

Bucknell Theatre & Dance presents

ELECTRA

by Sophocles

Translated

by Ian Johnston

Adapted and Directed

by cfrancis blackchild

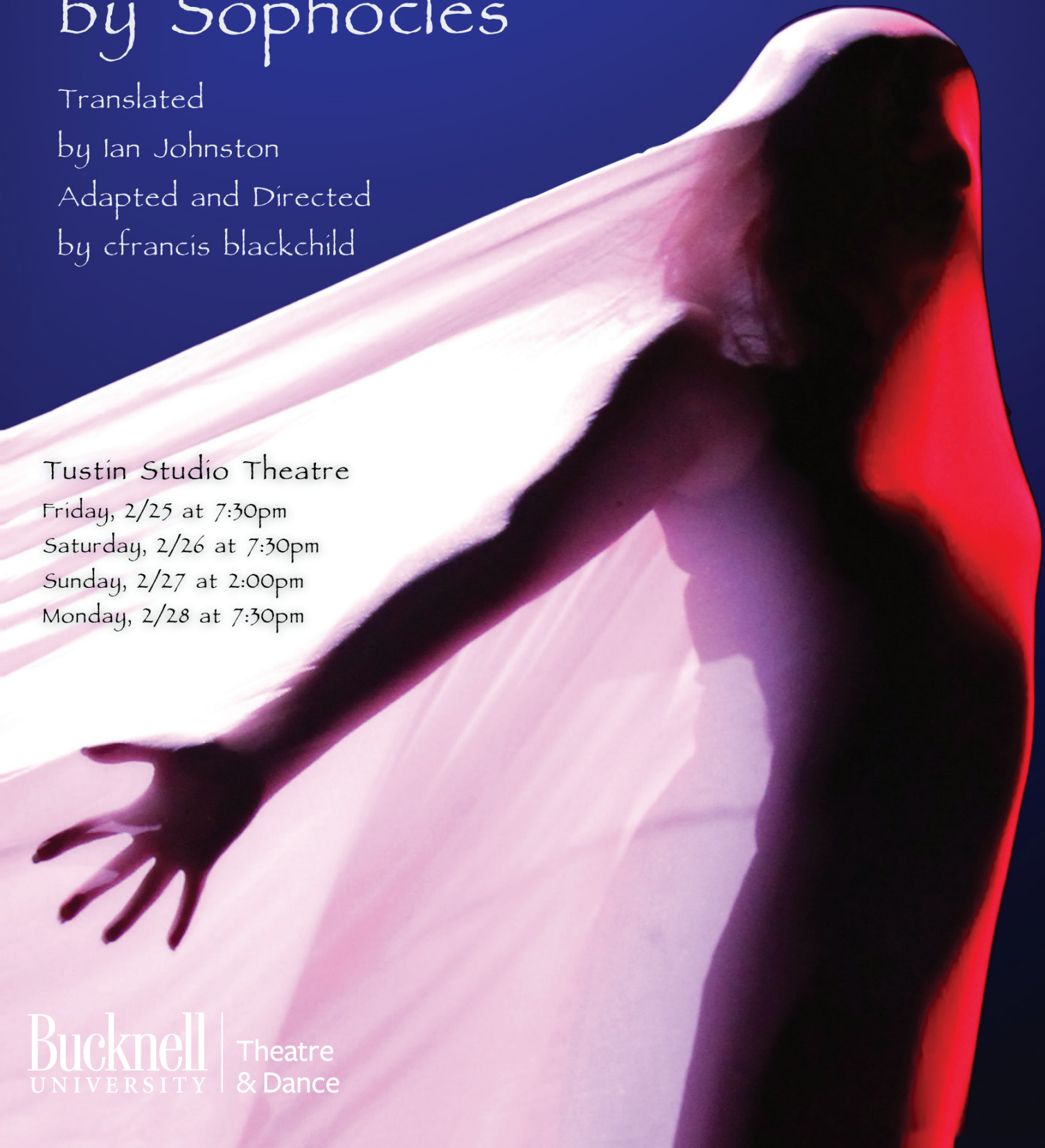
Tustin Studio Theatre

Friday, 2/25 at 7:30pm

Saturday, 2/26 at 7:30pm

Sunday, 2/27 at 2:00pm

Monday, 2/28 at 7:30pm



Bucknell University Department of Theatre and Dance presents

ELECTRA

by Sophocles

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7:30 p.m. February 25, 26, & 28, 2022

