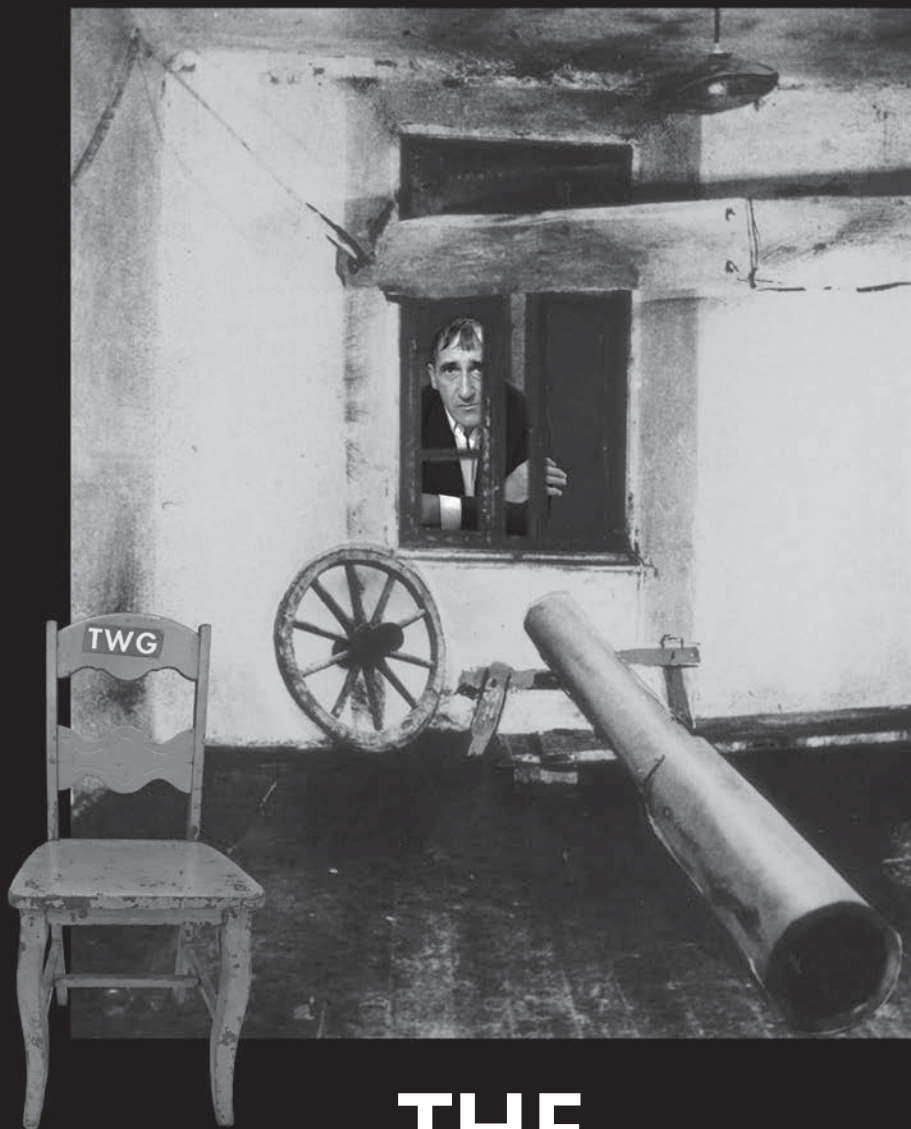


THE RICHARD B. FISHER CENTER FOR THE
PERFORMING ARTS AT BARD COLLEGE



THE WOOSTER GROUP

A PINK CHAIR (IN PLACE OF A FAKE ANTIQUE)

July 13–23, 2017

Dear Friends,

Welcome to SummerScape 2017—seven weeks of music, theater, opera, dance, film, and cabaret, celebrating the life and works of the Polish composer Fryderyk Chopin.

The festival opens with two companies whose work represents the astonishing breadth of New York City's performance culture. New York City Ballet MOVES and THE WOOSTER GROUP are each making their Fisher Center debut, and it's safe to say these two ensembles have seldom, if ever, appeared on one festival program before. One, a firmly uptown institution, the epitome of the American ballet lineage, the other, a pioneer of downtown experimental theater, at first glance have little in common. Yet both were founded on principles of intense virtuosity, physical training, and precision in performance; and both also care deeply for historical performance traditions with an eye to the future of their respective art forms.

