Stanford Summer Theater Presents

Aristophanes' 

Lysistrata

new adaptation by Amy Freed
directed by Rush Rehm

July 17 -
August 9

Thursday -
Saturday 8 PM
Sunday 7 PM

Matinees
August 2, 9 at 2 PM

Pigott Theater, Stanford University

— "Lysistrata" runs 85 minutes without an intermission —
"- A NOTE FROM THE DIRECTOR -

Unlike the contemporary American stage, theater in ancient Athens was part and parcel of the political life of the city. The theater offered a place for Athenians to gather and consider issues of moment through the clarifying lens of live performance.

The most famous comic playwright of classical Athens, Aristophanes (ca. 445-385 B.C.) wrote *Lysistrata* in 411 for the Lenaea Festival. The Lenaea took place each winter, which effectively eliminated foreigners from attending (the seas were too rough to travel) and gave the festival a particularly Athenian flavor. Aristophanes responded with the greatest anti-war comedy ever written—a raucous, madcap fable in which women seize the reins of power by saying no to sex, driving their war-crazed men back to their senses. The body reigns supreme in Aristophanes, who knew—as did all Athenians—what war wreaked on the bodies of its victims.

In 410 B.C., Athens felt the costs of war with particular force. They had been fighting the Spartans and her allies since 431 B.C. Like most conflicts, the Peloponnesian War had a complicated genesis, but resistance to the expansionist Athenian empire played a major role. In 415-414 B.C., just prior to the production of *Lysistrata*, the Athenians suffered a major defeat in Sicily, which Athens' hybridistic military policy had led them to invade.

Of course, similarities between the ancient world and our own are never exact, but the historical parallels in this case seem remarkable. One radical difference between ancient Athens and contemporary America involves the proximity and reality of war. For Aristophanes and his audience, war was everywhere. Families buried their own dead. Men would leave the theater and in a few weeks find themselves on the battlefield or rowing in the Athenian fleet. Due to deaths in battle, civil unrest, and plague that visited the crowded city, the population of Athens fell by nearly 50% during the course of their 27-year conflict with Sparta. For us, however—especially in the post-Vietnam era—war has become a media event, one in which Americans kill, but rarely die. But we should never forget that the enemy casualties number in the millions—killed directly by U.S. forces (as in Vietnam, Cambodia, Laos, Cuba, Grenada, Panama, Iran, Iraq, Serbia, Afghanistan), or indirectly by client states supported by US military aid, arms, and logistical support (El Salvador, Nicaragua, Chile, Argentina, Guatemala, Colombia, Haiti, Dominican Republic, Indonesia, Philippines, East Timor, South Africa, Angola, the Palestinian occupied territories, and scores of others).

The miracle of *Lysistrata*, and of Greek theater generally, is that it flourished in a time of conflict and war. It was not bourgeois entertainment for privileged elites, but civic dramas born out of chaos, distress, and hope. How the ancient Athenians pulled this off still amazes us, and draws us back again and again to the roots of our theater. But to engage the challenge of Athenian drama as if the original context could be forgotten strikes me as irresponsible. For the ancient Greeks, war was real. And for Aristophanes, it was sufficiently real to inspire a comic masterpiece, *Lysistrata*, whose name tells the tale: it means "unrawer of amnes."

--- Rush Rehm

### Adaptation by Amy Freed

*starring* (in alphabetical order)

Annie Abrams as Myrrhine
Anne Gregory as Lysistrata
Audrey Dundee Hannah as Silicia & Ula
Geoff Hoyle as Lampushka & Testicle
Jordan Kaplan as Particus & Lardoss
Mandana Khoshnevisan as Spankmen & Zilla
Kay Kostopoulos as Kalonike & Salubria
Stephen Pratt as Viagus & Young Soldier
Geoff Sabelle as Prophylactus & Kinesias
Zack as Spitticus & Sphincter

Producer & Director: Rush Rehm

Composer & Musical Director: Bruce Barthol

Set Designer: Mark Guignes
Costume Designer: Connie Strayer
Lighting Designer: Chad Bonaker
Stage Manager: Alexis Boozer
Visuals Co-Director: Kalliah Robinson
Costume Shop Supervisor: Bing Pfeiffer
Asst. Costume Designer: Devon Sherman
Technical Director: Ross Williams
Master Carpenter: Paul Strayer
Master Electrician: Kenny McMullen
Asst. Stage Manager: Kalliah Robinson
Visuals Co-Director: Megan Cohen
Costume Beater: Katie Furuya
Costume Crew: Mindy Lieu

Press, Publicity & Box-Office: Dan Anthony

Assistant to the Director: Ed Iskandar

Build Crew: Danielle, Kelly Dunagan & Rebecca Thal
Production Interns: Amin El Gamal, Ryan Gill & Scott Lin

*The Actor appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*
ABOUT THE SST

Founded in 1977 by Rush Rhees, Aleksandra Walea, and Jarek Truszczyński, Stanford Summer Theater brings high quality professional theater to the South Bay. Previous productions include Anton Chekhov's Uncle Vanya, The Shark Bite, A Bright Well Cabaret, Samuel Beckett's Waiting for Godot, Eugene Ionesco's The Chairs, and Max Frisch's Biedermann and the Firebugs. This summer's production of Lysistrata could not have happened without the generous support of Stanford University community, in particular Stanford Summer Session and Continuing Studies, the School of Humanities and Sciences, the Office of the President, the Vice Provost for Undergraduate Education, Stanford Summer Research College, and the Departments of Classics and Drama. We extend our sincere gratitude to Charlie Junkerman, Sharon Long, Keith Baker, President John Hennessy, John Braman, Susan BrubakerCole, Richard Martin & Alice Kayner.

