

JAN 22 - FEB 13 2022

# THE MEDIUM

CREATED AND PERFORMED BY **SITI COMPANY**

CONCEIVED AND DIRECTED BY **ANNE BOGART**



**CITY  
THEATRE**

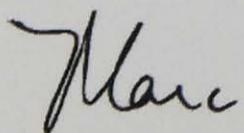
# FROM THE CO-ARTISTIC DIRECTORS

## A Tale of Two City/SITI(s)

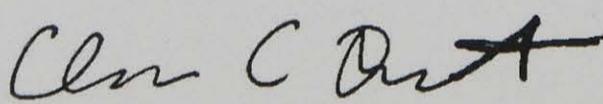
There once was a small theatre company in Pittsburgh that aspired to be an alternative to the commercial American theater. For several years, the company's core of artists included two actors — Kelly Maurer and Will Bond. During their summers, these two went off to Japan to train with the innovative theatre-maker Tadashi Suzuki and Anne Bogart, who was pioneering her own approach to modern theatre building on Mary Overlie's *Theory and Practice of The Six Viewpoints*.

When Suzuki and Bogart decided to form an international theatre company and blend their approaches to training and theatre-making, the two actors decided to join the effort. The friendships continued and grew while the company made their first play called *The Medium*, a post-modern deconstruction of the musings of writer/philosopher Marshall McLuhan. The play came to Pittsburgh and launched a collaboration with City Theatre that has lasted nearly thirty years. Five plays have premiered between the two companies and multiple collaborations have been launched between artists. SITI Company went on to become one of the most influential theatre companies in the world.

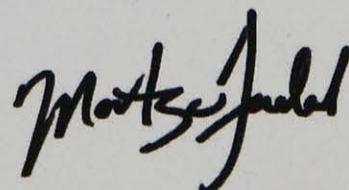
Sometimes artists look at their work and decide that the chapter is finished. That is the case with SITI Company who recently announced that 2022 will be their last year. The company members will continue their work individually, but before they do, they will tour some of their greatest productions and celebrate a closing season in New York. This revival of *The Medium* is the beginning of that effort. With this work, we honor the long friendship and collaboration between our two companies and invite you to see the work that started it all.



Marc Masterson



Clare Drobot



Monteze Freeland

# BOARD OF DIRECTORS

**City Theatre is deeply grateful** to the following community of volunteers who support City Theatre's mission, programming, and artists by donating their time, wisdom, financial resources, and public advocacy. The work we do would not be possible without their ongoing leadership and support.

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*In 2018, by resolution of the board of the directors, City Theatre created an Honorary Board to recognize the extraordinary service of previous volunteers and leaders who have been instrumental to the organization's continued growth and success.*

## **HONORARY BOARD MEMBERS**

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JAMES McNEEL  
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PRESENTS

# THE MEDIUM

CREATED & PERFORMED BY  
**SITI COMPANY**

CONCEIVED & DIRECTED BY  
**ANNE BOGART**

ENSEMBLE

**Will Bond**  
**Gian-Murray Gianino**  
**Ellen Lauren**

**Violeta Picayo**  
**Stephen Duff Webber**  
**Barney O'Hanlon**

**Brian H. Scott\***  
Scenic & Lighting Design

**Neil Patel\***  
Adapted from Original Scenic Designs

**Gabriel Berry\***  
Costume Design

**Darron L. West\***  
Soundscape

**Patti Kelly**  
Production Stage Manager

**Michelle Preston**  
SITI Executive Director

**Megan E. Carter**  
SITI Producing Director

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**January 22 – February 13, 2022**

***The Medium* is performed without an intermission.**

*The Actors and Stage Manager employed in this production are members of Actors' Equity Association (AEA).*

*\*Members of United Scenic Artists (USA).*

*Anne Bogart is a member of SDC, the Society of Stage Directors and Choreographers (SDC),  
an independent national labor union.*

***The Medium* was originally devised in 1993 at the Toga Festival in Toga-Mura, Japan and  
featured Tom Nelis as McLuhan, Will Bond, Mark Corkins, Kelly Maurer, and Puk Sharbau.**

SITI Company's 30th Anniversary Season and Legacy Plan was funded, in part, by the Howard Gilman Foundation

*The Medium* was originally produced in Pittsburgh at City Theatre in 1996.

# CHARACTERS

## CAST

Marshall McLuhan

**Will Bond**

Ensemble

**Gian-Murray Gianino**

Ensemble

**Ellen Lauren**

Understudy

**Barney O'Hanlon**

Ensemble

**Violeta Picayo**

Ensemble

**Stephen Duff Webber**

SITI gratefully acknowledges the artistry and creative contributions of the current ensemble and creative team as well as those who have contributed to *The Medium* in other iterations:

Akiko Aizawa, J.Ed Araiza, Gregory Gunter, Jason Hackett, Leon Inguslrud, Kurt Kellenberger, Andrew Kranis, Chris Kurtz, Neil Patel, Mimi Jordan Sherin, Anita Stewart, Michitomo Shiohara, Megan Wanlass, Sue White, among others.

**The Canadian philosopher Marshall McLuhan**, regarded by many as the most prescient interpreter of our current information age, was also one of the most charismatic, controversial, and original thinkers of the twentieth century. McLuhan was the first person able to articulate the stress and complexity of the digital world in which we now find ourselves. He was the progenitor of such familiar notions as “the global village” and “the medium is the message.” He understood the effect of media and emerging technologies on our perceptions, our psyches, and our personal lives.

During the summer of 1993, SITI Company devised *The Medium* in the tiny mountain village of Toga, Japan. Creating the piece fostered our unique methods and means and became the DNA of SITI Company. Nearly 30 years later, as we return to *The Medium*, we are reminded of the significance of the work, both in content – still relevant to the world we inhabit – and in the processes that emerged while we were engaged in making it. The scenes and moments shift abruptly, at times manically, suddenly lyrically, as in the blips and bleeps of electronic media. *The Medium* condenses philosophical texts with emotional and visceral moments of intensely physical, and yet familiar, moments-of-being that we find in our current environment.

The five SITI Company actors capture the anxiety and hysteria of life under the complex stress of this new world of simulated reality and advanced technology. Where does the real world stop and the fabricated one begin? What is the role of the imagination? What happens to us in the absence of nature? What are the rituals of modern life? Where is there hope?

