

ANTIGONE

I'm a Strange
Kind of
IN
between
tHing.

I am
Born
For
LOVE
No
hATred

anne
carson's
radical
translation
of
antigone

directed
by
tim dugan

covid protocols posted on eventbrite

Thursday, March 17, 7:30 pm
Friday, March 18, 7:30 pm
Saturday, March 19, 5 pm
Sunday, March 20, 2 pm
Monday, March 21, 7:30 pm

Gannett Theater
Bates College
305 College Street
Lewiston, ME 04240

Free Admission – \$5 Suggested Donation
Ticket Info: 207-786-6161
batestheateranddance.eventbrite.com

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PRESENTS

Antigonick

By Anne Carson

DIRECTOR	Tim Dugan
SET DESIGNER	Marie Laster*
PUPPETRY	John Farrell+
COSTUME DESIGNER	Carol Farrell
LIGHTING DESIGNER	Jamie Grant*
SOUND DESIGNER	William Matthews*
STAGE MANAGER	Jiayi Yang '25++
VOCAL DIRECTOR	Kati Vecsey
MOVEMENT DIRECTOR	Carol Dilley
ASSISTANT STAGE MANAGER & PROPERTIES MANAGER	Paige Magid '24
DRAMATURG	Maggie Nespole '23**
LITERARY CONSULTANT	Katie Adkison

*Guest Artist

+Affiliated Artist

++ This project is offered in partial fulfillment of the requirements for an Independent Study (360) in Stage Management.

**This project is offered in partial fulfillment of the requirements for an Independent Study (360) in dramaturgy.

SPECIAL THANKS

Portland Stage
Figures of Speech Theatre
Bates Facilities Services
Katie Adkison
Lisa Gilson
Lisa Maurizio

Antigonick by Anne Carson is produced by special arrangement with Aragi Inc.

CAST

Translator	Sydney Childs '24
Nick	Kush Sharma '23
Antigone	Caroline Cassell '24
Ismene	Quinn Simmons '24
Chorus of Old Theban Men	QinYing Zuo '22* Bora Lugunda '25 Ananya Rao '25
Kreon	Jacob DiMartini '22*
Guard	Miguel Pacheco Gonzalez '24
Haimon	Miguel Pacheco Gonzalez '24
Eurydike	Sydney Childs '24
Teiresias	Joaquin Torres '25
Messenger	Manuel Machorro Gomez Pezuela '25

*This performance is offered in partial fulfillment of the requirements for a senior thesis in acting.

ANTIGONICK TALKBACK SERIES

Talkbacks will directly follow the performances on the following dates and be approximately 20 minutes - please join us!

Puppetry and *Antigonick*: John Farrell with students from the production moderated by Tim Dugan - Saturday, March 19th

***Antigonick* Through the Literary, Political and Classical & Medieval Studies Lens:** Dr. Katie Adkison, Dr. Lisa Gilson and Dr. Lisa Maurizio moderated by Maggie Nespole '22 - Sunday, March 20th

Anne Carson's Translation of *Antigonick*: Dr. Katie Adkison with students from the production moderated by Maggie Nespole '22 - Monday, March 21st

