

1998 *s p e b e* participants  
theatre center

**Hilo** Waiakea High School  
Summer M. Binek  
Jackie Joseph  
Hilo High School  
Stanlynn Olcheske

**Kaua'i** Kapaa High School  
Emma Palumbo  
Kaua'i High School  
Patrick Karjala  
Deva Mahal  
Flora Shell  
Ben L. W. Smith

**Mau'i** Baldwin High School  
Malia Schneider  
King Kekaulike High School  
Larissa Lock

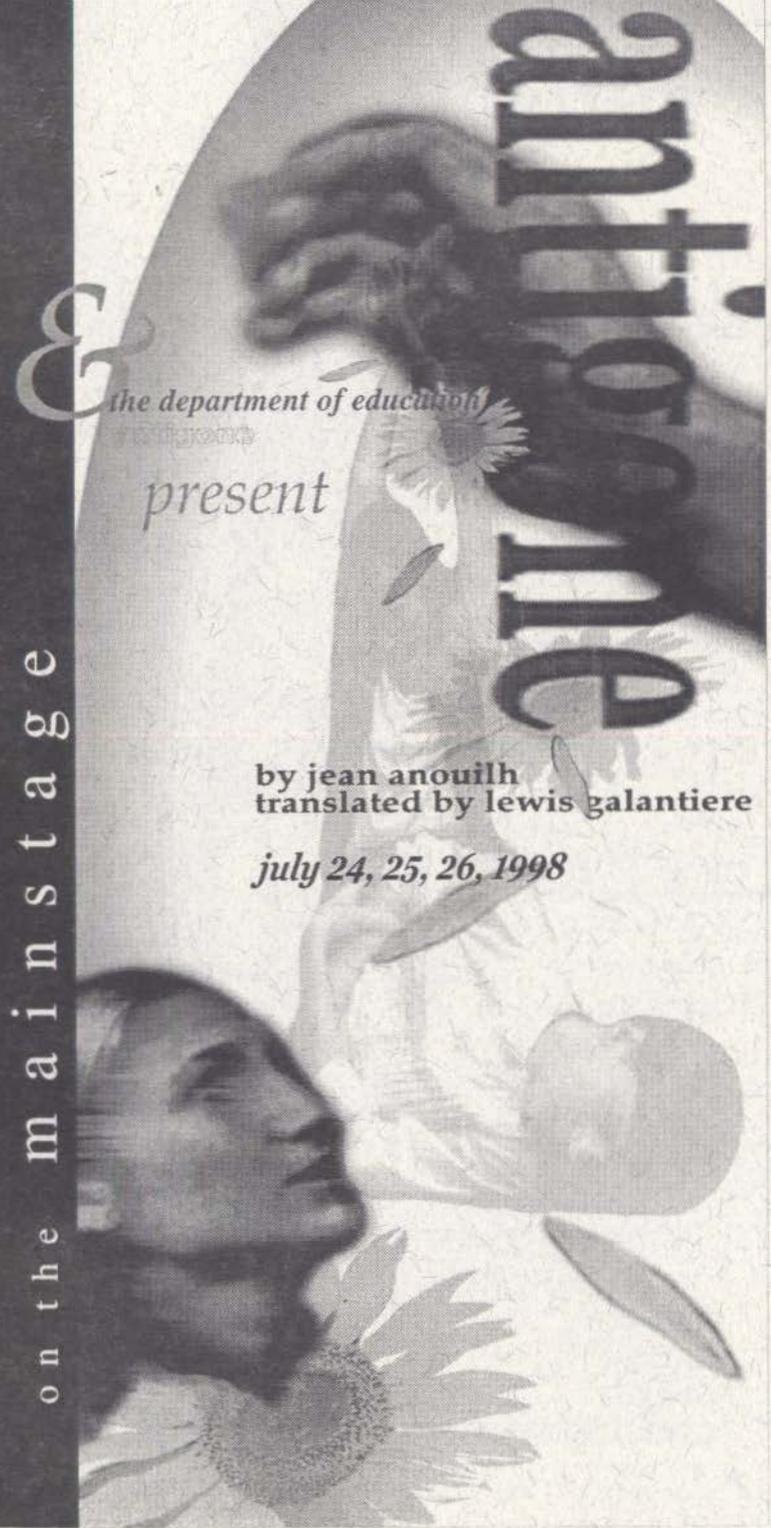
**Oahu** Mililani High School  
Brandon A. Smith  
Melissa A. Wyman  
Nanakuli High School  
Priscilla Sula  
Leilehua High School  
Rob Chikar  
Roosevelt High School  
Kimi "Kimbo" Kwock  
Kaimuki High School  
Chrysalis D. Lizarondo



