

## Teaching Notes

### Antigone

By Sophocles, in a new translation by Daniel Sullivan

Directed by Paige Rogers

Produced by The Cutting Ball Theater



*Antigone (Madeline H.D. Brown) buries her brother against her uncle Kreon's edict in Cutting Ball Theater's production of "Antigone".*

#### PRODUCTION & DESIGN

Michael Locher.....Scenic Designer  
Jason W. Wong..... Costume Designer  
Heather Basarab.....Lighting Designer  
Cliff Caruthers.....Sound Designer  
Aleksandra Kotecka.....Music Director  
Tomasz Wierzbowski.....Music Director  
Carissa Ibert.....Dramaturg  
Chase Ramsey.....Assistant Director

#### CAST

Antigone.....Madeline H. D. Brown  
Ismene.....Hannah Donovan  
Sentry.....Tim Green  
Eurydice, Boy and Sentry.....Emma Crane Jaster  
Tiresias.....Paul Loper  
Chorus Lead.....Elissa Beth Stebbins  
Haemon.....Wiley Naman Strasser  
Kreon.....Jason W. Wong

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Poster for *Antigone*. Design: Michael Locher.

## Play Outline:

In this seminal Greek play by Sophocles, *Antigone* defies the royal edict sent out by her uncle, Kreon, not to bury the body of her brother, Polynices. Exploring the struggle between the individual and the state, this elegant tragedy about tyrannical power and civil disobedience is considered to be Sophocles' masterpiece and has become synonymous with political protest. *Antigone* appeared as a staged reading as part of Cutting Ball's Hidden Classics Reading Series in 2013. Associate Artistic Director Paige Rogers, who helmed Cutting Ball's productions of *Tontlawald* and *Mud*, will direct, using a cappella music and movement techniques inspired the company's August 2014 residency at the Grotowski Institute in Poland. Cutting Ball was the first American theater company to be given this honor in over a decade. Featuring Bay Area favorite Madeline H.D. Brown as Antigone.

## Young Audiences Warning:

PG-13 for language (F-word used multiple times), no sexual content or on-stage violence although there is inferred violence, history of incest, and suicides, all of which take place off-stage.



## Introduction

by Artistic Director Rob Melrose

Welcome to *Antigone*!

This is Cutting Ball's first production of a Greek Classic and I couldn't be happier with the way we are doing it. In many ways we are going back to the origins of drama with this production. We have commissioned a new translation. It was important to director Paige Rogers to have access to the original Greek. Translator Daniel Sullivan has worked closely with the original text, scholars Elizabeth Ditmars and James Whitta, and a raft of books to get at the original meanings, sounds, and emotions of the play. Then Paige has given Daniel license to translate (literally – to carry across) those original impulses and ideas from 441 BCE Greece into a living, breathingactable text that communicates with a 2015 San Francisco audience. It is not a literal translation, but it is not an adaptation either. It renders scene by scene Sophocles' play in a way that is fresh and of our time.

We are going back to the origins of drama in style as well. The cast and creative team spent two weeks this summer in Wroclaw, Poland at the Grotowski Institute. Jerzy Grotowski was one of the fathers of modern theater, especially of the experimental theater. After WWII had destroyed Poland, he sought a theater that was the opposite of the opulent, multi-media theater of Richard Wagner (what Wagner called *gesamtkunstwerk* – total art work). Grotowski wanted a theater that focused almost exclusively on the actor. It was a theater of intense physicality that made great use of the actor's body and voice. Paige has continued the deep relationship with Teatr ZAR (the resident company at the Grotowski Institute) that she started with her production of *Tontlawald* in 2012. When Paige and I were talking about what her next Cutting Ball production would be, I thought of *Antigone* and of Paige's delightfully inventive, physical, and song-filled production of *Tontlawald* and I thought this would be a good match. *Antigone* is the second play in our season exploring injustice. In many ways this is the original civil disobedience play. I love having this in the same season as plays dealing with crack cocaine, slavery, and Donald Rumsfeld's policies of "enhanced interrogation." Please join us for the many post-show discussions we have planned this season to deepen your experience. While this play was written over two thousand years ago, recent events make it plain.



## Directing *Antigone*

by Paige Rogers, Associate Artistic Director

What attracted me first to *Antigone* was that it is raw in many ways, with elements of grisly human struggle. Yet, it is also just so ordinary; two sisters have a disagreement, a father and son jockey for status, each trying to make their point, a community is shocked. How incredibly common are these things? Both the heightened and the everyday make me love *Antigone* as a play.

Jocasta and Oedipus had four children and they were a family, a family who ate dinner together. Often times Greek myths seem far away from modern day because the characters are royal or heightened and what they speak about is often very dramatic in nature. At the beginning it felt a little bit awkward to talk about the family structure, the everydayness of them, in the context of this larger myth. After the prophecy is fulfilled and it is revealed that they are mother and son, Jocasta commits suicide while Oedipus blinds himself and eventually dies; but their children live on. What is Kreon's relationship to his nieces? Was he a father figure to them after their father died? How close are the girls to their cousin Haemon? What was life like for these siblings, born of a royal family and living in a community that was more than familiar with the fact that their father was also their half-brother? How did they make sense of their lineage, their status in society and their futures?

From a script analysis and acting perspective, these were some of the questions that came to us over the course of our ten month development period. We did a lot of exploration with song and movement long before Daniel's translation was finished. This allowed the actors to get to know their characters in a different way, from a physical and tonal perspective. We were also incredibly lucky as a cast to spend two weeks in residence at The Grotowski Institute in Poland last summer.

While working at The Grotowski Institute it became clear that we needed to know the dead brothers, Eteocles and Polyneices, to actually lay hands on them. Last fall we selected two men to represent the brothers, even though they do not appear onstage. The four siblings spent some time in workshop and then filmed a physical duet between them (created in Poland and which you see in the preshow and lobby). Pictures of the brothers were also taken at that time and are represented as major set pieces. We are reminded that Polyneices and Eteocles, who kill one another just hours before the play begins, are the reason the play is even happening in the first place. By designing a set where their presences could not be forgotten we are constantly reminded of the central conflict of this play; Antigone buried and granted last rites to her disgraced brother, and by doing so went directly against her uncle's and the king's decree.

This brings us to another thing that interests me so much about the play. There are three very distinct points of view. Kreon's view is black and white about what is wrong and what is right.

He's like a policeman who values order and civil obedience for the benefit of the common good. Antigone is a person who values intuition and honors her own personal moral compass as well as those of others. If these two characters create a scale between the two of them, then Ismene is a person who chooses, at all costs, to avoid conflict, regardless of where the debate lands on the scale.

Working on this project, across two countries, has been an incredible journey. Of course, I'm excited to see what kind of show we create, with our bucket of shared experiences and skills, but much more than that I am simply grateful for the experience. From the bottom of my heart I want to thank the brilliant cast, the crew and especially Daniel Sullivan for the care he took with this beautiful script.

## **Translating *Antigone***

### **An Interview with the translator Daniel Sullivan**

#### **(Excerpts – notes collected by dramaturg Carissa Ibert)**

**Carissa Ibert, dramaturg:** Since this is a whole new translation of *Antigone*, what was the process? What version of *Antigone* were you working with? Were you working with the text that Sophocles left?

