Sophocles’ classic play in a brand-new, contemporary adaptation by Madeline Sayet, Butler Theatre’s Christel DeHaan Visiting International Theatre Artist. This production carries the timeless tragedy into the present to ask the question: What would it take to live in a just world?

by Sophocles
Adapted & Directed by Madeline Sayet
Christel DeHaan Visiting International Theatre Artist (VITA)

ANTIGONE
Schrott Center for the Arts at Butler University
& Livestreamed
November 5-7, 2020
7:00 P.M.

For more information and FREE livestream visit ButlerArtsCenter.org
Welcome to Butler Theatre!

We are delighted you are joining us via livestream or in-person for our Christel DeHaan Visiting International Theatre Artist (VITA) production of Antigone adapted and directed by Madeline Sayet, a member of Connecticut’s Mohegan Tribe. Ms. Sayet is a highly sought-after director renowned for her ability to combine Native American storytelling traditions with her expertise in reinventing the classics. The result is dynamic, alive, socially-relevant theatre that resonates with the past and speaks directly to us today. All of us at Butler Theatre are very excited to share this production with you!

When we first talked with Madeline about her VITA residency well over a year ago, we agreed Antigone would be the perfect title with its central theme of a young woman standing up for her ideals against all odds. I remember thinking at the time that the central image resonated with both the environmental and the Me Too movements. By Spring 2020, when Madeline was engaging in production design conversations with our staff and developing the script with our students via zoom, the virus had set in, and then the play seemed to me to be about that. By late Spring, our attention turned to the Black Lives Matter movement and the play then illuminated the unjust actions of tyrannical forces waging violence on the innocent. Our world is steeped in so many of the difficult issues the play Antigone serves up for us to consider. And certainly this production, with its contemporary design elements combined with the necessary masks and socially-distancing, drives home the point that we are right in the middle of grappling with these issues today. What would it take for us to live in a just world?
Our production is made possible by the Christel DeHaan Family Foundation whose guiding light, Christel DeHaan, passed away earlier this year. (Please see our tribute to her in this program.) Last year, I learned through the Director of the Christel DeHaan Family Foundation, Ms. Melynne Klaus, that Christel was especially excited our 2020 VITA was a strong and successful Mohegan woman who would infuse her Native heritage into our VITA production, Butler Theatre courses, and community engagement activities. As usual, Christel’s “radar” was correct: Madeline’s presence with us this fall has been a rich blessing to us all, particularly during this pandemic time when creative growth has been difficult for so many. Our students and community have been able to flourish due to Madeline’s guidance and artistry.

Finally, it is our hope that this production of Antigone will honor the indigenous people—past, present, and future—of the Indianapolis area. The original inhabitants of our area were the Potawatomi, Miami, Delaware, and Shawnee tribes. Our hope is this production, taking place on their land, honors their memory and serves as a catalyst for all of us to reflect about the original inhabitants of the land beneath our feet.

Thank you for joining us at Butler Theatre!

Diane Timmerman, Chair, Butler University Department of Theatre
THE BUTLER UNIVERSITY DEPARTMENT OF THEATRE
presents

ANTIGONE
By Sophocles
Adapted & Directed by Madeline Sayet,
Christel DeHaan Visiting International Theatre Artist (VITA)

Director
Madeline Sayet
Set Designer
Robert Koharchik
Costume Designer
Megan Wiegand
Lighting & Video Designer
Abraham Sheckels
Sound Designer
Kelly Schmidt
Stage Manager
Deborah Jo Knopick-Barrett

Schrott Center for the Arts
Thursday, November 5, 2020 7:00 p.m.
Friday, November 6, 2020, 7:00 p.m.
Saturday, November 7, 2020, 7:00 p.m.

The use of recording devices whether photographic, video, or audio is strictly prohibited.
Please silence all electronic devices.
CAST

Sarah Ault
Overland Park, KS
Antigone

Chinyelu Mwaafrika
Indianapolis, IN
Polynices

Kayla Erpenbeck
San Jose, CA
Ismene

Vicki Turner
Indianapolis, IN
Eurydice

Natalie Fischer
Lorain, OH
Creon

Trevor Pletcher
Plymouth, IN
Eteocles

Andrew Steele
Pacific Palisades, CA
Haimon
Emily Macks  
Bloomfield Hill, MI  
Soldier 1

Kayla Card  
Indianapolis, IN  
Soldier 2

Olivia Liebe  
Hartland, WI  
Soldier 3

Mikaela Schmitt  
Overland Park, KS  
Citizen-Reporter

Kitty Compton  
Evansville, IN  
Citizen-Teacher

Kerrigan Howard  
Indianapolis, IN  
Citizen-Social Worker

Rozlyn Bishop  
Larwill, IN  
Citizen-Farmer

Emily Sytsma  
Cary, IL  
Citizen-Nurse
CREW

Assistant Stage Manager
Kay Davis
Jackie Mahon

Assistant Video & Lighting Designer
Kieran Shay

Light Board Operator
Katie Helton

Sound Board Operator
Emma Littau

Sound Technician
Nole Beran

Wardrobe Head
Sid Edson

Wardrobe
Ensley Circle

Video Board Operator
Brierly Wand

Deck Hands
Evalyn Peacey
Amanda Rooksberry

Scenic design model by Robert Koharchik
The stories we choose to pass down shape our collective possible futures.

