

SITI Company

The Bacchae

Directed by Anne Bogart

Saturday, October 26, 2019

7:30 pm



Photo: ©Stephanie Berger



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The Bacchae

By Euripides

Translation by Aaron Poochigian
Directed by Anne Bogart
Created and Performed by SITI Company

Saturday, October 26, 2019, at 7:30 pm
Hancher Auditorium, The University of Iowa

Dionysus.....	Ellen Lauren
Tiresias.....	Barney O'Hanlon
Cadmus.....	Stephen Duff Webber
Pentheus.....	Toussaint Jeanlouis
Soldier.....	J. Ed Araiza
First Messenger.....	Leon Ingulsrud
Second Messenger.....	Will Bond
Agave.....	Akiko Aizawa
Chorus.....	Roshni Shukla & Samuel Stricklen

Brian H Scott*.....	Set and Lighting Designer
Lena Sands.....	Costume Designer
Darron L West*.....	Sound Designer
Erik Sanko.....	Composer
Ellen M. Lavaia.....	Production Stage Manager
Alyssa Escalante.....	Assistant Stage Manager
Nana Dakin.....	Assistant Director
Joey Guthman.....	Assistant Set and Lighting Designer
Helene Foley.....	Dramaturg
Norman Frisch.....	Dramaturg
Kelly Maurer.....	Choral Consultant
Michelle Preston.....	Executive Director
Megan E Carter.....	Producing Director

The Actors and Stage Managers employed in this production are 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 SDC, the Society of Stage Directors and Choreographers, an independent national labor union.

This adaptation was commissioned by The J. Paul Getty Museum and first performed at the Getty Villa on September 5, 2018.

The production was funded, in part, by public funds from the New York City Department of Cultural Affairs, the Howard Gilman Foundation, and the Fan Fax and Leslie R. Samuels Foundation.

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Synopsis

Euripides's *The Bacchae* is based on the myth of Pentheus, the young king of Thebes, who banned the worship of the god Dionysus, also known as Bacchus, and was punished as a result. Dionysus arrives in Thebes from Asia Minor disguised as a Lydian priest, with his band of Bacchant women to convince the Thebans that they should worship Dionysus as a god. He has driven the women of Thebes, including Agave, his aunt and Pentheus's mother, into an ecstatic frenzy of dance and hunting on Mount Cithaeron. The old blind seer Tiresias and Cadmus, Agave's father, join the Theban women as devotees in order to preserve the welfare of their city. King Pentheus orders his soldiers to arrest anyone found to be engaging in the rites.

Dionysus, in his disguise as the Lydian leader of the Dionysian priests, deliberately allows himself to be arrested, so that he might set a trap for Pentheus. Being a god, Dionysus breaks free of his chains and razes the palace to the ground with a giant earthquake. A messenger brings sensational reports from Mount Cithaeron, including news that the women of Thebes are behaving strangely and performing incredible feats and miracles. Dionysus persuades the king to dress as a woman and go up the mountain in disguise to witness the strange rites taking place there. A second messenger arrives in a state of shock, having witnessed the wild Theban women capturing Pentheus and tearing his body apart, piece by piece.



Still possessed by the Dionysian ecstasy, Pentheus's mother, Agave, arrives back in Thebes, carrying what she believes to be the head of a mountain lion that she killed with her bare hands. She proudly displays her son's severed head to her horrified father, Cadmus. As her frenzy begins to wear off, Agave realizes what she has done. Dionysus appears in his true form and sends Agave into exile and turns Cadmus and his wife, Harmonia, into snakes.

Image: Dancing maenad. Detail from an ancient Greek Paestum red figure skyphos, made by Python, ca. 330-320 BC. British Museum, London.

A portion of The Bacchae is performed in Japanese. The script—including an English translation of the Japanese text—can be found here:

<http://bit.ly/SITI-bacchae>



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Director's Note

More than any other play in Western civilization, Euripides's *The Bacchae* is probably the one that most directly addresses the art of theater. Dionysus, one of the central characters in the plays, is not only the god of divine ecstasy, fertility, wine, and harvest, but also presides over the theater. At one point a bewitched Pentheus exclaims, "I seem to see two suns, the city of Thebes doubled." Indeed, we attend the theater knowing that we are "seeing double." We are aware, for example, that we are looking at an actor or at precisely lit staging and scenery, but at the same time we allow ourselves to enter into another world that is merely suggested by what is actually present.

Towards the end of *The Bacchae*, Agave enters carrying what she believes to be a mountain lion's head but is, in fact, the severed head of her son, Pentheus. Our Agave speaks in Japanese, transcending language—the eloquence of her emotional intensity communicates the unfathomable depths of her grief. Agave asks her father, Cadmus, where Pentheus is, not realizing that she is carrying his head in her hand.

