

THE SARATOGA INTERNATIONAL THEATER INSTITUTE



THE TALE OF LEAR

Directed by: Tadashi Suzuki

THE MEDIUM

Directed by: Anne Bogart

Second Annual Season September 17 & 18, 1993
Janet Kinghorn Bernhard Theater
Skidmore College

The Philosophy of SITI

The Saratoga International Theater Institute (SITI) was created to advance 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 younger 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. During the coming years it is our aim to initiate more international involvement in the SITI seasons 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 fall season and develop ideas and relationships. We will also invite a dozen international master theater artists to take part in next year's symposia.

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, 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 daily demonstrating the danger of tribal, nationalist and exclusionary thinking. It is truly difficult to open oneself, to make real contact with other cultures. But we at SITI want to embrace this difficulty. 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.

The History of SITI

The Saratoga International Theater Institute (SITI) began as an agreement between Tadashi Suzuki and Anne Bogart about the need 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.

SITI offered its first season in Saratoga in September and October of 1992 with presentations of Suzuki's *Dionysus* and Charles Mee Jr.'s *Orestes* at Skidmore College and the Spa Little Theater at the Saratoga Performing Arts Center. A symposium and a three week training program at the National Museum of Dance followed. Audiences, artists and theater students came from around the globe to participate in these events.

The second SITI season began this past June with a four week intensive training program at Skidmore College which attracted theater people of all ages and backgrounds. In July SITI 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 this unique event of performances and symposia.

This year, SITI'S second season includes 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 the symposium *Collaboration or Collision*. These activities will be followed by another intensive three-week training program led by Suzuki, Bogart and SITI company members.



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TADASHI SUZUKI

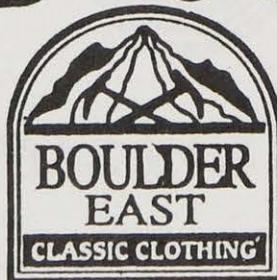
(Director) is the founder and director of the Suzuki Company of Toga (SCOT), Chairman of Japan Performing Arts Center (which sanctions the Toga International Arts Festival and the Toga International Actor Training Program), Artistic Director of the Mitsui festival (a bi-annual international theater festival, held in Tokyo and sponsored by the Mitsui Group), 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 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. The result is the creation of the three buildings Suzuki occupies in Japan, which transcend merely a combining of the theater 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 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, reflect an aggressive approach to dealing with many of the fundamental issues of our times.

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Suzuki Company of Toga SCOT

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 Sambo 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 performance at the Theatre des Nations in Paris in 1972, the company has been active on the international scene, performing in theater and art festivals throughout the world including England, America, Germany, Italy, Poland, Greece, Spain, Russia, Korea, and Australia.

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 Woman, The Chekhov, Dionysus and Ivanov.



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THE TALE OF LEAR

Tadashi Suzuki's adaptation of
Shakespeare's King Lear

Directed and Designed by
Tadashi Suzuki

STAFF

Lighting	Leon Ingulsrud
Sound	Akira Watanabe
Administration	Ikuko Saito

CAST

Lear	Uichiro Fueda
The Fool	Hirohisa Hasegawa
Goneril	Akihide Nakajima
Regan	Ichiro Nakayama
Cordelia	Keita Mishima
Gloucester	Kosuke Tsutamori
Edgar	Masaharu Kato
Edmond	Takahisa Nishikibe
Albany	Michitomo Shiohara
Cornwall	Toshihiro Sakato
Oswald	Yoichi Takemori
Attendant	Yoshiyuki Shigeno
Captain/Gentleman	Haruki Kawamura

This Program has been made possible by
All Nippon Airways, Adirondack Trust, AT&T,
Japan-U.S. Friendship Commission,
Japan Performing Arts Center and
Skidmore College.

Tadashi Suzuki

THE TALE OF LEAR

The Tale of Lear is a transplantation of Shakespeare's King Lear into Tadashi Suzuki's perceptive imagination. It is not so much the story of one man's tragedy, but an exploration of modern man's tendency towards psychological decay.

The text of Suzuki's The Tale of Lear, though based on Shakespeare, has been cut, edited, and re-arranged into a stark, essential form that is decidedly Suzuki's own. This version begins with a nurse reading a bed-time story to the old man in her care. The story the nurse reads is Shakespeare's *King Lear*. As the old man listens, he begins to dwell on memories of his children's betrayal and delusions of tragic heroism. Soon as the other characters emerge from his diseased imagination, he envisions himself as King Lear, and is drawn in, pulled into a whirlpool of apparitions in mutiny. The play ends with the old man's death; disposed the last king joins the rest of humanity as a fool and the nurse's reading ends.

