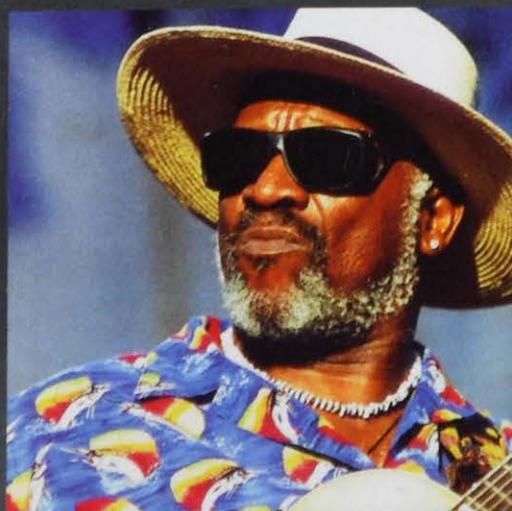


Flynn MainStage 05-06



25
YEARS
75

Join Us in the Celebration!

Dear Friends—

It is a delight to celebrate our 25th year as a performing arts center, our 75th year as a theater and Burlington landmark, and my own 25th anniversary with the Flynn. We're blessed with a presenting sponsor of the anniversary year in Citizens Bank, and an imaginative Anniversary Committee that helped shape this year of celebration, led by John Gravel, the very first chair of the Flynn Board of Directors.



Photo: Frédéric Silberman

Throughout this anniversary year, we will recognize some of the many artists and organizations who have played significant roles in the performing arts and the success of the Flynn. Honorees will include Lyric Theatre, once our parent organization, and Kevin McKenzie, internationally renowned choreographer and artistic director of American Ballet Theatre, who was born and raised in Burlington.

In January, we host a comprehensive historical exhibit about the Flynn, funded by the Gannett Foundation, in the Amy E. Tarrant Gallery and present a Flynn-commissioned performance piece, *Bigger Than All of Us*, created by Joan Robinson, the Flynn's associate director for school programs, and Robin Fawcett, FlynnArts teacher and theater director at Champlain Valley Union High School. The piece draws on oral histories gathered from Vermonters about their poignant, funny, and even life-changing performing arts experiences, as audience members and as artists.

We are proud of the role the Flynn has played in shaping and enriching our community. As always, Flynn Artistic Director Arnie Malina has organized an outstanding season of performances to mark the Flynn Center's dual anniversary year. Join us in the celebration—and enjoy!

Sincerely,

Andrea Rogers, Executive Director

25 YEARS 75

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Welcome

Dear Friends—

The 2005-06 Flynn MainStage Series marks two milestones—the 25th year of the Flynn Center's partnership with the Vermont community in presenting the performing arts and the 75th anniversary of our historic Art Deco theater. Building on a legacy of sharing extraordinary artistic experiences from all over the world, we honor the majestic scope of the performing arts and celebrate the Flynn's 25/75 Anniversary.

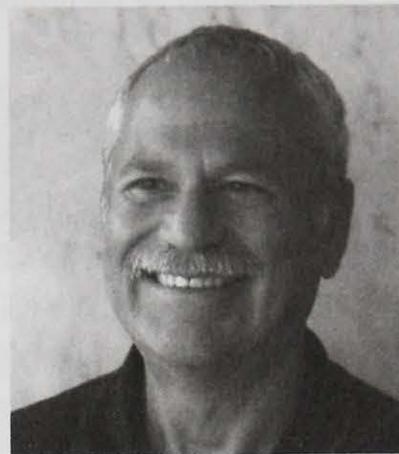


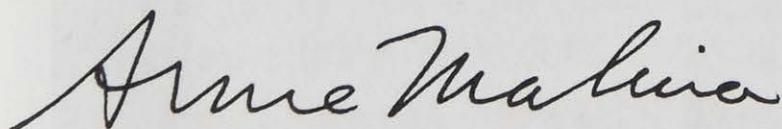
Photo: Cassie Mayer

The four-event gala Celebration Series continues Flynn traditions of presenting acclaimed masters in dance, jazz, and music, featuring principals of American Ballet Theatre, led by Kevin McKenzie, ABT artistic director and native Vermonter, and dancers of ABT Studio Theater; the captivating Betty Buckley, from Broadway, film, and TV; modern dance icon, the Martha Graham Dance Company; and jazz maestro Wynton Marsalis.

The Anniversary Season includes many of the favorite artists and exciting discoveries that have helped shape the Flynn's national profile for 25 years. The Bill T. Jones/Arnie Zane Dance Company brings a provocative new work. Grammy-winner Maria Schneider and her big band present a Flynn-commissioned work for jazz orchestra, and we are a proud co-producer of *Yunnan Revealed: Indigenous Music and Dance from China's Land of Clouds*. Our *Crossings* series includes masterful contemporary musicians—jazz trumpeter Dave Douglas and guitarist Gary Lucas—performing live music they've composed for classic silent films. And two adventurous commissions—*Electric Haiku: Calm as Custard* and *Knock on the Sky*—mix media, music, and movement.

We look forward to seeing you at the historic Flynn Center.

With warm regards and great thanks for your support,



Arnie Malina, Artistic Director

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

Our Goals

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



153 Main Street,
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802-652-4500 v/relay

The Flynn Center Program is published annually by the Flynn Center for the Performing Arts and is distributed free of charge to patrons of the 2005-06 Flynn MainStage Series. To advertise, call 802-652-4510.

Cover photo credits: Martha Graham Dance Company: John Deane.
Insets, top to bottom: Wynton Marsalis: Keith Major; *Yunnan Revealed*: Margaret Lawrence; *Roald Dahl's Willy Wonka*: Carol Pratt

For your Comfort and Enjoyment

The Flynn Center is committed to making your theater experience safe, comfortable, and rewarding.