PRODUCTION STAFF

Technical Director

Justin Moriarty

Dramaturg

Maggie Nespole '23**

Costume Shop Supervisor

Carol Farrell

Light Board Operator

Lil Wu '22

Wardrobe Crew

Sophie Wheeler '25

Box Office Manager

Alex Gilbertson '22

Sophia Cattalani '25

Poster Design

Maddie Kemp '25

Costume Shop Staff

Grace Acton '24

Katy Boehm '22

Carter Fay '24

Katherine Loughlin '22

Bora Lugunda '25

Jenna Perry '25

Madeleine Lee '24

Lauren Reed '23

Adelle Welch '25

Carpenters

Lucie Green '23

Peter Nguyen '22

Ryan Fisse '22

Julia Parham '25

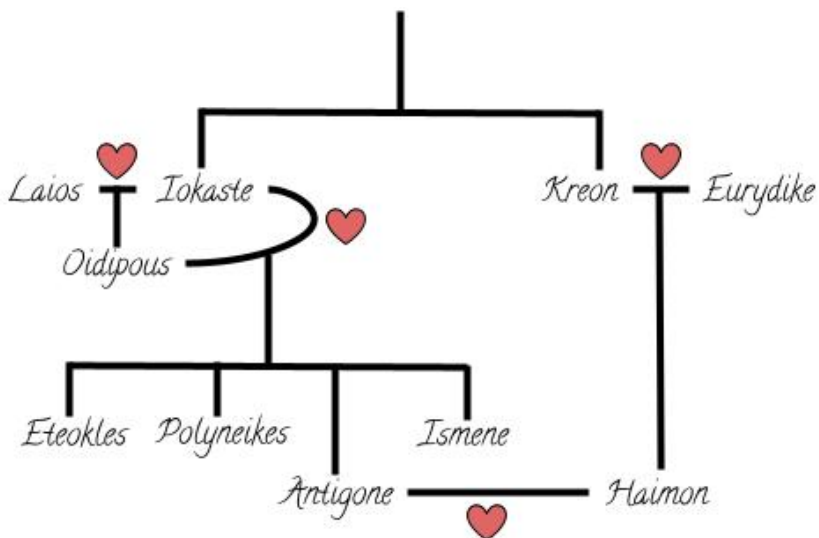
Sophia Cattalani '25

Mason Bunker '23

Julia Goldstein '23

Miguel Pacheco Gonzalez '25

The House of Oidipous



DIRECTOR'S NOTE

Antigonick is often referred to as an experimental, or even radical, translation for this is not your traditional version of Sophocles' *Antigone*. Anne Carson translates the play from the original Greek but goes further by simultaneously adding layers and boiling it down to its essence. She includes 2,500 years of the play's reception history (erudite references to analyses of the play by Judith Butler, Hegel, Brecht, and Lacan to name a few) within the text itself. Antigone is both the traditional character here but in some scenes will also refer to Hegel's interpretation of her. Carson also adds a character, Nick, and describes him as "a mute part (always onstage, he measures things)." She includes an opening scene titled "The Task of the Translator of *Antigone*" in the form of a letter directly addressed to Antigone which covers more of the reception history and beautifully concludes it with "I take it as the task of the translator/to forbid that you should ever lose you screams."

I saw delving into this play with the creative team as an idyllic opportunity to approach this in both an interpretive and generative way. For our interpretive approach we collectively mined the text compiling facts and questions scene after scene, experimenting with choices, excavating further and further into the complexity and richness that Carson's poetry offers. Dr. Katie Adkison's literary expertise and Maggie Nespole's ('23) dramaturgy were instrumental throughout the process.

Generative-wise, I saw possibilities for us to devise sequences and moments that would thread throughout this play. Beginning with Bates Theater Affiliated Artists from Figures of Speech Theatre, John and Carol Farrell, we explored how puppetry could be incorporated. We immediately saw opportunities to theatricalize the parts of the story that happen before the play begins so you'll witness John's amazing work in crafting the battle between Antigone's brothers (Eteokles and Polyneikes) who end up killing each other in the war that takes place on "the streets of seven gated Thebes."

The new king, Kreon, has declared it illegal to bury any traitor fighting against the state (Polyneikes) which in turn sets up the tension of the play. For Antigone, it is absolutely necessary to bury him or she and her family shall suffer the peril of the gods for eternity. To lift elements of her conflict, you'll see a number of movement sequences that the students, Marie Laster (set), Bill Matthews (sound), Jamie Grant (lights), and Carol Farrell (costumes), and Carol Dilley (movement) collectively built and elevated to another level through their brilliant artistry. Much thanks also to Kati Vecsey for lending her expertise in coaching actors in how to approach this demanding text and to Justin Moriarity and his team for building this subterranean world. To be a part of this process and of making theater once again in person has filled me with such gratitude.

As a way to begin our approach back in January, we stated that "*Antigonick* shatters our expectations of genre and category, ultimately asking: what happens when we are deprived of the ability to grieve?" I hope you enjoy the performance as you take this journey with us.

