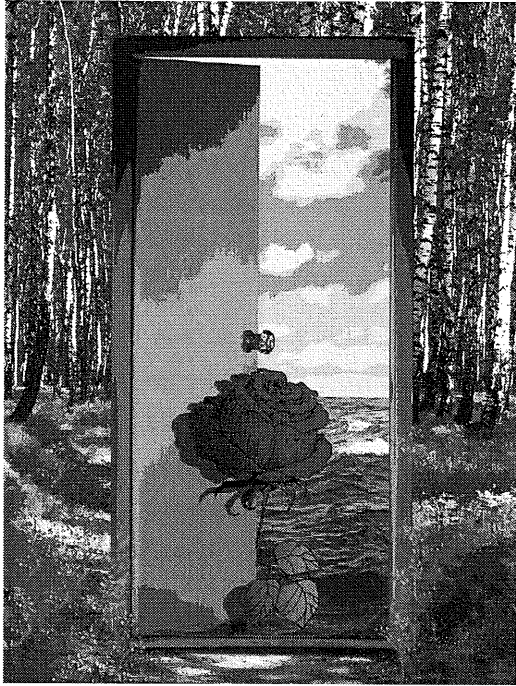


SUMMERTIME



WRITTEN BY CHARLES L. MEE

DIRECTED BY KIM WEILD

NOVEMBER 17 – 20, 2016

WESLEYAN UNIVERSITY THEATER DEPARTMENT

CENTER FOR THE ARTS

MIDDLETOWN, CONNECTICUT

WWW.WESLEYAN.EDU/THEATER

"Don't you people know how you treat people this is who you are! A person is not what job he does or how the neurons work inside his skull or how he looks in the suit he wears but how he is with other people and this then is the world he makes for others to live in whether this world is happy or savage!"

- Charles Mee, Summertime

A Note On Casting

From Charles Mee

I am an old crippled white guy in love with a young Japanese-Canadian-American woman, and we talk about race and age and polio and disability, but race and disability do not consume our lives. Most of our lives are taken up with love and children and mortality and politics and literature—just like anyone else.

My plays don't take race and disability as their subject matter. Other plays do, and I think that is a good and necessary thing, and I hope many plays will be written and produced that deal directly with these issues.

But I want my plays to be the way my own life is: race and disability exist. They are not denied. And, for example, white parents do not have biological black children. But issues of race and disability do not always consume the lives of people of color or people in wheel chairs. In my plays, as in life itself, the female romantic lead can be played by a woman in a wheel chair. The male romantic lead can be played by an Indian man. And that is not the subject of the play.

There is not a single role in any one of my plays that must be played by a physically intact white person. And directors should go very far out of their way to avoid creating the bizarre, artificial world of all intact white people, a world that no longer exists where I live, in casting my plays.

Director's Note

The presidential election on November 8th brought us the searing pain of discovering that the America we thought of as a unified country is far more divided than many of us ever imagined possible. Shockingly, in less than twelve hours, incidents of hate crimes began to be reported calling on us as a nation to look into the mirror and confront ourselves.

If as Hamlet says the purpose of theatre is "...to hold, as 'twere, the mirror up to nature; to show virtue her feature, scorn her own image, and the very age and body of the time his form and pressure." then for playwright Charles Mee his mirror has been thrown to the ground, smashed into a thousand pieces, demanding we look truthfully at the imperfect and fractured human condition in all its ugliness and beauty.

A former historian, Mee, believes that there is no such thing as an original play. He notes Greek plays were "all based on earlier plays, or poems or myths". Delve deeper and one discovers Mee believes that an author's work is inevitably stamped by his or her own history, society and psychology. "And so, whether we mean to or not, the work we do is both received and created, both an adaptation and an original, at the same time. We re-make things as we go." *Summertime* is a bold visceral theatrical collision of dance, song, language and drama, inspired by Chekhov's *The Cherry Orchard* and *Uncle Vanya* as well as Shakespeare's *A Midsummer Night's Dream* and *As You Like It* with a bit of Magritte thrown in, making a unique collage of a world.

Throughout history, theatre has served as a place to come together "to see", to reflect, to be challenged, to argue, to celebrate and perhaps most importantly, to experience catharsis as a means of developing our own individual and collective empathy. Now more than ever we need to practice empathy despite our differing views. Now more than ever we must demand that ALL perspectives, all angles of our society be justly represented. Now more than ever our work in the theater demands we offer up an alternate way for society to organize itself, to show that there is great strength in diversity, to teach one another how to open ourselves up in order to see each other and to see ourselves in each other - to come to recognize, to understand that us human beings, are much more alike than we are unlike.

