

# ANTIGONE

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ADAPTED BY JANE MONTGOMERY GRIFFITHS



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# PROMPT PACK // ANTIGONE

AN EDUCATIONAL RESOURCE



By / Sophocles  
Adapted by / Jane Montgomery Griffiths  
Direction / Adena Jacobs

The Coopers Malthouse  
MERLYN THEATRE  
21 August – 13 September 2014

**MALTHOUSE**  
**PROMPT**



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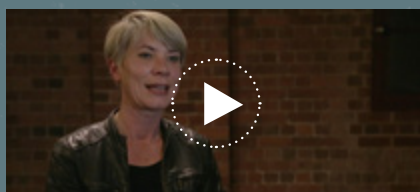
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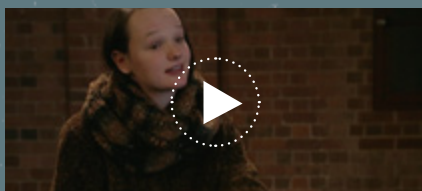
Jane Montgomery Griffiths discusses  
adapting *Antigone*



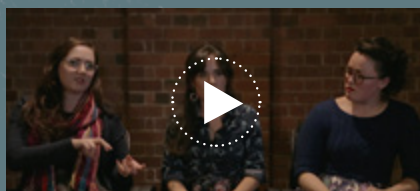
Performer Jane Montgomery Griffiths  
discusses playing the Leader in *Antigone*



Director Adena Jacobs discusses *Antigone*



Performer Emily Milledge  
discusses the role of *Antigone*



Set and Costume Design team,  
The Sisters Hayes discuss *Antigone*

## ABOUT MALTHOUSE THEATRE

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Malthouse Theatre is at once a treasured building, a theatre company, a creative site and an engine for change. It is also the imaginative expression of a committed team of artmakers reaching out to an even larger number of local, national and international artists. All are dedicated to an ongoing conversation with audiences of exciting diversity and character.

This conversation chooses contemporary theatre as its vehicle: a compelling annual program of adventurous, multi-disciplinary work inspired by writers, directors, designers, choreographers, audio artists and performers. Here, the combined possibilities of all theatre arts are offered centre stage – for entertainment, for inspiration, and even for fun.

Prompt Pack compiled by Vanessa O'Neill  
for Malthouse Prompt – Malthouse Theatre's  
youth and education program.

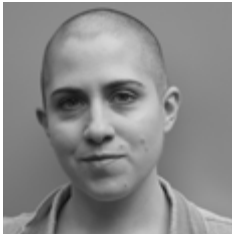
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**MALTHOUSE  
THEATRE**

// what happens next.

## CAST AND CREATIVE TEAM

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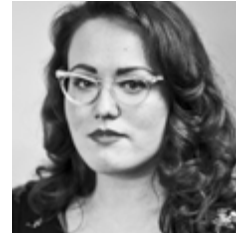
HARRIET GREGORY



JANE MONTGOMERY  
GRIFFITHS



CHRISTINA HAYES



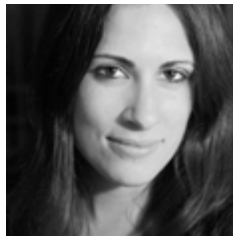
ESTHER HAYES



REBECCA HAYES



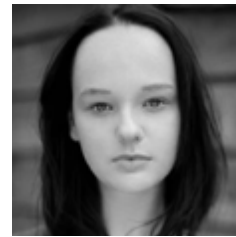
SAMARA HERSCH



ADENA JACOBS



PAUL JACKSON



EMILY MILLEDGE



ELIZABETH NABBEN



AARON ORZECZ



JOSH PRICE



JENN TAYLOR



JETHRO WOODWARD

---

**By** / Sophocles **Adapted by** / Jane Montgomery Griffiths

**Direction** / Adena Jacobs

**Assistant Director** / Samara Hersch

**Lighting Design** / Paul Jackson

**Set & Costume Design** / The Sisters Hayes

**Sound Design** / Jethro Woodward

**Stage Manager** / Jenn Taylor

**Assistant Stage Manager** / Harriet Gregory

**Besen Family Artist Placement (Set & Costume Design)** / Sophie Woodward

**Cast** / Jane Montgomery Griffiths, Emily Milledge, Elizabeth Nabben, Aaron Orzech, Josh Price

# PROMPT // CUE, INDUCE, MAKE, MOTIVATE, PERSUADE, ENCOURAGE, STIMULATE, IMPEL, INSPIRE.

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Welcome to the Malthouse Theatre Prompt Pack for *Antigone*. When an actor forgets a line in rehearsals they may call for a prompt to provide a clue or a cue so that they can keep telling the story.

This document aims to provide just that – a next step, a reminder, a series of provocations. It is full of information, but also poses many questions and discussion points for the audience. The Prompt Pack invites us to see how relevant and exciting contemporary theatre can be.

