SITI Company (USA)
The Bacchae

WEDNESDAY, OCTOBER 30, 2019 • 8PM
THE CLARICE SMITH PERFORMING ARTS CENTER

ABOUT THE CREATIVE TEAM

Anne Bogart (Director) is one of the three Co-Artistic Directors of the SITI 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 SITI include 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 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 - 2011 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 SITI 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 SITI 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 more than 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.
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. Sands’ designs have been seen at venues including the Brooklyn Academy of Music, REDCAT, the Getty Villa, the Skirball Cultural Center, The Kirk Douglas Theater in Los Angeles, Nairobi’s Alliance Française, the Edinburgh Fringe Festival, as well as in warehouses, a horseback riding ring and public parks. Her work in film and television has been seen on Amazon Prime, LMVH’s online magazine nowness.com, the Lifetime Chanel, 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.” Sands holds her MFA in design for performance from California Institute of the Arts.

Erik Sanko (Composer) is best known as a fixture of the downtown New York music scene, having worked with such luminaries as John Cale, Yoko Ono, Jim Carroll, James Chance and the Contortions and was a 16-year veteran of The Lounge Lizards. As a bass player, Sanko 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 short wave radio and solo cello for cellist Jeffrey Zeigler.

Ellen M. Lavaia (Production Stage Manager) is originally from San Francisco and now resides in New York City. Broadway credits include The Lion King, Annie, Les Misérables and Matilda. Lavaia’s New York credits include Gentlemen Prefer Blondes, Macbeth and A Man’s a Man. Regional credits include 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 and the United Arab Emirates. Additional credits include NBC’s The Sound of Music Live! and the 2013 Tony Awards. She holds an MFA from Columbia University and a BA from Gonzaga University. Lavaia is a proud member of Actors’ Equity Association, Local 764 and SITI Company.

Alyssa Escalante’s (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 based in New York City. Her work pursues social equity by examining the way culture is constructed and unsettling dormant biases. Her Assistant Director credits include Mary Jane (NYTW), Wild Goose Dreams (The Public Theater), 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). Dakin holds a BA from Sarah Lawrence College and an MFA in Theatre Directing from Columbia University.

Joey Guthman (Assistant Set & Lighting Designer) is a Los Angeles-based designer. His designs have been seen around town, across the U.S. and overseas. In Los Angeles, venues 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 Elysées in Paris and at the LUMA Foundation in Arles, France. Guthman holds a BFA from Emerson College.
Kelly Maurer (Choral Consultant) has been a member of SITI since its inception. SITI 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 Arts Center, the Irish Life Theatre Festival, Under the Radar (New York City’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 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. Maurer teaches with SITI 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 SITI 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 SITI in 1997 and has appeared in 25 shows including *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 include *Suicide Forest* (dir. Aya Ogawa), *Sleep* (dir. Rachel Dickstein); *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). Upcoming are *Falling & Loving*, a collaboration with SITI & STREB. Aizawa is originally from Akita, Japan.

J. Ed Araiza (Soldier) is a member of the SITI Company and has worked on multicultural, cross-disciplinary projects as a writer, director and performer. SITI Company acting credits include *The Bacchae*, *Persians* and *Trojan Women* at the Getty Villa; *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *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 credits include *Radio Macbeth* and *Lost in the Stars*. Other acting credits include *Macbeth*, *Women and Water*, *The White Crow*, *King Lear*, *Tumbleweed*, *La Victama*, *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. Araiza 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 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. Bond 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 and he directed Hanjo. Previous to SITI, 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. 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 at Portland Stage Theater, Dun in the Indiana Repertory Theatre production of Pipeline, Watts in Chasing Mehserele at The Kennedy Center, and 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. New York 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 US Premiere of The Parable of the Sower: The Opera (Abu Dhabi, Singapore, Amsterdam).