In bringing *Summertime* to life, we have found our own way of piecing together Mee's shattered mirror in order to create a live mosaic that asks: What is required for us to find ways of understanding other perspectives? What does it take to really see another human being? How do we love in a deranged world?

A handwritten signature in black ink, appearing to read "Tom Stewart", with a long, sweeping underline that extends to the right.

Dramaturg's Note

Summertime by Charles L. Mee was first produced in the summer of 2000, a time of transition, not unlike today. As the calendar turned from one millennium to the next, there was an air of turning the page to a new chapter in human history. Of course, the presidential election later that year ensured that American politics would enter a new era; much like our election not two weeks ago has assured that we'll be entering a new era very soon, if we haven't already.

At the center of Mee's play is the act of falling in love. Through and among Tessa and James's arguments, tussles, speeches and miscommunications, we get deep insight into the past relationships of those that surround them. Old flames return, and even reunite. Wounds reopen, and at the end of the play some are left unhealed. The landscape of love has always been a rocky one: some find love, some lose it, and others come and go by themselves.

Do you think love is possible these days? Right now, the possibility seems to be under threat. Everything from our newly elected Commander-in-Chief down to our ever-engrossing smartphones seems to be work against simply loving and being with one another. What chances we have to connect that aren't taken away from us, we take away ourselves, and it seems as though we've become so distant from each other as to be more alien than foreign countries.

Summertime paints a complicated, diverse, deep portrait of the struggle to connect, to love. There is no simple story of boy meets girl anymore these days. That's a prospect that is simultaneously terrifying and empowering, because the stories left are ten times as messy, and ten times more meaningful than that straightforward tale. Left are stories that are body and sexuality inclusive, and that refuse to mask what America looks like, or what is possible in love. They are stories of possibility and disappointment.

It seems as though we may be entering another chapter of American history. It certainly feels like a turning point, and recognizing that is vital. What do you do when you're staring the future in the face, and it's not the future you wish for yourself, or for your fellow human beings? We can't run away from it. One needs courage. Even when it seems like a calamity, even life or death, or at the very least, a swamp.

David Caruso '18, *Summertime* Dramaturg

Cast

(in order of appearance)

James.....Ames Ward
Tessa.....Lucia Proctor-Bonbright
Francois.....Alina Whatley
Maria.....Sara Fayngolz
Frank.....Ari Golin
Edmund.....Keyonne Session
Natalie.....Samuel Morreale
Mimi.....Jejomar Erln Ysit
Bob.....Doc Polk
Barbara.....Sanam Godbole
Bertha.....Vienna Kaylan
Hilda.....Julia Tyminski
Gunther.....Gabriel Smith

Artistic Team

Director.....	Kim Weild
Assistant Directors.....	Maya Herbsman, Rose Beth Johnson-Brown
Dramaturg.....	David Caruso
Scenic & Projections Designer.....	Marcela Oteíza
Asst. Scenic & Projections Design.....	Anthony Dean
Asst. Scenic & Props Design.....	Nola Werlinich
Costume Designer.....	Cybele Moon
Asst. Costume Designer.....	Connie Des Marais
Lighting Designer.....	Calvin Anderson
Asst. Lighting Designer.....	Elli Scharlin
Sound Designer.....	Jay Hilton
Asst. Sound Designer.....	Miranda Gohh
Choreography.....	Shana Laski
“Piece of My Heart” Choreography.....	
	Rose Beth Johnson-Brown and Ensemble
Fight Direction.....	Aaron Josephs

Production & Management Team

Production Manager.....	Rebecca Foster
CFA Technical Director, Master Electrician.....	Suzanne Sadler
CFA Asst. Technical Director, Master Carpenter.....	Charles Carroll
Costume Shop Manager.....	Christian Milik
CFA Sound Engineer.....	Bob Russo
Assistant Production Manager.....	Lianne Yun
Assistant Technical Director.....	Nola Werlinich
Stage Manager.....	Olivia Riddick
Assistant Stage Manager.....	Chloe Briskin
Assistant Stage Manager.....	Kira Stern
Assistant Stage Manager.....	Emma Johnson
Media/Projections Operator.....	Eva Lou
Light Board Operator.....	Emma Johnson
Sound Board Operator.....	Noah Miller-Medzon
Props Assistant.....	Maddie Ulevich
Wardrobe Crew.....	Hope Fourie, Annie Ning, Maggie Rothberg
Run Crew.....	Capri Gehred-O'Connell
Spot Operators.....	Jon Brudnick, Jules Chabot, Susana Hair, Marcos Plaud Rivera
Program Editor.....	Rachel Sobelsohn
Marketing Assistant.....	Ali Jamali
Poster/Graphic Design.....	John Elmore