Parking: Due to ongoing construction work, there will be disruptions in the Flynn Center's customary parking arrangements in the Banknorth lot off St. Paul Street this season. We are exploring alternative parking options in the area. In addition, more than **4,000 parking spaces** are available in downtown Burlington. Please visit www.flynncenter.org/about/thearea.aspx for parking updates and more information.

At Your Service: The house manager is responsible for the overall front-of-house operation. An usher can direct patrons who have questions or concerns to this Flynn representative. Ushers (dressed in white and black) are available to help patrons with seating, programs, concessions, safety, and comfort.

Late Arrivals: Out of respect for performers and other patrons, **late arrivals will not be seated until a suitable break in the performance**—and then only at the discretion of the house manager, based on the performance. No refunds will be given as a result of late arrival.

Reentering the Building: Patrons who leave the building during intermission or at any time during the performance will be asked to show their ticket stubs when reentering.

Children: As a courtesy to both the audience and performers, please use discretion regarding a young child's ability to sit quietly and enjoy a performance and refrain from bringing an infant to all but family events. **Any child attending a performance must have a ticket and a separate seat. Infants (children 12 months and under) are welcome at Flynn Family events and performances specifically geared to children and will be admitted free of charge.** If an infant or young child is disrupting a performance, the Flynn reserves the right to ask a parent to sit with the child in the rear of the theater or, if need be, to leave the hall.

Blocking Aisles: Fire safety codes prohibit the **blocking of aisles** with strollers, medical equipment, large bags, or by standing and dancing. Ushers can store your personal belongings safely and securely during performances. Individuals blocking aisles will be directed to a safe place so as to not obstruct the view of other patrons.

Refreshments: Our **concession area** in the lobby offers beer, wine, nonalcoholic refreshments, sweets, and other items for purchase prior to the show and during intermission. No food or beverages are allowed inside the

theater with the exception of bottled water purchased at the Flynn concession stand.

Restrooms: Restrooms are located on the **lower level in the rear of the theater**, reached by both the left and right staircases. A wheelchair-accessible restroom is available on the main floor off the lobby.

Cameras, Tape Recorders, Pagers, Cell Phones, & Watches: Cameras and tape recorders may not be used during any performance. Artist contracts require violators to be removed from the theater and liable for damages or injury. **Audible paging devices, cell phones/cameras, and watches must be turned off** during performances.

Fragrances: Strong aromas of perfume, cologne, and other fragrances can disturb nearby patrons and may trigger allergic reactions. Please be judicious in your use of these fragrances when coming to the theater. **In the event the perfume or cologne of another patron disturbs you, please notify an usher or the house manager** and we will attempt to locate another seat for you.

Smoking: Smoking is not allowed anywhere inside the Flynn Center.

Accessibility Services:

 Please request all access needs when ordering tickets **802-863-5966 V/relay calls welcome.**

   Accessible and companion seating.

Personal curbside assistance on request. Accessible elevator to FlynnSpace. Accessible Restrooms.

 Assistive listening devices available free of charge at the concession counters.

 Selected productions are interpreted in American Sign Language (ASL). Call for schedule.

   Large-print programs are available for all shows. Braille programs will be provided with notice of 10 business days.

 Selected productions are audio described. Call for schedule.

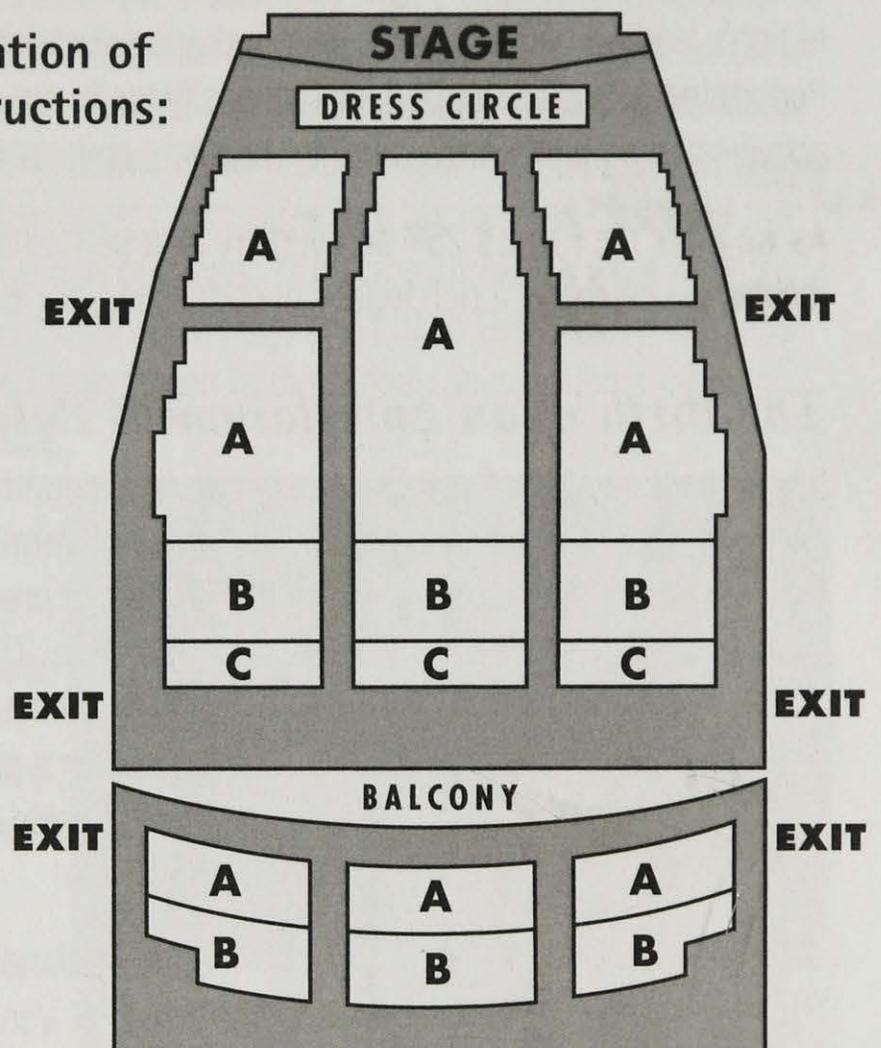
Emergency Evacuation Procedures

enjoy the show!

