CHAIR’S WELCOME

Sophocles’ Antigone first appeared onstage on or about 441 BC. Its central plotline of its heroine trying to obtain a proper burial for her late brother in a challenging political climate seems to echo in the world’s present crisis. The heroine’s plight may resonate with families around the globe who are currently facing the same dilemma.

With spring quarter 2020’s isolation and social distancing practices, directors Margaret Laurena Kemp, associate professor of theatre and dance, and Sinéad Rushe, award-winning Irish director and Granada Artist-in-Residence, faced new challenges in how to rehearse Antigone with the cast and present the production to an audience. Rushe has been co-directing the production (as well as teaching her undergraduate course) from the United Kingdom and some of the collaborative team are also in different time zones.

These extraordinary circumstances have led to extraordinary solutions devised by the production’s entire creative team who have worked tirelessly to bring this production to you. I am deeply grateful to all of them for their remarkable efforts.

The collaborative team for the production includes Roger Ellis as movement consultant/choreographer, and Lex Kosanke, music composition and sound design. Alumni Regina María Gutiérrez Bermúdez, M.F.A dramatic arts ‘19, and Olivia Coca, B.A. winter 2020, and graduate student Verónica Díaz-Muñíz are members of the ensemble. The production also features designs by graduate students Tianxing Yan, costume design, and Jennifer Grace, sound design, and Danielle Levin who provided additional videography. I would also like to express our gratitude to Owen Marshall, UC Davis postdoctoral scholar and lecturer in science and technology studies, for additional sound design and digital media advisor Lishan Az, UC Davis assistant professor of cinema and digital media.

We are deeply grateful to alumna Janet Elsea (M.A. ’64) who provided the Elsea Family Fund that enabled the Department of Theatre and Dance to engage award-winning spoken word composer Dahlak Brathwaite (B.A. ’08).

Thank you for supporting this Department of Theatre and Dance performance. While we continue to reach out and connect to our global community we wish you and your community best wishes and look forward to seeing you in person at our events in the future.

David Grenke
Presents

AntigoneNow

By Sophocles
Based on a translation by Seamus Heaney

Directed by Margaret Laurena Kemp
and Sinéad Rushe, Granada Artist-in-Residence

Movement Consultant
And Choreographer
Roger Ellis

Music Composer
and Sound Design
Lex Kosanke

Spoken Word Composer
Dahlak Brathwaite

Associate Sound Designer
Jennifer Grace

Costume Design
Kikyou Yan

Lighting Design
Miranda Waldron

Additional Sound Design
Owen Marshall

Additional Videography
Danielle Levin

Live Recording Consultants
Lishan Az and Julian Ceipek

Production Manager
Joseph Fletcher

Stage Manager
Xinyi Cai

Assistant Stage Manager
Courtney Fiduccia

This production is adapted from the translation of The Burial at Thebes
by Seamus Heaney and presented in arrangement with Faber & Faber
Limited, Bloomsbury House, 74-77 Great Russell Street, London WC1B
3DA, United Kingdom
When it was clear that COVID 19 would impact our campus, I was moved to consider how we could allow this moment in history to positively impact our learning community and our intended production of *Antigone*. As an artist and instructor, my call to action is to model collaboration, research, creativity and community engagement through performance and theatre-making practices. For me this is the value of theatre and dance at a research one institution. Our hybrid approach to *Antigone*, answers the call.

**Margaret Laurena Kemp**

In this radical contemporary response to the classical play, Antigone, the heroine is played by an international cast of female-identifying actors. Rehearsed and created collectively online between the USA, Singapore, Japan and the UK using mobile phones, Ipads and video, *AntigoneNOW* is a ground-breaking new film that confronts the isolation of our moment. A multicultural ensemble of actors – each in seclusion – evokes the breadth of Antigone’s defiance against devastating loss.

This production is part of the directors’ ongoing creative exploration of character through polyphonic vocalization and collective composition.

