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Antigone (2024)

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Fall 10-24-2024

## Antigone Playbill

Providence College Department of Theatre, Dance, & Film  
*Providence College*

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Providence College Department of Theatre, Dance, and Film  
Presents....

*The*



**Antigone**

*of Sophocles*

*By: Bertolt Brecht*

For tickets, visit or call the Box Office at 401.865.2218

If you are a person with a disability and require an assistive device, service, or other accommodation to participate in these events, please contact the Central Reservations Coordinator at 401.865.1040 Monday to Friday from 8:30 AM to 4:30 PM well in advance of an event.



**To check out our actor bios  
and our electronic playbill,  
scan this QR Code!**



THE DEPARTMENT OF THEATRE, DANCE & FILM PRESENTS

*The Antigone*  
*of*  
*Sophocles*  
By  
**Bertolt Brecht**

DIRECTED BY  
ERIN JOY SCHMIDT

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SCENIC DESIGN  
CARL GUDENIUS

COSTUME DESIGN  
DAVID COSTA-CABRAL

LIGHTING DESIGN  
JOHN MALINOWSKI

PROPERTIES DESIGN  
GREY RUNG

SOUND DESIGN  
STUART HOLLAND

VOCAL COACH-SPEECH  
MEGAN CHANG

VOCAL COACH-SINGING  
ELIZABETH HEATH

ACCORDION  
ROGER BOTELHO

PHOTOGRAPHY OR VIDEO RECORDING of any kind is strictly prohibited during performances in the Angell Blackfriars Theatre and the Bowab Studio Theatre.

PLEASE TURN OFF ALL CELLULAR PHONES AND PAGERS before the performance begins.

TEXT MESSAGING IS NOT PERMITTED IN THE THEATRE during the performance out of respect to the performers and as a courtesy to those seated near you.

THE MAIN RESTROOMS are located down the stairs in the lower lobby.

ACCESSIBLE RESTROOMS are located at either end of the main lobby. If you are a person with a disability and require an assistive device, service, or other accommodation to participate in events in the Smith Center, please contact the Central Reservations Coordinator (401-865-1040; M-F 8:30 a.m. – 4:30 p.m.) well in advance.

TICKETS FOR EVENTS in the Angell Blackfriars Theatre and the Bowab Studio Theatre may be purchased online or over the telephone by Visa or Mastercard. If we have an accurate email for you, information will be sent to you prior to all mainstage events. To add your name to our list or to purchase tickets, call 401-865-2218 or visit [www.providence.edu/theatre](http://www.providence.edu/theatre).

THE BOX OFFICE AT THE SMITH CENTER FOR THE ARTS is open for walk-up sales 1-4:00 PM Monday through Friday when classes are in session, and one hour prior to curtain on performance days. Cash, check, or credit cards are accepted for walk-up sales.

ALL TICKET SALES ARE FINAL AND CANNOT BE REFUNDED. You may exchange tickets for a different performance of the same production by returning your tickets to the Box Office up to 24 hours prior to curtain, subject to seat availability.

## Dramaturg's Note

Sophocles likely wrote *Antigone* in 441 BCE, before both *Oedipus Rex* and *Oedipus at Colonus*. These three plays compose what we now call the Theban Cycle, detailing the fall of Thebes under the house of Labdacus. While *Oedipus Rex* is a well-known play, often read in high school and college classrooms, *Antigone* gets reproduced most often on the stage. The story of her defiance and conviction in the face of larger powers has inspired countless generations, resulting in few other classical figures capturing the imagination as much as she. In our modern world of state control, postcolonialism, and holocausts, *Antigone* has come to be a symbol for fighting against oppression even in the face of death, sacrificing herself and her future for what she believes to be right.

