ELEVATOR REPAIR SERVICE

ULYSSES

FISHER CENTER LAB COMMISSION
WORLD PREMIERE

SEPTEMBER 21 – OCTOBER 1
LUMA THEATER
Dear Friends,

Welcome to the world premiere of *Ulysses* in a production by Elevator Repair Service — one of the most inventive and renowned American theater companies of our day. It’s a distinct pleasure to share their work with you as part of Breaking Ground—the Fisher Center’s 20th Anniversary Season.

Twenty years ago, the Fisher Center’s founders—the late Richard B. Fisher chief among them—envisioned a landmark building that would be a cultural beacon in the fast-changing Hudson Valley: a home to the Bard Music Festival, the newly formed SummerScape Festival, and Bard’s academic programs in the performing arts. They made a commitment to great architecture and performance without knowing what might be created in the building. In 2002, the Fisher Center was a blank canvas, a story waiting to be discovered.

Over the past two decades, that story has been written by the artists, faculty, and students who have created new and groundbreaking performances in the building—and by the audiences who have experienced them—in Annandale and around the world. Hundreds of remarkable works have premiered in the LUMA and Sosnoff Theaters—and beyond those formal stages—and performances have also taken place on Gehry’s steel roof, in storage rooms and backstage corridors, and even in the bathrooms. Collectively, the Fisher Center’s professional and academic programs have formed an institution that is unique in the American cultural landscape—a creative home for artists across disciplines, where the priority is on artistic research and development. The Fisher Center isn’t a presenting house; that is, we don’t book performances that already exist. Instead, we develop new work and offer artists the resources to explore their ideas from inception to production. Performances made here often travel widely across the country and around the world.

This 20th Anniversary Season is a celebration of the artists, audiences, students, faculty, and communities that have written the Fisher Center’s story for its first two decades and will imagine it into the future. It includes a rich and diverse program of world premieres and special events emblematic of the artistic range and innovation for which the center is renowned.

As we celebrate two decades of artistry, we are also looking to the future. The 20th Anniversary Season will culminate in the groundbreaking for a new studio building, designed by Maya Lin, which will perfectly complement the Gehry building’s stages, augmenting and enriching this world-class creative home for artists and audiences for generations to come.

Thank you for being part of the Fisher Center community and breaking ground with us. We can’t wait to celebrate our next 20 years together!

Best wishes,

Gideon Lester
Artistic Director and Chief Executive
Fisher Center at Bard
20th Anniversary Season: Breaking Ground

Chair Jeanne Donovan Fisher
President Leon Botstein
Artistic Director and Chief Executive Gideon Lester
Chief Operating Officer Aaron Mattocks

Fisher Center LAB presents

ELEVATOR REPAIR SERVICE

ULYSSES

Fisher Center Lab Commission/
World Premiere

Created by Elevator Repair Service
Directed by John Collins
Co-Direct and Dramaturgy by Scott Shepherd
Text from Ulysses by James Joyce

LUMA Theater

September 21 at 8 pm
September 22 at 8 pm
September 23 at 8 pm
September 24 at 3 pm
September 28 at 8 pm
September 29 at 8 pm
September 30 at 2 pm
September 30 at 8 pm
October 1 at 3 pm

The run-time of this performance is approximately 2 hours and 40 minutes with one
15-minute intermission.

Cover photograph © 2022 Kevin Yatarola for Symphony Space
Performers
Dee Beasnael, Kate Benson*, Maggie Hoffman, Vin Knight*, Scott Shepherd, Christopher-Rashee Stevenson, Stephanie Weeks*

Scenic Design dots
Costume Design Enver Chakartash
Lighting Design Marika Kent
Sound Design Ben Williams
Projection Design Matthew Deinhart
Properties Design Patricia Marjorie

Assistant Costume Design Caleb Krieg
Assistant Lighting Design Matt Lazarus
Assistant Projection Design Alessandra Cronin
Assistant Properties Design Ned Cían Gaynor

Assistant Director and Stage Manager Maurina Lioce
Producer Hanna Novak
Production Manager Aaron Amodt
Sound Engineer Gavin Price
Assistant Stage Manager Jack Ganguly*
Company Manager Becky Hermenze
Teleprompter and Clock Software by Scott Shepherd

Mark Barton, Daphne Gaines, and April Matthis contributed to the development of Ulysses.