**Sinéad Rushe**
Antigone was written at a time of national fervor. In 441 BCE, shortly after the play was performed, Sophocles was appointed as one of the ten generals to lead a military expedition against Samos. It is striking that a prominent play in a time of such imperialism contains little political propaganda, no impassioned apostrophe, and, with the exception of the epiklerate (the right of the daughter to continue her dead father’s lineage), and arguments against anarchy, makes no contemporary allusion or passing reference to Athens. Rather than become sidetracked with the issues of the time, Antigone remains focused on the characters and themes within the play. It does, however, expose the dangers of the absolute ruler, or tyrant, in the person of Creon, a king to whom few will speak freely and openly their true opinions, and who therefore makes the grievous error of condemning Antigone, an act which he pitifully regrets in the play’s final lines. Athenians, proud of their democratic tradition, would have identified his error in the many lines of dialogue which emphasize that the people of Thebes believe he is wrong, but have no voice to tell him so. Athenians would identify the folly of tyranny.

This translation was commissioned to mark the centenary of the Abbey Theatre in Dublin in 2004. Seamus Heaney's The Burial at Thebes was faithful to the play's time and place, and represents opposing voices as they enact the ancient conflict between family and state in a time of crisis, pitching the morality of private allegiance against that of public service.

Heaney’s translation honors the sovereign urgency and grandeur of the Antigone, in which language speaks truth to power, then and now.
The Ensemble
Mayuko Agari
Regina Maria Gutierrez Bermudez
Alessia Bothorel
Arianna Castillo
Sasha Chavez
Olivia Coca
Verónica Díaz-Muñíz
Yishan Hao
Aliya Hunter
Margarita Olmos
Arden Siadek
Chloe Wasil
Zhenglin Zhang

Dedicated To
Howard Joseph Kemp
"Theater teaches humanity"
November 11, 1928 - May 5, 2020

The Cast
Mayuko Agari is an exchange student from the University of Tokyo. Recent roles include Dogberry in Much Ado About Nothing (Gekidan Pajama Party), and Sophie in MAMMA MIA! (UTESS).

Regina María Gutiérrez Bermúdez is a performance studies Ph.D. student. She is a Colombian multidisciplinary art maker, professional actor, director, movement specialist, and theater educator. She identifies herself as a being that embraces every creative process with love and the same feeling of excitement as if for the first time.

Alessia Bothorel is a first-year theatre and dance, and English double major at UC Davis. She is part of the performance dance group Unbound Progression Dance Company. Recent roles include Antonio in The Merchant of Venice. Alessia is fluent in Spanish and French, having grown up in Latin America and Europe.
Arianna Castillo is a first-year theatre and dance major at UC Davis. *Antigone NOW* is her first performance at the university.

Sasha Chavez is a second-year theatre and dance major. Her recent work at UC Davis includes *Peter and the Starcatcher* (2020) and *Outside the Lines* (Spring 2019).

Olivia Coca has recently graduated from UC Davis with a major in theatre and dance and is very excited and grateful to be part of the Antigone NOW cast. Some of her recent works include Teacher/Sanchez in *Peter and The Starcatcher* (UC Davis), Jenny in *The Threepenny Opera* (UC Davis), and Bronwen/ Elaine in *Love/Logic* (UC Davis).

Verónica Díaz-Muñíz is a Chilean director, playwright and theater educator with a background in movement research and documentary theater. Her work engages with questions of gender and womanhood, and her creations evolve from a particularly feminist perspective. She is a founding member of “Toma Teatro” in which she has served as director and playwright since 2015. Her research aims to create alternative theatrical spaces and practices where liminality converges with the political.

Yishan Hao is a fourth-year psychology major and theatre minor at UC Davis. She was in the *Ranked* at UC Davis Ground and Field Festival. *Antigone NOW* is her second show as an actor, and she is excited to do this special show.

Aliya Hunter is a third-year gender studies major at UC Davis. She has been learning a lot about the artistic process and reflecting on isolation and growth through this production of Antigone. She thanks the cast and crew for making this production carry on in these unstable times.

