The 9TH THEATRE OLYMPICS

Owing to the global development of the system of information and communication, people everywhere can now feel and know closely about other than their own cultures. Compared with the olden times when people experienced everything on the spot and thus nurtured wisdom required for coexistence with other human beings, our world is permeated by something completely new, a change which enables us to know and understand things without actually ‘being there’. The change has been brought about by means of thorough exploitation of ‘non-animal’ energy (electricity, oil, nuclear power etc.) and is necessarily going to increase in the future.

It is, however, dangerous to trust this ‘non-animal’ energy too much, which claims to connect people with each other with maximum speed. For it can lead to the forgetting or weakening of the rich possibilities of ‘animal’ energy stored up in the bodies of human individuals. Human cultures have bloomed and borne fruits through the refined uses of ‘animal’ energy. It is precisely in this way that performing arts, such as theatre, dance, and opera, have become a heritage of humankind irreplaceable by such media as television or film.

The same applies to sports. Both performing arts and sports provide the ground for better understanding of and deeper caring for human beings by means of bringing people together to the very spot where they are taking place. No matter how enormous and necessary the system of communication by ‘non-animal’ energy may become for our actual life, it would be suicidal for humankind to forget or ignore the values embodied by performing arts and sports.

Needless to say, the way people train, refine, and enjoy the ‘animal’ energy varies from nation to nation, from place to place. But it is those very differences that preserve and assert the
cultural identities and raisons-d'être of each nation. The greater the amount of ‘non-animal’ energy, which tends to reduce our lives to uniformity, the greater the contribution which performing arts are expected to make to the quality of human life in the future. The significance of cultural projects in these technological days lies in the fact they help to make possible shared experiences of similarities and differences inherent in various nations.

It is the belief of the International Committee of the Theatre Olympics that the powerful existence of performing arts must prove a sign of profound encouragement and hope for truly global communication.

Suzuki Tadashi
Artistic Director

OVERVIEW OF THE 9TH THEATRE OLYMPICS
Co-hosted by Japan and Russia

**Japan Program**
Artistic Director: Suzuki Tadashi  
Hosting Sites:  
- Toga: TOGA ART PARK of Toyama Prefecture  
- Kurobe: Unazuki International Hall “Selene”  
- Maezawa Garden Open Air Stage

**Russia Program**
Artistic Director: Valery Fokin  
Hosting Site: St. Petersburg
PERFORMANCES
Works by the International Committee Members of the Theatre Olympics:

King Lear, Madame de Sade, Greetings from the Edge of the Earth, Dionysus
Suzuki Tadashi (Japan)
Artistic Director of the 9th Theatre Olympics in Japan

Today 2016-...
Valery Fokin (Russia)
Artistic Director of the 9th Theatre Olympics in Russia

The Trojan Women
Theodoros Terzopoulos (Greece)
Chairman of the International Committee of the Theatre Olympics

Lecture on Nothing
Robert Wilson (USA)

Macbeth
Ratan Thiyam (India)

Nameless Flowers Fall by Wind
Choi Chy Rim (Korea)

Life between Heaven and Earth
Liu Libin (China)

Anhelli, The Howl
Jarosław Fret (Poland)
### Invited Works for the Theatre Olympics

