

CABIN PRESSURE

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Overview of
The Audience Project

Development Credits

- Conceived & Directed by Anne Bogart
- Created and Written by The SITI Company
- Developed in conjunction with "The Audience Project" at Actors Theatre of Louisville
- Featured at the 1999 Humana Festival of New American Plays

Director's Note

CABIN PRESSURE is a play I developed with the SITI Company in order to investigate the audience/actor relationship in the theater. The production opened to great enthusiasm at the Humana Festival of New American Plays in Louisville, Kentucky in March, 1999.

As a director in the theater, I am acutely aware of the tension, the exquisite pressure, or the lack thereof, between audience members and actors on the stage. The quality of the dynamics between actor and audience constitute a relationship. Sometimes the relationship functions and at times, it does not.

CABIN PRESSURE is an investigation of this potentially rich and creative relationship.

What is an audience?

What is the creative role of the audience? What is the responsibility of the audience to the actor? What is the actor's responsibility to the audience? These are some of the questions that I posed to the SITI

"I go to the theater because for me, it's the sense that anything can happen. Anything can happen..."

Company actors in rehearsal for *CABIN PRESSURE*. I wanted us to start with no preconceived notions or assumptions about the answers to these questions, but rather to experiment freely and play with possible variations on the theme. The result of these explorations is a production that speaks directly to the people in

the room sharing it. The spoken text and dialogue selected for *Cabin Pressure* is sampled from the writings of great dreamers of the theater such as Stanislavsky, Meyerhold, Artaud, Brook, as well as selections from my interviews with fifty seven theater-goers and fragments from existing plays that suggest variations on the actor/audience theme.

I hope that *Cabin Pressure* will serve as a happy reminder about the potential humanity of the audience/actor relationship in the theater. In a time when computers, television, film and mega malls dominate and mediate our relationship with others, perhaps the theater is a place to strengthen and heighten our direct connection with each other.

CABIN PRESSURE

Cast

Will Bond	YOSHI
Ellen Lauren	VANESSA
Kelly Maurer	ROZANNE
Stephen Webber	BERT
Barney O'Hanlon	EDDIE

Designers & Creative Personnel

Anne Bogart	Director
Mimi Jordan Sherin	Lighting Designer
Darron L West	Sound Designer
Neil Patel	Set Designer
James Schuette	Costume Designer
Walt Spangler	Wig Design
Megan Wanlass	Co. Stage Manager
Brian H. Scott	Production Manager
Jason Szalla	Production Assistant

Administrative

Megan Wanlass Szalla	Managing Director
Ellen Lauren	Artistic Associate
Mitch Melder	Administrative Associate

"If you closed your eyes, what moments would you remember?"



CABIN PRESSURE

BIOS

TheSITICompany

The SITI Company, entering its ninth 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's work is an example of the disciplines it practices and the artistic values it develops. The company's mission is: 1) To create new works for the theater. 2) To perform and tour these productions nationally and internationally. 3) To provide ongoing training for young theater professionals in an approach to acting that forges unique and highly disciplined artists for the theater. 4) 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 ten actors, four designers, a production manager, stage manager and a 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 the Wexner Center for the Arts; the Walker Art Center; PICA; Actors Theatre of Louisville; Perseverance Theater in Juneau, Alaska; Modus Ensemble and the Magic Theater in San Francisco; City Theatre in Pittsburgh; the Toga International Arts Festival; and the New York Theatre Workshop. Our affiliations with universities include New York University, Julliard, Columbia University, Fordham University, Ohio State University, Miami University, Bard College, University of Minnesota, University of Louisville, Carnegie Mellon, Pittsburgh 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, Columbia and Holland.

"I go because it's other worldly and it's festive and I like the way people smell, and I like what they wear and it's a lot better than seeing a play on television. "

Most recently, SITI has created our new production, *Room*, which premiered at the Wexner Center for the Arts at The Ohio State University and at City Theatre in Pittsburgh, PA. *War of the Worlds*, which opened at the Humana Festival of New American plays, toured to Scotland for the Edinburgh International Festival, and opened the Brooklyn Academy of Music's Next Wave Festival. Other SITI productions include *Cabin Pressure*; *War of the Worlds - Radio Play*; *Orestes*; *The Medium*; *BOB*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Miss Julie*; *Private Lives*, *Alice's Adventures* and *Culture of Desire*. SITI is currently in development for *Score*, *The Rachel's Project*, and *Reunion*. Our new production *bobrauschenbergamerica* will open at Actors Theatre of Louisville's Humana Festival of New American Plays in March 2001.