As a resource, these pages are by no means definitive but we hope they'll take you on an interesting journey and keep you travelling through the world of the play well after the curtain call. We encourage you to make particular use of the in-depth video interviews with members of the cast and creative team. Many of the questions and discussion points that we have outlined in this resource are a direct response to the videos.

We hope that this Prompt Pack will help you to engage deeply with this work.



**Vanessa O'Neill /**  
Education Manager



## FROM MALTHOUSE THEATRE'S ARTISTIC DIRECTOR

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Sophocles' *Antigone* is a play full of love, rebellion, terror and fanatical debate, and it is also a tragedy. When we encounter tragic drama in classic Greek texts the traditional images of masks and robes can frequently distance us from the dark realities of the play. When a Greek tragedy is relocated into a contemporary context (as our production is) the extremities can suddenly present themselves in provocative ways. That is what excites us about this production of *Antigone* and why it will be a memorable experience for students – it is a sophisticated and piercing production that will stir debate and questions, as all good tragedy should.

Sophocles' play is centred on the image of a corpse – a brother whose body is left naked without burial ritual. Therefore the idea of 'the body' and how a state can manipulate and ravage 'the bodies' of its people, is an integral part of Sophocles' play, a central motif in Jane Montgomery-Griffiths' adaptation, and a key component of the visual language of Adena Jacob's production.

I don't believe we should shy away from provocative images and ideas in the theatre, and Greek tragedy does not present a reassuring vision of the world – in fact its purpose is to paint an honest portrait of a world in chaos. This is an opportunity for students to use this as a departure point for honest discussion about the way law, justice and fanaticism operates in the 21st century.

We are always up for the conversation that surrounds our work, especially when it's about the complexities of the world. I look forward to seeing you at the theatre.

**Matthew Lutton /**  
Artistic Director/Co-CEO







## ANTIGONE // SOME BACKGROUND INFORMATION

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Sophocles' *Antigone* is tragedy written in 441 BC. It is the third of the three Theban plays even though it was written first.

It is the story of a young woman Antigone, (the daughter of the deceased Oedipus and his mother Jocasta), who returns to Thebes with her sister Ismene. Their two brothers Polynices and Eteocles have been leading opposite sides in Thebes' civil war and have killed each other in battle. Creon, the new ruler of Thebes (and uncle to Antigone) decrees that Eteocles will be honoured and Polynices disgraced. The rebel brother's body will not be sanctified by holy rites and will lie unburied to be food for animals. Defying Creon's edict, Antigone chooses to bury her brother.

Sophocles' *Antigone* is one of the most influential and pervasive theatrical texts. In its 2,500 year history, the play has been performed and adapted more than any other Greek tragedy. Various praised for its piety and logic, or condemned for its subversiveness and darkness, the play has been studied, performed, celebrated, banned and adapted across the globe. Its central character Antigone has herself been interpreted as both a sacrificial scapegoat and a dangerously anarchic terrorist. The moral ambivalence in this story – the difficulties of the struggle between the personal and the political conviction – is one of the most pressing reasons for the play's continued relevance. This new adaptation of *Antigone* by Jane Montgomery Griffiths reimagines the play within a contemporary context.

Here are some of Jane's thoughts on *Antigone*:  
*"The play is less about ritual, than the denial of it: the refusal of a State to show compassion; the inability of a society to show emotion; the limiting of grief to sanitised, state-sanctioned memorial services; the classification and demonisation of the enemy as 'the other'. In this world, the rites of mourning and the messy business of life and death are untidy inconveniences that should be vacuum-packed in glad wrap to stop possible contagion."*

This quote is taken from the Introduction to *Antigone*, by Jane Montgomery Griffiths, which is now available via [Currency Press](#).

Malthouse Theatre, in commissioning Jane to translate and adapt *Antigone*, presented her with the challenge to write the play for five actors. In this version there is no Chorus, nor is there the character of Tiresias (although some of their lines have been incorporated into other characters' speeches). The male Creon has become a female political Leader. The setting of Thebes has been given a contemporary feel – that is both a familiar and unfamiliar world. The text has been written in verse, in a range of metrical styles.

# TRANSLATING AND ADAPTING ANTIGONE

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## JANE MONTGOMERY GRIFFITHS

Dr Jane Montgomery Griffiths is Director of the Centre for Theatre and Performance at Monash University, and former Convenor of Monash's Classical Studies Program. She combines academic research and teaching with professional practice as a theatre maker. She has had an extensive career in UK theatre as an actor, performing with the RSC, Chichester Festival Theatre, Derby Playhouse, Cambridge Theatre Company, Harrogate Theatre and Compass Theatre (Manchester Evening News, Best Actress award for *Electra*).

In Australia, she has performed with Bell Shakespeare Company in *King Lear*, Malthouse Theatre in *Sappho... in 9 fragments* and *Wild Surmise*, Red Stitch in *Good People*, Fraught Outfit in *Electra* and *Persona*, The Rabble in *Story of O* (Neon/MTC) and *Frankenstein* (Malthouse), *Wizard of Oz* (Belvoir), and for ABC Radio National in *Sectioned*, *Sappho* and *Wild Surmise*.

