

ON THE AISLE

Wayne Turney Shines as King Creon in 'Antigone'

BY H. C. REED

You have been reading here and elsewhere for the past several years about the accomplishments of Wayne Turney at summer theaters and at Ohio Wesleyan.

For the second summer Turney, son of Mr. and Mrs. Ben Turney, 76 Campbell St., is appearing at the Otterbein summer theater-in-the round at Westerville.

The Reeds saw Wayne on Wednesday night. Appearing as Creon in the mod version of Antigone by Jean Anouilh, the Delawarean was an impressive and promising young man, completely at home in a mature role. Mrs. Reed, his Hayes High School senior English teacher, was especially gratified at his portrayal of the literary classic.

Wayne, after the show, said he did not feel he was as "up" in the role as he had been on opening night on Tuesday. He lauded as inspired the performance of Linda Grznar in the title role of Antigone.

Wayne need not have been so modest. His performance of the troubled King, representing organized society or, the establishment, was a moving and dramatic experience. The play is updated as a vital delineation of the struggle between the young protester and "legally" constituted government.

The drive to Westerville is not far, the air-conditioned theater was comfortable and the play, with no intermissions, not long.

Theater - going Delawareans won't go wrong with a visit to Wayne and his fellow actors. The Otterbein Theater closes its season next week with "The Happy Time" in which he plays another major role.



Turney Will Appear in 'Antigone'

Wayne Turney of Delaware and Linda Grznar of Otterbein College appear as Creon and Antigone, the principal characters in Jean Anouilh's version of "Antigone" July 16-20

at the Otterbein Summer Theater. All performances are at 8:30 p.m. and tickets are available at the Campus Center box office. Turney is appearing this week in "Barefoot in the Park" at Otterbein.

'Antigone' Is Fourth Production

"Antigone," an ancient tragedy in modern form, will be presented as the fourth offering of Otterbein Summer Theater next Tuesday through Saturday, July 16-20, with curtain times at 8:30 p.m. in the Campus Center.

First written by Sophocles 2400 years ago as the final portion of his trilogy about King Oedipus, "Antigone" was modernized and produced in Paris in 1943 by Jean Anouilh during the German occupation of France.

LEWIS GALANTIERE adapted the Anouilh version into English and produced it on Broadway in 1946 with Katharine Cornell and Cedric Hardwicke in the lead roles.

In the Otterbein production, Wayne Turney will be seen as Creon, King of Thebes, who decrees, following a civil war, that Antigone's brother remain unburied.

Antigone, played by Linda Grznar, defies the edict and faces death as punishment.

ISMENE AND Haemon, Antigone's sister and fiancée, will be played by Rebecca Thompson and Dennis Romer. The voice of the Chorus is James Granger.

The show will be directed by Harold M. Eisenstein, Cultural Arts Director at the Columbus Jewish Center and currently President of the Ohio Community Theater Association.



NEXT AT OTTERBEIN

Wayne Turney will play Creon with Linda Grznar in the title role in the Jean Anouilh version of "Antigone," to be presented by Otterbein Summer Theater at 8:30 p.m. Tuesday through Saturday in the Campus Center at Westerville. The production is being guest-directed by Harold Eisenstein.

"Barefoot" Now

Antigone July 16 Summer Theatre

The Otterbein Summer Theatre will present Jean Anouilh's version of "Antigone" next week, Tuesday through Saturday, July 16-20, under guest director, Harold M. Eisenstein. All performances begin at 8:30 p.m. in the Campus Center arena theatre.

The ancient Greek version of "Antigone" was written by the great tragedian, Sophocles, 2400 years ago in Athens as the final portion of his trilogy concerning King Oedipus. Jean Anouilh's version was written and produced in Paris in 1943 during the German occupation of France and in it, creates an Antigone who stood for the will of Frenchmen to

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mann as the Nurse; Larry Evans as Messenger; Bob Herzig, Jeff Weaner, and Mike Edgar as Guards; and Dale Lund, Westerville school student, as Creon's page.

