



Flat Earth Theatre

ANTIGONE

ADAPTED BY LEWIS GALANTIERE
FROM THE PLAY BY JEAN ANOUILH

Electronic Press Kit

Contact:
Lindsay Eagle
Marketing and Publicity Chair
lindsay@flatearththeatre.com
(954) 260-3316

A digital version of this press kit is available for download at:
flatearththeatre.com/shows/season-12/antigone/press-kit.pdf



FOR IMMEDIATE RELEASE – February 21, 2018

Flat Earth Theatre Presents Persistent, Imperative Adaptation of Classical Greek Drama

Antigone

Adapted by Lewis Galantiere from the Play by Jean Anouilh

WHAT

Flat Earth Theatre presents **ANTIGONE** adapted by Lewis Galantiere from the play by Jean Anouilh.

WHEN:

THREE WEEKS ONLY: Friday, March 16th @ 8pm; Saturday, March 17th @ 8pm; Sunday, March 18th @ 2pm; Friday, March 23rd @ 8pm; Saturday, March 24th @ 8pm; Sunday, March 25th @ 2pm; Monday, March 26th @ 7:30pm; Thursday, March 29th @ 8pm; Friday, March 30th @ 8pm; and Saturday, March 31st @ 8pm

WHERE

The Mosesian Center for the Arts
(formerly The Arsenal Center for the Arts)
321 Arsenal Street, Watertown, MA, 02472

TICKETS

<http://www.mosesianarts.org/index.php/shows/visiting-productions/Antigone>
Box Office Phone: 617-923-8487, Adults – \$25* | Students – \$12.50†

PRESS NIGHT

Sunday, March 18th @ 2pm

FOR PRESS TICKETS

Lindsay Eagle
Marketing and Publicity Chair
lindsay@flatearththeatre.com
(954) 260-3316

WATERTOWN, MA (February 21, 2018) – Flat Earth Theatre continues its 12th season of “Dissent” with prolific French playwright Jean Anouilh’s adaptation of **ANTIGONE**, the classic Greek tale of one woman’s defiance of a dictator. **ANTIGONE** will run March 16–31, 2018 at the Mosesian Center for the Arts, 321 Arsenal Street in Watertown, MA. Tickets may be purchased at <https://www.flatearththeatre.com/shows/season-12/antigone/> for \$25, or \$12.50 for students. A portion of the play is presented by in a combination of spoken English and sign language. The performance on Saturday, March 24th at 8pm will be fully interpreted in American Sign Language.

Tyranny, demagoguery, and absolute power are disrupted in Jean Anouilh’s modern adaptation of **ANTIGONE**. In an act of treason punishable by death, Antigone acts on her moral duty to bury her brother, defying the will of the ruthless King Creon. What transpires is a timeless exploration of when to accept authority in order to maintain the status quo and when to confront it, no matter the consequences.

Written in 1940s France under German occupation, **ANTIGONE** bypassed Nazi censorship and stood as a form of resistance for the French people. Now, as we find our country and the world at the brink, **ANTIGONE** persists, demanding to be performed for a modern audience. “Anouilh’s version of **ANTIGONE** asks these really immediate questions about power,” says director Lindsay Eagle. “Who has the power?”

* Includes MCA Facilities Fee

† Student ID Required

How is power obtained, and at what cost? How is that power wielded to control and oppress others? These questions are so timely, so relevant to what's going on in our world right now, it's hard to believe the play was written nearly 80 years ago. It doesn't feel ancient or outdated at all. It feels like it could have been written today."

ANTIGONE continues Flat Earth's 2017–18 season of "Dissent." Featuring *A Bright Room Called Day* by Pulitzer Prize–winning playwright Tony Kushner (*Angels in America*); *Antigone*, Jean Anouilh's adaptation of the mythic tale of one woman's persistent defiance of a tyrant's decree; and *The Nether*, emerging powerhouse Jennifer Haley's electrifying examination of morality and reality in a technophilic society, Flat Earth's 12th season poses the question, where does moral responsibility end and where does it begin?

