

BUCKNELL UNIVERSITY DEPARTMENT OF

# THEATRE & DANCE

PRESENTS

# ANTIGONE

TRANSLATED BY  
ANNE  
CARSON

BY SOPHOCLES

DIRECTED BY  
BRYAN M.  
VANDEVENDER

OCTOBER 19 – 22, 2018  
HARVEY M. POWERS THEATRE

Bucknell  
UNIVERSITY



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**THEATRE & DANCE**  
PRESENTS

ANTIGONE

BY SOPHOCLES  
TRANSLATED BY ANNE CARSON  
DIRECTED BY BRYAN M. VANDEVENDER

Stage Management by Kiran Grewal

Scene Design by F. Elaine Williams

Costume Design by Paula Davis

Light Design by Heath J. Hansum

Sound Design by Heath J. Hansum

Fight, Choreography and Vocal Coach: Samantha Phillips-Norton

Directly following the performance on Sunday, October 21, there will be a forum on this production. The guest speaker will be Dr. Stephanie Larson of Classics and Ancient Mediterranean Studies at Bucknell University. Also taking part in the forum will be the director, cast, and crew. We hope you can join us!

**Please Note:** The taking of photographs, and the use of recording devices are strictly prohibited. Please turn off your electronic devices before the performance begins. Thank you.

CAST LIST

Antigone.....	Kate Donithen ’20
Ismene.....	Nina Limongelli ’21
Kreon.....	Jake Malavsky ’19
Haimon.....	Kyle M. Cohick ’20
Eurydike .....	Lydia Kappelmeier ’21
Teiresias.....	Katharine Cognard-Black ’21
Guard .....	Sean Conway ’20
Messenger/Guard .....	Emma Saloky ’21
Eteokles/Guard.....	Boshan Chen ’21
Polyneikes .....	Dean Patterson ’20
Child.....	Ketaki (Kiya) Hutchinson
Chorus .....	Artemisia Ashton ’21, Sabrina Debler ’22, Brooke Echnat ’21, Liana Irvine ’20, Jeniah Martin ’22, Jessica Mount ’21, Catherine MacKay ’21, Libby Safir ’21, Em Sharp ’21

PRODUCTION STAFF

Assistant Director .....	Mackenzie Gross ’21
Assistant Stage Managers.....	Megan Munter ’21, Jillie Santos ’22
Costume Shop Manager .....	Pam Miller
Assistant Costume Designer .....	Daylee Reichenbach
Costume TAs .....	Ashley Hong ’21, Joy Zhou ’20, Ava Boudreau ’21
Properties .....	Dean Patterson ’20, Xavier Phelan ’21
Masks.....	Sage Lamade ’22, Lauren Eck ’22, Allison Chen ’21, Xavier Phelan ’21
Scenic artists.....	Orli Bernstein ’21, Allison Chen ’21, Sage Lamade ’22, Lauren Eck ’22
Makeup and Hair Design.....	Members of THEA 249 class: Yixuan Cheng ’20, Wenxin Cui ’22, Brandon DelChristo ’21, Ayesha Hussain ’21, Daniela Marton ’21, Olivia McLeod ’22, Jane Meng ’22, Caroline Molnar ’19, Tallulah Samberg ’22, Barb Thiel ’20, Jingtong Yu ’22, Emily Zhao ’22
Hair and Makeup Crew .....	Sydney Dickinson ’22
Wardrobe .....	Emily DeTour ’19
Lightboard Operator .....	Shawna Vice ’21
Sound Board Operator .....	Camillo Lazarczyk ’21
Run Crew .....	Miki Du Bois ’22
Scenery and Lighting Production Crew .....	Elyza Agosta ’20, Mesa Ashton ’21, Emma Battle ’22, Orli Bernstein ’21, Brennan Boyle ’22, Cas Caswell ’21, Peter Cholnoky ’22, Sydney Dickinson ’22, Kate Donithen ’20, Evan Filion ’20, Jillian Flynn ’22, Kiran Grewal ’19, Mackenzie Gross ’21, Drew Hopkins ’20, Caio Jordao ’21, Cam Kittell ’22, Nina Limongelli ’21, Hayden Lindsey ’20, William Lovejoy ’19, Caroline Molnar ’19, Megan Munter ’21, Libby Safir ’21, Emma Saloky ’21, Jillie Santos ’22, Aaron Shirker ’21, Abby Strayer ’22, Tyler Strobel ’19
Publicity .....	Mackenzie Gross ’21, Nina Limongelli ’21, Kate Donithen ’20, Megan Summer ’19, Camillo Lazarczyk ’21

