SCHOOL OF DRAMA

FACTOR

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Associate Director, Jack Wolcott

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Playwriting, M. E. Comtois
Design, Robert A. Dahlstrom
Design, William Forrester
Design, Sarah Nash Gates
Technical Director, Jay O. Glerum
Acting, Corey Hansen
Acting, Robyn Hunt

Theatre History, Richard Lorenzen
Design, Richard Paulsen
Acting, Steve Pearson
Theory, Michael Quinn
Acting, Judith Shahn
Directing, M. Burke Walker
Theatre History, Stephen Weeks
Artist in Residence, Collier Woods

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In Special Recognition of Contributors to the School of Drama Endowed Scholarship Campaign 1992-1993

School of Drama would like to thank the following individuals for their donation to the School of Drama Endowed Scholarship Fund. In recognition of their gifts, contributor’s names will be engraved in a place of honor at The Glenn Hughes Penthouse Theatre. Our goal is to raise $150,000 by July 1993. For more information call 685-0600.

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UW School of DRAMA

The Playhouse
54th Season
398th Production
Dec. 2 - 12
Director’s Notes

The inspiration for doing Sophocles’ Antigone came out of my involvement in protesting the Gulf War. I remember being at the San Francisco Federal Building, with several thousand people, at seven o’clock on a very gray morning on deadline day, January 15, 1991. All kinds of folks were there. Act Up demonstrators engaged in a Make Love Not War Action. Middle-aged guys with signs reading World War II Vets Against The War. Office workers in tidy navy blue outfits. Classic middle-aged mom types in pantsuits and sweaters. And in front of San Francisco’s City Hall, standing solo to the side of a hastily constructed installation of Iwo Jima Being Erected OverOil Barrels, a Buddhist monk in saffron robes chanting and beating on a handheld drum. Protest as spectacle. Looking around the crowd that day, I began rethinking Sophocles’ great tragedy in an American urban idiom. Teiresias as the Buddhist monk. The timid looking older woman in pantsuit and sweater as Eurydice. The chorus, not as Theban nobles or elders, but as a cross section of America.

Though many of my ideas have changed while working on this production, one constant has been the centrality of the chorus—the average citizen, the member of the pole. It’s all too easy to pin the blame on Kreon and ignore the fact that his actions are carried out in full view and with the consent of the chorus. What is their responsibility? What is their guilt? If you don’t wield the knife but remain silent, are you, too, the executioner? How distant, how untouched can we remain from the events of our time and place? These are the kinds of questions I wanted to address.

Since this play’s first performance in Periclean Athens, 441 B.C., much has changed. Sophocles’ chorus, for example, celebrates human ingenuity in creating law, language and agriculture. In our own time, this same ingenuity has given us the means with which to destroy ourselves and the entire planet. And yet, as social beings still trying to work out the responsibilities of the individual and society, there is more reason than ever to do this play.

Recommended Reading:

Production Credits

Production Advisor
John Kazanjian
Faculty Advisor
M. Burke Walker
Dramaturgical Assistant
Tracey Stewart
Assistant Stage Manager
Régis Denéfle
Propmaster
Alex Danilchik
Master Electrician
JoAnna Smith
Running Crew
Ed Davidson, Michael A. Q. Foy
Vincent Kvar, Laurina LaStella
Don Torres, Joseph Yang
Set Construction Crew
Bob Boehler, Craig Brown
Donald Dugan, Tanya Hordney, Mark Hoffman
Brent Myers, Diane Palmieri, Michael Perrone
Kim Pettersen, Leilah Stewart
Costume Construction Crew
Jennifer Mathiesen
Sarah Murdoch, Nanci Nelson
Musicians
Sarah Chamberleay, Young Chung
Sue Carney, Stuart McLeod
Elena Mihailova, Hye Rey Yon
Production Office Staff
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Antigone is produced by special arrangement with Joan Davies Agency.

Acknowledgements
Lona Badgett, Katie Bender, Sarah Bryant-Bertaux,
Tim Bond, Robert Dahlstrom, Clay Fullum, Judy Garber,
Becky Godshall, Noelle Hanahan & the KPFA Prison
Radio Project, Doug Hoenig, S. P. Miskowski, Brian Perl,
Tawnya Pettiford-Watts, Alan Petsch,
Susanne Recordon, Stage 1 at North Seattle Community
College, Anne Stewart, Heather Stewart,
Ruth Amber Zipperer

Please note: The taking of photographs during the performance is strictly prohibited. Please leave all beepers and paging devices and your name with the house manager. Also, out of respect for the artists and other audience members, children under five are not admitted.