ANTIGONE PROJECT
A PLAY IN 5 PARTS

CONCEIVED BY CHIORI MIYAGAWA AND SABRINA PECK

WRITTEN BY KAREN HARTMAN, TANYA BARFIELD, CARIDAD SVICH, LYNN NOTTAGE, AND CHIORI MIYAGAWA

DIRECTED BY JOSEPH W. RITSCH

FEBRUARY 17-MARCH 6, 2016
REP Stage presents

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- Joseph W. Ritsch, Director

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ANTIGONE PROJECT

The Play

About the Playwrights

BIOGRAPHIES

TANYA BARFIELD’s plays include: Of Equal Measure (Center Theatre Group), Blue Door (Playwrights Horizons, South Coast Repertory, Seattle Repertory, Berkeley Repertory, and Harare International Festival of the Arts, Zimbabwe), Dent, The Quick, The Houdini Act, and 121 Degrees West. Short plays include Foul Play (Royal Court Theatre, Cultural Center Bank of Brazil), The Wolves and Wanting North (Guthrie Theatre Lab, published in Best 10-Minute Plays of 2003). She wrote the book for the Theatreworks/USA children’s musical, Civil War: The First Black Regiment, which has toured public schools around the country. She was a recipient of the 2003 Helen Merrill Award for Emerging Playwrights; 2005 Honorable Mention for the Kesselring Prize for Drama; a 2006 Lark Play Development/NYSCA grant; and, she has been twice been a Finalist for the Princess Grace Award. She has been commissioned by Playwrights Horizons, Center Theatre Group, South Coast Repertory, Primary Stages, and Geva Theatre Center. Tanya was an invited guest to the “Legacy” Tribute Dinner to the Civil Rights Generation on Capitol Hill. She is a Resident Playwright at New Dramatists.

KAREN HARTMAN is an award-winning playwright and librettist whose work has been supported by the Rockefeller Foundation, the N.E.A., the Helen Merrill Foundation. She has received a Daryl Roth “Creative Spirit” Award, a Hodder Fellowship, a Jerome Fellowship, a Fulbright Scholarship to Jerusalem, a New Dramatists residency, and Core Membership at the Playwrights Center. Her plays Goldie, Max, and Milk; Goliath; Donna Wants; Gum; Going Gone; Anatomy 1968; Tray Women; ALICE: Tales of a Curious Girl; Leah’s Train and others have been commissioned and/or staged by dozens of theaters including the Women’s Project, NAATCO, McCarter Theater, ACT in San Francisco, Center Stage, the Magic Theater, and Dallas Theater Center, and are published by TCG, DPS, Backstage Books, and Playscripts. Musical projects include the book for Sea Change, score by AnnMarie Milazzo, directed by Leigh Silverman. Karen holds a BA from Yale University and an MFA from the Yale School of Drama. She has taught playwriting in a wide range of settings including four years at the Yale School of Drama.

CHIORI MIYAGAWA is a Japanese-born American playwright. Her plays include America Dreaming, commissioned by Music-Theatre Group, directed by Michael Mayer at Vineyard Theatre (published in Global Foreigners Seagull Books); Nothing Forever and Yesterday’s Window (both at New York Theatre Workshop, directed by Karin Coonrod, Nothing Forever published in Positive/Negative Women, Yesterday’s Window published in TAKE TEN); Woman Killer (Crossing Jamaica Avenue in co-production with HERE, published in Plays and Playwrights 2002); Leaving Eden (The Meadows School of the Arts, SMU Commission, directed by Greg Learning); Jamaica Avenue (New York International Fringe Festival, published in Tokens? The NYC Asian American Experiences on Stage); FireDance (Voice&Vision); Broken Morning (Dallas Theater Center and Crossing Jamaica Avenue in co-production with HERE); and, Antigone’s Red (Virginia Tech, published in TAKE TEN II.) A collection of her
plays, *Thousand Years Waiting and Other Plays*, is forthcoming from Seagull Books as part of the international play series, *In Performance*, for which Carol Martin is the general editor. Chiori has been awarded many grants and fellowships including the New York Foundation for the Arts Playwriting Fellowship, McKnight Playwriting Fellowship, Van Lier Playwriting Fellowship, an Asian Cultural Council Fellowship Rockefeller Bellagio Residency, and Radcliffe Advanced Studies Fellowship at Harvard University.

