

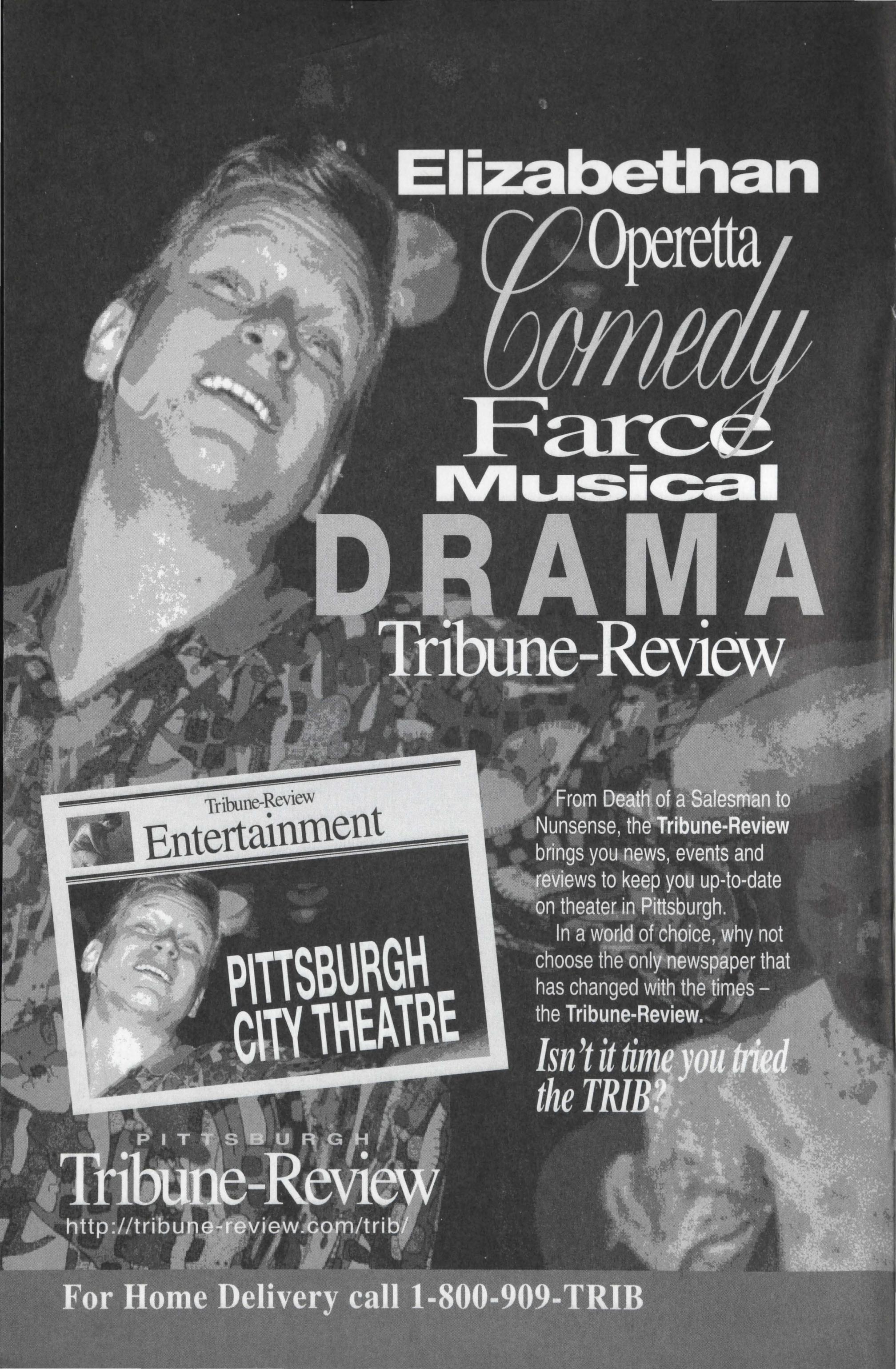
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# The Medium

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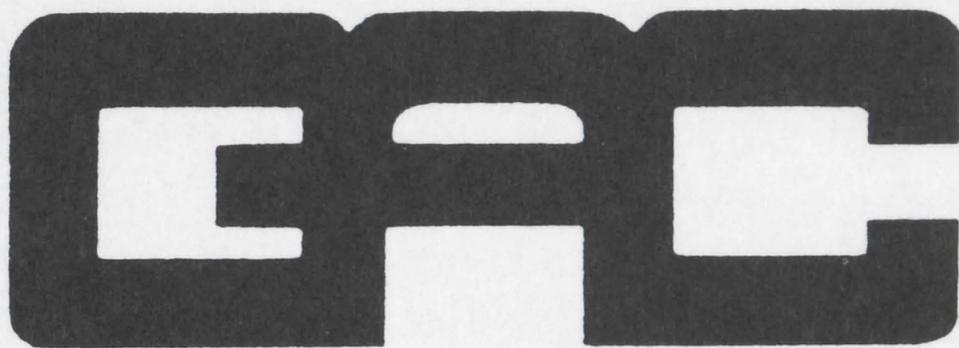
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*City Theatre is a professional, not-for-profit performing arts organization. Its mission is to provide an artistic home for the development and production of contemporary plays of substance and ideas that engage and challenge diverse audiences.*



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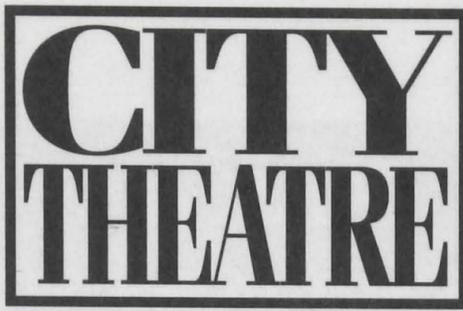
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THE MEDIUM

Inspired by the life and predictions of Marshall McLuhan

Conceived and Directed by Anne Bogart

Created and performed by the

SARATOGA INTERNATIONAL THEATER

INSTITUTE (SITI) Company

ENSEMBLE

J. Ed Araiza\*

Will Bond\*

Ellen Lauren\*

Kelly Maurer\*

Stephen Webber\*

Director ..... Anne Bogart
Lighting Designer ..... Michitomo Shiohara
Assistant to Mr. Shiohara ... Andrew J. Kranis
Costume Designer ..... Gabriel Berry
Soundscape ..... Darron L. West
Set Design Associate ..... Anita Stewart
Dramaturg ..... Gregory Gunter
Production Manager ..... Andrew J. Kranis
Stage Manager ..... Megan Wanlass\*
Sound Engineer ..... Kurt Kellenberger
Managing Director .... Ruth Ann Nightengale