*Look what I'm holding in my arms—a trophy
worthy to be nailed up on your roof.
Come take it in your hands and celebrate
the hunt and ask your friends to feast with us.*

Eventually Cadmus calms Agave to the point that she realizes she is holding the head of her son.

*Oh, wretched! It is Pentheus's head
Who murdered him? Why is he in my hands?*

Dionysus arrives in the midst of this tragic domestic scene and proceeds to exile both Cadmus and Agave. Her final words as she exits:

*I, with my pitiful sisters, now am heading
into exile. May I go where
accursed Mt. Cithaeron never sees me,
where my eyes will never look on Mt. Cithaeron,
where no sacred staff has been set up
as offering. Such matters are for other Bacchantes.*

—Anne Bogart

Translator's Note

My translation of *The Bacchae* is exceptional in that it is intended for live performance. This emphasis means both that the translation is comprehensible on a first hearing, and that it preserves, formally, the incantatory quality of the poetry in the original. I translated the dialogue and narrative sections into the iambic pentameter of Shakespeare and set the choral sections apart with different rhythms and rhyme to make clear that these sections are song and not conversational speech. The resulting translation is a musical experience that modulates, as the original does, between spoken and sung lines of verse. Euripides was, famously, a poetic virtuoso, and I have done all I can to recreate the sonic richness of his original version in English.

—Aaron Poochigian



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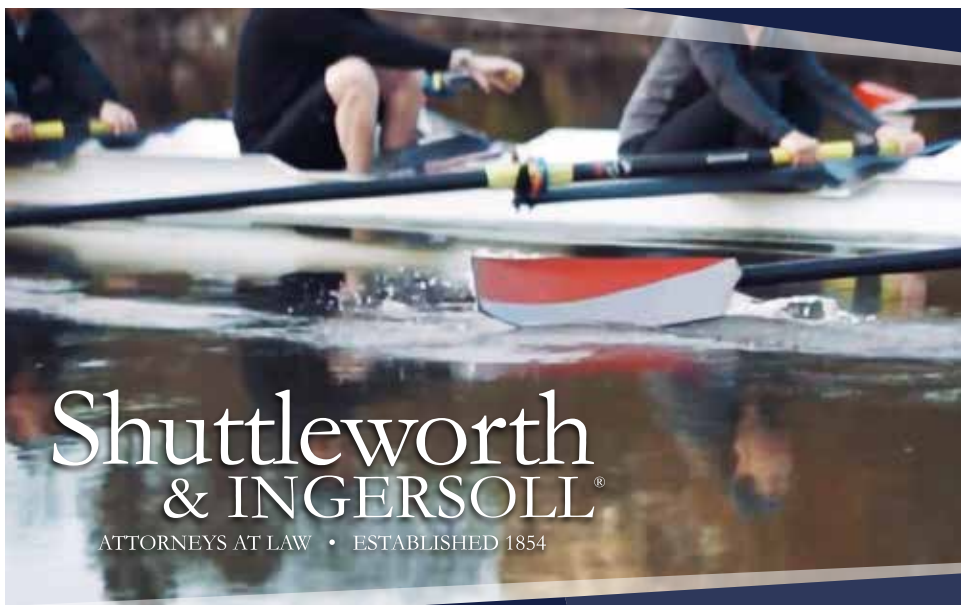


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About the Creative Team

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*, Dvorák's *Dimitrij*, Verdi's *Macbeth*, Bellini's *Norma*, and Bizet's *Carmen*. She is the author of five books: *A Director Prepares*; *The Viewpoints Book*; *And Then, You Act*; *Conversations with Anne*; and *What's the Story*.

AARON POOCHIGIAN (Translator) earned a PhD in classics from the University of Minnesota and an MFA in poetry from Columbia University. Winner of the Able Muse Poetry Prize, his book *Manhattanite* came out in 2017. His verse thriller, *Mr. Either/Or*, was released by Etruscan Press in 2017. For his translation work, he was awarded a 2010-11 grant by the National Endowment for the Arts. His poetry has appeared in *Best American Poetry*, *POETRY*, and *The Times Literary Supplement*.

BRIAN H SCOTT (Lighting and Scenic Designer) hails from New York City. He 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's and Kronos Quartet's *Landfall*.

LENA SANDS (Costume Designer) is a costume designer, puppet artist, and scenographer for live performance, installation, and film. Her work supports the unsettling of dramatic space and the wringing out of shared cultural routines. She collaborates with communities and other artists to investigate peoplehood, connection, and our bodies. Lena's designs have been seen at venues including the Brooklyn Academy of Music, REDCAT, the Getty Villa, the Skirball Cultural Center and The Kirk Douglas Theater in Los Angeles, Nairobi's Alliance Française, the Edinburgh Festival Fringe, as well as in warehouses, a horseback riding ring, and public parks. Lena's work in film and television has been seen on Amazon Prime, LMVH's online magazine *nowness.com*, the Lifetime channel, *LIVE with Regis and Kelly*, REDCAT, The Nantucket Film Festival, and LA Women's International Film Festival. Her work was recently on display at the State Historical Museum in Moscow as part of the exhibition *Innovative Costume of the 21st Century: The Next Generation*. Lena holds her MFA in design for performance from California Institute of the Arts.