**Daniel Sullivan, translator:** I had been making a lot of notes using the Jebb version on the Perseus website, studying Mark Griffith's edition and notes, scouring through essays by Greek scholars on the Jstor database before I first met with Jim. Jim would read it in the Attic Greek and provide the literal translation. Then I would take that, go home and work with it. The literal translation is dissimilar from English where you've got a precise syntactical structure for making meaning. In the Greek, you can have those words ordered differently and while the meaning may eventually be the same there can be variations to getting there.

Jim would speak the literal translation and then he would go at it again speaking it another way, and then he would go at it again. I would scratch out his as fast as I could to catch them and then return home and craft the lines with theatrical and dramatic values in mind.

**C: Did you work like this over each line? Or did you work on specific moments of the play?**

**D:** We started with the choral pieces because Paige wanted those done first. And they were the more complicated pieces. The exchanges of dialogue across the play can come out fairly similar from version to version. It's when you get into the choruses or a *rhesis* – *rhesis* would be a longer monologue or speech – by Kreon or Haemon, for instance when you see the poetic or scholarly involvement of the translator because there are many choices suddenly available that are not necessarily available in the sections of dialogue. Those choral pieces would take more time, so we started with those. Paige wanted the actors to become more familiar with those pieces sooner rather than later.

And then Betsy Ditmars came along and she is extraordinary. When you heard Betsy speak the Attic Greek, she could bring a quality to the speaking of the ancient Greek and you could listen and sense immediately how the Attic was purely poetic. It moves like water. I thought that at one time we should have recorded her and had her voice playing in the lobby before the play because it is beautiful to hear.

**C: When you met with her did you focus on parts of the play that were giving you trouble? That you and Jim Whitta couldn't figure out because there were too many options available for certain parts of the play?**

**D:** The latter. We talked about Antigone's *kommos* (lyrical lamentation in Greek tragedy), and her interpretation of that piece. Mark Griffith, a world renowned scholar at UC Berkeley, he had celebrated her treatment of that section. We talked quite a bit about that section because to her mind, which was distinct from other translators, she felt that Antigone's *kommos* was the center of the play. And I agreed with her. So we talked about that, and we worked through the literal translation and her understanding of it and of course that helped what I would do later on. And then the opening between Antigone and Ismene we talked quite a bit about, because I was curious about their relation, about finding a more dramatic evidencing of that deep sisterly relation, and we talked about whether that was there at all. And she thought it was, and that it did exist, but she wondered that it hadn't really been well elaborated in other translations. So we were able to look at the lines and see if I could take it farther and have it be justified.

**C: I know that you were able to go to Poland with Paige and the actors. Did that change your writing?**

**D:** Yeah, you know, I think for me at least, I started to hear those actors. Because I did begin to hear the actors, and I could feel them, when I got back home, I could still hear them. Tim, for instance, I think that messenger speech, I could feel him in it, you know? He's a big bodied guy and he's a grounded human. And so some of the things that get spoken in that speech I knew he could hold differently than say another body. I mean, I was thinking in those terms after Poland.

**C: [As if] the actors were beginning to embody the characters for you.**

**D:** Right, and it didn't determine things all the time. It was more like, oh, that's language that Emma or Paul or Wiley could embody because I had been seeing them move. You were writing for the body you had to work with, which is much different than writing a character and shipping it off and the actor needing to conform.

**C: When you saw them moving together, was that really helpful?**

**D:** Yeah, chorally, there were things that changed because, visually you could sense what they could all do in motion and how they might speak something collectively or how the speaking might get broken up. Just to sit and watch and to see their bodies and how they were, it was

really valuable that way, because they would work for hours and I would just sit, Paige and I and Heather, we would sit and watch, and you just collected things.

## **Dramaturgical Notes: Sophocles' Three Theban Plays**

by Carissa Ibert, dramaturg

### ***Oedipus the King*** - written after *Antigone*, chronologically first in the series

- Oedipus is given a prophecy stating that he would kill his father and marry his mother.
- He leaves home immediately in order to prevent the prophecy from materializing.
- Upon departing, a carriage tries to run him off the road; he kills the travelers in the ensuing argument.
- Oedipus enters Thebes and saves the city from a Sphynx that was tormenting them.
- The city made Oedipus the King to replace King Laius who had been recently killed.
- Oedipus and Queen Jocasta marry.
- Oedipus charges Tiresias, the blind prophet, with finding Laius' murderer. At first he refuses, but after Oedipus accuses Tiresias of the murder he reveals that Oedipus himself killed him.
- Oedipus finds out he was raised by foster parents and his true parents were Laius (among the travelers he killed on the roadside) and Jocasta, his wife.
- Upon learning this, Jocasta hangs herself.
- Oedipus puts out his own eyes and self-exiles from the city of Thebes.

### ***Oedipus at Colonus*** - written last, chronologically second

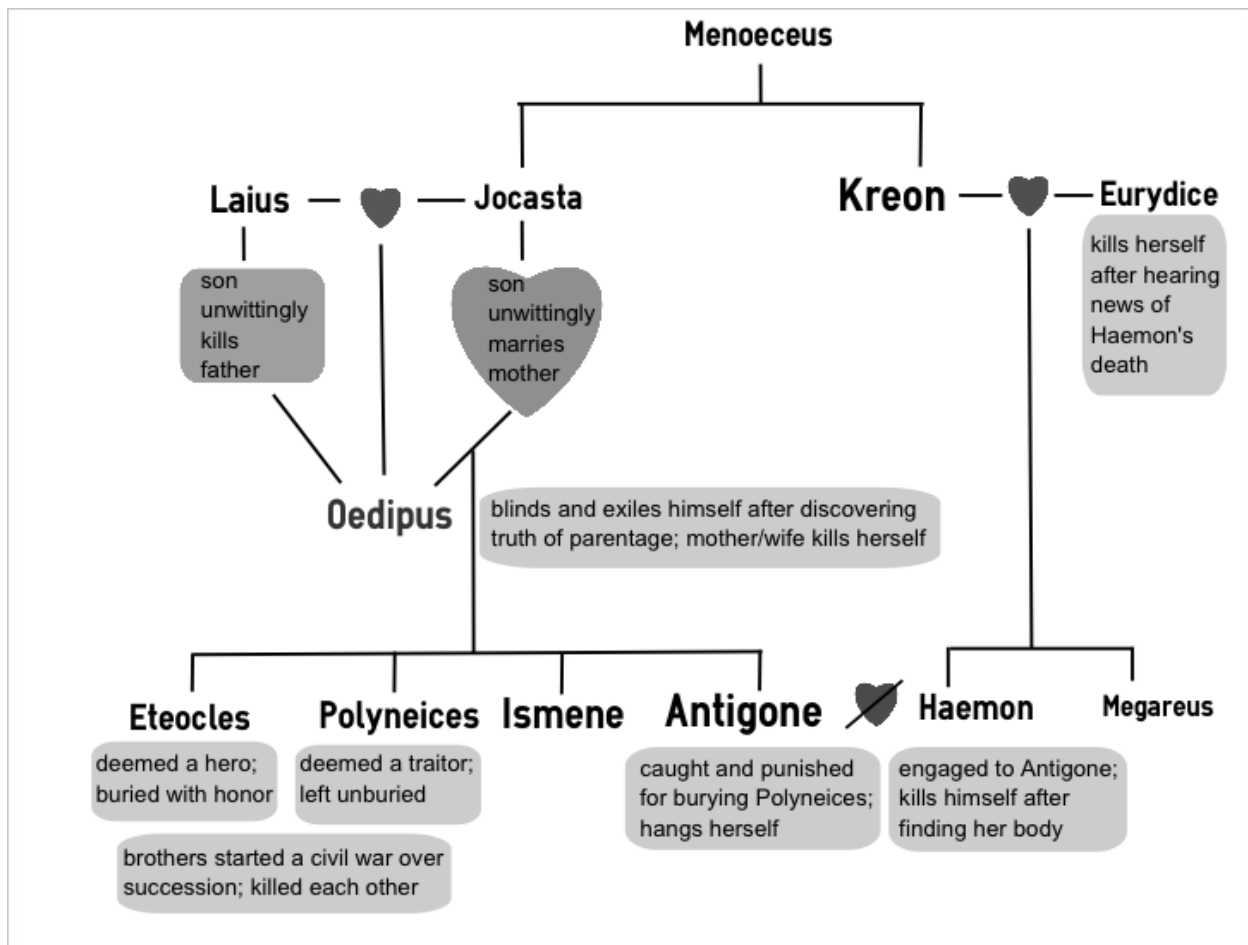
- In exile, Oedipus and his daughter Antigone walk to Colonus, just outside of Athens.
- Oedipus asks to see Theseus, the King of Athens, claiming to bring a great gift.
- Ismene arrives with news: Eteocles has seized the throne from Polyneices and Polyneices is gathering support to attack the city.
- Both brothers heard a prophecy that the outcome of the conflict depends on where Oedipus is buried.
- Kreon is on his way to make sure that Oedipus is buried on the outskirts of Thebes
- Oedipus renounces his sons and the city of Thebes and asks the King Theseus for protection from Kreon.
- Theseus offers him unconditional aid and sympathy, in return Oedipus gifts Colonus his body for burial when he dies.
- Oedipus interprets a thunderstorm as a sign from Zeus that it is his time to die.
- Despite Antigone's protests, Theseus sends Antigone and Ismene away so that he alone will know Oedipus' burial site to protect the city.
- Antigone asks for passage back to Thebes to see if she can stop the impending war between her brothers.