**LYNN NOTTAGE** is the author of *Ruined*, which received the 2009 Pulitzer Prize for Drama, and was produced at the Goodman Theatre in Chicago and at the Manhattan Theatre Club. Her play *Intimate Apparel*, which was produced at the Roundabout Theatre Company, received the 2004 New York Drama Critics’ Circle Award for Best Play. *Fabulation, or the Education of Undine* was produced by Playwrights Horizons and at the Tricycle Theatre in London. Her other plays include *Crumbs from the Table of Joy; Las Meninas; Mud, River, Stone;* and *Por’Knockers and Poof!*. She is the recipient of the 2004 PEN/Laura Pels Award, the 2005 Guggenheim grant for playwriting, and fellowships from Manhattan Theatre Club, New Dramatists, and the New York Foundation for the Arts. She is an alumna of New Dramatists, a recipient of the MacArthur Foundation “Genius Grant” Award, and a graduate of Brown University and the Yale School of Drama.

**CARIDAD SVICH** is a US Latina playwright, translator, lyricist and editor whose works have been presented across the US and abroad at diverse venues including The Women’s Project, INTAR, 59East59, Theater for the New City, Repertorio Espanol, Mccarren Park Pool, Walkerspace, 7 Stages, Salvage Vanguard Theatre, ARTTheater-Cologne, and Edinburgh Fringe Festival/UK. Among her key works: *12 Ophelias; Any Place But Here; Alchemy of Desire/Dead-Man’s Blues; Fugitive Pieces; Instructions for Breathing; Iphigenia – a rave fable; The House of the Spirits (based on the Allende novel); The Tropic of X; The Booth Variations;* and, *Wreckage*. She has translated nearly all of Federico Garcia Lorca’s plays as well as works by Lope de Vega, Calderon de la Barca, Julio Cortazar and new plays from Spain, Cuba, and Mexico, and has adapted works by Wedekind, Sophocles, Euripides and Shakespeare. She is alumna playwright of New Dramatists, founder of theatre alliance & press NoPassport, associate editor of Routledge’s *Contemporary Theatre Review* and contributing editor of *TheatreForum*. She’s been a Radcliffe Institute for Advanced Studies Fellow at Harvard University, and is a member of PEN American Center, The Dramatists Guild, and is featured in the Oxford Encyclopedia of Latino History. She holds an MFA from UCSD. She’s taught playwriting at Bard College, UCSD, Bennington College, Ohio State University, Denison University, and the Yale School of Drama. Website: www.caridadsvich.com for the Antigone Project.
SABRINA PECK (Co-Conceiver) conceives and directs original theater works infused with movement and music, often in collaboration with diverse communities. Productions include Common Green/Common Ground, with community gardeners in NYC; Odakle Ste with Bosnian Muslim refugees in Croatia; and, Commodities, with commodities pit traders on Wall Street. Peck has also helped to develop the work of playwrights, directing productions or staged readings at Dance Theater Workshop, New Dramatists, New Georges, The New World Theater, The Public Theater, and The Vineyard Theater. She has choreographed for Lincoln Center Theater, Yale Repertory Theatre, The New York Shakespeare Festival, and others. Peck has taught at NYU Tisch School of the Arts and Duke University, and was the Peter Ivers Visiting Artist at Harvard University. She is a longtime Associate Artist with Cornerstone Theater Company. Her work is detailed in the books Local Acts: Community-Based Performance in the United States by Jan Cohen-Cruz and Staging America: Cornerstone and Community Based Theater by Sonja Kuftinec. Portfolio: www.sabrinapeck.com.

MARIANNE MCDONALD (Introduction) is a Professor of Theatre and Classics at the University of California, San Diego. She was a Fulbright professor in 1999, is adjunct professor at Trinity College Dublin, a fellow at the National University of Ireland, and is one of the few women to have been elected a member of the Royal Irish Academy. Professor McDonald was trained in classics and music and taught for many years at the University of California, Irvine. She is most well known for her work on ancient Greek drama, mythology, and modern versions of ancient classics in film, plays and opera, but her poems, plays, and translations have also been widely published. A dedicated teacher and international lecturer, she is a pioneer in the field of modern versions of the classics, in films, plays, and opera. She has over 200 publications. Website: www.mmcdonald.info.