All of the roles in The Tale of Lear are played by male actors, as in the traditions of Greek, Japanese, and Elizabethan theater. Suzuki employs this convention to portray the relationships between the characters in a new light. By casting men in women's roles, he imposes a distance between the actors and the roles themselves. For example, an actress who looks like a stereotypical Ophelia acts with the handicap of thinking she can just be Ophelia. A male actor, however, has an advantage because, being so different from the role, he

is forced to approach it as pure fiction. While from the standpoint of realism it might seem grotesque, the all-male casting enables the audience to gain new insight into the play through this gap between actor and character.

The search for new insight and new direction in the theater is at the core of Suzuki's artistic aspirations; his creative process generally includes a vigorous reworking of various theater traditions from around the world. The result is not an overbearing eclecticism, but a unique and extremely direct approach. The Tale of Lear exists, an original product of Suzuki's imagination. Independent of cultural references, the play details from the ritualization of the actors' movements and speech to the elements of music and costume, flow from a total theatrical vision.

The Tale of Lear was first staged in 1984 by SCOT in the Toga Indoor Theater (the Toga Sanbo). It was consequently re-staged by Suzuki in 1988 in collaboration with 4 American regional theater companies (StageWest, Arena Stage, the Berkeley Repertory Theater, and the Milwaukee Repertory Theater) using 12 American actors. The production toured for 147 performances to various locations, reaching close to 80,000 Americans.

The current SCOT version has been invited to perform in the RSC's Shakespeare Festival to be held at London's Barbican Center in the fall of 1994.

- P. Jennifer Dana

Please Join Us For

a
Symposium

**Collision or Collaboration:
International Exchange
in the Arts**

speakers include

John Russel Brown
Evelyn Didi
Jane Gullong
Marianne McDonald
Andrei Serban
Tadashi Suzuki

moderated by Anne Bogart

in conjunction with the symposium
SITI will premiere
Tadashi Suzuki's

Waiting for Romeo

Sunday September 19, 1993 11:00 am
Janet Kinghorn Bernhard Theater

SITI PRODUCTION

Producing Director	P. Jennifer Dana
Box Office Manager	Naomi Vladeck
Program/House	Juniper K. Berolzheimer
SITI Intern	Katie Pearl
Production Assistant	Heidi Singer
Staff	Susan Abramson Vickie Dew Beth Kurkjian Michael McCartney Phil Ristaino

Special Thanks:

Carolyn Anderson, Anne Dennin, Mary DiSanto Rose, Beatrice Garde, Steve Gershman and SAVI, Greg Gunter, Hope Hackett, Stephen Harran, Eric Hill, Bill T. Jones/Arnie Zane Co., Brian Jucha, Joan Lane, Maria McCall, Marianne McDonald, Cindy Nelis, Delores Sarno, Skidmore Theater Dept., Wendy Vanden Heuvel, Via Theater, Charles Wait, and Steve Warnick.

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The Medium DIRECTOR'S NOTES

THEME FROM VALLEY OF THE DOLLS

Gotta get off, gonna get,
gotta get, hafta get off of this
ride.

Gotta get hold, gonna get,
need to get hold of my pride.

When did I get, where did I,
how was I caught in this
game?

When will I know, where
will I, how will I think of my
name?

When did I stop feeling sure,
feeling safe,
and start wondering why?
wondering why?

Is this a dream, am I here,
where are you?

What's in back of the sky?
Why do we cry?

Gotta get off, gonna get,
outta this merry go round,
Gotta get on, gonna get, need
to get on where I'm bound
When did I get, where did I,
why am lost as a lamb?
When will I know, where
will I, how will I learn who I
am?

Is this a dream, am I here,
where are you?

Tell me,
When will I know, how will I
know, when will I know
why?

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THE MEDIUM

conceived and directed by
Anne Bogart

created by the
company

Will Bond
Mark Corkins
Ellen Lauren
Kelly Maurer
Tom Nelis

Costumes

Gabriel Berry

Lighting

Michitomo Shiohara

Soundscape

Darron L. West

Dramaturgy

Gregory Gunter

Technical Direction

David Yergan

Production Stage Manager

Kieran Jason Hackett

The second annual season of
The Saratoga International Theater Institute
is sponsored by:

All Nippon Airways, Adirondack Trust,
AT&T, Japan US Friendship Commission,
Japan Performing Arts Center,
and Skidmore College

ANNE BOGART

(Director) is Co-Artistic Director of the Saratoga International Theater Institute (SITI) which she founded with Japanese director Tadashi Suzuki in 1992. SITI is dedicated to international cultural exchange in the theater. She is also Co-Artistic director of Via Theater which she co-founded with Brian Jucha in 1987 in New York City. Via Theater is committed to the support of young artists and new work. She is a recipient of two Obie Awards, a Bessie Award, and a Villager Award, and is an Associate Professor at Columbia University.

