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Annotated Script

	Wk 1- block and get through sexism scene Wk 2- finish blocking, film 'wonders of man' videos Wk 3- Wk 4-
	Person 1- Deb 2- Claire 3- Meg 4- Hugo 5- George
	COLOUR CODE Deb Claire Hugo George Meg
	'The Wonders of Man'
	Lights are dimmed. While the stage is dark 2 people enter from back of CS and sit down People 3 and 4 enter from SR and SL, standing DSR and DSL. Once the actors are in place, intense lights come up on all four of the news presenters. The loud clapboard is heard and the presenters read. 1: Wonders are many on earth, and the greatest of these is man who rides the ocean and takes his way Through the deeps, through wind-swept valleys of perilous seas That surge and sway. 2: He is the master of ageless Earth, to his own will bending The immortal mother of gods by the sweat of his brow, As year succeeds to year, with toil unending Of mule and plough. 3: He is the lord of all things living; birds of the air, Beasts of the field, all creatures of sea and land He taketh, cunning to capture and ensnare
mediatisation	4: Hunting the savage beast from the upland rocks, Turning the mountain monarch in his lair, Teaching the wild horse and the roaming ox His yoke to bear. 5: The use of language, the wind-swift motion of brain He learnt; found out the laws of living together In cities, building him shelter against the rain And wintry weather. There is nothing beyond his power. His subtlety Meeteth all chance, all danger conquered For every ill he hath found its remedy, Save only death. Save only dea

pslowly turn to face back

The lights go down with a clicking sound. People 1 and 2 (sitting) get up and split the stage as they exit,

to raise arms and head slowly

AV- a soundscape starts, samples from antique sewing machines at an initially slow tempo. Lights go to a blue wash on the two women. They move in mechanical synchronisation, facing each other and then walking to CS. They face the AV screen and walk in place. As the women walk in place, a single man comes on the AV screen (Creon) sitting at a desk, speaking to the camera in the style of an 'address to the nation'. There is a bowl of fruit/plant in the shot. When the video comes on, the women's arm extend above their heads, almost as if reaching for the man in the

screen. Human Context: represents politicians and authoritative powers

Wonders are many on earth, and the greatest of these Is man He is the master - right arm down He is the lord - left arm down He taketh - head down He learnt - bend at the hips The women keep trying to walk even though they are hunched over * Sifth - electufied - like

As Creon's line goes on, the soundscape builds as samples from different sewing machines are layered on top of one another, building in speed and volume, creating a cacophony of intense drumming and a frantic energy.

Person 1 and 2 come from each side of the stage and move the women robotically into standing position, they put their hand out in front of them, then hand a broom to each of the women.

Human Context:	
the passive bystander Sees the problem but does nothing	Lights gradually come up back to normal wash. The sound suddenly stops and one of the women slams down her broom (Antigone). Use broom to catch attention Broom symbolism: societal norms for women
Human Context:	Use broom to catch attention Broom Symbolism. Societary not + + + + + + + + + + + + + + + + + + +
the fighter > proactive in fighting for equality	A: I thought you did not. That's why I brought you out here, where we shan't be heard, to tell you something alone.
0 - 1	I: What is it, Antigone? Black news, I can see already. A: O Ismene, what do you think? Fired, slight desperation Realism: falking to Ismene In private
	A: It is against you and me he has made this order Yes, against me. And soon he will be here himself To make it plain to those that have not heard it, And to enforce it. This is no idle threat; The punishment for disobedience

An ensemble member enters and sits on a block DSR with her hands behind her back

So now you know. And now is the time to show

AV: symbolic of women's role before 60's wreforence of

Whether or not you are worthy of your high blood.

I: My poor Antigone, if this is really true, What more can / do, or undo, to help you? excited, hopeful

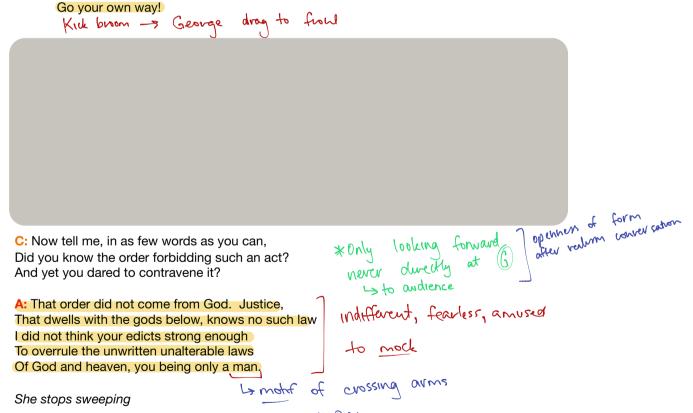
A: Will you help me? Will you do something with me? Will you?

- I: Help you do what Antigone? What do you mean? You cannot mean...? To transgress the law and defy our king? O think, Antigone; we are women; it is not for us To fight against men; our rulers are stronger than we, And we must obey in this, or in worse than this May the dead forgive me, I can do no other But as I am commanded; to do more is madness.
- A: No; then I will not ask for you help. Nor would I thank you for it; if you gave it.

disgusted by her

I: I cannot act against the State. I am not strong enough.