* Actors’ Equity Association ("Equity"), founded in 1913, is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions, and providing a wide range of benefits, including health and pension plans. Actors’ Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions.

The Fisher Center is generously supported by Jeanne Donovan Fisher, the Martin and Toni Sosnoff Foundation, Felicitas S. Thorne, the Advisory Boards of the Fisher Center at Bard and Bard Music Festival, Fisher Center and Bard Music Festival members, the Ettinger Foundation, the Thendara Foundation, and the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature. The 23–24 season of Fisher Center LAB has received funding from members of the Live Arts Bard Creative Council, the Lucille Lortel Foundation, and the Fisher Center’s Artistic Innovation Fund, with lead support from Rebecca Gold and S. Asher Gelman ’06 through the March Forth Foundation.
Characters in *Ulysses by Performer* (an abridged list, in order of appearance)

**Dee Beasnael**  
Armstrong, Milly Bloom, Martin Cunningham, Boody Dedalus, Dilly Dedalus, Miss Kennedy, newborn baby, Alexander J. Dowie, Florry

**Kate Benson**  
Haines, Simon Dedalus, Myles Crawford, Maggie Dedalus, Lenehan, the citizen, Dr Madden, Zoe

**Maggie Hoffman**  
Molly Bloom, Lenehan, Miss Douce, Ned, Alf, Gerty McDowell, Punch Costello, Dr Dixon, Rudy Bloom

**Vin Knight**  
Mr Deasy, Leopold Bloom

**Scott Shepherd**  
Buck Mulligan, Blazes Boylan, Mr Nannetti, onelegged sailor, Almidano Artifoni, redheaded sailor

**Christopher-Rashee Stevenson**  
Stephen Dedalus, the cat, Lenehan, Joe Hynes

**Stephanie Weeks**  
Martha, Mr Power, Nosey Flynn, Russell, Father Conmee, Katey Dedalus, Miss Dunne, John Wyse Nolan, blind stripling, Dr Punch Costello, Mrs Thornton, Stephen’s mother

*Ulysses* is co-commissioned by and was developed, in part, at Symphony Space.

This performance is made possible, in part, with public funds from the National Endowment for the Arts, the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, and from the New York City Department of Cultural Affairs in partnership with the City Council. Elevator Repair Service is also supported with funds from The Dorothy Strelsin Foundation, Edward T. Cone Foundation, The Fan Fox and Leslie R. Samuels Foundation for Contemporary Arts, The Harold and Mimi Steinberg Charitable Trust, Howard Gilman Foundation, The J.M. Kaplan Fund, Jockey Hollow Foundation, Lucille Lortel Foundation, MacMillan Family Foundation, The New York Community Trust, The O’Grady Foundation, Scherman Foundation, Select Equity Group Foundation, and The Shubert Foundation.

Elevator Repair Service is a member of the Alliance of Resident Theatres/New York.
DIRECTORS’ NOTE

Elevator Repair Service was approached in 2019 about adapting James Joyce’s *Ulysses* by producers at Symphony Space, the long-time host of New York’s biggest annual Bloomsday event. Staging this sprawling novel, which runs upwards of 750 pages and spans a dizzying range of literary styles, was an absurd proposition. It was also right up our alley.

Over the past two decades of its 30-year history, our ensemble has developed an obsession with staging literature, particularly the works of early 20th century novelists: Hemingway, Fitzgerald, Faulkner. Our best-known piece, *Gatz*, is an 8-hour staging of *The Great Gatsby* that includes every word of the text. With *Ulysses* we’ve taken a less completist approach, drawing selectively from each of the book’s 18 episodes—using only Joyce’s words, but not all of them.

Though widely regarded as one of the great masterpieces of English literature, *Ulysses* has defeated many readers. Some say its reputation for difficulty is exaggerated, but the challenges are real. Joyce is a sworn enemy to exposition: instead of introducing a scene he drops you into it and leaves you to find your bearings in the unfolding action. Meanwhile he riddles the narration with stray thought fragments that seem to bubble up unfiltered out of the characters’ minds. Foreign-language passages are left untranslated. References to literature, philosophy, music, religion, and history are so numerous that some books explaining them are longer than the novel itself. There are whiplash swerves of style to contend with: one chapter, for example, is a bizarre playscript with hallucinatory stage directions; another is a long series of pseudo-scientific questions and answers.