Harold Eisenstein, director of this fourth Otterbein Summer Theatre production is Cultural Arts Director at the Columbus Jewish Center and currently President of the Ohio Community Theatre Association. Educated at Wright Jr. College and Northwestern University, he has taught theatre at various schools including the Chicago Mimmers School, and served as drama director for the well-known Players Institute of Chicago. His background also includes eight years in New York spent primarily in television, radio and theatre work. In his position at the Columbus Jewish Center he has produced 47 shows for the Gallery Players.

"Barefoot in the Park" completes its final three nights of production tonight through Saturday. Tickets for all remaining shows may be purchased at the Campus Center Box Office, 882-3601, from noon til 9:00 p.m. weekdays. "The Happy Time" by Samuel Taylor will close the 1968 summer season July 23-27.

'NOW' GAL SURVIVES UPDATE

Mod Antigone Good

By JUDY DOTSON
Of The Dispatch Staff

"Antigone," currently at Otterbein, makes the scene with a mod version of an adaptation of the original Greek tragedy by Sophocles.

Sophocles is no doubt agitating in his proverbial grave.

THIS VERSION was written by Jean Anouilh while Paris suffered under the heel of Nazi tyranny. The with-it look of the show can be credited to director Harold Eisenstein.

In his presentation, Anouilh attacks the political philosophy that what's good for all is good for one. He also denies that a politician can disobey the laws of God in order to enforce the laws of man.

Audience members were surprised — shocked? — by the play's wild opening. Crashing rock music and flying miniskirts provide a groovy lead-in for a gloomy Antigone.

Her uncle Creon, the king, has decreed that no one can bury the corpse of her traitor brother, Polyneices.

ANTIGONE'S idealism and

"ANTIGONE" At Otterbein Summer Theater

Written by Jean Anouilh. Adapted by Lewis Galantiere. Directed by Harold M. Eisenstein. Designed by Prof. Fred Thayer. Stage managed by Gwendy Miles. Assistant director, Hugh Rice.

| Characters | Players |
|--------------|--|
| Chorus | Jim Granger |
| Antigone | Linda Grznar |
| Nurse | Diane Wiesemann |
| Ismene | Rebecca Thompson |
| Haemon | Dennis Romer |
| Creon | Wayne Turney |
| First Guard | Bob Herzig |
| Second Guard | Jeff Weaner |
| Third Guard | Mike Edgar |
| Messenger | Larry Evans |
| Page | Dale Lund |
| Eurydice | Carol Flint |
| Couples | Bonnie Beall, Christie Carter, Jay Denison, Hugh Rice |

pride will not permit her to let a challenge like that from the over-thirty age group go unnoticed.

So facing certain death, Antigone "does her thing" and gives her brother proper burial.

The distraught king doesn't want to kill his niece. He offers to spare Antigone if she will repent and obey him in the future.

BUT ANTIGONE refuses to deny her belief in a law higher than Creon's, and so goes the way of most young rebels.

A close parallel in the story can be seen between Antigone's idealism and the dream of today's youth for a less hypocritical, more meaningful society.

But it is the impatience of youth that defeats the willful lass, who answers her uncle's social logic with, "But I want everything now. I won't wait."

SHE DIDN'T wait long. Her refusal to accept "reason" soon resulted in her death. After an hour and a half of arguments and soliloquies, that is.

Director Eisenstein has

skillfully combined the elements of classic tragedy and current mode so that this play would appeal to anyone with a sincere interest in theater.

Staging of the show is effective and costumes are striking. Over-all, acting is occasionally inspired and quite good throughout.

A OLIVE wreath to King Creon, Wayne Turney, a versatile and impressive actor. Special notices to Diane Wiesemann, Rebecca Thompson, Dennis Romer, Jim Granger, Larry Evans, and Bob Herzig.

Linda Grznar handled the difficult role of Antigone well, although her gestures are stiff and mechanical in places.

Special effects created for the production are a bit jarring at times. For instance, after a tense scene in which Creon offers Antigone a chance to live, an angry mob of hippies bursts into the palace demanding her death.