**Antigone** - written first, chronologically third

- The war is over and both Eteocles and Polyneices are dead by each other's hand.
- Kreon declares Eteocles a hero and has him properly buried.
- He declares Polyneices an enemy and leaves his body unburied.
- Kreon makes a decree that if anyone who buries Polyneices will be put to death.
- Despite the decree Antigone buries her brother, Polyneices.
- She is caught and entombed in a mountain, where she ends up killing herself.
- Her betrothed, Haemon, finds her dead and kills himself in front of his father, Kreon.
- Eurydice, Kreon's wife, takes her own life with the news that Haemon is dead.
- Hearing that his wife is now dead, Kreon despairs.
- Ismene is the sole survivor of Oedipus and Jocasta's family.

## Antigone Family Tree



## ***Antigone*: An artistic journey to Poland**

From August 1 – August 17, 2014 the cast of *Antigone* and director Paige Rogers traveled to Poland to follow a residency at the Grotowski Institute in Brzezinka, near Wroclaw. The actors there received both vocal and physical training in experimental theatre techniques from members of the Polish company Teatr Zar, techniques that will then be incorporated in the final production of *Antigone*. Jim O’Quinn, editor of the *American Theatre Magazine* joined the group for a few days to report on this unique international collaboration between resident company at the Grotowski Institute Teatr Zar and the Cutting Ball Theater. Below are the two articles O’Quinn wrote about the experience, which were published in the February 2015 issue of the *American Theatre Magazine*.

**The following articles can also be found online at:**

<http://www.americantheatre.org/2015/01/16/into-the-polish-woods-with-cutting-ball-and-teatr-zar/>

<http://www.americantheatre.org/2015/01/16/8-bay-area-performers-who-journeyed-into-grotowskis-woods/>

## **Article #1: Into the Polish Woods with Cutting Ball and Teatr ZAR**

**How a bi-national production of ‘Antigone’ took shape in remote Brzezinka, where Grotowski’s animating spirit still holds sway.**

BY JIM O’QUINN



*The workspace at Brzezinka. (Photo by Magdalena Madra)*

My first sight of Jerzy Grotowski’s fabled workspace in the Polish woods came by torchlight. It was the summer of 2009, 10 years after the influential and eccentric performance theorist’s death, and I was one of several dozen

theatre journalists, critics and academics invited to Wrocław, the city in western Poland where he once lived and worked, to celebrate what had been designated the Year of Grotowski.

One memorable evening during our stay, a group of us were bused about 25 miles northeast of the city to an isolated rural area called Brzezinka, to witness a performance in the impressive, barn-like brick structure that had been a home, in Grotowski's lifetime, for his exploratory work in paratheatre and Theatre of Sources, and later for the workshops and long-term projects of the Wrocław-based Grotowski Institute. At an unmarked spot on the highway, we debarked from the bus and followed our Polish hosts, who lit the way with several homemade torches, down a dirt road into dense, silent woods.

Perhaps a quarter of a mile into the forest, the building came into view. Situated on a tree-lined swath of lawn, it is adjacent to a moss-covered wooden watermill and a burbling stream, framed on the right by a stretch of decaying stone wall. The windows and doors of the old structure, animated by the flickering torches, peered at us darkly through the gloom. There was a kind of obscure magic coursing through the place. I wondered if the others sensed it too. Taking my leave of Brzezinka after the performance that night, I remember thinking, "This is it. I'll never quite know this feeling again."

But some five years later, I was invited back to Brzezinka, this time to spend several days there in the company of a remarkable crew of theatremakers, some American and some Polish, all of whom, I have no doubt whatsoever, shared my sensitivity to the magical qualities and portentous vibrations of the place, whether or not we ever spoke about it.

The occasion, this past August, was a two-week training workshop for the eight-member cast of Cutting Ball Theatre of San Francisco's new production of Sophocles' *Antigone*, scheduled to begin performances Feb. 19 at the company's home theatre in the Tenderloin.

The stint in Poland for her cast had been arranged by director Paige Rogers, the 48-year-old co-artistic director of Cutting Ball, the experimental company she and her husband Rob Melrose founded together in 1999. Rogers and Melrose, who were inspired by a grant-funded year they spent in Europe observing master directors in France, Germany, Italy and Austria, have consistently drawn upon European models and influences to fashion Cutting Ball's programming. For Rogers, the immersion of her *Antigone* actors into Grotowskian training—at the authentic locale where it was developed by the man himself, and where it remains the gold standard for his still-devoted acolytes—was a hard-won dream come true.

It was Rogers's encounter in Los Angeles in 2007 with the physically rigorous and aesthetically uncompromising work of Teatr ZAR—the multinational resident company of the Grotowski Institute and a principal inheritor of Grotowski's performance techniques (*AT*, Dec. '09)—that set her dream in motion. To her chagrin, she'd missed ZAR's somber, ritualistic, musically transporting *Gospels of Childhood* trilogy at the Dialog Festival in Poland some months before, and, intent upon correcting the omission, she headed to UCLA Live to see the company's U.S. debut. Her response, she says, was off the charts.