Tim Dugan—Director

FROM THE DRAMATURG

Antigonick is not a rewrite, but a translation that attempts to convey a move, shock, or beat that occurs in Sophocles' original text. Carson's take on this classic offers a stripped down version with limited to no punctuation, and an invitation to explore themes of female autonomy, voice, and how to be loud while in a position of silence. Traditional Greek tragedies are stories told about an individual who is too big for the space life has allotted to them. The excess will ultimately lead to a catastrophe and thus, the need to avoid this excessive nature is constant anxiety woven in the place. Anne Carson's scholarly voice is a dramatic instrument that conveys the expressive power of a person lies in their voice's fragility. Carson takes more creative liberties with her work, pacing the play at full speed and infusing it with bare language, deadpan humor, and anachronism— allusions to modern playwrights, critical theorists, and feminist philosophy abound.

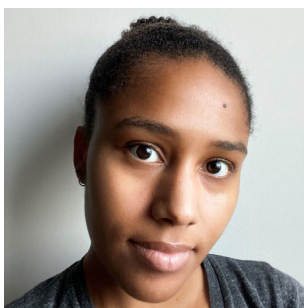
Nick is most likely the loudest mute character to be portrayed on stage. It is the role of the translator to give Antigone back her voice and her story; to shift from a story of broken men to the truth of women. Carson's translation includes a general shift in Kreon's voice that highlights a history of victim blaming, the mistrust of women, and the disregard for a woman's autonomy. I believe that the text is inviting actors and directors to embrace the moments of failure when what we believe at first glance is a translated ancient Greek play, fails to become so.

Antigonick, although a translation, is a fast-paced and unusual translation, only increasing the lack of access this play has before it is even put on stage. When approaching this play, I find myself reading not a dramatic work, but a piece of political theory. Carson is asking us *What does it mean for Drama to be Theory?* I respond with another question: What if this play is not meant to be staged in the first place? Carson is then doing two different things with *Antigonick*: 1. Staging *Antigone* (in the traditional sense) and 2. Through that staging, asserting that there is no way to stage this play. As a piece of political theory and philosophy, *Antigonick* is a combination of a thesis, evidence, and conclusions drawn from that evidence. The thesis: because the world is engineered not to hear women's voices, the act of listening requires an ethics of heightened responsibility. The conclusion: As history continues to fail marginalized populations, Carson's play both attempts to perform an act of heightened listening – listening to Antigone the character, and listening to what she has been asked to represent over the centuries – in order to invite the audience to listen better, too. Our interpretation of Carson's work is thus an attempt to draw attention to these very important questions of what it means to truly listen.

I encourage you to watch for moments where the play steps out of its plot to become commentary; these are the moments that highlight Carson's political statement. The moments that, perhaps, help us to listen and to better hear characters who are long since dead.

Maggie Nespole '23 -Dramaturg

GUEST ARTIST BIOS



MARIE LASTER (SCENIC DESIGNER)

Marie Laster is a set designer born and raised in Philly. Scenic design credits include *Wrong River* (Flint Repertory Theatre), *Untitled* (Inis Nua Theatre), *A Boy and His Soul* (Kitchen Theatre), *Cry it Out*, *Natural Shocks* (Simpatico Theatre), *Donna Orbits the Moon* (Tiny Dynamite), *The Agitators* (Theatre Horizon), *Rachel* (Quintessence Theatre). Marie received a Bachelor of Architecture degree from Philadelphia University and enjoys channeling her creative energy through the scenic design process. www.marielasterdesign.com

Special thanks to the Bates Learning Associates Program for providing funds to invite Marie Laster to Bates College.