LISA SCHLESINGER (Preface)’s plays include Wal-martyrs, Celestial Bodies, Twenty-One Positions (with Naomi Wallace and Abed Abu Srour), Same Egg, Manny and Chicken, and Harmonicus Mundi, an opera. She has received commissions from the Guthrie Theatre, the BBC, Portland Stage Company, and fellowships from the NEA, CEC International, and the Sloan Foundation. She is winner of the BBC International Playwriting Award. She is Professor of Playwriting at Columbia College Chicago.
ANTIGONE PROJECT

The Play

Structure

Antigone Project was conceived by Sabrina Peck and Chiori Miyagawa following the September 11 attacks and, more specifically, the Patriot Act, and its increased surveillance powers over individual US citizens, ostensibly to prevent terrorism.

THE PATRIOT ACT

The Patriot Act increases the government’s surveillance powers in four areas:

1. Records searches. It expands the government’s ability to look at records on an individual’s activity being held by third parties. (Section 215).

2. Secret searches. It expands the government’s ability to search private property without notice to the owner. (Section 213).

3. Intelligence searches. It expands a narrow exception to the Fourth Amendment that had been created for the collection of foreign intelligence information (Section 218).

4. “Trap and trace” searches. It expands another Fourth Amendment exception for spying that collects “addressing” information about the origin and destination of communications, as opposed to the content (Section 214).

ANTIGONE

Five female playwrights were commissioned to write short plays based on Sophocles’ play Antigone. The play is a continuation of the Theban cycle, the next generation following the story of Oedipus and the curse against Thebes. Oedipus, having solved the riddle of the Sphinx, arrived in Thebes unaware that he is both the son and murderer of Laius. He marries Laius’ widow Isocasta, and with her has four children: Antigone, Ismene, Polyneices, and Eteocles. When the murder and incest is revealed, Kreon, Antigone’s uncle, exiles Oedipus who has blinded himself. At the start of Antigone, a civil war between followers of Eteocles and Polyneices has concluded (dramatized in Aeschylus’ Seven Against Thebes) leaving both of Oedipus’ sons dead. Kreon decides to give one the funeral of a hero and leave the other’s body out for the vultures, going against Thebes’ cultural and religious burial customs. Antigone repeatedly tries to bury her unburied brother Polyneices, breaking with Kreon’s legal jurisdiction.
Sophocles’ play dramatizes several encounters and confrontations following Kreon and Antigone’s standoff:

- In the prologue, Antigone tries to persuade Ismene to join her in her resistance while Ismene tries to convince Antigone to follow the more expedient route which will allow her to live a full life (as in HANG TEN).
- After ordering her arrest in Episode 2 (MEDALLION), Kreon orders her execution in Episode 3 despite Ismene’s pleas for mercy.
- In Episode 3, Kreon’s son Haemon tries to rationally dissuade him from his unpopular course of action, and, when Kreon refuses, announces he will die with his beloved Antigone. Kreon decides to have her entombed alive (similar to the stoning in A STONE’S THROW).
- In the final episode, the blind prophet Teiresias comes to warn Kreon about his pride – Oedipus’ weakness.
- In the epilogue, it is revealed that Antigone has hanged herself and Haemon, unable to save her, has killed himself (as in RED AGAIN). The entire line of Cadmus is thus blighted and ended.

Here is the full text online [http://classics.mit.edu/Sophocles/antigone.html](http://classics.mit.edu/Sophocles/antigone.html)

Sophocles’ play is structured around a prologue, five character “episodes” interspersed with choral songs and ending with an epilogue. Antigone Project is written as five plays, almost five movements or variations in a musical piece but they do not correspond one to one with the episodes; in fact, they mostly correspond to the prologue and first two episodes.
The Play

ADAPTATIONS

Sophocles’ play has been adapted several times in the past century, often to dramatize resistance workers in conflict with a bureaucratic regime or, as Brecht wrote, how humanity can rise up against barbarism. Many of these plays were first produced under oppressive governments and so had to disguise their politics. Interestingly, in many of the versions, both Antigone and Kreon are depicted as well-intended characters with a blindness and a pride that destroys them. Some of the more well-known versions include:

Bertolt Brecht’s 1948 version— the play begins with a modern World War II scene in which two sisters discover that their brother, a soldier, has returned from the front. They feed him but it turns out that he is a deserter and he is lynched from the lamppost. This first scene is intended to draw the parallel between the death of Polyneices that marks the first and dramatically key event in Sophocles’ Antigone with that of the deserting soldier in WWII. Creon is played as a Nazi-style dictator and the cast in most productions wear either modern or World War II German costumes to make the parallel more obvious.

