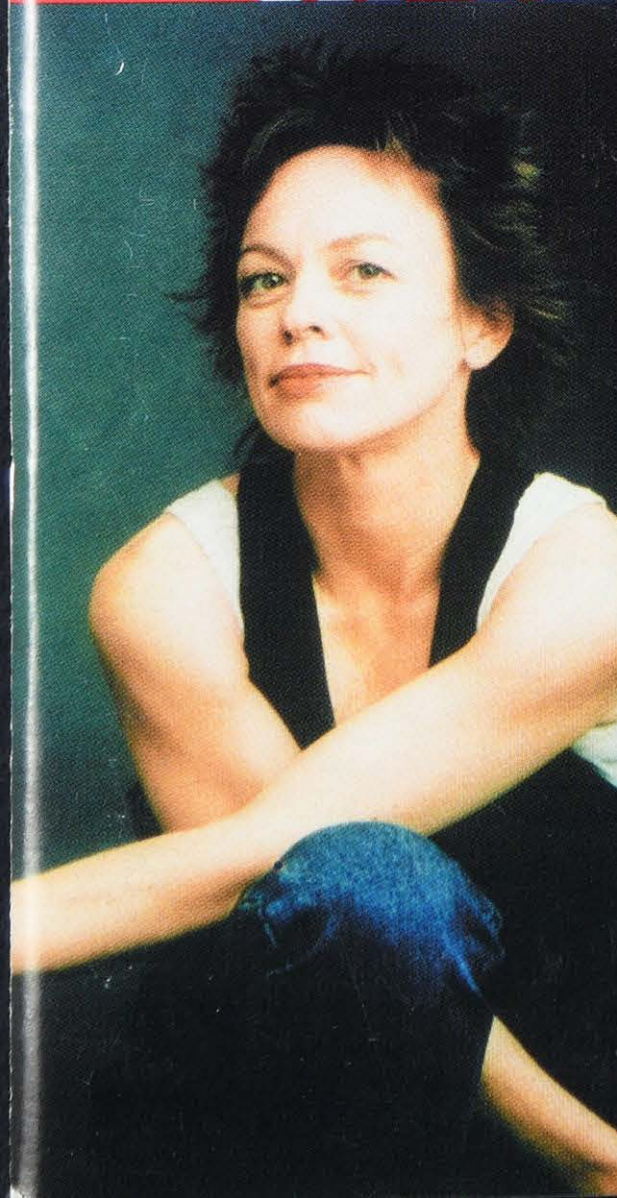


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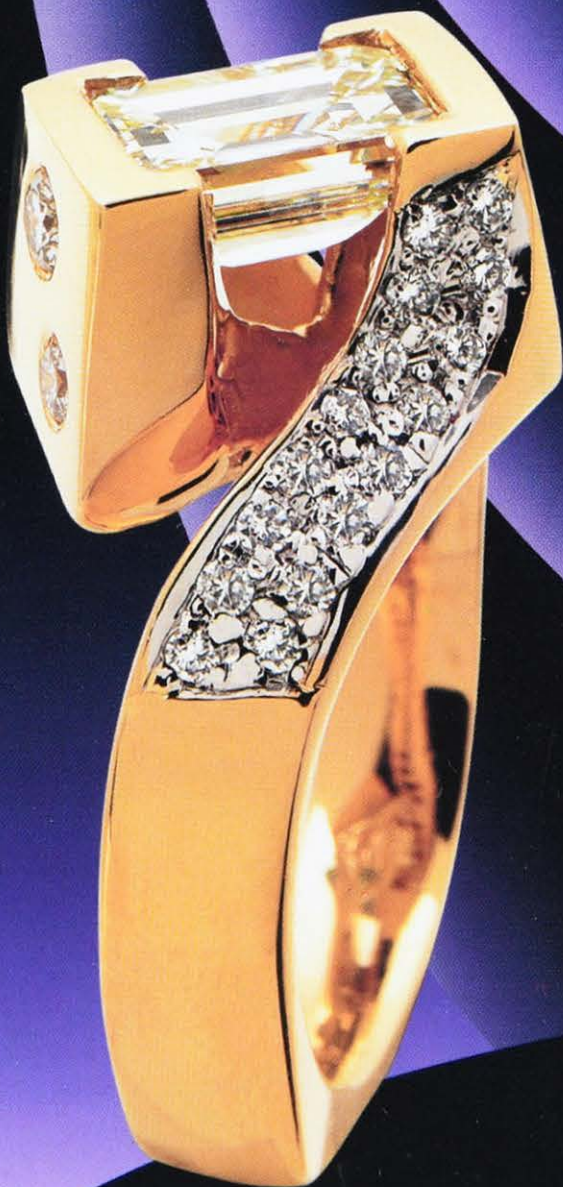
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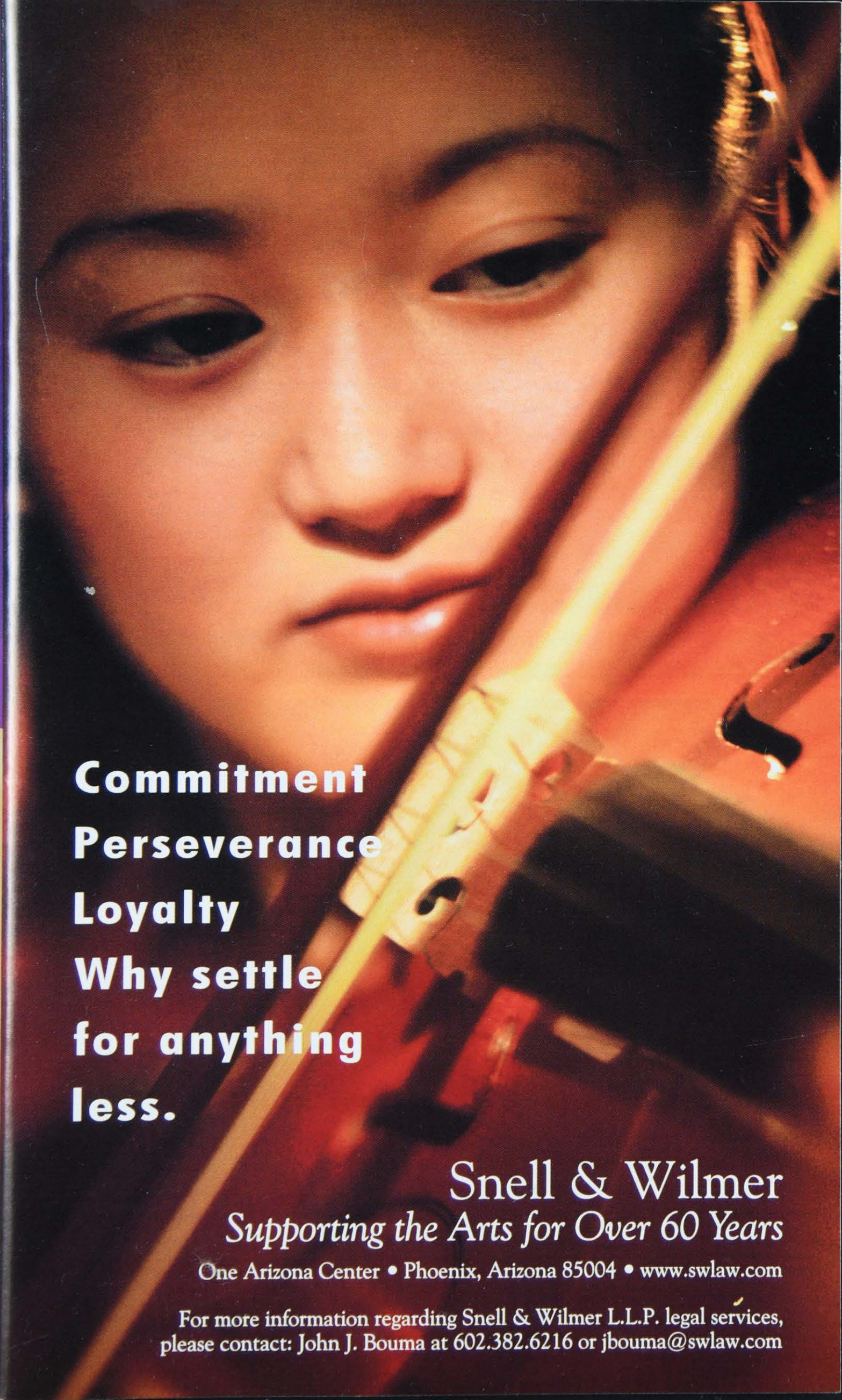
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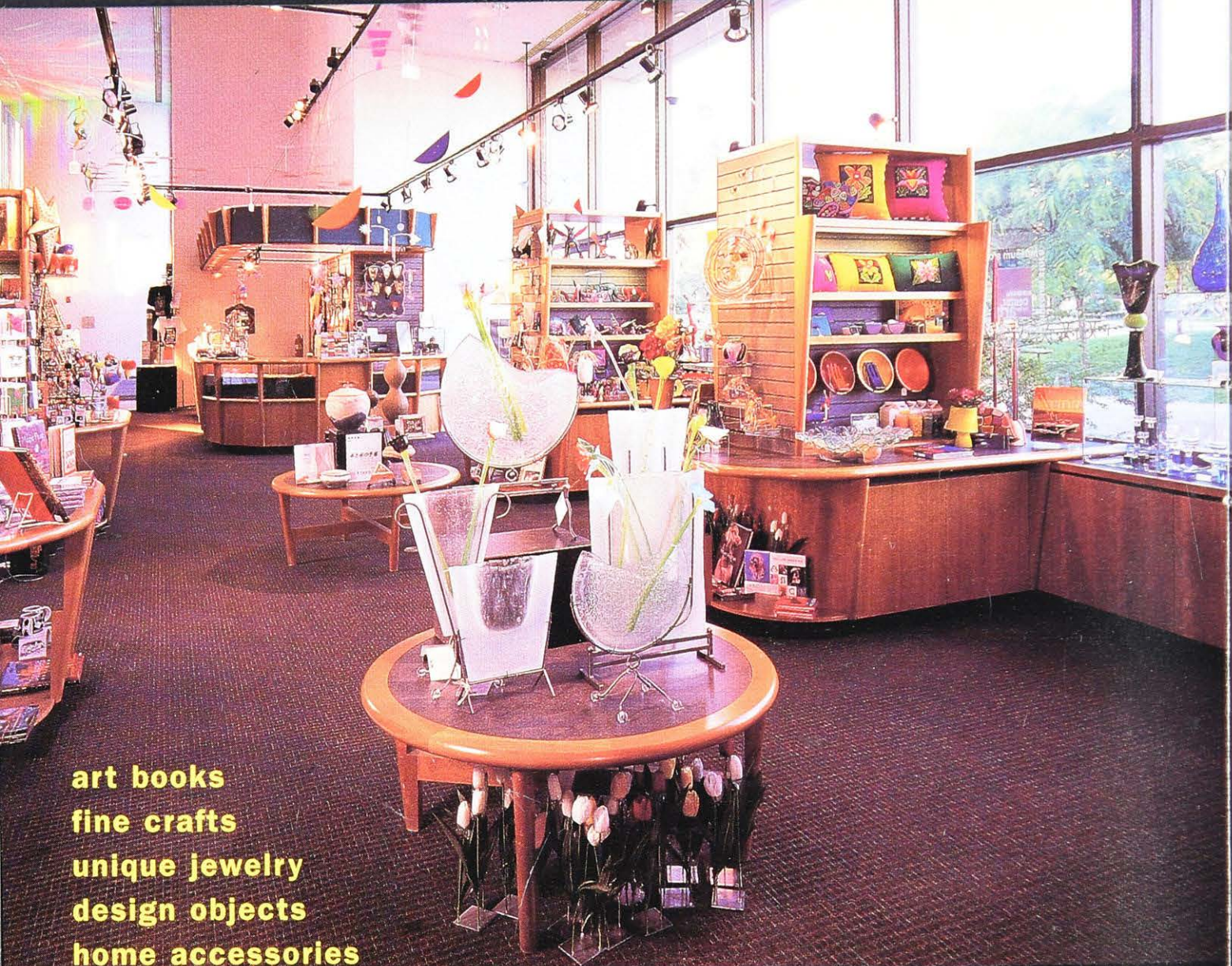
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Scottsdale Center for the Arts

