

FOREWORD

RICHARD HUNTER
REGIUS PROFESSOR OF GREEK

Sophocles' *Antigone*, originally performed perhaps in around 440 BC, is one of the best known of all Greek plays: regularly performed, translated and filmed, it stands as an enduring monument to the power of the Greek tragic idea. One of the sources of that power is its brutal simplicity: Creon's fatal order not to offer funeral rites to Polyneices, who had led an Argive army against his own city of Thebes, sets off a chain reaction of unavoidable disaster. The *Antigone* has very often been interpreted and performed as a dramatization of the fact that there are times when an individual should stand up for higher ideals, what Antigone calls 'unwritten laws', rather than the mere will of the government, whether that government be a Theban tyrant or the Nazis in Germany. Part of the fascination of the play, however, is the complexity of the emotional storm which Creon's apparently simple order unleashes. The public and the private cannot be separated, particularly when the antagonists are a domineering man and an unmarried woman, from whom obedience and submissiveness are expected. The foreboding and sense of impending disaster which hangs over the play makes it comparable to Sophocles' *Oedipus the King* in

its importance for the very idea of what tragedy is.

Obedience and submissiveness also lie at the heart of Aristophanes' *Lysistrata* (411 BC), or rather very obviously do not. The central character, whose name translates as 'Disbander of Armies', persuades the women of the warring Greek cities not to have sex with their husbands until they make peace; at the same time, the women of Athens seize control of the Acropolis and hence of the city's finances. This play too is often interpreted and performed as an anti-war play and/or a play about female empowerment, but the remarkable central character is in fact very different from the women around her: in some ways, she is a comic and human embodiment of Athena, the goddess who saves the city from the folly of its male citizens.

The pairing of these two famous plays is itself, we hope, a demonstration of why Greek drama still matters to us. The place of women in society remains a matter of fundamental struggle all over the world. As for male rashness and folly in public life...Aristophanes would have written a very funny play about Brexit.

ANTIGONE

Characters

Antigone, daughter of Oedipus and Jocasta

Ismene, Antigone's sister

Chorus of Theban citizens

Creon, Antigone's uncle and ruler of Thebes

Guard

Haemon, son of Creon and Eurydice

Teiresias, the blind prophet

Messenger

Eurydice, Creon's wife

Background:

Thebes, in the aftermath of a devastating civil war. Following the death of Oedipus, his sons, Polyneices and Eteocles, fight for power, eventually killing each other in single combat. They are survived by their sisters, Antigone and Ismene.

The succession passes to Oedipus's brother Creon. He ordains full funeral honours for Eteocles, but decrees that Polyneices - whose invasion of Thebes had triggered the war - be denied burial rites.

Synopsis:

Episode: Antigone brings Ismene to the edge of the city and asks her to help bury Polyneices. Ismene refuses to go against Creon's decree.

Chorus's entrance: The Chorus sing of the civil war and of Polyneices's betrayal, celebrating victory and the onset of peace.

Episode: Creon condemns Polyneices and anyone who seeks to bury him in defiance of the city's laws. The Guard reports that someone has attempted a burial. Creon sends him to find out who is guilty of such disobedience.

Chorus: The Chorus sing of man's achievements over the natural and divine world.

Episode: The Guard returns with Antigone, whom he found attempting to bury the body. Creon confronts her and Ismene. Antigone is unrepentant, citing her love

for her brother and her respect for religion. Creon sentences her to death.

Chorus: The Chorus sing of the terrifying power of the gods and of Zeus's unbreakable law.

Episode: Haemon, Creon's son and Antigone's intended husband, tries to persuade his father to change his mind, but Creon refuses to listen. Haemon leaves, swearing never to forgive him.

Chorus: The Chorus sing of the destructive power of love.

Kommos: Antigone laments the injustice of her coming 'marriage' to death, while the Chorus insist it is self-inflicted. Creon cuts them short; Antigone is led off, insisting that she has broken no divine law.

Episode: The blind Teiresias warns Creon that executing Antigone will cause his own destruction. Creon dismisses him as a false prophet, but when the Chorus urge him to reconsider, he begins to question his own judgment. Creon rushes out, hoping to prevent Antigone's death.

Chorus: The Chorus pray to Dionysus for deliverance from this new horror.

Episode: A Messenger arrives and tells the Chorus and Eurydice, Creon's wife, what has taken place: Creon reached the tomb to find that Antigone had already hanged herself; Haemon, overcome with grief, tried to attack Creon before falling on his own sword. Hearing this news of her son's death, Eurydice goes silently into the palace.

Final sequence: Creon enters carrying Haemon's body and grieving for his son. But his suffering has not ended: the Messenger reports that Eurydice has committed suicide, with a curse against her husband on her lips. Creon is left devastated and alone. The Chorus lead him off.

LYSISTRATA

Characters

Lysistrata, an Athenian woman

Calonice, a neighbour of Lysistrata

Myrrhine, an Athenian woman

Stratyllis, an older Athenian woman

Lampito, a Spartan woman

Chorus of Women

Chorus of Men

Magistrate of Athens

Cinesias, husband of Myrrhine

Messenger from the men of Sparta

Spartans

Background

Athens has been at war with Sparta for 20 years and has recently suffered a major defeat in Sicily. (*Lysistrata* was first performed in 411 BC. The Peloponnesian War, which tore the states of Greece apart, had begun in 431 and would end with Athens' defeat in 404. The 'Sicilian expedition' of 415-413 had resulted in huge Athenian losses.)