"I'd always loved both music and theatre," Rogers reflects, "but the two were divided for me

into different worlds—they didn't cross over. ZAR changed that. The two came together, and it gave me back my faith in the power of theatre." Her fascination, which grew with her participation in several ZAR workshop sessions, led in 2012 to *Tontlawald*, a genre-stretching Cutting Ball production (with text by resident writer Eugenie Chan) based on an old Estonian fairy tale, in which Rogers and codirector Annie Paladino channeled ZAR's musical and physical techniques.

Then, when she and Melrose settled upon *Antigone* as part of Cutting Ball's 2014–15 lineup—the play's themes of struggle between the individual and the state, between tyrannical power and civil disobedience, seemed particularly timely—Rogers couldn't shake the itch to plunge full-tilt into ZAR's methodology. So when she met up with the company's founder and artistic director, Jarosław Fret, at the 2013 Dialog Festival, she proposed a hookup between the two companies: If she could transport her cast to Poland, could she enlist ZAR's experienced music and movement coaches to train them? Fret was enthusiastic.

But what about the price tag, which Rogers figured might tally \$16,500? She and her *Antigone* team launched a Kickstarter campaign to raise funds for travel and training, and by the late summer of 2014, the sum was raised, tickets were bought, and the show's eight recently cast West Coast actors—most of whom knew little to nothing about Jerzy Grotowski—were packing for a trip that would change their lives.

Familiarity, it turns out, doesn't render Brzezinka's magic any less potent. At night, the silence in the compound is overwhelming. More stars than you ever imagined existed dot the sky. By morning, dew glistens on the grass, and you sip your coffee to the accompaniment of the millstream's gurgling. Trails lead from the mill into the forest, where water birds snorkel in the nearby marshes; in another direction, deer graze in a roadside meadow, unfazed by the sight of human intruders. The actors talk about a particular brown fox that has been spotted three separate times in the underbrush.



*From left, 'Antigone' actors Hannah Donovan and Emma Crane Jaster work with ZAR coach Przemysław Błaszezak on a blindfold exercise. (Photo by Magdalena Madra)*

But nature is a tangent; it's in Brzezinka's rehearsal spaces, where theatrical intensity seems to hang in the air like whispery echoes, that the actors spend their working days. Early mornings, they assemble in an upstairs studio, bare except for an electronic keyboard, a heater perched

on cinderblocks and a stack of blankets for use in floor work, to take part in polyphonic singing exercises led by ZAR regulars Aleksandra Kotecka, known as Ola, and Tomasz Wierzbowski. The decidedly unmusical sounds of howling, growling and shrieking start the session off.

Ola, 29, and Tomasz, 30, are a couple—they've known each other since their student days, and have been members of the ZAR company since it officially formed in 2002. They've led workshops on ZAR's musical research and methodology (inspired by Grotowski's late-career immersion in archaic music) in India, Brazil and elsewhere. "This is the first time someone has asked us to work with a set group of actors with a production as the target," Tomasz observes. Their work is less about creating a musical score for *Antigone* than it is about refining the ensemble's attentiveness, listening skills and musical presence. Among the songs they're polishing are several Georgian folk melodies that date back centuries, some of which may make it into the show; and (believe it or not) familiar refrains like "How Are Things in Glocca Morra?" from *Finian's Rainbow* and the African spiritual "Siya Hamba," the latter songs being vehicles for Rogers's infatuation (which dates to her childhood) for barbershop-style harmonics. As gray morning light pours in through six slanted windows, the actors, barefoot on the polished pine floor, face each other in a tight circle to sing scales that break into harmonies. Responding to Ola's gentle hand gestures, they morph from *aaa* to *eee* to *mee*. "When you're not singing, take deep breaths as though you were," Ola advises.

Zeroing in on one four-bar melody, the actors repeat its complex, contrapuntal harmonies as they move into different configurations, listening intently to each other as their positions change. "Let's focus on fluctuation, on how the sounds are connected to one another," Tomasz interjects. He demonstrates how to catch a breath within the stream of sound—"We have to blend into the song, to be invisible inside it, you understand?"—and as the actors' movements grow more challenging (crouching, stretching, assuming extreme postures), presses them to stay relaxed: "You need to be together, equal, invisible, one body. If there is a person outside this room who knows your voice, he must not be able to tell whether you are singing or not." Another exercise sends the actors into gales of laughter at the effects they manage to produce. Singing a passage that repeats the syllables "All-e-lu-i-a," they perform it first as a hymn, then (as Tomasz instructs) brusquely, like soldiers in a Russian military choir; romantically, as though it were a movie love song; cloyingly, like a child's lullaby; and like ghosts might sing it in a spooky cartoon, with high shrieks and sliding harmonics.

Movement and body work—initially taught by ZAR collaborator Matej Matejka and (at the sessions this writer observed) by company member Przemysław Błaszczak, a muscular, good-humored actor nicknamed Pshemik—take place in the workspace's large ground-floor studio. In rigorous sessions of three to four hours, the actors progress from breathing and stretching to combat with poles and kicks, simulated flying, in-tandem falling. "Swallow the air deep down to the bottom of the diaphragm," advises Pshemik, in smooth, accented English. "You block your breathing, you double your efforts."

After a follow-your-eyes-whenever exercise and a pelvic relaxation exercise not unlike twerking, Pshemik shifts the focus more emphatically to floor work. "We have to teach our bodies how to meet the floor relaxed, in one flow, softly and quietly," he counsels, as the actors practice collapsing singly or in heaps. "Without losing contact with the floor, get familiar with its surface.

The floor is your best friend: It is always in the same place, there forever. Your partner may be out of place, but the floor is always *here*.”

Hours into the session, Pshemik adds a soundtrack of recorded music and instructs the actors to move continuously wherever their bodies take them—“Don’t fall into a picture of how you should be! Just follow your body all the time,” he intones—and the results are startling. Wiley Naman Strasser, the lean-limbed dancer who portrays Haemon, weaves eloquently and purposefully through the space, as does Jason W. Wong, the athletic actor who plays his father Kreon. Hannah Donovan, cast as Antigone’s daughter Ismene, skips like an Audrey Hepburn sprite, childish and jazzy; Emma Crane Jaster, who plays Eurydice and has a background in mime and clowning, could be performing a Merce Cunningham solo. Tim Green, a stocky fellow cast as the messenger, slouches and sways, and seems to enter a dream state with head down, arms thrashing; Madeline H.D. Brown, the London-trained blonde playing Antigone, is slack-jawed and hip, her fingers dancing as avidly as her torso. Pshemik has elicited revealing, one-of-a-kind movement from each performer.

“In the text of this play there are so many beautiful pictures hidden,” he tells the wrung-out octet as they reach for towels and water bottles at the session’s end. “*Antigone* could be done without a single word.”

There will, however, be words. Rogers commissioned a new *Antigone* translation based, she says, on two questions: First, “What does Sophocles’ original text really, literally say?”, followed by “How can we create the same feeling in the room today that his play did for the Greeks?” Meeting that challenge fell to Daniel Sullivan, an Alameda-based writer with a working knowledge of Greek who came to Rogers’s attention after he regaled her with “the longest e-mail ever,” revealing that he was gob-smacked by her *Tontlawald*, which he’d seen four times, and was eager to work in a similar mode. She said yes, and the two became what Rogers calls “best buddies” for several ensuing weeks. Sullivan dropped in for a four-day taste of the Brzezinka experience as well.