Bertolt Brecht took several liberties with the ancient storyline to fit it into his contemporary circumstances. Unlike in the original, Creon is a tyrant with no sympathetic qualities, ruling with an iron fist and killing any who disobey him, including Polynices. Most of the changes in the story are a result of this Hitler-Creon and his inability to accept his guilt or his mistakes. *Antigone* stands up to the dictator and does what she believes to be right, her own life be damned. Her rebellion is the spark that causes Creon's empire to fall, resulting in the destruction of his family and his power. Here, instead of the moral ambiguity that exists in the Sophocles, Brecht clearly condemns Creon's regime and Thebes' complicity, saying that "violence begets violence." To Brecht, true power comes from love not war.

World War II is not the only political rebellion into which *Antigone* has been called to serve. For example, she has been adapted into late twentieth century Irish politics in the divide between the North and the Catholic Church, as well as the battle against Unionism and conservatism. She has also been seen in apartheid South Africa in Fugard's *The Island* as a symbol of hope and perseverance to the prisoners of Robben Island. As for the United States, she is mostly seen in feminist political discourse surrounding civic engagement and inclusionary speech.

The sheer volume of *Antigone* adaptations and analyses are telling of her hold on the popular imagination. The hopeless and cyclical nature of oppression in each of them is apparent and hard to resist, which poses a paradoxical question: how do we break the cycle and move toward a brighter future? How does *Antigone* survive standing up to the regime, or will she always be doomed to die alone and in despair, a martyr to a never-ending cause? The overlap between resisting oppression in the face of death and the inevitability of dissent followed by justice are characteristic of the *Antigone* storyline, but the inclusion of the cyclical nature of resistance in almost every adaptation no matter the cultural context is telling of the play's power to advocate for change. Whatever the circumstance, history has made it clear that where oppression exists so does *Antigone*.

Carrie Selwood, Providence College class of 2024

Dramaturg for *The Antigone of Sophocles* by Bertolt Brecht

## Director's Note

“Art is not a mirror held up to reality, but a hammer with which to shape it.”-Bertolt Brecht

The *Antigone* of Sophocles by Bertolt Brecht was first performed in 1948 in Switzerland, just a few years after the deadliest war in our world's history. Born in Germany in 1898, Brecht spent his early years as an artist working in his homeland until Hitler took power in the early 1930's and Brecht was forced to flee to Prague. He knew his brand of political and social art, known as Epic Theatre, put him in danger of persecution, or worse, even death, if he stayed in his beloved Germany. Brecht spent much of the rest of his life as a refugee, expressing his opposition to Hitler and Fascist movements through his plays, musicals and, toward the end of his life, poems. In 1949, just six years before his death, Brecht was finally able to return to Berlin and form a theatre company, the Berliner Ensemble, where he helped to develop the next generation of political artists. Brecht died in 1956 at the age of 58 of heart failure.

Brecht's brand of Epic Theatre looked to explore theatre as a forum for social and political debate. Through his technique of 'alienation', Brecht removed the emotional experience for the audience and pushed the audience into self-reflection and critique of what they are seeing on stage in front of them. In other words, the audience would be confronted by the actors and compelled to react to what they were seeing. Brecht did not care what you were feeling after experiencing one of his plays. He was interested in what you were going to do in response to what you just saw.

As an audience member, seeing Brecht's *The Antigone* of Sophocles you will be engaged today. There is no fourth wall between you and the actors. No aesthetic distance to allow you to remove yourself from what is happening. We are all one here in this space. Symbiotically relying on one another's presence to move this plot along. What you will see today is a story that originated in the mind of Sophocles in 441 BC, was interpreted by Bertolt Brecht in 1948, and is being digested in 2024 by an audience of students, community members, faculty and friends of all social and political persuasions. What speaks to you from the words and ideas of these two men? It is up to all of us to answer that question.

Erin Joy Schmidt

Director, *The Antigone* of Sophocles by Bertolt Brecht  
October 2024, Providence College

## **THEATRE, DANCE, & FILM'S STATEMENT OF DIVERSITY EQUITY AND INCLUSION**

We believe that the arts, and theatre in particular, should reflect and respond to the current activism and racial reckoning in our country. As we move forward artistically and pedagogically, we are conscious of our responsibility to ensure that there will be a place for artists of color to be seen and heard in the theatre created at Providence College.