STAFF & CAST: Helmed by director and longtime Flat Earth Company Member Lindsay Eagle, **ANTIGONE's** design team includes Darren Cornell (Set Design, assisted by Emily Penta and Marina Sartori), E. Rosser (Costume Design), PJ Strachman (Lighting Design), Emily Penta (Props Design), and Chris Larson (Sound Design). The Producer is Amy Lehrmitt (assisted by Kristen Heider), the Stage Manager is Carol Anne Phillips, the Technical Director is Cassie Chapados, the Dramaturg is Elizabeth Singer Goldman, and the ASL Consultant is Kristin Johnson (assisted by Elizabeth Singer Goldman and Elena Toppo). The cast features Regine Vital as Antigone, George Page as Creon, Rachel Belleman, Lisa Burdick, Michael John Ciszewski, Karen Dervin, Emily Elmore, Kim Feener, Nicole Frattaroli, Elbert Joseph, Amanda O'Donnell, Michael Rodriguez, and Cody Sloan.

ABOUT THE PLAYWRIGHT: Jean Anouilh (1910-1987) was one of the foremost personalities of 20th century French theatre, and achieved an international reputation. Anouilh rejected both Naturalism and Realism in favor of what has been called "theatricalism," the return of poetry and imagination to the stage. Technically he showed a great versatility, from the stylized use of Greek myth, to the rewriting of history, to the comédie-ballet, to the modern comedy of character. Although not a systemic ideologist like the Existentialist Jean-Paul Sartre, Anouilh developed his own view of life highlighting the contradictions within human reality, for example, or the ambiguous relationships between good and evil. His dramatic vision of the world poses the question of how far the individual must compromise with truth to obtain happiness.

ABOUT THE ADAPTER: Lewis Galantieri (1895-1977) was a writer, critic and authority on modern French literature. His best-known work was as a translator of Antoine de St. Exupéry, Jean' Cocteau, Francois Mauriac, Sacha Guitry and Jean Anouilh. Born in Chicago of French parents, he was raised in France but opted for American citizenship when he reached the age of 21. Following World War I, he went to work for the International Chamber of Commerce in Paris. There he joined the teeming literary scene of the 1920's, meeting some of the French writers he would introduce later to American readers. He returned to the U.S. in 1928, and for the next 12 years worked for the Federal Reserve Bank of New York. Throughout his life, he also served as adviser to Radio Free Europe and the Free Europe Committee, Director of French Operations for the Office of War Information, as well as Director of the American Civil Liberties Union, the Authors League of America, and the American Translators Association, always mingling two careers: one as a translator and critic of French literature, the other as a consultant on cultural relations.

ABOUT THE DIRECTOR: Lindsay Eagle is an award-winning stage director and actor, a Company Member of Flat Earth Theatre, and holds a degree in Theatre from Suffolk University. In 2007, Lindsay co-founded the critically acclaimed fringe company The Independent Drama Society, which she led as Artistic Director for three years. During this period, she facilitated more than 15 full-length productions, including directing Neil Labute's *The Shape of Things* and Sarah Ruhl's *Eurydice* (nominated for Best Production - Small Theatre, IRNE Awards; awarded Best Director, MyTheatre Awards). With a focus on social justice theatre, feminism, and body image activism, Lindsay has directed several productions with all-female casts, including *The Good Body* by Eve Ensler (Hub Theatre Company of Boston), the first all-female professional production of *Radium Girls* by D.W. Gregory and the New England premiere of *What Once We Felt* by Ann Marie Healy (both with Flat Earth Theatre). Other directing credits include *Citizens of the Empire: a Space Opera* by Kevin Mullins, and *From The Deep* by Cassie M. Seinuk (both with Boston Public Works). Favorite acting credits include Agnes in *A Bright Room Called Day* (Flat Earth Theatre), Helen in *Fat Pig* (Flat Earth Theatre) and the Soothsayer in *Julius Caesar* (Bridge Repertory Theatre). www.lindsayeagle.com

