



Aún espero  
 Que el silencio me devuelva  
 tu vos  
 que tu sombra me entregue  
 tu cuerpo.  
 Que el aire me haga  
 respirarte,  
 que esta muerte demorada  
 me de tu vida,  
 que la lluvia enfríe  
 mi cuerpo  
 para sentir tu calor  
 de nuevo  
 Que la noche te traiga,  
 para amarme.

Que mis palabras te enciendan  
 los ojos.  
 Que mis pensamientos te busquen  
 donde estuviste  
 y ya no estás.  
 Que el tiempo se mude de planeta  
 para quedarnos los dos  
 como antes.  
 Que haya una esperanza  
 eso es lo que quiero  
 en definitiva decir  
 que quedó algo para decirme  
 que estás vivo  
 pero no estás.

- By Ana María Ponce

## 2011-2012 FTT Theatre Season

### *Light Up the Sky*

by Moss hart  
 directed by Jay Paul Skleton  
 April 17 -22

If you would like future information on our upcoming theatre season, simply send an e-mail to theatre@nd.edu with a subject line that says "Sign Me Up" in the subject line.

For upcoming events:  
 DeBartolo Performing Arts Center - performingarts.nd.edu  
 Department of Film, Television, and Theatre - ftt.nd.edu

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 C. Kenneth Cole  
 Donald Crafton  
 William Donaruma  
 Richard E. Donnelly  
 Kevin Dreyer  
 Anne García-Romero  
 Karen Heisler  
 Peter Holland  
 Anton Juan  
 Jorie Lagerwey  
 Aaron Magnan-Park

Ted Mandell  
 Jennifer Markowicz  
 Brian McLaughlin  
 Briona Nic Dhiarmada  
 Susan Ohmer  
 Mark Pilkinton  
 Yael Prizant  
 Siiri Scott  
 Gary Sieber  
 Jay Paul Skelton  
 Marcus Stephens  
 John Welle  
 Pamela Robertson Wojcik  
 Nejla Yatkin

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Melody Kesler  
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 Ashley Bennett  
 Anthony Costantino  
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 Rachel Grzenia  
 Leigh Hayden  
 Douglas Hildeman

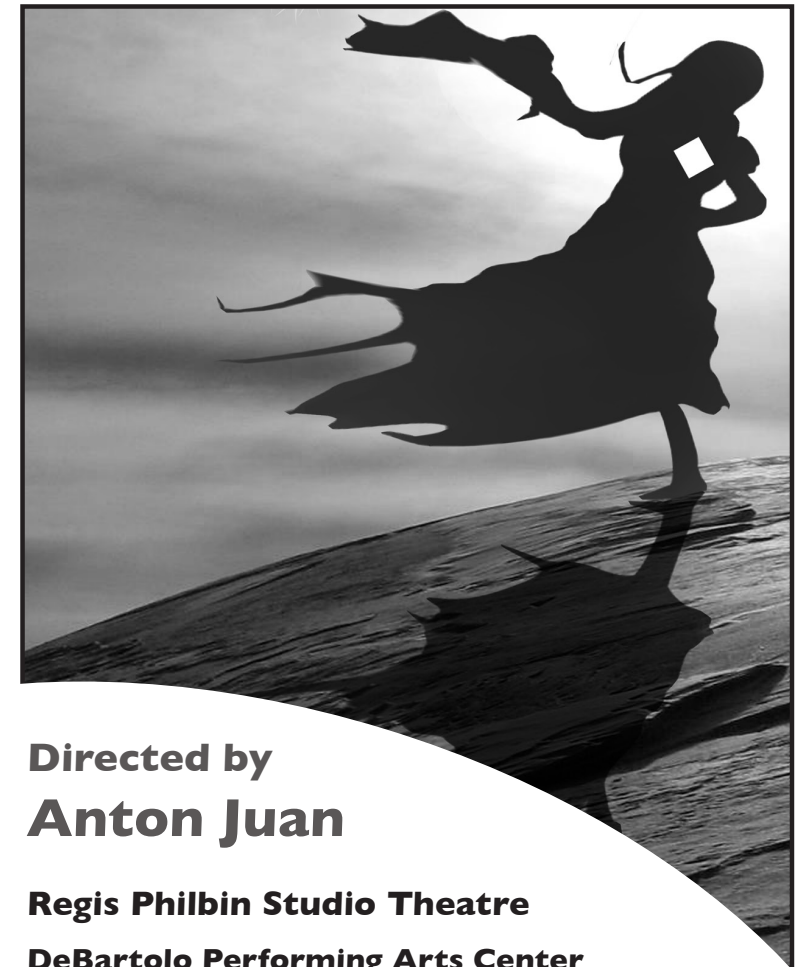
Joshua Ingle  
 Kevin Krizmanich  
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 Tadashi Omura  
 Lori Pope  
 Sarah Prince  
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 Alex Scheidler  
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## 2011-2012 NOTRE DAME THEATRE SEASON