\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

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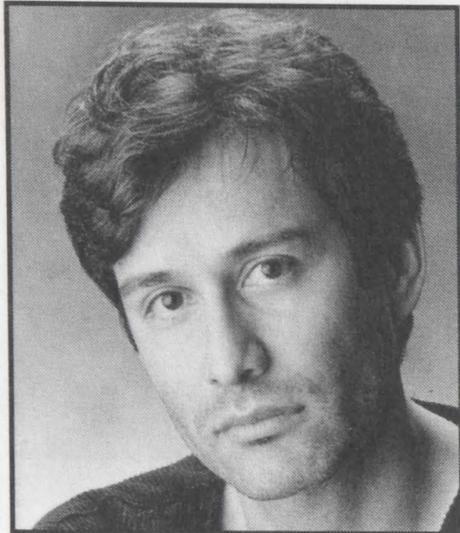
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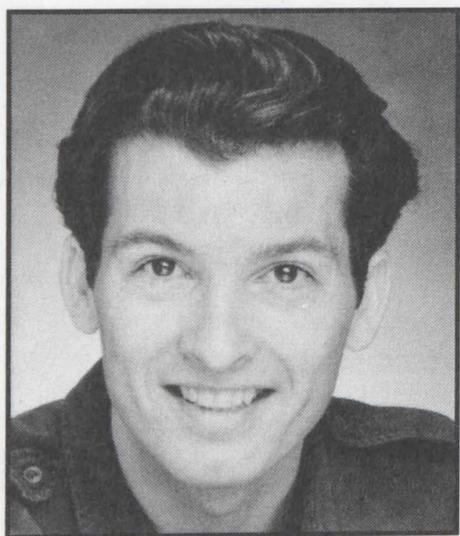
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# THE CAST



## **J. ED ARAIZA (ENSEMBLE)**

SITI company member. NYC off-Broadway - *THE MEDIUM* at New York Theatre Workshop; *SMALL LIVES/BIG DREAMS* at P.S. 122; *ORESTES* at the Penn Yards and *OCCASIONAL GRACE* - both at En Garde Arts; *WORDS DIVINE* at Intar. Off-off-Broadway - Duo Theater, Theatre for the New City. Regional Theatre - Actors Theatre of Louisville: *PICNIC*, *KEELY AND DU* (original cast/1993 Humana Festival), *1969* (1994 Humana Festival), *THE MEDIUM* and *SMALL LIVES/BIG DREAMS* (Modern Masters Series); Hartford Stage: *KEELY AND DU*; Mixed Blood Theatre: *SANTOS AND SANTOS*; Alliance Theatre (1996 Olympic Arts Festival): *SMALL LIVES/BIG DREAMS*; Modus Ensemble: *ESPERANCE*; Arena Stage: *YERMA*; A Contemporary Theatre: *PRINCIPIA SCRIPTORIAE*; South Coast Rep: *CHARLEY BACON*; Los Angeles Theatre Center: *KING LEAR*, *TUMBLEWEED*, *MACBETH*, and *LA VICTIMA* Other Theatre - Toga International Arts Festival and two years with El Teatro de la Esperanza. Film: *THE RAID* directed by Jose Luis Valenzuela; *DISTANT WATERS* and *ILLEGAL* both award-winning films by Carlos Avila. TV: Various soaps and episodics.



## **WILL BOND (ENSEMBLE)**

As a founding member of SITI, Will has performed William in Charles Mee's *ORESTES* and has created roles for *THE MEDIUM* and *SMALL LIVES/BIG DREAMS* which have played in New York, Minnesota (Walker Arts Center), San Francisco, Actors Theatre of Louisville, Ireland, Japan, and most recently *SMALL LIVES/BIG DREAMS* at the 1996 Olympic Arts Festival in Atlanta. Will has been conducting classes for SITI in New York and in residences around the country over the last five years. He has toured in *DIONYSUS* with Tadashi Suzuki and the Suzuki Company (SCOT) and in Robert Wilson's *PERSEPHONE* for the Theatre Olympics in Greece. He was a company member at StageWest in Massachusetts for five years. Mr. Bond has an MFA from the University of Pittsburgh and is happy to be back with his friends at City Theater where he has performed in *NUTS*, *ON THE VERGE*, *HYPOCHONDRIAC*, and *THE BALTIMORE WALTZ*.

Actors' Equity Association was founded in 1913 to protect Actors from the severe mistreatment that permeated the industry at that time. Since its inception Equity has had only twelve Presidents. Its current President is Tony Award winner Ron Silver. The 39,000 member Association consists of distinguished stars and other professional Actors and Stage Managers who work nationwide, from New York's Broadway to Los Angeles, from Minneapolis to Miami Beach, in regional stock and dinner theatre, and in theatres for young audiences which build the audiences of tomorrow. These Actors and Stage Managers are committed to working in the theatre as a profession, not an avocation, and bring to you the finest professional training and experience. By presenting Equity productions, this theatre offers to you, our audience, the best entertainment presented by the finest quality Actors and Stage Managers that your admission dollars can buy.

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## **ELLEN LAUREN (ENSEMBLE)**