In the event of an emergency evacuation of the theater, please follow these instructions:

- Before the performance, take note of your nearest exit.
- If an evacuation is warranted, the show will be stopped. An announcement will be made over the public address system or from the stage.
- Ushers will be posted at all exits to assist you. All staff are trained in emergency procedures and it is important that you adhere to their instructions.
- Once outside the theater, keep moving away from the building so as not to interfere with emergency personnel entering the area.
- Accessibility Services ushers will assist patrons as needed.

Thank you for taking the time to review these safety measures.



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Celebrating Our History 25 YEARS 75

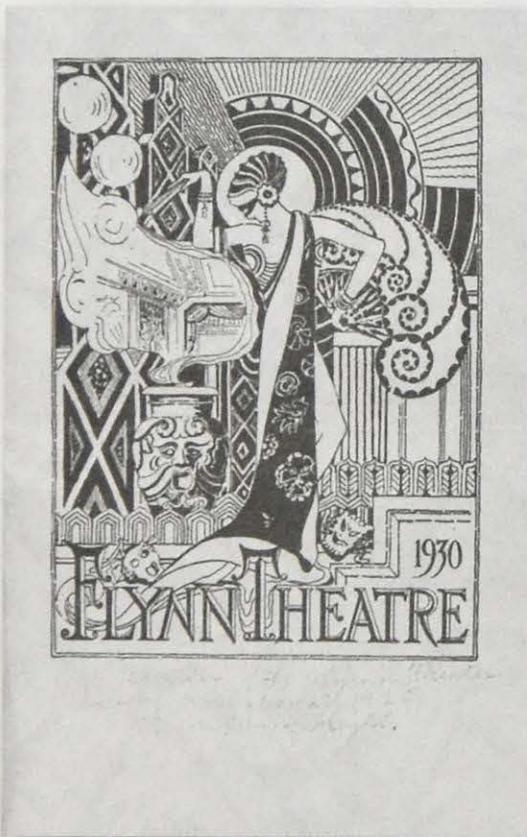
The Flynn has been at the center of Vermont's cultural landscape for 75 years—from its earliest days as a vaudeville house through five decades as a premier movie theater to its present incarnation as the region's leading performance center and arts education organization. Today, the Flynn Center for the Performing Arts is recognized internationally for its significant artistic, educational, and community outreach activities; superb technical capacity; beautiful ambiance; historic setting; and world-class presentations.

As we mark the Flynn's 25th anniversary as a performing arts center and 75th anniversary as an historic theater, we celebrate a rich legacy of connecting our community with the arts.

The Birth of an Entertainment Palace

1930

It was the time of the Great Depression and the country was trying to rebound from the stock market crash of 1929. The presence of the University of Vermont and active textile and lumber industries buffered Burlington somewhat from the ravages of precipitous economic decline. "Bootleggers" scoffed at Prohibition. The face of George Washington was unveiled on Mount Rushmore. The Graf Zeppelin took to the air. Hamburger was 35 cents a pound, an entire steak dinner cost just \$1.25, and Ford's new Deluxe Coupe could be driven out of the showroom for \$545.



The original Art Deco 1930 opening night program

printed opening night program guide, Vermont Governor John Weeks and Burlington Mayor J. Holmes Jackson were among the dignitaries who addressed the opening-night crowd and enjoyed a Wurlitzer organ recital by local musical legend Art Brown. The evening also featured the screening of three adventure and comedy shorts and the full-length feature film, the comedy *Big Money*, starring Eddie Guillen, Robert Austin, and James Gleason. Following the show, invited guests of the new theatre's founders retired a few doors down Main Street to the Park Café to continue the celebration over a banquet of turkey with all the fixings.

Floodlights danced across the sky above Burlington to herald the arrival of Vermont's newest and largest "entertainment palace" on Wednesday, November 26, 1930. By 7 pm on the night before Thanksgiving, a long line of people waited for the new Flynn Theatre to open its doors, thankful for the arrival of a magnificent, state-of-the-art facility in which to enjoy both touring stars of vaudeville and the increasingly popular "talkie" motion pictures. (Movies—the "silents"—had been around for a quarter of a century, but the "talkies" were barely four years old.)

Holding special golden tickets and leafing through a beautifully



A page from the 1930 program with good wishes to the Flynn from Nancy Carroll, considered the first actress to sing and dance on a Hollywood sound stage. She was nominated for an Academy Award the year the Flynn opened.

The Flynn Theatre—destined to become Vermont's foremost film palace and center for the performing arts—was born.

The new entertainment complex—built at a cost of \$500,000—was the brainchild of entrepreneur (and theater namesake) John J. Flynn and his investors in the Queen City Realty Company. Originally designed for vaudeville—with the largest proscenium in the state, a sophisticated “fly” system for set changes, sloped floor seating, excellent acoustics, and a central downtown location—the Flynn's focus shifted quickly to film as the Golden Age of Hollywood dawned and “talkies” became the rage. Newsreels became a major news source for theatergoers in those days; those same film aficionados “followed the bouncing ball” to sing along with their favorite Hollywood musicals. *Our Gang* comedies were popular fare and Hollywood icons including silents-to-talkies greats Anita Page and Lillian Gish, sultry Veronica Lake, John Wayne, and Humphrey Bogart graced the Flynn screen in those early days, in films ranging from *War Nurse* to *The Big Trail* to *The Maltese Falcon*.

A Community Gathering Place

Adapted from Dashiell Hammett's novel, written and directed by John Huston, and starring the incomparable Bogart and Peter Lorre, *The Maltese Falcon* was a masterpiece of gritty *film noir*. Screened at the Flynn at the outset of World War II, the film classic ushered in the war years at Vermont's leading movie house.