The Department of Theatre, Dance, and Film is committed to creating art that explores the entirety of the human experience. We are committed to building our department to “reflect the diversity of the human family” (PC Mission Statement). Our efforts to create an equitable environment in which all artists are valued will be complex and change of this magnitude does not happen quickly. Nevertheless, we commit ourselves to consciously creating space where diverse voices and experiences are seen, heard, and validated. We commit ourselves to proactively recruiting faculty, staff, and students so that our department may more closely reflect the true diversity of the human condition. We commit ourselves to using our positions as leaders and teachers to amplify diverse voices. We hope that these actions, and more, will help us create an environment in which all feel welcome and valued, regardless of race, biological sex, religion, age, socioeconomic class, national origin, gender identity, sexual orientation, neurological or physical ability, or legal status.

## **ACKNOWLEDGEMENTS**

The Department of Theatre, Dance and Film  
would like to thank

The PC Departments of Music and History & Classics

## **CONTENT WARNING**

This production contains sounds of war and violence. Actors will be using the aisles and engaging with the audience.



# CAST LIST

Antigone/First Sister.....Maisie Cocker  
Ismene/Second Sister.....Olivia Black  
Creon.....Anthony Joseph  
Haemon.....Gabriel Joseph  
Tiresias.....Claire Dancause  
Guard 1.....Andy Belotte  
Guard 2.....Anthony Maldonado  
Elder.....Avery Oliva  
Elder.....Kyley Robinson  
Elder.....Katherine O’Keeffe  
Elder.....Olivia Barbarini  
Elder.....Serena Corcoran  
Messenger.....Olivia Egan  
Singer/Maid.....Julia Lawson

# STUDENT PRODUCTION

Kathryn Genest.....Stage Manager  
Alex Lamoureux.....Assistant Stage Manager  
Claire Cunningham.....Run Crew  
Lia Chernysh.....Run Crew  
Luke MacDonald.....Run Crew  
Jack Jozefowski.....Sound Board Operator  
Isabel Sullivan.....Backstage  
Sara D’Andrea.....Light Board Operator  
Victoria Cannon.....Wardrobe Crew  
Grace Sittig.....Wardrobe Crew

## CREATIVE TEAM BIOS

### **Erin Joy Schmidt (Director)**

Erin Joy Schmidt is an Associate Professor of Theatre in Providence College's department of Theatre, Dance and Film. She holds an MFA in Acting from The Actors Studio Drama School at New School University. As a professional actor, she has performed regionally in over forty productions and is a proud member of the Actors Equity Association. Erin has directed numerous productions, and her writing has been published in Theatre Topics and Teaching Artists Journal. Last summer her one-woman show, My Name is Norma, was presented at the Capital Fringe Festival in Washington, DC. Erin's research is focused on process-oriented theatre, and Stanislavski's technique for actors.

### **Carrie Selwood (Dramaturg)**

Carrie Selwood is a 2024 alumna of Providence College and is now a J.D. candidate at Northeastern University School of Law in Boston. While at PC, she was the Stage Manager for Carousel and Pride and Prejudice, as well as Assistant Stage Manager on many other shows. She is thrilled to be back at PC as a dramaturg for this show. Outside of TDF, she was a double major in History and Classics. One of her favorite plays and areas of research was Antigone and its continuing influences on modes of political speech.

### **David Costa-Cabral (Costume Design)**

David received his BA in Theatre from Rhode Island College, and his MFA in Theatrical Design from Southern Methodist University in Dallas, Texas. He joined Providence College in the fall of 1984 and is currently a Tenured, Full Professor as well as the Chairman of the Department of Theatre, Dance and Film. At Providence College, he has been responsible for Costume Designs for Macbeth, Fefu and Her Friends, 9 to 5, Violet, Caste, The Moors, Into the Woods, The Laramie Project, The Addams Family, A Midsummer Night's Dream, The Imaginary Invalid, Funny Girl, Little Women, Amadeus, The Importance of Being Earnest, Charley's Aunt, A Flea in Her Ear and Macbeth. David continues to work professionally at such venues as Theatre By The Sea in Matunuck, RI -Joseph and The Amazing Technicolor Dreamcoat. He designed costumes for The Boston Conservatory @ Berklee, in Boston Mass. Among his r Boco/Berklee Shows are: Dirty Rotten Scoundrels, Carousel, Side Show (twice), Red Noses, Catch Me If You Can, Thoroughly Modern Millie, Oklahoma, The Way of the World, Follies(twice), Kismet, The Three Sisters, Showboat, The Reimers of Eldritch, Curtains, 42nd Street, The Three Penny Opera and Spring Awakening and Carousel.