As a director, she has worked at Harrogate Theatre, UpFront Theatre Company, Cambridge Arts Theatre, and Red Stitch Actors Ensemble, and was artistic director of the Cambridge Greek Play. As writer, her plays include *Sappho... in 9 fragments* (Currency Press 2010), which was nominated for the Victorian and NSW Premiers'

Literary Awards, *An Ox Stand on my Tongue* (winner of an R E Ross Trust Award and PWA Development place), *Sectioned* (ABC RN), the libretto for the opera *Razing Hypatia* (3 Masks; Opera Nova), and an adaptation of *Wild Surmise* (Malthouse Theatre; ABC Radio National) which was nominated for Greenroom, Best Writing/Adaptation. *Sappho... in 9 fragments* has toured internationally, playing to several awards and sell out seasons in London, Ottawa, Montreal and Toronto and Edinburgh.

Her practice and research actively fosters interdisciplinary links between classics and performance, and her current research projects investigate effective ways of interpreting classical texts through performance, for which she has written a new version of *Antigone* for Malthouse Theatre. She was the Judith E Wilson Visiting Lecturer in Drama (1998, King's College) and the inaugural Leventis Fellow in Greek Drama (2001, Peterhouse) at the University of Cambridge, an ARC post-doctoral fellow, and has also taught at Bretton Hall, York St Johns, La Trobe and University of Melbourne.



## ACTIVITY // MEET JANE MONTGOMERY GRIFFITHS (as writer)

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Not only has Jane Montgomery Griffiths translated and adapted this version of *Antigone* (from the original Ancient Greek), she also performs the role of the Leader. We conducted two separate interviews with Jane. In the first she speaks about the task of adapting and translating *Antigone* and in the second video she speaks about her work as an actor within the production.



**WATCH THIS INTERVIEW WITH JANE  
(AS TRANSLATOR / ADAPTOR OF THE PLAY)**

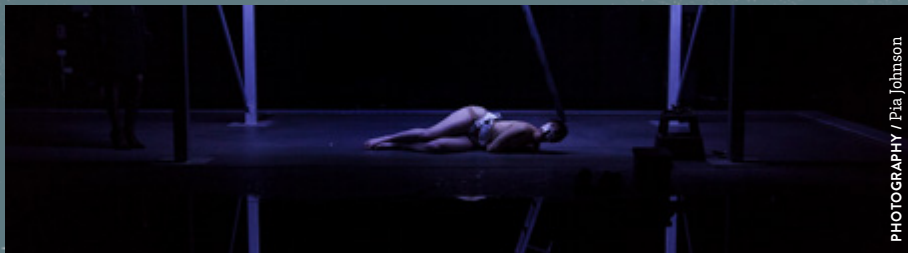
# DISCUSS THE FOLLOWING

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## 1 // ADAPTING ANTIGONE FOR THE CONTEMPORARY STAGE

*"Antigone is the most performed of Greek tragedies across the world. It is the Greek tragedy that has caused some of the most interesting philosophical and psychoanalytic controversies over the last 200 years."*

– Jane Montgomery Griffiths



- Consider the task that Jane faced in adapting this 2,500 year old classic play for the contemporary stage – with a cast of only five.
- Discuss Jane's comments about the significance of the Chorus within Greek Theatre and the fact that in this production there is no Chorus (as this is a world with no sense of community or civic identity) in contrast to the society of Ancient Greece.
- Consider the significance of the traditionally male character of Creon being played as a female political Leader in this production.

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## 2 // THE WORLD OF THE PLAY

*"It is important that we set this production of the play in a world that we recognise, but also one that is different."*

– Jane Montgomery Griffiths

The setting for Sophocles' *Antigone* is Thebes. As Jane explains it, Thebes was representative of the 'other' place, a place of 'alienation and difference'. In this production, the setting of the play has some similarities with contemporary society, but also has an alien, dark and strange quality about it.

- How did you respond to the strangeness and darkness of the world of the play?
- What aspects of the society conveyed in this production were familiar and which were alien and strange?

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## 3 // THE KEY CHALLENGES FACED BY THE ACTORS

*"We have a world just after a civil war, where there is the sense of the pollution of the war... of the plague that followed Oedipus and his clan."*

– Jane Montgomery Griffiths

- Consider Jane's comments about the challenges that the actors face within this production, in having to convey extreme emotions as well as working with heightened language and verse.
- How successfully do you think the actors were in conveying the characters' status, motivation and characteristics? Consider their use of both verbal and non-verbal forms of communication.

## **ACTIVITY // MEET JANE MONTGOMERY GRIFFITHS (as actor)**

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In this interview Jane speaks about the complexities of the role of the Leader, including some of the key choices she made about how to play the character, how she conveys status, as well as her use of her voice and physicality.



