



1996-97 SEASON

PERFORMING

ARTS

ONLY AT THE WEXNER CENTER

1996-97 performing arts season

| | |
|--|--------------|
| Joe Lovano Quartet | Jul 5 |
| Christian McBride Quartet | Aug 9 |
| Dave Douglas String Group | Sep 14 |
| Newband / <i>The Last Laugh & U.S. Highball</i> | Sep 28 |
| Bill Frisell Quartet | Oct 4 |
| Anna Deavere Smith / <i>Snapshots: Glimpses of America in Change</i> | Oct 7 & 8 |
| Danny Hoch / <i>Some People</i> | Oct 10-13 |
| Les Ballets C. de la B. / <i>La Tristeza Complice</i> | Oct 15 & 16 |
| Cesaria Evora | Oct 25 |
| The Five Lesbian Brothers / <i>Brides of the Moon</i> | Oct 31-Nov 3 |
| Anne Bogart & SITI / <i>The Medium</i> | Nov 7-10 |
| John Zorn's Masada | Nov 14 |
| STOMP | Nov 5-10 |
| Kevin Fling / <i>Fear and Loving in Minneapolis</i> | Nov 21-24 |
| Verve Jazz Festival | Jan 28 |
| Wynton Marsalis / <i>Blood on the Fields</i> | Feb 15 |
| Brazil's Balé Folclórico da Bahia | Feb 19 |
| Baaba Maal | Mar 1 |
| Savion Glover | Mar 6-8 |
| Joshua Redman Quartet | Mar 8 |
| Baryshnikov's White Oak Dance Project | Mar 15 |
| Mark Morris Dance Group | Apr 11 & 12 |
| Mingus Big Band | Apr 25 |

Major support for the 1996-97 performing arts season is provided by Stanley Steemer.

wexner center for the arts
the ohio state university

P R E S E N T S

The Medium

***Conceived and Directed by
Anne Bogart***

***Created by the Saratoga
International Theater Institute***

November 7–9, 1996 / 8 pm
November 10, 1996 / 3 pm
Performance Space

PROGRAM

The Medium

Inspired by the life and predictions of Marshall McLuhan

Conceived and Directed by Anne Bogart

Created by the Saratoga International Theater Institute

ENSEMBLE

**J. Ed Araiza*, Will Bond*, Ellen Lauren*,
Kelly Maurer*, Stephen Webber***

Anne Bogart, DIRECTOR

Michitomo Shiohara, LIGHTING DESIGNER

Andrew J. Kranis, ASSISTANT TO MR. SHIOHARA

Gabriel Berry, COSTUME DESIGNER

Darron L. West, SOUNDSCAPE

Anita Stewart, SET DESIGN ASSOCIATE

Gregory Gunter, DRAMATURG

Andrew J. Kranis, PRODUCTION MANAGER

Megan Wanlass*, STAGE MANAGER

Kurt Kellenberger, SOUND ENGINEER

Ruth Ann Nightengale, MANAGING DIRECTOR

*Member Actors' Equity Association

CREDITS

Major support for the 1996-97 performing arts season is provided by Stanley Steemer.

The Medium is presented at the Wexner Center with additional season support from the Ohio Arts Council and the Wexner Center Foundation.

Promotional support is provided by WCBE-FM, 90.5.

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.

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

RESIDENCY ACTIVITIES

In addition to organizing public presentations of contemporary work in the performing, media, and visual arts, the Wexner Center actively seeks to provide opportunities for interaction among visiting artists, students, staff, and faculty of The Ohio State University, and members of the community. These activities and associated discussions led by authorities in many fields offer our audiences a better understanding of the creative process and the work of artists engaged by the Wexner Center.

While at the Wexner Center, Anne Bogart met with students from Ohio State's Department of Theatre to discuss her movement theater approach and her writing and directing concepts. This session also examined the group creative process of the Saratoga International Theater Institute and the group's past projects and future directions.



