

**NEXT ATTRACTION
AT THE
SCHOOL OF DRAMA**

Bartholomew Fair

Ben Jonson
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**

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.

Affiliates (\$500-999)

John Robinson, Mary Robinson

Associates (\$250-499)

Susan Breene Barton, Phillip and Eleanor Boren, Dr. and Mrs. R. Hugh Dickinson, Ffolliot C. LeCoque, Peg Phillips, Tracy and David Robinson, Dawn Wells, Doug Welti, Dr. Fred and Phyllis Wright, Kelly Yeaton

Friends (\$50-249)

Elenore Dmitrieff, Robert B. Heilman, Joseph L. McCarthy, David and Marcia McCracken, Natalie Coffin Miller, Joyce E. Radke

SCHOOL OF DRAMA

FACULTY

Executive Director, Barry Witham
Associate Director, Jack Wolcott

Theory, Sarah Bryant-Bertail
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

RETIRED AND EMERITUS FACULTY

Jack Clay
James Crider
Vanick Galstaun
Agnes Haaga

Paul Hostetler
Robert Loper
Warren (Tyke) Lounsbury

Geraldine Siks
Jack Sydow
Aurora Valentinetti

PART-TIME FACULTY

David Boushey
Jeff Caldwell
Bob Davidson

Mark Jenkins
Richard Jessup

Catherine Madd
Diana Sm
Scott Weldin

STAFF

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

Program Assistant, Dorothy Kerst
Costumer, Laurie Kurutz
Office Assistant, Sue Ryan
Secretary, Diana Smith
Production Manager, Anne Stewart
Costumer, Meri Wada
Stage Technician, Alan Weldin

Antigone
by
Sophocles

UW
School of
DRAMA

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

Antigone

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	Katie Pearl
Kreon	Colin O'Connor
Ismene/ Chorus	Monique L. Kleinhans
Sentry/ Chorus	Michael J. Perrone
Haemon/ Chorus	Chris Baker
Teiresias/ Chorus	Carolina McNeely
Messenger/ Chorus	Claro Austria
Eurydice/ Chorus	Dawn Box

Antigone will be performed without intermission.

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 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? 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:

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

Production Advisor	John Kazanjian
Faculty Advisor	M. Burke Walker
Dramatugical Assistant	Tracey Stewart
Assistant Stage Manager	Régis Denèfle
Propmaster	Alex Danilchik
Master Electrician	JoAnna Smith
Running Crew	Ed Davidson, Michael A. Q. Foy Vincent Kovar, 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 Petterson, Leilah Stewart
Costume Construction Crew	Jennifer Mathiesen Sarah Murdoch, Nanci Nelson
Musicians	Sue Carney, Stuart McLeod
House Management	Sarah Chambreau, Young Chung Elena Mihailova, Hye Rey Yon
Production Office Staff	Clay Fullum, Kara Morin Tom Rowan Tim Silvis
Graphics	Tim Silvis
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,
Becky Godshall, Noelle Hanahan & the KPFA Prison
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.