## CREATIVE TEAM BIOS

### **Grey Rung (Properties Design)**

Grey is a New England based Scenic Artist and Designer. He earned his BFA in Theatre Production and Design from Westminster University in Salt Lake City, UT. Grey's recent regional credits include; Burbage Theatre Company's A One Act Play That Goes Wrong (Scenic Artist). Actor's Shakespeare Project's Romeo and Juliet (Props Designer / APM), King Hedley II (Associate Production Manager). Salt Lake Acting Company's Yoga Play, Sankofa, Hairy and Sherri, Frog and Toad, and Sleeping Giant (Scenic Charge Artist). Plan-B Theatre Company's Fire! (Electrician), Go Home Come Back (Scenic Build / Electrician) and My Brother was a Vampire (Stage Manager / Scenic Build / Electrician); Sandy Art's Guild's Steel Magnolias (Scenic Designer); La Musica Lyrica 2022 (Props Master); and Good Company Theatre's Man and Moon (Projectionist).

### **Megan Chang (Vocal Coach-Speech)**

Megan Chang BGS Theatre, University of Kansas; MFATheatre/Vocal Pedagogy, Virginia Commonwealth University) is assistant professor of Voice & Speech at Providence College and Core Curriculum Faculty Fellow for Oral Communication. She also teaches a variety of workshops both on and off campus. She has worked with Breakthrough Providence and local professionals as a Communications Consultant for Brown University's MTL program, as well as theatre programs at other local colleges. She previously served VASTA (the Voice and Speech Trainers Association) as the Associate Conference Planner for the VASTA focus group at ATHE (Association for Theatre in Higher Education) conferences.

### **Elizabeth Heath (Vocal Coach-Singing)**

is a proud alumna of Providence College (2009) and Westminster Choir College (2011). She is the Coordinator of Vocal Studies for the Providence College Music Department, where she teaches courses, voice lessons, and leads the Opera & Musical Theatre Workshop. She is an active recitalist and oratorio soloist in RI and southeastern MA. She has also been a liturgical musician for the past 20 years, and she serves as cantor at the Cathedral of St. Mary of the Assumption in Fall River, MA. Last season she coached the singers for PC's production of Carousel, and she is delighted to be back assisting with the vocalism for another TDF production.

### **Stuart Holland (Sound Design)**

Stuart is a free lance sound designer based out of Providence. He's worked for various theaters around New England including Trinity Rep, Goodspeed Opera House, and Lost Nation Theater. Graduated from the Theatre Arts program of Westfield State University (Class of 2015). He's excited to be designing for a second season with Providence College

## CREATIVE TEAM BIOS

### **Carl F. Gudenius & Shuxing Fan (Scenic Designers)**

Have worked together as principal designer for their company, Design Concept Presentations LLC, founded in 1997. They have designed hundreds of television, corporate, theatrical, dance, and special event projects for a wide range of clients nationally and internationally. Their design work includes Pentagon AMVID Television Studios, Spirit of America, WWII: Tribute to a Generation, 50th Anniversary of the Korean War and the Army Band Holiday Concerts for the US Military; POTUS Diplomatic Podium and graphic designs for The White House. Their television credits include work for ABC (including Nightline and Good Morning America), ESPN, CNN, PBS (including In Performance at the White House) and C-SPAN. Corporate design work includes work for clients such as Terminix, Schlumberger, Accenture, Pfizer, Sony, HP, MasterCard, Choice Hotels and Barnes & Noble. In addition to design and art direction they have fabricated and/or painted many shows and events including 14 Broadway shows, 4 Inaugural Celebrations, 3 Olympic Opening Ceremonies, a handful of feature films, the rededication ceremonies for the Statue of Liberty and the Kongfrontation ride at Universal Studios in Orlando.