Theater Department

Dawn Alger.....	Administrative Assistant
Calvin Anderson.....	Visiting Assistant Professor
Katherine Brewer Ball.....	Visiting Assistant Professor
Rebecca Foster.....	Visiting Assistant Professor of Theater
Miranda Rose Hall.....	Visiting Instructor in Theater
Jay Hilton.....	Guest Sound Designer in Theater
Quiara Alegría Hudes.....	Shapiro Distinguished Professor of Writing
Ronald S. Jenkins.....	Professor of Theater
Sarah Mantell.....	Visiting Instructor in Theater
Christian L. Milik.....	Visiting Instructor in Theater
Cybele Moon.....	Visiting Assistant Professor of Theater
Cláudia Tatinge Nascimento.....	Professor of Theater
Tori Sampson.....	Visiting Instructor in Theater
Edward Torres.....	Visiting Assistant Professor of Theater
Kim Weild.....	Visiting Assistant Professor of Theater
John F. Carr.....	Professor of Theater, Emeritus
William H. Francisco.....	Professor of Theater, Emeritus
Gay Smith.....	Professor of Theater, Emeritus
Leslie A. Weinberg.....	Retired Artist-in-Residence, Theater

Office Staff

Jessica Cummings, Philip Heilbron, Cheyanne Williams

Costume Shop Staff

Celina Bernstein, Hope Fourie, Emma Graham, Regina Melady, Sofie Somoroff,
Sofia Navarrete Zur

Technical Staff

Chloe Briskin, Devon Cooper, Jessica Cummings, Anthony Dean, Anna Fox, Daniel Gordon,
Claire Graham, Sofia Kinney, Amanda Larsen, Maia Nelles-Sager, Laura Pérez Maquedano,
Blake Pritchard, Olivia Riddick, Jamie Shi, Rose Shuker-Haines, Avram Stein, Max Weiner,
Nola Werlinich, Cheyanne Williams, Jejomar Erln Ysit

Production Lab

Jonathan Brudnick, Jules Chabot, Shemaiah Clarke, Karan Dhir, Rodrick Edwards, Hope
Fourie, Dimitri Fulconis, Capri Gehred-O'Connell, Ava Grob, Susana Hair, Johnny Hayes,
Max Johnson, Marcus Kenner, Justin Kim, Laura Perez Maquedano, Marcos Plaud Rivera,
Doc Polk, Madeleine Sargent, Madeline Ulevich, Yuki Yu

Center for the Arts

Interim Director.....Laura Paul
Interim Associate Director for Programs.....Michelle Grove
Associate Director for Facilities & Technical Operations....Mark Gawlak
Art Director.....John Elmore
Press and Marketing Director.....Andrew R. Chatfield
Box Office Manager.....Kyle Beaudette
Assistant Director for Programs.....Hanna Oravec
Technical Director/CFA Theater Manager.....Suzanne M. Sadler
Assistant Technical Director/Sound & Video Specialist.....Robert Russo
Assistant Technical Director/Scenery Specialist.....Charles Carroll
Business Manager.....Alecia Goldfarb
Program Manager, Center for the Arts Initiatives.....Rosemary Lennox
Program Coordinator.....Ariana Molokwu
Gallery Supervisor.....Aidan Earle
Assistant Technical Director.....Cazimir Bzdyra
Technical Associate.....Anthony Hernandez
Art Studio Technician, Assistant Professor of Art.....Kate TenEyck

About Charles Mee

Charles Mee has written *Big Love* and *True Love* and *First Love*, *bobrauschenbergamerica* and *Hotel Cassiopeia*, *Orestes 2.0* and *Trojan Women*, *A Love Story*, and *Summertime and Wintertime* among other plays--all of them available on the internet at www.charlesmee.org.

His plays have been performed at the Brooklyn Academy of Music, American Repertory Theatre, New York Theatre Workshop, the Public Theatre, Lincoln Center, the Humana Festival, Steppenwolf, and other places in the United States as well as in Berlin, Paris, Amsterdam, London, Brussels, Vienna, Istanbul and elsewhere.

He was honored with a full season of his plays at the Signature Theatre. Among other awards, he is the recipient of the Award of Merit in drama from the American Academy of Arts and Letters, two Obies, of a Laura Pels Award, the Booth Award, and of the Richard B. Fisher Award.