A minor controversy surrounding the film seems especially quaint these days: screenwriter-director Huston ran afoul of the Hollywood censors because character Kasper Gutman's repeated phrase of “By gad, sir...” was originally written to be “By God.” Gutman, his everyday utterance cleansed in the final version of the film, was played by the great character actor Sydney Greenstreet in his first on-screen role.



The classic film “The Maltese Falcon,” with Humphrey Bogart, graced the Flynn marquee. Below, the Flynn lobby in the early days.

The Flynn was a major gathering place for the community during the war years as Vermonters sought respite from worries about loved ones fighting in Europe, Asia, and the Pacific. War bonds were sold at Flynn events to help support the soldiers overseas. War-weary theatergoers flocked to films like *Shadow of the Thin Man*, starring William Powell and Myrna Loy (playing at the Flynn the day the Japanese attacked Pearl Harbor) and the “gorgeous girl-filled Paramount musical” called *Out of This World* (“with new songs by Bing Crosby!”), which hailed the Japanese surrender at the war's end. The war was also the first to be documented from beginning to end on the “big

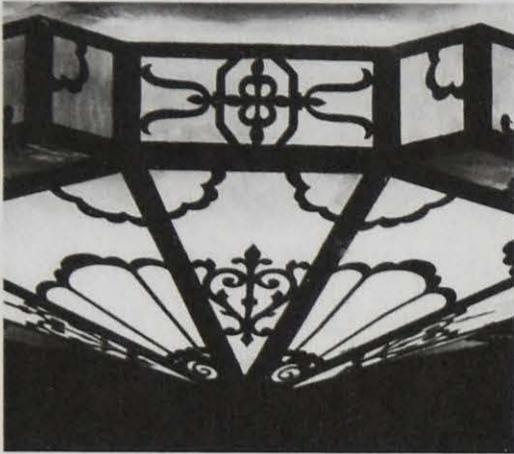


screen” at the Flynn, thanks to the Pathé newsreels and other filmed reports from the front that regularly preceded the feature films.

Americans returned home to relative prosperity and renewed optimism about the country's future. Popular enthusiasm for great films was undiminished and the Flynn continued to flourish as Burlington's leading movie house in those heady post-war years. But the 1950s saw the rise of both a new form of home entertainment—television—and of suburbia, presaging the demise of large-scale urban movie houses.

(continues on page 10) ►

The Rise of a Performing Arts Center



The Flynn—Vermont's grand old theater—is a hallmark of Art Deco design and architecture.

As prime-time television shows like *Your Show of Shows*, *Bonanza*, *Gunsmoke*, Disney's *Wonderful World of Color*, and *The Ed Sullivan Show* captured the allegiance of America's families—urban, suburban, and rural—the days of the enormous downtown movie theaters grew increasingly short. “Multiplex” cinemas—each housing two, three, and even five small theaters under one roof—sprouted in suburbs throughout the country. Many larger theaters similar to the Flynn, no longer able to function economically, fell victim to conversion and demolition. But thanks to a visionary group of Burlington community leaders, spurred by the region's leading musical theater company, the Flynn was saved from that fate.

After operating for more than 40 years under the aegis of the Maine and New Hampshire Theatres Corporation, the Flynn Theatre was sold to Raydon Cody in 1972. Seven months later, the theater changed hands again when it was acquired by Merrill Jarvis of the Merrill Theater Corporation, a longtime Vermont company that operates the Roxy and Ethan Allen cinema complexes in Burlington to this day. When Jarvis took over the Flynn, he found the original curtains and “fly” system for set changes still in place after many years of disuse. Recognizing the Flynn's potential for live performance, Jarvis replaced the large, fixed movie screen with a moveable one, renewing the theater's capability for presenting live theater and music. Less than two years after Jarvis took over the Flynn, live performance returned to the theater for the first time in many years.

The Lyric Theatre Company was founded in 1974 by a group of about 30 Burlington area residents interested in the production of live musical theater, predominantly classic Broadway fare. One of Lyric's founders, Howard Delano, had been an usher at the Flynn as a youth and he convinced Merrill Jarvis to allow the nascent community theater group use of the historic theater. Lyric Theatre's debut production of *How to Succeed in Business Without Really Trying* was performed at the Flynn in May of 1974. For the more than 30 years since, Lyric has presented two musicals a year on the Flynn MainStage.

Heartened by Lyric's successful, initial foray at the Flynn, other organizations in the community began to think of the theater as an important resource for live performance. Merrill Jarvis, however, still regarded the theater as primarily a movie house, so groups other than Lyric often found themselves playing “second fiddle” to the movie schedule. When the city of Burlington revived old talk of developing a civic center in 1977, the former Champlain Arts Council surveyed area residents and local performing groups about existing theatrical facilities in the community. The survey showed widespread public support for a mid-sized facility that would meet a broad spectrum of needs. Interest in restoring the Flynn as a performance space was also documented. In the fall of 1978, Jarvis rejected a purchase offer of \$250,000 from a group of community activists. But those interested in seeing the Flynn reborn as a performing arts center were not to be deterred.

Spearheaded by Lyric Theatre, a non-profit corporation called the Flynn Theatre for the Performing Arts, Ltd. was formed in 1980. The group's first act was to forge a purchase agreement with Jarvis, including a \$5,000 down payment. The balance owed on the final purchase price of \$325,000 was slated to be paid on March 1, 1981, but the deadline was later extended to July 1. In the interim, the new Flynn board approved a carefully negotiated agreement that called for a \$65,000 down payment (continues on page 12) ▶

◀ (continued from page 11)

and a 12-percent mortgage on the remainder, amortized over 30 years. Meanwhile, Lyric was joined by other volunteers in a community-wide fundraising effort coordinated by the project director, Andrea Rogers, who serves as the Flynn executive director to this day. The closing was held on July 1, 1981. In August, Tony Micocci was named as the theater's first managing director. Rogers continued as capital fund director, leading the community in the ongoing task of fundraising to restore the now-faded theater and make it available to local groups and national touring companies alike. On September 26, 1981, the Flynn reopened for live performance with a gala presentation by a diverse group of area artists, including the Vermont Symphony Orchestra.

