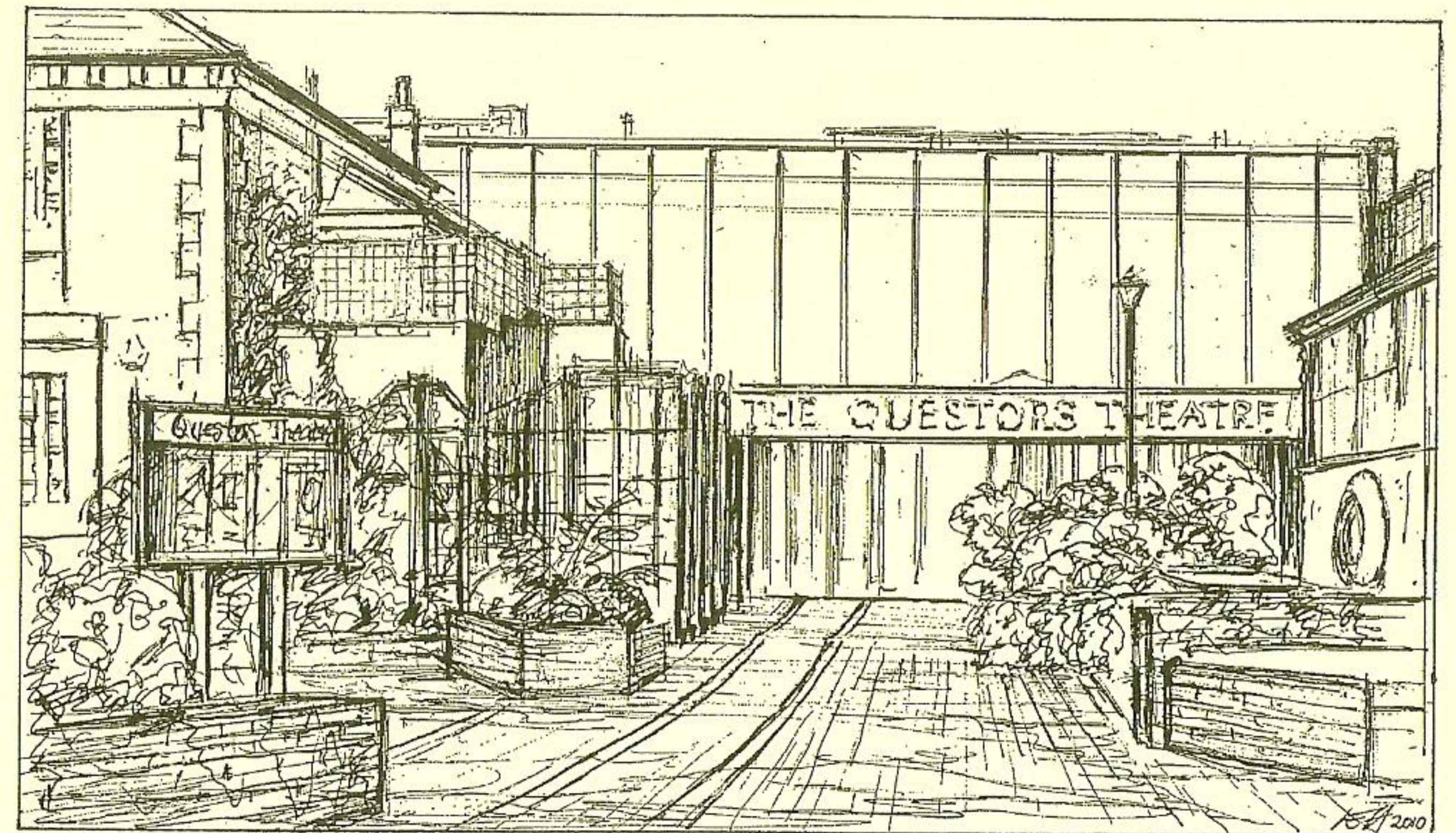




Questors, Ealing's Theatre



ANTIGONE

by Sophocles

translated by Ruth Fainlight and Robert J Littman

The Studio

12 – 20 April 2013

Qafé

Pop in for lunch or an afternoon snack – serving specialist teas and coffees, hot chocolate and soft drinks, with a selection of sandwiches cut to order.