About the Cast

Regine Vital – Antigone

Regine is excited to work with Flat Earth again! A teacher and actor from Somerville, MA, she received her Master's in English from UMass Boston last May. If not nerding out over Shakespeare or convincing her students she's hip or playing in a rehearsal room, Regine is searching for ways to put her storytelling skills to good work in this crazy world we live in. Boston area roles include: Hope/Hope Williams, *An Education in Prudence* (Open Theatre Project); Clara Stahlbaum, *Club Drosselmeyer* at Oberon/ART (Green Door Labs); Shawna Duchamps, *Coyote on a Fence & Berenice/Leah*, *The Good Body* (HUB Theatre Company); Jazz Lady/Harriet Proctor, *A Southern Victory: A Trilogy* (Vagabond Theatre Group). To my beautiful cast, the super talented team on this production and at FET, and my wonderful people out in the seats: a lifetime of thank yous for this most special gift. *Merde!*

George Page – Creon

Antigone is George's Flat Earth debut and he is eager to join this production. George is an actor, stage manager, technical director, and production manager. He learned a bit of ASL in college as a member of a touring mime company and is very happy this is part of the production. Boston credits include Frank Strand in *Equus* (Off the Grid) and King Pandion in *Love of the Nightingale* (The Hub Theatre). Previous roles include Macbeth, Jack Worthing in *The Importance of Being Earnest*, Edgar in *King Lear*, Harry Roat Jr. in *Wait Until Dark*, George in *Same Time, Next Year*, and Polonius/Gravedigger in *Hamlet* (Annapolis Shakespeare Company). George holds a BFA in Acting and an MFA in Acting and Directing from WVU.

Cody Sloan – Haemon

Cody Sloan is thrilled to make his Flat Earth debut! Recent credits include: *Men On Boats* (SpeakEasy Stage Co.); *Nurse Play* (IRNE Nomination Best Actor - Fringe, Exiled Theatre); *Amadeus* (Moonbox Productions); *Gay Shorts* (Open Theatre Project); *Daughter of Venus* (Artists' Theater of Boston); *The Extraordinary Fall of the Four-Legged Woman* (NY Fringe Festival). Boston University credits include: *This is Our Youth*, *Angels in America: Millennium Approaches*, and *Brighton Beach Memoirs*. He is proud to have studied at the Stella Adler Studio of Acting and the American Conservatory Theater. Love to Caroline, always. And big hugs to Kristen, Charley, Max, and Joan. Thank you all! www.codydsloan.com

Rachel Belleman – Ismene

Rachel is thrilled to make her Flat Earth debut in *Antigone*. Other area credits include Juliette in *Exit the King* (Actors Shakespeare Project), State Fair Singer in *Bridges of Madison County* (SpeakEasy Stage) Featured Soloist in *Finish Line* (Boston Theatre Co.), Frances in *Melancholy Play* (Umbrella Stage), Jaquenetta in *Love's Labour's Lost* (Commonwealth Shakespeare), Helena in *A Midsummer Night's Dream* (CSC2), Person/Greta in *Del Agua Al Polvo* (Brown Box Theatre Project), and Hero/Aphrodite in *Love of the Nightingale* (Hub Theatre Company). Off Stage, Rachel can be heard on WBUR's *Circle Round* podcast and the upcoming series *The Ordinary Epic*. She holds a B.A. in Musical Theatre from James Madison University. www.rachelbelleman.com

Elbert Joseph – Chorus

Elbert Joseph is dearly humbled and proud to be part of Flat Earth's production, *Antigone*! He is a well known Deaf actor and advocate for accessibility and inclusion opportunities in Boston Theatre Community. He has acted locally at American Repertory Theatre (*Uncle Vanya*, *The Three Sisters* and *The Lily's Revenge*), Paramount Theatre/Emerson College (*Mother Hicks*), Wheelock Family Theatre (*The Taste of Sunrise*, *Alice - the musical*, *Peter Pan - the musical*, *Pippi Longstocking*, *The Trumpet of the Swan* (twice) and many more), Central Square Theatre (*Hysteria*, *Arabian Nights*, *The Edge of Peace*, *Arcadia*), Hawrich Junior Theatre (*Mother Hicks*) and many more. His next gig: *Stuart Little* at Wheelock Family Theatre. He wishes to gratitude gigantic thanks to Lindsay Eagle, Betsy Goldman, Kristin Johnson, the entire production team, cast, asl team, and crew! Thank you!