Our play begins at the moment the normally loquacious Marshall McLuhan suffers a stroke. In his confusion, he enters like Alice-through-the-looking-glass into the very world that fascinated him most: television. In this upside-down world, he moves from channel to channel, experiencing first-hand the fulfillment of his worst and yet most insightful dreams. He encounters characters dealing with extra-ordinary inner changes brought on by the rapidly changing technological world. As he gets sucked further into television’s vortex, he learns that, although there’s not much he can do to stop the wave of the future, “there is no inevitability, as long as there is a willingness to contemplate what is happening.”

— Anne Bogart, SITI Company Co-Artistic Director

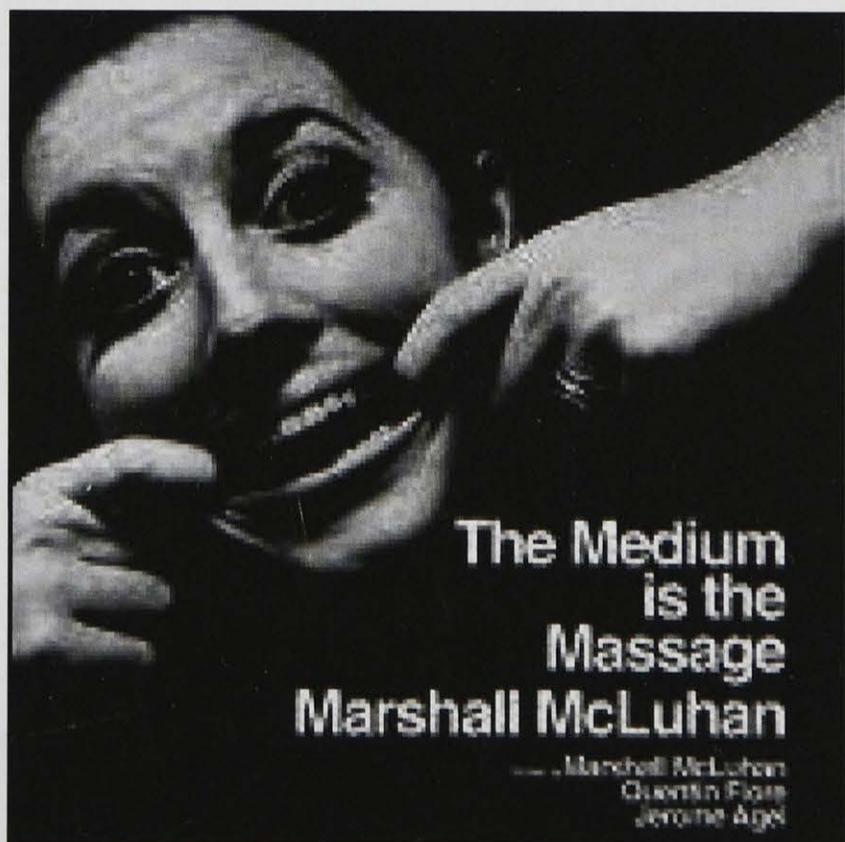
## Understanding Marshall McLuhan

*“We look at the present through a rear-view mirror.  
We march backward to the future.”*

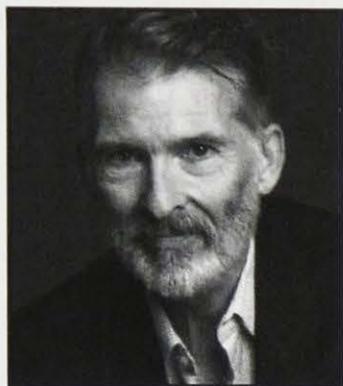
The Canadian philosopher and professor Marshall McLuhan was an outsized figure in the field of media studies. Born in Edmonton, Alberta in 1911, McLuhan had a storied academic career, spending much of it at the University of Toronto, where he ran the Centre for Culture and Technology. In 1964, McLuhan published *Understanding Media: The Extensions of Man*. The book's first chapter is entitled “The Medium is the Message” and among other terms and concepts coined by McLuhan, the work proposes that it is not the content of a message that has the deepest effect on society, but rather the way (or the medium) by which it's delivered.

In 1967, he would go on to release *The Medium is the Message* an evolution of **Understanding Media**. That book's title was intended to be *The Medium is the Message*, but McLuhan embraced the typographical error of ‘massage’, pivoting to explore how different mediums “massage” or alter our perception and senses.

McLuhan's writings would predict the increasing interconnectedness of the world, predicting the concept of the world wide web, some thirty years before it came to fruition.



# WHO'S WHO



**WILL BOND (Marshall McLuhan)** is a founding member of SITI Company. He has taught Viewpoints and Suzuki training all over the world and performed nationally and internationally in SITI's *Orestes*, *The Medium*, *Small Lives/Big Dreams*, *Culture of Desire*, *Bob* (Drama Desk Nomination solo performance), *War of the Worlds*, *bobrauschenbergamerica*, *Death and the Ploughman*, *Radio Macbeth*, *Who Do You Think You Are*, *Antigone*, *Persians*, *FALLING & LOVING* (with STREB Extreme Action) and in the SITI / LA Chamber Orchestra production *Lost in the Stars* at the Center for the Art of Performance, UCLA. He has performed Tadashi Suzuki's *Dionysus* and Cornwall in *The Tale of Lear*, in Robert Wilson's *Persephone*, and was featured in *A Rite* with the Bill T Jones/Arnie Zane Dance Company. Original works include *History of the World from the Very Beginning* with Christian Frederickson; *I'll Crane For You*, a solo dance work commissioned from Deborah Hay; *The Perfect Human V.1*, *Option Delete*; and a 2013 EMPAC DANCE MOVIEs commission, *Lost & Found*, with Marianne Kim and Brian H Scott.



