

The

SARATOGA

International Theatre Institute

ORESTES

Written by Charles L. Mee Jr.
Directed by Anne Bogart

Spa Little Theatre
Saratoga Performing
Arts Center

DIONYSUS

Directed and designed by
Tadashi Suzuki

Janet Kinghorn
Bernhard Theatre
Skidmore College

INAUGURAL SEASON
September 5 — 13 1992

THE SARATOGA INTERNATIONAL THEATRE INSTITUTE

MANIFESTO

TOWARDS A NEW INTERNATIONAL THEATER CENTER

This is an exciting time in the theater because of a crises now facing its artists. The point has been reached where new and better ideas concerning the future of the art form are desperately needed. A watershed has been reached, and now we must move forward in a new direction. In this manifesto, we will outline plans for an alternate approach to thinking about the theater and its organization in this country. We will propose a vision for a new kind of cultural organization that may help re-vitalize the theater from the inside out.

We need a place which will develop the artist for the theater of today and insure that development into the next century. We propose the formation of a cultural center that is both locally and internationally connected, where the art of acting for the theater is celebrated, investigated and encouraged. The purpose of this international theater institute is to foster and develop new work for the theater and to be a cultural center where new approaches to theater for the next century are developed and put into practice. We believe that the existence of this cultural center will serve a great need in our field: a center for the encouragement of innovation and bold new work for the theater.

This institute should be connected with other similarly-minded organizations around the globe. International interconnectedness is vital to the creation of new approaches to acting. It is fundamental to the larger way in which we in the theater need to think. It is essential to financing and to the development of new audiences. The world is changing. The

global village is truly happening. We need to reflect this culturally, in the way our art is produced, who it addresses and what it is about. An exchange of ideas and approaches will encourage the cross fertilization of culture that will extend into the 21st century. This institution would be designed to transcend cultural barriers. The shrinking planet can potentially enlarge human understanding. Securing the world for peace can also secure world culture for peace and cooperation.

This Institute should reflect world culture by integrating traditions and innovations from other cultures. The heart of the work would be to capitalize on what theater does best, concentrating on what makes it unique. Exciting theater can be created not only from great European literature but from adaptations of material from other cultures, including, Latin America, Asia and Africa as well as from investigations into the roots of American culture including the American Musical, Jazz and Vaudeville. All this will play a part in the making of new work based on these traditions.

We imagine a place, an Institute, where a company of actors would work for several months of the year. The steering committee of this cultural institution should be made up of internationally affiliated artists from all disciplines. The financing should be made possible by international and national interests. This company would create two new pieces a year which would open at the local home of the institute and then tour nationally and inter-

(Continued on page 2)



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(Continued from page 1)

nationally. These productions would be living examples, show pieces of the new innovations in the theater for the 21st century. We imagine that this place would be, for several months a year, a mecca for other artists and interested audiences who would come to exchange ideas, to share work and to be nourished on the works of others.

Each summer, while the two productions of the home company are performing in repertory; international visitors would come to create work and meet other artists and participate in an exchange. A training program would be in place. Other International companies would be in residence. These companies would form part of a world-wide network. The exchanges would be artistic, economic and spiritual.

This cultural center should be dedicated not only to creating a body of work but to a constant articulation of values. A continuous active dialogue about the role and function of theater

in our lives and times is vital. This will be accomplished through symposiums, discussions and audience participatory events. At the heart, is a company of gifted, committed artists. Actors should be attracted to this Institute as a place to take the risks necessary to sustain them as performers. The artists will be able to continue the study of their art through rigorous workshops and classes in disciplines found around the world; operatic vocal techniques, Asian movement forms, European dramaturgy and other contemporary influences in performance.

The guiding principle of the Institute is the growth of the individual artists and the development of a new approach to world theater. Audiences should come from far and wide to see quality productions done in electrifying, vital ways; ways that exercise the mind, delight the imagination and engage our humanity.

— Anne Bogart

— Tadashi Suzuki

Cover Photograph: Sheila Metzner, Cover Design: Jeffrey Metzner, Hair & Make-Up: Stephen Gee, Costume: Connie Singer, Inaugural Season Support: Japan-United States Friendship Commission, Japan-U.S. Performing Arts Program — Agency for Cultural Affairs, All Nippon Airways, Japan Performing Arts Center, New York Foundation for the Arts, Skidmore College



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THE SARATOGA INTERNATIONAL THEATRE INSTITUTE

ORESTES

Saturday, September 5, 9:00 p.m. Friday, September 11, 9:00 p.m.
Saturday, September 12, 9:00 p.m. Sunday, September 13, 5:00 p.m.
The Spa Little Theatre

