

**BIENNALE
TEATRO
2016**

26.07-14.08

Babilonia Teatri, Baro d'Evel Cirk, Bernat,
Bogart, Castellucci, Crimp, Dafoe, Donnellan,
Jatahy, Liddell, Kaegi, Klata, Korsunovas, Motus,
Murgia, Pérez Pagès-Porcheddu-Ferraresi,
Rambert, Ravenhill, Servillo, Stephens, Voigtländer



la Biennale di Venezia

**44. Festival
Internazionale
del Teatro**

4.08 H. 20.00

**ARSENALE
TEATRO ALLE TESE**

Anne Bogart / SITI Company (USA)

BOB

(90')

prima italiana

IDEAZIONE E REGIA

Anne Bogart

SCRITTO DA

Jocelyn Clarke

BASATO SULLE PAROLE DETTE DA

Robert Wilson

CREATO E MESSO IN SCENA DA

Will Bond* (Bob)

SCENE

Neil Patel**

COSTUMI

James Schuette**

LUCI

Mimi Jordan Sherin**, Brian H Scott**

SUONO

Darron L West**

COREOGRAFIA

Barney O'Hanlon

DIREZIONE DI SCENA

Ellen Mezzera*

COMMISSIONE

Wexner Center for the Arts -
The Ohio State University

la prima di Bob a New York è stata presentata
dal New York Theater Workshop nel 1998

IN COLLABORAZIONE CON

Archa Theater (Praga)

1.08 - 7.08

LABORATORIO DI RECITAZIONE

Anne Bogart

5.08 H. 16.00

TEATRO PICCOLO ARSENALE

INCONTRO

Anne Bogart

7.08 H. 18.30 / H. 19.30

ARSENALE - SALA D'ARMI A

OPEN DOORS

Anne Bogart

Dal laboratorio di Biennale College - Teatro

* Members of the Actors' Equity Association

** Members of United Scenic Artists

Anne Bogart is a member of the Society
of Stage Directors and Choreographers

Negli USA è un punto di riferimento fondamentale per il teatro di ricerca: la SITI Company, ovvero Saratoga International Theater Institute – fondata da Anne Bogart, Tadashi Suzuki e artisti a loro affini, co-diretta da Bogart, Leon Ingulsrud e Ellen Lauren – ha segnato la storia recente dell'avanguardia americana.

Anne Bogart è l'anima pulsante di un gruppo che ha radicalmente rinnovato i canoni creativi occidentali, portando alla totale messa in discussione dei ruoli consolidati nella dinamica teatrale.

Artista influente, capace di creare comunità attorno a sé, punto di riferimento intellettuale, applaudita ovunque, Anne Bogart è ancora misconosciuta in Italia.

Nata a Newport, ma vissuta in tutto il mondo al seguito del padre militare in Marina, ha scoperto il teatro sin da bambina, a scuola.

Nel 1974 arriva a New York, e la sua avventura artistica inizia con un annuncio su un giornale: «Attori interessati a un'indagine sull'assassinio attraverso il *Macbeth* chiamino questo numero...». Tra mille traversie, senza fondi e senza spazi, si crea un piccolo gruppo. Nasce così *Inhabitat*, la prima performance organizzata in una casa a Brooklyn, con il pubblico "trasportato" da Manhattan a bordo di un camion. Fu un evento cult, amato anche da John Cage. Poi, mentre prosegue gli studi, alla fine degli anni Settanta, Bogart scopre casualmente la scena tedesca e Peter Stein e, quasi contemporaneamente, la prestigiosa rivista tedesca *TheaterHeute* scopriva il suo "Nuovo teatro americano".

Ma Bogart sceglierà a modello "comunitario" il percorso di Ariane Mnouchkine e quando, in una trasferta in Giappone, incontrerà Tadashi Suzuki, assieme daranno vita alla SITI Company. «Il mio sogno per una mia compagnia - scriveva - è che volevo essere il Kronos Quartet del mondo teatrale, perché sono interessata al tipo di pubblico che si interessa ai lavori nuovi, alle nuove commissioni, ai nuovi autori, a punti di vista inediti sulle cose».