The SITI Company is: Akiko Aizawa, J. Ed Araiza, Will Bond, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Jefferson Mays, Tom Nelis, Barney O'Hanlon, Neil Patel, James Schuette, Brian Scott, Mimi Jordan Sherin, Megan Wanlass Szalla, Stephen Webber and Darron L West.

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Anne Bogart (Director)

Anne Bogart is artistic director of The SITI Company which she founded, with Japanese director Tadashi Suzuki in 1992. Ms. Bogart is currently an Associate Professor at Columbia University. Recent productions include Bob (Wexner Center for the Arts/SITI), Culture of Desire (a co-production of SITI, City Theatre, and Portland Stage Company), The Seven Deadly Sins by Bertolt Brecht and Kurt Weill (New York City Opera), Private Lives by Noel Coward and Miss Julie by August Strindberg (Actors Theatre of Louisville/SITI), Small Lives/ Big Dreams, The Medium, Going, Going, Gone (SITI), Marathon Dancing by Laura Harrington (En Garde Arts), The Women by Claire Booth Luce (Hartford Stage), Paula Vogel's Baltimore Waltz (Circle Repertory Theatre), Picnic by William Inge, and The Adding Machine by Elmer Rice (Actors Theatre of Louisville). She is the recipient of two Obie Awards and a Bessie Award.

Will Bond

Will Bond performed in the SITI company's inaugural season production of Charles Mee's Orestes and has created roles for The Medium, Small Lives/Big Dreams, Culture of Desire, and BOB (a one-person show), which have been seen all over the U.S. and abroad. He debuted in 1997 with SITI at New York City Opera in Seven Deadly Sins, directed by Anne Bogart and featuring Lauren Flanigan. He has trained for many years with Tadashi Suzuki and toured with the Suzuki Company of TOGA (SCOT) to Japan and South America in Dionysus. He performed in the first Theatre Olympics in Delphi, Greece, in Robert Wilson's Persephone. Regional credits include Hamlet, Tempest, Baltimore Waltz, Holiday, Night Must Fall, Mystery of Irma Vep, Taking Steps, and Nuts. He continues to teach the Suzuki and Viewpoint methods of actor training for SITI all over the U.S. and abroad.

Ellen Lauren

SITI credits- 7 year company member in varying capacities as actor, writer, teacher and administrator. SITI productions include-Amanda (Private Lives; Actors' Theater of Louisville), Julie (Miss Julie; ATL), ensemble of The Medium (both national and international venues), Going, Going, Gone (Humana Festival, Magic Theater), Culture of Desire (City Theater and Portland Stage Company), Orestes (Toga International Festival, Japan); the Miller season in New York. Teaching credits include-6 years of ongoing classes in the US and abroad for SITI, 6 years SITI/Skidmore summer residency program, ongoing faculty member of Columbia University and The Juilliard School of Drama. Other acting credits include The Adding Machine and Picnic (ATL) The Women (Hartford Stage) all with Anne Bogart; 13 years collectively as resident company member-Milwaukee Repertory, StageWest, The Alley Theater. Other credits include; 8 years guest artist in The SCOT Company under the direction of Tadashi Suzuki and a teacher of the Suzuki Training Method for Actors throughout the world. Miss Lauren won a Kosavar award for her performance of Anna II in New York

"The art of the theater is an art of feeling. The subject matter of the theater is the beating of the human heart. And the human heart is very old."

CABIN PRESSURE

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City Opera's production of *Seven Deadly Sins*, under the direction of Anne Bogart.

Kelly Maurer

Has been a member of SIT1 for 7 years. With the company she has performed in many productions including *The Medium*, *Small Lives/Big Dreams*, and *Culture of Desire* at NYTW, P.S. 122, Actors Theatre of Louisville, Walker Arts Center, Wexner Arts Center, City Theatre and the Irish Life Theater Festival, Dublin. Regionally, Kelly has been seen as Rainbow in Maria Irene Fornes' *And What of the Night* at Milwaukee Repertory Theatre, *Hamlet* at StageWest and *Christine* in *Miss Julie* at Actors Theatre of Louisville. Internationally, she has toured with Tadashi Suzuki in the Suzuki Company of Toga's *Dionysus* and director Robert Wilson in *Persephone*. Recently, she performed the role of Jolly (as standby for Patti LuPone) in David Mamet's *The Old Neighborhood* on Broadway.

