ANTIGONE

by Roy Williams

Education Resource Pack
created by theatrestudy.co.uk

UPDATED with access to the rehearsal process: Sept 2014

A Pilot Theatre, Derby Theatre & Theatre Royal Stratford East Production
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Introduction

When Creon refuses to bury the body of Antigone's unruly brother, her anger quickly turns to defiance. Creon condemns her to a torturous Death - she's to be buried alive.

Acclaimed playwright, Roy Williams, takes Sophocles' play and, by placing it into a contemporary setting, brings this classic tale up-to-date.

A timeless story about loyalty and truth, about how we make meaning out of life and death and what, in the end, really does matter.

Directed by Pilot Theatre's Marcus Romer.

Please note this play contains strong language

This Education Pack was written by John R. Wilkinson and Helen Cadbury for www.theatrestudy.co.uk and provides a background to the production.

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Tour Dates

OPENING VENUE
19th September - 4th October – Derby Theatre
Performance times: (Mon – Sat), 7.30pm Matinee performances selected Thus & Sat, 2.30pm
Tickets: Adults: £10.50 - £25.50 Concessions: £10.50 - £23.50 School and group rates available. 16-25 year olds: £5 per ticket on Friday evenings.
Box Office: 01332 593939 www.derbytheatre.co.uk

7-11 October - Northern Stage -Box Office: 0191 230 5151
www.northernstage.co.uk/

13-14 October - Lakeside Arts Centre-Box Office: 0115 846777
http://www.lakesidearts.org.uk

15-18 October - Lawrence Batley Theatre-Box office 01484 430528
www.thelbt.org

21-25 October -York Theatre Royal-Box Office 01904 623568
www.yorktheatreroyal.co.uk

4-8 November -Watford Palace Theatre-Box Office 01923 225671
www.watfordpalacetheatre.co.uk

11-15 November -Gulbenkian, Canterbury-Box Office 01227 769075
www.thegulbenkian.co.uk

18-22 November -Theatre Royal Winchester - Box Office 01962 840440
www.theatre-royal-winchester.co.uk

25-29 November -Exeter Northcott Theatre -Box Office 01392 493493
http://www.exeternorthcott.co.uk/

19 February - 14 March 2015 - Theatre Royal, Stratford East
Box Office 020 8534 0310 http://www.stratfordeast.com/

Education Workshops

A range of in schools workshops will be available throughout the tour. Please contact info@pilot-theatre.com for further details.
What was the spark for Pilot to commission a new version of Antigone?

I knew I wanted to work with Roy again, so I asked him what is the one thing that you’ve always wanted to do? Roy replied straight away: “I want to write a new version of Antigone and I want to do it in such a way that tells the story for now.” He says it’s one of those stories that’s always been one of his favourites. It has a strong female protagonist and lends itself to a contemporary re-telling in the context of a black British experience. When he mentioned Antigone, I was really excited by the idea of this classic piece which can still speak to young people about the destruction and misuse of power, and about relationships between parents, children and siblings. Having tackled classics in the past, such as Romeo and Juliet, I have sometimes felt bound by the tyranny of texts by well-known dramatists. We needed to make sure that we could do what we wanted to do: tell this great story, which actually is the root of all those stories like Romeo and Juliet, but in the language of today.

How much do you think it’s about family and how much do you think it’s about gang culture?

Well it’s tribal, so you have to know which side of the fence you sit on. In a way it’s Montagues and Capulets, it’s factions, it’s postcodes, it’s where you live, it’s how you’re judged, it’s what you wear, it’s who you’re seen with and it’s what your family background is. Which is why all the references to the backstory around Eto and Orrin are important and the Oedipus story is alluded to: this is a family that will always be marked, because everyone knows what happened with their parents.

What are the challenges in directing this play?

I think one of the challenges is working on the scale of great tragedy while also dealing with the everyday language, which Roy creates so brilliantly. We’re in a world of nightclubs, of factions falling out and of two sisters dealing with grief and love. It’s not a soap opera, even though the story wouldn’t be out of place in Eastenders, it’s classical theatre, so it’s about finding a way to balance naturalism with a non-naturalistic style. We’re exploring how to frame the play starting with Creo, broken, going to hell because of the mistake he’s made, but watched by the CCTV cameras, as if he’s being watched by the gods. This is a world where the soldiers are the foot soldiers of a criminal empire, but they’re also the Greek chorus.
Why did you choose to adapt Antigone?
Antigone is my favourite Greek play. I remain always struck by the power of an individual to reject Society’s infringement on her freedom.