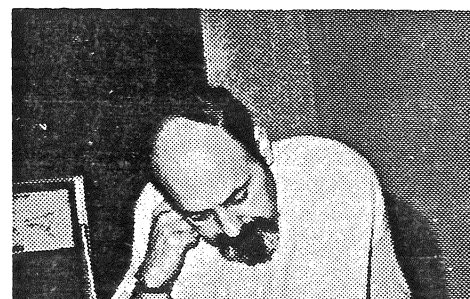
THEY CARRY signs reading "Why Ban the Burial?" Groovy.

As the play ended, a glance through the audience provided a clue to its success.

Men looked troubled. Several ladies self-consciously dabbed at their eyes. College students chewed their nails thoughtfully.

AFTER ALL, the true measure of a play is the effect it creates. By that standard, our mod Antigone is judged a success just as her classic sister has been for the last 2400 years.

Got a hang up? Go lose yourself in the emotional catharsis of Antigone's protest against organized society.



"Barefoot" Now Antigone July 16 Summer Theatre

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Other persons in the cast include Carol Flint as Eurydice the Queen; Diane Weise-

School, and served as drama director for the well-known Players Institute of Chicago. His background also includes eight years in New York spent primarily in television, radio and theatre work. In his position at the Columbus Jewish Center he has produced 47 shows for the Gallery Players.

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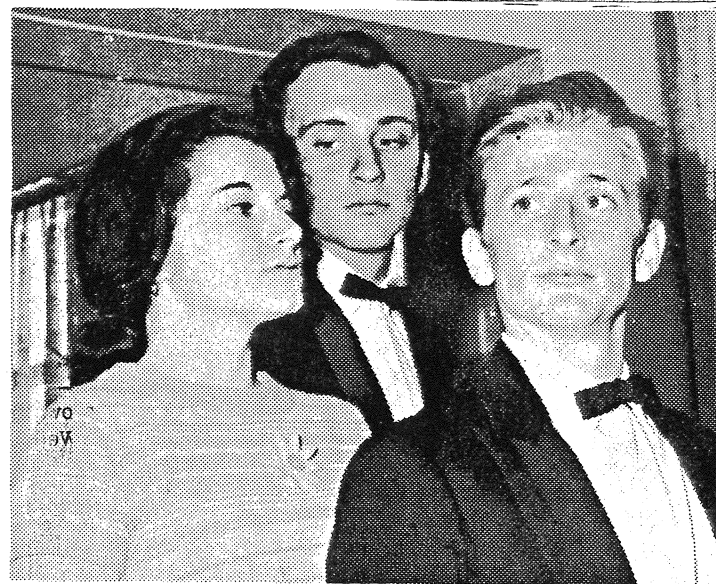
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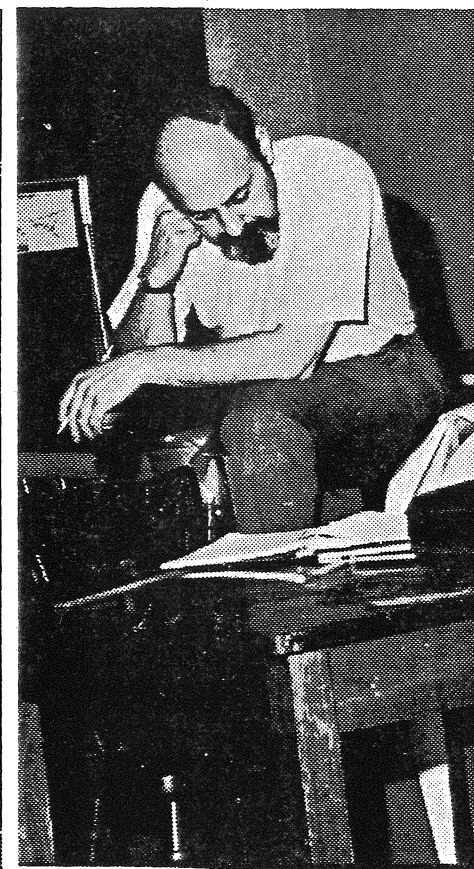
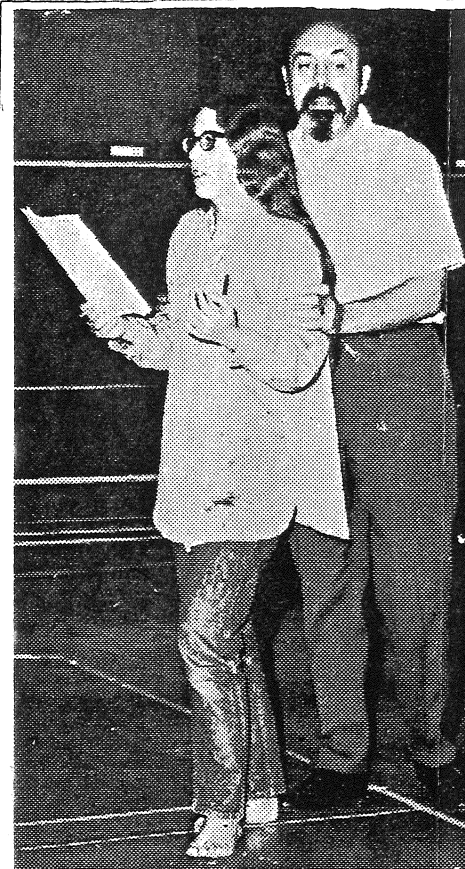
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ANTIGONE — Linda Grznar, James Granger and Wayne Turney appear as the principal characters in the July 16-20 Otterbein Summer Theatre production of "Antigone".



