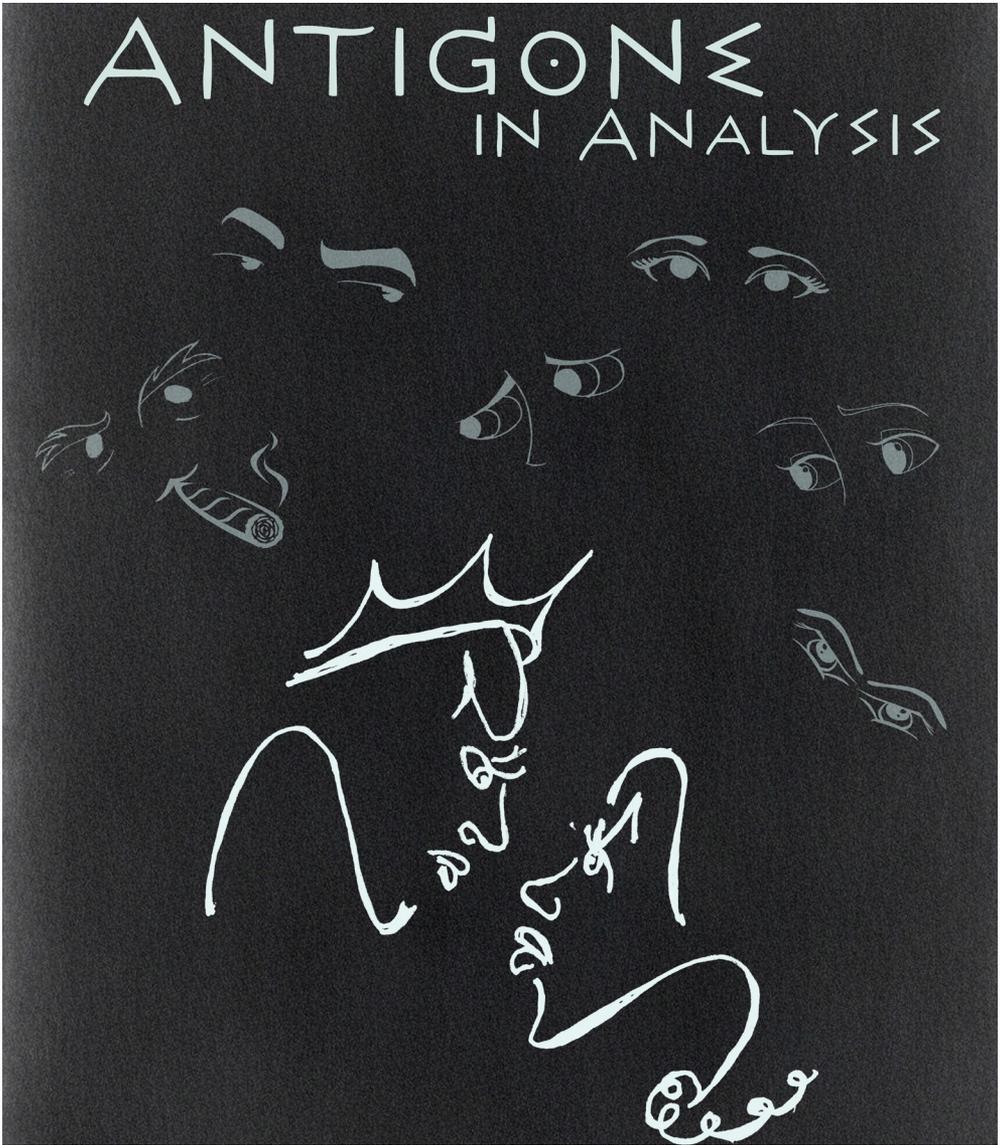


La MaMa

Experimental Theatre Club

in association with Peculiar Works Project,
presents the 2026 World Premiere

ANTIGONE IN ANALYSIS



Written by Barbara Barclay
Directed By Ralph Lewis

The Downstairs
66 East 4th Street, NYC, 10003
March 20-April 5, 2026

ANTIGONE IN ANALYSIS

By Barbara Barclay
Directed By Ralph Lewis

Bianca Leigh* • Alessandra Lopez
Simon Henriques • Mick Hilgers* • Freja Højland Høj
• Samantha Kochis • Sammy Rivas
• Linnea Scott • Nomi Tichman

Set & Projection Design: Evan Frank
Lighting Designer: David Castaneda
Composer: Alana Asha Amram
Choreographer: Rachel Cohen
Sound Design: Harrison Adams
Costume Design: Grace Martin
Properties Designers: Madison Meyer and Gurkan Yigit
Stage Manager: Meg Dowling*

CAST

(in order of speaking)

Lacan/Haemon/Creon	SAMMY RIVAS
Kierkegaard/Ismene	SIMON HENRIQUES
Irigaray/Tiresias	NOMI TICHMAN
Hegel/Guard	MICK HILGERS*
Butler/Artemis	LINNEA SCOTT
Jocasta	BIANCA LEIGH*
Antigone	ALESSANDRA LOPEZ
Flutist	SAMANTHA KOCHIS
Winged Vocalist	FREJA HØJLAND HØJ

*Equity Member appearing with permission of Actors' Equity Association without benefit of an Equity contract in this Off-Off Broadway production.