I was intrigued to know if it was possible to set the play in a world that I have written about before, i.e. the gangster culture that is too often the life of a lot of young people today. It has always disturbed me to hear young people say that being in a gang makes them feel powerful.

But as we all know power does corrupt. Creo, (Creon in the original play), begins the play feeling all-powerful with his gang running ‘tings’ in Thebes. It is almost like he and others like him, have put aside other feelings that make us human, like love, insecurity, fear, and masculinity, in favour of a “live fast, die young” mentality.

As far as the characters are concerned, they are living in ancient Greece, in the city of Thebes, but their accent, clothes and setting are now; so ‘now’ it would not look out of place on the streets of the cities of the UK. This was deliberate on my part, to show the story of Antigone is still relevant.

So did you find the gang world is a good fit with the world of Ancient Greece?

Definitely. In the play we’ve got soldiers, and that’s the language used in gang culture, the foot soldiers who do the bidding of the dealers. The language of war and revenge is also used on the streets today, as it was then.
By portraying Creo as a gang leader rather than a king, it was an opportunity for me to question this ‘live fast, die young’ attitude, by having him face a multitude of human emotions as he begins to lose everything and pays the price for the life he chose.

This so-called ‘gang life’ is no life at all. Not if it stops you from being human, which I feel it does. There are consequences to living this life, which Creo learns, at huge cost.

What about the role of girls in gangs?

I addressed those issues directly in a play I wrote for Theatre Centre, last year, about a young girl who has been forced by her boyfriend to set up a honeytrap. Her history involves having been gang-raped by her boyfriend’s gang members. In Antigone I am still exploring some of the issues of girls and young men in gang culture, but from a slightly different angle. I want to address what it is that’s so appealing to young people about joining a gang, and how someone can stand up against that.

When everyone else seems to be going along with the pack, Antigone (Tig) says ‘no’. Creo has embraced this life, but Tig is trying to smash the system, because she’s seen what it’s done to her family. She’s grown up with violence and cycles of revenge and she’s sick of it. She’s trying to say, ‘whether you like it or not, you are human, you feel something and you don’t have to live by these rules. You’re kidding yourself if you think you can live like this.’ Of course, Creo, shows his misogyny. He puts her down, calling her a ‘yat’, because she’s dared to question him. This has stirred up his pride, which is eventually his downfall.

I’m also interested in looking at different versions of masculinity. We see in Eamon a young man who is much more sensitive than his father. His mother, Eunice, who could have been Tig twenty years ago, has made her choice and entered Creo’s world. She thinks she needs to toughen her son up, but he’s listening to Tig. When Tig speaks, she challenges all the assumptions of the culture they’re living in, she shows how they’ve become immune to the disrespect for human life, and how that extends to the disrespect for her brother’s body. As she talks, she also reaches out to the soldiers, and they begin to listen to her.
Design
by Joanna Scotcher

An early view of the white card model, with the design still in development. You can see how Joanna has based the shape on the concrete scoops of the road bridge below. Pillars hold up the structure, with industrial bins at either side of the stage.
## Who’s Playing Who?
### meet the cast

<table>
<thead>
<tr>
<th>Name</th>
<th>Character(s)</th>
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</thead>
<tbody>
<tr>
<td>Doreene Blackstock</td>
<td>playing Eunice</td>
</tr>
<tr>
<td>Gamba Cole</td>
<td>playing Eamon</td>
</tr>
<tr>
<td>Savannah Gordon-Liburd</td>
<td>playing Tig (Antigone)</td>
</tr>
<tr>
<td>Mark Monero</td>
<td>playing Creo</td>
</tr>
<tr>
<td>Luke James</td>
<td>playing Guard and Acting ASM</td>
</tr>
<tr>
<td>Sean Sagar</td>
<td>playing Soldier 3 and Sentry</td>
</tr>
<tr>
<td>Frieda Thiel</td>
<td>playing Esme</td>
</tr>
<tr>
<td>Lloyd Thomas</td>
<td>Soldier 2</td>
</tr>
<tr>
<td>Oliver Wilson</td>
<td>Soldier 1 and Tyrese</td>
</tr>
</tbody>
</table>
It is the Friday of Week One of the three week rehearsal period and the cast have already, very roughly, worked through the entire play. Today is about improvisation and exploring the beginning of the play.

