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Antigone, 1950

Montana State University (Missoula, Mont.). Montana Masquers (Theater group)

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ANTIGONE

Montana State University Theatre
and
Montana Masquers

present
SOPHOCLES'

ANTIGONE

SIMPKINS LITTLE THEATRE

APRIL 11, 12, 13, 14, 15

A. Wollock, Director

Choreography by Roberta Sollid and Maxine Taylor

CAST

Antigone.....	Joan Hardin
Ismene.....	Mary Maurer
Creon.....	Jasper Jensen*
	Carroll O'Conner*
Sentry.....	Cyrus Noe
Haimon.....	Lauren Buck
Teiresias.....	Don Lichtwardt*
	A. Wollock*
Attendant on Teiresias.....	Joel Fleming
Messenger.....	Richard Haag
Eurydice.....	Dorothy Ross
Chorus Leader.....	Edmund J. E. Ward
Soldiers.....	Jack Shapira, Art Lundell

*Jesper Jensen — April 11, 12, 14, 15; Carroll O'Conner — April 13.

*Don Lichtwardt — April 11, 12, 15; A. Wollock — April 13, 14.

CHORUS—(the old men and women of Thebes).

John Bennet, Virginia Bulen, Pat Evans, Isabel Gopian, Betty Mayfield, June
McLeod, Louetta Riggs, Charles Schmitt, Tom Sherlock, Rosalie
Slocum, Ann Stone.

SCENE: Before the palace of Creon, King of Thebes.

TIME: Dawn of the day after the repulse of the Argive army from the assault
of Thebes.

THE CHORAL ODES, COMMENTARIES ON THE PRECEEDING SCENES ARE
THE ONLY SCENE DIVISIONS. THE ACTION IS CONTINUOUS.

Scene Designer.....	Charles Schmitt
Costume Designer.....	Virginia Bulen
Lighting by.....	LeRoy W. Hinze
Music Composed by.....	Edward Earl

PRODUCTION STAFF

Assistant to the Director..... Richard Haag

Staging..... Edmund J. E. Ward, Tom Sherlock, Richard Haag, Audrey
Linscheid, Nancy Hays, Robert Haight, Jesper Jensen, Jim Daniels,
EDR 16 Class.

Costumes..... Nancy Hays, Audrey Linscheid, Phyllis Clark, Richard
Galt, Virginia Bulen.

Lighting..... Beverly Madsen, June Thayer, Ray Stoddard, Charles
Schmitt, David Hutchings.

Sound and Music..... Ann Stone, Lauren Buck

Make-up..... Tom Roberts, Edna-Marie Thompson, Yvonne Kind, Joyce
Clark, Irene Stritch, Nancy Fields, Kay Hetler, Lois Staudacher.

Theatre Secretary..... Helen Hayes

Publicity Manager..... Marge Hunter

Box Office Manager..... Bob Moran

Box Office Staff..... Tom Roberts, Helen Hayes, Joan
Hardin, June McLeod, Jim Boileau, Phil Geil, Bill McDonnell.

Ushers..... SPURS and ROTC Sponsor Corps



Montana Masquer patrons are reminded that any gifts they may be able to
make toward the costume and property departments will be gratefully received.
Our production staff will call for such gifts; names and addresses of those caring
to contribute clothing or furnishings may be left in the box office in this building.
If you will telephone 3121, theatre extension, we will call for contributions.



COMING

THE BARBER OF SEVILLE..... May 16 and 17

Student Union Theatre

Joint production of the School of Music and Montana State University Theatre.

Sung in English

ANTIGONE

The *Antigone* of Sophocles tells in vivid tragedy the sad fact that good men cannot know what is right to do and yet **must** try to do it.

King Creon knows that the state is first; that if it is safe all else may follow; that new laws must be obeyed; that a ruler and judge must be above ties of blood and friendship, that men and the gods agree that bad men, dead or alive, represent evil, and that a traitor's body should be thrown to dogs and birds.

His niece, Antigone, **knows** that some laws are ageless, unwritten, perhaps from God and cannot be changed by any man, no matter what his power; that one of these is that one must not judge the dead, certainly not one's brother, but bury them and send them to be judged by the gods below; that it is better to join in loving than in hating; that she at least **must** die, if need be, rather than obey a new decree that violates the inviolable.

The blind seer affirms that the Gods, by means of omens, declare against Creon. Antigone's arrogance has brought about her doom. Creon's attempt to save all is too late. Has he learned wisdom for the years ahead?

The Chorus carries the incidents by their pertinent comments: song of joy that the war is over, the city saved; "what a piece of work is man," bold his conquests over sea and land and thought; the strange fortunes of great, good men and their families; merciless power of Passion; proud sinners brought low; glad cry of hope when Creon goes to make amends; "There is no happiness where there is no wisdom."

Ismene is left alive but forgotten—ordinary man, submissively good? So, too, of the good-humored, skin-saving, wisecracking sentry. "How terrible when the right judge judges wrongly!"

Eurydice, going to Athena's shrine in sorrow for the death, in war, of one son, Megareus, hears that her other son, Haemon, is dead. In death she charges Creon with the death of both.

Creon lives in sad, lonely power.

How eager is man to know and do the right but how, how hardly shall he learn what it is and how to do it!

W. P. CLARK,

Department of Classical Languages.