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text arranged by Jocelyn Clarke*

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Mission Statement

City Theatre is a professional, not-for-profit performing arts organization. Its mission is to provide an artistic home for the development and production of contemporary plays of substance and ideas that engage and challenge diverse audiences.



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CITY THEATRE AND THE
SITI COMPANY PRESENT



ALICE'S ADVENTURES UNDER GROUND

directed by Anne Bogart, created & performed by the SITI Company,
text by Jocelyn Clarke

Susan Hightower*, Jefferson Mays*

Set Designer
Neil Patel

Lighting Designer
Mimi Jordan Sherin

Noize
Darron L West

Company Stage Manager
Megan Wanlass*

Costume Designer
James Schuette

*Alice's Adventures Underground was commissioned by City Theatre, the
Wexner Center for the Arts at The Ohio State University and City Stage in Springfield, MA.*

* Member of Actors Equity Association, the union of professional Actors and Stage Managers in the United States.

NOVEMBER 27 - DECEMBER 20, 1998

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Susan Hightower*

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This production was made possible in part by grants from the National Endowment for the Arts and The Matthew Hillman Fisher Foundation, Inc.

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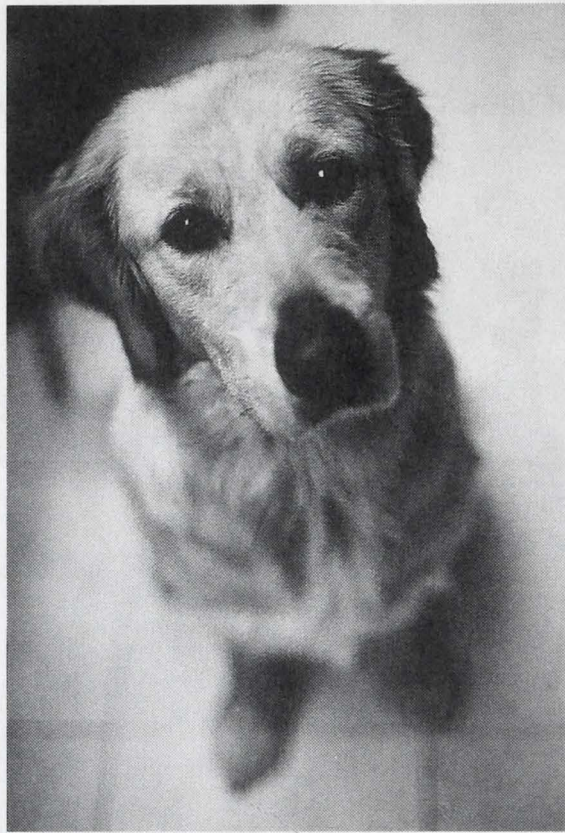
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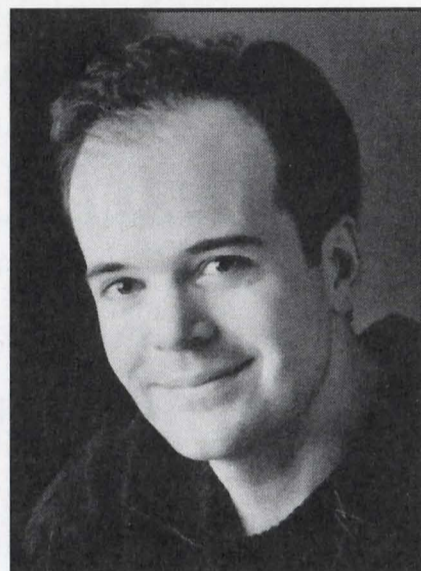
CAST PROFILES

Susan Hightower

Susan has performed with SITI in *Culture of Desire* at New York Theatre Workshop (as standby for Ellen Lauren), and in *Orestes* in Saratoga and Toga Mura, Japan. In New York, she has created roles for new works at Here, Nada and the New York Fringe (Martini Ceremony). Recent productions include *Play, Come and Go*, and *Hedda Gabbler* with the Millenium Theatre in Norfolk, Virginia. Regionally, she performed at Stage West in *Holiday Memories* and *Hamlet*.



of *Desire*. His New York performances include *Orestes* (En Garde Arts), *Moe's Lucky Seven* (Playwrights Horizons), *Quills* (New York Theatre Workshop), and *Bella, Belle of Byelorussia* (WPA). Mays has also worked regionally with La Jolla Playhouse, San Diego Repertory Theatre, Yale Repertory Theatre, Actors Theatre of Louisville, Baltimore Center Stage and Long Wharf Theatre. His film and television credits include "Cousin Bette," "Some Folks Call it Sling Blade," "The Big Brass Ring," "Hudson Blues," "Low Life," "Grey Night," and "Liberty!." In 1994, Mays received an Obie Award, and in 1997, he was the recipient of a Dramalogue Award. He holds a B.A. from Yale and an M.F.A. from UCSC.



