

On Stage

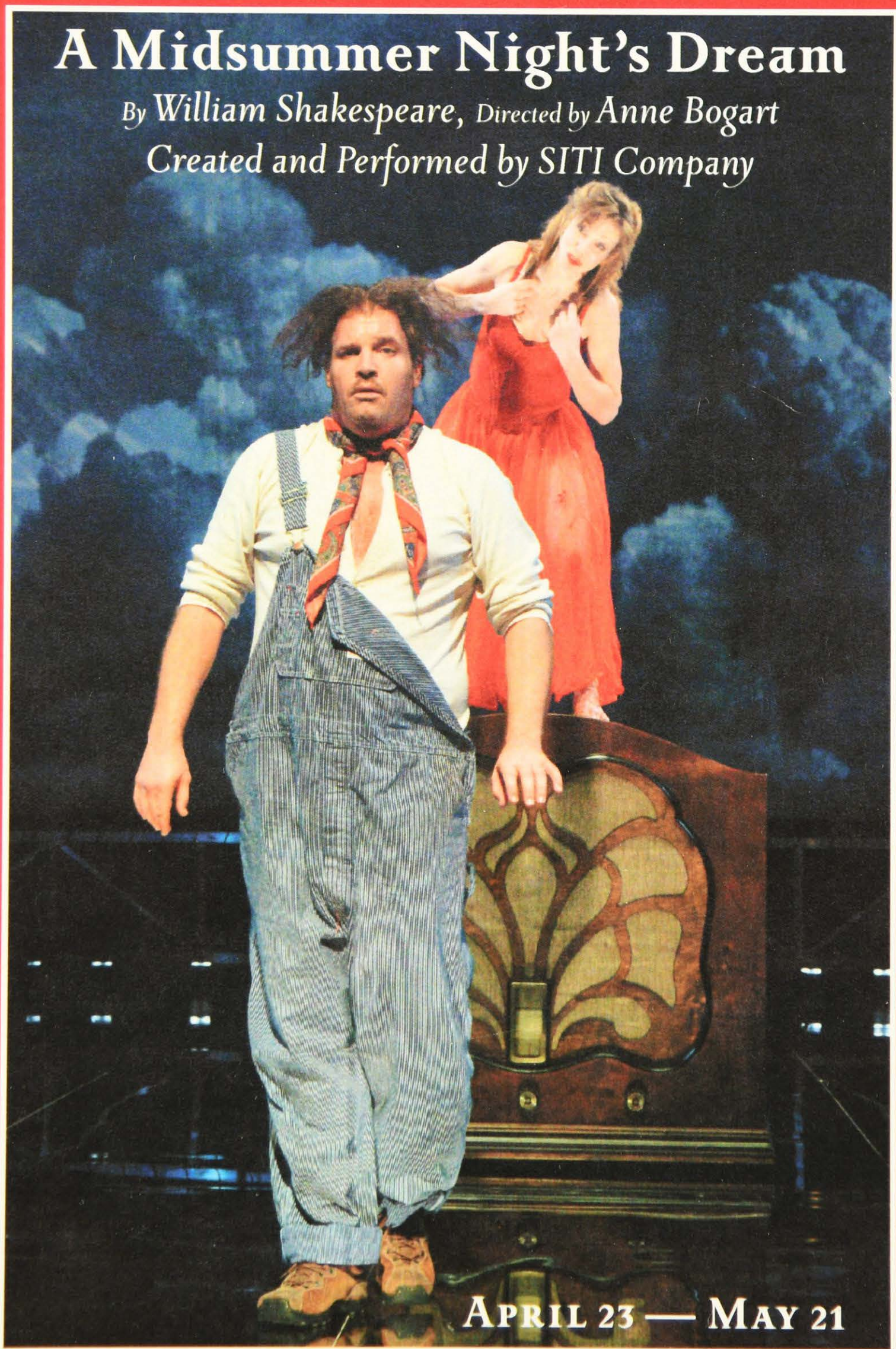
ALABAMA SHAKESPEARE FESTIVAL

Geoffrey Sherman, Producing Artistic Director

A Midsummer Night's Dream

By William Shakespeare, Directed by Anne Bogart

Created and Performed by SITI Company



APRIL 23 — MAY 21

Pictured left to right: Christopher Spencer Wells and Ellen Lauren

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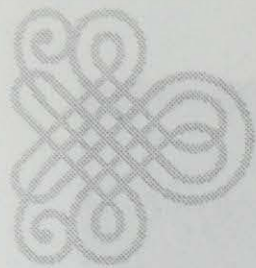
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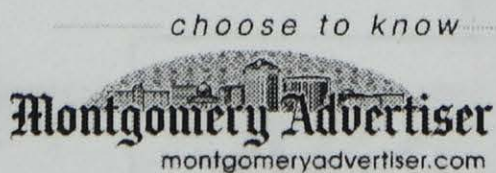