<table>
<thead>
<tr>
<th>Work</th>
<th>Director/Arranger</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio Macbeth</td>
<td>Directed by Anne Bogart</td>
<td>USA</td>
</tr>
<tr>
<td>Macbeth</td>
<td>Directed by Alessandro Serra</td>
<td>Italy</td>
</tr>
<tr>
<td>The Blue Bird</td>
<td>Directed by Mattia Sebastian</td>
<td>Italy</td>
</tr>
<tr>
<td>The Journey of Life</td>
<td>Arranged by Restu I. Kusumaningrum</td>
<td>Indonesia</td>
</tr>
<tr>
<td>All is Night Now</td>
<td>Directed by Paco de la Zaranda</td>
<td>Spain</td>
</tr>
<tr>
<td>New Paradise of Silent Island</td>
<td>Choreographed by Ho Hsiao Mei</td>
<td>Taiwan</td>
</tr>
<tr>
<td>The Prince of Lanling</td>
<td>Directed by Wang Xiaoying</td>
<td>China</td>
</tr>
<tr>
<td>Waiting for Godot</td>
<td>Directed by Sahika Tekand</td>
<td>Turkey</td>
</tr>
<tr>
<td>Removing</td>
<td>Choreographed by Noé Soulier</td>
<td>France</td>
</tr>
<tr>
<td>Amarillo</td>
<td>Directed by Jorge A. Vargas</td>
<td>Mexico</td>
</tr>
<tr>
<td>Cleansed</td>
<td>Directed by Oskaras Korsunovas</td>
<td>Lithuania</td>
</tr>
<tr>
<td>The Twelve</td>
<td>Directed by Anton Okoneshnikov</td>
<td>Russia</td>
</tr>
<tr>
<td>Khoomei</td>
<td>Performed by the Alash Ensemble</td>
<td>Russia</td>
</tr>
<tr>
<td>Gya-tei Gya-tei</td>
<td>Music by Takada Midori / Performed by the SAMGHA</td>
<td>Japan</td>
</tr>
<tr>
<td>The Twelve</td>
<td>Directed by Miyagi Satoshi</td>
<td>Japan</td>
</tr>
<tr>
<td>Tokyo Notes International ver.</td>
<td>Written &amp; Directed by Hirata Oriza</td>
<td>Japan</td>
</tr>
<tr>
<td>Forging the Swords</td>
<td>Directed by Nakashima Makoto</td>
<td>Japan</td>
</tr>
<tr>
<td>still / speed / silence</td>
<td>Directed &amp; Choreographed by Kanamori Jo, Music by Harada Keiko</td>
<td>Japan</td>
</tr>
<tr>
<td>The Lesson</td>
<td>Directed by Shiga Akifumi</td>
<td>Japan</td>
</tr>
</tbody>
</table>

※In addition to the performance program, there will be symposiums, lectures, and talks.

Please refer to the link below for the performance schedule.

[https://www.theatre-oly.org/assets/docs/schedule_en.pdf](https://www.theatre-oly.org/assets/docs/schedule_en.pdf)
**Ticket**

**Tickets reservations begin on June 30, 2019**

**Ticket Price**
2,000 yen/performance

Talks, symposiums and observations of workshops are free; however, reservation is required.

*All performances are free seating. Audience members will receive a numbered entrance ticket which will determine the order of their entrance into the venue.

*Regardless of rain, performances will take place at the Toga Art Park Open Air Theatre, Rock Theatre and Maezawa Garden Open Air Stage; however, in the case of stormy weather, there is a possibility that the performance may be cancelled. This decision will be made at 12:00 pm on the day of the performance and will be announced on the official Theatre Olympics website, Facebook and Twitter accounts. You can also contact us by telephone at 0763-68-2216.

**Ticket Reservation**

Toga: Aug. 23 ~ Sep. 9  [https://ws.formzu.net/fgen/S3844982/]

Sep. 13 ~ Sep. 23  [https://ws.formzu.net/fgen/S99593741/]

Kurobe:  [https://ws.formzu.net/fgen/S5043076/]

*Please enter the necessary information in the form above.
You will receive a confirmation e-mail from the ticket office.

If you do not receive any response after several days or more, please contact us by e-mail to the following address:
info@theatre-oly.org

If you would like to make your reservations over the phone (Japanese only) please contact the following number: Theatre Olympics Ticket Office 0763-68-2216 (9:00-18:00)

**How to Pay for Your Tickets**

Ticket payments can be made by PayPal.

Once your reservation is confirmed, we will send you an e-mail explaining the steps to take to make your payment.