2 p.m. February 27, 2022

Stage Management by Alice Jackins '25
Choreography by Andrea Garcia '22
Scene Design by F. Elaine Williams
Costume Design by Paula D. Davis
Light Design by Heath J. Hansum
Sound Design by Ian Evans
Hair and Makeup Design by Tallulah Samberg
Fight Choreography by Samantha Norton
Music Composed by Griffin Miller '24
Lyrics by Stephanie Larson
Assistant Director Ryan Bremer '22
Assistant Stage Manager James Howe '23

CAST LIST

Paedagogus - Griffin Miller '24
Orestes - Kieran Calderwood '24
Pylades - Bryce Merry '25
Electra - Izzie Binici '25
Chrysothemis - Abby Strayer '22
Clytaemnestra - Dana Pardee '22
Aegisthus - C.F. Gould '22

Chorus of Argive Women:
Siphone - Katherine Leschner '23
Ally - Caroline Tattersfield '22
Meg - Libby Hoffman '24
Selah - Sammie Mariniello '25
Ghitta - Grace Woodhouse '25
Maris - Meredith Haberfield '23
Gabriella - Grace Keating '25

Kaiti/Understudy - Mackenzie Zerbe '25
Nicholas/Understudy - Nathaniel Samuels '25

—There will be no intermission—

PRODUCTION STAFF

Assistant Costume Designers - Pam Miller and Jennifer Lippert

Makeup and Hair Design - Tallulah Samberg '22

Production Electrician - Matt Nowell '23

Lightboard Operator - Joe Dox '25

Sound Board Operator - Joe Fazio '22

Wardrobe/Hair/Makeup - Tallulah Samberg '22, Sabrina Debler '22, Joselyn Busato '24

Dramaturgy Research and Display - students of Women in Antiquity, CLAS334/WMST 334

Poster design - Clea Ramos '25

Costume TAs - Abby Strayer '22, Haley Qualls '24, Lindsey Kaufman '24, Sarah Preston '25, Nellie Smith '24

Scene Painting - Mia Shum '25, Skylar Bernstein '24, Jackie Zak '24,

Scenery and Lighting Production Crew - Cory Sanderson '25, Josh Kearstan '25, Jack Kennedy '24, Kelsey Werkheiser '25, Matt Nowell '23, Riley Steere '24, Carina Beebe '25, Joe Dox '25, Eliza Greenberg '24, Alice Jackins '25, Evelyn Pierce '25, Daniela St. Pierre, '23, Jingtong Yu '22

Publicity - Jeniah Martin '22, Caroline Tattersfield '22, Miki Du Bois '22, Ryan Bremer '22, James Howe '23, Clea Ramos '25

Special Thanks to Elizabeth Dowd, Samantha Phillips, and the Bloomsburg Theatre Ensemble.

TALKBACK WITH GUESTS

Directly following the performance on Sunday, February 28th, there will be a forum on this production. The guest speakers will be Associate Professor Jeffrey Turner of Philosophy and Professor Stephanie Larson of Classics & Ancient Mediterranean Studies of Bucknell University. Also taking part in the forum will be the director, cast, and crew. We hope you can join us!

PLEASE NOTE:

Our audiences must be vaccinated and are required to wear masks at all times. The cast is vaccinated and will be unmasked while performing on stage.

Taking photographs, and the use of recording devices are strictly prohibited. Please turn off your cell phones and other electronics before the performance begins. Thank you.

