

The Saratoga International Theater Institute

*presents*

**The SITI Company  
in**

**SMALL LIVES/BIG DREAMS**

•SKIDMORE COLLEGE•

SARATOGA SPRINGS, NY

SEPTEMBER 22, 23, 24, 1994



# SITI

## SARATOGA INTERNATIONAL THEATER INSTITUTE

FALL TRAINING INTENSIVE

Oct. 4-Nov. 30, 1994

This eight-week program invites actors, directors, designers, and playwrights to study and train with Anne Bogart, the SITI company, and invited master artists at our new studio in New York.

For enrollment information, stop by the box office or call our New York office at 212-219-2639.

## ACTOR'S THEATER OF LOUISVILLE

*presents*

MODERN MASTERS: ANNE BOGART  
A MID-CAREER CELEBRATION

FOCUS WEEKEND: JANUARY 27-29, 1995

The electrifying productions and radical insights of Anne Bogart provide the focus of this unique celebration and assesment of the American theatre as we approach the 21st century.

*Featuring performances of*  
**THE ADDING MACHINE, SMALL LIVES/BIG DREAMS,**  
and **THE MEDIUM**

Plus exhibits, post-show discussion, colloquium, a lecture, and workshops.

For information call 502-585-1210 or fax 502-561-3337

Actor's Theatre of Louisville • 316 Main Street • Louisville, KY 40202-4218



The Saratoga International Theater Institute  
*presents*

The SITI Company in  
**SMALL LIVES/BIG DREAMS**

Conceived and Directed by  
**ANNE BOGART**

Derived from Five Major Plays of Anton Chekhov

Created by the SITI company

**J. ED ARAIZA  
WILL BOND  
KELLY MAURER  
JEFFERSON MAYS  
KARENJUNE SANCHEZ**

**Costume Designer  
Lighting Designers**

**Soundscape  
Dramaturgy**

**Assistant Directors**

**Production Stage Manager  
Producer**

**GABRIEL BERRY  
JASON BOYD  
MICHITOMO SHIOHARA  
DARRON L. WEST  
GREGORY GUNTER  
GAIL LERNER  
ANDREW KRANIS  
GAIL LERNER  
KIERAN JASON HACKETT  
P. JENNIFER DANA**

*There will be no intermission*

Funding for this production was made possible in part by the generous support of Arts International, the Japan--US Friendship Commission, SITI Presenter's Circle, and Skidmore College.



## DIRECTOR'S NOTES

**SMALL LIVES/BIG DREAMS** was created as a companion piece to **THE MEDIUM**, a play which asks the question, "why should we think about the future?" **SMALL LIVES/BIG DREAMS** asks "why should we remember the past?" To me the theater is about memory, about remembering the big questions pertaining to being human. A great play lasts because it asks us to remember some important human issues. Is it true that if we are unable to remember our past, we have no future? If we lose our memory, will we lose our humanity?

In approaching a play about memory, I chose to sample freely from the plays of Anton Chekhov. The characters in Chekhov's plays are haunted by the past while attempting to look tentatively into their future. At the end of the nineteenth century, Chekhov was experiencing premonitions about the great social changes that lay ahead. Now, at the end of the twentieth century, we sense the big changes that lie ahead. In light of these changes, what is the roll of our memories? What do we do with our past?

## THE COMPANY

**ANNE BOGART** (Director) Co-Artistic Director of the Saratoga International Theater Institute(SITI) founded with Japanese director Tadashi Suzuki in 1992. She is a recipient of two Obie Awards, a Bessie Award and is an Associate Professor at Columbia University. Recent productions: **THE MEDIUM**, an original work based on the theories of Marshall McLuhan performed in Japan, Saratoga Springs, and the New York Theater Workshop; **MARATHON DANCING** by Laura Harrington(En Garde Arts); **ESCAPE FROM PARADISE** by Regina Taylor(Circle Rep.); **THE WOMEN** by Clare Booth Luce(Hartford Stage), **PICNIC** by William Inge (Actors Theater of Louisville); **BEHAVIOR IN PUBLIC PLACES**, based on the theories of Erwin Goffman, produced by VIA Theater; Charles L. Mee Jr.'s **ORESTES** with SITI in Japan and Saratoga Springs; **AMERICAN VAUDEVILLE**, created with Tina Landau at the Alley Theater in Houston, Texas; Paula Vogel's **THE BALTIMORE WALTZ**(Circle Rep); and Bertolt Brecht's **IN THE JUNGLE OF CITIES**(New York Shakespeare Festival).