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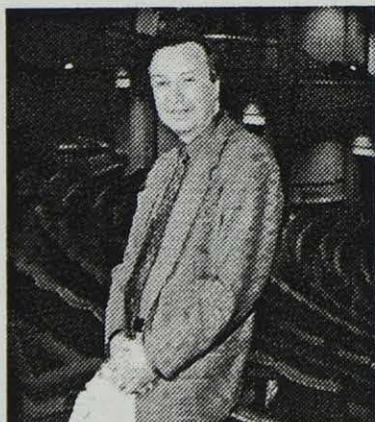


A Midsummer Night's Dream

Words are never more brilliant than when they come from the pen of William Shakespeare. Beautiful costumes and elaborate sets frequently add to the impact of his stories—but so does creative and meticulous movement of the characters. It is in the latter category that legendary director Anne Bogart has made an indelible mark on American and international theatre. Precise, deliberate actions—that partnered with brilliant dialogue—present a story in a way in which it has not been experienced.

With her world renowned SITI Company, Anne Bogart has re-imagined the genius of Shakespeare's *A Midsummer Night's Dream* to make it a fresh, invigorating and memorable piece of theatre. In Bogart's unique vision, the setting is moved to John Steinbeck's 1930s California; a *Grapes of Wrath* destination populated by those who have little in their pockets but much more in their imaginations. From this landscape, Bogart and company masterfully use a minimalist set and maximum use of the actors' physicality to endear and seduce us into their world.

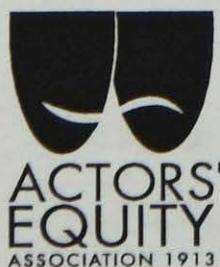
This special presentation is a wonderful opportunity to experience the work of our company's namesake as seen through the incredibly artful and cutting edge mind of an American theatrical innovator. As we continue to produce the materials of the Bard, so too, we will look for delightfully different, yet always entertaining ways, to bring his words and characters to life.



With a smile,

Geoffrey Sherman
Producing Artistic Director

P.S. We want to know what you think of us! Drop us a line: talkback@asf.net.



The Alabama Shakespeare Festival is a member of the League of Resident Theatres, operating under agreements with the Actors' Equity Association, The Society of Stage Directors and Choreographers Inc., and United Scenic Artists, and is a constituent of Theatre Communications Group, the National Organization for the American Theatre; the American Arts Alliance; and the Shakespeare Theatre Association of America. This season was made possible in part by grants from the Alabama State Council on the Arts and the National Endowment for the Arts.

Director's Notes

I want to tour the SITI Company *A Midsummer Night's Dream*. The reasons are many. It is Shakespeare. It is our very first Shakespeare. I am immensely proud of the production. It is, after all, *A Midsummer Night's Dream* which of all Shakespeare's plays reaches out and touches people before they even encounter it. It is iconic, mythic.

We tour a lot of our shows. These shows are labeled avant-garde, brainy, visually arresting, challenging, poetic, athletic etc. Now here we have a show that is all of that and it's Shakespeare's *A Midsummer Night's Dream*. We have managed to do the entire show with only eight actors. Not only does this make the production more economically feasible, but also now I am convinced that Shakespeare definitely must have meant for it to be done with only eight actors. To have the same actor play an Athenian and then a Fairy and then a Mechanical is now, to me, obligatory. In many more populated productions of *Midsummer* there are three casts that don't meet until technical rehearsals. In our production we had to seriously ask: What is a Fairy? What is a Mechanical? What is a Lover? How does the same body encompass all those aspects of life? The answers that we came up with are fun and, excuse my immodesty, revolutionary.

This is what I learned from directing *A Midsummer Night's Dream*: Shakespeare widened the definition of what it means to be human. Right now we live in a world shrunk by aggressive media, fast paced modes of survival and the constant bright onslaught of endless electrical daytime. I found shared grace in the magnificent dark and moist landscapes of Shakespeare's imagination in general and *Midsummer* topography specifically. We are better for having done the play. In performance, audiences join the ride with a magnificent appetite every single night. The play reminds us that the world we inhabit is far richer, multifaceted and mysterious than the repetitions of our day-to-day lives would lead us to assume. We need to believe in fairies and come to know that each of us has a fairy lurking inside.

Finally, John Steinbeck's *Grapes of Wrath* inspired the design, both visual and aural, for our production. It is the Dust Bowl, a place of migration and poverty, a stark yet beautiful place full of yearning and dreams. It is America. Ours is an American *Midsummer Night's Dream*. The enchantment appears as if by magic via the imagination of people who have nothing to share but their hopes and dreams. The context of the depression era, dust bowl struggle offers an arena in which the magic becomes even more special. With poverty as a backdrop, we use not stage machinery or tricks to create the necessary magic; rather, it is born of human passion and imagination. It is born in the bodies of the SITI Company actors.

And this is something I want to share.