Opening Hours:

Tuesday to Friday 11:30 am – 7:00 pm*

Saturday 9:00 am – 5:00 pm

Sunday 2:30 pm – 5:00 pm

**last orders for food at 6:30 pm*

For Playhouse productions:

Hot meal menu up to 6:30 pm followed by drinks, ice creams and snacks through the first interval.

The Grapevine Bar

The Grapevine is our friendly club bar open to Members and Friends of The Questors Theatre and their guests, as well as audience members on show nights.

The club is open seven nights a week and Sunday lunchtimes and is managed and staffed entirely by volunteers.

We are the proud holders of a Cask Marque award for the quality of our real ales, we appear in the 2013 edition of The Good Beer Guide and we are CAMRA West Middlesex Club of the Year 2012. A choice of at least three real ales is usually available, including Fuller's London Pride. We also provide a range of draught lagers and ciders, as well as wines and spirits – all at very reasonable prices.

Opening Hours:

7:00 pm – 11:00 pm (10:30 pm close on Sundays)

Sunday lunchtime: midday – 2:30 pm

See questors.org.uk/grapevine for more details

Neither the Qafé nor the Grapevine
is able to accept credit or debit cards.



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Antigone

Antigone is one of the great trio of Sophocles' Theban plays, *Oedipus the King*, *Oedipus at Colonus* and *Antigone*, which recount the tragic history of Oedipus and his doomed family. It depicts the struggle between a young woman and the power of the state, and deals with the demands of conscience, family loyalty and the consequences for those who defy the gods.

Although it forms the final part of the story, *Antigone* is thought to be the earliest written of the three plays. A Greek audience would have been familiar with the myth of Oedipus, but for a modern audience, in order to set it in context, in this production *Antigone* will be preceded by the final scene of *Oedipus at Colonus*. This describes the death of Oedipus, after which his daughters/half-sisters, Antigone and Ismene, decide to return to Thebes. The tangled relationships at the heart of the drama are set out in the family tree to be found at the end of this programme.

The crime which affects Oedipus is committed by his father Laius, the king of Thebes. He is cursed following a homosexual rape he has committed. The curse is that he will not have children, or that if he does he will be killed by his own son. Laius marries Jocasta, the sister of Creon. When Laius finds out about the curse he avoids having sex with Jocasta. However one night, when drunk, his wife seduces him and Oedipus is conceived. Fearful of the prophecy, Laius orders the child to be exposed on a hillside and pierces the boy's ankles. However Oedipus – the name means 'swollen foot' – is rescued and given to be brought up by the king of Corinth. When doubts are raised about his paternity he consults an oracle and is told that he is fated to kill his father and marry his mother. Horrified, he sets out in self-imposed exile. On his way to Thebes he encounters his father Laius, whom he does not know. In a 'road rage' incident Oedipus kills his father. Nearing Thebes, Oedipus is accosted by the Sphinx, a monster sent by the gods to punish Thebes for Laius' crimes. Oedipus solves the riddle of the Sphinx, who throws herself off a cliff. As a reward he becomes king of Thebes and wins Jocasta as his bride. They have four children, Antigone, Ismene, Polyneices and Eteocles.

Years later a plague afflicts the city and Oedipus discovers that this is the gods' revenge for the pollution caused by the death of Laius. When the true parentage of Oedipus is about to be uncovered Jocasta commits suicide and Oedipus blinds himself (described in *Oedipus the King*). He wanders the countryside for years as a beggar, accompanied by his daughter Antigone. Meanwhile his two sons dispute who should be king of Thebes. Oedipus refuses to intervene and curses his two sons. After he dies Antigone and Ismene decide to return to Thebes. They hope to prevent a war between their brothers, Eteocles and Polyneices (*Oedipus at Colonus*).

However, disaster strikes. Polyneices leads an invasion of Thebes by the Argives, which is successfully resisted by the Thebans, but the brothers kill each other in single combat before the play of *Antigone* begins. Creon assumes power, ordering the loyalist Eteocles to be buried with honour but prohibiting the burial of the traitor Polyneices. Antigone stubbornly refuses to obey this order, regarding herself as bound by her duty of kinship to bury her brother. Creon's aim is to impose order on the city.