“After a yearlong process of translating, writing and working together, Daniel is ready to drive the script back into the station,” Rogers said at year’s end, prior to calling her cast back together in San Francisco in January for a final stretch of rehearsal. “Daniel gilded many lilies before honing in on what I consider to be a fairly muscular and certainly beautiful script.”



Director Paige Rogers, movement coach Przemysław Błaszczak and Teatr ZAR artistic director Jarosław Fret confer. (Photo by Magdalena Madra)

Indeed, Sullivan's text focuses efficiently on the fallout of Antigone's ill-fated refusal to let her brother's body go unconsecrated while preserving a generous measure of the Chorus's poetic exhortations. It is not so much updated as infused with booster shots of vulgarity and anachronism: "All her blooded-ancestor, family-line bullshit," Kreon exclaims after a standoff with Antigone. "All this earth-gods-gave-her-this, blah-blah-blah. So fucking fatiguing." In another passage that concludes, "To be a bit blunt," Sullivan has Antigone herself mutter the word a dozen times.

Back home and poised to reenter *Antigone* rehearsals full-time, the eight cast members are uniform in their view that Brzezinka was not just an invaluable boon to the production but a gateway experience in their personal development as actors. "We've built up those ensemble muscles in a way that doesn't usually happen," offers Paul Loper, the professional dancer who plays blind Tiresias. "It provided us time for connecting, risking, responding to each other, blending ourselves into a team. What could be better than that?"

"Having lived together puts us so far ahead in terms of communication and understanding," Strasser stresses. "We have all that generative work we did there to draw upon and fall back on." Jaster, who sees the training experience as "taking collective responsibility" for the production, echoes Rogers when she marvels about the Grotowskian melding of theatrical and musical realms. Wong (who in addition to playing Kreon has assumed responsibility for the show's costume design) is certain that "everything we accomplished is going to stay with us into final rehearsals—we're going to be trying to recreate moments we had there."

Recreating those moments will surely be less of a challenge now that Rogers has rustled up additional funding to bring her ZAR vocal specialists, Ola and Tomasz, to San Francisco for additional interaction with the cast during February rehearsals, about which they're uniformly delighted. She's also been busy creating a film—she calls it "the sibling duet"—that will greet *Antigone* audiences in the lobby of the theatre as a complement to the production. "*Antigone* is a kind of puzzle," Rogers reasons, "involving four siblings born of an incestuous relationship. In addition to the girls, Antigone and Ismene, there's Eteocles and Polynices, the two brothers who don't appear onstage—and who, when the play begins, have in fact killed each other. At Brzezinka, Matej Matejka had time to choreograph this duet that the siblings all perform with each other, reflecting their common experiences. This movement piece with variations will provide the audience with a kind of emotional backstory on film before they experience the play." (Rogers has cast two additional actors to play Eteocles and Polynices for the film segment only.)

So how much of Brzezinka finds its way into *Antigone* performances remains to be seen. Rogers has been thinking, back in San Francisco, about an exercise ZAR's Pshemik conducted with her actors in which they played scenes and improvised movement blindfolded. "All the characters of *Antigone* are blind," the trainer theorized at the time, "except perhaps Tiresias." The blindfolds, though, served less to simulate blindness—moral, ethical or otherwise—than they did to mandate introspection and intense self-attentiveness. The raw materials required to give life to Sophocles' characters, Pshemik knew, were there in the actors' bodies, ensconced deep in their memories, associations, emotions. The journey inward to retrieve them was the key.

## Article #2: 8 Bay Area Performers Who Journeyed Into Grotowski's Woods

*The ensemble of Cutting Ball's 'Antigone' ranged widely in age and experience, but their intensive work in Brzezinka fused them into an ensemble.*

BY JIM O'QUINN

FEATURE | FEBRUARY 2015 |



*Emma Crane Jaster, center, with Jason W. Wong and movement coach Przemysław Błaszezak. (Photo by Magdalena Madra)*

**Emma Crane Jaster**, who plays Eurydice as well as a Sentry and a servant to the blind Tiresias in the Cutting Ball Theater/Teatr ZAR production of *Antigone*, grew up in Maryland—her parents were founding members of Bethesda's Round House Theatre—and started working onstage with her father, a practicing mime, at age six. From there, her training took her “all over the place,” she says with an expansive gesture—to Shakespeare & Company in Massachusetts for “classical chops”; to the Lecoq mime school in Paris; to India to learn Kuttiyattam, traditional Sanskrit theatre; and to Taiwan, where she traveled with the troupe of Zen drummers that she'd met while in residence at Robert Wilson's Watermill Center on Long Island. It was after the Taiwan adventure and working stays in New York City and D.C. that she moved to San Francisco and landed a gig with Cutting Ball, choreographing Melrose's production last spring of *Communiqué N° 10*, a French play about the 2005 Paris riots. That led to *Antigone* auditions.



“I’ve always had an affinity with European traditions,” reasons Jaster, whose degree from Amherst College is in theatre and dance, “although I never specifically studied Grotowski technique. Still, meeting ZAR, it all feels very familiar.” Her eclectic background, as well as what she calls a “naturally bossy” personality, has served her well in Brzezinka. In her judgment, “The best thing about this residency is its singularity of focus. As an artist, our lives are so scattered—but here my only job is to be present for the work. That’s a gift.”



*Madeline H.D. Brown. (Photo by Magdalena Madra)*

Thirty-five-year-old leading actress **Madeline H.D. Brown** already had a BFA in acting from Santa Fe University of Art and Design under her belt when she came to San Francisco in 2007 from London, where she’d spent six-and-a-half years studying corporeal mime and traveling with a cabaret-style circus. Stateside, she became a member of the inventive Mugwumpin troupe and took on an array of roles (most recently, that of *Our Town’s* Stage Manager in Shotgun Players’ production, which closed in January). Her conversation with Cutting Ball began when she saw a workshop of Rogers’s 2012 ZAR-inspired show *Tontlawald*, which led to her performing in the show and taking part in a number of readings, including one for *Antigone*. She pursued the title role, and got the part she wanted.

Now, approaching *Antigone* through the lens of Grotowski’s technique, she’s reminded of the plastiques she once studied at Dublin’s Trinity College, which inspired her so deeply she tattooed a “center core” symbol on her midsection. “I’m fascinated by the levels of artistry and discipline of these Polish artists,” she avows. “I’m a sponge, just soaking it up. I love being so isolated, letting our social masks dissolve, getting to a deeper level of working.”

Brown is less sanguine about Brzezinka's practical aspects—"There's no peanut butter, I'm a vegan, and I miss my family so much I've started smoking again"—but she's intent upon seizing the moment: "Grotowski talks about the holy actor. I want to be that with a living wage."



Hannah Donovan. (Photo by Magdalena Madra)

**Hannah Donovan**, who assumes the role of Antigone's fearful sister Ismene, has a leg up on her colleagues in dealing with the rigors of Brzezinka, she figures, by virtue of her experiences in the wilds of Zimbabwe, where she worked for a time with lions in a wildlife preserve, and in Ecuador, where she toured remote areas in search of indigenous theatre. "Nature and the environment are really important for me—I became particularly conscious of that in Ecuador," says the 23-year-old, who grew up in California's Marin County and attended USC in Los Angeles before heading off to London for a year at BADA. "To be here in this place's remote natural environment, spending time outside, has been really, really nice."

