



OF BUTE STREET - LUTON



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THE  
COMMUNITY THEATRE MOVEMENT

(Chairman: FRANK THEODORSON)

ANTIGONE

by

*Jean Anouilh*

*Programme Sixpence*

OCTOBER 1953

HARPENDEN PUBLIC HALL

THE COMMUNITY THEATRE MOVEMENT

(Chairman: FRANK THEODORSON)

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
Third Guard	...	...	...	...	...	GERALD BONNER
Messenger	...	...	...	...	...	REGINALD VAUGHAN
Page	...	...	...	...	...	NICHOLAS GARDNER
Eurydice	...	...	...	...	...	JOYCE CHAPMAN

The play directed by LAURENCE NIXON

Stage Managers	-	-	-	-	-	{ GEORGE 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. Oedipus' 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's is the voice of reason, experience and a philosophic acceptance of life. Whether we sympathise with Antigone or Creon, or both, the play carries us forward from point to point with a dramatic force amounting to genius.