

PRODUCTION STAFF

STAGE MANAGER LILLIAN SAKAI

CONSTRUCTION PERSEPHONE CALAYCAY, JAMES DER,
DAVID DONNELLY, EMMALINE ENDO, JODY EVANS,
RUTH HORIUCHI, JOAN IRWIN, JANE IWATA,
BILL JENSEN, BETSY WALKER, EVON MORRISON,
GENE PAROLA, LILLIAN SAKAI

LIGHTS LILLIAN SAKAI, *assisted by*
LORNA ADACHI, GLEN BLACK, JANE IWATA

MAKE-UP PHYLLIS LIM, *assisted by*
PERSEPHONE CALAYCAY, AGNES GARCIA,
ESTRELLA GASCON, EVON MORRISON, ROBERTA YUEN

COSTUME MAINTENANCE TERRY SABADO, *assisted by*
EMMALINE ENDO

MASKS PAUL PEARCE, *assisted by* JOSEPH ANGELO, GLEN BLACK,
HARRIET FROID, DAVID LAW, JOAN McLAUGHLIN,
ROBLE MILLER, LILLIAN SAKAI, ROBERT SCOTT

PROPERTIES JANE IWATA, *assisted by*
PAUL PEARCE, LILLIAN SAKAI

SOUND EFFECTS JODY EVANS

BUSINESS MANAGER GENE PAROLA

PUBLICITY DAVID DONNELLY, *assisted by*
JANET FAURE, LILLIAN SAKAI

HOUSE MANAGER DOUGLAS KAYA

USHERS PERSEPHONE CALAYCAY, *assisted by*
ZETA PI ZETA, and dramatic groups from the following
schools: CASTLE, MCKINLEY, PUNAHOU, and ROOSEVELT

Members of the classes in *Dramatic Production* (Drama 150) and *Theatre Practice* (Drama 200) have assisted in the preparation of this production.

THEATRE GROUP COUNCIL

Gene Parola	Lillian Sakai	Jane Iwata
Douglas Kaya	Phyllis Lim	Eddie Tam
Lucie Bentley, Earle Ernst, Edward Langhans, Joel Trapido (Directors)		

ACKNOWLEDGMENTS

The Theatre Group wishes to acknowledge the assistance of others, including both students and members of the faculty and administration, who have made this production possible. Special thanks is given to Madelyn Dorian McLaughlin and her sculpturing students for the modelling of the masks.

SUMMER THEATRE

During the University summer session a classical Japanese No play will be given in two versions, ancient and modern.



THE
UNIVERSITY
OF
HAWAII
THEATRE
GROUP

Sophocles'
ANTIGONE

MAY 2, 3, and
8, 9, 10, 1958
FARRINGTON HALL

XXIV, 5

May 1958

127

THE UNIVERSITY OF HAWAII THEATRE GROUP

presents

SOPHOCLES'
ANTIGONE

THE CAST

ANTIGONE, daughter of Oedipus FRANCES GARNER
ISMENE, her sister EVON MORRISON
CHORUS OF THEBAN CITIZENS DENNIS WHITE (leader)
JAMES DER, RITCHIE SPENCER, NANCY ANN WESTROPP,
ELIZABETH WALKER, LORETTA JOHNSTON
CREON, King of Thebes ROBERT SOLLER
SENTRY DAVID DONNELLY
HAIMON, son of Creon CYRUS FARYAR
TEIRESIAS, a blind prophet JOHN LAW
BOY, servant to Teiresias EMMALINE ENDO
EURIDICE, Queen of Thebes MARY ELIZABETH BOYLES

Scene: Outside the city of Thebes in ancient Greece

Prologue

Polynices, son of Oedipus, commander of the invading Argive army, roused his men with angry phrases: he, the wild eagle, screaming insults over the land of the Thebans. Against the seven gates of his native Thebes his famished swords came onward in the night; but before his jaws were sated with Theban blood, or pinefire took the garland of their towers, he was thrown back; and as he turned, invincible Thebes rose like a dragon behind him, thundering war in his ears. Seven captains at seven gates yielded their clanging arms to the god who holds the scales of battle; there were left only two: Eteocles and Polynices, brothers in blood, face to face in matchless rage, mirroring each other's fate; they clashed in lengthy combat and fell together in death. Eteocles, who defended his country, was buried with full military honors, but his brother Polynices, who broke his exile and came back with fire and sword against his native Thebes, was left on the plain unburied. With the deaths of the two brothers there were left only the surviving children of the house of Oedipus: Ismene and Antigone.

Production Designed and Directed by EDWARD LANGHANS
Technical Direction by ROBERT SOLLER
Costumes by FRANCES ELLISON
Masks by MADELYN DORIAN McLAUGHLIN
Lighting by ELBERT SMITH

TONIGHT'S PLAY

Antigone is the concluding play in a series of three covering the story of Oedipus and his children. The three plays—Oedipus Rex and Oedipus at Colonus are the other two—were not written as a trilogy, nor were they, in fact, written in proper sequence by Sophocles; yet they form a complete group and are often labelled "The Theban Plays" or "The Oedipus Cycle." All were composed in the last half of the 5th century B.C.

Though Oedipus Rex stands as Sophocles' supreme achievement, Antigone is probably his most popular work, for in it the dramatist strikes so many modern notes that we must keep reminding ourselves that the play is over 2,000 years old. In the struggle of youth versus old age, of family ties versus duty to the state, of the laws of the gods versus the laws of men, of liberty versus tyranny, and of pride versus humility, Sophocles shows us problems that have plagued man ever since he discovered his own free will. And in the philosophical concepts stated directly or indirectly in Antigone we find truths that have as much application today as they did in centuries past: "There is no happiness where there is no wisdom," "Rash words by men of pride bring great disaster," "Man's little pleasure is the spring of sorrow," "Greatly to live is greatly to suffer."

Each of the choral odes in Antigone (the Parados, which brings on the Chorus and describes the battle with the Argives, and the Paean to the god Dionysus near the end of the play are not properly classified as odes) allows the Chorus, as spectators of the events, to summarize in philosophical terms the specific scenes they have witnessed. These odes, especially the justly famous "Numberless are the wonders of the world" and "Fortunate are those who have never tasted God's vengeance," help remind us that we are witnessing not just a melodramatic story, but a ritual. Before our eyes pass not only real people, but symbols of piety (Antigone), pride (Creon), obedience (Ismene), love (Haimon), grief (Euridice), and so on; these oversimplifications are only the beginning of a complicated symbolic structure in the play, since each character will be seen to represent numerous ideas.

The plot, too, may be appreciated on more than just the literal level; it is the story of a young girl in conflict with her uncle over a matter of justice, it is a study of various kinds of rightness, it is a psychological analysis of the dangers of pride, it is a tragic tale of a man trying to avoid facing reality, it is the spectacle of a sacrifice of a hero for the common good, it is man coming to terms with himself—it is many things. Because Antigone, like most Greek tragedies, means more than it literally says, it has withstood the centuries and still ranks as one of the great plays in the history of the theatre.