

The
Screaming
Goats
Collective

imago





imago

We are proud to present our newest production
Persephone Bound developed in
collaboration with **Imago Theatre**.



This intensely visceral play uses aerial circus performance, text and music to explore the meaning of consent through the lens of a contemporary retelling of the Greek myth of Persephone. It is a thought provoking exploration of what it means to come forward as a young survivor of sexual assault: What are the consequences of speaking out? How can survivors of sexual violence seek justice? How can we heal ourselves and each other in the wake of such abuse?

For more information or to book this ground-breaking production please do not hesitate to contact us!

Cristina Cugliandro - Outreach Coordinator
Imago Theatre
514-274-3222
cristina@imagotheatre.ca

Persephone Bound



A description of the elements available as a part of this project can be found on the following pages. It is designed to be accessible to an audience of 16 years and older. The Screaming Goats Collective is dedicated to creating relevant and thought-provoking theater performances that challenge societal views. We pride ourselves on our integrity and ability to challenge our art form while also confronting difficult issues. **Persephone Bound** achieves both.

In the development of this important work we realized that audiences must have the opportunity to share feedback and ask questions of the artists. It's important as well that we work closely with the sexual health offices on campus and in the community in order to provide audience members and survivors the resources and support they need.

Our Tour Manager is happy to talk to you about what is best for your presentation of **Persephone Bound**.

Thank you for taking the time to learn more!



imago

Persephone Bound

Persephone Bound- 50 min theatrical production (created for ages 16 and up)

A freshman in college, Persephone goes to a frosh party, and after one too many drinks, she finds herself in a room alone with one of the school's popular, older students, Haden. Behind closed doors, and in an intoxicated state, she is raped. Trapped in her shame and the nightmares of that night, Persephone decides to take her assailant to court, only to realize that in the courtroom it is she who is on trial, not her assailant.

Aerial Straps



This piece uses a custom-made design of circus aerial straps. Traditionally aerial straps are used for conditioning and performing feats of strength, however this apparatus has been modified with loops wide enough to allow the performer to hang from different body parts (knees, torso, neck), and integrate a greater movement vocabulary. This aerial apparatus imbues a constrictive and contorted nature, which reflects Persephone's situation and inner struggle. From the moment Persephone is assaulted, she remains attached (or *bound*) in the straps, just as she is bound to her experience as a sexual assault survivor. For more information on the rigging requirements please

refer to the technical rider.

The Sound



In **Persephone Bound** we use live drumming to create the soundscape because drums can have a primitive and tribal sound, or a modern tone depending on the style of play. This production uses an electric drum kit, which allows us to manipulate the sound even further, and has many advantages. It is more compact, facilitates sound mixing by removing the necessity of multiple microphones and allows us to add various effects through the sound board. The various sounds and styles allows us to create multiple settings and support the different "worlds" Persephone exists in: from a game show, to a dance party, to the courtroom.

The
Screaming
Goats
Collective

imago

Persephone Bound

The Myth

"I shall begin my song to the fair-haired holy Demeter
and her daughter with the lovely ankles, her whom Hades abducted [...]
He hustled her, screaming,
into his car, and carried her off, disregarding the protests
which she cried aloud to her father, Zeus, who is highest of gods"
- *Homeric Hymn to Demeter* (1-20)

The Homeric Hymn to Demeter is often seen as a story of agricultural allegory. It tells the story of Persephone, daughter to Demeter and Zeus, who was abducted by Hades, and forced to live in the underworld against her will. Demeter, struck by grief at the loss of her daughter, prevents anything new to grow on land. As the famine grows and more people begin to die, Zeus is forced to intervene. Zeus and Hades strike a deal to allow Persephone to return to the land above, only if she has not eaten or drank anything while in the underworld. When Persephone is reunited with her mother she confesses: "Hades stealthily forced me/ to eat, though against my will, a honey-sweet pomegranate seed" (380-81)

Thus, sealing her fate to spend a third part of each year in the underground.

Why this story?

Persephone Bound is a creative entry point into a sensitive yet important subject.

The myth solicits many questions: Did Persephone choose to go to the Underworld with Hades? Did she choose to eat the pomegranate? Choice, or more specifically consent is a common theme in the myth of Persephone and it is the focal point of this production.