ABOUT THE ACTORS

Geoff Hoyle (Lysistrata / Magistrate) trained with Marcel Marceau's teacher, Etienne Decroux and at the Gymnase du Cirque in Paris. He has appeared in theaters all over the world, most notably in his original solo shows, including The Comedian's Return, The First Hundred Years and Feast of Foods, and has performed with Cirque du Soleil and Circus Flora. He created the role of Zazu, the hornbill, for the original Broadway cast of The Lion King, and recently starred in SST productions of Waiting for Godot (Vladimir) and The Chairs (Old Lady). Kay Kostopoulos (Kolone / Salvia) holds an MFA in Acting from A.C.T., and currently teaches undergraduate Acting and Acting Pedagogy for students at Stanford. She last performed in SST's Biedermann and the Firebugs as Babette, opposite Lysistrata director Rush Rhees. Amongst her numerous roles, two of her favorites have been Agnes X and The Coach in Still Warm, and Anne Sexton in The Psychic Life of Savages, both by Amy Freed. Other recent roles include General in King Lear and Mistress Page in The Merry Wives of Windsor, for SST, Shakes, and Dionysia in Pericles and The Countess in All's Well That Ends Well for Cal Shakes. Geoff Sobelle (Prophylactic / Kinesis) (English '97), has studied physical theatre with Jacques Lecoq in Paris, and is a member of Pig Iron Theatre Co. in Philadelphia, for whom he performed in James Joyce Is Dead And So Is Paris, which will be reprised this fall at Stanford. Other recent roles include Jaques / Olivier / Silvius in As You Like It and Lucky in SST's Waiting for Godot.

Anne Gregory (Lysistrata) (Drama '09) was awarded the Eleanor Prosser Award for Academic Excellence upon graduating from Stanford. She performed the role of Dottie in Killer Joe as her acting thesis, and recently appeared in Much Ado About Nothing (Iero). Dr. Faustus Lights the Lights (Marguerite Ida / Helene Anabel) and Mert and We Roll Along (Beth). Annie Abrams (Olympe) (Drama '05) was awarded the Louis Sudler Prize in the Arts upon graduating from Stanford, where she performed the role of Beatrice in Much Ado About Nothing as her acting thesis. Other notable roles include The Maid in SST's Biedermann and the Firebugs, Ela Delahay in Theatreworks' Charley's Aunt and Val in A Chorus Line. Audrey Dunhoo (Siciliana / Ula) trained and performed in Chicago with Second City apprentice company Off-Off Campus. She has appeared in Kaspas and The Wheel at Stanford, and recently completed shooting two film projects, Asagemonno and Pupil. She will be performing an original one-woman show entitled Love For Sale as her acting thesis at Stanford next April. Jordan Kaplan (Particus / Lardose) (Drama '09) just graduated from Stanford, where he won the Golden Award in Creative Arts at Stanford and performed Warren Leigh's one-man show Stray Cats as his acting thesis. He has appeared in A.C.T.'s The Beard of Avon, and in Shakespeare Santa Cruz's productions of The Merry Wives of Windsor. Coriolanus and The Two-Part Conqueror. Mandara Khosh不公平 (Spankener / Zilla) (English '03, MA English '06) recently performed the role of the Fireman in SST's Biedermann and the Firebugs, and appeared in Marat / Sade (Rosaigno), The Vagina Monologues and Into the Woods (The Baker's Wife) at Stanford. Stephen Pratt (Vigrus / Young Soldier) holds a BS in Business from Oregon State University, and recently performed a role opposite James Coburn in the film American Gun. He received his training at A.C.T., and has appeared in productions of A Few Good Men, Ring Lardner's Reunion, Shakespeare's Women, and Still Warm in the Bay Area. Zack Spitticus (Sphincter / Keyboard) holds a BFA in Acting from NYU and an MFA in Directing from UCL, and is a current doctoral candidate in Drama and Humanities at Stanford. He is the Artistic Director of the theatre troupe Common Cultural Practice, and recently appeared in Deborah Slater Dance Theater's Survival of the Fit Enough, SST's Biedermann and the Firebugs and Portrait of Dora (portraying Sigmund Freud). At Stanford, he has directed productions of Karel Capek's RUR and Tom Stoppard's Arcadia.

The Director wishes to thank:

Finally, Special Thanks to Annie Abrams & Geoff Sobelle for their extraordinary work above and beyond.