No choreographer is more associated with the music of Chopin than Jerome Robbins, who was the cofounding choreographer of New York City Ballet (NYCB), and was affiliated with the company for nearly 50 years. Robbins's Chopin dances—including *The Concert*, *Other Dances*, *In the Night*, and *Dances at a Gathering* (created in 1969)—are among the most beloved and significant works in the company's repertoire. The SummerScape program continues with *Duo Concertant* (1972), choreographed by NYCB's cofounder, George Balanchine, and *In Creases* (2012), the first work that Justin Peck created for NYCB. Peck is the company's second-ever resident choreographer, and, at the age of 29, a dynamic new force in contemporary ballet. Together, these works by Robbins, Balanchine, and Peck mark a journey through NYCB's history, and point toward its future.

Traces of the past and future are everywhere in the work of THE WOOSTER GROUP, the legendary theater company that has been creating mind-altering productions from The Performing Garage, its home base in SoHo, since the late 1970s. Intensely aware of its lineage, THE WOOSTER GROUP's fractured and forward-thinking performances often pay homage to other artists—playwrights, choreographers, filmmakers, and writers—with affection, reverence, or whimsy. The company's latest production, *A PINK CHAIR (IN PLACE OF A FAKE ANTIQUE)*, is a dialogue with the Polish director and artist Tadeusz Kantor, whose clown-like, death-haunted productions had a transformative effect on American art in the 1980s and '90s when they were performed in New York City. *A PINK CHAIR* is a SummerScape commission, and we're honored to be working with THE WOOSTER GROUP to present this world premiere to you.

We wish you wonderful evenings at the Fisher Center in the company of these two national treasures.

Best wishes,



Gideon Lester
Artistic Director, Theater and Dance

The Richard B. Fisher Center for the Performing Arts at Bard College

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President Leon Botstein

Executive Director Bob Bursey

presents

World Premiere

THE WOOSTER GROUP

A PINK CHAIR *(IN PLACE OF A FAKE ANTIQUE)*

with Zbigniew Bzymek, Enver Chakartash, Jim Fletcher, Ari Fliakos, Gareth Hobbs, Dorota Krakowska (on video), Erin Mullin, Suzzy Roche, Danusia Trevino, and Kate Valk

Director and Designer Elizabeth LeCompte

Dramaturge Dorota Krakowska

Set Eric Dyer

Lighting Jennifer Tipton and Ryan Seelig

Sound and Original Music Eric Sluyter, Omar Zubair

Musical Director Gareth Hobbs

Video and Projections Robert Wuss

Video and Projection Assistant Wladimiro Woyno

Additional Video Zbigniew Bzymek

Costumes Enver Chakartash

Assistant Director Matthew Dipple

Stage Manager Erin Mullin

Scene Shop Joseph Silovsky Studios

Video Cueing System Development Andrew Maillet

Production Manager Bona Lee

Associate Director Kate Valk

Producer Cynthia Hedstrom

General Manager Pamela Reichen

Marketing and Development Associate Mike Farry

Archivist Clay Hapaz

Other people who contributed to the making of this piece: Ruud van den Akker (set elements and video totems); Antonia Belt (costume elements); Paul Lazar (performer); and Rosie Hallett, Amanda Houser, Hunter MacNair, Jake Sellers, and Matt Wasser (interns).

A PINK CHAIR (IN PLACE OF A FAKE ANTIQUE) was co-commissioned by the Instytut Adama Mickiewicza, Poland, and The Richard B. Fisher Center for the Performing Arts at Bard College.

About The Richard B. Fisher Center for the Performing Arts at Bard College

The Fisher Center for the Performing Arts, an environment for world-class artistic presentation in the Hudson Valley, was designed by Frank Gehry and opened in 2003. Risk-taking performances and provocative programs take place in the 800-seat Sosnoff Theater, a proscenium-arch space, and in the 220-seat LUMA Theater, which features a flexible seating configuration. The Center is home to Bard College's Theater & Performance and Dance Programs, and host to two annual summer festivals: SummerScape, which offers opera, dance, theater, film, and cabaret; and the Bard Music Festival, which celebrated its 25th year in 2014. Last year's festival, "Puccini and His World," drew its inspiration from Italian music and culture. The 2017 festival is devoted to the life and work of Fryderyk Chopin.

