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Without whom this production would not be possible.

A NOTE FROM PLAYWRIGHT ROB CRISELL:

Welcome to *Electra*. I am thrilled that Wendi Johnson and the Full Circle Players chose to commission and produce my adaptation of this 2,600-year-old play. I am sure you will enjoy their production.

Ancient Greek stories have always fascinated me. One of the first books I remember reading as a child was *D'Aulaires' Book of Greek Myths*. In high school, I performed a monologue (shirtless!) from Aeschylus' *Prometheus Bound*. In college, I studied a number of plays by Aeschylus, Sophocles, and Euripides. The passion and pathos of Greek theater occupy that fluid space between religious ecstasy and artistic catharsis; between the sacred and the profane. It is no wonder that Medea, Oedipus, Antigone, Prometheus, and, yes, Electra have served as raw material for writers such as Marlowe, Shakespeare, Milton, Freud, Strauss, Ibsen, Miller, Mamet, and others.

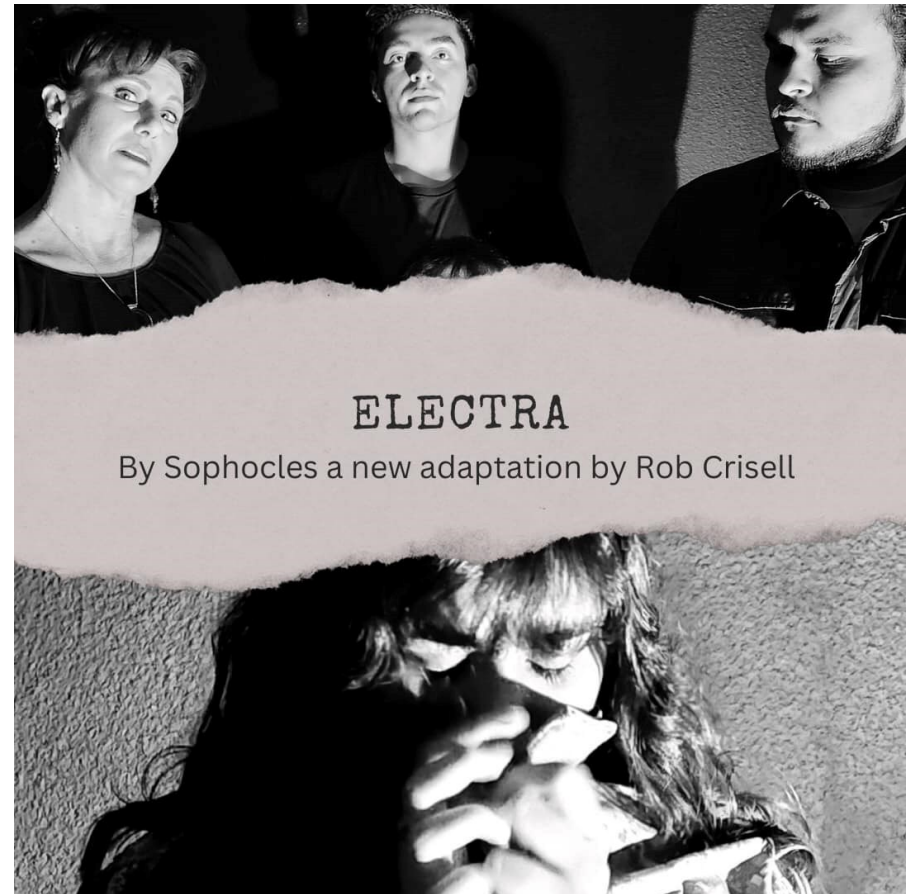
The tale of Electra's mourning and revenge for her father's murder existed for centuries before it was finally written down and turned into a play. Sophocles borrowed the story from Aeschylus, who undoubtedly stole it from someone else. For me, Sophocles' version is the most modern and complex. He focuses on character and dramatic action with a minimum of moralizing or editorial commentary. As a student of Shakespeare, I see hints of Lady Macbeth, Timon of Athens, Titus, Lear, and especially Hamlet in Electra. I explored those connections in my adaptation.

