



SUMMERSCAPE 2022

MOLIÈRE'S

DOM JUAN

JUNE 23 – JULY 17, 2022
LUMA THEATER

FISHER
CENTER

Bard

Dear Friends,

Welcome to SummerScape 2022. The festival opens with Ashley Tata's new production of *Dom Juan*, which the Fisher Center has commissioned as part of the worldwide celebration of Molière's 400th birthday.

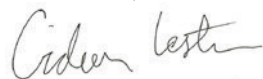
First produced in 1665, *Dom Juan* is a box of mysteries. How can a play about a legendary seducer who manipulates and scandalizes the world, breaking every social norm and ending up damned to hell, be a comedy? Yet a comedy it is—and a wild one, that raises many questions. Does the play have a moral, or perhaps an anti-moral? Does it condemn or praise the lifestyle of its eponymous libertine? Is it religious or atheistic? Is it a tragedy, a farce, or a satire, and if a satire, what exactly is it satirizing?

Molière constructed *Dom Juan* as a shifting, uneasy hall of mirrors in which our experience as an audience is constantly undermined and subverted and where we can find no stable ground. Its first performances (in which Molière himself played Dom Juan's sidekick Sganarelle) were condemned and subsequently censored by religious zealots. Its lack of an obvious moral center is also why the play remains such a fascinating conundrum today, and why it can seem so modern in our own age of increasing polarization.

Ashley Tata first staged *Don Juan* in 2016 (using the typical English title), also in the Fisher Center's LUMA Theater, with a cast of Bard students, including Kirsten Harvey '17 who returns to play Charlotte and Carla in the performance you'll see today. I was fascinated by the way Ashley responded to Molière and had hoped she might continue her investigation. In the context of the Molière Year, we asked her to revisit it this year with professional actors. The Fisher Center is committed to long-term relationships with artists such as Ashley and supports their work over many years. Daniel Fish's *Oklahoma!*, for instance, began life as a production with Bard students in 2007; we produced it professionally in 2015; and its long journey has taken it to Brooklyn, Broadway, a national tour, and London, where it recently ended a run at the Young Vic.

Dom Juan is a very male drama and has almost never been directed by a woman. For this new production, Ashley had the brilliant idea of conceiving of Dom Juan and Sganarelle as female characters, opening up the play's gender dynamics, and exploring Molière's text through a new lens. Sylvaine Guyot and I have created a translation especially for Ashley's production. It has been a great delight to explore Molière's language and to find English equivalents for its constant wordplay and its sudden shifts in register from the high-flown rhetoric of the aristocracy (sometimes even approaching verse forms) to full-blown vernacular. Together with Ashley and her collaborators, we have tried to find a world that is both familiar and strange, ancient and contemporary, encompassing the blend of the mysterious and the prosaic that lies at the heart of this dazzling, odd, and disturbing play. We wish you *bon spectacle*, and a very happy birthday to Molière!

Best wishes,



Gideon Lester, Artistic Director

Fisher Center at Bard

Chair Jeanne Donovan Fisher

President Leon Botstein

Executive Director Liza Parker

Artistic Director Gideon Lester

Presents

MOLIÈRE'S

DOM JUAN

SummerScape Commission/World Premiere Production

New translation by Sylvaine Guyot and Gideon Lester

Conceived and directed by Ashley Tata

Original Music by Paul Pinto in collaboration with The Dom Juans

Choreography by Dan Safer

Intimacy and Fight Direction by Cha Ramos

Scenic Design by Afsoon Pajoufar

Costume Design by Ásta Bennie Hostetter

Lighting Design by Cha See

Sound Design by Chad Raines

Projection Design by Lisa Renkel

Hair and Makeup Design by Fre Howard/Faces By Fre

Casting by Taylor Williams

Produced by Caleb Hammons

Running time for this performance is approximately 2 hours and 20 minutes including one intermission.

The 2022 SummerScape season is made possible in part by the generous support of Jeanne Donovan Fisher, the Martin and Toni Sosnoff Foundation, the Advisory Boards of the Fisher Center at Bard and Bard Music Festival, and Fisher Center and Bard Music Festival members. The 2022 Bard Music Festival has received funding from the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature.

The commissioning and development of Dom Juan is made possible through the Fisher Center's Artistic Innovation Fund, with lead support from Rebecca Gold and S. Asher Gelman '06 through the March Forth Foundation.

