

Bennington College

Presents

ANTIGONE

after Sophocles -

by  
Cocteau

and

DON PERLIMPLIN AND BELISSA

by  
Federico Garcia Lorca

The Theatre  
Bennington College  
December 10 and 11, 1942  
at 8:30 P.M.

## ANTIGONE

Cast

Antigone)					Marjorie Handwerk
)	daughters of Oedipus	.	.	.	
Ismene	)	.	.	.	Sara Jane Troy
Creon, their uncle, who has just become King of Thebes					Ray Malon
Eurydice, Creon's wife, Queen of Thebes					Irene Crosby
Hemon, Creon's son					Richard Golden
Chorus, one of the Theban Elders					David Crowell
Guard, set to watch Polyneices' body					Joseph Schaaf
Tiresias					Samuel C. Withers
A Boy					Sylvia Swan
Guards					Sally Litchfield Jacqueline Paul
Messenger					Richard Golden

Scene: Before the Royal Palace in Thebes

The story of Antigone: After King Oedipus was exiled from Thebes, his two sons, Eteocles and Polyneices, fought for the throne. Polyneices was driven out while Eteocles remained in Thebes with his sisters, Antigone and Ismene. After a number of years Polyneices returned with an Argive army to attack Thebes. The Argive army was driven off, but Polyneices and Eteocles killed each other in the battle. The throne then fell to Creon, their uncle.

The action of this play takes place the day after the defeat of the Argive army. Creon, trying to restore order in the city and consolidate his power, wishes to punish Polyneices even in death by refusing him burial. Antigone, however, determines to give him proper burial as one of the family, so that Oedipus' brood, so sadly ripped to pieces, may at least be reunited beyond the grave.

It appears by the daily papers that the appeal which Antigone tries to make -- the appeal beyond human authorities to justice, to love, to truth -- can be just as daring and lonely in our time as it was in the time of the Greeks.

TEN MINUTES INTERMISSION

THE LOVE OF DON PERLIMPLIN AND BELISSA IN THE GARDEN  
 "An Erotic Lace-paper Valentine"

Cast

Marcolfa	.	.	.	.	.	Polly Kirsten
Don Perlimplin	.	.	.	.	.	David Crowell
Belissa	.	.	.	.	.	Ruth Miller
Belissa's Mother	.	.	.	.	.	Elaine LeFevre
Sprites	.	.	.	.	.	Joy Schuyler Mary Otis

Scene I: Don Perlimplin's study  
 Scene II: Don Perlimplin's bedroom

Scene III: Don Perlimplin's study  
 Scene IV: Don Perlimplin's garden

Regisseurs: for Antigone: Nika Pleshkoff

for Don Perlimplin: Jacqueline Paul

Music: Irene Crosby and Muriel Cummings, piano  
 Richard Golden and Elizabeth Parrish, voice

Stage crew: Rita Friedman, Patricia Schaeffer, Audrey C. Stern, Ethel Winter

Curtain: Rita Friedman, Audrey C. Stern

Sets painted by Joann Straus; assisted by Rita Friedman, Joan Lewisohn,  
 Margot Loebel, Yvonne Roy, Audrey C. Stern

Set construction and properties: David Crowell, Rita Friedman, Marianna  
 Packard, Joan Rorimer, Patricia Schaeffer, Audrey C. Stern,  
 Elizabeth Uptegrove, Ethel Winter

Costume construction under direction of Carolyn Robinson; assisted by  
 Dorothy Barbour, Maxine Cooper, Carol Johnston, Polly Kirsten,  
 Mary Otis, Josephine Parker, Joy Schuyler, Mary Sherwood, Iris  
 Suominen, Sylvia Swan, Ruth Thomson, Genevieve Tobin, Roberta Young

Dressers: Carolyn Robinson, Mary Sherwood, Ethel Winter

Lighting designed and executed by Merrell Hopkins; assisted by Joann Straus

Productions directed by Francis Fergusson

Stage manager and technician: Ray Malon

Sets for Antigone by Paul Feeley

English translation of Antigone by David Crowell

Music for Don Perlimplin by Carlos Buhler

Costumes by Christine Thompson

The cast and director wish to thank Mr. d'Estournelles, Mrs. Feeley,  
 and Miss Hasenclever for their help and advice.

Don Perlimplin and Belissa presented by special arrangement with  
 Samuel French & Co., Inc.



Federico García Lorca  
by Nora Hasenclever

Federico García Lorca was born at the beginning of the century in Granada, the last city which belonged to the Mohammedan civilization in southern Spain. Andalusia, with its cities of Granada, Seville, and Cordova, had the highest culture of its times. The Arabs cultivated music and poetry in their most lyric and imaginative forms. That brilliant imaginative, spiritual and sensuous culture still lives in Andalusia. Castile has a contrasting culture, epic where the Andalusian culture is lyric. These two traditions persist in all the popular arts of Spain and Latin America,

Federico García Lorca drew life from the sources of Andalusian popular poetry, stylizing the folk material in accordance with new techniques derived from Spanish modernism. He recurred to traditional poetry but with a new spirit. He was also a musician who reconstructed and revived many old tunes which he found both in the library and in peasant song. He never had any interest in publishing his books of poetry, but, like the ancient jongleur, preferred to live out the emotion of poetry by singing or reciting before an audience. His most famous book was the Romancero Gitano (1924-1927), a stylization of material from the most characteristic people of Andalusia, the gypsies.

The romances were from the beginning composed dramatically and in dialogue, and for this reason, as well as by temperament, Lorca used the theater. He wished in the theater both to revive this popular dramatic form and to find a live medium of communication with the people. In his theater we find romantic themes, themes of the earth and maternity, burlesque themes, and themes like that of Don Perlimplin, based on 18th Century comedy. Two things are united in Lorca's theater -- dramatic intensity and lyricism -- the native lyric language of his people. Lorca was an Andalusian who through his native strength became universal, as did his friend De Falla with his music.

Lorca was the most popular lyric poet of Spain and Spanish America. His songs were known by the peasants themselves, and by the soldiers in the Spanish Civil War; and they were published in many popular editions by the Ministry of Public Instruction. Lorca collaborated always with the educational policies of the Spanish Republic, which were designed to bring exhibitions of pictures, popular music, and plays to the smallest and most distant villages of Spain. Both classic and modern works were presented. In his theater he revived the ancient tradition of travelling companies. His organization was called La Barraca and consisted of students, mostly from the faculty of philosophy and letters, who were volunteers interested in the idea. They traveled in a truck, with their own electrical equipment, encountering difficulties of all sorts, including opposition from the conservatives. La Barraca presented plays by Lope de Rueda, Lope de Vega, Machado, and Lorca to peasant as well as to cultivated university audiences. The work of the Barraca ceased completely when the Civil War started, but some of the actors have organized a company again in Mexico.

Lorca died a victim of the same bloody instincts which form the substance of his play Blood Wedding. The reactionary elements could not forgive him the vital and living connection with the Spanish people which had inspired his literary work. He was inexplicably murdered in his native city of Granada in July 1936.