Running time: approximately 75 minutes, with no intermission

Talk-Back Guests

Daniel Pinchbeck - Thursday, March 26
Nancy Worman & Ruya Tazebay - Friday, March 27
Bianca Leigh & Linnea Scott - Saturday, March 28
Alana Asha Amram & Lora Lee Ecobelli - Sunday, March 29
Ellen McLaughlin - Thursday, April 2
Rev. Micah Bucey - Sunday, April 5

SETTING

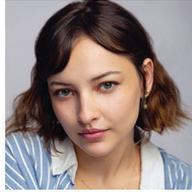
A metaphysical salon where philosophers and psychoanalysts reimagine the classical Sophocles story of *Antigone*.

ANTIGONE IN ANALYSIS

Cast



BIANCA
LEIGH*



ALESSANDRA LOPEZ



SIMON
HENRIQUES



MICK
HILGERS*



NOMI
TICHMAN



LINNEA
SCOTT



SAMMY
RIVAS



FREJA
HØJLAND HØJ



SAMANTHA
KOCHIS



Actors Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org.

Donations to Peculiar Works are always welcome and completely tax-deductible. If you'd like to support our work, send your check, made out to **Peculiar Works Project, Inc.** Or, if you'd prefer to donate with a credit card, you can scan the QR code on the right to make a donation through **Network for Good** at peculiarworks.org or visit to our website, peculiarworks.org.



CREATIVE TEAM

Playwright	BARBARA BARCLAY
Director	RALPH LEWIS
Assistant Director	HENRY ALPER
Stage Manager	MEG DOWLING*
Composer	ALANA ASHA AMRAM
Costume Design	GRACE MARTIN
Lighting Design	DAVID CASTANEDA
Set and Projection Design	EVAN FRANK
Sound Design	HARRISON ADAMS
Choreographer	RACHEL COHEN
Properties Designers	MADISON MEYER & GURKAN YIGIT
Flute, recording	DAVID WECHSLER
Piano, recording	YUKARI MORISHIMA
Drums, recording	WILL ROCKWELL-SCOTT
Recording Engineer	JOHN EPPERLY
Casting Director	NOMI TICHMAN
Dialect Advisors	RUYA TAZEBAY & SPYROS KOURKOUTIS
Press Representative	DAVID GIBBS/DARR PUBLICITY
Community Engagement	RUYA TAZEBAY
Board Operator	XAVIER VASSALLO
Photographer	BARBARA NITKE
Graphic Artist	CAROL DAVIS
Production Associates	WYATT BABBINGTON, RUSS KANE, STEPHANIE BOK, BIANCA ILICH
Producers	RALPH LEWIS, CATHERINE PORTER, BARRY ROWELL

SPECIAL THANKS: Peculiar Works would like to thank all of the terrific artists and friends who have contributed to this project: Mia Yoo and everyone at La MaMa; Rev. Micah Bucey and Henco Espag for their song “Stories”, dramaturgs Ruya Tazebay, Wendy Weckwerth, Jessica Applebaum, Rhiannon Ling, Chelsea Fryer, Jalice Corral, Eric Webb, and Kea Trevett; Henry Alper; Russ Kane; Stephanie Bok; Joan Kane & Bruce A! Kraemer; Bill Balzac; Daniel Spector (NYU/Undergraduate Drama Classical Studio); Laurie Bennett; Helene Foley; Ann McDonald; Cory Greenberg; Matt Roper; Basil Rodericks; Alex Roe; Ana Grethel Solis; Adam Belvo; Sarah Fellini; Craig Anderson; Annabel Capper; Christopher Borg; Jason Howard; Mary-Beth Holland; Olivia Keville; Tim Hotchkin; Clara Francesca; Dani Martineck; Jenne Vath; Emily Jackoway; Catherine Porter; and talk-back speakers: Daniel Pinchbeck, Nancy Worman & Ruya Tazebay, Lora Lee Ecobelli & Alana Asha Amram, Ellen McLaughlin, and Rev. Micah Bucey.

NOTE FROM THE PLAYWRIGHT

When I started writing this play, I wanted to explore my relationship with my mother—especially, her blindness to who I was. I thought about blindness in Greek tragedies, and I landed on Sophocles' *Antigone*. Being a long-time feminist, I thought: What if Jocasta didn't kill herself when she found out she'd been sleeping with her own son? What if Jocasta were on the throne? Reimagining Jocasta as Queen provides a unique twist: Jocasta's female nature should make her sympathetic to Antigone but mother-daughter conflict exposes the Queen's blind spot—Antigone and all she stands for—nature, the Earth, the family, inner feelings, and love. Jocasta rules like a man, seduced by the power that men have always enjoyed. Antigone not only rebels against her mother's authoritarian law, she defies a blatantly patriarchal law. And there is no battle as fiercely fought as that between a daughter and her mother.

When doing my research, I kept finding philosophers who wrote about Antigone, so I made them the chorus—five philosophers throughout time who analyze what's driving Antigone. Is Antigone mad? Is she driven by her love for her dead brother? Is she bound by a curse? Is this her fate? Does she have free will? Or do the gods decide? Or does she inherit her behavior from her parents?

I hope audiences will walk away with a new appreciation of how many of our stories have been written by men, for men—in ancient Greece, women weren't even allowed to play women's roles on stage!—and how male philosophers have perpetuated that patriarchal bias. With this play, I hope to make the classical contemporary and find a new, more inclusive way to tell women's stories.

I'm grateful to everyone at La MaMa and I'd also like to thank Ralph Lewis and the many dramaturgs who contributed to this play's journey.

Peculiar Works projects are made possible with public funds from the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature and from the New York City Department of Cultural Affairs, in partnership with the City Council, and from New York City Council member Christopher Marte; and with private funds from the Mental Insight Foundation, The Puffin Foundation, Ltd., and The Jerome Robbins Foundation, as well as our many, wonderful individual donors.