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The tragic events of September 11 weigh heavily on our minds and on our hearts. The arts serve a purpose far greater than entertainment and diversion (although I certainly hope they accomplish both) — the performing arts bring an audience together to share in a live experience, creating a heightened sense of community. The arts provide a source of inspiration, beauty, and a safe haven from which to explore cultural differences. Artists help us build tolerance and understanding, moving us to laughter and tears, celebrating our humanity.

Now, more than ever, I hope that the Scottsdale Center for the Arts gives you, our audience, a deeper sense of community.

Thank you, as always, for your support. I wish you a year of song, dance, music, and peace.



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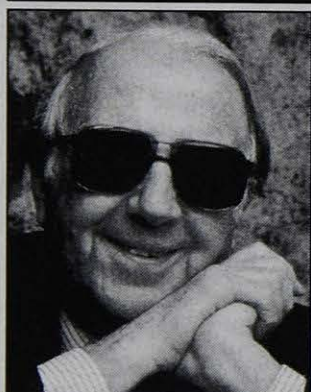
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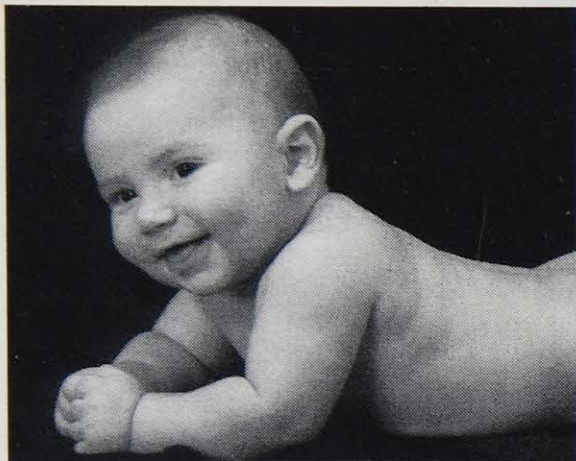
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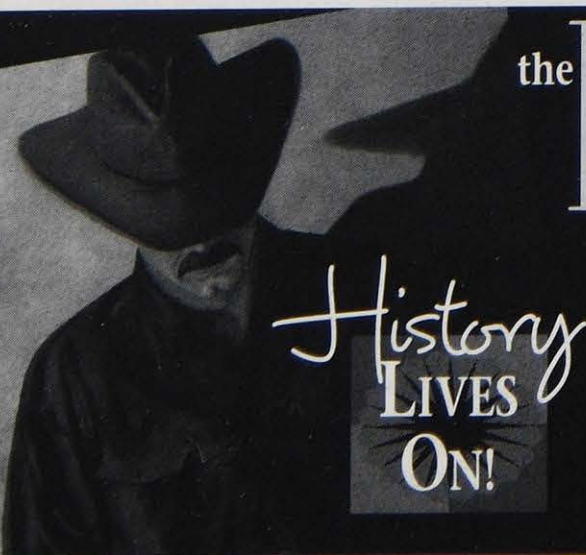
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GEORGE SHEARING (*piano*)

George Shearing enjoys an international reputation as a pianist, arranger, and composer. Equally at home on the concert stage as in jazz clubs, Shearing is recognized for inventive, orchestrated jazz. He has written over 300 compositions, including the classic "Lullaby of Birdland," which has become a jazz standard.

Shearing was born in 1919 in the Battersea area of London. Congenitally blind, he was the youngest of nine children. His father delivered coal and his mother cleaned trains at night after caring for the children during the day. His only formal musical education consisted of four years of study at the Linden Lodge School for the Blind. While his talent won him a number of university scholarships, he was forced to refuse them in favor of a more financially productive pursuit: playing piano in a neighborhood pub for the handsome salary of \$5 a week! Shearing joined an all-blind band in the 1930s. At that time he developed a friendship with the noted jazz critic and author Leonard Feather. Through his contact, he made his first appearance on BBC radio.

In 1947 Mr. Shearing moved to America, where he spent two years establishing his fame on this side of the Atlantic. The Shearing Sound commanded national attention when, in 1949, he gathered a quintet to record "September in the Rain" for MGM. The record was an overnight success and sold 900,000 copies. His U.S. reputation was permanently established when he was booked into Birdland, the legendary jazz spot in New York. Since then, he has become one of the country's most popular performing and recording artists. In 1982 and 1983 he won Grammy Awards with recordings he made with Mel Tormé. Mr. Shearing was the subject of an hour-long television documentary entitled *The Shearing Touch* presented on the Southbank Show with Melvyn Bragg on ITV in the UK. It can be seen now in the U.S. on the BRAVO Network.

Three presidents have invited Mr. Shearing to play at the White House — Ford, Carter and Reagan. He performed at a Royal Command Performance for Queen Elizabeth II and Prince Philip. He is a member of the Friars Club and Lotos Club in New York and the Bohemian Club in San Francisco. His awards and honors are many. In May, 1975, he received an honorary degree of Doctor of Music from Westminster College in Salt Lake City. In May of 1994 he was awarded another honorary doctorate in music by Hamilton College in upstate New York. He received the prestigious Horatio Alger Award for Distinguished Americans in 1978 and a community recreational facility in Battersea, south London, was named the George Shearing Centre in his honor. In May of 1993 he was presented with the British equivalent of the Grammy: the Ivor Novello Award for Lifetime Achievement. In June of 1996, Mr. Shearing was included in the Queen's Birthday Honors List and on November 26, 1996, he was invested by Queen Elizabeth II at Buckingham Palace as an Officer of the Order of the British Empire for his "service to music and Anglo-US relations." He was presented the first American Music Award by the National Arts Club, New York City, in March of 1998.

His 80th birthday was celebrated in England where he played to a sold-out house at the Birmingham Symphony Hall and BBC Radio presented a 2-hour *Salute to Shearing* in his honor. Shearing's latest release is *George Shearing Back to Birdland* on Tel-Arc. This fall George returns to the studio to record an album with John Pizzarello.

Shearing and his wife Ellie divide their time between their apartment in New York and a cottage in the English countryside. In breaks in his busy schedule both at home and abroad, he follows his own personal belief: "Why should a man work when he has the health and strength to lie in bed?"

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NEIL SWAINSON (bass)

Neil Swainson was born in Victoria, British Columbia, Canada on November 15, 1955. He gained his first professional experience in the Victoria area, working with local bands. He began working with Paul Horn in 1975, and played in his band for two years. As well, he backed up such musicians as Barney Kessel, Herb Ellis, and Sonny Stitt.

Neil moved to Vancouver in 1976, and in 1977 to Toronto, which has become his home. Since then he has been very active in the local jazz scene.

In 1986 Neil began working with George Shearing, a relationship that continues today. Together they have worked with many other great artists such as Mel

Tormé, Joe Williams, Nancy Wilson, Robert Farnon, and Diana Krall. They have traveled worldwide, playing in Japan, Hong Kong, Australia, Europe, Great Britain, and all across North America. Neil has made numerous recordings with George Shearing, including: *Dexterity* (Concord Jazz), *Mel & George "Do" World War II* (Concord Jazz), *A Perfect Match* (with Ernestine Anderson, Concord Jazz), *I Hear a Rhapsody* (Telarc), *Walkin'* (Telarc), *How Beautiful is Night* (with Robert Farnon, Telarc), *Paper Moon* (Telarc), *That Shearing Sound* (Telarc), and *Joe Williams: A Song is Born* (View Video).

Neil's own recording, *49th Parallel* (Concord Jazz), features Woody Shaw on trumpet, and Joe Henderson on saxophone. Five recordings on which Neil plays have won Canada's Juno Award: Jon Ballantyne's *Skydance* (Justin Time), P.J. Perry's *My Ideal* (Unity), *Free Trade*, a cooperative band featuring Rene Rosnes (Justin Time), Kirk MacDonald's *The Atlantic Sessions* (Koch), and Pat LaBarbera's *Deep in a Dream* (Radioland).

Neil continues to compose music and freelance extensively in the Toronto area.