**WATCH THIS INTERVIEW WITH JANE (AS THE 'LEADER')**



# DISCUSS THE FOLLOWING

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## 1 // PLAYING THE CHARACTER OF THE LEADER

*"What is interesting is how the Leader puts a lid on all of that [her empathy and maternal feelings]. I am interested in the complicated nuance that is in the character."*

– Jane Montgomery Griffiths

When Jane was first writing the role of the Leader as a female politician, she had no idea that she would be playing the part. Consider what Jane says about some of the challenges of the role as well as the contemporary female politicians that she was influenced by, as she developed her interpretation of the Leader.

- As you watch Jane play the role of the Leader, look for clues of an internal conflict within her.
- What sort of tension exists between her private and public selves?
- How well did Jane convey the Leader's motivation throughout the play?
- How does Jane use her voice and physicality to command public authority as the Leader?
- How does Jane use her voice in the more private and intimate scenes – to persuade, cajole, convince and manipulate?

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## 2 // THE LACK OF PUBLIC REMORSE SHOWN BY THE LEADER

*"I think the Leader is unable to show public remorse because she is as trapped as everyone else in the world of the play, in the political machine"*

– Jane Montgomery Griffiths

At the end of the play of *Antigone*, in Sophocles' text, the character of Creon fully recognises his own hubris and folly, and publicly expresses remorse. In Jane Montgomery Griffiths' adaptation, the Leader never admits remorse. The Leader is publicly defiant, right up until the end of the play.

- When you watch the Leader at the end of *Antigone*, pay particular attention to her non-verbal language (including gestures, stylised movements, stillness and silence).
- What hints are there of her private remorse?
- Are there moments when the Leader's physicality and movements contrast with her public speech and public persona?

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## 3 // EXPLORING STATUS

*"Antigone refuses to play the status game. This girl is not impressed by status...she is absolutely subject to her own rules."*

– Jane Montgomery Griffiths

- Consider the ways in which Jane conveys the status of her character, in terms of her appearance, clothing, use of posture and gait.
- Pay particular attention to Jane's use of voice – her tone, pitch, modulation, and volume and consider how this contributes to the gravitas of her character.
- As you watch the production, look for the moments when the Leader's status is either challenged or falters.
- Discuss how it is possible for a young girl like Antigone, who has no political power or official status to challenge The Leader by refusing to play by the rules of the State.





## ABOUT THE DIRECTOR

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### ADENA JACOBS

Adena Jacobs is a theatre director and the Artistic Director of Fraught Outfit. In 2014-15 she was Resident Director at Belvoir, and in 2012 she was the Female Director in Residence at Malthouse Theatre.

Directing credits include *Wizard of Oz* (Belvoir), *Oedipus Rex* (Belvoir), *Hedda Gabler* (Belvoir), *Exil* (Sydney Chamber Opera/Carriageworks), *Persona* (Theatre Works, Malthouse Theatre, Belvoir), *On The Bodily Education of Young Girls* (Neon/Melbourne Theatre Company), *Elektra* (The Dog Theatre), *The City* (Red Stitch), *This Is For You* (La Mama) and *Cleansed* (Studio45 VCA).

In 2015, Fraught Outfit and St Martins Youth Arts Centre will present *The Bacchae* at Theatre Works as part of the Melbourne International Arts Festival.

Adena graduated with a Bachelor of Creative Arts (Honours) from Melbourne University (2004), and a Masters of Theatre Practice from VCA (2008). In 2011, Adena was awarded the Melbourne International Arts Festival's Harold Mitchell Fellowship. She is a member of the Lincoln Center Directors Lab.

### DIRECTOR'S NOTE FROM ADENA

*'The corpse breaks the rules, it breaks the law. However, this does not constitute a transgression from the outside. The transgression rises from the heart of the law. It is the law, that is breaking the law, by means of the law. And the corpse is the final point of the law.'* - Romeo Castellucci

Antigone, the cursed daughter of Oedipus and Jocasta, demands justice for her brother, his body 'unwept, unmourned,' lying out in the open air for the dogs and the birds to feed on, a deterrent for the polis.

Sophocles envisions a landscape of bodies, incestuously linked, and violently inscribed upon by the state. Bodies reinvented for political purposes; traumatised, tamed, tortured, neutered, disposed of, erased.

How can we retain our humanity in a society which dehumanises? How can we dignify life when death has been outlawed?

How can we stage tragedy in 2015? The gods are indifferent, the deus ex machina is broken, the rhetoric is empty, the chorus is absent. I believe that we have lost our capacity for ritual. Somewhere inside this absence is a search for meaning.

**Adena Jacobs /  
Director**



## ACTIVITY // MEET ADENA JACOBS

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In this interview Adena speaks about her vision for this production of *Antigone*, including the particular world of the play, the demands facing the actors in the cast, the theatrical styles within the production and the key ideas behind the set design and use of the acting space.