Jefferson Mays

Jefferson has previously performed with SITI in *Small Lives/Big Dreams*, *Miss Julie*, *Private Lives*, and *Culture*



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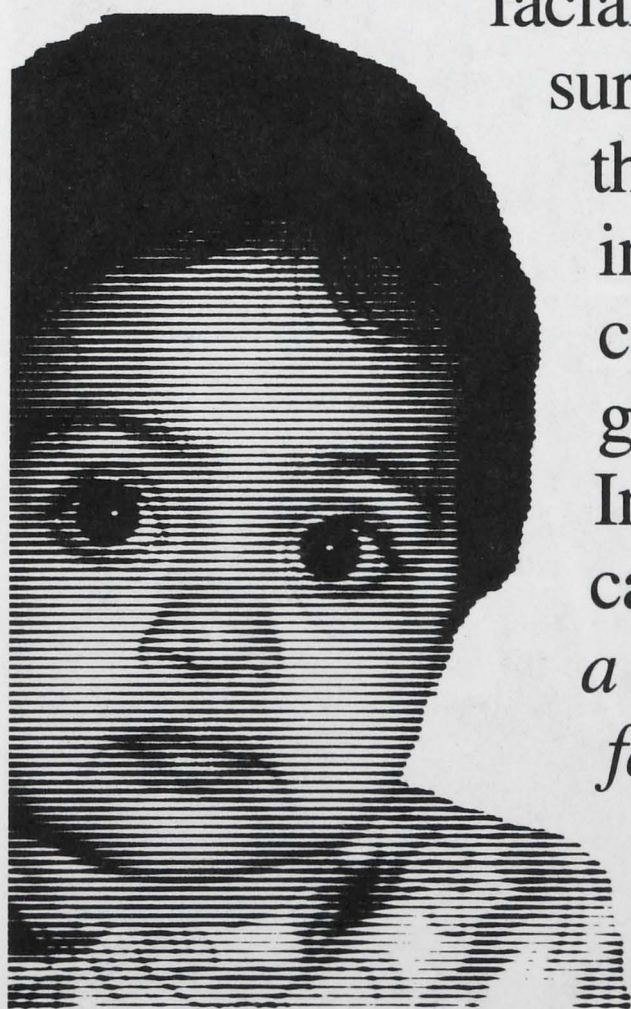
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WHO'S WHO

Anne Bogart (Director)

Anne is the artistic director of the SITI Company, which she founded with the Japanese director Tadashi Suzuki in 1992. She is also an associate professor at Columbia University. Her previous productions with SITI include *Culture of Desire*; *BOB*; *Private Lives*; *Going, Going, Gone*; *Miss Julie*; *Small Lives/Big Dreams*; *The Medium*; and *Orestes*. Bogart's upcoming productions with SITI are *Cabin Pressure* and *War of the Worlds*.

Jocelyn Clarke (Text)

Jocelyn previously collaborated with Anne Bogart to create the text for SITI's *BOB*. He is the lead theater critic with the *Sunday Tribune*, a national newspaper based in Dublin, Ireland. He works as a freelance dramaturg and translator and co-director of the National Playwrights Conference in Waterford, Ireland. He is currently teaching a course in theater criticism at Trinity College and has taught for the last two years at the annual National Critics Institute's program at the Eugene O'Neill Theatre Center in Connecticut. Clarke lives and works in Dublin.

Marc Masterson

(Producing Director)

Marc Masterson has been the artistic director and administrative leader of City Theatre since 1981. He has produced nearly 100 plays and many world premieres for City Theatre in the past 17 years. This season, he directed Steve Martin's *Picasso at the Lapin Agile*, and the revival of *Ten Fingers*, which he co-wrote with Paul Gertner. He has directed for CMU Showcase of New Plays, Three Rivers Shakespeare Festival and Carnegie Mellon. In New York, he has directed off-off Broadway. In addition to Marc's work for City Theatre, he is also deeply involved in the Pittsburgh arts community. He is a co-chair of the Greater Pittsburgh Arts Alliance, and serves on the boards of Citizens for the Arts in Pennsylvania, Leadership Pittsburgh, and the Carriage House Children's Center. Marc is happily married to Patricia Melvin and their most important productions are their two daughters, Laura and Alex.

Darron L West (Noize)

Darron, a SITI Company member since 1993, also collaborated with Anne Bogart on *Escape from Paradise*, *Eye of The Hurricane*, *Picnic*, *The Adding Machine*, and *American Silents*. With SITI, West has collaborated on multiple U.S. and international productions of *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Miss Julie*; *Culture of Desire*; *Private Lives*; and *BOB*, for which he received a 1998 Obie Award for soundscape. West made his Broadway debut with *Wait Until Dark*. Other credits include work with Philip Glass at Avery Fisher Hall, as well as a myriad of productions with New York Shakespeare Festival/The Public, Circle Repertory, The Vineyard, PS122, SoHo Rep, New York University, Theatre for a New Audience, Baltimore Center Stage, Portland Stage, The Alliance, Philadelphia Theatre Company, American Music Theatre Festival, Williamstown Theatre Festival, and La Jolla Playhouse, as well as national tours for The Acting Company and International Production Associates NYC. West is a design associate and "usual suspect" at New York Theatre Workshop, where his credits include *Quills*, *The Secretaries*, and Jonathan Larson's *Rent*. He is former resident sound designer at Actors Theatre of Louisville, a two-time American Theatre Wing and Barrymore Award nominee for sound design, and winner of the 1997 Princess Grace Award for work with the SITI Company.

David Jobin (Managing Director)

David comes to City Theatre from Pittsburgh Civic Light Opera, where he spent eight years as Director of the CLO Academy of Musical Theater. In addition, David directed CLO's outreach efforts including New Horizons which provides theater training to people with physical and developmental disabilities and Creative Vision, a collaboration with Pittsburgh Public Schools designed to provide and gauge the impact of arts training on young lives. David served as the first coordinator of Pittsburgh's Gene Kelly Awards for Excellence in High School Musical Theater and was instrumental in their development.



