

ANTILGONE

FROM THE PLAY BY JEAN ANOUILH
ADAPTED BY LEWIS GALANTIERE

*No
Cassette*

DR. ROBERT W. DEMAREE, JR.
DEAN, DIVISION OF THE ARTS



UNIVERSITY OF NORTH CAROLINA
CHapel Hill

UNIVERSITY OF NORTH CAROLINA



DIRECTOR'S NOTES

The producing of a play is a collaborative process that is much more like going on a journey with a group of people than it is like memorizing and perfecting a million words, movements and cues. With actors, designers, stage managers and technicians, we are a small army of artists and craftsmen and we are creating something that will exist only in the air and only in the now, while you are here with us.

The journey we have embarked on is Antigone's journey. The journey of a young woman who has been taught that truth is vital. That's easy! We've all been taught that the truth is vital. But Antigone is a young woman who is willing to die for what she believes is truth. That seems feasible in the abstract, but not in reality. What would we die for? Country? Family? Honor?

It's good for us again to review these things. So, we have placed our journey in a 1998 United States of America that is in ruins. Not because we didn't notice that Creon is a King, and there is constant mention of Thebes, but because we don't want this myth to be a remote dialectic about a woman who is so faithful to a burial ritual that she will be put to death by a wicked king who has no regard for the gods. Anouilh set his rewriting of Sophocles' ANTIGONE in modern times, 1944, when France was occupied by Nazi forces. Perhaps it was members of the French Resistance and Nazi soldiers who first shared this play together. It's a modern play. We chose to keep it so. Our journey, your journey tonight, looks at the clash of expediency and integrity and where that moveable line is today, in our country, in our work, in our families, and in our relationship with God. Creon represents the powers that continually compromise. Antigone the idealists who won't.

This is also Creon's journey as he desperately tries to sell the necessity for compromise. Don't dismiss him as the typical antagonist. He is sensible, practical and abhors this waste of life and youth; he's right, of course. Naturally, Antigone isn't buying. What is it that we care so much about that we will not be reasonable? What is it that can take precedence over the other commitments that we've made. When does everything else, family, security, and reputation become of virtually no importance? It's good to be reminded that there is a choice.

We are asked to reexamine the nature of life. Creon speaks for most of us when he says "Life is a child playing at our feet, a tool you hold firmly in your grip, a

bench you sit down upon in the evening in your garden." Happiness is certainly the standard for which I shoot: my family, my work, my home. What could make me give it up?

I would answer a wrong against me or mine, the necessity to obey a higher law, a revolt against a tyranny. Does everyone have a line within that cannot be crossed without revolt? What kind of ego does it take to fight against everyone for what you believe? Perhaps Creon's analogy of his leadership in Thebes as righting the wheel of a storm tossed ship will work for the rebel, Antigone, as well. Is it Antigone who rights the ship? Sometimes we need to be reminded that rebellion is still an option. Or is it always best to compromise to retain that child, that tool, that bench; even when it means compromising with a monster?

The end of Antigone's journey is death, the essence of tragedy. This is the age old intoxicant in tragedy; not me, not me this time! Antigone, Haemon, Eurydice this time. I'm relieved, but also ready, and more aware of the desire that when it comes, it should have meaning.

Thanks for choosing to join us on this journey; now open your heart to the one who cannot do what it seems many of us can do so easily: "to whom shall I have to lie, upon whom must I lawn, to whom must I sell myself, whom do you want me to leave dying as I turn my eyes away." As ancient as western thought, as modern as this morning's paper. Perhaps she can teach us to reclaim our integrity.

Director Virginia Smith's name may be familiar to those of you who attended the Theatre IUSB production of *Uncle Vanya* last season. She was guest director and taught acting during the 1996 fall semester. The Theatre department faculty and students are happy to now have Virginia as a part of the faculty, and we welcome her as a member of the IUSB family!

THE MILEAU: OCCUPIED PARIS 1944

The major serious dramatists of the French Occupation and the period following it - Sartre, a Camus, or an Anouilh, for example - are concerned primarily with man and his place in the universe. Instead of a theatre of character, France has today a theatre dealing with the human predicament. The dramatist does not present a personage for our scrutiny; we are not expected to delight in the development of character, in the skilful revelation of various traits, or in some the use of realistic psychological detail. Rather our attention is centered upon the characters as representatives of man today, his situation in the world and in the universe, and his relationship to other men and to his destiny.