Such challenges, if not seen as part of the fun, can obscure how warm and hilarious *Ulysses* is. Erudite references share the page with bawdy jokes, made-up sound words, popular songs, and every variety of bodily function. Like life, *Ulysses* contains more than the mind can easily assimilate or explain. Its affirming, all-embracing attitude is succinctly expressed in its famous final word, *Yes*, or in Bloom’s thoughts as he leaves the cemetery in episode six:

*Plenty to see and hear and feel yet. Feel live warm beings near you. Let them sleep in their maggoty beds. They are not going to get me this innings. Warm beds: warm fullblooded life.*

—John Collins and Scott Shepherd
A VERY BRIEF SYNOPSIS OF ULYSSES

The main action of the novel follows the wanderings and ruminations of Leopold Bloom, an ad broker, on a single day in Dublin: June 16, 1904. He’s staying out of the house to allow his wife Molly, a locally admired soprano, to begin a love affair with her concert promoter Blazes Boylan. The Blooms haven’t had sexual intercourse since their son Rudy died in infancy eleven years ago.

Stephen Dedalus, the hero of Joyce’s autobiographical novel A Portrait of the Artist as a Young Man, is also wandering around Dublin. He returned early from a stay in Paris to be present at his mother’s deathbed. An avatar of Joyce himself, Stephen is a young writer with grand literary aspirations and a drinking problem. Bloom encounters Stephen late in the day and attempts to take him under his wing.

Molly appears briefly at the beginning of the novel, persistently inhabits Bloom’s thoughts, and finally commands our undivided attention in the final episode, after Bloom has crawled into bed beside her and fallen asleep in the imprint left by Boylan. Her reflections on the day and on her life end the novel in a long free-associative stream of thought uninterrupted by narration or punctuation.

Special Thanks

John Collins, Scott Shepherd, and Ben Williams of ERS wish to thank the members of the creative team of Ulysses, a 2021 Theater Basel production directed by John and Scott and sound designed by Ben. Their work on this text helped inspire this performance. Those artists are actors Fabian Krüger, Fabian Dämich, Nairi Hododo, Andrea Bettini, and Carina Braunschmidt; dramaturg Angela Osthoff, assistant director Louisa Raspé, and Theater Program Director and Executive Dramaturg Anja Dirks.

Elevator Repair Service would also like to thank Mariana Catalina, Zachary Everett-Lane, The James Joyce Society, Kathy Landau, One World Fund, Nik Quaife and The Irish Consulate in New York, Drew Richardson, Mark Rossier, William Sydney, Symphony Space, and Ariana Smart Truman. For consultation on Joyce’s text, ERS is grateful to Catherine Flynn, Jonathan Goldman, Paul Muldoon, and Robert Seidman.
WHO’S WHO

Aaron Amodt (Production Manager) ERS: Ulysses; Baldwin and Buckley at Cambridge; Seagull; Gatz; Everyone’s Fine With Virginia Woolf; The Select (The Sun Also Rises); Fondly, Collette Richland. Elsewhere: The Play That Goes Wrong; Slave Play; What the Constitution Means to Me; Othello; Hadestown; Lazarus. Tours: A Billion Nights on Earth (Lucidity Suitcase Intercontinental); Ringling Brothers and Barnum and Bailey Circus. Outside of theater, Aaron collects commemorative telecom postage stamps and makes ghost photographs, which you can find on IG @amodttech.

Dee Beasnael (Performer) is L.A. Independent Film Channel’s 2022 best actress recipient for her performance in The Securely Conferred, Vouchsafed Keepsakes of Maery S., with 7 Daughters of Eve Thtr & Perf. Company. Her performance credits include Ulysses; The Securely Conferred, Vouchsafed Keepsakes of Maery S.; Silence and Fear (Touring French Production); All Over Everywhere; In the Solitude of The Cotton Fields; 12 Shouts to the 10 Forgotten Heavens; Police and Thieves. Voice Credits include: “Caillou” (French/Canadian Distribution), “Sorghum and Spear” (PepSqually Productions), “Opal Watson Private Eye” (Pinna Originals), “Kyle’s World” (Pinna Originals). Film: The Falling World; The Good Half; Before The World Set On Fire.