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Neil Patel (Set Design)

Neil has worked with SITI on *BOB*; *Private Lives*; *Culture of Desire*; *The Adding Machine*; *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; and *American Silents*. His Broadway credits include *Sideman*, and he has worked off-Broadway with New York Theatre Workshop, New York Shakespeare Festival/The Public, Playwrights Horizons, Classic Stage Company, Theater for a New Audience, SoHo Rep, and MCC Theater. He has worked regionally for Center Stage, Long Wharf Theatre, Steppenwolf Theatre Company, Guthrie Theatre, La Jolla Playhouse, and Dallas Theater Center. Patel received an Obie Award in 1996 for Sustained Excellence. He is a New York Theatre Workshop "usual suspect."

Megan Wanlass

(Company Stage Manager)

Megan stage manages all of the company's repertoire including the national and international productions of *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Culture of Desire*; and *BOB*. She is currently rehearsing SITI's *Cabin Pressure*. She began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville. Her other credits include: *The Dybbuk* (New York Shakespeare Festival/The Public) and the 1996 and 1997 Actors Theatre of Louisville Humana New Play Festivals.

James Schuette (Costume Design)

James has worked with SITI on *Seven Deadly Sins* (New York City Opera), *BOB*, *Private Lives*, and *The Adding Machine*. His work as a set and costume designer includes *Saturn Returns*, *Insurrection: Holding History*, *The Chang Fragments*, and *The Treatment* (The Public); *Space and Time to Burn* (Steppenwolf Theatre Company); *Floyd Collins* (Playwrights Horizons); *Trojan Women: A Love Story*, *Stonewall: Night Variations*, and *Orestes* (En Garde Arts); *The Outcast* (Brooklyn Academy of Music/Majestic); *Quills*, *The Secretaries*, *Lysinka! A Day in The Life*, and *Love and Anger* (New York Theatre Workshop). Future projects include Charles Mee's *Berlin Circle* at Steppenwolf Theatre Company and *Carmen* at Santa Fe Opera.

Mimi Jordan Sherin

(Lighting Design)

Mimi designed productions for *BOB*, for which she received an Obie Award; *Culture of Desire*; *The Medium*, for which she received an American Theatre Wing nomination; *Going, Going, Gone*; and *Small Lives/Big Dreams*. Other shows with Anne Bogart include *Picnic*, *The Adding Machine*, *Miss Julie*, and *Private Lives* at Actors Theatre of Louisville and *The Women* at Hartford Stage Company. On Broadway, she designed *Our Country's Good* and *The Glass Menagerie*. For her extensive work at the New York Shakespeare Festival, she has received an Obie Award, an American Theatre Wing Award, and four Drama Desk nominations. In London, she has worked at the National Theatre and The Royal Shakespeare Company. Her regional theater work includes many designs for Baltimore Center Stage, Hartford Stage Company, American Repertory Theatre, American Conservatory Theatre, Actors Theatre of Louisville, Long Wharf Theatre, and others. She has also designed extensively in opera, including productions for The Vienna State Opera, Bayerische Staatsoper, Wales National Opera, The Royal Danish Opera, Houston Grand Opera, The Canadian Opera, The Washington Opera, New York City Opera, The Seattle Opera, the Santa Fe Opera, and Glimmerglass Opera. Upcoming designs include productions at The Met, Opera Australia, and Glyndebourne. Sherin's two SITI company assistants are Brian Scott and D.M. Wood.

Daniella Topol

(Associate Producing Director)

Daniella has a BFA in Directing and a Master of Arts Management from Carnegie Mellon. She has directed with Kol Isha, Pittsburgh Theatre Laboratories, Pittsburgh New Voices, First Night 1997 and Carnegie Mellon. Other credits include: Lincoln Center Festival, American Stage Festival, Olney Theatre, Northwestern University. She has also trained with the SITI Company. In January, she will be directing *Eating Dirt* in the Lester Hamburg Studio Theatre.