REG SCHWAGER (*guitar*)

Reg Schwager is one of Canada's most respected jazz guitarists. He has performed and recorded extensively as a leader and as a sideman to dozens of artists, including Hank Jones, Pepper Adams, Jimmy McGriff, Zoot Sims, Marcus Belgrave and Ruby Braff. Recent performance highlights include concert, club and television appearances in Canada, the US, Japan and Brazil with master jazz pianist George Shearing and a two-month tour of Europe and the US with vocalist-pianist Diana Krall.

Border Town, featuring the Reg Schwager Trio, was recently released by RANT (the Recording Artists' Network of Toronto, a musician-run collective). Also, Reg's critically-acclaimed recording *Resonance* (Justin Time) has been reissued on CD.

Reg is also very active as a composer and arranger. His works have been performed by small jazz combos, big band and jazz trio with symphony orchestra. With his sister, vocalist-lyricist Jeannette Lambert, he has developed a repertoire of vocal jazz composition as on *Forget Me Not* and *Ask Her* (RANT). Reg also performs regularly with his wife, cellist-vocalist Kiki Misumi, whose quartet has been featured at the Top O' the Senator in Toronto.



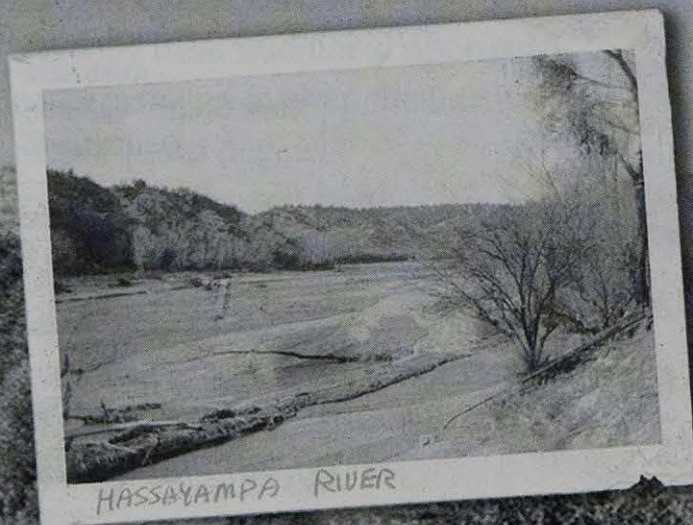
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John Colvin	<i>Rehearsal Director</i>

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CORROBOREE

(USA Premiere)

<i>Director and Choreographer</i>	Stephen Page
<i>Creative Cultural Consultant</i>	Djakapurra Munyarryun
<i>Composers</i>	David Page and Steve Francis
<i>Music Producer</i>	Steve Francis
<i>Set Designers</i>	Peter England & (for 'Roo') John Matkovic and Stephen Page
<i>Lighting Designers</i>	Karen Norris & (for 'Roo') Joseph Mercurio
<i>Costume Designer</i>	Jennifer Irwin

AWAKENING

Dancer and songman, Djakapurra Munyarryan, performs a sacred Aboriginal body painting ritual. The ritual acts as a unifying force, preparing the spirit who will guide us on a mesmerising journey through the celebration of dance and song.

Dancer Djakapurra Munyarryan

HUNTING AND GATHERING

An abstract portrayal of traditional hunting and gathering methods, inspired by Aboriginal women who nurture and maintain the land – they hunt, they prepare powerful ‘bush’ medicines, and use digging sticks to find nourishment from the harsh Australian earth.

Dancers Female Ensemble

DINGO

A sacred and powerful initiation ceremony from traditional Aboriginal men’s law – a young boy becomes a man and is given the totem of the Dingo, Australia’s wild dog.

Dancers Male ensemble featuring Russell Page

COCOON

The spirit travels and searches for a meeting ground, a place of rebirth.

Dancer Sidney Saltner

TOXIC

A raw and powerful story about the effect of mining projects on traditional desert homelands and culture. Jagged bodies struggle and convulse with toxins.

Dancers Female Ensemble

ROO

A line up of young, urban Aboriginal men is being interrogated about who they are. They have been wounded by social abuse. An elder spirit from the bush calls them back to cleanse their spirits on the “stomping ground” of the powerful Red Kangaroo.

Dancers Full ensemble

WHITE

At dawn, Mother Earth yawns, her call engulfs the ‘white ochre’ spirits. The white ochre (clay pigment) protects all spirits on their journey.

Dancers Full Ensemble

DIRECTOR'S NOTE: *Commentary by Artistic Director, STEPHEN PAGE*

A corroboree is a meeting ground, a "stomping" ground, where Aboriginal people gather to evoke the Dreamtime through sacred rituals, dance and song. The Dreamtime is at the heart of our spirituality, a time when our totemic ancestral beings appeared and created the land. With this production Bangarra is inviting audiences to journey with us to this sacred ground — to challenge, awaken and cleanse their spirits. It is about the transformation of the human spirit and the relationship between Aboriginal people, creatures and the land. There's a wonderful trust and exchange with the audience of a Bangarra performance. We guide you on a journey. It's a meeting of the urban social, traditional dreaming and pure abstract dance — that's why we can speak to all peoples. Passion, emotion and respect — this is what people have to have to survive, it's got to be part of the human immune system. If you are honest to the process it will naturally attract those people who want to listen. Working on the Sydney 2000 Olympics Games Opening Ceremony affected me a lot. Bringing together a thousand Aboriginal people, all the elders trusting me to take their stories and put it on that ground, drawing black clans together, gathering in our own backyard. I think we, as a black nation, need to get together and work sacredly to develop a new language. We have to wear many survival totems. We have to have the tough goanna skins so that we can continue our journey. I believe that's what Bangarra is committed to doing: building a foundation, a strong spiritual philosophy that people can work from to tell whatever dreaming they want, in whatever medium. *Corroboree* is a conscious awakening of the spirit, it's challenging the political arena and it's about just being good young artists that take on the responsibilities and disciplines of maintaining this evolving storytelling. Bangarra is living the Dreaming; it's the Dreaming becoming in front of our eyes.

COMPANY HISTORY Bangarra Dance Theatre is one of the youngest and the oldest of Australia's dance companies. Its living traditions go back at least 40,000 years and encompass Australia's Aboriginal and Torres Strait Islander history and culture. Bangarra also reflects the lives and attitudes of Australian indigenous people today. Steps that have pounded the dust of a dry continent for so long are the source of a truly Australian dance language. Mingling with international dance influences and creating its own unique shapes and rhythms, Bangarra shares stories that are entwined with Indigenous spirituality and philosophy. The Company was formed in 1989 by Carole Johnson, founding director of NAISDA (Australia's national indigenous dance school) and a group of graduate students. In 1991 Stephen Page was appointed artistic director and the following year he choreographed the company's first full-length work *Praying Mantis Dreaming*. The response was electric and Bangarra's future

success was assured. While his enormous creative energy had long been noted, it was as chief choreographer for Bangarra that Stephen Page developed a unique and specific dance language, which combined his Aboriginal heritage with his urban lifestyle. In 1995 *Ochres* was another breakthrough, both for the company and for Australian dance. Choreographed by Stephen Page and Bernadette Walong with artists from Bangarra, it was a runaway hit with audiences and a revelation for dance critics both in Australia and overseas. The key to *Ochres*, and the works that follow, is the close collaboration of the creative team. The remarkable Djakapurra Munyarryun is Bangarra's cultural consultant as well as leading dancer, a virtuoso didjeridoo player and a songman. With the permission of the elders of the Munyarryun Clan in Dhalinbuy, north-east Arnhem Land, where he grew up, Djakapurra is the source of Bangarra's traditional knowledge. Other members of the company's creative team include Stephen's brother David Page, and Steve Francis, who compose and produce the haunting music of Bangarra's works. David and Steve's music mirrors Stephen's dance by entwining elements of past and present — traditional and ancient percussive instruments and modern technology. Above all there are the extraordinary Bangarra dancers. It is their dedication and willingness to journey with Stephen that enables him to continue to realize his creative vision. In 1997 Stephen created another benchmark — *Rites* — in which Bangarra Dance Theatre joined forces with Australia's national classical company, the Australian Ballet. Premiering at the 1997 Melbourne Festival, *Rites* traveled to New York's City Center in 1999 and the United States had its first glimpse of Stephen's remarkable dance style. The year 2000 was to be milestone. Stephen directed the Indigenous segment of the Opening and Closing ceremonies of the Sydney Olympic Games as well as *Tubowgule*, the opening ceremony of the Olympic Arts Festival. Also for the festival, Bangarra premiered a new work, *Skin*, at the Sydney Opera House, which has since won Stephen and Bangarra Australia's coveted Helpmann Award for Best New Australian Work and Best Dance Work in 2000. Bangarra's involvement with the *Awakenings* segment of the Opening Ceremony of the Sydney 2000 Olympic Games forged new links with isolated Indigenous communities in Australia's vast Central Desert. As a result, in April 2001, 12 dancers and 7 production crew traveled to tiny Umuwa, 500 kilometers south of Uluru (the Aboriginal name for Ayers Rock), and involved the young people there in workshops under the watchful eyes of elders from the region. The visit culminated in Bangarra giving a performance for the local people in a dry creek bed! Bangarra's journey of success continues. Stephen Page's new masterpiece — *Corroboree* — completed a national tour of Australia this year to outstanding popular and critical acclaim. A rich visual feast and a return to a purity of dance and tradition, *Corroboree* embraces the Dreamtime — a time when animal spirits occupied the land without the influence of humans.

