

12-13 JULY

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MINACK
THEATRE

A TALE
OF LOVE
DEATH
& POWER



THE CLASSIC GREEK
TRAGEDY by Sophocles

ANTIGONE

translated by Don Taylor



THE MINACK ACADEMIES

The Minack Academies help young people to develop advanced theatre skills. Specialising either in Acting or Musical Theatre, students spend one day a month working with professional practitioners and learning about careers in the industry.

The Acting Academy

The Acting Academy offers intensive theatre experiences to young people with aspirations for a career in the theatre. Students work on performing for both stage and screen and learn about all aspects of the industry, through working with a wide range of professionals across the year.

The Musical Theatre Academy

The Musical Theatre Academy members delve into all aspects of musical theatre required to become a 'triple threat' - developing their skills in acting, singing and dancing and learning about the world of professional musical theatre.

We are proud that our most senior members this year are leaving us to pursue further professional training

Alex Long - BSC Bio Medical Science, Cardiff University

Erin Collins - Musical Theatre and Performance, Italia Conti

Joe Millington- Musical Theatre, Guildford School of Acting

Lauren Ridehalgh - BA Hons Classical Studies and Drama, Royal Holloway, University of London

Plum Butler - BA Hons Musical Theatre (Cabaret), University of Chichester

Robyn Dilnot - Acting for Stage, Screen and Media, Performers' College

We wish them all the best of luck for their future careers.

Auditions for the Minack Academies are held in September.

Visit our website for more information.

ABOUT THE PLAY

Presenting a play that was written about 2500 years ago should involve the obvious challenge of how to make it relevant to modern audiences, especially when the actors are all 18 years old or younger. As it turned out relevance was the least of our problems. The words of this play could easily have been written in the last few years. The themes and the characters reflected so closely the way politicians in modern societies behave, that reimagining the play in a modern setting felt like a natural step.

Don Taylor's translation blends archaic and colloquial language beautifully, making it easy to reimagine Antigone in the dysfunctional future of a Western state such as the UK. A world where populist governments have clung to power despite a series of uprisings from within the political families of the ruling elite.

We began our rehearsals with the story of a proud King Creon desperately reasserting himself and his fundamental belief in following his own instincts, rather than allow a voice to the experts and sages of his company. This soon set us against the tale of a grieving girl who refuses to bow to the authorities, even if that puts her own life and that of her sister at risk. We spent a lot of our time discussing the morals and merits of both Creon and Antigone's position. But in the end, we had to bow to Sophocles genius in writing a piece that presents right versus right and not right versus wrong.

This production is inspired by the chaotic and unstable Governments of the last few years in the UK. This is really a look into the future if we keep allowing populist rule and a breakdown of rights within our democracies to become the norm.

John Brolly (Director)



CAST

Antigone Caitlin Dow

Ismene Emily Mayhew

Creon Marnie Cole

Haemon Lucy Beasley

Teiresias Patrick Chruszcz

Soldier Cillian Britchfield

Messenger Lauren Ridehalgh

Euridice Celia Gill





CREW

Director John Brolly
Design and Costume Marion Harrison
Assistant Director Darcey Ball
Sound Design Byron Ladd-Carr
Technical Support The Minack Technical Team
Stage Manager Jordan Lever
Producer and Tour Booker Sian Kennedy
Chaperone Natalie Dow
Programme Photographs Thomas Hare Photography