6

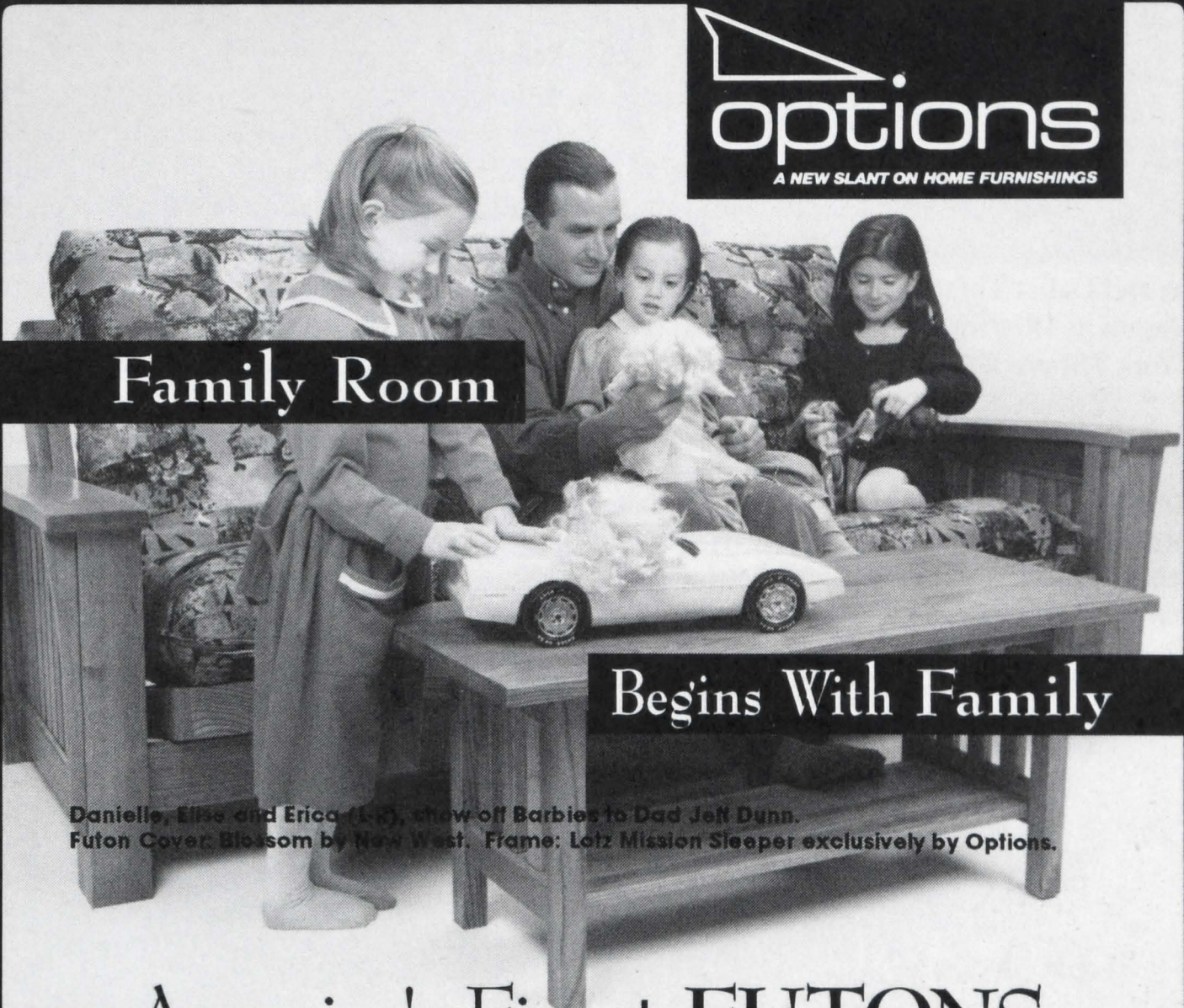
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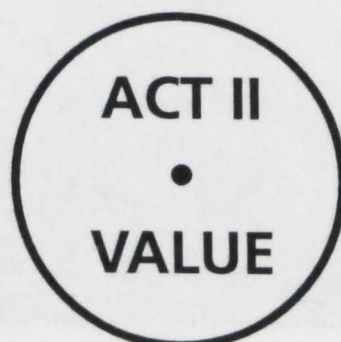
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ABOUT THE VIEWPOINTS & SUZUKI

The Viewpoints

The Viewpoints are a philosophy of movement translated into a technique for (1) training performers and (2) creating movement on stage. The Viewpoints are the set of names given to certain basic principles of movement; these names constitute a language for talking about what happens or works on stage. The Viewpoints are points of awareness that a performer or creator has while working.

Viewpoints of Time

Tempo: the rate of speed at which a movement occurs; how fast or slow something happens on stage.

Duration: how long a movement or sequence of movements continues; how long a group of people working together stay inside a certain section of movement before it changes.

Kinesthetic Response: a spontaneous reaction to motion which occurs outside you; the timing in which you respond to the external events of movement or sound; the impulsive movement which occurs from a stimulation of the senses.

Repetition: the repeating of something on stage. Repetition includes: (a) Internal Repetition (repeating a movement within your own body) and; (b) External Repetition (repeating the shape, tempo, gesture, etc. of something outside your own body.)

Viewpoints of Space

Shape: the contour or outline the body (or bodies) make in space. All shape can be broken down into either: (a) lines; (b) curves; (c) a combination of lines and curves. In addition, shape can either be: (a) stationary; (b) moving through space. Lastly, shape can be made in one of three forms: (a) the body in space; (b) the body in relationship to architecture making a shape; (c) the body in relationship to other bodies making a shape.

Gesture: a movement involving a part or parts of the body. Gestures can be made with the hands, the arms, the legs, the head, the mouth, the eyes, the feet, the stomach or any other part or combination of parts which can be isolated. Gesture is broken down into: (a) Behavioral Gesture - Behavioral Gesture belongs to the concrete, physical world of human behavior as we observe it in our everyday reality. (b) Expressive Gesture - Expressive Gesture expresses an inner state or emotion. It is abstract and symbolic rather than representational. It is universal and timeless and is not something you would normally see someone do in the supermarket or subway.

Architecture: the physical environment in which you are working and how awareness of it affects movement. One learns to dance with the space, to be in dialogue with a room, to let movement (especially shape and gesture) evolve out of our surroundings. Architecture is broken down into: (a) solid mass; (b) texture; (c) light; (d) color.

Spatial Relationship: the distance between things on stage, especially one body to another, one body to a group of bodies, or the body to the playing space.

Topography: the landscape, the floor pattern, or the design created through movement in the space.