Leonard Cabell Pronko *The World of Jean Anouilh*

Concerning Creon's role, it may be noted that, while the first audiences in 1944 reviled him as a collaborator many have since come to regard him, and not Antigone as the true hero of this tragedy of character.....Toward the end of their grueling encounter, Creon seems to awaken to the value of life itself, no matter how imperfect. But it is not until his shattering clash with Haemon that, pushed to the limit, forced to defend his actions before the accusing eyes of his son, Creon finally realizes that accepting life does not mean complacency in the face of all its horrors as one clutches at meager happiness; he realizes that to accept life is to accept being a man, to shed the comforts of infantile dreams, and to behold for once the world in all its beauty and ugliness.

John Harvey Anouilh

At the time, it was particularly daring of Anouilh to modernize a myth sustained by a political conflict. The French suffered daily from increasing restrictions which seemed the more arbitrary since they were dictated to the Vichy government by the Nazis. The nation was divided into a camp advocating revolt and a camp accepting the Occupation as inevitable. By giving the tragedy an enigmatic meaning which does not exist in the Sophocles play, Anouilh was offering the partisans

in the Resistance the delight of interpreting Antigone's gesture as one of support for them, while the Nazis were unable to censure the play since Creon made such a good case for civic obedience. Nevertheless, the presence of this doubt resulted in strong abuse of Anouilh by those who misinterpreted his purpose. It was in *Pauvre Bitos*, published after the Liberation, that the playwright squelched those excessive and unfounded attacks.

Marguerite Archer *Jean Anouilh*

From 1936 to 1939 we had been moving further into theatrical fantasy as an escape from reality. Now, suddenly, in the plays of these years, this gives way to a violent, absolute condemnation of all life. Death also makes its first appearance in Anouilh's theatre as an answer to the idealist's dilemma. All the heroes and heroines of these plays choose death in preference to living in a world where their ideals are inevitably compromised and degraded.

H.G. McIntyre *The Theatre of Anouilh*



AN ALPHABET OF ANOUILH

AGE

What would you like for your birthday-one year less. (CHER ANTOINE)
Angels age fast and one morning you wake up and find on the pillow next to you an old angel's head in curlers. (ARDELE)
Faces mean nothing. It is the souls that have wrinkles. (CHER ANTOINE)

CONVERSATIONS

People believe they are responding to one another while carrying on monologues instead. Everywhere we hear conversations between deaf people. (NE REVEILLEZ PAS MADAME)

DEATH

We are in the same train compartment and there is someone who exits at each station. So let's share our last sandwiches and talk about the scenery in order to forget the terminus. (CHER ANTOINE)

FEELINGS

I'm too worn out to be afraid of my feelings (ARDELE)
Everything changes in life. Why do you want feelings alone not to change. (NE REVEILLEZ PAS MADAME)

GENIUS

It is always a pity not to possess genius. Ultimately however it is not as important as one may think. It suffices that others believe you are in possession of it. (ORNIFLE)

HOUSEWIVES

Housewives are the living image of death. Day after day, year after year unflinching they clean the same little corner overpowered every evening by newly formed dust. They wear themselves out at the task, dry up, acquire wrinkles, deteriorate, bend until that evening when, totally drained after the last cleaning they die. Next day in the same little corner a new layer of dust shows itself. (ROMEO ET JEANNETTE)

IDEALS

Those who tell you that youth needs ideals are fools. They have one: the phenomenal diversity of life, their private life, the only true life. It is old men who need stimulation: they thrive on ideas and young people die for them. (LA FOIRE D'EMPOIGNE)

INDIVIDUALS

Having the right to vote and owning a television set doesn't make a man an individual. (LES POISSONS ROUGES)

LIFE

Life is definitely unreal. First of all it lacks form; no one knows his text and everyone misses his entrance. One should never leave the theatre! That is the only place where life makes some sense. If that's life they should have told me in advance: I would not have bothered to come. (LE BOULANGER, LA BOULANGERE ET LE PETIT MITRON)

LOVE

Had God wanted love to be lasting, I am sure he would have made desire last too. (NE REVEILLEZ PAS MADAME)

MIRRORS

One must ignore mirrors. They are traps for the weak. For my part I contemplate myself only in my old portraits painted by the best artist of the time. (CHER ANTOINE)

NOVELISTS

Novelists have it easy: they are free to speak in place of their characters. (LA GROTTTE)

OTHERS

If one had to admire all the people one associates with, it would be impossible to have parties. (Pauvre BITOS)

PRETENSE

There is a game to be played according to certain rules and everyone must participate in it or else everything falls to pieces. (LA GROTTTE)

REBELLION

And what a person can do a person should do. (ANTIGONE)

SOLITUDE

It's abominable to be alone. One is in bad company. (CHER ANTOINE)



NOTES ON JEAN ANOUILH

COMPILED BY THE STUDENTS OF LESLEY H. WALKER'S FRENCH CLASS.