Kate Benson (Performer) is a writer and performer who lives in Brooklyn, NY. Performances include Seagull (ERS); Ulysses (ERS), [Porto] (Bushwick Starr), I’ll Never Love Again (Bushwick Starr), Tiger, Tiger (on the Nature of Violence) (Dixon Place), Fondly, Collette Richland (ERS at New York Theater Workshop), Running Away from the One with the Knife (The Chocolate Factory), Nomads (The Incubator), Good Person of Szechwan (The Public & LaMama), and Purity (PS122). Writing includes [Porto] (Bushwick Starr), A Beautiful Day in November on the Banks of the Greatest of the Great Lakes (New Georges with Women’s Project, OBIE-winner), Where Are We Going?, What We’d Really Like Is to Be Together, and Super Magic Wild Forest. She has an MFA in playwriting from Brooklyn College.

Enver Chakartash (Costume Design) is a British-born Turkish Cypriot. Broadway: A Doll’s House, Is This A Room. Off-Broadway: Public Obscenities (Soho Rep.), The Trees (Playwrights Horizons), Wolf Play (MCC/Soho Rep.), Catch as Catch Can (Playwrights Horizons), English (Atlantic Theater Company/Roundabout Theatre Company), Bodies They Ritual (Clubbed Thumb). Other recent works: Tina Satter/Half Straddle’s Ghost Rings; The Wooster Group’s A Pink Chair, The B-side, The Town Hall Affair, Early Shaker Spirituals; Reggie Wilson/Fist & Heel Performance Group’s POWER. Film: Reality (HBO).
Alessandra Cronin (Assistant Projection Design) (they/she) is a Projection Designer and Projection Associate/Animator. Projection Design Credits Include Heisenberg (GableStage), How to Find A Husband in 37 Years or Longer (Under St. Marks), curiouser/CURIUSER (Friends Seminary), The View (Columbia Lenfest). Associate/Animator credits include Water for Elephants (Alliance); Bhangin’ It (La Jolla Playhouse); A Turtle On A Fence Post (Theater 555); The Mountaintop (Weston Playhouse); Disclaimer (The Public: Under the Radar Festival). Alessandra is a Technical Collaborator for the New York Neo-Futurists. alessandracronin.com

John Collins (Director) founded Elevator Repair Service in 1991. Since then, he has directed or co-directed all of the company’s productions while also serving as the company’s Artistic Director. ERS productions directed by Collins include Cab Legs, Room Tone, Gatz, The Select (The Sun Also Rises), The Sound and the Fury, Arguendo, Measure for Measure, and numerous others. The company’s work, under his direction, has been seen in over a dozen countries as well as in cities across the U.S. John is an experienced sound designer and has worked for The Wooster Group, Richard Foreman, Target Margin Theater, and others. Recent projects include Baldwin and Buckley at Cambridge and a new adaptation of Chekhov’s The Seagull. He is the recipient of a Guggenheim Fellowship, a United States Artists Fellowship, and a Doris Duke Performing Artist Award.

Matthew Deinhart (Projection Design) is a New York-based multidisciplinary designer who specializes in the use of nontraditional technologies to create unique storytelling devices. Recent design credits include the scenic design for Song of Joy (Premiere - The Tank) and Sweat (Brooklyn College); the lighting design for Dark Star of Harlem (La MaMa), Blackbird (New Ohio Theatre), and Tongue Depressor (Premiere - The Public); the projection design for El Amor Brujo (La MaMa), ANIMUS ANIMA//ANIMA ANIMUS (Premiere - The Public); and the co-design (with Jon DeGaetano) of I Know Exactly What You Mean (Premiere - Danspace Project); and the video installation design for Be Holding (Premiere - The Girard College Armory). Matthew is a 2021 graduate of Brooklyn College with an M.F.A. in design and technical theater.

dots (Scenic Design) is a multi-disciplinary design collective creating environments for theater, film, commercials, and immersive experiences. Hailing from Colombia, South Africa, and Japan, we are Santiago Orjuela-Laverde, Andrew Moerdyk, and Kimie Nishikawa. As collaborators, we believe that the whole is greater than the sum of its individual parts. Recent credits: Seagull (Elevator Repair Service), Madame Butterfly (Cincinnati Opera), The Sign in Sidney Brustein’s Window (Broadway: James Earl Jones Theater, BAM), Dark Disabled Stories (The Public Theater), Public Obscenities (Soho Rep, NAATCO, Drama Desk nomination), Kate Berlant is KATE (Connelly Theater), You Will Get Sick (Roundabout Theater, Lucille Lortel nomination). https://designbydots.com/
Jack Ganguly (Assistant Stage Management) is a proud South Asian-American stage manager based in New York City. Productions: Monsoon Wedding (St. Ann's Warehouse); Public Obscenities (Soho Rep); The Far Country, I'm Revolting (Atlantic Theater Company); Baldwin & Buckley at Cambridge (The Public Theater/Elevator Repair Service). Events: Joe’s Pub/The Public Theater, Broadway Cares/Equity Fights AIDS, Broadway Inspirational Voices, Production Glue. Jack was a General Management intern at Bespoke Theatricals. Education: NYU Tisch School of the Arts. Love to Lalo.

