino, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Charles L. Mee, Jr., Tom Nelis, Barney O'Hanlon, Neil Patel, James Schuette, Brian H Scott, Megan Wanlass, Stephen Duff Webber and Darron L West

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 Jason Hackett, Leon Ingulsrud, Kevin
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 Charles L. Mee, Annie Pell, and Jaan
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 Deputy DirectorMichelle Preston
 General ManagerVanessa Sparling
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About the Artists

AKIKO AIZAWA (*Kassandra*) has been a member of SITI Company since 1997, after seven years as a member of the Suzuki Company of Toga.

SITI: **Trojan Women**, **Café Variations**, *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* and *systems/layers*. SCOT: *Trojan Women*, *Three Sisters* and *Dionysus*. Theatres/festivals: BAM/Next Wave Festival, Under The Radar at The Public Theater, American Repertory Theater, Arena Stage, Court Theatre, Joyce Theater, Krannert Center, Los Angeles Opera, New York Theatre Workshop, New York Live Arts, Walker Art Center and Wexner Center for the Arts. International festivals/venues: Edinburgh, Dublin, Bonn, Bobigny, Helsinki, Melbourne, Bogota, São Paulo, Santiago, Buenos Aires, Tokyo, Toga and Moscow. Akiko is originally from Akita, Japan.

J. ED ARAIZA (*Menelaus*) has long and varied experiences working on multicultural, cross-disciplinary projects as a writer, director and performer. SITI Company: **Trojan Women**, *Under Construction*, *Hotel Cassiopeia*, *A Midsummer Night's Dream*, *systems/layers*, *bobrauschenbergamerica*, *Culture of Desire*, *The Medium*, *Small Lives/Big Dreams*, *War of the Worlds—The Radio Play*, *Who Do You Think You Are* and *Radio Macbeth*. As a playwright with seven original full-length plays produced, J. Ed is also a member of The Dramatist Guild, Austin Script Works and NoPE, and a former member of El Teatro de la Esperanza and the Los Angeles Theatre Center. Most recently he directed *The Adding Machine* for the UCLA MFA program and *The Seagull* at the University of Windsor, Canada. In December he directed *Savitri*, *Woman and Myth*, a dance theatre performance based on the Mahabharata at the Epic Women Performance Conclave, Kartik Fine Arts Center Chennai, India.

ANNE BOGART (*Director*). Works with SITI include: **Café Variations**; *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*.

Professor at Columbia University. Author of four books: *A Director Prepares*; *The Viewpoints Book*; *And Then, You Act*; and *Conversations with Anne*.

JOCELYN CLARKE (*Playwright*) is a freelance dramaturg and writer. He is currently Theatre Advisor to the Arts Council of Ireland. He has taught dramaturgy at the Kennedy Center, Columbia University and Trinity College, Dublin. He was the Commissioning and Literary Manager of the Abbey Theatre for four years, and lead theatre critic with *The Sunday Tribune* for nine years. He is an associate artist with The Civilians and Theater Mitu in New York. He has worked as a dramaturg on several productions by The Blue Raincoat Theatre in Sligo, and has written five adaptations for the company: *Alice in Wonderland*, *Alice Through the Looking Glass*, *The Third Policeman*, *At Swim Two Birds* and *The Poor Mouth*. He has written six plays for Anne Bogart and SITI Company: *Bob*, *Alice's Adventures Underground*, *Room*, *Score*, *Antigone* and **Trojan Women**. He is currently working on new projects for the Archa Theatre in Prague, where he created *Here I Am Human!* with the Tiger Lillies two years ago.

KATHERINE CROCKETT (*Helen*) is a principal dancer with the Martha Graham Dance Company, which she joined in 1993. By invitation of Vanessa Redgrave, she performed Graham's iconic solo "Lamentation" in Kosovo, and was featured in a BBC interview and performance. She starred as Helen alongside Mikhail Baryshnikov in *The Show—Achilles Heels* choreographed by Richard Move. Crockett has also been featured in works by Anne Bogart, Robert Wilson, Susan Stroman, Martha Clarke, Lucinda Childs, Larry Keigwin and Yvonne Rainer, among others. She was Cate Blanchett's dancer double in *The Curious Case of Benjamin Button*. She has performed in the Gala of the Stars, the Cannes Film Festival, Vogue Fashion Awards and the runways of Victoria's Secret and Alexander McQueen. Crockett is scheduled to play the lead in *Tiny Dancer*, an upcoming feature film by Jayce Bartok.