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*s t a f f*

Chair, Department of Theatre & Dance .....	Elizabeth Wichmann-Walczak
1998 SPEBE Program Directors .....	Dennis Carroll & R. Kevin Doyle
Dorm Counselors .....	Nicole Tessier & Matthew Chang
World Theatre Instructor .....	Brian Bozanich
Acting Instructor .....	D. Scott Woods
Movement Instructor .....	Maureen Freehill
Voice Instructor .....	Megan Evans
Theatre Manager .....	Marty Myers
Technical Director .....	Mark Boyd
Associate Technical Director .....	Gerald Kawaoka
Set Construction .....	Kurt Wurmli, Chet Toni, Ed Dyer
Costume Shop Manager .....	Linda Yara
Costume Shop Staff .....	Sadie Yi, Natalie Abbott, Hannah Schauer
Publicity Director .....	Maureen Freehill
House Staff .....	Nicole Tessier, Betty Burdick, Liz Gutermuth
Box Office Staff .....	Jennifer Kido, Matthew Chang, Esther Izuo, Lynn L. Mayekawa
Photographer .....	Lynn L. Mayekawa
Graphic Designer .....	Nyssa Kushi

the department of theatre and dance  
o n t h e m a i n s t a g e



the department of education  
present

by jean anouilh  
translated by lewis galantiere  
july 24, 25, 26, 1998

antione

# antigone

by Jean Anouilh

translated by Lewis Galantière

Directed by Megan Evans

Scenic & Lighting Design by Mark Boyd

Costume Design by Hannah Schauer

Technical Direction by Mark Boyd

Sound Design by Megan Evans

Assistant Direction & Stage Management by

Nicole Tessier and Matthew Chang

Produced by special arrangement  
with Samuel French Inc.

## the cast

### CHORUS

#### ANTIGONE

Scene 2, 7A, 7D

Scene 3, 7C, 7D, 9

Scene 6, 7B, 7D

#### CREON

Scene 4, 7B, 7D

Scene 6, 7C, 7D

Scene 7A, 7D, 8

#### ISMENE

#### HAEMON

#### GUARD 1

#### GUARD 2/MESSENGER

### *The Company*

*Priscilla Sula*

*Jackie Joseph*

*Flora Shell*

*Ben L. W. Smith*

*Larissa Lock*

*Melissa A. Wyman*

*Malia Michelle Schneider*

*Patrick Karjala*

*Kimi "Kimbo" Kwock*

*Chrysalis D. Lizarondo*

about the

1998

**spebe** theatre center

**SPEBE** (Summer Program for the Enhancement of Basic Education) has five summer centers at the University of Hawai'i at Mānoa, of which Theatre is one. It is co-sponsored by the DOE and the Department of Theatre & Dance at UHM. Sixteen public high school juniors and seniors, who have been judged to be highly motivated and to have creative abilities, have been brought together for an intensive five weeks training in the study and doing of theatre, culminating in the public performances we are now offering at Kennedy Theatre. The performers have varying levels of performance experience, and the program is not just for performance training. It includes theatre history, dramatic literature, technical theatre, and some special workshop topics including Asian Theatre and Playwriting. The study is at beginning university level.

