

**The Theatre of
Western Springs
Presents**

Antigone

Adapted by Lewis Galantieri
From the play by Jean Anouilh
Directed by Jack Phillips

Cast

(in the order in which they speak)

Chorus

..... **Bill Hammack**

Antigone

..... **Susan Maurer**

Nurse

..... **Kathy Kusper**

Ismene

..... **Kathy Cawthon***

Haemon

..... **Gonzo Schexnayder***

Creon

..... **Rob Cramer**

First Guard

..... **Jim Pusztay**

Second Guard

..... **Jeff Miklos**

Third Guard

..... **Mike Mallon**

Messenger

..... **Ann Marie Hultgren**

Page

..... **Colin Ashburn****

Eurydice

..... **Eileen Crow**

*new to our stage

**CTWS student



This program is partially
sponsored by a grant from the
Illinois Arts Council

Setting

Creon's Palace at Thebes

Time

The play is based on an ancient story

There will be no Intermission

Acknowledgments

Produced with special permission from
Samuel French, Inc.

Tympani provided by Ms. Patricia
Kerback of Lisle High School

The photographs illustrating this
program are from The Theatre of
Western Springs' archives.



Medea
TWS, March, 1996

Director's Corner

By Jack Phillips

Antigone is one of those rare plays that clearly demonstrates that some theatrical themes are timeless. The story of Antigone and Creon was old when Sophocles wrote it. It had passed into legend and fable. Sophocles changed the story slightly to comment on his times and because his first two plays about Oedipus were so successful. Years later, Euripides changed it again to make his comments. You can see from the dramaturg's notes that Anouilh changed it yet again for his own reasons.

Here we are 65 years after Anouilh, and we still are discussing a leader's need to do difficult things, what it is that constitutes abuse of power and what an individual can do in the face of a moral dilemma.

While the themes are clear, it's the story that led us to produce this play. The Chorus says, "...nothing is in doubt and everyone's destiny is known." We may know how the story ends, but the characters don't. They keep trying to make it come out the way they want. The fun of performing this play is how we get to the end.

The other great joy of producing this play is that we are part of an unbroken link to 2500 years of actors saying these words and 2500 years of audiences hearing them. Some thoughts about what you see here tonight may be similar to thoughts another audience member had 25 centuries ago.

Dramaturg's Diary

By Carol Dapogny

Why do we sit in a theatre and watch a play whose origins go back more than 2500 years? How can we relate to a young girl who sprinkles a little dirt — "no more than a child's shovelful" — over her dead brother's body, knowing that she will be put to death for her action? When do we want to say to the leader, "Your words are right, but their message is wrong," but remain silent? Is there a time when compromise will not do - is not possible?

The story of *Antigone* is deceptively simple. It is a story of civil disobedience — which is usually straightforward — and conscience — which is seldom straightforward.

There has been a war in which Antigone's two brothers Eteocles and Polynices, fighting on different sides, kill each other. Creon, their king and uncle, rules that Eteocles who fought for him shall be buried with full honors. But the body of Polynices who fought against his uncle and king shall be left in the fields to rot. Although not particularly "nice" to our sensibilities, in 500 BC this meant that one was condemned to wander forever, unable to get to heaven.

Antigone believes it is her duty to bury her brother. It is her responsibility as Polynices' sister. It is the will of the gods. She has no wish to be a martyr and every desire to go on living. But it is her duty. Creon believes it is his duty to keep order in society. Those who fight against the King,

fight against the good of society and therefore must be punished. If these were merely two opposing philosophical positions, we could debate them over a glass or two of wine, and then go home to bed. But what the theatre gives us is two strong human beings in inescapable conflict.

Various adaptations of this play have been performed for 2500 years. Our production, written by Jean Anouilh, was first performed in Nazi occupied Paris in 1943. There seems to be no

record of how Anouilh got his script approved by the occupying censors. What makes this approval especially amazing is Anouilh's treatment of Creon. In Sophocles' original version Creon holds himself above everyone, even the gods, for which he is the usual example of hubris. Anouilh has Creon speak not as doing his personal will, but that of the State. Creon's arguments are very powerful; some may find them disturbing. Perhaps this is why we come to the theatre, to watch how others deal with their consciences.



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TWS Changes Lives. Help us continue the legacy Mary Cattell started almost 80 years ago with your contribution.

For more information pick up a brochure in the lobby or call the theatre office at 708-246-4043.

Production Credits

Director

Jack Phillips

Technical Director

Thad Hallstein

Stage Manager

Janette Quinn

Assistant Stage Manager

Dennis Hudson

Costume Designers

Debbie Phillips, Julie Suarez

Costume Crew

Chris Galvin, Julie Mueller,
Peggy Solick, Nancy Whitlock

Dramaturg

Carol Dapogny

Hospitality Chair

Carol Clarke

Lighting Designer

Mary Ellen Schutt

Lighting Crew

Angelee Johns Favoino, John Mueller

Makeup Designer

Patricia Huth

Makeup Crew

Peg Callaghan, Amanda Ragan

Properties Designer

George Dempsey

Properties Crew

Hank Miller, Terrill Persky

Set Construction Chair

Joe Delaloye

Set Construction Crew

George Dempsey, Robert Erck,
Mike Huth, Martha Kirchman, Jason
McCargo, Hank Miller, Fred Sauers

Set Designer

Dan Marema

Set Painting Chairs

Megan Bourke, Sue Wisthuff

Set Painting Crew

Elyse Hultgren, John Mueller,
Jackie Schwab, Mallory Whitlock

Sound Designer

Martha Niles

Sound Crew

Mike Janke

Box Office Chair

Mary Ellen Schutt

Box Office Crew

Karen Arnold, Ed Barrow,
Nancy Belda, Cindy Blaszak,
Linda Bremer, Nell Fisher-Agnew,
Patti Jeka, Rick Pavia, Carol Suda,
Marilyn Wilson

House Manager Chair

Bill Wilson

House Managers

Jack Calvert, Susan Cardamone
Peter Hilton, Harry Hultgren, Jon Mills,
Denny Wise

Front Row Center Flyer

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