- Anne Bogart

A Midsummer Night's Dream

By William Shakespeare

Directed by Anne Bogart

Created and Performed by SITI Company

Hermia, Starveling (Moonshine), Moth

Theseus, Oberon, Quince

Helena, Snug (Lion), Mustardseed

Lysander, Flute (Thisbe), Cobweb

Hippolyta, Titania

Puck

Egeus, Bottom

Demetrius, Snout (Wall), Peaseblossom

Akiko Aizawa*

Jeffrey Fracé*

Karron Graves*

Randy Harrison*

Ellen Lauren*

Barney O'Hanlon*

Christopher Spencer Wells*

Stephen Webber*

Original Lighting Design by

Costume Design by

Original Music & Sound Design by

Set Design by

Touring Lighting Design

Company Stage Manager

Assistant Stage Manager

Assistant Sound Designer

Managing Director

Christopher Akerlind**

Gabriel Berry**

T. Griffin

Neil Patel**

Brian H. Scott

Elizabeth Moreau*

Elizabeth Kegley*

Matt Hubbs

Megan Wanlass Szalla

In the score, the musical saw is played by Philippa Thompson and the violin by Catherine McRae.

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*Members of Actor's Equity Association, the union of professional actors and stage managers in the United States.

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Anne Bogart is a member of SSDC, the Society of Stage Directors and Choreographers Inc., an independent national labor union.

A Midsummer Night's Dream was made possible by a generous grant from the Mellon Foundation.

This production of *A Midsummer Night's Dream* was commissioned by San Jose Repertory Theatre, San Jose, California, in collaboration with SITI Company, New York, New York.

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THE SITI COMPANY

SITI Company is an ensemble based theater company led by Anne Bogart. Its mission is: -To create bold new productions; -To perform and tour these productions nationally and internationally; -To train together consistently; -To train theater professionals and students in an approach to acting and collaboration that forges unique and highly disciplined artists for the theater; and, -To create opportunities for artistic dialogue and cultural exchange.

Founded in 1992 by Anne Bogart and Tadashi Suzuki, SITI Company began as an agreement 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 expanded to encompass a year-round company based in New York City with a summer season in Saratoga. The Company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theater while training artists from around the world.

In addition to Artistic Director Anne Bogart, SITI Company is comprised of ten actors, five designers, a playwright, stage manager, development director and managing director. The company represents a change in thinking about the relationships between artists and institutions. SITI Company has formed relationships with theaters and venues around the world who present the Company's work. Examples include our ongoing relationships with Actors Theatre of Louisville; American Repertory Theater; the Brooklyn Academy of Music; Classic Stage Company; the Krannert Center; Magic Theatre; On the Boards; Performing Arts Chicago; UCLA Performing Arts; Walker Art Center; and the Wexner Center for the Arts. SITI affiliations with universities include New York University; The Juilliard School; Columbia University; Princeton University; The Ohio State University; Utah State University and DePaul University. Every June the Company continues to gather for our annual Summer Intensive at Skidmore College in Saratoga Springs. Internationally, SITI has performed and led training in Japan, Germany, France, the Czech Republic, Wales, the Georgian Republic, Ireland, Turkey, Italy, Australia, Canada, Colombia, Scotland, England, Israel, Denmark and Holland.

Most recently, SITI premiered its latest project *Hotel Cassiopeia* by Charles Mee at the Humana Festival of New American Plays at Actors Theatre of Louisville in March. SITI premiered *Intimations for Saxophone* at the Arena Stage in Washington D.C., *systems/layers* (a collaboration with music group Rachel's) at Utah State University and *A Midsummer Night's Dream* at San Jose Repertory Theatre. Other SITI productions include: *Orestes*; *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Miss Julie*; *Culture of Desire*; *Bob*; *Private Lives*; *Alice's Adventures*; *Cabin Pressure*; *War of the Worlds*; *Room*; *bobrauschenbergamerica*; *Hayfever*, *La Dispute*, *Macbeth* and *Score*. Future productions include: *A Streetcar Named Desire*, *Under Construction*, *Soot and Spit*, and *Reunion*. SITI Company and its members have won numerous awards including Obies, Drama Desks, American Theatre Wing, EDDY's, and many more.

SITI Company is: Akiko Aizawa, J. Ed Araiza, Will Bond, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Charles L. Mee, Jr., Elizabeth Moreau, Tom Nelis, Barney O'Hanlon, Neil Patel, James Schuette, Brian Scott, Megan Wanlass Szalla, Stephen Webber and Darron L West.

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Contact Information:

For further details about any of SITI's productions or training programs, please feel free to contact us at:

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3rd Floor, Suite #310	212.868.0837 fax
New York, NY 10018	inbox@siti.org / www.siti.org

SITI Company is deeply grateful to the generous donors who are listed below: Altria Group, Inc.; The Association of Performing Arts Presenters Ensemble Theatre Collaborations Grant Program, a component of the Doris Duke Charitable Foundation Theatre Initiative; Carnegie Corporation of New York; Disney Worldwide; Jeanne Donovan Fisher and Richard B. Fisher; The Jerome Foundation; The Leading National Ensemble Theatres Program, a joint initiative of the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation; The Lucille Lortel Foundation; Andrew W. Mellon Foundation; The National Endowment for the Arts; The New York City Department of Cultural Affairs; The New York State Council on the Arts; The New York Times Company Foundation Fund for Midsize Theatres, a project of A.R.T./New York; Joan H. and Robert Parker; The Fan Fox and Leslie R. Samuels Foundation; The Shubert Foundation; and Jaan Whitehead.