Donovan had "a general knowledge of Grotowski from theatre history, nothing in depth," she notes, and she'd never seen a Cutting Ball production when she found an ad for *Antigone* auditions in *Backstage*. "It sounded right up my alley—and it involved travel to Poland, so I decided to go for it!" she grins. As for her ultimate career aspirations, Donovan is still open to a range of possibilities—getting to know those lions, it seems, made its mark. "In college I had a clear-cut path in theatre," she acknowledges, "but who knows? I may want to work with wildlife again."



*Elissa Beth Stebbins. (Photo by Magdalena Madra)*

**Elissa Beth Stebbins**, 33, who takes on the pivotal role of Chorus Leader, admires translator Daniel Sullivan’s sometimes cheeky treatment of Sophocles’ text—“I especially like the remnants of formality and poetry that he hangs on to,” she allows. Greek theatre was on her radar as she earned theatre and English degrees at Santa Clara University and studied, like Emma, on the East Coast at Shakespeare & Company, but Grotowski had scarcely come to her attention: “I had only heard of him vaguely, and wasn’t familiar with the training.” Her decision to audition for *Antigone* was prompted in part by her admiration for Cutting Ball’s work, and by the prospect of travel—prior to this Brzezinka excursion, she’d never been out of the country before.

“Life in San Francisco is so busy,” Stebbins says, “and it’s been hard to earn a living doing things that bring me joy. This preparatory session gives me the ability to focus and the time to dig in. It’s free of distractions—it’s just *this*.” If she’s enamored of the new techniques she’s learning, that goes double for the colleagues she’s getting to know. What does Stebbins want to be when she grows up? “I want to be Madeline, and Emma, and Paul, and Jason,” she declares with an affectionate grin, going on to name all seven of her castmates.



Wiley Naman Strasser. (Photo by Magdalena Madra)

Dance and theatre have been **Wiley Naman Strasser**'s specialties since childhood (his first work with Cutting Ball was in Melrose's campy Frank L. Baum adaptation *Ozma of Oz*), so playing the lovesick Haemon, son of Creon, in *Antigone* is another step in a concerted effort to move his career onto a serious physical-theatre track. "Working with ZAR is totally right," affirms the 28-year-old, a Santa Cruz native now living and working in San Francisco. "They create a holy experience. They combine the physical, the musical and the emotional in a vibrant way that I'm always searching to navigate. How do you use all those pieces of yourself?"

Strasser had more basic information about the Grotowski tradition under his belt than did some of his fellow actors. "I read *Towards a Poor Theatre* a couple of years ago," he notes, "and I saw ZAR's triptych at UCLA Live in 2008—I wasn't ready for it!"

Now Strasser, a graduate of UCLA who wrapped up 2014 playing multiple roles in Shotgun Players' *Our Town*, figures that readiness is relative. "I don't want to figure out everything at once," he says, viewing the onslaught of training in Brzezinka with a mixture of ruefulness and self-confidence. "What happened there is the dream—to be doing theatre that's exciting to me *and* traveling the world."



*Tim Green and Jason W. Wong. (Photo by Magdalena Madra)*

**Tim Green** thinks he may be more out of his element in Brzezinka than most of his collaborators. “This is all very foreign to me,” confesses the 22-year-old actor, who dropped out of theatre school in Indiana two years ago and returned to his home base in the Bay Area half expecting to “crash and burn.” He’d never seen Cutting Ball’s work, but was chosen at auditions to play the Messenger, whose graphic accounts of offstage goings-on propel *Antigone*’s plot to its dark conclusion. “The reason I’m an actor is that I like to tell stories,” Green observes, “and I figure as long as I can keep doing that I’ll be happy.” He’s clearly in the right place. Green “knew nothing about Grotowski” before beginning work on this production, he continues, “but now I’m absorbing it all. I’m too in it at the moment to have a real opinion.” That aside—and despite his initial uneasiness with “the pastoral-ness of this whole business”—he sees great value in the expanded preparation and group interaction Brzezinka affords. “We’ve already got such a supreme leg up on the production process in general,” he enthuses, “and we’re bonding together as a cast five full months before ever going into rehearsal. We’re a unit already!”

**Jason W. Wong**, 38, came to the part of Kreon, the unforgiving king who is Antigone’s chief antagonist, with preconceived notions, but his time at Brzezinka has given him a new perspective. “I’ve discovered the other side of Kreon—he’s not just a cut-and-dried character,” Wong thinks now. “He’s not just a bastard general who’s intent upon revenge; he’s also a father who lost his eldest son in the war and is trying to rebuild the city.”

A more complicated Kreon suits Rogers’s vision of the play, and makes the whole enterprise more palatable to Wong, who has a long history of readings and workshop productions with Cutting Ball in the years since 1998. That’s when he moved to San Francisco from London, where he had studied fine art, experimental film and performance art. His training continued

at American Conservatory Theater's studio, though Grotowski was never on the academic agenda.

"Building ensemble is something we don't have a chance to do very often—working with the same crew of actors over time—and that's how so much energy is being generated here," observes Wong, who misses having days off to clear his head, but nevertheless counts Brzezinka as a creative and artistic windfall.



Paul Loper. (Photo by Magdalena Madra)

**Paul Loper** is acutely aware of his seniority among the *Antigone* players—he turned 56 three weeks after the Brzezinka session ended. Age, of course, is a necessary attribute of the blind prophet Tiresias, the character he's playing, but that doesn't make the rigors of Grotowski training any less challenging, even for an actor who's spent most of his life as a dance professional. "My musculature, my hip sockets!" Loper cries in mock anguish, eyes twinkling. Loper worked in community theatre in Seattle, studied dance formally for two years in conservatory, then went to work as a dancer, choreographer and dance teacher. Now, with maturity, he's turning increasingly to theatre, "being more intentional about finding projects," he says. A friend introduced him to Cutting Ball's work, and an audition landed him the Tiresias role.

He had some rudimentary awareness of the training attached to the project—in his first years as a dancer he took a Grotowski workshop in Seattle where, in keeping with Grotowski's penchant for self-revelation, he stripped off his clothes as the final beat of an improvised solo; and he remembers being impressed by Andre Gregory's admiration for the Polish master in the film *My Dinner with Andre*. "This is all in keeping with the idea of integrating various aspects of myself, the artistic side as well as the business and community side," Loper reasons. "I'm interested in discovering how the changes we need to make in the world connect to theatre and the performing arts."

## Background Information:

### Rendering of Set Design by Michael Locher



## Teatr Zar: Grotowski 2.0

Blog post by CBT intern Linnea Hodge

In just a few weeks, as many of you followers of *The Antigone Project* probably know, the cast and team of *Antigone* is journeying to Poland for a two-week residency at the Grotowski Institute to study with the renowned experimental group Teatr ZAR. This group has inspired the artistic leaders of Cutting Ball for years; Paige Rogers, director of *Antigone*, has said that “ZAR’s work opened up a whole new world” for her. But what exactly is Teatr ZAR and what do they do?