This is Carl's 6th scenic design for PC since graduating, his alma mater in 1980. In addition to designing professionally since 1976 he is a Professor of Design at George Washington University in Washington, DC.

Shuxing, originally from Beijing, received his MFA in design from Boston University before taking on the role of lead (charge) painter at Center Stage in Baltimore and Scena Studios in Washington DC. He has held teaching and administrative roles at various educational institutions globally, from the US to China. When not designing for DCP he concentrates on studio art, a passion that ignited in his childhood and set the stage for his lifelong artistic journey

### **Trevor Elliott (Technical Director)**

Trevor joined the production staff of PC in the spring of 2017. Before that, he was a freelance set designer/builder for local theaters including 2nd Story Theatre in Warren and New Bedford Festival Theatre at the Zeiterion. Trevor was the technical director at Roger Williams University from 2004 to 2011. Trevor is a graduate from Rhode Island School of Design with a degree in illustration. Previous designs at PC include Bat Boy, Hamlet, Into the Woods, Playhouse Creatures, and The Addams Family.

## CREATIVE TEAM BIOS

### **John Malinowski (Lighting Designer)**

John received the 2024 Elliot Norton award for outstanding lighting design for *Angels in America* (Parts 1 and 2) at Central Square Theatre, Boston. He has lit over 250 Productions throughout New England, as well as in Nashville, Tennessee, Florida and overseas in London and Zürich. In New York, he designed the premieres of *Mercury* (HERE); and *Simon Says* (Lynn Redgrave Theater) as well as assisting James F. Ingalls (MET Opera) for several years. He attended Harvard University and the ART Institute for Advanced Theater training where he studied under Robert Brustein, Andre Serban, and Richard Ridell. He has taught Lighting Design at Brandeis University, Suffolk University, and Northeastern. In 1996 he received his first Elliott Norton award for outstanding lighting. From 2000 to 2002 he was an NEA/ TCG Career Development Fellow. He has had the pleasure of working with TDF's Costume Designer and Chair, Professor David Cabral for many years at The Boston Conservatory (Follies, Side Show, among others.) John is very grateful to be collaborating with Erin Schmidt, Carl, Trevor, Gabe and all of the production team at the Angell Blackfriars Theater.

### **Gabriel Luxton (Asst. Technical Director)**

Gabriel joined the production team at the ABT in the fall of 2019. Before coming onboard officially he served as Sound Designer for several of PC's recent musicals including *Something Rotten*, *Bat Boy* and *Spelling Bee*. He has worked locally at ATR Treehouse and Trinity Repertory Company as a production and audio technician, in addition to freelance sound design work at various regional theaters. Gabe is a graduate of Eastern Connecticut State University with a degree in Theatre and History.

### **Maxine Wheelock (Costume Shop Supervisor)**

Since 2006 Maxine has been the Costume Shop Supervisor in the department of Theatre, Dance and Film at Providence College. She has worked as stitcher and/or cutter/drapper at Worcester Foothills Theatre, Forum Theatre (Worcester, MA), Wood & Poplyk Design (Worcester, MA), and Costume World, Inc. (Pompano Beach, FL). She co-designed and built costumes for the premier production of *Snow White* for Providence Ballet Theatre. She is currently serving as Costume Manager/Wardrobe Supervisor for Ballet RI. Previous designs at PC include *Our Town*, *Hamlet*, *Bat Boy: the Musical*, *Beasts*, and *Peter and the Starcatcher*. Her designs for *Bat Boy* earned a Motif Award nomination.