Where to Contact about Tickets/Performances
Japan Performing Arts Foundation
Tel: 0763-68-2356 Mail: info@theatre-oly.org
To first-time visitors

- There are only two public city buses per day running to Toga from Etchu-Yatsuo st./Inami st. Therefore, we recommend taking the charter buses that are scheduled in conjunction with the performances.
- Accommodations in Toga are limited, so make your reservation early.
- There are no convenience stores or shops around the area. Food and merchandise can be purchased at the Gurume-kan (food court).
- There are no ATMs in the village, so we suggest you bring a fair amount of cash with you. There are a few shops/restaurants in Gurume-kan that accept credit cards.
- There are many insects during the summer. We suggest that you bring insect repellent and appropriate attire for protection.
- Temperature can drop below 10 degrees Celsius in the morning and evenings. Be sure to bring warm clothes with you.

Reservations for Transportation and Accommodation

Online: https://theater-village.com/
THEATRE OLYMPICS CHARTER

1. This entity shall be entitled Theatre Olympics, and sub-titled Crossing Millennia, which implies the cross-fertilization of the past with the future.

2. An international committee shall be formed. This committee is responsible for planning and management of all activities undertaken by Theatre Olympics.

The members of the committee are:
   Theodoros Terzopoulos (Chairman/Greece)
   Nuria Espert (Spain)
   Antunes Filho (Brazil)
   Tony Harrison (England)
   Yuri Lyubimov (Russia)
   Heiner Müller (Germany)
   Tadashi Suzuki (Japan)
   Robert Wilson (USA)

3. The members of the committee shall not only be responsible for expressing opinions in the planning stages, but shall also work interactively, thus making this organization unique.

4. In principle the committee shall meet once a year.

5. Additional members of the committee, recommended by one of the existing members, must gain a two-thirds approval.

6. The committee shall be chaired by Theodoros Terzopoulos.

7. The administrative headquarters of Theatre Olympics shall be located in Athens, Greece.

8. The first several Theatre Olympics events shall be held, in principle, in the countries of the committee members. The committee member whose country hosts the Theatre Olympics event shall be responsible for its artistic direction. This host committee member shall plan the theme and programming for the Theatre Olympics event and submit his or her proposal to the committee for approval.
9. In each host country, a national committee shall be formed to meet that country's respective needs so that the success of the Theatre Olympics event is ensured. This national supportive committee shall consist of prominent figures in that country's cultural life.

10. An official logo shall be used in each of the Theatre Olympics' activities.

11. The content of the Theatre Olympics event:

   a. Every few years a Theatre Olympics event shall be held, presenting high level productions as well as symposiums and workshops.

   b. In addition to the above, ongoing projects including conception, production, and education programs shall be held in various places.

   c. The preservation and documentation of historical work in the performing arts. Although texts remain as writing, a system needs to be created by which directorial work and actual productions can be preserved.

   d. Creation of an international network of theatre artists.

   e. Training and encouragement of younger artists.

June 18, 1994 Athens, Greece
THE FOUNDING MEMBERS OF THEATRE OLYMPICS INTERNATIONAL COMMITTEE

Theodoros Terzopoulos
1947~, Greece
A director, a representative of Attis Theatre, a founding member of the International Institute of the Mediterranean Theatre, and a former member of the board of the North Greece National Theatre. As a director, he has worked all over the world. As an artistic director, he worked at the Delphi International Theatre Festival and the Mediterranean Sea Theatre Festival. As a theatre organizer, he plays an important role in Europe.

Suzuki Tadashi
1939~, Japan
A director, founder of the Suzuki Company of Toga (SCOT). He organized the first international theatre festival in Japan, the Toga Festival, in 1982. He presented his works in many countries and co-produced many co-works with famous artists. His acting method, the Suzuki Method of Actor Training, has been adopted in many countries. His modern interpretation of classics such as Greek tragedies and his unique pieces based on his actor training have influenced theatrical artists around the world.

Robert Wilson
1941~, U.S.A
A director. His works, synthesizing performing arts, music, art, and architecture, have shocked world audiences. Working as a visual artist on one side, he also founded the Watermill Center, NY, to encourage international collaboration among artists. He leads the world with his art practice that embraces many different genres of art.