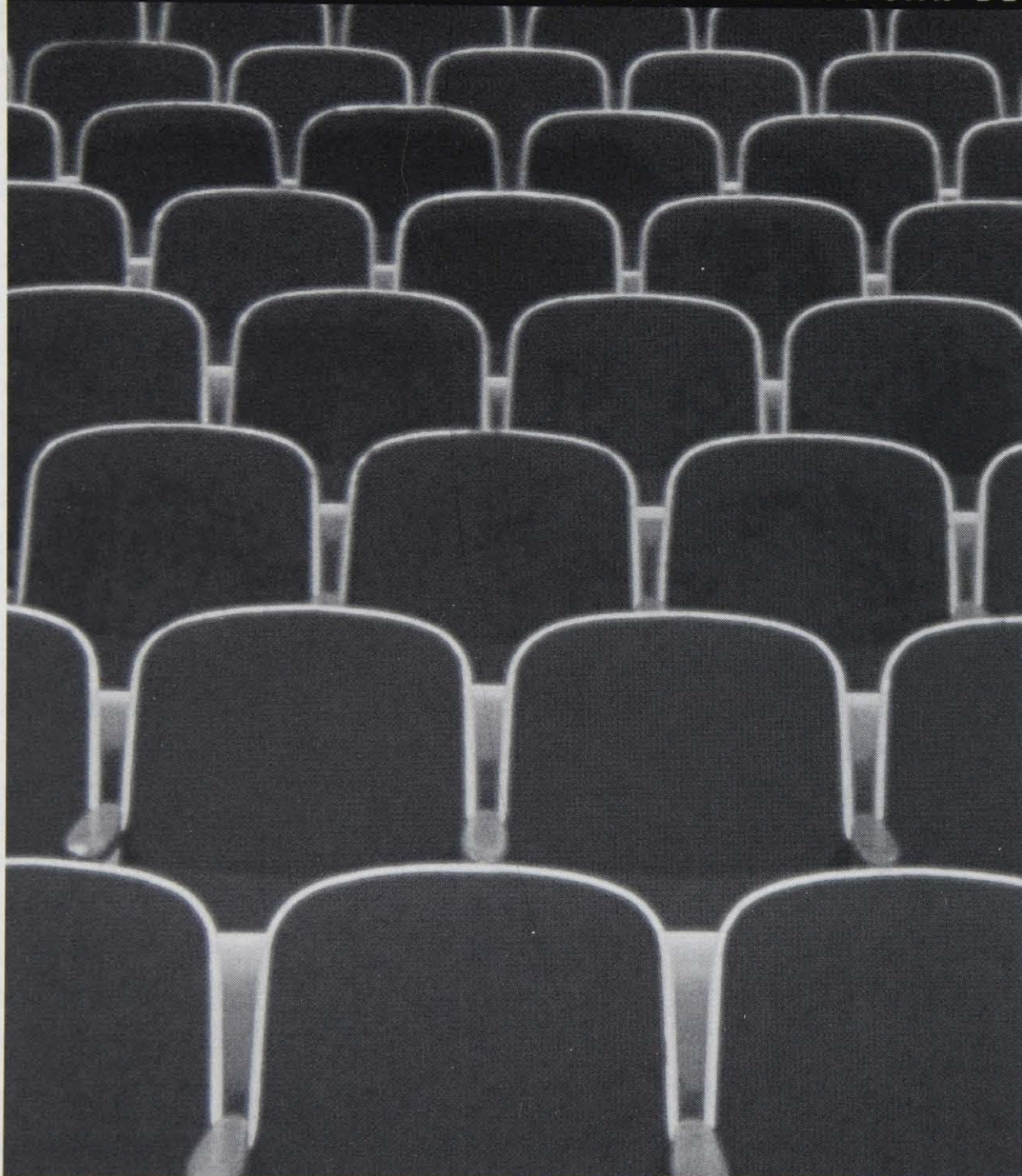
STEPHEN PAGE (*Artistic Director*) descended from the Noonukul people and the Munaldjali clan of the Yugambah nation in Queensland. Stephen was a dancer with the Sydney Dance Company until he was appointed artistic director of Bangarra Dance Theatre in 1991. With his works, *Praying Mantis Dreaming*, *Ninni*, and *Ochres*, Stephen established milestones for the company and for Australian dance. In 1996 Stephen created *Alchemy* for the Australian Ballet and in the following year brought the Australian Ballet and Bangarra together for *Rites* to Stravinsky's Rite of Spring which performed at the Sydney Opera House and New York's City Center. In 2000 *Fish* premiered at the Edinburgh International Festival before going to the Sydney Opera House for the Indigenous Festival of the Dreaming. Stephen also choreographed the Festival's opening event and the company premiered *Skin* for the Olympic Arts Festival. He also choreographed for the flag handover ceremony for the Atlanta Olympic Games and directed the Indigenous segments of the Opening and Closing ceremonies of the Sydney Olympic Games. Stephen's other credits include: Indigenous Australians' participation in the opening of the 1993 World Youth Soccer Championship in Sydney; the contemporary operatic film *Black River*, winner of the Grand Prix Opera Screen '93 in Paris; *Pride* for ABC TV; *Black Vine*, a celebration of Indigenous song and dance; a new Australian musical *The Wedding Song* and numerous rock videos

DJAKAPURRA MUNYARRYUN (*Cultural consultant, senior dancer, musician*) was born in Yirrkala, a member of the Munyarryun clan in north-east Arnhem Land where traditional dance and ceremony were a part of his life as a child. As a teenager he toured Australia with his elders teaching and conducting traditional dance and music workshops. In leading roles in *Praying Mantis Dreaming*, *Ninni* and *Ochres* he recreated his dance traditions with engrossing spirituality and extended his range with contemporary movement. Djakapurra plays a pivotal role in Bangarra collaborating with Stephen, discussing ideas for development, and sharing stories from his people. Djakapurra was a lead performer in the Opening and Closing Ceremonies of the Sydney 2000 Olympic Games.

DAVID PAGE (*Composer*) descended from the Noonukul people of Stradbroke Island and the Munaldjali clan of the Yugambah nation of Queensland. David's music career began at 13. David has studied saxophone, voice, composition and song arrangement. In 1991 David joined Bangarra as resident composer and performer, creating the music for *Ninni*, *Praying Mantis Dreaming* and the Atlanta Olympic Games flag handover ceremony amongst other projects

STEVE FRANCIS (*Composer*) has worked with performers as diverse as the Divinyls, Matt Finish, the Australian Ballet and Bob Geldof. For Bangarra he has

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Continued from page 24.

produced the music for *Fish*, co-composed *Bipotim* for DanceClan, acted as musical director for the company's recent WOMAD performances, produced and co-composed music for *Skin*. Steve has most recently produced and co-composed the music for *Awakenings* and *Corroboree*.

KAREN NORRIS (*Lighting Designer*) has worked in lighting for 20 years. Karen has designed *The Dreaming* for Bangarra Dance Theatre as well as *Skin* for which she was nominated for a 2001 Helpmann Award for Lighting Design. Other credits include JazzXchange's *Red as Expected* at The Royal Opera House, *White Spirits* for London International Festival Theatre at Riverside Studios and *Livid*, 10th Anniversary Liz Lea, Jerwood Gallery.

JOSEPH MERCURIO's (*Lighting Designer for "Roo"*) career has encompassed lighting for dance, theatre, rock and roll, film, television, drama and corporate shows. Joseph's Bangarra credits include *Praying Mantis Dreaming*, *Ninni*, *Ocbres*, *Alchemy* and *Fish*. In 1999 Joseph designed for Bodies Dance Festival, the Olympic Arts Festival as well as a design for Tasdance. This year Joseph undertakes lighting designs for a new Australian opera *Flight of Les Darcy*, *Operation Marlowe* for the Australian Theatre for Young People and *Corroboree* for Bangarra.

PETER ENGLAND (*Set Designer*) has designed *Simon Boccanegra* (2000), *La Bobeme* (1999) and the award-winning *Madame Butterfly* (1997), all for Opera Australia. He has also designed for the Sydney Theatre Company, the Australian Ballet in collaboration with Bangarra Dance Theatre (*Rites* in 1997), the City of Sydney's New Year's Eve 1999, 1997 and 1996 celebrations. His Bangarra credits include *DanceClan 2*, *The Dreaming* and *Fish*.

JOHN MATKOVIC (*Set Designer "Roo"*) has worked on every Bangarra production in one capacity or another since *Praying Mantis Dreaming* (1993). He has built the sets & props for *DanceClan*, *DanceClan 2*, *The Dreaming* and *Skin*. John has toured with Bangarra as Head Mechanist since 1999, traveling to the UK, New Zealand, Hawaii, Fiji & Noumea, and all around Australia.

JENNIFER IRWIN (*Costume Designer*) has designed all the costumes for Bangarra performances since 1991. Her credits include *Cyrano de Bergerac* for the Sydney Theatre Company, costume cutter for *The Matrix* (1998), *Mission Impossible II* (1999), and *Red Planet* (1999); costume design for the Atlanta Olympic handover Ceremony (1996), *Tubougule* for Sydney Olympics Arts Festival, and the Indigenous component of for the Sydney 2000 Olympic Opening Ceremony.

JASMINE LEE GULASH (*Assistant Artistic Director*) is a descendant of the Gubbi Gubbi people in south-east Queensland and one of the founding dancers

of Bangarra Dance Theatre. She was a course coordinator at NAISDA College before joining the Aboriginal and Islander Dance Theatre (AIDT) where she has worked as a dancer and choreographer. As a result of a 15-year relationship with the people of the Central Desert, Jasmine was invited to perform with the Central Desert Women in the 2000 Olympics Opening Ceremony. Later in 2000, Jasmine was appointed Bangarra's assistant artistic director.

NINA VERETENNIKOVA (*Rehearsal Director*) joined the Sydney Dance Company with its first intake of dancers after graduating from the Australian Ballet School. From 1982 to 1990 she performed leading roles in all major works by Graeme Murphy, Graeme Watson, Barry Moreland, Garth Welch, Louis Falco, Ohad Naharin and Ralph Lemon. Nina is a graduate of the Australian Film, Television and Radio School and has worked as a freelance director and teacher in dance and film. Her credits include working as rehearsal director for the Aboriginal and Islander Dance Theatre, and teaching for NAISDA, Chunky Move, Thwack and Opera Australia. In 2000 she was appointed rehearsal director for Bangarra.

JOHN COLVIN (*Production Manager*) says he has been working in theatre longer than he cares to remember and offers the following highlights: being chief whale tale wrangler on the original production of Nigel Triffit's *Moby Dick* for the 1990 Melbourne Festival and losing his own hair spending 18 months stage managing the Australian revival of *Hair*. Best of all is touring with Bangarra, for which the highlights have been: *Ocbres* at the Madras Music Academy (bamboo lighting grid notwithstanding); *Fish* at Edinburgh Festival and Korea's Suwon Festival (monsoonal river under stage notwithstanding); *The Dreaming* on Thursday Island and in Fiji.