By Charles L. Mee Jr. based on the play by Euripides
Directed by Anne Bogart

STAFF

Lighting Designer	Arden Fingerhut
Costume Designer	Connie Singer
Sound Designer	Don Dinicola
Dramaturg	Michael Feingold
Production Stage Manager	Hank Meiman
Technical Director	David Yergan
Assistant Director	Jason Rosenbaum
Production Assistant	Bega Metzner

CAST

(in order of speaking)

Forensics Expert	Tina Shepard
Electra	Ellen Lauren
Helen of Troy	Tina Shepard
Nod	Tom Hewitt
John	Tom Nelis
Nurse #1	Kelly Maurer
Nurse #2	Regina Byrd Smith
Nurse #3	Susan Hightower
Orestes	Richard Thompson
Farley	Jeffery Bihr
Menalaus	Eric Hill
Tapemouth Man	Joseph Haj
Tyndareus	Jeffery Bihr
William	Will Bond
Pylades	Scott Rabinowitz
Phrygian Slave	Tina Shepard
Apollo	Jeffery Bihr

*This program has been made possible by
All Nippon Airways, Adirondack Trust, Japan-U.S. Friendship Commission,
Japan Performing Arts Center, Saratoga Performing Arts Center, and Skidmore College.*

THE SARATOGA INTERNATIONAL THEATRE INSTITUTE

ORESTES NOTES

DIRECTOR'S NOTE

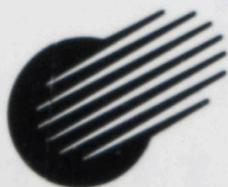
Orestes is a play about the tragedy of a country's youth caught up in the confusing web of a society in decay. The noted historian Charles Mee Jr. has based his *Orestes*, on the play by Euripides but has also taken some liberties. The world of Mee's *Orestes* is the world of the Persian Gulf War, of William Kennedy Smith, of Robert Chambers and of Anita Hill. It is a world in which George Bush throws up on the lap of Japan. It is an arena that embraces the nightmare that is modern life in America — Gore Vidal has another name for America — "Amnesia." The play unblinkingly observes the malfunction of a society and the huge price of the denial of that malfunction. *Orestes* is a tragicomedy. It addresses big issues with a sense of humor and pathos embracing the extreme contradictions inherent in our daily lives.

The story follows Euripides' version of the aftermath of Orestes' matricide. The ensuing madness and revenge makes up the fabric of our production. The story unfolds within the context of a modern America after some unnamed disaster. It is as if a make-shift hospital were hastily set up on the White House lawn. Generals stroll on and off and the war wounded endure their fates. Electra, Orestes and family and friends play out their ancient drama on this hyper-realist landscape. The collision of *this* ancient Greek story with various incidents from *our* time resembles an America gone haywire, where the human spirit exists in crisis. A world in which the values and myths are dysfunctional. A world in search of new mythologies. Our world. *Anne Bogart*

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ORESTES NOTES

SYNOPSIS

Orestes and Electra, are the two surviving children of Agememnon and Clytemnestra, King and Queen of Argos. Electra recounts the murder and tragedy that has followed their family for generations, and she describes the events leading up to Orestes' murder of Clytemnestra six days ago. The people of Argos have been calling for the execution of Orestes and Electra. Agememnon's brother Menalaus returns home from the Trojan war, and is implored by Orestes to help them by speaking to the people at today's trial. Tyndareus,

Clytemnestra's father, berates Menalaus for even speaking to the matricide siblings. Orestes' one remaining friend, Pylades, offers to help the brother and sister, and insists that Orestes go to the trial to speak in his own defense. After the trial disintegrates into bedlam, Pylades suggests to Orestes and Electra their one hope: to kill Helen and kidnap her daughter, Hermione, holding her hostage for safe passage out of the city. At the critical moment, the god Apollo enters and "begins to set the world to rights." *Anne Bogart*

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THE SARATOGA INTERNATIONAL THEATRE INSTITUTE

ANNE BOGART
DIRECTOR

Anne Bogart is a prolific American director and educator who has worked in theaters and universities throughout the United States and Europe. Her work is irreverent, relevant and challenges the status quo of today's theater. She is a recipient of two Obie Awards, a Bessie Award and a Villager Award, and is presently President of the Theater Communications Group. She was the Artistic Director of the Trinity Repertory Theater in Providence, Rhode Island during the 1989-1990 season and is currently Artistic Director of the Via Theater which she co-founded with Brian Jucha in 1987 in New York City. Via Theater is dedicated to the support of young artists and new work.