Forse sono proprio queste le parole chiave del

In the United States it is a fundamental benchmark for experimental theatre: the SITI Company, Saratoga International Theater Institute – founded by Anne Bogart, Tadashi Suzuki and likeminded artists, and co-directed by Bogart, Leon Ingulsrud and Ellen Lauren – has marked the recent history of the American avant-garde.

Anne Bogart is the pulsating heart of a group that has radically revitalized western creative canons, totally challenging the consolidated roles in the dynamics of theatre.

An influential artist, who has created a community around her, an intellectual point of reference who has been acclaimed wherever she has gone, Anne Bogart is little known in Italy. Born in Newport, though as the daughter of a Navy family she lived around the world, she discovered theatre in school as a child.

In 1974 she came to New York, beginning her artistic career with an ad in the paper: "Actors interested in an investigation of assassination and murder using Shakespeare's *Macbeth*, call this number." With no funding and no space, and endless hurdles to overcome, she created a small group. Their first performance was *Inhabitat*, organized in a house in Brooklyn, "shuttling" the audience in from Manhattan on a truck. It was a cult event, much appreciated by John Cage. Then as she pursued her studies in the late Seventies, Bogart happened to discover the German scene and Peter Stein, while at the same time the prestigious German magazine *TheaterHeute* discovered her "New American Theatre".

But Bogart would choose the "community" model pioneered by Ariane Mnouchkine. During a trip to Japan, she met Tadashi Suzuki and together they founded the SITI Company. «My dream of my company – she wrote – is that I want to be the Kronos Quartet of the theatre world, because I'm interested in the kind of audiences who are interested in new work, new commissions, new writers, fresh ways of seeing things».

These words are perhaps the key to the theatre of Anne Bogart, Tadashi Suzuki and the SITI

teatro di Anne Bogart, Tadashi Suzuki e della SITI company. Un lavoro che ha attraversato testi classici, sapientemente decostruiti, e testi contemporanei.

«Il fenomeno SITI – ha scritto la giovane studiosa Irene Scaturro nel primo volume edito in Italia dedicato alla Bogart – rappresenta un modello virtuoso di leadership etica e collaborazione democratica [...] le tecniche selezionate sono state infatti integrate con l'intento di sviluppare e affinare negli attori sia le abilità necessarie ad affrontare la scena, sia la capacità di compiere quel lavoro compositivo, quel "montaggio di montaggi", un tempo appannaggio esclusivo della regista».

A Venezia Anne Bogart presenta *Bob*, monologo del 1998 e considerato uno degli spettacoli di maggior successo della compagnia: ispirato e dedicato alla vita e l'opera di Bob Wilson, per Bogart uno degli "eroi", non solo teatrali, della vita americana, *Bob* è il racconto di una crisi creativa e dell'incontro straordinario di cultura pop e cultura alta. Realizzato con pochi elementi scenici (e una bottiglia di latte), *Bob* è stato definito una "iconoclasta ode al teatro".

E all'altro genio della scena americana, John Cage, è dedicato il workshop che Bogart tiene alla Biennale. Attraverso metodi Viewpoints (per il movimento e improvvisazione vocale) e Composition (per l'allestimento scenico), il workshop approfondirà le influenze del compositore/filosofo Cage, che sarà oggetto anche della nuova creazione del gruppo, dal titolo *Theater Piece #1*, basata proprio sull'impatto del compositore nel mondo.

company. They have worked on the classics, which they have masterfully deconstructed, and on contemporary texts.

«The SITI phenomenon – wrote young scholar Irene Scaturro in the first book published in Italy dedicated to Anne Bogart – represents a virtuous model of ethical leadership and democratic collaboration [...] The techniques they chose merged with the intent to develop and refine the skills that actors need to go on stage, as well as their capacity to put things together, to "assemble assemblages", which was once the responsibility of the director alone».

In Venice Anne Bogart will present *Bob*, a monologue written in 1998 and considered one of the company's most successful productions: inspired by and dedicated to the life and work of Bob Wilson, whom Bogart considers to be one of the heroes, not just in the theatre, of American life. *Bob* is the story of a creative crisis and the remarkable encounter between pop and highbrow culture. Staged with a scarcity of props (and a bottle of milk), *Bob* has been defined as an "iconoclastic ode to theatre".

