



GUTHRIE  
THEATER

McGuire Proscenium Stage / Feb 29 - April 5, 2020



The Guthrie Theater presents  
a SITI Company production of

# The Bacchae

by EURIPIDES

translation by AARON POCHIGIAN

created and performed by SITI COMPANY

Theater Latté Da's re-imagined staging  
of the beloved opera returns.



*Painting: Bonjour Tristesse, Nicholas Harper*

# LA BOHÈME

MUSIC BY GIACOMO PUCCINI

LIBRETTO BY LUIGI ILlica AND GIUSEPPE GIACOSA

NEW ORCHESTRATION BY JOSEPH SCHLEFKE

DIRECTED BY PETER ROTHSTEIN

MUSIC DIRECTION BY ERIC MCENANEY



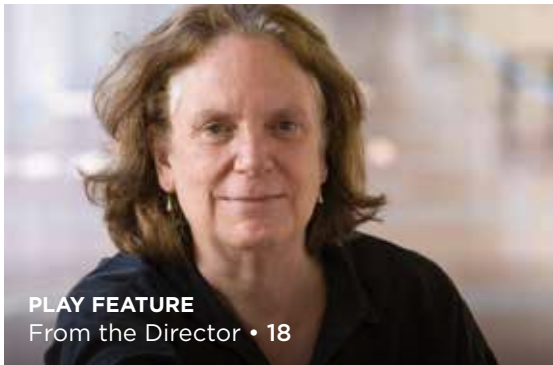
**MAR 11 - APR 26, 2020 • RITZ THEATER • TICKETS ON SALE NOW!**



# Inside



**GUTHRIE SPOTLIGHT**  
A Timeline of Greek Tragedy • 8



**PLAY FEATURE**  
From the Director • 18



**PLAY FEATURE**  
Why Euripides  
Wrote *The  
Bacchae* • 20

## IN PICTURES

An Iraqi Feast • 4

## WELCOME

From Artistic Director Joseph Haj • 5

## GUTHRIE SPOTLIGHT

Greeks at the Guthrie • 8

## *THE BACCHAE*

Cast and Creative Team • 11

Biographies • 12

## PLAY FEATURES

About SITI Company • 17

A Q&A With Director Anne Bogart • 18

The Dangerous Liberation of Theater • 20

Backstory • 22

## SUPPORTERS

Annual Fund Contributors • 24

Corporate, Foundation and Public Support • 27

## WHO WE ARE

Board of Directors and Guthrie Staff • 28

## GOOD TO KNOW

Theater Information and Policies • 30



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guthrietheater.org • Joseph Haj, artistic director

## Guthrie Theater Program

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To advertise in the program, call 612.225.6213.

The Guthrie creates transformative theater experiences that ignite the imagination, stir the heart, open the mind and build community through the illumination of our common humanity.



## An Iraqi Feast

In Heather Raffo's *Noura*, which played on the proscenium in January and February, a family of Iraqi immigrants prepares to host a holiday meal with friends. Noura spends hours making dolma, chicken biryani and kubba mosul with samoon bread on the side — traditional Iraqi dishes that make cameos onstage during the electrifying dinner scene.

To help the cast and creative team experience Iraqi food and culture firsthand, cultural consultant Shaymaa Hasan came to rehearsal one afternoon bearing the ultimate gift of hospitality: a homemade feast inspired by the play and her beloved country. Then, just like in *Noura*, the company gathered around the table in a beautiful moment of camaraderie.



2019-2020  
SEASON**The Glass Menagerie**

Sept 14 - Oct 27, 2019  
Wurtele Thrust Stage

**Steel Magnolias**

Oct 26 - Dec 15, 2019  
McGuire Proscenium Stage

**A Christmas Carol**

Nov 12 - Dec 29, 2019  
Wurtele Thrust Stage

**Noura**

Jan 11 - Feb 16, 2020  
McGuire Proscenium Stage

**Twelfth Night**

Feb 8 - March 22, 2020  
Wurtele Thrust Stage

**The Bacchae**

Feb 29 - April 5, 2020  
McGuire Proscenium Stage

**Emma**

April 11 - May 31, 2020  
Wurtele Thrust Stage

**Destiny of Desire**

May 30 - July 11, 2020  
McGuire Proscenium Stage

**Cabaret**

June 20 - Aug 23, 2020  
Wurtele Thrust Stage

**Sweat**

July 25 - Aug 29, 2020  
McGuire Proscenium Stage

For tickets and information, call the Box Office at 612.377.2224 or 1.877.44.STAGE (toll-free) or visit [guthrietheater.org](http://guthrietheater.org).

## From Artistic Director Joseph Haj

# Dear Friends,

The Western canon is in the Guthrie's DNA. It was the bedrock of Tyrone Guthrie's vision and remains one of our greatest commitments today, which is why roughly half the plays in any given season are classics. While planning for 2019-2020, we began considering Greek plays, searching for a title with resonance and relevance to our present societal moment.

So it's no surprise that SITI Company's mesmerizing production of *The Bacchae* caught our attention. Their interpretation of this ancient tale is funny, irreverent and smart. It feels on the fringes and dead center at the same time, staying faithful to Euripides' text while being undeniably current. I'm also thrilled to introduce Guthrie audiences to a globally renowned ensemble who trains and performs together in a powerfully shared aesthetic.

Presenting a SITI Company production at the Guthrie is a full-circle moment for me. As a young actor, I was part of their inaugural season and had the incredible opportunity to work with co-founders Anne Bogart and Tadashi Suzuki. The impact SITI Company has made on the theater landscape is profound. Their approach to ensemble-based work and actor training has become a methodology employed and revered by an entire generation of artists.

To have Anne Bogart at the helm of *The Bacchae* is a gift. She is the American theater's great philosopher and thinker, and I'm lucky to call her a longtime friend and colleague. The lessons I learned from acting with SITI Company have stayed with me — and I know this vibrant piece of theater will stay with you.



Thanks for joining us, and enjoy the show!







GUTHRIE  
THEATER

Summer Camps and Intensives 2020

# 5 Things to Know



**1**

All kids and teens entering grades 3-12 are welcome, including the class of 2020.

**2**

Students work with professionals to develop their skills as artists and creative thinkers.

**3**

High school intensives run for one or two weeks and cover performance, directing and design.

**4**

Scholarships are available.

**5**

Summer camps and intensives are on sale now!



Join the fun at [www.guthrietheater.org/camps](http://www.guthrietheater.org/camps).

PHOTOS: NATHAN DALE STUDIOS

# Inspired Primary Care

Steps from the Guthrie Theater

MILL CITY CLINIC

  
PHYSICIANS

[mphysicians.org/millcity](http://mphysicians.org/millcity)



GUTHRIE  
THEATER



PHOTO: ROLAND HALBE

Take a tour and explore  
the history and heart of  
the Guthrie Theater.

- Backstage Tour
- Architecture Tour
- Costume Rentals Tour

612.377.2224 / [guthrietheater.org](http://guthrietheater.org)

***“A must-see performance!”***  
—City Pages



**MARIE and ROSETTA**  
APR 15—MAY 17, 2020

By George Brant / Featuring by Jamecia Bennett and Rajané Katurah  
Wendy Knox, Director / Gary D. Hines, Music Director



[parksquaretheatre.org](http://parksquaretheatre.org) / 651.291.7005

# Greeks at the Guthrie

“Euripidean drama is a thing both cool and fiery, equally capable of freezing and burning.” This quote by Friedrich Nietzsche, featured in the program from our 1987 production of *The Bacchae*, conveys the intense spectrum of emotions ever-present in Greek tragedy. Throughout the Guthrie’s nearly 60-year history, we’ve produced plays by all three great tragedians — Aeschylus, Euripides and Sophocles — and continually invited audiences to engage with these provocative Greek classics.