Her courage in opposing the new king's orders raises the issue of the role of women in a society where they were often submissive and subservient, confined to their duties of hearth and home.

It will be seen from the family tree that The House of Thebes includes gods as well as humans. An important member of the family is Dionysus, born in Thebes to Semele and Zeus, the king of the gods. Also known as Bacchus, Dionysus is the god of wine. There are numerous references to him in *Antigone*.

Although *Antigone* was written more than two thousand years ago, in about 441 to 440 BC, the moral dilemmas raised by the work have retained their interest for successive generations. The Nazi occupation of France inspired Jean Anouilh's 1944 version and more recently Moira Buffini's *Welcome to Thebes* (2010) imagined what might have happened had Creon's wife Eurydice survived to become the leader of an African state.

In any production one has to decide in what period to set the play. I feel that sometimes a setting can get in the way of the play itself, dictating the attitude the audience should adopt. It is for this reason that I have chosen a neutral, modernistic approach, hoping that you, the audience, will be able to form your own ideas about the moral conflicts depicted.

As for the translation, The Questors is privileged to present the premiere of a stunning new version of the play by the distinguished poet Ruth Fainlight and the classicist Professor Robert J Littman, published in 2009 by The Johns Hopkins University Press in a volume also including their versions of *Oedipus the King* and *Oedipus at Colonus*, full notes and a detailed introduction. The two worked together with the aim of providing an accurate and poetic translation which could be used both for study and in the theatre. This is the first full production of a major work of theatre, poetry and scholarship.

Ruth Fainlight is a noted British poet, short story writer and librettist. Her *New and Collected Poems* were published in 2010 by Bloodaxe Books. Robert J Littman is a professor of classics at the University of Hawaii, an Egyptologist, archaeologist and biblical scholar with many publications to his name.

Sue Solomon, Director

ANTIGONE

by Sophocles, translated by Ruth Fainlight and Robert J Littman

World Premiere performance of this translation at The Questors Theatre: 12 April 2013

CAST

Part 1: The Death of Oedipus

(the final scene of *Oedipus at Colonus*)

The action takes place at Colonus, near to Athens.

Athenian citizens	Clare Cooper, Cathy Wallace
Messenger	Robert Staines
Antigone, daughter and incestuous half-sister of Oedipus	Sherralyn Croft
Ismene, daughter and incestuous half-sister of Oedipus	Rosalind Storey
Theseus, king of Athens	Andrew Hill

Part 2: Antigone

The action takes place outside the royal palace in Thebes.

Antigone	Sherralyn Croft
Ismene	Rosalind Storey
Chorus of Theban elders	Clare Cooper, Andrew Hill, Robert Staines, Cathy Wallace
Creon, king of Thebes, uncle of Antigone and Ismene	Adam Sutcliffe
A Guard	Paul Mackley
Haemon, son of Creon, betrothed to Antigone	Ben Lawson
Teiresias, a blind prophet	John Hines
Child leading Teiresias	Josephine James
Eurydice, wife of Creon	Rosalind Storey

The performance lasts approximately 1 hour and 45 minutes, with no interval.

PRODUCTION

Director	Sue Solomon
Set Designer	Peter Collins
Costume Designer	Jennie Yates
Lighting Designer	Nigel Lewis
Sound Designer & Composer	Daniel Beilby
Stage Manager	Alec Atchison
Deputy Stage Manager	Bernard Brady
Assistant Stage Managers	Eleanor Dickens, Josephine James, Camilla Robinson
Prompter	Pam Smith
Lighting Operator	Kiaran Kesby
Sound Operator	Irma Kent
Sound Advisor	Paul Wilson
Wardrobe Assistant	Camilla Robinson
Curtain Maker	Bridgett Strevens
Curtain Maker's Assistant	Alan Chambers
Get-In Crew	Tina Harris, Colin Horne
Photographer	Michael Smith
Thanks to	Simon Bond, Sylvia Wall

Additional music: String Quartets by Shostakovich and Bartok

Please turn off all mobile phones, pagers and watch alarms.
The use of cameras, video cameras and recording equipment is strictly prohibited.
Thank you.