Michael John Ciszewski – Chorus

Michael John Ciszewski is thrilled to make his Flat Earth debut with *Antigone*. His recent credits include Tusenbach in *Three Sisters* (Apollinaire Theatre Company), Rafi in *Citizens of the Empire* (Boston Public Works), Lysander/Flute in *A Midsummer Night's Dream* and Buddy in *Holiday Memories* (New Repertory Theatre), Walker/Ned in *Three Days of Rain* and Bruce Niles in *The Normal Heart* (Boston University). Michael trained at the London Academy of Music and Dramatic Art and is a proud graduate of Boston University's BFA Theatre Arts program. www.michaeljohnciszewski.com

Emily Elmore – Chorus

Emily Elmore is thrilled to be working with Flat Earth Theatre for the first time. Her local Boston credits include: *Hamlet* (Brown Box Theatre Project), *Getting Out*, *Richard III* and *Mother Hicks* (Emerson Stage). You can catch her next in Fresh Ink Theatre Company's upcoming new work, *Heritage Hill Naturals*, this spring. Emily graduated with a BFA in Acting with a Minor in Hearing and Deafness from Emerson College.

Karen Dervin – Nurse

Making her Flat Earth debut, Karen is over the moon to take on the role of the Nurse in *Antigone*. A veteran of stages across Eastern Massachusetts, she has most recently performed with the Longwood Players and Fort Point Theatre Channel. Favorite roles include Reggie Fluty and others in *The Laramie Project* (Winthrop Playmakers), Dana in *The Sweetest Swing in Baseball* (AFD), and Barbara and others in *Wonder of the World* (Quannapowitt Players). When not treading the boards, Karen is a Lab Manager at MGH. As always, much love and thanks to her partner in life, David, the world's greatest hugger.

Nicole Frattaroli – Guard

Nicole is excited and honored to be a part of this production, her first with Flat Earth. Before recently returning to the stage herself, Nicole was the Director of Creative Arts, a Tufts University Children's Theater educational summer program, for 9 years. In the past year, she appeared as Miss Casewell in *The Mousetrap* (The Footlight Club), Alais in *The Lion in Winter* (Quannapowitt Players) and Zillah in *A Bright Room Called Day* (Longwood Players). She will be performing next in The Footlight Club's production of *Our Town*. Thanks and love to her parents, BA, and her friends and coworkers for their support!

Kim Feener – Guard

Kim Feener is thrilled to be making her first appearance with Flat Earth Theatre. She is a North Shore-based disabled actor and martial artist, who has appeared onstage at the Firehouse Center for the Arts in Newburyport, Salem Theatre Company, Newton Theatre Company, and the University of Massachusetts Amherst. Credits include Cassandra in *Agamemnon*, Sarah Upton in *The Thing on the Doorstep*, and Lady Macbeth in *Macbeth*. She would like to thank her family and friends for their continuous support in everything she does.

Michael Rodriguez – Guard

Michael Rodriguez is very excited to be included in Flat Earth Theatre's production of Jean Anouilh's *Antigone* where he is able to collaborate with such a vigorous ensemble of theatre makers. Last spring he played Costard in *Love's Labour's Lost* with the Wellesley Players. He was also recently featured in an award-winning short film called *I, Oblivious*. Michael has previously performed in such diverse cities as San Diego, San Francisco and Washington, D.C. In addition to his performance pursuits, Michael also holds an M.A. in Theatre History, Theory and Literature from Indiana University.

Amanda O'Donnell – Page

Amanda is a Massachusetts native actor and playwright. She works as a princess with Party Princess Productions and a tour guide with Ghosts and Gravestones. Recent favorite roles include Viola in *Twelfth Night* (Walking Shadow Shakespeare Project), Ginette/Sandrine/Hope in *Almost, Maine* (Quannapowitt Players), and Grumia in *The Taming of the Shrew* (Bright Savage Theatre Project). Recent playwriting credits include *Secret Santa* and *The Holiday Council* (Quannapowitt Players) and *The Daffodil Girls* (Artists From Suburbia). Amanda is excited to make her Flat Earth Theatre debut, especially since this is her first ASL-integrated show. She hopes everyone enjoys *Antigone*!