**J. ED ARAIZA** (Ensemble) SITI company member. NYTW: **THE MEDIUM**, **THE OPIUM WAR**; **RAFT OF THE MEDUSA**(Minetta Lane); **WORDS DIVINE**(INTAR); **ORESTES**, **OCCASIONAL GRACE**(En Garde Arts). Regional: **PICNIC** directed by Anne Bogart(Actors Theater of Louisville); **KEELY AND DU** (ATL 1993 Humana Festival); 1969(ATL Humana Festival); and work at Arena Stage, ACT Seattle, South Coast Rep, Hartford Stage, Mark Taper Forum and eight shows at the Los Angeles Theater Center.

**GABRIEL BERRY** (Costume Designer) NYTW Costume Design Associate: **UNFINISHED STORIES**, **OWNERS**, **TRAPS**, **LOVE AND ANGER**, **THE INVESTIGATION OF THE MURDER IN EL SALVADOR**. Recent credits: **HENRY IV**(ART in Boston), **HOW TO WALK AN ELEPHANT**(Bill T. Jones/Arnie Zane Dance Company), **L' ETOILE**(Opera Zuid, the Netherlands), **YOSHIKO CHUMA'S 8**(Charleroi Danse, Belgium), Anne Bogart's **MARATHON DANCING**(En Garde Arts), Gloria Naylor's **BAILEY'S CAFE**(Hartford Stage), Eric Bogosian's **SUBURBIA**(Lincoln Center), and a Molissa Fenley/Laurie Anderson/Kiki Smith collaboration for the Berlin Ballet.

**WILL BOND** (Ensemble) SITI founding member. Japan Performing Arts Center, Tadashi Suzuki: **CLYTEMNESTRA**, **DIONYSUS**. Saratoga International Theater Institute, Anne Bogart: **ORESTES**, **THE MEDIUM**(NYTW). Stage West (5 year company member): **GREETINGS**, **GREATER TUNA**, **HAMLET**, **THE TEMPEST**, **HOLIDAY MEMORIES**, **SUDDENLY LAST SUMMER**, **NIGHT MUST FALL**, **MYSTERY OF IRMA VEP**. City Theatre Company (3 year company member): **NUTS**, **BALTIMORE WALTZ**, **THE HYPOCHONDRIAC**, **T-BONE N' WEASEL**.

**JASON BOYD** (Lighting Designer) NY credits include lighting designs for Home for Contemporary Theater and Art, Arc Ensemble, En Garde Arts, SoHo Rep, Cucaracha, Circle Rep Lab, and Teleotheater. Jason has worked with Anne Bogart on the workshop production of **MARATHON DANCING** and at the Circle Rep Lab on a widescreen version of **THE WORLD**. He is happy to be making his debut with SITI.



**P. JENNIFER DANA** (Producer) SITI founding company member. Jennifer has produced the past two SITI seasons. Productions include Ms. Bogart's ORESTES and THE MEDIUM and Mr. Suzuki's DIONYSUS, THE TALE OF LEAR, and WAITING FOR ROMEO. When not producing, she has worked in the arts internationally, touring with the Suzuki Company of Toga(SCOT), as well as directing her own work in Britain, the former Soviet Union, and the United States. Her directing credits include: Genet's THE SCREENS; CLOUD 9; and Pirandello's SIX CHARACTERS IN SEARCH OF AN AUTHOR. Jennifer is currently preparing for the 1995 SITI season which will include training programs, performances by international companies, and master artist symposia.

**KIERAN JASON HACKETT** (Production Stage Manager) SITI founding company member. International and American premieres of THE MEDIUM. New York: MARATHON DANCING(Ass't. Stage Manager); MAN WITH THE FLOWER IN HIS MOUTH(Drama League); Neo-Labos Dance Company; Union Dance Company.

