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Antigone

Otterbein University Theatre and Dance Department

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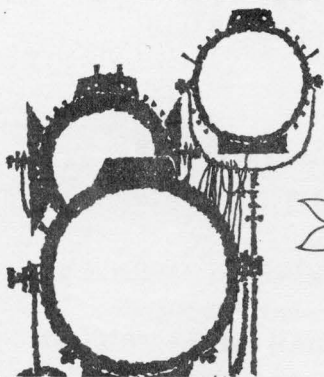
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Adapted by

LEWIS GALANTIERE

from the play by

JEAN ANOUILH

July 16-20, 1968

8:30 p.m.

Director — Harold M. Eisenstein

Designer-Technical Director — Prof. Fred Thayer

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Cast

in order of appearance

Chorus	Jim Granger
Antigone	Linda Grznar
Nurse	Diane Wieseemann
Ismene	Rebecca Thompson
Haemon	Dennis Romer
Creon	Wayne Turney
First Guard	Bob Herrig
Second Guard	Jeff Weaner
Third Guard	Mike Edgar
Messenger	Larry Evans
Page	Dale Lund
Eurydice	Carol Flint
Couples	Bonnie Beall, Christy Carter, Jay Denton, Hugh Rice

Crews

Stage Manager: Gwendy Miles

Assistant to Director: Hugh Rice

Box Office: Linda Sharpless

Costumes: Janice Gary, Rebecca Thompson, Diane Wieseemann, Jo Runnels

Lights: Mark Peters, Bonnie Beall, Christy Carter, Doug Redding

Props: Larry Evans, Bob Herrig, Dennis Romer

Scenery: Bonnie Beall, Kate Butt, Mike Edgar, Carol Flint, Jeff Weaner

Program Notes

Tragedy is comprehended on many levels; the realistic, the impressionistic, the ritualistic, for example. It may be interpreted as parable, as allegory, as history. Though the greatest dramas work simultaneously on several of these levels there are always periods in our historical development when certain dramas seem to have a more contemporary meaning than others. One such masterpiece, **Antigone**, has long helped in our understanding of one of the tragedies inherent in civilized society; the clashes which occur with ever-increasing frequency between political expediency and private morality.

When Sophocles was writing his tragedies, 2400 years ago, the Greeks had already been relating the legend of a girl named Antigone who was said to have lived in the city of Thebes in the mythical past. Her father was King Oedipus, who unknowingly had slain his father and married his mother. **Antigone** was the third play in Sophocles' trilogy about this doomed family and it deals with events that occurred after the death of her family.

In 1944 Jean Anouilh set his twentieth century version of this play against the background of a France in physical and moral decay. The basic need to survive as civilized human beings had forced the majority of Frenchmen to acquiesce to a variety of punitive laws which a strict morality would not otherwise have tolerated. Quite honorable citizens, lead by the president of the republic himself, justified their actions by citing the ancient maxim that extreme situations demand extreme measures.

But this did not go unchallenged. By the winter of 1943-44 thousands of Frenchmen had joined the underground and were daily risking their lives in defense of a moral principle quite similar to that for which Antigone had given her life several thousand years before. To Anouilh, the stinking body of Polynieces represented not only the body of a human being, nor the bodies of thousands of human beings, but the body politic of the nation itself; the rotten corpse which had to be



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interred before a France could again take her place in the European family of nations. It was thus as a political allegory that the play impressed itself upon the imaginations of the thousands of Frenchmen who flocked to see it during that last year of the war.

In 1968 it would be comforting to think that the end of the war made *Antigone's* message obsolete. But dissent is certainly heard on this side of the Atlantic today. Now — as in 1944 and B.C. 442, the protagonists are right, according to their view of the situations. They can act in no other way. It is in the situation itself that the tragedy exists. The leader who takes measures to protect the national interests of his countrymen is only acting according to the demands of his oath of office. Those who see the immorality implicit in such measures are only acting according to the dictates of their consciences when they protest. If this checkmated position is to be relieved it will only come about through basic changes in our civilization, as it develops to this point. Unless ancient attitudes towards boundaries and warfare are changed, the tragedy of *Antigone* will be enacted with ever-increasing frequency in every country where a nation has — or imagines it has — a political commitment.

It is, paradoxically, in the very size of the protest that some observers are able to discern some slight hope for the future. Geoffrey Gorer, the British anthropologist has pointed out that the numbers of young people who are willing to endanger their freedom — to risk prison, in other words — in protesting this dichotomy in our public and private morals is larger today than it has ever been.

Professor Gorer writes, "if the members of the youth international — the beats and the swingers, the provos and the stilyagi — maintain the same scale of values twenty years hence when they themselves are middle-aged and parents, then they may, just possibly, have produced a permanent change in the value systems of their societies, which will turn the joy of killing into an unhappy episode of man's historic past, analogous to human sacrifice, which ascribed joy in killing to the Gods also."

Will the Antigones of 1968 become the Creons of 1988?

Harold M. Eisenstein



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Directors

CHARLES W. DODRILL is Director of Theatre and Special Events at Otterbein. A native West Virginian, he holds a B.A. degree from Glenville State, an M.A. from the University of Kansas and a Ph.D. from Ohio State University. He is responsible for many innovations in the Otterbein Theatre program since he began teaching here in 1958, including the Overseas Tour, New York Theatre Tours and the Otterbein Summer Theatre program. Dr. Dodrill is also responsible for the Otterbein Artist Series. He is currently President of the Greater Columbus Arts Council and Vice-President (president elect) of the Ohio Speech Association.

