

Our group owes a great deal to its former members

We will never forget our past members who have done their best during their student years and have been so supportive ever since.

We send them all of our love in return, and we promise that the UoC Theatre Group will keep walking on the path of inspiration and passionate creativity that they have known and experienced during the best years of their lives.

Translator's Note: a really long list of names followed :-)

Θεατρικό Δρώμενο
σε κείμενα των φοιτητών της
ομάδας και του Ματέι Βισνιέκ

Τι Φαίση?

Σκηνοθεσία: Γιώργος Αντωνάκης





A note from the director

Dear friends,

This year, our group has accomplished a goal that we had been chasing for several years: a production almost entirely based on our members' effort, including playscript, acting, improvisation-like forms, music, scenic and costume design, choreography, light and sound design, posters, brochures and other promo material and activity. I think this is the path leading to a trully creative student theatre; it is also the very path that we would like to put forward through this project.

Our production, entitled 'What's the Deal?', is based on six short one-act stories by Matei Vişniec (translated by Ms Ersi Vassilikioti) combined with twenty-three more texts authored by the participant students. Journey, laughter, optimism and hope for a better world are some of the themes that will be brought to life onstage.

- “Stay” to hear “the word that has not existed yet”,
- “Stay” because “we are going to change this rotten world”
- “Stay” because “you are brave; you will be hit and hit back; you are afraid of nobody”
- “Stay” for the theatre, the play, the journey awaiting you, that unknown who will smile at you.
- “Stay” in spite of those who want you to remaing silent.
- “Stay” for the planet's sake and all you owe to it.
- “Stay” with us.

I would like to express my deepest gratitude to the group's students for all their creative effort; our choreographer, Stephania Spyropoulos; our songwriter, Aris Koutentakis; our sound and light technician, Vangelis Pantoulas, for his invaluable services; Chrysostomos Spetsidis who helped with the poster and brochure; Stella Melingounaki for the catchy teaser clip; and Panayiotis Georgantis from the group's old guard, who has been our tireless right-hand man and my personal assistant for over fifteen years.





35
χρόνια!
δημιουργίας

35 years of creativity...

University of Crete Theatre Group (Heraklion Departments) was formed in 1983 out of an initiative of students of the Departments of Physics and Mathematics, who invited Mr Giorgos Antonakis to undertake the role of the group's director. The University administration provided ample moral and financial support with then rector prof. Giorgos Grammatikakis Grammatikakis playing a pivotal role during the group's first steps. In 1999, the group acquired its current legal status as an association named "Theatre Group of the University of Crete (Departments at Heraklion)" by decision of the Court of First Instance.