**KELLY MAURER** (Ensemble) SITI founding member. Saratoga International Theater Institute, Anne Bogart: ORESTES, DIONYSUS, THE MEDIUM. Japan Performing Arts Center, Tadashi Suzuki: DIONYSUS(Japan, US, Europe). Stage West (5 year company member): HAMLET (title role); HOLIDAY MEMORIES; TROJAN WOMEN. Milwaukee Repertory Theater: ...AND WHAT OF THE NIGHT(Maria Irene Fornes, Director).

**JEFFERSON MAYS** (Ensemble) SITI company member. Title role in ORESTES (Obie award, En Garde Arts); MOE'S LUCKY SEVEN(Playwrights Horizons); BELLA BELLE OF BYELORUSSIA(WPA theater). Regional: MISALLIANCE(Long Wharf), THE BEAUTY PART(Yale Rep); TRIUMPH OF LOVE, SERVANT OF TWO MASTERS(Center Stage), FORTINBRAS, MACBETH, LIFE DURING WARTIME, TWELFTH NIGHT(La Jolla Playhouse). Film: THE KILLING BOX, SOME FOLKS CALL IT A SLING BLADE, LOW LIFE. Education B.A., Yale University; MFA University of California at San Diego.

**KARENJUNE SANCHEZ** (Ensemble) SITI company member. Other productions with Ms. Bogart include THE WOMEN(San Diego Repertory and Hartford Stage) and PICNIC(Actor's Theater of Louisville). Also at ATL: Juliet in Jon Jory's production of ROMEO & JULIET. Past roles include: Dr. Faustus in DR. FAUSTUS LIGHTS THE LIGHTS( Dir. Matthew Wilder) and Tapemouth Man in Charles L. Mee Jr.'s ORESTES (Dir. Robert Woodruff). Karenjune is also a series regular in the sketch comedy ensemble of THE APOLLO COMEDY HOUR, and her debut feature film UNDER THE BRIDGE is soon to be released. Karenjune is a graduate of the University of California at San Diego.

**MICHITOMO SHIOHARA** (Lighting Designer) Extensive international rock concert lighting. Ten years as an actor and resident lighting designer with the Suzuki Company of Toga: HOMAGE TO HOMOLUDENS, IVANOV, DIONYSUS, THE TALE OF LEAR, and WAITING FOR ROMEO. Resident designer for the Toga International Arts Festival in collaboration with, among others: Garzdeniza, Lech Mackiewicz, Monica Vinao, Arden Fingerhut and most recently, Anne Bogart.

**TADASHI SUZUKI** Co-Artistic Director of the Saratoga International Theater Institute(SITI) founded with Anne Bogart in 1992. Founder and director of the Suzuki Company of Toga (SCOT), Chairman of the Japan Performing Arts Center (which sanctions the Toga International Arts Festival and the Toga International Actor Training Program), Artistic Director of the Mitsui festival, Artistic Director of the Acting Company Mito Theater, and the creator of the Suzuki Method of Actor Training. 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 human potential 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.

**NAOMI VLADECK** (Box Office Manager) This is Naomi's second season with SITI. She has filled the capacity of Box Office Manager and Training Coordinator and looks forward to a position as Development Associate at the NYC studio in the fall. Naomi graduated Phi Beta Kappa from Skidmore College '92, has trained in the Suzuki Method of Actor Training at Stage West and is currently applying to graduate school.



**DARRON L. WEST** (Soundscape) SITI company member/resident sound designer. **THE MEDIUM** (SITI); **THE TREATMENT**(NYSF); **THE DEVILS**(NYU); **JENINE'S DIARY** and **A BODY OF WATER**(Circle Rep.); **FLOYD COLLINS, CHIPPY, MYSTERY OF LOVE**(American Music Theater Festival). Resident Sound Designer: Actors Theater of Louisville, Williamstown Theater Festival, Alabama Shakespeare Festival. Artistic Associate: New York Theater Workshop.

**DAVID YERGAN** (Technical Director) Technical Director and Theater Manager of The Bernhard Theater for Skidmore College. He spent many years as the Technical Director at Capital Repertory Co. in Albany and many summers as Manager of The Spa Little Theater for the Saratoga Performing Arts Center. This summer David was Production Manager for the Heritage Artists production of **HOT 'N' COLE**, a review of Cole Porter's music, also at SPAC. He has designed lights for these theaters and has worked in New York with Circle Repertory Co. and magicians Penn and Teller, among others. This is David's third season as Technical Director for SITI, and is pleased to be working with Ms. Bogart and the SITI Company once again.