GUEST ESSAY *(italics represent direct quotations from Anne Carson’s translation of Sophokles’ ancient Greek)*

isn’t anyone listening  
doesn’t anyone get it  
good judgement good judgement  
nothing is more important

The dramatic setting: Greek Thebes at the height of its Bronze Age power, c. 1500 BCE. The two sons of Oedipus, Eteokles and Polyneikes, in a violent act of fratricide, have fought each other to the death over the kingship of the city at Thebes’ highest gate. With both heirs dead, Antigone and Ismene remain the only two surviving children of Oedipus after this brutal confrontation, itself merely one of many bloody acts from the generations past of this *doubled tripled degraded and dirty* family. Antigone’s bloodline shares in *archives of grief*.

Kreon, their uncle by marriage, has assumed the throne of the city, a position he aspires to repeatedly in Theban mythology but which could never be his by blood right. Despite his zeal to rule, by the end of the play Kreon has become the *poor hopeless king*, a *madman*, his *ruin now complete*, with his wife and son both dead by suicide. Also dead by the end of the play is Antigone, the *accursed* and *absolute* female lead, the diligent daughter who, in another Sophoclean play, so kindly cares for her aging father Oedipus (*Oedipus at Kolonos*). In Sophokles’ *Antigone*, she dies on Kreon’s orders, since she insisted on properly burying her *beloved* brother Polyneikes, the (traitorous) one who led an army against his own city because Eteokles dishonored their original pact to share the Theban crown. *She denies nothing*: she has *no sense of compromise*; she is *nowhere at home on this earth*; her *soul is blowing apart*; she *was caught in an act of perfect piety*.

The production setting: Athens, 441 BCE, an entire millennium later, at the height of Athens’ own imperial, colonial, and economic power. In his play Sophokles refracts difficult questions about Athens’ contemporary issues through the lens of Theban mythology and Antigone’s polluted family. Sophokles’ chorus, comprised of a band of citizens, *valid men of Thebes*, plays a crucial role in framing these concerns. These men, as representatives of the political and social community, comment on the extreme actions of both Kreon and Antigone. Their musings raise questions that shock us with their uncanny pertinence to our contemporary world:

How much power should a ruler be allowed to wield over members of the community? How best can a citizen express dissatisfaction with civic law and protest governmental decree? How can citizens communicate and solve social problems when various sides are no longer listening? Where should our primary duties lie: to ourselves as individuals, to our families, to our societies, to the divine? Why do humans, so persistently innovative and creative, also stubbornly resist social and individual change until it is only just too late? Do we believe in the divine, or do we rather believe only in human strength and society? How do we know anything?

Sophokles’ *Antigone* has been republished, translated, and reperformed hundreds of times since the 1600s, and like any good ancient Greek tragedy, the play forces us today at this performance to face these questions as we experience the play together side by side, as we sit as an audience of individuals comprising a community. How will we choose to live as neighbors, balancing our family duties with our civic responsibilities? Will we talk together and listen to each other, or will we close ourselves behind walls, pridefully looking inward to discern what is just? Whose version of justice will we support in the end? What kind of community will we become?