Greek plays can be intimidating, even alien, probably because they now belong to the university, not the theater. Modern versions fall into three categories: literal translations of unperformable prose; florid, formal, and equally unperformable verse; or performable, but to my mind, spare and cold, modern prose. I chose to adapt *Electra* using blank verse, utilizing several prose translations as guides. At its best, blank verse—or non-rhyming iambic pentameter—is conversational in spite of its heightened language. Above all, I have tried to “make it new,” as the poet Ezra Pound (who adapted *Electra* himself toward the end of his life) exhorts every good artist to do. I hope that the play, as interpreted by Wendi Johnson's talented actors, allows audience members to experience some sense of the original Greek play..

Finally, I would like to thank the many friends and colleagues for their input on early versions of the play. In particular, I am indebted to poet, author, and dramaturg Gideon Rappaport, whose numerous revisions and suggestions greatly improved my adaptation.



FULL CIRCLE PLAYERS



ELECTRA

By Sophocles a new adaptation by Rob Crisell

DIRECTED BY WENDI JOHNSON

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THE CAST

Sadaf Sharif	Electra
Julian Carrasco	Orestes
Rebecca Reber	Clytemnestra
Pierre van der Westhuizen	.....	Tutor/Agamemnon
Celina Rong	.....	Chryosthemes
Roslynn Glasco	.....	Chorus 1
Romeo Maybrier	.....	Chorus 2
Meriam Shams	.....	Chorus 3
David Hermosillo	.....	Aegisthus
*Leah Young	.....	Attendant to Orestes

*Part of the Fntana Unified CTE internship program.

THE CREATIVE TEAM

DIRECTOR	Wendi Johnson
ASSISTANT DIRECTOR	Giselle Albavera Burgette
STAGE MANAGER	Adrien Gibson
LIGHT DESIGNER	Adrien Gibson
LIGHT TECH	Thomas Villareal
COSTUME DESIGN	Percilla Lawson
ASSISTANT COSTUME	Macy Weinfurter
SET DESIGN	Gwen Harris
FIGHT CHOREOGRAPHER	Matthew and Wendi Johnson
SOUND DESIGN	Steve Llamas

A note from the Director Wendi Johnson:

Welcome to Electra! Electra brings us full circle to where we were before the pandemic. Electra was commissioned to be our second production after the success of Othello in 2019. We had just started readings of the play when the world shut down. It has taken a bit of growing for us to be able to produce this powerful play.

Electra is a revenge tragedy, but at its core it is the story of a family unable to connect. Each yearns to be connected to their loved one, but character flaws keep them from being able to see and hear their families cries for understanding. These themes are not unlike many families today. Electra touches our hearts because we connect to the themes and the relationships. As the children refuse mercy and move toward revenge, we ask the question “When will this end?” When will the blood for blood cry for revenge so that peace can rein on earth. This question lays on our own hearts today in the wake of tragedy after tragedy. We can see our own self in the witness to this revenge, hear our own cry—“when will this end?” Greek plays give us a way to witness tragedy and through it we are moved to catharsis and find our own healing. I hope you enjoy this production and I thank Rob Crisell for his offer of it to me to explore. Thank you for joining us on the journey.

Sadaf Sharif : (*ELECTRA*) Sadaf is so happy to be back in another production with Full Circle Players, this time as Electra! Recently graduated from Cal Poly Pomona, some of her past credits include *Comedy of Errors* (*Adriana*), *As You Like It* (*Rosalind*), *The Revolutionists* (*Olympe de Gouges*), *Fefu and Her Friends* (*Christina*), and *Arsenic and Old Lace* (*Elaine*). She thanks her family, friends, and past educators for continuously providing her with an endless amount of encouragement and love to grow as not only an artist, but as a person. She thanks you endlessly and hopes you enjoy the story of Electra, brilliant once more.

Julian Carrasco: (*ORESTES*) Julian is delighted to work with Full Circle Players again. He has played in shows such as Cal Poly Pomona's productions of *Heathers The Musical*, *Skin of Our Teeth*, *Legally Blonde The Musical*, *Let Me Down Easy*, *As You Like It*, Southern California Shakespeare Festival's productions of *Titus Andronicus* and *King Lear*, and Full Circle Players' production of *Comedy of Errors*. Julian would like to thank his family for their never-ending love and support for his passion for acting, and to his friends and faculty at Cal Poly for their encouragement and guidance for so many years.