CHRISTIAN FREDERICKSON (*Original Music Composer & Performer*) is a violist, composer and sound designer living in Brooklyn, NY. Recent credits: *The Painted Bird Trilogy* (Wexner Center); *A Midsummer Night's Dream*, *Unnatural Acts*, *Three Sisters* (Classic Stage Company); *The Emperor Jones* (Irish Repertory Theatre, 2010 Lortel nomination); *Through The Yellow Hour* (Rattlestick); *Romeo and Juliet*, *The Edge of Our Bodies* (Actors

about the artists (continued)

Theatre of Louisville); **Trojan Women** (The Getty Villa, SITl Company). Christian is a founding member of the Louisville band Rachel's and The Young Scamels, and is a graduate of The Peabody Conservatory and The Juilliard School.

GIAN-MURRAY GIANINO (*Odysseus*). As a member of SITl, G.M. has helped create and performed in **Café Variations**, *Radio Macbeth*, *bobrauschenbergamerica*, *systems/layers* and *Freshwater*. New York: work at BAM, Second Stage, Signature Theatre, The Public, Women's Project, SoHo Rep and HERE Arts. He has performed regionally and internationally including at Yale Repertory Theatre, Arena Stage, Actors Theatre of Louisville (Humana Festival), Berkshire Theatre Festival, Getty Villa (LA), The Court (Chicago), Krannert, Walker, Wexner, MC93 Bobigny (France), Bonn Biennale and Dublin Theatre Festival. TV/film: "White Collar," "Law & Order," "Law & Order: SVU," "All My Children," *Dead Canaries* and *Hospitality*. Education: BA Wesleyan University. Acting apprentice: ATL. G.M. is the third generation of a New York theatre family.

EMILY HAYES (*Stage Manager*) is thrilled to join SITl Company on this production! New York: *Hands on a Hardbody* (Broadway); Athol Fugard's *The Train Driver* (Signature Theatre); *Fourteen Flights* (NYC Fringe). International: *Continuum: Beyond the Killing Fields* (Theatreworks, Singapore-Brazil Tour); *Peter Pan* (King's Head Theatre, London). Other credits: *Spring Awakening*, *The Revenger's Tragedy*, *Joe Turner's Come and Gone* (La Jolla Playhouse/UC San Diego). Emily received her MFA in Stage Management from UC San Diego and is a proud member of Actors' Equity.

LEON INGULSRUD (*Envoy*) helped found SITl Company and has appeared in *Orestes*, *Seven Deadly Sins* (New York City Opera), *Nicholas & Alexandra* (LA Opera), *bobrauschenbergamerica*, *Hotel Cassiopeia*, *Who Do You Think You Are*, *Radio Macbeth*, *Under Construction*, *Antigone*, *American Document* (with Martha Graham Dance Company), *War of the Worlds—The Radio Play*, **Trojan Women**, **Café Variations** and *Continuous Replay* (with BTJ/AZ Dance Company). Previous to SITl, Mr. Ingulsrud was a member of the Suzuki Company of Toga for seven years, during which time he also served as a Resident Director at the ATM Arts Center in Mito, Japan. Mr. Ingulsrud served two years as the Associate Artistic Director of Swine Palace in Baton Rouge LA. Mr. Ingulsrud has taught in workshops and

universities around the world, translates Japanese theatre texts into English and holds an MFA in directing from Columbia.

ELLEN LAUREN (*Hecuba*). Founding Member. SITl credits: **Café Variations**; *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 Company). Regional credits with SITl: San Jose Rep, A.R.T., Court Theatre, Alabama Shakespeare, Actors Theatre of Louisville and SITl training residencies in the US and abroad since 1993. Additional credits: *The Women* (Hartford Stage); *Seven Deadly Sins* (New York City Opera with Kosovar Award for Anna II); *Marina, a Captive Spirit*, all with Anne Bogart. Resident company member: StageWest, MA, The Milwaukee Repertory and The Alley Theatre, Houston. Associate artist for The Suzuki Company of Toga (SCOT) under the direction of Tadashi Suzuki. Credits: *Dionysus*, *Oedipus*, *Waiting for Romeo* and *King Lear*. She has appeared in numerous festivals and venues both nationally and abroad. Ongoing faculty member since 1995: The Juilliard School of Drama; Fox Fellowship recipient for Distinguished Achievement 2008. Published in *American Theater*, January 2011: "In Search of Stillness."