NARELLE LEWIS (*Stage Manager*) joined Bangarra in 2000 to stage manage *The Dreaming* on its South Pacific tour, and *Skin* for the Olympic Arts Festival. In 2001 she toured to Umuwa in the Central Desert with Bangarra and to New Caledonia for the *Awakenings* season. Narelle completed her studies in stage management and production in London and worked on the 1995 and 1996 Islington Festivals; with Bold and Saucy Theatre Company for outdoor seasons in London and Oxford, and at London's Gate Theatre.

FRANCES RINGS (*Dancer*) descended from the Kokatha tribe on the west coast of South Australia, Frances studied at NAISDA College, and toured with the Aboriginal and Islander Dance Theatre. Frances joined Bangarra Dance Theatre in 1993, performing in *Praying Mantis Dreaming*, *Ninni* and *Ocbres*. In 1995 she received an Australia Council grant to study in New York at the Alvin Ailey American Dance Theatre, focusing on Martha Graham and Lester Horton techniques. In 1999, she choreographed *Minymaku Inma* for Bangarra's *DanceClan 2* with the female Bangarra members and Aboriginal women from the Central Desert.

Continued on insert.

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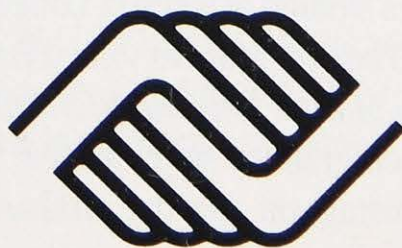


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WAR OF THE WORLDS – THE RADIO PLAY



Radio Play by Howard Koch
Based on the novel by H.G. Wells
Directed by Anne Bogart & Darron L West

THE CAST

(in alphabetical order)

J.Ed Araiza*	Bray Poor*
Shawn Fagan*	Danusia Roberts*
Jeffrey Fracé*	Stephen Webber*
Susan Hightower*	

Performance is approximately 1 hour with no intermission.

War of the Worlds is performed under license from Anne Koch.

<i>Directors</i>	Anne Bogart*** Darron L West
<i>Lighting Designer</i>	Brian H. Scott
<i>Costume Designer</i>	James Schuette**
<i>Sound Designer</i>	Darron L West
<i>Company Stage Manager</i>	Elizabeth Moreau*
<i>Development Associate</i>	Chris Wight
<i>Managing Director</i>	Megan Wanlass Szalla

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

** Member of the United Scenic Artists Union (USA).

*** Member of the Society of Stage Directors and Choreographers, Inc. (SSD&C) an independent national labor union.

Premiered October 30, 1999 at The West Bank Café in New York City
 The Kennedy Center, Washington DC February 2000; Edinburgh International Festival August 2000;
 Utah State University, Logan, Utah, January 2001; Skidmore College, Saratoga Springs, New York,
 June 2001

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PROGRAM NOTES

On the foggy fall evening of October 30, 1938, America went to war with Mars!! Adapted for radio by Howard Koch and starring Orson Welles, *War of the Worlds* was presented as a Halloween thriller, or as Welles put it: "The Mercury Theatre's own radio version of dressing up in a sheet and jumping out of a bush and saying 'boo!!'" But, for those who tuned in late, "normal" programming appeared to be interrupted with the startling news that there were "explosions occurring on Planet Mars!" Reports followed stating that a "huge, flaming object" had fallen to earth on a farm near Grover's Mill, New Jersey. More landings were soon reported and an anxious radio audience came to the frightening conclusion the Earth was the target of a full-scale invasion by aliens!! *War of the Worlds* is the program which terrified a nation. Thousands fled their homes in panic. In New York City swarms of curious and frightened citizens crowded the streets to catch a glimpse of a "real space battle." In the town of Grover's Mill, the local water tower was pumped full of buckshot as frightened believers fired at what they thought was a "giant Martian war machine." The true power of broadcast made itself known on this Halloween Eve in 1938, and no one has forgotten the chilling fear and awesome force of this, radio's single most famous broadcast.

Now, 63 years after the original broadcast, this radio classic comes to life as performed by the SITI Company. This staged version of the H. G. Wells/Howard Koch/Orson Welles/Mercury Theatre on the Air *War of the Worlds* is part of the SITI Company's investigation into the life and work of the genius Orson Welles for our production, also entitled *War of the Worlds*, about this extraordinary American artist. Written by Naomi Iizuka, *War of the Worlds* premiered at the Humana Festival of New American Plays at Actors Theatre of Louisville in March of 2000.

We hope you will enjoy this evening as much as we have enjoyed the preparation of it for you.

THE SITI COMPANY

The SITI Company, celebrating its 10th year of activity, began as an agreement between Tadashi Suzuki and Anne Bogart to establish a new venture in the United States that would emphasize international cultural exchange and collaboration. SITI believes in a commitment to the power of the theater as a source of spiritual strength in the contemporary global environment. Originally envisioned as a summer institute in Saratoga Springs, NY, SITI grew quickly into a year-round theater company based in New York City. Saratoga Springs is now SITI's summer home.

An ensemble-based theater company, SITI exemplifies the disciplines it practices and the artistic values it develops in its work. The company's mission is to create new works for the theater, to perform and tour these productions nationally and internationally, to provide ongoing training for young theater professionals in an approach to acting that forges unique and highly disciplined

artists for the theater, and to foster opportunities for cultural exchange with theater professionals and audiences from all over the world.

In addition to Artistic Director Anne Bogart, the SITI Company is comprised of 11 actors, five designers, a production manager, stage manager, development coordinator and managing director. The company represents a change in thinking about the relationships between artists and institutions. One way SITI is accomplishing its mission is by integrating into other organizations of the existing American and international theater systems. Examples include our ongoing relationships with Wexner Center for the Arts, Ohio State University; Walker Art Center, PICA; Actors Theatre of Louisville; Perseverance Theater; City Theatre in Pittsburgh; the Toga International Arts Festivals; Theatre Archa in the Czech Republic; and the New York Theatre Workshop. SITI's affiliations with universities include: New York University; Juilliard; Columbia University; Fordham University; The Ohio State University; Miami University; Bard College; University of Minnesota; University of Louisville; Carnegie Mellon; Pittsburgh University; Emory University; and U.C. Berkeley. Every June the company continues to gather for our annual Summer Intensive at Skidmore College in Saratoga Springs. Internationally, SITI has performed and led training in Japan, Germany, France, The Czech Republic, Wales, the Georgian Republic, Ireland, Turkey, Italy, Australia, Canada, Colombia, Scotland, England, Israel and Holland.

Most recently, SITI has created two new productions: *bobrauschenbergamerica*, which opened at Actors Theatre of Louisville's Humana Festival of New American Plays, which will tour during the 2002-2003 performance season and *Room*, which premiered at the Wexner Center for the Arts at The Ohio State University, ran at City Theatre in Pittsburgh, PA, and will tour during the 2001-2002 performance season. *War of the Worlds* opened the Brooklyn Academy of Music's Next Wave Festival. Other SITI productions include: *Orestes*; *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Miss Julie*; *Culture of Desire*; *Bob*; *Private Lives*; *Alice's Adventures*, *War of the Worlds - The Radio Play* and *Cabin Pressure*. Other future productions include: *Score*, *The Rachel's Project*, and *Reunion*.

The SITI Company is: Akiko Aizawa*, J. Ed Araiza*, Anne Bogart, Will Bond*, Susan Hightower*, Leon Ingulsrud*, Ellen Lauren*, Kelly Maurer*, Charles L. Mee, Jr., Elizabeth Moreau,* Tom Nelis*, Barney O'Hanlon*, Neil Patel, James Schuette, Brian H. Scott, Mimi Jordan Sherin, Megan Wanlass Szalla*, Stephen Webber* and Darron L West.

SITI Company Associates: Shawn Fagan, Jeffrey Fracé, Christopher Healy, Kurt Kellenberger, and Donnie Mather.

For more information on the company and its training programs and performances; to purchase copies of Anne Bogart's book, *A Director Prepares or Anne Bogart: Viewpoints* or a SITI Training T-shirt; or to make a tax-deductible contribution in support of SITI, please contact: The SITI Office, PO Box 1922, Old Chelsea Station, New York, NY 10011; tel 212-477-1469; fax 212-477-0564; e-mail TheSITICo@aol.com; website <http://www.siti.org>

Contributors to The SITI Company

The SITI Company is deeply grateful to these generous donors: New York State Council of the Arts; Anonymous; Jaan Whitehead; Shubert Foundation; JKW Foundation; Martha Boschen Porter Fund, Inc.; Marianne McDonald; Bob McElya; George Wanlass & Karen Carson; Catherine & Matt Mandel

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J. ED ARAIZA (*Ensemble*) SITI Company credits: *bobrauschenbergamerica*, *Culture of Desire*, *The Medium*, *SmallLives/Big Dreams*, *War of the Worlds* and *War of the Worlds - Radio Play* at Actors Theatre of Louisville, New York Theatre Workshop, Walker Arts Center, City Theatre in Pittsburgh, Wexner Center, Theatre Artaud in San Francisco, Dublin Theatre Festival, Toga Arts Festival, Olympic Arts Festival, Joe's Pub at The Public Theatre, The Kennedy and Edinburgh International Festival. Regional Theater: *The Cure at Troy*, Yale Rep.; *Santos and Santos*, Mixed Blood Theatre; *Keely and Du*, Hartford Stage and ATL; *1969* and *Picnic*, ATL; *Yerma*, Arena stage; *Principia Scriptoria*, A Contemporary Theatre; *Charley Bacon*, South Coast Rep.; *King Lear*, *Macbeth*, *La Victima*, Los Angeles Theatre Center. Off Broadway: *Orestes*, *Occasional Grace*, En Garde Arts; *Words Divine*, Intar; *Eastern Standards*, Duo Theatre; *Body Game*, Theatre for the New City; *Raft of the Medusa*, Minetta Lane Theatre. J. Ed was a member of El Teatro de la Esperanza. Mr. Araiza teaches and studies with The SITI Company.