(This is an excerpt from a chapter in Anne Bogart's book entitled "Viewpoints." The chapter, "Source-Work, the Viewpoints and Composition: What are They?" was written by Tina Landau.)

Suzuki Method

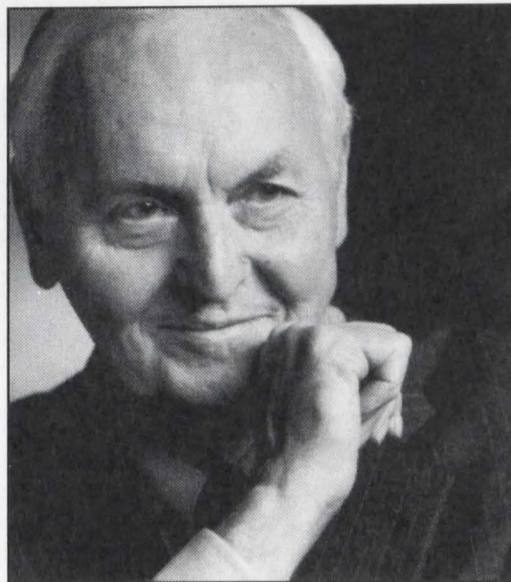
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DIRECTOR'S NOTES

One day, Charles Lutwidge Dodgson told a story to three young girls on a boat in a river on the way to a picnic. The story became the third most widely translated narrative in the history of the world. It is the unique genius of a man like Dodgson, better known to his readers as Lewis Carroll, to structure and contain a story that provokes such intense responses and multifaceted associations from people who come in contact with it.

— Anne Bogart

SITI COMPANY

The SITI Company, previously known as Saratoga International Theater Institute, was founded in 1992 by Anne Bogart and Tadashi Suzuki to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI has expanded to encompass a year-round program based in New York City with a summer season in Saratoga.

SITI's three ongoing components are the creation of new work, the training of young theater artists, and a commitment to forming partnerships with international collaborators. SITI believes that contemporary American theater must necessarily incorporate artists from around the world and learn from the resulting cross-cultural exchange of dance, music, art, and performance experiences.

The American theater is at a significant point. Regional theaters are now many generations removed from the artists who created them, and these institutions and their audiences are experiencing a crisis of identity. The way SITI is accomplishing its mission is to integrate into other organizations in the existing American and international theater systems. Examples include our ongoing relationships with Actors Theatre of Louisville, Modus Ensemble and the Magic Theater in San Francisco, Skidmore College, Wexner Center for the Arts at The Ohio State University, Walker Art Center, City Theatre, the Toga International Arts Festival, New York Theatre Workshop, and other organizations. It is exciting to see these

relationships take hold and continue. The institutions and their audiences experience a breath of fresh air from us, and we, in turn, can grow and create in relation to them.

SITI has recently completed our annual Summer Intensive at Skidmore College, Saratoga Springs; other teaching workshops in Wales and Los Angeles; and an eight-week-long run of *Culture of Desire* at New York Theatre Workshop. We are currently developing two new pieces: *Cabin Pressure*, in collaboration with the Actors Theatre of Louisville and the 1999 Humana Festival of New American Plays, and *Alice's Adventures Underground*, in collaboration with the Wexner Center for the Arts, City Theatre and City Stage in Springfield, MA. The upcoming season has workshops in venues including Minneapolis, Columbus, Belfast, Prague, and New York, as well as Pittsburgh.

The SITI Company is: Akiko Aizawa, J. Ed Araiza, Will Bond, Leon Ingulsrud, Andrew Kranis, Ellen Lauren, Kelly Maurer, Jefferson Mays, Tom Nelis, Barney O'Hanlon, Neil Patel, James Schuette, Mimi Jordan Sherin, Megan Wanlass, Stephen Webber, and Darron L West.

For more information on the company and its training programs and performances; to purchase copies of "Anne Bogart: Viewpoints" or SITI Training T-shirts; or to make a tax-deductible contribution in support of SITI, please contact the SITI Office, P.O. Box 1922, Old Chelsea Station, NY, NY, 10011; 212.727.0651 (phone & fax); e-mail: inbox@siti.org or visit Planet SITI at <http://www.siti.org>.