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers, and watches. The use of cell phones in the theater is prohibited by New York City law.

A MESSAGE FROM PECULIAR WORKS

It's been Peculiar Works Project's mission and privilege for 33+ years to uncover the many layers of history and share the important stories that are connected to our performance sites.

The East Village sits in the original homeland of the Munsee Lenape people, who came together at nearby Astor Place – called Kintecoying, or Crossroads of Three Nations - for powwows, tribal councils, and trading. After European settlers arrived in this marsh 400 years ago, the Dutch West India Company sold the land along the Bouwerie to their director general, the infamous Peter Stuyvesant, who enslaved dozens of people originally from Angola to work his farm. In the 1800s, German immigrants settled in the area, christening it Kleindeutschland. In 1850, 66 East 4th Street was built to house the New York Turn Verein, a prominent German-American social, athletic, and political organization. Later, Irish, Italian, Eastern European, and Jewish immigrants and refugees made the neighborhood their home. The first Yiddish play produced in the U.S. was shown in this building, which was then became the Ukrainian Labor Home, a dance hall, and finally a film/tv studio before becoming part of La MaMa ETC in 1974.

La MaMa was founded by the formidable Ellen Stewart in 1961, part of a flourishing of downtown counterculture that included bohemians, anarchists, beatniks, hippies, punks, hipsters, artists, and students of many eras. The theater has an incredible legacy; check them out at lamama.org.

As we gather together, Peculiar Works acknowledges the painful history of violent colonization and forced removal of the original Indigenous stewards of this land, the enslaved Black laborers who worked the farms against their will, and the many immigrant communities who worked hard to make their way in this tough city. We pay our respect to these communities of the past, as well as to their present and future descendants. You can find out more about how to support today's Native American communities in NYC by visiting nativeartsandcultures.org, Lenape.center, and aich.org.

Peculiar Works is honored to present our work at La MaMa and be part of the rich and complex history of so many courageous communities and visionary artistic forbears who have called this neighborhood home.

Peculiar Works Individual Donors: (as of March 2026): Rhoshena Allen, Jim Baldassare, William Balzac, Steven Barclay, Laurie Bennett, Susan Bernfield, Dennis Blackwell, Andrew Boyer, Christopher Burney, Michele Campo & John Campo, Michael Capro & Randy Slovacek, David Chambers, Henryk & Murray Scott Changar, Myrel Chernick & Don Lewallen, Ellie Covan, Edward Einhorn, Karen E. Etcoff, Jody Falco & Jeffrey Steinman, Howard Fishman, Dale Fournier & Michael Wellington, Gabriele & Nick Fracaro, Lynne Fredrichsen, Bridgit Dengal Gaspard, In memory of Ken Glickfeld, Dan Green, Gillien Goll, Stefan Hagen, Kristine Hall, Chris Harcum, Jonathan Harrison, Abigail Hastings, Robin Hayles, Jane & Bill Hoover, Christine & Michael Janove, Eric Jensen, Russ Kane, Jeffrey Kazin, Alyssa Kellman, Donna Kruse, Melba LaRose, Philip John Lindo, Marianne Loner, Virginia Loulouides & John Harrison, Eric Malter, Alexis Marnel, Nello McDaniel & Mary Giudici McDaniel, Katherine Mitchell & Christian Carey, Maria C. Moschella, Ph.D. & John M. Herndon, Susan Nicklin, Susan Orem, Lothar Osterburg, David Parker & Keith Michael, Christopher Pennington, Gilda Pervin, Renee Philippi, Levi Porter, Debra Poulter, Alex Roe, Kia Rogers, Sumayyah Samaha, Jo Ann Schmidman, Kobi Shaw & Steve Russell, Toni Sonet, Suzi Takahashi, Ashley Tan, Nadya Tichman, Nina Tichman, Nomi Tichman, Robert Vizzini, Sturgis Warner, Kriota Willberg, Danny Whitman, Eden Wofsey, Sally Young, Barbara Yoshida.

WHO'S WHO

BIANCA LEIGH (Jocasta) is an actress, singer, writer and educator. Miss Leigh originated the role of Louise in the critically acclaimed play *Oh, Mary!* at the Lyceum Theatre. Other acting roles include Waxy Bush in MTC's *The Nap* (Understudy/performed), Franny Halcyon in *Tales of the City the Musical: the Concert* at the Music Box, Time/Wind in Taylor Mac's theatre epic *The Lily's Revenge* at Here Arts Center, Tatiana in Paul Lucas' award-winning verbatim piece *Trans Scripts* at ART, and Beatrice in Christina Anderson's *Man In Love* at Kansas City Rep. Bianca also appeared as Mary Ellen in the groundbreaking film *Transamerica* and as Dr. Rachel Sandow on *Law & Order: SVU*. Bianca wrote and performed her solo musical *Busted*, about the challenges and dangers facing a young Trans woman in pre-Disney New York, at the Laurie Beechman Theatre. Her play, *MBJrT*, was part of the Monday Night Playwright Series at Kansas City Rep in 2018. She is featured in Laverne Cox's documentary *Disclosure*, an exploration of Trans representation in motion pictures and on television and can be heard on the Audible recording of Shakina Nayfack's Chonburi International Hotel and Butterfly Club.