FRED J. THAYER is Designer-Technical Director at Otterbein. A graduate of Bowling Green University with an M.A. degree in theatre, Mr. Thayer has designed for the University of Toledo, Toledo Children's Theatre, Bowling Green and the Huron Playhouse. *Once Upon a Mattress* is the 50th college production which he has designed and technical directed. Favorite productions include *Inherit the Wind*, (for which he won a national award), *Mr. Roberts*, *Merchant of Venice*, *Kiss Me Kate*, *J.B.*, *Tiger at the Gate*, *Death of a Salesman* and *Carousel*.

WAYNE TURNEY is in his second season with the Otterbein Summer Theatre — this year as Actor-Director. A native of Delaware, Ohio, he holds a B.A. from Ohio Wesleyan University where he recently directed Arthur Kopit's *Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad*. Now in his fifth season of summer stock, he has worked at Playhouse-on-the-Green and the Golden Belle Playhouse in Dubois, Wyoming. Recent favorite roles include "Hucklebee" in *The Fantasticks* and *Hamlet*.

HAROLD M. EISENSTEIN, Cultural Arts Director at the Columbus Jewish Center, is 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 Mummars School, and served as drama director for the well-known Institute Players 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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Summer Theatre Company

LARRY EVANS, an Otterbein College senior theatre student from Columbus, is serving as an actor and Property Assistant. Recent acting appearances include roles in **The Wizard of Oz**, **Brigadoon**, **The Crucible** and Jigger in **Carousel**. Larry is a member of the Chancel Drama touring company.

JANICE GARY, a Hiram College Theatre graduate, is from Youngstown. Jan will serve as Costume Assistant for the summer. Her extensive experience includes every aspect of technical theatre work, including designing and building costumes for **The Importance of being Earnest**.

JAMES GRANGER, a recent Otterbein theatre graduate from Pittsburgh, Pa. has appeared in 16 acting roles during a distinguished college career. Outstanding roles include **A Servant of Two Masters**, Touchstone in **As You Like It**, Shylock in **The Merchant of Venice**, Hale in **The Crucible** and Jeff in **Brigadoon**.

LINDA GRZNAR, an Otterbein senior theatre student from Canton, has worked in almost every conceivable capacity onstage and backstage. Outstanding theatre roles include major dances in **Brigadoon** and **Carousel**, Jessica in **The Merchant of Venice** and a stellar performance as Mary Warren in **The Crucible**.

ROBERT HERRIG, a Wittenberg University junior theatre student, is from Springfield. Bob is a member of the Wittenberg Touring Company and an active singer. Some of his recent major acting roles include appearances in **Waltz of the Toreadors**, **She Stoops to Conquer** and **Marat/Sade**.

GWENDY MILES, a recent Otterbein theatre graduate from Akron, has appeared in 15 different productions here. Outstanding roles include appearances in **Spoon River Anthology**, **Brigadoon**, **Merchant of Venice**, **The Fantasticks** and **Carousel**. A former "Miss Teenage Akron," Gwendy has been a featured singer with several musical organizations.

MARK PETERS, an Otterbein College junior theatre student, is from Springfield. His principal activity is technical theatre, but he has also appeared in **As You Like It**, **Out Town** and **The Merchant of Venice**. Mark will serve as Scenery and Lighting Assistant this summer.

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HUGH RICE, a University of Akron theatre graduate, is from Akron. His extensive experience includes choreography, directing and design work. Recent acting roles include Bob Acres in **The Rivals**, The Mute in **The Fantasticks**, The Prince in **Land of the Dragon** and Covet Spring in **Marlin the Magnificent**.

DENNIS ROMER, an Otterbein junior theatre student, hails from Ft. Lauderdale, Fla. In addition to work at the Parker Playhouse in Ft. Lauderdale, he recently appeared here in **The Crucible** and was featured as Billie Bigelow in **Carousel**.

LINDA SHARPLESS, an Otterbein College senior theatre student, is from Toledo. Box Office Assistant for the summer, Linda has also served extensively backstage and has appeared in **Brigadoon**, **The American Dream** and **The Crucible**.

REBECCA THOMPSON, a Wittenberg University senior theatre student, is from Pittsburgh, Pa. An active musician and folk singer, her recent acting roles include Mrs. Harcastle in **She Stoops to Conquer** and lead roles in **Spoon River Anthology** and **Rimers of Eldritch**.

WAYNE TURNEY — see previous page under DIRECTORS.

DIANE WIESEMANN, a University of Dayton senior theatre student, is from Pittsburgh, Pa. She has appeared in lead roles there in **The Lark**, **Write Me a Murder**, **Winterset**, **Riverwind** and **Come Back Little Sheba**. She also designed the setting for **Winterset**.

KATE BUTT and **MIKE EDGAR** are college apprentices to the company. Kate is an Ohio Northern University junior with principal interest in technical theatre. Mike is an Otterbein sophomore with much backstage experience.

There are four high school graduates apprenticed to the company for the 1968 season. **BONNIE BEALL** is from Brookhaven High, **CHRISTY CARTER** is from Westerville High, **CAROL FLINT** is from West Carrollton High, and **JEFF WEANER** is from Defiance High. All have extensive onstage and backstage experience.

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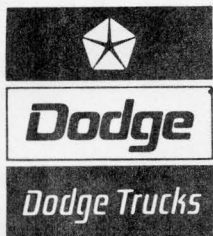
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