**GIAN-MURRAY GIANINO (Ensemble)** As a member of SITI Company, Mr. Gianino has helped create and performed in their productions of *The Bacchae*, *Steel Hammer*, *Trojan Women (After Euripides)*, *bobrauschenbergamerica*, *theatre is a blank page*, *Hanjo*, *Persians*, *Café Variations*, *Radio Macbeth*, *systems/layers*, and *Freshwater*. His New York credits include work at BAM, Second Stage, Signature Theatre, The Public Theater, Japan Society, WP Theater, SoHo Rep, and HERE Arts. He has performed regionally and internationally including at Yale Rep, Arena Stage, Actors Theatre of Louisville (Humana Festival), Berkshire Theatre Festival, Arts and Ideas Festival, SUNY Purchase, Penguin Rep, Getty Villa (LA), The Court (Chicago), Krannert Center, Walker Art Center, Wexner Center, MC93 Bobigny (Paris, France), Bonn Biennale (Bonn, Germany), Dublin Theatre Festival (Dublin, Ireland), GIFT Festival (Tbilisi, Georgia), NYUAD (Abu Dhabi, UAE) and Theatre Olympics (Toga-Mura, Japan). FILM: *Abaddon*, *Inside Me*, *Hospitality*, *Dead Canaries*; TV: *The Affair*, *Limitless*, *White Collar*, *Law & Order*, *Law & Order: SVU*, *All My Children*. B.A. Wesleyan University. Member of the Actors Center. Mr. Gianino is an artist-in-residence and faculty member at Skidmore College.

## City Theatre's Vision, Mission, Core Values

### Mission:

To provide an artistic home for the development and production of contemporary plays that engage and challenge a diverse audience.

### Vision:

To be the finest mid-sized theater in America.

### Core Values:

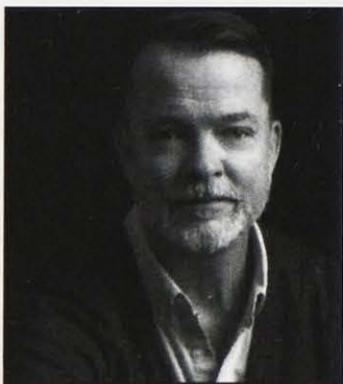
Community | Collaboration | Equity, Diversity, Inclusion & Accessibility | Creativity

# WHO'S WHO



**ELLEN LAUREN (Ensemble)** SITI Company: Founding member, Co-Artistic Director. Acting credits include: *Three Sisters*, *FALLING & LOVING* (with Streb Extreme Action), *The Bacchae*, *Room* (stage and film) *Chess Match #5*, *Persians*, *Trojan Women* (After Euripides), *Under Construction*, *bobrauschenbergamerica*, *the theater is a blank page* (with Ann Hamilton), *Radio Macbeth*, *Death and the Ploughman*, *Who Do You Think You Are*, *A Rite* (with Bill T. Jones/Arnie Zane Dance Company), *American Document* (with Martha Graham Dance Co.), *Seven Deadly Sins* (with NY City Opera, Kosovar Award), *Hotel Cassiopeia*, *Cabin Pressure*, *Hayfever*, *Private Lives*, *Going*

*Going Gone*, and *Orestes*. Associate Artist Suzuki Company of Toga (SCOT) under the direction of Tadashi Suzuki. SCOT Credits include *Electra* (Clytemnestra), *Dionysus* (Agave), *King Lear* (Goneril), *Oedipus* (Jocasta), and *Waiting for Romeo* (Juliet). Festivals and venues: SIFA, Bonn, Melbourne, Iberoamericano Bogotá, Humana Festival, Bobigny94 Paris, Theatre Olympics 2019, CAP UCLA, Edinburgh Festival, Wexner, Walker, Krannert Center, BAM Next Wave, NY Live Arts, NY Theatre Workshop, Classic Stage Company, WP Theater, Under the Radar, Guggenheim Museum, Joyce Theater, Beijing Center for the Arts, Gu Bei Great Wall Theatre China, Kitchijoji Theater Tokyo, Moscow Art Theatre, Teatro Olimpico Vicenza, Toga International Festival, Alexandrinsky Theatre St Petersburg, The RSC, Olympic Arts Shizuoka, Buenos Aires Festival, Sao Paulo Brazil, Vienna Festival, Bogotá Festival, Harbor Front Toronto, Istanbul Festival, Festival Mundial Chile, Montpellier France, Hong Kong Festival. Faculty member: The Juilliard School of Drama. Recipient: TCG Fox Fellowship for Distinguished Achievement.



**BARNEY O'HANLON (Ensemble/McLuhan Understudy)** most recently appeared in *FALLING & LOVING*, SITI Company's collaboration with Elizabeth Streb's Extreme Action Company, choreographed by Elizabeth Streb, directed by Anne Bogart. Previously he appeared in SITI Company's production of *The Bacchae* at BAM's Next Wave Festival. Also with SITI Company at BAM's Next Wave: *War of the Worlds*, *bobrauschenbergamerica*, *Hotel Cassiopeia*, *Trojan Women*, *A Rite* (with Bill T. Jones/Arnie Zane Dance Company), and *Steel Hammer* with the Bang on a Can All-Stars.

Also at BAM: choreography and performance for Charles L. Mee's *The Glory of The World*, directed by Les Waters. Barney choreographed the world premiere of Anne Washburn and Dave Malloy's musical *Little Bunny Foo Foo*, directed by Les Waters at Actors Theatre of Louisville; Anne Washburn's *10 out of 12* at Soho Rep, directed by Les Waters; and Sarah Ruhl's *The Oldest Boy*, directed by Rebecca Taichman at Lincoln Center Theater.

