

WELCOME

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May I take this opportunity to welcome you to Cambridge Arts Theatre and this performance of *Oedipus at Colonus*.

Cambridge Arts Theatre is one of the most famous and well-loved theatres in the country. We are run as a charity, and provide a balanced programme of high quality subsidised and commercial drama, opera, dance and jazz for the City and wider region. Founded in 1936 by John Maynard Keynes, economist and founder member of the Arts Council, the Arts Theatre has a long and distinguished theatrical history. Through its links with the University of Cambridge and its proximity to London it enjoys the support and affection of much of the theatrical establishment.

I hope that your evening will be an enjoyable and a memorable one. If you require any assistance during your visit please ask a member of staff or the Duty Manager who will be happy to help.

Drinks, sweets, ice-creams and programmes can be purchased at any of the bars on the ground floor or circle level. To avoid queueing, we would advise that you pre-order your interval drinks.

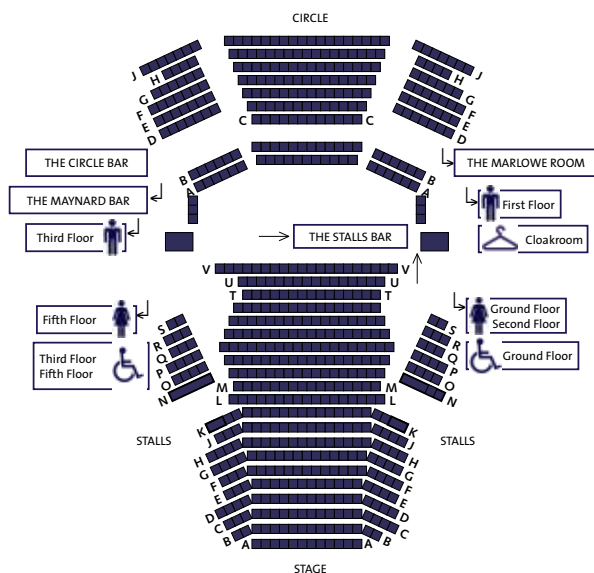
Thank you for your continued support and I look forward to seeing you regularly at the Arts Theatre.

With kindest regards,

Dave Murphy
Chief Executive

CAMBRIDGE ARTS THEATRE

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ACKNOWLEDGEMENTS

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THE MARLOWE SOCIETY PRESENTS

OTHELLO

BY WILLIAM SHAKESPEARE

DIRECTED BY JOHN HAIDAR (HEADLONG'S *RICHARD III*)

*"O, BEWARE, MY LORD, OF JEALOUSY; IT IS THE
GREEN-EY'D MONSTER, WHICH DOTTH MOCK
THE MEAT IT FEEDS ON."* ACT I SCENE I



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THE LOVELY BONES

BY ALICE SEBOLD
ADAPTED BY BRYONY LAVERY
DIRECTED BY MELLY STILL



'A MESMERISING SPECTACLE'

THE GUARDIAN



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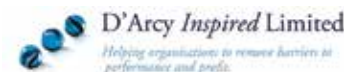
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AND ALL OUR ENSEMBLE LEVEL SUPPORTERS.

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FOREWORD

PAT EASTERLING

REGIUS PROFESSOR OF GREEK, UNIVERSITY OF CAMBRIDGE (1994–2001)

Oedipus at Colonus was first staged in 401 BC after Sophocles' death in 406–5, by his grandson, another Sophocles, who later had successes with tragedies of his own. Oedipus had long been a famous figure in tragedy as well as epic, and plays such as Aeschylus' *Seven Against Thebes*, and versions of Antigone's story by Sophocles himself and Euripides, had made the broad outlines of the family history well known, but in this play the exile of Oedipus, the contrasting behaviour towards him of his sons and daughters, his reception in Attica, and his mysterious death, are the most prominent motifs, with oracles tailored to accord with his future role as cult hero at Colonus, the deme (subdivision of Athens) where Sophocles himself was born and brought up. There are other innovations, too. This is the only known version of Oedipus' family history that makes Polyneices, not Eteocles, the elder son, a feature noted (but not condemned) by ancient commentators, and typical of the freedom with which dramatists could rework the old myths. Great prominence is given throughout to what it means to be Oedipus, and how others can (or should) relate to him, and he to them.

Most prominent theatrically is the contradiction of weakness and power in the central figure of Oedipus. Aged and blind, suffering exile and beggary but dominating the action as the interpreter of past, present and future, he discovers – by degrees – the paradoxical meaning of the oracles that have shaped his destiny. In the course of the play, his behaviour displays extremes of intransigence, hatred and anger towards those who have wronged him, but also the sharply contrasting qualities of tenderness towards his daughters, respect for Theseus and the men of Colonus, and reverence for the Semnai Theai/Eumenides, the chthonic powers whose sacred grove turns out to have been the goal of his wanderings. There is nothing incoherent, although there is plenty that is shocking, in what he says and does, which matches the remarkable character of his story. Oedipus, reduced so low by what he himself did by his killing of his father and marriage with his mother, by his self-blinding, and by all that he has since suffered from his city and his sons, is mysteriously marked out to have continuing power, both protective and punitive, after his death, in the context of the Athenian community that is willing to receive him.