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About the Creative Team

DARRON L WEST (Sound Designer) has been a SITI Company member since 1993. He is a Tony and Obie award-winning sound designer whose thirty-year career spans theater and dance, and Broadway and Off Broadway. His work has been heard in over 600 productions all over the United States and internationally in 14 countries. Additional honors include the Drama Desk, Lortel, AUDELCO, and Princess Grace Foundation Statue awards, among others.

ERIK SANKO (Composer) is best known as a fixture of the New York downtown music scene, having worked with such luminaries as John Cale, Yoko Ono, Jim Carroll, and James Chance and the Contortions, and was a sixteen-year veteran of The Lounge Lizards. As a bass player, Erik played on over 40 albums ranging from They Might Be Giants to Run DMC. He was the leader of the art/noise band Skeleton Key for 20 years and is currently composing a suite of music for shortwave radio and solo cello for cellist Jeffrey Zeigler.

ELLEN M. LAVAIA (Production Stage Manager) is originally from San Francisco, and she now resides in New York City. Broadway: *The Lion King*, *Annie*, *Les Misérables*, and *Matilda*. New York: *Gentlemen Prefer Blondes*, *Macbeth*, and *A Man's a Man*. Regional: *The Bacchae*, *Steel Hammer*, *Persians*, and *the theater is a blank page*. Lavaia has toured internationally through China, Georgia, Hong Kong, Italy, Romania, Slovenia, Switzerland, Japan, and the United Arab Emirates. Additional credits: NBC's *The Sound of Music Live!* and the 2013 Tony Awards. Education: MFA from Columbia University BA from Gonzaga University. She is a proud member of Actors' Equity Association, Local 764, and SITI Company.

ALYSSA ESCALANTE (Assistant Stage Manager) Recent credits include *Culture Clash (Still) in America*; *Photograph 51*; *M Butterfly*; *Gem of the Ocean* (South Coast Repertory); *The Bacchae* at The Getty Villa & BAM; *theatre is a blank page* (SITI Company); *A Streetcar Named Desire*; *Mojada: a Medea in Los Angeles*; *Happy Days* (Boston Court Pasadena); *Hold These Truths* (Pasadena Playhouse); *The Haunted House Party* (Troubadour Theatre Company); *Criers for Hire* (East West Players); *Cash on Delivery* (El Portal Theatre); and *Placas: The Most Dangerous Tattoo* (U.S. tour).

NANA DAKIN (Assistant Director) is a Thai-American director of new plays, classics, and devised performance and is based in New York City. Her work pursues social equity by examining the way culture is constructed and unsettling dormant biases. Assistant Director: *Mary Jane* (NYTW), *Wild Goose Dreams* (The Public Theater), and *Camelot* (Lincoln Center Theater Gala). Recent directing projects include the world premiere of *White Pearl* (Royal Court Theatre), an all-female production of Shakespeare's *Richard III* (Lenfest Center for the Arts), and *Wonder/Wander: An Interactive Tarot Card Reading* (Schapiro Theatre). BA from Sarah Lawrence College and MFA in theatre directing from Columbia University.

JOEY GUTHMAN (Assistant Set and Lighting Designer) is a Los Angeles-based designer. His designs have been seen around town, across the U.S. and overseas. Venues in L.A. include Pasadena Playhouse, REDCAT, Garry Marshall Theatre, LATC, Rogue Artists Ensemble, Bootleg Theater, Rockwell Table + Stage, Son of Semele, Sacred Fools, Highways, and many more. He is lighting director for Los Angeles Dance Project, and his designs for the company have been seen across the U.S., at Théâtre des Champs Élysées in Paris, and at the LUMA Foundation in Arles, France. BFA from Emerson College. JoeyGuthmanDesign.com.