The Center bears the name of the late Richard B. Fisher, former chair of Bard College's Board of Trustees. This magnificent building is a tribute to his vision and leadership.

The outstanding arts events that take place here would not be possible without the contributions made by the Friends of the Fisher Center. We are grateful for their support and welcome all donations.

The 2017 SummerScape season is made possible in part through the generous support of Jeanne Donovan Fisher, the Martin and Toni Sosnoff Foundation, the Board of The Richard B. Fisher Center for the Performing Arts at Bard College, the Board of the Bard Music Festival, and the Friends of the Fisher Center, as well as grants from the National Endowment for the Arts and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

About THE WOOSTER GROUP

THE WOOSTER GROUP is an ensemble of artists, founded in 1975, that has made more than 40 works for theater, dance, film, and video under the direction of Elizabeth LeCompte. These include: *RUMSTICK ROAD* (1977); *NAYATT SCHOOL* (1978); *HULA* (1981); *L.S.D. (. . . JUST THE HIGH POINTS . . .)* (1984); *FRANK DELL'S THE TEMPTATION OF ST. ANTONY* (1988); *BRACE UP!* (1991); *THE EMPEROR JONES* (1993); *DANCES WITH TV AND MIC* (1998); *HOUSE/LIGHTS* (1999); *TO YOU, THE BIRDIE!* (*Phèdre*) (2002); *HAMLET* (2007); the 360-degree video installation *THERE IS STILL TIME . . . BROTHER* (2007); the opera *LA DIDONE* (2009); *VIEUX CARRÉ* (2011); *CRY, TROJANS!* (*Troilus and Cressida*) (2014); *EARLY SHAKER SPIRITUALS: A RECORD ALBUM INTERPRETATION* (2014); *THE ROOM* (2016); and *THE TOWN HALL AFFAIR* (2017). The GROUP is currently led by LeCompte and Kate Valk, and is based at The Performing Garage at 33 Wooster Street in Lower Manhattan. The company regularly tours worldwide. The Performing Garage is part of the Grand Street Artists Cooperative, a 1960s project of the Fluxus art movement. Visit thewoostergroup.org to learn more.

Founding Members

Elizabeth LeCompte and Spalding Gray with Ron Vawter, Jim Clayburgh, Willem Dafoe, Kate Valk, Peyton Smith

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Current Associates

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A PINK CHAIR (IN PLACE OF A FAKE ANTIQUE) is made possible with support from the National Endowment for the Arts Art Works Program; the Trust for Mutual Understanding; and the New England Foundation for the Arts' National Theater Project Transitions Program, with lead funding from The Andrew W. Mellon Foundation. THE WOOSTER GROUP thanks all of our individual contributors, with special thanks to George Ahl, Diane and Adam Max, and Frances McDormand and Joel Coen.

Returning to Kantor

by Anna R. Burzyńska

In *A PINK CHAIR (IN PLACE OF A FAKE ANTIQUE)* THE WOOSTER GROUP explores the work of Polish visual artist and stage director Tadeusz Kantor (1915–90), the most important 20th-century Polish theater artist alongside Jerzy Grotowski. The production is partly based on film documentation of Kantor's penultimate stage production *I Shall Never Return* (1988), which itself was partly an adaptation of *The Return of Odysseus*, a 1907 play by the Polish dramatist Stanisław Wyspiański.

"Returning" is a key concept in Kantor's theater. His biography and art combine contradictions and are simultaneously extremely original and emblematic for the whole 20th century. Born in the tiny Polish Jewish town of Wielopole, he became a renowned artist (his performances were presented all over the world, from New York to Shiraz and Tokyo). He was quintessentially Polish and yet also cosmopolitan. He witnessed two world wars (his father was killed in Auschwitz), the triumph and collapse of communism in Central Europe, the beginning of the avant-garde movement in the interwar years, and the 1960s. He always returned to the places, people, and events that shaped him, believing that development takes place on a spiral rather than a straight line.