BARNEY O'HANLON (*Chorus*) 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 in France, Bonn Biennial, Festival Iberoamericano in Bogota, Kaleideskop Theatre in Copenhagen, Royal Shakespeare Company. New York: BAM's Next Wave Festival, Public Theater, New York Theatre Workshop, PS 122, Dance Theater Workshop, New York City Opera, Glimmerglass Opera. Regional: American Repertory Theater, Trinity Repertory Company, Alley Theatre, Actors Theatre 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, **Café Variations** for ArtsEmerson and SITl Company's collaboration with the Martha Graham Dance Company on *American Document*.

JAMES SCHUETTE (*Design Consultant*) has designed over 15 productions for SITl Company. Recent work includes set and/or costume designs for *Norma* (Washington National Opera); Paula Vogel's *Civil War Christmas* (New York Theatre Workshop); *Carmen* (Glimmerglass); *Sweet Bird of Youth* (Goodman Theatre); *The March* (Steppenwolf); *The Death of Klinghoffer*, *Alice in Wonderland* (Opera Theatre of Saint Louis). His work has been seen at the American Repertory Theater, Actors Theatre of Louisville, American Conservatory Theater, Arena Stage, Berkeley Repertory Theatre, 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 Theater, Paper Mill Playhouse, Seattle Rep, Trinity Rep, Vineyard Theatre, Yale Rep, Boston Lyric Opera, Houston Grand Opera, Seattle Opera, New York City Opera, Santa Fe Opera and Minnesota Opera. Upcoming projects: *Belleville* (Steppenwolf); *Champion* (Opera Theatre of Saint Louis); and *Dolores Claiborne* (San Francisco Opera).

BRIAN H SCOTT (*Lighting Designer*). As a SITl Company member, he has designed lighting for **Café Variations** with Emerson College in Boston, **Trojan Women** with the Getty Villa, *American Document* with the Martha Graham Dance Company, *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004) and *War of the Worlds—The Radio Play*. Recently he designed lighting for *Ann Hamilton: The Event of a Thread* with Park Avenue Armory, *Death Tax* with Actors Theatre of Louisville, *How the World Began* with Women's Project, *Dead Man's Cell Phone* with Playwrights Horizons and *The Importance of Being Earnest* at Arena Stage. As a member of Austin-based Rude Mechanicals, he has designed numerous productions including *Method Gun*, *Now Now Oh Now*, *I've Never Been So Happy*, *How Late It Was How Late*, *Lipstick Traces*, *Requiem for Tesla* and *Matchplay*.

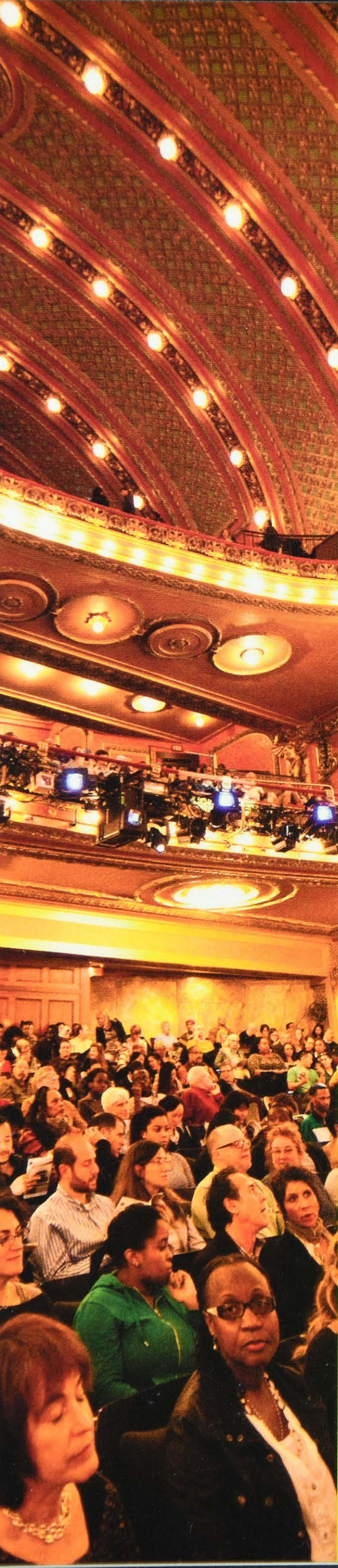
MAKELA SPIELMAN (*Andromache*). SITl Company: *Antigone*, *Under Construction*, *Radio Macbeth*, *Intimations for Saxophone*. Theatre: *The Catch*, *Living Out* (Denver Center); *Doubt* (Cincinnati Playhouse and Actors Theatre of Louisville); *Silence* (Roundtable Ensemble); *Children of a Lesser God* (Keen Theatre Company); as well as Arena Stage, La Jolla Playhouse, The Shakespeare Theatre, Folger Shakespeare Library, Magic