Photo: Richard Trigg

PROGRAM NOTES

"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-à-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."—Anne Bogart

"Since Sputnik put the globe in a 'proscenium arch,' and the global village has been transformed into a global theater, the result, quite literally, is the use of public space for 'doing one's thing.'"—Marshall McLuhan

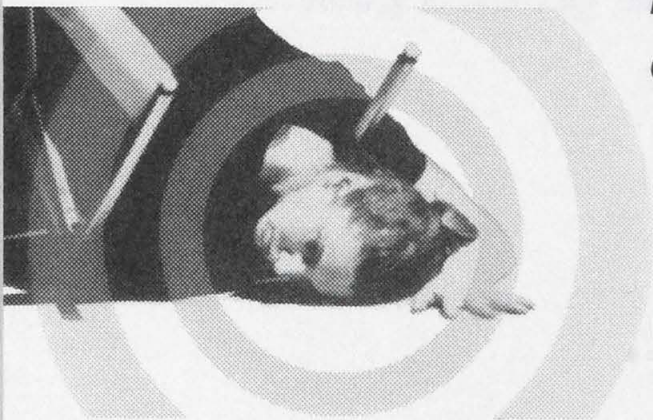


Photo: Richard Trigg

Marshall McLuhan (1911–1980) gained his reputation as “oracle of the electronic age” by arguing that human societies are influenced more by forms of communication than by content. “All media work us over completely,” McLuhan wrote. “They are so pervasive in their personal, political, economic, aesthetic, psychological, moral, ethical and social consequences that they leave no part of us untouched, unaffected, unaltered. The medium is the message. Any understanding of social and cultural change is impossible without a knowledge of the way media work as environments.”

Born in Alberta, Canada, McLuhan moved from graduate studies in literature in the 1930s to a 1940s post-graduate fascination with American popular culture. In 1963, the University of Toronto acknowledged his ascendancy as a “guru of communications” by naming him the first director of its Center for Culture and Technology. McLuhan’s two major works were published in the 1960s: *The Gutenberg Galaxy: The Making of a Typographic Man* (1962; first U.S. edition 1965) and *Understanding Media: The Extensions of Man* (1964). In these, McLuhan argued that electronic media of the modern era are reshaping civilization by “moving us out of the age of the visual (brought about by the rise of the printing press) into the age of the aural and tactile.” This redistribution of sensory awareness signified, for McLuhan, a return to our tribal roots. Also, the immediacy of electronic media promised a return to our tribal village, but on a global scale.

Hailed as a prophet and dismissed as a charlatan, McLuhan provoked passionate response with his literary/graphic "probes." One scholar, James P. Carey, thought of McLuhan as a poet whose work "represents a secular prayer to technology, a magical incarnation of the gods, designed to quell one's fears that, after all, the machines may be taking over...McLuhan himself is a medium and this is his message."

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 theater artists, and a commitment to forming partnerships with international collaborators. The SITI company consists 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 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 theater must necessarily incorporate artists from around the world and learn from the resulting cross-cultural exchange of dance, music, art, and performance experiences. SITI's production of *The Medium* was voted Best Visiting Production at the 1995 Irish 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: SITlco@aol.com.

BIOGRAPHIES

J. Ed Araiza (Ensemble), a SITl company member, has performed off-Broadway in *The Medium* at New York Theatre Workshop, *Small Lives/Big Dreams* at P.S. 122, *Orestes* and *Occasional Grace* at En Garde Arts, and *Words Divine* at Intar. Performances off-off Broadway include: Duo Theatre and Theatre for the New City. Regional credits for Araiza include *Picnic*, *Keely and Du* (original cast/1993 Humana Festival), *1969* (1994 Humana Festival), *The Medium*, and *Small Lives/Big Dreams* (Modern Masters Series) at Actors Theatre of Louisville. Araiza also has performed at the Arena Stage, A Contemporary Theatre, Mixed Blood Theatre, South Coast Rep, Los Angeles Theatre Center, and El Teatro de la Esperanza. Araiza was seen in the film *The Raid*, directed by Jose Luis Valenzuela, and in *Distant Waters* and *Illegal*, both award-winning films by Carlos Avila.