Biographies

Clare Cooper – Athenian Citizen / Theban Elder

Productions for The Questors include *Trojan Women* (chorus), *Further Than the Furthest Thing* (Mill) and *A Little Patch of Ground* (Kazia). She appears regularly with Teddington Theatre club and was seen last summer in *The Bag Lady* – a touching monologue about a homeless woman. She trained at Guildford School of Acting.

Sherralyn Croft – Antigone

Sherralyn started acting at five years old and studied drama at college and university. She has performed with Frantic Assembly in *The Service Charge* at the Lyric Theatre Hammersmith. She has also performed at The Beck, The Union Theatre and Battersea Arts. Appearances at The Questors include *The Accrington Pals*, *The Libertine*, *Hobson's Choice*, *Ladies' Day*, *Ladies Down Under*, *Annie*, *Greek* and *Calendar Girls*.

Andrew Hill – Theseus / Theban Elder

Andrew has worked as an actor in theatres up and down the country as well as abroad. He has also appeared on television, film and radio. For The Questors he has appeared in *Insignificance*, *The Homecoming*, *Hobson's Choice*, *A Little Patch of Ground* and *Brassed Off*.

John Hines – Teiresias

John has been involved in numerous productions at The Questors over the last 58 years. He is also a member of the Questors PlayBack reminiscence road show team. He was most recently seen in last year's *Coarse Shakespeare – The Final Folio*.

Josephine James – Child

Josephine has been involved in theatre since the age of 11. She studied A Level Drama at Coleg Sir Gar in Wales. She is studying at the University of West London taking a BA (Hons) in Theatre Production.

Ben Lawson – Haemon

This is Ben's first production for The Questors. Previous productions at Royal Holloway University include: *Doctor Faustus*, *How to Disappear Completely and Never be Found*, *The History Boys*, *Much Ado about Nothing*, *The Arsonists*, *Five Women Wearing the Same Dress*, *Ubu Roi* and *Journey's End*.

Paul Mackley – Guard

Paul became an acting member of The Questors only a few months ago, and this is his second production after *Mary Stuart*. As an actor, his experience is with the National Youth Theatre. He has also worked as an assistant course director. He is also a professional musician, composer and musical director, in which capacity he has created many short film scores.

Robert Staines – Messenger / Theban Elder

For The Questors: *A Little Night Music* (Carl-Magnus), *Private Lives* (Victor), *Amadeus* (Royal Librarian), *The Revengers' Tragedies* (Anthony Staxton-Billing), *Heartbreak House* (Hector Hushabye), *Noises Off* (Lloyd Dallas), *She Stoops To Conquer*

Meet The Company – Tuesday 16 April

Come and meet translator Ruth Fainlight, the director, cast and crew for an informal discussion in The Studio after the Tuesday performance.

(Hardcastle), *The Homecoming* (Lenny), *Privates On Parade* (Major Flack), *The Deep Blue Sea* (Bill), *Dead Funny* (Brian), *Blithe Spirit* (Doctor), *The Winter's Tale* (Camillo), *It's A Wonderful Life* (Uncle Billy/Toll-Taker).

Rosalind Storey – Ismene / Eurydice

With Student Group 61: *Much Ado About Nothing*, *The Caucasian Chalk Circle* and *A Midsummer Night's Dream*. Postgraduate performances: *Macbeth*, *Madame Bovary*, *Les Liaisons Dangereuses*, *The Marvellous Land of Oz*, *The Pierglass*, *Beauty and the Beast*, *Luca's Spoon*, *Suburban Motel*, *The Rover* (which toured to the Minack Theatre, Cornwall, and the Linhart International Theatre Festival, Slovenia) and *Calendar Girls*.

Adam Sutcliffe – Creon

Adam's introduction to The Questors was as Merriman in *The Importance of Being Earnest* in 2009 which was followed by 23 bit-parts from Lester Piggott to John Le Mesurier in *Jeffery Bernard is Unwell*. Elsewhere he has played Frank in *Educating Rita*; Tio William in a Spanish-language sit-com *Peter Punk* and most recently took the singing roles of The Mock Turtle and The White Knight in the musical *Alice*.

