

WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN

Based on the film by Pedro Almodóvar
Music and Lyrics by David Yazbek
Book by Jeffrey Lane
Raphael Hall, Anatolia College
22, 23, 24 February, 1, 2, 3 March 2019

Cast

Pepa Marcos...Nefeli Stoikopoulou
Lucia Beltran...Lydia Bourtsala
Ivan...Eirinaios Alevras
Candela...Marilena Dimitriou
Carlos...Tigran Shahzadeyan
Marisa...Phaedra Trick-Avdi
Taxi Driver...Panagiotis Neofytou
Paulina Morales...Liolia Tsaligopoulou
Police Officer #1...Konstantinos Gkatzonis
Police Officer #2...Patrick Goulis
Christina/Carmen...Zenia Papadopoulou
Sound Engineer...Stefanos Sapountzis
Doctor...George Sefer
Paramedic/Security Man...Paris Pentousis
Old Lady...Eugenia Strataki
Sophia/Geisha...Eleni Hamhougia
Malik...Giannis Papadopoulos
Matador...Angelina Tratsela
Fernando/Guy with Motorbike...
Nikos Koumandaros
Guy at Phone Booth/Security Man...
Nikos Sotos
Photographer/Gazpacho Ad Voice...
Faidra Stylianou
Wardrobe Girls...Anastasia Kiouka
Kyriaki Kirkopoulou
Judge/Nun...Xanthi Makri
Cowgirl...Dimitra Sarri
Women on the Verge...Eva Matthaïou
Katerina Papanikolaou
Athena Spanos
Eleni Vargiamidou

Band

Piano...Lefteris Chatziadamidis
Bass...Kleomenis Spyroglou
Guitar...Eva Deliporanidou
Drums...Anatoli Karapanagiotidou
Saxophone...Lefteris Iordanidis
Percussions...Iraklis Kapanidis

Crew

Director...Angelos Klonaris
Musical Director...Antonis Vasileiadis
Choreographer...Ioanna Mitsika
Art Director...
Christine Douris-Panagiotides
Lighting designer...Stratos Koutrakis
Set Construction...Giannis Mochlas
Sound...Nikolas Perdikogiannis
Zoe Papadopoulou
Giannis Markou
Lights...Maria-Nepheli Navrozidi
Stage Hands...Sophia Anagnostopoulou
Olympia Mitsiou
Dimitris Ntentia
Anna Petsou
Dimitra Prekka
Theodora Tsali
Antonia Tsoukala
Make-up Crew and Ushers . . .
Athina Amanatidou, Vaia Argyropoulou,
Christina Belevlesli, Rozina Goula,
Danae Kardasi, Fay Mavrepi,
Kallina Perrou, Evgenia Sapountzi
Poster design...Sandra Chatzikiyriakou
Additional Music...
Perez Prado, Georges Bizet

We would like to thank the following people for their help with this production: Maria Jose Antonia Castro Okana, Giannis Mandylakis, Kostas Ouzounis, Vasilis Koukourikos, Argyris Goutsidis, Giorgos Gogas, Emily Bakola, Eleni Montiadou, Katia Moraiti, Danai Kyriaki, and the woman saving us from the nervous breakdown, Leda Antoniou.

MUSICAL NUMBERS

Act I

Madrid Is My Mama...Taxi driver and Company
Lie to Me...Pepa and Ivan
Lovesick...Pepa
Time Stood Still...Lucia and the Band on the Record
Model Behavior...Candela
The Microphone...Ivan and Carlos
Island...Pepa
On the Verge...Pepa, Candela, Marisa, Lucia, The Women
Act II
Yesterday, Today and Tomorrow...Ivan
Tangled...Taxi Driver, Candela, Carlos, Ivan, Pepa, Paulina, Company
Invisible...Lucia
Shoes from Heaven...Pepa, Marisa, Company

La Movida Madrileña was a countercultural movement that took place mainly in Madrid during the Spanish transition after Dictator Franco's death in 1975. This cultural renaissance coincided with economic growth in Spain and the emergence of a new Spanish identity. Movida was a hedonistic cultural wave that was characterized by freedom of expression, transgression of the taboos imposed by the Franco regime, use of recreational drugs, and a new spirit of freedom on the streets.