“I pray for no more youth  
To perish before its prime;  
That Revenge and iron-  
hearted War  
May fade with all that has  
gone before  
Into the night of time.”  
- *The House of Atreus*



## The Gospel at Colonus

conceived, adapted and directed by Lee Breuer from *Oedipus at Colonus* by Sophocles music composed, arranged and directed by Bob Telson



## The House of Atreus

adapted by John Lewin from *The Oresteia* by Aeschylus directed by Tyrone Guthrie

1987

## The Bacchae

a new English version by Kenneth Cavander from Euripides directed by Liviu Ciulei

1967

## Oedipus the King

translated and adapted from Sophocles by Anthony Burgess directed by Michael Langham

1972



“Great truths often sound like nothing,  
until they are understood.”

- Dionysus in Kenneth Cavander’s *The Bacchae*

PHOTOS: LEE RICHARDSON AND ROBIN GAMMELL IN THE HOUSE OF ATREUS (GERALD BRIMACOMBE); THE CAST OF OEDIPUS THE KING (ACT ONE TOO); MORGAN FREEMAN IN THE GOSPEL AT COLONUS (JOE GIANNETTI); THE CAST OF THE BACCHAE (JOE GIANNETTI)



“The nature of a god is not to be man’s friend, nor man’s enemy, nor man’s moral guide. ... The gods are the unchangeable facts of existence, the terms upon which [humankind] enters this world.”

- From a *Medea* program essay by translator Philip Vellacott



### Medea

translated by Philip Vellacott  
from Euripides  
directed by Garland Wright



### Oedipus

a new version of the Sophocles play  
by Ellen McLaughlin  
directed by Lisa Peterson



### The Burial at Thebes

adapted by Seamus Heaney  
from *Antigone* by Sophocles  
directed by Marcela Lorca

“Antigone’s action was one of nonviolent civil disobedience, the breaking of a law which she considered to be contrary to a higher law.”

- A quote by academic Conor Cruise O’Brien in *The Burial at Thebes* program

1991

1992

2005

2011

### THE CLYTEMNESTRA PROJECT

directed by Garland Wright

#### Iphigenia at Aulis

English version by W.S. Merwin and George E. Dimock, Jr. from Euripides

#### Agamemnon

English version by Robert Lowell from Aeschylus

#### Electra

English version by Kenneth McLeish from Sophocles



“Historians seem to agree that Greek tragedy belonged to a period of transition between the dominance of an archaic theocracy and the emergence of a new, ‘modern’ order based on statism and laws.”

- From a program essay by historian René Girard for The Clytemnestra Project



PHOTOS: JUNE GIBBONS AND BRENDA WEHLE IN *MEDEA* (MICHAEL DANIEL); ISABELL MONK O’CONNOR IN *IPHIGENIA AT AULIS* (MICHAEL DANIEL); ISABELL MONK O’CONNOR, PETER MACON, AND RICHARD OOHNS IN *OEDIPUS* (T CHARLES ERICSON); SUN MEE CHOMET WITH DANIEL DUREN AND MIKE ELDER IN *THE BURIAL AT THEBES* (MICHAEL BROSILOW)



GUTHRIE  
THEATER

A playful world premiere

612.377.2224 / guthrietheater.org



# Emma

April 11 - May 31

by KATE HAMILL

based on the novel by JANE AUSTEN

directed by MEREDITH McDONOUGH

## WHAT TO EXPECT FROM THIS FRESH ADAPTATION

- Your favorite characters and plot points
- Screwball comedy a la Lucille Ball
- Gorgeous Regency-era trappings
- A joyous, feminist take on the classic
- Quirky, modern twists
- Surprises aplenty



The Guthrie Theater presents  
a SITI Company production of  
**The Bacchae**  
by Euripides  
translation by Aaron Poochigian  
directed by Anne Bogart  
created and performed by SITI Company

The Guthrie gratefully recognizes the David & Leni Moore Family Foundation as Leading Producers and Heidi & Michael Wilson and Audrey & Jim Lucas as Associate Producers.

#### Setting

The palace at Thebes.

#### Run Time

Approximately 1 hour, 30 minutes  
(no intermission)

#### Acknowledgments

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 Fox and Leslie R. Samuels Foundation.

## Cast

in alphabetical order

AGAVE	Akiko Aizawa*
SOLDIER	J. Ed Araiza*
SECOND MESSENGER	Will Bond*
FIRST MESSENGER	Leon Ingulsrud*
DIONYSUS	Ellen Lauren*
TIRESIAS	Barney O'Hanlon*
CHORUS	Roshni Shukla*
	Samuel Stricklen*
PENTHEUS	Donnell E. Smith*
CADMUS	Stephen Duff Webber*

## Creative Team

DIRECTOR	Anne Bogart+
TRANSLATOR	Aaron Poochigian
SCENIC AND LIGHTING DESIGNER	Brian H Scott†
COSTUME DESIGNER	Lena Sands
SOUND DESIGNER	Darron L West†
COMPOSER	Erik Sanko
PRODUCTION STAGE MANAGER	Alyssa Escalante*
STAGE MANAGER	Ellen M. Lavaia*
ASSISTANT DIRECTOR	Nana Dakin
ASSISTANT SCENIC AND LIGHTING DESIGNER	Joey Guthman
DRAMATURGS	Helene Foley Norman Frisch
CHORAL CONSULTANT	Kelly Maurer
REHEARSAL DIRECTOR	Gian Murray Gianino
EXECUTIVE DIRECTOR	Michelle Preston
PRODUCING DIRECTOR	Megan E Carter
GUTHRIE ASSISTANT DIRECTOR	Addie Gorlin
GUTHRIE DESIGN ASSISTANTS	Erin Belpedio (lighting) Kevin Springer (sound)

\*Member of Actors' Equity Association

†Member of United Scenic Artists Union

+Member of Stage Directors and Choreographers Society



# Biographies

## Cast



### Akiko Aizawa

Agave

Akiko Aizawa joined SITI Company 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 Company), *American Document* (with Martha Graham Dance Company),

*the theater is a blank page* (with Ann Hamilton), *Trojan Women* (Getty Villa), *bobrauschenbergamerica* (American Repertory Theater), *Radio Macbeth* (The Public Theater) and *Culture of Desire* (New York Theatre Workshop), all directed by Anne Bogart, and *Hanjo* (Japan Society), directed by Leon Ingulsrud. Other credits include *Suicide Forest* (directed by Aya Ogawa) and *Sleep* (directed by Rachel Dickstein). As a member of the Suzuki Company of Toga from 1987 to 1993, she performed in *Trojan Women*, *Three Sisters*, *Dionysus*, *The Bacchae*, *The Chronicle of Macbeth*, *Ivanov*, *Waiting for Romeo* and *Greetings From the Edge of the Earth*, all directed by Tadashi Suzuki. Aizawa is originally from Akita, Japan.



### J. Ed Araiza

Soldier

J. Ed Araiza is a member of SITI Company and has worked on multicultural and cross-disciplinary projects as a writer, director and performer. Acting credits with SITI include *The Bacchae*, *Persians* and *Trojan Women* at the Getty Villa as well as *Under Construction*, *Who Do You Think You Are*, *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 *Nicholas & 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 Victima*, *The Cure at Troy*, *Santos & Santos*, *Keely and Du* (original cast), *Yerma*, *Picnic* and *Principia Scriptoriae*. 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; and *The Seagull*, *bobrauschenbergamerica*, *Three Sisters* and *The Adding Machine*. His bilingual adaptation of *Miss Julia*, based on the play by Strindberg, has been presented at La Mama, several international venues and Latino Theater Company's Encuentro Festival. Araiza is a professor at the UCLA School of Theater, Film and Television.