Kantor's work with his two companies, the occupation-era Underground Independent Theatre (1942–44) and the Cricot 2 Theatre (1955–91), was both a continuation of the explorations of the avant-garde led by the Bauhaus and Cabaret Voltaire and an anticipation of what is happening today in the "postdramatic" theater. Kantor was a versatile artist: painter, sculptor, stage designer, and writer; he organized exhibitions and happenings and directed performances. In defiance of the traditions of Polish theater, which emphasized literary text, virtuosic acting skills, and impressive stage design, Kantor presented the crazy, absurdist plays of experimental writer Witkacy (Stanisław Ignacy Witkiewicz), as well as his own scores for performance. He solved the eternal dispute between naturalism and abstraction by introducing the idea of the "reality of the lowest rank." According to this principle he filled his stage with simple, everyday, and often damaged objects—a chair, plank, old bathtub, and cartwheel. These were not symbolic props that referred to the outside world but real (although dead) actors, with their own histories and personalities. For his stage performances, he invited not the perfectly spoken, graceful theatrical professionals but his fellow painters, eccentrics, and weirdos, who didn't attempt to disappear behind their roles. His model for the actor was a doll, a tailor's mannequin, and also a soldier, moving in a mechanized way, devoid of expression. He wrote of actors: "They are repeats, replicas, therefore fraudulent, the living dead from birth."

Kantor's theater explored the spatial dimension of memory and the role of theater as a medium serving the flawed but essential repetition in the past. Creating theatrical performances was akin to reviving a world captured on old photographic film, or a kind of a spiritual séance. The stage turned out to be a place where the dead could speak in their own voices

and plead with the audience to remember them—as in a Greek tragedy, *Hamlet*, or the Polish four-part dramatic work *Forefathers' Eve*, in which pagan rites allow the participants to talk to their dead ancestors. In Kantor's case, the dead were his family, friends, and the Jews from his hometown killed during the war. His dramas were also peopled with the ghosts of old performances, for the life of the theater is even more fragile than human life.

Kantor himself was a shaman leading this theatrical rite of communication with spirits past. During performances he would sit on an old, damaged, squeaky chair on the side of the stage, as if to emphasize that we are entering the private world of his memory, looking through his album of family photographs alongside him. He was Charon, the old ferryman of Hades, who carried his audience on his boat across the river of oblivion and into the land of the dead.

Anna R. Burzyńska is assistant professor at the Department of Theater at Jagiellonian University, Kraków, Poland. She is editor of the Didaskalia theater journal. As dramaturge and curator, she cooperated with Stefan Kaegi; Lars Jan; Barbara Wysocka; Goethe-Institut; and Cricoteka, the Centre for the Documentation of the Art of Tadeusz Kantor.

THE WOOSTER GROUP's Construction Sites

Marc Robinson

In Mario Bava's cult film *Planet of the Vampires*, part of Elizabeth LeCompte's 2009 production of the baroque opera *LA DIDONE*, a character, trying to make sense of something in outer space, says, "It can't be seen, except obliquely, out of the corner of your eye." How to see LeCompte's *DIDONE* was, in many ways, its prime subject, as significant as anything involving the opera's Dido and Aeneas and the film's embattled space travelers. "What happened?" another Bava character asks. "Are you able to see anything at all?" After a noncommittal answer, he adds, "keep trying"; only then will you "penetrate" the "surface of the clouds."

As we watch any production by THE WOOSTER GROUP, we also watch ourselves trying to penetrate its own multiple surfaces—only to discover that the best way in is obliquely. Ever since one of its earliest pieces, *RUMSTICK ROAD* in 1977, the company has provided us with models for this persistent inquiry in the face of obscurity. Confessions of not understanding, not registering, and not remembering ring through that work's harrowing portrait of Spalding Gray's mother, a suicide at age 52. "I would like to know . . . I really would like to know," declares Gray's grandmother, hopelessly seeking a reason for the family tragedy. Her recorded voice burrows toward a daughter-in-law who, even when alive, was unreachable, quarantined by her psychic distress.

LeCompte uncannily echoed these lines years later in a *Village Voice* conversation with the director Richard Foreman. As she directed *BRACE UPI*, her 1991 adaptation of Chekhov's *Three Sisters*, she held on to every first-time reader's experience of "trying desperately to find the trajectory" through the text. "At every moment, I struggle to find where it's going," she said. The finished production memorialized this effort: Kate Valk played a narrator who, LeCompte said, "hunt[ed] for the performance each night." Such a lack of complacency accounts for LeCompte's impatience with those who describe her as "deconstructing" texts. As she constructs her pieces, fitting together harmonious and dissonant elements, or, in some works, staging an admission of her failure to do so, she imagines herself as "an archeologist inferring an improbable temple from a collection of ruins."