ANNE BOGART (*Co-Director*) Ms. Bogart is the artistic director of The SITI Company. Recent productions with SITI include *Room* (Wexner Center and City Theatre); *War of the Worlds* (ATL/Humana Festival of New American Plays, Edinburgh International Festival and BAM's Next Wave Festival); *BOB* (Wexner Center for the Arts/SITI); *Culture of Desire* (a co-production of SITI, City Theatre, and Portland Stage Company); *Private Lives* by Noel Coward and *Miss Julie* by August Strindberg (Actors Theatre of Louisville/SITI); and *Alice's Adventures* (Wexner, City Theatre, City Stages, SITI); as well as *Small Lives/Big Dreams*, *Going, Going, Gone*, and *The Medium* (SITI). She is the recipient of two Obie Awards, a Bessie Award, and a Guggenheim Fellowship. Bogart is currently an associate professor at Columbia University.

SHAWN FAGAN (*Ensemble*) With the SITI Company: *War of The Worlds/Radio Play*, *Alice's Adventures*. Regional theater credits include: *A Moon for the Misbegotten* (Delaware Theatre Company); *The Wizard of Oz* and *A Christmas Carol* (Actors Theatre of Louisville). Recent New York credits include *Hamlet*, *Gull*, and *Fanatics* (Ellen Beckerman & company); *The High Priest of Bad Math* (Ontological Theatre); *Antigone* (Horace Mann Theatre); *Freakshow* (Clubbed Thumb). Shawn was a member of the 1997-98 Apprentice Company at Actors Theatre of Louisville and is a graduate of the University of Delaware, a member of Ellen Beckerman & Company, and a SITI Associate.

JEFFREY FRACÉ (*Ensemble*) SITI: *War of the Worlds - Radio Play*, *Culture of Desire* (in Portland and Bogota). Also with Anne Bogart: *American Silents*.

Continued on insert.

WAR OF THE WORLDS – THE RADIO PLAY

Continued from page 33.

He recently played Kochkaryov in Gogo's *Marriage* in Switzerland and Agamemnon in Chuck Mee's *Agamemnon 2.0* in New York. Other activities include ongoing collaborations with the dance company Laika and various directing projects in opera and theater. He is an Associate Member of SITI. M.F.A., Columbia University.

SUSAN HIGHTOWER (*Ensemble*) Has trained and performed with the SITI Company on many occasions since its inception. SITI shows include the role of Alice in *Alice's Adventures*, understudy for Ellen Lauren in *Culture of Desire*, and SITI's inaugural production of *Orestes*. Susan was most recently seen Off-Broadway in Fassbinder's *The Bitter Tears of Petra von Kant* and as Clytemnestra in Chuck Mee's *Agamemnon 2.0*.

BRAY POOR STAGE: New York: *Richard II*, *Merry Wives of Windsor* at The Public, *Demonology* at Playwrights Horizons, *Fastest Clock in the Universe* with The New Group. Regionally: *Abstract Expression* at the Long Wharf, *Changes of Heart* at Berkeley, *Mirandolina* and *Abingdon Square* at San Diego Rep., several productions at the Old Globe and a few at Williamstown Theatre Festival. Television: *Work With Me*, *Homicide*, *Cosby*, *Law & Order*, *New York Undercover*, *Spin City*. Film: *Entropy*, *The Two Ninas*, 1999, *Mighty Aphrodite*, *Clockers*, *Anima*, *Girl 6*, *Scarred City*.

ELIZABETH MOREAU (*Company Stage Manager*) With the SITI Company: *bobrauschenbergamerica* (ATL/Humana Festival), *Bob* (BITE Festival, London), *Cabin Pressure* (Israel Festival), *War of the Worlds* (Edison Theatre, St. Louis). Other credits include: *Dirty Blonde*, *Bells are Ringing*, *Getting and Spending* on Broadway. Off-Broadway: *Kit Marlowe*, *In the Blood* (The Public), *Avow* (Century Center), *Lydie Breeze*, *What You Get and What You Expect* (New York Theatre Workshop), *Dream True. Mercy* (Vineyard), *Red*, *The Memory of Water* (Manhattan Theatre Company), *Chemistry of Change* (Women's Project/Playwright Horizons).

DANUSIA ROBERTS (*Ensemble*) Was last seen at the Horace Mann Theatre in Howard Barker's *Scenes from an Execution*. She also starred in *The Birth of Anne Frank* and *Miracle Now* with The Black Lips Theatre Company at P.S. 122. Danusia is a member of the acting company for Columbia University's Director's Program run by Anne Bogart & Robert Woodruff. In film, she appears in *Acts of Worship* directed by Rosemary Rodriguez and shown recently at Sundance Film Festival. Originally from Poland, she has a background in classical music with degrees from Lodz University and a B.F.A. in photography from NYU. As a musician she has toured Europe and the USA with FUR, a punk rock band that she co-founded. The band's music is on the Blackout Records label.

JAMES SCHUETTE (*Costume Design*) Recent work includes: *Lady in the Dark* (Prince Music Theatre), *Mother Courage and her Children* (Steppenwolf), *Big Love*

(Long Wharf, Berkeley Rep., Goodman) and *Lillith* (New York City Opera). His work with The SITI Company includes: *bobrauschenbergamerica* (sets and costumes), *War of the Worlds*, *Cabin Pressure*, *Room*, *BOB*, *Alice's Adventures*, *Private Lives*, and *The Adding Machine*. Other work includes *Floyd Collins* (Old Globe, Goodman, Prince); *Berlin Circle*, *Time to Burn*, *Space* (Steppenwolf); *Transatlantic* (Minnesota Opera); *Carmen* (Sante Fe Opera); Laurie Anderson's *Songs and Stories from Moby Dick* (BAM Next Wave Festival); and work at Mark Taper Forum. He is a graduate of Yale School of Drama.

BRIAN SCOTT (*Lighting Designer*) SITI Company Lighting Designer for *bobrauschenbergamerica* and *The Radio Play*. Additionally, Brian has adapted numerous designs by Mimi Jordan Sherin and Christopher Akerlind in National and International tours for the SITI Company including: *Bob*, *Room*, *Cabin Pressure*, *War of the Worlds*, and *Alice's Adventures*. Future projects include: a tour of *Lipstick Traces* for the Rude Mechanicals, *The Rachel's Project* for the SITI Company, and work with Christopher Akerlind on *Score* also for SITI.

STEPHAN WEBBER (*Ensemble*) Has performed with SITI: *War of the Worlds* (Orson Welles), *Cabin Pressure*, *Private Lives*, *The Medium*, *War of the Worlds - Radio Play*, *Culture of Desire*, and *Going, Going, Gone*. Off Broadway: *Trojan Women/A Love Story* at En Garde Arts and *Culture of Desire* at New York Theatre Workshop. Regional Theater: Actors Theatre of Louisville, Stage West, Portland Stage Company, City Theatre in Pittsburgh, and Milwaukee Repertory Theater. He also performed *Hamlet* at the Toga International Arts Festival in Toga-Mura, Japan.

DARRON L WEST (*Co-Director, Sound Designer*) Has been a SITI Company member since 1993 and first collaborated with Anne Bogart in 1990 while resident sound designer at Actors Theatre of Louisville. Since joining The SITI Company, he has designed every show in the company's repertoire with *Bob* garnering a 1999 Obie Award and Drama Desk nomination for its Soundscape. He is a design associate and "usual Suspect" at New York Theatre Workshop, a two-time American Theatre Wing and three-time Drama Desk nominee for sound design, as well as 1997 Princess Grace and 2000 EDDY award winner for his work with The SITI Company. Directing credits include the SITI Company's *War of the Worlds - The Radio Play*, Sarah Ruhl's *Euridice* at CTC Minneapolis and Charles Mee's *Big Love* with The Rude Mechanicals in Austin, Texas. Broadway: Philip Glass at Avery Fisher Hall and Quentin Tarrantino's *Wait Until Dark*.