JOHN FARRELL (PUPPETRY)

A native of Boston who grew up in Massachusetts, Holland and France, John Farrell's artistic explorations are rooted in his love of poetry and sculpture. As an undergraduate at Yale he pursued studies in fields as diverse as African history, Vedanta Mysticism, and the anthropology of law. In 1982 he co-founded *Figures of Speech Theatre* with dancer/designer Carol Farrell. They have created 22 original works of theater, and toured the world for over 30 years. Known for groundbreaking work juxtaposing puppets, actors and other stage media, *Figures of Speech* also pursues an interest in the performance of literary text: Farrell tours a solo recitation from memory of T.S. Eliot's poetic masterpiece, *Four Quartets*. Most recently, he conceived, designed and directed a theatrical setting of David Lang's Pulitzer Prize-winning composition, *the little match girl passion*. In 1999 he was one of five American artists awarded a Creative Artists' Program Fellowship from the Japan-United States Friendship Commission, allowing him to spend 6 months in Japan studying Japanese theater and gardens. John and Carol live in the perpetually 250-year-old farmhouse in Maine where they raised two daughters. www.figures.org

GUEST ARTIST BIOS



JAMIE GRANT (LIGHTING DESIGNER)

Jamie Grant received a Bachelor of Arts in Theatre from the University of Southern Maine, and an MFA in Design from New York University. Lighting Design credits include- Portland Stage: *Last Ship to Proxima Centauri*, *Ring of Fire*, *Where We Stand*. Maine State Music Theatre: *Jersey Boys*, *Welcome Home*, *Christine & Patsy*. Resident Designer for the Portland Ballet Company with works that include: *Persephone & Hades*, *Momentum*, *Jack the Ripper*, *Victorian Nutcracker*, *Giselle*, *Firebird*. Maine Choral Arts Society/Portland Ballet: *Carmina Burana*, *The Armed Man*, *Requiem*. Portland Symphony Orchestra: *The Magic of Christmas*. Opera Maine: *Rigoletto*, *Madama Butterfly*, *La Fille Du Regiment*, *Hansel und Gretel*, *Romeo et Juliette*, *Barber of Seville*, *Don Giovanni*. Colby College: *Wendy and the Neckbeards*, *End of Men*. UMaine Orono Dept. of Theater: *A Man of No Importance*, *The Wolves*, *Stupid F'n Bird*, *Big Love*, *The Cherry Orchard*. USM Dept. of Theater: *Unlock'd*, *Winter Idyll*, *Merry Wives of Windsor*, *Company*. Jamie is also the General Manager of the Westbrook Performing Arts Center.



WILLIAM MATTHEWS (SOUND DESIGNER)

Bill Matthews attended Oberlin, the University of Iowa, the Institute of Sonology in the Netherlands, and the Yale School of Music. He taught and conducted in the Bates Music Dept. from 1978 until his retirement in 2018, as Alice Swanson Esty Professor. In addition to compositions for orchestra, choral ensembles, chamber ensembles and electroacoustic media he has created many scores for dance and theater, both at Bates and elsewhere.



The Kennedy Center

The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by David M. Rubenstein.

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

Department of Theater and Dance Mission Statement

The Department of Theater and Dance engages students in critical thought and creative practice. Our curriculum gives equal emphasis to artistic training, technical skills, and the study of the literature and history of theater, dance, and film. Our courses provide a wide-ranging introduction to these fields, and our curriculum emphasizes the integration of academic work with the experience of production and performance.

For more information on the departments, please go to: www.bates.edu/theater/ and www.bates.edu/dance/.

DEPARTMENT OF THEATER + DANCE FACULTY AND STAFF

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Chair, Theater + Dance
Senior Lecturer in Theater, Vocal Director

Martin E. Andrucki

Charles A. Dana
Professor Emeritus

Liz Petley Coyer

Academic Administrative Assistant
& Special Events Manager

Carol Dilley

Director and Professor of Dance

Tim Dugan

Assistant Professor of Theater

Brian J. Evans

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Carol Farrell

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Associate Professor of Theater

Justin Moriarty

Technical Director

Clifford Odle

Assistant Professor of Theater

Elizabeth Phillips

Visiting Assistant Professor
of Theater

Michael Reidy

Senior Lecturer in Theater,
Managing Director

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Spring Dance Concert

April 8 - 11, 2022
Schaeffer Theatre

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