A dynamic new era in the performing arts in Vermont had begun.

Connecting Our Community with the Arts

Restoration of the grand old Vermont theater—a hallmark of Art Deco design and architecture—began in earnest as soon as the Flynn Theatre group took over the building on July 1, 1981. Basic system upgrades and the addition of a rear stair tower were completed by the end of the year. Calamity struck in January 1982: the theater sustained serious water damage from burst sprinkler pipes, closing down operations.

In mere days, however, the Flynn was able to dramatize its plight and parlay public concern into a reinvigorated fundraising effort that enabled critical backstage improvements to proceed. Simultaneously, the organization opened a regional box office—an important new revenue source that served the ticketing needs of numerous local arts and entertainment presenters.

A rescheduled date was also set for the first performance ever to be presented by the Flynn Theatre organization itself: just two months after the disastrous flood, the Vienna Choir Boys delighted a sellout crowd.

The dramatic comeback convinced citizens that the Flynn was a viable and vital community resource. The second phase of community-funded renovations from 1982-84 included the addition of backstage dressing rooms and bathrooms; enhanced stage lighting; installation of a large loading ramp and door to better accommodate major touring productions; theater-wide rewiring; restoration of the proscenium arch; installation of a new roof over the main lobby; renovation of office and ticketing spaces; and repainting of the main theater walls with documentation of the historic stencils so essential to the theater's Art Deco splendor. In the midst of these efforts, the Flynn was recognized by the Art Deco Societies of America as one of the country's 10 most important Art Deco restoration projects.

The Flynn's own programming—as well as use of the theater facilities by numerous other arts organizations—continued apace. In its first five years, the Flynn hosted more than 350 performances presented by 50 different organizations, including longtime allies in the arts whose partnerships with the Flynn continue to this day: Lyric Theatre, the Vermont Symphony Orchestra, the Vermont Youth Orchestra, and the UVM Lane Series. The Flynn set a solid foundation for what would become a national reputation for presenting renowned and emerging artists in theater, jazz, and dance—presentations virtually unheard of in a region with such a relatively small population base—and performances that solidified Burlington's standing as one of America's top cities for the arts.



Photo: B. Leslie

1982—Andrea Rogers (from left), with Joan Mondale, wife of former Vice-President Walter Mondale; future Vermont Governor Madeleine Kunin; and John Gravel, then Chair of the Flynn Board of Directors.

(continues on page 14) ▶

Wednesday, February 15, 2006

Flynn Center for the Performing Arts
presents

SITI Company

"Death and the Ploughman"

Translated by Michael West

From an original work by Johannes von Saaz

Directed by Anne Bogart

Created and Performed by SITI Company

With Media Support from



Flynn Center Parking Courtesy of



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and Business Solutions



Dance, music, and theater programming are supported in part by the **Flynn General Endowment**, which received challenge grants from the Ford Foundation New Directions/New Donors program and the Argosy Foundation. Both were matched by generous support from the community.

Tonight's Performance

Ploughman	Will Bond*
Woman	Ellen Lauren*
Death	Stephen Webber*
Set & Costume Design	James Schuette**
Lighting Design	Brian H. Scott
Sound Design	Darron L West**
Sound Engineer	Mark Huang
Company Stage Manager	Elizabeth Moreau*
Managing Director	Megan Wanlass Szalla

Death and the Ploughman is approximately 90 minutes long
and will be performed with no intermission.

* * *

Death and the Ploughman was commissioned by the Wexner Center for the Arts at The Ohio State University with support from the Doris Duke Charitable Foundation and SITI Company with support from the National Endowment for the Arts.

Classic Stage Company presented the New York City premiere of *Death and the Ploughman* in November and December of 2004.

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

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

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

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Director's Notes

I encountered *Death and the Ploughman* at the tiny Gate Theater in London three years ago and it stopped me in my tracks. The profundity and continued relevance of this text, written in 1401 in German, in Bohemia at a paradigm-shifting moment in human history, is a remarkable human achievement. It was written at a time when the theretofore accepted medieval sensibilities were suddenly called into question—faith, the meaning of life, religious hierarchy, authority—leading to the start of the Renaissance.

Today we are undergoing another paradigm shift where religion, values, and meaning must be examined from fresh new angles. This play by Johannes von Saaz can be a great help to us now. Listen closely and be transformed.

Biographies

Anne Bogart (Director) is the Artistic Director of SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a recipient of 2 Obie Awards, a Bessie Award, a Guggenheim, as well as a Rockefeller Fellowship and is an Associate Professor at Columbia University where she runs the Graduate Directing Program. Works with SITI include: *Intimations for Saxophone*; *A Midsummer Night's Dream*; *La Dispute*; *Score*; *bobrauschenbergamerica*; *Room*; *War of the Worlds*; *Cabin Pressure*; *The Radio Play*; *Alice's Adventures*; *Culture of Desire*; *Bob*; *Going, Going, Gone*; *Small Lives/Big Dreams*; *The Medium*; Noel Coward's *Hayfever* and *Private Lives*; August Strindberg's *Miss Julie*; and Charles Mee's *Orestes*. Other recent productions: *Nicholas and Alexandra* (Los Angeles Opera), *Marina: A Captive Spirit* (American Opera Projects), *Lilith* and *Seven Deadly Sins* (New York City Opera). She is the author of a book of essays entitled *A Director Prepares: Seven Essays on Art and Theater* and the co-author with Tina Landau of *The Viewpoints book: A Practical Guide to Viewpoints and Composition*.