Synopsis

Prologue: Athens, near the Acropolis. With plenty of innuendo (this is Aristophanes), Lysistrata explains to Calonice that she has summoned the women of Athens and Sparta to a meeting.

Episode: The other women arrive and Lysistrata explains her plan: they will all refuse to have sex until the men agree on terms to end the war. Despite initial reluctance, she convinces the women to take an oath of abstinence. News comes that the Chorus of Women have taken over the Acropolis, cutting the men off from the war chest. Lysistrata and co set out to join them.

Chorus: The Chorus of Men try to smoke the women out of the Acropolis.

Chorus: The Chorus of Women, led by Stratyllis, put the fire out.

Episode: The Magistrate orders the men to take back the Acropolis. Lysistrata challenges him, and a fight breaks out. After the women defeat the men, Lysistrata explains why they have gone on strike. The Magistrate is humiliated and sent off.

Chorus: The Chorus of Men strip for action.

Episode: Several women try to desert, desperate for sex.

Episode: Cinesias arrives and begs to see his wife, Myrrhine. On Lysistrata's instructions, Myrrhine gets Cinesias to agree to seek peace terms, and agrees to have sex with him - but disappears when the moment comes.

Episode: A Spartan Messenger arrives, asking the Athenians to agree peace terms and so make the women end their sex-strike.

Chorus: The Chorus of Women make overtures to the Chorus of Men, and they come together.

Episode: The Spartans arrive and peace terms are agreed on a large map.

Final sequence: The men and women of Athens and Sparta celebrate the peace and the resumption of normal service.



GREEK PLAY MEMORIES



Each Cambridge Greek play has only a brief life onstage, but happily all have a far longer existence in the memories of the cast. We asked the last *Antigone* and *Lysistrata* to share their reminiscences.

The most recent Cambridge *Antigone* was in 1959, directed by Alan Ker. The production was fraught with difficulties during the final week of rehearsals, when the national flu epidemic struck down the carpenter and painter, both wardrobe mistresses and five members of the chorus. The composer, Peter Tranchell, recalled scenery being painted overnight after the first dress rehearsal and a "desperate search for two tenor trombones" at the last minute.

Isabel Raphael played *Antigone*: "This was a revolutionary production: the traditional classical white chitons and columns were abandoned, and we appeared against a background of buildings copied from Cnossos, and wearing costumes designed from the frescoes there. We were taken back to the world of pre-classical mythology, a daring concept that hasn't, I believe, been attempted since. I remember the gasps of surprise when the curtains went back - as well as those irritating points of light from torches as scholars followed the text. No surtitles in those days.

"We women wore brilliantly coloured dresses, with large sequins glued on to flounced skirts and flesh-coloured modesty vests over our bosoms. Haemon was stunning in a turquoise loincloth and an ostrich feather headdress like the famous frescoed 'priest king', and everyone wore dramatic make-up and long curly wigs. It was all hugely enjoyable!"

One of Isabel's most potent memories is a connection to the earliest Greek plays: "I cherish a strange personal link in

VANESSA LACEY

ARCHIVIST, CAMBRIDGE GREEK PLAY

the Greek play tradition - a dedicated copy of *The Wisdom of Sophocles* by J T Sheppard, later Sir John Sheppard, Provost of King's College." Sheppard, who played Peithetairos in *Birds* (1903), also directed the first Cambridge Greek play, *Antigone*, in 1939. (An *Antigone* had already been staged - as a double bill with *Lysistrata*, in fact - by the Cambridge Festival Theatre of Terence Grey in 1931.) Ronald Millar, who played Creon in that production, remembered his challenge to the cast: "Ninety-five per cent of the audience won't understand a word you're saying... You have to get across the essence of what you're saying by the sheer intensity of your performance."

Although Greek comedies had been a feature of the Cambridge Greek play tradition from the start, *Lysistrata* wasn't performed until 1986. By then, it was possible to create a production that was lively, fun and bawdy - and the cast even included real women. It was radical, too, the creation of a director (Kostis Leivadeas) with a background in modern Greek drama rather than ancient Greek literature. Caroline Tuckwell, who played *Lysistrata*, remembers the emphasis on making the drama real to the audience: "Instead of reciting the lines in iambic trimeters, we were encouraged to speak them normally. I liked that approach. We needed to make this play as accessible as possible: and even if the audience couldn't understand what we were saying, they would, I hoped, be able to pick up the mood from our intonation and emphasis."

The hard work was offset by lighter moments: "We had a lot of fun performing *Lysistrata*. It is a pretty bawdy play and the director made the most of that in the props and costumes. The audience laughed a lot - and there were times when the cast did too. On the final night, rather than putting water in the various jugs and *amphorae* for the party scene at the end, someone saw fit to fill them with strong Greek wine. I recall taking a large glug and choking on the contents before managing to splutter out the final lines of the play. I like to think Aristophanes would have approved."

ARISTOPHANES AND FEMINISM?

