

BACCCHAE



DIRECTED BY
**JESSICA
JOHNSON**

PRODUCED BY
**KATHARINE
BRODERICK**

28-29th January
2022

warwick
arts centre



Welcome to Warwick!

Prof Zahra Newby

Welcome to the Annual Ancient Drama Festival hosted by the Department of Classics and Ancient History at Warwick! Our aim is to introduce students and the wider public to the many meanings of ancient drama through performance and talks. We are very proud of the production that the students have created; we hope you enjoy it!



Here at Warwick, we are passionate about the opportunities Classics offers both intellectually, and in developing the critical skills of analysis, rigour and creativity which are needed in the modern world. Classics studies ancient cultures in the round, from a number of perspectives. Our degrees offer study of history, literature, languages, material culture and philosophy and use Classics and Ancient History to think afresh

about the key concerns of our times. If you'd like to find out more about the degrees we offer, and the opportunities they can open up, please do pick up a Departmental brochure and sign up for a University Open day:

<https://warwick.ac.uk/study/undergraduate/visits/opensdays/>.

We're always keen to talk, so if you have any questions, please do email us on classics@warwick.ac.uk.

Zahra

Prof. Zahra Newby, Head of Department

Director's Note

Jess Johnson



My first port of call when approaching the *Bacchae* was to read over the play but in the eyes of a modern audience instead of a Classicist. Greek tragedies are notoriously confusing and when performed traditionally are not appealing to a modern audience. I wanted my production to resemble a modern musical but still hold the key elements of a piece of ancient Greek theatre. Which is why I have left the period of the play ambiguous in order to display all the themes and motifs included in the *Bacchae* but be able to put a modern twist on it without restricting the play to a timeline.

The *Bacchae*, despite being gruesome and bleak towards the end has many elements that are humorous and amusing,

especially when being viewed from a modern perspective. I wanted to play to those scenes where a modern audience would laugh even if it would have been serious in the ancient context; if the audience are going to laugh at a scene I may as well give them more to laugh about. Making this Greek tragedy more modern and easier to understand also meant editing the script highly and making the language easier to understand as well as cutting sections that would either confuse the audience or held more obscure references to classics that most of the public would not understand. I wanted my production to not only be accessible or enjoyable for those with prior knowledge of Classics or Greek tragedy but to all who come to watch.

My next job was to decide what sections of the script would be cut and turned into songs. This was simple for the most part as most of the songs are made up of the choral odes which would have been sung and danced to in the ancient context. I did, however, want a number between the two leads Pentheus and Dionysus as their relationship and chemistry is something that I wanted to portray not only in acting but in a song as well. As for the genre of the music, I went for modern musical, some of the songs resembling the scores from musicals in the 21st Century.

From the beginning when I was approaching this project, I knew that I wanted to take a feminist approach. With such strong characters such as Agave and the Bacchants, I wanted my production to really project the tension that can be found between men and women in this play. This is why I decided to have a gender bent Dionysus, perfectly portrayed by Katie Hay. Dionysus is an elusive god to begin with, so I wanted to highlight this and the tension between the genders by having that relationship echoed in the relationship between Pentheus and Dionysus.

As for set and costume, I wanted the set to be left minimal in order to keep the focus on the actors and the narrative. This is why I chose the scaffolding. I tried to make the set resemble the ancient Greek set, but with a modern twist. The set also holds a lot of symbolism as the representation of Pentheus' psyche. There is an earthquake scene in which the Bacchants reveal the skeleton of the set and vine leaves appear to represent the fall of Pentheus' psyche to the Dionysiac. Different sides of the set also represent different things. Stage right is the 'Bacchic' side of the stage and the left the 'Pentheus/Theban' side of the stage. Therefore, Pentheus only exits into the set from the left until he has been convinced to dress up in women's clothes by Dionysus. After this, Dionysus escorts Pentheus down his side of the set, in order to represent her complete control of him. I wanted the costumes to reflect the strict side of the Thebans and the free and recklessness of the Bacchants which is why there is such a vast difference of colour and formality of the costumes.

The cast and crew have worked tirelessly to put together this production and I am immensely proud of them. They have worked together as a team and shown resilience during such a difficult time, I have the upmost faith in them. I started work on this production just at the start of the pandemic and would not have been able to do it without the people around me, especially Kat Broderick the Producer who has been a fantastic producer and an irreplaceable friend during this whole process. I hope you all enjoy the production as much as we have enjoyed making it.

Jess

Producer's Note

Katharine Broderick



As Producer of the play, I've had a really enjoyable year planning, organising, and working alongside our wonderful director, Jessica Johnson. Taking on this role has been a really big responsibility, particularly as Jess' second producer after the lovely Jess Taylor went on her year abroad, but the experience has been certainly unforgettable.