“Zar” is the name of a type of funeral song performed by the Svaneti tribe, which is native to the highlands of northwestern Georgia, and this moniker beautifully represents the group’s mission: to “demonstrate that theatre does not only relate to *thea* (Greek for *seeing*) but it is something that above all should be heard.” To truly understand what being heard means to Teatr ZAR, however, one must return to the earlier work of Jerzy Grotowski (see photo below)



Grotowski, now considered one of the chief reformers and innovators of 20<sup>th</sup> century theatre, completed his undergraduate acting training in Krakow, Poland in 1955. Almost immediately after, he headed to Moscow to learn the techniques of the Russian masters, Stanislavsky among them. Upon returning to Poland he mostly worked with the

Laboratory Theatre in Opole, pioneering some innovative styles such as “fact-montages” (an early form of documentary theatre), while also cultivating a passion for Eastern and ancient forms of storytelling. These seemingly disparate interests fueled the development of one of his great skills: using extremely avant-garde theatrical forms to tell the most ancient stories. His developing philosophy on acting focused on removing obstacles and facades rather than accumulating skills, and he called this method *via negativa*. He said of this negative path, “It is the act of laying oneself bare, of tearing off the mask of daily life, of exteriorizing oneself. Not in order to ‘show oneself off’, for that would be exhibitionism. It is a serious and solemn act of revelation. The actor must be prepared to be absolutely sincere. It is like a step towards the summit of the actor’s organism in which consciousness and instinct are united.”

*From “The Constant Prince”, variant I in 1965*



The Laboratory Theatre moved to Wrocław in 1965, beginning a period of in-depth research by Grotowski on the relationship between stage and audience. His productions gave the audience new, unexplored roles; it was a collective hero in *Sakuntala*, and the hero’s confessor in *Faust* (a role now reminiscent of Shaffer’s *Amadeus*). In Wrocław he refined his theory of the “Poor Theatre.” This technique is now irrevocably linked to the name Grotowski, and he published a book on the subject in 1968.

“Poor Theatre” takes the *via negativa* as far as possible, stripping away traditional theatrical devices until the body of the actor is the only instrument of storytelling. (For a video of physical training in the Grotowski method, [click here](#)).

In the 1970s, Grotowski retreated from creating theatrical productions to focus on his study of central-Asian spirituality and culture, and on his teaching of his methods to the next generation of theatre-makers from around the world. He created the Grotowski Institute in Wrocław, Poland, later acquiring and refurbishing an old barn in the forests of Brzezinka as a place to





workshop his pieces intensively and without urban interruptions. Later, he left Poland for Pontedera, Italy where he founded the Workcenter of Jerzy Grotowski and Thomas Richards. In 1999 Grotowski died, the same year a group of apprentices at the Grotowski Institute began taking annual research trips to The Republic of Georgia. Jaroslaw Fret was of these apprentices, and with several in the research group, he founded Teatr ZAR. Today Fret is the director of the Grotowski Institute in Wroclaw and Brzezinka, Poland. He will be observing some of Cutting Ball's work in Brzezinka as they participate in a workshop with four founding members of Teatr ZAR.

Teatr ZAR carries on Grotowski's work by cultivating a passion for ancient culture and storytelling, especially through song. They also continue his exploration of spirituality, by perpetuating the idea that "art is not only complementary to religion but can fill the dynamic chasm between the everyday and transcendent life." Teatr ZAR has been developing its three-part opus, *Gospels of Childhood: The Triptych*, for over a decade.

Ancient songs and human bodies are the inspiration and the driving force behind this piece, and all three parts have been performed around the world. (For a video of Teatr ZAR from the Museum of Contemporary Art in Chicago, [click here](#)). Up next for Teatr ZAR is *Armine, Sister* a piece inspired by ancient Armenian culture as well as the genocide of the 20<sup>th</sup> century. Cutting Ball is ecstatic to join Teatr ZAR in advancing Grotowski's research at his Institute in Brzezinka.



## Jerzy Grotowski and the idea of "Poor Theater"

Contrary to how it may sound, Poor Theatre has nothing to do with the lack of funds. The concept of Poor Theatre started with the Polish director Jerzy Grotowski (1933 - 1999). Theatre in general became very elaborate and relied heavily on theatrical devices such as light, sound, costume and decor sets to add spectacle to the performance. The skills of the actors were overshadowed and became of less importance. Motion pictures added sound and color to their repertoire and it was impossible for theatre to compete with this new genre.

Grotowski argued that there was no point in trying to compete with film, but that theatre should rather convert back to its roots. In his own words, "If it [the stage] cannot be richer than the cinema, then let it be poor."

The actor's voice and body skills should be the primary spectacle on stage. In his quest, Grotowski did away with everything that could distract the audience from the actor. No more elaborate sets, lights and sound. The relationship between the audience and the actor became, once more, the emphasis of the production.

In his actor's workshops, which he called a laboratory, the focus was on the actor. It was, however, very different from his predecessor Stanislavski, who aimed to teach his actors a system for acting. Grotowski appreciated Stanislavski's work but he (Grotowski) was not attempting to supply his actor with a "bag of tricks" as he called it. He focused on stripping down the actor into his essential self. It is, therefore not a collection of skills but an eradication of blocks. The techniques and exercises used in Grotowski's laboratory required serious concentration and commitment. The actor needed to find the strength of his natural voice and body. The perfection of the techniques was not as important as the awareness of the process. During a performance the actor would awe the audience with his portrayal of the character without the help of any theatrical devices. The spectacle came from the actor and the actor alone.

*source: <http://www.finearts360.com/index.php/what-is-poor-theatre-3490/#sourcesAndCitations>*

#### **QUOTES:**

"There remains only the living man, the living man, that is the actor, who can transform himself for the others, the witnesses, and who can find a sort of relationship with these others, with the spectators. In the end all that is being done now, is the naked man, this actor." - Jerzy Grotowski

"In the actor, in his body, there is the entire theatre" - Jerzy Grotowski

*Source: interview between Grotowski and Jean-Marie Drot, November 27, 1969 – ORTF*

## About The Cutting Ball Theater

The Cutting Ball Theater was founded in 1999 by theater artists Rob Melrose and Paige Rogers. After their training at the Yale School of Drama and Trinity Rep Conservatory respectively, Melrose and Rogers spent a year in Europe on a Fox Foundation Grant to observe master directors in France, Germany, Italy, and Austria. Upon returning to the United States, the couple debated about where to found a theater company with the goal of creating work of the same daring, rigor, arresting design and production values as the plays they had seen in Europe. They narrowed it down to New York, San Francisco, Minneapolis and Providence and ultimately chose San Francisco for its rich history of experimental art and commitment to the arts. Ironically in the same year as The Cutting Ball's founding, Steve Winn wrote an article in the Chronicle titled "Experimental Theater Loses Its Edge," which bemoaned the loss of companies like George Coates Performance Works, the Fifth Floor, and Antenna Theater, as well as the general lack of experimental work in a town that launched the careers of Sam Sheperd, Robert Woodruff, Karen Finley, and Joe Chaikin. The Cutting Ball arrived in San Francisco at just the right time to fill an important niche.

Since its first presentation in the San Francisco Fringe Festival, Cutting Ball's output has grown steadily. It now presents a four-play season in residence at EXIT on Taylor conveniently located just two blocks from the Powell Street BART.

In addition, Cutting Ball produces an ongoing play-reading series of rarely produced classics called *Hidden Classics* and *Risk is This . . . The Cutting Ball New Experimental Plays Festival*. Ours is one of the only festivals in North America calling exclusively for experimental work. *Risk is This . . . The Cutting Ball New Experimental Plays Festival* features three selected plays which are workshopped for a week and then staged before an audience at the EXIT on Taylor. *Risk . . .* has developed plays that later received their world premiere at The Cutting Ball Theater such as *Bone to Pick* by Eugenie Chan and *The Vomit Talk of Ghosts* by Kevin Oakes as well as plays that were later fully produced by other theaters such as *Trojan Barbie* by Christine Evans (American Repertory Theater, Cambridge), *The Vomit Talk of Ghosts* by Kevin Oakes (The Flea Theater, New York) and *Chain Reactions* by Trevor Allen (C.A.F.E., San Francisco).