Best known for her iconoclastic production of Rogers and Hammerstein's *South Pacific*, her notorious Brecht amalgamation *No Plays, No*

Poetry, and her acclaimed staging of Paula Vogel's *The Baltimore Waltz*, Ms. Bogart is well respected, sought after, widely quoted, and her productions are often referred to as touchstones in dramatic approach and treatment. She is an actor's director, demanding an intense collaborative approach and highly energized poetic performances. She has developed her own unique training technique for actors based on innovations in the post-modern dance field, the philosophy of Asian movement forms, the tradition of American vaudeville and more.

Ms. Bogart is a graduate of Bard College and received her Master of Arts degree in Performance Studies from New York University in 1977. She has directed more than 50 productions since 1976.



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THE SARATOGA INTERNATIONAL THEATRE INSTITUTE

ARTISTS

JEFFERY BIHR — *Farley, Tyndareus & Apollo/Believer*

Jeffrey hails from San Francisco. Previously he has worked with Suzuki Company playing the Fool in *The Tale of Lear*. Most recently he has appeared as Dad in the Magic Theater's production of Berkoff's *Greek*. As a company member of the Berkeley Repertory Theater for eight years, he has played a variety of roles and composed music for many productions. As a director, Mr. Bihr has mounted productions in London and in Munster, West Germany, as well as in and around San Francisco.

— *William*

Will has been a resident member of the acting company at StageWest for three years. This past year he played Horatio in Eric Hill's *Hamlet* which was also seen in the 1991 in the Toga International Arts Festival. Other credits include Eric Hill's adaptation of *Orestes*, *Helen*, and *Phigения in Tauris* called *Visions of an Ancient Dreamer* in which he played Pylades, Tyndarius; *Taking Steps* (Watson), *Night Must Fall* (Dan), *Suddenly Last Summer* (George), *The Mystery of Irma Vep* (Jane, Edgar), *The Boys Next Door* (Barry), and Prospero in *The Tempest*.

DONALD DINICOLA — *Orestes Sound Designer*

Donald has written original music and done sound design for numerous theatres in the Boston area and New England, including the American Repertory Theatre Institute, the Huntington Theater, the Nickerson Theatres, Shakespeare & Company, Women in Theatre Festival, Beau Jest Moving Theatre, Camden Shakespeare Co., among others. He did the sound design for the original production of *Orestes* at the ART Institute with director Tina Landau. He also writes music for film and video. Born in Oxnard, California. Mr. Dinicola grew up playing guitar, and formed and toured with several pop and jazz bands. He undertook serious musical composition study both at the New England Conservatory of Music and with private instructors. His new full-length opera *UBU* will be presented in a staged reading in September 1992 by the Boston Music Theatre Project.

ARDEN FINGERHUT — *Orestes Lighting Designer*

Arden has designed the lighting for hundreds of productions on Broadway (*Da, Plenty, Bent*, Al Pacino's *Salome*, ...) Off-Broadway (*Driving Miss Daisy, The Substance of Fire*, ...) and Off-Off Broadway. She has designed for the New York Shakespeare Festival, Manhattan Theater Club, The Open Theater, The Talking Band, for London's West End, for regional theater (Arena Stage, Mark Taper Forum, Philadelphia Drama Guild, Berkeley Repertory, ...). Previously, for Tadashi Suzuki, she has designed *The Tale of Lear*. She currently chairs the Department of Theater at Williams College.

JOSEPH HAJ — *Tapemouth Man*

Joseph is pleased to be involved in the inaugural production of SITI. He has performed with the Guthrie Theater in Minneapolis in JoAnne Akalaitis' acclaimed production of *The Screens* as well as *Richard II*, *Henry IV* parts I and II, and *Henry V*. Joseph also played Henry in *Skin of Our Teeth* and Troilus in *Troilus and Cressida* while a member of the Guthrie company. Joseph has appeared at the Joseph Papp Public Theater in *Pericles* and is in the upcoming TV movie *Desperate Rescue*.

TOM HEWITT — *Nod/Pentheus*

Tom is proud to continue his association with both Tadashi Suzuki and Anne Bogart having performed throughout Japan, Europe and the U.S. in bilingual productions of *The Bacchae*, *Clytemnestra*, and *The Tale of Lear* with the Suzuki Company of Toga and *Life is a Dream* at ART directed by Ms. Bogart. Other American theater credits include the Long Wharf, Hartford Stage, New York Shakespeare Festival and twenty productions as a company member of Washington D.C.'s Arena Stage. Tom animated the role of the King in the PBS/American Playhouse production of Julie Taymore's *Fool's Fire*. His is a native of Montana.