8. Antigone Project AUDIENCE GUIDE
Jean Anouilh’s *Antigone* (1944)– Antigone is a member of an unnamed resistance group as the play was produced under the Nazi occupation of France.

*La Pasión Según Antígona Pérez* (1968)– ((The) Passion According to Antigone Pérez), adaptation of Sophocles by Puerto Rican writer Luis Rafael Sánchez, updated to 20th-century Latin America.

Athol Fugard’s *The Island* (1973)– inmates of a prison Island (clearly referring to Robben Island where Nelson Mandela was imprisoned for decades) stage a performance of Sophocles’ play. It opens with a lengthy mimed sequence in which John and Winston, two cell mates in prison on Robben Island, shovel sand in the scorching heat, dumping the sand at the feet of the other man, so that the pile of sand never diminishes. This is designed to exhaust the body and the morale of the prisoners. It later includes a play within a play, as Winston and John perform a condensed two-person version of Antigone by Sophocles.

A.R. Gurney’s *Another Antigone* (1987)– a Jewish student tries to submit an anti-nuclear adaptation of the original play in lieu of a final essay and is met with resistance by her male professor who is then accused of anti-Semitism.

Interestingly, all of these adaptations were written by (Caucasian) men. For *Antigone Project*, the playwrights commissioned were all women and of varying cultural and racial backgrounds. Intriguingly, none of these plays include a Chorus which was such an integral characteristic of Greek drama and tragedy. For the Greeks, this group of 12 to 24 on stage cast members represented the community and its values.
Themes

HUBRIS

Pride: Hubris or overwhelming pride or blind stubbornness is a major theme and character flaw for Kreon and Oedipus in Oedipus Rex and Kreon and Antigone in Antigone. This pride can be masked as idealism or duty, but the resulting inflexibility proves antithetical to human existence and relationships, as voiced by Ismene and Teiresias.

INDIVIDUAL RIGHTS VS SOCIAL GOOD

Individual rights/family loyalty and choice vs. societal good (polis). In Sophocles’ play, Kreon admits that Eteocles’ and Polyneices’ bodies were indistinguishable and that he doesn’t know with certainty which one he buried. In the complex relationships of the house of Kadmus, family members have broken the codes of patricide, incest, and fratricide for generations, creating a system where the value of family loyalty has been degraded long before Kreon. Is it better to have a society that is healing after civil war or better to reveal the truth, no matter how ugly?

REPETITION

Antigone Project includes five versions or repetitions of the original story/myth spread across the events of the twentieth century, suggesting both a timelessness to the play’s themes and grim entropy in human behavior. The topics of burial rites, unsung or needless sacrifices, particularly by those of the non-dominant culture, and the need for individuals to stand up against faceless bureaucracy remain relevant.
HANG TEN

Surfing was once reserved for Hawaiian royalty.

To hang ten, you have to perfectly balance your surfboard — usually a heavy longboard — so that the back of the board is covered by the wave. Doing so allows the rider to walk all the way to the front of the board and hang all ten toes over the front of the board. That's where the “hang ten” comes from.

Of course, if you successfully complete the hang ten move, you are then obligated to give your fellow surfers the hang ten hand gesture. This involves raising your fist and extending your thumb and pinkie finger, keeping your other fingers curled.

Skills needed for surfing include: balance, flexibility, and endurance (and swimming skills!). “Taking off” (or “popping up”) on the wave and standing up on the board take a bit of practice. While lying on the board, you should bring your hands up from paddling and place your hands below your chest, palms on the flat of the board while your fingers curl over the sides of the surfboard. In one quick motion, you push your body up with your arms and tuck your feet up and under you. Place one foot where your hands pushed up from and the other at least a shoulder’s width apart. Once you’ve taken off, keep your knees bent, your arms loose and extended, your feet planted on the board, and your torso leaned forward to lower your center of gravity. Depending on which foot comes naturally in front, you’ll be either a “regular foot” or “goofy foot.” Regular foot means that your left foot is in front, while goofy foot means your right foot leads. A proper stance includes keeping your eyes looking in the direction you are going.

MEDALLION

November 11, 1918: The Armistice of Compeigne was signed between Germany and the Allied forces ending World War I.