ALESSANDRA LOPEZ (Antigone) is a newly graduated actor from NYU Tisch School of Drama. She studied in the Stella Adler Acting Studio, where she played Rosse from *Macbeth and Gin* in the premiere production of *Down in the Holler*. She then spent her final year at the Classical Studio, where she doubled the roles of Hermione and Perdita in *The Winter's Tale*. After graduation, she played Horatio in The Circle Theater Festival's production of *Princess Hamlet*, and has been doing film work and barista-ing since then. She is so excited to be returning to the stage for the first time in over a year and reprising the role of *Antigone* for the first time since high school! Yay!

SIMON HENRIQUES (Kierkegaard/Ismene) is an actor, writer, and co-artistic director of the theatre company Nightdrive, with which he has co-written and performed in an apocalypse around a campfire (*The Grown-Ups*, published by Concord Theatricals), a participatory focus group (Society, Relentless Award semifinalist), and a motivational speech about how terrifying it is to change yourself (Make Me). Other recent performance credits include *Out of Order* (NYT Best of 2025) and *On a String* (Tribeca Festival). He is a resident actor at the Mercury Store, a new play development lab. simonhenriques.com

MICK HILGERS (Hegel/Guard) an actor, voice actor, and playwright, is delighted to be a part of another Peculiar Works Project, and to be back at La MaMa ETC, where his work includes Tom Murrin's *Son of Cock-Strong* (with Peculiar Works), and all three (and counting!) installments of Ric Sheinmel's *Modern Living* series. Other Theater includes: *The Courtroom* (Off-Broadway, Waterwell Theater), *Tiny Beautiful Things* at Mile Square Theatre in Hoboken, NJ, and projects at Joe's Pub, Luna Stage, Forager Theatre Company, the Frigid Festival, AMT Theater, the Utah Shakespearean Festival, Northern Stage, Mill Mountain Theater. Selected TV, Film, and Audio: the Emmy-Nominated *The Accidental Wolf* (Chalant Productions, Topic), *The Courtroom* (Waterwell Films, premiered at the Tribeca Festival), *Everwood* (WB Network), *The Mel & El Show* (ClearMetrics), Jesse Feldberg's feature, *My*

Love of New York (currently in production), and assorted voice work. Mick's work as a playwright includes *Midnight Baseball* at Mile Square Theatre's Seventh Inning Stretch Festival, *Debunked* at the Actors' Theatre of Santa Cruz 8 Tens at 8 festival, and a 2025 Finalist Award from the New Jersey State Arts Council Fellowship program. MFA in Acting from the University of Illinois. Proud member AEA, Dramatists Guild. www.mickhilgers.com

FREJA HØJLAND HØJ (Vocalist), MM Royal Danish Academy of Music / Eastman School of Music, is a soprano, performer, and improviser from Denmark. Described as a "gorgeous soaring soprano" in the German Magazine OPER!, Freja seeks interdisciplinary collaboration and explores the intersection between classical singing, theater-making, performance, improvisation, and electronics. Her operatic appearances include *Una Novizia* in Puccini's *Suor Angelica* (Copenhagen Opera Festival), *Proserpina* in Monteverdi's *L'Orfeo* at Den Fynske Opera (recomposed by We Like We), *Euridice* in L. Rossi's *L'Orfeo* (Eastman Collegium Musicum), and *Susanna* in Mozart's *Le Nozze di Figaro*. Other projects include the world premiere of Matias Vestergård's song cycle KRISER, *Female Voice 1* in Steve Reich's *Music for 18 Musicians*, the Soprano in a staged production of Handel's *Messiah* at Copenhagen 2021 WorldPride, the Danish Radio Broadcast of Earl Kim's *Where Grief Slumbers*, and the world premiere of Faun Vium and Amanda Drew's *Queen Annabell*. Additional appearances include Theatre S/H, O-days Festival, Festival & Friends, and The Stone (NYC). Freja has been awarded the 2024 Birkhave Honorary Prize and Else Frederiksen Prize from the Danish Acting Society.

SAMANTHA KOCHIS (Flute) (she/they) is a flutist, educator, and composer dedicated to the endless expansion of experimental performance. Her "fearless" (NYCJR) works are grounded in a foundation of hope, with her sound described as "tender and flourishing" (NYCJR). Based in Brooklyn, NY, Samantha draws from the tradition of free improvisation and avant-garde jazz to engage in sonic conversations with listeners and collaborators alike. In 2025, they were selected as a Music Fellow for the Art Omi Artist Residency program. Samantha is the co-founder of "Phonotonic", an artist collective dedicated to building community among experimental and improvising artists who share the experience of gender-based oppression. A musician dedicated to multidisciplinary performance, she has recorded and performed works at the Museum of Modern Art (MoMA) and The Mattress Factory. Samantha has collaborated with artists such as James Newton, Joel Ross, Craig Taborn, Luke Stewart, gabby fluke-mogul, and Laura Cocks. Samantha holds a BM in K-12 Music Education from Slippery Rock University of Pennsylvania and a MM in Flute Performance and Composition from The New School.

