

# Stage Center Theatre

## 2008-2009 Stage Center Theatre

### *Electra* by Sophocles

Translated by Frank McGuinness

*Director:* Rodney Higginbotham     *Stage Manager:* Lakeisha Richardson  
*Set Design:* Jessica Kuehnau     *Light Design:* John Rodriguez  
*Costume Design:* Jana Anderson     *Sound Design:* James Mallory

*Cast:*

Andrew Berlien	David Mitchell	Kyle Youngblut
Gail Wittenstein	Laura Gryfinski	Wendy Silva
Whitney Behr	Colleen McCready	Cheryl Lyman
Kenneth Kirschnick		

### *Director's Notes*

Thanks to Sigmund Freud and Carl Jung the name "Electra" was appropriated from Greek mythology as a psychological term to label an unhealthy attachment of daughter to father. Electra, the daughter of the murdered hero of the Trojan War, Agamemnon, is the central figure in Sophocles' play of the same name. It was Electra's devotion to her father that fueled her life's goal—revenge for the murder.

The Electra story has the distinction of being taken up by all three of the classic Greek tragic playwrights—Aeschylus, Sophocles, and Euripides. Each writer gave his own particular interpretation to the story. Sophocles' play picks up the story on the day that Electra's brother Orestes, now grown into manhood, secretly returns to Mycenae. For years, Electra lived under the same roof with her mother and her mother's lover, Aegisthus, who killed her father. With Orestes now returned home, the act of revenge can be completed.

I chose to direct this play in conjunction with the theatre history course I'll be teaching during fall semester, because seeing and discussing a production of a classic Greek tragedy while studying Greek theatre is a more enriching experience than simply reading a play's text. I choose this particular play because it offers two wonderfully challenging roles for actresses in the parts of Electra and her mother, Clytemnestra. In addition, *Electra* is also one of the most often produced of the classic Greek plays. In recent years the celebrated actresses Fiona Shaw and Zoe Caldwell both had successes in the title role in professional productions mounted in Great Britain and the United States.

During the course of my research in preparation for the production I considered several different English translations of the play. Choosing a translation is a tricky business. I wanted a translation that was true to the author's intent, that captured the beauty of the original language, was playable by actors as spoken words, and most importantly, accessible by the audience. I believe I've found such a translation in the work by Irish playwright and poet Frank McGuinness.

Tales of revenge have continued to capture the attention of audiences even to this day. I invite you come and experience Sophocles' revenge tragedy *Electra*, whose words were first uttered by actors 2400 years ago. I think you'll find the words still resonate with truth about the human condition.

Rodney Higginbotham, Director

### UPCOMING EVENTS FOR STAGE CENTER THEATRE

#### *Electra*

by Sophocles

Translated by Frank McGuinness  
 November 13-15, 27-29, December 4-6 @ 7:30 p.m.; Stage Center Theatre

#### *Bocon!*

by Lisa Loomer

November 3—December 3; Monday, Wednesday, Friday @ 10:30 a.m.; Children's Theatre Workshop @ Stage Center Theatre; For reservations call Anne Hartdegen, 773.442.5917

For reservations call



Box Office  
773.442.5971

Call the Stage  
Center Theatre  
box office for  
reservations  
and ticket sales  
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Tickets are free  
for all NEIU  
faculty, staff,  
and students  
with NEIU ID



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## ***Bocon!*** by Lisa Loomer Children's Theatre Workshop

<i>Director:</i>	Anne Hartdegen	<i>Assistant Directors:</i>	Lisa Cantwell, Veronica Molina
<i>Stage Manager:</i>	Beverly Gronek	<i>Business Manager:</i>	Diane Arunrung
<i>Costumer:</i>	Connie Schneider	<i>Board Operators:</i>	Solomon Britt, Sean Kelly
<i>Cast:</i>			
	Aaron Olbur	David Mitchell	Shakaria Jones
	Adrienne Grant	Julio Padilla	Rasa Aliukonyte
	Connie Schneider	Norris Narsa	Lisa Torres

### ***Director's Notes***

Bocón! by Lisa Loomer.

¡Bocón!, a bi-lingual play filled with humor and mysticism and song, tells the story of twelve-year-old Miguel who flees a repressive military regime in Central America for Los Angeles. A natural storyteller and irrepressible "big mouth" or bocón, Miguel loses his voice when his parents are taken and begins a metaphorical journey north to the City of Angels. Along the way he meets up with an unusual traveling companion, La Llorona, the legendary "Weeping Woman" of Mexican and Central American mythology. Through their magical friendship, Miguel finds his voice and the courage to cross the border to a new life. Miguel's story is relevant to immigrant children from all parts of the world ... and to any child who is learning the many meanings of finding one's own "voice."

Dramatic Publishing Company

### **THEATRE FUN FACTS & QUIZ**

#### *Ancient Greek Drama*

- Which ancient Greek is credited with the following: "Come, listen now to the good old days when children, strange to tell, were seen not heard, led a simple life, in short were brought up well."?
  - Socrates, philosopher
  - Pericles, ruler of Athens
  - Aristophanes, writer of comedies
  - Sophocles, writer of tragedies
- The rite of chanting and dancing around a statue of Dionysus evolved into Greek dramatic form known as tragedy. Choruses of men competed at a Dionysian festivals for the traditional prize. Some believe that the traditional prize given at these festivals led to the name given to the plays the choruses performed. What is the literal meaning of the Greek word "tragoedia" from which multiple dictionaries indicate the word "tragedy" derived?

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