Ms. Bogart has directed extensively in New York and around the country as well as in Europe and Japan. Recent works include William Inge's Picnic at Actors Theater of Louisville; development of a new dance/music/theater piece entitled Marathon Dancing at the University of Iowa, created in col-

laboration with Laura Harrington and Christopher Drobny to be performed this coming season in New York City with En Garde Arts; an original work Behavior in Public Places, based on the theories of Erwin Goffman; Charles Mee Jr.'s Orestes with SITI in Toga, Japan and Saratoga Springs, NY; American Vaudeville, created with Tina Landau at the Alley theater in Houston, Texas; Paula Vogel's The Baltimore Waltz at Circle Rep; Bertolt Brecht's In The Jungle of Cities at the New York Shakespeare Festival; and Charles Mee Jr.'s Another Person is a Foreign Country with En Garde Arts in New York City. 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, and the tradition of American vaudeville.



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The Medium ARTISTS

GABRIEL BERRY (Costume Designer) has designed over 200 productions of theater, opera and dance produced internationally, on and off Broadway, and across America. The productions including over 60 world or American premieres including new works by Samuel Beckett, Tony Kushner, and Maria Irene Fornes.

Current projects include Chabrier's *L'Etoile* directed by Christopher Alden for Opeara Zuid in the Netherlands, a Molissima Fenley Dance Project for the Berlin Ballet with sets by Kiki Smith and music by Laurie Anderson, Anne Bogart's *The Medium* for the Toga Festival in Japan, Ron Daniels' productions of *Henry IV* parts 1 and 2 for the American Repertory Theater, and a new dance by Yoshinko Chuma for Charleroi Danse in Belgium.

Recipient of two Obie awards and a Bessie Award plus numerous American Theater Wing nominations and citations, Ms. Berry is resident designer at La MaMa E.T.C. and an artistic associate of the New York Theater Workshop.

WILL BOND played the part of William in the Saratoga International Theatre Institute's inaugural season

production of *Orestes*. This year Will was one of the teachers of the Suzuki Method of actor training for the institute before departing for Japan with the cast of *The Medium*. Will has trained for a number of years at the Japan Performing Arts Center, and has performed three times in the Toga International Arts Festival in productions of *Orestes*, *The Medium* and Eric Hill's *Hamlet*. This spring Will performed with the Suzuki Company of Toga in Mr. Suzuki's *Dionysus*, which began in Mito, Japan and toured Chile, Argentina and Brazil. Will is a resident actor at StageWest in Springfield, MA., where he appears regularly on the mainstage, assists Eric Hill with the direction of the studio theatre productions, and trains the acting intern company in the Suzuki Method.

MARK CORKINS began his theatrical career fifteen years ago in Detroit, Michigan, where he received his B.F.A. from Wayne State University and was a member of the Hilberry Repertory Company. He continued his training in Milwaukee with the Professional Theatre Training Program at the University of Wisconsin. After earning his M.F.A., Mark spent two seasons with the Milwaukee Repertory Theatre as a member of the resident acting company. Mark has worked with StageWest, American Players Theatre, and the Utah Shakespearean Festival, as well as theatres in Germany, Finland, Taiwan, Hong Kong, and Japan. He also played Cornwall in Mr. Suzuki's American cast of *The Tale of Lear*. Mark wishes to extend his thanks to the Suzuki Company, SITI, Anne Bogart, and the ensemble for the opportunity to work on this remarkable piece.

GREGORY GUNTER (Dramaturg) recently dramaturged Tina Landau's production of Charles L. Mee Jr.'s *Orestes*

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The Medium ARTISTS

for En Garde Arts and was imagist for Ms. Landau's States of Independence, Freud, and her production of Jose Rivera's Marisol at La Jolla Playhouse. He is currently working with Mr. Mee and director Joseph Chaikin on an adaptation of Sophocles' Philoctetes, and on a new project with Mr. Chaikin and playwright Sam Shepard. Greg is also working on several new projects with Ms. Bogart and Ms. Landau.

KIERAN JASON HACKETT (Stage Manager) is happy to be working with SITI again. He has stage managed for The Union Dance Company, the Neo Labos Dance Company, and for the New York State tour of Faces: A Living Newspaper. His directing credits include The Mad Dog Blues, Brilliant Traces, and Remain in Light, an original work by Joy Kaczmarek.