The chorus closes with a warning for the audience: don’t cling to extreme beliefs. Wisdom comes by observing a moderate path. If we veer too close to self-congratulatory thinking, we may end up like Kreon, personally ruined from our own intolerance and inflexibility and with our own community destroyed as a result. In tandem with the chorus’ earlier remarks on the inescapability of death, Sophokles’ ultimate questions for us thus become: at your final moment, how will you answer the question of how you lived your life as an individual and as a citizen? Did you live through wisdom, or not?

In her translation of this influential play, Anne Carson offers us a brilliant and approachable rendition of Sophokles’ difficult ancient Greek verse and deftly moves ancient sentiments into language of our modern times, clarifying the important role these questions have in any and every community.

you’re late  
to learn  
what’s right  
aren’t you

— PROF. STEPHANIE LARSON, CLASSICS AND ANCIENT MEDITERRANEAN STUDIES

DIRECTOR’S NOTE

*Antigone* is arguably the most enduring play in the Western dramatic canon as its presentation of civil disobedience is endlessly and unsettlingly relevant. The perpetual rise of autocratic injustice gives Sophocles’ story of a young princess who defies a tyrannical ruler’s edict new and continuous resonance. Theatre artists from around the world (including Jean Anouilh, Mohammad Al-Attar, Tanya Barfield, Bertolt Brecht, Karen Hartman, Chiori Myagawa, Félix Morisseau-Leroy, Lynn Nottage, Luis Rafael Sánchez, and Caridad Svich) have famously adapted the play during times of fascist rule in order to provide audiences with a model of resistance. As a result, Antigone herself has become a global emblem of courage, integrity, tenacity, and defiance.

Reading *Antigone* as parable of passive resistance, while useful, is also somewhat facile in our current cultural moment. Anne Carson’s translation is particularly haunting in the wake of recent national and international events. Between stanzas of sparkling verse and colloquial prose, Carson warns of the dangers of blind tribalism and unyielding partisanship. Antigone and Kreon hold legitimate and worthy (albeit opposing) policy positions aimed at preserving Thebes. Antigone wishes to bury her deceased brother, Polyneikes, in accordance with divine law. She seeks to save the city by staving off angry gods. Kreon, in an effort to re-establish law and maintain order, brands Polyneikes a traitor and decrees that burying the body is an act of treason that will undermine Thebes’s stability. His stance, while draconian, is also well-intentioned. Both characters abandon their moral high ground in an effort to win the debate. Their respective attempts to trounce the other blinds them to larger consequences of their actions. Similar approaches to negotiating conflict are startling analogous in the current geopolitical climate. One only needs to peruse each day’s news for a fitting parallel.

Carson’s translation also finds present-day significance as it highlights Kreon’s profound misogyny. Throughout the play, the newly-crowned king voices a belief in male dominance and an extreme distrust of outspoken women. His rage over Antigone’s behavior stems not only from her repudiation of the law, but also her defiance of gender norms. The past year has been riddled with stories that reveal how misogyny and entrenched systems of patriarchy breed poisonous results. Kreon’s overt sexism and current dialogues over female autonomy have inspired this production’s cast and creative team to explore *Antigone*’s gender politics further. The result is a production in which Kreon is surrounded by female bodies and female voices. — BRYAN M. VANDEVENDER

CAST & CREW BIOGRAPHIES

**ARTEMISIA ASHTON ’21 (Chorus)** *Beauty and the Beast* (Belle); *Once Upon a Mattress* (Minstrel); *Suessical* (Sour Kangaroo); *Anything Goes* (Ensemble); *Jekyll and Hyde* (Emma); *Almost Maine* (Glory); *Wonderland High* (Alice); *West Side Story* (Ensemble); *The Little Mermaid* (Aquata); *Sweeney Todd* (Lucy); *Footloose* (Ensemble).

**BOSHAN CHEN ’21 (Eteokles/Guard)** from Jinan, China. Bucknell Department of Theatre & Dance: *Crazy For You* (Stage Manager/Wyatt); *Moth and Maudie* (Moth); *Almost Maine* (Daniel). Church Farm School: *A Separate Peace* (Finny).

