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THE DEPARTMENT OF SPEECH AND DRAMA

of

Northwestern College

presents

The Jean Anouilh version of

THE ANTIGONE OF SOPHOCLES

EXODUS

"Man's highest blessedness,
In wisdom chiefly stands;
And in the things that touch upon the gods,
'Tis best in word or deed
To shun unholy pride;
Great words of boasting bring great punishments,
And so to gray-haired age
Teach wisdom at the last."

From the E. H. Plumptre
translation of Sophocles' Antigone

CHAPEL AUDITORIUM

Orange City, Iowa

THURSDAY EVENING, MAY 9, 1963, 8:15

FRIDAY EVENING, MAY 10, 1963, 8:15

DRAMATIS PERSONAE

Leader of the Chorus of Theban Elders ----- Ted Smits, Jr.*

Antigone { ----- { Penny Price†
Ismene { Sister-princesses of Thebes { ----- { Janice Edwards†

Creon, King of Thebes, maternal uncle
to Antigone and Ismene ----- Marinus Spierenburg*

First Guard ----- Lee Zeutenhorst*

Haemon, Prince of Thebes, Creon's son,
cousin and betrothed of Antigone ---- Norman Van Wyhet

Second Guard ----- Marvin Boelman†

Third Guard ----- Robert Evans†

Messenger ----- Ronald Van Engent

Page ----- Leland Foreman†

Eurydice ----- Marilyn Nattet

Scene: the Royal Palace of Thebes

*Members of Alpha Psi Omega, National Honorary Dramatic
Art Fraternity

†Pledges to Alpha Psi Omega

PRODUCTION STAFF

Director ----- Mrs. Harry England

Scenic Director ----- Rodney Kluis

Sound and Property Director ----- Judie Bloemendaal

Lighting ----- Rodney Kluis, Ron Van Engen

Costumes ----- Northwestern College Costume Service

House ----- Roger Wyngarden

Ushers ----- Dick Welscott, Duane Moret,
Bert Krygsheld, Barry Boersma, Gene Groen

Hostesses ----- Mary Abbring, Ruth Remmerde,
Betty Fonkert, Verna Rozeboom,
Karen Hilbrands, Sheryl Jansma

Set Construction ----- Rodney Kluis, Ron Van Engen



The department of Speech and Drama, the production staff and the cast of **Antigone** acknowledge gratefully the efficient help of Dean Joe L. De Vries with the construction of the set.



There will be no intermission. Coffee will be served following the play.

THE BACKGROUND

ANTIGONE is the third play of the Oedipus trilogy, the other two being OEDIPUS THE KING and OEDIPUS AT COLONUS. The earlier part of the story, preceding the ANTIGONE is as follows: Laius and Jocasta were king and queen of Thebes. An oracle predicted that if their new-born son Oedipus should be allowed to grow up, he would kill his father. The baby was ordered destroyed, but a pitying herdsman spared the infant's life. Unknowingly, the prophesy was fulfilled; and Oedipus killed his father Laius and also delivered the city from a monster known as the Sphinx. In gratitude for the latter act, and ignorant of the former, the Thebans made Oedipus their king. He married the widowed Jocasta, not realizing that she was his mother. Famine and pestilence fell upon Thebes, and the crimes of Oedipus came to light. Jocasta killed herself, and Oedipus tore out his eyes. Exiled from Thebes, he spent his last days at Colonus accompanied by his daughters Antigone and Ismene.

Events immediately preceding the opening of the ANTIGONE are as follows: The two sons of Oedipus, Eteocles and Polyneices, both wanted the royal power. Eteocles became king, and Polyneices led a revolt against the city. In battle, the two brothers killed each other, fulfilling a curse pronounced by Oedipus. Creon, Jocasta's brother, ascended the Theban throne and declared that Eteocles should have the funeral honors of a hero, but that Polyneices should lie unburied. Burial rites were essential to the Greeks, as they believed them necessary for the repose of the soul of the deceased. Antigone is determined that her brother shall be buried, believing the spiritual law to be higher than the law of man. Creon represents the law of the state. In this, the conflict lies. At this point, the play opens, presumably on the day after the great battle.

THE AUTHOR

The Fifth Century B.C. was the "Golden Age of Greece" and one of the greatest peaks in dramatic literature and theatrical history. Sophocles was one of the period's greatest playwrights, and for fifty years he was a leading figure. He wrote more than one hundred plays, only seven of which have survived in entirety. In the dramatic contests, he received more prizes than anyone else; and he never rated lower than second place. The ANTIGONE, in point of time, follows the other two plays of the trilogy, although it was written earlier.