The Department of Film, Television, and Theatre presents

# ANTIGONA FURIOSA

by Griselda Gambaro



Directed by  
**Anton Juan**

Regis Philbin Studio Theatre  
 DeBartolo Performing Arts Center

Thursday, February 23 | 7:30 PM  
 Friday, February 24 | 7:30 PM  
 Saturday, February 25 | 7:30 PM  
 Sunday, February 26 | 2:30 PM  
 Tuesday, February 28 | 7:30 PM  
 Wednesday, February 29 | 7:30 PM  
 Thursday, March 1 | 7:30 PM  
 Friday, March 2 | 7:30 PM  
 Saturday, March 3 | 7:30 PM  
 Sunday, March 4 | 2:30 PM

ftt.nd.edu



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 PERFORMING ARTS CENTER

## Notes from the Director

### ANTIGONAS FURIOSAS: RESURRECTING “DEAD” HISTORIES

In 2010, I directed Griselda Gambaro’s INFORMATION FOR FOREIGNERS in the Philippines. This play of Gambaro resurrects the voices of the tortured and the missing under the hands of the fascists and the forces of the military/dictatorial dispensation. Written during the Dirty War of Argentina, noted as a civil war, it was not performed in Argentina by Gambaro for fear that the production would have dangerous repercussions for her family. In 2010, after a series of massacres of radio newsmen and commentators and television investigative journalists, a continuing spate of covered-up kidnappings of newspaper editors and writers, and the abduction and murder of trade unionists in the Philippines, I decided to mount INFORMATION FOR FOREIGNERS to inform the indifferent “foreigners” of what had been happening in their own country. I believe this to be the most significant work of my lifetime, till now. The actual families of the missing joined the theatre company – composed of students, musicians, professionals, and visual artists – and created a manifesto at the end of the 1-hour long “tour macabre and burlesque macabre” which depicted their stories, and told the real stories of their missing kin and friends, very much like the Madres de la Plaza de Mayo. This is how Gambaro’s work speaks to the world of the insularized and marginalized. In fact, the buried yet unburied truths: buried by those who killed these truths and the people who spoke out for freedom and justice, and unburied because they were missing. But now, actors, who are committed to the resurrection of truth and justice, now resurrect those who killed these truths, the people who spoke out for freedom and justice, and the unburied.