SPEAKING ANCIENT GREEK

ANTHONY BOWEN

To have English as your first language seems to make pronunciation of many another tongue difficult. English has a weak sense of syllable (how many syllables in 'every', or 'comfortable', or 'How do you know?'), a strong tendency to diphthongise its vowels, a limited use of the lips (so difficult for lip-readers) and so strong a stress accent that unstressed vowels are distorted and diminished (compare 'photography' with 'photographing').

Ancient Greek was different. If you ask 'How do we know?', read Sidney Allen's *Vox Graeca*, first published by CUP in 1968 (third edition 1987), where the considerable evidence is set out clearly and recommendations are made for English speakers which recognise that some sounds may well not be reachable (for instance, the unaspirated consonants κ (Kappa), π (pi) and τ (tau) and that others are not well enough understood to attempt (for instance, the pitch accent) or not worth attempting (for instance, *iota* subscript).

Once the cast is chosen, I give an introductory session on speaking ancient Greek. Once the text to be performed is established (some cutting is inevitable), I type it up for dissemination, together with a transliteration for those who don't know Greek. The form of this has been refined over the years: the opening of the Colonus ode appears as "euippū, ksene, tāsde khōrās hīkū ta kratista gās epaula, ton argēta kolōnon".

Then James Diggle and I make a recording of the text, so that all can come to rehearsals in September well prepared by ear.

In rehearsal, the vowels matter most. Some long vowels are hard to establish, especially hypsilon, omikron-hypsilon and the difference between eta and epsilon-iota (a digraph for a close long e, not a diphthong). James works with the soloists; I spend much time with the chorus, first getting the rhythms and then mitigating their emphases and agreeing on pauses so that there is flow and breathability, and finally expressiveness. Do we get close to the original noise? Though we lack the original music and the original intonation, I think enough comes through to justify the effort and, I hope, to excite the listener.

LEARNING TO SPEAK ANCIENT GREEK

Vee Tames (Ismene)

When I first encountered an entirely new alphabet and a cacophony of unfamiliar sounds during our first week of rehearsal and development in January, I was terrified. I was not only illiterate but quite literally tongue-tied. It is thanks to the hard work of Professor Diggle and Dr Bowen that non-classicists like me were able to get to grips with aspiration (adding breath to certain sounds), new sounds such as ψ (psi) and φ (phi) as well as the different metres employed in Sophocles' verse.

A NOTE OF THANKS

The cast and crew of the 2019 Cambridge Greek Play would like to extend a very special thanks to James and Anthony for all their invaluable help, both over this year's production and previous ones.

OEDIPUS AT COLONUS

SYNOPSIS

After years of wandering in exile from Thebes, the old and blind Oedipus and his daughter, Antigone, find themselves in a sanctuary outside Athens, at Colonus. Almost immediately, they are discovered by a local inhabitant who explains that they are defiling the holy ground of the Furies.

Remembering Apollo's oracle that he would die in such a place, Oedipus sends for Theseus, the King of Athens, and prays to the dread goddesses. The chorus of people of Colonus arrive to question Oedipus. On learning his identity they demand he instantly leave, but Oedipus persuades them to wait for Theseus' judgment.

Ismene, his other daughter, arrives with the news that Oedipus' younger son, Eteocles, has taken the Theban throne by force from his brother Polyneices, who has escaped to Argos to prepare an army to march on Thebes. She also tells of a new prophecy that whoever has Oedipus' body will hold great power and she tells Oedipus that his two sons will do anything to gain that power. Oedipus swears that neither will have his support. The Chorus instructs Oedipus to appease the Furies, Ismene leaves to carry out the procedure, and the Chorus presses Oedipus about his past.