### Will Bond

Second Messenger

Will Bond is a founding member of SITI Company. He has taught Viewpoints and Suzuki training around the world and performed nationally and internationally with SITI, including *Orestes*, *The Medium*, *Small Lives/Big Dreams*, *Culture of Desire*, *Bob* (Drama Desk Award nomination for Outstanding Solo Performance), *War of the Worlds - The Radio Play*, *bobrauschenbergamerica*, *Death and the Ploughman*, *Radio Macbeth*, *Who Do You Think You Are*, *Antigone*, *Persians*, *FALLING & LOVING* (with STREB Extreme Action) and the SITI/Los Angeles Chamber Orchestra production of *Lost in the Stars* at UCLA's Center for the Art of Performance. He has performed in Tadashi Suzuki's *Dionysus*, *The Tale of Lear* (in the role of Cornwall), Robert Wilson's *Persephone* and *A Rite* with Bill T. Jones/Arnie Zane 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.I. Option Delete*; and the 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

Leon Ingulsrud helped found SITI Company and currently serves as one of its three co-artistic directors. With SITI, he has directed *Hanjo* and 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 Company), *War of the Worlds - The Radio Play*, *Trojan Women*, *Cafe Variations*, *A Rite* (with Bill T. Jones/Arnie Zane Company), *Persians*, *the theater is a blank page*, *The Bacchae* and *FALLING & LOVING* (with STREB Extreme Action). Prior to joining 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 Edge of the Earth*. During this time, he also served as resident director at the Art Tower Mito arts center in Mito, Japan. He also served as artistic director of Swine Palace in Baton Rouge, Louisiana, for two years. Ingulsrud has taught in workshops and universities around the world and holds an M.F.A. 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 on television.



### Ellen Lauren

Dionysus

Ellen Lauren is a founding member and co-artistic director of SITI Company. Credits include *FALLING & LOVING* (with STREB Extreme Action); *The Bacchae*; *Chess Match No. 5*; *Room*; *Persians*; *Trojan Women*; *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 Company); *American Document* (with Martha Graham Dance Company); *Seven Deadly Sins* (with New York City Opera); *Hotel Cassiopeia*; *Going, Going, Gone*; and *Orestes*, among others. She has been an associate

artist with the Suzuki Company of Toga under the direction of Tadashi Suzuki since 1996. Her credits include *Electra*, *Dionysus*, *King Lear*, *Oedipus* and *Waiting for Romeo*. Lauren is a founding member of the International Consortium on Suzuki Training for Actors and produced "Transformation Through Training: International Symposium on SCOT and the Suzuki Training for Actors" at Skidmore College. She has served as representative guest faculty at TEAC Finland, RSC, Moscow Art Theatre, Toga Art Park, Banff Centre, Sfumato Theatre Bulgaria, Iceland Academy, Casa Teatro de Bogota, Maastricht Academy, Beijing Academy, Attivo Teatro Milan, UCLA, Columbia University, The Ohio State University and Windsor College. She is an ongoing faculty member at The Juilliard School of Drama at Lincoln Center. Directing credits include *A Midsummer Night's Dream* (UCLA), *Iphigenia and Other Daughters* (Juilliard Group 43) and *Trojan Women* (Juilliard Group 47). She has been a company member with Alley Theatre, StageWest and Milwaukee Repertory Theater. Lauren is the recipient of the TCG Fox Fellowship for Distinguished Achievement (2008-2010). Her essay "In Search of Stillness" was published in *American Theatre* magazine.



## Donnell E. Smith

Pentheus

Donnell E. Smith is making his SITI Company debut. Theater credits include the off-Broadway production of *The Revolving Cycles Truly and Steadily Roll'd* (The Playwrights Realm), *Too Heavy for Your Pocket* (George Street Playhouse), *The People Before the Park* (u/s, Premiere Stages), *A Raisin in the Sun* (Westport Country Playhouse), *Kill Move Paradise* (world premiere, National Black Theatre) and *The Seeds of Abraham* (The Billie Holiday Theatre). Television credits include the title role in "Time: The Kalief Browder Story" (Netflix, Peabody Award) and "Snug's House" (NBC Universal Kids, two Daytime Emmy Award nominations). Selected film credits include *FAWK*, *How the Light Gets In* and *The Grand Heist*. His performance is dedicated to those grounded in their truth and searching for their light: be not dimmed, be not discouraged, be not deprived. [www.smithdonnelle.com](http://www.smithdonnelle.com)



## Barney O'Hanlon

Tiresias

Barney O'Hanlon most recently appeared in *FALLING & LOVING*, SITI Company's collaboration with STREB Extreme Action, choreographed by Elizabeth Streb and directed by Anne Bogart. He previously appeared in SITI's production of *The Bacchae* at BAM's Next Wave Festival as well as several other SITI productions at

BAM, including *War of the Worlds*, *bobrauschenbergamerica*, *Hotel Cassiopeia*, *Trojan Women*, *A Rite* (with Bill T. Jones/Arnie Zane Company) and *Steel Hammer* with the Bang on a Can All-Stars. Also at BAM, he choreographed and performed in Charles L. Mee's *The Glory of the World*, directed by Les Waters. O'Hanlon's recent credits include choreographing 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.



## Samuel Stricklen

Chorus

Samuel Stricklen has performed in several SITI Company productions, including *Under Construction* (Actors Theatre of Louisville), *bobrauschenbergamerica*, *the theater is a blank page* (UCLA's Center for the Art of Performance) and *Radio Macbeth*. He was an understudy in *Superior Donuts* on Broadway and

performed in the off-Broadway production of *Creation: A Clown Show*. Regional credits include *Lost in the Stars* (UCLA's Center for the Art of Performance), *Six Degrees of Separation* (The Old Globe), *Current Nobody* (La Jolla Playhouse) and *Clybourne Park* (Premiere Stages). Television and film credits include "The Mysteries of Laura," "Law & Order," "The Good Wife," "Marlon," "Bosch," "Mozart in the Jungle," "Astronomy Club: The Sketch Show" and *The Visit*. He holds an M.F.A. in Acting from the University of California, San Diego.



## Roshni Shukla

Chorus

Roshni Shukla is incredibly honored to be working with SITI Company. She received her M.F.A. in Theater (Acting) from UCLA and co-founded The Southland Company, a nonprofit theater ensemble. She recently played Sumita in the Canadian premiere of Chitra Banerjee Divakaruni's *Arranged Marriage* at Toronto's Ryerson

Theatre and performed in the world premiere of *Rabbit/Moon* at Idaho's Boise Contemporary Theater. An interdisciplinary artist, she directed Sarah Ruhl's *Eurydice* at The Arena Stage in Los Angeles last year, and her full-length play, *The Gita & The Gun*, had a workshop production at Art Share L.A. 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. She has appeared in the TV show "9-1-1" (Fox) and onstage as Belle in *A Christmas Carol* and Laura (u/s) in *The Glass Menagerie* at A Noise Within; Volumnia in *Coriolanus* at The Arena Stage; Shilpa in *Queen of the Remote Control* at Sacramento Theatre Company; and *The 10 Freeway* and *Queen of Califas* at The Los Angeles Theatre Center.