Ned Cian Gaynor (Assistant Properties Design) (they/them) is a multidisciplinary artist who received their BFA in film from Massachusetts College of Art and Design before relocating to New York City. Ned aims to explore the intersectionality of theater and film in a sustainable and equitable way through narratives that uplift marginalized identities. Notable credits include FLEX (LCT); Wet Brain (Playwrights Horizons); Wolf Play (MCC Theater); ANT FEST, Hound Dog, Showgasm (Ars Nova); Montag, Public Obscenities (Soho Rep); The Appointment (WP Theater); KATE (Connelly Theater); Remember the Ribbon (Broadway Cares); 7 Minutes (HERE Arts Center); Playbill’s Curtain Up! (Theatrical Festival). Love and gratitude to their family, friends, and Kalen for their support.

Becky Hermenze (Company Manager) is thrilled to be working with Elevator Repair Service on Ulysses. As a performance artist, comedian, and writer, she has been featured on shows such as Messy Queens, Tits to the Glass, and was recently a semifinalist in the New York Queer Comedy Festival. When not performing, she has helped to support the development of new work with companies such as Radiohole and Half Straddle. In the fall, she will be performing at Soho Rep in Becca Blackwell’s Snatch Adams and Tainty McCracken Present It’s That Time of the Month. @beckywtheokhair

Maggie Hoffman (Performer) is a founder of the avant-punk performance ensemble Radiohole and the artist-run performance space The Collapsible Hole in the West Village. In addition to 25 years of performance with Radiohole, Maggie has appeared with ERS in Seagull, Ulysses; Measure for Measure; Fondly, Collette Richland; Arguendo; and touring productions of Gatz; The Select (The Sun Also Rises); and The Sound and The Fury.

Marika Kent (Lighting Design) (she/her) is a Brooklyn-based lighting designer. Also with ERS: Seagull. Other recent/upcoming: POTUS (Arena Stage, DC); Amani (National Black Theater); Bernarda’s Daughters (The New Group / NBT); Catch as Catch Can (Playwrights Horizons); Choir Boy; Gem of the Ocean; School Girls, or the African Mean Girls Play (Portland Center Stage); Measure for Measure (Shakespeare & Company); Get Your Ass in the Water and Swim Like Me (The Wooster Group); Generation Rise; Generation NYZ (Ping Chong + Co); Jazz Singer (Abrons Arts Center). Marika teaches design at Playwrights Horizons Theater School at NYU and is a member of USA Local 829. www.marikakent.com
Vin Knight (Performer) With ERS: Ulysses; Everyone’s Fine with Virginia Woolf; Measure for Measure; Fondly, Collette Richland; Shuffle; The Select (The Sun Also Rises); The Sound and the Fury; No Great Society; and Gatz. Other stage credits include The Music Man (Sharon Playhouse); SPAM (JACK); Our Man in Havana (Portland Stage); Cat on a Hot Tin Roof (2013 Broadway revival); Marie Antoinette (ART and Yale Rep); The Temperamentals (Barrow Group); and U.S. Drag (Clubbed Thumb). Film and TV credits include “And Just Like That,” “Inventing Anna,” “Search Party,” “Orange Is the New Black,” “Unbreakable Kimmy Schmidt,” “Succession,” “Bull,” “The Blacklist,” and “Homeland.” He is a graduate of Yale University.

Caleb Krieg (Assistant Costume Design) is a New York-based designer specializing in theatrical and custom designs. Their designs range from vintage inspired garments to abstract modern pieces using unconventional materials. Their custom work for Brooklyn-based drag queens have been featured in Logo, V Magazine, Gayletter, Entertainment Weekly, and many more publications. Their custom work was recently featured in the “Follow Me” music video by Pabllo Vittar feat. Rina Sawayama. Caleb was previously the costume supervisor for the Martha Graham Dance Company. Their design credits with the company include CAVE (chor. Hofesh Shechter); Get Up, My Daughter (chor. Annie Rigney); and Cortege 2023 (chor. Baye & Asa).

