



The Questors Theatre Company



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First Performance

SATURDAY, 25th JANUARY, 1975

SOPHOCLES (496-406 B.C.) wrote more than a hundred plays, of which, apart from scattered fragments, only seven tragedies and parts of one satyr play survive. In the dramatic competitions he won the first prize eighteen times, and never, it is said, came worse than second. He was also something of a public figure, holding various administrative posts during his long life. The plays of his which survive — *Ajax* (c.450 B.C.), *Antigone* (c.442), *Trachiniae*, *Oedipus Rex* (c.425), *Electra*, *Philoctetes* (409), and *Oedipus at Colonus* (406) — show Greek tragedy at the height of its subtlety and expressiveness, between the monumental simplicity of AESCHYLUS and the more romantic, 'psychological' work of EURIPIDES; in fact, Sophoclean tragedy was used by ARISTOTLE as the basis of his dramatic theories in his *Poetics*. Sophocles was responsible for the introduction of a third character on the stage, and in his hands Greek tragedy developed in the direction of greater intimacy and more human interest; his plays concern the subtleties of human character in the relations between people, or between individuals and fate or the gods. Consequently he adopted much more complex plots than Aeschylus, and abandoned the trilogy in favour of groups of three separate plays. The chorus in his tragedies became primarily lyrical in function, intervening less frequently in the action but commenting on it between scenes, preparing the changes of mood, and so on. Other innovations in Sophoclean drama were an increase in the number of the chorus from twelve to fifteen, the (apparent) introduction of a fourth actor in the very late *Oedipus at Colonus*, posthumously produced, and the use of the mysterious '*periaktoi*', which seems to have been some device, probably revolving screens painted with landscapes, for indicating changes of scene. Though the more sensational style of Euripides was more admired in the later classical times, for the modern reader and theatre-goer Sophocles remains the great classic, the ancient dramatist who speaks most directly and immediately to our own day.

ELECTRA

by Sophocles
translated by H.D.F. Kitto

Cast in order of appearance:

Paedagogus	JOHN ROBB
Orestes	HENRY MURRAY
Pylades	PAUL EKINS
Attendants	STEPHEN KEITH ANDY HARVEY
Electra	HELEN BLATCH
Chorus	CATHIE FRASER JEAN HARDING PEG SWEENEY BETTY RUDDERHAM ROSEMARY BARRAGAN JUDY RADCLIFFE CAROL BOLT FRANCES MARTIN JANE DEWEY FELICITY SCHULTZ STELLA WARAKER MAGGIE MERCER JANE GAMBELL ROSEMARY PURKIS MARGARET TAYLOR-OGDEN
Chrysothemis	LORNA DUVAL
Clytemnestra	RUTH LISTER
Attendants	LENNOX THOMAS IAN PINKERTON ANDY HARVEY STEPHEN KEITH
Aegisthus	PETER SAINTY
<i>Directed by</i>	SPENCER BUTLER
<i>Assisted by</i>	RAY MOORE
<i>Designed by</i>	SAM BURNS
<i>Lighting Designer</i>	IAN HOWLETT
<i>Sound by</i>	ALAN SMITH

The play is set in the courtyard between the palace and the town of Mycenae, in the year 1300 B.C.
It is written in one act without an interval.

<i>Stage Manager</i>	JEAN BLACKFORD
<i>Deputy Stage Manager</i>	SPIKE BROMLEY
<i>Assistant Stage Managers</i>	PHIL ATKINSON, TIM BLOOMFIELD MARISA JOSEPH, PHILLIP & SUE SHEAHAN, MARGARET TEAGER, LINDSAY UDELL
<i>Wardrobe</i>	MARY ANDERSON
<i>Assisted by</i>	JEANNE WALPOLE
<i>Construction</i>	RICHARD LEWIS
<i>Properties</i>	IVANA COOKE
<i>Lighting Operator</i>	LARRY GIRLING
<i>Sound Assistant</i>	SUE CROWSON
<i>Set painted by</i>	PETER SENNITT
<i>Costumes painted by</i>	JUDITH WILKINSON
<i>Properties made by</i>	BARRIE DOBBINS
<i>Stage built by</i>	BENJAMIN SCAFFOLDING CONTRACTS LIMITED
<i>Costumes made by</i>	THE QUESTORS WARDROBE DEPARTMENT
<i>Music made by</i>	SILLOC ENNA, EROOM YAR, YEVRAH YDNA, RELTUB RECNEPS
<i>Graphics</i>	RÉMY HOFFMAN
<i>Assistants in all departments</i>	JOHN BARBER, MARY BOOKER, GINA LANDOR.

EXHIBITION

During the run of *Electra* there will be an exhibition of paintings by Marjorie Thomsen.

DISCUSSION

A discussion is held after each production by The Questors, to which all members are invited.

The discussion on *Electra* will be held after the performance on Saturday, 1st February, in the Foyer, and will be led by Michael Billington.

REFRESHMENTS

Sandwiches and coffee are available in the Foyer before performances, and refreshments will be served during the interval.

FOYER BAR

The Foyer Bar is open on performance evenings from 7.00 p.m. to 7.45 p.m. and during the interval.

It operates on a theatre licence and anyone attending a performance may use it, including guests. No bar membership is involved.

Interval drinks may be ordered at the bar before the performance commences.

The Grapevine Club continues as a private bar.

**PLEASE DO NOT SMOKE IN
THE AUDITORIUM.**

**PLEASE DO NOT TAKE DRINKS
INTO THE AUDITORIUM.**

The Questors is a Club Theatre:

Only members may book tickets and membership cards *must* be produced at the box-office.

Full details of membership are available from the Administrator on request.



The Questors Theatre
MATTOCK LANE EALING W5 5BQ

567 0011 *Administrator*

567 5184 *Box Office*

Forthcoming Productions:

February 11, 12, 13, 14, 15

A Questors Student Group Production

RESOLUTIONS

Transcending by David Cregan

The Lover by Harold Pinter

Bye Bye Blues by James Saunders

After Magritte by Tom Stoppard

Members FREE Guests 50p

March 8, 9, 12, 14, 15, 18, 19, 20, 21, 22

KING LEAR

by William Shakespeare

Tickets: Members and guests — 80p & 50p

For The Questors Theatre:

ARTISTIC DIRECTORATE

Director of Productions...	...	...	NEVILLE CRUTTENDEN
Head of Design	...	...	MARY ANDERSON
Plays Adviser	...	...	DAVID GOWER
Studio Theatre Director...	...	...	SPENCER BUTLER
Productions Manager	...	...	ROBERT PORTEOUS
Stage Director	...	...	ADRIENNE TALBOT

ADMINISTRATION

Administrator	GORDON CALEB
House Manager	STAN EAMER
Box Office Manager	WIN WRIGHT

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