African-American Soldiers in World War I and the 369th Regiment: First organized in 1916 as the 15th New York National Guard Infantry Regiment and manned by black enlisted soldiers with both black and white officers, the U.S. Army’s 369th Infantry Regiment, popularly known as the “Harlem Hellfighters,” was the best known African American unit of World War I. In 1917, the 369th was integrated into the French 161st Division and began combat operations. This regiment gained the nickname “The Harlem Hellfighters” by the Germans, who were surprised to see an entirely Black regiment fight so well. The Hellfighters spent more time in continuous combat during World War I than any other American unit. This unit also fought the longest on the front during the Champagne-Marne offensive.
The Play

fighting for 191 days. The 369th suffered a loss of 1500 men.

Dubbing themselves “Men of Bronze,” the soldiers of the 369th were lucky in many ways compared to other African American military units in France in 1918. They enjoyed a continuity of leadership, commanded throughout the war by one of their original organizers and proponents, Colonel William Hayward. Unlike many white officers serving in the black regiments, Colonel Hayward respected his troops, dedicated himself to their well-being, and leveraged his political connections to secure support from New Yorkers. Whereas African American valor usually went unrecognized, well over one hundred members of the regiment received American and/or French medals, including the first two Americans – Corporal Henry Johnson and Private Needham Roberts – to be awarded the coveted French *Croix de Guerre*.

- See more at: http://www.blackpast.org/aah/369th-infantry-regiment-harlem-hellfighters#sthash.MOpXcqDe.dpuf

**US Army General John J. Pershing** (1860-1948) commanded the American Expeditionary Force (AEF) in Europe during World War I. The president and first captain of the West Point class of 1886, he served in the Spanish and Philippine-American Wars and was tasked to lead a punitive raid against the Mexican revolutionary Pancho Villa. Returning to the military academy as a tactical officer in 1897, he was nicknamed “Nigger Jack” or “Black Jack” by cadets who resented his iron discipline. The second of these nicknames came from his frontier service with the African-American Tenth Cavalry. In 1898, he went up San Juan Hill with his Black troopers, proving himself “as cool as a bowl of cracked ice” under fire from Spanish sharpshooters who killed or wounded 50 percent of the regiment’s officers. In 1917, President Woodrow Wilson selected Pershing to command the American troops being sent to Europe. After the war, Pershing served as Army Chief of Staff from 1921 to 1924.

**“Secret Information Concerning Black American Troops”**: The 369th regiment along with other black regiments, were not allowed to fight under the US flag. President Woodrow Wilson’s administration had encouraged the military to turn its back on the Black soldiers, despite their successes in battle. US General John J. Pershing issued a directive to the French Military Mission stationed with the American Army, warning them of the dangers of relying on Black troops. Pershing wrote a document entitled “Secret Information Concerning Black American Troops” and lists out reasons for the French to keep a close watch on the Black soldiers. He stated that the Black man is an “inferior” being to the White man. The Black man lacks “civic and professional conscience” and is a “constant menace to the American.” It is startling that Pershing called the Black man a menace to the American, as if the Black Americans were not really Americans.
And this is how the US Military regarded Black units. Pershing continued “we must not eat with them, must not shake hands or seek to talk or meet with them outside the requirements of military service.” The use of “we” in Pershing’s words essentially places French and Americans on the same side for being White. Pershing also added that “we” must not commend too highly the Black American troops, especially not in front of White American troops. Pershing added that an effort must be made to prevent the local population from “spoiling the Negroes.” Startling is his use of the word “Negroes.” Later he adds “Familiarity on the part of white women with black men is furthermore a source of profound regret to our experienced colonials, who see in it an overwhelming menace to the prestige of the white race.”

Pershing did not realize that the French had Black troops who served decisively at Verdun, Aisne, Compiègne and Somme, and had no concern about having African-Americans serve under the French flag. The Germans clearly feared the Black troops. They also feared the French Black troops, who were mostly Senegalese and Algerian, as they took no prisoners.

The June 1917 Selective Service Act allowed for all able-bodied men from age 21 to 31 to be enlisted into the US Military. Foreign-born Americans and Blacks were over drafted. Blacks made up 10% of the American population, but reached a higher proportion of 13% in the US draftees. However, most of these soldiers served as labor, supply and service units, while of the rest, only 11% served in the fighting, all as National Guard units.

The Harlem Hellfighters, despite fighting the longest of any American Regiment, was not allowed to march in the Paris parades. US pressure also disallowed it a place in the French national war memorial. The Harlem Hell fighters met with uninviting MPs upon their return to New York, who were instructed not to salute any 369th soldiers, White or Black. The 369th had its own parade, since it was not invited to join the Victory Parade of 1919. Source: New York State Division Of Military Affairs and Veterans.