Ellen Lauren (Dionysus) is a SITI Company founding member and Co-Artistic Director. Credits include 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 ZaneDance Company), American Document (with Martha Graham Dance) Seven Deadly Sins with NY City Opera, Hotel Cassiopeia, Going Going Gone and Orestes, among others. She is an associate Artist with the Suzuki Company of Toga (SCOT) under the direction of Tadashi Suzuki. Credits include Electra, Dionysus, King Lear, Oedipus and Waiting for Romeo. Lauren is a 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. She has been guest faculty at TEAC Finland, RSC, Moscow Art Theatre, Banff Centre, Sfumato Theatre Bulgaria, Iceland Academy, Casa Teatro de Bogotá, Masstricht Academy, Beijing Academy, Attivo Teatro Milan, UCLA, Columbia University, Ohio State, and Windsor College. Ongoing faculty appointments include The Juilliard School of Drama, Lincoln Center. Director credits include A Midsummer Night’s Dream (UCLA), Iphigenia and Other Daughters (Juilliard Group 43), Trojan Women (Juilliard Group 47). She is a company member of Alley Theater, StageWest and Milwaukee Repertory and is a TCG Fox Fellow for Distinguished Achievement recipient (2008-2010). Lauren is published in American Theatre, and In Search of Stillness.
Barney O’Hanlon (Tiresias) has performed with SITI Company at BAM’s Next Wave Festival, credits include War of the Worlds, bobbrauschenbergamerica, Hotel Cassiopeia, Trojan Women, A Rite (with the Bill T. Jones/Arnie Zane Dance Company) and Steel Hammer with the Bang on a Can All-Stars. Other credits at BAM include choreography and performance for Charles L. Mee’s The Glory of The World directed by Les Waters. O’Hanlon 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) received her Master of Fine Arts degree 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. Shukla attended the British American Drama Academy’s Shakespeare program at Oxford University and had the honor of studying with Tadashi Suzuki and the Suzuki Company of Toga in Japan. TV Credits include 9-1-1 (FOX). Theatre Credits include 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); The 10 Freeway, Queen of Califas (The Los Angeles Theatre Center).

Samuel Stricklen’s (Chorus) past SITI credits include Under Construction (Actors Theatre of Louisville), the theater is a blank page (CAP UCLA), Radio Macbeth, bobbrauschenbergamerica. Broadway credits include Superior Donuts (u/s). Off-Broadway credits include 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 & Film credits include The Mysteries of Laura, Law & Order, The Good Wife, Marlon, Bosch, Mozart in the Jungle and The Visit. Stricklen holda an MFA in Acting from the University of California, San Diego.

Stephen Duff Webber’s (Cadmus) credits include 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), bobbrauschenbergamerica, systems/layers (with Rachel’s), La Dispute, A Midsummer Night’s Dream, Cabin Pressure, Going Going Gone, Culture of Desire, The Medium, Privy Lives, Hay Fever, War of the Worlds: Radio Play (as Orson Welles), Short Stories. New York credits include 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 credits include 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.
SITI COMPANY

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
James Schuette
Brian H Scott
Megan Wanlass
Stephen Duff Webber
Darron L West

SITI COMPANY STAFF

Michelle Preston, executive director
Trevor Tamashiro, deputy director
Megan E Carter, producing director
Jonathan Taylor, education manager
Lanxing Fu, producing associate
Ellen M. Lavaia, production stage manager
& company manager

SITI COMPANY BOARD OF DIRECTORS

J. Ed Araiza
Anne Bogart
Jennifer Greenfield
Christopher L. Healy, treasurer
Kim Ima
Leon Ingulsrud
Alexandra Kennedy Scott, secretary
Kevin Kuhlke
Ellen Lauren
Ruth Nightengale, chair

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Nicole Borelli Hearn
Matthew Bregman
Lynn & Ronald Cohen
Jim Cummings
Judy Guido
Leonard Perfido
Daniel C. Smith
and Jaan Whitehead

SITI COMPANY CONSULTANTS

Christopher L. Healy, attorney
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Heidi Reiger, press agent
Schall & Ashenfarb, Certified Public Accountants, auditor