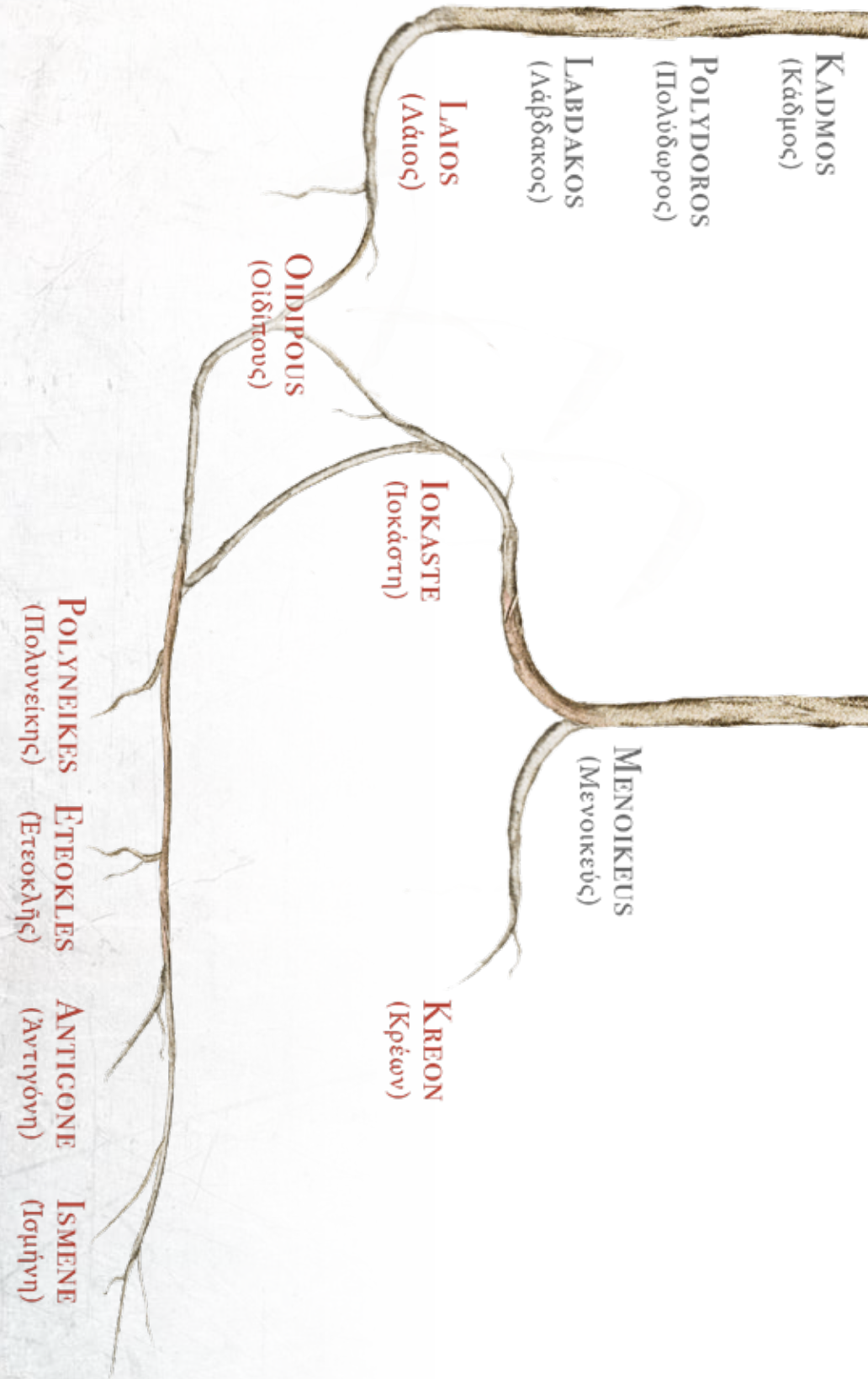
Theseus enters, and Oedipus promises Athens his blessing if he is buried in Colonus. Theseus swears to protect Oedipus. The Chorus praises Colonus.

Creon arrives as an envoy from Thebes and insists that Oedipus return with him. When Oedipus refuses, Creon reveals that he has already kidnapped Ismene and he seizes Antigone. Creon's further attempt to kidnap Oedipus is interrupted by Theseus who then departs to retrieve Oedipus' daughters. The Chorus sings an ode envisioning the battle.

Theseus returns with Oedipus' daughters and reports that a man from Argos prays to speak with Oedipus. Realising that this might be Polyneices, Oedipus refuses, but Antigone convinces him to listen. The Chorus laments the hardships of a long life.

Polyneices arrives and pleads for Oedipus' favour, but Oedipus rejects his appeal, adding a curse that Polyneices and Eteocles will kill each other in battle. Antigone begs Polyneices not to attack, but he leaves for Thebes, resigned to his fate, asking Antigone to care for his body after death.

Thunder crashes. Oedipus sends for Theseus and declares that his death is imminent. The Chorus prays for his safe passage to the Underworld. The Furies call to Oedipus, who reveals his blessing to Theseus. Antigone and Ismene lament his death and leave for Thebes, hoping to prevent the civil war between their brothers.



THE TIMELINESS OF THE CAMBRIDGE GREEK PLAY

SIMON GOLDHILL

Chair of the Cambridge Greek Play Committee, Professor in Greek Literature and Culture, University of Cambridge

The Cambridge Greek Play tradition began in 1882 with the performance of Sophocles' *Ajax*. Ajax himself, the murderous, mad hero, was played by J K Stephen, Virginia Woolf's cousin, a misogynist who finally went mad and starved himself to death - and who was, for a while, a prime suspect for being Jack the Ripper. The play was a huge success, with a fashionable crowd from London arriving on special trains, and with excited national coverage in the press. This was one of the very first productions of an ancient Greek play in the original language in England and, in the late 19th century when the influence of classicism in education and culture was at its height, it was seen as a revolutionary theatrical event.

The Greek Play has been staged regularly ever since, usually on a three-year cycle, except for the years of the First and Second World Wars. It has had its share of luminaries from Ralph Vaughan Williams, whose music for *The Wasps* is still a regular in the orchestral repertoire, to John Barton, whose later productions of Greek plays at the National Theatre were at the forefront of the modern obsession with Greek tragedy on stage. Tom Hiddleston, before he was Loki or the Night Manager, was Orestes in our Sophocles' *Electra*. Tomiwa Edun, best known for Sir Eylan in *Merlin*, played Jocasta in a gender-reversed *Oedipus the King*, before playing Romeo, the next year, at the Globe. We are very proud that the Cambridge Greek Play has proved to be a real training ground for young acting and creative talent. For the last 30 years, professional directors and creative teams have helped train students in all aspects of theatrical production. The result is that the quality of performances, along with the technology of surtitles, has attracted a regular theatre audience, who come because the shows are great, and not because they are an antiquarian curiosity.