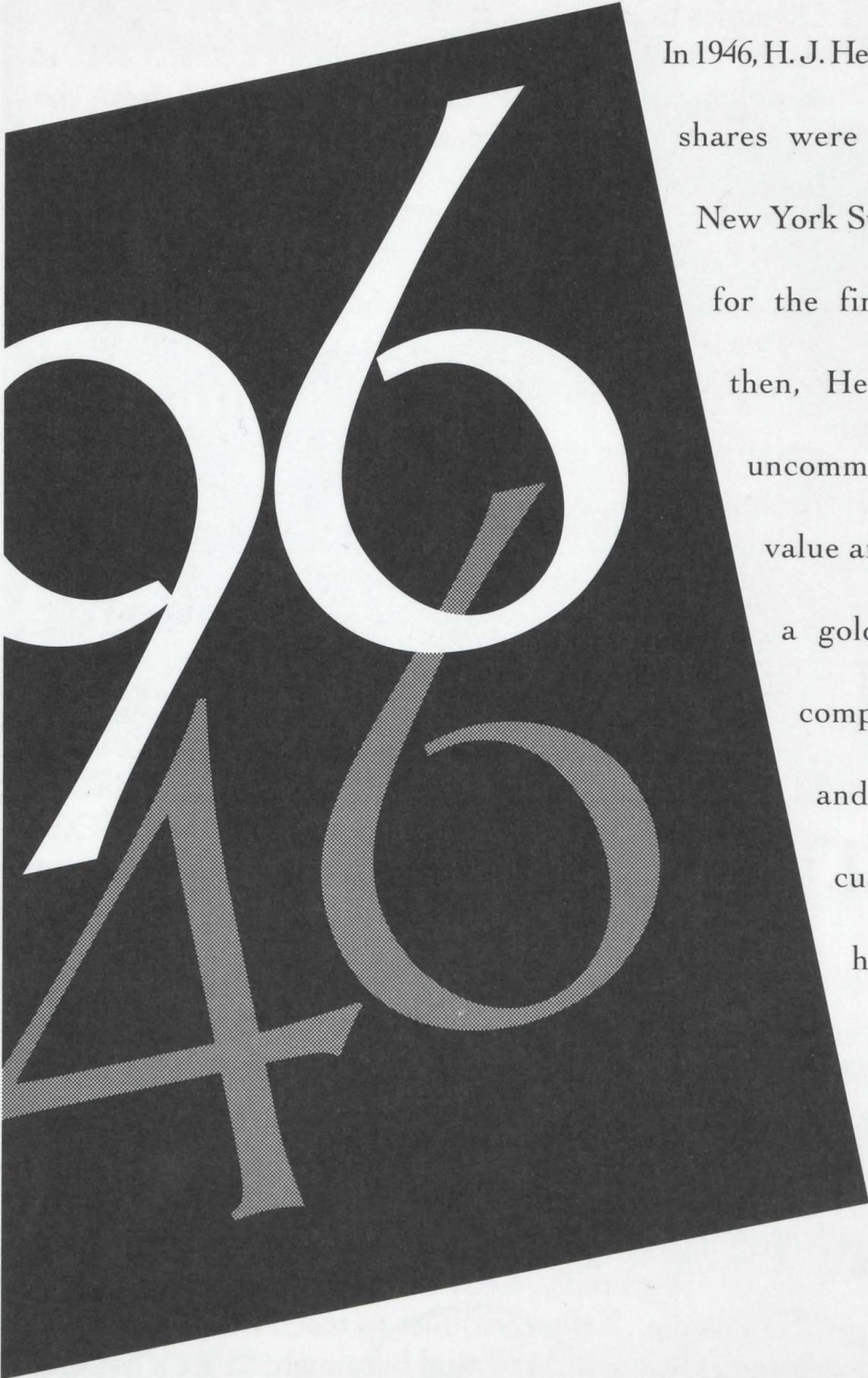
As a founding member of SITI, Ms. Lauren has performed Electra in *ORESTES*, Agave in *DIONYSUS*, *THE MEDIUM*, and *GOING, GOING, GONE*, as well as conducting classes for SITI in New York over the last five years. As a member of the Suzuki Company of Toga (SCOT) under the direction of Tadashi Suzuki, she has toured throughout the world; including performances at the Teatro Olimpico in Italy and the Theatre Olympics held in Greece. As a master teacher of the Suzuki Actor Training Method, she continues to teach both in the US as well as abroad for Mr. Suzuki, and is currently on the faculties of Juilliard, Columbia University, and Fordham University. Additional credits: Daisy, *THE ADDING MACHINE*, Madge, *PICNIC*-Actors Theatre of Louisville, *THE WOMEN*-Hartford Stage. Four years resident company-The Milwaukee Repertory Theater; two years resident company-Alley Theatre; six years resident company-StageWest in Massachusetts.



## **KELLY MAURER (ENSEMBLE)**

Kelly is a founding member of SITI. She has performed with the company in *ORESTES* and created roles for *THE MEDIUM* and *SMALL LIVES/BIG DREAMS*, both of which she performed at the Toga International Arts Festival in Japan, Saratoga Springs, New York. and at the New York Theatre Workshop and P.S. 122. Most recently, Kelly performed in the 1996 Olympic Arts Festival in Atlanta in SITI's *SMALL LIVES/BIG DREAMS*. Kelly has also performed with Tadashi Suzuki's Suzuki Company of Toga (SCOT) at the Toga International Arts Festival in Japan, Art Carnuntum, Vienna, and in the US at SITI. Regionally, Kelly was a company member at StageWest for five years where she portrayed, among others, the title role in *HAMLET* (also performed at the Toga International Arts Festival), and Hecuba in *THE TROJAN WOMAN*. At the Milwaukee Repertory Theater, Kelly originated the role of Rainbow in Maria Irene Fornes' *AND WHAT OF THE NIGHT*. Kelly recently performed in Robert Wilson's *PERSEPHONE* in New York and at the first annual Theatre Olympics in Delphi, Greece. Regionally, Kelly has also been seen at Actors Theatre of Louisville. Kelly continues to teach the Suzuki Method of Actor Training in NYC and has taught at such colleges as Fordham, Mt. Holyoke, Williams, Smith, and the University of Pittsburgh. Kelly is pleased to return to The City Theatre where she was a company member from 1984-87.

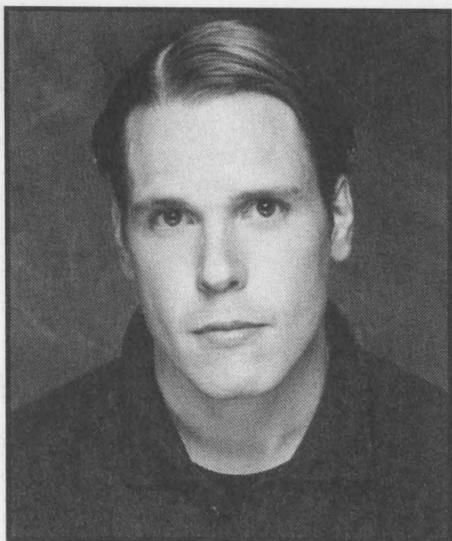
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# THE CAST