THE COMPANY

Statue of the Commander
Elver
Pierrot/Alonso
Carla/Charlotte
Gusman/Matty/Violet
Sganarelle
Louis
A Poor Man/Mr. Sunday
Dom Juan

Ako*
 Jordan Bellow*
 Roger Casey*
 Kirsten Harvey* '17
 Pauli Pontrelli*
 Zuzanna Szadkowski*
 Alok Tewari*
 Tony Torn*
 Amelia Workman*

The Dom Juans

Guitar
Guitar/La Ramée
Drums

Magdalena Abrego
 Katie Battistoni
 Amy O

Production Stage Manager

Michael D. Domue*

Assistant Stage Manager

Samantha L. Robbins*

Production Assistant

Lilian McGrail

Assistant Director

Susanna Jaramillo

Assistant Scenic Designers

Yi-Hsuan (Ant) Ma and Aoshuang Zhang

Assistant Costume Designers

Susanne Houstle and Julia Kulaya

Associate Lighting Designer

Charlotte McPherson

Assistant Sound Designer

Elliot Yokum

Associate Projection Designer

Brian Pacelli

Assistant Projection Designer

Taylor Gordon

Projection Design Intern

Rachel Shatzkin

Animation and Concept Art

Larena Schwarzenberger and Wayne Bryant

Assistant Hair and Makeup Designers

Tiffany Collins and Stacey McBride

Hair and Makeup Junior Assistant

Vala Keck

Dance Captain

Kirsten Harvey* '17

Fight Captain

Roger Casey*

*member, Actors' Equity Association

Special Thanks

Maja Hoffmann and the LUMA Foundation, Arabella Powell, Jason Kaiser, Kurt Fischer, and Blake Zidell and Associates. Scenery by Upstate Scenic/Andy Smith. Swords from Preferred Arms Inc./Robb Hunter.

WELCOME TO (Y)OUR *DOM JUAN*

The curtain will reveal a work that was created almost 400 years ago by a company who performed plays written specifically for them by Molière in direct response to the times they were living through. *Dom Juan* was performed only a handful of times before it was shut down, never to be performed again in Molière's lifetime. It has been transmitted to us from performer to performer, edition to edition, production to production, in French or in translation, from Louis XIV's France to these United States of America. Molière's *Dom Juan* is, itself, a kind of translation; the character of a man who serially seduces women, leaves them, and is consequently punished with a trip to hell was mythologized a few decades earlier by Spanish and Italian writers and would continue to be iterated upon including by Da Ponte and Mozart with *Don Giovanni*.

This is the third time I've worked on this material in the past 10 years. It is a play that self-consciously celebrates several forms of theater including commedia dell'arte, neoclassical tragedy, and morality plays. Embedded within this material are the physical actions and rhythms of the performers who have contributed to its realization over centuries. The work demands monstrous theater-making appetites from every member of the company that manifests it. After the pandemic imposed two years of disembodied theater practice upon us, these factors seemed like the ideal way to remember what it is to make theater. And it is a play with the kind of ambiguity that poses questions relevant to the time of its realization. In a violent and fearful society where a perceived insult can lead to a legally pardoned death, how is it possible to be a moral person? When the truth of your being is deemed a threat to the status quo does an individual owe responsibility to their society? One of the thrills of watching this play unfold is to see how close to the moral limit Dom Juan will go. Since we so well understand the ways men in power bound across the line of moral limits, what was more compelling to me was the story of a female-identified assistant who works for a female-identified boss who commits morally ambiguous acts. With this reading in mind I found that the danger facing Dom Juan became more palpable. Through the lens of two women, themes of intimacy, community, faith, institutions, honesty, gender performance, and manipulations of truth and power electrified through the text in a way that seemed likely to spark an audience in this fraught summer of 2022.

Having the far-too-rare opportunity to work with translators on a new version of the text allowed us to truly perform this experiment in gender play. And the work of the cast and company to embody these characters and bring this fantasy world to vibrant life is, hopefully, a welcome invitation to forget what you think you know about *Don Juan* (as the play is typically known in English) and allow yourself to be seduced in new, unexpected ways by our *Dom Juan*.

Ashley Tata

THE THEATRICAL MYSTERIES OF *DOM JUAN*

On February 16, 1665, Molière's *Dom Juan, ou Le Festin de Pierre* opened at the Palais-Royal in Paris. Audiences rushed to see it: the set was spectacular. *Tartuffe* had been banned a few months prior, and *Le Misanthrope* was not quite ready for the stage; Molière's company, financially struggling, needed a box office hit. To this end Molière commissioned an array of scenic decorations and special effects guaranteed to seduce theatergoers. In December of 1664, he contracted two renowned painters to produce scenery as never before seen on the Parisian stage: a series of hanging, painted backdrops with wing flats that could be rotated in or out according to the act. As the play unfolded, worlds changed before the audience's eyes, from palace to seaside to forest to mausoleum to aristocratic apartment to the city gates. A flying machine and a walking, talking statue also graced the stage, while flames billowed up from a stage trap at the denouement. *Dom Juan* was the only production in its moment to invite audiences to attend rehearsals, and it was the only Molière play to be announced in the official gazette—further proof of its commercial ambition.