Pedro Almodóvar is a Spanish director, producer and screenwriter who came to prominence during La Movida. His first films were characteristic of the sense of sexual and political freedom of the period. His filmography is marked by his employment of certain actors, complex narratives, melodrama, pop culture references, popular songs, irreverent humour, strong colours, and glossy décor. Desire, passion, family, and identity are among his most prevalent themes. Almodóvar and his films have gained worldwide interest and developed a cult following. After his first international hit with *Women on the Verge of a Nervous Breakdown* (1988), he won two Academy Awards (Best Foreign Film for *All About My Mother* and Best Original Screenplay for *Talk to her*), nine Goya Awards and four prizes at the Cannes Film Festival.

The musical version of *Women on the Verge of a Nervous Breakdown* was created by songwriter David Yazbek and author Jeffrey Lane who had previously worked together for the hit musical *Dirty Rotten Scoundrels*. The Broadway production opened in 2010, received mixed reviews and closed after 70 performances; it nevertheless received three Tony nominations for actresses Patti Lupone and Laura Benanti (Benanti won) and Yazbek's score. The show afterwards transferred to London's West End. In Greece it performed under the direction of Yannis Kakleas starring Smaragda Karydi.

Μαδρίτη, 1987. Γυναίκες στα πρόθυρα νευρικής κρίσης. Ποιοι φταίνε για αυτό; Φυσικά οι άντρες. Η Πέπα, ηθοποιός που δουλεύει σε στούντιο ηχογραφήσεων όπου ντουμπλάρουν ξένες ταινίες στα ισπανικά (οι Ισπανοί απεχθάνονται τους υπότιτλους), ξυπνά από ένα μήνυμα στον τηλεφωνητή, που της αφίγει ο εραστής της, Ιβάν. Ο Ιβάν, επίσης ηθοποιός που δουλεύει στο ίδιο στούντιο, της ανακοινώνει χωρίς κάποιο προφανή λόγο ότι τη χωρίζει.

Η Λουθία, η σύζυγος του Ιβάν, εγκαταλείφθηκε από τον Ιβάν με τον ίδιο αδικαιολόγητο τρόπο πριν από 19 χρόνια. Το γεγονός την οδήγησε σε νευρική κατάρρευση και κλείστηκε σε ψυχιατρική κλινική. Τώρα βγαίνει από την κλινική και αναζητά τα ίχνη του Ιβάν διεκδικώντας τον με εκδικητική μανία.

Η Μαρίσα είναι η αρραβωνιαστικιά του Κάρλος, του εικοσάχρονου γιου της Λουθία και του Ιβάν (ο Ιβάν εγκατέλειψε τη Λουθία ενώ είχε μόλις γεννήσει τον Κάρλος). Η Μαρίσα βρίσκεται σε δίλημμα: να παντρευτεί νέα τον ανώριμο Κάρλος όπως κάνουν όλες οι παραδοσιακές κοπέλες στη χώρα της ή να ζησει τη ζωή της όπως κάνουν τα μοντέρνα κορίτσια; (βλέπε Movida)

Η Καντέλα είναι η κολλητή της Πέπα. Είναι σούπερ-μόντελ αλλά έχει τα προβλήματά της. Ο εραστής της, Μαλίκ, αποδεικνύεται Σιίτη τρομοκράτης, της έχει κάνει το σπίτι γιάφκα, η αστυνομία συλλαβάνει τους υπόλοιπους της σπειρας του, αυτός γλιτώνει και βάζει στόχο να ανατινάξει το Δικαστικό Μέγαρο. Αγχωμένη θέλει να πει στην κολλητή της ότι φοβάται μην τη συλλάβουν ως συνένοχη αλλά δεν τη βρίσκει καν στο τηλέφωνο.