**WATCH THIS INTERVIEW WITH ADENA**

# DISCUSS THE FOLLOWING

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## 1 // THE WORLD OF THE PLAY

*"On the one hand the play is inherently political and on the other hand it speaks directly to our time without us needing to do much at all... Words like 'terror' and 'offshore' translate directly from the Greek... [The world of the play] feels like it is a nightmarish present or a not very far-off future."*

– Adena Jacobs

- After watching this production of *Antigone*, pay attention to which elements of the play have a 'nightmarish' quality to them. How has this 'nightmarish' quality been evoked?
- There are a number of terms used in this production that are part of our contemporary speech. Words like 'terror', 'bleeding heart', 'terrorist', 'national security risk', 'off-shore', 'detention centre' and 'death in custody'. How are these familiar terms given a new meaning within the context of this production?
- Which characters in this production manage to keep hold of their individuality and which characters have had to sacrifice their individuality and humanity in their service of a tyrannous regime?
- Consider the characters of the Bureaucrat and the Torturer and how they serve the political machine.
- What evidence is there within each of the characters of either humanity or inhumanity?
- How is this (humanity or lack of humanity) evident in the characters' use of voice, facial expressions, gestures, movements, focus, stillness and silence?

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## 2 // THE KEY DEMANDS AND CHALLENGES FACING THE ACTORS

*"Each of the characters sit at a point of extremis... they are living in a world which is in crisis."*

– Adena Jacobs

- Consider how often we see the characters in this production in an extreme state – where the stakes are incredibly high and the emotions that they are feeling are heightened.
- How is this extremity conveyed through the actors' expressive skills and through their use of language?
- Did you expect the style of the play to be much more formal because it is a Greek Tragedy?
- What are some of the moments when characters reveal their unconscious urges and animal drives or when they behave in ways that they are not in control of?
- How did these moments contrast with their more 'rational' or 'conscious' or restrained versions of the characters?
- Consider Adena's earlier suggestion that the world of the play is quite 'nightmarish' in nature. How do these 'unconscious' moments equate with the idea of these characters being trapped within their own nightmares?

## DISCUSS THE FOLLOWING:

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### 3 // THE THEATRICAL STYLES

*"There is one layer that is quite realistic and banal... We are also dealing with the epic through the heightened verse... And then there is a more abject and abstract layer, the primal drive that sits underneath"*

– Adena Jacobs

Adena discusses the theatrical styles of this production of *Antigone* in terms of multiple layers operating at the one time.

Consider this play in terms of a range of theatrical styles:

- \* Expressionism
- \* Heightened verse / poetic language
- \* Non-naturalism
- \* Presentational acting
- \* Physical Theatre
- \* Heightened naturalism

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### 4 // THE USE OF THE SPACE BY THE ACTORS

*"The playing space for the actors is always somehow a metaphor for the central ideas of the production. In this case it is five actors on a very defined slab who are forced to wrestle with these huge ideas."*

– Adena Jacobs

Consider the complex and contrasting ways in which Adena describes the playing space:

- It is designed to convey 'a sense of compression' as well as a 'sense of chaos that will burst out of it.'
- There is a sense of claustrophobia and yet there is also a sense of isolation.
- There are the very high ceilings and the vastness of the Merlyn Theatre itself, which sets up the idea of the gods (or absence of the gods) as opposed to the tiny mortals below.
- There is a cinematic feel to the space, with the idea of frames, of foreground and background, and moments of close-ups and intimacy and then much larger moments that are more expressionistic.
- In what ways do the different uses of the playing space impact upon the actors working on this stage?
- What is the significance of the range of levels used onstage throughout the performance?





## DISCUSS

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### AFTER SEEING THE MALTHOUSE THEATRE PRODUCTION OF ANTIGONE, DISCUSS THE FOLLOWING:

- How did the actors use their expressive skills (facial expressions, voice, movement, gestures and stillness and silence) to convey their characters?
- How did each one of the actors convey the motivation of their character?
- How did each of the actors convey status in the production?
- How did the actors use the acting space – horizontally, vertically and throughout different sections of the stage?
- How was language used throughout the play?
- What sort of a relationship was established throughout the performance between the actors and the audience?

## CAST

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### EMILY MILLEDGE /

Antigone



How does **Emily Milledge** convey Antigone's journey throughout the play?

How does she use her physicality, voice, facial expressions and gestures to convey Antigone's steadfast need to honour her dead brother, regardless of the consequences?

***You think this madness, but I know my soul.***

***I am compelled; I'm driven down this path.***

### ELIZABETH NABBEN /

Ismene (Antigone's sister)



Consider how **Elizabeth Nabben** plays Ismene at the start of the play, when she is pleading with Antigone not to defy the State. How does she use her voice and movements to try to persuade her sister Antigone?

How does Elizabeth portray Ismene later in the play, when she appears to have become part of the political regime? How have her voice and physicality changed?

***I have to put the living before the dead.***

***I cannot fight against the rule of law.***



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## JOSH PRICE /

The Torturer and  
The Bureaucrat



.....

**Josh Price** plays two characters, and both are in service to the state regime. Pay attention to the way Josh uses his voice to convey characters that are part of the ‘political machine’.

.....

