NEXT ATTRACTION AT THE SCHOOL OF DRAMA

Bartholomew Fair

Ben Ionson The Studio Theatre January 20-30, 1992, 3

Other Worlds

Robert Holman February 3-13, 1993 The Playhouse

Call 543-4880 for subscription and ticket information!

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

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SCHOOL OF DRAMA

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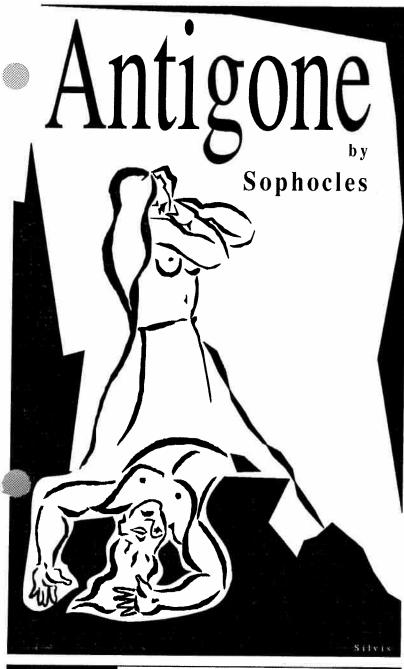
David Boushey **Jeff Caldwell Bob Davidson**

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Library Technician, Cindy Blanding Stage Technician, Malcolm Brown Stage Technician, Alex Danilchik Librarian, Liz Fugate Costumer, Josie Gardner Program Manager, Arlene Hamilton Publicist, Denise Jarrett

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The Playhouse 54th Season 398th Production Dec. 2 - 12





by Sophocles

translated by Richard Emil Braun

Directed by Gaen Murphree

Set Designer	Carol I. Bennett
Costume Designer	Laura Hibbs
Lighting Designer	S. Mark Hoffman
Composer/Musical Director	Tony Nestor
Movement Coordinator	Lodi McClellan
Technical Director	Randall L. Apted
Stage Manager	Leslie W. Miersch
Dramaturg	Sabrina Prielaida

Cast

Antigone
Kreon
Ismene/ Chorus
Sentry/ Chorus
Haemon/ Chorus
Teiresias/ Chorus
Messenger/ Chorus
Eurydice/ Chorus

Katie Pearl
Colin O'Connor
Monique L. Kleinhans
Michael J. Perrone
Chris Baker
Carolina McNeely
Claro Austria
Dawn Box

Antigone will be performed without intermission.

Director's Notes

The inspiration for doing Sophocles' Antigone came out of my inolvement 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 Over Oil 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 *polis*. 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? hese 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:

Sagan, Eli. The Honey and the Hemlock: Democracy and Paranoia in Ancient Athens and Modern America. Basic Books, 1991. Pantel, Pauline Schmitt, ed. A History of Women in the West: from Ancient Goddesses to Christian Saints. Belknap Press, 1992.

Production Credits

John Kazanjian Production Advisor M. Burke Walker Faculty Advisor Tracey Stewart Dramatugical Assistant Assistant Stage Manager Régis Denèfle Alex Danilchik Propmaster **JoAnna Smith** Master Electrician Ed Davidson, Michael A. Q. Foy Running Crew Vincent Kovar, Laurina LaStella Don Torres, Joseph Yang Bob Boehler, Craig Brown Set Construction Crew Donald Dugan, Tanya Hordney, Mark Hoffman Brent Myers, Diane Palmieri, Michael Perrone Kim Petterson, Leilah Stewart Costume Construction Crew Jennifer Mathiesen Sarah Murdoch, Nanci Nelson Musicians Sue Carney, Stuart McLeod Sarah Chambreau, Young Chung House Management Elena Mihailova, Hye Rey Yon Clay Fullum, Kara Morin **Production Office Staff** Tom Rowan Tim Silvis **Graphics** Ticket Sales **UW Arts Ticket Office**

Antigone is produced by special arrangement with Joan Daves Agency.

Acknowledgements

Lona Badgett, Katie Bender, Sarah Bryant-Bertail,
Tim Bond, Robert Dahlstrom, Clay Fullum, Judy Garber,
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Radio Project, Doug Hoenig, S. P. Miskowski, Brian Pertl,
Tawnya Pettiford-Waits, Alan Pietsch,
Susanne Recordon, Stage I 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.