Margarita Olmos is a fourth-year theatre and dance and sociology double major at UC Davis. Dabbling in varying theatre aspects, Margarita has performed in *Outside the Lines* (UC Davis) and stage managed *All My Possessions for a Moment of Time* (UC Davis) and *(Un)Earthed* (Ground and Field Theatre Festival).

Arden Siadek is a first-year theatre and dance major, and thrilled to be in her first UC Davis department production. In high school, she appeared as Elizabeth Proctor in *The Crucible* and Molly Aster in *Peter and the Starcatcher*. She loves performing music, theatre, and baton twirling.

Chloe Wasil is a sophomore in the UC Davis Department of Theatre and Dance. She is also a member of Birdstrike Theatre, UC Davis’s premier long-form improv troupe.
Zhang Zhenglin is a third-year plant sciences major at UC Davis. Recent role include Count Ipolitov in Studio 301’s *Fall Revue, New and Improved* (UC Davis). He has actively pursued theatre throughout his education and is honored to be part of *AntigoneNOW*.

**The Creative Team**

**Sophocles** (Author) is one of three ancient Greek tragedians whose plays have survived. Sophocles wrote over 120 plays during the course of his life, but only seven have survived in a complete form: *Ajax, Antigone, Women of Trachis, Oedipus Rex, Electra, Philoctetes* and *Oedipus at Colonus*.

**Seamus Heaney** (Translation) was born in County Derry in Northern Ireland. *Death of a Naturalist*, his first collection of poems, appeared in 1966, and was followed by poetry, criticism and translations which established him as the leading poet of his generation. In 1995 he was awarded the Nobel Prize in Literature, and twice won the Whitbread Book of the Year, for *The Spirit Level* (1996) and *Beowulf* (1999). *Stepping Stones*, a book of interviews conducted by Dennis O'Driscoll, appeared in 2008; *Human Chain*, his last volume of poems, was awarded the 2010 Forward Prize for Best Collection. He died in 2013. His translation of Virgil's *Aeneid Book VI* was published posthumously in 2016 to critical acclaim.

**Margaret Laurena Kemp** (co-director) has appeared on regional and international stages including Arena Stage, Mark Taper Forum, Yale Rep, South Coast Repertory, La Mama Theatre (Melbourne, Australia), Theatre of Changes (Athens, Greece), Red Pear Theatre (Antibes, France), and The Magnet Theatre (Cape Town, South Africa). She won worldwide praise for her starring role in the film *Children of God*. Her latest film, the supernatural thriller, *The Dark Rite*, is slated for future release. She has also acted in television programs, including *The Orlando Jones Show, Commander in Chief* and others. Her visual work has been shown in solo and group shows at Art Share Los Angeles and The National Gallery of Art in Nassau, Bahamas. She holds memberships in One Union (SAG-AFTRA) and Actors Equity Association (AEA).

**Sinéad Rushe** (Co-director) is a director, performer and teacher. She is Senior Lecturer in Acting and Movement at The Royal Central School of Speech and Drama, specializing in Michael Chekhov Technique and Meyerhold's Biomechanics. Directing credits include *Concert*, The Pit, Barbican, The Baryshnikov Arts Centre, New York, winner of the Gradam Comharcheoil TG4 2018 Award, *Night Just Before the Forests*, Macau Arts Festival, China, and *Out of Time* by Colin Dunne, performed at The Pit, Barbican, The Baryshnikov Arts Centre, New York and nominated for

Roger Ellis (Movement Consultant) cultivates interdisciplinary works amplifying underrepresented voices. His creative practice encompasses directing, choreography, movement direction, and new works development. Directing credits include Nikki Lynette's afrogoth musical *Get Out Alive* (LookOut Series, Steppenwolf Theatre Company). Ellis is an Assistant Professor of Music Theatre and Dance at Northwestern University. www.rogerellis.com