## Stephen Duff Webber

Cadmus

Stephen Duff Webber has worked with SITI Company nationally and internationally, including *FALLING & LOVING* (with STREB Extreme Action); *The Bacchae*; *Hanjo*; *Lost in the Stars*; *Persians* (Getty Villa); *A Rite* (with Bill T. Jones/Arnie Zane Company); *Steel Hammer*; *Cafe Variations*; *American Document* (with Martha Graham Dance

Company); *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 music ensemble 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 - The Radio Play*; and *Short Stories*. New York credits include *The Golden Dragon* (The Play Company), *Death and the Ploughman* (Classic Stage Company), *War of the Worlds* (BAM), *Culture of Desire* (New York Theatre Workshop), *Trojan Women 2.0* (En Garde Arts), *Freshwater* (WP Theater), *Hotel Cassiopeia* (BAM), *American Document* (The Joyce Theater), *Antigone* (New York Live Arts), *Radio Macbeth* (The Public Theater) and *Radio Play* (Joe's Pub). Regional credits include A.R.T., Actors Theatre of Louisville, Milwaukee Repertory Theater, San Jose Repertory Theatre, Magic Theatre, The Kennedy Center, Portland Stage, Alabama Shakespeare Festival, Court Theatre and StageWest.

## Creative Team



### Anne Bogart

Director

Anne Bogart is one of the three co-artistic directors of 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 *FALLING & LOVING*; *The Bacchae*; *Chess Match No. 5*; *Lost in the Stars*; *Persians*; *Steel Hammer*; *A Rite*; *Cafe Variations*; *Trojan Women*; *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*; Noël Coward's *Hay Fever* and *Private Lives*; August Strindberg's *Miss Julie*; and Charles L. Mee's *Orestes*. Recent operas include *The Handmaid's Tale*, Handel's *Alcina*, Dvořák's *Dimitrij*, Verdi's *Macbeth*, Bellini's *Norma* and Bizet's *Carmen*. Bogart 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

Aaron Poochigian earned a Ph.D. in Classics from the University of Minnesota and an M.F.A. in Poetry from Columbia University. Winner of the Able Muse Poetry Prize, his book *Manhattanite* came out in 2017, and his verse thriller *Mr. Either/Or* was released by Etruscan Press in 2017. He was awarded a 2010-

2011 grant by the National Endowment for the Arts for his translation work, and his poetry has appeared in *The Best American Poetry*, *Poetry* and *The Times Literary Supplement*.

### Brian H Scott

Scenic and Lighting Designer

Brian H Scott hails from New York City. He is a SITI Company member and has designed lighting for *Cafe Variations*, *Trojan Women* and *Persians* at the Getty Villa; *American Document* with Martha Graham Dance Company; *Under Construction*; *Who Do You Think You Are*; *Hotel Cassiopeia*; *Death and the Ploughman*; *bobrauschenbergamerica* (2004 Henry Hewes Design Award); and *War of the Worlds - The Radio Play*. Credits with Rude Mechs include *Stop Hitting Yourself*; *Now Now Oh Now*; *The Method Gun*; *I've Never Been so Happy*; *How Late It Was, How Late*; *Lipstick Traces*; *Requiem for Tesla*; and *Match-Play*. He designed lighting for Ann Hamilton's *the event of a thread* and *the theater is a blank page*. With Park Avenue Armory, he created lighting for *tears become...streams become...* with Douglas Gordon and *The Let Go* for Nick Cave and Laurie Anderson's *Landfall*, which featured the Kronos Quartet.

### Lena Sands

Costume Designer

Lena Sands 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 many venues, including BAM, REDCAT, Getty Villa, Skirball Cultural Center, Kirk Douglas Theatre, Alliance Française Nairobi and Edinburgh Festival Fringe as well as in warehouses, public parks and a horseback-riding ring. Her work in film and television has been seen on Amazon Prime, LVMH's online magazine *Nowness* ([www.nowness.com](http://www.nowness.com)), Lifetime, "Live with Regis and Kelly," REDCAT, Nantucket Film Festival and Los Angeles Women's International Film Festival. Sands' 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." She holds an M.F.A. in Design for Performance from California Institute of the Arts.

### Darron L West

Sound Designer

Darron L West has been a SITI Company member since 1993. He is a Tony- and Obie-winning sound designer whose 30-year career spans theater and dance both on and off Broadway. His work has been heard in more than 600 productions across the U.S. and internationally in 14 countries. Additional honors include Drama Desk, Lucille Lortel, AUDELCO and Princess Grace Statue Awards, among others. Most recently at the Guthrie, he designed sound for the 2019 production of *The Glass Menagerie*.

### Erik Sanko

Composer

Erik Sanko is best known as a fixture of New York City's downtown music scene, having worked with such luminaries as John Cale, Yoko Ono, Jim Carroll and James Chance and the Contortions. He was also a 16-year veteran and bassist with The Lounge Lizards. As a bass player, Sanko has played on more than 40 albums for musical groups 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.

### Alyssa Escalante

Production Stage Manager

Alyssa Escalante is a proud Equity stage manager based in Los Angeles. Recent credits include *Fireflies*, *M. Butterfly*, *Photograph 51*, *Culture Clash (Still) in America*, *Gem of the Ocean* (South Coast Repertory); *The Bacchae*, *the theater is a blank page* (SITI Company); *Hold These Truths* (San Diego Repertory Theatre/Pasadena Playhouse); *A Streetcar Named Desire*; *Mojada: A Medea in Los Angeles*; *Happy Days* (Boston Court Pasadena); *Haunted House Party* (Troubadour Theater Company); and *Criers for Hire* (East West Players). She is originally from San Diego and a graduate of Occidental College.



## Ellen M. Lavaia

Stage Manager

Ellen M. Lavaia is originally from San Francisco but now resides in New York City. Broadway credits include *The Lion King*, *Annie*, *Les Miserables* and *Matilda the Musical*. 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, Japan and United Arab Emirates. Additional credits include NBC's "The Sound of Music Live!" and the 2013 Tony Awards. She holds an M.F.A. from Columbia University and a B.A. from Gonzaga University. She is a proud member of Actors' Equity Association, Local 764, and SITI Company.

## Kelly Maurer

Choral Consultant

Kelly Maurer has been a member of SITI Company since its inception. Credits with SITI include *Orestes*, *bobrauschenbergamerica*, *American Document*, *Radio Macbeth*, *La Dispute*, *Hay Fever*, *The Medium*, *Small Lives/Big Dreams*, *A Midsummer Night's Dream*, *Culture of Desire* and *Cabin Pressure* at theaters including The Joyce Theater, New York Theatre Workshop, PS 122, Actors Theatre of Louisville, Walker Arts Center, Wexner Center, Irish Life Theater Festival, The Public Theater (Under the Radar Festival), Bobigny (Paris) and Edinburgh Festival Fringe. Regional credits include *Rainbow in What of the Night?* at Milwaukee Repertory Theater, *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 Atlantic Theater Company. Maurer teaches at SITI, Atlantic Acting School, NYU and workshops and universities throughout the U.S.

## Gian Murray Gianino

Rehearsal Director

Gian Murray Gianino is a member of SITI Company who has created and performed in *The Bacchae*, *Steel Hammer*, *Trojan Women*, *bobrauschenbergamerica*, *the theater is a blank page*, *Hanjo*, *Persians*, *Cafe 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. He has performed regionally and internationally at Yale Repertory Theatre, Arena Stage, Actors Theatre of Louisville (Humana Festival), Berkshire Theatre Festival, International Festival of Arts and Ideas, Purchase College (SUNY), Penguin Rep Theatre, Getty Villa, Court Theatre, Krannert Center, Walker Art Center, Wexner Center, MC93 Bobigny (France), Bonn Biennale (Germany), Dublin Theatre Festival (Ireland), GIFT Festival (Georgia), NYU Abu Dhabi (United Arab Emirates) and Theatre Olympics (Japan). His work for film includes *Abaddon*, *Inside Me*, *Hospitality* and *Dead Canaries*, and his work for TV includes "The Affair," "Limitless," "White Collar," "Law & Order," "Law & Order: SVU" and "All My Children." A graduate of Wesleyan University and member of The Actors Center, Gianino is also an artist-in-residence and faculty member at Skidmore College.