The workshop that Bogart will lead for the Biennale is dedicated to that other genius of the American stage, John Cage. Using the Viewpoints method (of movement and vocal improvisation) and the Composition method (of stage design), the workshop will explore the influences of composer/philosopher John Cage, who will be the subject of the group's new creation, titled *Theater Piece #1*, based on the composer's impact around the world.

Will Bond (Bob)

Will Bond è uno dei fondatori della SITI Company. È stato protagonista sulle scene internazionali degli spettacoli della SITI quali *Orestes*, *The Medium*, *Small Lives/Big Dreams*, *Culture of Desire*, *Bob* (nominato per il premio Drama Desk solo performance), *War of the Worlds*, *bobrauschenbergamerica*, *Death and the Ploughman*, *Radio Macbeth*, *Who Do You Think You Are*, *Antigone*, e *Persians*. Ha recitato in *Dionysus* di Tadashi Suzuki e *The Tale of Lear*, *Persephone* di Robert Wilson, oltre a A RITE una collaborazione Bill T Jones/Arnie Zane Dance Company - SITI. Fra le sue opere originali *I'll Crane For You*, un assolo di danza commissionato da Deborah Hay, *The Perfect Human V.1*, *Option Delete*, e una commissione da EMPAC DANCE MOVIES 2013, *Lost & Found*, tutte con Marianne Kim. Will è attualmente Senior Artist in Residence per il teatro di Skidmore College.

Jocelyn Clarke (adattamento testo)

Jocelyn Clarke è Consulente per il Teatro nel Arts Council d'Irlanda e drammaturgo al American Voices New Play Institute all'Arena Stage a Washington, D.C. Ha insegnato la drammaturgia al John F. Kennedy Centre for the Performing Arts, alla Columbia University e al Trinity College a Dublino. È stato Direttore responsabile delle Commissioni e della Letteratura per l'Abbey Theatre per quattro anni, e critico teatrale principale per The Sunday Tribune per nove anni. È **artista associato con** The Civilians e il Teatro Mitu a New York. Ha scritto sei commedie per Anne Bogart e la SITI Company - BOB, ALICE'S ADVENTURES UNDERGROUND, ROOM, SCORE, ANTIGONE, and TROJAN WOMEN (AFTER EURIPIDES). TRIAL BY FIRE, il suo libretto per la nuova opera elettronica di Roger Doyle sul filosofo Giordano Bruno, sarà presentato in anteprima mondiale a Dublino alla fine del 2016.

Ellen Mezzera (direttrice di scena per lo spettacolo)

Nata a San Francisco, Ellen Mezzera ora vive a New York. A Broadway: *The Lion King*, *Annie*, *Les Misérables*, *Matilda*. A New York: *Gentlemen Prefer Blondes* con New York City Center Encores!; *Macbeth* e *A Man's a Man* con Classic Stage Company; Shen Wei Dance Arts al Park Avenue Armory. Regionale: *Steel Hammer* al Actors Theatre di Louisville, *Persians* al Getty Villa, *the theater is a blank page* al Wexner Center for the Arts. Mezzera è stata in tournée internazionale in Cina, Georgia, Hong Kong, Italia, Romania, Slovenia, e Svizzera. Altri riconoscimenti: Mezzera ha avuto l'opportunità di lavorare con *The Sound of Music Live!* (NBC Universal) e ai Tony Awards 2013. Formazione: MFA, Columbia University. BA, Gonzaga University. Iscritta a AEA e Local 764.

Barney O'Hanlon (consulente per il movimento)

Barney O'Hanlon collabora con Anne Bogart dal 1986 e si è unito alla SITI Company nel 1994. Recentemente ha coreografato il *Macbeth* di Verdi per il Glimmerglass Festival diretto da Anne Bogart. Ha anche coreografato *10 out of 12* di Anne Washburn al Soho Rep., con la regia di Les Waters, e *The Oldest Boy* di Sarah Ruhl per il Lincoln Center Theater con la regia di Rebecca Taichman. All'estero: Dublin Theatre Festival, Edinburgh International Festival, la Quadriennale di Praga, MC93 Bobigny (Francia), la Biennale di Bonn, il Festival Iberoamericano (Bogotà, Colombia), Kaleideskop Theatre (Copenaghen, Danimarca). New York: BAM's Next Wave Festival, The Public Theater, New York Theatre Workshop, PS 122, Dance Theater Workshop e New York Live Arts. Lirica: New York City Opera, Los Angeles Opera, Washington National Opera, e Opera Omaha. Collaborazioni con SITI Company: *American Document* con Martha Graham Dance Company, *A Rite* con Bill T. Jones/Arnie Zane Dance Company, e *the event of a thread* con l'artista Ann Hamilton.