Lex Kosanke (Music Composer/Sound Design) is a sound designer and composer based in London. He trained at The Royal Central School of Speech and Drama in London. Recent credits include *Hunger* and *The Cutting Edge* (Arcola Theatre), *The Mikvah Project* (Orange Tree Theatre), *Jeff Wayne’s The War of the Worlds: The Immersive Experience, Gently Down The Stream* (Park Theatre), *The Grand Expedition* (Gingerline), *Hemos, Or Everyone in America* (Finborough Theatre), *The Strongbox* (The Vaults) and *Loaded* (Birmingham Old Rep). suchnoise.com

Dahlak Brathwaite (Spoken Word Composer) received a B.A. in English and theatre and dance from UC Davis in 2008. A spoken-word poet, musician, actor, playwright and writer, he was launched nationally by appearing on the last two seasons of HBO’s *Russell Simmons’ presents Def Poetry Jam*. He has appeared at over 100 universities in the United States and Europe as well as SXSW, Brooklyn Academy of Music, The Smithsonian, The Apollo, and Off-Broadway. He worked with Marc Bamuthi Joseph writing and performing in several of Joseph’s plays, including *Word Becomes Flesh* at The Public Theater and Lincoln Center. Fellowships include: 1Beat (2014), NextLevel (2018) and NEFA’s National Theatre Project Grant. He is currently an MFA student at NYU’s Graduate Musical Theatre Writing Program, where he was awarded the Dean Full-Tuition Fellowship.

Jennifer Grace (Associate Sound Designer) is a first-year MFA student in Dramatic Arts. She has worked professionally for 20 years. Notable stage roles: Emily Webb in Tony award-winning director David Cromer’s critically acclaimed production of *Our Town* (750 performances in Chicago, NYC, and LA; After Dark Award for Best Performance, Theatre World Award for Outstanding Off-Broadway Debut); *Nikolai and the Others* (Lincoln Center Theatre,); Maggie in *Cat on a Hot Tin Roof*. Film: *I See You* (w/Helen Hunt), *The Casserole Club* (w/ Susan Traylor, Jane Wiedlin), *Kelly & Cal* (with Juliette Lewis) Television: “Inside Amy Schumer,” “VEEP,” “Billions,” “Chicago P.D.,” and “The Red Line.” She is
also an audiobook narrator, VO artist, and a writer. Proud member of SAG-AFTRA and AEA.

Kikyou Yan (闫天行) (Costume Design) graduated from the University of Denver with a bachelors in theatre arts. Currently pursuing her masters at UC Davis, focusing on costume design in the realm of stage and screen. At UC Davis she has designed the costumes for the Department of Theatre and Dance productions of *LOVE/logic* and *Peter and the Starcatcher* and the Ground and Field Theatre Festival production of *RANKED The Musical*.

Miranda Waldron (she/her) (Lighting Design) is a graduate of Willamette University, Salem, OR, and is based in the Bay Area. She has worked up and down the West Coast as a freelance lighting and scenic designer, ALD, production manager, and electrician. Integrating her passion for storytelling and aesthetics, Miranda creates dynamic and dramaturgical designs for theatre, dance, and live events. In 2018, she completed a contract with the Oregon Shakespeare Festival as an assistant lighting dDesigner, and is currently the Master Electrician at CalShakes and a freelance designer in the Bay Area and the Pacific Northwest.

Owen Marshall (Additional Sound Design) is a postdoctoral scholar in Science & Technology Studies at UC Davis, with a PhD in S&TS from Cornell University. He works at the intersection of sound studies, the sociology of technology, and the anthropology of the body. His NSF-supported dissertation, *Tuning In Situ: Articulations of Voice, Affect, and Artifact in the Recording Studio*, is an ethnography of vocal tuning work among LA-based recording engineers. Prior to his graduate studies, he worked with Chicago Public Radio, The Consortium for Science Policy and Outcomes, and the Triple Helix Science and Society Review. He co-founded the long-running “Naked Noise” improvised music series in Ithaca, NY, and is currently organizing the Davis Infrastructural Listening Initiative’s “Music For Concrete” site-specific performance series in affiliation with the UC Davis ModLab.