Will Bond (Ploughman) has created roles for SITI and toured the U.S. and internationally in *The Medium* (an Obie winner), *Small Lives/Big Dreams*, *Culture of Desire*, *Bob* (Obies for light and sound and three Drama Desk Nominations), *War of the Worlds*, *War of the Worlds—The Radio Play*, *Cabin Pressure*, *bobrauschenbergamerica*, *La Dispute*, *Death and the Ploughman*, and *Lilith* and *Seven Deadly Sins* at New York City Opera. He has toured with Tadashi Suzuki and SCOT in *Dionysus* and with Robert Wilson's *Persephone*. Recent roles outside SITI include *Macbeth*, *The Lover* and *Creditors* at Actors Theatre of Louisville where he is an associate artist. Regional works include: *Mystery of Irma Vep*, *Greater Tuna*, *Holiday Greetings*, *Night Must Fall*, *Tempest*, *Hamlet*. Will is an Artist-In-Residence at Skidmore College.

Mark Huang (Sound Engineer) works with such companies as Rigmutton Productions, Wash & Fold Productions, Shakespeare & Co., iNerTla Theatre, the Wooster Group, Clubbed Thumb Inc., Monster(less) Actors Inc., and the

Actors Theatre Of Louisville, among others. He is a graduate of Grinnell College and the founder of Doggtown Productions.

Ellen Lauren (Woman) is associate artistic director for SITI. National and international venues: *systems/layers*, *Room*, *bobrauschenbergamerica*, *Death and the Ploughman*, *A Midsummer Night's Dream*, *War of the Worlds*, *Cabin Pressure*, *The Medium*, *Culture of Desire*, *Going, Going, Gone*; *Orestes*. ART in Cambridge: *La Dispute* (Egle); Actors Theatre of Louisville (ATL): *Hay Fever* (Judith), *Miss Julie* (Julie), *Private Lives* (Amanda). For the last 13 years, ongoing classes and residencies in the U.S. and abroad, including annual summer intensive in Saratoga Springs. Additional credits include *The Adding Machine* (ATL), *Picnic* (ATL), *The Women* (Hartford Stage), *Seven Deadly Sins* (New York City Opera—Kosovar Award for Anna II)—all with Anne Bogart. Resident company member: Stage West (Springfield, Mass.), The Milwaukee Repertory, The Alley Theatre (Houston). Ongoing guest artist, 14 years, The Suzuki Company, under the direction of Tadashi Suzuki; touring North and South America, Europe, Russia, and Japan. Ongoing faculty member eight years: The Julliard School of Drama, New York City; Associate Director Summer Training Program, Toga, Japan.

Elizabeth Moreau (Company Stage Manager)—With SITI Company, Elizabeth has worked on the creation of *Death and the Ploughman*, *Intimations for Saxophone*, *A Midsummer Night's Dream*, *systems/layers*, *La Dispute*, *Score*,

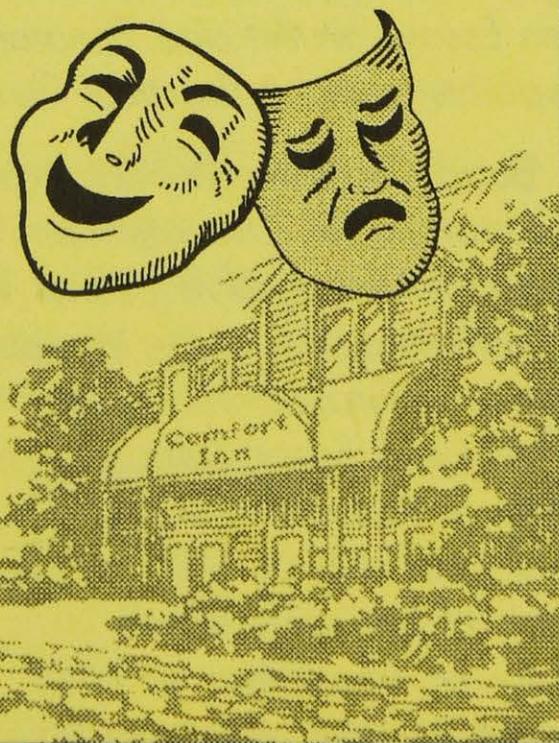
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Continued on page 52

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(As of September 1, 2005)

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James Foster	Ernest Pomerleau
Virginia Golodetz	Amy E. Tarrant
John Gravel	

Honorary Trustee

Lois McClure

Staff Members

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Gloria Ormsby Information Services Director
Cherie Marshall Office Administrator/
Concessions Manager
Amie Paquette Accountant
Anna Deller House Manager
Chuck Ginsburg House Manager
Penny Klein (FlynnSpace) House Manager
Julie Cohen Sloma House Manager
Jane Stickney House Manager

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Leeza Robbins Assistant Box Office Manager
Joe Adler Customer Service Supervisor
Randi-Lynn Dusharm Box Office Supervisor
Jeanne Berryman Customer Service Representative
Holly Chagnon Customer Service Representative
Johnnie Day Durand Customer Service Representative
Shane Handler Customer Service Representative
Jonathan Kissam Customer Service Representative
Nicole Norona Customer Service Representative
Allison Stebe Customer Service Representative

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Nancy Abbott-Hourigan Executive Assistant/
Corporate & Special Events Coordinator
Odele Peter Development Assistant
Paula Roberts Membership/Special Events Coordinator

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Joan Robinson Associate Director for School Programs
Suzanne Lowell FlynnArts & School Programs Coordinator
Eva Sollberger Student Matinee Coordinator

Facility

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Richard Davis Chief Custodian

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Tracey Gilbert Marketing Coordinator
Christine Lesh Marketing Coordinator

Production

Gary Lemieux Production Director
Grant Orenstein Technical/Lighting Director
Bert Crosby House Electrician
Bruce Palumbo House Carpenter

Programming

Aimée M. Petrin Programming Manager
Lisa Giordano Programming Administrator
Brian Johnson FlynnSpace Manager

Burlington Discover Jazz Festival

Brian Mital Managing Director
Elena Breen Associate Director

Hayfever, *Marina: A Captive Spirit*, and *bobrauschenbergamerica*. She has toured with these pieces as well as *Room*, *Bob*, *War of the Worlds*, *War of the Worlds—The Radio Play*, and *Cabin Pressure* to theaters including: ATL; ART; San Jose Rep; Classic Stage Company; the Wexner Center for the Arts; On the Boards; the B.I.T.E. Festival, London; the Israel Festival, Jerusalem; the Bonn Biennale, Germany and BAM. In addition to work with SITI Company, Elizabeth spent three summers working with the O'Neill Playwrights Conference. She has worked on the Broadway productions of *Dirty Blonde*, *Bells are Ringing*, and *Getting and Spending*, as well as productions with the Play Company, the Public, New York Theatre Workshop, the Vineyard, MTC, Lightbox, and the Rude Mechanicals.