Since its formation to date, UoC Theatre Group has staged numerous plays from a wide repertoire of renowned Greek and foreign playwrights including *Domestic News* (“Εσωτερικά Ειδήσεις”) by Marios Pontikas (1983); *Reckless John, Mary’s Son* (“Ο Κουζουλός, ο Γιάννης, της Μαριώς ο γιος”) by Giorgos Antonakis (1984); *Petty-Bourgeois Civil Law* (“Μικρό-Αστικό Δίκαιο”) by Pavlos Matesis (1985); *Lithuania* by Rupert Brooke and *Hello Out There!* by William Saroyan (1986); *Momus’ Soliloquy* (“Ο μόνος λόγος του Μώμου”) from *The Burning Light* (“Το Φώς που καίει”) by Kostas Varnalis (1987); *Thio Patinhas e a Pilula* by Augusto Boal; *The Jewish Wife* (from *Fear and Misery of the Third Reich*) by Bertholdt Brecht and *Hello Out There!* by William Saroyan (1989); *Bury the Dead* by Irwin Shaw and *Un Voyageur* by Maurice Druon (1991); *Hysteria* (“Η υστερία”) by Giorgos Skourtis, *The lady of Larkspur Lotion*, *Something Unspoken*, *At Liberty* by Tennessee Williams, and *Panoramic View of a Night Shift* (“Πανοραμική θέα μιας νυχτερινής εργασίας”) by Marios Pontikas – as one production with title *Five Drops of Loneliness* directed by Manolis Poulis (1993); *The Seagull* by Anton Chekhov (1994); *The Clouds* by Aristophanes (1995); *Antigone* by Jean Anouilh (1996); *God* by Woody Allen and *The Zoo Story* by Edward Albee (1996); *Diary of a Madman* by Nikolai Gogol, *Je l’ai perdue* by Jean Cocteau, *The Demolition Downtown* and *Talk to Me Like the Rain and Let Me Listen* by Tennessee Williams, *The Jewish Wife* by Bertoldt Brecht – grouped in one production with title *Theatrical Landscapes* (1997); *The Memorandum* by Václav Havel (1998); *Tutta casa, letto e chiesa* by Franca Rame and Dario Fo (1998); *Harold and Maude* by Hal Ashby (1999); *The Dragon* by Evgeny Schwartz (2000); *The Little Prince* by Antoine de Saint-Exupéry (2001-2002); *Dress Rehearsal* (“Πρόβα Τζενεράλε”) combining stories by Anton Chekhov with playlets written by the students (2003); *Ulysses* (“Οδυσσεύς”) by Xenia Kalogeropoulou (2005-2006); *Little Mary’s Fate* (“Η τύχη της Μαρούλας”) by Dimitris Koromilas (2007); *The Birds* by Aristophanes (2008); *The Little Prince* by Antoine de Saint-Exupéry (2009); *The Land with No Cats* (“Η χώρα χωρίς Γάτες”) by Evgenios Trivizas (2010); *The Government Inspector* by Nikolai Gogol (2012); *Blood Wedding* by Federico García Lorca (2013); *Lysistrata* by Aristophanes (2014); *The Word ‘Progress’ on My Mother’s Lips Doesn’t Ring True* by Matei Vişniec (2015); *A Tale With No Name* (“Παραμύθι Χωρίς Ονομα”) by Iakovos Kambanellis (2016); and finally, *What’s the Deal?* (2017) combining excerpts from *Le Cabaret des Mots* by Matei Vişniec with pieces by the group’s participant students.

The group has participated in numerous theatre festivals in Greece and abroad and received accolades from the press and critics.



Find out more on G. Antonakis's
YouTube channel:
Γιώργος Αντωνάκης - Σκηνοθέτης



We have chosen six pieces from Matei Vişniec's *Le Cabaret des Mots* for this production.

Here is what the author says about his work:

... "This collection is an open-ended proposal containing theatrical units amenable to composition. I grant directors absolute freedom vis-a-vis this choir of words. For each performance, the director will determine the number of actors as well as select the particular pieces to stage.

It is up to the director and the actors to rediscover, through their artistic eye, the grand comedy and grand tragedy of the adventure of language that I tried to conceive with these texts."

Matei Vişniec



Matei Vişniec on Matei Vişniec

I have never stepped on stage, never acted, never directed; I lacked the courage. When I was twelve years old, I was taking part in a national day celebration where all students had to recite a patriotic poem; when it was my turn and I started to speak in front of two thousand persons I suffered a memory blackout, a total block, and I have never stepped on a stage ever since. But I have always longed to be a writer; discourse is some sort of magic for me and I believe in a theatre of discourse.

Sometimes directors and actors ask me for clarifications but usually I lack the ability to go beyond writing itself. Whatever lies beyond, is the responsibility of others, the director, the actors, the stage designer, all the artists who will help turn this thing into a performance. I can narrate details of an anecdotal nature, but I don't think I will be able to enlighten anybody.

For me, the mission of literature is not to denounce; we should invent a language that will turn denouncement into reflection and plant a question and keep it working in people's minds.