A: Let that be your excuse then.



LS SYMBOL

C: We'll have no women's law here while I live



Person(other female chorus member) stands on raised platform, chopping something on a cutting board. She brings the knife down three times before looking over to Creon and repeats this sequence.

Creon doesn't turn to face Antigone, he talks over his shoulder to the 'second Antigone'

C: Now tell me ... Did you know my order My order ... contravene it?

fragmentation to rhow budien cycle

Human Context the victim,

A2 ...I cannot be, for any man on earth Does it seem foolish to you?

'Antigone 2' freezes

Remaining person walks onto stage and steps onto the block where Antigone 2 is standing, they are like a past Creon. Antigone 2 is unfrozen, aware of Creon. Her physicality is cold and still.

Creon 2: (not yet forceful, to himself) We'll have no women's law here while I live

Human Context the follower sfollowing the authoritative powers

Creon 2: (confirming) We'll have no women's law here while I live

Antigone 2 goes back to her chopping movement sequence.

Creon 2: (commanding Creon) We'll have no women's law here (continues repeating this line)

Creon (with Creon 2, confused)- we'll have no women's law here while I live (Confirming)- we'll have no women's law here while I live

Antigone 1: (talking to audience at same time as Creon is talking to her) While I live, living in to guilt and fight! torment as I do Does it seem foolish to you? I can do no other I can do no one will not ask for your help -> to give up What more can I do? finistrated Societ scene-Societ Scene Scene-Societ Scene Scene

AV screen flashes on, at first static before the speaker from before returns. The plant/fruit has

AV screen man. started to rot. Chorus member stanus member, audience. AV and Chorus Wonders are many on earth, and the greatest of these, is man who rides the ocean and takes his way Work of the se, is man who rides the ocean and takes his way Who rides the ocean and takes his way Screen glitches - static then returns _____ * glitch* ~ freeze ~ fluidity of character ~ oudience sees me change

AV and chorus

He is the lord of all things living; birds of the air, Beasts of the field, all creatures of sea and land

AV Scren flashes back to the talking head * glitch* Creon and Chorus: Hunting the savage beast from the upland rocks, Turning the mountain monarch in his lair, Teaching the wild horse and the roaming ox His yoke to bear. Lynk to M and dishend on * bang* Savage beast" Savage beast" Stylised movement into animals Shybridity Chorus There is nothing beyond his power. His subtlety *Glitch⁺ static, flashes of deforestation from Two chorus members run out and shout at the sereen while it's glitching- DEB and Meg > protesting Chorus You mean to put us both to death! FREEZE AV and individual chorus member: For every ill he hath found its remedy, Save only death -> showt -> slow mo stylised movement of protecting sourcester tension The Creon/Chorus member walks downstage centre, oblivious to the two protesters. When he passes them, they are silenced, tune to face SR and SL, they exit each side of the stage. * GUTCH Walk out 4 frustrated & passive bystandens and oppresso **Creon:** am I to take lessons at my time of life From a fellow of his age? (Haemon enters frantically) Haemon: thinking to himself the wind-swift motion of the brain He learnt! (To Creon) What greater good Can any son desire? Can any father Desire more from his son? Creon: the greatest of these is man Haemon: Let not your first thought be your only thought Think if there cannot be some other way Surely, to think your own the only wisdom, Creon: there is nothing beyond his power

One chorus member enters and stands on the raised block upstage

Chorus: it seems your majesty has spoken well

Haemon: It is no weakness for the wisest man To learn when he is wrong, know when to yield.

(Next two lines overlap- spoken over each other) **Creon:** for every ill The greatest of these is man To acquit ourselves of the blood-guiltiness He is the master Blood-guiltiness The greatest of these

Haemon:

on the margin of a flooded river Trees bending to the torrent live unbroken, While those that strain against it are snapped off.

A second and third chorus member enters standing on the other side of the block

Chorus: it seems your majesty has spoken well

Haemon: father, pause, and put aside your anger. I think, for what my young opinion's worth, That, good as it is to have infallible wisdom, Since this is rarely found, the next best thing Is to be willing to listen to wise advise.

Chorus members walk down to Creon and bring him up to stand on the raised block

Creon: I am king

Haemon: You mean to put us both to death (*Resigned*) You mean to put us both to death

Lights on only Haemon - spotlight

Haemon:

When at last it stopped, There was the girl, screaming like an angry bird,

Chorus member staggers in, in shock, crying, screaming She falls to her knees,

broken

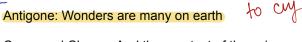
Sobbing on the ground

INVISIBLE Ppl to ground defeated angues complete los

Focus is on me through spotlight then fades to Green and chows in red.

When it finds its nest left empty and little ones gone. Just like that she screamed, Naked, crying, and cursing the ones that had done it.





Creon and Chorus: And the greatest of these is man Narrative: final words spoken by oppressors to show utimate defeal Based on Antigone in Sophocles & Watling, E. F. (trans.) 1947, The Theban plays / Sophocles Penguin, Harmondsworth, Middlesex

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