

PROGRAM 2018

Little Theatre of Ancient Epidaurus

06 & 07 July *The Libation Bearers* by Aeschylus (ORESTEIA cycle)

VASISTAS

Direction: **Argyro Chioti**

Dramaturgy: **VASISTAS**

Dramaturgy consultant: **Nikos A. Panagiotopoulos**

Set design: **Eva Manidaki**

Lighting design: **Tasos Palaioroutas**

Music: **Jan Van de Engel**

Assistant director: **Gely Kalampaka**

Cast: **Evi Saoulidou, Evdoxia Androulidaki, Antonis Antonopoulos, Matina Pergidouki, Yannis Klinis, Eleni Vergeti, Georgina Chriskioti, and others**

Director's note:

"Am I shouting to the deaf and fruitlessly wasting my voice on people who are asleep?"

The greatest mourning song of ancient Greek literature. A premeditated crime set up on stage, with the complicity of the audience. The VASISTAS group approaches the play as a profound conflict between human instincts and social conformity, focusing on the chorus, this powerful voice that is constantly on stage, pushing things forward and inciting to murder. The chorus is a massive voice watching, directing, and ultimately holding power over everything. The chorus is the social mandate that occasionally wrests control and defines the course of history. The two main characters of the play, Orestes and Electra, are like two puppets with barely any right to make choices for themselves. They are weighed down by the burden of the past, forced to follow it all the way, making a seemingly impossible choice. Their future is inextricably bound with the act of murder.

Argyro Chioti

20 & 21 July *Antigone* by Sophocles

Translation - adaptation: **Nikos Panagiotopoulos**

Direction: **Konstantinos Ntellas**

Set design: **Andreas Skourtis** Costume design: **Konstantina Mardiki**

Music: **Alexandros Ktistakis** Lighting design: **Panagiotis Lampis**

Videographer- photographer - assistant to the set designer: **Christos Symeonides**

Cast of seven performers

Director's note:

Eteocles fell in battle, defending his city. He is a hero.

Eteocles usurped the throne that was rightfully his brother's.

Polynices died while fighting against his own homeland. He is a traitor.

Polynices claimed the throne that was rightfully his.

Who is right? Who is wrong?

Creon is responsible for the Polis. There is a blind spot in the Polis.

Creon faithfully does what is, by his own declaration, necessary for the restoration of peace and order.

Antigone is responsible for her family and its dead.

Antigone violates the laws of the Polis, causing mayhem and disorder.

Who is right? Who is wrong?

Athens prohibits proper burial of the sacrilegious, the traitors, and the suicides.

From just lord and keeper of the law, Creon becomes an obsessive tyrant; his stance precipitates three suicides.

Antigone buries her brother, thus doing what is usually reserved for men.

Creon mourns his son's dead body, thus doing what is usually reserved for women.

Which one of the two is the tragic character?

Konstantinos Ntellas

03 & 04 August *Prometheus Bound by Aeschylus*

Translation: **Nikoletta Frintzila**

Direction: **Martha Frintzila**

Set design - Music: **Vassilis Mantzoukis**

Lighting design: **Felice Ross**

Costume design - Props & masks: **Camilo Bentancor**

Movement: **Amalia Bennett**

Assistant directors: **George Vourdamis Mavrogenis, Ioanna Nasiopoulou**

Scientific associate: **Iossif Vivilakis**

Cast: **Dimitris Kataleifos** (Prometheus), **Maria Kechagioglou** (Io), **George Vourdamis**

Mavrogenis (Cratus), **Theano Metaxa** (Bia), **Ilias Kounelas** (Hephaestus), **Kostas**

Vasardanis(Hermes), **George Frintzilas** (Oceanus), **Fonés** with coaching by **Marina Satti** (Chorus of Oceanids).

With the participation of the Baumstrasse choir and students of the Attiko School of Ancient Greek Drama and Epidaurus Lyceum.

Director's note:

In this performance we will focus on the power of language and spoken words, reciting the text in a rhythmical and melodious manner. We have decided to refrain from an expressive dramatic performance, instead making discourse central, insisting on a clear recitation of the words and their meaning. Of course, this approach does not entail that performers will lack theatricality and passion. The use of masks and carefully planned movement will infuse our performance with theatricality. The production will adopt a very strict motif of music and movement, allowing performers to express themselves inside a very tightly constructed aesthetic universe.

Martha Frintzila

Ancient Stadium of Epidaurus

13 & 14 July *The Eumenides by Aeschylus (ORESTEIA cycle)*

Translation: **Dimitris Dimitriadis**

Concept – direction - performance: **Stefania Goulioti**

Artistic collaboration: **Sylvia Liouliou**

Sound design: **Dimitris Kamarotos**

Video: **Dorijan Kolundžija**

Alexander technique: **Vicky Panagiotaki**

Lighting design: **Sakis Birbilis**

Director's note:

“Allow fear to inhabit the polis.”

Our project meets a very specific need: to delve into the depths of the human soul, exposing dreams, insecurities, and fears before a live audience; an attempt to bring together the Conscious and the Unconscious. The Furies appear as scaremongers, whispering their desires and disputes; it is then that humans come to the realization that they themselves are these very voices. These voices are contained in all the tragic heroes.

Our performance will be a challenge, a trial as far as acting is concerned, exposing, not just the visual aesthetics, but also the ideal condition wherein the audience can see what the actor imagines rather than what is merely presented on the stage. A difficult endeavour: when achieved, audience and performers connect amidst an invisible landscape, sharing a powerful experience.

Stefania Goulioti