

**PROARTS PLAHOUSE AND JAMES NEVIUS  
PRESENT  
SOPHOCLES  
ANTIGONE  
ADAPTED BY AND  
WITH AN ORIGINAL SCORE BY  
JAMES NEVIUS**

**STARRING  
(IN ORDER OF APPEARANCE)**

**Patty Lee \* Paul Jackel  
Madeline Hamada \* Lily Werner  
Elisha Cullins \* Tara O'Hanley  
David Negaard**

Direction and Scenic Design: James Nevius  
Stage Manager: Lexi Justus  
Lighting Design: Angel Juarez  
Choreography: Lily Werner  
Associate producer/additional photography:  
Michelle Nevius  
Understudies: Jamie Wilcox & Kiegan Otterson

Special appearances by  
Shane Borge \* Dale Button \* Jon Salcedo-Viola

Special thanks to Michael Gilbert,  
Jason Wulf, and Lin McEwan

## DIRECTOR'S NOTE

This is actually my third adaptation of *Antigone*. I wrote a short spoof (!) of the play in high school. Then, in the mid-1990s, I used the ancient drama as the jumping-off point for a two-act play about book banning. While *Antigone* may not be the first text that leaps to mind when we think of school-board censorship, its violence and its theme of speaking truth to power make it the kind of work that unsettles anxious authorities, and it started popping up on lists of books to ban in the late 1980s.

When Renee Good was killed by an ICE agent in Minneapolis on January 7, 2026, I knew I wanted to respond to the shock of that event through my art. By the time Alex Pretti was killed a little over two weeks later, I realized *Antigone* was the perfect vehicle to channel my thoughts about the state versus the individual, conscience versus the law, and the ways power corrupts in the hands of those who believe they are doing what's right.

My *Antigone* is a true adaptation, not simply a retelling of the original story. While the setting is still the Republic of Thebes, it is a Thebes that exists in our modern world. One hallmark of Greek drama is the chorus, which both helps narrate the story and comments on the unfolding action. In this *Antigone*, that role is primarily served by journalist Euphemia Angelou, but in reshaping the drama, I have assigned parts of the choral narrative to other characters. Similarly, Eurydice, Creon's wife, has only one scene in the original play. I have combined her character with that of Tiresias—the blind prophet who recurs throughout the Theban myths—not only to give her more stage time, but also to flesh out her motivations. If you are familiar with the story, you will find other moments that sometimes depart radically from the original, but the moral heart of the play remains true to Sophocles.

## ABOUT ANTIGONE

Sophocles wrote *Antigone* around 442/441 BCE, drawing on the already-familiar Theban myth-cycle: the cursed house of Oedipus, the war of the Seven against Thebes, and the mutual slaughter of Eteocles and Polynices. Although the three surviving Theban plays are often anthologized together, they were not written as a trilogy: *Antigone* was written first, even though its action comes last in the story's chronology.

This performance is dedicated to the memories of Luis Gustavo Núñez Cáceres, Keith Porter, Alex Pretti, Renee Good, and everyone who has been a victim of state violence. It is also dedicated to my playwriting teacher, the late Christopher Durang, who once told me, "If you want to write a play with that much music in it, you'll have to compose the music yourself." Chris: I did.



I owe a huge debt of gratitude to this talented cast and crew. Thank you so much for making this nearly 2500-year-old play remain relevant.



**Elisha Cullins** (Haemon) is actually a secret agent. Now you know too much.



**Madeline Hamada** (Ismene) most recently was seen waxing rhapsodic about the benefits of armadillo-shaped cakes whilst showcasing her inability to drink orange juice in the ProArts production of *Steel Magnolias*. You often see talking into a headset as a stage manager; we don't have the heart to tell her that it's not actually switched on.



**Paul Jackel** (Creon) is grateful to find himself a member of Maui's vibrant theatre 'ohana. A relative newcomer to the island, he has appeared in productions at Maui Onstage, ProArts Playhouse, and MAPA's brand-new Naylor Theatre. Before moving to Maui, Paul enjoyed a career of 25+ years as an actor/singer in NYC, making his Broadway debut in the original cast of *The Secret Garden*. He has had the good fortune to work with such theatrical "royalty" as Stephen Sondheim, Alan Menken, Robert Goulet, Mandy Patinkin, Roddy McDowall, and others.



**Patty Lee** (Euphemia) is a stage and screen actor, most recently seen in the ProArts Production of *Steel Magnolias*. You may know her from the local television show *Moku Moku* or the "get screened" campaign from the Department of Health. She recently filmed for Season 2 of *Untamed* on Netflix. You can also hear her as the midday host of 99.9 KISS FM Monday-Friday from 10am to 3pm or catch her every Friday on Akakū's *The Maui Daily Report*.

Tonight's original score for *Antigone* is available from Sounds Right on all streaming platforms ([kimosongs.com/antigone](https://kimosongs.com/antigone) or scan the QR code), as well as on CD and 12" vinyl, copies of which will be available in the lobby after the show.





**David Negaard** (Niko) is thrilled to play a part in bringing this play to the stage. He has taught *Antigone* in 10th grade English classrooms and always found it deeply relevant; this adaptation seems even more so. As any child will tell you, there's a lot to be said for playing with friends! Previous appearances on the Maui stage include *Don't Dress for Dinner*, *Rumors*, *Out of Order*, *Clue*, *The Rocky Horror Show*, *Something Rotten*, and *Come From Away*.



**Tara O'Hanley** (Eurydice) is delighted to return to the stage with this production of *Antigone*. Recent credits include Truvy in ProArts' 2025 production of *Steel Magnolias*, the title role in *Shaula, Queen of the Universe* (Broadway World Best Actress nominee), and Edith Frank in *The Diary of Anne Frank*, both with Anchorage Community Theatre. She has also appeared in staged readings at the Valdez Theatre Conference. Tara trained with Andrew Wood Acting Academy in San Francisco.



**Lily Werner** (Antigone) has performed in the following works by James Nevius: *'Ainakea*, *A Murder in West Egg*, *The (S)witch*, *Nine Scenes from the Short Reign of Pope Urban VII*, and an evening danced to the music from *On the Nile*. They have also produced parking-lot versions of *Spring Awakening II*, *Come from Away II*, *Cabaret II*, *Frozen II*, and will soon perform *Anastasia II* outside the McDonald's in Wailuku.



**James Nevius** (playwright/composer) is the author of many works that have graced Maui stages, including *Murder in the Nth Degree*, winner of the inaugural ProArts Playhouse Playwriting Contest. This past January, audiences saw his experimental work, *Nine Scenes from the Short Life of Pope Urban VII*, performed as an ONO at Maui OnStage. His full-length play *'Ainakea*, a Maui-based adaptation of Anton Chekhov's *The Cherry Orchard* (originally developed as an ONO), will have its world premiere at Maui OnStage in October 2026 under the direction of Francis Tau'a. His classically inspired ambient and minimalist music includes *Sound+Fury* (inspired by Shakespeare's *Scottish Play*), *In a Landscape*, and the dance suite *On the Nile*, which was performed at ProArts in 2025. He also records under the moniker Promised Road. [www.kimosongs.com](http://www.kimosongs.com)