Assistant Director Tom Bellerby leads a series of warm-ups to make sure the actors are relaxed, but focused. All the while, a sound system is blasting music into the rehearsal room.

The cast then begin an intensive period of character work. In the middle of the rehearsal room is a large, leather armchair mounted on a deck-board with wheels (See below). The actors use this for a hot-seating activity.

On this occasion, everybody stays in character during the questioning. They can sit in the chair individually or in small groups. Marcus makes it clear that this is not about exploring ideas in the play, instead, it is an opportunity for the actors to use their instincts to explore the characters’ thoughts and feelings.

Eventually, after quizzing Creon and his soldiers, the session turns into an intense debate about loyalty, an important theme in the play. One of the actors remarks “It really makes you think differently about things.”

The cast will revisit this exercise later in the rehearsal process to see how their characters have developed.

Midway through the morning, writer Roy Williams joins the rehearsal. He has been busy rewriting little sections of the script. Now and again, cast members go over to ask him questions about their lines.

After a quick break and a cup of tea, attention turns to the opening of the play. We begin with a memory, a highly energised scene with group of soldiers clustered around a body. Films like Blade and Zero Dark Thirty spring to mind. It is very loosely planned and the actors are encouraged to improvise their movements, eventually adding sounds and calling out names.
The rest of the day is spent working on Scenes One and Four. These both involve Creon and his soldiers.

In each case the actors go through the scene and then, after discussions with Marcus and Tom, revise or adjust small details. With the set doubling as both an underpass and a nightclub, there is a lot of discussion about the layout of the stage: A dustbin is to become a chair, a throne becomes a bin. Where will the body be hidden and how will its presence be acknowledged on stage?

Meanwhile, the other actors are encouraged to use the adjoining room to run lines and go through their own sections. For example, Doreene Blackstock and Gamba Cole, playing mother and son, retire to rehearse one of their scenes (see page 12).

Marcus also has the opportunity to show the cast a preview of the trailer which has just been shot using Green Screen technology.
**Meet the Actors**

**Interview with Doreene Blackstock and Gamba Cole**

**Tell us a little bit about your characters.**

DB: We’re playing mother and son. My character, Eunice, is Queen of Thebes, Creon’s wife, and the mother of Eamon.

GC: I’m playing Eamon. He is the youngest son of Creon and Eunice and, following the death of his brother, he is being groomed to rule. However, he is unlike his ruthless father and is more kind-hearted and thoughtful.

**What do like about this new version of Antigone?**

DB: In the original version of the play, the Queen is not portrayed much in the play except towards the end. Here, she gets to be a lot more proactive in the story.

GB: I think it kind of goes back to what we saying earlier. There’s less of an emphasis on the gods and it much more about family and relationships. I think, in some ways, that makes it feel more relevant.

**Have you worked with Pilot before, and can you tell us a bit about the rehearsal process so far?**

DB: I’ve worked with the company before (in *The Loneliness of The Long Distance Runner*). We started rehearsals on a bank holiday week so we’ve only had four days so far. However, we’ve managed to work through the whole script. As ever with Pilot, there’s a really relaxed atmosphere and everybody is encouraged to contribute. The more experienced actors help the younger actors and there’s a really good energy to the process.

GC: This is my first time working with Pilot. Do you know what? The best thing is we haven’t sat down once. I enjoy learning practically and that’s exactly what we’ve been doing, constantly improvising and working through things on our feet.

**Have you any advice for anyone wanting to become an actor?**

DB: Be proactive. Realise that actors work really hard, it’s not just about performing on stage. Actors work long hours and a lot of the time, when they aren’t working in a theatre, they are learning lines, getting extra tuition, voice lessons that sort of thing. Have a plan and fall-backs – things to do when you’re not acting. Also, go and see theatre, actors and directors you admire.

GB: Try and do work that you enjoy. It goes back to “doing what makes you happy”. Find theatre companies or acting jobs that appeal to you. Obviously you can’t be as choosy when you’re starting out but always try to find something exciting in a role. Something you can relate to.
Sophocles’ Antigone

Sophocles wrote the first version of Antigone around 442-441BC. It is normally referred to as one of his three “Theban Plays” because it concerns the royal house of Thebes during, and after, the reign of mythological King Oedipus. Oedipus the King and Oedipus at Colonus complete the trilogy.