Will Bond (Ensemble), a SITl company member, performed in the company's inaugural season production of Charles Mee's *Orestes* and has created roles for *The Medium* and *Small Lives/Big Dreams*, both of which have been seen at the Toga International Arts Festival in Japan, the Classics in Context Festival at Actors Theatre of Louisville, and in New York at the New York Theatre Workshop and P.S. 122. He played the McLuhan role in *The Medium* in San Francisco at Theatre Artaud. Bond has trained for many years with Tadashi Suzuki and the Suzuki Company of Toga (SCOT), has toured with SCOT to Japan and South America in its production of *Dionysus*, and continues to teach the Suzuki Method of Actor Training for SITl. This past summer he participated in the first year of the Theatre Olympics in Delphi, Greece, appearing in Robert Wilson's *Persephone*.

Ellen Lauren (Ensemble), a founding member of SITl, has performed as Electra in *Orestes*, Agave in *Dionysus*, and in *The Medium* and *Going, Going, Gone*. She also has conducted classes for SITl in New York over the last four 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 teacher of the Suzuki Actor Training Method, she continues to teach both in the U.S. and abroad for Mr. Suzuki, and is currently on the faculties of the Juilliard School, Columbia University, and Fordham University. Her additional credits include Daisy in *The Adding Machine* and Madge in *Picnic* at Actors Theatre of Louisville and *The Women* at Hartford Stage. Lauren was in the resident company at The Milwaukee Repertory Theater for four years, The Alley Theatre for two years, and StageWest in Massachusetts for six years.

Kelly Maurer (Ensemble), a founding member of SITl, 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, in Saratoga Springs, New York, and at New York Theatre Workshop and P.S. 122 in New York. She also performed in *Small Lives/Big Dreams* at the 1996 Olympic Arts Festival in Atlanta. Maurer has performed with Tadashi Suzuki's Suzuki Company of Toga (SCOT) at the Toga International Arts Festival in Japan, Art Carnuntum in Vienna, and in the U.S. at SITl. Regionally, she was a company member for five years at StageWest, where she played, among others parts, the title role in *Hamlet* (which she also performed at the Toga International Arts Festival), and Hecuba in *The Trojan Women*. At the Milwaukee Repertory Theater, she originated the role of Rainbow in Maria Irene Fornes's *And What of the Night*. Maurer recently performed in Robert Wilson's *Persephone* in New York and at the first annual Theatre Olympics in Delphi, Greece. She has also appeared at the Actors Theatre of Louisville and at the City Theater Company in Pittsburgh. She continues to teach the Suzuki Method of Actor Training in New York City and has taught at such colleges as Fordham, Mt. Holyoke, Williams, Smith, and the University of Pittsburgh.

Stephen Webber (Ensemble), a SITl company member, has performed *The Medium* at the Actors Theatre of Louisville Classics in Context Festival and at Theatre Artaud in San Francisco and *Going, Going, Gone* at the Actors Theatre of Louisville Humana Festival, in Saratoga Springs, and at the Toga International Arts Festival. Off-Broadway, Webber has appeared in *Trojan Women/A Love Story* at En Garde Arts. Regionally he has performed *The Tempest*, *Hamlet*, *A Christmas Carol*, and *Holiday Memories* at StageWest; *Juno and the Paycock*, *She Stoops to Conquer*, and *A Christmas Carol* at Milwaukee Repertory Theater; and *Twelfth Night*, *As You Like It*, *Macbeth*, and *True West* at Actors Shakespeare Company. He also performed *Hamlet* at the Toga International Arts Festival.

Anne Bogart (Director) is the Co-Artistic Director of the Saratoga International Theater Institute (SITl), founded with Japanese director Tadashi Suzuki in 1992. She is a recipient of two Obie Awards and 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 include *Going, Going, Gone* (SITl), *Small Lives/Big Dreams* (SITl), *The Medium* (SITl), *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 Repertory).