Cathy Wallace – Athenian Citizen / Theban Elder

Cathy Wallace has been a member of The Questors for many years. One of the first productions in which she appeared, also with Sue Solomon directing, was *Female Transport* in the nineteen seventies. More recently she has appeared in *Brassed Off*, *The Taming of the Shrew* and *Les Liaisons Dangereuses*.

Daniel Beilby – Sound Designer and Composer

Daniel is a freelance composer, based in London, who provides background music for a range of productions from poetry performances to short films. He is new to The Questors, and this is his first role as sound designer having worked as sound operator on *It's A Wonderful Life!*

Peter Collins – Set Designer

Peter has been an active member of The Questors for over 20 years. He began designing sets in 2003; notable designs have included *Henry V*, *Richard III*, *The Trojan Women* and *Further than the Furthest Thing*. He designed *Beauty and the Beast* for Christmas 2010, *Flint Street Nativity* in 2011, and *It's a Wonderful Life!* in 2012. He is also active in production photography.

Nigel Lewis – Lighting Designer

Nigel Lewis is head of the lighting department at The Questors. He also works professionally as a lighting designer, as well as being a lecturer in lighting to BA (Hons) level. Nigel recently lit *Blue Remembered Hills* in the Playhouse and *Trojan Barbie* in the Studio.

