



PRESS RELEASE

For Immediate Release – Nov 5 2014
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Media invitation to Corpus by Darrah Teitel, directed by Liz Valdez– Excerpts of the play will be presented followed by a chance to interview the cast and crew of Corpus.

When: Wednesday November 12th 2014 at 12h to 12h30 pm
Where: At the MAI (Montreal arts interculturels) , 3680 Jeanne-Mance
With: Liz Valdez (Director), Luciana Burcheri (Stage manager) as well as the actors Holly Gathier-Frankel, Melissa Paulson, Davide Chiazzese, Susan Bain, Ian Geldart and Gilles Plouffe.

Media is encouraged to take pictures and videos during the show's excerpts. Following the presentation, the director, stage manager, and actors will be available to answer questions.

Please confirm your attendance by Monday November 10th at the latest to Anabelle Lefebvre-Rivard at teesriduniyatheatre@gmail.com

Two shows already sold out. Tickets are going quickly, buy now!

To purchase tickets, please contact the MAI by phone at 514-982-3386 or visit mai.qc.ca/billetterie.

Performances take place from November 13th to 30th 2014, Wednesday to Saturday at 8 pm and Sunday at 3 pm.

Price: regular- \$25; student & senior- \$20; group (10 or more)- \$15; special Wednesday- 2 for \$25.

There are Q & A talkbacks after each Friday evening performance and panel discussions after each Sunday performance.

For complete information about the cast, photos and bios, please visit our website :
teesriduniya.com

Panel discussions

Panel discussions will take place in the cafe after each Sunday show with the following topics and panelists:

November 16th

Artist's Panel: What sort of responsibility does an artist undertake when creating or participating in a piece of art involving war? What needs to be taken into account when recounting events through art that have had such long-lasting effects on a community?

Moderator: Sudha Krishnan (CBC)

Panelists:

Darrah Teitel (Playwright)

Myrna Selkirk (Professor)

Liz Valdez (Director)

Ian Geldart (Actor)

Susan Bain (Actor)

November 23th

Where do we Draw the Line? As much as we attempt to do so, we cannot enter into the past or view it through a transparent window. Do you think it is a help or a hindrance to historical memory to apply personal stories in modern day research? Where do we draw the line between personal stories and academic work?

Moderator: Sudha Krishnan (CBC)

Panelists:

Sarah Jane Kerr-Lapsley (McGill University)

Bob McBryde (Amnesty International)

Jacqueline Celemencki (Holocaust Memorial Centre)

November 30th

Digitizing the Past: We are now living in a society that has access to technology that was not available to the previous generations. With this in mind, do you think it is this generation's responsibility to continue interpreting the events of the Holocaust and other historical atrocities? What barriers does technology break down, and what drawbacks does it create?

Moderator: Meghan Pearson

Panelists:

Stacey Zembrzycki (Professor)

Ted Little (Professor)

About the play

How do we deal with unthinkable atrocities like the Holocaust? How much do we need to understand the psychological states of its perpetrators? How does the past's writing influence the present? Interspersed with dark humor, *Corpus* blurs the lines between past and present, real and virtual, Auschwitz and contemporary Canada. Performed by experienced actors Holly Gauthier-Frankel (Megan) , Melissa Paulson (Eva) , Davide Chiazzese (Eli) , Susan Bain (Eva Wolfe) , Ian Geldart (Heinrich) and Gilles Plouffe (Homer) , the work approaches the Holocaust in a new way : a fundamental questioning regarding the necessity for the third generation to tell the personal recollections of survivors.

Set in contemporary Montreal and Berlin, and Auschwitz during World War II, *Corpus* takes as its starting point the personal and academic struggles of Megan (Holly Gauthier-Frankel), a graduate student whose dissertation focuses on explaining the "formative conditions" that shaped the attitudes and behavior of Nazi perpetrators and their supporters. Using the internet to track down an ageing unrepentant Nazi woman who feels compelled to talk to someone about her past, Megan penetrates private chat rooms and gains the confidence of the participants as research subjects. That's when she discovered a secret relationship between a Jewish prisoner in Auschwitz and the wife of a Nazi officer. But when Megan's thesis is published, she learns that there are two sides to every history.

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