**KATHARINE COGNARD-BLACK ’21 (Teiresias)** from St. Mary’s County, Maryland and Lincoln Nebraska. St. Mary’s College of Maryland Theatre Department: *Much Ado about Nothing* (Ursula), Lincoln High School Theatre Department: *The Trojan Women* (Greek Choir), Leonardtown Rose Players: *Gruesome Playground Injuries* (Director); *Lend Me a Tenor* (Julia); *Legally Blonde* (Chorus); *The Addams Family* (Chorus); *Much Ado About Nothing* (Beatrice); *The Least Offensive Play in the Whole Darn World* (Shelly); *Among Friends and Clutter* (Melissa); The Nebraska Girls Shakespeare Company: *All’s Well that Ends Well* (Helena); *Taming of the Shrew* (Tranio)

**KYLE M. COHICK ’20 (Haimon)** from Allentown, PA. Bucknell Department of Theatre & Dance: *Crazy For You* (Zangler), *Emilie: La Marquise du Chaâtelet Defends Her Life Tonight* (Gentleman I); *Am I Blue* (Director); *Les Liaisons Dangereuses* (Major-Domo); Fall Dance Showcase (Lighting Designer); *Next to Normal* (Henry); *Marisol* (Man with Ice Cream Cone); *Almost, Maine* (Master Electrician).

**SEAN CONWAY ’20 (Guard)** from Levittown, PA. Bucknell Department of Theatre & Dance: *Les Liaisons Dangereuses* (Le Chevalier Danceny). M&M Productions: *42nd Street* (Ensemble). Neshaminy Summer Stock: *Les Misérables* (Jean Valjean); *Carousel* (Billy Bigelow), *Grease* (Roger).

**SABRINA DEBLER ’22 (Chorus)** from New York, NY. Friends Seminary Theatre Department: *Romeo and Juliet* (Capulet Girl); *All Shook Up* (Ensemble); *A Midsummer Night’s Dream* (Peaseblossom); *Into the Woods* (Stepmother); *Mary Shelley’s Frankenstein* (Harriet Shelley); *Here Be Dragons* (Council). Warner Bros: *Hello Herman* (Jennifer). Alchemy: *The Bandit Hound* (Katie). Post-Production: *Bad Impulse* (Grace).

**KATE DONITHEN ’20 (Antigone)** from Fredonia, New York. Bucknell Department of Theatre & Dance: *Crazy for You* (Lottie Child/Follies Dancer); *Emilie: La Marquise Du Châtelet Defends Her Life Tonight* (Soubrette 2); *Les Liaisons Dangereuses* (La Présidente de Tourvel); *Cocktail Theatre 2017* (Director); *Comedy of Errors* (Duke/Balthazar); *All in the Timing* (Wife of Trotsky); *Cocktail Theatre 2016* (Earnest Young Woman).



**BROOKE ECHNAT ’21 (Chorus)** from Pittsburgh, PA. Bucknell Department of Theatre & Dance: *Crazy for You* (Sheila Perkins); *Ten Dollar Drinks* (Star Jones); *Almost, Maine* (Jenny). Carnegie Mellon University: *Boal Demo* (Intern). Fox Chapel Area High School: *Into the Woods* (Florinda); *A Little Murder Never Hurt Anybody* (Julia); *Our Town* (Mrs. Webb); *You Can’t Beat the House* (Glenda).

**KIRAN GREWAL ’19 (Stage Manager)** from Paramus, NJ. Bucknell Department of Theatre & Dance: *Crazy for You* (Assistant Stage Manager); *Émilie: La Marquise Du Châtelet Defends Her Life Tonight* (Stage Manager); Spring Dance Concert (Stage Manager); *Comedy of Errors* (Assistant Stage Manager); *Marisol* (Stage Manager); *Spring Awakening* (Assistant Stage Manager); Fall Dance Showcase (Assistant Stage Manager); *Radium Girls* (Assistant Stage Manager).