A title is an entrance to the play, now half-open, now wide open, often misleading, wrong level. I like playing with titles. Whenever I find out that directors come up with something I hadn't thought of, I feel happy and I compel them to use their freedom. In one of my modular plays, *Decomposed Theatre*, I write that scenes are pieces, parts; choose as many as you like, try to arrange them, decide how many actors will act and own this kind of freedom.





Τι Παίον?

**Theatrical Event
based on texts by the group's students
and by Matei Vişniec**

**PREMIERE
13 May 2017
Student Centre
Maria Manassaki Hall**

Direction - Text Screening:
Giorgos Antonakis

Assistant Director:
Panayiotis Georgantis

Translation of Vişniec's text:
Ersi Vassilikioti

Song writing:
Aris Koutentakis

Choreography:
Stephania Spyropoulou

Sound & Light Management:
Vangelis Pantoulas

Promotion material design:
Chrysostomos Spetsidis

Teaser video clip:
Stella Melingounaki

Musicians:
**Aris Koutentakis, Lefteris Tsagliotis,
Markos Mastorakis.**

Technical Assistance:
Nikos & Christos Aloupis

Authors:
Insurrection - **Matei Vişniec**
Wanker - **Daphne Minopoulou**
Life is Beautiful - **Martha Orphanaki**
Orphan Words - **Vasilis Raptis**
Fear 1 - **Lenia Dandouti**
Fear 2 - **Martha Orphanaki**
Whore - **Matei Vişniec**
The Word That Has not been Uttered Yet - **Vasilis Raptis**
I Am Hesitant - **Yiota Chnari / Aspa Papanikolaou**
Gods - **Matei Vişniec**
My mother told me - **Rodoula Ziouva**
On the opposite side of the street - **Christina Efraimoglou**
What the others will say - **Lenia Dandouti**
Circle of Life - **Hara Kyriakidou**
Innocent Creatures - **Konstantinos Politakos**
Weekday - **Aspa Papanikolaou**
What If It Were You? - **Maria Lykaki**
Letter to Granpa - **Marilena Oraiopoulou**
Silence - **Matei Vişniec**
Mirror - **Matei Vişniec**
Hope - **Kostas Politakos**
Stay - **Rodoula Ziouva**
Laughter - **Maria Lykaki**
Damn those... - **Marilena Oraiopoulou**
We 'll Change This Rotten World - **Giorgos Avramidis**
Progress - **Matei Vişniec**
Trade of Feelings - **Konstantinos Politakos**
Song lyrics by - **Aris Koutentakis**

Acting:

Vasilis Raptis (post-doc, Biology Dpt)
Marilena Oraiopoulou (PhD student, Biology)
Emmanuella Vernadou (MSc student, Biology)
Vasilis Dassis (MSc student, Biology)
Christina Efraimoglou (Biology)
Nikol Vaxevani (Chemistry)
Anatoli-Georgia Palla (Ecclesiastical Music)
Rodoula Ziouva (Materials Science)
Lenia Dandouti(Medicine)
Martha Orfanaki(Biology)
Stella Chamilaki(Mathematics)
Georgios Avramidis (Mathematics)
Maria Lykaki (Letters)
Hara Kiriakidou (Biology)
Dimitris Katsaounis (Applied Mathematics)
Dimitris Chalkiadakis (Physics)
Konstantinos Politakos (Physics)
Harry Leontarakis (Polytechnic)
Daphne Minopoulou (Chemistry)
Aspa Papanikolaou (Biology)
Yiota Chnari(Applied Mathematics)
Angelos Sinogeorgos (Computer Science)
Danae Nikolantonaki (Biology)

Our deepest gratitude goes to old members and dearest friends
Maria Theodoraki, Eleftheria Frangiadouli, Emanouella Tsaglioti and **Vangelis Polychronopoulos** for their support in making this performance a reality

Heraklion Mayor and the Municipal Council are gratefully acknowledged for allowing us to perform at the municipal Theatrical Stage

Read also...