Aristophanes' *Lysistrata* takes as its theme the idea that women and men have different identities and different perspectives on the world. The men, *Lysistrata* observes in the opening scene, have stuffed up the international politics, leading the city of Athens (and the whole of Greece) into a disastrous war. (She has a point: the play was premiered in 411 BCE, in the aftermath of the Athenians' failed attempt to capture Sicily, a desperate attempt to generate new resources.) It is up to the women, then, to sort things out. The women band together and occupy the Acropolis, the sacred and civic heart of the city. The famous sex strike is conceived so as to exert pressure on the men, but it is also a symbolic expression of the splitting off of the women from the menfolk. One regular Greek word for having sex (*syneinai*) literally means 'be together with'. Not having sex, then, is being apart. This sense of the separateness of the two communities is represented dramatically by the division of the chorus into two semi-choruses, one female and one male; it is not until the final scene that they reunite into the regular single chorus of Athenian drama.

In modern adaptations, this presentation of women demanding and getting their own separate identity is often associated with feminism. Tony Harrison's *The Common Chorus* relocated the play to the 1980s anti-nuclear peace camp on Greenham Common. Spike Lee's 2015 film *Chi-Raq* was set in Chicago's South Side, and was inspired by Leymah Roberta Gbowee, the Liberian feminist peace activist. Ancient Greece, however, had no feminism. As a result, the play has often seemed to modern spectators ambiguous in its feminism: not only are the women represented as obsessed with sex and drink (playing to a crude stereotype), but also at the end of the play when their work is done they return, rather too submissively to our eyes, to their households and to the jurisdiction of their husbands. We should

TIM WHITMARSH

A G LEVENTIS PROFESSOR OF GREEK CULTURE

never forget that this is a play written by a man, acted by men, and performed for an audience that consisted (largely, or even entirely) of men. That said, the men are portrayed just as foolishly, no one more than the overbearing magistrate who harangues them, and whose attempts to silence them with sexist abuse fare very badly. What is more, *Lysistrata* (apparently half-modelled on a real woman, an influential priestess of Athena called *Lysimache*) is depicted as an impressively rounded, thoughtful and multi-dimensional.

That there was, in 'real' history, no women's movement in Athens makes the play in one sense even more interesting. It is testimony, for one thing, to the playwright's powers of invention. It also exemplifies something of the social function of theatre in Athens. That function was not simply to reinforce the cohesion of the city by feeding them with conservative propaganda; it was to exploit the fictive possibilities of the stage to create new, imaginative ways of seeing the world. For sure, the women return to their houses at the end of the play - but that is because the end of the play marks the transition, for the audience, from the fictional world of the play back to real life, where women were expected to be subordinates. It is the part that comes beforehand that generates the real intellectual power of the play: a brilliantly conceived adventure into an alternative reality, in which women not only have the power, but wield it (for the most part) wisely and effectively.

INTERVIEW WITH THE DIRECTOR

HELEN EASTMAN



What's the point of performing a play in ancient Greek?

It's important to say we're not attempting any sort of historical reconstruction or trying to show how the plays would have been produced in the fifth century. That's not something I think we can achieve, and it's certainly not the point for me.

The point is rather to hear these plays in their original language, because ancient Greek sounds extraordinary. Greek dramatists used a huge range of metres - something that doesn't really happen in any other period of verse drama - to sculpt their plays tonally and emotionally. Performing those plays in the original completely changes the way the actors engage with the text: the sounds and the rhythms engage with the voice and the whole body.

In a nutshell, I think it's amazing to have the opportunity to work on these plays in the original Greek and for people to hear them performed this way.

What do you want the audience to take away from the production?

These are two extraordinary plays and I want the audience to go away feeling as passionate about that as I do. They're not timeless, because there are many things about them that are very specific to the

moments in which they were written - and yet they speak across time to so many issues facing us in the world today. My aim is to create a space in which people can be both entertained and challenged.

I also hope the combination of the plays will pose some challenging questions about each of them, and about the relationship between tragedy and comedy - two very different but complementary ways to look at the world around us.

Why Antigone and Lysistrata as a double bill?

Antigone is a woman who challenges authority, and does it on her own. She ends up dead - it's a tragedy.

Lysistrata is a woman who challenges authority, and gets all the other women to join in. Collectively they take action, and they succeed - it's a comedy.

I'm interested in how those two plays sit alongside each other and make an evening of entertainment. And there are some lovely echoes between them.

What's the most challenging thing about directing this production?

It's in Greek.

That's a daily challenge, in so many ways.

Antigone and Lysistrata are also two of the most performed plays in the history of theatre, and it's hard not to feel overwhelmed by their reception history and their iconic role in culture. Sometimes it's quite hard to cut through all the baggage attached to them and come back to the texts.

And it's really hard to make Aristophanes funny.



This is your third Cambridge Greek play. How has your approach evolved?

On the first day of rehearsals this year, I suddenly remembered what an enormous mountain it is to climb to put on two plays in ancient Greek, and I had a moment of thinking, "My God, why on earth did I put myself through this for a third time?!"

Some of the challenges are new. This is the first time I've worked with Sophocles, and he's a very different beast to Aeschylus: lots of the things that we found worked before have had to go out of the window.

Others are the same: there's a point in the middle of the process where your brain is

close to explosion with trying to process the language and the dramaturgy, and trying to ride the students into increasingly complicated dance routines. And it's important to remember that a lot of the actors come into it not knowing any Greek: we have to find a creative, fun, challenging way for them to engage with the plays, alongside learning the language. But we've developed a lot of tricks for rehearsing in another language and making that process work.

Third time round, I'm pretty sure that at some point we'll emerge from the darkness into the light.



