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UNIVERSITY OF ALABAMA
DRAMA STUDENTS PRESENT
THE

BACCHAE



THE BACCHAE, Euripides last tragedy, is often described as his greatest work. In the play he focuses on Dionysiac myths and cult-worship in order to formulate a comment on the situation of the Athenian world he wrote for - a disillusioned world feeling the strain of a generation of war and attempts to organize public life according to the strict dictates of reason.

The play opens as Dionysus arrives in Thebes to find his mother Semele, daughter of Cadmus, slandered and himself dishonoured and denied as a god. Resolving to prove himself he enters the city disguised as a mortal, at the head of a band of worshipping Oriental women and proceeds to throw Thebes into confusion. He drives the Theban women to the mountains, completely disrupting family life, confronts and mocks the political authorities and openly taunts the disbelieving King, Pentheus. Finally he lures Pentheus into the mountains to spy on the Dionysiac revels and there reveals him to the possessed women - led by the King's own mother Agaue - who tear him to pieces and carry his head to the city in triumph. Too late, the people of Thebes come to their senses recognizing and acknowledging the god and understanding his two-sided nature - beneficent on the one hand, remorselessly cruel and revengeful on the other.

The order of Dionysus is the disorder that topples order - just as the earthquake sent by him topples Pentheus' Palace in the course of the play. Euripides study of the tensions created within a sophisticated and highly organized society suddenly faced with the embodiment of irrationality, duality and human chaos spoke directly to the Athens of his own time - yet, 2,000 years later, the play offers many modern parallels. The playwright's probing of mass emotion, the cult of violence and the flight from reason reveal the essential fragility of all human social and political organization - then and now. Indeed, in an age when "return to Nature" has become a catchphrase to pit against the anxieties, materialism and growing inhumanity of modern city-life, THE BACCHAE gains an additional forcefulness.

PRODUCTION NOTE

This Production of THE BACCHAE by Drama I students comes at the end of a term's study of Classical Greek Theatre and participation in various practical options - including Acting and Dance Workshops, Theatre Sound, Stage Make-up and Video Techniques. Its aim is to provide the students with a working opportunity to test and develop the knowledge, concepts and practical skills they have gained both in these options and in the study of Drama generally.

Obviously every effort is made to ensure that the production is both an artistic and financial success but its primary function is as an educative experience. Four weeks of intensive preparation during the University holidays have gone into rehearsing, building the set, preparing sound tapes, making costumes, and arranging publicity - providing Drama students with an all-round experience in theatre production.

Drama is essentially a practical art and a production of this nature gives students an introduction to that art as part of their formal coursework - a chance to find the essence of theatre in an act of theatre.

CAST

CHORUS

CHORUS MEMBER ONE	LYNNE SMYTHE
CHORUS MEMBER TWO	MEG SORENSEN
CHORUS MEMBER THREE	DEBBIE FORBES
	LOIS BRIMBLECOMBE
	SARAH FOTHERINGHAM
	SHIRLEY HILL
	IRENE JAUNZEMIS
	ALEX KYRIACOU
	ANNE LINARELLO

CHARACTERS

DIONYSUS	PETER KEAYS
TEIRESIAS	GEORGE YEO
CADMUS	MARK HENLEY
PENTHEUS	STEVEN MACDONALD
PRESSMEN	RICHARD MILOSH
	PETER TONKIN
	GERRY BARRETT
MINISTER	KEITH ARNOLD
MESSENGER	MARK SOBELS
HERDSMAN	DANNY CARETTI
AGAUE	SUZY CORI
THEBAN WOMEN: INO	GEORGINA REID
AUTONOE	ROBYN MORTIMER
	CATHY MARTIN

PRODUCTION COMMITTEE

DIRECTOR CHRIS JOHNSON
(Tutor in the Centre for Performing Arts)
STAGE MANAGER PHIL STEER
ASSISTANT STAGE MANAGER ANTHONY THOROGOOD

SET DESIGN AND CONSTRUCTION

GERRY BARRETT MADELEINE BLACKWELL
SUZI CORI TREVOR GADD
MARK HENLEY ALEX KYRIACOU
IRENE JAUNZEMIS (Art Work) ANNE LINARELLO
RICHARD MILOSH GEORGINA REID
ANTHONY THOROGOOD PETER TONKIN

DAVID WELLS

with special assistance from JOHN BLAIN

PROPERTIES

GEORGINA REID LYNNE SMYTHE

LIGHTS

ROBERT BARTON (Drama Student 1976) JOHN RICE

COSTUME

CHRIS JOHNSON EWART SHAW
RHONDA BILNEY SARAH FOTHERINGHAM
YVONNE GRAVES SHIRLEY HILL

CATHY MARTIN

SOUND

PETER LINDON (Drama Student 1975)

MARL PILOWSKY

MARK HENLEY

PUBLICITY

MADELEINE BLACKWELL

DANNY CARETTI

SHIRLEY HILL

CATHY MARTIN

MARL PILOWSKY

MARK SOBELS

MEG SORENSEN

MUSIC - COMPOSER

BOB PETCHELL

PHOTOGRAPHICS

JACEK KROPINSKI

MADELEINE BLACKWELL

SECRETARIAL

LYNNE SMYTHE

PRODUCTION CO-ORDINATOR

JIM VILÉ

ACKNOWLEDGEMENTS

THE UNIVERSITY OF ADELAIDE THEATRE GUILD

JOHN BLAIN

REG BENNETT

PETER MARCHANT

ISSY MARGARET

MRS. OSMAN

NORM REYNOLDS

STEVE STEVENS