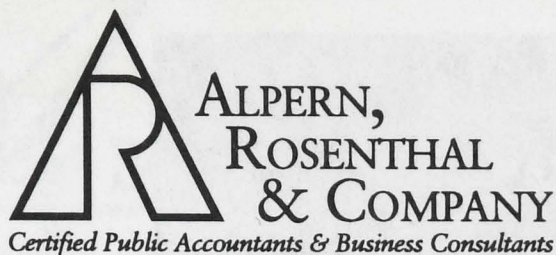


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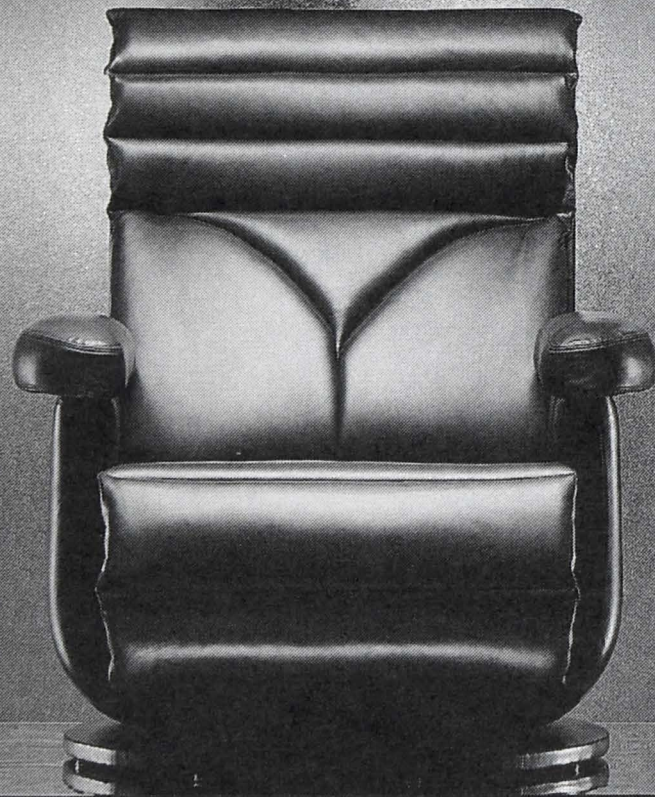
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ABOUT THE AUTHOR

Lewis Carroll (Charles Lutwidge Dodgson), was the author of "Alice in Wonderland." He also gained notoriety for his mathematical treatises and for a quantity of stories and poems, both serious and humorous. Carroll was the son of a churchman and the eldest of 11 children. While living in the isolated town of Dansbury, Charles invented games to amuse himself and his brothers and sisters.

On May 23, 1850, he matriculated at Christ Church College, Oxford; in January the following year he became a resident of that college, and "from that day to the hour of his death - a period of forty-seven years - he belonged to 'the House,' never leaving it for any length of time. . ." He distinguished himself with first class honors in mathematics, second class in classics, and the Butler Scholarship. At this time, 1855, he began contributing poems and stories to various publications. It was at this time Dodgson submitted the nom de plume, Lewis Carroll.

The year 1855 was eventful. He received the further appointment of lecturer in mathematics at Christ Church College, a position which he held until 1881. Six years later he was ordained a deacon, but he never proceeded to priest's orders. He did, however, preach from time to time, often to the servants of the college but he enjoyed most preaching to children.

From this time until his death in 1898 the story of Lewis Carroll is the story of his literary work, of his child friends, of his hobbies and inventions. The story of Charles Lutwidge Dodgson, mathematician, lecturer, and scholar, is secondary.

On July 4, 1862, Lewis Carroll wrote in his diary, "I made an expedition up the river to Godstowe with the three Liddells, we had tea on the bank there, and did not reach Christ Church till half-past eight." Somewhat later he added, "on which occasion I told them the fairy tale of 'Alice's Adventures Underground,' which I undertook to write out for Alice." The Liddells were the daughters of the dean of Christ Church College. Alice, the second daughter, lived to celebrate the centenary of Carroll's birth. Subsequently the book was called "Alice's Hours in Elfland," but when it appeared in 1865 it was "Alice's

Adventures in Wonderland." The first edition both Tenniel, the illustrator, and Carroll condemned because the pictures were printed poorly. Some of these 2000 copies were given by Carroll to hospitals and institutions and some were sold in the U.S. Six years later "Through the Looking Glass" was published.



In the meantime, Carroll had settled down in a spacious apartment on the northwest corner of Tom Quad, where he remained the rest of his life, and where he had a photographic studio. Carroll was a child-lover who kept "for the amusement of his child guests a large assortment of musical boxes and an organette which had to be fed with paper tunes," clockwork bears, mice, frogs, games and puzzles of all sorts.

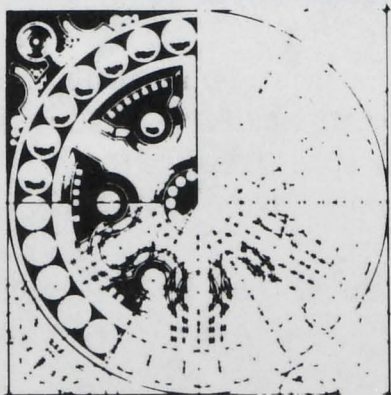
While the fame of Lewis Carroll increased daily, Dodgson was turning out and publishing a quantity of mathematical works, but, as Harvey Darton puts it, "no one who ever wrote for children is more completely assured of unacademic immortality." Dodgson shied away from publicity, and "declined to welcome any tribute to Lewis Carroll." But Dodgson had a good deal of fun even under his own name. His later works, however, never reached the popularity of the "Alice" books.

Toward the end of his life he began to have "a very peculiar, yet not very uncommon, optical delusion, which takes the form of seeing moving fortifications." He needed rest badly, but he kept on working. He died at Guilford of influenza, but his memory is appropriately kept alive by perpetual public endowment of a cot in the Children's Hospital, Great Ormond Street, London.

"Alice in Wonderland" has been universally praised because it "changed the whole cast of children's literature. . ." It was "a spiritual volcano of children's books" (Harvey Darton). Perhaps the most penetrating analysis of Alice's position in children's literature is the novelist Sir Walter Besant's remark that "it admits us into a state of being which, until it was written, was not only unexplored but undiscovered."