TN: apologies for inside jokes featuring heavily In this section :-)

Vasilis Dassis

"The theatre was created to tell people the truth about life and the social situation." - Stella Adler

Lenia Dandouti

"When you are a fighter and you can see the end coming, you 'll have to possess the strength and courage to be steps ahead of the others' perception" - thus spoke Survivor contestant, Panos Argianidis a.k.a. Rugby Manager in 2017 CE

Anatoli-Georgia Palla

Θέατρο	T for Theatre
Ομάδα	G for Group
Παρέα	C for Companionship
Κρασί	W for Wine

Georgios Avramidis

Hold tight and pretend everything goes as planned. Ready, set, go!

Christina Efraimoglou

I never expected us to write such good pieces, like "Hope", so cleverly written and with such powerful a message. Well done mates!

Danae Nikolantonaki

In this drama group I met Hope

Rodoula Ziouva

(so you get an idea of how I feel about my Theatre offsprings)



Stella Chamilaki

Questa piccolissima serenata con un fil di voce si può cantar,
ogni innamorato all'innamorata
la sussurrerà, la sussurrerà

Angelos Sinogeorgos

Live your lives with madness
Live absurdly
Kill reason, that killer
of joy and life.
Dare the hard, the big, the original.
Follow the rocky path.

Aris Koutentakis

Should I send you a tiny text?
From here?
Send a letter to where you are?
Via snail mail?

Dimitris Katsaounis

To each their own craziness...
And in this drama group... well...
A craziness like no other!

Dimitris Chalkiadakis

No comment.



Marilena Oraipoulou

We are not professionals. We don't get along with oppression – on whatever side of the fence. With an anarchical guidance, somewhere sometime, we've placed ourselves in our own script: Kids speaking the truth. How wrong could that be?.. I will always feel grateful for having been a part of this.

Daphne Minopoulou

It took an interesting idea, a bunch of theatre kids wittiness, glitter, tommy wiseau, LOTS of chips, and so much more, luring me to 'Stay!', until I realised we're getting it done, this year again. How could I not be still here?

Emmanouela Vernadou

Four years in this group now.. Positive feelings get stronger and stronger. A second family offering endless love, craziness and smiles.

I love you all – *lemme say!!*

Martha Orfanaki

In UoC drama group I learned how to laugh and how to ride a bike (not both of them successfully). So, that is why I stayed here.



Maria Lykaki

Every piece is unique... speaking to you...
So many messages...
Open your eyes, open your ears!
#ΘΟΠΚ, thank you for all of the moments!