Antigone is perhaps one of the earliest political plays because it concerns the problems of the polis, the city state. By the fourth century, only sixty years after Sophocles’ death, it had already become a classic. The statesman Demosthenes ordered Creon’s speech on the loyalties of a citizen to be read, as a lesson in patriotism, to his political opponent Aeschines. Aristotle quoted the play repeatedly in the Politics. Sophocles held a number of high ranking offices, military and civil. It is recorded, in the ancient introduction to Antigone, that he owed his election to the popularity of the play.

5 things about Sophocles

- The writer of between 90 and 100 plays of which seven survive, Sophocles won 18 festival victories including one over Aeschylus. Apart from the Theban Plays, his other four surviving plays are: Ajax, The Women of Trachis, Electra and Philoctetes, the last of which won first prize.
- He wrote about poetic theory as well as practice, writing a treatise called On The Chorus. His ideas led to the use of the Periaktoi – a revolving prism made of wood – to show scene changes.
- Unlike Aeschylus, Sophocles did not write linked trilogies. He only completed Oedipus at Colonus at the end of his life.
- Sophocles developed many of Aeschylus’s ideas on drama. He increased the number of people in the chorus from 12 to 15 but reduced their role to commentary. By introducing a third principal actor, he created greater complexity in and between his characters.
- He influenced Aristotle and many playwrights such as Seneca, Corneille, Dryden and T.S. Eliot.
## Character Equivalents
### From Sophocles to Williams

<table>
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<tr>
<th>Sophocles</th>
<th>Williams</th>
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<tr>
<td><strong>Antigone</strong></td>
<td><strong>Tig</strong></td>
</tr>
<tr>
<td>Daughter of the unwitting incestuous marriage between Oedipus and his mother, Jocasta. Attempts to bury her brother Polynices, although the law forbids it as he’s seen as a traitor for attacking his brother Eteocles, who has been buried with full honours.</td>
<td>Sister of Esme, and of Eto and Orrin, whose conflict has killed them both. Defies Creo, who wants Orrin’s body to be left to rot in the street. “confident, headstrong and unafraid of conflict”</td>
</tr>
<tr>
<td><strong>Creon</strong></td>
<td><strong>Creo</strong></td>
</tr>
<tr>
<td>Brother of Jocasta, ruler of Thebes, father of Haemon.</td>
<td>Owns a club and runs a criminal enterprise. Father of Eamon.</td>
</tr>
<tr>
<td><strong>Haemon</strong></td>
<td><strong>Eamon</strong></td>
</tr>
<tr>
<td>Son of Creon, who must choose between his love for his father and his love for Antigone.</td>
<td>Son of Creo, gentler and more thoughtful than his father, but conflicted between his loyalty for his dad and his love for Tig.</td>
</tr>
<tr>
<td><strong>Ismene</strong></td>
<td><strong>Esme</strong></td>
</tr>
<tr>
<td>Sister of Antigone, Eteocles and Polynices. Seen as the rational and prudent counterpoint to Antigone’s headstrong actions but offers to share the blame.</td>
<td>Tig’s Sister, more compliant to Creo, but in the end offers to share the responsibility with her sister, although this is refused. Like Tig, she is working in Creo’s club.</td>
</tr>
<tr>
<td><strong>Eurydice</strong></td>
<td><strong>Eunice</strong></td>
</tr>
<tr>
<td>Wife of Creon, mother of Haemon, she appears only briefly in Sophocles play, to kill herself when she learns of her son’s fate.</td>
<td>Wife of Creo, mother of Eamon. A strong woman, devoted to her son, but whose life choices bind her to Creo’s way of life.</td>
</tr>
<tr>
<td><strong>Tiresias</strong></td>
<td><strong>Tyrese</strong></td>
</tr>
<tr>
<td>A blind prophet of Thebes who appears as a recurring figure in several plays and poems of ancient Greece.</td>
<td>A blind, wise man whose advice Creo ignores.</td>
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The soldiers and sentry have crossed into the modern version, as foot soldiers in Creo’s gang.
Religious festivals were held annually in honour of Dionysus: god of wine, nature and art. These festivals began as rites and processions but a tradition of dramatic presentations developed. There were three main festivals: The Rural Dionysia (held mainly in the countryside), the Lenea (devoted to merry-making) and the City Dionysia.