**ANTIGONE ARKHE**

*Arkhe*: beginning, origin.

*Digital Antigone*: Erik Larsen summarizes Walter Benjamin’s essay “The Work Of Art in the Age of Mechanical Reproduction thus: Benjamin begins his essay by briefly distinguishing his categories from traditional aesthetic values, those of “creativity and genius, eternal value and mystery” (218). In contrast, “Work of Art” relates these tendencies to bourgeois and fascist ideologies and to the conditions, inevitably generated out of capitalism itself, which provoke “revolutionary demands in the politics of art” (217-8). In order to catalogue and ultimately subvert Classical and Romantic aesthetic ideals, Benjamin describes the process by which modern technological reproduction strips these institutions and their iconic artworks of their aesthetic authority. Benjamin claims that in times past the role of art has been to provide a magical foundation for the cult. Here the artwork’s use value was located in its central position within ritual and religious tradition (223-4). A statue or idol conveyed a sense of detached authority, or frightening magical power, which inhere in (and only in) that particular historical artifact. The reproduction in mass of such an item would have been unthinkable because it was its unique singularity that produced the sacrality of the ritual.”
The Play

Thebes

Female dress
The Play

A STONE’S THROW

Widowhood rites and practices in Nigeria. More often than not, a widow is accused of being responsible for the death of her husband, especially when the man dies at a young age. Widows are often coerced into going through degrading and dehumanizing rituals all in an effort to prove her innocence. Manifestations of these rituals include: shaving of head (can be forcible if woman refuses to perform this voluntarily), being forced to drink the water used to wash her husband’s corpse, ‘Aja Ani’ (sleeping with the high priest to cleanse her of her dead husband’s spirit), being confined to the house (and often only one room in the house), and forced remarriage to husband’s relative. The widow’s inheritance from her husband goes to her oldest male relative who also controls her social and relationship behavior.

Fufu recipes are eaten with the various Nigerian soup recipes. Fufu is derived by mashing starchy foods or mixing the processed starchy foods in hot water. Fufu recipes are generally tasteless on their own so they rely on the richness of the soups to make the meal delicious. Fufu recipes are eaten by dipping them in some kind of sauce. First one takes a small quantity of fufu, rolls it into a small ball and dips into the sauce, soup or stew and swallows. Chewing a fufu meal is only for children. Fufu recipes include Corn Meal, Amala, Semolina, Pounded Yam, and Cassava Fufu.

Gele. The Yoruba are one of the largest ethno-linguistic or ethnic groups in West Africa. The majority of the Yoruba speak the Yoruba language and are found in Nigeria, constituting approximately 21 percent of its total population, and around 30 million individuals throughout West Africa.

The traditional Yoruba women’s outfit consists of four parts: the buba (a blouse like shirt), the iro (wrap skirt), the gele (head tie/wrap), and the ipele or iborun (shawl or shoulder sash). Aso oke is a hand loomed cloth woven by the Yoruba people and it is traditionally used to make the ensemble, although in more recent times organza, taffeta, damask, and laces have been used. Stiff fabrics are preferred, at least for the gele, so that it holds its shape throughout the day. The gele is wrapped around the head but unlike most head wraps that lie flat on contour of the head, the gele is manipulated to stand away from the head, creating an enormous headpiece.

Over time and with more wealth becoming available to the commoners (versus the royalty), the size and quality of workmanship...
and fabrication in the gele became a potent symbol of a woman’s socio-economic status. A woman wearing a gele is noticeable from a distance and others have to be aware of their movements around her. The majesty of this headdress is evident in the way the wearer carries herself.

**Stoning.** As of September 2010, stoning is a punishment that is included in the laws in some countries including Saudi Arabia, Sudan, Iran, Somalia, Yemen, and some predominantly Muslim states in northern Nigeria as punishment for Zina ("adultery by married persons"). Since the Sharia legal system was introduced in the predominantly Muslim northern Nigeria in 2000, more than a dozen Nigerian Muslims have been sentenced to death by stoning for sexual offenses ranging from adultery to homosexuality. However, none of these sentences has actually been carried out. They have either been thrown out on appeal or commuted to prison terms as a result of pressure from human rights groups. Stoning has been condemned as a violation of women’s rights and a form of discrimination against women. Although stoning is also applied to men, the vast majority of the victims are reported to be women. According to the international group Women Living Under Muslim Laws stoning “is one of the most brutal forms of violence perpetrated against women in order to control and punish their sexuality and basic freedoms.”
RED AGAIN

**Bardo** (in Tibetan Buddhism) is a state of existence between death and rebirth, varying in length according to a person’s conduct in life and manner of, or age at, death.

