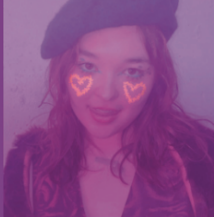




# BAKKHAI

WRITTEN BY EURIPIDES  
TRANSLATED BY  
ANNE CARSON



DIRECTED BY THEO FANTOZZI

ASSISTANT DIRECTED BY JAY HARKNESS

MUSICAL DIRECTION & COMPOSITION BY SKYLER BOBINSKI

FIGHT DIRECTION BY ELLA KENNY

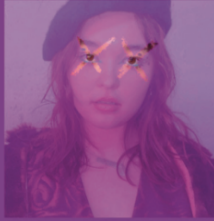
SET DESIGN BY KAYLA SENN

COSTUME DESIGN BY ETHAN CLARKE, PIPER COLYAR,  
AND EMERSYN NUTTING

LIGHTING DESIGN BY AARON ADAMS

SOUND DESIGN BY SOPHIA GRECO

STAGE MANAGEMENT BY HANNAH BAGSHAW



FEBRUARY 27-28 AND MARCH 1, 2025, 7:30PM

MARCH 2, 2025, 2:00PM

J-STUDIO, URI FINE ARTS CENTER

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## DIRECTOR'S NOTES

Euripides' *Bakkhai* has endured through centuries of change and destruction and renewed creation. We return to Greek tragedies as constants of Western theater. We retranslate and reshape and renew them with each new age; we cannot resist seeing ourselves reflected back through the lives of the past. What is the virtue in staging a 'classic' over a new work written for the present moment? Why do we evoke the ritual of times gone by? It can be a challenge to look the present directly in the eye, it can be a comfort to remember that nothing we feel today hasn't been felt by our ancestors, and it must be a call to learn from our history. Classics enable a connection to the past through the way they speak to the present. And *Bakkhai* is stunningly timely. We've been telling this story — both the wider story explored through the themes of *Bakkhai* and this play itself — for thousands of years. It's resonance may be different from when it was originally staged, one year after Euripides' death, but it is still as poignant today. The Greek gods stride an unstable line between the metaphor of their domain and the reality of their personhood. So, too, does the force of Dionysus in this play. Dionysus is both: a symbol of freedom, hedonism, and expression butting up against the rigid walls of a reactionary city and a man scorned by his family and dealing with the personal pain of rejection. Kadmos claims "a god should not resemble a mortal in his anger." The results of Dionysus' passion far exceed human possibility, but the passion itself is our own. When does protection against prosecution turn into personal revenge? What would we do to regain our pride if there was no power on earth that could withstand the consequences of our pain? *Bakkhai* does not let us off the hook. It does not allow us an easy answer. It presents us with extremes and asks us to decide what is right for ourselves. I hope you join me in approaching both Pentheus and Dionysus' viewpoints — complex and repulsive and messy as they may be — with a critical eye and, more importantly, with empathy.

Theo Fantozzi

## DRAMATURGICAL NOTES

*Bakkhai*, in its original form *The Bacchae* by Euripedes, premiered for the citizens of Ancient Greece in 405 B.C.E. The story being presented before you today is not a deviation of the original source material, and presents the same concepts and plotlines that entertained a now-lost civilization. Before the Ancient Greeks could write, they passed stories down orally of gods, monsters, and heroes. Before they developed a standardized alphabet, they drew and painted these figures, cementing them into history.

The origins of Dionysus are foggy, both to modern-day scholars and to the citizens of Ancient Greece. Dionysus was commonly assumed to have spent a good portion of eternity frolicking throughout Asia, only appearing to Greece in later years to claim himself as a deity. Some were hesitant to accept the new god – and some were all too willing. Modern-day scholars have long struggled with this issue as well; at first, it was commonly assumed Dionysus was a newer god, a successor to the rest of the Pantheon. However, discoveries in the mid-20<sup>th</sup> century led to the deciphering of a pre-Greek alphabet, revealing that Dionysus and his worshippers had flourished as early as 1300 B.C.E. – nearly eight-hundred years earlier than scholars had assumed.

To audiences then and to audiences now, the ever-so-charismatic deity has had to fight for the right of recognition, to establish himself among the revered Pantheon. This story has elicited multitudes of reactions, both from the Ancient Greeks, and from you.

Theatre is an eternal art form, one that has existed and will continue throughout time to exist. And, as long as *The Bacchae* is produced, the story of Dionysus will continue to permeate the minds of skeptics, non-believers, fanatics, audience members, and anyone else who keeps an open ear to his story.