Oedipus at Colonus is hugely admired as the late great masterpiece of Sophocles, a final reflection on power and rage, memory and suffering, familial violence and the transcendence of circumstance. Its image of the old, blind Oedipus, reflecting on his terrible life, unbowed, angry and, finally, rising above his human suffering, has inspired generations of poets and dramatists. Yet it is a play that has been surprisingly rarely staged, especially in comparison with *Oedipus the King*, which has been repeatedly produced, ever since Aristotle made it the paradigm of Greek tragedy and Freud made Oedipus the story of every (modern) man. Even in the professional theatre in Europe, which in the last 50 years has staged so many Greek plays, *Oedipus at Colonus* is rare; and when put on, it is usually combined in edited versions with *Oedipus the King* and *Antigone* as a made-up 'Oedipus trilogy'. But anyone who saw the gospel-choir version in the 1980s, *The Gospel at Colonus*, directed by Lee Breuer and starring Morgan Freeman and the Five Blind Boys of Alabama, will know how powerful and moving the play can be.

Although the Cambridge Greek Play has staged *Oedipus the King* four times, there has only been one previous production of *Oedipus at Colonus*. This was in 1950, and it is tempting to reflect on why it was chosen at that time. This was the first tragedy after the Second World War. There had been a comedy in 1947, put on in the coldest winter on record, when power cuts made the normal matinee shows impossible, and audiences barely made it to the freezing theatre. In 1950, however, the production again played to large houses and was well covered in the press. Could it be that a play that made survival after unbearable suffering its theme, and that dramatized an old and wounded man's review of how his life had been subject to terrible outside forces, spoke with particular intensity to the post-war generation?

Today's production asks us to reflect on illness and suffering and the lasting anger from the mix of family violence and politics. When we look back in 60 years at this production, I suspect we will again think that it speaks directly to its time.





THE CAMBRIDGE GREEK PLAY 2019 OEDIPUS AT COLONUS

S O P H O C L E S

CAST

Oedipus
Antigone
Ismene
Theseus
Creon
Polyneices

Chorus

ROSY SIDA
SARA HAZEMI
VEE TAMES
HARRY BURKE
ELEANOR BOOTON
HARRY CAMP

LILY BICKERS
WILLIAM HALE
ALICIA HUSSEY
ALICE MURRAY
SOPHIE SCOTT
ALICE TYRRELL
JAMIE WIGLEY

CREATIVES

Director
Composer
Designer
Lighting Designer
Sound Designer
Production Manager

Assistant Director & Publicity
Assistant Producers & Publicity

Deputy Stage Manager
Assistant Stage Managers

Assistant Designers

Assistant Lighting Designers

Surtitle Operators

Assistant Video Design
Assistant Dramaturg

Language Coaches

Producers

DANIEL GOLDMAN
ALEX SILVERMAN
JEMIMA ROBINSON
RICHARD WILLIAMSON
XAVIER VELASTIN
SEB CANNINGS

JULIA LEINO
THEO SAWKINS
KATHERINE WILLS
LUCIA REVEL-CHION
ANNA SAYLES
ZAYNAB AHMED
TIM OTTO
ANNA SAYLES
ZHIYU MELANIE CHEN
AMY HILL
ZHIYU MELANIE CHEN
AMY HILL
MOLLY MCNICHOLL
ASHLEY MEHRA

ANTHONY BOWEN
JAMES DIGGLE
REBECCA LAEMMLE
JENNIFER WALLACE

ACKNOWLEDGEMENTS

The company and the Cambridge Greek Play Committee would like to thank our major donors: the Leventis Foundation, the Gatsby Foundation, Trinity College and St John's College. King's College has underwritten the production. We are very grateful to the following colleges for providing accommodation during the vacation rehearsal period for the cast and creative team for free or at greatly reduced cost, as a donation to the play in kind: Newnham, Homerton, King's, Queens', Peterhouse, Trinity, Murray Edwards, Girton, Robinson, Lucy Cavendish, Sidney Sussex. For other contributions and valuable assistance we would like to thank the English Faculty and Library, the Judith E Wilson Studio, St Catherine's College, Rohan Studio [rehearsal photography], Pembroke College, the Classics Faculty and Cambridge Arts Theatre.

ZAYNAB AHMED

ASSISTANT STAGE MANAGER

Zaynab studies Classics at Newnham. During her time at Cambridge, she has stage-managed *The Glass Menagerie* (ADC); *The Djinn's of Eidgah* (Corpus Playroom); *Carmen* (West Road Concert Hall) and BME Shakespeare - *Romeo x Juliet* (Fitzpatrick Hall).

LILY BICKERS

CHORUS

Lily is a third-year classicist at Newnham College. This is her debut in Cambridge Theatre. Passionate about the ancient Greek language, she is particularly excited to be a part of the chorus and the process of setting the odes to music. Keep an eye out for *Silvae*, the new student publication from the Classics Society organised by Lily coming soon.

ELEANOR BOOTON

CREON

Eleanor is reading archaeology at Homerton and is no stranger to stage combat. Qualified with the BASCC in unarmed, rapier and dagger, Creon follows roles in *Much Ado About Nothing* (Cambridge Arts Theatre); *The Bacchae* (Corpus Playroom) and the 2017 CUADC/ Footlights pantomime: *The Hunchback of Notre Dame* (ADC).