Neil Patel (scenografo)

Membro di SITI dal 1997. Ha lavorato con SITI su molti spettacoli, fra i quali *Café Variations*, *Under Construction*, *Hotel Cassiopeia*, *Bob*, *War of the Worlds*, *Culture of Desire*, *Adding Machine*, *Private Lives*. Neil Patel è un designer pluripremiato che vive a New York, attraversando molte discipline fra le quali teatro, lirica, danza, cinema, televisione e spettacoli dal vivo. È rinomato soprattutto per aver sviluppato nuove opere e interpretazioni audaci dei classici. Ha lavorato su *Side Man*, premiato con il Tony Award, a Broadway, West End e al Kennedy Center; su *Dinner with Friends*, vincitore del premio Pulitzer, a New York e in tournée nazionale; sulla prima mondiale di *Madame Mao* di Bright Sheng al Santa Fe Opera, e alla produzione di *Così Fan Tutte* firmata da Amon Miyamoto al Teatro Nissay di Tokyo, che ha vinto il premio per una produzione teatrale al Festival Nazionale d'Arte in Giappone; ha firmato la scenografia per *In Treatment* di HBO, vincitore del Peabody Awards, e *Shadowland* per Pilobolus in Europa, alle Folies Bergères a Parigi e al Komische Oper a Berlino, fra altri. Ha vinto due volte un Obie Award for eccellenza continua, il premio Helen Hayes, è stato nominato varie volte per i premi Henry Hewes e Drama Desk. Si è laureato a Yale College e all'Università della California a San Diego.

Brian H Scott (progettista illuminotecnico)

Brian H Scott è nato a New York. È membro della SITI Company e ha progettato l'illuminazione per *Café Variations*, *Trojan Women (After Euripides)*, *Antigone*, *American Document* in collaborazione con la Martha Graham Dance Company, *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004), *War of the Worlds - The Radio Play*, *Macbeth*, e una collaborazione sulla danza con i gruppi musicali Rachel's e *systems/layers*. Inoltre, ha avuto il piacere di assistere Mimi Jordan Sherin in *Bob*, *Cabin Pressure*, *War of the Worlds*, *The Medium*, *Small Live/Big Dreams*, *Going, Going, Gone*, *Miss Julie*, *Private Lives*, *Alice's Adventures*, *Culture of Desire*, e *The Adding Machine*. Con Christopher Akerlind negli spettacoli di SITI: *Room*, *Score* e *A Midsummer Night's Dream*.

James Schuette (Costumi)

James è il progettista della scenografia e/o dei costumi per più di 17 spettacoli della SITI Company. I suoi lavori sono stati in scena in molti teatri fra i quali American Repertory Theatre, American Conservatory Theatre, Actors Theatre of Louisville, Arena Stage, BAM, Berkeley Rep, Classic Stage, Court Theatre, Goodman Theatre, La Jolla Playhouse, Long Wharf Theatre, Mark Taper Forum, Manhattan Theatre Club, McCarter Theatre, NY Live Arts, New York Theatre Workshop, Oregon Shakespeare Festival, Papermill Playhouse, Playwrights Horizons, The Public Theatre/NY Shakespeare Festival, Seattle Rep, Steppenwolf, Signature Theatre, Trinity Rep, Vineyard Theatre, Wexner Center, Yale Rep, Boston Lyric Opera, Canadian Opera Company, Chicago Opera Theatre, Glimmerglass Opera, Houston Grand Opera, LA Opera, Minnesota Opera, New York City Opera, Opera Theatre a St. Louis, San Francisco Opera, Santa Fe Opera, Seattle Opera, e in altri teatri nel mondo.