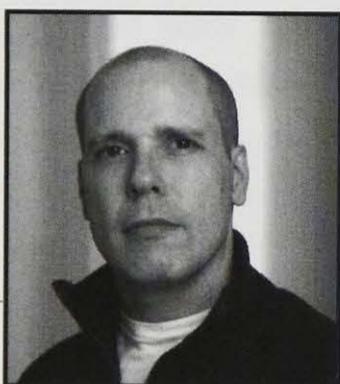
**Please remember, masks – covering your mouth and nose – should be worn at all times when indoors at City Theatre.**

# WHO'S WHO



**VIOLETA PICAYO (Ensemble)** is a bilingual Cuban-American actor, director, and choreographer. Selected credits, New York: *Sense and Sensibility* (Bedlam), *Julius Caesar* (Pocket Universe), *Taming of the Shrew* (Tale Told), *Wake* (One Year Lease). On-Camera: *Mary Stuart* (Bedlam), *A Despicable Woman* (Kostov España), *Bedlam: The Series* (Bedlam), *Fernanda* (AFI). Violeta has worked regionally at the American Repertory Theater, Portland Center Stage, Bristol Riverside Theatre, and the Eugene O'Neill Theater Center. Internationally, she has worked in Argentina, Greece, Scotland, and England. Current works-in-progress include *Helen*. and *Parsley* (SuperGeographics). Violeta is a proud graduate of SITI's Inaugural Conservatory, the

National Theater Institute, and Vassar College. She is an associate artist of SITI Company and a company member at Bedlam. [www.VioletaPicayo.com](http://www.VioletaPicayo.com)



**STEPHEN DUFF WEBBER (Ensemble)** With SITI nationally and internationally: *FALLING & LOVING* (with STREB Extreme Action), *The Bacchae*, *Hanjo*, *Lost in the Stars*, *Persians* (Getty Villa), *A Rite* (with Bill T. Jones/Arnie Zane Dance Company), *Steel Hammer*, *Café Variations*, *American Document* (with Martha Graham Dance Co.), *Antigone*, *Radio Macbeth* (as Macbeth), *Hotel Cassiopeia*, *Under Construction*, *Freshwater*, *Death and the Ploughman*, *War of the Worlds* (as Orson Welles), *bobrauschenbergamerica*, *systems/layers* (with Rachel's), *La Dispute*, *A Midsummer Night's Dream*, *Cabin Pressure*, *Going Going Gone*, *Culture of Desire*, *The Medium*, *Private*

*Lives*, *Hay Fever*, *War of the Worlds: Radio Play* (as Orson Welles), *Short Stories*. New York: *The Golden Dragon* (PlayCo), *Death and the Ploughman* (CSC), *War of the Worlds* (BAM), *Culture of Desire* (NYTW), *Trojan Women 2.0* (En Garde Arts), *Freshwater* (WP Theater), *Hotel Cassiopeia* (BAM), *American Document* (Joyce), *Antigone* (NYLA), *Radio Macbeth* (Public), *Radio Play* (Joe's Pub). Regional: American Repertory Theater, Actors Theater of Louisville, Milwaukee Repertory Theater, San Jose Repertory Theater, Magic Theater, Kennedy Center, Portland Stage Company, Alabama Shakespeare Festival, Court Theatre, Stage West.

**SITI COMPANY** is an ensemble-based theater company whose three ongoing components are the creation of new work, the training of theater artists, and the promotion of international cultural exchange. SITI Company is committed to providing a space where the interaction of art, artists, audiences, and ideas inspire the possibility for change, optimism, and hope. Built on the bedrock of ensemble, we believe that through the practice of collaboration, a group of artists working together over time can have a significant impact on both contemporary theater and the world at large.

In October 2020, SITI Company announced its Legacy Plan, a comprehensive set of activities designed to celebrate the company and their achievement over the past 30 years before the organization sunsets at the end of 2022. The Legacy Plan includes a celebratory Finale season, the creation of the SITI Living Archive, information-sharing activities to the theater community, and transition grants to help the ensemble members move on to the next stage of their careers.

# WHO'S WHO

**SITI Company** is Akiko Aizawa, J. Ed Araiza, Anne Bogart, Will Bond, Gian-Murray Gianino, Leon Ingulsrud, Ellen Lauren, Ellen M. Lavaia, Kelly Maurer, Charles L. Mee, Jr., Barney O'Hanlon, Neil Patel, Samuel Stricklen, James Schuette, Brian H. Scott, Stephen Duff Webber, and Darron L. West.

**SITI Company Board of Directors:** Anne Bogart, Jennifer Greenfield, Jessica Hanna (Chair), Christopher L. Healy (Treasurer), Kim Ima, Leon Ingulsrud, Kevin Kuhlke, Ellen Lauren, Ruth Nightengale, Alexandra Kennedy Scott (Vice Chair), Samuel Stricklen, and Diane Ragsdale (Secretary).

**SITI Company Staff:** Michelle Preston, Executive Director; Megan E Carter, Producing Director; William Gfeller, Development Manager; Claire Marie Mannle, Special Projects Manager; Stephanie Neel, Processing Archivist.

Consultants: Christopher L. Healy, attorney; Sharon Lehner, Archivist; John Wyszniowski, Everyman Agency PR; Schall & Ashenfarb, CPAs, LLC.

**For more information about SITI Company:**

[www.siti.org](http://www.siti.org)

Facebook: @SITICompanyAnneBogart

Twitter: @siticompany

Instagram: @siti\_company

**National Tour Representation:**

SITI Company is a member of Pentacle (DanceWorks, Inc.), a non-profit management support organization for the performing arts, Mara Greenberg, Director

75 Broad Street, Suite #304

New York, NY 10004-2415

Tel.: 212-278-8111

[www.pentacle.org](http://www.pentacle.org)

For booking information, contact Sandy Garcia, Director of Booking

Tel.: 212-278-8111 x3425

Email: [sandyg@pentacle.org](mailto:sandyg@pentacle.org)

**SITI Company is deeply grateful to its generous donors and institutional supporters, including** The Andrew W. Mellon Foundation, Howard Gilman Foundation, the New York Community Trust, the National Endowment for the Arts, the New York City Department of Cultural Affairs, the New York State Council on the Arts, the Shubert Foundation, the Mid-Atlantic Arts Foundation, the Lucille Lortel Foundation, Carolyn Anderson and Barbara Brenner, William Cook and David Govaker, Barbara and Jim Cummings, Jeanne Donovan Fisher, Wendy vanden Heuvel, Miranda Hope, Kim Ima, Erica Marks & Dan George, Michelle Preston & Brian Kim, Catharine Stimpson, and Jaan Whitehead.

To become a supporter of SITI Company, please visit [www.siti.org/support](http://www.siti.org/support).