We've been so lucky to have such an energetic and talented cast, and a wonderful production team - particularly Hana, Tilly, Phoebe, and Phoebe, who have been creating some really impressive props, and Alice, Isabella, and Harry, who have been incredibly supportive as our senior production team.

Having been part of *Frogs* (2019) and *Oedipus Rex* (2020) as part of the cast, it was a very different experience being part of the organisational side of things, but I've really enjoyed it. I've found *The Bacchae* to be a really interesting play - I loved studying it last year as part of the Ancient Greek Theatre module, led by Dr Emmanuela Bakola, and seeing it come to life through Jess' interpretation has given me a whole new understanding of it. I hope you enjoy!

Kat

Cast List

Dionysus - Katie Hay
Pentheus - George Roffe
Agave - Elizabeth Hayes
Cadmus - Edward Summers
Tiresias - Callum Doherty
Bacchant - Amy Arthur
Bacchant - Rhianna Pike
Bacchant - Bryony Snell
Bacchant - Sadie Evans
Bacchant - Katie Tipple
Bacchant - Ben Tarpey
Bacchant - Kenzie King
Theban Bacchant - Willow Chaddock
Theban Bacchant - Caitlin Wilkins
Attendant - Anokh Tiwana-Parmar
Attendant - Seb Handley
Attendant - Sebastian Rees-Ewald
Attendant - Matthew Jenkins

Senior Production Team

Director - Jessica Johnson
Producer - Katharine Broderick
Stage Manager - Alice Piper
Deputy Stage Manager - Isabella Vaughan
Company Stage Manager - Harry Northcote
Choreographer - Tallulah George
Lighting Designer - Natasha Boret
Sound Designer - Adam Skrzymowski

Production Team

Props

Hana Lawrie, Phoebe Pollard, Phoebe Scott, Tilly Chandley

Costume

Isabelle Giles, Charlotte Jones, Erin Hallam

Hair and Makeup

Esme Fry, Phoebe Pollard, Florence Johnson

Lighting and Sound

Jon Kowalski, Cameron Hill, Eva Afework, Dan Treherne, El Southwell,
Grace Bartholomew, Danchen Zhang

Stagehands

Hana Lawrie, Kelly-Anne Hills, Louise Domogal,
Camée Gough, Imogen Chappell

Principal Cast

Dionysus - Katie Hay

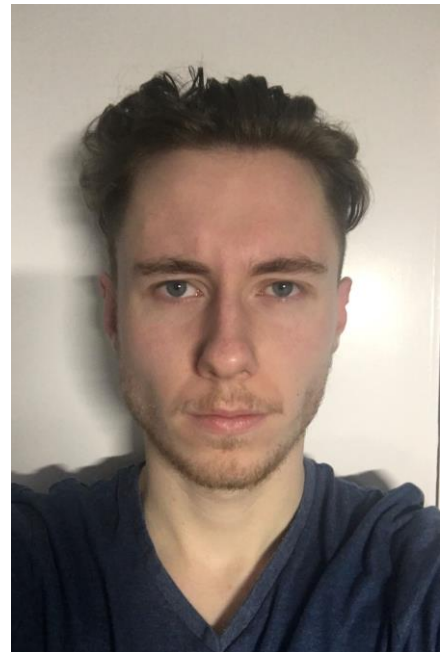


Dionysus is an intricate character and one that I have thoroughly enjoyed exploring. She is a trickster, determined to prove her godliness in the cruelest ways. What I found most interesting about the character is the fact she is one big contradiction. She is human and god. She is both foreign and Greek. She is male and female. These contradictions and her duality have made the character fascinating to play. Dionysus' interactions with characters are captivating, especially the power struggle between her and Pentheus. Dionysus inspires devotion in her followers that Pentheus can only dream of as king. As an Economics student, I have felt extremely welcomed by the

classics department and the rest of the cast. It's been a joy to act alongside others with such enthusiasm.

Pentheus – George Roffe

Pentheus is a character I have thoroughly enjoyed getting to grips with. His blinding arrogance and self-assurance in the power he wields as King of Thebes is ultimately his downfall, but this is also where I sympathise with him. Despite being, on the face of it, a seemingly irredeemable character who is undoubtably cruel, sadistic and who partakes in every other form of evil, I believe Pentheus is very much a victim of circumstance and, as I have often tried to argue, while getting many concerned looks from my fellow cast members, is the true victim of this play. With the weight of great expectation on his shoulders, as heir to the throne, it is no wonder Pentheus was more than a little “messed up” as a child, having little or no control over his predetermined future. However, once being handed untampered power and becoming King, he has finally gained some semblance of control over his life, over his city. So naturally, when a mysterious foreigner with alien rituals threatens to throw what little security he has in his life into chaos, he pushes back. Pentheus' inability to control his base emotions, his childlike temper and aversion to change, allows the more controlled and measured Dionysus to manipulate the Kings naïve curiosity toward the Bacchae.