The City Dionysia was a big event. It took 10 months of planning and was attended by the citizens of Athens and representatives from allied states. Lasting 5-6 days it included processions, games and contests. The drama festival occupied the last 3 days and was a competition. Dramatists had to submit three tragedies and one satyr. The finalists were given actors, paid by the state, and a wealthy patron, whose privilege it was to cover the costs of the production. Usually the writer himself supervised the staging.

Question:
By what other name is Dionysus known?
Creon is a great leader, who has taken charge when the state is in chaos, but he makes a mistake. This is what classifies Antigone as a tragedy.

A lot of what we know about tragedy has been influenced by the work of Aristotle, a philosopher who, in his work the Poetics, described how comedies and tragedies should be written. He did this by looking at the structure of the great plays written by Aeschylus and Sophocles and adding his own rules.

What Makes a Tragedy?

Aristotle defined tragedy as:

*a representation of an action that is worth serious attention, complete in itself, and of some amplitude; in language enriched by a variety of artistic devices appropriate to the several parts of the play; presented in a form of action, not narration, by means of pity and fear bringing about the purgation of such emotions*

Here, Aristotle points out the key features of tragedy. He’s basically saying that tragedies should be based around the examination of a major action by a central character. This action ultimately leads to their downfall, or greatly changes them or others around them. Theatre is an art of action – things happen rather than just being described like in a novel. Aristotle says that actions in tragedies don’t happen by chance. Instead, they are made inevitable or necessary by the characters and events involved.

Aristotle also listed the six different parts of any tragedy in order of importance:

1. **Plot** - The structure of incidents in a play.
2. **Character** - The agents who provide the motivations of the plot.
3. **Diction** - The language used and composition of the verses.
4. **Thought** - The rational processes, made clear in their words and actions, by which characters make decisions.
5. **Spectacle** - The stage appearance of the actors.
6. **Song** - Music, which Aristotle hardly mentions but calls ‘the greatest of the pleasurable accessories to tragedy.’

And the dramatic unities:

- **Unity of Action** - A play should have one main plot, with no or few subplots.
- **Unity of Time** - It should cover a single physical space and not compress geography.
- **Unity of Place** - The action in a play should take place over no more than 24 hours.

Aristotle also examined the tragic hero/heroine’s *hamartia*. Their hamartia is the error which, rather than being their own fault, is inflicted on them by the gods.

**Question** Can you identify the *hamartia* for Creon and Antigone?
In Sophocles’ Antigone it’s questioned whether Polynices should be given burial rituals and if Antigone, having buried him in defiance of the state, ought to be punished.

In Ancient Greece women played a big part in funeral rites. They washed, anointed and decorated the body with a wreath. The mouth was sealed with a coin as payment for the ferryman of Hades to transport the soul from the world of the living to the world of the dead.

High ranking people might also be given a gold tablet, placed on the lips or positioned with the body, which offered instructions for navigating the underworld and addressing its rulers, Hades and Persephone. This tablet is sometimes called a Totenpass, or "Passport for the Dead".

Why was a proper burial so important?

Proper burials, along with appropriate rituals, were important for the body to go into the afterlife. If these rituals were not properly completed, the body was believed to be destined to suffer between worlds until an individual’s rites of passage were completed. This is why it was so important for Antigone to properly bury her brother.

In our culture today, giving a person the right burial is a sign of respect for those who have died. The Greeks believed that at the moment of death the spirit of the dead left the body as a little breath or puff of wind. The deceased was then prepared for burial according to the time-honoured rituals.

**Below:** Charon, the ferryman of Hades, carried souls across the rivers that divided the worlds of the living and dead. [http://wednesdayheroes.com/mythology-trading-cards/](http://wednesdayheroes.com/mythology-trading-cards/)
Central to Antigone are the moral consequences of failing to honour the dead. The play speaks for the modern world and it stirs emotions that run very deep. We are, at once, gripped and appalled as Creon’s defensive armour gives way and men discover the extent to which the law has its limitations, too.