# WHO'S WHO



**ANNE BOGART (Director)** is one of the three Co-Artistic Directors of the SITl Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a Professor at Columbia University where she runs the Graduate Directing Program. Works with SITl include *FALLING & LOVING*, *The Bacchae*, *Chess Match No. 5*; *Lost in the Stars*; *Persians*; *Steel Hammer*; *A Rite*; *Café Variations*; *Trojan Women (After Euripides)*; *American Document*; *Antigone*; *Under Construction*; *Freshwater*; *Who Do You Think You Are*; *Radio Macbeth*; *Hotel Cassiopeia*; *Death and the Ploughman*; *La Dispute*; *Score*; *bobrauschenbergamerica*; *Room*; *War of the Worlds—the Radio Play*; *Cabin Pressure*; *Alice's Adventures*; *Culture of Desire*; *Bob*; *Going, Going, Gone*; *Small Lives/Big Dreams*; *The Medium*; Noel Coward's *Hay Fever* and *Private Lives*; August Strindberg's *Miss Julie*; and Charles Mee's *Orestes*. Recent operas include *The Handmaid's Tale*, Handel's *Alcina*, Dvorak's *Dimitrij*, Verdi's *Macbeth*, Bellini's *Norma* and Bizet's *Carmen*. She is the author of six books: *The Art of Resonance, A Director Prepares*; *The Viewpoints Book*; *And Then, You Act*; *Conversations with Anne*; and *What's the Story*.

**BRIAN H. SCOTT (Scenic & Lighting Designer)** is a SITl Company member and has designed lighting for *Café Variations*, *Trojan Women* and *Persians* in association with the Getty Villa; *American Document* with the Martha Graham company; *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004) and *War of the Worlds—the Radio Play*. With Rude Mechs: *Stop Hitting Yourself*; *Now Now, Oh Now*; *Method Gun*; *I've Never Been So Happy*; *How Late It Was, How Late*; *Lipstick Traces*; *Requiem for Tesla*; and *Matchplay*. He designed light for Ann Hamilton's *the event of a thread and the theatre is a blank page*. With Park Avenue Armory, he has created lighting for *tears become... streams become...* with Douglas Gordon, *The Let Go* for Nick Cave and for Laurie Anderson and Kronos Quartet's *Landfall*.



**DARRON L. WEST (Sound Designer)** has been a SITl Company member since 1993. He is a TONY and OBIE award-winning sound designer whose 30-year career spans theater and dance, Broadway and Off-Broadway. His work has been heard in over 600 productions all over the United States and internationally in 15 countries. Additional honors include the Drama Desk, Lortel, Audelco and Princess Grace Foundation Statue Award, among others. His directing credits with SITl include *Three Sisters* for the 2021 Singapore International Arts Festival with Nine Years Theater and Nelson Chia, *RadioMacbeth*, and *The War of the Worlds Radio Play*.

**GABRIEL BERRY (Costume Designer)** designs costumes for theatre, dance, and opera. Specializing in the creation of new work, she has designed premieres of the works of artists including John Adams, David Adjmi, Samuel Beckett, Charles Ludlam, Caryl Churchill, Christopher Durang, Ethyl Eichelberger, Richard Foreman, The Five Lesbian Brothers, Maria Irene Fornes, John Guare, Lameece Issaq, Nick Jones, Craig Lucas, Naomi Wallace, Kia Corthron, Will Power, Marcus Gardley, Scott Z. Burns, Meredith Monk, Charles Mee, Tony Kushner, Peter Sellars, Philip Glass, Reinaldo Povod, Mabou Mines, Tennessee Williams, and Branden Jacob-Jenkins. Her notable honors include Obie, Bessie, and Lucille Lortel Awards and a silver medal from the Prague Quadrennial for her contribution to experimental theatre.

# WHO'S WHO



**PATTI KELLY (Production Stage Manager)** is thrilled to return to City Theatre after 19 months! Having been with the company for over half of its lifetime, some of Patti's favorite shows at City Theatre include *The Old Man and the Old Moon*, *The Royale*, *Hand to God*, *The 39 Steps*, *Marcus; or The Secret of Sweet*, *Hedwig and the Angry Inch*, *Compleat Female Stage Beauty*, *Gross Indecency: The Three Trials of Oscar Wilde*, *Molly Sweeney*, *The Baltimore Waltz*, and *Our Country's Good*. Other credits include *Hedwig and the Angry Inch* at Hartford Stage; *Hysteria* for Pittsburgh Public Theater; *Richard II*, *The Tempest*, *Othello*, *As You Like It*, *Horse of a Different Color*, *Romeo and Juliet*, and *Macbeth* for Three Rivers Shakespeare Festival; and over 30 plays for the Carnegie Mellon Showcase of New Plays. Patti is a recipient of the Fred Kelly Award for Outstanding Achievement in Theatre and is a proud member of Actors' Equity.

**JONATHAN TAYLOR (Assistant Director)** is a director and movement artist split between Mexico City and Brooklyn. He is Co-Founder and Artistic Director of The SuperGeographic Ensemble Theatre. With The SuperGeographics he has directed: *Un Castillo de Cartas*, *Panic Everything's Fine*, *Bacchic*, *Moving Mouths*, *RePlay: Shelter Island*, and *Signal*. Under his direction The SuperGeographics' work has been seen across The US and in Sweden, Chile, and India. New York Credits include directing *Adam & Evie* (Dixon Place) and *Julius Caesar* (The Brick). Jonathan has served as Movement Director for *Spaceman* by Leegrid Stevens (Drama Desk Nominated best Solo-Show) and several short films including Britain Ashford's "I Could Have Danced All Night" music video. International Credits include: *Un Castillo De Cartas* (Santiago, Chile) *Moving Mouths* (Goteborg, Sweden) and *La Casa Azul* in Kathmandu, a play on the life and work of Frida Kahlo performed by 60 Nepali 9th Graders. Additionally, he has taught workshops in India, Ireland, Italy and Russia. Jonathan holds a BFA in Theatre Arts from Boston University and is an alum of The SITI Conservatory. Currently, he is pursuing a Master's Degree in Political Science with an emphasis on International Relations and Global Justice at Brooklyn College. Jonathan is an Associate Artist of SITI Company.