# STUDENT WORKERS

## PRODUCTION OFFICE

Julia Carson

Gabe Staples

Ava Mullooly

Connor Hayes

Lauren Aldrich

Isabel Sullivan

Julio Valdez

Amelie Picard

Grace Romanelli

Hadley Harris

## ACADEMIC OFFICE

Christina Schwab

Anthony Joseph

Anthony Maldonado

## COSTUME SHOP

Olivia Black

Victoria Cannon

Tommy Cornacchia

Jack Jozefowski

Lucy Kelly

Aria Reinig

## SCENE SHOP

Kathryn Genest

Marina Brooks

Claire Dancause

Rodney Lopez

Alex Lamoureux

Victoria Cannon

Molly McGoldrick

Colin Cavanaugh

Owen Kruger

Andy Belotte



# T D F F A C U L T Y

## Full-Time Faculty

David Costa-Cabral, MFA,  
Professor  
*Theatre Dept. Chair of Theatre,  
Dance & Film*

*Nina Kossler, MFA Assist. Professor  
of Dance*

*Rev. Kenneth Gumbert, O.P., MFA,  
Professor of Film*

*Jimmy Calitri, MFA, Assoc.  
Professor*

*Megan Chang, MFA, Assoc.  
Professor*

Erin Joy Schmidt, MFA, Assoc.  
Professor  
*Managing Director of Theatre*

Scott Osborne, MFA, Assist.  
Professor of *Theatre*

Mary Farrell, MFA, Emerita  
Professor of *Theatre*

## Staff

Ali Boyd, Academic Coordinator

Trevor Elliott, Technical Director

Gabe Luxton, Asst. Technical Director

Maxine Wheelock, Costume Shop  
Supervisor

Christine Britton, Costume Shop  
Assistant

Tonnesha Butler, Production  
Coordinator

## Adjunct Faculty

Aaron Andrade

John Garrity

Rachel Giron

Rana Hassan

Robin James

Jennifer Madden

Michael J Mahoney

Marcel Mascaro

Neal Mercier

Katrina Pavao

David Rabinow

Benjamin Sweeney

Erica Tortolani

Karen Tulli

Patricia Tulli-Hawkridge

Rodney Witherspoon II

Esther Zabinski

Kevin Olson

# COMING 2024-2025

## *The Antigone of Sophocles* by Bertolt Brecht

October 25th-27th & November 1st-3rd, 2024

Set in Berlin 1945, this version of Sophocles' *Antigone* wrestles with some of the greatest questions about our human connection and the price of fighting for what you believe in.

THE ANTIGONE OF SOPHOCLES



BY BERTOLT BRECHT  
October 25th-27th & November 1st-3rd



## *Blackfriars Fall Dance Concert*

November 15th & 16th, 2024

A concert performed by the PC Dance Company featuring dances by guest and resident choreographers.

## *John Proctor is the Villain* by Kimberly Bellflower

January 30th - February 2nd, 2025

A new coming-of-age play that captures a generation in mid-transformation as they navigate feelings of optimism and fury while trying to analyze Arthur Miller's play in a 21st Century classroom.



## *The Drowsy Chaperone: A Musical Within a Comedy* by Bob Martin and Don McKellar

April 4th-6th & April 11th-13th, 2025

*The Drowsy Chaperone* pays tribute to the musicals of the 1920's as a cast recording comes to life.

## *Blackfriars Spring Dance Concert*

April 25th & 26th, 2025

A showcase of student choreography from the PC Dance Company.



## *Student Film Festival*

May 1st, 2025

A screening of original short films by PC film students.



Providence College Department of Theatre, Dance, and Film  
Presents....

# Blackfriars Dance Concert

Fall 2024

Friday 11/15 @7:30pm  
Saturday 11/16 @2:00pm  
*located in the Angell Blackfriars Theater*



*Dancers: Olivia Dailey, Katie Kudis, Liddy  
Graney, Emma Preston,  
Emma Daiguan, Amanda Kleinman  
Photo Credit: Olivia Moon*

**Choreographers:** Heather Ahern, Laura Bennett, Nina Kossler,  
Jessica Pearson, Michaela Pendola, Brooklyn Toli, Arlynn Zachary

For tickets, visit or call the Box Office at 401.865.2218



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