GUEST DIRECTOR FOR SUMMER THEATRE — Harold M. Eisenstein, president of the Ohio Community Theatre Association and also Cultural Arts Director at the Columbus Jewish Center, is the guest director for the July 16-20 Otterbein Summer Theatre production of "Antigone". He is an "on-stage" director with his physical movements at rehearsals and places Rebecca Thompson at left and contemplates his next move in the succeeding photos.

Otterbein's 'Antigone' Is Rich In Imagination

By GENE GERRARD
Citizen-Journal Staff Critic

To anyone who feels there's nothing left on the summer theater scene except small comedies and large musicals, I strongly recommend a pilgrimage to Westerville this week.

A MOD-dress version of Sophocles' tragedy, "Antigone," opens Tuesday evening as the fourth offering of Otterbein's Summer Theater.

COMPACTLY and impeccably staged by guest director Harold M. Eisenstein, the Lewis Galantieri adaptation of Jean Anouilh's version (it gets a bit complicated) has a NOW look and sound—one which speaks to us as eloquently in 1968 as it did 2400 years ago and in the centuries between.

It is an absolute must for young people who have never been exposed to Greek tragedy. They will learn that—properly done—it has the immediacy of the 11 o'clock News Headlines.

THIS UPDATED version of "Antigone" follows the plot line of the original closely.

Antigone defies the order of her uncle and king, Creon, not to bury the corpse of her rebel brother. Creon offers to spare her and kill the guards who arrested her if only she will be silent about the incident and obey his laws in the future. Her refusal results in her death and in the suicide of Creon's son, Haemon, her betrothed.

THIS ADAPTATION focuses on the conflict between moral law, human dignity and decency on the one hand, and man's laws, political expediency and common sense on the other.

It has been suggested, however, that the common sense approach of Creon frequently overshadows Antigone's emotional irrationality and tends at the end to make him seem the more tragic figure — "alive, but with nothing for which to live."

IN EISENSTEIN'S beautifully organized raid on the mind and the senses, "Antigone" becomes a work of ever mounting revelations, and crackling confrontations.

Wayne Turney, certainly one of the most accomplished young actors in the area, gives a polished, revelatory, distinguished performance as the tortured Creon.