**SPENCER WHALE (Assistant Director)** is a Pittsburgh native living in New York and pursuing his MFA in Directing at Columbia University. He's glad to be back home at City Theatre, where he was formerly Directing and Producing Fellow, directed the 2019 Young Playwrights Festival, and worked on such productions as *Nomad Motel*, *A Funny Thing Happened...* and *The Guard*. A former Directing Fellow at Manhattan Theatre Club, his New York credits include Queer comic Sam Morrison's *Founding Daddies* and *Hello, Daddy!* (Dixon Place's HOT! Festival) and the premiere of *100 Aker Wood*. In Pittsburgh, he directed *Quentin Crisp: The Last Word*, *Fun Home* and *Big Fish* for Front Porch Theatricals (*Post-Gazette's* Top 10 Productions of 2019 and 2017), *LUNGS* and *Mother Lode* for Off the WALL, and *Peter and the Starcatcher* for Stage 62. Upcoming projects include writing and directing his first full-length play, *Cuck, Cuck, Bull*, and the premiere of Justin Halle's *Cowgirl*. He is a graduate of Cornell University, for whom he directed *Titus Andronicus*. Spencer has also worked with the Pittsburgh Public, Quantum, Kinetic, and Hangar Theaters; Pittsburgh CLO; Hiawatha Project; and THE TRIP.  
[www.spencerwhale.com](http://www.spencerwhale.com)

# WHO'S WHO

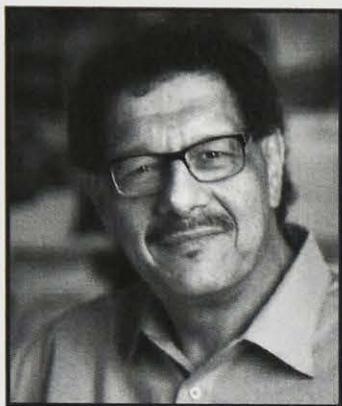
**MICHELLE PRESTON (SITI Company Executive Director)** began her career in arts administration at the Columbus Symphony Orchestra before coming to New York where she worked with Urban Bush Women, Bill T. Jones/Arnie Zane Dance Company and the School of American Ballet. She started at SITI Company in 2012 as the Deputy Director and has served as Executive Director since 2014. Michelle spent six years as an adjunct faculty member for the Brooklyn College Performing Arts Management MFA program teaching fundraising and 18-months serving as the Interim Program Head. Additionally, she has guest lectured at Bard College, St. Lawrence University, Columbia University Teachers College, Columbia University, NYU, Playwrights Horizons Theater School, and Marymount Manhattan. She has also served as a panelist for the Brooklyn Arts Council Regrant Program, the TCG Global Connections Grant, the ART/NY Nancy Quinn Fund, and the NAMT Innovation & Exploration Fund. She holds an M.F.A. in Performing Arts Management from Brooklyn College and a B.F.A. in Dance Performance from Northern Illinois University.

**MEGAN E. CARTER (SITI Company Producing Director)** Before joining SITI Company, Megan was the Producing Director of CalArts Center for New Performance in Los Angeles, where she worked with Natalia Korczakowska, Nataki Garrett, Stan Lai, Roger Guenveur Smith, and Travis Preston at venues like REDCAT, the Huntington Gardens, the World Internet Convention Center in Wuzhen, and Małopolska Garden of Arts in Krakow. She has developed and/or produced devised ensemble work with Ripe Time, Lear deBessonet, SITI Company, Palissimo, and the Rude Mechs; new plays by Liz Duffy Adams, Sheila Callaghan, Virginia Grise, Dominique Morisseau, and Catherine Trieschmann, among others. Megan served as dramaturg on the American Premiere of *Jackie* by Elfriede Jelinek, directed by Tea Alagic and has edited the English translations of a number of Jelinek's plays. She developed a lot of new works as the Associate Artistic Director of WP Theater and led the WP Lab from 2006-2013. Megan has been on faculty at the SITI Company Conservatory and California Institute of the Arts and is currently on faculty at Einhorn School for the Performing Arts. Education: MFA in Dramaturgy, Brooklyn College.

**“In the most trying of times,  
City Theatre was a change leader in local theater.”**

— Sharon Eberson & Christopher Rawson, *Pittsburgh Post-Gazette*,  
“Pittsburgh Theater’s best shows live and online in 2020 and ‘21”  
(January 2, 2022)

# WHO'S WHO



**TONY FERRIERI (Director of Production and Resident Scenic Designer)**

Awards and milestones include: 42 years with City Theatre, The Carol R. Brown Creative Achievement Award for Established Artist, New Works Festival Lifetime Achievement Award, "Designer of the Year" by Pittsburgh City Paper and Pittsburgh Post-Gazette, "Frankel Award," "Fred Kelly Award for Outstanding Achievement," "Harry Schwalb Excellence in the Arts Award," features in *Live Design and Stage Directions*, and nearly 550 designs. Recent CTC designs include: *Downstairs*, *The Santaland Diaries*, *One Night in Miami*, *The Roommate*, *Pipeline*, and *Citizens Market*.

Other recent designs include: *Feeding the Dragon* for Hartford Stage in CT and *Primary Stages* at The Cherry Lane in NYC; *Clue*, *Miracle on 34th Street*, *Sweeney Todd*, *Big Fish*, *Mary Poppins*, *Shrek*, *The Phantom of the Opera*, and *The Little Mermaid* for Lincoln Park Performing Arts Center; *The Book of Merman*, *Double Threat Trio*, *Perfect Wedding*, *Pump Boys and Dinettes*, *The Toxic Avenger*, *The 39 Steps* and *First Date* for CLO Cabaret; *Uncle Tom's Cabin* for The Pittsburgh Playhouse Conservatory; *Miss Julie*, *Clarissa & John*, *The Piano Lesson*, *Dulcy* and *Fences* for Pittsburgh Playwrights Theatre Company; *The Current War*, *King Lear*, *Violetta*, *The Master Builder*, *The Winter's Tale* for Quantum Theatre; *True West*, *One Flew Over the Cuckoo's Nest*, *A Streetcar Named Desire* for barebones; *Scared of Sarah* and *A Feminine Ending* for Off the Wall; *Tell it to the Marines* for The International Poetry Forum; and *You Say Tomato I Say Shut Up!* for Dana Phil Playhouse Productions. Other credits include designs for *Bricolage*, Jewish Theatre of Pittsburgh, *Carnivale Theatrics*, Pittsburgh Irish & Classical Theatre, *Emelin Theatre*, *Northlight Theatre*, *Madison Rep*, *TheatreWorks*, *1812 Productions*, *Playhouse Rep*, *Tuesday Musical Club*, and *Unseam'd*.



