

ANTIGONE

by Sophocles | directed by **Andreas Apergis**
translated by Lynn Kozak
produced by **THE DEPARTMENT OF THEATRE**
| SEASON 2014-15 | FORCES



APRIL

8-9-10-11 at 8pm
10-11 at 2pm

D.B. CLARKE THEATRE

1455 Maisonneuve W.

\$ 10 | \$ 5 students
seniors

Images, Program
and more @
concordia.ca/theatre

ARTISTIC DIRECTOR'S NOTE

For the last public performance of our Season 2014-15 – FORCES, director Andreas Apergis brought Lynn Kozak on board to translate Sophocles' original script. This ambitious endeavour was also aimed at setting this story in Montreal. This effort illuminates the similarity between two different time periods, and highlights the paradox of Man's laws being confronted with od's set of rules. This difficulty has been present since the beginning of humanity and led numerous thinkers to question both sets of rules. In a world where we still witness enormous differences between what is good and what appears as not being so good, it felt right to program the story of Kreon and his children. This brings to mind the importance of everyone's values and beliefs and the FORCES experienced in our everyday lives. Wouldn't it be easier to just drop our weapons and live in a peaceful world? Will we find these forces one day?

Raymond Marius Boucher
Artistic Director

DIRECTOR'S NOTE

The following passage from Canadian poet Ann Carson has been a source of inspiration for me while working on this play. I would like to share it with you.

Andreas Apergis

Tragedy : A curious Art Form

Why does tragedy exist? Because you are full of rage. Why are you full of rage? Because you are full of grief. Ask a headhunter why he cuts off human heads. He'll say that rage impels him and rage is born of grief. The act of severing and tossing

away the victim's head enables him to throw away the anger of all his bereavements.

Perhaps you think that this does not apply to you. Yet you recall the day your wife, driving you to your mother's funeral, turned left instead of right at the intersection

and you had to scream at her so loud other drivers turned to look. When you tore off her head and threw it out the window they nodded, changed gears and drove away.

Grief and rage - you need to contain that, to put a frame around it, where it can play

itself out without you or your kin having to die. There is a theory that watching unbearable stories about other people lost in grief and rage is good for you - may cleanse you of your darkness. Do you want to go down into the pits of yourself all alone? Not much. What if an actor could do it for you? Isn't that why they are called actors? They act for you. You sacrifice them into action. And this sacrifice is a mode of deepest intimacy

of you in your own life. Within it you watch (yourself) act out the present or possible

organization of your nature as you never are at the moment of your experience. The actor,

by reiterating you, sacrifices a moment of his own life in order to give you a story of yours.

Anne Carson, Grief Lessons

ABOUT THE DIRECTOR



Based in Montreal, Andreas Apergis has been working as an actor, director and translator for over twenty years in both French and English. Recent screen credits include *Pawn Sacrifice*, Ed Zwick's biopic about Bobby Fischer, Brian Singer's *X-Men: Days of Future Past* and Guy Maddin's *Séances* project. He played Commander Krone in *Riddick 3* as well as the mercenary Ritter in Rolland Emmerich's *White House Down*. For television he has appeared in four seasons of *Being Human*, as Miro Cescu in *Durham County 3* and has a recurring role in Timothy Sexton's Lifetime series *The lottery*. He has also been the voice in many video games, such as Cesare Borgia in *Assassin's Creed Brotherhood*, and Frank Pritchard in *Deus Ex : Human Revolution*. In 2009 he received a Best Actor Mecca award for his work in the original play *Blessed are They*. His directorial debut of *Medea* (produced by Scapegoat Carnivale Theatre) which he translated and starred in as Jason won best English Language production in 2011, while his second, a translation of Euripides *The Bacchae* won a total of nine awards including Best Actor and Best Production.