SAMMY RIVAS (Lacan/Haemon/Creon) (he/him) B.F.A. Drama NYU Tisch; co-founder/associate artistic director of The Fool Volk experimental theatre collective, company member of the Czechoslovak-American Marionette Theater, Teatro SEA, International WOW Company, and Bated Breath Theatre Company; co-founder Rivasorio Puppets Company and Fish Paul Productions; Recent Theatre Credits: *Dirty Books* (Bated Breath Theater), *The Pocket Park Kids* (Off-Broadway, Theatre Row), *Fowl Play* (La MaMa), *The Edge of Nature* (La MaMa), *Roommates* (Hudson

Guild - Best Actor Nominee), *Good Soldier Svejk* (TNC), and Pete/Pianist in the *Spirits' Speakeasy* at Sincerely, Ophelia. Writer/Director: *Gutter Soup* (2026), *Strange Key* (2025); Producer: *The Monks of Lorisidia* (2024). sammyrivass.com

LINNEA SCOTT (Butler/Artemis) is a New York based actor, theatre maker, and drag performer who is originally from Denver, CO. They are in the practice of making art that heals. They are also in the practice of making art that is stupid, funny, and exists to help build our collective stamina for joy. Their work has been presented at Edinburgh Fringe Festival, Lincoln Center: Education, Theater Row, EmergeNYC, The 24 Hour Plays Off-Broadway, Theaterlab, The Tank, Center for Performance Research, The Denver Fringe Festival, BAX, Queerly Festival, Switch n' Play, Dyke Drag, and House of Yes. Also, they really like to hug trees. Training: UNCSA. linneascott.com @ linneascott @feral.thing

NOMI TICHMAN (Irigaray/Tiresias) has appeared in many other Peculiar works including *Freedom's Last Stand*, *Floydada*, *Manna-Hata*, *The Beggar's Opera*, and *It's Good Enough For Me*. Other NYC appearances include the one woman show *In Ithaca When Physics Saved My Life* at Dixon Place, *Modern Living* and *Orlando* at La MaMa, and *Come Clean* with Jeff Weiss at PS 122. Nomi has also toured nationally and internationally in numerous productions including *On The Town*, *Godspell* and *Babes in Toyland*. In addition, Nomi works as a singing teacher and vocal coach in NYC (tichmantraining@gmail.com).

BARBARA BARCLAY (Playwright) is a multi-disciplinary artist living in SoHo, NYC, since 1973. She made her career as a painter, sculptor, printmaker, and photographer before taking up playwriting. Following two decades of dramaturgical work with Peculiar Works Project, her first solo work, *Joe & Bubble Boy*, was performed in benefits at Coney Island USA and The Piano Store theater. Her first short play, *Language Games*, was selected by NYC's Rogue Theater Festival in 2020. A film version was exhibited in *Ad Absurdum: The Politics and Poetics of Absurdity 2020* and in the 2020 Edinburgh Festival Fringe. The film has been selected for over a dozen film festivals and has received several awards, including Women Empowerment Award and Women Awareness Award (Rome Women Festival), Best Short Script (4th Dimension Independent Film Festival, Ubud, Bali), Best Women Empowerment Film (New Wave Short Film Festival, Munich), and Best Women Short (Rotterdam Indie Film Festival). Her short plays *Intuitive Leap* and *Animal Magnetism* followed, creating *The Hare Trilogy*, and were also filmed. She added intermezzo scenes for live actors in between the three films for week-long runs at both Wild Project and Frankel Theater. *Antigone in Analysis* was commissioned by La MaMa for a December 2024 staged reading. It received a 2025 Puffin Foundation grant and a NYSCA individual artist grant and will premiere at La MaMa in March 2026.

RALPH LEWIS (Director) is a producer, director, writer, and actor who creates multi-disciplinary performances as a co-director of Peculiar Works Project. Post-Pandemic: *Antigone in Analysis* (La MaMa @ Great Jones); *The Great Climate Change* (How! Happening); *In Memoriam: Astor Place Riots* (Under St. Marks); *The Hare Trilogy* (Wild Project, Frankel Theater); *Good Jew* (Museum of Jewish Heritage); *Birth of Broadway* (BroadwayCon, Hudson Yards Coterie); and *Railroad Christmas* (Episcopal

Actors' Guild). Pandemic work includes: *Smile Like A Knife* (Ego Actus Theatre); *Astor Place Riots* (NY Adventure Club); and 3 short films: *Language Games* (Edinburgh Festival Fringe online), *Intuitive Leap* (Irondale's On Women Festival), and *Animal Magnetism* (Anthology Film Archives). Pre-Pandemic: *Afterparty* (222 Bowery); *Two Jane Jacobs* (Cherry Lane Theater); *Planet X* (Black Mountain College, NC); 3 *Robert Heide Plays* (How! Happening); 2 *Climate Change Theater Actions* (Artichoke Arts); and *America's first play, Androboros* (Fraunces Tavern Museum; Overthrow Boxing Ring), among others.

ALANA ASHA AMRAM (Composer) is a multidisciplinary artist, sound designer, and multi-instrumentalist who has been performing and recording for over two decades. She tours and collaborates with a wide range of artists including Hunx & His Punx, Habibi, Derya Yıldırım & Grup Şimşek, Vanishing Twin and The Voluptuous Horror of Karen Black. As a solo artist with her band The Rough Gems and through her family's musical projects, Alana has created an expansive body of work across music, film, and performance. Her compositions and sound designs have been featured in numerous films, reflecting her distinctive voice and commitment to storytelling through sound and art.

RACHEL COHEN (Choreographer) has made and performed interdisciplinary work in New York City for 30 years, in the orbits of seminal creative communities: Mary Anthony Dance Theater, Galapagos Art Space, Cave, Norte Maar, The Construction Company, ChaShaMa, Triskelion Arts, and Ruth Zaporah's Action Theater improvisation. In 2003, she founded performance company Racoco Productions. The New York Times' John Rockwell listed *If the Shoe Fits*, Rachel's collaboration with composer Chris Becker and visual artist Olek, among NYC's dance highlights of 2005. Rachel has been Harvard's Clifton Visiting Artist, a Field Dance Fund Fellowship awardee, and a Women in Motion commissioned artist. She has developed projects for diverse audiences and environments, in NYC including Symphony Space, World Financial Center, Incubator Art Space, Creedmore Psychiatric Center, Slipper Room, and Socrates Sculpture Park, and in New Mexico, Maryland, France, England, Czechia, Poland, India, and Vietnam.