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SUSAN HIGHTOWER — Nurse #3

Susan just completed an internship with Eric Hill at StageWest in Springfield, Massachusetts where she was seen as Ophelia in *Hamlet* and Cassandra and Helen in *The Trojan Women*, both directed by Eric Hill. Susan is a graduate of Old Dominion University (Norfolk, Virginia) with a degree in theatre. She has training and acting credits in Annapolis, Maryland and in Roanoke and Norfolk, Virginia. Roles include: Young Woman in *The Machinal*, Sonia in *Godspell*, Hippolyta in *A Midsummer Night's Dream*, and Electra in *Orestes* with Eric Hill, Ellen Lauren and John Tyson.

ERIC HILL — Menalaus/Cadmus

Eric is in his fourth season as Artistic Director of StageWest in Springfield, Massachusetts where he has served as a resident director and member of the resident acting company. Before coming to StageWest, he was a five-year member of the Milwaukee Repertory Company as well as staff director. Eric has studied extensively with Japanese director Tadashi Suzuki and performed the role of Edmund in Suzuki's American version of *The Tale of Lear*. In 1991, Hill's adaptation of *Hamlet* was performed at the Toga International Arts Festival in Toga-Mura, Japan. Eric also serves as an artistic associate for the Saratoga International Theatre Institute.

ELLEN LAUREN — Electra/Agave

Ellen has recently performed the role of Agave in the SCOT company's production of *Dionysus* in Vienna, Austria and Mito, Japan. She also played Lady MacBeth for five months in Tadashi Suzuki's *The Chronicle of MacBeth* produced in Australia, opening at the Adelaide Festival and later touring to the Mitsui Festival in Tokyo. She has been a resident member of the Milwaukee Repertory Theater, the Alley Theatre, and StageWest over the past thirteen years. Ms. Lauren has studied with Tadashi Suzuki since 1984 in Toga-mura, and has appeared in two previous Toga International Arts Festivals in *Nippon Wars* and *Hamlet*.

KELLY MAURER — Nurse #1/
Reverend Mother

Kelly more recently portrayed Hecuba in Eric Hill's production of *The Trojan Women* at StageWest in Springfield, Massachusetts where she has been a resident company member for the past three years. Prior to that she appeared as The Reverend Mother in Tadashi Suzuki's SCOT production of *Dionysus*. This past summer she performed the title role in *Hamlet* at the Toga International Arts Festival. She then went on to play *Hamlet* directed by Eric Hill at StageWest. She has worked with such theatres as Actors Theatre of Louisville, the Milwaukee Repertory Theatre where under the direction of playwright Maria Irene Fornes she created the role of Rainbow in the world premiere of Ms. Fornes' *And What of the Night*. She also worked with Ms. Fornes in her production of *Lovers and Keepers*. Kelly has been seen at the Three Rivers Shakespeare Festival, The Colorado Shakespeare Festival and Pittsburgh's City Theatre.

CHARLES L. MEE JR. — Orestes Playwright

Charles has written history books for some years, and recently has begun to write theatre pieces that are grounded in history. His work for the theatre has been presented at the Public Theatre, the Kennedy Center, and throughout a number of cities in Europe. His plays include: *The Investigation of the Murders in El Salvador*, produced in 1989 at the New York Theatre Workshop with the help of a grant from the Fund for New American Plays; *Imperialists at the Club Cave Canem*, produced by the Public Theatre in 1988; and *Vienna: Lusthaus*, created in collaboration with Martha Clarke, which won the OBIE for Best Play in 1986. His historical work, including *Genius of the People*, a history of the constitutional convention of 1787, is published by Harper & Row and Simon & Schuster. Mr. Mee graduated from Harvard University in 1960 and was the Editor in Chief of *Horizon* magazine, at that time a hard-cover magazine of history, art, archaeology, and the other liberal arts. He is a member of the Board of Trustees of the Urban Institute of Washington, DC.

HENRY MEIMAN — Production Stage
Manager

As Stage Manager and Assistant Stage Manager, Hank has worked at The Actors Theater of Louisville, Williamstown Theater Festival, Tacoma Actors Guild and the Trinity Repertory Company. He holds a B.F.A. from Western Kentucky University. This is his second production with Anne Bogart.

TOM NELIS — *John/Believer*

Tom is honored to be a part of this maiden voyage of the Saratoga International Theatre Institute. This is his second Anne Bogart/Charles Mee adventure, the first being *Another Person is a Foreign Country*. Though he has not worked with Tadashi Suzuki before, he has long admired his work and has studied his training method at U.C. San Diego as well as in Toga-mura, Japan. "Working with the SCOT company has been a privilege. Mounting the two productions simultaneously has been a back breaking endurance test. I will always cherish it." Dedicated to Johnny Nelis.