**JAMES McNEEL (Managing Director)**

joined City Theatre as its Managing Director in January 2015 and has overseen the organization through a period of extraordinary change and transformation, while becoming a trusted and recognized leader in the arts management field both locally and nationally. He came to Pittsburgh after four seasons in the same role at the Contemporary American Theater Festival in Shepherdstown, West Virginia, where he was integral in the development and production of 20 new plays (including 10 world premieres and four commissions).

Previously, he served as Literature Specialist at the National Endowment for the Arts, focusing on grants to nonprofit presses, magazines, and literary organizations, as well as awards to individual poets, writers, and literary translators. While at the NEA he also worked on the development of such national initiatives as *Operation Homecoming*, *Shakespeare in American Communities*, *Poetry Out Loud*, and the *National Book Festival*. In 2005, James moved to New York City where he was General Manager and project consultant for the arts management firm, *The Center for Creative Resources*. At the Center, he worked with numerous individual artists and arts organization in all facets of institutional development and was a team leader in the feasibility study, opening, and first year management and operation of *The Times Center*, owned by The New York Times Company and designed by Renzo Piano. In addition, he was Director of Development and Marketing at the historic *Cherry Lane Theatre*, located in Greenwich Village. James holds a B.A. degree from Shepherd University and studied Arts Management in the Master of Arts program at American University. He currently serves on the boards and/or committees of the *South Side Chamber of Commerce*; *National New Play Network* (finance); *Greater Pittsburgh Arts Council* (advocacy); and the *League of Resident Theaters (LORT)*, the largest association of its kind in the country. He chairs a consortium of over 25 different venues and organizations, organized by GPAC, that has met monthly in response to Covid-19.

# WHO'S WHO



**MARC MASTERSON (Co-Artistic Director)** has been a leader in the American Theatre for over 35 years with a demonstrated track record of artistic accomplishment, civic engagement, and organizational development. He previously served as Artistic Director of City Theatre for 20 years and helped to build the organization and its current facilities on the South Side. In a distinguished career he has commissioned and developed over 100 world premieres including Pulitzer finalists, Broadway and Off-Broadway successes and notable works in the American theatre canon including *A Doll's House, Part 2* by Lucas Hnath, *The Parisian Woman* by Beau Willimon, *Vietgone* by Qui Nguyen, *Mr. Wolf* by Rajiv Joseph and *Office Hour* by Julia Cho. More than 50% of the new plays he has produced were written by women. Previously, he served as Artistic Director of South Coast Repertory in California where he conceived and launched two major initiatives for diverse voices in the American theatre, the CrossRoads commissioning program and the Dialogos bi-lingual site-specific project. He served for 11 years as artistic director of Actors Theatre of Louisville where he produced more than 200 productions and the Humana Festival of New American Plays. Plays directed at the Humana Festival include works by Charles Mee, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, and Rick Dresser. Recent directing credits include *Shakespeare in Love*, *All the Way*, *Going to a Place where you Already Are*, *Zealot*, *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR; *Cry It Out* at Dorset Theatre Festival; *Hand to God* at the Alliance Theatre; *Byhalia*, *Mississippi* by Evan Linder at the Contemporary American Theatre Festival; *As You Like It* for the Houston Shakespeare Festival; and *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He is thrilled to back home in Pittsburgh with many friends and some of the best audiences in the world.



**CLARE DROBOT (Co-Artistic Director)** joined the staff at City Theatre in 2015 serving as the Director of New Play Development and Associate Artistic Director (since March 2020). A dramaturg, playwright, and producer Clare has worked in various capacities at Premiere Stages at Kean University, Laura Stanczyk Casting, Williamstown Theatre Festival, The McCarter Theatre, Play Penn, and New Dramatists. Her work as a writer has been seen in Ars Nova's ANT FEST and the New Hazlett Theatre's CSA Series among others. She serves on the boards of the National New Play Network and Brew House Association and is part of the Leadership Pittsburgh XXXVIII cohort. She is a Carnegie Mellon graduate with degrees in music composition and creative writing, and a member of LMMA.



**MONTEZE FREELAND (Co-Artistic Director)**, a *Pittsburgh Post-Gazette* "Performer of the Year" (2017), has been employed by City Theatre in multiple positions, including actor, teaching artist, and box office associate. In 2020, he joined the full-time staff as Associate Producer and was selected as a Producer in Residence by the National New Play Network. A Baltimore native, his roots in theater began at the Arena Players before moving to Pittsburgh in 2006 to attend Point Park University ('09). He has served as Producing Artistic Associate for Pittsburgh Playwrights Theatre Company and Director of Education for Quantum Theatre Company.

# DONOR RECOGNITION

## THE IRIS AMPER WALKER FUND

Established by Dodi Walker Gross and Brian J. Gross in honor of their mother and grandmother, Iris Amper Walker, in 2016, The Fund's purpose is to distribute gifts annually on or near Iris Amper Walker's birthday (July 31). These funds are to be utilized by City Theatre to purchase a tool, office item, technology, or piece of equipment that will make work performed by City Theatre staff easier, more efficient, and/or improved in some way.

### Donors to the Iris Amper Walker Fund as of June 30, 2021

Anonymous  
Phyllis Baskin  
Brian Jeffrey Gross  
Dodi Walker Gross &  
Daniel Edelstone  
The Ceisler Family  
Dianne & Ron Duursma  
Hans Jonas  
Jane & Bud Kahn

Joan Bluestone Landorf  
Georgian & Sally Lazer  
Sheila & Thomas Lieber  
James McNeel  
Jan Grimes Ripper &  
Doug Ripper  
Regina & Stuart Shapiro  
Cynthia Tintera  
Iris Amper Walker

#### Purchased to date:

- Projector for Presentations
- Safe for Box Office
- Digital Camera for Marketing
- iPad for Staff and Patron use
- Hoists for Production
- Bar/Concession Equipment
- Conference Room Furniture
- White Board for Production
- Emergency Lighting Upgrade

## LAND ACKNOWLEDGMENT

City Theatre would like to acknowledge that our buildings reside in Dionde:gâ, the Seneca language name for the Pittsburgh region. We work and create art on the unceded, ancestral lands of many Indigenous peoples including the Seneca Nation, members of the Haudenosaunee (hoe-dee-no-SHOW-nee) Confederacy (also referred to by the French as the Iroquois Confederacy). The Confederacy was comprised of the Mohawks, Oneidas, Onondagas, Cayugas, and Senecas and formed to unite the five nations and create a peaceful means of decision making. The Seneca's jurisdiction over the area also saw the region as home to the Lenape (also referred to as the Delaware), the Shawnee, and others. As recently as the 1960s, one-third of the Seneca's tribal lands were taken by the U.S. government to create the Kinzua Dam northeast of the city.