Rebecca Reber (Clytemnestra) Rebecca is thrilled to be returning to Full Circle Players and the beautiful Box Theater! Other roles with Full Circle Players include Gertrude in Hamlet (2022) and Ms. Ford in The Merry Wives of Windsor (2021). She is also honored to sit on the Full Circle Player's Board of Directors. Rebecca is a classically trained actress who began studying and performing Shakespeare at the age of 16. She studied theater at Cal Poly San Luis Obispo and Cal State Northridge. Other classical theater credits include Solanio in Merchant of Venice (2023), Prince in Romeo and Juliet (2022), Goneril in King Lear (2018), Lady Macbeth in Macbeth (2017) & (2010), Titania in A Midsummer Night's Dream (2010), Kate in The Taming of the Shrew (2008), Lady Capulet in Romeo and Juliet (2008), and Mrs. Ford in The Merry Wives of Windsor (2007), Ariel in The Tempest (1998), Celia in As You Like It (1997), and Bianca in Taming of the Shrew (1993).

Pierre van der Westhuizen (TUTOR/AGAMEMNON) Pierre has always been fascinated by Greek mythology (especially since high school when he studied latin) and looks forward to bringing this story to life with this amazing Cast and Crew! Previous credits include Kerchak in "Tarzan", Karl the Giant in "Big Fish", Khashoggi in "We Will Rock You" and King Triton in "The Little Mermaid". He is also the understudy for the evil wizard Mordred in "The Tournament of Kings" at the Excalibur Hotel and Casino in Las Vegas. He would like to thank his family for their support.

Celina Rong (*CHRYOSTHEMIS*) Celina is excited to be a part of her second production with Full Circle Players Theatre Company. Previously she has performed as the Dragon in Wooing the Dragon and has been seen on the Cal Poly Pomona stage as Alicia in The Thanksgiving Play and Nickie in Sweet Charity. She has also done work on productions such as Chicago and Godspell. When she isn't on stage, Celina does work as a scientist with an emphasis in water quality control. She is grateful and honored to be a part of Electra!

Roslynn Glasco (*CHORUS 1*) Roslynn is excited to be working with the Full Circle Players on this season! She's a graduate of California Polytechnic University, Pomona and recently appeared in the new original-play Generational Black Pioneers in collaboration with Oceanside Theatre Company; as Mrs. Muller in Doubt at the Newport Theater Arts Center; and as Olivia in Shakespeare in the Garden at Casa Romantica with Southern California Shakespeare Festival. She would like to dedicate this show to the memory of William and Nina Gibbons. She would also love to thank her wonderful husband Troy and her supporting family. She hopes that you enjoy the show!

Romeo Samwise Maybrier (*CHORUS 2*) Romeo is a classical drama enthusiast with a typewriter collection who can be found on Friday nights covered in oil paint. They are honored and thrilled to return to Full Circle Players and tread the boards of The Box again after Assistant Directing and playing Rosencrantz in *Hamlet* last fall. Other recent credits include Quince in *A Midsummer Night's Dream*, Horatio in *Hamlet*, St. Jimmy in *American Idiot*, and Edgar in *Lear*. Romeo received their MA in *Shakespeare & Creativity* from the Shakespeare Institute, and their BA in *Shakespeare* from the University of Redlands.

Meriam Shams (*CHORUS 3*) Meriam is excited to be working with such a wonderful team and text for this production! Her training includes an undergraduate degree in Theatre & Music from the University of Redlands, Classical Acting from the London Academy of Dramatic Arts, and is currently working on her MA in Shakespeare Studies at King's College London & Shakespeare's Globe. Some recent credits include Ophelia (*Hamlet*), Johanna (*Sweeney Todd*), Desdemona (*Othello*), Rosalind (*As You Like It*), Benvolio (*R&J*), and Young Amelie (*Amelie*).

David Hermosillo (*AEGISTHUS*) David is overjoyed to be making his Full Circle Players debut! He is a proud latino I.E. native and a California Polytechnic Pomona Alumni where he studied Theatre Arts-Performance. David's past credits include: *As You Like It* (*Orlando*), *Let Me Down Easy* (*Ensemble*), *Polaroid Stories* (*Narcissus*) and more. He also serves as the Development Assistant at Independent Shakespeare Co. the creators of LA's Shakespeare in the Park. He wants to thank his family, friends and partner Leo for the endless support. He also thanks the audience for being here and supporting the arts.