48 ώρες στη ζωή αυτών των τρελών γυναικών...

Madrid, 1987. Women on the verge of a nervous breakdown. Who's to blame? Men, of course.

Pepa, an actress working in a dubbing studio for foreign movies (the Spanish hate reading subtitles) wakes up by a message on her answering machine. Her lover, Ivan, an actor working in the same studio, announces that he is breaking up with her for no apparent reason.

Lucia, Ivan's wife, was abandoned by him 19 years ago the same way, for no apparent reason. This led to her nervous collapse and her confinement to a psychiatric clinic. Lucia is now released, searching for Ivan and claiming him in a vengeful manner.

Marisa is Carlos' fiancée, Carlos being the son of Lucia and Ivan (Ivan abandoned Lucia when she had just given birth to Carlos). Marisa is torn: she is not sure whether to marry at a young age the immature Carlos as traditional girls do in her country or to live her life as a modern "Movida" girl.

Candela, Pepa's best friend, is a top model, but she has her own problems. Her boyfriend, Malik, turns out to be a Shiite terrorist who has turned her house into a terrorists' den. The police capture the rest of his gang, he escapes and plans to blow up the Courthouse. Candela wants desperately to tell Pepa about her fear of being arrested, but Pepa doesn't even answer her phone.

48 hours in the lives of these mad women...

Drama Club, the English-speaking theater group of Anatolia College has presented the following plays in the last 45 years: under the direction of Sandy Charanis "Spoon River" (1973), "Brigadoon" and "Tommy" (1974), "The Man of La Mancha" (1975), "West Side Story" (1976), "The Fantasticks" (1977), "Funny Girl" (1978), "Godspell" (1979), "I Want To Hold Your Hat" (1981) and "Chocolate Covered Cherry" (1982); under the direction of George Draper "A Midsummer Night's Dream" (1980); under the direction of Tom Stone "The Bald Soprano" (1984), "The Pearl" (1985), "Oliver!" (1986), "The Sound of Music" (1987), "Grease" (1988), "The Wizard of Oz" (1990), "Christmas for Cinderella" (1991), and "Fiddler on the Roof" (1992); under the direction of Laura Maly "Cabaret Tonight (A Revue)" (1989); under the direction of Dan Sparks "Our Town" (1993), and "Curious Savage" (1994); under the direction of Jeannine Poreba "Joseph and the Amazing Technicolor Dreamcoat" (1995); under the direction of Holly Marshall "Kiss Me, Kate" (1996), "West Side Story" (1997), "Camelot" (2011), "Anything Goes" (2012), "Oklahoma" (2013); under the direction of Angelos Klonaris "Little Shop of Horrors" (1998), "Bye Bye Birdie" (1999), "Pippin" (2000), "Godspell" (2001), "Tommy" (2002), "A Midsummer Night's Dream" (2003), "Mamma Mia!" (2004), "How to Succeed in Business without Really Trying" (2005), "Urinetown" (2006), "A Funny Thing Happened on the Way to the Forum" (2008), "Chicago" (2009), "Grease" (2010), "I Love You, You're Perfect, Now Change" (2014), "The Threepenny Opera" (2015), "A Midsummer Night's Disco" (2016), "Spamalot" (2017) and "Cry-Baby" (2018); and under the direction of Vangelis Maniatakis "The Complete Works of William Shakespeare (Abridged)" (2007).

THE ANATOLIA DRAMA CLUB PRESENTS



A New Musical

Book by
Jeffrey Lane

Music and Lyrics by
David Yazbek

Based on the film by
Pedro Almodovar

Women on the verge of a nervous break down

February 22, 23 & 24

March 1, 2 & 3, 2019

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9.00 pm



This amateur production is presented by arrangement with Music Theatre International (Europe). All authorised performance materials are also supplied by MTI Europe www.mtishows.co.uk