More than 2,400 years ago Sophocles wrote a play about a woman who defies the law to do what she believes is right. Now, in 2020, Antigone is still performed around the world.

So, what makes something a classic? Why do we keep telling this story?

When I played Antigone as a 17-year-old, I remember my adolescent mind thinking it was a noble thing to die for a cause like she did. That sacrificing my life would be worth that. But now, I have to wonder - what kind of a world would rather let young women die than listen to them?

Why are there still martyrs at all?

I realized it’s not about what we’re willing to die for, it’s about getting to a place where justice doesn’t require us to die.

I began this adaptation, desperately wanting to save Antigone. To keep her from her fate. An effort that the ancient Greeks would surely dub as hubris.

But what I learned is that Antigone is just one part of the story. This story isn’t about a woman. It’s not even about a king. It’s about a city, about a nation, and how its citizens, its people, would need to come together in order to free themselves.

Thebes is an old and broken world, on the brink of recovery from famine, war, and plague. It is not our world, and yet it is not so different either.

What would it really take for us to live in a just world? And how do we get there, so that 2,400 years from now they can tell a different story.

Thank you so much to Diane Timmerman, Courtney Mohler, and the Christel DeHaan Family Foundation for bringing me to Butler University this semester to work with these incredible students and faculty to tell this story in a way that I hope resonates with all of us for this moment in time.

Madeline Sayet
BIOS

Madeline Sayet is a citizen of the Mohegan Tribe and the Executive Director of the Yale Indigenous Performing Arts Program. For her work as a director, writer, and performer she has been honored as a Forbes 30 Under 30 in Hollywood & Entertainment, TED Fellow, MIT Media Lab Director's Fellow, National Directing Fellow, Native American 40 Under 40, and recipient of The White House Champion of Change Award from President Obama. Her solo performance piece *Where We Belong*, first shown in London at Shakespeare's Globe, will have its US Premiere in DC as part of Woolly Mammoth Theatre Company's coming season. Recent directing work includes: *Staged at Home: a Virtual Benefit Concert* (Long Wharf Theatre), *Henry IV* (Connecticut Repertory Theatre), *Midsummer Night’s Dream* (South Dakota Shakespeare), *Whale Song* (Perseverance Theatre), *She Kills Monsters* (Connecticut Repertory Theatre), *As You Like It* (Delaware Shakespeare), *The Winter’s Tale* (Amerinda/HERE Arts), *Poppea* (Krannert Center, Illinois), *The Magic Flute* (Glimmerglass), *Miss Lead* (59e59).  

www.madelinesayet.com
Robert Koharchik is a Professor at Butler University and teaches Set and Lighting Design in the Department of Theatre. Rob also works as a freelance designer. He has designed for many theatre companies including: Indiana Repertory Theatre (Indianapolis, IN), The Lilly Theatre at the Indianapolis Children's Museum, The Phoenix Theatre (Indianapolis, IN), Walnut Street Theatre (Philadelphia, PA), The Repertory Theatre of St. Louis (St. Louis, MO), The Cleveland Playhouse (Cleveland, OH), The Weston Playhouse of Vermont (Weston, VT), Geva Theatre Center (Rochester, NY). Rob is a two-time recipient of the Creative Renewal Fellowship from the Arts Council of Indianapolis.

This is Megan Wiegand’s fifth year at Butler Theatre as our Costume Shop Manager. She received her BFA in Theatre Production with an emphasis in Costume Construction from the University of Evansville, and her MFA in Costume Technology and Management from the University of North Carolina School of the Arts. She has worked professionally in the industry for over a decade in theatres and operas across the country. Megan is passionate about social justice theatre and is thrilled to have had a hand in producing Antigone. Previous Butler Theatre Costume Designs include: Enemy of the People, The Wolves, The Man who, and Glass Menagerie.
BIOS CONTINUED

**Bram Sheckels** is currently the Production Manager of the Schrott Center for the Arts where he conducts union crews, manages and trains a student crew of 30, and oversees nearly every technical aspect of more than 300 yearly events. In addition to his production manager duties, Bram regularly works as a supplemental lighting designer, sound engineer, deck hand, stage manager and videographer for the Schrott’s Sevents and clients. Bram is also Director of Production for GLMMR an NYC based multimedia art collective. He is an active member of IATSE local 30, and currently lives and works out of Indianapolis.