The baroque stage design of Molière's *Dom Juan* incarnates the aesthetics of fluidity at the core of the play. If *Dom Juan* continues to puzzle critics and audiences alike, surely that is due to its narrative leaps and jumps. From the perspective of the Aristotelian principle of unity, the play is a dramaturgical monster. *Dom Juan* mixes genres, jumping from commedia dell'arte farce to near Racinian tragedy to quasi-pastoral romance to satire to swashbuckling adventure to morality play. Written in a style that Molière called “rhythmic prose,” *Dom Juan* is not only an experiment in comic form and stage machinery, but an experiment in language. Dom Juan's words are devastatingly successful. At the same time, the signature rhetoric embodied by every other character—the elegiac lover, the tragic father, the feudal warrior, the devout penitent, the epic hero—fails spectacularly. Sganarelle, a role that Molière himself incarnated with his own signature array of faces and grimaces, unwittingly satirizes both Christian theology and the wisdom of the masses. As always in Molière's plays, no one character is a perfect stand-in for the author, and nobody escapes unscathed. In an incendiary pamphlet published in 1665, one anonymous critic blamed Molière for leaving the audience “confused.”

Molière no doubt has in his sights those Church authorities that had *Tartuffe* banned the year before. With *Dom Juan*, Molière pushes his critique of social hypocrisy even further than he had with *Tartuffe*. The play earned the favor of Louis XIV, who granted Molière's company the coveted title of Troupe du Roi a few months after its premiere. But scandal otherwise engulfed *Dom Juan*: the production closed prematurely after just 15 performances, and the play was only printed in 1682, posthumously, with the parts deemed offensive covered over by paper strips. Molière's Dom Juan is not a mere seducer. He is the embodiment of 17th-century philosophical libertinism, a systematic critic of the social order. Every instance of established authority is challenged: religion, moral laws, aristocratic honor, classical science, bourgeois economy. Dom Juan believes in none of society's absolutes—neither Heaven nor marriage nor family nor oaths. Such ideals pretend to be unchangeable, stiflingly frozen in time. Instead, Dom Juan fully gives himself over to the passage of time and the endless movement of desire.

Does he get away with it? Does the final deus ex machina suggest that nobody ultimately defies God with impunity? Or is the play's spectacular ending a critique of the oppressiveness of society? Molière's enemies were enraged by the closing lines in which Sganarelle—a screaming, gesticulating Molière—demands his unpaid wages. Was divine wrath nothing more than that? As with most of his plays, Molière created a comedy in which no single interpretation could ever claim certainty.

This is as true today as it was in 1665. None of Molière's works have generated quite the mass of contradictory interpretations that *Dom Juan* has. The titular character has been deemed—and staged as—a wicked aristocrat, a depraved predator, a tortured unbeliever, a courageous freethinker, or an exhausted man trapped in the snares of his own rhetoric.

In 1952 Bertolt Brecht adapted Molière's play, introducing East Berlin audiences to a ruthless Dom Juan who cynically exploits his social status to further his own pleasure. Brecht's adaptation ended with the seducer engulfed in flames after shaking hands with a gigantic cardboard-clad statue. At the 1953 Avignon Festival, on the other hand, Jean Vilar presented audiences with Dom Juan as an austere atheist, a man who promotes individual action in a world freed from God. Vilar's ending lacked pyrotechnics, and rather showed Dom Juan laid out on his back, as if suffering from a heart attack, fists clenched and eyes bulging. Twenty years later, differently still, the French director Patrice Chéreau presented Dom Juan as hero, a revolutionary outlaw taking on the old feudal order, armed with militant atheism. Chéreau's ending featured not one statue, but two, which robotically crushed the dissenting Dom Juan. In 1982, Richard Foreman gave audiences a deconstructed *Dom Juan* at the Delacorte Theater in New York's Central Park: in that, Molière's hero was an ambiguous portent of the Enlightenment, reciting every one of his lines in the same affectless voice as a chorus dressed in gray surrounded him, wielding crucifixes, as the forces of society.

Molière's *Dom Juan*, in short, is a myth—constitutively open to reinterpretations across time and culture. In 1665, when Molière wrote his play, the Spanish legend of Don Juan, borrowed from Tirso de Molina and Giacinto Andrea Cicognini, had been incarnated in Parisian theaters with increasing success by Italian troupes and a group of lesser-known authors. The following decades saw no fewer than five rewritings and adaptations—and the following centuries saw even more, most recently Serge Bozon's film *Dom Juan* presented at the 2022 Cannes Film Festival and the current gender-bending production by Ashley Tata. Deemed “the most Shakespearean work of the French repertoire” by some, and “the most modern of Molière's plays” by others, *Dom Juan* and its endless possibilities have fascinated modern theater practitioners so much so that many of them, including Ingmar Bergman, Benno Besson, Jean Vilar, and Ashley Tata, have felt the need to stage multiple versions of the play over the course of their careers.

Sylvaine Guyot

WHO'S WHO

Molière (Playwright) Jean-Baptiste Poquelin was born on January 15, 1622, the eldest son of the French royal court's official upholsterer. Molière—as Poquelin was later known—would become the greatest comic actor, playwright, director, and troupe leader of 17th-century France. He began his stage career in 1643, cofounding the *Illustre Théâtre* company with the actress Madeleine Béjart. The troupe crisscrossed the French provinces for 13 years before establishing a permanent theater in Paris, where Molière became one of Louis XIV's favorite dramatists. Molière drew on traditions of popular farce and commedia dell'arte to compose comedies that alternated between scathing satire and slapstick, and sometimes included dance and music. While Church authorities repeatedly attacked his works, both courtly and urban audiences celebrated him. As an actor, Molière often played the foolish protagonist of his own plays, known for the comedy of his repertoire of postures and grimaces. On February 17, 1673, he collapsed on stage in a fit of coughing and would not survive the night. The chair in which he sat during this last production is today preserved at the Comédie-Française, France's national theater, which was founded in 1680 as the continuation of Molière's troupe.