MEG DOWLING (Production Stage Manager) is a NYC-based stage manager, theater maker, and arts & crafts enthusiast originally from Philadelphia. With over 15 years of experience, her work spans traditional theater, award shows, site-specific work, outdoor performances, immersive Shakespeare (sometimes with a drink in hand), and a long-running theatrical experience aboard a talking tour bus winding through the streets of New York City. Most recently she was the Production Stage Manager for the world premiere of the new musical *Falling Out at Under St. Mark's*. She is passionate about creative problem solving and the collaborative process that helps create the conditions for artists to do their best work. All her love to her family and friends, whose support never misses a cue. And of course: *Go Birds*.

GRACE MARTIN (Costumes) most recently designed costumes for Peculiar Works Project's *Freedom's Last Stand* at Target Margin's Doxsee Theater as well as two workshops of the play at The Tank Attic and Arts on Site, and has collaborated on many other PWP projects, including *Floydada* in the Philadelphia Fringe Festival,

Monuments, a revival off *Caffe Cino's* last show, performed on Cornelia Street, and *Afterparty*: The Rothko Studio in the loft of the landmark Bowery building where he once painted. After studying costume design at Temple University, she became a member of IATSE local 764. When she's not working with PWP, she is working as a costumer for film/TV. Her favorite credits include: *The Marvelous Mrs. Maisel*, *At Home with Amy Sedaris*, *Mr. and Mrs. Smith*, *The Life List*, and *The Equalizer*.

DAVID CASTANEDA (Lighting Designer) has shed light on at least 500 productions including numerous peculiar projects over decades of association with the creative partners of PWP. Such works include *Manna-Hatta*, *Floydada*, *Androboros*, *AfterParty*, *Can You Hear Their Voices?*, *The Hare Trilogy*, *Before I Wake* and multiple developments of *Freedom's Last Stand*. Bright moments in NYC include Broadway *Irena's Vow* (Tovah Feldshuh), Directors Company *Murder in the First* (Chad Kimball), Helen Hayes *Marvin's Room* (T.R. Knight), Abingdon Theatre, NY Fringe Festival. Regional illuminations include Albany/Berkshire Ballet (MA), Broadway Rose (OR), Virginia Stage Co (VA), Round Barn Theatre (IN), ArtisTree (VT), Next Stage (MS), Temple Theatre (NC), Ocala Civic (FL), Hofstra University (NY), Theatre Winter Haven (FL), Cape Fear Regional Theatre (NC), Merrimack Rep (MA), Carousel Dinner Theatre (OH), Millbrook Playhouse (PA) and many musicales 'de Misi' in Bogota, Colombia. David radiates from University of North Carolina School of the Arts.

EVAN FRANK (Set/Projections Designer) (he/him) is an award-winning scenic and video designer. In a decade-long career he's designed over a hundred shows including forty world premieres. Recent scenic designs include *A Christmas Carol* at the Wick Theatre and a new immersive piece, *The Haven* in Brooklyn. Recent video designs include *According to Howard* at The York Theatre Company, and *How to Put on a Sock* at LaJolla Playhouse's WOW festival. Upcoming work includes *Children of Eden* at the Ocala Civic Theater and *Hamlet* at Oak Park Festival Theatre. MFA, CMU efrankdesign.com

HARRISON ADAMS (Sound Designer) is an audio engineer, pianist, composer, and sound designer based in New York. He has worked with Peculiar Works as a sound designer on multiple projects including *Freedom's Last Stand*, *Floydada*, and the *Hare Trilogy*. His theatrical sound designs have appeared at the House Theater of Chicago (Twice Nominated, Equity Jeff Award for Sound Design), Horse Trade Theater Group, Workshop Theatre, La MaMa, Theater for the New City, Columbia Stages, and others. As a musician, he organizes a series called *Environs*, now on its twelfth edition at Dada Bar in Ridgewood, featuring music that embraces texture, improvisation, and environment.

MADISON MEYER (Properties Designer) is a senior Spatial Experience Design student at the Fashion Institute of Technology based in New York City. She works in theater production with the New York Neo-Futurists on their weekly show, *The Infinite Wrench*, contributing to fast-paced, collaborative performance-making. Her practice is rooted in research and material exploration, with a focus on how physical space and objects function as storytelling devices for the human experience.

GURKAN YIGIT (Properties Designer) is a multi-media designer studying at the Fashion Institute of Technology. His most recent works range from large scale window displays presented on 7th ave to interactive exhibition projects on figma.

Upon completion at Fashion Institute of Design he plans to use his design skill in the tech or luxury industry.

NITU SINGH (Assistant Sound Design) is a New York City born and raised Audio Engineer focusing on live sound in theatre, music, fashion, and corporate spaces. *Antigone* will be her first show where she is more than excited to take on the new challenge of assisting the sound designer.

JOHN EPPERLY (Recording Engineer) is an audio engineer, producer, musician, and the owner of Metropolitan Sound, a recording studio in Williamsburg, Brooklyn, since 2014. John has over 30 years of experience in both studio (Black Lips, Daddy Long Legs, Chasen Wayne) and live sound (CBGB, Honky Tonkin' in Queens). As a singer-songwriter, he performs as Ill Angel. metropolitansound.org. Instagram: @metropolitansound, @illangel

YUKARI MORISHIMA (Piano, recording) is a multi-instrumentalist musician from Japan. Her first band, Zzz's, was formed with members all based in Japan, and the group toured internationally. After moving to New York in 2018, Yukari began recording in studios across the city and later joined the band Habibi, touring extensively throughout Europe and the United States. She now writes and records her own music from her loft in Brooklyn.