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About the Creative Team

KELLY MAURER (Choral Consultant) has been a member of SITl since its inception. SITl credits include *Orestes*, *American Document*, *Radio Macbeth*, *La Dispute*, *Hayfever*, *bobrauschenbergamerica*, *The Medium*, *Small Lives/Big Dreams*, *A Midsummer Night's Dream*, *Culture of Desire*, and *Cabin Pressure*, at theatres including The Joyce, NYTW, P.S. 122, Actors Theatre of Louisville, Walker Arts Center, Wexner Center for the Arts, the Irish Life Theater Festival, Under the Radar (NYC's Public Theater), Bobigny (Paris), and the Edinburgh Festival. Regional credits include Rainbow in *And What of the Night* at The Milwaukee Repertory Theatre, *Hamlet* at StageWest, and Christine in *Miss Julie* at Actors Theatre of Louisville. Internationally, she has toured with Tadashi Suzuki in the Suzuki Company of Toga's *Dionysus* and with director Robert Wilson in *Persephone*. She performed the roles of Jolly (as standby for Patti LuPone) in *The Old Neighborhood* on Broadway and Hermia in *Dead Man's Cell Phone* at Playwrights Horizons. She also performed in *An Adult Evening of Shel Silverstein* and *The Water Engine* at the Atlantic. Kelly teaches with SITl and the Atlantic Theater Acting School, at NYU, and workshops and universities throughout the U.S.

MICHELLE PRESTON (Executive Director) holds an M.F.A. in performing arts management from Brooklyn College and a B.F.A. in dance performance from Northern Illinois University. She began her career in arts administration at the Columbus Symphony Orchestra before coming to New York where she worked as a fundraiser for modern dance companies such as Urban Bush Women and the Bill T. Jones/Arnie Zane Dance Company. Prior to coming to SITl in 2012, she was the Manager of Planning & Projects for the School of American Ballet. She has served on the board of Immediate Medium since 2009, was a participant in the 2011 Arts Leadership Institute hosted by the Arts and Business Council of New York, and has 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 is an adjunct faculty member for the Brooklyn College Performing Arts Management MFA program, as well as a member of the alumni board.

About the Cast

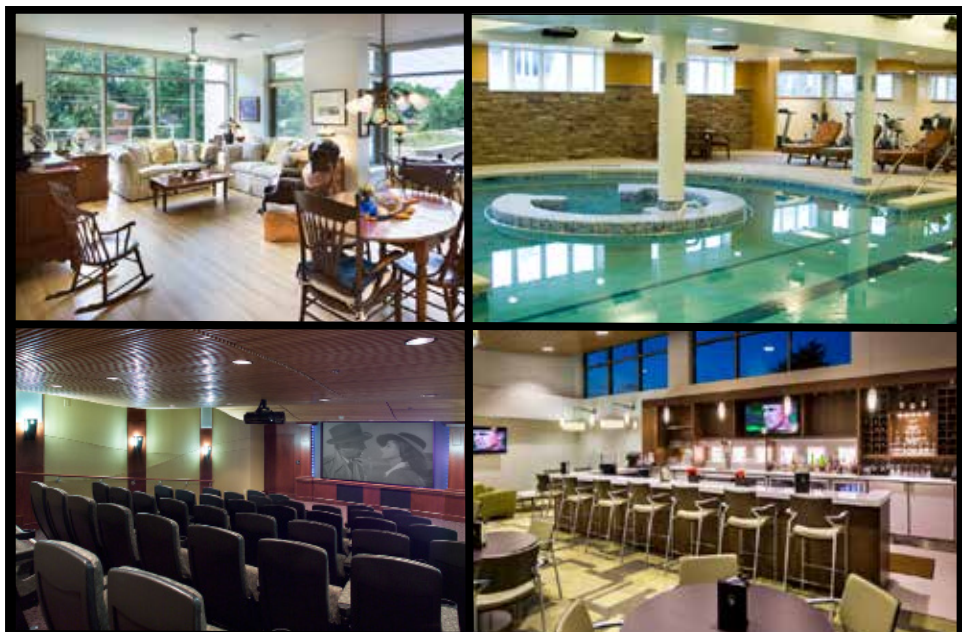
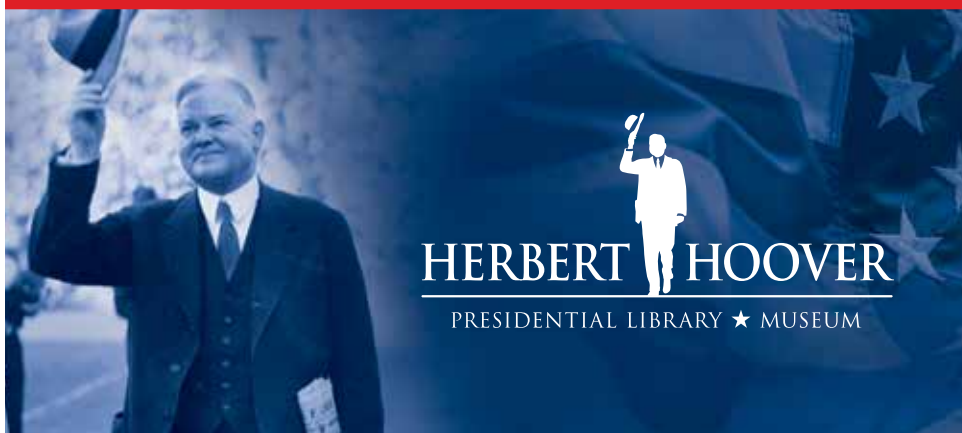
AKIKO AIZAWA (Agave) joined SITl in 1997 and has appeared in 25 shows, including *Falling & Loving* (with STREB Extreme Action), *The Bacchae* (BAM); *Steel Hammer* (music by Julia Wolfe); *A Rite* (with Bill T. Jones/Arnie Zane Dance Co.); *American Document* (with Martha Graham Dance Co.); *the theater is a blank page* (with Ann Hamilton); *Trojan Women* (Getty Villa); *bobrauschenbergamerica* (American Repertory Theatre); *Radio Macbeth* (Public Theater) and *Culture of Desire* (NYTW), all directed by Anne Bogart; and *Hanjo* (Japan Society), directed by Leon Ingulsrud. Other credits are *Suicide Forest* (dir. Aya Ogawa); *Sleep* (dir. Rachel Dickstein); and *The Trojan Women*, *Three Sisters*, *Dionysus*, *The Bacchae*, *The Chronicle of Macbeth*, *Ivanov*, *Waiting for Romeo*, and *Greetings from the Edge of the Earth* (as a member of SCOT 1987-1993, dir. Tadashi Suzuki). Akiko is originally from Akita, Japan.