SITI Company is a participant in the New Generations Program, funded by Doris Duke Charitable Foundation/The Andrew W. Mellon Foundation and administered by Theatre Communications Group.

AKIKO AIZAWA (Hermia, Starveling (Moonshine), Moth) Akiko has been a member of the SITI company since 1997. Under Anne Bogart's direction she has performed in *Hotel Cassiopeia*, *bobrauschenbergamerica*, *Intimations for Saxophone*, *La Dispute*, *War of the Worlds*, *Culture of Desire*, *Nicholas and Alexandra*, and *Marina: A Captive Spirit*. Her other credits include *systems/layers* (directed by Barney O'Hanlon, music by Rachel's); *Macbeth*, *Death of a Salesman* and *Moby Dick* (directed by Leon Ingulsrud); *Beckett in Circles* (directed by Lech Mackiewicz); *Dionysus*, *Three Sisters* and *The Trojan Women* (directed by Tadashi Suzuki); martial arts ballet- *The Voice of the Dragon 2* and *Deadly She-Wolf Assassin at Armageddon!* (Music by Fred Ho).

ANNE BOGART (Director) Is the Artistic Director of SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a recipient of 2 Obie Awards, a Bessie Award, a Guggenheim as well as a Rockefeller Fellowship and is a Professor at Columbia University where she runs the Graduate Directing Program. Works with SITI include: *Hotel Cassiopeia*, *Intimations for Saxophone*; *A Midsummer Night's Dream*; *La Dispute*; *Score*; *bobrauschenbergamerica*; *Room*; *War of the Worlds*; *Cabin Pressure*; *The Radio Play*; *Alice's Adventures*; *Culture of Desire*; *Bob*; *Going, Going, Gone*; *Small Lives/Big Dreams*; *The Medium*; Noel Coward's *Hayfever* and *Private Lives*; August Strindberg's *Miss Julie*; and Charles Mee's *Orestes*. Other recent productions: *Nicholas and Alexandra* (Los Angeles Opera) *Marina: A Captive Spirit* (American Opera Projects), *Lilith* and *Seven Deadly Sins* (New York City Opera). She is the author of a book of essays entitled *A Director Prepares: Seven Essays on Art and Theater* and the co-author with Tina Landau of *The Viewpoints book: A Practical Guide to Viewpoints and Composition*.

GABRIEL BERRY (Costume Designer) Gabriel designed the costumes for Anne Bogart's productions of *The Medium*, *Small Lives*, *Big Dreams*, *No Plays*, *No Poetry...* and *Gertrude and Alice*. Recent productions include *The People's Temple* at Berkeley Rep and the Guthrie, Osvaldo Gollijov's *Ainadamar* for the Santa Fe Opera and Lincoln Center, Yoshiko Chuma's *7x7* at City Center, Caryl Churchill's *A Number* at New York Theater Workshop and Craig Lucas's new musical *The Listener* at Julliard. Upcoming projects include *Zaide* for Vienna's Mozart Festival and John Adams new opera *The Flowering Tree* both to be directed by Peter Sellars.

JEFFREY FRACÉ (Theseus, Oberon, Quince) With SITI Company: *Hayfever*, *War of the Worlds* *Radio Play*, *Culture of Desire*. With Anne Bogart: *American Silents*. Others: *Cymbeline* (New York

Shakespeare Festival), the title role in *Hamlet* and Polixenes in *The Winter's Tale* (both at Stonington Opera House), *Macbeth* (International WOW Company), Ellen McLaughlin's *Mermaid*, Chuck Mee's *Agamemnon 2.0*, Mac Wellman's *Dracula*, George Tabori's *Peepshow*. Dance theatre: *Moonlight Interior* with Yo-el Cassel, *The Thinnest Woman...* with Dixie Fun Lee Shulman, *Teaspoon Sun* with Elizabeth Haselwood and Pavel Zustiak. Directing: *Romeo and Juliet* (Stonington Opera House), *Don Giovanni* (NY Repertory Ensemble), *Mother Courage and Her Children* and *1984* (People's Branch), *The Stranger* (Strawdog Theatre), *In My Bedroom* (Dance Space Center). MFA, Columbia University.