I am doing Gambaro’s Antígona Furiosa, in order to bring the audiences of Notre Dame into other realities that will carry the university’s true vision of social justice. During Argentina’s military dictatorship, 30,000 people disappeared and were brought to detention centers. These people, to use the Filipino term, were “salvaged” – meaning tortured, subjected to psychological, sexual, physical abuse and then killed, by military personnel. 500 or more young children and babies whose mothers were kept alive long enough to give birth or to nourish their newborn till they too were killed, were given and appropriated to the families of high-ranking military officers and cronies. This strategy, echoed by dictators and tyrants all over the world throughout history, was planned as the “Process of National Reorganization.” In my country, it was called “New Society”. And, to instill fear and “discipline,” these juntas suspended all civil liberties, took over the media, eradicated all political and democratic institutions, and embarked on a systematic “anti-subversive” operation in an attempt to eradicate not only members of suspect institutions and organizations, but also the members of their families. Creon; the Archbishop of Cologne, who in the medieval period ordered the massacre of the Jews; Hitler and his Nazis; Idi Amin; and Marcos are one person of many masks. In 1901, General Jacob Smith’s historical first “Mai-lai” declaration is as follows: (“I want no prisoners. I want you to kill and burn; the more you kill and burn, the better it will please me...The interior of Samar [island in the Philippines] must be made a howling wilderness...”) during American military law in the Philippines resonates with the Argentinian Coup leader and President of the first military junta, General Videla. He stated, “In order to guarantee the security of the State, all necessary people will die.” These butchers are one person of many masks. And all the authors who spoke of their own dirty wars – Sophocles, Brecht, Anouilh --- whose texts I have intercut for this production - have Antigones for all seasons, historical ruptures, and countries of heroes named Antigone who will fight to honor the law of humanity. Anti-agon. I hope to inspire the students and the audiences that theatre leads to realities, memories, and histories just as realities, marginalized and dismissed, converge in the theatre --- to be in ritual, resurrected.

On April 30, 1977, the Mothers decided it was time to start attracting attention. It was attended by 14 women whose sons or daughters had “disappeared.” The mothers could not simply stand together, as this would have been tantamount

to holding an illegal demonstration. So they began to walk slowly in a counterclockwise circle around the center of the square. They attracted little attention at first, as there were few people around to observe the protest. Nevertheless, they were emboldened by their action. They decided to speak with other mothers and then plan a weekly walk around the plaza each Thursday afternoon, when the plaza was typically more crowded.”

I dedicate the direction of this play to the people of Greece and their struggle to protect their patrimony against the dominant state and the Euro Cartel.

- Anton Juan

### From the Archives:

Argentinian Griselda Gambaro’s 1986 rewriting of the Antigone myth, *Antígona Furiosa*, is being performed at Notre Dame by the Department of Film, Television, and Theatre for the first time.

The Hellenists at the University of Notre Dame initially produced Sophocles’s *Antigone* for Senior Class Week in June 1883, a year after celebrating the official opening of the new Exhibition Hall in 1882 (which quickly became the ‘new’ Washington Hall) with *Oedipus Tyrannus*. Students performed both productions in Greek with English text in the program to assist audience members whose Greek was minimal. Male students played all the roles, of course, in costumes and before a set designed by Luigi Gregori. Notre Dame/Saint Mary’s Theatre next produced the Sophocles play in February 1969 in O’Laughlin Auditorium and Anouilh’s (1943) version in May 1975 in the Moreau Little Theatre. October 1988 saw another production of Anouilh’s *Antigone*, this time in O’Laughlin. Sophocles’s play returned to the Washington Hall stage in a November/December 2001 FTT production, an especially challenging time due to the casting and rehearsal period occurring before and after the attacks of 9/11. See the Theatre Chronology at <http://archives.nd.edu/search/theatre.htm> and *Washington Hall at Notre Dame*, 127-28, 311. - Mark Pilkinton

### ENSEMBLE CAST in Transformational Roles:

Ensemble/Antinous	Christopher Brandt*
Ensemble/Ismene	Natalia Cuevas*
Ensemble/Chorus	Danielle Dorrego*
Ensemble/Chorus	Gabrielle Muzzarelli*
Ensemble/Antígona	Stephanie Ruas*
Ensemble/Coryphaeus	Kevin Sarlo