MEET THE COMPOSER

CHRISTOPHER WHITTON IN CONVERSATION WITH COMPOSER ALEX SILVERMAN.

How would you encapsulate your role in the production?

My job is putting live music into shows. I've worked on a wide variety of them, but the aim is always to use live music to get the audience involved in a vivid story.

What's special about doing a Cambridge Greek play?

For me personally, it's fantastic to come back to Cambridge, and to continue the journey I started as a Classics undergraduate nearly 20 years ago. I knew no Greek before I came here, so it was those years of study that gave me my first introduction to some things I'm still passionate about as a musician – the verse, the rhythms, the organisation of ideas. Greek plays contain wonderful combinations of rhythms which we're not used to in modern western verse or drama. These can have a profound physical effect on the rate at which an actor can deliver the lines and ideas, and are a wonderful building block for a composer trying to make new sounds and tell stories.

How do you go about composing?

The verse-rhythms are the first thing to go on the page. But in other respects the score, in my way of working, has to respond to the performers as rehearsals progress. I work just a few days ahead of what's going on in the rehearsal room. The score mushrooms as we try things out and see if they work. The performers are cast not just on the basis of what they can do at audition, but how we think they'll develop during seven weeks of rehearsing. And excitingly, some will develop in ways neither I nor they could have predicted at first. So in every single project I have to scrap some music when a scene doesn't quite work in the final rehearsals, and

scribble down other bits to add in. That makes it quite a frantic process, but it's essential.

Is there a big difference in the way you approach a tragedy and a comedy?

Yes and no! The essential job is the same: to help with tone, pace, and focus, filling out the picture for the audience. And in this instance we'll be using the same band for both shows, so the challenge has been to put together an ensemble which has a broad enough range to cope with the bleaker moments of *Antigone* and the more raucous elements of *Lysistrata*. I'll be using some different tools in the two plays - folk references and music that can unfold over longer periods in the tragedy, whereas the comedy will contain more contemporary and pastiche ideas crammed into a smaller space - but working hard to tie the shows together as one evening of entertainment.

What should we look out for in the sound-world you've created for this show?

As usual there'll be plenty of singing, not just from the hard-working *Antigone* chorus, but also from the protagonists and even an occasional ghostly murmur from off-stage. Texturally we've got smooth strings at the heart of this score, and a prominent role for the beautiful, angular, soprano saxophone – a strong voice in the female vocal register that can play the whole range of emotions – as well as plenty of noisy percussion. I won't spoil the surprise for you, but the most interesting moment might be the appearance of *Teiresias*. He's a fascinating character, bold, ambiguous, and highly suggestive. Let's just say we've had a lot of fun working on how that scene is going to sound ...



CAST

Alan Bowman graduated from Cambridge with a first in Physics in 2014, and has since pursued conducting as his career. He recently won the Cambridge Graduate Orchestra Conducting Competition and was chorus master for a production of *La bohème* in London. Alan is office manager at the Academy of Ancient Music and runs his own orchestra. Previous musical direction credits include: *The Pirates of Penzance* (West Road Concert Hall); *Lost* (Fitzwilliam Museum) and *HMS Pinafore* (Minack Theatre, Cornwall).

Zephyr Brüggén was born in Amsterdam and raised between there and a Tuscan hill. She has now traded the continent for King's College, Cambridge, where she is reading Classics and sings in the college's mixed choir, King's Voices. Previous theatre projects in Cambridge have included playing prostitutes in pieces by Brecht, Wedekind and Artaud. The week after the Greek play, she is directing Peter Handke's anti-play *Offending the Audience*. She also cares a lot about politics and Beyoncé feminism, so the double bill of *Antigone* and *Lysistrata* is a beautiful synthesis of all her interests.

Evie Butcher is a third-year classicist at Sidney Sussex College. She had always hoped that her time in Cambridge would involve a Greek play, since her small claim to fame is a brief stint on TV in the BBC's *A Waste of Shame*, alongside the Greek play's very own Tom Hiddleston. Hoping to follow in his rather prodigious footsteps, Evie has continued her love of theatre, starring in comedy and tragedy alike in venues across Cambridge. She would like to dedicate this performance to Phillipa Madams, the woman who made her fall in love with Classics. Taken far too young, we miss you dearly.

Michelangelo Chini is in his second year studying Russian and Latin at Clare College. He has had one previous credit in Cambridge theatre, having starred in the

Italian Society's production of Pirandello's *The Man, the Beast and the Virtue*. He feels a great passion for the classical world and an interest in theatre.

Joanna Clarke has recently graduated with a BA in History from Queens' College. Previous credits include: Grace in *Madwomen in the Attic* (C nova, Edinburgh Festival Fringe); Wendla in *Spring Awakening* (ADC Theatre); Beggar Woman in *Sweeney Todd: the Demon Barber of Fleet Street* (ADC Theatre); Adriana in *The Comedy of Errors* (venues across Japan and the Corpus Playroom) and Elizabeth in *The Crucible* (Fitzwilliam College). Joanna is looking forward to postponing her entry into graduate life by learning some ancient Greek instead.

Matthew Coote, a second-year classicist at Gonville and Caius College, drew his dramatic experience from annual school musicals, which, in combination with an academic year of intensive immersion in ancient Greek, has (miraculously?) made him eligible to participate in the triennial Greek play. This opportunity is one for which he is grateful.