Matt Lazarus (Assistant Lighting Design) (he/him) is a lighting designer based in New York City. Off-Broadway: I’m Gonna Marry You Tobey Maguire (the cell). Solo: A Story About Friendship (Soho Playhouse), Nightclub Cantata (the cell). Off-Off-Broadway: too many to name. He holds a BFA from The University of Connecticut. You can find more of his work at MattLazarusDesign.com or @LazMattarus.

Maurina Lioce (Assistant Direction and Stage Management) With ERS: The Sound and the Fury; Arguendo; The Select (The Sun Also Rises) (tours); Gatz (tours); Fondly, Collette Richland; Measure for Measure; Everyone’s Fine with Virginia Woolf; Baldwin and Buckley at Cambridge; Seagull. NYC: Stage Management for Half Straddle, Adrienne Truscott, Alex Tatarsky, Becca Blackwell, Jim Findlay, David Byrne, Sibyl Kempson, Andrew Ondrejcak, Mike Iveson, Erin Markey, Suzanne Bocanegra, and Young Jean Lee. Maurina has been a member of Elevator Repair Service since 2014.

Patricia Marjorie (Properties Design) is a multidisciplinary artist from Brazil. Director, performer, designer, and craft master Patricia has a Bachelor’s Degree in Performing Arts from Universidade de Brasilia (UnB). Theatrical credits include performing in classical and modern plays, from Shakespeare’s Much Ado About Nothing to directing Heiner Muller’s Hamlet- Machine (Brazil, 2001); directing On How to Be a Monster (Alia Theatre Company, NYU); What Will Become of Kaaron by Kaaron Briscoe (2021); A Song to Keep the Wolves Awake (The Tank); performer in Mrs. Loman (dir. Meghan Finn). Recent design credits: scenic design for RE-MEMORI – of Hair Land & Sea by Nambi E. Kelley (dir. Machel Ross); props design for Wolf Play (MCC, dir. Dustin Wills), FLEX (Lincoln Center, dir. Lileana Blain-
Cruz), *Public Obscenities* by Misha Chowdhury (Soho Rep), *You Will Get Sick* (Roundabout, dir. Sam Pinkelton); costume and props design for *The Witches* by Agnes Borinsky (Playwright Horizons School, dir. Orion Johnstone); and props and set dressing for *Black Exhibition* by Jeremy O. Harris (Bushwick Starr, dir. Machel Ross), among others.

**Hanna Novak (Producer)** shepherds the development and presentation of work by Elevator Repair Service as the company's producer. Since joining ERS in 2016, she has worked on various tours and premieres, including *Baldwin and Buckley at Cambridge* (The Public); *Seagull* (NYU Skirball Center); *Gatz* (tours); and *Fondly, Colette Richland* (NYTW), among others. As a playwright and director, her work has been performed at/developed with Clubbed Thumb, the New Ohio, and the Performing Garage. She is a New Georges affiliated artist and Ucross Foundation fellow. MFA in Playwriting: Hunter College, under Annie Baker and Branden Jacobs-Jenkins.

**Gavin Price (Sound Engineer)** has performed and designed with Elevator Repair Service since 2013. He is a filmmaker, songwriter, and multi-instrumentalist, as well as a Certified Full Stack Web Developer. Other projects include the award-winning short film *Boccamazzo Construction*, Saint Fortune (co-founder), Collaborations with Met Museum, New Museum, MCA Chicago, Mabou Mines, Tectonic Theater, Cabin Fever, Face the Music, 7 Daughters of Eve, Pandora Boxx & Mrs. Kasha Davis, Theater in Quarantine, and with Emily Pacilio in The Basics. Spotify & iTunes: Witch Ones, Tender Band, Cabin Fever.

**Scott Shepherd (Performer/Co-Direction and Dramaturgy)** has been a member of ERS since 1994, when he played a drunk passed out on a radiator in *McGurk: A Cautionary Tale*. Other ERS appearances include *Measure for Measure; Gatz* (Obie Award); *No Great Society; Total Fictional Lie; Cab Legs*; and *Shut Up I Tell You*. He has worked with The Wooster Group since 1997, playing *Hamlet* in *Hamlet* and other roles in *The Town Hall Affair; Vieux Carré; Poor Theater* (Obie Award); *To You, The Birdie!; Brace Up!*; and others. His screen credits include *Killers of the Flower Moon, The Last of Us, First Cow, El Camino, True Detective, The Young Pope*, and *Bridge of Spies*.