Lisa Burdick – Eurydice

Lisa Burdick has been knitting only slightly longer than she's been doing theater. She is thrilled that Flat Earth is letting her combine two of her greatest passions. She is a playwright whose work has been seen around Boston at the Boston Theater Marathon, The 'T' Plays (Mill 6), Mad Dash 24 Hour Festival (Fresh Ink), New Works Winter Festival (Acme Theater), and Summer Shorts (Hovey Players), among others. Summer 2018 she will be appearing in *Othello* and *A Midsummer Night's Dream* with Dream Role Theater Company.

About the Staff

Lindsay Eagle – Director

Lindsay Eagle is a Company Member of Flat Earth Theatre and an award-winning stage director, actor, and producer focusing on social justice theatre and body image activism. Directing credits include *The Good Body* by Eve Ensler (Hub Theatre Company of Boston), *Citizens of the Empire: a Space Opera* by Kevin Mullins (Boston Public Works), and *Radium Girls* by D.W. Gregory (Flat Earth Theatre); acting credits include *A Bright Room Called Day* (Agnes; Flat Earth Theatre) and *Fat Pig* (Helen; Flat Earth Theatre; IRNE Nomination – Best Actress, Small Theatre). She also produced Flat Earth Theatre's critically acclaimed productions of *Silent Sky* and *The Farnsworth Invention*, and will produce Flat Earth's June 2018 show *The Nether*. Thanks to Ames for her hard work and dedication, mom for her insight and wisdom, and Dee for their endless patience and support. www.lindsayeagle.com

Amy Lehrmitt – Producer

Ames has been a member of Flat Earth since 2009, stage managed many Flat Earth productions, produced *The Pillowman*, *Rocket Man*, *Tales of a Fourth Grade Lesbo*, and *Fat Pig*, and penned the radio adaptations *Lovecraft's Unnamable Tales* and *Lovecraft's Tales Outside Time & Space*. Her adaptation of "The Masque of the Red Death" was performed with the Post-Meridian Radio Players in *Tomes of Terror: Nevermore*. Ames resides in Medford with her boyfriend / company founder Jake and two cats named Jim.

Kristen Heider – Assistant Producer, House Manager

Kristen Heider is Flat Earth's newest company member. A theatrical Jill-of-all-trades, she is relatively new to the Boston area. At Flat Earth, she is most often found house managing, but has also been seen on stage in *Fat Pig*, *Radium Girls*, and both halves of *Dead but Dreaming*. Other local theater credits include productions with WholeTone Opera, the Hub Theatre Company of Boston, and Boston Public Works. When she's not making theater, Kristen is a music librarian, singer, and bass trombonist with a deep and abiding love for tea.

Liz Salazar – Assistant Director

Liz Salazar is glad to be back again for a Flat Earth show after working on *Lovecraft's Tales Outside Time & Space*. She is a director, writer, actor, and all-around Helper, most frequently with the Post-Meridian Radio Players, where she is Managing Director. Her recent stage productions include PMRP's *Gender-Swapped Star Trek: Amok Time* (Foley artist) and *Tomes of Terror: Lenore* (Director/Adapter, "Hurst of Hurstcote").

Carol Anne Phillips – Stage Manager

Making her Flat Earth debut, Carol Anne steps in the roll as stage manager for *Antigone*. Carol Anne goes to Curry College studying communication, and has a triple concentration in TV, film, and theatre. She has previously been a stage manager for *Green Day's American Idiot* and *Bring It On: The Musical*, and an assistant stage manager in *The Heidi Chronicles* and New Plays Festival. She has also acted as Thyona in *Big Love*. She would love to thank the cast and crew for allowing her to take on this role, and hopes that everyone enjoys the show as much as she does!

Cassie Chapados – Technical Director

Cassie Chapados is a recent graduate of Boston College with a degree in Theatre. At Boston College she worked as a technical director, carpenter, actor, director, and designer. She is also currently the technical director at Central Square Theatre. She is so excited to be working with Flat Earth on one of her first professional theatrical productions and one of her favorite plays. Many thanks to this incredible team for all of their hard work and for guiding her through the process.