Theatre and six seasons at the O'Neill Theater Center National Playwrights Conference. Training: MFA from University of California, San Diego.

MELISSA TRN (*Costume Designer*). NYC: *Antigone* (SITl Company), *From The Fire*, *My Sweet Charlie*, *What To Do When You Hate All Your Friends*, *Al's Business Cards*, *Klause Square*, *The Screens*, *Baal*, *The Sporting Life*, *The Erotic Diary...* and *Spacebar*. Regional: **Trojan Women** (SITl Company, The Getty Villa); *Roller Disco* (A.R.T.'s Oberon); *Richard II* (Yale Repertory Theatre); *The Me Nobody Knows* (The Black Rep, St. Louis); *Cataclysm, Con, Wake Up!* (Telluride Theater); and *Grace, or the Art of Climbing* (Nice People, Philadelphia). Resident Artist for Studio 42 NYC's producer of "unproducible" plays. Associate Member for Telluride Theatre. MFA Yale School of Drama.

MEGAN WANLASS (*Executive Director*) has been a member of SITl Company since 1995 and its Executive Director since 2000. In her tenure with SITl, Megan has helped to create over 30 shows. She began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville (1995). She has an Arts Administration Certificate from New York University, attended the Executive Program for Nonprofit Leaders at Stanford University Business School, was a member of the Arts Leadership Institute Charter Class at Teachers College, Columbia University, is participating in the National Arts Strategies Executive Leadership Program and holds a BA in Theater from Occidental College in Los Angeles, California. Megan currently serves on the board of Theatre Communications Group (TCG) and as the chair of the Enrichment Committee at the Pearls Hawthorne School.

BRENT WERZNER (*Poseidon*). SITl Company: *A Midsummer Night's Dream*. International: *Herakles* (Aquila Theatre in Athens, Greece). NY: *Mika*, presented to the United Nations and Secretary General Ban Ki Moon in recognition of the International Day for the Elimination of Violence Against Women. Regional: **Trojan Women**, *A Midsummer Night's Dream*, *Americamisfit*, *The Intergalactic Nemesis*, *One Flew Over the Cuckoo's Nest*, *Tracers*, *Static*, *Romeo and Juliet*, *Medea Stories*, *The House*, *The Intergalactic Nemesis*. TV: "Friday Night Lights," "A Woman of Independent Means" (Mini-series). Film: *Fall to Grace*, *Blue Ruin*, *The Argentum Prophecies* (upcoming features) and *Backroads* (short). Co-directed *In The Wings*, a documentary on a mixed abilities theatre program in VT, currently in post-production. Brent is a graduate of Saint Edward's University in Austin, TX.