**Christopher-Rashee Stevenson (Performer)** is a theater artist from Baltimore, Maryland. Last seen in *Ile* at Mabou Mines, where he was also A SUITE/SPACE ('20-'21) and an alum of Lincoln Center Theater Directors Lab ’18. His work as director and performer has been featured at The Performing Garage, The Tank, JACK, HERE Arts Center, The Actor's Studio, American Repertory Theater, Millennium Film Workshop, Lincoln Center Education, La MaMa, and the Eubie Blake Jazz Institute. Stevenson will be directing a version of Jane Austen's *Persuasion* at The Tank in December 2023 and *Hamlet* at the Collapsible Hole in July 2024.

**Stephanie Weeks (Performer)** is an award-winning actor and director. She has performed at renowned theaters, including The Public, Playwrights Horizons, Soho Rep, and La Jolla Playhouse, among others. With Target Margin Theater, she was awarded, for her
years of dedication, the OBIE for Recognition of Artistic Achievement and Commitment to Excellence in Theater as an Associate Artist. Stephanie also starred in the film *Confessions of a Ex-Doofus-ItchyFooted-Mutha*, Official Selection of the Tribeca Film Festival directed by acclaimed director Melvin Van Peebles. Television Credits include “Tales of The City” starring Laura Linney (Netflix), “The Good Fight” (CBS), and “Law & Order” (NBC). She holds an MFA from the American Conservatory Theater in San Francisco and has a certificate of study from the London Academy of Music and Drama.

**Ben Williams (Sound Design)** is an actor and sound designer. He produces and curates category: other (category-other.com), an award-winning platform for experimental audio. Collaborators include Elevator Repair Service, Minor Theater w/ Julia Jarcho, Christina Masciotti, Suzanne Bocanegra, Kate Benson, and many others. Recent projects include *Ulysses* (Theater Basel), *Studio Créole* (Manchester Int. Festival), and *Lost Sea*, a video arcade art installation with Victor Morales. Awards for sound design: OBIE, Lortel, Los Angeles Drama Critics Circle, and Third Coast International Audio Festival's inaugural Audio Unbound Award (for *Songs of Speculation*, co-produced with Jillian Walker).

benwilliamsdotcom.com

**FISHER CENTER LAB**

Fisher Center LAB is the Fisher Center's artist residency and commissioning program, providing custom-made and meaningful support for innovative artists across disciplines. Since its launch in 2012, Fisher Center LAB has supported residencies, workshops, and performances for hundreds of artists, incubating new projects and engaging audiences, students, faculty, and staff in the process of creating contemporary performance.

**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 Montgomery Place estate, Bard’s campus consists of nearly 1,000 park-like 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 13 programs, eight early colleges, and numerous dual-degree programs nationally and internationally. Building on its 163-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 our main campus in upstate New York 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.
ELEVATOR REPAIR SERVICE

Elevator Repair Service (ERS) is a New York City–based company that creates original works for live theater with an ongoing ensemble. The company’s shows are created from a wide range of texts that include found transcripts of trials and debates, literature, classical dramas, and new plays. Founded in 1991, ERS has created an extensive body of work that includes upwards of 20 original pieces. These have earned the company a loyal following and made it one of New York’s most highly acclaimed experimental theater companies. The company is best known for Gatz, its award-winning verbatim staging of the entire text of The Great Gatsby. ERS has received numerous awards and distinctions, including Lortel awards, a Bessie award, and an OBIE award for Sustained Excellence, as well as a Guggenheim Fellowship and Doris Duke Performing Artist Award for Artistic Director John Collins.

Staff
John Collins, Artistic Director
Marilyn Haines, Managing Director
Maurina Lioce, Associate Artistic Director
Hanna Novak, Producer
Quincy Confoy, Development Associate
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LAND ACKNOWLEDGEMENT 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 acknowledgment 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.
Support for the Fisher Center and Bard Music Festival is provided by the following individuals, corporations, and foundations, among many others. We thank you for joining the late Richard B. Fisher with your generosity and partnership.

Special thanks to those who are supporting our programs with their commitments to the Bard College Endowment Challenge. Thank you for ensuring Bard’s continuity as a beacon for higher education bolstering the development of innovative programs that offer access to rigorous, high-quality education for new populations around the world.

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