Michitomo Shiohara (Lighting Designer) has designed lighting for the American and international premieres of *The Medium* and *Small Lives/Big Dreams* and for several rock concerts internationally. He spent ten years as an actor and resident lighting designer with the Suzuki Company of Toga, where his credits included *Homage to Homo Ludens*, *Ivanov*, *Dionysus*, *The Tale of Lear*, and *Waiting For Romeo*. At the Toga International Arts Festival, he was the resident designer working in collaboration with, among others, Garzdeniza, Lech Mackiewicz, Monica Vinao, Arden Fingerhut, and Anne Bogart.

Gabriel Berry (Costume Designer) has worked extensively in regional theater, including *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, Berry has worked on Anne Bogart's *Marathon Dancing* at En Garde Arts and was the New York Theatre Workshop design associate for *Unfinished Stories*, *Owners*, *Traps*, *Love and Anger*, and *The Investigation of the Murder in El Salvador*. Other theater experience includes *How to Walk an Elephant* with the Bill T. Jones/Arnie Zane Dance Company, *I'Étoile* 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.

Darron L. West (Soundscape) is SITl resident sound designer and a company member, as well as an artistic associate with New York Theatre Workshop. His collaborations with Anne Bogart include *Eye of the Hurricane*, *Picnic*, *The Adding Machine* (Actors Theatre of Louisville), and *Escape From Paradise* (Circle Repertory). He has worked with SITl in New York, Ireland, Japan, and elsewhere on *The Medium*, *Going, Going, Gone*, and *Small Lives/Big Dreams*. His 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 Pulitzer Prize and Obie (and later Tony) Award-winning rock musical *Rent* at New York Theatre Workshop. He has been nominated for a New York Theatre Wing Award for sound design and, two years consecutively, for Philadelphia's Barrymore Award for sound design.

Gregory Gunter served as the dramaturg for both *The Medium* and *Small Lives/Big Dreams* for SITl. His regional theater credits include work for Anne Bogart 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) has worked with SITl several times in the past, as an assistant director and Japanese-English interpreter and as stage manager of SITl's West Coast and European premieres of *The Medium* at Theatre Artaud in San Francisco and in Dublin, Ireland. As a director, he has worked at New York Theatre Workshop, NYU, Dixon Place, and Steppenwolf.

Megan Wanlass (Stage Manager) is a SITl company member and stage manages all of the company's repertoire including *The Medium* (Southern Theater, Utah State University, City Theatre), *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). Wanlass began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville, where she served as a stage management intern for the 1994-95 season.

Ruth Ann Nightengale (Managing Director) has served on the administrative staffs of theater companies in New York and Chicago including Manhattan Theatre Club, The American Jewish Theatre, Actors Rep, and others. She earned a master's degree from Brooklyn College and has worked with the Goldman Memorial Band, Liz Dunn Production/Management, and the League of Resident Theatres.

