

WILSON'S SCHOOL WITH OLD PALACE SCHOOL PRESENTS

THE GOLDEN MASQUE



OF AGAMEMNON

by JOHN WILES
FEB. 24-26 PROGRAMME

ABOUT THE PLAY

'The Golden Masque of Agamemnon' was originally devised as a summer drama school project run by the Inner London Education Authority at the Cockpit Theatre in 1977, and, according to the author, 'is an attempt to bring together all the stories of Agamemnon in a way which will make them challenging, theatrical and evocative to young people who may never have heard of the Greek legends'.

Since 1977 there have been several productions based, like this play, on the Oresteia of Aeschylus: on the stage, the Royal Shakespeare Company's cycle 'The Greeks' and 'The Oresteia' at the National; on television, McLeish and Raphael's 'The Serpent Son'. The fact that these legends, until recently unfamiliar to most people, have within such a short time spawned so much interest and enthusiasm, says perhaps more about our own times than about the myths themselves.

Unfortunately, the power and splendour of the ancient Greek verse can hardly be responsible for this increase in popularity, as it is accessible nowadays to such a sadly small number of people, and only occasionally, as with Tony Harrison's magnificent version of Aeschylus written for the National Theatre, does more than a glimmer of the original become perceptible in translation. It is more likely that in an age of moral uncertainty, it is somehow reassuring to witness, in the re-enactment of these stories, the steps by which man first emerged from the primitive, barbaric mentality of 'an eye for an eye, a tooth for a tooth' (represented by the Furies) into a clearer understanding of justice based on reason (represented by Athene and the Olympian gods).

From this point of view, there could hardly be imagined a better test case for the first ever court of law than that of Orestes, commanded by the god Apollo to kill his own mother, in order to avenge her murder of his father Agamemnon, and eventually carrying out this most heinous of all crimes despite an agonising lack of resolve: this, at least, is the version of the myth chosen by John Wiles, who explicitly compares the story of Orestes with that of Hamlet in his script.

Our present author also makes use, as a finale, of Euripides' rather romantic epilogue 'Iphigenia in Tauris', according to which Orestes' sister was never really sacrificed at Aulis, but spirited away by

the goddess Artemis to become her priestess in an out-of-the-way town on the Black Sea coast. John Wiles says of this scene that it 'even seems to anticipate the Christian precept of rebirth as the result of sacrificing oneself completely. Having offered to die for Pylades, Orestes seems at last to be looking into his own dark soul and finding there - in confronting his destiny - the opportunity of making his split self a new life once more.....It is only the last-minute discovery that he is Iphigenia's brother which saves his life, but the shadow-self has been embraced and he has accepted himself for what he is.'

CAST

Agamemnon	Edward Applewhite
Thybius	Martin White
Calchas	Gerard Hales
Pythoess	Debbie Clough
Clytemnestra	Sarah Diederich
Chorus	Sarah Last
	Paul Longhurst
	Christine Kidney
	Peter Morris
	Jackie Castle
	Gary Veale
	Isabella Alexander
	Johnathan Cooper
	Alison Layne
	James Patey
	Nina Kenton
	Johnathan Davies
	Kate Waller
	Gareth Vaughan
	Casy Horton
	Jason Davies
	Peter York
	Clare Stretton
Menelaus	Andrew Cuthbert
Iphigenia	Robert Davis
Soldiers	Timothy Richards
	David Richardson
	Sean Stanley
	Mark Thompson
	Clive Mills
Acolyte	Graham Fillery
Attendants upon Agamemnon	Robert Macgregor
	Simon Peatfield
	David Rick
	Fiona Cubitt
	Robert Street
	Anne Claxton
	Nicola Howe
	Johnathan Hunt
	Luke Sanders
	Nick Losseff
	Adrian Keefe
	Chris Grandy
	Eleanor Sioufi
	Lindsay Womersley
	William Jackson
	Matthew Hall
	Sarah Diederich
	Eleanor Sioufi
	Nicola Howe
	Lindsay Womersley
	Andrew Cuthbert
	Robert Davis
	Timothy Richards
	David Richardson
	Sean Stanley
	Mark Thompson
	Fiona Mould
	Adrian Keefe
Athene	
Apollo	

CAST

Jurors	Edward Applewhite Gerard Hales Peter York William Jackson Nick Losseff Chris Grandy Johnathan Hunt Luke Sanders Graham Fillery Robert Macgregor Simon Peatfield David Rick
Attendants upon Iphigenia	Paul Longhurst Gary Veale James Patey Johnathan Davies Graham Fillery Paul Gerrard Simon Peatfield David Rick
Choristers	Robin Beadle Neil Courtman Paul Davies Robert Del Toro Stephen Hunter Timothy Perkins Richard Stoker
Musicians:	
Clarinet	Richard Abrahams
Oboe	Matthew Atwood
Flute	Mark Stone
Trumpet	Stephen White
Synthesiser	Aidan Putland
Percussion	Paul Hughes
Drums	Lee Wickens

ACT ONE

- Scene 1: The Blood Curse
- Scene 2: The Sacrifice
- Scene 3: The Trojan Horse
- Scene 4: The Plot
- Scene 5: The Murder

ACT TWO

- Scene 1: The God Commands
- Scene 2: The Return
- Scene 3: The Revenge
- Scene 4: The Trial
- Scene 5: The Fulfilment

The Action starts in Apollo's sanctuary at Delphi and periodically returns there. The period is 1200 B.C.

There will be one interval of twenty minutes.
Refreshments will be available.



PRODUCTION CREDITS

Produced and directed by	Mr J.M.Shaw
Assistant Producer	Mrs A.Jones
Lighting designed by	Mr J.Gibbons
Music written and conducted by	Mr R.J.N.Stewart
Mime	Mr N.Losseff
Settings	Mr K.Hemmings Mr A.James Richard Couzins
Costumes	Miss S.Towson
Stage Manager	Sanjay Kewalram
Assistant Stage Manager	David King
Sound	John Baker
Chief Electrician	Mr K.McDermid
Lighting Operators	Mr J.Beagley Stephen Cornwell Robert Pearson Gavin Saunders Clive Butlin
Stage Crew	Richard Petts Richard Cook
Properties	Timothy Mould
Call Boy	Lee Sanders
Make-up	Ashley Doe Giles Crowley Simon Wilson Christopher Rodd
Armour by	David Stevens Robert Cannon Malcolm Cleugh
Masks by	Gavin Stoker
Video Recording	Mr D.Hughes David Fisher Robert Telford
Business Manager	Miss N.Croome
Front of House	Mr P.Braggins
Artwork	Richard Couzins Adrian Keefe

Thanks also go to B.B.C. Records (sound effects), National Theatre Armoury, Mrs N.Finch, all the parents who made costumes, and the P.T.A. for support and for providing refreshments.

PRODUCTIONS AT WILSON'S SCHOOL, WALLINGTON

THE LIFE OF GALILEO	Bertolt Brecht	December 1975
ANDROCLES AND THE LION	Bernard Shaw	March 1976
SWEENEY TODD	George Dibdin Pitt	December 1976
OLIVER!	Lionel Bart	March 1977
THE BIRDS	Aristophanes	December 1977
TWELFTH NIGHT	William Shakespeare	February 1979
THE IMPORTANCE OF BEING EARNEST	Oscar Wilde	December 1979
ANTONIO'S REVENGE	John Marston	December 1980
THE DEVIL'S DISCIPLE	Bernard Shaw	December 1981
CHIPS WITH EVERYTHING	Arnold Wesker	December 1982

Proposed for July 1983: a Junior School production of
TOAD OF TOAD HALL
Kenneth Grahame