### ARTISTIC STAFF

Concept and Direction	Anton Juan
Producer	Kevin Dreyer
Costume Designer	Richard E. Donnelly
Scenic Designer	Marcus Stephens
Lighting Designer	Kevin Dreyer
Technical Director	C. Kenneth Cole
Costume Shop Manager	Lynn Holbrook
Stage Manager	Erin Moffitt*
Video Designers	Kelsie Kiley*, Erin Moffitt*,
Sound Designer	Kimberly Springstead*
Assistant Directors	Carolyn Demanelis*, Nathan Lamp
Dramaturg	Gabriela Nuñez*

### Music

“O Glyki Mou” (Easter Hymn with Irene Pappas), “Lamento”, “The River” by Vangelis, “Collected Fragments” by Eleni Karaindou, “Ave Verum Corpus” by Wolfgang Amadeus Mozart

## PRODUCTION STAFF

Assistant Stage Manager	Nathan Lamp
Light Board Operator	Yana Jones
Sound Board Operator	Dominiq Telfort
Propmaster	Matthew Mancini*
Costume Shop Manager	Lynn Holbrook
Stage Hand	Timothy Evan Cochran
Wardrobe Mistress	Abigail Hebert

## SCENE SHOP ASSISTANTS

Kevin Argus\*, Dasuni Baptist, Christine Fagan\*, Melissa Flynn\*, Matthew Gervais\*, Ryan McDonough, Shayler Pierson, Samantha Schubert\*, Kimberly Springstead\*, John Yost

## SCENERY, PROPS, LIGHTING AND COSTUME

### CONSTRUCTION CREW

Emily Ahles, Guillermo Alonso, Kevin Argus\*, Maura Bailey, Joseph Binzer\*, Alexander Bogucki-Baran, Matthew Brittan, Jarrod Buchanan, Lane Bullock, Michelle Clement, Caleb Cobbin, Erica Coleman, Kevin Colvin, Carl Condon, Patrick Condon\*, Samantha Coughlin, Natalia Cuevas\*, Danielle Dorrego\*, Peter Durbin, Lindsay Fredericks\*, Kelly Gawne, Joseph Germino, Philip Gonzalez, Jacob Haley, Christie Hillsman, Nicholas Hillsman, Jason Hoard, Won Ho Hwang, Jennifer Jones, Donald Keough, Stephanie Klotter, Jill Leon, Joseph Leonard, Karen Lesiewicz, Cindy Lin, Veronica Lopez, Joseph McNally, Anthony Mendoza, Erin Moffitt\*, Gabrielle Muzzarelli\*, Blake Nelson, Ryan Nolan, Patrick O’Brien, Andrew Pangraze, Stephen Perry, Ashley Puffer, Patrick Quinlan, Lisa Rague, Clara Ritger\*, Stephanie Ruas\*, Cecilia Ruiz, William Ryan, William Salvi\*, Samantha Schubert\*, Joseph Shannon, Terek Shrit, Katherine Stultz, Gregory Sweetman, Nick Taylor, Dominiq Telfort, Christopher Torres, Margaret Townsend, Matthew Vincent, Andrea Weidman, Bryce Wood\*, Xiaoran Zhu

## COSTUME SHOP ASSISTANTS

Sean Cotter, Christine Fagan\*, Kelly Francis, Kim Gaughan\*, Regina Gilmour, Abby Hebert, Huyen Nguyen, Samantha Schubert\*

\*FTT major

## ACKNOWLEDGEMENTS

The Messinas have endowed a fund to underwrite the creation of the wonderful costumes for all of our theatre productions.

It is always gratifying when our work is recognized and we therefore in turn want to recognize the Messinas who will make it possible for the work to continue and flourish.

Indiana University South Bend Ernestine M. Racklin School of the Arts Theatre Program.

Saint Mary’s College Department of Communication Studies, Dance & Theatre.

## ANNOUNCEMENTS

There is no intermission.

The use of cameras or recording devices during the performance is prohibited. Please turn off your cell phones and pagers.