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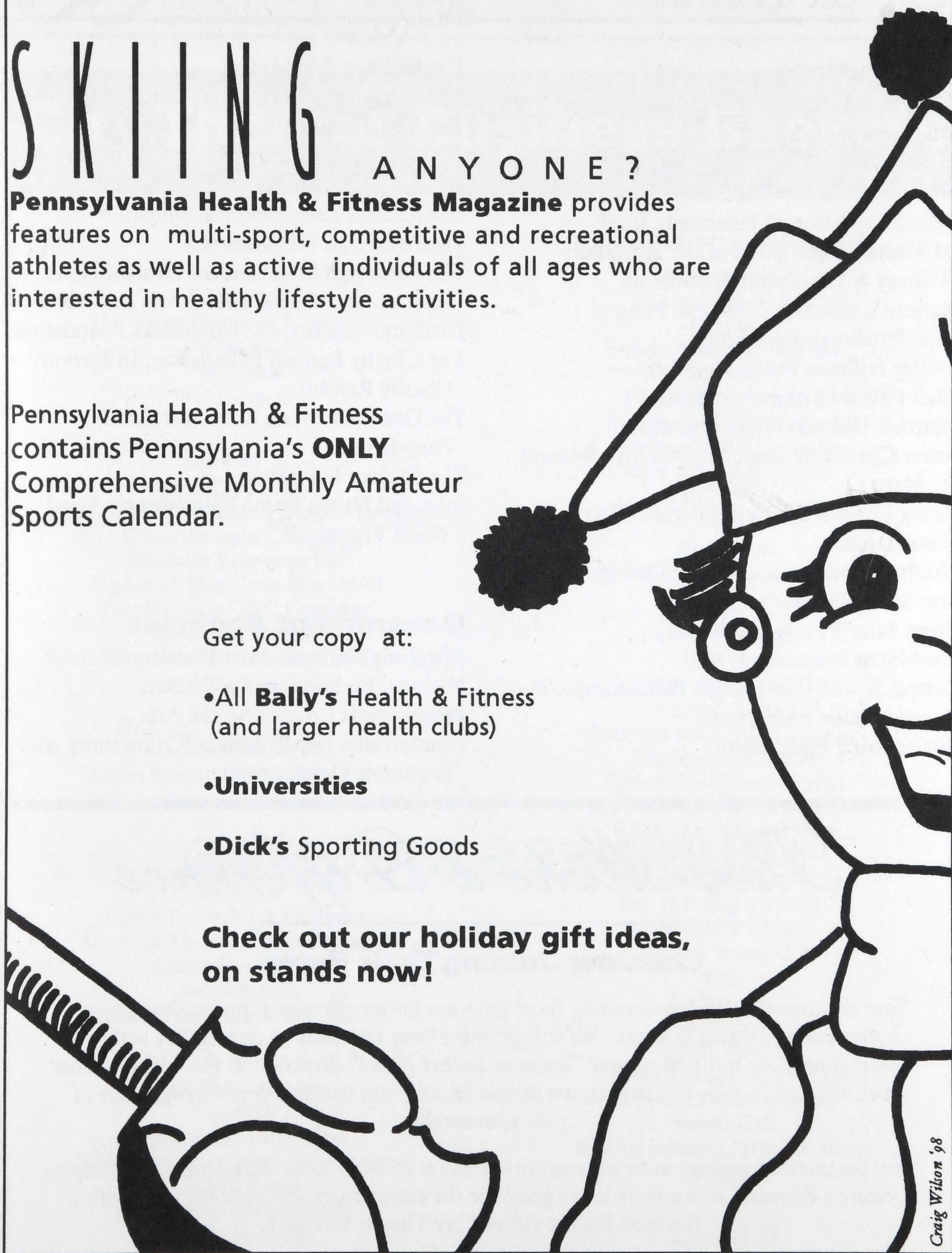
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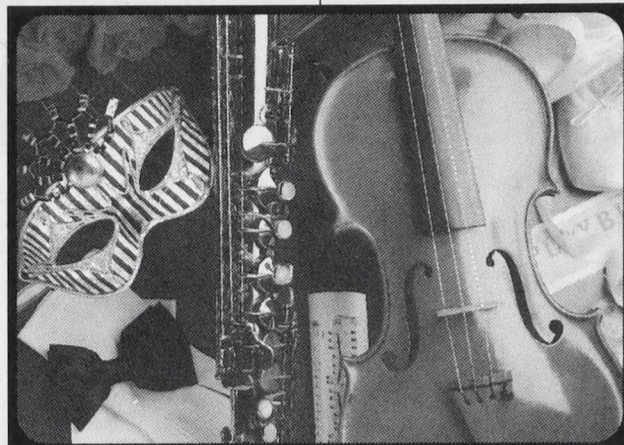
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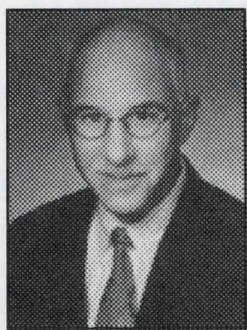
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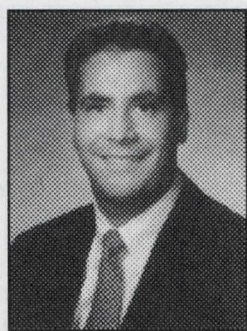
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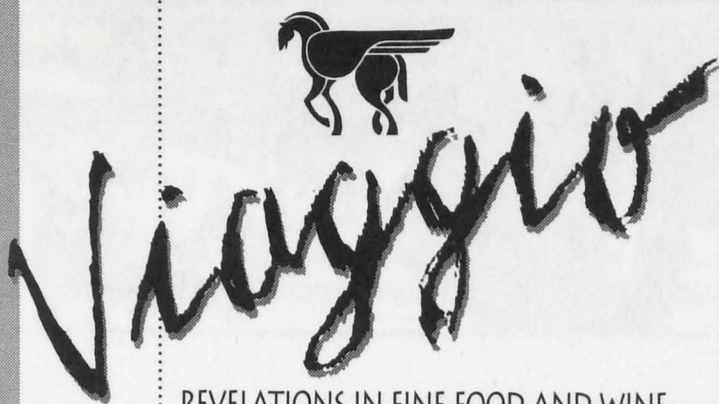