ABOUT THE TRANSLATOR

Lynn Kozak, originally from Chicago, is Assistant Professor of Ancient Greek Language and Literature at McGill University. She is the founder of the McGill Classics Play and co-founder and co-artistic director (with Carina de Klerk) of Oimoi Productions. Recent translations for performance include (for McGill Classics Play): Aeschylus' Agamemnon (with Carina de Klerk and David Whiteside, 2011), Euripides' Hippolytos (with Carina de Klerk, 2012), and Aristophanes' Lysistrata (with Negar Banakar, 2013); (for Oimoi Productions): Euripides' Hippolytos (with Carina de Klerk, Montreal Fringe 2012), Iliad 21/22 (a collaboration with Paul Van Dyck, 2014), and various Greek Lyric Poetry for Ephemer-illz (with Carina de Klerk; Shortstanding 2014, Montreal Fringe 2014, Offside 2015). Lynn also consulted on Scapegoat Carnivale Theatre's Medea (2010) and Bacchae (2012), as well as Geordie Productions' Iliad and Odyssey (2014). Lynn is currently working on translations of Plato's Ion and Lucian's Dialogues for performance in 2015-6.

"Sophocles' Antigone debuted around 441 BC, winning first prize at the City Dionysia Festival in Athens, and supposedly securing a generalship for Sophocles himself. It was not, importantly, put on at the same time as Oedipus Tyrannus (429 BC) or Oedipus at Colonus (401 BC), but with two other unrelated tragedies that have not survived. Since the 19th century, Antigone has been perhaps the most produced of all the Greek tragedies in its depiction of impossibly contradictory values. It's certainly true that the main themes of the play—power, community, religious faith, family, marriage and death—are universal—but it is also clear that the roles and rituals around such things are not. My translation aims to bring out both what is the same, and what is different. I aimed for language that would be contemporary, but not colloquial; modern, but not in a way that is distracting or localised. The director's vision is a sci-fi city of some unknown future; this creates the same distance between us and the play as that which naturally occurs between us and its mythical, long-ago Thebes. The strength of the play, and the great privilege in working on it, is how it navigates this distance through the force of its characters. We admire the fierce loyalty and brash rebelliousness of Antigone; we lament the terrible mistakes and misfortunes that follow the good intentions of Kreon. Antigone, like any great story, is not about any single thing: it is in its multiplicities that all of us, through these millennia, find a connection to its tragedy."

Lynn Kozak

SYNOPSIS

After the Theban civil war, where the sons of Oedipus have died fighting each other for the throne, King Kreon decides to honour one of the brothers with burial rites and leave the other to rot on the battle field, unmourned. Antigone, their surviving sister, challenges Kreon's edict, claiming she follows the gods whose authority is beyond the state's rule. A contest of wills ensues between Kreon and Antigone as they fight over what to do with the body of the fallen brother who attacked the city. Their conflict is also one between generations, between rule of law and civil disobedience, between man and woman, young and old, the state and the individual and religious and political extremism. Director Andreas Apergis will be setting his version of the play in modern day Montreal, highlighting the timely themes for a contemporary audience.

CREATIVE TEAM

Sophocles
Playwright

Lynn Kozak
Translator

Andreas Apergis
Director

Amy Keith
Design Supervisor

Anthony Kennedy
Assistant Director

Julie Foster
Stage Manager

Patricia Moore, Michelle Soicher
Assistant Stage Managers

CAST

Veronica Baron
Ismene

Samantha Bitonti
Chorus

Kelly Craig
Chorus

Leilani Fraser-Buchanan
Antigone

Evan Harvey
Chorus

Alexandre Lang
Chorus

Marc Lawless
Chorus

Curtis Legault
Haimon

Roxane Loumede
Eurydike/Chorus

Cooper McGinnis
Chorus Leader

Wilson Menary
Chorus

Jay Mordeno
Messenger

Augustus Oicle
Chorus

Laurent Pitre
Phylax (Guard)