PJ Strachman – Lighting Designer

PJ Strachman has recently designed Flat Earth's *Silent Sky*, *Fat Pig*, and *A Bright Room Called Day*, Boston Public Works' *Los Meadows*, L.A.B.'s *Yellow Bird Chase*, Bad Habit's *The Real Inspector Hound*, *How Soft the Lining*, *A Man of No Importance*, *Speech and Debate*, *Six Degrees of Separation*, *The Goat or, Who Is Sylvia*, *Orlando*, *Translations*, and *Top Girls*, Gloucester Stage Company's *Every Christmas Story Ever Told* and *Dueling Divas*, *Unreliable Narrator's Ultimate Things*, *Wax Wings' The Man from Willow's Brook*, Kevin Cirone's *Creative License*, and many other area shows. She is the regular designer for Gann Academy and Stonehill College, including two ACTF regional selections. Upcoming: Blue Spruce's *The OK Diaries* at Boston Playwrights' Theatre. Photos of her work can be seen at www.pjelex.com.

Darren Cornell – Scenic Designer

Darren Cornell is a graduate of Emmanuel College where he studied Theater Arts and Chemistry. Darren has worked on the scenic design for a number of productions in the Boston area including *Fat Pig* with Flat Earth Theatre, *Robyn is Happy* with Hub Theatre Company, *American Idiot* with Phoenix Playmakers, as well as *A Day in Hollywood/ A Night in the Ukraine*, and *Dancing at Lughnasa*, at Emmanuel College. Recent acting credits include *Xanadu* (Sonny Malone), *The Laramie Project* (Various Roles), and *Sweet Charity* (Vittorio Vidal). He would like to thank his family and Sammy for their constant support. www.darrencornell.com

Marina Sartori – Asst. Scenic Designer

Marina works as a freelance designer and artist. Her artwork ranges from printmaking to performance installations and her design work encompasses furniture and building renovation projects. Marina creates multi-sensory participatory art which includes immersive performance events, installations and travel-based projects. She has an architecture degree from Cornell University and also studied printmaking, photography, and painting at the Centre des Arts du Livre in Paris, Tyler School of Art in Rome, and the Hochschule für Bildende Künste in Hamburg. Marina is very excited to be working with Flat Earth Theatre for the first time! Website: www.marinasantori.com

Emily Penta – Props Designer, Asst. Scenic Designer

Emily is so excited to once again be working with Flat Earth Theatre as the Assistant Scenic Designer and Properties Master for *Antigone*. Having previously worked on various productions at her alma mater, Emmanuel College, Emily's credits include *Picasso at the Lapine Agile* (Stage Manager), *Dancing at Lughnasa* (Technical Director), and *The Night of the Living Dead* (Technical Director). In Boston's theater community, Emily has also worked on Shakespeare's *Twelfth Night* (Feste) with the Winthrop Playmakers, and other credits with Flat Earth Theatre's productions of *A Bright Room Called Day* (Technical Director/Props Designer) and *Fat Pig* (Build Crew). She would like to thank her friends and family for the endless support, and hopes that you enjoy the show!

E. Rosser – Costume Designer

E. Rosser moonlights as a designer, technician, and sometimes-performer in the Boston theater scene, saving daytime for mundane things like engineering and science writing. She's thrilled to be back with the Flat Earth family! Among her favorite creations are flaming phoenix puppets, rococo zombies, drag queen metamorphoses, Victorian teenagers, and loads of Steampunkery. See more of her work at machinationsbyrosser.weebly.com!

Chris Larson – Sound Designer

Chris Larson is thrilled to be working with the wonderful Flat Earth crew again. Other recent designs include *Big Love* (Brandeis); *Mr. Burns* (Opera House Arts); *Laura* (Stoneham Theatre); *Orlando, O Ship Aboard The Ship*, and *The Real Thing* (Bad Habit Productions); *Betty Bam* and *Knock* (Imaginary Beasts); *Macbeth* (Huntington Codman Showcase); and *Chalk* (Fresh Ink Theatre). Raised in Minnesota, Chris resides in Watertown and is an ArtsImpulse Award-winning and twice IRNE-nominated sound designer (once with Flat Earth!).