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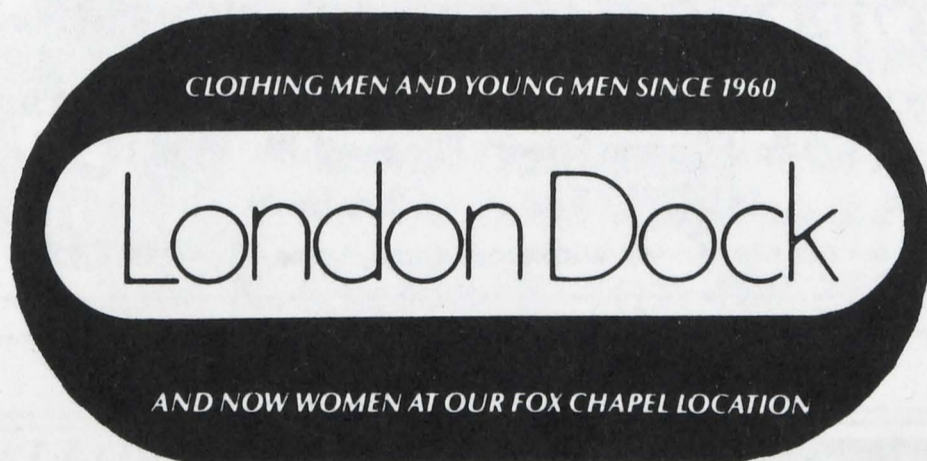


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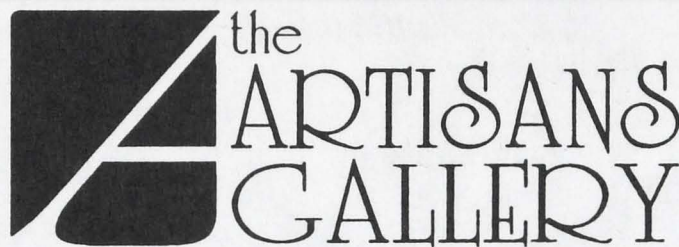
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Artistic

Marc Masterson
Producing Director

Daniella Topol
*Associate Producing
Director*

Jed Allen Harris
Associate Artist

Production

Tony Ferrieri
*Technical Director and Resident
Scenery & Properties Designer*

William O'Donnell
Resident Lighting Designer

Lorraine Venberg
Resident Costume Designer

Elizabeth Atkinson
Sound

Liz Hammond
Properties Coordinator

Patti Kelly
Resident Stage Manager

Casi Pacilio
Follow Spot Operator

Paul Ford
Interim Technical Director

Angela Vesco
Wardrobe Mistress

Holly Koenig
*Master Electrician/Light Board
Operator*

Jason Szalla
Scenic Artist

Tim Barnhill, Mark Eyer,
Paul Ford, Kevin Kornicki,
Casi Pacilio, Jason Szalla
Scene Shop Technicians

Administrative

David Jobin
Managing Director

Karla Boos
Director of Development

Nina Margiotta
*Director of Marketing &
Communications*

Lora Oxenreiter
*Director of Customer Service
& Sales*

Eric Nelson
Director of Sales

Marlene H. Ellis
House Manager

Darnell Patterson
Maintenance Manager

Joanne Prodafikas
Bookkeeper

Laura A. McCarthy
Assistant Box Office Manager

Veda Laine, Erin Fleming
Box Office Assistants

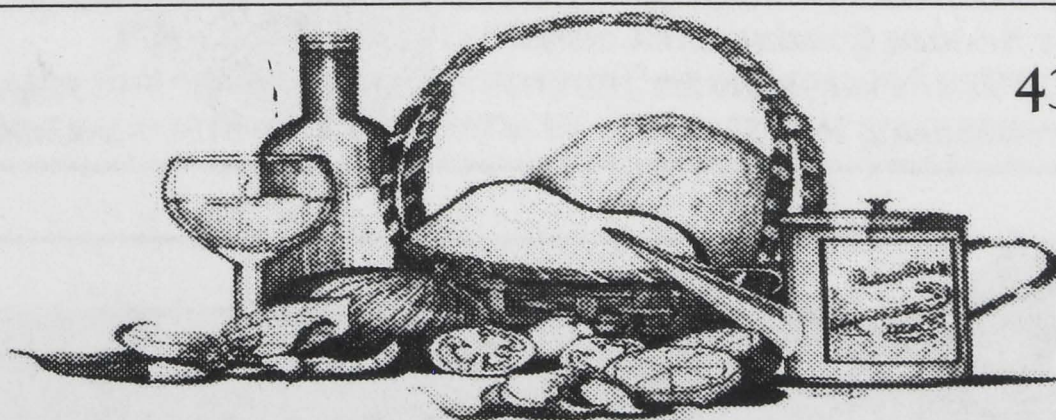
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