ANTHONY BOWEN

LANGUAGE COACH

Anthony first became involved with Greek plays back in Bradfield School in 1958 when cast as Clytemnestra in Aeschylus' *Agamemnon*. Three years later as a student, he directed Sophocles' *Antigone* and continued to direct again in 1964 and 1967, and in Bryanston Greek Summer School in 2005 whilst working as a language teacher there. Since returning to Cambridge in 1990, Anthony has assisted chorus rehearsals. Anthony is a former university orator (1993–2007) and president of Jesus College. Among his publications is *Aeschylus' Supplices* (ed) in 2013.

HARRY BURKE

THESEUS

Harry is a third-year Classics student at Homerton. Previous credits include: *Romeo and Juliet* (Cambridge

Arts Theatre); *A Chorus Line* (ADC) and *The Pirates of Penzance* (Minack Theatre). Harry has been studying classical Greek since the age of 10 and performing long before that, so was eager to finally combine the two.

HARRY CAMP

POLYNEICES

Harry is in his second year, reading English at Girton College. Previous theatrical credits include: *A Midsummer Night's Dream* (Girton College Fellows' Garden); *The History Boys* and *King Charles III* (ADC Theatre) and Almeida Young Producers (Almeida Theatre). A hybrid of 'town' and 'gown', Harry would like to dedicate his performance to local teacher Maria Contrino, who first introduced him to the visceral power of Sophocles' enduring words.

SEB CANNINGS

PRODUCTION MANAGER

A graduate of the Central School of Speech and Drama, Seb worked as assistant production manager for *Harry Potter and the Cursed Child*. Now supporting all areas of the business, his recent credits include: *Snow White* at the London Palladium; *Blueberry Toast* and *The One* for Soho Theatre; and *Puma Future Vault* for Urban Nerds, Hull City of Culture and Wilde Creatures.

ZHIYU MELANIE CHEN

ASSISTANT LIGHTING DESIGN / SURTITLES

Zhiyu Melanie is entering her second year reading natural sciences at Newnham College. Selected credits include: *Thrill Me: a Leopold & Loeb Story* (Corpus Playroom); *The Greatest Show* (ADC) and Cambridge Latin Play 2018: *Thyestes* (Fitzpatrick Hall).

JAMES DIGGLE

LANGUAGE COACH

James Diggle is emeritus professor of Greek and Latin, and a life fellow of Queens' College. He was university orator from 1982 to 1993, and treasurer of the Greek Play Committee from 1992 to 2008. Among his publications is the *Oxford Classical Text* of Euripides. He is editor-in-chief of the forthcoming *Cambridge Greek Lexicon*. This is the sixth Cambridge Greek play in which he has acted as Language Coach.

DAN GOLDMAN

DIRECTOR

Daniel Goldman is a director, translator and playwright and artistic director of Tangram Theatre Company. Directing credits include: *Thebes Land* (Off West End Theatre Award for Best Production); *You're Not Like the Other Girls* Chrissy (Olivier Award nomination); *Wanawake wa Heri wa Windsa* at Shakespeare's Globe Theatre and *Songs of Friendship* with James Rowland (ThreeWeeks Editors' Award). Daniel was also the founding artistic director of CASA Latin American Theatre Festival from 2007 until March 2019. His next projects are *Frankenstein* at Inside Out Theatre, Beijing, in December and *Stupid F**king Bird* at the Pleasance, in Islington in February 2020.

WILLIAM HALE

CHORUS

Will is a finalist reading English at Girton College. A member of the Cambridge Footlights, selected credits include: Grand in *The Plague* (Corpus Playroom); Polonius in *Hamlet* (the Round Church); Michael Wenton-Weakes in *Dirk Gently's Holistic Detective Agency* (ADC) and Rivers in *Richard III* (ADC).

SARA HAZEMI

ANTIGONE

Sara is a third-year English student at King's. Previous credits include: *Othello* (European Theatre Group tour, 2018); *Hamlet* (Round Church); *Comic Sans Men* (ADC) and *Two Man Show* (ADC). While performing in several tragedies, much of her first two years have been spent learning improvised comedy and performing with the Cambridge Impronauts. In Sara's spare time, she performs with Cambridge Soul Revue as a singer.

AMY HILL

ASSISTANT LIGHTING DESIGN/SURTITLES

Amy is a second-year classicist at Queens'. Apart from stage-managing (*Techno Electra* - Corpus Playroom) and lighting design (*Carmen* - CUOS main show at West Road Concert Hall), Amy enjoys coxing and attending the Ancient Literature Society in her spare time.

ALICIA HUSSEY

CHORUS

Alicia is a Classics graduate of Homerton and has just completed her PGCE training in Latin with Classics. Selected credits during her time at Cambridge include: *The Duchess of Malfi* (ADC); *A Bunch of Amateurs* (Pump House Theatre, Watford); *By Way of Murder* (Pump House Theatre); *Escaped Alone* (Corpus Playroom) and *The Bacchae* (Edinburgh Festival Fringe). Having undertaken training with the Relaxed Theatre Company in 2017 in increasing accessibility within theatre, she now volunteers for Herts Inclusive Theatre.