SCOTT RABINOWITZ — *Pylades/Believer*

Scott's NY credits include *Salome* (with Al Pacino) at Circle in the Square, *The Comedy of Errors* at Theater for a New Audience, *Antony and Cleopatra* at La Mama and many shows with the Tiny Mythic Theater Co. Scott has worked regionally at the Seattle Rep, the Huntington Theater Co. in Boston and the American Repertory Theatre in Cambridge, MA. He has performed in Robert Wilson's productions of *Hamletmachine* (European tour), *Salome* (Teatro Alla Scala, Milan) and *Quartet* (Staatstheater, Stuttgart). He has studied the Suzuki Method since 1988 and performed in Takeshi Kawamura's *Nippon Wars* in the Toga International Festival in 1990. He is a graduate of the Tisch School of the Arts, New York University.

TINA SHEPARD — *Forensics Expert,
Helen of Troy &
Phrygian Slave*

Tina worked for seventeen years with director Joe Chaikin, first as a member of The Open Theater, then of The Winter Project. Together with fellow Open Theater actor Paul Zimer, she founded The Talking Band; Shepard was awarded an Obie in 1988 for her performance in The Talking Band Production, *The Three Lives of Lucie Cabrol*. She has worked with Anne Bogart on two prior occasions: the 1988 Obie Award Winning *No Plays, No Poetry*, and *American Vaudeville*, produced last April at The Alley Theatre, Houston. Shepard has appeared as Electra in two separate productions, as Paulina in *A Winter's Tale*, Jocasta in *Oedipus* and as Lear's Fool. She teaches acting at Williams College.

CONNIE SINGER — *Orestes Costume
Designer*

Connie has designed sets and costumes in New York for The New York Repertory Theater, The American Place Theatre, The Acting Company, Circle Repertory, Home for Contemporary Theater, The Westbeth Theater Center, Second Stage, The Lincoln Center Institute, INTAR, The Westbank Cafe, Barnard College and opera and drama productions for the Juilliard School. Regionally she has designed for The New Mexico Repertory Theater, The New York Stage and Film Co., Indiana Repertory Theatre. Milwaukee Skylight Theatre, Portland Stage Company, GeVa, and the Yale Repertory Theatre. She has assisted on Broadway, and for television and film. She is a guest artist and lecturer at Skidmore College. Most recently she designed the costumes for Keith Reddin's *Nebraska* in New York, and *The Guardsman* at the Williamstown Theater Festival. She received an M.F.A. from The Yale School of Drama where she was an Oenslager Scholar.

REGINA BYRD SMITH — *Nurse #2*

Regina is a University of California San Diego Fellow, 1989. She has spent the past two years in Minneapolis, MN at the Mixed Blood Theater doing her one-woman show *The Daughters of Africa*. Most recently, she appeared as Sylvia in *The Women* at San Diego Repertory Theater directed by Anne Bogart. Other productions with Anne include: *The Dispute* and *Strindberg Sonata*. She occasionally visits her home and Rex in Manhattan Beach, CA.

RICHARD THOMPSON — *Orestes*

Richard's New York credits include Carl in *The Baltimore Waltz* at Circle Rep., Chopper in *Homegame* at Manhattan Class Co., and Arden in *X-Mas a Go Go* at Theater for the New City. Regionally Richard has performed at the Shakespeare Theater, the Studio Theater, the Caldwell Theater and Potomac Theater Project.

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DIONYSUS

Saturday, September 5, 5:00 p.m. Friday, September 11, 5:00 p.m.

Saturday, September 12, 5:00 p.m.

The Janet Kinghorn Bernhard Theatre — Skidmore College — Saratoga Springs

Based on *The Bacchae* by Euripides
Directed and Designed by Tadashi Suzuki

A Play in One Act

STAFF

Lighting	Leon Ingulsrud
Sound	Shuichi Tomobe
Costumes	Takako Okamoto
Technical Director	David Yergan

CAST

Cadmus (Old Man in Wheelchair)	Eric Hill
Pentheus	Tom Hewitt
Agave	Ellen Lauren
Priests of Dionysus	Uichiro Fueda
	Akihide Nakajima
	Yoichi Takemori
	Takahisa Nishikibe
	Toshihiro Sakato
	Michitomo Shiohara
Maenads (Bacchantes)	Akiko Aizawa
	Minoru Togawa
	Tomoko Onodera
	Rieko Yonekawa
	Keita Mishma
Reverend Mother	Kelly Maurer
Attendant	Hiroko Takahashi
Believers (Men in Wheelchairs)	Jeffery Bihr
	Scott Rabinowitz
	Tom Nelis

Dionysus is presented by the Saratoga International Theatre Institute in conjunction with the Japan-U.S. Performing Arts Program — Agency for Cultural Affairs.