Agave – Elizabeth Hayes



I'd heard of the Warwick Classics Production through the department advertisements, but it was on a spur of the moment choice that I went to the walk-in audition. I'm very glad I did. The production has been an amazing chance to get to know more people interested in Classics and a great opportunity to expand my knowledge on ancient drama.

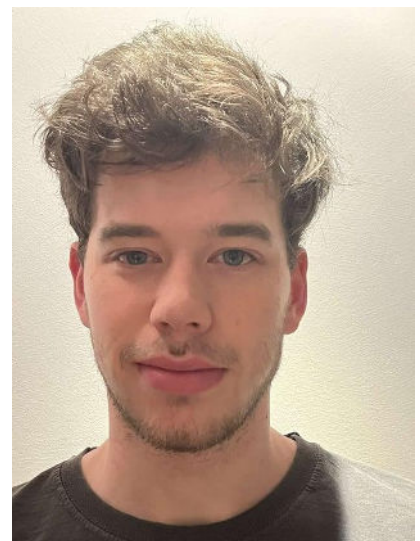
As a character, Agave is complex, therefore, difficult to capture on stage. Various factors make up Agave's emotional state, from the Bacchic frenzy she has just experienced, to the agonising sorrow she experiences after the highly effective psychotherapy scene. First approaching this character was daunting, meaning I reached out to what I was familiar with- the character of Shakespeare's Lady

Macbeth. It was intriguing to find such similarities between these two figures, similarities such as a lack of understanding that their poor choices and actions would lead to such devastating consequences. This comparison even stretched to the fascination with hands. Agave asks 'How could these hands which loved him so...' when lamenting her son, where Lady Macbeth cries 'all the perfumes of Arabia will not sweeten this little hand' when recalling the murder of Duncan. It was this base comparison which then helped me to develop Agave in a way which highlights the tragically climactic end of the play.

I've had so much fun in this production and all that's left to say is I hope you enjoy it!

Cadmus - Edward Summers

Cadmus is a fascinating character, one I believe many audience members will be able to relate to. Like many people, Cadmus is a morally good person, but is let down by his family- a family who, despite their flaws, Cadmus still loves. It is this love which is ultimately his downfall, one I have had the pleasure of showing in Bacchae. It has been a privilege to depict both Cadmus' excitable and joyous side, as well as the deeper emotional turmoil he experiences in this tragedy. I am a third-year student studying Ancient History and Archaeology. I particularly have enjoyed getting to know the cast and crew, and I'd like to give a huge thanks to the director and producer for making this experience possible.



Tiresias - Callum Doherty



It's been a pleasure to have been a part of *Bacchae*. Having come to see the Classics Play twice while at school, being involved in the last couple of productions has been a great experience with some fantastic people. As a soothsayer, Tiresias has been a fun role to take on and a useful foreshadower. In most plays this means ruining the plot for everyone, but the character's appearance in *Bacchae* has other uses. Among mad revellers and sycophants, the prophet's cool certainty lends support to Dionysus' claims of divinity. Like Dionysus, Tiresias has lived as both a man and a woman which is fitting given

the play's themes surrounding gender. Working with Ed and George has made for some entertaining situations for the characters, and I can't wait to perform it live!

Other Cast

Bacchants

Amy Arthur, Rhianna Pike, Bryony Snell, Sadie Evans,
Katie Tipple, Ben Tarpey, Kenzie King



Theban Bacchants
Willow Chaddock, Caitlin Wilkins



Attendants
Anokh Tiwana-Parmar, Seb Handley, Sebastian Rees-Ewald, Matthew Jenkins



Our Special Thanks



Any undertaking of this scale cannot come together without the support of a great many people, and we would like to thank everyone who has been involved in getting this project up and running. We cannot name you all, but you know who you are, and we appreciate everything that you have done for us. Special thanks, however, must go to the following groups and people, without whom the Warwick Ancient Drama Festival could not exist.

First and foremost, we would like to extend our thanks to the generous support of The British Academy and their Global Professorship program for funding the Warwick Ancient Drama Festival since 2018.

In addition, we would like to thank Warwick Arts Centre for allowing us to stage our production here, and for their continuous support.

Creatively, we are indebted to Ian Johnston for allowing us to use his amazing translation of Euripides' *Bacchae*. We also extend our heartfelt thanks to Kirk Hastings for his fabulous, atmospheric music which has truly brought our production to life

Finally, we would like to thank the Department of Classics and Ancient History for their continued support of the Warwick Classics Society's yearly production.

We are especially indebted to Xavier Buxton, and Dr Emmanuela Bakola for their championing of the Warwick Ancient Drama Festival, mentoring of the director, their enthusiasm and inexhaustible efforts with raising funds, without which none of this would have been possible.