## PRODUCTION STAFF

Technical Director.....	Steve Wilson
Assistant Technical Director.....	Sam Cote
Student Technical Director.....	Brandon Tallardy
Production Manager.....	Paula McGlasson
Student Production Managers.....	Aaron Adams, Samantha Tetzlaff
Assistant Director.....	Jay Harkness
Assistant Stage Managers.....	Isaiah Agabi, Ethan Clarke, Gray Jeffery, Princess Johnson, Tatiana Sullivan, Celeste Tucci
Dramaturges.....	Cole Stanley, Tatiana Sullivan
Fight Choreographer.....	Ella Kenny
Intimacy Coordinator.....	Matt Perrotta
Choreographer.....	Skyler Bobisnki
Charge Scenic Artist.....	Amelia Connor-McCoy
Paint Crew.....	THE362 Students
Properties Designer.....	Anna Blaney
Properties Supervisor.....	Meagan Frye
Assistant Properties Designer.....	Roberto Martin Catoni
Master Electrician.....	Julia Thelen
Master Electrician Supervisor.....	Haley Ahlborg
Student Master Electricians.....	Avery Brown, Domenica Silvestri
Electricians.....	Aaron Adams, Honor Pierce, Kayla Senn, THE371 Students
Carpenters.....	Angus Chlebeck, Chelsea Taylor, Maya White
Light Board Operator.....	Caroline Cronin
Sound Board Operator.....	Mac Castro
Costume Shop Manager.....	Alison Walker Carrier
Costume Construction Crew.....	Brian McKenna, Jay Harkness, Rae Hirons, Yune Jackson, Emersyn Nutting, Jake DeShiro, THE250 Students
Costume Maintenance Crew.....	Kadin Sisavat
Wardrobe Crew Head.....	Ethan Clarke
Wardrobe Running Crew.....	Nabia Morris, Maya Wolski, Beyonce Martin, Max Hunter, Nick Forbes, Jackson Quindazzi

**PRODUCTION STAFF Continued**

Makeup Designer.....	Piper Colyar
Wig Crew Head.....	Nick Forbes
Marketing Director.....	Michael Galvin
Coordinator.....	Bonnie Bosworth
Administrative Assistant II.....	Ralph McElroy
Poster & Program Cover Design.....	Tatiana Sullivan
Photography & Videography.....	Jesse Dufault
Box Office Managers.....	Aaron Adams, Alora McCarroll, Meghan Turner
Box Office Staff.....	Hannah Bagshaw, Parker Frenze, Sophia Greco, Siobhan Kalfur, Kayla Senn, Tatiana Sullivan, Celeste Tucci
Resident House Manager.....	Sarah Taylor
Student House Managers.....	Piper Colyar, Terrance Fry, Siobhan Kalfur, Elijah Lopes, Christopher Scarpa, Samantha Tetzlaff, Eric Towne
Ushers.....	THE100
Social Media Chair.....	Paula McGlasson
Social Media Student Chair.....	Ella Kenny
Social Media Team.....	Skyler Bobinski, Parker Frenze, Terrance Fry, Bridget Fullam, Sophia Greco, Alora McCarroll, Kayla Senn, Celeste Tucci, Meghan Turner
Faculty Advisor – Design.....	James Horban
Faculty Advisor – Directing.....	Rachel Walshe
Faculty Advisor – Fight & Intimacy.....	Tracy Liz Miller

## URI THEATRE FACULTY & STAFF

Bonnie Bosworth.....Administrative Assistant III  
Alison Walker Carrier.....Costume Shop Manager  
Jeff Church.....Guest Artist, Acting  
Sam Cote.....Assistant Technical Director  
Maria Day-Hyde.....Guest Artist, Intro to Theatre  
Anthony Estrella.....Guest Artist, Acting  
James Horban.....Assistant Professor, Design & Technology  
David T. Howard.....Professor, Costume Design  
Ralph McElroy.....Administrative Assistant II  
Paula McGlasson.....Professor, Theatre Management,  
Department Chair  
Tracy Liz Miller.....Assistant Teaching Professor  
Steven Pennell.....Guest Artist, Theatre History  
Sarah Taylor.....Guest Artist, Intro to Theatre  
Rachel Walshe.....Assistant Professor, Acting, Directing  
Steve Wilson.....Technical Director

## SPECIAL ACKNOWLEDGEMENTS

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The URI Theatre program provides a conservatory experience with a pre-professional liberal art setting. The distinguished faculty, guest artists and staff place an equal emphasis on the theoretical and practical understanding of theatre. Artistically vibrant, relevant and rooted in collaboration, our unique production program enriches all students and serves the educational and cultural needs of the university and the greater community

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## RETIRED URI THEATRE FACULTY & STAFF

Joy Spanabel Emery.....Professor Emerita (deceased)  
Julius Galgoczy.....Technical Director  
Alan Hawkridge.....Lecturer  
Michael Lapointe.....Resident House Manager,  
Graphic Designer  
Sally Tschantz-Dwyer.....Costume Shop Manager  
Judith Swift.....Prof Emerita, Comm. Studies & Theatre  
Kimber Wheelock.....Professor Emeritus (deceased)  
Christian Wittwer.....Professor Emeritus  
Bryna Wortman.....Professor Emerita (deceased)

## Upcoming Productions

***Guys and Dolls*** book by Abe Burrows and Jo Swerling, music and lyrics by

Frank Loesser

April 17-19 and 23-27, 2025, at 7:30pm

April 27, 2025, at 2pm

Robert E. Will Theatre, URI Fine Arts Center