As the Torturer, how does his controlled use of voice and physicality contrast with vocal and physical characteristics of Antigone in the scenes that they have together?

.....

*Only man has claimed  
dominion of the air.*

*And changed the heat  
and cold and atmosphere.*

*Only man has learned to kill  
with fine precision.*

## AARON ORZECZ /

Haemon  
(Antigone’s fiancé)



◇◇◇◇◇◇◇◇

Consider how **Aaron Orzech** conveys Haemon during the scene with his mother, the Leader.

◇◇◇◇◇◇◇◇

How does Aaron use his voice and physicality to convey his character’s conflict between his allegiance to his mother and the rule of law, and his belief in the actions of Antigone, the young woman that he loves?

◇◇◇◇◇◇◇◇

*But some laws should be  
challenged, shouldn’t they?*

*To kill this girl, my wife,  
for what she did?*

*To execute her for dissent?*

*She did what she thought  
was right. For her beliefs.  
Burying her brother.*

*Can that be wrong?*

## JANE MONTGOMERY

GRIFFITHS /  
The Leader



~~~~~

What expressive skills does **Jane Montgomery Griffiths** use to convey the Leader’s status, characteristics and motivation throughout the play?

~~~~~

How does Jane use her voice to command authority – both publicly and privately – throughout the production?

~~~~~

*Those laws are designed  
to bring stability.*

*To stop the weak-brained,  
bleeding liberal hearts.*

*To bring cohesion to our  
fractured State.*

*And guarantee  
the status quo.*





## ABOUT EMILY MILLEDGE

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PHOTOGRAPHY / Sarah Walker

### EMILY MILLEDGE

Emily is a graduate of 16th Street Actors Studio and studied full-time music theatre at Showfit, Centrestage Performing Arts School. She made her professional theatre debut in *Gaybies* at the 2013 Midsumma Festival (Dir: Daniel Clarke), and has since performed at several of Australia's premiere theatres. Emily has worked closely with THE RABBLE, one of Australia's most exciting and boundary-breaking theatre companies, on *Frankenstein* (Malthouse Theatre), *Room of Regret* (TheatreWorks/Melbourne Festival) and *The Story of O* (MTC Neon). Other credits include *Out of the Water* at Red Stitch (Dir: Nadia Tass), the role of Marcelle in Bryant & Frank's *The Silver Donkey* (Dir: Dean Bryant), as well as its 2013 development workshop (Dir: Simon Phillips); *The Women in Black* musical development workshop presented by QPAC with music by Tim Finn (Dir: Simon Phillips) and a reading of Michael Gow's *The Kid* as part of The Melbourne Ring Cycle Festival. Emily's television appearances include *Miss Fisher's Murder Mysteries*, *Paper Giants II: Magazine Wars*, *The Mystery of a Hansom Cab* and *The Saddle Club Series 3*.

## ACTIVITY // MEET EMILY

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### 1 // PLAYING ANTIGONE

*"Prior to the play beginning, Antigone has been wandering around with her father Oedipus for years, carrying the burden of the family's curse. And that needs to be present from the beginning of the play through to the end."* – Emily Milledge

- How has Emily developed her understanding of the character of Antigone?
- What are the key skills that she focused on in her portrayal of Antigone?
- How has she worked on her voice?
- How does Emily see status within the production?

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### 2// ANALYSING THE PERFORMANCE

*"Antigone has a need to not be separate from her family. Her life is like a living death. She has a magnetic pull towards the ground."*

– Emily Milledge

- How does Emily use her vocal skills (pitch, pace, inflection, volume, vocal range) and physicality (gestures, stillness, stylised movements) to convey the motivation and characteristics of Antigone?
- What are some examples of when she defied other characters in the play (for example the Leader and the Torturer)?
- In what ways does Antigone challenge the status of those in power in this production?