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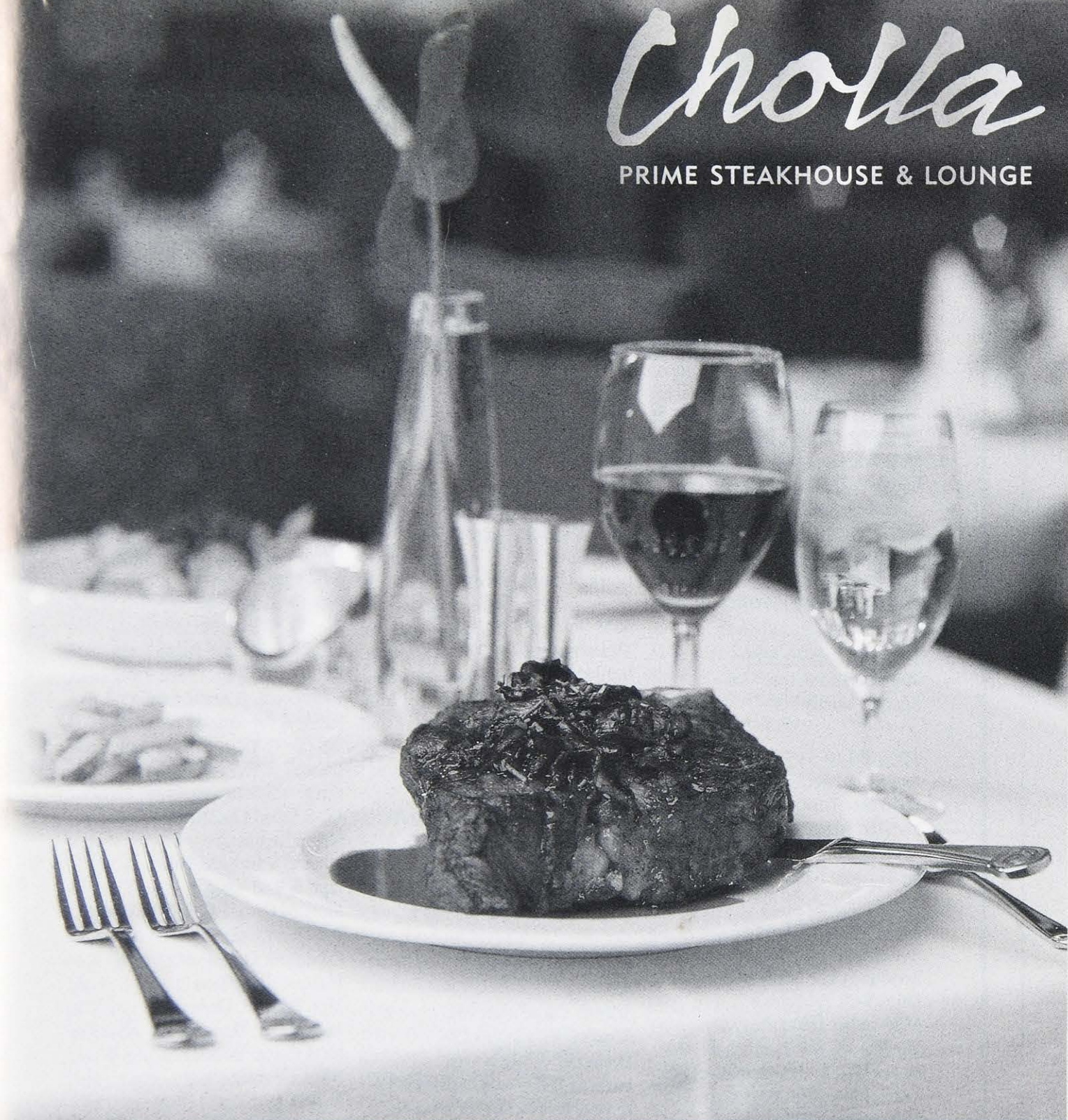
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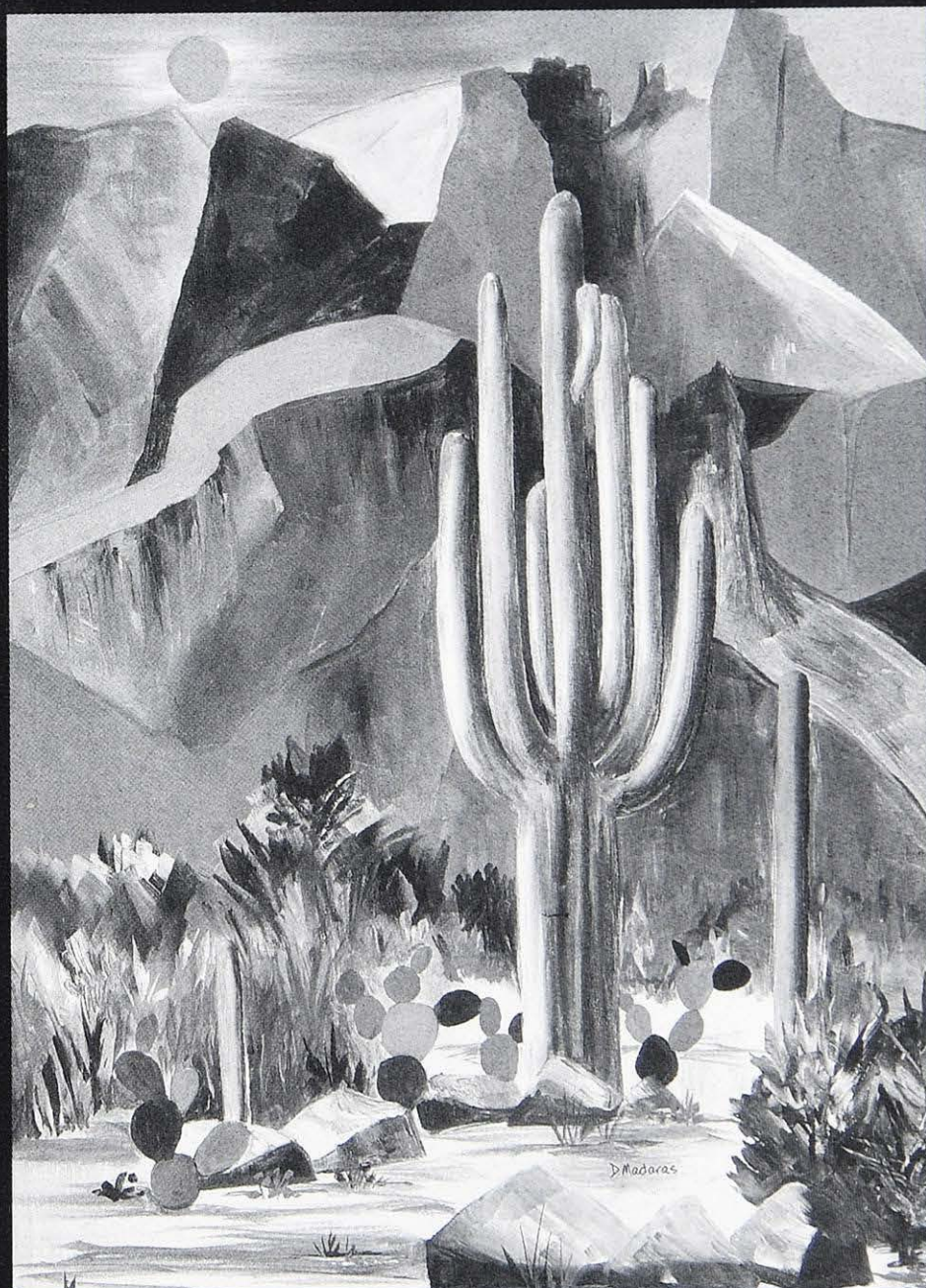
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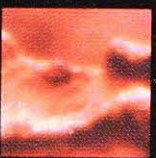
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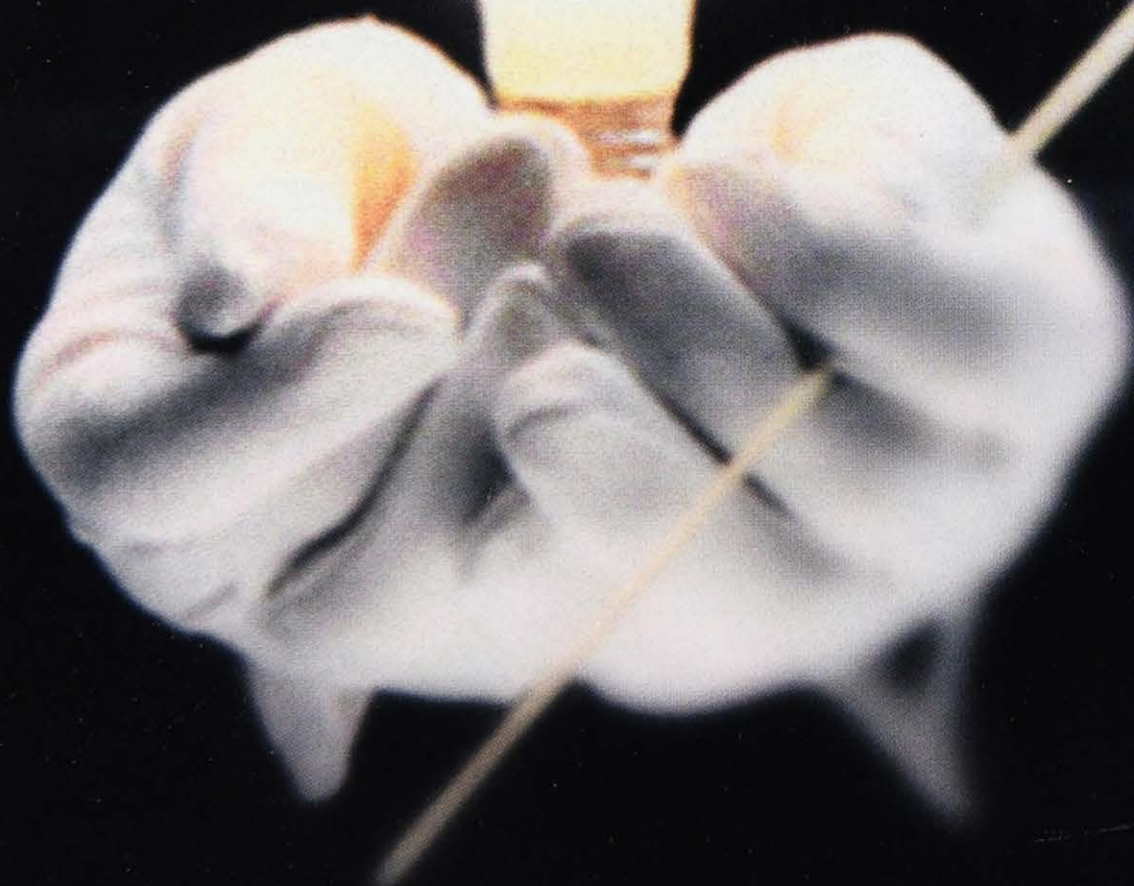
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information


welcome!

Thank you for visiting the Scottsdale Center for the Arts. If there is anything we can do to enhance your enjoyment, please contact an usher or box office representative.

■ the scottsdale cultural council

The Scottsdale Cultural Council, a private, non-profit 501(c)(3) management organization, administers the arts and cultural affairs of the City of Scottsdale, Arizona, and manages the Scottsdale Center for the Arts and the Scottsdale Museum of Contemporary Art.

■ tickets

In addition to the Center box office, tickets are also available from  1-888-464-2468

■ ticket exchanges

All tickets purchased are a final sale and are non-refundable. Members of the Scottsdale Center for the Arts and non-member series subscribers may exchange their series tickets for another event in the same year's season (of equal or lesser value) by turning in their tickets to the Center's box office *at least 48 hours* before the scheduled performance time. (There is a \$6 service charge per ticket; waived for members.) Ticket donations will be honored no later than 3 hours before showtime.

■ wheelchair seating

Available for performances in the Virginia G. Piper Theater and Stage 2. Please let the box office representative know when you order your tickets.

■ infrared assisted listening system

Available from our box office for performances in the theater and Stage 2.

■ sign language interpreted and audio-described performances

Several programs at the Center are American Sign Language interpreted and Audio Described. Please consult our calendar of events for a listing. Interpreter arrangements may be made upon request with one-week advance notice; call 480-874-4623 or fax 480-874-4699 (attention LJA).