Ashley Tata (Director) makes works of theater, contemporary opera, performance, cyperformance, live music, and immersive experiences. These works have been called “fervently inventive” by Ben Brantley in the *New York Times*, “extraordinarily powerful” by the *LA Times*, and a notable production of the decade by Alex Ross of the *New Yorker*. Tata's productions have been presented in venues and festivals throughout the US and internationally, including Theatre for a New Audience, Fisher Center at Bard, LA Opera, Austin Opera, The Miller Theater, National Sawdust, EMPAC, BPAC, Crossing the Line Festival, Holland Festival, Prelude Festival, and National Centre for the Performing Arts in Beijing. *Dom Juan* marks Tata's fourth work at the Fisher Center, having previously made a production of *Mad Forest* at the beginning of the 2020 Theatrical Shutdown, Molière's *Don Juan* (different production) in 2016, and a work presented at the Fisher Center's Biennial Festival in 2014. Tata is also an educator and is currently faculty at the College of Performing Arts at the New School and, beginning in the fall, will be a visiting assistant professor of theater and performance at Bard College. Upcoming projects include collaborations with composers Kate Soper and with Ted Hearne. tatatime.live

Gideon Lester (Cotranslator) has translated many works, including plays by Brecht, Büchner, Marivaux, and Vinaver. Adaptations include Kafka's *Amerika* and Bulgakov's *The Master and Margarita*. He has been artistic director of the Fisher Center at Bard since 2012, where recent projects include Pam Tanowitz's *Four Quartets*, Daniel Fish's *Oklahoma!* (Tony award) and *Most Happy*, Will Rawls's and Claudia Rankine's *What Remains*, and three editions of the Fisher Center LAB Biennial. A professor of theater and performance at Bard and senior curator of the Center for Human Rights and the Arts, he was previously cocurator of Crossing the Line Festival and associate artistic director of the American Repertory Theater.

Sylvaine Guyot (Cotranslator) is a professor in French literature, thought, and culture at NYU and a theater practitioner. Her interests focus on early modern theater and performance practices, with particular emphasis on the representation of the body, the history of emotions, the politics of spectacle, and the intersection of critical inquiry and creative practice. She is coleader of the Comédie-Française Registers Project, a digital archiving endeavor. Among other titles, she is the author of *Racine et le corps tragique*, as well as the coeditor of Racine's *Théâtre complet* and *Databases, Revenues, and Repertory: The French Stage Online, 1680–1793*. Her current work is concerned with bedazzlement in 17th-century visual culture. She has also directed productions and readings of various French and francophone plays.

Ako (*The Statue of the Commander*) is the founding artistic director of English-Japanese bilingual theater Amaterasu Za (amaterasuza.org). Ako is a former member of the world-famous Takarazuka Revue in Japan. Her works include *God Said This* (Lucille Lortel Award nomination), *Kentucky*, *Sayonara*, *Tamar of the River*, *Tea with the Haiku Geisha*, *Tea House of the August Moon*, *A Majority of One*, *Shogun Macbeth*, *Tea*, and *Kokoro*; Oregon Shakespeare Festival 2010–2012 seasons, *Throne of Blood*, *Julius Caesar*, and *White Snake*. Her film and TV works include *Snow Falling on Cedars*, BBC's *Prisoners in Time*, *I Origin*, *Too Tired to Die*, *Shadow Play*, *Daitoryo No Christmas Tree*, *No Reservations*, *Twelve*, *30 Rock*, and *Mercy*. Ako will appear as Daiyoin in the upcoming FX series *Shogun*. ako-actress.com

Jordan Bellow (*Elver*) has appeared in many productions, including New York: *California* (Clubbed Thumb); *Gnit* (Theatre for a New Audience); *Ransom* (Arts On Site); *Interior* (59E59); *The Russian and the Jew* (The Tank); *the feels . . .* KMS (New Ohio); *Macbeth* and *Alkestis* (Connelly). Regional credits include Westport Country Playhouse, Denver Center, Syracuse Stage, Indiana Repertory Theatre, Florida Studio Theatre, and South Coast Repertory. Television credits include *Dickinson*, *Gotham*, and *Orange Is the New Black*.

Roger Casey (*Pierrot/Alonso*) is a New York-based artist. Recent theater credits include *Dick Rivington & the Cat* (Abrons Arts Center); *Playboy of the Western World* (Irish Rep); *BrandoCapote* (The Tank); *Not Knowing* (3-Legged Dog); *Living the Dream* (52nd St. Project); *CasablancaBox* (HERE Arts); *The Dudleys* (Loading Dock Theatre); *H5: Life after Death* (Schomburg Center); *Lunchtime in Heaven* (48HOURS IN HARLEM, National Black Theatre); *The Return* (Metropolitan Museum of Art); *Tyson vs. Ali* (3-Legged Dog and Foxy Films); *The Misanthrope* (STNJ). Recent television credits include *Iron Fist* (Marvel Operative).