WILL ROCKWELL-SCOTT (Drums, recording) is a studio and touring drummer and percussionist with over 25 years of experience and more than 100 album credits. His work includes performances and recordings with The Mooney Suzuki, Wolfmother, Jaime Wyatt, and Goo Goo Dolls.

DAVID WECHSLER (Flute, recording) is the founder and Music Director of The OMNI Ensemble, a chamber music group that performs standard repertoire as well as contemporary and electronic improvisation. Mr. Wechsler is currently the Principal Flutist in the Queens Symphony and has played Principal Flute in the Connecticut Grand Opera, and Second Flute in the Brooklyn Philharmonic. He has played Principal Flute and various other chairs with many groups including The Key West Symphony, The Discovery Orchestra, The New York Pops, The New Jersey Symphony, The American Symphony, The American Composers Orchestra, The New York Grand Opera, The Westchester Philharmonic, and The Long Island Philharmonic. In the commercial field, he was the solo flutist in the Public Theater's production of *King Lear* starring Kevin Kline, with music by Stephen Sondheim and Michael Starobin. He was principal flutist in the 1998 Broadway production of *Peter Pan* with Cathy Rigby, and has played at many other shows, including *Beauty and the Beast*, *Aida*, *Les Miserables*, *La Bohème*, *The Lion King*, and *Wicked*. He has recorded for film and TV, playing on scores by Phillip Glass and Ryuichi Sakamoto. As an electronic musician and composer, he performs on the midi wind controller and has written numerous works for live electronics and conventional instruments. He holds degrees from Brooklyn College, SUNY at Stony Brook, and in 2012 received his DMA degree from the CUNY Graduate Center. He maintains a private lesson studio, and is on the faculty of the CUNY College of Staten Island, the Brooklyn Conservatory of Music, and the Poly Prep Country Day School.

BARBARA NITKE (Press Photography) is a New York photographer best known for her humanistic, often explicit, exploration of intimate relationships. She has published two acclaimed monographs of her work. She has also worked as a still photographer on numerous movies and television shows shot in New York, and has served on the faculty of the School of Visual Arts since 1992. www.BarbaraNitke.com

CAROL PRUD'HOMME DAVIS (Antigone in Analysis drawing) is an artist, activist, dancer, and arts administrator. In 2013, Ms. Prud'homme Davis's art became the first permanent art collection in the American Contemporary Dance Museum. Her art has also been exhibited at Peridance from 2010 to the present. Carol has exhibited at the Garth Greenan Gallery's Janet Panetta Legacy Exhibition, Infinity Dance Theatre, The Theater for the New City solo show and the "Persevere" group exhibition, Goddard Riverside, Childhood Unmuted, Spoke the Hub, Visual Aids, and the East Texas Fair. Her work is featured in the Nordic Journal of Dance and has illustrated Jeanne Donough's book *The Simonson Legacy*. She is creating syllabi and illustrations of Janet Panetta's classes and Infinity Dance Theatre's Abled/Disabled Horton, Ballet techniques. She is currently creating a book with Keith Lee and Susan Saandholland of her 'Asemics', and a children's book titled *Helmet*, written by Kimberlee Monroe. Her images are on Mordance, Saraika, American Dance Museum and Live in the Moment Dance merchandise. Carol illustrated the covers of Marie Paquet-Nesson's book *A Dancer Writes Haiku* and Richard Maddock's *Ballet Music for Adagio* record covers. She is the Executive Director of Inside Change from Within and President of Inside Change Inc.

DAVID GIBBS (Press Representative) (he/him) is the founder of DARR Publicity, a boutique entertainment press agency specializing in theater, comedy, dance, film, music and unique theatrical experiences. David has publicized shows at many Off-Broadway and Off-Off-Broadway venues throughout NYC. His clients have won Drama Desk, Lucille Lortel, Obie and Off Broadway Alliance Awards, and have been nominated for Bessie and Chita Rivera Awards. www.DarrPublicity.com

HENRY ALPER (Assistant Director) is a performer, musician and all-around theatermaker. He's thrilled to be joining the Peculiar Works family in helping to bring this production to life. Recent theater credits include *Seminar* (Frayed Knot Collective), *Distant Image of Tiny Planet* (Re/Venue), *half* (Re/Venue), *Arden of Faversham* (ALab Theater Festival), *Plastick* (International Human Rights Arts Festival), *The Turtle Story* (workshop, En Garde Arts), and Henry Alper's *Statue* (East Village Basement). BFA, NYU Tisch. @henry.alper

R. KANE (Production Associate) lives in NYC.

CATHERINE PORTER (Producer) is Co-Founder/Artistic Director of Peculiar Works Project, with whom she has served as producer, writer, director, teaching artist, fundraiser, bookkeeper, and/or performer in 100+ site-specific plays and performance events, featuring the work of scores of cross-disciplinary artists annually since 1993. Works have been in various non-theater spaces in NYC, as well as locations in Bulgaria, Michigan, and Philadelphia, PA. As a teaching artist, Catherine has co-led master classes in site-specific, multi-disciplinary, and promenade theater for Trinity/La MaMa, Pace, Fordham, Illinois State, and New Bulgarian University. In addition to

her PWP work, she has acted with such Off-Off companies as La MaMa, Concrete Temple Theatre, Flux Theatre Ensemble, TOSOS, Theatre Askew, The Forge, and Aisling Arts; and appeared Off Broadway with En Garde Arts in Mac Wellman's award-winning *Crowbar*. Catherine has served as Co-President and Treasurer for the League of Professional Theatre Women, is Board Secretary for the Alliance of Theatres/New York, and is on the board of Concrete Temple Theater. She is a member of Actor's Equity Association. @catpeculiar