That analogy appears in a program note for LeCompte's production of *HAMLET* (2007), a work that channeled not only Shakespeare's text but a "Theatrofilm" broadcast of Richard Burton's 1964 Broadway production. THE WOOSTER GROUP actors ventriloquized the performers of the earlier version, their bodies playing host to the ghostly, flickering images on the screen behind them. Mimesis this intimate was unexpectedly, disarmingly erotic—the younger actors merged with the gestures and cadences of their elders—but nothing here would have surprised WOOSTER GROUP completists. As in *RUMSTICK ROAD*, and many productions since, the company assumed an attitude of radical deference to their predecessors. Despite its reputation for brashly challenging theatrical norms, the GROUP is in fact self-effacing. Members mask themselves (sometimes literally) in an effort to come to terms with the ambiguous legacies of their actual and, especially, aesthetic family. It's a wildly diverse and volatile clan. Over the past 40 years, they have impersonated the choreographer William Forsythe; reenacted scenes

(in Polish) from a work by Jerzy Grotowski; sung along with a recording of early Shaker singers; mimicked Norman Mailer, Germaine Greer, and Jill Johnston; reconstructed routines by Dewey "Pigmeat" Markham; captured the stand-up rhythms of Lenny Bruce; and assumed the voices of William Burroughs and Alan Watts.

A *PINK CHAIR (IN PLACE OF A FAKE ANTIQUE)* continues this tradition. By engaging with the late Polish director Tadeusz Kantor, the GROUP may discover some hitherto unacknowledged strand of its theatrical DNA. This is another form of "oblique" seeing, of sifting the traces and fragments of an ephemeral vanished culture, in an effort to map one's own artistic "trajectory." (David Savran, the most acute of WOOSTER GROUP critics, has suggested that these elegiac tributes serve as screens for the company's own mourning for its deceased collaborators, Gray and Ron Vawter among them.)

Lest these procedures seem overly mystical—a theatrical séance—it's important to stress that LeCompte has a clear-eyed, unenchanted idea of her relationship to her past. She is a strict materialist. The phenomena that inspire the GROUP's reconstructive energies may be ephemeral—theater performances, dance numbers, rehearsals, rituals, and riotous panel discussions, all "surfaces of the clouds"—but the actors focus on the concrete artifacts left behind. In *L.S.D. (. . . JUST THE HIGH POINTS . . .)* from 1984, the actors paged through well-worn editions of famous and infamous 1960s books. When the company staged Tennessee Williams's *VIEUX CARRÉ* in 2011, it made room onstage for the Dramatists Play Service edition of the script. (It did the same with a copy of Arthur Miller's *The Crucible* in *L.S.D.*) *EARLY SHAKER SPIRITUALS* (2014) got underway only after an actor displayed the LP record containing the songs the cast would sing. *RUMSTICK ROAD* took stock of Gray's past by allowing him to take hold of the letters, slides, and cassette tapes that preserved it. The title of *A PINK CHAIR (IN PLACE OF A FAKE ANTIQUE)* suggests that it, too—like Kantor's own theater—will be organized around equally durable, deceptively neutral objects.

As it happens, that pink chair—which is something LeCompte found years ago on a SoHo sidewalk—has appeared in several WOOSTER GROUP productions, as early as *NAYATT SCHOOL* (1978) and as late as *EARLY SHAKER SPIRITUALS*. Its recurring role suggests another way to think about this theater. Each new production stores, and often cites, the GROUP's entire history—one, as the pieces quietly remind us, that has been lived in a specific place. It may have been merely for practical reasons that, in 1975, LeCompte, then a member of Richard Schechner's Performance Group, presented her first piece, *SAKONNET POINT*, on a stage designed for that company's production of *Mother Courage*. But the setting would have prompted audiences to acknowledge the relationship, and the significant differences, between the older ensemble and its upstart offspring.

Then as now, the stage is a template upon which LeCompte (who once dreamed of becoming a landscape architect) experiments with new arrangements for housing her actors, accommodating new arrivals and departures, and furnishing their environment. Asked to explain the inspiration for one production, LeCompte said, "I think the spark was simply being in the room." A British television documentary about the GROUP shows LeCompte in rehearsal for *FRANK DELL'S THE TEMPTATION OF SAINT ANTONY* (1988), chalking a blackboard-like wall to denote borders and portals—doors, handles and chains, light switches.