Kirsten Harvey '17 (Carla/Charlotte) is thrilled to be returning to the Bard stage having previously performed in the 2019 Bard Music Festival production of Korngold's opera *Die Tote Stadt* directed by Jordan Fein. Her recent credits include the world premieres of Lily Houghton's *Of the woman . . .* (Normal Ave) and Kedian Keohan's *Panic Encyclopedia* (the Brick). Kirsten is a founding member of Lisa Fagan's company CHILD, with whom she debuted new work at LifeWorld and Mercury Store in 2022. She has developed work with Lee Sunday Evans, PlayCo, Waterwell, Soho Rep, and Ensemble Studio Theater. BA, Bard College. kirstensharvey.com

Pauli Pontrelli (Gusman/Matty/Violet) Theater credits include *The Visitor* (The Public Theater, original cast recording); *This Clement World* (St. Ann's Warehouse); *House of Dance* (Half Straddle, Züricher Theater Spektakel, Kyoto Experiment); *Look Upon Our Lowliness* (The Movement); *Tiny Beautiful Things* (Long Wharf); *The Aliens* (Chester Theatre Company). Pontrelli's television and film credits include *Instinct* (CBS) and *Fry Day* (MFA: NYU Grad Acting).

Zuzanna Szadkowski (Sganarelle) is known for playing Dorota on *Gossip Girl*. She can be seen as Mabel Ainsley on HBO's *The Gilded Age* and in the upcoming Showtime series *Three Women*. Other television and film credits include *Worth*, *Bull*, *Search Party*, *The Knick*, *The Good Wife*, and *Girls*. Theater credits include *queens* (LCT3); *Love, Loss, and What I Wore*; *Uncle Romeo Vanya Juliet* (Bedlam), (WSJ Performance of the Year, 2018); *The Comedy of Errors* (The Public Theater); *King Philip's Head . . .* (Clubbed Thumb); and regional work at Bristol Riverside Theatre, The Actors Theater of Louisville, Two River Theater, and Bucks County Playhouse. BA, Barnard College; MFA, A.R.T./MXAT Institute, Harvard.

Alok Tewari (Louis) was a member of the original cast of Tony Award-winning *The Band's Visit*. Other theater credits include *India Pale Ale* (MTC); *Monsoon Wedding* (Berkeley Rep); *The Band's Visit* (Atlantic); *Awake and Sing!* (The Public Theater/NAATCO); *A Fable*, *Through the Yellow Hour*, and *War* (Rattlestick); *Bunty Berman Presents* and *Rafta, Rafta . . .* (New Group). Television credits include *The Good Fight*, *Ramy*, *FBI*, *Billions*, *Bull*, *Looming Tower*, *Iron Fist*, *House of Cards*, *Madam Secretary*, *Homeland*, and *Fringe*. Film credits include *40-Love*, *Pirates of Somalia*, *Shelter*, and *Brooklyn's Finest*.

Tony Torn (A Poor Man/Mr. Sunday) has recently appeared in *Spider Rabbit* directed by Dan Safer (Presence @ Torn Page); *Superterranean* (Pig Iron Theater Company); *Paul Swan is Dead and Gone* (The Civilians). Recent television credits include *Law & Order: SVU*; *Teenage Bounty Hunters*; and *The Blacklist*. Tony is known for working extensively with celebrated experimental-theater-makers Reza Abdoh and Richard Foreman. He is founding director of *Reverend Billy and the Church of Stop Shopping*, and he played Rusty Trawler in *Breakfast at Tiffany's* on Broadway, opposite Emilia Clark. He created and starred in *Ubu Sings Ubu* with Dan Safer. He manages Torn Page, a private event space in New York City named in honor of his parents Rip Torn and Geraldine Page.

Amelia Workman (Dom Juan) has a stage career that has led her to work with Pulitzer-winning playwrights, perform in over a dozen countries, and understudy Kerry Washington on Broadway. In 2019 she played the titular role in the lauded revival of Fornés's *Fefu and Her Friends*, and most recently she originated the role of Jane Anger in *Jane Anger* opposite Michael Urie. Television credits include *Bull*, *Blindspot*, and *Succession*. ameliaworkman.com

Magdalena Abrego (Guitar) is a Cambridge, Massachusetts-based guitarist. Utilizing the languages of free jazz and experimental rock, Magdalena's music confronts issues of musical tradition through genre-bending improvisation. Her most recent project is *Seven*, an album of nine duo compositions written for combinations of alto saxophone, bass clarinets, voice, electric guitar, and electronics. Magdalena maintains an active performance schedule spanning North America and Europe, performing at venues such as Jordan Hall, Roulette Intermedium, Bimhuis, and Banff Centre for the Arts and Creativity.

