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Antigone

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THETA ALPHA PHI and CAP and DAGGER *Present* ANTIGONE

Adapted by
Lewis Galantiere
From the play by
Jean Anouilh

Otterbein College
October 23 and 24

Cowan Hall
Curtain 8:15

CAST

(In the order in which they speak)

Chorus	Bob Moore
Antigone	Nita Shannon*
Nurse	Sarah Rose
Ismene	Astrida Salnais
Haemon	Duane Hopkins
Creon	Walt Bonnett
First Guard	Bill Haller
Second Guard	Harvey Smith
Third Guard	Larry Tirnauer
Messenger	Lloyd Lewis*
Page	Keith Leonard
Eurydice	Sally Hall*

Setting: The palace at Thebes

PRODUCTION STAFF

Director	Marion Chase
Technical Director	Jim Gibson*
Set Design	Karol Knobloch
Business Manager	Nancy Carter*
Staging—John Bullis, Stage Manager; Stagecraft Class.	
Properties—Pat Noble, chairman; Josie Leverton, Carolyn Allen, Nancy Lee, David Grimes.	
Publicity—Sally Bodge,* chairman; Carol Hartford, Ken Fogelsanger, Karol Knobloch, Shirley Smith, Al Zagray.	
Lighting—Lloyd Lewis,* chairman; Bob Long, John Gardella, Marilyn McConagha, Larry Tirnauer, Al Kepke.	
Costumes—Nancy Carter,* chairman; Doris Kraft, Ruthie Kingsbury, Marilyn Hartsook, Edith Mullin, Bernadine Hill, Shirley Booher.	
Tickets—Bob Moore, chairman; Dottie Miles,* Wally Conard, Charlie Funk, Dave Warner, Larry Tirnauer, Mary Lou Stine, Marty Sadler, Ginny Hill, Shirlye Mason, Maureen Wilson.	
Make-up—Evelyn Stump,* chairman; Dee Koons,* Ken Kohn,* Nancy Masters, Margie Walker, Georgiale Korschorn.	
Programs—Thelma Hodson, chairman; Jim Wagner, Ken Kohn.*	
House Managers—Mary Ann Ross, Bev Young.	
Ushers—Rae Fox, Carol Peterson, Joan Ensign, Gail Bunch, Phoebe Watts, Ron Smith, Bill Bowes, Marilla Clark, Suzon Weller, Alice Horner, Elaine Robinson, Sue Keller, Sally Ann Carter, Ginny Winn, Eloise Valentine, Gay Ann Fravert.	

ABOUT THE PLAY

Based on a Greek myth, Sophocles' ANTIGONE embodies a timeless portrayal of the conflict between good and evil. The play portrays this struggle through a single incident but actually it represents all rebellion against oppression. Creon stands for inhuman forces — the reign of terror imposed by any dictatorship. Opposing him is Antigone, who rebels against the blasphemy of the unburied dead. By so doing, she cries out against Godlessness and indecency.

It is interesting to note that Anouilh's adaption of ANTIGONE in 1943 symbolizes the German occupation of France — the **new order** with its promise of prosperity and **happiness** in exchange for the surrender of French spiritual independence.

Each age is entitled to its own Antigone — needs her, for every age has its Creon who must be defied.

* *Member of Theta Alpha Phi,
National Honorary Dramatic Fraternity*
Produced by special arrangement with Samuel French.