Other directors mark the stage, of course, but none seems as dedicated to the trial-and-error graphic process as LeCompte—she vigorously smears and redraws the lines of play—and none as confident that such scene-setting is as “dramatic” as the action it enables. As LeCompte put it in a program for *FISH STORY* (1994), “All stage business is equal . . . all [actions] have the same weight and receive the same attention. An accumulation of ‘real’ work detail and ‘indicated’ work detail makes up the stage life.” One disc of the three-disc DVD set of *HOUSE/ LIGHTS* (1998) is a documentary in which THE WOOSTER GROUP technicians are shown loading in the set and running cues during the company’s Scotland tour. Actors are often their doubles in performance, dragging cables, sliding TV monitors, adjusting the placement of tables, chairs, and folding screens. When, during a recent performance of *THE TOWN HALL AFFAIR* (2017), the sound system broke down, the production easily absorbed the interruption of the crew members checking connections and reattaching microphones.

Their virtuosity, especially nimble in the face of accident, argues for an expanded idea of “trying to find the trajectory.” Many WOOSTER GROUP productions reserve space for figures of interpretation, authoritative guardians of meaning. They are translators and dramaturgs (both appear in *BRACE UP!*), editors (Clifton Fadiman, as impersonated by Ron Vawter, opens 1981’s *ROUTE 1 & 9*), critics (Margaret Croyden’s scolding tones can be heard in 2004’s *POOR THEATER*), college professors (New York University’s Michael Kirby plays himself in *L.S.D.*), doctors (a psychiatrist speaks with disarming self-confidence in *RUMSTICK ROAD*), or public intellectuals (the unruly protagonists and antagonists of *THE TOWN HALL AFFAIR*). All of them, like us and like LeCompte (who is seated in the audience most nights), are “reading” the action enacted or recalled in their productions. Yet they are poor guides. Typically they get it wrong, have only a partial view, allow bias to distort their analysis, are at the mercy of their egos, or rarely get to emerge from the margins. The board and laptop operators, silent but visible and ever present, are more reliable masters of their domain. (In *RUMSTICK ROAD*, the booth occupies pride of place center stage; it is the most important part of the production, LeCompte has said.)

But every stage arrangement is provisional—chalk on a blackboard, subject to erasure. The same is true for each production as a whole. LeCompte has often spoken of her new works revisiting or compensating for something unfinished in older ones—advancing narratives that haven’t yet reached their conclusions. Anyone who attended WOOSTER GROUP productions in the 1980s and ’90s will remember that many performances ended abruptly, with an actor dropping character and saying, “That’s all we have for tonight.” The works remained works in progress—or part of one big work in progress—for years at a stretch. “Every good thing we do comes from problem solving,” Richard Foreman suggested to LeCompte in that *Voice* conversation. Yet, in fact, the opposite might be true, at least for LeCompte. She tackles the problems but happily postpones the solutions, preferring to keep them out of sight, behind the clouds, beckoning.

Marc Robinson is professor of English at Yale University and professor in the practice of dramaturgy and dramatic criticism at the Yale School of Drama. His books include The American Play: 1787–2000, The Other American Drama, and, as editor, “The Myopia” and Other Plays by David Greenspan.

We honor the late Richard B. Fisher for his generosity and leadership in building and supporting this superb center that bears his name by offering outstanding arts experiences. We recognize and thank the following individuals, corporations, and foundations that share Dick’s and our belief in presenting and creating art for the enrichment of society. Ticket sales cover less than 15 percent of our programming. Help us sustain the Fisher Center and ensure that the performing arts are a part of our lives. We encourage and need you to join our growing list of donors.

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Elizabeth Malanga, *Executive Assistant*

Production

Vincent Roca, *Production Manager*
Hellenia Schiavo, *Assistant Production Manager*
Richard Reiser, *Technical Director*
Josh Foreman, *Lighting Supervisor*
Moe Schell, *Costume Supervisor, Costume Coordinator*
Dimitrij Seth Chrisman, *Audio Video Supervisor*
Stephen Dean, *Production Coordinator*
Concerts and Lectures

Development

Zia Affronti Morter '12, *Assistant Director, Bard Prison Initiative*
Partnerships
Kieley Michasiow-Levy, *Individual Giving Manager*

Communications

Mark Primoff, *Associate Vice President of Communications*
Eleanor Davis, *Director of Public Relations*
Darren O'Sullivan, *Senior Public Relations Associate*
Amy Murray, *Multimedia Web Editor*
Brittany Brouker, *Marketing Associate*