**MACKENZIE GROSS ’21 (Assistant Director)** from Poolesville, MD. Bucknell Department of Theatre & Dance: *Anything For You* (Director), *Crazy For You* (Assistant Director), *Emilie la Marquise du Châtelet* (Assistant Stage Manager), *Dangerous Liaisons* (Fly Operator), *Almost, Maine* (Hope).

**LIANA IRVINE ’20 (Chorus)** from the Lehigh Valley, PA. Bucknell Department of Theatre & Dance: *Les Liaisons Dangereuses* (Assistant Set Painter); *Don’t Listen to What it Sounds Like* (Director); *The Cherry in Bloom* (Woman 1); *Comedy of Errors* (Assistant Stage Manager); *Paper Thin* (Sweetie/Male); *All in the Timing* (Kafka). Allentown Public Theater (Assistant Director, Assistant Production Manager, Assistant Stage Manager, Marketer); Stella Adler Studio of Acting (Voice, Movement, Self-generated Theatre).

**LYDIA KAPPELMEIER ’21 (Eurydike)** from Ocean City, MD and Chester County, PA. Bucknell Theatre and Dance Department: *Almost, Maine* (Sandrine); Cocktail Theatre. Stephen Decatur High School: *Julius Caesar* (Cassius); *A Midsummer Night’s Dream* (Titania); *Design For Murder* (Kathy).

**NINA LIMONGELLI ’21 (Ismene)** from Yardley, PA. Bucknell Department of Theatre & Dance: *Almost, Maine* (Marvelyn); *The Man Who Couldn’t Dance* (Gail); *Crazy for You* (Patsy); Fall and Spring Dance Showcase. Pennsbury High School: *Pirates of Penzance* (Isabel); *The Odyssey* (Calypso).

**CATHERINE MACKAY ’21 (Chorus)** from Farmington,CT. Bucknell Department of Theatre & Dance: *Crazy for You* (Harriett); *Counting Rita* (Sarah); Fall Dance Concert (Assistant Stage Manager); *Almost Maine* (Waitress/Villain).

**JAKE MALAVSKY ’19 (Kreon)** from Yardley, PA. Bucknell Department of Theatre & Dance: *Emilie: La Marquise Du Châtelet Defends Her Life Tonight* (Voltaire); *The Comedy of Errors* (Dromio of Syracuse); *When Push Comes To Shove* (Rutherford); *Hearing Aid* (Old Man); *A Night of Durang* (Dr. Summers/George). We Brake For Nobody Improv Comedy Troupe.

**JESSICA MOUNT ’21** from Monroe, CT. Bucknell Department of Theatre & Dance: *Crazy For You* (Betsy); *Almost, Maine* (Marcy). Downtown Cabaret Theatre (Bridgeport, CT): *Spring Awakening* (Ens. & Asst. Choreography); *Hairspray* (Tammy); *A Chorus Line*.

**JENIAH MARTIN ’22 (Chorus)** from Brooklyn, NY. Hudson Guild Theatre: *How to Find Your Way to God* (Student). Lucille Lortel Theatre: *A Family Bescreened* (Chorus). Bisonettes dance team.

**MEGAN MUNTER ’21 (Assistant Stage Manager)** from Bethesda, MD. Bucknell Theatre & Dance Department: *Women and Wallace* (Lighting Designer); *Crazy For You* (Assistant Stage Manager); Spring Dance Concert 2018 (Sound Board Operator); *Almost, Maine* (Sound Board Operator); Fall Dance Showcase 2017 (Sound Board Operator).

**DEAN PATTERSON ’20 (Polyneikes/Props Master)** from Mercersburg PA. Bucknell Theatre & Dance Department: *Crazy for You* (Sam/Props Master); *Emilie: La Marquise du Châtelet Defends Her Life Tonight* (ASM/Props Master); *Les Liaisons Dangereuses* (Props Master); *Comedy of Errors* (Angelo/Props Master); *Carousel* (Ensemble); *All in the Timing* (Trotsky). Stony Batter Players: *Into the Woods* (Cinderella’s Prince); *The Real Inspector Hound* (Inspector Hound); *Urinetown* (Mr. McQueen); *Taking Breath* (Tom); *Legally Blonde* (Sundee Padamadan).