J. ED ARAIZA (Soldier) is a member of the SITl Company and has worked on multicultural, cross-disciplinary projects as a writer, director, and performer. SITl Company acting credits include *The Bacchae*, *Persians*, and *Trojan Women* at the Getty Villa; *Under Construction*, *Who Do You Think You Are*,

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Hotel Cassiopeia, *A Midsummer Night's Dream*, *bobrauschenbergamerica*, *Culture of Desire*, *The Medium*, *Small Lives/Big Dreams*, *War of the Worlds*, *The Radio Play*, and *Nicolas and Alexandra*. Dramaturg: *Radio Macbeth* and *Lost in the Stars*. Other acting credits include *Macbeth*, *Women and Water*, *The White Crow*, *King Lear*, *Tumbleweed*, *La Victima*, *The Cure at Troy*, *Santos and Santos*, *Keely and Du* (original cast), *Yerma*, *Picnic*, and *Principia Scriptoria*. Directing credits include *Ladeelroy*, *One Flew Over the Cuckoo's Nest*, and *Vaudevillevanya*, a musical adaptation of *Uncle Vanya* in Austin, Texas; *The Voluspa* in Reykjavik, Iceland; *Savitri—dancing in the forest of death* in Chennai and Delhi, India; *Medea Stories* in Helsinki, Finland; *The Seagull*, *bobrauschenbergamerica*, *Three Sisters*, and *The Adding Machine*. His bilingual adaptation *Miss Julia*, based on the Strindberg, has been presented at the La Mama ETC, in several international venues, and the LATC's Encuentro Festival. J. Ed is a professor at the UCLA School of Theater, Film, and Television.

WILL BOND (Second Messenger) 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 and 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. He is currently working on *This American Moment* (working title), a new play with SITI's Gian-Murray Gianino and Darron L West.

LEON INGULSRUD (First Messenger) helped found SITI Company and currently serves as one of its three co-artistic directors. With SITI he has appeared in *Orestes*, *Seven Deadly Sins*, *Nicholas & Alexandra*, *bobrauschenbergamerica*, *Hotel Cassiopeia*, *Under Construction*, *Who Do You Think You Are*, *Radio Macbeth*, *Antigone*, *American Document* (with Martha Graham Dance Co.), *War of the Worlds-Radio Play*, *Trojan Women*, *Cafe Variations*, *A Rite* (with Bill T Jones/Arnie Zane Dance Company), *Persians*, *the theater is a blank page*, *The Bacchae*, *Falling & Loving* (with STREB Extreme Action), and he directed *Hanjo*. Previous to SITI, Mr. Ingulsrud was a member of the Suzuki Company of Toga for seven years where he appeared in *Homage to Homo Ludins*, *King Lear*, *Dionysus*, *Macbeth*, *Ivanov*, and *Greetings from the Edges of the Earth*. During this time, he also served as a resident director at the ATM Arts Center in Mito, Japan. He also served two years as artistic director of Swine Palace in Baton Rouge, LA. Mr. Ingulsrud has taught in workshops and universities around the world and holds an MFA in directing from Columbia University. In addition to directing, acting, and teaching in the theater, he translates Japanese contemporary plays and has been a featured performer in games and television.