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PART-TIME STAFF: Daniel Alaimo, Lillian Anderson, Ryan Anderson, Ryan Arnett, Lauren Audette, Daniel Axe, Danielle Babineau, Kevin Barnett, Esther Barth, Timothy Baum, Kenneth Bayliss, Amy Berkovec, Jennifer Bertha, Daniel Black, Lane Black, Christopher Bocchiaro, Timothy Boland, John Borecki, Samantha Boutin, Alan Boyer, Alex Brandt, Matthew Breton, Meredith Brown, Jeremy Browne, Olivia Brownlee, Rebecca Butler, Stephen Campbell, Gregory Carlson, Toby Chandler, Brian Choiniski, Gillian Clarke-Moon, Juliet Cocco, Emily Coffey, Aaron Cohen, Jill Coleman, Barbara Conlon, Maria Crenshaw, Meghan Crimmins, Annemarie Curro, Joseph Cusella, Rebecca David, William Delorm, Rebecca Der, Robert Dew, Mary Dill, Jennie Dineen, Amanda Dittmore, Crystalyn Donovan, Brendan Doyle, Jeffrey Eichert, Elizabeth Fitzpatrick, Nancy Flessas, David Foley, Jason Fyrberg, James Garner, Lauren Glover, Paul Goodwin, Max Grebe, Scott Hadley, Gregory Hanawalt, Mykael Harrigan, Caitlin Harrison, Daniel Harrison, Lynn Heinemann, Allison Hill, Matthew Houstle, Stephanie Howell, Erin Hubay, Chevaun Jackson, Daniel Jentzen, Adrienne Jorge, Shane Kier, Ian King, Daniel Kobialka, Margaret Koerber, Pimhatai Koslowsky, Andrew Kramer, Natalie LaChall, Kyle Lampe, Richard LaMura, Peter Lanza, Mary Lauve, Frederick Lazar, Michael Lessard, Martha Linskey, Meredith Magoun, Steven Manifold, Michael Marshall, Michelle Martin, Eusevio Martinez, Matthew Martino, Theresa Masse, Jason Maul, Jeffrey Maynard, Jonathan Maynard, Daniel McDaniel, Garrett McEntee, Danielle Mohlman, Susana Monocousky, Kathryn Most, Amanda Mujica, Leland Mulder, Benjamin Murray, Herbert Nipson, Margaret Norris, Kirsten Opstad, Amanda Ostrow, John Pelletier, Jason Platt, Cheyenne Postell, Douglas Pouliot, Jason Rabin, Clara Rhee, Ricardo Roman, Thomas Romme, Lisa Rose, Brian Rothschild, Josh Rowe, Megan Ruggiero, Brian Samuels, Lauren Scattolini, Nicholas Schmalensee, Jeffrey Schwefel, Craig Shannon, Brian Shaw, Ariel Shvartsman, Carl Skovgaard, Erik Skovgaard, Matthew Sloan, Joshua Staines, Alix Strasnick, Julie Streeter, Victoria Sweetser, Michele Taevan, Megan Trinrud, Joel Turnham, Amber Voner, Mark Wallace, Michael Wellman, Kenneth Westhassel, Andrew Will, Sybil Williams, Brian Willis, Charles Wise, Michael Wonson, Irene Yee

PRODUCTION

Bonnie J Baggesen Director of Production and Facilities
Warren West Director of Technical Operations
Scott Wallace Associate Director of Production
Brittany Burke Assistant Director of Production
Matthew Adelman Lighting Supervisor
Darby Smotherman Audio Supervisor
Ben Clark Assistant Technical Director
Garrett Herzig Assistant Lighting Supervisor
Stuart Beacham Audio Fellow
Zak Fayssoux Technical Direction Fellow
Kat Nakaji Technical Direction Fellow
Daniel Carr Lighting and Projection Fellow
Katie Krause Company and Production Management Fellow

AUDIENCE SERVICES

Joseph Guglielmo Director of Audience Services
Craig Melzer Associate Box Office Manager
Ben Walsh Associate Box Office Manager
Kieran Fallon Assistant Box Office Manager
Jamie Tressler Assistant Box Office Manager
Matthew Harrington Front of House Operations Fellow

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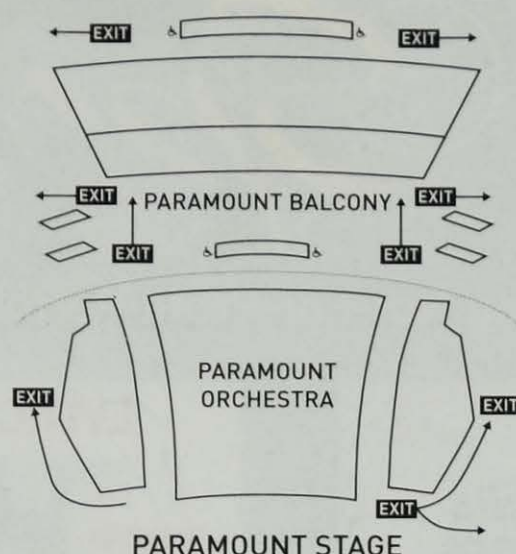
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