Katie Battistoni (Guitar) is a guitarist and composer. She has performed, composed, recorded, and collaborated with Marc Ribot, Ches Smith, Nick Dunston, Weasel Walter and The Flying Lutenbachers, Tim Dahl, Woody Goss of Vulpeck, and for her own solo project Katy the Kyng. She played first-chair guitar in the 2018 off-Broadway production *WTF Is Going On?* and in the touring educational musical *My Life on the Spectrum*. She holds a BA in guitar performance from University of Michigan; a jazz guitar degree from Music Academy International in Nancy, France; and has attended The Vivekenanda Leadership music exchange in Mysore, India, where she studied Carnatic music with a focus on veena performance. She lives in Brooklyn with her Stratocaster and her cat Timothée.

Amy O (Drums) is a drummer from Dallas, Texas. Her drum career spans 16 years and counting. Her wide exposure and appreciation for different types of music and her sponge-like approach to drumming has made her a force to reckon with. Her drumming oozes of jazz, neo-soul, punk, and any other genre she happens to be binging, while showcasing her unique, distinct sound. Amy O's eccentric approach on the drum kit has made her a go-to drummer, having played shows in Denver, Atlanta, Beijing, Edmonton, and Dallas. Having drummed in theatrical and marching settings as well, Amy O is an all-around versatile drummer and performer. Amy O has recently relocated to Atlanta, Georgia, where you can find her hosting house jam sessions with friends, recording music, playing shows, and perfecting her craft. When Amy O isn't behind a drum set, you can find her skateboarding, gaming, coding, and learning Mandarin.

Michael Domue (Production Stage Manager) Credits include *Coriolanus* (The Public Theater/Delacorte); *Twelfth Night* and *As You Like It* (Public Works/Delacorte); *Urge for Going*; *Knives and Other Sharp Objects*; *Last Cargo Cult*; and *Ruby Sunrise* (The Public Theater); *Mile Long Opera* (High Line); *Marie and Rosetta* (Atlantic); *New York Spring Spectacular*; *Heart and Lights*; *Christmas Spectacular* (Radio City). Other credits include New York Stage and Film; The Kennedy Center; Old Globe; Actors Theatre of Louisville/Humana Festival; Trinity Repertory Company; Philadelphia Theater Company; Totem Pole Playhouse (17 summer seasons). Production management credits include *NYC Free* (Little Island) and production manager at Carnegie Hall (five seasons).

Samantha L. Robbins (Assistant Stage Manager) Credits include *Sanctuary City* and *runboyrun/In Old Age* (New York Theatre Workshop); *Much Ado About Nothing* (The Public Theater). Touring productions include *Barbra: The Music*, *The Memories*, *The Magic*. A proud AEA member who is excited to be on the Bard campus this summer!

Paul Pinto (Composer) is a composer, opera-sermonizer, and multidisciplinary dabbler who makes music, new media, microtheater, and durational performances by himself and with his friends. Some of those friends include the collectives thingNY, Varispeed, and LoveLoveLove. His last few releases include *Just Love*, *Patriots* with Jeffrey Young, *Empty Words* with Varispeed, and Robert Ashley's *Improvement* and *eL/Aficionado*. He's performed Peter Maxwell Davies's *Eight Songs for a Mad King*; originated the role of Balaga in Dave Malloy's *Great Comet of 1812*; and wrote the autotuned opera *Thomas Paine in Violence* and the dance arias *15 Photos*. During COVID times, Paul has created music for the Prototype Festival, Colgate University, the Fisher Center at Bard, the Look + Listen Festival, American Opera Projects, Culturehub, La MaMa, and online and interactive shows with thingNY. Recent commissions include *The Approach* for Quince, *I pass'd a church* for Rhythm Method String Quartet, and *Overture* for Yarn/Wire. Productions coming up this year include *Llontop* with Ashley Tata and Anonymous Ensemble, *15 Photos* with Kristin Marting and HERE Arts, and *Whiteness: Part Two* with Kameron Neal and WNET.

Dan Safer (Choreographer) has choreographed *Mad Forest* with Ashley Tata, and *s.i.n.s.o.f.u.s.* at Harvard. He is the artistic director of the dance/theater company Witness Relocation (witnessrelocation.org) and has directed/choreographed all of the company's shows, from the back rooms of bars in NYC to Théâtre National de Chaillot in Paris to a giant leaky warehouse at a dance festival in Poland (where a light fell off the grid and almost killed him). Recent and current projects include *Jedermann* at the Salzburg Festival, *Spider Rabbit* with Tony Torn, and a new Witness Relocation production at La MaMa in October 2022 with dancer Marcus McGregor, composer Christian Frederickson, and playwright Chuck Mee. Dan got kicked out of high school for a year, was a go-go dancer, choreographed the Queen of Thailand's birthday celebration, and lives in the Catskills. He is director of dance programs at MIT.