Jean Anouilh was born in Cérisola, Bordeaux, France on June 23, 1910 and was raised in a family interested in the arts. His mother was a violinist. He was to become one of France's most respected dramatists and playwrights, perfecting the "play within the play". His early works were pessimistic with suicide a frequent theme. His first performed play was L'Hermine in 1932. Anouilh had a very antisocial and private personality. He married Monelle Valentin, an actress, in 1931, and they had one child, Catherine, before divorcing in 1953. He wrote his adaptation of Sophocles' Antigone in 1942 during the German occupation of France. The play was a huge success, depicting the moral struggles of Antigone and Créon and comparing them to the issues facing an occupied homeland. His other later plays are less sardonic and reflect a developing skill in dramatic construction and dialogue. Anouilh continued to write theatrical works until his death in 1987.

After Nazi Germany began World War II in Poland in 1939, it turned its attention to conquering the rest of Europe, especially France. The Germans invaded France in early 1940, and conquered the northern half of the country by July. The Germans allowed Henri

Philippe Pétain to establish a government to control the unoccupied portions of France in Vichy. Pétain was chosen due to his glorious World War I military career and his ability to deal with the Germans. It is often wondered if he collaborated with the Germans to save or sacrifice the French people. Pétain was later condemned as a traitor in 1945, and was imprisoned for the remainder of his life.

While contemporaries of Anouilh, like Jean-Paul Sartre, took an active part in resisting the Vichy government, Anouilh preferred not to participate, and with Antigone he questions the necessity of dying for one's beliefs. One quote that illustrates Anouilh's feelings towards the resistance is this: "Propaganda is a soft weapon; hold it in your hands too long and it will move about like a snake and strike the other way". Although Antigone's destiny is never in doubt, the way she moves through this play mirrors Anouilh's sentiments of France's movement through the war. He leaves you to answer which path was the right one, or whether there is a right path at all.

Prepared by Students in F305 -
Deb Lenone, Joe Goti and Jessica Feddersen

PRODUCTION NOTES ON THE ORIGINAL STAGING OF ANTIGONE (1942)

Opened:

Theatre de l'Atelier, 4 Feb. 1944; director: Barbaq; costumes and decor: Barbaq; Creon/Jean Davy; Antigone/Monelle Valentin Chorus/Doverlo. After Liberation, performances began again on 29 Sept. 1944. By 1947 it had had 477 performances; by 1954 645 performances.

Translated:

Lewis Galantiere; Old Vic, London 10 Feb. 1946; Creon/George Ralph; Antigone/Vivian Leigh; Chorus/Laurence Olivier.
Cort Theatre, New York, 18 Feb. 1946; director: Guthrie McClintic; Creon/Cedric Hardwicke; Antigone/Katharine Cornell; 64 performances. Translation published by Samuel French, 1947.

THE CAST

ANDRE' LAVELLE ANDERSON — Chorus

A Junior, psychology major Andre' has been busy with various projects. He was the host of Poetry Slam 97, he produced FLOW 4 LIFE a Benton Harbor-based youth Choreo-poem, and he can be heard on the album WE SEE TOO MUCH. He also won first place in the Gwendolyn Brooks contest held in Chicago, Illinois in June, 1997. This is Andre's first role at IUSB.

DOUG CRAIN — Third Guard

Doug, a Freshman majoring in theatre, is a 1997 graduate of Clay High School, where he was awarded, "Best Male Actor." He credits include: William Blone in TEN LITTLE INDIANS, Pontius in HIGH BUTTON SHOES, Professor Bahr in LITTLE WOMEN, Zeke in COMING ROUND THE MOUNTAIN, and Bottom in A MIDSUMMER NIGHT'S DREAM at Clay High School and the Constable in FIDDLER ON THE ROOF at the 1997 Finlay Festival. Doug made his acting debut on the IUSB stage as Vadius in THE LEARNED LADIES.