■ ARTreach tickets

In collaboration with 36 other Valley arts and entertainment venues and 140 social service agencies, this Governor's Arts Award-winning program helps share the enjoyment of live performances — annually distributing thousands of otherwise unsold tickets to individuals with physical, mental or economic disabilities. *Call 480-874-4629 for information.*

■ if you arrive late

An usher will seat you at an appropriate break in the performance.

■ restricted items

Cellular phones, beepers, cameras, recording equipment, and food & beverages are not allowed in the theater.

■ emergency exits

Look for the lighted "Exit" sign nearest your seat; in case of an emergency this is the quickest way to vacate the building.

■ no smoking please

Smoking is not allowed inside the building.

■ taxi service

For taxi pick-up use 2nd St., west of Drinkwater Blvd., at the south entrance circle driveway (7380 E. 2nd St.). If you require assistance, contact an usher or box office representative.

■ contact us

box office ■ 480-994-ARTS ext 2
website ■ www.scottsdalearts.org
e-mail ■ info@sccarts.org
emergencies ■ 480-874-4648
TDD ■ 480-874-4694
museum store ■ 480-874-4644

member/donor services ■ 480-874-4665
guided tours ■ 480-874-4641
volunteer opportunities ■ 480-874-4616
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administrative departments ■ 480-994-2787
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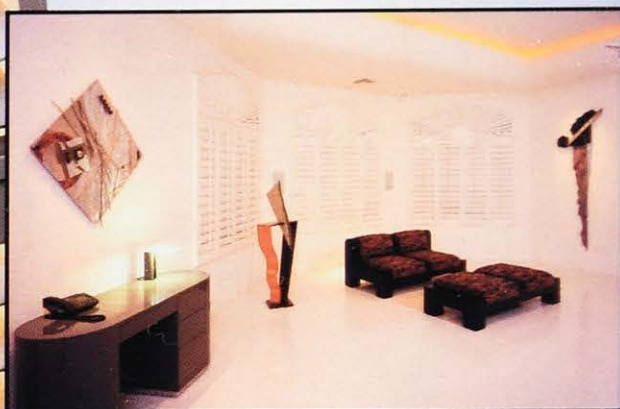
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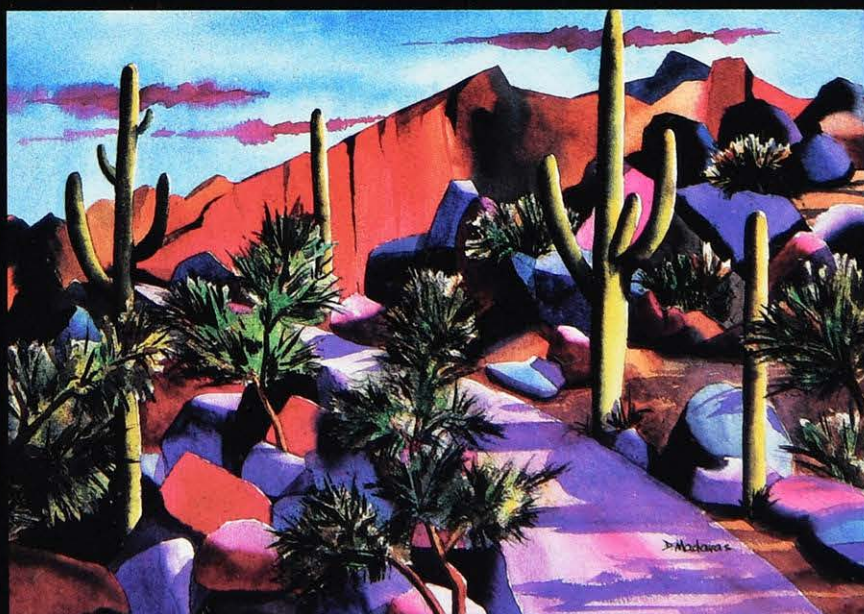
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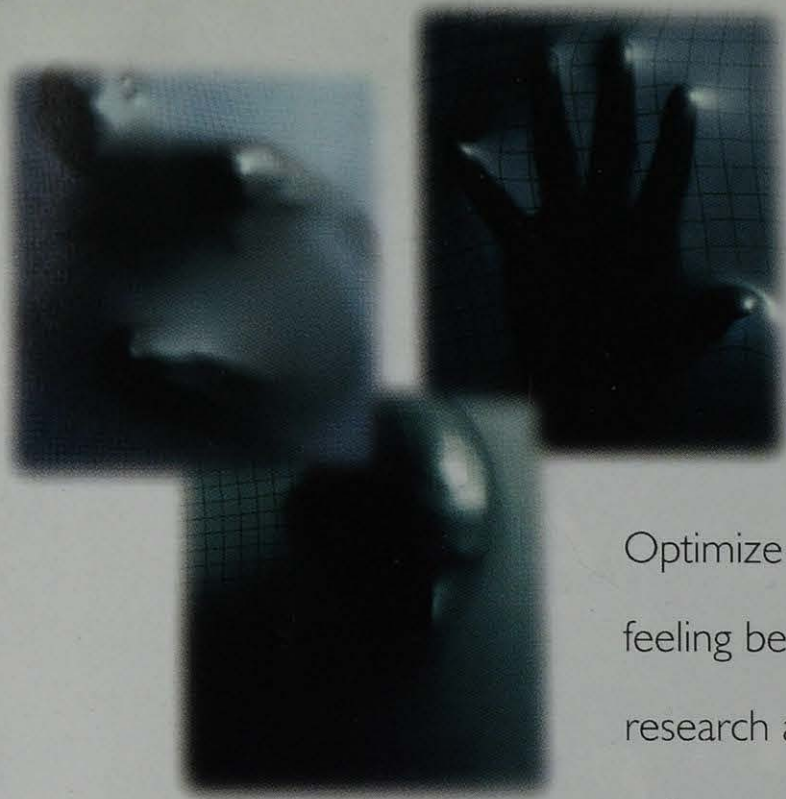
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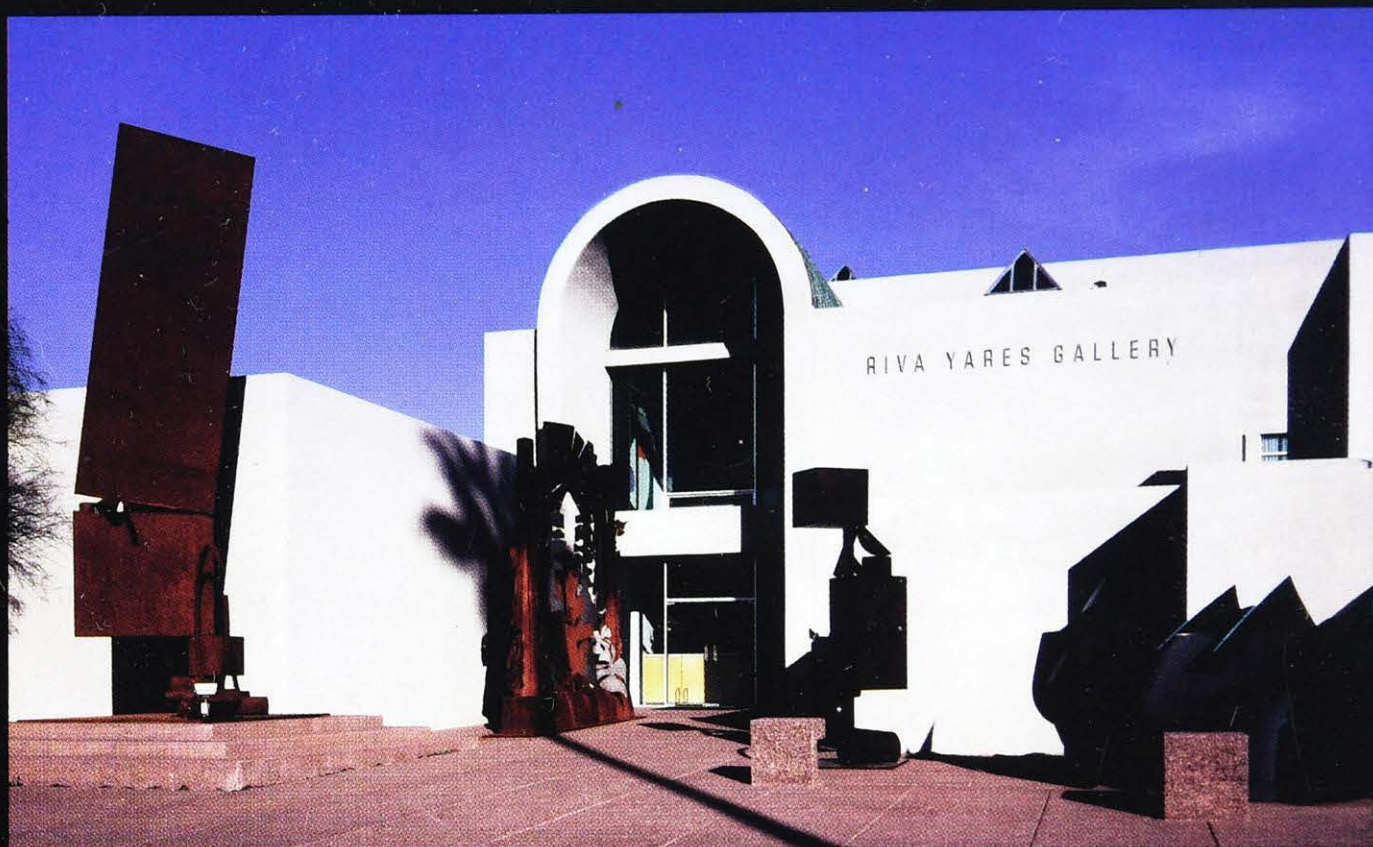
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A full-page photograph of actress Jessica McClintock. She is standing on a dark wooden staircase with a black wrought-iron railing. She is wearing a long, flowing, deep red or maroon strapless gown with a high slit. Her hair is styled in an updo, and she is looking back over her shoulder at the camera. The lighting is dramatic, highlighting the texture of the dress and the contours of her face.

Jessica
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