

GRENFELL
CAMPUS



THEATRE AT GRENFELL PRESENTS

OEDIPUS/ ANTIGONE

ADAPTATION AND DIRECTION BY MICHAEL WALLER

DESIGN BY VICKIE MARSTON, ROY HANSEN-ROBITSCHKEK AND RENATE POHL

MARCH 26 27 8 PM

WATCH ON THEATRE FACEBOOK PAGE [GRENFELL.MUN.CA/THEATRE](https://www.grenfell.mun.ca/theatre)



Maquette

a designer's scale preliminary model

Set Design — Vickie Marston & roy Hansen-robtschek



*From those of us residing in **Newfoundland and Labrador**, we acknowledge that the land on which we gather is in traditional Mi'kmaw territory, and we acknowledge with respect the diverse histories and cultures of the Beothuk, Mi'kmaq, Innu, and Inuit of Newfoundland.*

*From those of us residing in **Nova Scotia**, we would like to begin by acknowledging we are in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq People. This territory is covered by the "Treaties of Peace and Friendship"*

*From those of us residing in **Quebec**, we acknowledge that The Kanien'kehá:ka Nation, recognized as the custodians of the lands and waters on which we gather. We respect the continued connections with the past, present and future in ongoing relationships with Indigenous and other peoples within the community.*

Oedipus/Antigone

adapted and directed by Michael Waller

Narrator Dylan Wilcox

Part 1

Oedipus
Creon
Teiresias
Jocasta
Corithian
Shepherd
Ismene

Ryan Andrews
Connor Coombs
Alex Fallis
Ashley Dingwell
Gavin Snow
Kaleigh Balsom
Rose Dénomée
Katerina Lane

Part 2

Eteocles
Polyneices
Jocasta
Creon
Teiresias
Meneoceus
Antigone
Soldier
Oedipus

Kyle Henstridge
Rouzebeh Motamedimehr
Sarah Saint-Claire
Cassandra Munroe
Alex Fallis
Lana Dauphinee
Kaitlyn Bruce
Kaleigh Balsom
Ryan Andrews

Part 3

Antigone
Ismene

Creon
Guard
Haemon
Teiresias

Kennedy McGeachy
Rose Dénomée
Katerina Lane
Finley Deeley
Taylor Rae Groves
James Squires
Alex Fallis



PRODUCTION TEAM

Director

Michael Waller

Stage Manager

Madison Murphy

Assistant Stage Manager

Faith Young

Set/Costume Co-Designers

roy Hansen-robitschek, Vickie Marston

Lighting and Background Image Design

Renate Pohl

Lighting Board Operator

Anna Hansen-Robitschek

Wardrobe Cutter, Builder, Stitcher

Elizabeth Perry

Cutter

Isabella Dennis

Stitcher

Bailey Reid

Digital Capture/Editing

Ashley Hunt, Louis McDonald

Sound Design

Michael Waller

Technical Director

Beth Bradbury

Poster Design

Lori Lee Pike

Sets, costumes, furniture, props and sound recordings for the Theatre Program Productions are designed and built by our Faculty, Staff and Students in our own workshops.

SPECIAL THANKS

Teigan Follett, David Dyck, Anthony L. Chapman, Jana Liz



For the Grenfell Theatre Program

Dean, School of Fine Arts

Todd Hennessey

Chair

Jerry Etienne

Faculty

Jerry Etienne, Alex Fallis, roy Hansen-robitschek,

Alison Kelly, Vickie Marston, Renate Pohl, Tanisha Tait, Michael Waller

Technical Director

Beth Bradbury

Production Stage Manager

Susan A. Jennings

Wardrobe

Elizabeth Perry

2 TIER SOCIAL STATUS

Costume Designer
Vickie Marston



Director's Notes

Oedipus/Antigone is very loosely based on four Ancient Greek tragedies- Sophocles' *Oedipus Rex* and *Antigone*, Euripides' *The Phoenician Women* and Aeschylus' *Seven Against Thebes*. These four plays tell the story of the House Of Laius wherein the impressive Oedipus saves Thebes and becomes King but realizes through his dogged pursuit of the truth that he has unwittingly killed his father and married his mother. The story continues with his sons as they battle each other over the throne and finally with Antigone, Oedipus' daughter as she spars with Creon, the newly-crowned King over the sacred right to bury her brother. The original plays, written in theatre's infancy, have retained their power and relevance through the many centuries since their inception. With this production, my goal was to distill all of the power of the plays and bring it down to its essence. To do this, I essentially eliminated the Chorus- an integral part of Greek tragedy- and concentrated solely on the struggles of the main characters. This move has not been without its detractors, my family has a friend, for instance, who translates Euripides plays for a major publisher, who, when he heard about this production, said (in a friendly fashion, I hasten to say) "How can you do Greek tragedy without a chorus?" To which I answer, you can't, really. It's not Greek tragedy but I think it works, nonetheless. What we (our company) seem to have come up with is an action story, about as subtle as a sledgehammer but, I think, effective nonetheless. In terms of style and aesthetic, this production is closer to a cartoon or even a video game than Greek tragedy. This was our goal, anyway. And for our purposes and using the medium we had to use (the dreaded Zoom- more on that later), I think it works. I do miss the chorus and the nuanced consideration of the moral dilemmas these stories unearth but I must confess that I do love the relentlessness of the action that emerges in its stead. And, of course, you, the audience are the ultimate judge of the piece as a whole.

