

Flat Earth Theatre Presents

ANTIGONE

ADAPTED BY LEWIS GALANTIERE
FROM THE PLAY BY JEAN ANOUILH

March 16th – 31st 2018
The Black Box at the Mosesian Center for the Arts
Watertown, MA

Antigone

by Jean Anouilh | adapted by Lewis Galantiere

Cast

Antigone **Regine Vital**
Creon **George Page**
Ismene **Rachel Belleman**
Hameon **Cody Sloan**
Chorus **Elbert Joseph**
Michael John Ciszewski
Emily Elmore
Nurse **Karen Dervin**
Guards **Kim Feener**
Nicole Frattaroli
Michael Rodriguez
Page **Amanda O'Donnell**
Eurydice **Lisa Burdick**
ASL Interpreters **Adrianna Neefus**
Christopher Robinson

Antigone is presented by special arrangement with SAMUEL FRENCH, INC.



This program is supported in part by a grant from the Watertown Cultural Council, a local agency which is supported by the Mass Cultural Council, a state agency.

ASL Interpretation sponsored in part by StageSource, The Forest Foundation, and The Bob Jolly Charitable Trust.

Production Staff

Director **Lindsay Eagle**
Producer **Amy Lehrmitt**
Assistant Producer **Kristen Heider**
Assistant Director **Liz Salazar**
Stage Manager **Carol Anne Phillips**
Technical Director **Cassie Chapados**
Technical Advisors **Leigh Downes**
Adam Teti
Set Designer **Darren Cornell**
Assistant Set Designers **Marina Sartori**
Emily Penta
Costume Designer **E. Rosser**
Props Designer **Emily Penta**
Lighting Designer **PJ Strachman**
Sound Designer **Chris Larson**
Graphic Designer **Jake Scaltreto**
Violence Designer **Matt Arnold**
Dramaturg **Betsy S. Goldman**
Artistic Sign Language Consultant **Kristin Johnson**
ASL Coordinator **Betsy S. Goldman**
ASL Assistant **Elena Toppo**
ASL Interpreters **Jessica Palmariello**
Adrianna Neefus
Betsy S. Goldman
Board Operator **Aisha Stewart**
House Managers **Kristen Heider**
Coriana Hunt Swartz

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.

About The 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

Cast Bios

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 (Speak-Easy 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/Emerison 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 (Apolinaire 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.

Additional staff bios available online at

<http://l.ead.me/basH0Y> or scan the below QR Code.



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 Galantiere (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.

Audience Survey

We need your feedback! Please complete our audience survey to let us know about your experience. It only takes a couple of minutes, and your responses will help us evaluate and refine our process. Fill it out on paper, or online! Scan the QR code to take the survey, or visit flatearththeatre.com/survey



Flat Earth's Mission

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.




Special Thanks

The Bob Jolly Charitable Trust; Boston Light & Sound; Chris Cebelen-ski; Central Square Theatre; The Church of the Good Shepherd; Richard and Kathy Cornell; Ron Demarco; Emerson College; Becca Dunham; The Forest Foundation; Professor Patricia Johnson, Ph.D; Charles Baldwin and the Massachusetts Cultural Council's Universal Partici-pation (UP) Initiative; The MIT Musical Theatre Guild; The Mosesian Center for the Arts; Elizabeth Ramirez; Floyd Richardson; SP Sound & Production; StageSource



We would also like to thank our 2017-2018 season sponsor, The Law Firm of Bove & Langa, P.C. For information on business sponsorship opportunities, email donor@flatearththeatre.com.



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>THE NETHER_

BY JENNIFER HALEY

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