Barney O'Hanlon

Barney O'Hanlon has been collaborating with Anne Bogart since the fall of 1986. With SIT1: *Culture of Desire* at Portland Stage Company and Festival Iberoamericano in Bogota, Columbia, *Small Lives/Big Dreams* at Actors' Theatre of Louisville, P.S. 122 and the Miller Theater, and *Seven Deadly Sins* at New York City Opera. In addition he has appeared in Bogart productions at the Alley Theatre, Trinity Rep. Co., River Arts Rep, Opera/Omaha and various venues in New York City. As a longtime collaborator with Tina Landau, Barney created the role of "Howie" in 1969 (ATL - Humana Festival) and continued the role in *Stonewall: Night Variations* for En Garde Arts. He created movement for Opera Ebony's *The Outcast* at BAM's Majestic Theater, also directed by Ms. Landau, and choreographed the dueling tango sequence for *View of the Dome*, directed by Michael Mayer at New York Theater Workshop. He has appeared in numerous works with Brian Jucha, as a member of VIA Theatre, and has also worked with Richard Foreman, Robert Wilson, Lisa Petersen and Molly Smith. He also appeared as "Gil" in Jon Robin Baitz's *A Fair Country* directed by Scott Zigler at Steppenwolf Theatre Co.

Neil Patel (Set Design)

Neil has worked with SIT1 on *BOB*; *Private Lives*; *Culture of Desire*; *The Adding Machine*; *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; and *American Silents*. His Broadway credits include *Sideman*, and he has worked off-Broadway with New York Theatre Workshop, New York Shakespeare Festival/The Public, Playwrights Horizons, Classic Stage Company, Theater for a New Audience, SoHo Rep, and MCC Theater. He has worked regionally for Center Stage, Long Wharf Theatre, Steppenwolf Theatre Company, Guthrie Theatre, La Jolla Playhouse, and Dallas Theater Center. Patel received an Obie Award in 1996 for Sustained Excellence. He is a New York Theatre Workshop usual suspect.

*"Think of this moment.
All that has ever been is
in this moment; all that
will ever be is in this
moment. This is drama;
this is theater -- to be
aware of the Now."*

CABIN PRESSURE

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James Schutte (Costume Design)

James has worked with SITI on *Seven Deadly Sins* (New York City Opera), *BOB*, *Private Lives*, and *The Adding Machine*. His work as a set and costume designer includes *Saturn Returns*, *Insurrection: Holding History*, *The Chang Fragments*, and *The Treatment* (The Public); *Space and Time to Burn* (Steppenwolf Theatre Company); *Floyd Collins* (Playwrights Horizons); *Trojan Women: A Love Story*, *Stonewall: Night Variations*, and *Orestes* (En Garde Arts); *The Outcast* (Brooklyn Academy of Music/Majestic); *Quills*, *The Secretaries*, *Lysinka! A Day in The Life*, and *Love and Anger* (New York Theatre Workshop). Future projects include *Charles Mee's Berlin Circle* at Steppenwolf Theatre Company and *Carmen* at Santa Fe Opera.

Mimi Jordan Sherin (Lighting Design)

Mimi designed productions for *BOB*, for which she received an Obie Award; *Culture of Desire*; *The Medium*, *Going, Going, Gone*; and *Small Lives/Big Dreams*. Other shows with Anne Bogart include *Picnic*, *The Adding Machine*, *Miss Julie*, and *Private Lives* at Actors Theatre of Louisville and *The Women at Hartford Stage Company*. On Broadway, she designed *Our Country's Good* and *The Glass Menagerie*. For her extensive work at the New York Shakespeare Festival, she has received an Obie Award, an American Theatre Wing Award, and four Drama Desk nominations. In London, she has worked at the National Theatre and The Royal Shakespeare Company. Her regional theater work includes many designs for Baltimore Center Stage, Hartford Stage Company, American Repertory Theatre, American Conservatory Theatre, Actors Theatre of Louisville, Long Wharf Theatre, and others. She has also designed extensively in opera, including productions for The Vienna State Opera, Bayerische Staatsoper, Wales National Opera, The Royal Danish Opera, Houston Grand Opera, The Canadian Opera, The Washington Opera, New York City Opera, The Seattle Opera, the Santa Fe Opera, and Glimmerglass Opera. Upcoming designs include productions at The Met, Opera Australia, and Glyndebourne. Sherin's two SITI Company assistants are Brian Scott and D.M. Wood.