Yiota Chnari

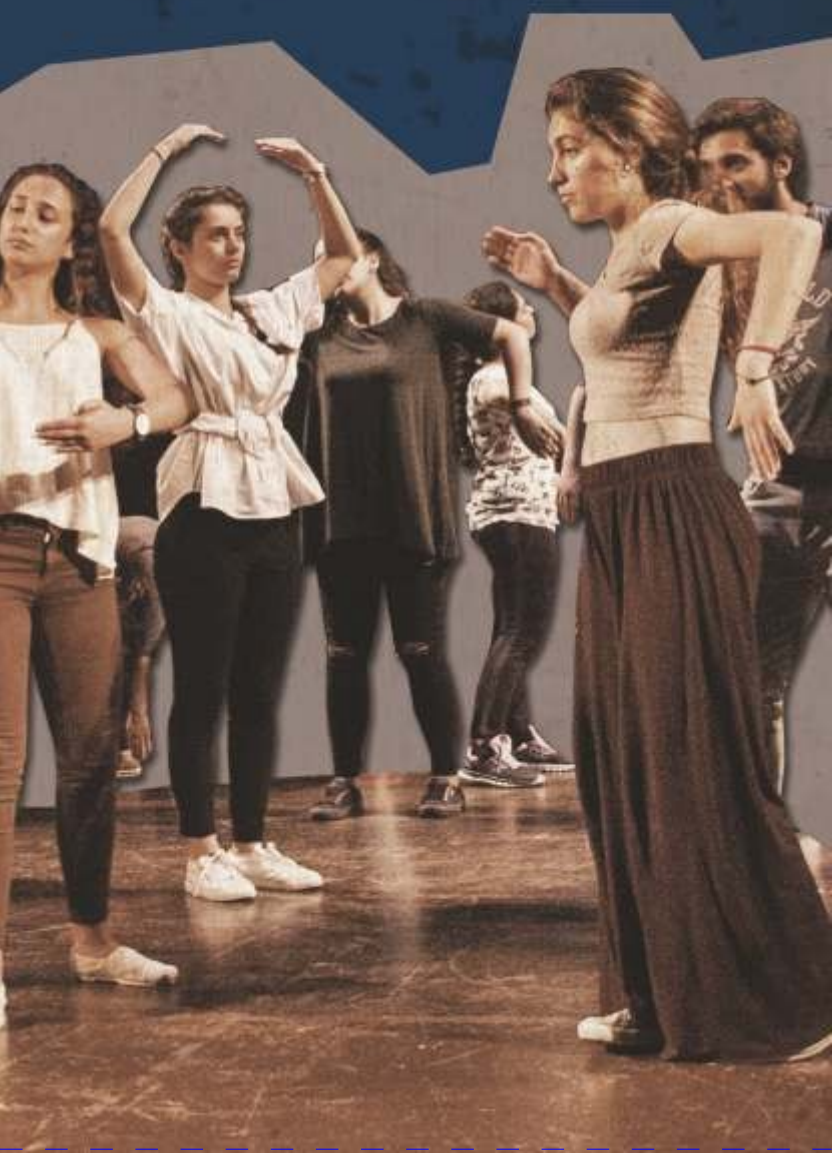
We should probably let the performance say all
that is said -but not heard- on a daily basis.
PS: ΘΟΠΚ: The drama group that makes you fat;
plenty of cool moments, plenty of candies

Aspa Papanikolaou

For the theatre, for the companionship,
for the fuss, for the rehearsals, for the laughter,
for that moment when you ask WHAT'S THE DEAL?!
and for so much more, it's worth being here.

Panayiotis Georgantis

Another year; another performance; another wave
of new members in our team. But also, familiar
faces in a very very familiar place full of creativity,
concerns, words speaking the truth, and above all
lots and lots of laughter.





Hara Kyriakidou

Expressing thoughts and concerns -interacting- complements the so-called 'circle of life'. Who could ever achieve this? Let theatre have an effect on us ... through the truth. Because truth will always be inseparable from change.

Vasilis Raptis

We are the ones who have lost the right of return to the 'paradise' of a mundane life. We have committed the sin of knowledge of collectively creating from scratch. Thanks to teamwork that turned inanimate words into action, we live a second life onstage. This microcosm of creation presages the creation of our own future macrocosm, a whole world to win.

Nikol Vaxevani

Laughter, crying, shouts, songs, dancing, strolls, all nighters, booze and lots of tea, this'n'that, junk food, basically lots of food, trips, discussions, games, dreams, plan... Just a few words springing to my mind when I recall these last four years. How did they pass by? When? What's the deal? (spoiler alert). Let me close by saying something more 'philosophical': Look up to the sky, not down on the ground. It doesn't matter if you step on shit from time to time.

Harry Leontarakis

In those hard and demanding times when everything occurs at a blistering pace, there's only one thing that remains whole and unspoiled in time: THEATRE. In this micro-world there's no age, race, colour, religion that we think that separates us from the rest of the people. That's what our group has proved. We invite you to follow us to this beautiful journey. It is worth for both the trip and the destination.

Konstantinos Politakos

Theatres have drapes
People have eyelids
When both are wide open
Something magical is born
Inside you.