Natasha Cutler is a third-year history student at Cambridge. Acting credits include *Buttercup* in *HMS Pinafore*, the Queen of Hearts in *Alice in Wonderland*, President of the Saturnians in *Saturnalia*, and the Spirit in *The Spirit of the Place*. She studied flute at the Junior Guildhall School of Music and Drama and sang in Genesis Sixteen, directed by Harry Christophers. In the vacations, Natasha works as a classical and jazz singer in London.

Zak Ghazi-Torbati is going into his final year at Magdalene College reading English and education. He is the co-president of the Marlowe Society and co-founder and president of Eggbox Comedy. Training: Royal Welsh College of Music and Drama, and Young Actors Studio. Previous

acting credits include: Claudio in *Measure for Measure* (Cambridge Arts Theatre); Sweeney Todd in *Sweeney Todd: the Demon Barber of Fleet Street*, Toby Belch in *Twelfth Night* and Flo Inkwell in *The Emperor's New Clothes* (CUADC/Footlights pantomime, 2014); Collins in *Rent*, Clyde Gabriel in *The Witches of Eastwick* and Glendower in *Henry IV* (all at the ADC Theatre); Chorus in *Paul Bunyan* (Wales Millennium Centre) and performer and writer for *Footlights Presents: Xylophone* (ADC); *The Freshers' Sketch Show* (Corpus Playroom) and *Switch: a Sketch Show* (Edinburgh Fringe).

Orlando Gibbs is currently studying for an MPhil in Classics at Homerton College. Previous credits include: *Henry V* (Cambridge Arts Theatre); CUADC/Footlights pantomime, 2015: *Robin Hood* and CUADC/Footlights pantomime, 2014: *The Emperor's New Clothes* (ADC Theatre); *Who Am I?* (Corpus Playroom) and *Floss: a Sketch Show* (Free Festival, Edinburgh Fringe). As a member of the Footlights, Orlando writes and performs sketches in fortnightly Smoker at the ADC.

Jack Hawkins is a third-year classicist and choral scholar at St John's College. He was lucky to sing at Covent Garden as a treble, in productions including *A Midsummer Night's Dream*, *Hänsel und Gretel* and *Tannhäuser*. Since coming to Cambridge, he has sung in the CUOS main show *Eugene Onegin* and directed two operas, also for CUOS, *Così fan tutte* and *Jephtha*. This is the first show in which he has been allowed to sing, dance and speak Greek - sometimes all at once.

Nicholas Hendy is a second-year student reading Classics at King's College. Before coming to Cambridge, Nick had never taken part in theatre, having been involved instead with classical music at school and in various county and national ensembles. Since joining university, he has made his first forays into both

theatre, most recently in *Lady Windermere's Fan*, and film (*Are You Popular?*), and he looks forward to the opportunities of next year.

Nathaniel Hess is embarking on his third year of reading Classics at Trinity College. Trained to sing from a young age as a chorister in New College Choir, his theatrical activities have largely burgeoned more recently. He has in particular developed something of a niche in playing religious figures in avant-garde 20th-century theatre, having played Second God and Pope Urban VIII in Brecht's *The Good Soul of Szechuan* and *Life of Galileo* respectively, and the priest in Antonin Artaud's *Spurt of Blood*. He adds to this a film credit, appearing as the Psychologist in Johnny King's feature-length surrealist epic, *Susanne*.

Edward Reeve is the senior organ scholar at Queens' College, where he is in his final year studying music. He is a pianist, organist, conductor and singer, and performs widely throughout the university and beyond as a soloist, accompanist and occasional opera conductor. As assistant musical director of the Greek play, he is delighted to combine his passion for these things with a secret craving for a classical education.

Amber Reeves-Pigott is in her second year reading English at St Catharine's College. She has aspirations to pursue opera, and sings in St Catharine's College Choir. Previous credits include: *Madame Armfeldt* in *A Little Night Music*, title role in *Iolanthe* and Hillary Clinton in *Trump'd*.

Saskia Ross is reading human, social and political science at St Catharine's College. She has a strong interest in experimenting with all forms of theatre, having explored classical, comedy and theatre of cruelty. Her participation in the Greek play is an extension of this curiosity. Previous acting credits include: Philinte in *The Misanthrope* (Clare Gardens); Eunice Hubble in *A Streetcar Named Desire* (Corpus Playroom); Actor 1 in *One Small Step* (Corpus Playroom) and Lil in *NME* (Howard Theatre).

Joe Sefton is in his second year studying English and drama with education at Homerton College. His most recent work includes: the title role in *Hamlet* at the Edinburgh Festival Fringe. Other roles include: Ted/Charlotte/Dan Wasted (Edinburgh Fringe); Berowne in *Love's Labour's Lost* (Caius College); Proteus in *The Two Gentlemen of Verona* and Woyzeck in *Woyzeck* (Selwyn College); Judas in *Godspell* (Magdalene College); Abhorson in *Measure for Measure* (Cambridge Arts Theatre); Turai in *The Play's the Thing* (Pembroke New Cellars) and Meshak in *Coram Boy* (ADC). Joe is also a general executive member of the Marlowe Society.