Megan Wanlass (Company Stage Manager)

Megan has been a member of SITI since 1995. Megan stage-manages the company's entire repertoire including the national and international productions of *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Culture of Desire*; *Alice's Adventures* and *BOB*. Her upcoming project with SITI is *War of the Worlds*. She began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville. Her other credits include: *A Dybbuk* (New York Shakespeare Festival/The Public Theater) and the 1996, 1997 & 1999 Actors Theatre of Louisville Humana New Play Festivals.

"The audience is what happens when, performing the signs and passwords of a play, something postulates itself and unfolds in response."

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Stephen Webber

As a member of the company, Stephen Webber created roles in *Culture of Desire* (Pittsburgh, Portland, Bogota), *Going, Going, Gone* (Saratoga, Actors' Theatre of Louisville-Humana, Japan, San Francisco, New York) and *Private Lives* (Actors' Theatre of Louisville). He has also toured nationally in SITI's *The Medium*. Off-Broadway; *Trojan Women/A Love Story* at En Garde Arts directed by Tina Landau. Regionally he has worked at the Milwaukee Repertory Theater, Stage West (Hamlet, *The Tempest*) and Actors' Theatre of Louisville. He also performed in *Hamlet* at the Toga International Arts Festival in Toga-Mura, Japan.

Darron L West (Sound Designer)

Darron, a SITI Company member since 1993, also collaborated with Anne Bogart on *Escape from Paradise*, *Eye of The Hurricane*, *Picnic*, *The Adding Machine* and *American Silents*. With SITI, West has collaborated on multiple U.S. and international productions of *The Medium*; *Small Lives/ Big Dreams*; *Going, Going, Gone*; *Miss Julie*; *Culture of Desire*; *Private Lives*, *Alice's Adventures* and *BOB* for which he received a 1998 Obie Award for soundscape. West made his Broadway debut with *Wait Until Dark*. Other credits include work with Philip Glass at Avery Fisher Hall, as well as a myriad of productions with New York Shakespeare Festival/The Public, Circle Repertory, The Vineyard, P.S. 122, SoHo Rep, New York University, Theatre for a New Audience, Baltimore Center Stage, Portland Stage, The Alliance, Philadelphia Theatre Company, American Music Theatre Festival, Williamstown Theatre Festival, Manhattan Theatre Club, and La Jolla Playhouse, as well as national tours for The Acting Company and International Production Associates NYC. West is a design associate and usual suspect at New York Theatre Workshop, where his credits include *Quills*, *The Secretaries*, *Shopping and Fucking*, *Most Fabulous Story Ever Told*, and *Jonathan Larson's Rent*. He is former resident sound designer at Actors Theatre of Louisville, a two-time American Theatre Wing and Barrymore Award nominee for sound design, and winner of the 1997 Princess Grace Award for work with the SITI Company.

"The actor is doing something forbidden: he is playing with his humanness and making a sport of it."



CABIN PRESSURE

Press Quotes

- "*CABIN PRESSURE* is perhaps the best of Bogart. Verging on a cartoony feel, with actors often playing larger than life. As in many European productions, *CABIN PRESSURE* has a serious underlying idea explored with speed and wit onstage."

Providence Sunday Journal

- "*CABIN PRESSURE*"...was an example of theatre that only occurs in the context of real theatre... the electricity flowing between these actors and the people they draw into their world was powerful and immediate."

Chicago Tribune

- "The Visionary theatre artist (Anne Bogart) draws her poetic shows from the raw stuff of daily life – hems and haws, stereotypes, cliches, bits of ordinary speech patterns and situations – to make something extraordinary, joyful and beautiful."

The Christian Science Monitor

- "*CABIN PRESSURE* is a good show that pushes its audiences beyond their normal comfortable envelope of 'theatrical entertainment,' and the performance I saw had an attentive and appreciative audience, laughing out loud, thinking hard and applauding loudly at the conclusion."

City Beat

- "Perhaps only innovative Anne Bogart could conceive and direct *CABIN PRESSURE*, a mysterious, romantic exploration of the relationship between actors and audiences.....Bogart shows more of her oft-mysterious heart in her strangely haunting theatrical essay."

Columbus Dispatch

- "... even a first-time theatergoer will come away from *CABIN PRESSURE* with a mind reeling with images and the central theme that theatre is a uniquely shared artistic experience."

The Courier Journal

"Actors always enjoy themselves on stage. Even when they are murdering each other, or in desolate grief... actors enjoy that situation."



