

Playbox Theatre

Oresteia Special Edition

November 2022

THE HOUSE THAT DRIPPED BLOOD



The show takes place at The Dream Factory, Warwick and begins on 10th-12th November 2022 – you can book tickets here:

<https://www.ticketsource.co.uk/playboxtheatre/the-oresteia/e-jrdqqm>

The show is based on the Greek Mythology, Trojan Wars, and the shocking aftermath. “This new version will be staged in a completely new configuration that allows spectators to be both immersed and involved as the drama unfolds.” Our production will use text, music, dance, and song to bring Orestes home to confront his fate after the destruction of Troy. It’s going to be big and bold.

There are many ways to see the show, from sitting, to standing in the Snake Pit for full on immersion.

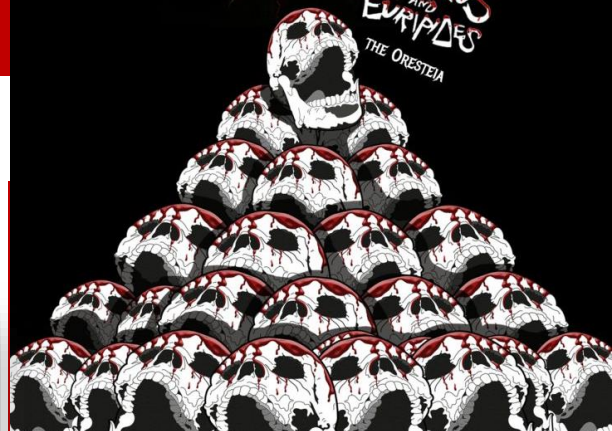
This production is suitable for audiences aged 13+.

A huge congratulations to the cast and crew of The Oresteia who are filling the stage with creation music, and intensity brought to the stage by a talented cast of 24 young actors, between ages 14-19 years.

PLAYBOX
THEATRE

THE
HOUSE
THAT
DRIPPED
BLOOD

FROM
AESCHYLUS
AND
EURIPIDES
THE ORESTEIA



WELCOME

This epic reinterpretation of the Curse Of The House Of Atreus, opens at The Dream Factory this week, and we are delighted to share further insight into the process of bringing these ancient tales to the stage for audiences in 2022.

Read on, for news, interviews, and pictures.

Stewart McGill
Director of Oresteia and Playbox
Theatre’s Consultant Director

THE HOUSE THAT DRIPPED BLOOD COSTUME MOOD BOARD



The show built with full-on acting, movement, dance, and a special unifying idea, designed to immerse audiences and give a full ‘event’ experience!

The costume is highly significant in creating a bold experience! The team created a mood board of inspirations for their stage outfits. And picked pieces that would best go for each character with the theme.

JARED APPLETON – GRAPHIC DESIGNER

Jared Appleton is a graphic designer and illustrator, who we have commissioned to create the wonderful poster image for Oresteia – The House That Dripped Blood.

Jared was a member of Stratford Playbox for several years and has recently completed studying at University Of West England in Art.

He is a multi-medium designer, who likes working in film and illustration to create narratives that tell a story and help to spread important messages.

You can find out more about Jared’s work at:
<https://showcase.uwe.ac.uk/2021/graphic-design/jared-appleton-1108/>

Instagram – jaredapp_art



Jared Appleton

INTERVIEW WITH STEWART MCGILL, DIRECTOR OF THE HOUSE THAT DRIPPED BLOOD

1. Playbox has explored epic Greek tales since its inception – what is the fascination of these ancient stories?

“These are the root of our Western Dramas. Indeed Oresteia is the first blockbuster revenge tale and the curse that runs through a house and all descendants. You see Hamlet there in Orestes and the idea that blood will have blood. There is something very visceral about the language and the stories. Given the size of company we are lucky to be able to deploy in our larger works this gives us an opportunity for big chorus, big sequences.”

2. You’ve recently directed both Medea and Antigone at Playbox, both were very contemporary in their approach, can we expect something similar with ‘Oresteia’?

“Well...you are right they were very of the now. With Oresteia it is very different. The aim was to create a non-theatre specific event. Too often audiences come with expectations about what the plays should be like on stage. This quartet felt much more primitive and coming from a society pumped on adrenaline. The desire to get revenge on the whole Trojan world by the Greeks for the kidnapping of their Royal Princess is both Ancient and Modern. So there will be quite a tribal feel to the plays, it’s really made as a 360 degree take on the Oresteia so you can look at action, screen or just sit back.”



3. We’ve heard thumping music and explosions coming from the technical rehearsals – can you share a bit of detail about the sound design for this production? How did the music choices come about?