Director's Note

The tragic narrative of the House of Atreus was popular source material for early Greek dramatists. The classic playwrights whose works survived into the common era took turns telling the story of the fall of that mighty family; Aeschylus (Agamemnon, Libation Bearers, and Eumenides), Euripides (Iphigenia at Aulis, Electra, and Orestes), and Sophocles (Electra). Literary historians estimate the creation of Electra by Sophocles occurred sometime between 420 BCE and 410 BCE. Despite being over 2400 years old the play remains an effective piece of theatre. Many factors contribute to its longevity including contemporary translations, the strength and agency of the female characters, and the relevance of its central themes. Additionally, the saga of the House of Atreus evolves from an understanding of justice as a personal and familial obligation to a civic/communal duty.

The women characters in Electra: Electra, Clytaemnestra, her mother and Chrysothemis, her sister, serve as this drama's engine. It is their fight to survive and secure justice for the wrongs done to them and their loved ones that powers the drama. In Sophocles's Electra we see the important civic value of justice through a familial lens. Clytaemnestra represents the ever present question of how the balance between rights and responsibility are inextricably entwined, and in Electra we see a community standard for justice that lacks compassion for those who would strike against the status quo. Electra claims she seeks justice, but is justice ever just when it lacks compassion?

The conflict between Chrysothemis and Electra is one that pits responsibility to oneself and to one's family against each other. Chrysothemis's arguments for the choices she makes to survive are as strong as Electra's demands that one must honor one's father. When difficult questions regarding rights versus responsibility and obligation to self versus obligation to family are central to a play, that drama will remain robust through time.

Ian Johnston's translation of Electra is elegant and accessible and tells the story clearly. I have lightly adapted it for this production by including Clytaemnestra's justification of her action from Johnston's translation of Euripides's Electra to strengthen her argument. I have also included a moment from Johnston's translation of Aeschylus' Eumenides to foreshadow Orestes's future. When working with ancient texts, I rarely leave the women as I find them. The Chorus of Argive women have been differentiated and given a specific perspective on the action of the play. Despite these additions and adjustments, I believe we have honored Sophocles's telling of the ancient story.

Director Wishes to Thank:

Electra's cast for their prodigious talent and amazing growth.

The faculty and student Designers and Production team whose abundant talent made the process a joy.

The tireless crew, especially Alice Jackins, Ryan Bremer and James Howe for their commitment and steadfastness.

The performance creative team, Andrea Garcia, Sam Norton, and Griffin Miller, whose work added beauty to the endeavor.

I would also like to thank Bryan Vandevender, Stephanie Larson, and Anjalee Hutchinson for their guidance through the process.

cfrancis blackchild, PhD., the CFD Postdoctoral fellow in the Department of Theatre and Dance at Bucknell University, is director, actor, playwright, Applied Theatre practitioner, and theatre scholar. Her directing and devising credits include Twelve Angry Jurors, Our Town, Monster With 21 Faces, The Shoemaker's Prodigious Wife, Song of the Middle River, Spectral Collections, Changing Conversations and One More River to Cross. cfrancis is the founder and creative director of Theatre in Action (TiA), a Forum Theatre troupe that performs both on and off campus using theatre to stimulate conversation around social issues. Her essay, "Lloyd Richards as Teacher," was published last year in Great North American Stage Directors, Volume 3: Elia Kazan, Jerome Robbins, Lloyd Richards. cfrancis is a member of SAG-AFTRA.

CAST & CREW BIOGRAPHIES

Isabella Binici '25 (Electra) Bucknell Theatre & Dance: *Anxious People* (M)

Kieran Calderwood '24 (Orestes) Bucknell Theatre & Dance: *Appropriate* (Rhys) *Love Sick* (Mark), *Acting III*, *Bliss* (Apollo's understudy), *Arts First Performance*. Hapox (Hayes), Hunter Science Symphony Orchestra (First Chair)

C.F. Gould '22ish (Aegisthus) Bucknell Theatre & Dance: *Taming of the Shrew(s)* (Lucentio/Vincentio, Petruchio 2, Hortensio/Grumio)

Meredith Haberfield '23 (Maris) Bucknell Theatre & Dance: *Fall Dance Showcase* (Modern), *As You Like It* (Assistant Stage Manager). St. John the Baptist DHS: *The Little Mermaid* (Ensemble/ Dancer), *Rodgers and Hammerstein's Cinderella* (Ensemble/Dancer), *The Music Man* (Man #2/Dancer), *Beauty and the Beast* (Napkin).