He is also the author of a number of books of history (*Meeting at Potsdam*, *The Marshall Plan*, *The End of Order*) that have been selections of the Book of the Month Club and the History Book Club. He is the former editor-in-chief of *Horizon* magazine, a magazine of history, art, literature, and the fine arts. And he is a lifetime trustee of the Washington think tank, The Urban Institute.

His work is made possible by the support of Jeanne Donovan Fisher and Richard B. Fisher.

AWARDS

2010 The Booth Award

2007 The Richard B. Fisher Award

2005 Award of Merit in drama, American Academy of Arts and Letters

2002 Obie for *Big Love*

2001 Steinberg Citation

2001 Laura Pels/Pen America Award

2001 Award for Distinction in Literature, American Academy of Arts and Letters

2001 San Francisco Bay Area Critics Circle best play award for *Summertime*

2001 LA WEEKLY's award for "*Production of the Year*," for BERLIN CIRCLE

About Kim Weild

Visiting Associate Professor Kim Weild is a Drama Desk and New York Innovative Theater Award nominee known for her inventive stagings, radical inclusion and strong visual explorations of theatre. She specializes in new play and new musical development as well as devised work and re-imaginings of the classics. Her work ranges from intimate chamber pieces to grand spectacle, is ensemble based and deeply collaborative. She has been hailed as "A racier cousin of Ariane Mnouchkine's."

Weild's work has been seen on stages all over the world, including nationally renowned theaters such as Lincoln Center Theater, Carnegie Hall, Teatro alla Scala, The New York Theater Workshop, Primary Stages, New York Live Arts, The Mark Taper Forum, Williamstown Theater Festival, Goodspeed Musicals, the Dorothy Chandler Pavilion and Wolf Trap Performing Arts Center.

Among her Off-Broadway directing credits include *An Error of the Moon*, Allen Ginsberg's *Kaddish (or the Key in the Window)*, Mee's *Big Love*, *The Good Woman of Setzuan*, *My Fair Lady*, *Eccentricities of a Nightingale*, *Endgame*, *Safe Home*, and *Paradise Now*. At Carnegie Hall, she directed *A Decade of Dreams: Celebrating the Music of the Young People's Chorus of New York*.

In 2015, she developed and directed the new musical *Indian Joe* by TONY Award nominee Elizabeth A. Davis (Goodspeed Musicals). For the inaugural NY Live Arts/Live Ideas which celebrated the work of the late Dr. Oliver Sacks, she conceived of a new translation of Pinter's *A Kind of Alaska* in which three forms of American Sign Language were woven into the text chronicling the development of the language in the United States. The piece was also accompanied by an original film by experimental filmmaker Bill Morrison created from never before shown footage of Dr. Sacks.

Current productions include Keith Hamilton Cobb's AUDELCO nominated *American Moor* and two Charles Mee productions in preparation for New York premiers at The Cherry Lane Theatre and The New Ohio Theatre.

Weild's Broadway work includes Associate Director duties on the musical *AMAZING GRACE* first seen at Goodspeed Musicals, Michael Blakemore's productions of *Deuce*, *Is He Dead* and *Blithe Spirit*; and on Tina Landau's *Iphigenia 2.0* and *Wig Out!* Her production of *Uncle Vanya* was an official selection for the Prague Quadrennial. In Greece she has directed *The Bacchae* by Euripides and Aristophanes' *The Birds*.

She is the co-writer of the new "Fusion Musical" *Dusty* which ran for eight months on London's West End and is now touring Germany and Australia and the recipient of numerous fellowships and residencies including: The Park Avenue Armory Artist Residency, The Kennedy Center, Williamstown Theater Foeller Fellowship, The Women's Project Theater and the Obie-winning New Georges. She is the first recipient of the SDC Guest Artist Initiative Fellowship.

About Kim Weild Cont'd.

In 2010, believing that "*Innovation happens when diversity is cultivated and embraced*," she founded OUR VOICES (formerly known as WeildWorks). A collective of artists dedicated to cross cultural/interdisciplinary collaboration with a focus on the integration of dis/abled and Deaf artists. OUR VOICES dares to disrupt and challenge contemporary perceptions about what is "normal" by highlighting the advantages of difference and cultivating diversity through the examination of themes of otherness, whether it is culture, language, gender, sexual orientation, ability or race. Their inaugural production of Charles Mee's *Fêtes de la Nuit* went on to be nominated for the Drama Desk Award (Unique Theatrical Experience) and garnered seven New York Innovative Theatre Awards nominations (winning two) including Outstanding Director.

OUR VOICES has received multiple commissions from New York City's High Line. In 2015 they premiered *After Sunset* an ASL/Spoken experience that brought original Deaf poetry to visual life and in 2016, OUR VOICES developed and created *The I Becomes The We*, in collaboration with PS347 the American Sign Language and English Lower School resulting in the publication of a children's book with the same title.