ELLEN LAUREN Electra Orestes, Agave Dionysus, SITI 1992 Toga, Saratoga

Agave Dionysus, Suzuki Company of Toga in Mito Japan, Austria, Brazil, Chili, Argentina

Lady MacBeth The Chronicles of MacBeth (dir. Tadashi Suzuki) Melbourne & Adelaide Australia, Mitsui Festival Tokyo

Madge Picnic (dir. Anne Bogart) Actors Theater of Louisville

StageWest, MA; resident company 6 years

Alley Theater, TX; resident company 2 years

Milwaukee Rep Theater; resident company 5 years

Toga International Arts Festival 1989, '91, '92, '93

Master teacher Suzuki Actor Training Method

KELLY MAURER is pleased to be back at SITI. Kelly has been a member

of StageWest's acting company for the past three years, where she was most recently seen as Miss Sook in Holiday Memories. Last summer Kelly portrayed the Reverend Mother in Tadashi Suzuki's production of Dionysus at Art Carnuntum in Vienna, the Toga International Arts Festival in Japan, and the Saratoga International Theatre Institute in Saratoga Springs, New York. Also last summer, she appeared as Fury in Anne Bogart's production of Orestes. This past season at StageWest, Kelly appeared as Hecuba in Eric Hill's production of The Trojan Women and as the title role in Hamlet. Other StageWest credits include: The Goddess of All Things in Eric Hill's Visions of an Ancient Dreamer, Sister Felicity in Suddenly Last Summer, Shelia in The Boys Next Door and Christmas Past in A Christmas Carol. Kelly made her StageWest debut in 1989 as Rita in the comedy Educating Rita. She has worked with such theatres as Actors Theatre of Louisville and 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 productions of Lovers and Keepers and The Danube. Kelly has been seen at the Three Rivers Shakespeare Festival, the Colorado Shakespeare Festival, and Pittsburgh's City Theatre.

TOM NELIS This past month in Japan I spoke with a young actress from the amazing Gardzienice Theatre of Poland who was tremendously excited by the barrage of acting styles she encountered at the Toga Festival. "The Japanese are so still, but very strong with great concentration," she said. "We (the Polish) are emotionally wide

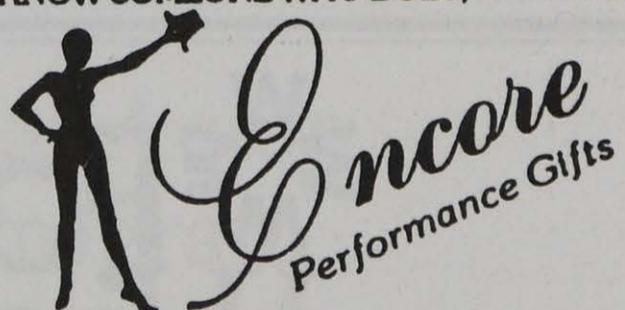
open and run about the stage with a sort of madness. The French dancers are very romantic and concerned with symbolism." (Had she been around the following weekend, she might have added the extremely introspective technique of the Russian troupe to her list.) "What about the Americans?" I asked. She shot back: "Very fast and extremely rhythmical, like I imagine the pace of your lives in the United States." Ain't it the truth.

DARRON L. WEST (Sound Designer) recently finished his third season as Resident Sound Designer at Actors Theatre of Louisville where his tapes rolled for the premieres of works by Marsha Norman, Lanford Wilson and Jose Rivera, as well as Anne Bogart's productions of Eye of The Hurricane and Picnic. His other theatre credits include The Alabama Shakespeare Festival, The Dallas Theatre Center, and four seasons with the Williamstown Theatre Festival. In N.Y. he designed The Sum of Us and assisted Ray Shilke on The Night That Larry Kramer Kissed Me. Other credits include "sound guy" for CBS Sports, ESPN, The Grand Ole Opry and The Preservation Hall Jazz Band. Happy to have found a new home with the Saratoga International Theatre Insitute, this fall will find Darron free-lancing in N.Y. awaiting next year's SITI season.

DAVID YERGAN (Technical Director) David is the Technical Director and Theater Manager of The Bernhard Theater for Skidmore College. Formerly he spent many years as Technical Director at Capital Repertory Co. in Albany, and spent many summers as Manager of The Little Theater for Saratoga Performing Arts Center. He has designed lighting for all the aforementioned theaters, and has worked in New York with Circle Repertory Co. and magicians Penn and Teller, among others. In his second season as Technical Director for the Saratoga International Theater Institute, David is pleased to be working with Mr. Suzuki, Ms. Bogart, and Company once again.

David makes his home here in Saratoga Springs with wife Michelle Summerlin-Yergan. They are expecting their first child any day now.

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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 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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