CABIN PRESSURE

Press Quotes

- *CABIN PRESSURE* is "...a work of heart stopping imagination and grace. Seeing this extraordinary play is like stumbling into someone else's dream, a strange beautiful world where nothing is familiar."

St. Louis Post Dispatch

- *CABIN PRESSURE* is "...presented in a swift dazzling parade of scenes, is a stimulating string of questions, jokes and investigations into the ties that bind performers and their audiences."

Chicago Tribune

- *CABIN PRESSURE* is "...played with what is far and away the best acting at his year's Humana Festival. The genial quintet spend the entire show seamlessly making split-second character changes in physically demanding performances."

Lexington Herald-Leader

"Rising furtively, gathers composure, looks about defensively, regains her polish, fabricates convincing alibi, while forming serpentine like pattern across the floor. Implicates butler."

- "...*CABIN PRESSURE* is like a lesson in theatre and is a study of the audience's role in a performance. It is a short history of the theatre and I would love to see a video-tape of this show be required viewing for all drama students."

First Coast Entertainer

- "*CABIN PRESSURE* fashions a loving valentine to the theatre, even as it punctures its affections and absurdities with glee."

The Tennessean

- "... *CABIN PRESSURE* is a celebration of theatre as an indispensable form of 'active culture' whose vitality depends in part on the audience's direct involvement. The best kind of theatre experience is 'the art of leaning forward, not leaning back.' "

The Tennessean



CABIN PRESSURE

Art & The Audience

A project conceived by Anne Bogart for
Actors Theatre of Louisville and The SITI Com-

This project began with a grant application in 1995 to The National Theatre Artist Residency Program, which is organized and funded by the Theatre Communications Group and The Pew Charitable Trust. The purpose of the project is to study in depth and audiences layered response to progressive work in theatre. Specifically, Anne Bogart wanted to investigate issues raised by these three questions:

- What is the meaning of "audience at the turn of the 21st century?"
- What is the artist's responsibility to an audience?
- How does information about the creative process and contact with the process change and develop the audience's response?

This project was funded, and in November of 1997 Anne launched her investigation by meeting with a "project audience." Recruited by members of the ATL staff, this diversified group from around Kentuckiana has followed Anne through rehearsals and performances of *Private Lives* and *Bob*. Members of the "project audience" also joined in post-show discussions and interviewed individually with Anne in March of 1998.

Based on those meetings, post-show discussions and interviews, all of which were recorded and transcribed, Anne and The SITI Company have created a piece of theatre called *CABIN PRESSURE*. Following a residence for workshop rehearsals at ATL in the summer of 1998, *CABIN PRESSURE* premiered at the 1999 Humana Festival of New American Plays in March.

To create *CABIN PRESSURE* Bogart and The SITI Company began with the following material:

- Lists and descriptions of theatre conventions;
- Speeches from plays which address aspects of theatrical illusion and the experience of seeing plays;
- excerpts from dramatic criticism which illuminate an experience of theatre or life as it can be understood within a theatrical metaphor; and
- Transcribed interviews and meetings with the "project audience."

Described by Anne as an American *NOISES OFF*, *CABIN PRESSURE* "plays with" audience expectations by "waking up" the history of theatrical conventions – the standard practices of the theatre which assist actors and audiences in coming together to "experience" a play. Anne and The SITI Company want to see what theatrical heights can be attained when both actors and audience members take an "active roll" in the performance, and so, in a Brechtian sense, the performers will invite the audience to join in their game of turning theatrical conventions topsy turvy.

"Some go cause they
wanna be shocked, to be
angered, challenged. All
of the heavier emotions -
I 'spose! Ya know, blah,
blah surprise. But for
me it's, it's just pretty."

CABIN PRESSURE

Development Credit

CABIN PRESSURE was made possible by generous contributions from the following sources.

Please include in all of your promotional materials, advertising, programs and/or any printed items in association with this project, the following development credits. Logos can be obtained on the World-Wide Web or through the SITI Office:

- ***National Endowment for the Arts***
- ***Funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the National Endowment for the Arts and the Doris Duke Charitable Foundation. Additional funding provided by the Andrew W. Mellon Foundation and the Philip Morris Companies Inc.***

"But you just - you marvel at how the ballet - how well they do something. You know, how - its so precise. Or you say, "God, that really sucked." But anyway it makes you pay attention."

- ***Development Partners:***

The Actors Theatre Of Louisville

In conjunction with the Audience Project, a grant made by the National Theatre Artist Residency Program funded by Theatre Communications Group and the Pew Charitable Trust.

Wexner Center for the Arts at The Ohio State University