REBECCA LAEMMLE

PRODUCER

Rebecca is a university lecturer in Greek literature and a fellow of Pembroke College. Her main area of expertise is Greek drama in all its forms, and among her publications is a book on satyr plays (*Poetik des Satyrspiels*, 2013), which will soon appear in an English edition with Cambridge University Press.

JULIA LEINO

ASSISTANT DIRECTOR

Julia is a recent graduate in English at Lucy Cavendish College. Her selected credits include: *Marat/Sade* (Judith E Wilson Studio); *Smörgåsbord* (Corpus Playroom); *Northanger Abbey* (Selwyn College Chapel); *Dido, Queen of Carthage* (Howard Theatre) and *Hatch* (ADC Theatre). Julia would like to thank the Lucy Cavendish Alumnae Association for being awarded their prize, which is currently supporting her work on this project.

MOLLY MCNICHOLL

ASSISTANT VIDEO DESIGN AND REHEARSAL PHOTOGRAPHER

Molly is a third-year Classics student at King's. She competes with the Cambridge University Trampolining Club in her spare time.

ASHLEY MEHRA

ASSISTANT DRAMATURG

Ashley is a recent MPhil graduate (King's College) and previously completed her undergraduate degree at University of Virginia, where she was awarded the highest distinction in Classics for her thesis on *Oedipus at Colonus*.

ALICE MURRAY

CHORUS

Alice is entering her final year at Robinson College. Fresh from reprising Teiresias in *The Bacchae* at Edinburgh Festival Fringe (original run at Corpus Playroom), selected credits include: Serafina in *His Dark Materials* (Fitzwilliam Museum/ADC on tour); Petrin in *Wild Honey* (ADC) and Olivia in *Twelfth Night* (Clare Gardens). Alice is also directing the upcoming musical *Funny Girl* at the Brickhouse Theatre at Robinson.

TIM OTTO

ASSISTANT SET DESIGNER

Tim is an English student at Trinity College. Previous credits for set design include: *Richard III* and *Dirk Gently's Holistic Detective Agency* (ADC) and *Conversations With Myself*, *Belleville* and *Bad Luck Charlie* (Corpus Playroom). Tim has also assistant and associate directed for *Richard III* (ADC); *Othello* (European Theatre Group tour) and *Conversations With Myself* (Edinburgh Festival Fringe) respectively.

LUCIA REVEL-CHION

DEPUTY STAGE MANAGER

Lucia is a third-year Classicist at Sidney Sussex College. Previous credits include: CUADC/Footlights 2018 pantomime: *The Gingerbread Man* (ADC); *Angels in America* (ADC) and *Fine, Thanks* (Savoy Theatre). She has just returned from America with *The Footlights International Tour Show 2019: Look Alive!*

JEMIMA ROBINSON

SET DESIGNER

Jemima was awarded the Max Rayne Design Bursary at the National Theatre (2018) and is a winner of the biennial Linbury Prize for Stage Design in 2011 and the Bristol Old Vic Technical Theatre Award. She has been nominated for Best Set Design at the Off West End Theatre Awards for *Br'er Cotton* at Theatre503 and for *Thebes Land* at Arcola Theatre. She is currently working on *Così fan tutte* for Welsh National Opera and *Frankenstein* for Inside Outside Theatre. Recent design credits include: *Whitewash* (Soho Theatre); *The Trick* (Bush Theatre); *Twelfth Night* (Guangzhou Dramatic Arts Centre, China); *Playing With Scale* (National Theatre exhibition at the Wolfson Gallery); *The Majority* (Dorfman, National Theatre); *New Nigerians* (Arcola) and *Parallel Yerma* (Young Vic).

THEO SAWKINS

ASSISTANT PRODUCER

Theo is a second-year Classics student at King's College. During his first year, he produced *The Revlon Girl*, which received five-star reviews (Brickhouse Theatre; ADC), as well as *As You Like It* (Queens'); *Constellations* (Corpus Playroom) and *Cicada 3301* (Underbelly, Edinburgh Festival Fringe). Theo is the business manager for the upcoming ETG play *Measure for Measure*.

ANNA SAYLES

ASSISTANT SET DESIGNER AND ASSISTANT STAGE MANAGER

A second-year classicist at Robinson, Anna previously set designed for *Harrogate* (Corpus Playroom). At the same time as learning Greek for her course, she has been learning beginners Russian.

SOPHIE SCOTT

CHORUS

Sophie is a third year English student at Murray Edwards. Previous acting credits include: *The Bacchae* (Edinburgh Festival Fringe); *Escaped Alone* and *The Unbelievable Ending of the World* (Corpus Playroom) and *Copenhagen* (Brickhouse Theatre). She wishes to thank her English teacher, Sean McEvoy, for getting her started in Greek theatre with the role of Anachronistically Cockney Guard in *Antigone*.

ROSY SIDA

OEDIPUS

Rosy is a third-year classicist at King's College. Selected credits include: Dionysus in *The Bacchae* (Corpus Playroom and Edinburgh Festival Fringe); *Saint Joan* (ADC); *The Great Wurstel* (Cambridge University Library) and *Orlando* (Corpus Playroom). Having enjoyed the real sense of collaboration and collectivity throughout the process, she hopes to train at École Jacques Lecoq following graduation.

