THE COMMUNITY THEATRE MOVEMENT
(Chairman: FRANK THEODORSON)

ANTIGONE
by
Jean Anouilh

Programme Sixpence

OCTOBER 1953
HARPENDEN PUBLIC HALL
THE COMMUNITY THEATRE MOVEMENT  
(Chairman : FRANK TYEDCOBSON)  

presents  

Antigone  
by  
JEAN ANOUILH  

CAST  
(In the order in which they speak)  
Chorus .... WALTER LUCAS  
Antigone .... AVRIL GORING  
Nurse .... EDITH GREGORY  
Ismene .... JOYCE DAVEY  
Haemon .... TONY WILD  
Creon .... LAURENCE NIXON  
First Guard .... DAVID STURMAN  
Second Guard .... BARRY BATES  
Tiator Guard .... GERALD BONNER  
Messenger .... REGINALD VAUGHAN  
Page .... NICHOLAS GARDNER  
Eurydice .... JOYCE CHAPMAN  

The play directed by LAURENCE NIXON  

Stage Manager .... G. HARRIS  
ROY FAUNCH  
KEITH ROBERTS  
Assistant Stage Manager .... JOY CLARKE  
Front of House Manager .... STAN FOSTER  
Box Office .... MRS. S. FOSTER  

PROGRAMME NOTE  
Jean Anouilh’s play was produced in February, 1944, in Paris, during the last six months of the German Occupation. The play’s subject of personal loyalties in conflict with the demands of authority was as close as any could be to the problems of the moment for so many Frenchmen. It is a “witness-play” that sets before the bar of humanity a picture of the inevitable degeneration that living in this world must incur.  

The bones of the story are the same as in Sophocles’ two sons Eteocles and Polynices lay dead, slain by each other outside the walls of Thebes. King Creon allows Eteocles a hero’s funeral, but threatens death to anyone attempting to perform the funeral rites over Polynices, whose body must be left to rot. Antigone, daughter of Oedipus, defies this ban and scatters earth over her brother’s body. She is caught, brought before Creon, who tries to save her by pointing out how stupid her defiance is. She refuses to accept Creon’s argument and goes willingly to death.  

Antigone is the symbol of purity of personal conscience; she asks too much of life, will not learn from experience, and refuses to give way. Creon is the voice of reason, experience and a philosophic acceptance of life. Whether we sympathize with Antigone or Creon, or both, the play carries us forward from point to point with a dramatic force amounting to genius.