DARIN A.J. DAHMS — Creon

A senior majoring in theatre, Darin brings to the stage a long line of credits. You have seen him most recently as Trissotin in THE LEARNED LADIES. He has also appeared on the IUSB stage as Mr. John Gaunt in THE LIVING, Michael Wells in TWO ROOMS, Alexandr Vladimirovich Sembryskov in UNCLE VANYA, Harold Parmelee in MERTON OF THE MOVIES, Jeremiah Grady in LYDIE BREEZE, Jerry in THE ZOO STORY, Touchstone in AS YOU LIKE IT, Bill and Actor Three in MORE THAN A WORD, Horatio in HAMLET and Treat in ORPHANS. Other performances include Harry in THE HIRED MAN and Pastor Oglethorpe in SMOKE ON THE MOUNTAIN at the Theater Works in Sarasota, Florida. He has also performed as the Client in YOUR MOTHERS BUTT in Random Acts in Sarasota, Florida and Isaac in PLAIN AND FANCY at Amish Acres. Darin was also the director of the 1996 Guid production of STAGE BLOOD.

L. BROOKLYN GERBER — Eurydice

Brooklyn is a Junior majoring in music and theatre. This is her first role on the IUSB stage.

ERIN LINDSAY GREEN — Assistant Stage

Manager Erin, a theatre major, most recently portrayed Mrs. Sarah Chandler in the spring production of THE LIVING. She was also the Gander, Carter, Spectator, Judge, and President of the Fair in CHARLOTTE'S WEB, Maxine in MERTON OF THE MOVIES and a dresser for STAGE BLOOD. She is a Sophomore at IUSB.

ANGELA L. HAINES — Stage Manager

A theatre major, Angie has been active in many aspects of the theatre. She has been the Stage Manager for UNCLE VANYA, the Assistant Stage Manager in MERTON OF THE MOVIES, a grip for STAGE BLOOD, props mistress for GOBLIN MARKET, Byman for MORE THAN A WORD, and a dresser for THE COUNTRY WIFE. Angie has also graced the IUSB stage as Mrs. Arable, Charlotte and Baby Spider in CHARLOTTE'S WEB, Curloope in SPACE ODYSSEY and Eve in AS YOU LIKE IT.

MARETES D. HEIN — Nurse

Marettes, a senior majoring in theatre, has appeared on the IUSB stage as Ellen Van Oss in TWO ROOMS, Yelena Andreyevna in UNCLE VANYA, Dori in LADY HOUSE BLUES, an Eloi in THE TIME MACHINE, and Lucy in THE COUNTRY WIFE. Other IUSB credits include: Light Board Operator for MERTON OF THE MOVIES, Stage Manager for GOBLIN MARKET, Assistant Stage Manager for MORE THAN A WORD, and a dresser for GOD'S COUNTRY.

CARRIE LYNN HUNTER — Ismene

Carrie, a former Kappa Kappa Kappa Scholarship recipient, is a Junior who plans on pursuing a career in the theatre. She has appeared on the IUSB stage as Armande in THE LEARNED LADIES, the Narrator in CHARLOTTE'S WEB, Mariya Vasilyevna Voinitzkaya in UNCLE VANYA, Baulah Baxter in MERTON OF THE MOVIES, Elfie Fey in STAGE BLOOD, Gussie Hickman in LYDIE BREEZE, and Penelope in SPACE ODYSSEY. Carrie also appeared as Amiens in AS YOU LIKE IT, which featured her singing voice.

DAVID ISBAN — Second Guard

David, a Sophomore at IUSB, is majoring in mass communications and pursuing minors in theatre and business. His IUSB roles include Julien in THE LEARNED LADIES and Man Two in THE LIVING. Other credits include Banquo in MACBETH, Cassio in OTHELLO and Father in A MIDSUMMER NIGHT'S DREAM. He was also voted best supporting actor and co-star in OTHELLO.

GABRIELLE ROSE LORENC — Antigone

A Senior majoring in psychology, this is Gabrielle's first leading role at IUSB. She made her acting debut as Martine in THE LEARNED LADIES.

VIRGINIA OLSON — Page

A Freshman from Michigan, this is Virginia's first role at IUSB. She has also performed at Lakeshore High School in various children's productions and she was Martha in ARSENIC & OLD LACE.