ALEX SILVERMAN

COMPOSER

Alex Silverman studied Classics at Cambridge before embarking on a career as a musician. He is thrilled to be returning for his fourth Greek play as Composer after *Agamemnon* in 2010, *Prometheus* and *Frogs* in 2013, and *Antigone* and *Lysistrata* in 2016. Selected work for

the stage includes: *Othello*, *King Lear*, *The God of Soho*, *The Comedy of Errors*, *A Midsummer Night's Dream*, *Romeo and Juliet* and *Much Ado About Nothing* (all Shakespeare's Globe); *The Secret Adversary* (Watermill); *Faith Healer* (Bristol Old Vic/Hong Kong Festival); *After Troy* (Oxford Playhouse); *Lulu* (Gate/ Headlong) and *Pete and Dud: Come Again* (West End/UK tour).

VEE TAMES

ISMENE

Vee, a second-year English student at Newnham, trained with RADA Youth Company, National Youth Theatre, Young Pleasance and BYMT. Selected credits include: Dalila in *Samson Agonistes* (Judith E Wilson Studio); Cordelia in *King Lear* (Jerwood Vanbrugh Theatre); Elizabeth Cranholme in *The Curse of Cranholme Abbey* (Pleasance Beyond) and Second Messenger in *The Bacchae* (Corpus Playroom). She would like to thank her family for putting up with the strange mutterings of ancient Greek for the last few months, and Dr Simon Dowling.

ALICE TYRRELL

CHORUS

Alice is a third-year English student at Murray Edwards. This is not their first appearance in one of Sophocles' Theban Plays, appearing previously in *Oedipus the King* (Corpus Playroom). Further credits include: *Orlando* (Corpus Playroom); *Reigen* (Edinburgh Festival Fringe) and *Hamlet* (Round Church). Interested in the history of theatre, they are keen to get to grips with an ancient text through performance.

XAVIER VELASTIN

SOUND DESIGNER

Xavier is a London-based sound artist, performer and theatre sound designer. His practice is heavily focussed on expanding voice with technology and designing digital tools to create new modes of expression. For the Greek play, he has worked with the ensemble to create sound effects and ambiances using voices, processing and looping - all sound is created live. He holds an undergraduate MusB in Music from the University of Manchester and a Master's in Sonic Arts from Goldsmiths, University of London.

JENNIFER WALLACE

PRODUCER

Jennifer is director of studies in English at Peterhouse and has served on the Cambridge Greek Play Committee since 1998. She is the author of, amongst other books, *The Cambridge Introduction to Tragedy* (2007) and *Tragedy Since 9/11: Reading a World Out of Joint* (2019).

JAMIE WIGLEY

CHORUS

A finalist reading education with English, drama and the arts at Queens', selected credits for Jamie include: *The Hound of the Baskervilles* (the egg, Theatre Royal Bath); *The Bacchae* (Corpus Playroom and Edinburgh Festival Fringe) and *His Dark Materials* (Fitzwilliam Museum). Jamie had no previous experience speaking ancient Greek before joining this production.

RICHARD WILLIAMSON

LIGHTING DESIGNER

Richard trained at LAMDA, is head of production for C venues at the Edinburgh Festival Fringe and is a trustee of the King's Head Theatre. Previous work includes: the Olivier Award-winning *Rotterdam* (West End/off-Broadway/UK national tour); *Richard III* and *An Arab Tragedy* (Swan Theatre Stratford/international tour); Sampled 2019 (Sadler's Wells); *Little Miss Sunshine* (UK tour); *Great Expectations* (UK tour); *Fiddler on the Roof* (Istanbul); *Beowulf* and *Jason and the Argonauts* (Unicorn); WhatsOnStage Best Production winner *Thebes Land*, *New Nigerians*, *Shrapnel*, *Macbeth* and *A Midsummer Night's Dream* (Arcola Theatre).

KATHERINE WILLS

ASSISTANT PRODUCER

Katherine is a finalist reading Classics at King's College. Selected producing credits include: *Marat/Sade* at Judith E Wilson and *Hedda Gabbler* at the ADC. Her claim to fame is being scouted for *Game of Thrones*' Arya Stark while acting in her local theatre group in 2009. She neither went to the audition nor has acted since.

INTERVIEW WITH THE DIRECTOR: DANIEL GOLDMAN

THEO SAWKINS AND KATHERINE WILLS



What are the challenges and rewards of performing a play in ancient Greek?

I think there's a real joy in performing these plays in the Greek. Obviously, it's a challenge because it's a language that no one speaks outside of a few brilliant classicists. But the opportunity to listen to these plays in the original language allows us to access them - not how they were meant to be accessed, because our context is different, but on a visceral level. To hear those sounds, those rhythms and those metres allows us on a gut level to connect across centuries and millennia, to be possibly taken on a journey further away.

What drew you to Oedipus at Colonus?

I first read the play when I was 21 as a student here at Cambridge taking the tragedy paper. It immediately moved me. It's a domestic tragedy, the story of an old man who is fearful of dying. When I first read it, I wasn't fearful of dying but I am now, aged 39. On a personal level, I have seen my father in hospital having a heart operation, tubes everywhere, and it's a shocking sight. I'm not the only one. So many of us have had that experience.