In 2017 at The New Ohio Theatre, OUR VOICES will premier Charles Mee's *soot and spit, a musical* about the life of deaf outsider artist James Castle developed in part with Arizona State University's Herberger Institute for Design and the Arts and as part of the IRT/New Ohio Archive Residency program.

As an educator, Weild remains steadfastly committed to the training and development of versatile, imaginative, knowledgeable, disciplined and dedicated theatre artists. To this end, she continues to teach both here and abroad. Before coming to Wesleyan, she has taught at or had been a guest artist at: Wesleyan University, Columbia University, Yale University, Barnard College, The O'Neill Center-NTI, Atlantic Theater School, Primary Stages, New Actors Workshop, Cal Arts, UC Irvine, University of Houston, Cal State Fullerton, CalState Riverside, La Jolla Playhouse, About Productions, Sowelu Ensemble, Stone Soup, Integrity Productions, National Theater Workshop of the Handicapped, ACES-ECA and at LACHSA where she held the David Parsons Chair.

She is a member of the Stage Directors and Choreographers Foundation, Actors Equity Association, The Dramatists Guild, SAG/AFTRA and AGMA

MFA Columbia University School of the Arts. BFA New York University-Tisch School of the Arts.

Upcoming Events

Thesis Theater Production

Resistentialism

Friday, February 3 through Sunday, February 5, 2017 at 7pm

Russell House

Working with the writings of Allan Kaprow and disparate musical and sonic sources, this performance plays with enjoyment, individuality, and perception in the boundary between art and life.

This thesis project was conceived and created by Anthony Dean '17, in partial fulfillment for Honors in Theater.

Thesis Theater Production

Mnemonic

Tuesday, March 7 through Thursday, March 9, 2017 - times TBD -

please call box office or check CFA web page for more information

Patricelli '92 Theater

"Seeing a naked body of any age we remember our own, putting ourselves in someone else's place, in the gully, for example, five thousand years ago." Virgil is desperately longing for Alice, who abruptly disappeared in search of his thought-to-be-dead father. A mummified corpse is discovered in the mountains, dating back to more than 5000 years ago. As each character remembers the events of the past, connections appear between the two narratives. Mnemonic, by the British theatre company Complicite, incorporates its two parallel stories to explore the act of remembering and the fragmented nature of memory.

This thesis production is directed by Ali Jamali '17, in partial fulfillment for Honors in Theater.

Theater Capstone Production

up your aesthetic.

Friday, April 7 and Saturday, April 8, 2017

Time and Location To Be Announced -

please call box office or check CFA web page for more information

"Women are defective by nature." - Aristotle

A disruptive, devised, women-only performance piece juxtaposing the rage and grief felt by modern women with the Ancient Greek myths of the Amazons.

This senior capstone project in theater was conceived and created by Jessica Cummings '17, Constance Des Marais '17, Nola Werlinich '17 and Cheyanne Williams '17

Upcoming Events Cont'd.

Thesis Theater Production

Through Everchanging Tracks of Neverchanging Space

Thursday, April 13 through Saturday, April 15, 2017

Time and Location To Be Announced -

please call box office or check CFA webpage for more information

Text adaptation and direction by May Treuhaft-Ali '17

"Plenty to see and hear and feel yet. Feel live warm beings near you.

Warm beds: warm fullblooded life."

Ulysses is a love story. It is a story about the love between a husband and wife, and the love between a parent and child. It is a story about three individuals searching for a sense of belonging in a community that marginalizes them. It is a story about flowers, hot chocolate, farts, flirtations, shooting stars, and the myriad moments that can transform an ordinary day into an epic journey. Because Ulysses is the epic of everyday life, this piece will be site-specific and take place in locations throughout the Wesleyan campus, as a theatrical intervention in the public sphere.

This thesis production is directed by May Treuhaft-Ali '17, in partial fulfillment for Honors in Theater.

Faculty Theater - Islands

Friday, April 21 through Sunday, April 23, 2017 - times TBD -please

call box office or check CFA web page for more information

CFA Theater

"Islands" is a play celebrating the arts as a means of resistance to colonialism, slavery and injustice. The story begins with two seventeenth century European superpowers trading Manhattan for an East Indies spice island, without the consent of their inhabitants, and moves through the history of other islands of oppression from Malcolm X in solitary confinement to Nelson Mandela's Robben Island to Aung San Suu Kyi in Myanmar to contemporary Puerto Rico to African Immigrants in refugee camps on Lampedusa.