RODNEY MICHAEL SCIBA — Messenger

Rodney is a theatre major in his senior year. Most recently he performed as Chrysalis in THE LEARNED LADIES. He has also performed as Dr. Edward Harmon in THE LIVING, Walker Harris in TWO ROOMS, Ivan Petrovitch Voinitsky in UNCLE VANYA, J. Lester Montague in MERTON OF THE MOVIES, Joshua Hickman in LYDIE BREEZE, King Odysseus in SPACE ODYSSEY, Orlando in AS YOU LIKE IT, The Man in MORE THAN A WORD, Sparkish in THE COUNTRY WIFE, the Time Traveler in THE TIME MACHINE, Actor Seven in GOD'S COUNTRY, Second Gentleman in OTHELLO, Saul Kimmmer in TRUE WEST and Sergius in ARMS AND THE MAN. He has also served as Assistant Director for MORE THAN A WORD and Stage Manager for BETRAYAL and JOURNEY TO THE CENTER OF THE EARTH and dresser for CHARLOTTE'S WEB. He was one of two Rookies of the Year for the 1993-94 theatre season at IUSB. Rodney is a Kappa Kappa Kappa Scholarship winner.

AARON MICAH SMITHERS — First Guard

A Kappa Kappa Kappa Scholarship winner, Aaron has performed in numerous shows at IUSB. He has portrayed Clitandre in THE LEARNED LADIES, Reverend Dr. Thomas Vincent in THE LIVING, Templeton, Lurvy and Arable, CHARLOTTE'S WEB, Ilya Ilyich Telegin in UNCLE VANYA, and Elmer Huff and Mr. Walberg in MERTON OF THE MOVIES, Lucian Rock in LYDIE BREEZE, Larold in SPACE ODYSSEY, Silvius and Duke Fredrick in AS YOU LIKE IT, and Silva in MORE THAN A WORD.

JAMIE L. TALBOOM — Camera person

Jamie is a graduate of IUSB and is currently working on a Masters Of Liberal Studies with a concentration in theatre/communication. Presently she is the Production Coordinator and an Associate Faculty member in Public Speaking for the Division of the Arts at IUSB. Her first role on the IUSB stage was that of Beauty in the 1996 spring production of LYDIE BREEZE. Her other roles include Mrs. Patterson in MERTON OF THE MOVIES and Marina in UNCLE VANYA. She was also the assistant stage manager for STAGE BLOOD.

ROBERT M. TEITSMA — Haemon

Making his acting debut, Robert is a Freshman at IUSB. He previously attended Louisiana State University.

SENIOR PROJECTS

NATALIE BROWN

Costume Designer Natalie Brown is a senior Theatre major and a German minor who is completing her exit project in fulfillment of the Bachelor of Arts degree in Theatre with a concentration in design/technical work. She plans to graduate this spring and attend graduate school next fall.

Natalie's work in the Theatre Area of the Division of the Arts began in fall 1994 when she was a laboratory student in the costume shop and worked on GOD'S COUNTRY. Later that semester she became a member of the costume shop staff and has been a stitcher on every IUSB production since then. Natalie also enjoyed performing in two children's productions and running the light board for AS YOU LIKE IT. In Spring 1997 she was Costume Designer for CHARLOTTE'S WEB and Makeup Designer for THE LIVING.

In addition to doing all this production work, Natalie is also a Valedictorian Scholarship Recipient, which requires her to take honors courses and maintain at least a 3.7 G.P.A. Natalie thanks her family for supporting her and the theatre faculty for all the experiences they have provided her. Thank you, Natalie!

JEFF PALMER

Jeff Palmer, who designs the scenic environment for ANTIGONE, is a Senior Theatre major who will be graduating this spring. His contribution to this production serves as his exit project for his Bachelor of Arts degree. Jeff intends to pursue a professional career in the design/technical fields of theatre.

Initially in a performance concentration, he has been seen on stage as recently as last spring, and performed roles in five productions here at IUSB. A member of the scene shop staff since 1995, Jeff assumed the role of shop supervisor the next year and his focus shifted to technical theatre. He has increasingly taken on more responsibility, serving as Technical Director for several productions, most recently for this fall's presentation of THE LEARNED LADIES. His previous designs include the setting for TWO ROOMS and assisting with the lighting design for UNCLE VANYA.

Jeff has also worked outside of the university setting, including a stint as Master Carpenter for the Ashlewn-Highland Summer Festival (opera) and numerous assignments on touring shows. We'll miss his skills and leadership as he moves on to future opportunities.

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