Libby Hoffman, '24 (Meg) Bucknell Theatre and Dance: *Love/Sick* (Liz), *Soup* (Alex), *Taming of the Shrew(s)* (Katharine 2)

Grace Keating '25 (Gabiella) Bucknell Theater & Dance: *Anxious People* (Satan, I, and P), *Fall Dance Concert 2021*, *Fall Dance Showcase 2021*

Katherine Leschner '23 (Siphone) Bucknell Theatre & Dance: *Love and Information* (Ensemble), *Appropriate* (River and Rachel Understudy); Tenaflly High School: *Fiddler on the Roof* (Grandma Tzeitel), *The Curious Incident of the Dog in the Nighttime* (Ensemble).

Sammie Mariniello '25 (Selah) Bucknell Debut

Bryce Merry '25(Pylades) Bucknell Theatre & Dance: *Anxious People!* (H and SO), *An Actual Baby Person* (Dagger)

Griffin Miller '24 (Paedagogus) Bucknell Theatre & Dance: *Love/Sick* (Ben); *As You Like It* (Minstrel/Hymen).

Dana Pardee' 22 (Clytemnestra) Bucknell Theater & Dance: *As You Like It* (Corinne), *Cabaret* (Hildegard), *Unheard/Unspoken* (Fate), Bucknell Dance Concerts (Dancer), Bucknell Dance Showcases (Dancer)

Nathaniel Samuels '25 (Nicholas/Understudy) Bucknell Debut

Abigail Strayer '22 (Chrysothemis): Bucknell Theatre and Dance: *Anxious People!* (Director), *Fall Dance Concert 2021* (Costume Designer), *The Revolutionists* (Assistant Director), *Unheard/Unspoken* (Devisor/Co-Costume Designer), *The 5564 to Toronto* (Director), *Blue Stockings* (Minnie/Lady), *Please Have a Seat...* (Sue), *Women and Wallace* (Sarah)

Caroline Tattersfield '22 (Ally) Bucknell Theatre & Dance: *Women & Wallace* (Victoria), *Antigone* (Light tech) *The Wolves* (#2), *Blue Stockings* (Dresser), *The Revolutionists* (Charlotte Corday). *Bliss* (Dresser), *As You Like It* (Dresser), *Appropriate and Crumbs From The Table of Joy* (Research Fellow)

Grace Woodhouse '25 (Ghitta) Bucknell Theatre & Dance: *Oxycontin Follies* (Ginger), *Appropriate* (Cassidy Understudy, Assistant Stage Manager), *Anxious People* (K). Emma Willard School Drama Department: *The Wolves* (Assistant Director). The Young Actors Guild of the Capital Region: *13 Ways to Screw Up a College Interview* (Director), *Little Women* (Jo), *Little Shop of Horrors* (Ensemble), *Anne of Green Gables* (Anne).

Mackenzie Zerbe '25(Kaiti/Understudy) Bucknell Debut

DEPARTMENT OF THEATRE & DANCE

cfrancis blackchild	post-doctoral fellow
Paula D. Davis	costume design and history
Ian Evans	entertainment technology assistant
Katie Hanes	academic assistant
Heath J. Hansum , co-chair, director of theatre	lighting and sound design
Er-Dong Hu	dance technique and theory
Anjalee Deshpande Hutchinson	acting, directing, devising
Mark Hutchinson , director of theatre.....	technical coordination, stage management
Kelly Knox , co-chair, director of dance	dance technique and theory
Jennifer Lippert	assistant costumer
Dustyn Martincich , chair (on leave).....	theatre and dance technique and theory
Ryan McMullen	dance adjunct instructor
Pam Miller	costume studio manager
Bryan M. Vandevender	theatre history, theory
F. Elaine Williams	scenography