Kaiti Soutana is a finalist reading management at Homerton. While at Cambridge, she has appeared in *The Comedy of Errors* (Pembroke Players Japan tour, 2015) and *Measure for Measure* (the Marlowe Arts Show, 2016) and has directed a further three shows: *Road* (ADC Theatre); *The Quick and the Damned* (Corpus Playroom) and *WASTED* (Corpus Playroom). Before university, stage appearances included: *King Lear* (the Warehouse); *Female Transport* (the Galleries of Justice); *4.48 Psychosis* (Nottingham Playhouse) and *The Hot L Baltimore* and *Vera Vera Vera* (the Basement). She was trained at the Television Workshop and is a member of the National Youth Theatre.

Rosanna Suppa is a student at Queens' College, studying natural sciences.

Stanley Thomas is about to start his second year studying Classics at Selwyn. Previous roles include: Gerry Evans in *Dancing at Lughnasa*, Haemon in *Antigone*, A-Rab in *West Side Story*, and Speed in *The Two Gentlemen of Verona*. He is desperately hoping that his supervisors will count doing a play in ancient Greek as summer work.

Kyle Turakhia graduated this summer from Emmanuel College with a BA in English. His credits as an actor include: Polixenes in *The Winter's Tale* (Magdalene); Nicholas in *Tory Boyz* (Corpus Playroom); Theseus in *Hippolytus* (ADC) and roles in the 2014 and

2015 Footlights pantomimes (ADC). He is the writer behind *Kenneth Watton's Bedtime Chat Show*, a trilogy of absurd comic plays (Corpus Playroom), and has written and performed in several sketch shows, including *Minky*, which ran at the Edinburgh Fringe this summer.

Vicky Vanderstichele is a second-year classicist at Queens' College. Her deep passion for ancient Greek theatre combined with a love of the Greek language has made her inordinately excited about the Cambridge Greek play. Having dabbled in acting at school and university, the highlight of Vicky's nascent career was winning a Greek verse reading competition. Alongside reciting ancient Greek, Vicky enjoys experimenting with drawing and painting, and enthusiastically plays lacrosse.

Caitlin Walsh is starting her second year of studying Classics at Cambridge, and is pleased to be playing a part in proving that the 'dead' languages she studies can continue to affect us today. Her involvement in student theatre has largely been through stage management (*Trojan Barbie*, *Peter Grimes*, *West Side Story* and *Mnemonic* at the ADC Theatre), though she has also enjoyed a role as Edith in *The Pirates of Penzance*. Caitlin sings with Magdalene College Chapel Choir and the Magdalene Consort.

Hollie Wilton is in her second year at Homerton College reading education with English and drama. Previous Cambridge acting credits include: Miss Furnival in *Black Comedy* (ADC); Actor in *Love and Information* and Lucy in *Woman in Mind* (both Corpus Playroom); Philomele in *The Love of the Nightingale* (Homerton College) and Jill in *NME* by Olivia Gillman - the Downing Festival of New Writing and Lady Agatha in *Lady Windermere's Fan* (both at the Howard Theatre).

CAST

Antigone: Evie Butcher
Ismene: Kaiti Soultana
Creon: Orlando Gibbs
Guard: Stanley Thomas
Haemon: Joe Sefton
Teiresias: Jack Hawkins
Messenger: Nicholas Hendy
Eurydice: Joanna Clarke
Chorus: Michelangelo Chini
Matthew Coote
Zak Ghazi-Torbati
Rachel Grewcock
Nathaniel Hess
Kyle Turakhia
Vicky Vanderstichele
Caitlin Walsh

Offstage Choir: Zephyr Brügggen
Natasha Cutler
Amber Reeves-Pigott
Saskia Ross
Rosanna Suppa
Siyang Wei
Hollie Witton

Lysistrata: Natasha Cutler
Calonice: Hollie Witton
Myrrhine: Amber Reeves-Pigott
Stratyllis: Rosanna Suppa
Lampito: Saskia Ross
Magistrate: Zak Ghazi-Torbati
Cinesias: Kyle Turakhia
Messenger: Orlando Gibbs
Spartans: Michelangelo Chini
Matthew Coote
Nathaniel Hess

Chorus of Women: Zephyr Brügggen
Evie Butcher
Joanna Clarke
Rachel Grewcock
Kaiti Soultana
Vicky Vanderstichele
Caitlin Walsh
Siyang Wei

Chorus of Men: Michelangelo Chini
Matthew Coote
Jack Hawkins
Nicholas Hendy
Nathaniel Hess
Orlando Gibbs
Joe Sefton
Stanley Thomas



BY SOPHOCLES

ANTIGONE LYSISTRATA

BY ARISTOPHANES



BAND

Musical Director: Alan Bowman
Assistant Musical Director: Edward Reeve
Violin: Peter Grishin
Shentong Wang
Izzy Cocker
Sophie Trotter
Georgia Powell
Cello: Heppy Longworth
Orla Papadakis
Ben Grant
Michael Dawson
Guitar: Jegug Ih
Karan Singha
Soprano Saxophone: Laura Dunkling
Trombone: Oliver Philcox
Adam Waterson
Percussion: Jonathan Morell
Sami Alsindi

CREATIVES

Director: Helen Eastman
Composer: Alex Silverman
Designer: Neil Irish
Lighting Designer: Neill Brinkworth
Associate Choreographer: Jenine Stacey