Publications

Mary Smith, *Director of Publications*
Diane Rosasco, *Production Manager*
Cynthia Werthamer, *Editorial Director*
Ann Forbes Cooper, *Editor*
Karen Spencer, *Designer*

Audience and Member Services

David Steffen, *Director of Audience and Member Services*
Nicholas Reilingh, *Database and Systems Manager*
Emily Gildea '11, *Audience and Members Services Manager*
Michael Hofmann VAP '15, *Audience and Member Services Coordinator*
Elizabeth Malanga, *House Manager*
Maggie Berke '17, *Assistant House Manager*
Cora Katz '18, *Assistant House Manager*
Hazaiah Tompkins '18, *Assistant House Manager*
Doris J. Lockhart
Maria Whitcomb, *Assistant House Manager*

Facilities

Mark Crittenden, *Facilities Manager*
Ray Stegner, *Building Operations Manager*
Doug Pitcher, *Building Operations Coordinator*
Chris Lyons, *Building Operations Assistant*
Robyn Charter, *Fire Panel Monitor*
Bill Cavanaugh, *Environmental Specialist*
Drita Gjokaj, *Environmental Specialist*

Medical Services

Dr. Michael J. Kortbus, *Hudson ENT*

The Bard Music Festival

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Raissa St. Pierre '87

Scholars in Residence 2017

Jonathan D. Bellman, Halina Goldberg

Program Committee 2017

Byron Adams
Jonathan D. Bellman
Leon Botstein
Christopher H. Gibbs
Halina Goldberg
Robert Martin
Richard Wilson
Irene Zedlacher

Director of Chorus

James Bagwell

Vocal Casting

Susana Meyer

Producer, Staged Concerts

Nunally Kersh

Production Associate

David Nagy '13

+ex officio

SummerScape Seasonal Staff

Administration and Programming

Nunally Kersh, *Producer, SummerScape Opera*
Justin Vivian Bond, *Curator and Host, Spiegeltent*
Richard Suchenski, *Curator, SummerScape Film Series*
Cara Search, *Audience Services Intern*
Francesca Chorenge '18, *Development Intern*
Sophia Tedesco Lessner, *Marketing Intern*

Company Management

Stacey-Jo Marine, *Company Manager*
Jacob Schott, *Assistant Company Manager*
Isabel Bennett '17, *Company Management Intern*
Lisa Hornick, *Company Management Intern*
Micah Thomas '17, *Company Management Intern*

Spiegeltent

Hannah Gosling-Goldsmith, *Venue Manager*
Laura Hirschberg, *Production Stage Manager*
Brenden Michael, *Artist Services Rep/Assistant to Justin Vivian Bond*
Eric Oloffson, *Site Supervisor*
Aleah Black '16, *Host Captain*
Natalie Trumm '18, *Host Captain*
Rachel Doehring '18, *Host*
Miles Messinger '18, *Host*
Katherine Rossiter '17, *Host*
Becca Glasbrener, *Merchandiser*

Scene Shop

Jacob Bigelow, *Assistant Technical Director*
Sean Spencer, *Scene Shop Foreman*
Hickory Renadette, *Head Rigger/Flyman*
Shane Crittenden, *Assistant Rigger/Flyman*
Bradley Armstrong, *Stage Carpenter*
Brynn Gilchrist '18, *Stage Carpenter*
Michael Murphy, *Stage Carpenter*
Ryan Naso, *Stage Carpenter*
Chris Riley, *Stage Carpenter*
Justin Titley, *Stage Carpenter*
Sam Dickson '19, *Stage Carpenter Intern*
JP Misciagna, *Stage Carpenter Intern*
Bach Tong '17, *Stage Carpenter Intern*

Electricians

Kara Ramlow, *Festival Master Electrician*
Nick Ligon, *Programmer Sosnoff Theater*
Andrew Trent, *Programmer/Lead Electrician Spiegeltent*
Walter Daniels, *Stage Electrician*
Connor Gibbons, *Stage Electrician*
Dale Gibbons, *Stage Electrician*
Matt Griffen, *Stage Electrician*

Matthew Holcombe, *Stage Electrician*
John King, *Stage Electrician*
Shane Crowley '18, *Stage Electrician Intern*
Janine Rogers '19, *Stage Electrician Intern*
Kate Brashear '18, *Stage Electrician Intern*
Spiegeltent