## Michelle Preston

Executive Director

Michelle Preston 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 Company. Prior to joining SITI Company in 2012, she was manager of planning and 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, TCG Global Connections Grant, ART/NY Nancy Quinn Fund and NAMT Innovation and Exploration Fund. She is an adjunct faculty member for the Brooklyn College Performing Arts Management M.F.A. program as well as a member of the alumni board.

## Megan E Carter

Producing Director

Before joining SITI Company, Megan E Carter was 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 such as REDCAT, The Huntington Gardens, World Internet Conference in China and Malopolska Garden of Arts in Poland. She has developed and/or produced devised ensemble work with Ripe Time, Lear deBessonnet, SITI, Palissimo and Rude Mechs as well as new plays by Liz Duffy Adams, Sheila Callaghan, Virginia Grise, Dominique Morisseau and Catherine Trieschmann, among others. Carter served as dramaturg on the American premiere of *Jackie*, written by Elfriede Jelinek and directed by Tea Alagić, and has edited several English translations of Jelinek's plays. She developed many new works as associate artistic director of WP Theater from 2006 to 2013. Carter has been on faculty at the SITI Conservatory and California Institute of the Arts and is currently on faculty at Einhorn School of Performing Arts. She holds an M.F.A. in Dramaturgy from Brooklyn College.



## Train With SITI Company This Summer

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The 2020 summer intensive will concentrate on collaboration, focusing on different approaches to creating work and how our training forms the foundation for collaborative efforts with others. Special guest artists Charles L. Mee, Monica Bill Barnes and Rubén Polendo of Theater Mitu will be in residence alongside SITI Company members.

Applications are being accepted now through March 23.  
Learn more at [www.skidmore.edu/summertheater](http://www.skidmore.edu/summertheater).

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

 SITI Company Anne Bogart

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## About SITI Company



**SITI Company was built on the bedrock of ensemble. They 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.**

Founded in 1992 by Anne Bogart, Tadashi Suzuki and a group of like-minded artists, SITI Company began as an agreement to redefine and revitalize contemporary theater in the U.S. through an emphasis on international cultural exchange, training and collaboration. Through performances, educational programs and collaborations with other artists and thinkers, SITI Company challenges the status quo, trains to achieve artistic excellence in every aspect of their work and offers new ways of seeing and of being, both as artists and global citizens. SITI Company provides a gymnasium for the soul where the interaction of art, artists, audiences and ideas inspire the possibility for change, optimism and hope.

**SITI Company is deeply grateful to their generous donors:** The Andrew W. Mellon Foundation, Howard Gilman Foundation, National Endowment for the Arts, New York City Department of Cultural Affairs, New York State Council on the Arts, Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, Susan V. Berresford, Jeanne Donovan Fisher, Christopher & Amy Healy, Kim Ima, Brian Kim & Michelle Preston, Daniel & Joanne Smith, Wendy vanden Heuvel, Jaan Whitehead, Debra Winger & Arliss Howard and Carol Yorke & Gerry Conn.

To become a SITI Company contributor, call 212.868.0860 or visit [www.siti.org/support](http://www.siti.org/support). 





## A Q&A With Director Anne Bogart

By Johanna Buch  
Writer and Publications Editor

**JOHANNA BUCH:** You've been involved with SITI Company from the beginning. How have you seen the company evolve over the past three decades?

**ANNE BOGART:** We have developed the ability to rehearse a play as a collective, much in the way a Ouija board functions, where you put your hands collectively on a planchette, ask a question and wait for the planchette to start moving, slowly spelling out the answer to your question. In the case of our rehearsals, the planchette is the play itself. The embodiment of the play — the staging, physical actions and musicality — emerges from listening intently and following where "it" wants to go and what "it" wants to do. We start by trying, as best as we can, to ask a clear, germane question. Then, together, we stay present and listen closely until movement and momentum transpire. When a rehearsal is going well, the motion and decisions seem to happen by themselves without the encumbrance of our own preconceptions, plans or desires. This approach requires that each person is thoroughly prepared and arrives with their own ideas but also, perhaps paradoxically, shares an openness to influence, trusts the process and cooperates with what emerges. Through listening together, we eventually discover what the play wants to be.

**JB: In your experience, how does creating work as an ensemble enhance the storytelling?**

**AB:** An endemic problem has surfaced in the theater world largely due to the technical nature of filmmaking and television, where editing has taken the power of storytelling away from individual actors. What has seeped insidiously into theater is the notion that an actor is only responsible for the little bits of their part in the whole storyline. This tendency has generally robbed theater audiences of the experience of a collective of individuals, each of whom is responsible for the whole event. How thrilling to be in the presence of a group of actors, an ensemble, each taking on the responsibility for the entire arc of the play. Each actor, no matter how small their role, could potentially stand alone on the stage and deliver the full journey of the storyline. “Each action, each gesture,” as [director] Konstantin Stanislavski was known to say, “contains the entire arc of the play.”

**JB: Tell us about your time researching *The Bacchae* at Columbia University. How did your studies fuse into the production?**

**AB:** I usually spend two years researching and preparing before the first rehearsal of a classic play or opera. This is a period that I cherish. Not only does the dramaturgical study and production history inspire an understanding of the play and its context, but the in-depth investigation tends to free my imagination, allowing for conceptual leaps of faith and associative thinking. But despite my extensive research preceding *The Bacchae* rehearsals at the

Getty Villa in Los Angeles, the biggest influence on our production was the play itself. I arrived with too many ideas; it was a painful process to let go of my precious conceptual opinions and allow the company to discover the right form. Euripides fights back against the imposition of too many notions about interpretation and staging. If you listen carefully and engage in the archeological excavation of an ancient play as great as *The Bacchae*, it won't allow you to mitigate its power. It will talk to you from the past. It will make its influence impossible to ignore.


**JB: How does *The Bacchae* hold up a mirror to our current society?**

**AB:** Perhaps *The Bacchae* endures because its message continues to be vital to each of us. A classic play can only be seen through the lens of the moment it is performed, and a *great* classic play *always* seems to be speaking about the present moment. This consistent relevance is probably what contributes to our designation of the word “great.” In *The Bacchae*, a group of exotic foreigners arrive from the East with a crucial message for the West. Led by the shape-shifting Dionysus, the message counsels: Do not ban the unfamiliar, the foreign or the chaotic from your private life, your social life or the political sphere. Does this sound familiar to our contemporary cultural and political moment? Do issues of hubris, immigration, putting up walls and banning the unfamiliar feel current?

**JB: Yes, on so many levels. Joseph Haj refers to you as American theater’s great philosopher. What has been occupying your mind lately?**

**AB:** Joe Haj is far too kind. The dominant question for me revolves around the role of an audience in the theater. What is supposed to happen in the space that actors and audiences share? What are the politics and ethics of that space? What is *actually* happening — physiologically, neurologically and empathically — to the actors and the audience? What part of the human experience does the production speak to? What is required of each individual in the audience? What constitutes a civic space or arena? What does it mean to be part of an audience, and what are the responsibilities of its individual members? What responsibilities do the actors have to the audience? What layers of meaning are exchanged below the plot and storyline? What is the audience *doing*?