Cha Ramos (Intimacy and Fight Director) is a multidisciplinary theater artist with a metric *montón* of books, swords, and altars in her NYC apartment. Cha creates work as an intimacy and fight director, dramaturg, playwright, performer, and instructor. Current projects include associate intimacy direction for the musical *Company* on Broadway; dramaturgy for new works by José Rivera, Leslie Ayzavian, and Matthew Minnicino; performing with the Vixens En Garde all-female sword-fighting Shakespeare comedy troupe; teaching intimacy and stage combat in person and online; and the ongoing development of her own original plays *Fire Burn Them* and *Like to the Gods*. CallMeCha.com

Afsoon Pajoufar (Scene Designer) is a NYC-based designer of stage and environment for plays, operas, and other live performances. Afsoon's artistic practice is often focused on the intersection of space and new technologies including XR and live video. Her works have been presented in venues and festivals including Theatre for a New Audience (TFANA), Brooklyn Academy of Music (BAM), New Ohio Theatre, Fisher Center at Bard, HARVARD TDM, MIT, KITCHEN THEATRE, and the Prelude Festival. She is a proud member of United Scenic Artists. afsoonpajoufar.com

Ásta Bennie Hostetter (Costume Designer) has designed for many productions. Her recent works include *Gnit* (Theatre for a New Audience). Her favorite New York premieres include *Mrs. Murray's Menagerie* (The Mad Ones); *Usual Girls* (Roundabout Underground); *Dance Nation* (Playwrights Horizons); *Wolves* (Lincoln Center); *John* (Signature); *Men on Boats* (Playwrights Horizons). Regional productions include *Goodnight Nobody* (McCarter); *A Midsummer Night's Dream* (Cal Shakes); *The Curious Incident of the Dog in the Night-Time* (KCrep); and *El Coquí Espectacular and the Bottle of Doom* (Two River). Ásta is a member of United Scenic Artists. In September 2022 she will direct the world premiere of Julia Jarcho's *Marie It's Time* at HERE Arts Center with her company minor theater. She is also a member of companies Target Margin and The Mad Ones.

Cha See (Lighting Designer) is from Manila, Philippines. Her off-Broadway productions include *The Fever* (Audible Theater); *one in two* (Signature Theatre); *What To Send Up When It Goes Down* (The Movement); *Exception to the Rule* (Roundabout Theatre); *soft* (MCC Theater); *The Alchemist* (Red Bull Theater). See's upcoming productions include *Sanctuary City* (Berkeley Rep); *On That Day in Amsterdam* (Primary Stages); and *Mushroom* (People's Light).

Chad Raines (Sound Designer) is a composer/performer/sound designer with deep Southern roots. In New York his work has been featured at Soho Rep, Roundabout Underground, HERE Arts Center, Jack Performing Arts Center, Target Margin, Baryshnikov Arts Center, Ontological-Hysteric Theater, New Ohio, La MaMa, The Public Theater's Under the Radar Festival, as well as regional and college theaters such as the Fisher Center at Bard, Princeton's Berlind Theatre, Brown/Trinity, Oregon Shakespeare Festival, Barnard, and Brooklyn College, to name a few. He has collaborated with the best artists in the theatrical field and performs and tours internationally as a multi-instrumentalist with several bands. chadraines.com

Lisa Renkel (Projection Designer) is an award-winning projection designer based in New York. Her passion for collaborative design has allowed her the opportunities to work on a wide variety of productions, ranging from Broadway to music world tours. Selected off-Broadway video designs include *Queens Girl in the World* (Theatre Row); *Emojiland: The Musical* (The Duke, New 42) (Drama Desk, Lucille Lortel, and Outer Critics awards); *The Revolving Cycles* . . . (The Duke); and *She Persisted* (Sheen Center). New York and regional productions include *Justice* (Arizona Theatre Company); *Eureka Day* and *Yoga Play* (Syracuse Stage); *Reefer Madness* (New 42); *Broadway Bares* (BC/EFA); *Pedro Pan* (Theatre Row); *Boundless* and *Merrily We* . . . (Cape Rep). Select producer and/or associate design credits include 10KTF Gucci Grail collaboration; *Louis: The Game* (Louis Vuitton); Ariana Grande's *Sweetener* (world tour and Coachella); Childish Gambino (Coachella); Lady Gaga's *Enigma* (Park MGM); *Tina: The Tina Turner Musical*; *JUNK*; *Ruben and Clay* . . . ; MTV Movie & TV Awards; Billboard Music Awards; and *How to Succeed* . . . (The Kennedy Center). Lisa is a graduate of UNCSCA and is a member of USA829. lisarenkeldesign.com

Fre Howard/Faces by Fre (Hair and Makeup Design) is an accomplished professional makeup artist who has designed makeup and hair for theater, opera, television, and commercials. Alfreda "Fre" Howard is the owner of Faces By Fre; she and her team have designed shows in New York, Philadelphia, and New Jersey. Fre teaches, educates, and finds joy in creating looks for all humans in the entertainment industry. Fre (Faces By Fre) became the first woman of color to design an opera for the Curtis Institute of Music, *Albert Herring* in 2019. She also designed an award-winning off-Broadway production of *Mrs. Murray's Menagerie* (Ars Nova) in 2018, worked as key makeup artist on the hit show *Belair*, and designed hair and makeup for Temple University's 2022 production of *Figaro*. In her spare time, Fre teaches for Opera Philadelphia's Backstage Youth Program, enjoys karaoke, and makes her own bourbon! Fre would like to thank her daughter, Vala, and son, Von; Ásta Bennie Hostetter for *always* sharing *her* "seat at the table"; the Fisher Center at Bard for hiring a "brown woman" from Philly; Stacey McBride, for being an awesome talent and a 'dope' friend; Tiffany Collins and Sophia Marie Roman, for being a wonderful team; and the *Dom Juan* family of artists, players, and friends.