Oliver Price
Chorus

Michelle Rambharose
Chorus

Meagan Schroeder
Chorus

Peter Shaw
Teiresias

Maddy Smart
Chorus

Kia Szpak
Chorus

Jake Wilkinson
Chorus

DESIGN TEAM

Darah McCarthy
Set Designer

Michelle Lam
Assistant Set Designer

Bryanna Blackwell
Head Scenic Painter

Zoe Roux-McKean
Costume Designer/Make-up Designer

Öykü Önder, Caitlin Ross
Assistant Costume Designers

Luz Lucila Tapia
Lighting Designer

Sandrina Sparagna
Assistant Lighting Designers

Philippe Blanchette
Video Designer

Joseph Browne, Evan Stepanian
Co-Composers/Sound Designers/Musicians

Gabriel Frank, Katie Krawczyk
Singing Coaches

Iman Corbani
Properties Designer

**Marie-Michelle Castonguay,
Helena Roy Magee**
Assistant Properties Designers

STUDENT PRODUCTION TEAM

**Helena Roy Magee
Kim Hall**
Scene Shop Crew

**Mariana Braga
Daniella Van Tran**
Costume Shop Crew
Daniella Van Tran
Head Dresser
Kathleen McKeown
Dresser

Cedric Chau
Properties Shop Crew
Microphones Technician

**Sarah Hiseler
Christian Stephens**
Lighting Crew

Matthieu Marin
Assistant Technical Directors

Aidan Charlton
Sound Board Operator

**Clarisse Bériault
Marie-Michelle Castonguay
Cedric Chau
Sarah Hiseler
Mishelle Lam
Darah McCarthy
Patricia Moore
Sarah Morena
Oyku Onder
Caitlin Ross
Sebastian Sage
Sandrina Sparagna
Luz Lucila Tapia Gaitan
Student Scenic Painters**

PRODUCTION STAFF

Norberts J. Munčs

Director of Performance Production
(DPP)

Pietro Cerone

Technical Coordinator / Multimedia

Jen Strahl

Administrative Assistant to the DPP/
Stage Management Coach

Paul Teichgraber

Technical Coordinator / Lighting

Ted Stafford

Stage Supervisor, D.B. Clarke Theatre

Tim Rodrigues

Head Technician, D.B. Clarke Theatre

Marlène Lucas

Head of Scene Shop

Lucie Arseneault

Scene Shop Assistant

Sandrina Sparagna

Christian Stephens

Work Study Student, Scene Shop

Corinne Merrell

Scenic Painting Coach

Mairi Robertson

Head of Properties Shop

Marika Karlsson,

Ana Julia Carrasquel

Work Study Student, Properties Shop

Marija Djordjevic

Head of Costume Shop

Sonya Vallis

Interim Head of Costume Shop

Alysia Piatkowski

Caitlin Ross

Clarisse Bériault

Work Study Students, Costume Shop

Jorden Doody

Stitcher, Costume Crafts

Jennifer Johnson

Venues Assistant

Roxane Halary

Graphic Designer

SPECIAL THANKS

Corinne Merrell and the students in the Scene Painting class.

Michelle Lee and **Sarah Morena** for their help with make-up.

Sophie El-Assaad and **Nicolas Ruzza** for volunteering in the costume shop.

Dawson College (PARC) for the climbing ropes.

NDJ electronics for allowing us to take circular TV.

DEPARTEMENT OF THEATRE

FULL-TIME FACULTY

Edward Little
Chair, Professor

Andreas Apergis
Visiting Artist

Sandeep Bhagwati
Associate Professor
Canada Research Chair,
Matralab Director

Raymond Marius Boucher
Senior Lecturer (ETA)

Kit Brennan
Associate Professor

Ana Cappelluto
Professor, Associate Dean

Amy Keith
Assistant Professor (LTA)

Noah Drew
Assistant Professor

Gene Gibbons
Associate Professor

Nancy Helms
Professor Pre-Retirement (LTA)

Amanda Kellock
Visiting Artist

Eric Mongerson
Professor

Clea Minaker
Visiting Artist

Ursula Neuerburg-Denzer
Assistant Professor

Robert Reid
Associate Professor

Mark Sussman
Associate Professor

PART-TIME PROFESSORS

Frederic Carpenter
Elisabeth Couture
Joe De Paul
Jean-François Gagnon
Dirk Gindt
Shannon Holmes

Cristina Lovita
Corinne Merrell
Cathia Pagotto
Anne Sabourin
Rachael Van Fossen
Liz Valdez

ADMINISTRATIVE STAFF

Maud David-Lerebours
Department Administrator

Jen Cressey
Department Assistant

Nicoletta Pasquino
Department Assistant

Jen Reimer
Office Assistant

DEPARTMENT OF THEATRE - SEASON

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DREAMS

SHORT WORKS THEATRE FESTIVAL - SIPA - FALL 2015

A MIDSUMMER NIGHT'S DREAM - FALL 2015

PERFORMANCE CREATION PLAYGROUND - WINTER 2016

ALICE REMIX - WINTER 2016