LINDA GRZNAR'S Antigone is luminous and alive. The others in the cast — including Jim Granger, Diane Wiesemann, Rebecca Thompson, Dennis Romer, Bob Herzig, Jeff Weaner, Mike Edgar, Larry Evans, Dale Lund and Carol Flint — are able, talented people.

Jim Granger makes a particularly articulate Chorus. Rebecca Thompson is fine, just fine, as Ismene.

HOW REWARDING it must be to work with so flexible and responsive a group of youngsters. Eisenstein has bent them firmly but gently to his directorial will.

It will take only a few moments for you to get used to seeing Antigone in a mini-skirt and Haemon in a Nehru jacket. Transitional music — solid ROCK — is in keeping with Eisenstein's stylish production. The fragmentary setting by Fred Thayer is superb. So is the lighting.

Even the cast's assortment of midwestern accents have been skillfully disguised — most of the time.

'Antigone' Present Today As It Was 2400 Years Ago

The tragedy of a civilized society is the gap of understanding which leads to a divided kingdom, nation or country. The rulers must follow their own dictates while the citizens rebel against them because of moral standards.

Sound like today's dilemma. Well, "Antigone" is present today as it was in the days of Creon, some 2400 years ago.

Harold M. Eisenstein, as director of Otterbein Summer Theater's version of Lewis Galantieri adaptation of Jean Anouilh's "Antigone," has given this very deep, sensitive retelling of tragedy an up-

beat and lift so that the audience can actually envision how much the play applies to today's world, tomorrow's world and how yesterday's world has the answers.

"Will the Antigones of 1968 become the Creons of 1988?" asks Harold Eisenstein.

Now for a play that runs approximately one hour and thirty-five minutes, Eisenstein and his actors, particularly Wayne Turney, Jim Granger, Larry Evans and Diane Wiesemann have wisely blended today's terminology and thinking to help create a successful tragedy.

"Antigone" most certainly will invoke thought for those

concerned with using history as a way of comparing events of today.

As of Monday's dress rehearsal, there were a few minor problems, but knowing the artistic talents of Eisenstein, they will be quickly erased.

Also on Monday, there was no intermission, which I enjoyed. Continuity here is very important. The play just seems long because of some mighty hard chairs.

This one is for every one. You cannot help but feel this whole play is for every human in every walk of life.

Ticket reservations may be made at 882-3601.

At Summer Theatre

Antigone Emotional Experience

BY SARAH SKAATES
"Antigone" is a play of viewpoints.

Now playing through Saturday at the Otterbein Summer Theatre, "Antigone" delivers an emotional wallop one way or another to each spectator.

When I first experienced "Antigone" fifteen years ago, the only viewpoint in the play which really cried out to me was that of Antigone herself. Her outrage against a political expediency that denied moral right was the symbol of idealistic youth crying out against the wrongs of the world.

This week, Antigone's message came through as clear as before, but added to it was the realization that Creon, too, had much to say that was true. His assertion that a man must proceed to do a job for

the end good of all, whether he likes the work or not, strikes a responsive chord in those of us who try to make the best of things in a "dirty world."

And so, "Antigone" is much more than a retelling of the ancient Greek tale of the young girl who persists in trying to bury her brother, despite the order of her uncle, the king, that the body must be left to rot.

In the current production of the play, Antigone is easily identified with the Protest movement among today's youth. Creon represents The Establishment.

Director Harold M. Eisenstein has accented this correlation without hitting his audience over the head with it. Costumes, in particular,

combine elements of ancient Greek style with the mini skirt for an effect that is just right.

In the Otterbein cast, there is no true weak link. Each role is performed effectively and well.

However, it is Wayne Turney as Creon who tops the list of performers. Turney is both strong and sensitive to the demands of his role. He incites sympathy for the character he plays as well as admiration for the way in which he accomplishes this.

Linda Grznar as Antigone tackles her first really big role in her Otterbein stage career. She was good early in the week — she is bound to grow even better as she continues through Saturday. Her only difficulty seemed to lie

in maintaining a too-consistent level of intensity.