## **STEPHEN WEBBER (ENSEMBLE)**

Stephen is a SITI company member and has performed *THE MEDIUM* (Actors Theatre of Louisville Classics in Context Festival and in San Francisco at Theatre Artaud) and *GOING, GOING, GONE* (Actors Theatre of Louisville Humana Festival, Saratoga Springs, and the Toga International Arts Festival). Off-Broadway: *TROJAN WOMEN/A LOVE STORY* at En Garde Arts. Regional Theatre: *THE TEMPEST, HAMLET, A CHRISTMAS CAROL, HOLIDAY MEMORIES* at StageWest; *JUNO AND THE PAYCOCK, SHE STOOPS TO CONQUER, A CHRISTMAS CAROL* at Milwaukee Repertory Theater;

- *TWELFTH NIGHT, AS YOU LIKE IT, MACBETH, TRUE WEST* at Actors Shakespeare Company. He also performed *HAMLET* at the Toga International Arts Festival.
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## **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. Ms. Bogart has directed in theaters and universities throughout the United States and Europe. Recent Productions: *GOING, GOING, GONE* (SITI); *SMALL LIVES/ BIG DREAMS* (SITI); *THE MEDIUM* (SITI); *THE ADDING MACHINE* by Elmer Rice (Actors Theatre of Louisville); *HOT 'N THROBBING* by Paula Vogel (American Repertory Theater); *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 Theatre of Louisville), and *BALTIMORE WALTZ* by Paula Vogel (Circle Rep.).

## **GABRIEL BERRY (COSTUMES)**

Regional Theatre: *HENRY IV* at American Repertory Theatre; Eric Bogosian's *SUBURBIA* at Lincoln Center Theater; and Gloria Naylor's *BAILEY'S CAFE* at Hartford Stage Company. Off-Broadway: Anne Bogart's *MARATHON DANCING* at En Garde Arts; New York Theatre Workshop design associate for *UNFINISHED STORIES, OWNERS, TRAPS, LOVE AND ANGER THE INVESTIGATION OF THE MURDER IN EL SALVADOR*. Other Theatre: *HOW TO WALK AND ELEPHANT* with Bill T. Jones and Arnie Zane Dance Company; *L'ETOILE* with Opera Auid in the Netherlands; *YOSHIKO CHUMA'S 8* with Charleroi Dance in Belgium and a Molissa Fenley/Laurie Anderson/Kiki Smith collaboration for the Berlin Ballet.

## **MICHIOMO SHIOHARA (LIGHTING)**

Michitomo has designed lights for the American and international premieres of the American and international premiers of *THE MEDIUM* and *SMALL LIVES/BIG DREAMS*, internationally for several rock concerts and spent ten years as an actor and resident lighting designer with the Suzuki Company of Toga. Credits there include: *HOMAGE TO HOMOLUDENS, IVANOV, DIONYSUS, THE TALE OF LEAR*, and

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• **DARRON L. WEST (SOUNDSCAPE)**

• SITI Resident Sound Designer and company member and an artistic associate with New York Theatre Workshop. His collaborations with Anne Bogart include: *EYE OF THE HURRICANE*, *PICNIC*, and *THE ADDING MACHINE* (Actors Theatre of Louisville), and *ESCAPE FROM PARADISE* (Circle Rep). With SITI (New York, Ireland, Japan, and elsewhere): *THE MEDIUM*, *GOING, GOING, GONE*, and *SMALL LIVES/BIG DREAMS*. Other credits include Lawrence Fishburne's Riff Raff at Circle Repertory, The Acting Company's National Tour of *HENRY V*, *BOY* at La Jolla Playhouse, and the Obie, Pulitzer, (and later Tony) Award winning rock musical *RENT* at New York Theatre Workshop. He is a recipient of a New York Theatre Wing Nomination for Sound Design and a two consecutive year nominee for Philadelphia's Barrymore Award for Sound Design.

• **GREGORY GUNTER (DRAMATURG)**

• Gregory dramaturged both *THE MEDIUM* and *SMALL LIVES/BIG DREAMS* for SITI. Regional Theatre: For Anne Bogart, he has worked as imagist on *THE WOMEN* at Hartford Stage Company; *HOT 'N THROBBING* at American Repertory Theatre and *ORESTES* at the Saratoga International Theater Institute. He is now Literary Manager for the La Jolla Playhouse.

• **ANDREW J. KRANIS (PRODUCTION MANAGER)**

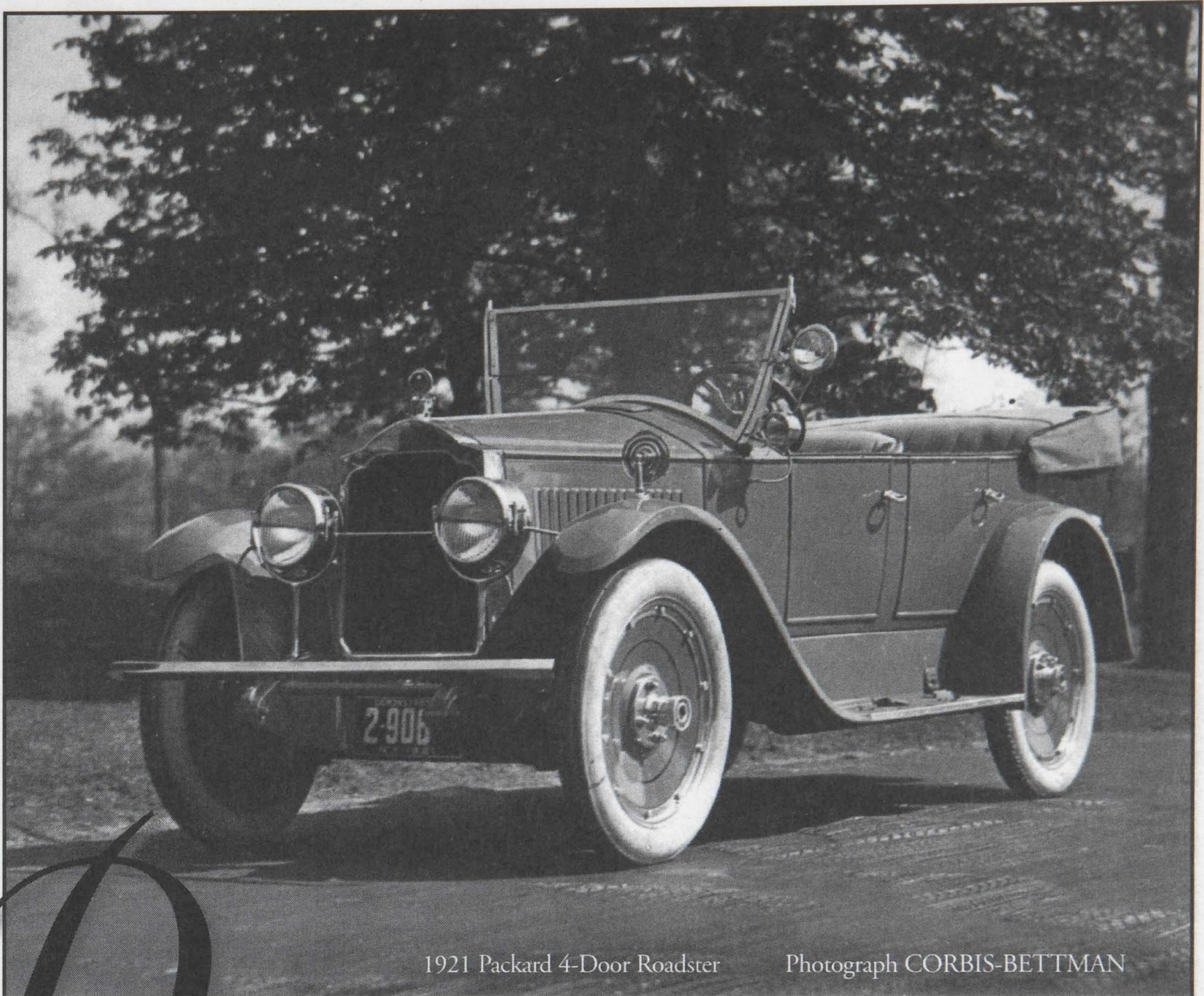
• Andrew has worked with SITI several times in the past, as Assistant Director and Japanese-English Interpreter, and stage managed SITI's West Coast premiere of *THE MEDIUM* at Theatre Artaud in San Francisco. As a director, he has worked at New York Theatre Workshop, NYU, and Dixon Place.