TOUSSAINT JEANLOUIS (Pentheus) received his bachelor of arts in theater from Arizona State University and his master of fine arts in acting from California Institute of the Arts. He recently portrayed Reggie in *Skeleton Crew*

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About the Cast

at Portland Stage Theater, Dun in the Indiana Repertory Theatre production of *Pipeline*, and Watts in *Chasing Mehserle* at the Kennedy Center, and he was directed by Karin Coonrod as Antonio in *The Merchant of Venice*. This year, he also co-starred in an episode of *Madam Secretary* and *Blacklist*. NY credits include *Soot and Spit*, *Casablanca Box*, *Duat*, *Afterward*, and *but i cd only whisper* (Best Actor Nominee, Audelco Awards). He performed in the world and U.S. premieres of *The Parable of the Sower: The Opera* (Abu Dhabi, Singapore, Amsterdam). For more information visit ToussaintJeanlouis.com.

ELLEN LAUREN (Dionysus) is a founding member and a co-artistic director of the SITI Company. Credits include *Falling & Loving* (with Elizabeth Streb Extreme Action Dance), *The Bacchae*, *Chess Match #5*, *Room*, *Persians*, *Trojan Women (After Euripides)*, *bobrauschenbergamerica*, *the theater is a blank page*, *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 Company, *Seven Deadly Sins* with NY City Opera, *Hotel Cassiopeia*, *Going, Going, Gone*, and *Orestes*, among others. Associate Artist with the Suzuki Company of Toga (SCOT) under the direction of Tadashi Suzuki since 1996. Credits include *Electra*, *Dionysus*, *King Lear*, *Oedipus*, and *Waiting for Romeo*. Founding member, International Consortium on Suzuki Training for Actors. Produced "Transformation through Training: 2017 International Symposium on SCOT and the Suzuki Training for Actors" at Skidmore College. Representative guest faculty: TEAC Finland, RSC, Moscow Art Theatre, Toga international Art Park, Banff Centre, Sfumato Theatre Bulgaria, Iceland Academy, Casa Teatro de Bogotá, Maastricht Academy, Beijing Academy, Attivo Teatro Milan, UCLA, Columbia University, Ohio State, and Windsor College. Ongoing faculty member: The Juilliard School of Drama and Lincoln Center. Director: *A Midsummer Night's Dream* (TFT Grad program at UCLA), *Iphigenia and Other Daughters* (Juilliard Group 43), and *Trojan Women* (Juilliard Group 47). Company member: Alley Theater, StageWest, and Milwaukee Repertory. TCG Fox Fellow for Distinguished Achievement recipient 2008-2010. Published in *American Theatre*, "In Search of Stillness."

BARNEY O'HANLON (Tiresias) With SITI Company at BAM's Next Wave Festival: *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 recently 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.

ROSHNI SHUKLA (Chorus) is incredibly honored to be working with the SITI Company. She received her MFA in theater (acting) from the University of California Los Angeles (UCLA) and is a co-founder of the Southland Company, a non profit theater ensemble. She recently played Sumita at the Ryerson Theater in Toronto for the Canadian premiere of Chitra Banerjee Divakaruni's *Arranged Marriage* and was in the world premiere production of *Rabbit/Moon* at the Boise Contemporary Theater in Idaho. She considers herself an interdisciplinary artist, and last year she directed Sarah Ruhl's *Eurydice* at The Arena Stage in Los Angeles. In addition, her full-length play, *The Gita and The Gun*, had a workshop production at Art Share LA. Roshni attended the British American Drama Academy's Shakespeare program at Oxford University and

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About the Cast

had the honor of studying with Tadashi Suzuki and the Suzuki Company of Toga in Japan. TV credit: 9-1-1 (FOX). Theatre credits: *Belle*, *A Christmas Carol* (A Noise Within); *Laura* (u/s), *The Glass Menagerie* (A Noise Within); *Volumnia*, *Coriolanus* (The Arena Stage); *Shilpa*, *Queen of the Remote Control* (Sacramento Theatre Company); and *The 10 Freeway* and *Queen of Califas* (The Los Angeles Theatre Center).

SAMUEL STRICKLEN (Chorus) Past SITl productions include *Under Construction* (Actors Theatre of Louisville), *the theater is a blank page* (CAP UCLA), *Radio Macbeth*, and *bobrauschenbergamerica*. Broadway: *Superior Donuts* (u/s). Off-Broadway: *Creation: A Clown Show*. Regional theatre credits include *Lost in the Stars* (CAP UCLA), *Six Degrees of Separation* (The Old Globe), *Current Nobody* (La Jolla Playhouse), and *Clybourne Park* (Premiere Stages). TV and film credits include *The Mysteries of Laura*, *Law & Order*, *The Good Wife*, *Marlon*, *Bosch*, *Mozart in the Jungle*, and *The Visit*. MFA in acting from the University of California, San Diego.

STEPHEN DUFF WEBBER (Cadmus) With SITl 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); and *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), and *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, and Stage West.