**Kelly Schmidt** currently works as the Assistant Production Manager at the Schrott Center for the Arts. She manages and trains a crew of 40 student staff members in addition to routinely supervising IATSE union crew. Kelly helps oversee every aspect of production, including but not limited to lighting, sound, and scenic design, serving over 300 shows per year. The Schrott Center is a 455 seat theater located on Butler University's campus in Indianapolis. During her time as a student at Butler University, Kelly began her freelance work with live sound engineering. She works with both solo artists and full-size bands in several venues around Indianapolis. Since graduating with her degree, Kelly has designed and engineered for a variety of shows throughout the Midwest. In addition to her work with live sound, Kelly also has experience as a studio engineer, working both in a private studio in Indianapolis and a commercial recording studio in Nashville, TN.
Christel DeHaan (1942-2020) was a champion of the arts, culture, education, and all things international. Butler Theatre’s Christel DeHaan Visiting International Theatre Artist (VITA) program is funded through the Christel DeHaan Family Foundation. Please visit their website to see all of the many Central Indiana Arts & Culture initiatives the Foundation supports. It is an amazing organization: http://www.christeldehaanfamilyfoundation.org/

Christel’s other passion was making a difference to children all over the world with her “Christel Houses”, unique schools designed to holistically help children and families break the cycle of poverty and transform their lives. Christel House schools are located in India, Jamaica, South Africa, Mexico, and right here in Indianapolis. Please visit the Christel House website to learn more about the schools and to view the beautiful tribute video of Christel which will stream through November 20th, 2020: https://christelhouse.org/
All of us at Butler Theatre were deeply saddened to learn of Christel’s passing. She meant so much to us! Two personal stories come to mind. One is that I had the opportunity to visit Christel House South Africa and see firsthand how the Christel House model was changing the lives of children—and their families. It was important to Christel that not only does the child get a great education, but the whole family is engaged in the life of Christel House. I saw firsthand in Cape Town how her holistic approach was indeed transforming families. A few years later, back at Butler Theatre, we selected Michael Williams, then Managing Director of the Cape Town Opera, as our 2014 Christel DeHaan VITA. It turned out that Christel and Michael had met in Cape Town when Michael had featured some Christel House South Africa students in an opera. Christel and Michael had a happy homecoming in Butler’s Schrott Center for the Arts lobby as we sipped a glass of wine and talked about the children’s Cape Town performance before Christel visited our VITA rehearsal for Michael’s new musical, The Water Carriers, a story of Africa past and present that he wrote for us and which has since been produced at many other theatres.

Another memorable time was when I was lucky enough to have brunch with Christel and then-president of Butler, Bobby Fong. It was the first time I had met her in person, and I was nervous! I thought I would speak to her a bit in her native German, and we both delighted in our auf Deutsch conversation. I then asked her what drove her to do all she was doing with her life. (For those who do not know, Christel was a wealthy woman who could have done anything she wanted—or nothing at all!!) I was curious about what motivated her to work so hard on behalf of children, education, and the arts. I had heard of her packed calendar, rigorous travel schedule, and hands-on approach to all that she undertook. Christel simply responded with the biblical phrase: to whom much is given much is expected. And just left it at that. She was truly one of a kind. Like so many people in Indianapolis and around the world, I admired Christel DeHaan very much.

All of us at Butler Theatre send our deepest condolences to Christel’s family, friends, and colleagues.

This is our first VITA production without her, and we miss her very much.

Diane Timmerman
BUTLER UNIVERSITY
JORDAN COLLEGE OF THE ARTS
DR. LISA BROOKS, DEAN

BUTLER THEATRE FACULTY AND STAFF
Diane Timmerman, Department Chair, Professor
Wendy Meaden, JCA Associate Dean, Professor
William Fisher, Professor
Rob Koharchik, Professor
Elaina Artemiev, Associate Professor
Courtney Mohler, Assistant Professor
Glen Thoreson, Technical Director
Cathy Sipe, JCA Technical Director
Megan Wiegand, Costume Shop Manager
Deborah Jo Knopick-Barrett, JCA Production/Stage Manager
LaKisha Cooper, Administrative Specialist

BUTLER THEATRE MISSION STATEMENT
We prepare students to develop their individual voice and to integrate their comprehensive theatre training into purposeful lives. We value an inclusive and welcoming environment with a diverse range of artists, traditions, ideas, and audiences.

JCA LAND ACKNOWLEDGEMENT STATEMENT
We acknowledge that we gather here at Butler University on the traditional land of indigenous peoples including the Potawatomi, Miami, Delaware, and Shawnee. We honor with gratitude the land itself and the indigenous peoples past and present who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit, while also acknowledging that some were brought to this land not by choice.