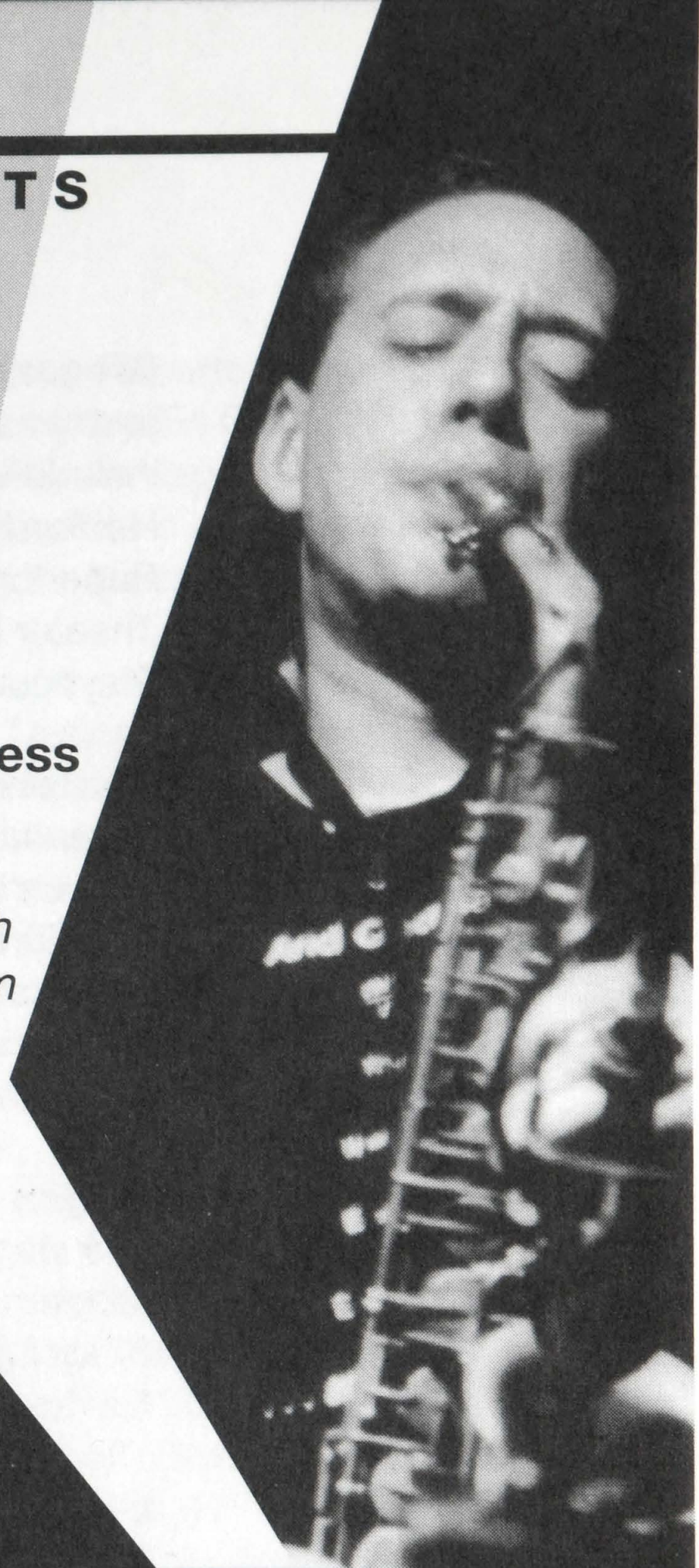
UPCOMING EVENTS

John Zorn's **Masada**

Thu, Nov 14, 7:30 & 9:30 pm

"A truly smokin' unit that combines form and fierceness as one"—*Down Beat*

Zorn's killer avant-klez band with Dave Douglas, Greg Cohen (Tom Waits Band), and Joey Baron (Naked City, Bill Frisell Band).