Betsy S. Goldman

– Dramaturg, ASL Coordinator, Rehearsal Interpreter

Betsy S. Goldman is a director, dramaturg, and educator. She is the Theatre Arts Program Director at Boston Shakespeare Project, a non-profit provides arts and humanities enrichment programs for Greater Boston's underserved youth. She is a Professor of Theatre at Curry College, is involved in ASL-English translation for the theatre, and she is a trained Joker (a facilitator of Theatre of the Oppressed workshops and forum theatre). She holds a PhD in Theatre History from Tufts University, and a MA in Educational Theatre from New York University.

Adrianna Neefus– ASL Interpreter

Adrianna studied Sign Language Interpretation and Theater at the University of New Hampshire. Past credits include *The King and I*, *Cabaret*, *Pippin*, *Once*, and *War Horse* with Broadway in Boston and The Boston Opera House, *Romeo and Juliet* with Commonwealth Shakespeare Company, part three of the *Ware Trilogy: The Edge of Peace* with Central Square Theater, and *Marry Poppins*, *A Year with Frog and Toad*, *Pinocchio*, *Pippi Long Stockings*, *Anne of Green Gables*, and *Oliver* with Wheelock Family Theater. Adrianna has also interpreted with the BU's theater department, Boston Landmark Orchestra's Summer Series on the Esplanade, Outside the Box Theater Festival, and Boston Pride. You may also catch Adri performing in English with Mystery Cafe and The Connecticut Renaissance Faire. She is thankful for the support of her interpreting team and the Deaf community, her friends and family, without whom none of this would be possible.

Christopher Robinson – ASL Interpreter

Christopher has worked as an ASL/English interpreter for the five of the Huntington Theatre Company's productions of August Wilson's *Century Cycle*, among other dramatic productions. He recently worked as an Interpreter for the Craig Lucas' play, *I Was Most Alive With You*, a Huntington Theatre production. Regional Theatre Interpreting venues: Commonwealth Shakespeare Company; Wheelock Family Theatre; Oregon Shakespeare Festival; Seattle Rep; American Repertory Theatre; BCAP at Boston University. He works at Boston University's Office of Disability Services, and he coordinates ASL Interpretation for Boston University School of Theatre.

Aisha Stewart – Board Operator

Aisha Stewart is happy to be working with Flat Earth on *Antigone*. She recently wrapped up the world premiere production of *An Education with Prudence* with Open Theater Project and is gearing up to work on *OK Diaries* with Blue Spruce Theater in April. Many thanks to friends and family.

About the Playwright

Jean Anouilh (1910-1987) was one of the foremost personalities of 20th century French theatre, and achieved an international reputation. Anouilh rejected both Naturalism and Realism in favor of what has been called “theatricalism,” the return of poetry and imagination to the stage. Technically he showed a great versatility, from the stylized use of Greek myth, to the rewriting of history, to the comédie-ballet, to the modern comedy of character. Although not a systemic ideologist like the Existentialist Jean-Paul Sartre, Anouilh developed his own view of life highlighting the contradictions within human reality, for example, or the ambiguous relationships between good and evil. His dramatic vision of the world poses the question of how far the individual must compromise with truth to obtain happiness.

About the Adapter

Lewis Galantieri (1895-1977) was a writer, critic and authority on modern French literature. His best-known work was as a translator of Antoine de St. Exupéry, Jean’ Cocteau, Francois Mauriac, Sacha Guitry and Jean Anouilh. Born in Chicago of French parents, he was raised in France but opted for American citizenship when he reached the age of 21. Following World War I, he went to work for the International Chamber of Commerce in Paris. There he joined the teeming literary scene of the 1920’s, meeting some of the French writers he would introduce later to American readers. He returned to the U.S. in 1928, and for the next 12 years worked for the Federal Reserve Bank of New York. Throughout his life, he also served as adviser to Radio Free Europe and the Free Europe Committee, Director of French Operations for the Office of War Information, as well as Director of the American Civil Liberties Union, the Authors League of America, and the American Translators Association, always mingling two careers: one as a translator and critic of French literature, the other as a consultant on cultural relations.

About Flat Earth Theatre

Mission Statement

Flat Earth Theatre *crafts experiences that challenge the worldview of both artist and audience. Through evocative, intimate staging and visceral, intelligent performances, we inspire the community to question their preconceived notions and expand their perspective. We stage productions of neglected and underperformed scripts, as well as new and in-development pieces, and conceive unique takes on more conventional works. Flat Earth Theatre thrives in its egalitarian approach, engaging the diverse ideas and skills of its company members and collaborators to create thought-provoking theatre that informs and entertains.*

Our Theatre C.R.E.D.