## THE ACTING SPACE

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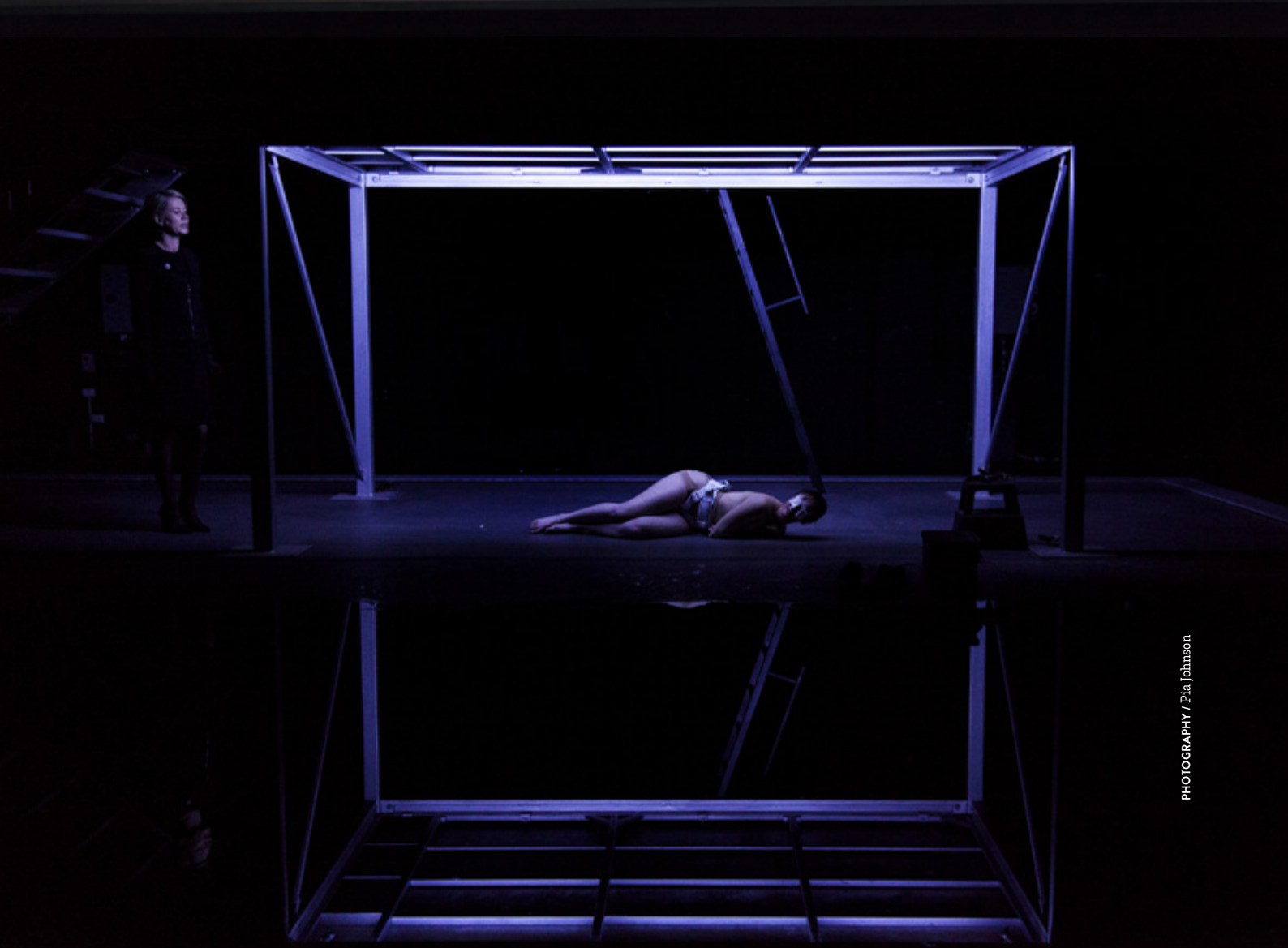


### THE SISTERS HAYES

The Sisters Hayes (Christina, Esther and Rebecca) are cross disciplinary artists and designers who have exhibited their work widely in commercial galleries, ARIs and site specific locations throughout Melbourne. Their theatre work includes: set and costume design for *Blood Wedding* (Malthouse Theatre); production design for Finucane & Smith's *Carnival of Mysteries* (Melbourne Arts Festival 2010) and also for *The Flood*, which toured nationally in 2012. Also in 2012 was *The Great Un Reveal*, their year-long project with 13 artists at Arts Project Australia. In 2013 The Sisters Hayes were guest artists at Rawcus Theatre, and were invited to create a moving

image commission for ACMI as part of their Profile Me public program. In 2014 they collaborated with artist and dancer Paul Hodges for the group show *Knowing Me Knowing You* at Arts Project Australia. Solo exhibitions for the sisters include a series of photographs in *Big Sky Country* at Rae & Bennet Gallery and *A Good Death* for 2010 Next Wave. The Sisters Hayes were delighted to be art directors for Malthouse Theatre's 2015 season production imagery.





## ACTIVITY // MEET THE SISTERS HAYES

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We had the opportunity to interview our wonderful design team – The Sisters Hayes – and yes they really are sisters! One of the pleasures of interviewing The Sisters Hayes is how often they finish each others' sentences. They were able to offer tremendous insights into the complex ideas that were explored in the design elements of *Antigone*.



**WATCH THE SISTERS HAYES DISCUSS THEIR WORK ON THE SET AND COSTUME DESIGN FOR ANTIGONE.**

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### 1 // COSTUME DESIGN

*"We were interested in how the emotional shifts in the character could be reflected in changes in their costume."*

– The Sisters Hayes

Here are some of the ideas that The Sisters Hayes discuss in relation to Costume Design:

- Costume – can identify either a very 'controlled' and contained look or a more unraveled or 'looser' appearance
- The costumes have 'unsettling' and 'unexpected' aspects
- The notion of a 'state' look
- What kind of vulnerability is suggested if one character is more exposed physically than another character?



## DISCUSS THE FOLLOWING:

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### 2 // SET DESIGN

*"We wanted to create an isolated island space – in which we have these different characters pitted against each other. And how this world can feel both claustrophobic as well as vast at the same time."*

– The Sisters Hayes

Here is a summary of the key ideas that The Sisters Hayes discuss in the interview in relation to their Set Design. They reflect many of the key themes of the play:

- The juxtaposition between the human and the inhumane
- State control
- The individual versus the State
- An industrial space – that can be very bleak, cold and harsh – how does humanity exist within this environment?
- The relationship between space and power
- Notions of power and disempowerment
- Many levels – including a floor, a chain reaching all the way up to the lighting rig, a self contained and raised modular office space that can be a 'viewing box' for other parts of the stage
- Split focus: foreground/background and upstage/downstage
- A space that is both claustrophobic and vast
- A space that the five actors never leave
- A place where ritual is denied
- A space that is 'off-shore'

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### 3 // AFTER SEEING THE SHOW

*"In the Set Design there are opposing forces of liquid and machinery...oozing of liquid onstage signifying a change in the world; an unsettling new presence in the world. When you first see the space it is stark and bleak and sterile, and then when the liquid comes in there is a sense that contamination that has been brought in, the human factor, that cannot be controlled by the State."*