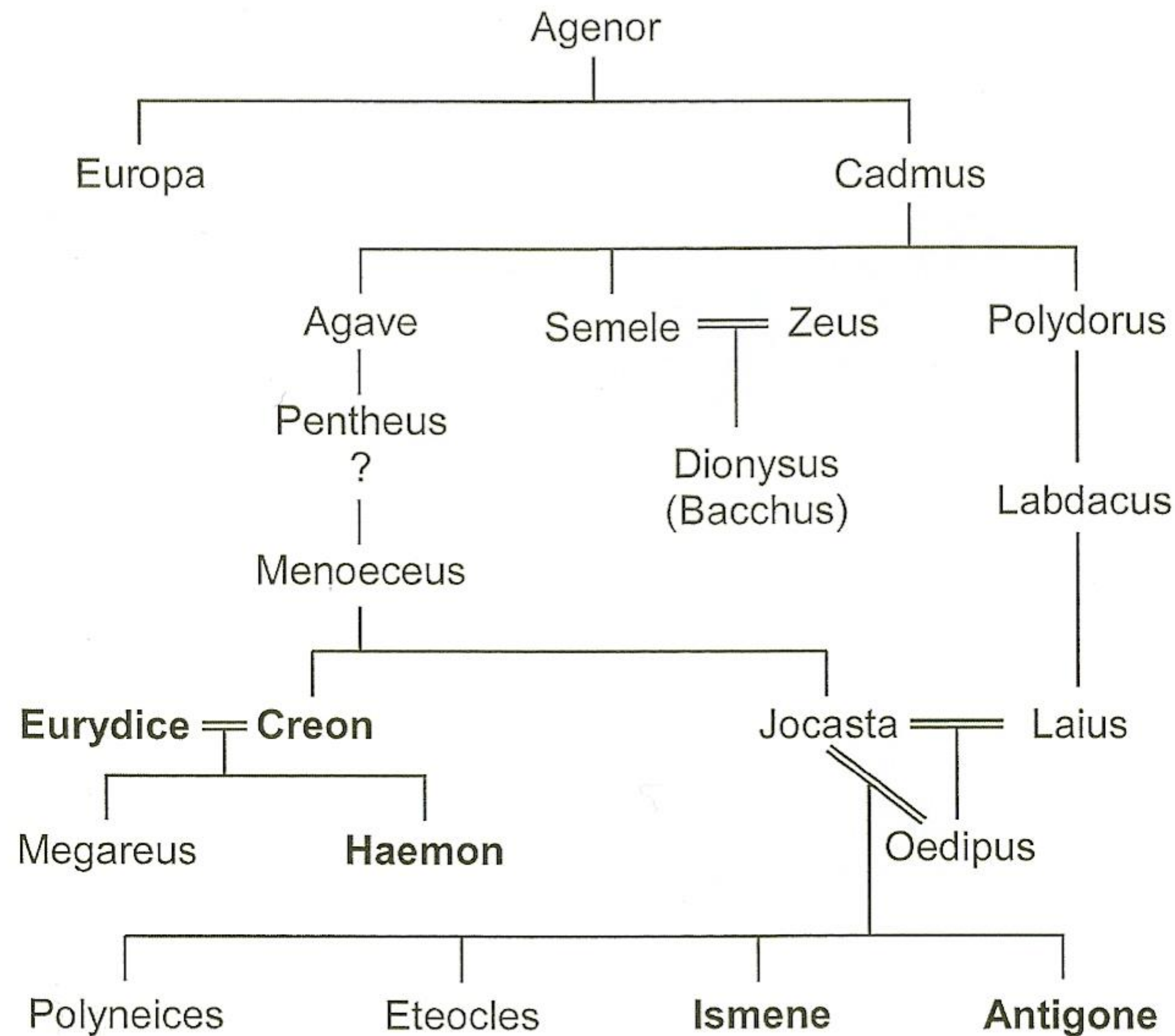
Sue Solomon – Director

Sue Solomon has directed many plays at The Questors. Recent productions include those of her own translation of Marivaux's *The Legacy*, Lopez de Vega's *The Dog in the Manger*, *As You Like It*, *Madame Bovary*, *The Comedy of Errors* and *Dublin Carol*. She also researches eighteenth century theatre and opera.

Jennie Yates – Costume Designer

Since joining The Questors in 2000, Jennie has worked on numerous productions, costuming from stock, making and designing. Her Questors productions are too numerous to mention, but costume design credits this season include *Around the World in Eighty Days*, *It's a Wonderful Life!* and *Calendar Girls*.

The House of Thebes



Next Questors Productions

ENRON

by Lucy Prebble

20 – 27 April 2013

The Playhouse

An exhilarating drama of corporate greed, detailing the dramatic collapse of one of the largest energy companies in the world – a savage satire for our age.

THE MISER

by Molière

10 – 18 May 2013

The Studio

Ranjit Bolt's sprightly, modern version relocates Molière's timeless satire on greed, debt and paranoia to present-day London.

Join Us

If you enjoy theatre, why not join us and benefit from membership:

- ✓ Half price personal tickets for Questors productions*
- ✓ Discounted Guest tickets when you bring friends to Questors productions*
- ✓ Children's FREE tickets[†]
- ✓ Opportunities to be actively involved in our productions
- ✓ Allowed to audition to join our company of actors
- ✓ Exclusive or discounted training courses
- ✓ Access to *iQ* – the members-only website members.questors.org.uk
- ✓ A full-colour members' magazine three times a year
- ✓ Access to exclusive news on *iQ* and email newsletter
- ✓ Monthly programme card
- ✓ Membership of The Grapevine Club
- ✓ Voting rights in the company

**Reduced prices exclude certain events. [†]Under 18 only, maximum four per event. Must be collected at the performance and accompanied by an adult member.*

Introductory offer – as a welcome for first-time members, get your first 12 months' membership for the price of six.

Getting the most from your membership

We have a wide range of opportunities for you to become actively involved front-of-house or backstage. Volunteer help is always needed for selling programmes or stewarding, and training is provided if you'd like to work in Box Office with our computerised system. To meet members in a social setting, volunteer to help behind the Grapevine bar. Backstage staff including stage managers, prop makers, set builders, sound and light designers and operators, painters, wardrobe and costume and set designers are always welcomed; whatever your skills, we'll find a place for you. We also have courses for those wishing to direct.

The Questors has a high standard of acting and, to maintain this, everyone wanting to act must first take an audition. These are held every month – call the Theatre Office for details of forthcoming auditions.

The Questors Youth Theatre – QYT

Our Youth Theatre, QYT, runs weekly drama classes for all ages from 6 to 16. Younger groups meet on Saturday mornings and older ages at weekday teatime. There's often a waiting list for membership, so put your name down now! Details are online at questors.org.uk/qyt.

Cover Image: Elaine Hagan

The Questors Theatre

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