The region's history also stretches back further to the prehistoric cultures the Adena people, who were followed by the Hopewell, then the Monongahela and Osage.

We are mindful that our work here is possible because the land and lives of people native to this place were stolen. Generation upon generation (past, present, and future) of indigenous people here and all over the world are respectful stewards of the earth and its resources. Through this acknowledgement, I invite you to join me in paying respect to the elders both past and present.

We encourage you to visit the Council of Three Rivers American Indian Center to learn more and support their work: <http://www.cotraic.org/>

# VISIT CITY

## SEASON SUBSCRIPTIONS

Enhance your City Theatre experience and take advantage of discounted ticket prices by becoming a subscriber. Choose 3 and flex options are available to best fit your interests and schedule. To subscribe, visit the Box Office, call 412.431.2489, or order online at [CityTheatreCompany.org](http://CityTheatreCompany.org).

## GROUP SALES

Save when you bring friends! Groups of 10 or more are eligible for significant discounts. In addition, we are happy to help you plan your event or party. For more information, contact Joel Ambrose at 412.431.4400 x286.

## RUSH TICKETS

Persons under 30 years of age may reserve \$20 advance tickets, excluding Friday 8pm and Saturday 5:30pm performances. For these excluded show times, \$20 student tickets may be purchased at the Box Office beginning two hours prior to show time. Seniors age 62 and older may also take advantage of rush tickets, \$24 each. All discounted/rush tickets are subject to availability.

## TICKET VALUES

Tickets prices vary by date and demand. In addition, pay-what-you-want performances are offered for each production. Call the box office for dates.

## PARKING

City Theatre provides safe, convenient parking for \$10 via lot access at 1317 Bingham St, across from the theatre entrance. Parking is subject to availability. On-street parking meters are monitored until midnight on Friday and Saturday. Visit [www.pittsburghparking.com](http://www.pittsburghparking.com) for more information.

## LATE SEATING POLICY

Our theatres are very intimate. Out of respect for both the actors and audience, late arrivals will be seated only at the discretion of house management. Consider arriving early to enjoy a beverage in the Gordon Lounge or to visit South Side's many eclectic shops and restaurants.

## ELECTRONIC DEVICES

Please turn off all electronic devices. Ringing or vibrating cell phones, pagers, and watches disrupt the performance and interfere with the theatre's sound equipment. **No photography or video recording permitted during the performance.**

City Theatre is committed to providing an environment that is inclusive and welcoming to all patrons. Please identify any special seating needs to our Box Office staff when reserving your tickets in advance by calling 412.431.CITY (2489).



Wheelchair accessible seating is available in both the Mainstage and Hamburg Studio Theatres.



Selected performances of each production feature open captioning, audio description, and pre-show introductory workshops for those who are hearing impaired, blind, or have low vision. In addition, select productions will include an American Sign Language Interpreted performance. Performance dates are available online or by contacting the Box Office.



Assistive listening devices are available. Please see the House Manager for details.



Programs are available in both Braille and large print. Please see the House Manager for details.

# CITY THEATRE STAFF

## ARTISTIC

Marc Masterson  
Clare Drobot  
Monteze Freeland  
Katie Trupiano  
Michelle Iglesias

Co-Artistic Directors  
Director of Education & Accessibility  
Community Coordinator & Artistic Assistant

## ADMINISTRATIVE

James McNeel  
Sara Green Williams  
Dianne Duursma, CFRE  
Beth Geatches  
Nikki Battestilli  
Joel Ambrose  
Audrey Fennell  
Mason Brooks  
Alec Davis  
Rachael Ellis  
Amara Walls  
Makaila Moulden  
Hazy Jordan  
Maddie Kocur  
Emma Morganstein  
Noah Welter  
Matt Zierden  
Dustin Medvid

Managing Director  
Director of Finance  
Director of Development  
Development Associate  
Marketing Director  
Director of Ticketing & Patron Services  
Ticketing Manager  
Box Office Associate  
Box Office Associate  
Box Office Associate  
Box Office Associate  
Patron Services Manager  
House Manager  
House Manager  
House Manager  
House Manager  
House Manager  
House Manager  
Facilities & Parking Manager

## PRODUCTION

Tony Ferrieri  
Rachel D'Amboise  
Patti Kelly  
John Brucker  
Sam Karas  
Emma Cummings  
Sydney Dobbs  
Alexx Jacobs  
Leah Blackwood  
Madison Michalko  
Brad Peterson  
Greg Messmer  
Harbour Edney

Director of Production & Resident Scenic Designer  
Production Manager  
Resident Production Stage Manager  
Technical Director  
Associate Technical Director  
Shop Foreman  
Carpenter  
Properties Manager  
Lead Scenic Artist  
Costume Shop Manager  
Sound & Media Engineer  
Master Electrician & Light Board Programmer  
Staff Production Assistant

## FOR THIS PRODUCTION

Jonathan Taylor  
Spencer Whale  
Brian H. Scott  
Gabriel Berry  
Brian H. Scott  
Darron L. West  
Patti Kelly  
Lauren Connolly  
Mars Delamater  
Rachael Ellis  
Grace Kang

Assistant Director  
Assistant to the Director  
Scenic Designer  
Costume Designer  
Lighting Designer  
Sound Designer  
AEA Stage Manager  
Production Assistant  
Production Assistant  
Company Manager  
Costume Assistant

## CONSULTANTS

Landesberg Design  
Clayton Slater Design  
Human Habits  
Kristi Jan Hoover

Graphic Design  
Program Design  
Website Development & Video  
Photographer

**"2020 People of the Year (Theater)" – City Paper**