BARRY ROWELL (Producer) (he/him) is a co-founder of Peculiar Works Project. He has written or directed numerous PWP productions, including the 2025 world premiere of *Freedom's Last Stand*, the 2013 epic promenade performance *Manna-Hata* at the James A. Farley post office. With partners Ralph Lewis and Catherine Porter, he created the OBIE Award-winning *OFF Stage: the West Village Fragments* and the *East Village Fragments*. He was part of the artistic team that developed promenade performances at the Varna International Theater Festival and at New Bulgarian University in Sofia. He is one of eleven playwrights who adapted the Sumerian epic *Gilgamesh* for The Forge. His play *Floydada* was a finalist in the 2011 Texas Playwrights Festival and was in the Philadelphia Fringe Festival; his *Before I Wake* was presented by Theatre of NOTE in Los Angeles, and his 10-minute play, *Dialogue in 3 Parts*, was a finalist in the Creative Mechanics' inaugural Stage This! festival and is available in the published collection on amazon.

La MaMa EXPERIMENTAL THEATER CLUB is dedicated to the artist and all aspects of the theatre. La MaMa's 64th Season, LA MAMA NOW, focuses on creating solidarity and building community, exploring ways to build connections for cross-sector coalition and invite artists, activists, organizers and community members into the creative process La MaMa has been honored with 30+ Obie Awards, dozens of Drama Desk, Bessie Awards, Villager Awards, the 2018 Regional Theatre Tony Award, and most recently a 2023 New York Drama Critics' Circle Special Citation. La MaMa's vision of nurturing new artists and new work from all nations, cultures, races and identities remains as strong today as it was when Ellen Stewart first opened the doors in 1961.

PECULIAR WORKS PROJECT creates, develops and presents original multi-disciplinary performances that are accessible and fun for diverse audiences. Since 1993, we have challenged the conventions of medium, structure, and process in an alternative theatre context. We encourage collaboration, experimentation and a rebel spirit in artists by providing them with the tools and opportunities necessary for artistic growth. We perform in unconventional spaces, because we believe unique sites impact our work, this work in turn impacts the site, and audiences then experience both in surprising new ways. We have taken work directly into local communities by presenting site-specific productions in the streets of Greenwich Village and the East Village, in landmark buildings, gutted storefronts and other peculiar sites throughout NYC. PWP continues to bring unusual work to new audiences by building partnerships with other organizations. We have produced in conjunction with HERE Arts Center, the Lincoln Center Theater Directors Lab, Judson Memorial Church, The Drama League of New York, Art Office (Bulgaria), New Bulgarian University, and Dixon Place, among many others.

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A full program with information on this production can be found on the La MaMa website page of *ANTIGONE IN ANALYSIS*

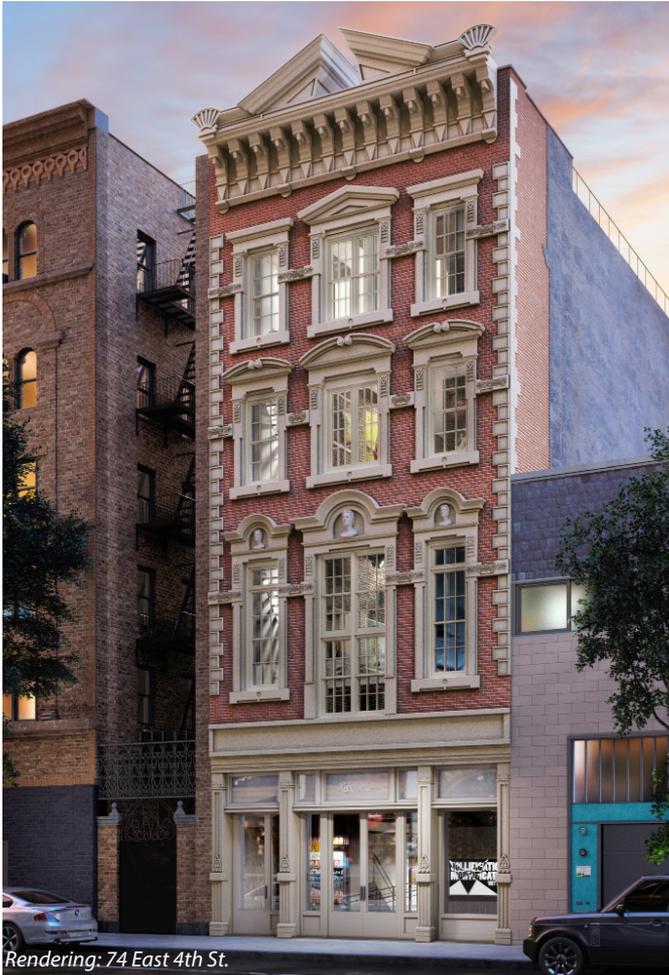
In addition you can scan the QR code Poster located in the theatre lobby for access to detailed information on this program.



LA MAMA



RESTORE A BUILDING REMAKE A WORLD



Rendering: 74 East 4th St.

La MaMa's historic, landmark building at 74 East 4th Street underwent an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

To learn more about the renovation, or to make a donation please visit www.lamama.org/remakeaworld

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