SITl COMPANY was 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. Through our performances, educational programs, and collaborations with other artists and thinkers, SITl Company challenges the status quo, trains to achieve artistic excellence in every aspect of our work, and offers new ways of seeing and of being as both artists and as global citizens. SITl Company provides a gymnasium-for-the-soul where the interaction of art, artists, audiences, and ideas inspire the possibility for change, optimism, and hope.

Founded in 1992 by Anne Bogart, Tadashi Suzuki, and a group of like-minded artists, SITl Company began as an agreement to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange, training, and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITl expanded to encompass a year-round season inclusive of touring, the creation of new work, and running a biennial Conservatory program for nine months of the year to cultivate the next generation of independent theater artists. Based



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About the Cast

in New York City, SITl continues to operate its international training program during its summer season in Saratoga.

In addition to co-artistic directors Anne Bogart, Leon Ingulsrud, and Ellen Lauren, SITl Company is comprised of eight actors, four designers, a stage manager, and a playwright. The company represents a change in thinking about the relationships between artists and institutions. Offering performances from our varied repertoire, and workshops in the unique theater training we champion, SITl Company is dedicated to establishing long-lasting relationships with theater presenters and their communities around the world.

SITl COMPANY

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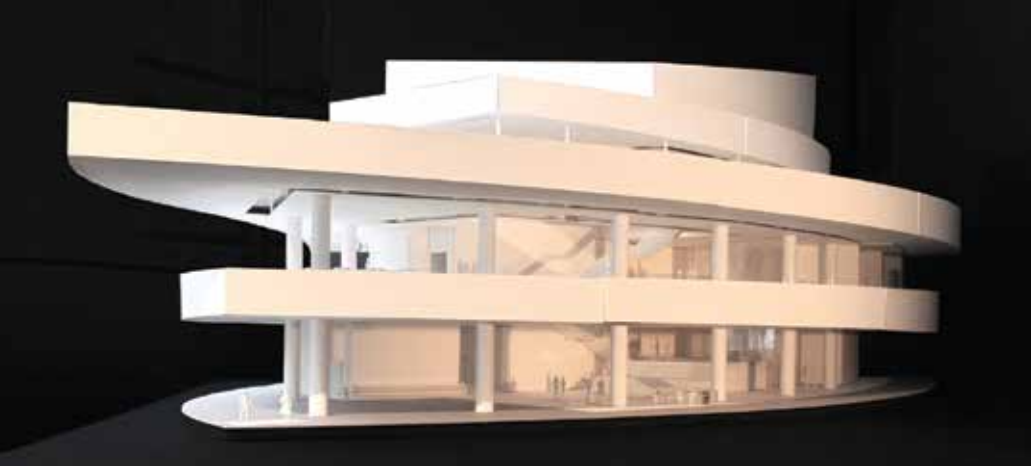
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César Pelli (1926–2019)

Hancher architect and friend

César Pelli was a brilliant architect, and it was truly an honor to have him design the current Hancher Auditorium. We were even more honored to call him our friend.

That friendship began immediately after Pelli Clark Pelli Architects was selected to design a new Hancher Auditorium following the destruction of the original building by the flooding of 2008. César felt a personal connection to Hancher's work, and he made sure to connect with members of the staff and the University of Iowa community to ensure his ideas honored Hancher's past and elevate its future. At his firm's offices in New Haven, Connecticut, he devoted an entire room to the project, and he was always happy to share his thoughts about the building with visitors.

César was delighted by the beautiful setting—often commenting that it was the most gorgeous site for which he had designed a building—and he was committed to making the most of the space. He brought the indoors and the outdoors together in the lobby spaces and rehearsal room and designed an exceptional performance space.

His joy for the project was palpable from beginning to end. He came to Iowa City for the major milestones of the project, including our Site Ceremony connecting the original Hancher to the new, our Leave Your Mark beam signing (after which he joined hundreds of construction workers on the as-yet-unfinished stage for lunch), and our Gala Opening. On opening night, César took the stage with Hancher Executive Director Chuck Swanson to launch a new era for Hancher. We'll always remember his words that night: "Hancher was built with love."

We are saddened to lose our friend. We are blessed to have the opportunity to serve our campus and community in a building that will always stand as a tribute to César.

Above: César Pelli at the opening night of the Hancher Auditorium, 2016 (Photo: Bill Adams)
Opposite page photos: scale model of Hancher Auditorium at Pelli Clark Pelli offices in New Haven, 2012; Hancher Executive Director Chuck Swanson (seated) looks at scale model while César Pelli (holding glass) looks on from behind, 2012; Pelli and the rest of the Pelli Clark Pelli team in front of Hancher during the Leave Your Mark event, 2014, (Photo: Miriam Alarcón Avila); Pelli and Swanson in 2016 (Photo: Bill Adams); Pelli and Swanson at opening night of the new Hancher Auditorium, 2016 (Photo: Bill Adams); exterior of Hancher Auditorium (Jeff Goldberg/Esto).