*This program has been made possible by
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Japan Performing Arts Center, Saratoga Performing Arts Center, and Skidmore College.*

THE SARATOGA INTERNATIONAL THEATRE INSTITUTE

DIONYSUS NOTES

DIRECTOR'S NOTE

“Lead me, guides, where my sisters wait,
poor sisters of my exile. Let me go
where I shall never see Cithaeron more,
where that accursed hill may not see me,
where I shall find no trace of thyrsus!
That I leave to other Bacchae.”

Agave

Consciousness is a prison, and the walls of the prison are history. History emerges out of the relationship between the spirit of exuberant communal unity and the spirit of isolated alienated individuality. These two modes of being form the two poles at either end of the arch of spiritual history.

The phenomenon of processing experience into stories or narratives has always played an important role in human life. Whether in the form of myths, legends, fairy tales or histories, a “story” in this sense is any agreed upon grouping of information or feelings within a given community. Indeed, stories are the very element of cohesion bringing together and spiritually unifying individuals into communities. They can also give structure and form to rebellion against a community, and provide a way to deal with communal oppression. Stories, in some form or another, seem to be necessary for any group to justify itself. Some stories exist within the group consciously as stories, mythologies, old wives’ tales, etc., and their role in the society is relatively obvious. But it is possible to put more subtle entities such as ideologies, belief systems, and even history itself into the realm of stories, and see that these things function in the same way.

The persistence of the story phenomenon is a strong line running throughout the history of mankind and has always found its strongest manifestation in the form of religion. Indeed this use of story has saved, or given hope to, countless people, but it turns as easily into a tool for suppression. Story is a sword with two edges. Both the attraction towards the comfort and cohesion offered by stories, and the will to rebel against the repression that results, are within us as individuals as well as within mankind as a whole.

In order to fulfill their function as the unifying element for a group, stories require a sacrifice. A scapegoat. There needs to be a focal point for the unified energy of the community, and an individual or group of individuals, to be

the victim standing in the focal point. This provides for the scapegoat, either a motivation for the creation of a new story, and a new group, or it provides the shock that ejects the victim out of the fold of story into the world of the isolated individual.

Euripides’ “The Bacchae” shows the process by which individuals are “scapegoated out” of the narrative world. Agave, in her moment of realization, when she sees that the head in her hand is that of her son, perceives with devastating clarity that she and her son are the scapegoats. At this point she makes the trans-historic leap out of the world of classical narrative. She leaves her world and begins the journey towards the opposite pole.

“Dionysus” focuses on how both the passionate belief in the group values of the story, and the doubting of those values, are contained within “The Bacchae.” Both sides of this dichotomy are presented on stage simultaneously. A dramatic coexistence of opposites. A compelling juxtaposition.

There are, in fact, two “worlds” in the universe of “Dionysus.” The first and most obvious is the world of classical narrative, a world peopled by enthusiastically passionate devotees of the god Dionysus, living their story with total commitment. The distance between what they say and what they do is annihilated by the clarity of their shared goals and values. They speak words that are actions.

Interwoven with this world is the negative image of narrative. People who have dropped out of the “story,” wandering aimlessly in wheelchairs. They speak words that have no direct relevance to themselves or their situation.

Group identity, whether it be religious or political, and its need for a scapegoat, is the central current of human history. The wheelchairs are a manifestation of the desire to divorce one’s self from this story of history’s mainstream. The will to dispense with the past, and get out from under the weight of memory. When an exiled Agave leaves her world, she has joined the wheelchairs.

It is important to note that, although Euripides has Dionysus appear on stage and speak lines as a character, in “Dionysus” the god’s words are assigned to a group of priests. The interpretation here is that the god Dionysus never existed as such, rather a group with a communal need for unity and the will to

spiritually influence the masses created a "story" called "Dionysus." The conflict between Dionysus and Pentheus is not a battle between god and man. It is an altercation between a religious sect and political authority. A drama of conflict between two communal

value systems that exist on the same plane. A horizontal, rather than a vertical, conflict. The aim here is not to stage Euripides' play, but to use Euripides' play to stage my world view.
— *Tadashi Suzuki*

SYNOPSIS

Scene 1 — Three BELIEVERS of the "Farewell Cult" on wheelchairs enter, singing a nursery song. Finishing the song, they become totally motionless. The ATTENDANT to the Reverend Mother of the Cult enters, pushing a wheelchair on which the OLD MAN CADMUS sits. Then the REVEREND MOTHER appears, and the Attendant stands beside her. The Reverend Mother declares "Farewell to all histories and memories," which the three believers repeat. The Reverend Mother, the Attendant and the three believers circle the Old Man and exit.