KARRON GRAVES (Helena, Snug (Lion), Mustardseed) Karron is deeply grateful to work again with this extraordinary SITI Company, now here at ASF. Her past collaboration with SITI was as Lily Laird in Anne Bogart's world premiere of *Intimations for Saxophone* at Arena Stage. Off Broadway/NY: Bill Buell's *Construction*, *Mint*; Lynne Meadow's *Nine Armenians*, MTC; Gregory Mosher's *Danger:Memory!*, Lincoln Center/Newhouse; James Hammerstein's *The Sound of Music*, Int'l. Tour. Regional: Gus Kaikkonen's *Trying* at Ford's Theatre, opposite James Whitmore; Lisa Peterson's *The Glass Menagerie*, ATL; Richard Hamburger's *Hamlet*, DTC; Jon Lipsky's *Maggie's Riff*, Vineyard Playhouse; Bruce Sevy's *Life with Father*, DCTC. Film/TV: Anya Ranevskaya in Robert DeNiro's upcoming *The Good Shepherd*; Mary Warren in Nicholas Hytner's *The Crucible*, with Daniel Day-Lewis; *The Fig Tree*, directed by Calvin Skaggs; "Guiding Light," "Law & Order," "Dolphin Cove," "SNL." Training/Education: MFA, Yale; BA, Princeton; SITI Company, Met Opera Junior Chorus.

T. GRIFFIN (Composer, Original Music & Sound Designer) is a songwriter, producer and composer based in Brooklyn, NY. He has released two solo albums on the Shiny Little Records label, *Tortuga* (2000), *Light in the Aisles* (2001). In 2004 he released *The Sea Won't Take Long* in collaboration with violinist Catherine McRae under the moniker T. Griffin Coraline and they have toured extensively in the US and Europe. Griffin has collaborated as a composer, arranger or remixer with musicians Vic Chesnutt, godspeed you! black emperor (and various gy!be side projects), Guy Piccotto (of Fugazi), Patti Smith, and Tom Verlaine. He has scored films and created several live music/film collaborations with filmmaker Jem Cohen, and composed scores for many other feature films and theater productions.

RANDY HARRISON (Lysander, Flute (Thisbe), Cobweb) is thrilled to be making his debut both at

the Alabama Shakespeare Festival and with SITI. He has appeared on the New York stage both on and off Broadway, as well as in numerous regional productions. New York credits include *Wicked* (Broadway – Gershwin Theatre) and *A Letter from Ethel Kennedy* (Manhattan Class Company). He has performed at the St. Louis Municipal Theater (1776), the Ensemble Theatre of Cincinnati (Violet), and the Berkshire Theatre Festival (*Equus*). His television credits include *Queer as Folk*, and *Bang, Bang You're Dead*. This summer he will return to the Berkshire Theatre Festival in *Amadeus*.

MATT HUBBS (Assistant Sound Designer)
Recent designs have been heard at the Bath Shakespeare Festival, the Edinburgh Fringe Festival, the O'Neill National Playwrights Conference, the Brown University/Trinity Rep Consortium New Play Festival, and at TRC and 59E59. He has recently assisted at the Humana Festival of New American Plays, the Liz Lerman Dance Exchange, at New York Theatre Workshop, Manhattan Theatre Club, The Century Center, and the Public Theatre. He has worked on *Hotel Cassiopeia*, *Score* and *systems/layers* with SITI Company, engineered the Rachel's band *systems/layers* tour, and has also worked with multi-platinum producers Static, Veit Renn and Brett Stuart.

ELIZABETH KEGLEY (Assistant Stage Manager)
Off-Broadway: *Apparition* (Name Drop Productions), *The Cherry Orchard*, *The Bald Soprano* & *The Lesson* (Atlantic Theater Company); *Score* (SITI Company, tour and NYTW); *Much Ado About Nothing* (Public Theatre/NYSF); *Mr. Fox: A Ruminant* (Signature Theatre), *Norman & Beatrice* and *1984* (Synapse Productions); three seasons with the American Repertory Theatre as production associate and assistant stage manager on productions including *Enrico IV*, *Marat/Sade*, *Absolution*, *La Dispute* (with the SITI Company), and *The Sound of a Voice* (with Philip Glass and David Henry Hwang).

ELLEN LAUREN (Hippolyta, Titania) Associate artistic director for SITI. National and international venues: *Hotel Cassiopeia*, *Death and the Ploughman*, *systems/layers*, *Room*, *bobrauschenbergamerica*, *A Midsummer Night's Dream*, *War of the Worlds*, *Cabin Pressure*, *The Medium*, *Culture of Desire*, *Going, Going, Gone*, and *Orestes*. ART in Cambridge: *La Dispute* (Egle); Actors Theatre of Louisville (ATL): *Hay Fever* (Judith), *Miss Julie* (Julie), *Private Lives* (Amanda). For the last 15 years, ongoing classes and residencies in the U.S. and abroad, including annual summer intensive in Saratoga Springs. Additional credits include *Clytemnestra* (Theatre Olympics), *Marina*, *A Captive Spirit*, *American Opera Projects*, *The Adding Machine* (ATL), *Picnic* (ATL), *The Women*

(Hartford Stage), *Seven Deadly Sins* (New York City Opera - Kosovar Award for Anna II) - all with Anne Bogart. Resident company member: Stage West (Springfield, Mass.), The Milwaukee Repertory, The Alley Theatre (Houston). Ongoing guest artist, 16 years, The Suzuki Company, under the direction of Tadashi Suzuki; touring North and South America, Europe, Russia and Asia. Ongoing faculty member 10 years: The Juilliard School of Drama, Lincoln Center; Associate Director Summer Training Program, Toga, Japan.