Too often, the actions of survivors are called into question: Were they under the influence of alcohol? What was their post-incident conduct like? Did they contact their aggressor after the assault)? Did they get a rape-kit? The number of obstacles a survivor faces in telling their story as well as society's structure and language around sexual assault, often discourages survivors from coming forward.

Persephone Bound explores the myriad of obstacles survivors face in coming forward as well as the difficulty our legal and social systems has in supporting victims of sexual assault.

Persephone Bound

Talk Back- 30 min post-production discussion

This production not only pushes the boundaries of theatre, dance and circus art forms, but it also has a lasting impact on its audience members. Through this presentation we aim to give a voice to all these survivors, and to begin a dialogue, especially with younger people, about sexual assault.

In order to encourage a conversation, we will work closely with the sexual health offices on your campus and in your area so that young people will gain a broader understanding of what consent and sexual assault is, and who they can talk to if they need help.

The artists will gather with the audience after the performance to answer questions and offer clarification on the complexity of the aftermath of sexual violence. What are the consequences of speaking out? How can survivors of sexual violence seek justice? How can we heal ourselves and each other in the wake of such abuse? Members of the sexual health offices will also share resources and answer any questions specifically related to campus policy and legislations in your area.

Artists include:

Léda Davies and Jed Tomlinson- Co-creators and performers

Micheline Chevrier- Outside-eye

Rachel Walker- Aerial Circus direction

Lucie Vigneault- Movement direction

Emma Tibaldo (Playwrights Workshop Montreal)- Dramaturgical consultation

Additional Script Development- Michaela Jeffery

Co-produced with **Imago Theatre** and **The Screaming Goats Collective**



imago

About the Screaming Goats Collective

Leda Davies and Jed Tomlinson (AKA the Screaming Goats Collective) have been at the forefront of self-created work in Western Canada for over a decade. Using their unique backgrounds in theatre, dance, circus, clown, forum theatre and devised creation they have created and performed in over 50 devised productions across the country. Whether they are teaching, creating or performing, their objective has always been to inspire, diversify, and broaden their community through the power of story.

About Imago Theatre

Imago Theatre is a catalyst for conversation, an advocate for equal representation and a hub for stories about unstoppable women.

Our Manifesto

We are arms open, heads flung back, spinning catalysts.
We are kaleidoscopic words that ripple and tear down walls.
We are daring feminists, creators and mentors
And we won't stop

Advancing

We **advance Her Side of the Story** through theatre that advocates for equal participation and representation for women and marginalized groups. We advance equality, social justice and **Her Side of the Story** through post-show talkbacks that encourage meaningful conversation and exchange.

Developing

We **develop Her Side of the Story** through ARTISTA, our free theatre arts mentorship program for young women, and also by providing mentorship opportunities and artistic residencies for emerging and established theatre artists from a variety of disciplines (acting, playwriting, directing, artistic direction and arts administration).

Democratizing

We **democratize** access to **Her Side of the Story** through our Pay-What-You-Decide initiative and by ensuring that all our events take place in spaces that are physically accessible to all.

Telling

We **tell Her Side of The Story** through theatre about unstoppable women with urgent stories that challenge and galvanize audiences.



imago

Artist Bios

Léda Davies - Co-creator and performer

Léda Davies is a multi-disciplinary circus and theatre artist based out of Montreal, QC. Graduating in 2008 from the University of Calgary, with a BFA in Drama, and a minor in Dance, Léda has been an active member of Canada's professional theatre, dance, and circus scene for nearly 10 years. She has performed worldwide with some of Canada's leading theatrical companies, including touring to Japan with Green Fools Theater, and across Canada with The Old Trout Puppet Workshop, and Quest Theatre. Not only a tenacious actor, as a dancer and movement director Léda's work has been presented in the Feats Festival (Alberta Dance Alliance), the Annual Alberta Dance Festival (DSW), the Fluid Movement Arts Festival (Springboard Dance) and the Kaleido Festival (Bird Soul Productions).

Since arriving in Montreal in 2013 Léda has worked with several of the cities premiere coaches to create new circus acts and expand her repertoire. Her aerial skills have been featured in music videos, staged productions and outdoor festivals in Montreal, Toronto, Ottawa, Calgary and Edmonton.