Wardrobe

Lindsey Sikes-Voorhees, *Costume Shop Foreman*
Cara Barker, *Head Stitcher*
Gabrielle LaRoche, *First Hand*
Jimmy Bennett, *Wardrobe Supervisor, Wooster Group and NYCB*
Joy Havens, *Wardrobe Supervisor, Dimitrij*
Sarah Dickerson, *Wardrobe, Dimitrij*
Elise Alexander '18, *Wardrobe Intern*
Hannah Beth-Peterson, *Wardrobe Intern*
Charlotte Deifenbach, *Wardrobe Intern*
Abigail Hackney, *Wardrobe Intern*
Daniel Caleb Kreig, *Wardrobe Intern*
Imogen Thomas '19, *Wardrobe Intern*
Jaclyn Vela, *Wardrobe Intern*

Audio Video

Noah Firtel, *Sosnoff Theater Audio 1*
Matthew Weispaut, *Sosnoff Theater Audio 2*
Ryan Burgdorf, *LUMA Theater Audio 1*
Patrick Young, *LUMA Theater Video 1*
Kurt Fisher, *Spiegeltent Audio Engineer*
Jesse Chason, *Spiegeltent Audio 2*
Anya Kopischke '17, *AV Intern*
David Williams, *AV Intern*

Properties

Victoria Ross, *Festival Properties Master*
Patrice Escandon, *Festival Lead Prop Artisan*
Nicholas LaBarbera, *Properties Artisan Intern*

Hair and Makeup

Brittany Hartman, *Hair and Makeup Supervisor*
Stephanie Tomey, *Assistant Hair and Makeup Supervisor*
Kelli Lennox, *Hair and Makeup Staff*
Stephen Rotundo, *Hair and Makeup Staff*
Emilee Orton, *Hair and Makeup Apprentice*

Bard Music Festival

Stephen Dean, *Production Coordinator*
Robert Strickstein, *Stage Manager, Sosnoff Theater*
Hellenia Schiavo, *Stage Manager, Olin Hall*
Amy Cassiere '19, *Orchestral Support*
Shane Crittenden, *Orchestral Support*
Sam Dickson, *Orchestral Support*
Sam Gohl, *Orchestral Support*
Lisa Kruger-Chandler, *Orchestral Support*
Ben Malinsky, *Orchestral Support*
Clarissa Messer, *Orchestral Support*
Matthew Strieder '21, *Orchestral Support*

Adam Zsolt Szokolay, *Orchestral Support*
Gergo Tóth, *Orchestral Support*
Viktor Tóth '16, *Orchestral Support*

Dimitrij Production Assistants
Hsiao-Fang Lin
Mary-Elizabeth Godfrey O'Neil

Production Office Assistants
Sam Corliss
Matthew Strieder '21

Audience and Member Services House Staff
Lucy Almada
Emily Appenzeller
Isabella Barbuto
Mia Barbuto
Colin Bemis
Anna Billeci
Eric Brodbeck
Lily Ruth Bryant
Taylor Cantrall
Danielle Comerford
Simon Cooper '17
Joao De La Cruz '20

Miles DeMartino
Abigail Foster
Natalie Hayes
Ella Hill
Summer Lown
James Mulvey
Sean Murphy '18
Greta Myers
Dante Patrick '18
Iris Petiskova '19
Michael Picciolo
Heather Pinchbeck
Willia Pruitt
Taylor Quinland '18
Aleksandra Ratnikova
Connor Redmond
Kati Renth
Rebecca Rivera
Aliya Rodriguez
Christian Rohrmeier
Abby Romm
Carla Sanchez
Caitlin Schmitz
Fiona Seabrook
Isobel Seabrook
Cara Search

Thai Singer '20
Anna Sones '18
Alex Theisen
Evan Torrisi
Kristen Westerduin '20
Lizzy Westermeyer
Tierney Weymueller
Esme White
Kaleigh Wood
Avis Zane

Audience and Member Services Representatives
Clara Allison '18
Savannah Bachman '17
Jackson Blau '18
Yu Cai '19
Sarah Cohen '18
Selena Frandsen '17
Rachael Gunning '19
Damien Shane Moffitt '16
Elizabeth Olson
Payton Smith '19
Maxim Tamm '18
Triston Tolentino '18

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