James Schuette (Set and Costume Designer) has designed 14 productions as a member of SITI Company, including *Intimations for Saxophone*, *Bob*, *Culture of Desire*, *Room*, *Score*, and *bobrauschenbergamerica*. Recent work includes set and/or costume designs for *Of Thee I Sing*, directed by Tina Landau (Papermill Playhouse), Tony Kushner's *Homebody/Kabul* (Steppenwolf, Mark Taper Forum, BAM), *Nixon in China*, directed by James Robinson (Opera Theatre of St. Louis), and Frank Galati's *Oedipus Complex* (Oregon Shakespeare Festival). His work has been seen at the Arena Stage, Goodman Theatre, Old Globe, Berkeley Rep, Yale Rep, Prince Music Theatre, Actors Theatre of Louisville, New York Theatre Workshop, The Public, Manhattan Theatre Club, Playwright's Horizons, American Repertory Theatre, Glimmerglass Opera, Houston Grand Opera, New York City Opera, Santa Fe Opera, Minnesota Opera, and Seattle Opera. Upcoming projects include *lost land* (Steppenwolf) and *Rigoletto* and *Marriage of Figaro* (Opera Colorado). He is a graduate of the Yale School of Drama.

Brian Scott (Lighting Designer) is a SITI Company member and has designed lighting for *systems/layers*, *Death and the Ploughman*, *bobrauschenbergamerica*, and *War of the Worlds—The Radio Play*. Additionally, he recreates designs originated by Mimi Jordan Sherin and Christopher Akerlind for company productions presented nationally and internationally. Most recently he designed lights for *The Importance of Being Earnest* at the Arena Stage, *Marina: A Captive Spirit* w/American Opera Projects, *Twisted Olivia* w/members of the Ridiculous Theatre Company, *Showpeople* w/Anne Bogart @ Exit ART, *MacBeth* (scenic and lighting design), *The Laramie Project* and *Death of A Salesman* in Baton Rouge, and *Cherrywood*, *How Late It Was How Late* (Production Design), *Requiem for Tesla*, *El Parasio*, *Big Love* and *Lipstick Traces* with Austin Theatre Company, the Rude Mechs. Other recent projects include the design for *Gertrude and Alice* in London, for the Foundry Theatre directed by Anne Bogart, the design for *La Femme de Chambre* in Paris with Banal Molotov.

Megan Wanlass Szalla (Managing Director) has been a member of the SITI Company since 1995. Megan was the company stage manager for five years

prior to becoming SITI's Managing Director. As the Managing Director she oversees SITI's fiscal security, administrative well being and prudent growth. In her tenure with SITI, Megan has helped to create over 21 shows. She began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville. She has an Arts Administration Certificate from New York University, attended the Executive Program for Non-Profit Leaders at Stanford University Business School, was a member of the Arts Leadership Institute Charter Class at Teachers College, Columbia University and holds a B.A. in Theater from Occidental College in Los Angeles, California.

Stephen Webber (Death) has performed with Anne Bogart and SITI Company in theaters all over the U.S. and at festivals around the world including The Kennedy Center, The Edinburgh International Theatre Festival, The BAM Next Wave Festival, The Humana Festival of New American Plays, Teatro Iberoamericano-Bogota, The Wexner Center for the Arts, The Israel Theater Festival, Jerusalem, and the Toga International Arts Festival, Japan. SITI credits: *War of the Worlds* (Orson Welles), *La Dispute*, *systems/layers*, *A Midsummer Night's Dream*, *Death and the Ploughman*, *Cabin Pressure*, *Going, Going, Gone*, *Culture of Desire*, *The Medium*, *Private Lives*, *War of the Worlds—the Radio Play* (Orson Welles), *Hayfever*, and *Short Stories*. He has also performed in two operas with Anne Bogart and SITI, *Nicholas and Alexandra* at Los Angeles Opera and *Marina: A Captive Spirit* at America Opera Projects. Off Broadway: *Culture of Desire* (NYTW), *Trojan Women/A Love Story* (En Garde Arts). Regional Theater: American Repertory Theatre, Actors Theatre of Louisville, Milwaukee Repertory Theater; Magic Theater, San Jose Repertory Theater, Portland Stage Company, City Theater, Pittsburgh, and Stage West.

Darron L West (Soundscape), a SITI Company member since 1993, first collaborated with Anne Bogart in 1990 while resident sound designer at Actors Theatre of Louisville. He is a design associate and Usual Suspect at New York Theatre Workshop. His designs have been heard in numerous theaters both nationally and internationally. His accolades include a 1998 Obie award for SITI's *Bob*, A 2000 Princess Grace Award, An Entertainment Design Magazine EDDY, and A 2004 Henry Hewes Design award. Directing credits include *Kid Simple* (2004 Humana Festival of New Plays at Actors Theater of Louisville), *Lilly's Purple Plastic Purse* (Children's Theater Company Minneapolis), *Big Love* (Rude Mechanicals Austin, Texas), *Eurydice* (Children Theatre Company) and SITI Company's *War of the Worlds —The Radio Play* (National Tour).