A note about the rehearsal process: we began our rehearsals over Zoom in January but we quickly transitioned to rehearsing (in masks, six feet apart) in person. We all felt very lucky to be one of the few theatre companies IN THE WORLD to be rehearsing (and, we thought, putting on) a show in person. We had just finished blocking and we had begun to move to the theatre when lockdown was reinstated. This news was, needless to say, somewhat devastating to receive but it was universally accepted as the right thing to do. And what followed is one of the most impressive events I have ever experienced in my years teaching and directing theatre. The actors, stage managers, crew, designers- everyone in the company changed gears and we all set about doing our work and adjusting everything to work in a medium we had had no intention of working in. This was a massive undertaking in a very short period of time. I was amazed at the resilience and patience shown by the students, faculty and staff of this company. I will always remember that and I will always be grateful.

And the play- well, again, you can judge for yourself. I'm very proud of the work of the cast and crew. I am, of course, very biased! But I do encourage you to sit back, relax (ideally with headphones or listening through good speakers) and enjoy the ninety-or-so minutes of Greek tragedy/not Greek tragedy, theatre/not theatre that is *Oedipus/Antigone*

Thank you very much for supporting our work. We can't wait to see you all in person in the near future!

Michael Waller

Theatre at Grenfell
January 27, 2021

Lighting Design Concept
Oedipus/Antigone

LX Des: Renate Pohl
Dir: Michael Waller

ACT 1

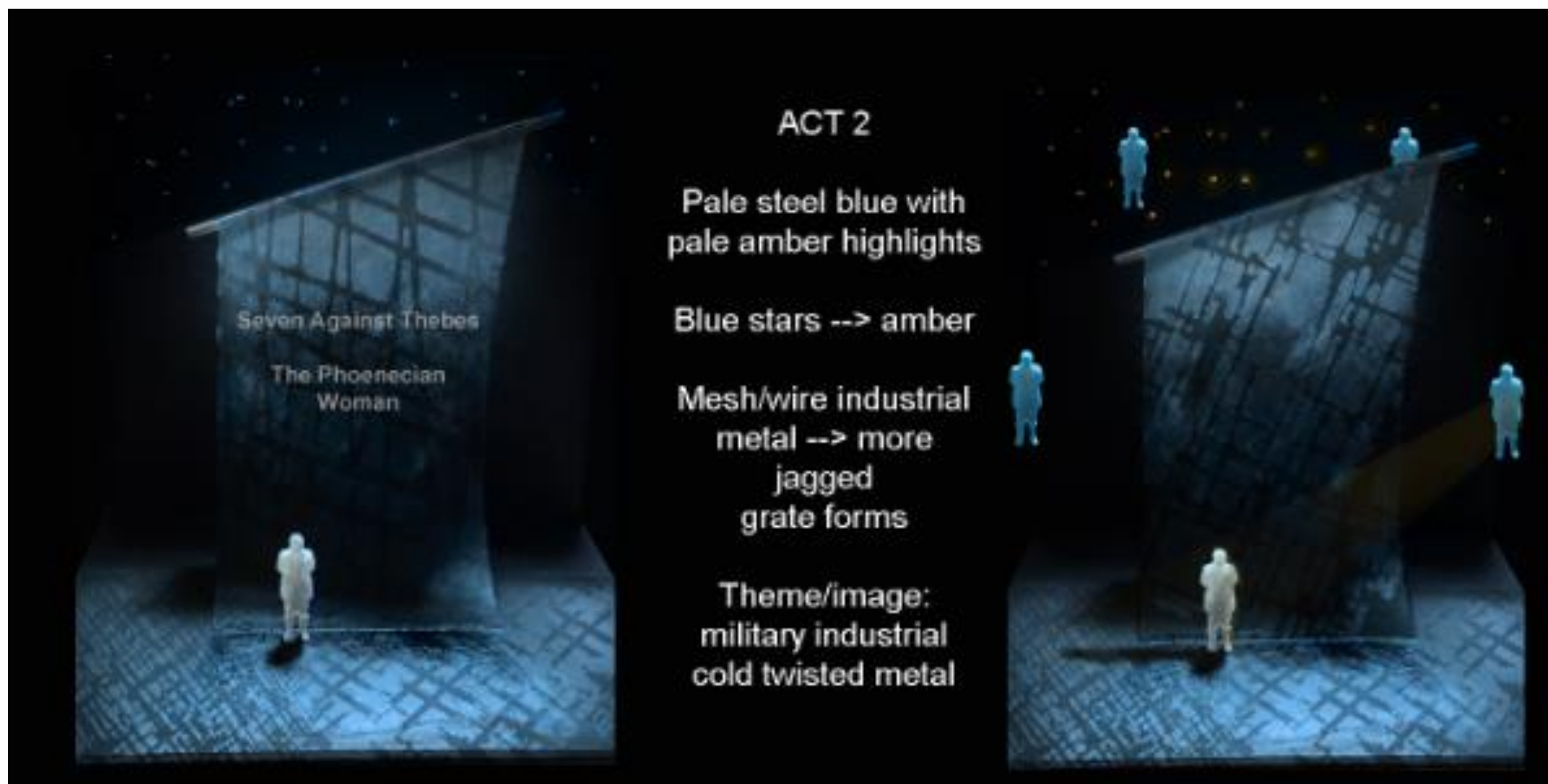
Greyscale

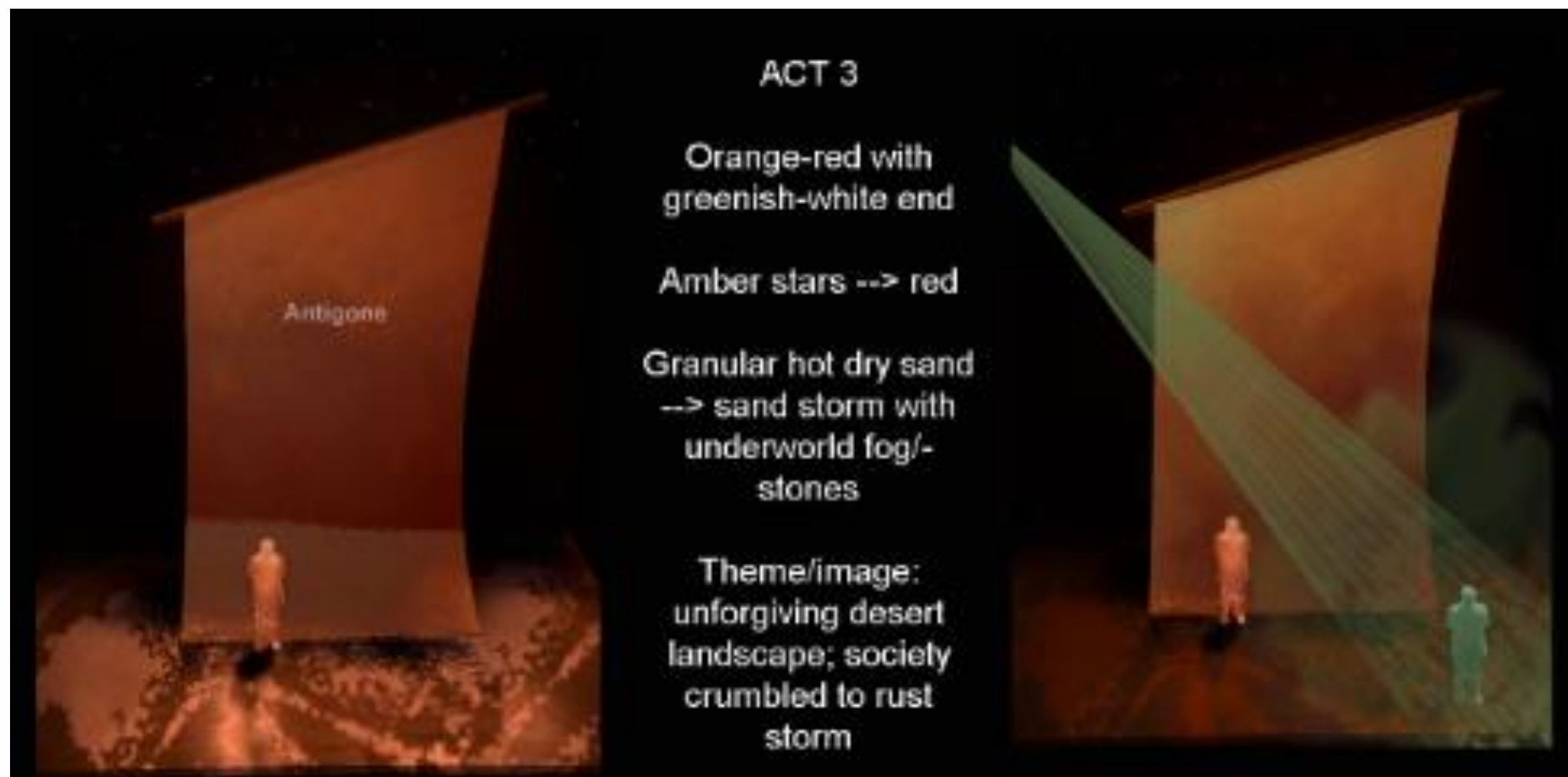
White stars --> out

Iron stalactites and
rounded black/white
breakups -->
sharp slashes
and jagged
breakups

Theme/image:
fundamental
truth and forms;
blindness/vision







Upcoming Grenfell production

One Servant, Two Masters

Based on *The Servant of Two Masters* by Carlo Goldon. Adapted by Jerry Etienne.

Directed by Jerry Etienne

Featuring the Graduating 4th Year Theatre Students

Watch on

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April 22, 23, 24