THEATRE AND DANCE AFFILIATE ARTISTS

Dr Jaye Austin Williams

Dr Benae Beamon

Dr Meenakshi Ponnuswami

2021-2022 THEATRE AND DANCE CONTRIBUTORS

Laurie Aburdene, Claire Andrews, Chuck Arnao, Justine Bailey, Jill Baumbach, Ashley (Elder) Bishop, El (Crayton) Braun, Paige Braun, Graysen Bright, Isabelle Bristol, Marcie (Baria) Bristol, Jamie Brouse, Alianna Buck, Kathy Caldas, Stacey Carpency, Tyler Chadwick, McKayla Charney, Beibei Chen, Kim Cipolla, Shirley (Parker) Curry, Fred and Eleanor Dallabrida, Eleanor (O'Connor) Dallabrida, Emily Delanty, Thomas Delanty, Chelsea Dieck, Anthony DiFazio, Rich Dionne, Martin Du Bose, Brooke Echnat, Mimi Elder, Devon English, Sally Evans, Pam Fornero, Donna Frieri, Erin (Braun) Froehlich, Fruehauf Foundation, Abigail Garrett, Ilene Garrett, Evan Gingrich, Mackenzie Gross, Brent Guenther, Meg (Frye) Helsel, Hope Hutchinson, Caroline Hybels, Liana Irvine, Hannah Jarosinski, Richard Johnson, Robert Kittell, Megan Karakelian, Joseph Koletar, Les Lagnese, Michelle Lantz-Echnat, Millo Lazarczyk, Kim (Wallace) Logan, Lisa Lu, Bob Mandel, Abigail McMullin, Eric Molitor, Douglas Monty, Lisa (Senkowski) Murphy, Sam Nelsen, Colin O'Neill, Marisa Patti, Martin Pfleger, Marilyn (Holland) Pitman, Estie Pyper, Pam (Martindell) Rank, Katie (Culver) Rastetter, Libby Safir, Ridhi Sahani, Lauren Scott, Christina Seymour, Ilana Shektman, Rachel Sherbill, Brian Simon, Kurt Skvarla, Janece Smallwood, Susan Smith, MB Sodini, Donna Spinweber, Mallory Steffey, Thomas Suczewski, Melanie Taylor, Emily Tevebaugh, Melissa Tushman-Agrimanakis, Richard Wagner, Rodney West, Alice (Haytmanek) Wood

Generous support by the Bucknell Association for the Arts, Richard A Klein Theatre and Dance Endowment, the Lisa Lu Foundation, the Skvarla Family, and the Benson Fund have made guest artists' residencies, master classes, and workshops for our 2021-22 artistic season possible.



The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by
David M. 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; and the Dr. Gerald and Paula McNichols Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing 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 1,500 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.

A person wearing a long, flowing red dress is captured in a dynamic dance pose against a solid blue background. The dress is illuminated from the side, creating a bright red glow and casting a dark shadow of the dancer onto the blue surface. The dancer's arms are extended, and their body is arched, conveying a sense of movement and grace.

Upcoming Theatre & Dance Events

Fun Home

Book and Lyrics by Lisa Kron

Music by Jeanine Tesori

Directed by Dr. Bryan M. Vandevender

Music Direction by Jamie Namminga

Friday, Saturday, Sunday, Monday April 8, 9, 10, 11, at 7:30pm

Harvey M. Powers Theatre - \$12/\$7

Choreographer's Showcase

Directed by Er-Dong Hu

Friday, April 22 at 7:30pm

Saturday, April 23 at 2pm and 7:30pm

Tustin Studio Theatre - \$7

Spring Dance Concert

Directed by Kelly Knox

Friday and Saturday April 29, 30 at 7:30pm

Weis Center For The Performing Arts - \$12/\$7