There has been a very recent reminder of the play’s relevance in the New York Times. On August 9th 2014 an 18-year-old teenager, Michael Brown, was shot and killed on Saturday by a police officer in Ferguson, Missouri. The circumstances surrounding the shooting are in still dispute. The police say Mr. Brown was shot during a skirmish with the officer. A friend who was walking with Mr. Brown, Dorian Johnson, says the officer opened fire when the young men refused to move from the middle of the street to the pavement. He says Mr. Brown’s hands were over his head when the officer fired. All agree that Mr. Brown was unarmed.

Below is an extract from the article, adapted from the New York Times, 23rd August 2014.

What similarities can you list?

“What just after noon on Saturday, Aug. 9, Michael Brown was killed by a police officer on Canfield Drive.

For about four hours, in the unrelenting summer sun, his body remained where he fell.

Neighbours were horrified by the gruesome scene: Mr. Brown, 18, face-down in the middle of the street. They ushered their children into rooms that faced away from Canfield Drive. They called friends and local news stations to tell them what had happened. They posted on Twitter and Facebook and recorded shaky phone videos that would soon make their way to the national news.

A protestor had her eyes washed out after being tear-gassed by police.

Mr. Brown probably could not have been revived, and the time that his body lay in the street may ultimately have no bearing on the investigations into whether the shooting was justified. But local officials say that the image of Mr. Brown’s corpse in the open set the scene for what would become a combustible worldwide story of police tactics and race in America, and left some of the officials asking why.

“The delay helped fuel the outrage,” said Patricia Bynes, a committeewoman in Ferguson. “It was very disrespectful to the community and the people who live there. It also sent the message from law enforcement that ‘we can do this to you any day, any time, in broad daylight, and there’s nothing you can do about it.’ ”

Two weeks after Mr. Brown’s death, interviews with law enforcement officials and a review of police logs make clear that a combination of factors, some under police control and some not, contributed to the time lapse in removing his body. continued...
The St. Louis County Police Department had officers on the scene quickly, but its homicide detectives were not called until about 40 minutes after the shooting, according to county police logs, and they arrived around 1:30 p.m. It was another hour before an investigator from the medical examiner’s office arrived.

And officials were contending with what they described as “sheer chaos” on Canfield Drive, where bystanders, including at least one of Mr. Brown’s relatives, frequently stepped inside the yellow tape, hindering investigators. Gunshots were heard at the scene, further disrupting the officers’ work.

“Usually they go straight to their jobs,” Officer Brian Schellman, a county police spokesman, said of the detectives who process crime scenes for evidence. “They couldn’t do that right away because there weren’t enough police there to quiet the situation.”

For part of the time, Mr. Brown’s body lay in the open, allowing people to record it on their phones. A white sheet was draped over Mr. Brown’s body, but his feet remained exposed and blood could still be seen. The police later shielded the body with a low, six-panel orange partition typically used for car crashes.

Experts in policing said there was no standard for how long a body should remain at a scene, but they expressed surprise at how Mr. Brown’s body had been allowed to remain in public view.

“What does it say about a culture when the most basic ritual of human decency is ignored? Every religion teaches basic care of the body after death. Failure to do so, an affront to the religious and secular alike, is doubly horrific when condoned by the state.

In “Antigone,” the ancient Greek drama, originally by Sophocles and recast by the French playwright Jean Anouilh in 1944, the body of an enemy of the state, Polynices, is left to rot in the sun, an act that sets into motion the tragedy that unfolds. The “police” charged with guarding the body in Anouilh’s version are described as “eternally indifferent, for nothing that happens can matter to them.”

If that is the impression made on the people of Ferguson, Mo., observing the police “protecting” the body of Michael Brown for four hours in the sun, it is no wonder this shooting of an unarmed teenager has come to be viewed as a national tragedy.
Further Resources

For more information about Roy Williams and links to his catalogue of published plays go to:

http://www.bloomsbury.com/author/roy-williams/

Further Reading


http://www.ancientgreece.com/s/Theatre/ - The theatre of Ancient Greece

http://www.ancient.eu.com/burial/ - Burial Customs

Aristotle's Poetics - various editions available including Penguin and Oxford World Classics.

Antigone by Jean Anouilh - a version created under Nazi censorship and first produced in occupied Paris in 1944. Translated by Barbara Bray Methuen Drama; New edition edition (Dec 2000)

(Pilot Theatre and Theatrestudy Publications take no responsibility for external sites.)