**JB: You’ve said that art is not simply something to look at or listen to but a dare to the audience to make sense of it. How will *The Bacchae* challenge us?**

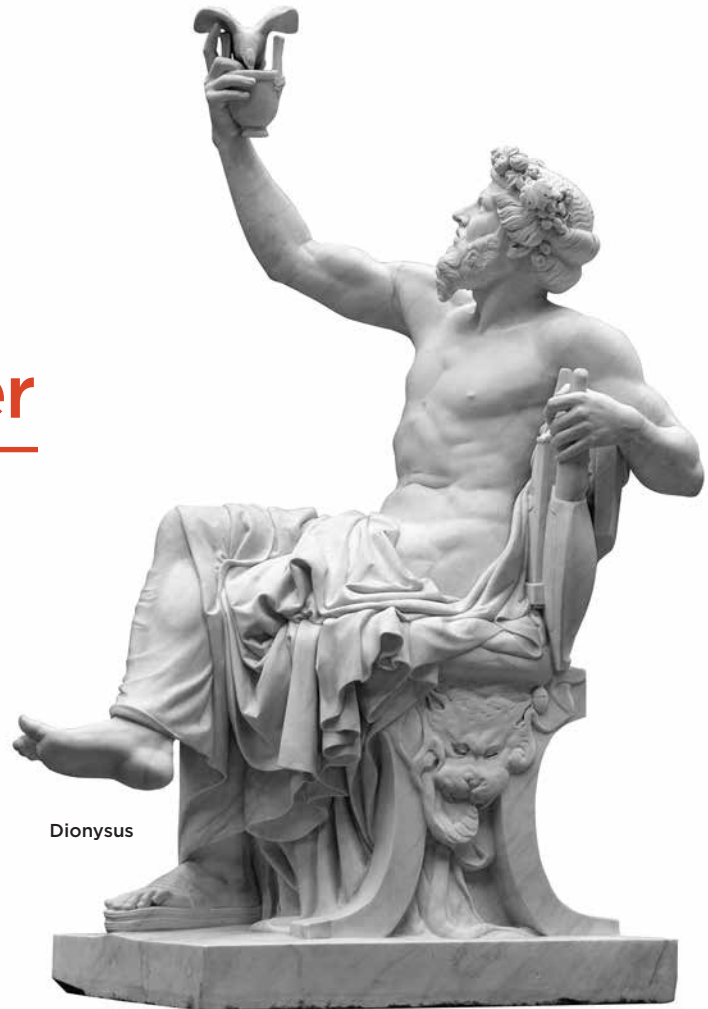
**AB:** I hope our production offers just enough stimuli to ignite rich imaginative and associative journeys. And I hope each audience member makes their own journey, enjoying radically different associations and memories. I hope the audience is emboldened by the way the actors share and relish being onstage together. I hope *The Bacchae* resonates in hearts, minds and bodies. I hope the experience leads to many conversations among friends and families. 

For more musings on art, theater and creativity from Anne and SITI Company, visit [www.siti.org/blog](http://www.siti.org/blog).

# The Dangerous Liberation of Theater

By Helene Foley  
Production Dramaturg

Euripides apparently wrote *The Bacchae* while in Macedonia, shortly before his death in 406 B.C.E. and in the wake of a difficult period for Athenian democracy. The Peloponnesian War with Sparta and its allies was still going on. An oligarchic revolt in 411 had led to a bloodbath in Athens, and the democracy was only just reestablishing itself. In Macedonia, Euripides was observing firsthand an autocratic regime.



Dionysus

Shortly after Euripides' death, the comic poet Aristophanes' *Frogs* has the god of wine and theater Dionysus descend to Hades with the intention of bringing Euripides back to keep the city safe for producing its choruses — that is, theater and all public choral performances by democratic citizens in Athens. Like Aristophanes, Euripides likely worried about both the stability of the democracy and the future of the public performing arts. Festivals of Dionysus were central to Attic democracy; they were expensive for the city and the producers but inclusive of the male citizen population. They allowed people release from the restrictions of ordinary life. In *Frogs*, Euripides defines himself as a democratic poet who gives a

voice to everyone, including those who had virtually no public voice in the city. In my view, he ended a life spent writing and performing plays for Dionysus with *The Bacchae* in part to reconsider the future of both theater and democracy, and he is afraid of what repressing Dionysus' special form of speech might mean.



*The Bacchae* was performed in the Athenian theater of Dionysus in front of the god's two temples and before his statue, held by his priest in the front row. The play addresses the introduction of the worship of the god into Thebes, his birthplace, which is resisted by his first cousin, the very young king Pentheus: He is

just growing a beard, clearly has little experience with women and is not confident in his authority. Dionysus has maddened all the women of the city, who are now worshiping the god in the mountains, leaving behind their children, families and domestic duties. The god has also brought a chorus of Asian women with him to demonstrate his worship to Thebes, and this chorus risks imprisonment to perform its case.

If accepted, Dionysus brings wine, symposia, music, dance, special costumes — a valuable collective release for the whole city and, by implication, theater itself. While under the god's influence, people can shed their normal identities. Collectively, women feel empowered and liberated to






His crazed mother Agave carries his head back to the city. Cadmus, his wife Harmonia, Agave and her sisters are banished from Thebes even though Cadmus accepted the god's cult. Dionysus' worship is established in Thebes and, since the ending of the play is damaged, we do not hear what regime replaces the descendants of Cadmus in Thebes.

The god and his chorus depart for other Greek cities, Athens presumably included.



In this play, Dionysus says that he is the kindest and most terrible of gods. If accepted, he offers a festal liberation from the stresses of ordinary life and maintaining traditional social identities for everyone in a city. For the moment, he creates communal unity. If repressed, resistance is likely to fail, and an explosion of undifferentiated and amoral violence can occur. The speech with which *The Bacchae* is concerned, as the chorus keeps showing Thebes in its song and dance, is performed speech. We can only understand what Dionysus is about by performing selves that are different from our daily selves. We perform this speech in a group with our bodies as well as our voices. It is not strictly rational. We temporarily enter another world as spectators or participants. Theater and the performing arts, like Dionysus, aim to communicate this potentially dangerous liberation in a form that invites us, unlike Pentheus, to hear what it has to say. 

Reprinted with permission from Helene Foley. This essay was originally published on September 24, 2018, in the *Eidolon* online journal as part of their collaboration with the Brooklyn Academy of Music.

imitate male activities like hunting; men can express an attraction to sides of themselves they normally repress. Old men no longer feel their age. Asian women begin to seem less foreign; the choral odes in *The Bacchae* have democratic undertones. Social identity feels culturally imposed rather than natural.

Thebes is a young city. Pentheus' grandfather Cadmus founded it and established order with the help of the armed Sown Men sprung from a dragon's teeth; one of them is Pentheus' now-deceased father, Echion. The city has not yet incorporated everything festal and liberating that Dionysus represents. Pentheus can only imagine keeping order by using military force and imposing binary oppositions — male versus female, Greek versus barbarian — on his city. He rejects the advice of his grandfather Cadmus, the priest Tiresias, the servant who arrests Dionysus, disguised as a mortal priest of his Bacchic cult, and a messenger who has seen the maddened women tear apart cattle and defeat armed men on the mountain to accept the worship of Dionysus. Pentheus does listen, but he cannot hear.

His attempt at repression fails. Dionysus releases the women and escapes imprisonment. He tortures Pentheus offstage with phantoms and shakes his palace with an earthquake. Pentheus is shocked to find the disguised god outside and immediately plans to deploy military force against the women on the mountain.

Yet he is vulnerable to the speech he allows the disguised Dionysus because the god can use language to disrupt his narrow cultural vision and introduce ambiguity and alluring impulses into his mind. Pentheus initially imagines that the women are having illicit intercourse with men on the mountain. Although he hears that they are not, when the stranger tempts him with seeing what the women are doing, he resists with difficulty. As he descends under the god's influence into an altered state, he agrees to go spy on them rather than attacking them. Dionysus dresses him as a woman. Pentheus begins to perform the role of a worshipper, to dance, to imagine the thrill of being carried back to the city in his mother's arms. The women on the mountain tear him apart. As he dies, Pentheus recognizes his errors, but too late.