ELIZABETH MOREAU (Company Stage Manager) With SITI, Elizabeth has worked on *Hotel Cassiopeia* (ATL), *Intimations for Saxophone* (Arena), *A Midsummer Night's Dream* (San Jose Rep), *La Dispute* (ART), *Hayfever* (ATL). She has worked on the creation of *Death and the Ploughman*, *bobrauschenbergamerica*, *Score*, and *systems/layers*, and has toured these as well as *Bob*, *Room*, *War of the Worlds*, *WOW-The Radio Play*, and *Cabin Pressure* to theaters including: NYTW, CSC, the Walker, the Wexner, Performing Arts Chicago, the Krannert, On the Boards, B.I.T.E. (London), Israel Festival, Bonn Biennale, and MC93 (Bobigny). In New York, she has worked on the Broadway productions of *Dirty Blonde* and *Bells are Ringing*, as well as *Apparition* (Connelly), *Kit Marlowe*, *In the Blood* (Public), *Lydie Breeze* (NYTW), *Dream True* (Vineyard), and *The Memory of Water* (MTC). She has worked on *Gull* and *Shutter* with Lightbox, and *Match-Play* with the Rude Mechs. Elizabeth spends her summers with the O'Neill Playwrights Conference. This is her 5th season with SITI.



BARNEY O' HANLON (Puck) Barney has been collaborating with Anne Bogart since 1986. As a member of SITl he has performed nationally and internationally with productions of *Hotel Cassiopeia*, *Intimations for Saxophone*, *A Midsummer Night's Dream*, *La Dispute*, *Hay Fever*, *bobrauschenbergamerica*, *War of the Words*, *War of the Worlds: the Radio Play*, *Culture of Desire*, *Cabin Pressure*, and *Small Lives/Big Dreams*. He has also choreographed and appeared in the world premiere of *Nicholas and Alexandra* with Placido Domingo at Los Angeles Opera and *Lilith and Seven Deadly Sins* at New York City Opera as well as additional Bogart productions at the Alley Theatre, Trinity Repertory, River Arts Repertory, and Opera/Oma-ha. Other regional credits include Tina Landau's 1969 at ATL, *Stonewall: Night Variations* for En-Garde Arts, *Deadly Virtues* and *Hamlet* at ATL, and Jon Robin Baitz's *A Fair Country* for Steppenwolf. His choreography has appeared at BAM's Harvey Theater, Arena Stage, New York Theatre Workshop, New York City Opera, Los Angeles Opera and at the Prince Music Theatre. He has worked with choreographers Doug Varone, Doug Elkins, Spencer/Colton, Creach/Koester, and directors Robert Wilson, Richard Foreman, Molly Smith, Jon Jory and Brian Jucha. He recently directed and choreographed the world premiere of *systems/layers*, a dance/theater collaboration between SITl and the Kentucky based band Rachel's.

NEIL PATEL (Set Designer) SITl Company (Member): *Hotel Cassiopeia*, *Intimations For Saxophone*, *Midsummer Nights Dream*, *Score, Room, Bob*, *Culture Of Desire*, *La Dispute*, *Hayfever*, *Private Lives*, *War Of The Worlds*, *Cabin Pressure*. Broadway: *Ring Of Fire*, *Sideman*, *'Night Mother*. Off Broadway: *Here Lies Jenny* (Zip-per), *Dinner With Friends* (Variety Arts Theater), *Soldier's Play*, *Living Out* (Second Stage), *Mcreele* (Roundabout), *Between Us* (MTC), *The Long Christmas Ride Home* (Vineyard Theater), *The Beard Of Avon*, *Lydie Breeze*, *Quills*, *Slavs* (New York Theater Workshop), *Lobster Alice*, *On The Mountain* (Playwrights Horizons), *Dirty Tricks*, *Othello* (New York Shakespeare Festival). Opera: New York City Opera, Santa Fe Opera, Minnesota Opera, Opera Theater St. Louis, Nikikai Opera Tokyo. 2000 Eddy Award; 1996, 2000, 2003 Drama Desk Nominations; 1996 And 2001 Obie For Sustained Excellence. Upcoming: *Salome And Carmen* at Santa Fe Opera, *In The Pocket*, Broadway.