Taylor Williams (Casting Director) On Broadway Williams has cast *POTUS* . . . *Slave Play* (remount and original, CTG, NYTW); *Is This a Room* and *Dana H*, and *What the Constitution Means to Me* (Amazon Prime, national tour, NYTW, Barrow Street). Special projects include amfAR's *The Great Work Begins* and *Ratatouille: The TikTok Musical*. She has cast various productions in NYC and around the country. Notable productions include *On Sugarland* (NYTW); Daniel Fish's *Oklahoma!* (Fisher Center at Bard and current national tour); *You Got Older* (Page 73); *The Thin Place* (Humana Festival); Daniel Fish's *Most Happy* (Fisher Center at Bard). Upcoming productions include Sam Gold's *Three Sisters* and feature film *Rocky's Deli*. taylorwilliamscasting.com

Actors' Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote, and foster the art of live theater as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers, and stage managers, working in hundreds of theaters across the United States. Equity members are dedicated to working in the theater as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theater has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. actorequity.org

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845-758-7987

FISHER CENTER

The Fisher Center develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire. As a premier professional performing arts center and a hub for research and education, the Fisher Center supports artists, students, and audiences in the development and examination of artistic ideas, offering perspectives from the past and present, as well as visions of the future. The Fisher Center demonstrates Bard's commitment to the performing arts as a cultural and educational necessity. Home is the Fisher Center for the Performing Arts, designed by Frank Gehry and located on the campus of Bard College in New York's Hudson Valley. The Fisher Center offers outstanding programs to many communities, including the students and faculty of Bard College, and audiences in the Hudson Valley, New York City, across the country, and around the world. Building on a 162-year history as a competitive and innovative undergraduate institution, Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders.

The Fisher Center presents more than 200 world-class events and welcomes 50,000 visitors each year. It supports artists at all stages of their careers and employs more than 300 professional artists annually. The Fisher Center is a powerful catalyst of art-making regionally, nationally, and worldwide. Every year it produces eight to 10 major new works in various disciplines. Over the past five years, its commissioned productions have been seen in more than 100 communities around the world. During the 2018–19 season, six Fisher Center productions toured nationally and internationally. In 2019, the Fisher Center won the Tony Award for Best Revival of a Musical for Daniel Fish's production of *Oklahoma!*, which began life in 2007 as an undergraduate production at Bard and was produced professionally in the Fisher Center's SummerScape festival in 2015 before transferring to New York City.

BARD COLLEGE

Founded in 1860, Bard College is a four-year residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the adjoining Montgomery Place estate, Bard's campus consists of nearly 1,000 parklike acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 40 academic programs; graduate degrees in 11 programs; nine early colleges; and numerous dual-degree programs nationally and internationally. Building on its 162-year history as a competitive and innovative undergraduate institution, Bard College has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to liberal education. The undergraduate program at the main campus in the Hudson Valley has a reputation for scholarly excellence, a focus on the arts, and civic engagement. Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders. For more information about Bard College, visit bard.edu.

LAND ACKNOWLEDGMENT FOR BARD COLLEGE IN ANNANDALE-ON-HUDSON

Developed in Cooperation with the Stockbridge-Munsee Community

In the spirit of truth and equity, it is with gratitude and humility that we acknowledge that we are gathered on the sacred homelands of the Munsee and Muhheaconneok people, who are the original stewards of this land. Today, due to forced removal, the community resides in Northeast Wisconsin and is known as the Stockbridge-Munsee Community. We honor and pay respect to their ancestors past and present, as well as to future generations and we recognize their continuing presence in their homelands. We understand that our acknowledgement requires those of us who are settlers to recognize our own place in and responsibilities toward addressing inequity, and that this ongoing and challenging work requires that we commit to real engagement with the Munsee and Mohican communities to build an inclusive and equitable space for all.

**BARD
SUMMERSCAPE 2022**

SPIEGELTENT

JUNE 24 – AUGUST 6

**DANCE
SONG OF SONGS**

PAM TANOWITZ AND DAVID LANG

JULY 1–3

SUMMERSCAPE COMMISSION/
WORLD PREMIERE

**OPERA
THE SILENT WOMAN
(DIE SCHWEIGSAME FRAU)**

JULY 22–31 COMPOSED BY RICHARD STRAUSS

**32ND BARD MUSIC FESTIVAL
RACHMANINOFF
AND HIS WORLD**

AUGUST 5–14

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