**LIBBY SAFIR ’21 (Chorus)** from Oakland, CA. Bucknell Department of Theatre & Dance: *Crazy for You* (Louise Perkins); *Almost, Maine* (Gayle); *Les Liaisons Dangereuses* (Panels and Fly Crew); *Axel F.* (Ethel). Saint Mary’s College High School: *High School Musical* (Ryan); *Pippin* (Ensemble); *The Wiz* (Ensemble). Berkeley Repertory Theatre: *Original Show: Charon* (Cerberus).

**EMMA SALOKY ’21 (Messenger)** from Feasterville, PA. Bucknell Department of Theatre & Dance: *Almost, Maine* (Ronda); *A Backwards Glance* (Evelyn); Neshaminy High School: *The Sound of Music* (Elsa Schraeder); *Godspell*; *Rumors*(Claire Ganz); *Mary Poppins* (Mrs. Banks); *Juvie* (Jean).

**JILLIE SANTOS ’22 (Assistant Stage Manager)** from River Edge, New Jersey. Stage, Scene, and Song Productions: *Thoroughly Modern Millie* (Assistant Director/Production Stage Manager); *In the Heights* (Stage Manager/Assistant Choreographer). Bergen County Academies Theatre Department: *Elektra* (Production Stage Manager); *A Womb with a View* (Production Stage Manager); *Hot Mikado* (Stage Manager); *Crocs! The Musical* (Director).

**EMILY SHARP ’21 (Chorus)** from Chalk Hill, PA. Bucknell Department of Theatre & Dance: *Crazy for You* (Margie, Follies Girl); *Kat and Eliza* (Kat); *Almost, Maine* (Ginnette). Uniontown Area High School: *The Little Mermaid* (Sebastian); *Young Frankenstein* (Dancer); *Shrek the Musical* (Fairytale Creature/Dancer); *James and the Giant Peach* (Dancer); *Historically Bad First Dates* (Deborah); *The Perfect Ending* (Avon Lady). State Theatre Center of the Arts: *Hairspray* (Dancer/Ensemble).

DEPARTMENT OF THEATRE & DANCE

<b>Paula D. Davis</b>	.....	Costume design and history
<b>Chris Fry</b>	.....	Academic assistant
<b>Heath J. Hansum, <i>director of theatre</i></b>	.....	Lighting and sound design
<b>Er-Dong Hu</b>	.....	Dance technique and theory
<b>Anjalee Deshpande Hutchinson, <i>chair</i></b>	.....	Acting, directing, devising
<b>Mark Hutchinson, <i>director of theatre</i></b>	.....	Technical coordination, stage management
<b>Kelly Knox, <i>director of dance</i></b>	.....	Dance technique and theory
<b>Dustyn Martincich</b>	.....	Theatre and dance technique and theory
<b>Pam Miller</b>	.....	Costume studio manager
<b>Titus O’Neil</b>	.....	Entertainment technology assistant
<b>Daylee Reichenbach</b>	.....	Assistant costumer
<b>Bryan M. Vandevender</b>	.....	Theatre history, theory
<b>F. Elaine Williams</b>	.....	Scenography

Generous support by the Bucknell Association for the Arts and the Richard A. Klein Theatre and Dance Endowment have made guest artists’ residencies, master classes, and workshops for our 2018-2019 artistic season possible.