And then there's another side, an intellectual inspiration, which is Pinochet's visit to the UK in 1998. That episode was an important incident in my life in terms of my becoming political. It raised an interesting dilemma - what do you do? Do you offer healthcare to this tyrant, this dictator, this polluted politician? Mugabe died last month. He and Pinochet were tyrants and yet they were loved; we see them with their families. So behind *Oedipus at Colonus* is this idea of dying as an exile, and the question of what it means for a foreign government to offer help and protection to a polluted public person.

Why do you think Greek tragedies still have resonance today?

I think good plays continue to be relevant. We're talking about three great poets specifically - Aeschylus, Sophocles and Euripides - who were brilliant in their age because they knew what makes us human: our foibles, our ambitions. They told great stories. The context changes, but our humanity hasn't evolved that quickly, at least not emotionally. We've got a prehistoric cortex, which means we behave in certain ways in certain situations. I think these guys captured that, as other great writers have through all the ages. They're all dealing with what we get wrong in the hope that we might learn, as an audience or as a reader, to act in a better or kinder way.

A significant amount of your work includes plays in foreign languages. How do you overcome the challenge of cultural differences?

I've had the opportunity to work in a number of different countries in different languages. It's a question of listening, and that's the director's job anyway: to get out of the way and let the story be told and let the performers be truthful to themselves. I can work with actors from all over the world at a human level as we have a capacity to share the same needs as basic as hunger, sleep, food, sex, power, money. We're all scared of death, we all have fathers or mothers, we all know what it is to love, we all know what it is to lose.

Can you tell us a bit more about the world of the hospital in this production?

Oedipus sits for most of the original Sophocles play on a rock. I asked myself what is that rock today? Where do we go when lives end? Our lives end in bed, in hospitals - at any rate that is what I have experienced with family members. Jemima Robinson, our Designer, and I looked at a lot of hospitals and their architecture as well as similar end-of-life spaces. There are parallels between that and the Greek world. Yes, in the Sophocles text he's out in the open, yes in our play he's inside, but there's the same sense of the world of the grove or hospital inside and the world beyond this space. An audience in ancient Greece knew exactly who Oedipus was and the situation he was in. Our job is to find that context. This play felt very modern and very close and I wanted to put something on stage that nearly everyone in the audience must have experienced.





PAST PRODUCTIONS

137 YEARS OF THE CAMBRIDGE GREEK PLAY

- | | |
|--------------------------------------|---------------------------------|
| 1882 Ajax | 1956 Bacchae |
| 1883 Birds | 1959 Antigone |
| 1885 Eumenides | 1962 Clouds |
| 1887 Oedipus Tyrannus | 1965 Oedipus Tyrannus |
| 1890 Ion | 1968 Hippolytus |
| 1894 Iphigenia in Tauris | 1971 Birds |
| 1897 Wasps | 1974 Medea |
| 1900 Agamemnon | 1977 Sophocles' Electra |
| 1903 Birds | 1980 Euripides' Electra |
| 1906 Eumenides | 1983 Women of Trachis |
| 1909 Wasps | 1986 Lysistrata |
| 1912 Oedipus Tyrannus | 1989 Bacchae |
| 1921 Oresteia | 1992 Hippolytus |
| 1924 Birds | 1995 Birds |
| 1927 Sophocles' Electra/Peace | 1998 Trojan Women |
| 1930 Bacchae | 2001 Sophocles' Electra |
| 1933 Oresteia | 2004 Oedipus Tyrannus |
| 1936 Frogs | 2007 Medea |
| 1939 Antigone | 2010 Agamemnon |
| 1947 Frogs | 2013 Prometheus/Frogs |
| 1950 Oedipus at Colonus | 2016 Antigone/Lysistrata |
| 1953 Agamemnon | |

Information about all 43 previous productions of the Cambridge Greek Play can be found at cambridgegreekplay.com. Check our social media accounts for backstage and rehearsal footage (Facebook: Cambridge Greek Play | Twitter/Instagram @CamGreekPlay)



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SOPHOCLES OEDIPUS AT COLONUS

CAMBRIDGE GREEK PLAY SYMPOSIUM

Fitzpatrick Hall, Queens' College, Cambridge Sunday 20th October 2019

This event is supported by the Judith E. Wilson Fund

Each panel will consist of short talks (ca. 10 minutes) by each of the speakers followed by a chaired discussion.

10.00am – 10.30am: Registration

OEDIPUS IN COLONUS AND ITS RECEPTION

10.30AM – 12.00PM

Chair: Felix Budelmann (Oxford)

Pat Easterling (Cambridge)

Oliver Taplin (Oxford)

Fiona Macintosh (Oxford)

12.00pm – 1.30pm: Break for Lunch (not provided)

POLLUTION AND POLITICS

1.30PM – 3PM

Chair: Rebecca Laemmle (Cambridge)

Jennifer Wallace (Cambridge)

Renaud Gagne (Cambridge)

Paul Cartledge (Cambridge)

PAGE TO STAGE

3.30PM – 5PM

Chair: Andrew Zurcher (Cambridge)

Daniel Goldman (Greek Play Director)

Alex Silverman (Greek Play Composer)

Edith Hall (KCL)

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