Lishan Az (Live Recording Consultant) is a media artist who creates interactive media that engages the political imagination, spreads awareness about social issues, and brings to life the narratives of under-recognized Black women. She is currently an Assistant Professor of Cinema and Digital Media at UC Davis.

Julian Ceipek (Live Recording Consultant) loves learning, collaborating and teaching. His work ranges from creating the "brains" for interactive garments and installations to crafting systems for critically-acclaimed AR and VR experiences. Julian is currently an engineer at Dark, developing a holistic programming language, editor, and infrastructure. jceipek.com
**Danielle Levin** (Additional Videography) is a Bay Area actor and coach, who has been seen at Marin Theatre Company, CentralWorks, Shotgun Players, and Crowded Fire, Aurora Theatre Company, Center REPertory Company, Just Theater, SF Playhouse, TheatreWorks, and Word for Word. Danielle is an Associate Artist with Symmetry Theatre Company whose mission is to bring awareness for gender “balance on the boards.” Danielle is a first-year MFA student in the Department of Dramatic Art.

**Xinyi Cai** (Stage Manager) is a third-year clinical nutrition student pursuing a theatre and dance minor with a particular interest in stage management and theatre production. She did an internship at Davis Shakespeare Festival last summer. Recent assignments include assistant stage manager in the production *Peter and the Starcatcher* in winter quarter 2020 (UC Davis).

**Courtney Fiduccia** (Assistant Stage Manager) is a third-year theatre and dance student at UC Davis. She has previously been on stage in Regional and High School productions in Davis and Orange County, including South Coast Repertory and a production of *Thoroughly Modern Millie* where she won a MACY award.

**The Crew**

Stage Manager: Xinyi Cai
Assistant Stage Manager: Courtney Fiduccia
Close Captioning Input: Jillian Yong
Promotional Graphics: Rudy Garibay
Marketing and Public Relations: Michael G. French
Promotional Videographer: David M. Gregory
Associate Videographers: Nobuko Agari, Wakako Agair
Yotaro Agari, Alain Bothorel
Vlasta Bothorel
Edward Castillo
Leticia Castillo, Briadi Deck
Joseph Fletcher, Amy Garcia
Jake Highleyman
Danielle Levin, Eryl Siadek
Jeff Siadek, Lauren Siadek
Lonnie Vanmeter

**UC Davis Department of Theatre and Dance Staff**

Production Manager: Susie Owens
Asst. Technical Director: Myke Kunkel
Costume Shop Director: Roxanne Femling
Facility Manager/Audio Specialist: Megan Kimura
Shop Foreman: Catherine Frye Kunkel
Master Electrician: Patrick O’Reilly
Costume Shop Foreman: McKayla Butym
Faculty of UC Davis Department of Theatre & Dance
Larry Bogad, Performance Studies
Mindy Cooper, Acting, Musical Theatre
David Grenke, Chair, Theatre/Dance
Lynette Hunter, Performance Studies
Margaret Laurena Kemp, Acting
Peter Lichtenfels, Acting & Performance Studies
Maggie Morgan, Costume Design
Jon D. Rossini, Performance Studies

Lecturers
Stuart Carroll, Ballet
Mary Beth Cavanaugh, Movement
Pamila Z. Gray, Lighting
Michele Apriña Leavy, Acting
Sinéad Rushe, Granada Artist-in-Residence
Steven Schmidt, Instructor, Production Management
Ian Wallace, Scenic Design

Arts Administration
Karen Ostergard, Chief Administrative Officer
Barbara Olivier, Undergraduate Program Coordinator
Julie McGilvray, Undergraduate Advisor
Melany Miners, Graduate Program Coordinator
Michael G. French, Arts Marketing Specialist

ONLINE AUDITIONS NOW

GFTF, a dynamic theater development festival that introduces new plays and musicals onto the national stage, is seeking actors and technical staff for its 2020-2021 season at UC Davis. Online auditions are being accepted now through June 1. For details, please visit arts.ucdavis.edu/theatre-and-dance.