– The Sisters Hayes

Once you have seen the Malthouse Theatre production of *Antigone* DISCUSS some of these aspects of the Set, Costume and Sound Design:

- How effectively did the Set Design reflect the key themes and metaphors within the play?
- How does the acting space assist the actors to explore key aspects of their characters?
- How well are notions of status, power, humanity and inhumanity able to be explored through the different levels of this stage design?
- How does the costume design help to establish a character's status or change of status?
- How do the characters' costumes reflect their emotional states?
- How effectively does Jethro Woodward's Sound Design establish mood and location throughout the play?
- What was symbolised by the stage being flooded by dark liquid?



## ADDITIONAL BIOS

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JOSH PRICE /  
PERFORMER



A graduate of the Victorian College of the Arts, Josh's theatre credits include *The Dragon* (Malthouse Theatre), *The Histrionic* (Malthouse Theatre/ Sydney Theatre Company), *M+M*, *Menagerie*, *The Dollhouse*, *Life is a Dream* and *Peer Gynt* for the Daniel Schlusser Ensemble. *Delectable Shelter* (Hayloft Project), *Elektra* (Fraught Outfit), *Something Natural but Very Childish* (Dirty Pretty Theatre), *The Wives of Hemingway* (Side Pony/Weeping Spoon) and *Margaret Fulton: Queen of the Dessert* (Present Tense/ Theatreworks). Film and TV credits include *Donnatelegrams*, *Underbelly: Infiltration*, *City Homicide*, *Australia On Trial*, *The Nurses* and *John Doe*.

PAUL JACKSON /  
LIGHTING DESIGN



Paul has designed lighting for The Australian Ballet, Royal New Zealand Ballet, Melbourne Theatre Company, West Australian Ballet, Victorian Opera, West Australian Opera, Sydney Theatre Company, Bell Shakespeare, Playbox, Malthouse, Belvoir, Ballet Lab, Lucy Guerin, World of Wearable Art New Zealand, La Mama, not yet it's difficult performance group, Chamber Made Opera and many others. Committed to mentoring young designers, Paul has lectured in design at the University of Melbourne, RMIT University and Victorian College of the Arts.

SAMARA HERSCH /  
ASSISTANT DIRECTOR



Samara is currently Malthouse's Female Director in Residence. She holds a Masters in Theatre Practice from the Victorian College of the Arts. In 2014 she directed *Meta* (Malthouse Helium Season) and *Hello There We've Been Waiting For You* (Next Wave Festival). In 2015 Samara was awarded The Keith and Elisabeth Murdoch Travel Fellowship.

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## JETHRO WOODWARD / SOUND DESIGN



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Jethro is a Melbourne-based composer, musician and sound designer recognized for his expansive and highly layered film, theatre and dance scores. A multi Green Room Award winner and nominee, he has worked with some of Australia's leading major and independent companies including MTC, Malthouse Theatre, Belvoir Company B, Arena, Windmill, MSO, Rawcus, Stuck Pigs Squealing, Fragment 31, Lucy Guerin, Australian Dance Theatre, KAGE and more. Jethro won Green Room Awards for *Moth* (Malthouse/ Arena), *Goodbye Vaudeville* *Charlie Mudd* (Malthouse/ Arena) *Irony Is Not Enough* (Fragment 31) & *The Bloody Chamber* (Malthouse). He was the Musical Director and Sound Designer for 6 x Helpmann nominated musical & winning *Pinocchio*.

## LEARN MORE ABOUT

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Learn more about Adena Jacobs' vision for this production of *Antigone*:

- [An interview with director Adena Jacobs for Sydney Morning Herald.](#)
- [An interview with director Adena Jacobs for Theatre People.](#)
- [Antigone now: Greek tragedy is the debate we have to have](#)
- [Antigone Program.](#)
- [Antigone production photos.](#)
- [Rehearsal room photos.](#)



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