Collaborative – As an egalitarian company, collaboration among production teams and company members is at the core of decision making. All planning starts with discussion in which every member has equal opportunity to express their opinion and be part of the conversation, and all resolutions are determined through the accord of those involved. Flat Earth Theatre’s objective

is that everyone has ownership of the outcome, whether that be in how a show looks, what plays are selected, or how the company is run.

Resourceful – Flat Earth showcases creative approaches to complex theatrical matters, onstage and off. We create productions of formidable quality, but remain budget conscious by pushing our artists to think outside the box, embrace their inventiveness, and be truly original in their work.

Evocative – Through our productions and other interactions, Flat Earth Theatre strives to challenge both audience member and artist to reassess what they know about the world around them. Unfamiliar themes and little-known stories awaken an interest in our audience to learn more and discuss with others, and they leave the theatre transformed by what they have just experienced.

Daring – Flat Earth’s risk-taking style pushes us in unexpected directions, enabling us to craft theatrical works with an approach unique to our company. Our ambitious choices push us into new, exciting territory and give audiences an experience not often seen on Boston stages.

RUBBLE AND RESISTANCE

by Director Lindsay Eagle and Dramaturg Betsy S. Goldman

Whether or not you are familiar with the daughter of Oedipus who defies her uncle, King Creon, and buries the body of her dead brother, *Antigone* is a story we all know. It is a story of rebellion. It is a story of the powerless challenging those who wield enormous amounts of power. It is a story that examines the idea of morality, and what happens when one moral code comes into conflict with an opposing moral code that is systematically erected and promoted. *Antigone* is also a story about how ambiguous power, status, and morals are, and its narrative settles comfortably within that ambiguity. This story does not take a side; it does not indicate who is right and who is wrong. It asks questions. It poses very few answers.

Enter the Chorus. In ancient Greek theatre, the Chorus's role was as proxy for the audience. They reacted to the events in the play as any citizen of Athens would. Thus, their role was to ensure that the audience understood the play both as a piece of art, and as a socio-politically motivated tale. In the early stages of our rehearsal process, Betsy, Lindsay, and the actors in the Chorus sat down to discuss and decide what the role of our Chorus would be, and we concluded that our Chorus has been telling this story for a long, long time. In fact, we decided, our Chorus is contracted by "the gods" to tell the story of *Antigone* over and over until someone learns from it and something changes.

Sophocles (c. 497-405) wrote *Antigone* in 442 BCE during the Persian Wars. The Peloponnesian War began just after *Oedipus the King* was performed. Since that time,

destruction and conflict seems to have accompanied *Antigone*. We followed these paths of destruction until we arrived at this production you will see tonight. There have been myriad productions, adaptations, and translations of *Antigone*. Jean Anouilh adapted it in 1943 during the Nazi occupation of France. His version of was purposefully slippery—no one character reflected any particular figure in any particular time. This English adaptation by Lewis Galantieri was first published in 1946, and the impact of the Second World War is palpable. Conflict, war, destruction, and distress seem to be the clarion call for performing this play.

The goal of the production you are about to see is twofold: to communicate the messages *Antigone* has communicated for thousands of years, and to communicate those messages through diverse and inclusive casting. The conceptual landscape of our production is centered around the value and vital importance of the representation of "othered" bodies on stage. For example, you will quickly realize that our Chorus is bilingual: they communicate using a combination of spoken English and American Sign Language. We hope this production urges you to think about the issues central to this play, and to think about who you expected to deliver them.

Antigone Pouring a Libation over the Corpse of Her Brother Polynices
(William Henry Rinehart, 1870)



> THE NETHER_

BY JENNIFER HALEY

June 8th – 23rd, 2018

Mosesian Center for the Arts, Watertown

Learn more at flatearththeatre.com

 flat earth theatre



Starting May 4th, 2018

Readings Presented at the MOS and Democracy Center

Learn more at flatearththeatre.com

 flat earth theatre