• **MEGAN WANLASS (STAGE MANAGER)**

• Megan is a SITI company member and stage manages all of the company's repertoire including *THE MEDIUM* (Southern Theater, Utah State University), *SMALL LIVES/BIG DREAMS* (1996 Olympic Arts Festival/Atlanta) and *GOING, GOING, GONE* (Actors Theatre of Louisville, Bernhard Theatre and the 1996 Toga International Arts Festival). Megan began working with Anne Bogart during *THE ADDING MACHINE* at Actors Theatre of Louisville where she served as a stage management intern for their 1994-95 season.

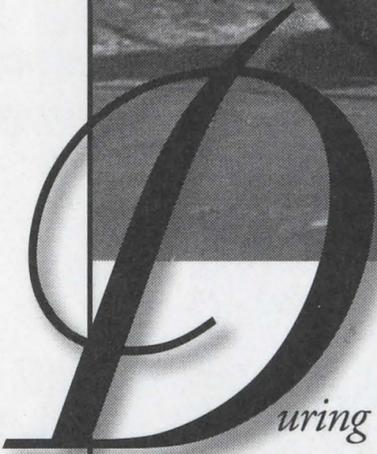
• The SARATOGA INTERNATIONAL THEATER INSTITUTE (SITI) is an ensemble-based company whose three ongoing components are the creation of new work, the training of young theatre artists, and a commitment to forming partnerships with international collaborators. The SITI company is comprised of J. Ed Araiza, Will Bond, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Jefferson Mays, Tom Nelis, Barney O'Hanlon, Karenjune Sanchez, Megan Wanlass, Stephen Webber, and Darron L. West.

• SITI was founded in 1992 by Anne Bogart and Tadashi Suzuki to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga



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# PROGRAM NOTES

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Springs, New York, SITI has expanded to encompass a year-round program based in New York City with a summer season in Saratoga. SITI believes that contemporary American theatre must necessarily incorporate artists from around the world and learn from the resulting cross-cultural exchange of dance, music, art, and performance experiences. *THE MEDIUM* was voted best visiting production at the 1995 Irish Life Dublin Theatre Festival. SITI's *SMALL LIVES/BIG DREAMS* was featured in this summer's Olympic Arts Festival in Atlanta. For more information on SITI performances, Viewpoint training, Suzuki training, the summer institute at Skidmore College in Saratoga Springs, or the recently published book *Anne Bogart: Viewpoints*, contact the SITI office (212) 873-2155 or write to SITI at 236 West 78th Street, New York, NY 10024, USA. E-mail: SITIco@aol.com

The New York City premiere of *THE MEDIUM* was presented by New York Theatre Workshop.

The development of *THE MEDIUM* was made possible in part by the generous support of Arts International, the AT&T Foundation, and the Japan-U.S. Friendship Commission. SITI also receives funding from the National Endowment for the Arts and the New York State Council on the Arts.

## DIRECTOR'S NOTE

I began thinking about the nature of theater and how it will survive in a world where the very nature of entertainment is constantly being redefined.

Long a fan of media philosopher Marshall McLuhan, I decided to use his insights to create a theater piece about who we are becoming vis-a-vis the radical developments in technology that surround us. McLuhan spent his entire life exploring and criticizing our methods of communication. Towards the end of his life, he suffered a series of strokes and, with cruel irony, lost his own ability to communicate through speech.

## CITY THEATRE STAFF

### **MARC MASTERSON (Producing Director)**

Directing credits: **City Theatre:** *If We Are Women, Fires in the Mirror, Lips Together-Teeth Apart, Oleanna, The Man Who Lived Underground, Evelyn and the Polka King, Our Country's Good, Act Without Words I & II, Le Bourgeois Avant-Garde, T-Bone 'N' Weasel, True West, The House of Blue Leaves, Frankie & Johnny in the Clair de Lune, The Red Keds, Greater Tuna, The Instant City Circus, Danger: Memory, The Foreigner, On the Verge, Painting Churches, Freedom Days, The Hypochondriac, Crimes of the Heart, Whistle Pigs and Whoopsnakes, Fool for Love, Children of a Lesser God, Fool's Company, Sesame Street Fire Safety Show, American Dreams Lost & Found, Working, Indians, Wings.* **Pittsburgh Theater:** *What Tuesdays Are Like* (CMU Showcase); *Romeo and Juliet, Othello, Merry Wives of Windsor* (Three Rivers Shakespeare Festival); *Holy Ghostly, Killer's Head, Cowboys #2* (Carnegie Mellon); *The Bald Soprano, Don't Walk Around Stark Naked* (Theatre Express). **Off Broadway:** *Lunchtime at Dover AFB, The Box* (St. Clements); *Passing Time* (The Production Company).