Through *Hidden Classics* as well as its full productions, Cutting Ball has created a number of new translations of important classics such as Rob Melrose's translations of Büchner's *Woyzeck*, Sartre's *No Exit* Jarry's *Ubu Roi*, Maeterlinck's *Pelléas and Mélisande* and Paul Walsh's translation of Strindberg's *Burned House*. Cutting Ball's radical re-imaginings of Shakespeare's plays (such as *The Taming of the Shrew*, and *As You Like It*) have garnered both critical and audience acclaim. In the ten years since its founding, The Cutting Ball Theater has gained important recognition for its contributions to theater in the Bay Area and beyond, including a "Best of SF 2006" from *SF Weekly*, "Best of the Bay 2007" from *San Francisco Magazine*, a SF Bay Guardian "2008 Goldie Award" for excellence in theater, and a "Best of the Bay 2010" from the SF Bay Guardian's Readers' Poll.

**Script Excerpt: *Antigone***  
By Sophocles  
In a new translation by Daniel Sullivan

KREON:  
Did you hear my proclamation against the burying?

ANTIGONE:  
Of course.

KREON:  
The consequences.

ANTIGONE: (nods)

KREON:  
Yet you made your own rule?

ANTIGONE:  
What you proclaim is not in accord with the gods' justice, Uncle. They have rites for us up here, you know? The dead say the dead must be buried, so they can reside with all the dead. Period. It's a universal. It needs nothing in writing to be a rule we must live by. Do you seriously think I would bend to yours and refuse to regard my brother, and to defy those there? How should I put it, uncle? Your scritch-scratched legislations, that decree you spoke? Pffft! None of them will ever matter to me, not ever.

Had I left my brother unburied out there that would be final, worst sorrow. So ungraced, so unholy, so not like me.

This sentence of yours is this tiny to me.

CHORUS:  
Just as bold as her parents were bold.

KREON:  
How right you are about that.

Yet we all know the strongest, furnace-hardened steel shatters – plink! – into little pieces.

Stubborn ones, foot-planted ones who square up to every damn thing they encounter, ah, they always hit their knees so much harder. She breathes the same with the crime. She and it – as is her line's habit – have hopped into bed. And then she went and shit on my decree! But now to all this she even laughs, no, she delights in it really, dances in it. If she goes unpunished, she's a man, and I am not manly.

Who cares that you are of my sister's last? Who cares that I knew you almost as my own?

You'll die by that worst death of all in this city. I'll make sure of that. And this is the two sisters' plotting, no doubt. Both of them sat down and mapped this thing there to here. Her younger may not have sifted dirt, but I know she was in on it. Get her here now!

ANTIGONE:

Now that you've got me here, is there anything more?

KREON:

Your death'll do fine.

ANTIGONE:

Then get to it.

KREON:

In time.

ANTIGONE:

Look around, uncle, were they not dog-muzzled, they'd say they stand with me.

KREON:

Not one of them out there sees it like you.

ANTIGONE:

They see, they all see; you know they see. They just won't say they see.

KREON:

Don't you feel at all bad for standing so apart from this city?

ANTIGONE:

For a right devotion? No.

KREON:

And Eteocles wasn't your brother, your beloved, your family, too?

ANTIGONE:

My deeply loved own.

KREON:

You've disgraced him. He'd say so.

ANTIGONE:

How could he? He's dead.

KREON:

You defile Eteocles by burying that other.

ANTIGONE:

Polyneices, Kreon, Polyneices! His brother – and my brother, too – not some unknown who died in battle.

KREON:

That one warred on Thebes; he is evil. Eteocles died a savior; he is good.

ANTIGONE:

You've some bean-counter in you, Uncle. One goes here, one goes there. Order 'em, line 'em up, keep 'em straight, attractive to the eye. Here's what I feel, Uncle: Death doesn't divvy like that. Death demands rites when right, dues when due. All dead must be buried.

KREON:

Good and bad have never balanced that way. The good rises, the other falls – to nothing. A universal, Antigone. Here, there, down there.

ANTIGONE:

None of us can know how it goes up or down, can we?

KREON:

Then let's keep it here, keep it in the real, so to speak. Here, I say how it goes: those beloved, good; enemies, bad. I hate my enemies alive; I hate my enemies dead.

ANTIGONE:

I live a different story. What's in me runs otherwise. My brothers both may have hated each other – in the end, it seems so. But I'm not siding with brother one over brother two in this later way of theirs. Dead as they are, I'll come together with them in love as they do in death love me. We three will be three beloved again. Through my mother, through me, to here now, I know to love more than I can hate.

KREON:

Have at it then. Go love them down there.

Here no woman rules. Not while I live.

## Production Information: *Antigone*

Run: February 19 – March 22

Thursdays at 7:30PM, Fridays at 8PM, Saturdays at 8PM and Sundays at 5PM – Saturday March 14 and 21 at 2PM.

Theater location: 277 Taylor street (at Eddy), San Francisco 94102.

Tickets: \$10 – \$50

**Special Student Group discounts:** call 415-525-1205 or email Keaton, our Box Office

Manager for more information: [boxoffice@cuttingball.com](mailto:boxoffice@cuttingball.com)

Reserve tickets online: [www.cuttingball.com](http://www.cuttingball.com)

Read the *Antigone* blog (articles and videos): <http://cuttingball.com/tag/antigone/>

### More educational opportunities:

#### Our Talk-Back Series:

Get more out of *Antigone* by attending one of our Friday cast talks or Sunday themed discussions in the company of the cast, design team and experts. The discussions are FREE and open to the public!

- Friday Cast Series (February 27, March 6, March 13, March 20)

- Sunday Examining Injustice Themed Talks: (March 1, 8, 15, 22)

- **Kirsten Schlenger and Mary Jane Weaver. Immigration and the Family**  
Kirsten Schlenger and Mary Jane Weaver from WSM Business Immigration Law join us to speak about the troubles and injustices faced by families immigrating from Central and South America to the United State
- **Mark Aaronson. The Berkeley Free Speech Movement**  
Mark Aaronson, Emeritus Honorable Raymond Sullivan Professor of Law at UC Hastings, shares his involvement with the Berkeley Free Speech Movement and its reverberations that are still felt today.
- **Captain Gary Jimenez. Justice in the Tenderloin**  
Gary Jimenez, retired Police Captain of the Tenderloin, shares stories of maintaining a civil society.

#### Go on a tour of the Tenderloin with Del Seymour:

Purchase a ticket to a 40-min tour about “Civil Disobedience in the Tenderloin”. Tours take place before every Saturday 2pm matinee performance: \$15 online at [www.cuttingball.com](http://www.cuttingball.com) or by phone at 415-525-1205

**Meet Up point:** 1pm in front of the theater, 277 Taylor Street, SF.

Tours are operated by Deleano (Del) Seymour. More info at: [www.tlwalkingtours.com](http://www.tlwalkingtours.com) - (415) 574-1641.