**THIS PERFORMANCE IS DEDICATED  
IN LOVING MEMORY TO**

**ARDEN FINGERHUT  
1945--1994**



## SITI PHILOSOPHY

The Saratoga International Theater Institute (SITI) was created to advance the mutual support and communication among theater artists of the world. We believe in a commitment to the power of the theater as a source of spiritual strength in the contemporary global village. We envision a place where recognized masters of the art form can work to create new work side by side with young artists of great promise. It is SITI's intention to create a kind of "mecca" for artists and theater-goers.

SITI has three ongoing components: the creation of new work by gifted artists, the training and nurturing of young theater artists, and the advancement of theater research. It is our aim to initiate more international involvement by inviting companies and artists from other countries to present productions, exchange training methodologies and become part of the ongoing development of the Institute. We are planning an emerging artists program where young professionals can be in residence during our season to develop ideas and relationships. We will also invite international master theater artists to take part in an annual symposium.

Theater artists from around the world are looking anew at their own performance traditions as well as exploring and integrating the approaches of other cultures. Exposure to these individuals can help influence, inspire and revitalize the American theater; their work and insights can offer us new ideas, new frameworks and new perspectives. In coming into contact with the works of other cultures, audiences and artists alike have to re-evaluate their own traditions.

We believe that although the act of international cultural exchange is very difficult and full of inherent contradictions, it is necessary. World events are demonstrating daily the danger of tribal, nationalist and exclusionary thinking. In order to enrich our art, we must open ourselves to the philosophies, methodologies, and "strangeness" of other cultures. We cannot predetermine the result of these exchanges, but can only be sure that some change will happen. These potential changes lie at the heart of our activities.

## SITI HISTORY

The Saratoga International Theater Institute (SITI) began as an agreement between Tadashi Suzuki and Anne Bogart to create a place in the United States where a fellowship of international artists could exist. They envisioned a place for development of new work, a meeting place for artists and audiences from different cultures, and a center for new ideas, training, performances and symposia. They chose Saratoga Springs because of its beauty and traditions.

Suzuki's DIONYSUS and Charles L. Mee Jr.'s ORESTES were presented at Skidmore College and the Spa Little Theater at the Saratoga Performing Arts Center as the inaugural season in 1992.

SITI's second season began in June of 1993 with a four-week intensive training program at Skidmore College which attracted theater people of all ages and backgrounds. The company then traveled to Toga-Mura, Japan to rehearse and perform THE MEDIUM at the Toga International Arts Festival. Toga is a tiny village in the "Japanese Alps" where Suzuki has created a summer home for his company. Audiences and artists travel to Toga from around Japan and the world to experience these unique performances and symposia.

SITI'S second season in Saratoga included performances of Suzuki's THE TALE OF LEAR and Bogart's THE MEDIUM as well as a presentation of Suzuki's new production WAITING FOR ROMEO in conjunction with a symposium entitled *Collision or Collaboration*.

The 1994-95 season will include the American premiere of SMALL LIVES/BIG DREAMS, as well as the development of new works, international tours, and the unveiling of our new training studio in New York.



## **COMPANY MEMBERS**

J. Ed. Araiza

Will Bond

Kieran Jason Hackett

Ellen Lauren

Kelly Maurer

Jefferson Mays

Tom Nelis

Karenjune Sanchez

Steve Weber

Darron L. West

## **SITLSTAFF**

Artistic Director.....Anne Bogart

Producing Director.....P. Jennifer Dana

Development Consultant.....Anne Dennin

Box Office Manager/

Training Coordinator.....Naomi Vladeck

## **GENERAL STAFF**

Juniper Berolzheimer

Mallory Catlet

Allison Dubin

Allison Russo

Christopher Tracey

## **SPECIAL THANKS**

Carolyn Anderson, Anne Dennin, Ruth Hackett, Stephen Harran, Joan Lane,

Maria McColl, Marianne McDonald, SITI Presenters Circle,

Skidmore Theater Department, Steve Warnick.