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• **RICHARD KEITEL (ASSOCIATE ARTISTIC DIRECTOR)**

• Currently the Head of the Undergraduate Directing and Acting program at  
• the University of Pittsburgh. Directing Credits, City Theatre: *American*  
• *Buffalo*, *Dr. Seuss*. University of Pittsburgh: *School for Scandal*, *Jeffrey*, *Six*  
• *Degrees of Separation*, *Mad Forest*, *After the Fall*, *A Moon for the Misbegotten*,  
• *Sexual Perversity in Chicago*, *Indian Wants the Bronx*. Other Places ; *Dining*  
• *Room* (Ensemble Theatre Company, PA), *Kennedy's Children* (Potpourri  
• Players, NYC), *Heidi Chronicles*, *Pygmalion* (RMWC, VA). Acting Credits,  
• *Reservoir Dogs* (Axiom Theatre), *Hecuba* (Unseamed Shakespeare Co.),  
• *Pizza Again* (Pyramid productions-New Works), *Miracle Church* (Kuntu  
• Rep), *Unidentified Human Remains...*, *Heidi Chronicles*, *True West*, *Danny*  
• *and the Deep Blue Sea*, *In the Boom Boom Room*, *Look Back in Anger* (  
• University of Pittsburgh)

• **RONI OSTFIELD (Artistic Director of Outreach)**

• Registered drama therapist. City Theatre Outreach: *Ashes*, *Dog Dreams*,  
• *Chains*, *We Are More Than This*, *Muffins*, *Who Turned Off the Lights?*, *AIDS:*  
• *The Next Generation*, *God Made Us Boss*, *A Human Face*, *A Whole New Ball*  
• *Game*, *Look at Us Now*. Pittsburgh Theater: *Pittsburgh Playback*, an interac-  
• tive improvisational theatre troupe - Founder and Director. Directing: Soho  
• Repertory Company, Pittsburgh Lab Theatre, Pittsburgh Playhouse, and the  
• University of Pittsburgh. Teaching: University of Pittsburgh, Pittsburgh  
• Playhouse, Playback and drama therapy workshops nation-wide.

• **TONY FERRIERI (TECHNICAL DIRECTOR—CITY THEATRE)**

• Resident Scenery and Properties Designer—City Theatre  
• Member of United Scenic Artists, USA Local #829.

• *Schoolhouse Rock Live!* (Gargaro Productions/City Theatre), *Polygraph*  
• (Quantum Theatre), City Theatre: *Beast on the Moon*, *If We Are Women*,  
• *Paul Robeson*, *Spunk*, *All In The Timing*, *Loot*, *From the Mississippi Delta*, *The*  
• *Caretaker – Lips Together*, *Teeth Apart*, *Oleanna*, *The Man Who Lived Under-*  
• *ground*, *The Baltimore Waltz*, *Crimes of the Heart*, *Our Country's Good*, *On*  
• *the Verge*. Pittsburgh Theatre: *Ruthless*, *Blues in the Night*, *Sleuth*, *Song and*  
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• Centers at Duquesne) Regional: *All in the Timing* (Northlight Theatre-  
• Chicago), Pittsburgh Childrens Festival '86-'94 (PCF-PAFC), Pittsburgh  
• Renaissance Festival '94 (Butler County). Film (Commercial): Mt. Lebanon  
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## Anne Bogart

by Kellee Van Aken

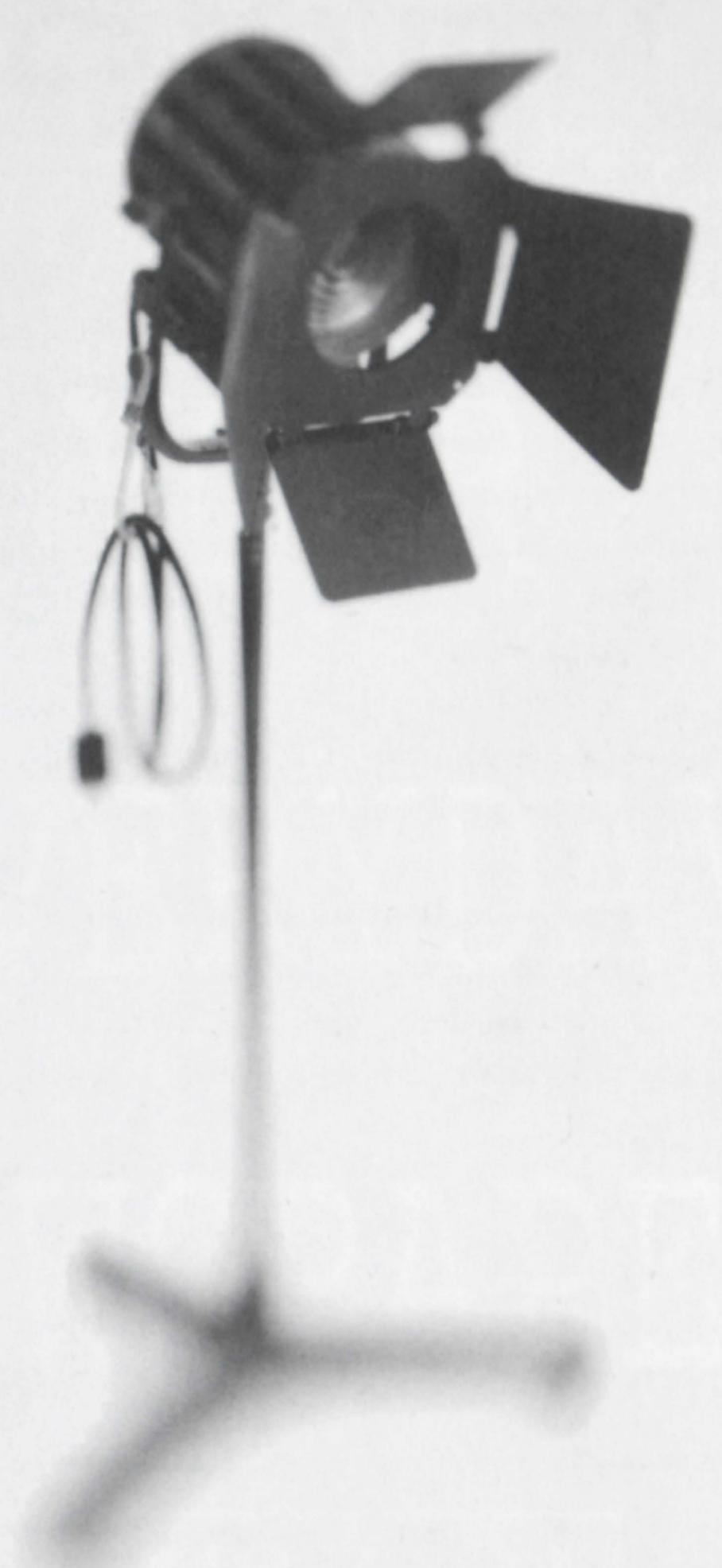
Anne Bogart is one of the premier artists of the American theater. Actors Theater of Louisville recently named her a modern master of her craft and devoted an entire festival program to her. Actors and playwrights vie to work with her. She is the kind of artist who inspires extreme reactions.