The Vision for Hancher Auditorium: A Lifetime Commitment

This is the first in a series of essays about Virgil Hancher and his vision for the arts in general, and Hancher Auditorium in particular, at the University of Iowa. The essays will appear in playbills throughout this season and will be available on the Hancher website, as well.

By Daniel Boscaljon

Virgil Hancher was born 04 Sept 1896 in Pocahontas County near Rolfe, Iowa, and attended the University of Iowa (called the State University of Iowa [SUI] through the vast majority of his lifetime). He toyed with transferring to Northwestern, but ultimately chose to complete his undergraduate studies and his J.D. at Iowa and received a B.A. from Oxford as a Rhodes Scholar (Hancher returned to Oxford to receive an M.A. when he completed law school). The combination of these experiences in his early years—small town Iowa, SUI, Evanston, and international education—remained important for the rest of Hancher's life. After serving on the board of the Alumni Association and as its president while an attorney in Evanston, Illinois, Hancher became the thirteenth president of the University, serving from 1940-1964. He died unexpectedly in New Delhi, India, on 30 January 1965, while working with the Ford Foundation and thus did not, as planned, return to Iowa as a part of the law school faculty.



Virgil Hancher in 1956

Hancher's recollection of his formative years as an undergraduate offers an initial indication of why he felt an urgency to create a space for community on campus. He wrote:

There were no dormitories for men, there was no student union, there was no orientation, and there were few organized activities in which a freshman could participate...He might make friends through his classes or a church group but, by and large, he led a lonely life.

Hancher's drive to create communities and connections is clear when considering his biography. Not only was he active in the alumni association, and a leader on multiple local, national, and international boards and organizations that ranged from education to religion, he was also relentless in forming and informing organizations that would bring humans together productively.

By 1940, when Hancher returned to Iowa, the campus had grown. Nonetheless, his vision for a space on campus where students could feel like part of a larger whole remained. Hancher sensed that SUI needed a space in which a community could come together that would stand apart from church and class as an essential part of human—and thus also student—life. He believed that the arts offer an essential contribution toward human vitality.

In the State University of Iowa Auditorium report of 1964, Earl Harper—who served as Director of the Iowa Memorial Union when that space had been the artistic heart of the campus—wrote the following as a way to summarize the “twenty years of dreaming, planning, and so many frustrations” about what became Hancher Auditorium:

Today...will be a movement fraught with great good for our community, a visible symbol of the unifying interest of the entire university family, administrators, faculty and staff members, students of every degree of advancement and of every curricular interest, alumni and friends of the university generally in a frequent coming together for those many, varied, and important interests, inspirations, pleasures, and intellectual stimulæ which only can be adequately implemented through such an auditorium, such an opera-symphony hall, such a musical theatre, such a center of convocations, lectures and parliamentary gatherings as is now authorized.

The thought that an auditorium could provide this particular sort of community seems almost quaint, given the current size and complex structure of the university system.

Yet what Harper envisions, and what Hancher Auditorium has continued to offer over the years, is a space for musing rather than amusement. While entertainment provides a way to passively pass the time, distracting audiences from their problems for a time of shared interaction, art's role is more serious. Art invites a level of engagement that harnesses mind and soul. It creates a space of wonder—not just to marvel at how humans can move or the sounds humans can make—but also a space to reflect on the meaning of our lives. Whether through speech, sound, or silence, the space of Hancher steadfastly inspires audiences to engage in meaningful experiences that provide a sense of depth—something remains memorable even if it cannot be put into words. Distractions rarely inspire more than a sense of waking up after it is done: the arts provide a sense of awakening during the performance.

This kind of community event—a coming alive around the space of creation rather than a waking up, individually, afterward—is what Hancher had in mind as a way to interrupt the tendency toward alienation and loneliness. Although Hancher felt that both religious communities and academic institutions provided important resources for a flourishing human life, he felt that the arts inspired a distinct sense of togetherness that was equally important. The Hancher Auditorium that exists today—rebuilt—is a continuation of this initial vision.

Daniel Boscaljon is a longtime contributor to arts writing in the ICR, often providing interviews, reviews, and essays on aesthetics for Little Village and The Englert as well as for Hancher. An independent scholar, teacher, and arts critic, he is committed to inviting others to incorporate wisdom and joy as part of everyday life. In addition to teaching workshops and holding free public conversations in the area, Daniel also has three current ventures including the Center for Humanist Inquiries (professional consultations), Coffee with Dan (spiritual direction and philosophical life coaching), and The Thoughtful Life (a non-profit venture that includes his "Making Space for Yourself" podcast). You can find his writing and more information about his services at danielboscaljon.com.



Photo: Zak Neumann

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