# Backstory

## SYNOPSIS

When the god Dionysus learns that Pentheus, the young king of Thebes, has banned the people from worshipping him, he disguises himself and arrives in the city with plans to settle the score. Dionysus drives the women of Thebes, including Pentheus' mother, Agave, into an ecstatic frenzy of dancing and hunting on Mount Cithaeron. The king orders his soldiers to arrest anyone found engaging in the rites.

Dionysus, still in disguise, allows himself to be arrested and sets a trap for Pentheus. The god breaks free of his chains and razes the palace with a giant earthquake. A messenger brings sensational reports from Mount Cithaeron, including news that the women are behaving strangely and performing incredible miracles. Dionysus persuades the king to disguise himself as a woman and witness what is taking place on the mountain. A second messenger arrives in a state of shock, reporting that the women captured Pentheus and tore his body apart.

Agave returns to Thebes, carrying what she believes to be the head of a mountain lion she killed with her bare hands. As her Dionysian ecstasy wears off, Agave realizes she is carrying her son's severed head. Dionysus appears in his true form and delivers devastating consequences to Pentheus' family.




## FROM DIRECTOR ANNE BOGART

More than any other play in Western civilization, Euripides' *The Bacchae* is probably the one that most directly addresses the art of theater. Dionysus is not only the god of divine ecstasy, fertility, wine and harvest, but also 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 precisely lit staging and scenery, but at the same time, we allow ourselves to enter another world that is merely suggested by what is actually present.

In our production, the role of Dionysus is personified by a woman rather than a man. The chorus of Bacchant women is embodied by both men and women. Toward the end of *The Bacchae*, our Agave speaks in Japanese, transcending language — the eloquence of her emotional intensity communicates the unfathomable depths of her grief.

These theatrical choices are based on SITI Company's ongoing investment in international exchange, including a longtime relationship with the Suzuki Company of Toga in Japan as well as the creation of theater that unites historical perspectives with present-moment sensibilities.

## FROM TRANSLATOR AARON POOCHIGIAN

My translation of *The Bacchae* is exceptional in that it is intended for live performance. This emphasis means 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 these sections are songs 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. 





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## From the Board Chair

The arrival of spring always feels like a gift after the long months of winter. Days stretch out and we can't wait to enjoy milder temperatures and signs of regeneration. As we move from winter to spring in Minnesota, the stark contrast often prompts a greater appreciation for the uniqueness of each season.

Theater moves in a similar way. There are tragedies like SITI Company's *The Bacchae* that boldly take on complex themes, and there are joyous comedies like Kate Hamill's fresh take on *Emma*. They impact us differently, yet they explore various aspects of our common humanity.

Thanks to the steadfast generosity of our donors, the Guthrie is able to share a wide variety of world-class theater and community programs season after season. Simply put, we cannot do it without you. On behalf of the board of directors, thank you for helping us further our vision to transform lives through the experience of theater.



With gratitude,

**James L. Chosy**

CHAIR, GUTHRIE BOARD OF DIRECTORS

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We are thrilled the Guthrie has brought to Minnesota this new adaptation of Euripides' *The Bacchae*, directed by Anne Bogart and performed by SITI Company. Known for her generous curiosity and extraordinary invention, Bogart's pioneering collaborations for the contemporary stage have won international admiration. We are incredibly proud of Joseph Haj and his team for making this engagement possible, and we look forward to hearing the responses from Guthrie audiences.

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Tullio Alessi, Elliot Allen, Patricia Arnold, Tony Artym, Berto Borroto, Andrew Brown, Jon Bushee, Malinda Champs, Eli Coats, Pat Collins, Ann Conroy, Ona Conroy, Mary Crawford, Laini Devin, Lucy Farrell, Evelyn Flaherty, Patti Gaurkee, Jake Griffith, Redd Grutsch, Melissa Gubrud, Cathy Hanson, Sharon Hanson, Liz Holst, Leif Hove, Finn Jackson, Mycah Judy, Lewis Levesque, Mitchell Levesque, Ellie Lockman, Sean Lynch, Jack Meeker, Soren Miller, Toua Moua, Ginny Nemeck, Nathan Noel, George Norman, Evan Peterson, Brittany Pooladian, Arlis Prescott, Bradley Prom, Jeffrey Quatier, Kyra Rahn, Em Rode, Sequoia Rogers, Kim Rosales, Ole Ryan, Filsan Said, Susan Schaaaf, Bill Schaub, Madeline Schulz, Don Shuler, Joshua Simpson, Asa Sims, Alex Soukup, Kris Stapleton, Lisa Torrez, Natasha Villanueva, Madeline Wall, Michael Wesely

## Guthrie Staff

### ARTISTIC

#### Artistic Director

Joseph Haj

#### Associate Artistic Director

Jeffrey Meanza

#### Executive Assistant to the Director

Alise Hansen

#### Associate Producer

Lauren Keating

#### Associate Producer, Dowling Studio

Michael Perlman

#### Director of Professional Training

Maija Garcia

#### Training Programs Manager

Jeremy Jones

#### Artistic Associate/

#### Resident Casting Director

Jennifer Liestman

#### Artistic Assistant

Morgan Holmes

#### Casting Consultant

McCorkle Casting, Ltd.

### Stage Door Receptionists

Jan Bruncati, Laini Devin,  
Kevin Drew, Lewis Levesque,  
Toua Moua, Nathan Noel,  
Christina Perault-Boughton,  
Karen Prince, Bradley Prom,  
Madeline Schulz, Anna Fenoglio Tift

### Day Staff

Tony Artym, Laini Devin,  
Cathy Hanson, Sean Lynch,  
Bradley Prom

### Director of Retail and Merchandising

Kay McGuire

### Store Sales Manager

Mitra Asbaghi

### Store Associate

Kevin Drew

### Store Sales Associates

Kimberly Johnson, Bryce Koenigs,  
David Landskroener, Shaniya  
Payton, Miles Scroggins, Mena Xiong

### Director of Costume Rentals

Alicia Wold

### Costume Rentals Assistant

Julia Acton

## PRODUCTION

### Director of Production

Rebecca Cribbin

### Production Manager

Joel Krause

### Production Stage Manager

Tree O'Halloran

### Events Production Manager

Mitch Baird

### Assistant Production Manager

Sara L'Heureux

### 2019-2020 Stage Managers

Jason Clusman, Katie Hawkinson,  
Jane E. Heer, Kathryn Sam Houkam,  
Todd Kalina, Jamie J. Kranz,  
Timothy Markus, Stacy McIntosh,  
Matthew Meeks, Olivia Louise Tree  
Plath, Brooke Redler, Nate Stanger

### Technical Director

Jim Gängl

### Assistant Technical Director

Sarah Schniepp

### Scene Shop Supervisor

Jesse Delaney

### Shopper/Buyer

Alissa Gold

### Master Carpenter

Christopher Sibilia

### Carpenters

Matthew A. Gilbertson,  
Eric Kiekhaefer, Kristin Larsen,  
Mike Larson, Madelyn Smith