Bogart is the recipient of two Obie Awards, a Bessie Award, and a teacher at Columbia University. A director and co-founder of The Saratoga International Theater Institute (SITI) with Japanese director Tadashi Suzuki, Bogart has developed her own training method based on a combination of the Suzuki technique and her Viewpoints. Both Bogart and Suzuki focus their work around the body of the actor, setting aside the psychological realism of the Stanislavski technique that most actors are trained in, to achieve a supreme theatricality through movement. They believe that the emotional truth of a moment will disclose itself through rigorous formal work with the body. Rather than the words determining the form or structure of the play, it is the movement of the actors that literally shape the play.

Suzuki, whose method is taught at several universities in the States, bases his training on what he calls "a grammar of the feet." For Suzuki an actor's primary connection is with the ground. In search of this grounding, Suzuki has developed a series of stomping exercises that teach actors a rigorous body control.

### Background on *The Medium*:

The play is composed of a series of scenes that address the ideas and work of Marshall McLuhan. The characters include Marshall McLuhan, people in his memory, people who are dead. The play takes place during the moment of McLuhan's stroke. The movement of all the characters reflects his stroke. Beginning with, "Intro McLuhan," we learn some of the basic tenets of McLuhan's thought: technology is an extension of the senses of man, the necessity of man to engage with technology because change is inevitable and continuous. The better our grasp on change and technology, the easier it will be to control them. The idea is that man began as a oral creature in an aural (listening) culture whose world was changed irrevocably by print into a visual culture. Bogart expands and explores these and additional McLuhan themes. Using pop culture references, for instance, "Dionne Warwick" uses a Dionne Warwick song to illustrate one of McLuhan's points. Bogart imitates McLuhan's own approach to culture, adapting the popular to illustrate an idea.



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## 9 Viewpoints

Bogart's training centers around 9 Viewpoints, which serve as the backbone of her work. "The Viewpoints are a philosophy of movement translated into a technique for 1) training performers and 2) creating movement onstage."

### Viewpoints of Time

1. Tempo-speed of movement, fast or slow.
2. Duration-how long does a movement continue.
3. Kinesthetic response-A spontaneous reaction to a motion which occurs outside you ie, someone stamps the floor and you jump.
4. Repetition can be internal, repeating a movement within your own body, or external, repeating a movement, gesture, shape of something outside your own body.

### Viewpoints of Space

5. Shape-contour or outline the body (or bodies) makes in space: lines, curves, movement, stationary.
6. Gesture-A movement involving a part or parts of the body.
7. Architecture-the physical environment in which you are working and how your awareness of it effects your movement.
8. Spatial Relationship-the distance between things onstage, especially one body to another.
9. Topography-the landscape or floor pattern, or the design created through movement in space.

(from Tina Landau's "Source-Work, the Viewpoints and Composition: What are They?" in Anne Bogart: Viewpoints)

Look carefully for these techniques in action as you watch *The Medium*. The company of actors have all been trained in the Viewpoints and they helped create this play through rehearsal improvisation.