“Without giving too much away ...there is a massive excitement for audiences at rock concerts...I think that maybe the nearest we get today to the excitement and anticipation of spending a festival day in Ancient Greece. I love the atmosphere's, desire to take a little something home...sweatshirt, poster, etc...fully immersive from the moment you arrive. So I imagine a big event staged in a warehouse over the remnants of old Troy or Aulis. Like Pink Floyd at Pompeii....The event remains those ancient plays with adapted text from Aeschylus, Euripides and Homer but with a context that shouts ‘event’ to us all. Hopefully there are also elements where some audience can join in.”

4. These plays deal with such complicated issues, from the macro to the micro – warring factions between countries, and families falling apart. How have such a young cast approached some of these challenging concepts?



“The cast have shown a ‘No Fear’ approach and it really is a joint creation. They have made a culture that reflects the ancient world but very aware of today. As we immersed in rehearsals The Ukraine invasion was a very strong thought...but to make the show a Ukraine event is too much. Audiences will make their parallels but also we have spoken of Nuremberg Trails, My Lai reports and conspiracy theories. Under the big framework though is a terribly tragic family story about the consequences of making an awful decision...whether its right or wrong. This cast have developed quite a thoughtful and emotional take on plays written thousands of years ago.”

INTERVIEW CONTINUED...

5. Given the contemporary approach to this work, can we draw any parallels between the political challenges in Ancient Greece, and those affecting us all today?

“As I said...of course. Really good drama always suggests parallels without, I hope, the need for pointing too much or being very self-conscious. We know these things happen today but don't need machine guns to say to audience-do you get it. As the plays end and an insight into the modern justice system I think it's very clear we enter the modern world.”



6. We've heard a lot of talk about 'The Snake Pit' – a standing area for audiences, in the heart of the action. What is the concept behind this, and what do you hope the audience will gain from the experience?

“Stolen from Metallica.....a place for fans to gather in the heart of the action. For a mere £5 you can stand in this pit surrounded by all the action and be part of it. Actors swirl around and ask you to consider their points of view. Its loud and sweaty with smoke and smells...what better way to see these ancient Greek marvels than in The Snake Pit...?”

7. In the wake of many Greek theatre projects with Playbox, can we expect any more in the pipeline?

“I have finished all of the work I would like to do on The Greeks for now, but I'm already hearing rumours about a reinvestigation of 'Lysistrata' and an alumni production of 'Electra', following its postponement in 2020, due to Covid. Watch this space!”



Stewart McGill

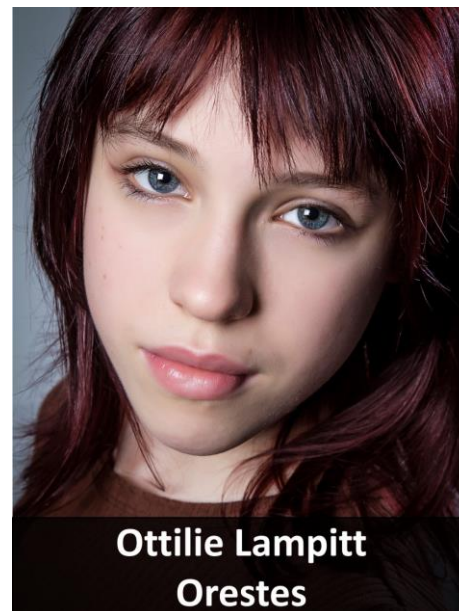
BEHIND THE SCENES CHAT WITH ORESTES PLAYED BY OTTILIE LAMPITT

1. Orestes is described as the first Avenger...how do you approach the role?

When approaching the role of Orestes something I really wanted to emphasise was the character's feeling of hurt. Orestes motive of revenge makes the murder of his mother an entirely more personal and emotive act. I wanted to focus on Orestes' underlying pain which drives his hatred, exploring how his character changes once he has fulfilled his duty of revenge; finally free and no longer a victim of hatred.

2. Is it good to be playing alongside Mery again?

I always enjoy another opportunity to work with Mery. We are close friends which I think helps us make a deeper connection on stage and allows us to work freely and easily with each other. It's been lots of fun playing Mery's sibling for the second time and creating the relationship between Orestes and his sister Electra.



Otilie Lampitt
Orestes

3. There is much talk about ensemble in this show. Do you feel part of a collective group?

Very much so! The cast is very close knit and we are all extremely aware of how vital each member is to the richness, fluidity and support of the show. In Oresteia the chorus is at the heart of every scene, I think I would really struggle to play my role without the driving force and response of the chorus.

4. What is your dream role?

I honestly find it impossible to choose one dream role, there are too many! But it would have to be something that would challenge me, that I could have fun with as well as find a part of myself in.