BRIAN H. SCOTT (Touring Lighting Designer) Is a SITl Company member and has designed lighting for *systems/layers*, *Death and the Ploughman*, *bobrauschenbergamerica*, and *War of the Worlds-The Radio Play*. Additionally, he recreates designs originated by Mimi Jordan Sherin and Christopher

Akerlind for company productions presented nationally and internationally. Most recently he designed lights for *The Importance of Being Earnest* at the Arena Stage, *Marina: A Captive Spirit* with American Opera Projects, *Twisted Olivia* with members of the Ridiculous Theatre Company, *Showpeople* with Anne Bogart at Exit ART, *Macbeth* (scenic and lighting design), *The Laramie Project*, and *Death of A Salesman* in Baton Rouge, LA. and *Cherrywood*, *How Late It Was How Late* (Production Design), *Requiem for Tesla*, *El Parasio*, *Big Love* and *Lipstick Traces* with Austin theatre company the Rude Mechs. Current projects include *Big Love* in Baton Rouge, *Psyche*, *The Musical* at the Ice Factory Festival, and *Match-Play* with the Rude Mechs and Deborah Hay.



MEGAN WANLASS SZALLA (Managing Director) Has been a member of the SITl Company since 1995. Megan was the company stage manager for five years prior to becoming SITl's Managing Director. As the Managing Director she oversees SITl's fiscal security, administrative well being and prudent growth. In her tenure with SITl, Megan has helped to create over 22 shows. She began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville. She has an Arts Administration Certificate from New York University, attended the Executive Program for Non-Profit Leaders at Stanford University Business School, was a member of the Arts Leadership Institute Charter Class at Teachers College, Columbia University and holds a B.A. in Theater from Occidental College in Los Angeles, California.

STEPHEN WEBBER (Demetrius, Snout (Wall), Peaseblossom) has performed with Anne Bogart and SITl Company in theaters all over the U.S. and at festivals around the world including The Kennedy Center, The Edinburgh International Theatre Festival, The BAM Next Wave Festival, The Humana Festival of New American Plays, Teatro Iberoamericano-Bogota, The Wexner Center for the Arts, The Israel Theater Festival, Jerusalem, and the Toga International Arts Festival, Japan. SITl credits: *Hotel Cassiopeia*, *War of the Worlds* (Orson Welles), *La Dispute*, *systems/layers*, *A Midsummer Night's Dream*, *Death and the Ploughman*, *Cabin Pressure*, *Going, Going, Gone*, *Culture of Desire*, *The Medium*, *Private Lives*, *War of the Worlds – the Radio Play* (Orson Welles), *Hayfever*, and *Short Stories*. He has also performed in two operas with Anne Bogart and SITl, *Nicholas and Alexandra* at Los Angeles Opera and *Marina: A Captive Spirit* at America Opera Projects. Off Broadway: *Death and the Ploughman* (CSC), *Culture of Desire* (NYTW), *Trojan Women/A Love Story* (En Garde Arts). Regional Theater: American Repertory Theatre, Actors Theatre of Louisville, Milwaukee Repertory Theater; Magic Theater, San Jose Repertory Theater, Portland Stage Company, City Theater, Pittsburgh and Stage West.

CHRIS WELLS (Egeus, Bottom) Chris is an actor, writer and musician who makes original performances with a variety of collaborators. New York theatre: *Delicious Rivers* with The Talking Band, *One Hundred Aspects of the Moon* with Clubbed Thumb. *Nobody's Lunch* with the Civilians; *Speed Hedda* at LaMama; *Tragedy in Nine Lives* at PS 122. Regional: *Midsummer Night's Dream* with SITl at San Jose Rep, *Medea/MacBeth/Cinderella* at Yale Rep; *Good Person* at Long Wharf; *A Happy End* at Geffen Contemporary; *LAX10* at Getty Center; *Nowhere to Run* at Mark Taper Forum; *Harry Thaw Hates Everybody* at Los Angeles Theatre Center; *A Beautiful Country* with Cornerstone Theatre Company. With The Actors' Gang, Wells appeared in *Euphoria the Musical*, *The Imaginary Invalid* and *Batboy! The Musical*. Mr. Wells latest original work, *Olsen Terror*, about a large, middle-aged man who realizes he is turning into the Olsen Twins, recently closed a run at New York's Dixon Place Theatre.

Previous page: Karenjune Sanchez and Tom Nelis
Left: Ellen Lauren and Tom Nelis
Bottom: Christopher Spencer Wells
Photographer: Tom Chargin



Explore issues, authors, and eras of ASF plays with

Theatre in the Mind.

What's on your mind?