The role of the Chorus, that setter of scene and explainer of relationships, was handled in mature fashion by Jim Granger.

Some people profess to be afraid of summer theatre which is not all froth and belly laughs. True, most cooks in summer stick to lots of salads and easy-to-fix fare. But this doesn't mean a well-grilled steak isn't highly welcome.

Good theatre is like good steak — it sticks to your ribs and lets you know you have something inside you. There is some very good theatre at Otterbein Summer Theatre this week. Do yourself a favor, and go.

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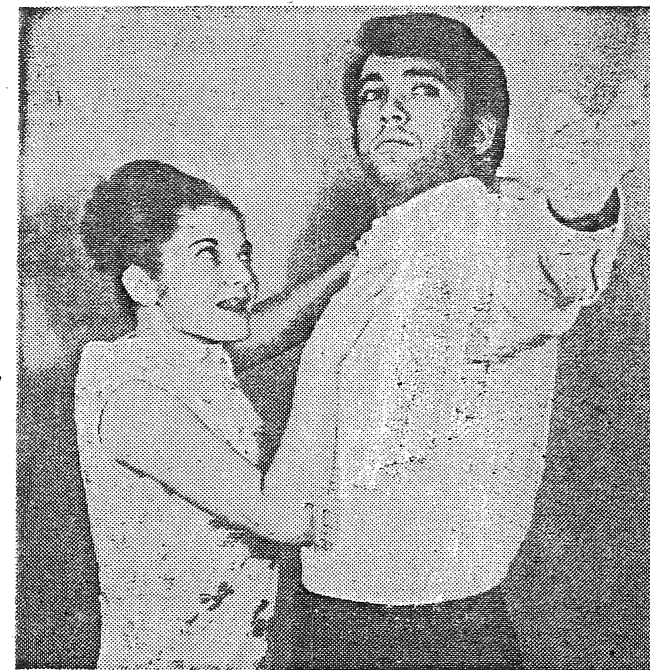
ALL PERFORMANCES begin at 8:30 p.m. and tickets are available at the Campus Center Box Office from noon till 9 p.m. weekdays.

A modern version of the Greek tragedy by Sophocles, "Antigone" concerns the efforts of King Creon's niece to bury her brother's body which the King has decreed shall be left unconsecrated. For this deed Antigone faces the punishment of death.

THE OTTERBEIN production stars Wayne Turney and

Linda Grznar as Creon and Antigone, parts played on Broadway by Cedric Hardwicke and Katharine Cornell in 1946.

The voice of the chorus will be James Granger, with the roles of Haemon and Ismene, Antigone's fiancée and sister, acted by Dennis Romer and Rebecca Thompson.



ALBEE PAIR TO OPEN

Linda Grznar and Dennis Romer will appear in the Edward Albee one-act play, "The American Dream," which will be presented with "The Zoo Story" as the second week of the Otterbein Summer Theater opens Tuesday. The shows will run nightly at 8:30 p.m. through July 6, with the exception of July 4. Tickets for all remaining Otterbein Summer Theater productions are available at the Campus Center Box Office.

THE BOOSTER

Summer Theater

Edward Albee is at Otterbein this week where their summer theater is presenting two of his one acts, "The American Dream" and "The Zoo Story." Wayne Turney is director and I quote him when he says "at first glance the plays you see tonight will seem to be very different from one another, principally because I chose to use two completely different interpretation styles."

"Zoo Story" came off well in this "interpretation," with director and actors fused together to strengthen one another. Larry Evans as Peter and Jim Granger as Jerry, both showed deep insight into their roles.

"The American Dream" did not fare as well, though I must admit a lack of enthusiasm on my part for this particular vehicle to begin with. Gwendy Miles, in her role of Grandma, kept this play with its head above water. Her characterization of the "very old," her timing, her flashes of wit and sparkle were a joy to behold. Otherwise, forget it, or at least until Mr. Turney finds another interpretation.

Friday and Saturday nights are the final nights for this evening with Albee. Call 882-3601, between 12 and 9 p.m., for reservations.

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