Michael West (Translator) has worked extensively with The Corn Exchange—the acclaimed Irish theater company—for whom he has written *Dublin by Lamplight*, which premieres this November. Other work for The Corn Exchange includes *Foley*, which toured the United States in Spring 2003; the stage adaptation of *Lolita*; *A Play on Two Chairs*; a translation of *The Seagull*; as

well as co-devising parts of the award-winning *Car Show*. In collaboration with Team, he has written two plays for children: *Forest Man* and *Jack Fell Down*. Other original plays include *Monkey*; *Snow*; *The Evidence of Things*; *The Gunpowder Plot*; and two pieces for radio, *The Death of Naturalism* and *Chaste Diana*. He has also translated or adapted many texts, including *The Marriage of Figaro* (Abbey Theatre); *Stabat Mater Furiosa* by Jean-Pierre Simeon; Molière's *Dom Juan*; and *The Tender Trap* (an adaptation of *La Double Inconstance* by Marivaux). He is published by Methuen.

Company Information—SITI COMPANY

SITI Company is an ensemble-based theater company led by Anne Bogart.

Its mission is:

- * To create bold new productions;
- * To perform and tour these productions nationally and internationally;
- * To train together consistently;
- * To train theater professionals and students in an approach to acting and collaboration that forges unique and highly disciplined artists for the theater; and
- * To create opportunities for artistic dialogue and cultural exchange.

Founded in 1992 by Anne Bogart and Tadashi Suzuki, SITI Company began as an agreement to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI expanded to encompass a year-round company based in New York City with as a summer season in Saratoga. The Company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theater while training artists from around the world.

In addition to Artistic Director Anne Bogart, SITI Company is comprised of nine actors, four designers, a playwright, stage manager, and managing director. The company represents a change in thinking about the relationships between artists and institutions. SITI Company has formed relationships with theaters and venues around the world who present the Company's work. 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, Denmark, and Holland.

SITI will premiere its latest project—*Hotel Cassiopeia* by Charles Mee—at the Humana Festival of New American Plays at Actors Theatre of Louisville in March. SITI recently premiered *Intimations for Saxophone* at the Arena Stage in Washington D.C., *systems/layers* (a collaboration with music group Rachel's) at Utah State University, and *A Midsummer Night's Dream* at San Jose Repertory Theatre. 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*; *Cabin Pressure*; *War of the Worlds*; *Room*; *bobraschenbergamerica*; *Hayfever*, *La Dispute*, *Macbeth* and *Score*. Future productions include: *A Streetcar Named Desire*, *Underconstruction*, *Soot and Spit*, and *Reunion*. SITI Company and its members have won numerous awards

including Obies, Drama Desks, American Theatre Wing, EDDY's, and many more. One of the most important aspects of SITI's work is the teaching of training techniques to actors and theater artists throughout the United States and the world. Each year SITI finds itself in studios, working with old friends and new. The Viewpoints and the Suzuki Method of Actor Training are two distinct methods of actor training used in building and staging SITI productions. SITI Company members, all of whom have been trained by Anne Bogart and Tadashi Suzuki, are specially qualified to introduce and train other theater artists in these approaches. For Information regarding SITI Company's New York City Training Studio in both the Suzuki Method of Actor Training and the Viewpoints, please call the SITI Office at 212.868.0860 or e-mail inbox@siti.org.

SITI Company is: Akiko Aizawa, J. Ed Araiza, Anne Bogart, Will Bond, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Charles L. Mee, Jr., Elizabeth Moreau, Tom Nelis, Barney O'Hanlon, Neil Patel, James Schuette, Brian Scott, Megan Wanlass Szalla, Stephen Webber and Darron L West. **SITI Company Board of Directors:** Matthew Bregman, Lynn Cohen, Ron Cohen, Barbara Olsen Cummings, Jim Cummings, Lauren Flanigan, Rena Chelouche Fogel, Judy Guido, Nicole Borrelli Hearn, Cherry Jones, Thomas Mallon, Mary O'Connor, Daniel C. Smith, John Wessel, and Jaan Whitehead (Board Chair). **SITI Company Associates:** Shawn Fagan, Jeffrey Fracé, Christopher Healy, Mark Huang, and Donnie Mather. **SITI Company Staff:** Megan Wanlass Szalla, Managing Director; Jennifer Timm, Associate Managing Director. **Consultants:** Ellen Pearre Cason, Accountant; James Harley, Graphic Designer; Thomas Mallon, Attorney. Use of *Nine Sili Nebesniye*, composed/arranged by Sheremetieve, is courtesy of Sony BMG Music Entertainment

SITI Company is deeply gratefully to the generous donors who are listed below:

SITI Circle (\$10,000+): The Association of Performing Arts Presenters Ensemble Theatre Collaborations Grant Program, a component of the Doris Duke Charitable Foundation Theatre Initiative Carnegie Corporation of New York, Jeanne Donovan Fisher and Richard B. Fisher, The Jerome Foundation, The Andrew W. Mellon Foundation, The National Endowment for the Arts, The New York State Council on the Arts, The Shubert Foundation, Jaan Whitehead. SITI Company is a participant in the New Generations Program, funded by Doris Duke Charitable Foundation/ The Andrew W. Mellon Foundation and administered by Theatre Communications Group. **SITI Patrons (\$5,000—\$9,999):** Altria Group, Inc., The Fan Fox & Leslie R. Samuels Foundation, The Lucille Lortel Foundation, Inc. **SITI Benefactors (\$1,000—\$4,999):** M.R. Allison, American Theatre Wing, Anonymous, Sallie Bingham, Connie & Terry Christensen, Disney Worldwide, Kevin Dolan, Rena Fogel, Judy Guido, JKW Foundation, Mitchel R. McElya, New York Times Company Foundation Fund for Midsize Theatres, a project of A.R.T./New York. Public Funds from New York City Department of Cultural Affairs, Joan H. and Robert Parker, Nancy and George Roche, Joanne Cregg Smith & Daniel C. Smith, John Wessel, Zurich Structured Finance, Inc.

Contact Information:

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

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