Scene 2 — Six PRIESTS OF THE CULT OF DIONYSUS appear. The Old Man Cadmus bemoans the lack of believers among the citizens, and promises to be the first to protect and spread the teachings of Dionysus. Cadmus' grandson, PENTHEUS, the king of Thebes, appears. He rebukes Cadmus for following Dionysus. Cadmus warns Pentheus that Dionysus will soon have many followers in Thebes and that it is the king's political responsibility not to hinder him. Pentheus declares that he will repress the followers of Dionysus in any way he can.

Scene 3 — Cadmus praises Dionysus and prays for more faith. Suddenly a chorus of MAENADS (BACCHANTES) appears and dances. Surrounding Pentheus, the priests of Dionysus speak the words of Dionysus and a confrontational dialogue takes place between them. One of the priests finally faces Pentheus, and he predicts the misery which will be brought onto Pentheus.

Scene 4 — Three believers of the "Farewell Cult" on wheelchairs appear, speak the "...Tomorrow and tomorrow and tomorrow..." speech from Shakespeare's *Macbeth*, and exit.

Scene 5 — After a confrontational dialogue with the priests of Dionysus. Pentheus is enchanted into following Dionysus' will. He exits in order to dress in women's clothes to disguise himself in preparation for going to watch the revels of the Maenads in the hills.

Scene 6 — Three believers of the "Farewell Cult" enter with the Maenads, and go into their position. Pentheus appears in women's clothes. He prepares to go to the hills with the priests, but they surround him and kill him.

Scene 7 — The Reverend Mother of the "Farewell Cult" enters, singing a nursery song. Following directions from the Attendant, the believers repeat the song. The Reverend Mother and the Attendant exit.

Scene 8 — AGAVE, the daughter of Cadmus, who has lost her reason as a result of Dionysus' influence, appears with the head of Pentheus, her son, and proudly tells the believers of her hunting.

Scene 9 — Cadmus watches and mourns the devastation brought on his house by not believing the teachings of Dionysus, and instructs Agave to look calmly upon what she has done. Agave realizes that she has killed her son in Dionysian ecstasy, and she curses Dionysus.

Scene 10 — The Reverend Mother of the "Farewell Cult" and the Attendant enter, and start to tell, once again, the teaching that we should say farewell to all histories and memories. Three believers repeat the words.

Scene 11 — Three believers again speak the lines from *Macbeth*. The Reverend Mother, the Attendant, the three believers, and the Maenads exit.

Scene 12 — The priests of Dionysus exit, and the Old Man on a wheelchair is left on stage. He muses on the wonder and immutable nature of the god's will.

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**TADASHI SUZUKI
DIRECTOR**

Tadashi Suzuki is the founder and director of the Suzuki Company of Toga (SCOT), Chairman of Japan Performing Arts Center (which sanctions the Toga International Arts Festival and the Toga International Actor Training Program), Artistic Director of the Mitsui Festival (a bi-annual international theater festival, held in Tokyo, sponsored by the Mitsui Group), Artistic Director of the Acting Company Mito Theater, and the creator of the Suzuki Method of Actor Training.

Not just one of the world's foremost theater directors, Suzuki is a seminal thinker and practitioner whose work has a powerful influence on theater everywhere. The Suzuki Method is a system of exercises, designed to be an actualization of the Suzuki philosophy. The cornerstone of this philosophy is a belief in the potential that human beings possess to tap into the expressive power of animal energy, and that theater, as a context for this expression, is socially and spiritually crucial in the present day global situation.

Suzuki's concerns include the structure of a theater group, the creation and use of theatrical space, and the overcoming of cultural and national barriers in the interest of creating work based on that which is universal. Suzuki has been engaged in a long-term collaborative relationship with the celebrated architect Arata Isozaki. Isozaki and Suzuki have collaborated very closely in the creation of the three theaters which Suzuki occupies in Japan. The result is buildings that transcend merely a combining of the theatrical arts with architecture, but reach a level of independence as a modern art form that has gathered attention from many circles on the leading edge of today's art world.

Suzuki's activities, both as a director creating multilingual and multicultural productions, and as a festival producer bringing people from throughout the world together in the context of shared theatrical endeavor, reflects an aggressive approach to dealing with many of the fundamental issues of our times.