**Japanese Internment Camps.** Over 127,000 United States citizens were imprisoned during World War II for being of Japanese ancestry in a blatant violation of civil rights which some have seen echoed in the Patriot Act. People feared that those of Japanese ancestry as spies or saboteurs for the Japanese government. Fear — not evidence — drove the US to place over 127,000 Japanese-Americans in concentration camps for the duration of WWII.

Despite the lack of any concrete evidence, Japanese-Americans were suspected of remaining loyal to their ancestral land. Anti-Japanese paranoia increased because of a large Japanese presence on the West Coast. In the event of a Japanese invasion of the American mainland, Japanese-Americans were feared as a security risk.

Succumbing to bad advice and popular opinion, President Roosevelt signed an executive order in February 1942 ordering the relocation of all Americans of Japanese ancestry to concentration camps in the interior of the United States. Evacuation orders were posted in Japanese-American communities giving instructions on how to comply with the executive order. Many families sold their homes, their stores, and most of their assets. They could not be certain their homes and livelihoods would still be there upon their return. Almost two-thirds of those interned were born in the US. The last camp was closed in 1946. Japanese-American Evacuation Claims Act of 1948 paid a total of $38 million, less than 10 cents for every dollar lost.

In 1983, the Commission on the Wartime Relocation and Internment of Civilians published *Personal Justice Denied* which recommends compensating all living victims of the incarceration. Civil Liberties Act of 1988 mandated a formal government apology for the internment and a payment to all living inmates.
April 22, 1915: France. German forces fired more than 150 tons of chlorine gas against two French divisions at Ypres, Belgium.

August 1945: Hiroshima. The United States dropped atomic bombs on the Japanese cities of Hiroshima and Nagasaki in August 1945, during the final stage of World War II. The two bombings, which killed at least 129,000 people, remain the only use of nuclear weapons for warfare in history. Within the first two to four months of the bombings, the acute effects of the atomic bombings killed 90,000–146,000 people in Hiroshima and 39,000–80,000 in Nagasaki; roughly half of the deaths in each city occurred on the first day. During the following months, large numbers died from the effect of burns, radiation sickness, and other injuries, compounded by illness and malnutrition. In both cities, most of the dead were civilians, although Hiroshima had a sizable military garrison. On August 15, just days after the bombing of Nagasaki, Japan announced its surrender to the Allies.

Questions for Discussion

1. If you were going to adapt Sophocles’ play to a different time and place, what would it be and why? Write some dialogue between an idealistic activists and a government bureaucrat who wants the best for the community or between two sisters, one who is stubbornly pursuing a cause that will get her in trouble and one who wants her sister to have a good life.

2. Some feel that gun control, marriage equality, the Patriot Act, and free speech echo an individual rights vs. societal greater good or church vs. state debate. Frame two arguments for and against each of these topics within one of these paradigms or brainstorm one of your own.

3. Does family loyalty outweigh civic duty or even the law? If yes, in what situations?
Design

SET DESIGN, By Jim Fouchard
COSTUME DESIGN, By Julie Potter
ANTIGONE PROJECT Cast

Jonathan Feuer (MAN#2)*
Kelly Armstrong (WOMAN #2)*
Shannon Graham (WOMAN #3)**

* Denotes Member of Actors’ Equity Association
** Equity Membership Candidate
Technicolor Living

-Lisa A Wilde, Production Dramaturg
Theater Etiquette

Attending the theater will be a positive experience for everyone if you observe a few simple courtesies:

- Turn off and put away all electronic devices prior to entering the theater.
- Taking photographs and video recording in the theater is prohibited.
- Do not place your feet on the seat in front of you.
- The actors onstage can see and hear the audience just as well as the audience can see and hear them. Please refrain from talking or moving around during the performance as it can be distracting to the actors, as well as to other audience members.
- Feel free to respond to the action of the play through appropriate laughter and applause. The actors enjoy this type of communication from the audience!
- Have fun! Attending theater should be an enjoyable experience.