Darron L West (soundscape e ingegnere del suono)

Membro del SITI Company dal 1993, la sua prima collaborazione con Anne Bogart risale al 1990, quando era sound designer in residenza all'Actors Theatre di Louisville. È un sound designer pluripremiato che ha lavorato in più di 500 spettacoli di teatro o di danza a Broadway e Off-Broadway, e in teatri negli Stati Uniti e all'estero. Fra i suoi riconoscimenti il Tony Award 2012 per *Peter and the Starcatcher*, il Obie Award 1998 per *Bob* di SITI, il Princess Grace Award 2000, il premio Entertainment Design Magazine EDDY Award per il suo lavoro con SITI, il premio Henry Hewes Design 2004 e 2005, e il Lucille Lortel Award 2006. È co-regista per gli spettacoli della SITI Company *War of the Worlds - The Radio Play* e *Radio Macbeth*.

Will Bond (Bob)

Will Bond is a founding member of SITI Company. He has performed internationally in SITI's *Orestes*, *The Medium*, *Small Lives/Big Dreams*, *Culture of Desire*, *Bob* (Drama Desk Nomination solo performance), *War of the Worlds*, *bobrauschenbergamerica*, *Death and the Ploughman*, *Radio Macbeth*, *Who Do You Think You Are*, *Antigone*, and *Persians*. He has performed Tadashi Suzuki's *Dionysus* and *The Tale of Lear*, Robert Wilson's *Persephone*, and *A RITE* a Bill T Jones/Arnie Zane Dance Company - SITI collaboration. Original works include *I'll Crane For You*, a solo dance work commissioned from Deborah Hay, *The Perfect Human V.1*, *Option Delete*, and a 2013 EM-PAC DANCE MOVIEs commission *Lost & Found* all with Marianne Kim. Will is currently Senior Artist in Residence in the theater at Skidmore College.

Jocelyn Clarke (Text Adaptation)

Jocelyn Clarke is currently Theatre Adviser to the Arts Council of Ireland and dramaturg at American Voices New Play Institute at Arena Stage in Washington, D.C. He has taught dramaturgy at the John Kennedy Centre for the Performing Arts, 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 Theatre Mitu in New York. He has written six plays for Anne Bogart and the SITI Company - *BOB*, *ALICE'S ADVENTURES UNDERGROUND*, *ROOM*, *SCORE*, *ANTIGONE*, and *TROJAN WOMEN (AFTER EURIPIDES)*. *TRIAL BY FIRE*, his libretto for new electronic opera by Roger Doyle about the philosopher Giordano Bruno, will premiere in Dublin in late 2016.

Ellen Mezzera (Production Stage Manager)

Originally from San Francisco, Ms. Mezzera now resides in New York City. Broadway: *The Lion King*, *Annie*, *Les Misérables*, *Matilda*. New York: *Gentlemen Prefer Blondes* with New York City Center Encores!; *Macbeth* and *A Man's a Man* with Classic Stage Company; Shen Wei Dance Arts at the Park Avenue Armory. Regional: *Steel Hammer* at Actors Theatre of Louisville, *Persians* at The Getty Villa, *the theater is a blank page* at the Wexner Center for the Arts. Mezzera has toured internationally through China, Georgia, Hong Kong, Italy, Romania, Slovenia, and Switzerland. Additional credits: Mezzera had the opportunity to work on *The Sound of Music Live!* (NBC Universal) and the 2013 Tony Awards. Education: MFA, Columbia University. BA, Gonzaga University. AEA and Local 764.

Barney O'Hanlon (Movement Consultant)

Barney O'Hanlon has been collaborating with Anne Bogart since 1986 and joined the SITI Company in 1994. He most recently choreographed Verdi's *Macbeth* for the Glimmerglass Festival directed by Anne Bogart. He also choreographed Anne Washburn's *10 out of 12* at Soho Rep. directed by Les Waters, Charles Mee's *The Glory of The World* for the Humana Festival also directed by Les Waters, and Sarah Ruhl's *The Oldest Boy* for Lincoln Center Theater directed by Rebecca Taichman. International: Dublin Theatre Festival, Edinburgh International Festival, Prague Quadrennial, MC93 Bobigny (France), Bonn Biennial, Festival Iberoamericano (Bogota, Colombia), Kaleideskop Theatre (Copenhagen, Denmark). New York: BAM's Next Wave Festival, The Public Theater, New York Theatre Workshop, PS 122, Dance Theater Workshop and New York Live Arts. Opera: New York City Opera, Los Angeles Opera, Washington National Opera, and Opera Omaha. SITI Company collaborations: *American Document* with the Martha Graham Dance Company, *A Rite* with the Bill T. Jones/Arnie Zane Dance Company, and *the event of a thread* with visual artist Ann Hamilton.