theatrical new theater directions IMPULSE

Fear and Loving in Minneapolis

Kevin Kling

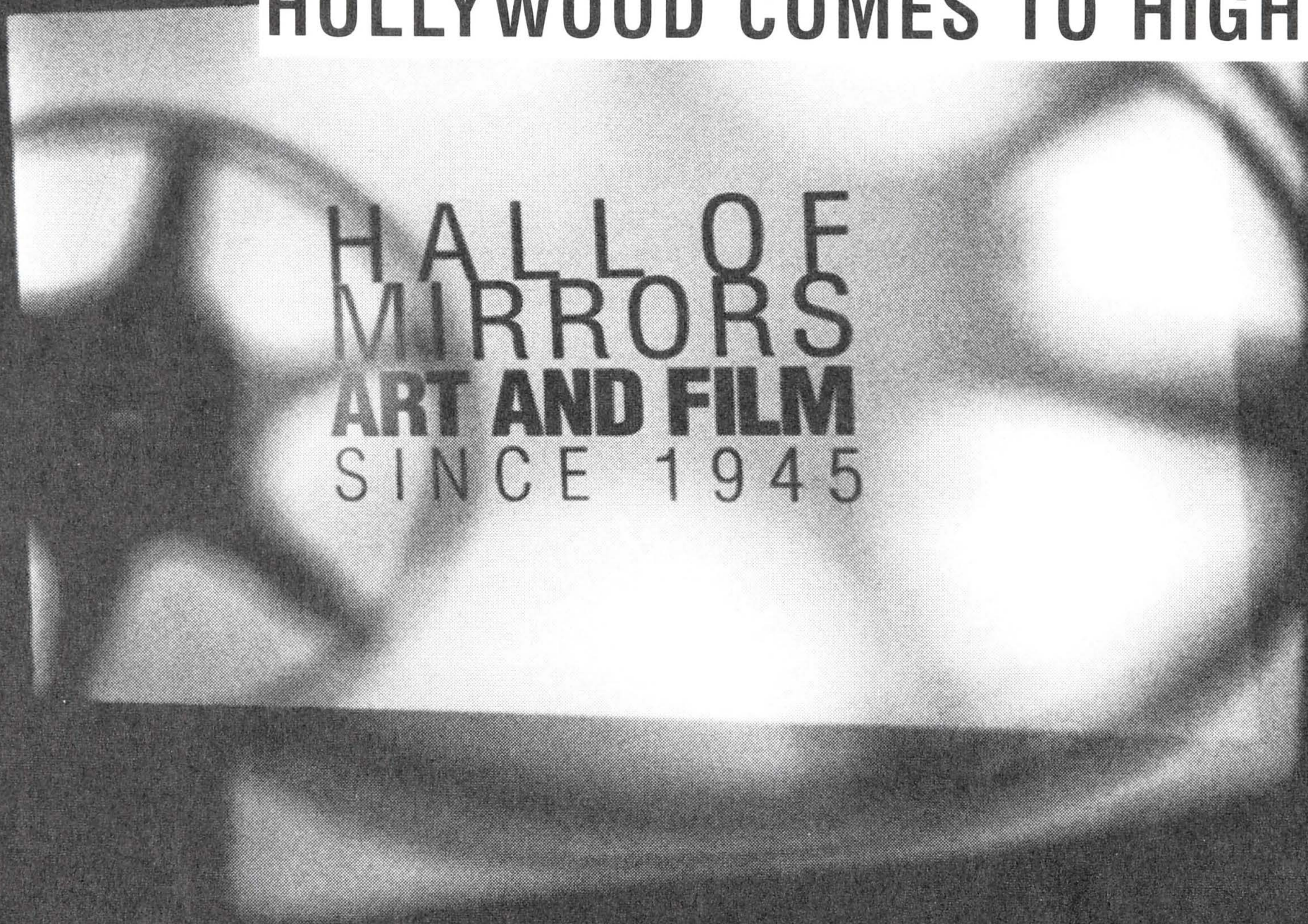
Thu–Sun, Nov 21–24

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Exhibition Hours Tuesday thru Sunday / 10 am–6 pm; Thursday evening until 9 pm

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INFORMATION

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TICKETS AND INFORMATION SERVICES

Call 292-3535 (TTY/TDD: 292-1210) for tickets and information on all Wexner Center events. In addition to its daily hours, the ticket/information desk opens one hour prior to events for ticket sales and pick up of prepaid tickets. The Wexner Center is a TicketMaster outlet.

Wexner Center Gift Certificates, a wonderful gift-giving idea, are available throughout the year, for any occasion, in any amount.

POLICIES AND SERVICES

All programs are subject to change.

Latecomers will not be admitted until a break occurs in the performance, so that their entrance will not disturb previously seated patrons. The taking of pictures and the use of recording devices are strictly prohibited. Please check your equipment at the information services/tickets desk.

Doctors on call should leave their seat number and directory listing with the Wexner Center Security Office. The number for such calls is 292-6677.

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| Galleries | closed | 10-6 | 10-6 | 10-9 | 10-6 | 10-6 | 10-6 |
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| Cafe | 9-4 | 9-4 | 9-4 | 9-9 | 9-4 | 11-4 | 11-4 |
| Tickets/Info | 10-4 | 10-6 | 10-6 | 10-9 | 10-6 | 10-6 | 10-6 |

Gallery access is limited during change-over of exhibitions.

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List is current as of October 28, 1996.

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