We would also like to thank Susan Doughty and Donna Davies in the Departmental Office for their tireless work, Dr Paul Grigsby for putting together the Programme, and Prof Zahra Newby, our Head of Department, for supporting our endeavours.

Warwick Classics Network



The **Warwick Classics Network** is a thriving community of teachers and academics dedicated to the promotion and support of Classics and Classics teaching in Coventry, Warwickshire and beyond. Spearheaded by Prof. Michael Scott and Dr Paul Grigsby, and supported by the **A. G. Leventis Foundation**, **Graham and Joanna Barker**, and the charity **Classics for All**, the WCN has three key objectives:

- **To provide teachers of classical subjects with resources, advice, and an active support network.** Our WCN website with its teaching resource section STOA is an integral part of this support.
- **To promote the teaching of Classics in schools not currently offering Classical subjects on their curriculum.** Working alongside Classics for All, we provide information on training and funding available for introducing Classics to schools. The WCN are currently helping to introduce Classics to schools in Coventry, Rugby and Nuneaton.
- **To promote the research undertaken by Warwick academics to a wider audience.** Through public events such as our annual **Teachers' Day** and **A. G. Leventis Ancient Worlds Study Day**, and through the creation of specialised online resources (such as our #AskAnAcademic videos), the WCN are dedicated to bringing the work of Warwick Classics to the wider world.

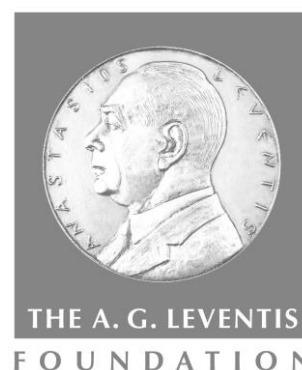
Visit us online at www.warwick.ac.uk/wcn to find out more

Contacts

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Championing Classics in Schools



Come and study with us at Warwick

If you are interested in the ancient world, and want to explore how the Ancient Greek and Roman worlds have shaped modern cultures and societies, then why not come and study with us here at Warwick?

At Warwick, we'll help you experience why the ancient world has had such a wide-ranging influence on arts, philosophy, architecture, and much more besides. In addition, our innovative programme of modules - inspired by the most recent research and which go beyond what's often found in higher education - will challenge your preconceptions and, above all, capture your imagination.

Why study Classics and Ancient History at Warwick?

- We are ranked 7th in *The Guardian University Guide 2021* for Classics and Ancient History, and 8th in *The Times* and *The Sunday Times Good University Guide 2020* for Classics and Ancient History.
- We have a **high staff to student ratio** (1:12.6) with many opportunities for one-to-one staff-student interaction, while the close campus university experience means people get to know each other well.



- Our **flexible degrees** offer a wide choice of modules across Greek and Roman culture and language. You will have the chance to explore connections between the classical world and the civilisations of Europe, the Americas, and the Middle East.
- We were **ranked 8th** in the UK's Classics departments in the most recent **Research Excellence Framework**. 80% of our research was rated 4* (world-leading) or 3* (internationally excellent). This means you will be taught by recognised experts at the forefront of their fields.

- We have a **vibrant community** of postgraduate students studying for MA, MPhil and PhD research degrees or taking taught Master's courses.
- Our dept. boasts a **diverse research culture**. You can work with our internationally-diverse staff on joint projects and get involved with research at all levels from undergraduate to PhD.
- Our **research specialisms** include ancient literature and thought, Greek and Roman history, material culture, Greco-Arabic studies, the history of medicine, numismatics (coinage and money), epigraphy (inscriptions), ancient space, global history and the reception of Classical cultures in the Renaissance.
- Our **innovative and flexible teaching** uses the latest techniques and technologies. Our hands-on learning includes regular trips to museums and classical sites.



- Those on a **Study in Europe** degree have the opportunity to spend a year abroad in Italy. There are also opportunities to study for a year at Monash University (Melbourne, **Australia**), to conduct your own research project abroad over the summer, or to participate in a summer school in **Greece** or **Italy**.
- Warwick is the **third most targeted university by the UK's top 100 graduate employers** (*The Graduate Market in 2018*, High Fliers Research Ltd.) Our Classics students go to jobs in accountancy, consultancy, asset management, high-street fashion, computer games and media as well as continue with further study and research.

Feel inspired? Visit our website <https://warwick.ac.uk/fac/arts/classics>, feel free to get in touch with us, come along to one of our open days, and open yourself up to the opportunities and excitement of studying the ancient world here at Warwick.

Warwick Open Days

**The 2022 Open Days here at Warwick
will be held on campus on the following
dates:**

Wed 16th February 2022

Sat 12th March 2022

Wed 27th April 2022

**For more information, visit our website
<https://warwick.ac.uk/fac/arts/classics/applying/undergraduate/opendays/classics>**

We look forward to welcoming you here!