PRODUCTION

Production Manager: Ray Cross
Assistant Directors: Gareth Matthey
Rachel Tookey
Company Stage Manager: Daisey Friend
Deputy Stage Managers: Jacob Baldwin (Antigone)
Matilda Ferry-Swainson (Lysistrata)
Assistant Stage Managers: Caitlin Carr
Fae Clark
Sophia Graeff-Buhl-Nielsen
Katie Phillips
Ellie Warr
Assistant Designer (Set): Eulilee Brown
Assistant Designer (Costume): Hannah Bowstead
Design Assistants: Rhona Jamieson
Amanda Karlsson
Costume and Wardrobe Supervisor: Shermaine Devine
Chief Electrician: Peter Griffin
LX Crew: Stephanie McMorran
Crew: Philine Hagenmayer
Surtitle Operators: Michael Morrison (Antigone)
Michael Loy (Lysistrata)
Language Coaches: Anthony Bowen
James Diggle
Education Officer: Poppy Bedslow
Publicity Officer: Kam Sohi
Producers: Katherine McDonald
Christopher Whitton

CREATIVES

Neil Brinkworth's recent theatre includes: *The Meeting* (Hampstead Theatre); *In the Night Garden Live* (Minor Entertainment); *Children of Killers* (NT Connections, National Theatre); *The Divided Laing and The Seagull* (Arcola Theatre); *As Is*, *Dessa Rose*, *Step 9 (of 12)* and *Tape* (Trafalgar Studios); *The Battle of Boat* (NYMT); *The White Feather* (Union Theatre); *Contact.com* (Park Theatre); *The Cutting of the Cloth* and *In Lambeth* (Southwark Playhouse); *Café Chaos* and *A Square of Sky* (the Kosh); *Vincent River* (Old Vic Productions); *Accolade*, *Don Juan Comes Back From the War* and *Fanta Orange* (Finborough Theatre); *Prometheus/Frogs*, *Agamemnon* (Cambridge Arts Theatre) and *The Seven Pomegranate Seeds* (Oxford Playhouse). Opera includes: *Dido and Aeneas*, and *Jephté* (English touring Opera); *Strauss Gala* (Raymond Gubbay) and *Bridgetower* (City of London Festival and English touring Opera). Associate lighting designer credits include: *Lohengrin* (Warsaw National Opera, Welsh National Opera); *Ludd and Isis* (Royal Opera House); *Maria Stuarda* (Opera North) and *Symbiont(s)* (Wayne McGregor).

Raymond Cross trained as an electrical engineer with the Atomic Energy Authority, where he worked for seven years. He decided working nine to five, five days a week was not for him. He began his theatre career as an assistant electrician at the Oxford Playhouse, working 16 hours a day, seven days a week! In a career spanning over 40 years, he has worked as an assistant electrician, chief electrician, lighting designer, technical manager, production manager and theatre manager, and from 1995 to 2004 as head of operations at the Cambridge Arts Theatre. As a lighting designer, he has created more than 200 professional lighting designs; as well as working extensively in the United Kingdom, he has worked in South America, Singapore, Denmark, Israel, Austria, Germany, Hungary, Portugal, Japan, Poland, Hong Kong and Malaysia. Raymond spends his spare time travelling abroad and exploring the Fens and inland waterways on his narrowboat with his wife, Jane. This is his sixth Greek play at the Cambridge Arts Theatre.

Helen Eastman read Classics and English at Oxford, graduating with the Passmore Edwards Prize, and has a doctorate in Classics from King's College London. She trained as a theatre director at LAMDA (London Academy of Music and Dramatic Art) and has directed theatre, opera and circus throughout Europe. Directing highlights include: *Fair* (Trafalgar Studios); *Circus Etc* (the De La Warr Pavilion); *Wild Raspberries* (Citizens Theatre, Glasgow); *Bug Off* (Opera Theatre Company, Dublin, and tour); *Cure at Troy* (Delphi International Festival and tour); *Bridgetower* (Hackney Empire and tour); *Dido and Aeneas* (national tour for English Touring Opera); *Hansel and Gretel* (Cork Opera House); *The Sweet Science of Bruising* (National Theatre Studio); *Cloudcuckooland* - nominated for a Total Theatre Award (international tour). She has also made a vast array of work for families and young people, most notably *Bicycle Boy*, the site-specific, bicycle-powered musical. She ran the Onassis Programme at Oxford University from 2005 to 2010, commissioning new opera, theatre and dance inspired by ancient drama. Since 2010, she has been an artistic associate of the APGRD at Oxford University and is a visiting fellow in contemporary performance practice at Westminster University. Last year, she was guest fellow and visiting artist at the Peter Wall Institute, UBC, Vancouver. As a playwright and librettist, she has been commissioned by Oxford Playhouse, the Royal Society, Sheffield Crucible, Hornchurch Queen's, Greenwich Theatre, Hackney Music Trust, Chester Open Air Season, ETO, W11 and the Young Vic, and translated opera, poetry and drama. She is the founding director of the Live Canon ensemble. She is delighted to be returning to direct the Cambridge Greek play for the third time.

Daisey Friend recently finished studying Classics at Pembroke College and is celebrating by stage-managing the Greek plays, thus completing the circle started with her first backstage role as wardrobe mistress to the Bryanston Greek Summer School plays. While in Cambridge, she has acted in German, directed and costumed Romans and stage-managed opera. She also discovered a surprising knack for Greek prose composition, but remains a Latinist at heart.