THEATRE & DANCE CONTRIBUTORS 2018–19

Maurice and Laurie Aburdene, Jennifer Aguilar, Loren and Jane Amacher, Chuck Arnao and Rosemary Watt, Justine Bailey, Jillian Baumbach, Christine and David Benschoten, Jamie and Michael Brouse, John Brunner, Peter Van Brunt, Lauren Caldas, Alyssa Caputo, Kim Cipolla, Delaney Clark, Christina Cody, Alex Cohen, Kerri Conner, Shirley Curry, Fred and Eleanor Dallabrida, Colin and Emily Davidson, Lane DeCordova, David and Jane DeHaven, Thomas and Vida Delanty, Chelsea Dieck, Alania Eisenhooth, Emily Fischer, Pat and Patti Flannery, Ivan Flores, Erin Froehlich, Wayne and Ilene Garrett, Matt and Laura Garman, Kourtney Ginn, A.J. and Jane Greulich, Michelle Haitz, Ashley Havican, Shelly Homan, Brittany Hurley, Hope Hutchinson, Michael Kamtman, Michael and Faith Kimberling, Joseph Koletar, Courtney Lambert, Elizabeth Lampe, Anthony Le, Kimberly and Buck Linton, Mary Jane Liu, Eric Molitor, Douglas and Kristin Monty, Christen Moribondo, Lisa and Paul Murphy, Frederick Nowicki, Robert and Paula Nusslein, Marisa Patti, Emily Penick, Gabe Portuondo, Amy Pretz, Kelly Pretz, Jack and Sallie Pyper, Rob and Katie Rastetter, Karen Reabuck and Mark Theurer, Connie Evans and Dean E. Richhart, Daphne Riordan, Beth Robinson, Todd Rosenlieb, Theodore Sallade, Tanya Saunders, Lauren M. Scott, Jean Shackelford, Kurt and Leigh Skvarla, MB Sodini, Donna Spinweber, MaryAnn Sigler Stanton, Chris Stokes, Jack and Cathy Sweeney, Gennaro and Michele Tricola, Brendan Trybus, Morgan Turner, Jonathan Uffelman, Eric and Leanne Venema, Casey Venema, Adrienne Vischio, Rodney West

THE KENNEDY CENTER

*The Kennedy Center American College Theater Festival 50<sup>®</sup>, part of the Rubenstein Arts Access Program, is generously funded by David and Alice Rubenstein.*

*Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts’ Kennedy Center American College Theater Festival.*

*Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; the Dr. Gerald and Paula McNichols Foundation; Beatrice and Anthony Welters and the AnBryce Foundation.*

*KCACTF is part of JFKC: A Centennial Celebration of John F. Kennedy, inspired by five enduring ideals often ascribed to JFK: Courage, Freedom, Justice, Service, and Gratitude. Support for JFKC: A Centennial Celebration of John F. Kennedy is provided by Ambassador Elizabeth Frawley Bagley, Chevron, the Blanche Irving Laurie Foundation, and Target.*

*Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts and the President’s Advisory Committee on the Arts.*

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

## UPCOMING MAINSTAGE EVENTS

**Fall Dance Concert** directed by Er-Dong Hu featuring faculty, student and guest artist choreography  
November 30 – December 1, 2018 • *Harvey M. Powers Theatre*

**The Wolves** by Sarah Delappe, directed by Emily Penick '08  
February 15 – 18, 2019 • *Tustin Studio Theatre*

**Blue Stockings** by Jessica Swale, directed by Anjalee Deshpande Hutchinson  
April 12 – 15, 2019 • *Harvey M. Powers Theatre*

**Spring Dance Concert** directed by Dustyn Martincich  
April 27 – 28, 2019 • *Weis Center for Performing Arts*

## OTHER UPCOMING EVENTS

**Fall Dance Showcase** directed by Kelly Knox  
November 9 – 10, 2018 • *Harvey M. Powers Theatre*

**House of the Holy Moment** by Cary Pepper, directed by Kyle Cohick '20  
November 28 – December 2, 2018 • *Bucknell Hall*

**Cocktail Theatre One Act Plays** directed by Directing I students  
December 3 – 4, 2018 <sup>a</sup> *Tustin Studio Theatre*

**Choreographer's Showcase** directed by Er-Dong Hu and Choreography I students  
April 5 – 6, 2019 • *Tustin Studio Theatre*