Whether on stage at the National Arts Centre, in a freight elevator for a site-specific performance, or off of a 5-story building, Léda tenaciously blends physicality and storytelling in everything she does. For more information visit: www.ledadavies.com or follow her blog <https://circusmonsterleda.wordpress.com/>

Jed Tomlinson- Co-creator and performer

For the past 15 years, Jed Tomlinson has worked as a freelance actor, clown, drummer, and theatre artist with a focus on new creation and collaborative work. As a Percussionist, Jed has recorded two albums, toured the country twice, and worked on various theatrical presentations including Rhythmicity (VI Children's Fest) and Little Mercy's First Murder (Ground Zero Theatre) and has taught various Drumming on Junk workshops. In 2010 Jed began his training in Pochinko Clown at the Manitoulin Conservatory for Creation and Performance (MCCP), primarily under the tutelage of John Turner of Mump and Smoot.

In 2013 Jed co-founded Sizzle and Spark Productions whose inaugural show The Sama Kutra has enjoyed over 50 performances across the country. Their second show, Hushabye, is currently touring across Canada. Other credits include: The Island (Hectik Theatre), The Lost and Lost Department (Pie Factory Collective), Elephant Song (Green Fools Theatre), and The Invisible Project (High Performance Rodeo). Jed has taught clown for the University of New Mexico, the University of Regina, Bishop's University, Dawson College, Tricklock Theatre, Momo Dance, and Dancing Sky Theatre as well as at the National Hispanic Cultural Centre in New Mexico. He is currently an Artist in Residency at the MCCP

Micheline Chevrier- Outside-eye

For over thirty years, Micheline has worked across Canada and abroad as a director, artistic director and dramaturge. As a director, she has worked at such theatres as The Shaw Festival, the National Arts Centre, Theatre Calgary, Alberta Theatre Projects, the Citadel, the Globe Theatre, Prairie Theatre Exchange, Manitoba Theatre Centre, Canadian Stage, Young People's Theatre, Théâtre français de Toronto, the Centaur Theatre, Segal Centre, Geordie Productions, Imago Theatre, Theatre New Brunswick and BeMe Productions (Barcelona and Munich).

At the Shaw Festival, Micheline has directed six productions including Carole Fréchette's *Helen's Necklace* and Michel Tremblay's *Albertine in Five Times*, as well as *A Room of One's Own* by Virginia Woolf and *The Tinker's Wedding* by J.M. Synge. Micheline also has worked at the National Arts Centre, having directed an evening of Chekhov one-acts under the title of *The Vaudevilles of Chekhov*, as well as David French's *Salt-Water Moon*, Michel Marc Bouchard's *Written on Water* and Dario Fo's *Accidental Death of an Anarchist*. Her directorial credits also include works by Molière, Shakespeare, Coward, as well as several Canadian playwrights such as John Murrell, Wendy Lill, David Young and Ann-Marie Macdonald, just to name a few. She has also directed several plays in translation by several Quebec playwrights, including Michel Tremblay, Michel Marc Bouchard, Jean-Marc Dalpé, François Archambault and Carole Fréchette. Over the course of her career, she has worked on several major outdoor presentations in locations such as Toronto's High Park, Saskatchewan's Qu'Appelle Valley and Parliament Hill. From 1995 to 2000, Micheline was the Artistic Director of the Great Canadian Theatre Company in Ottawa, where she directed several new creations as well as several Canadian classics. She was Associate Artistic Director at Theatre New-Brunswick from 1990 to 1992, Associate Dramaturge at Playwrights Workshop Montreal from 1992 to 1993 and, from 2002 to 2004, was Associate Artist at Canadian Stage in Toronto. In January 2011, Micheline joined Imago Theatre as Associate Director and, in July 2013, became its Artistic and Executive Director. She has also directed and taught at the National Theatre School, Concordia University, McGill University, York University, Dalhousie University and University of Alberta among others. Micheline has received a Betty Mitchell Award (Calgary) for Best Direction, two Capital Critics Awards (Ottawa) for Best Direction and Best Production, a Dora Mavor Moore Award (Toronto) for Best Production, and a META (Montreal) for Outstanding Direction and Outstanding Production.