### Head of Scenic Art

Michael Hoover

### Associate Head of Scenic Art

Denise Dooley

### Scenic Artist

Kathleen Carlson

### Costume Director

Amy Schmidt

### Costume Workroom Manager

T. Tyler Stumpf

### Costume Design Assistant

Lisa Jones

### Drapers and Tailors

Juliann Benson, dj gramann ii

### First Hands

Denee Anderson, Clare Brauch,  
Teresa Davich, Jeanie Jordan

### Stitchers

Mary Linda, Dana Shepard

### Costume Crafts

Vanessa J. Lopez

### Wig Assistants

Andrea L. Moriarity, Jessica Rau

### Wardrobe Supervisor

Lauren E. Noyes

### Wardrobe Assistants

Ananda Frey, Carrie Monroe,  
Kristen Sauter

### Wig and Wardrobe Technicians

Clara Cavins-Wolford, Molly Fox,  
Jenny Gants-Moen, Jennifer James

### Head of Lighting and Projection

Tom Mays

### Associate Head of Lighting and Projection

Ryan Connealy

### Master Electrician

Andrew Sullivan

### Master Video Technician

Owen Moldow

### Production Electrician

Megan Winter

### Lead Light Board Operator

Stephanie Richards

### Light Board Operator

Angelina Vyushkova

### Head of Props

Sarah Gullickson

### Associate Head of Props

Genoveva Castañeda

### Master Props Artisan

Stacey Schwebach

### Prop Buyer/Artisan

Rebecca Jo Malmström

### Props Artisan

Erin Brandt

### Props Artisan Emeritus

John "Linus" Vlatkovich

### Head of Sound

Reid Rejsa

### Master Sound Technicians

Paul Estby, Alex Ritter

### Lead Sound Board Operator

Brandon Smith

### Sound Board Operator

Matthew Koch

### Stage Operations Supervisor

MJ Leffler

### Props Liaison

Matt Dawson

### Master Stage Hands

Robert Barnwell, Craig Rognholt

### Stage Hands

John Kirk, Ryan Volna

## OVERHIRES

### Carpenters

William Bankhead, Jackson Boever,  
Gaea Dill-D'Ascoli, Alicia Dvorak,  
Bridget Gustafson, Michael Hall,  
Jessica Kelley, Margot de Larminat  
Koefod, Dalen O'Connell

### Scenic Artists

Lake Dolan, Lydia Francis,  
Laura Hohanshelt, Rebecca  
Pavlenko, Dietrich Poppen

### Costume Design Assistant

Katelynn Barker

### Costumes

Helen Amman, Erin Connor,  
Mattie Ernst, Heidi Keil, Abbie  
Kenyon, Carol Lane, Amy Mills,  
Jean Nelson, Tina Robinson,

Annie Rupprecht, Michaela Savage,  
Douglas John Stetz, Angie Vo,  
Rigmor Vohra

### Costume Rentals Assistant

Polly Bilski

### Costume Rentals Clerks

Dawn Edwards, Doc Grauberger,  
Zoe Koenig, Mena Xiong

### Wardrobe and Wigs

Madison Blotz, Emma Chen,  
Hannah Fiedler, Emily Jannusch,  
Molly O'Gara, Jessica Procopio,  
Alexandra Schwalbe

### Electricians

Brent Anderson, Erin Belpedio,  
Tiff Clem, James Eischen, Paul  
Epton, Matt Gross, Jack Hinz, Kurt  
Jung, Andy Kedl, Mark Kieffer, Karin  
Olson, Jake Otto, Carl Schoenborn,  
Dave Salmonson, Mary Shabatura

### Props Artisans

Ursula K. Bowden, Adam Clay, Lisa  
Mei Ling Fong, Corinna Knepper  
Troth, Nate Otto

### Sound Technicians

Merritt Benton, Lea Brucker,  
Ted Greenbaum, Joe Kokal, Jason  
Miller, Zaneta Ogar, Phillip O'Toole,  
Tom Prestin, Rocky Rosga, Joshua  
Savoie, Kevin Springer, John Steitz,  
Roni Strain, Nik Tranby, Mike  
Whitney, Julie Zumsteg

### Sound Design Assistant

C Andrew Mayer

### Stage Hands

Peter Artley, Gaea Dill-D'Ascoli,  
Jessica Kelley, Dave Salmonson,  
Robin Wilcox

AS OF FEBRUARY 19, 2020

Highlight denotes member of the  
Senior Management Team

## ACKNOWLEDGMENTS

More than 500 volunteers give their time and talent in support of the Guthrie's activities.

The Guthrie is a constituent of Theatre Communications Group and a member of the League of Resident Theatres and Minnesota Theater Alliance.

The Guthrie is a member of the American Arts Alliance and Minnesota Citizens for the Arts, government advocacy groups at the federal and state levels, respectively.



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 U.S.



Directors and choreographers are members of the Stage Directors and Choreographers Society, a national theatrical labor union.



The scenic, costume, lighting and sound designers in LORT theaters are represented by United Scenic Artists, Local USA 829 of the International Alliance of Theatrical Stage Employees.



Guthrie costume and wardrobe employees, stage hands and craftspersons are represented by IATSE Local 13.

All scenery, props and costumes are designed specifically for Guthrie productions and built in the theater's shops.



# Theater Information and Policies

## RESTROOMS

Public restrooms are located in the lobbies on Levels Four and Five.

During performances, four universal, ADA-accessible restrooms that lock and provide privacy are available to patrons of any gender identity and expression on Levels Three and Four.

**LEVEL THREE** One all-gender restroom is accessible from the McGuire Proscenium Stage. Where Aisle 2 ends at the stage, pass through the door on the right.

**LEVEL FOUR** One all-gender restroom is located in the main lobby next to the men's restroom, and two all-gender restrooms are located at the end of the Von Blon Lobby, which is past the main entrance to the Wurtele Thrust Stage.

## EMERGENCY PROCEDURES

**MEDICAL** Please contact the nearest usher, either inside or outside the theater.

**FIRE** The proscenium stage has two lower emergency exits, two upper lobby exits on the orchestra level and two exits in each balcony that lead down and out to the Level Four lobby. Please exit to the lobby, where ushers will direct you to one of six fire exits that will take you outside the building on street level. Anyone with disabilities should proceed to the lobby elevators and wait for emergency personnel for evacuation.

## POLICIES

**PROHIBITED ITEMS** Food, recording devices and laser pointers are prohibited inside the theaters. The Guthrie bans firearms on its premises. Please turn off phones and electronic devices prior to the performance. Texting is not allowed during the performance.

**NO SMOKING** In accordance with the Minnesota Clean Indoor Air Act, smoking is prohibited in the theaters and lobbies. Some productions may use prop cigarettes onstage.

**PHOTO AND VIDEO** Photos of the set are allowed before or after the show and during intermission but not when artists are onstage. Video or audio capture of any performance is strictly prohibited.

**LEAVING DURING A PERFORMANCE** Please let the first set of doors fully close behind you before opening the second set to prevent light from entering the theater.

**DISRUPTIVE BEHAVIOR** We reserve the right to escort disruptive patrons from the theater at any time.



## TICKET INFORMATION

**BOX OFFICE WINDOW** Open daily  
10 a.m. – 8 p.m. PERFORMANCE DAYS  
10 a.m. – 5 p.m. NON-PERFORMANCE DAYS

**SINGLE TICKETS** Tickets may be purchased online at [guthrietheater.org](http://guthrietheater.org), by phone at 612.377.2224 or 1.877.44.STAGE (toll-free) or in person at the Box Office.

**SEASON TICKETS** Subscription packages for the 2019–2020 Season are on sale now. Call 612.225.6238 or 1.877.99.SEASN (toll-free), visit [guthrietheater.org](http://guthrietheater.org) or stop by the Box Office.

**GROUP TICKETS** Groups of 15 or more receive ticket discounts and may enhance their experience with tours, workshops and dining. Call 612.225.6244 or 1.877.225.6211 (toll-free).

## SHARE ON SOCIAL

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**All New Version**  
**March 25-April 5**

by Tom Fabel and Eric Wood  
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book by Jeffrey Hatcher | music & lyrics by Chan Poling

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**\$30** *Not for Sale* & *Not in Our Neighborhood* **\$45** *Glensheen*

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GUTHRIE  
THEATER

# A shout-out to our subscribers

Since the Guthrie's beginning, season ticket holders have been our lifeblood. Your love of theater inspires us and helps ensure the Guthrie remains a cultural asset for the Twin Cities and beyond. We are honored to bring powerful stories to the stage and share them with you each season.

To all our subscribers:  
**Thank you.**

Your commitment means  
the world to us.