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SCOT – SUZUKI COMPANY OF TOGA

Founded in 1966 by Tadashi Suzuki, the Company built a theater in the Waseda district of Tokyo, and over the next decade played a seminal and central role in the new Japanese theater. Under Suzuki's direction the Company presented many important productions such as *On the Dramatic Passions I, II and III* and *Night and Clock* in Waseda. In 1976 the Company moved its base to Toga village in Toyama Prefecture and opened the Toga Sanbo Theater. In 1982 the annual Toga International Festival of the Arts was founded along with the opening of the open air theater designed by Arata Isozaki.

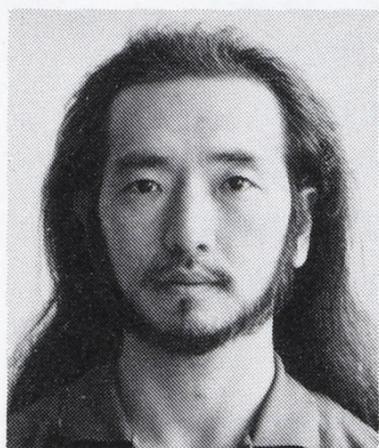
Since the Company's first international per-

formance at the Théâtre des Nations in Paris in 1972, the Company has been very active on the international scene, performing in theater and art festivals throughout the world including England, America, Germany, Italy, Poland, Greece, Spain, Russia, Korea, Australia and others.

The acting style of the Suzuki Method trained Company is recognized widely and has gathered much acclaim. The actors in this performance are core members of the Company who have held central roles in such productions as *The Trojan Women*, *The Chekhov*, *Dionysus* and *Ivanov*, amongst others.



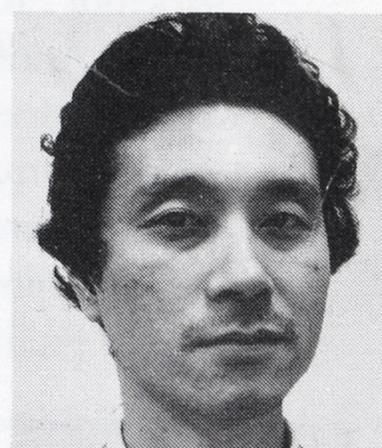
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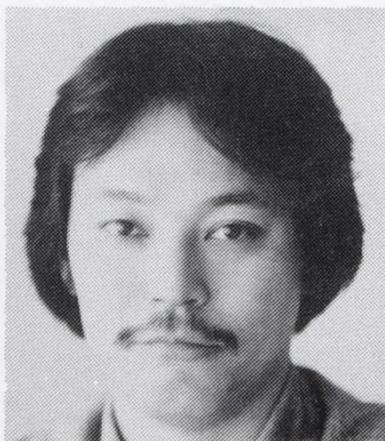
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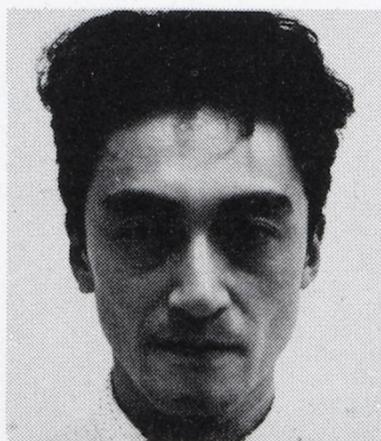
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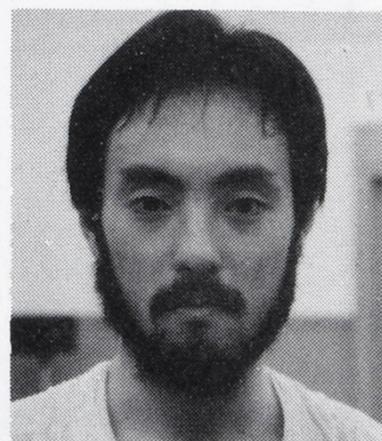
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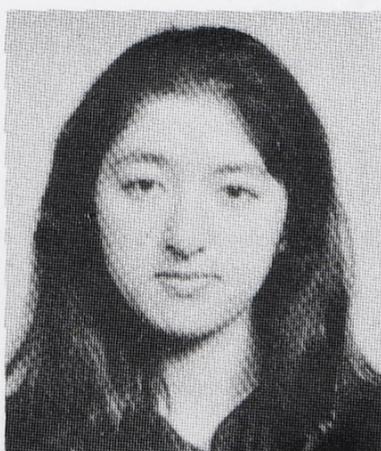
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