Neil Patel (Scenic Designer)

SITI Member since 1997. Productions with SITI include *Café Variations*, *Under Construction*, *Hotel Cassiopeia*, *Bob*, *War of the Worlds*, *Culture of Desire*, *Adding Machine*, *Private Lives*. Neil Patel is an award winning New York based designer practicing in many disciplines including theatre, opera, dance, film, television and live events. He is best known for developing new work and bold interpretations of classic texts. Past credits include the Tony Award winning Side Man for Broadway, the West End and the Kennedy Center, the Pulitzer Prize winning Dinner with Friends in New York and on national tour, the world premiere of Bright Sheng's *Madame Mao* at the Santa Fe Opera, Amon Miyamoto's production of *Così fan Tutte* at the Nissay Theater in Tokyo which was awarded the Japanese National Art Festival Award for theatrical production, the production design for HBO's Peabody Award winning *In Treatment* and *Shadowland* for Pilobolus throughout Europe including the Folies Bergères in Paris and the Komische Oper in Berlin. He has twice been recognized with an Obie Award for sustained excellence and has been the recipient of the Helen Hayes Award and numerous Henry Hewes and Drama Desk nominations. He is a graduate of Yale College and the University of California at San Diego.

Brian H Scott (Lighting Designer)

Brian H Scott hails from New York City. Brian is a SITI Company member and has designed lighting for *Café Variations*, *Trojan Women (After Euripides)*, *Antigone*, *American Document* in collaboration 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), *War of the Worlds – The Radio Play*, *Macbeth*, and a dance collaboration with the musical groups Rachel's and *systems/layers*. Additionally, he has had the pleasure of assisting Mimi Jordan Sherin on *Bob*, *Cabin Pressure*, *War of the Worlds*, *The Medium*, *Small Live/Big Dreams*, *Going, Going, Gone*, *Miss Julie*, *Private Lives*, *Alice's Adventures*, *Culture of Desire*, and *The Adding Machine*. With Christopher Akerlind on SITI productions: *Room*, *Score* and *A Midsummer Night's Dream*.

James Schuette (Costume Design)

James has designed scenery and/or costumes for over 17 SITI Company productions. His work has been seen at American Repertory Theatre, American Conservatory Theatre, Actors Theatre of Louisville, Arena Stage, BAM, Berkeley Rep, Classic Stage, Court Theatre, Goodman Theatre, La Jolla Playhouse, Long Wharf Theatre, Mark Taper Forum, Manhattan Theatre Club, McCarter Theatre, NY Live Arts, New York Theatre Workshop, Oregon Shakespeare Festival, Papermill Playhouse, Playwrights Horizons, The Public Theatre/NY Shakespeare Festival, Seattle Rep, Steppenwolf, Signature Theatre, Trinity Rep, Vineyard Theatre, Wexner Center, Yale Rep, Boston Lyric Opera, Canadian Opera Company, Chicago Opera Theatre, Glimmerglass Opera, Houston Grand Opera, LA Opera, Minnesota Opera, New York City Opera, Opera Theatre of St Louis, San Francisco Opera, Santa Fe Opera Seattle Opera, and internationally.

Darron L West (Soundscape & Sound Engineer)

A SITI Company member since 1993 and first collaborated with Anne Bogart in 1990 while resident sound designer at Actors Theatre of Louisville. He is an award winning sound designer whose work for theater and dance has been heard in over 500 productions on and Off-Broadway and on many stages both nationally and internationally. His accolades include the 2012 Tony Award for *Peter and the Starcatcher*, the 1998 Obie award for SITI's *Bob*, the 2000 Princess Grace Award, the Entertainment Design Magazine EDDY Award for his work with SITI, the 2004 and 2005 Henry Hewes Design award, and a 2006 Lucille Lortel Award. He is Co-Director of SITI Company's *War of the Worlds – The Radio Play* and *Radio Macbeth*.