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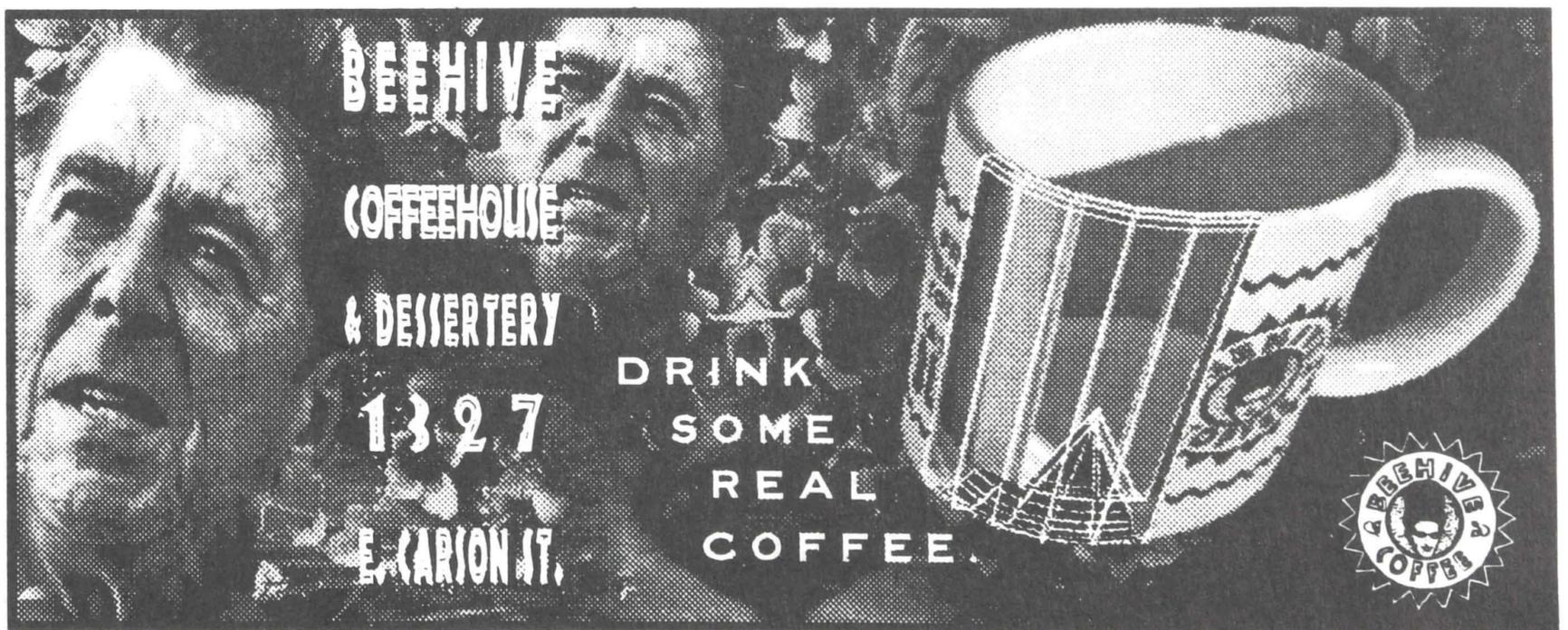
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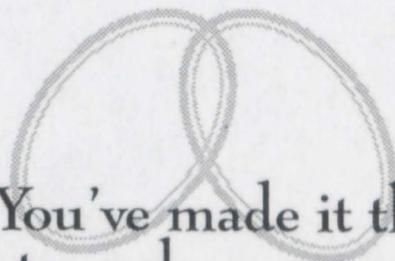
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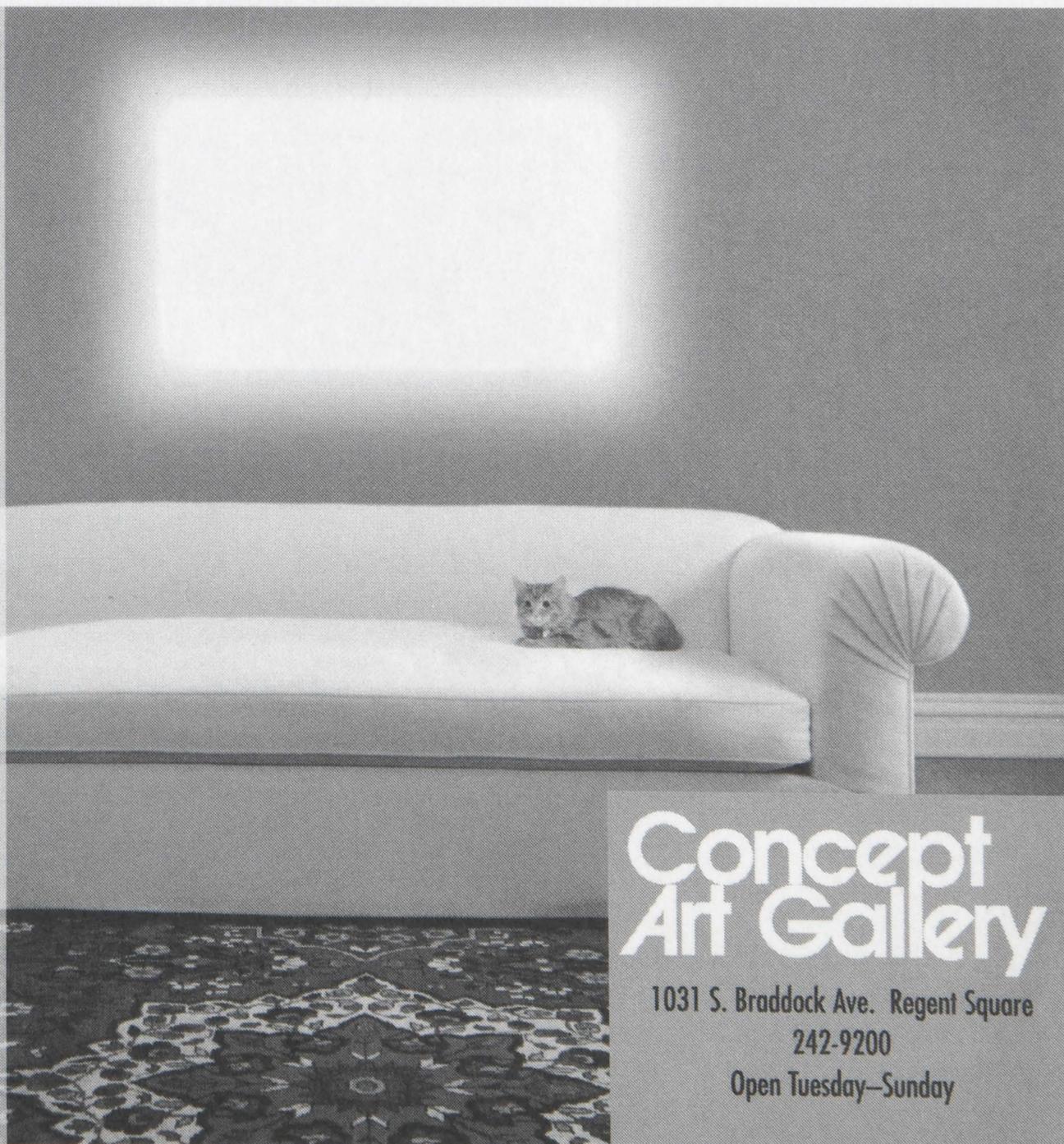
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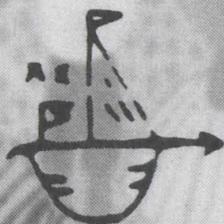
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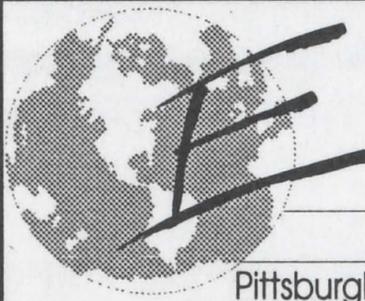
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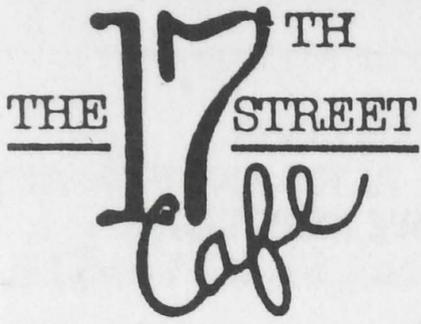
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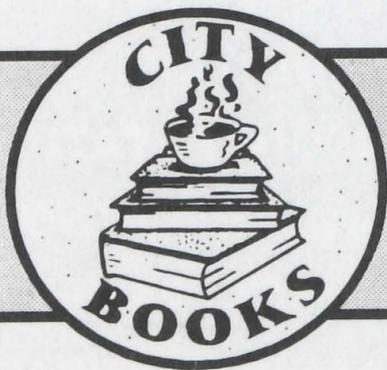
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