The first SPEBE Theatre Center was at UHM at Kennedy Theatre in the summer of 1987. Since then it has been offered four times at Kennedy and also at UH Hilo, Chaminade, and BYU. The productions selected are those not likely to be essayed by the students in the high schools and performing arts centers from which they have come, where they mostly do popular Broadway musical theatre revivals from the 1940's to the 1970's. The emphasis in SPEBE, in contrast, has been on classical and premodern drama -- Shakespeare, Calderon, Lope de Vega, Strindberg, and Yeats have been some of the playwrights whose work has been offered, and frequently Asian Theatre techniques have also been highlighted. Unfortunately, the DOE has pulled the plug on SPEBE funding -- sadly, this is the last year the program will be offered and an unique and valuable program, carefully nurtured over more than a decade, will be no more.

So we are especially grateful for you joining with us in celebrating this final SPEBE theatre offering, and we would like to thank the SPEBE faculty and participants for their hard work, concentration, and enthusiasm under demanding conditions.

R. Kevin Doyle and Dennis Carroll  
SPEBE Theatre Center Directors, 1998



now playing

**ERNEST**  
LAB THEATRE

A deconstruction of Richard Sheridan's

### School 4 Scandal

Created by the Ensemble

Friday, July 24 at 6pm

Saturday, July 25 at 6pm

Sunday, July 26 at 1pm

PROLOGUE	Choices of Fate
SCENE 1	A Public Funeral and a Secret Burial
SCENE 2	A Breathless Morning
SCENE 3	Antigone Loves Haemon
SCENE 4	The Edict is Violated
SCENE 5	The Spring is Wound Up Tight
SCENE 6	The Arrest
SCENE 7 A-D	The Debate
SCENE 8	Haemon Loves Antigone
SCENE 9	The Letter
SCENE 10	A Message and a Card Game

*director's*  
**notes**

I have loved Anouilh's beautifully poetic and moving script since I first read it in 1986 for a dramatic literature course. Because the majority of SPEBE drama participants have been female, and since young female protagonists are few and far between in the traditional canon of western dramatic literature, I decided to return to *Antigone* for this project. I wanted a piece that challenged every actor with a substantial and emotionally demanding role. The "tag-team" approach we use, dividing the huge roles of Creon and Antigone between six actors, made this possible. Actors portraying the other roles take up a greater share of lines from the Chorus. Our work on this production has been very much a collaboration. The actors essentially cast themselves, choosing characters and/or scenes on which they wanted to work. Many of the ideas for staging came from the actors as well. Because of their creativity and hard work, my job as director became primarily facilitating and fine-tuning. It has been a joyful, sometimes frustrating, always challenging, and ultimately very fulfilling process for me and I hope for the actors as well. We offer our production to you with the sincere wish that you will find in it moments to move and inspire you.

Megan Evans



the play

Jean Anouilh was born in France in 1910 and lived through the incredible upheaval of the World Wars and the Great Depression. His retelling of Sophocles's *Antigone* is considered his masterpiece and was written in 1942. France surrendered to the Germans in 1940. In the early days of the occupation, many French believed the Germans were sure to win the war and so they viewed the act of collaboration as simply "realistic" rather than something traitorous. In 1941 the communist faction of the French resistance, determined to keep as many Germans busy in France and away from the Russian front as possible, began systematic assassinations of German soldiers on the streets of Paris and throughout France. After the first successful killing, the Germans retaliated with a proclamation that all French prisoners would be deemed hostages and "In case such an act should happen again, a number of hostages corresponding to the gravity of the crime will be shot." The resistance was undaunted: the killings of Germans continued as did the reprisal of hostages—5 to 27 hostages were killed for each German.

Throughout his life, Anouilh maintained that his work was personal rather than political. And while it is true that the themes of honor and compromise and what is worth dying for were already well established in Anouilh's work before the German invasion, these events must certainly have confirmed and intensified his need to address them in his art. Anouilh turned Sophocles's tyrannical Creon into a humanist, a realist, a compromiser. Many French found in the debate between Creon and Antigone an analogy for their own struggle between collaboration and resistance. And Anouilh was criticized for painting Creon with an overly sympathetic brush. Fifty-six years later, the continued immediacy of the play makes clear that Anouilh was wrestling with the issues of treachery and collaboration on a more universal plane than his contemporary critics. The play views life in the modern world—whether in war or peacetime—as requiring soul-crushing compromises. It vibrates under the pressure of impossible choices; it represents the struggle between two powerful, compassionate wills, both of which are right.