Neil Irish trained in Birmingham and later at the Slade, UCL. He has designed for many theatres, dance companies and opera companies, including Opera North, English Touring Opera, New Zealand Opera, Opera Theatre Co (Dublin), Opéra Comique (Paris), Czech National Opera (Prague and Brno), Opera Holland Park, BAM (New York), the Almeida/ENO Opera Festival, Garden Opera, HMDT (London), Brooklyn Academy (New York) and Danish Royal Opera. Future projects include: *Alive in Wonderland* at Derby Theatre; *La Cenerentola* for Danish Opera; *Don Giovanni* (Opera Holland Park); *Betrayal* (UK tour); *Julius Caesar* (Guildford Shakespeare Company) and *A Tale of Two Cities* (Chung Ying Theatre Company) in Hong Kong and London. Neil has also worked for BBC TV in both set and costume departments, and illustrated several children's publications.

Gareth Matley is a graduate of Trinity Hall, having completed a BA in English and an MPhil in Screen Media and Cultures. In Cambridge and beyond, he has directed a wide variety of theatre, including operas, musicals and a bit of circus. Recently, he has worked as an assistant director for the British Youth Opera and for the National Youth Music Theatre. He is very excited about the opportunity to help direct a play performed in ancient Greek.

Alex Silverman is an award-winning composer and musical director. It was during his time as an undergraduate, reading Classics at Sidney Sussex College, Cambridge, that he first turned his hand to writing music for drama, and discovered that he was far better suited to the orchestra pit than to the library. It gives him immense pleasure to return to the Arts Theatre for a third time this year, for these two extraordinary plays. Music for stage includes: *King Lear*, *The God of Soho*, *The*

Comedy of Errors, *A Midsummer Night's Dream*, *Romeo and Juliet* and *Much Ado About Nothing* (Shakespeare's Globe); *The Merchant of Venice* (Creation); *Unfinished Dream* (LIFT); *The Hound of the Baskervilles* (Peepolykus); *Angus, Thongs and Even More Snogging* (WYP); *The Snow Queen* (Rose Theatre); *The Coronation of Poppea* (London's Little Opera House); *Hamlet! - the Musical* (Royal & Derngate/Richmond Theatre); *Faith Healer* (Bristol Old Vic); *After Troy* (Oxford Playhouse); *Agamemnon* and *Prometheus/Frogs* (Cambridge Arts); *Much Ado About Nothing* (Chester Performs); *Lulu* (Gate/Headlong); *The Stefan Golaszewski Plays* (Traverse/Bush Theatre); *The Sweet Science of Bruising* (National Theatre Studio); *Crunch!* (West End); *Cloudcuckooland* (UK tour); *Othello* (Salisbury Playhouse); *Richard III* (Southwark Playhouse) and *Pete and Dud: Come Again* (West End/UK tour). As musical director/chorus master, credits include: *What You Will* (London 2012 Festival); *Certified* (Curve); *Shadowball* (HMDT); *Marine Parade* (ETT/Brighton Festival); *Annie Get Your Gun* (Young Vic); *Wig Out!* (Royal Court); *Eurobeat* (West End/UK tour); *Certified Male* (Assembly) and *Bridgetower* (ETO/City of London Festival). Alex has contributed music to 17 productions at the Edinburgh Fringe, where his work has twice been nominated for Total Theatre Awards; he has also fulfilled commissions for BBC Radio, Channel 4, ITV1 and Sky Arts.

Rachel Tookey is a writer and director. Her previous work includes: *Judge Judy's Buzz World* at Etcetera Theatre (winner of Footlights' Harry Porter Prize 2016 - **** Views From the Gods) and *Tate Postmodern* (top 40 shows to see at the Edinburgh Fringe 2015 - To Do List). She has recently completed Soho Theatre Writers' Lab. She has enjoyed the challenge of working on such a unique production, and tweeting in ancient Greek.



THE CAMBRIDGE GREEK PLAY COMMITTEE

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PAST PRODUCTIONS

136 YEARS OF THE CAMBRIDGE GREEK PLAY

1882 Ajax
1883 Birds
1885 Eumenides
1887 Oedipus Tyrannus
1890 Ion
1894 Iphigenia in Tauris
1897 Wasps
1900 Agamemnon
1903 Birds
1906 Eumenides
1909 Wasps
1912 Oedipus Tyrannus
1921 Oresteia
1924 Birds
1927 Sophocles' Electra/Peace
1930 Bacchae
1933 Oresteia
1936 Frogs
1939 Antigone
1947 Frogs
1950 Oedipus at Colonus
1953 Agamemnon
1956 Bacchae
1959 Antigone
1962 Clouds
1965 Oedipus Tyrannus
1968 Hippolytus
1971 Birds
1974 Medea
1977 Sophocles' Electra
1980 Euripides' Electra
1983 Women of Trachis
1986 Lysistrata
1989 Bacchae
1992 Hippolytus
1995 Birds
1998 Trojan Women
2001 Sophocles' Electra
2004 Oedipus Tyrannus
2007 Medea
2010 Agamemnon
2013 Prometheus/Frogs

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Rachel Sinfield and Anastasia Christophilopoulou kindly collaborated with us to produce a display themed around the Greek play at the Fitzwilliam Museum.

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Publicity design by Hannah Grace Taylor.
Rehearsal photos by Anna Watson.

Information about all 42 previous productions of the Cambridge Greek Play can be found at cambridgegreekplay.com