Nuria Espert
1935~, Spain
A renowned director and actress of contemporary Spanish theatre. She gained international fame as a director of Yerma, written by Federico Garcia Lorca. In addition to leading her own theatre company, she has worked in Spain’s National Theatre, directed operas, and presented her pieces in many different countries.
Antunes Filho  
1929~2019,  Brazil  
He is a representative of Grupo di Teatro Macunaima. As a top Brazilian director, he has been working in America and in European countries. In addition to creating his own works in Brazil, he has also contributed to the development of South American theatre by introducing foreign performing arts and by educating younger artists.

Tony Harrison  
1937~， UK  
A prominent English poet, playwright, and director. Most of his plays became a part of the repertory of England’s National Theatre. His many works are about Greek tragedies, and he raises pointed criticism about the role of classics in modern society.

Yuri Lyubimov  
1917~2014， Russia  
In 1964, he founded the Taganka Theatre in Moscow, now known as the world’s center for contemporary theatre. As a permanent director, he presented shocking pieces on the stage of the Taganka Theatre. He fled from his country in 1984 and returned to the Taganka Theatre in 1989. During his exiled period, he directed many plays and operas in Europe. His works have greatly influenced to world theatre.

Heiner Muller  
1929~1995， Germany  
A playwright and director. He is described as one of the most important playwrights of the 20th century. He worked as an artistic director at the Berliner Ensemble, founded by Bertolt Brecht. Although his works based on Greek tragedies and Shakespeare were banned in his own country East Germany for a long time, they were still performed at many festivals over the world.
## HISTORY OF THE THEATRE OLYMPICS

<table>
<thead>
<tr>
<th><strong>1st (1995)</strong></th>
<th>Greece</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Country</strong></td>
<td>Delphi, Athens and Epidaurus</td>
</tr>
<tr>
<td><strong>City</strong></td>
<td>August 19th - 27th, 1995</td>
</tr>
<tr>
<td><strong>Theme</strong></td>
<td>Tragedy</td>
</tr>
<tr>
<td><strong>Period</strong></td>
<td>Theodoros Terzopoulos</td>
</tr>
<tr>
<td><strong>No. of Participating Countries/Works</strong></td>
<td>9 works from 7 countries</td>
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</tbody>
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<table>
<thead>
<tr>
<th><strong>2nd (1999)</strong></th>
<th>Japan</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Country</strong></td>
<td>Shizuoka</td>
</tr>
<tr>
<td><strong>City</strong></td>
<td>Creating Hope</td>
</tr>
<tr>
<td><strong>Period</strong></td>
<td>April 16th - June 13th, 1999</td>
</tr>
<tr>
<td><strong>Artistic Director</strong></td>
<td>Suzuki Tadashi</td>
</tr>
<tr>
<td><strong>No. of Participating Countries/Works</strong></td>
<td>42 works from 20 countries</td>
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<table>
<thead>
<tr>
<th><strong>3rd (2001)</strong></th>
<th>Russia</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Country</strong></td>
<td>Moscow</td>
</tr>
<tr>
<td><strong>City</strong></td>
<td>Theatre for the People</td>
</tr>
<tr>
<td><strong>Period</strong></td>
<td>April 21st - June 29th, 2001</td>
</tr>
<tr>
<td><strong>Artistic Director</strong></td>
<td>Yuri Lyubimov</td>
</tr>
<tr>
<td><strong>No. of Participating Countries/Works</strong></td>
<td>97 works from 32 countries</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th><strong>4th (2006)</strong></th>
<th>Turkey</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Country</strong></td>
<td>Istanbul</td>
</tr>
<tr>
<td><strong>City</strong></td>
<td>Beyond the Borders</td>
</tr>
<tr>
<td><strong>Period</strong></td>
<td>May 11th - June 6th, 2006</td>
</tr>
<tr>
<td><strong>Artistic Director</strong></td>
<td>Theodoros Terzopoulos</td>
</tr>
<tr>
<td><strong>No. of Participating Countries/Works</strong></td>
<td>38 works from 13 countries</td>
</tr>
<tr>
<td>Year</td>
<td>Country</td>
</tr>
<tr>
<td>-------</td>
<td>---------</td>
</tr>
<tr>
<td>7th (2016)</td>
<td>Poland</td>
</tr>
<tr>
<td>8th (2018)</td>
<td>India</td>
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