April 29 *A Midsummer Night's Dream*

Director Talk: Anne Bogart

May 6 *Twelfth Night*

"Celebrating *Twelfth Night*"

May 13 *A Midsummer Night's Dream*

Onstage discussion with *A Midsummer Night's Dream* actors

May 20 *A Midsummer Night's Dream*

"Dreaming at Midsummer,"
Prof. Alison Chapman, UAB

May 27 *Man of La Mancha*

Director Talk: ASF Producing Artistic
Director Geoffrey Sherman

June 3 *The Trojan Women*

"Trojan Women & Euripides"
Translator Kenneth Cavander

June 10 *Man of La Mancha*

Lecture: "Cervantes and the Musical
Knight" Prof. Pamela Long, AUM

June 17 *To Kill a Mockingbird*

Onstage discussion with actors from
To Kill a Mockingbird

June 24 *The Trojan Women*

Director Talk: Diana Van Fossen

June 24 *Man of La Mancha* to
To Kill a Mockingbird

Narrated Changeover (after matinee
in the Festival)

July 1 *To Kill a Mockingbird*

"How an Alabama icon established
moral standards for a violent world"
(Part 2), Prof. Wayne Flynt, Auburn
University

July 8 *Man of La Mancha* /
The Trojan Women

Onstage discussion with actors from
Trojan Women and *Man of La Mancha*


July 15 *Repertory shows*

Costume Design Talk: Beth Novak

July 22 *Trojan Women*

"Responding to Atrocity and Genocide,"
Prof. Michael Fitzsimmons, AUM

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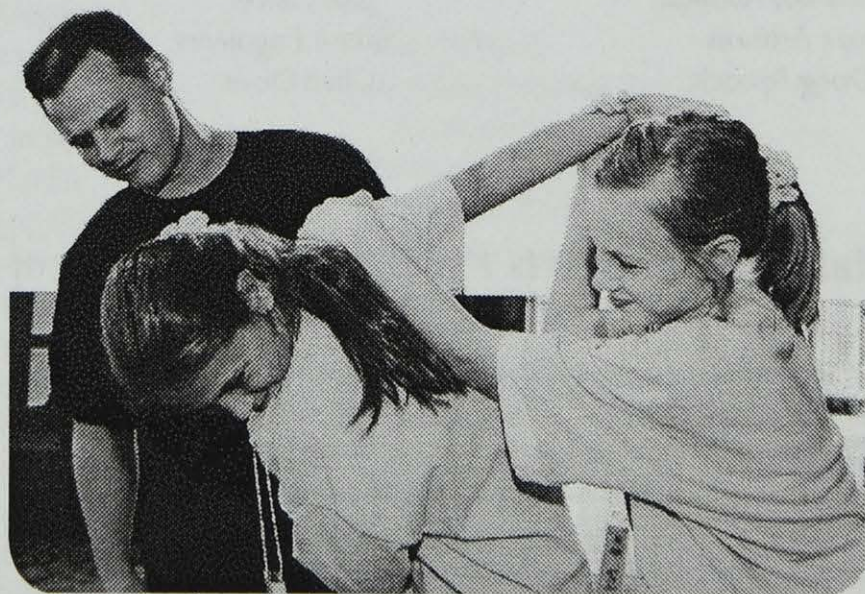
June 19 - 23, 2006

Session 2:

June 26 - 30, 2006

Daily 8:30 a.m. - 4:00 p.m.

(snacks and lunch included)



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PRACTICAL MATTERS

The Festival Stage is located straight ahead as you enter the Grand Lobby doors. There are four doors to orchestra level seating, two doors upstairs to balcony seating and handicap entrances to which an usher will be happy to guide you.

The Octagon is downstairs and to the right with two entrances. The Octagon has seating on seven sides and ushers are available to assist with wheelchair seating.

ELEVATOR The elevator is located to the left of Festival Stage Door 1. It gives access to Rest rooms, the Octagon, handicapped seating and balcony seating for the Festival Stage.

BARS AND CONCESSIONS Patrons are invited to purchase beverages and spirits from any of the bars located in the Grand Lobby, Patrons' Room and Octagon Lobby. The Swan Cafe is open one hour before each performance and offers regular and flavored coffees, soft drinks and snacks.

REST ROOMS Rest rooms are located downstairs and on the left.

THE PATRONS' ROOM ASF Patrons are invited to relax and enjoy a beverage before curtain time in the luxurious Patrons' Room located to the left of the Grand Lobby.

CURTAIN TIMES All performances begin promptly. Latecomers will be seated at the discretion of the House Manager and are not guaranteed their previously selected seats.

COURTESY An attentive and involved audience makes a theatrical experience more enjoyable for both the audience and the performers. To help create this type of environment, please refrain from creating distracting noises.

MECHANICAL DEVICES All cell phones and beepers must be turned off or turned to silent mode during the performance. If disruption occurs, devices will be confiscated and returned following the performance. The use of cameras, including cell phone cameras, and recording devices of any kind is strictly prohibited. Devices will be confiscated and returned following the show with appropriate files deleted.

LEAVING YOUR SEAT DURING A PERFORMANCE Please be aware that patrons who leave their seats during a performance may not be able to be reseated until intermission.

RECYCLE Help ASF conserve by reusing this program for another show, or returning it to an usher or collection bin at the end of this performance.

ACCESSIBILITY Please note that wheelchair seating is limited. If you need wheelchair access, please inform the box office staff when placing your order. Assisted listening devices are available for patrons who have hearing impairments. Our House Management staff will be pleased to assist you upon your arrival at the theatre.

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