

EURIPIDES' THE TROJAN WOMEN

To save our people, no glory greater



Translated by **EDITH HAMILTON**

Directed by **BARTA HEINER**

Choreography by **CAROLINE PROHOSKY**

March 12–29, 2003

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THE TROJAN WOMEN

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Hecuba LAURA REYNA
Helen HEIDI HATHAWAY
Menelaus DEREK WILLIS
Talthybius CARL SCHMEIL
Soldiers DAVID JOHANSEN,
MORONAI KANEKOA
Chorus CELESTE BARRAND, KATIE BOYACK,
JENNIFER LEIGH, JULIE MACK,
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Productions entered on the Participating level are eligible for inclusion at the KC/ACTF regional festival and can also be considered for invitation to the KC/ACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, D.C., in the spring of 2003.

Last year more than 1,000 theatre productions and 19,000 students participated in the American College Theater Festival nationwide. By entering into this production, our department is sharing the KC/ACTF goals to help college theatre grow and to focus attention on the exemplary work produced in college and university theaters across the nation.

PRODUCTION STAFF

Director BARTA HEINER

Choreographer CAROLINE PROHOSKY

Dramaturg MEGAN PUGMIRE

Scenic Designer CORY LORENZEN

Costume Designer CURT R. JENSEN

Lighting Designer MARIANNE OHRAN

Make-up and Hair Designer BRITTANY BELINSKI

Sound Designer LEISHA FASTABEND

Production Stage Manager KENNA R. DALLEY

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Assistant Stage Managers LUCY D. BARBER, LEAH STALLARD

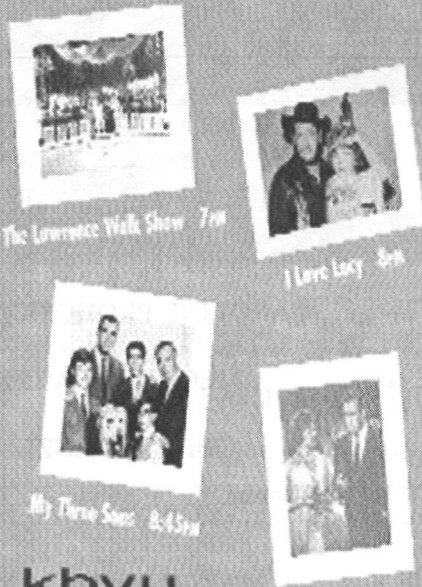
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TO SAVE OUR PEOPLE, NO GLORY GREATER

By Barta Heiner, Director

Some six year ago I proposed to Caroline Prohosky, artistic director of BYU's Dancers' Company, a project integrating modern dance into the Greek chorus of *The Trojan Women*. Initially I chose this play because it had more substantial roles for women. However we had to postpone its scheduled performance because of other assignments. It is interesting that in view of current events, now is the time our schedules coincide and we are finally able to collaborate on this classic. Our nation may well go to war during the performance run of this production.

The Trojan Women may be the first anti-war play ever written. According to the venerable Edith Hamilton, who translated the version we're using, "It is the greatest piece of anti-war literature there is in the world."

As we have been preparing this production, I have found myself thinking of another time and another people:

Now the Nephites were taught to defend themselves against their enemies, even to the shedding of blood if it were necessary; yea, and they were also taught never to give an offense, yea, and never to raise the sword except it were against an enemy, except it were to preserve their lives.

And this was their faith, that by so doing God would prosper them in the land, . . . yea, warn them to flee, or to prepare for war, according to their danger;

And also, that God would make it known unto them whither they should go to defend themselves against their enemies, and by so doing, the Lord would deliver them; . . .

—Alma 48:14-16

May we pray that all decisions to be made concerning the future of our freedoms and families will have a pure intent and the inspiration of the Lord.

My many thanks to Caroline whose visual inspiration far surpassed what I had first envisioned. Ω

QUESTIONING THE TROJAN WOMEN

By Megan Pugmire, Dramaturg

This production of *The Trojan Women* occurs at a timely moment, in both a political and a literary sense. Politically, the people of our nation watch the global scene anxiously—will there be war? If so, what is the place of the American people? And how do we respond to a battle that does not occur on our own homeland?

Literarily, we exist in a postmodern artistic world, where old works are remade and re-examined in order to see the complexity necessarily found in human experience. We cannot watch a classical piece and draw the same conclusions as an ancient Athenian audience would have. However, our unique subjectivity as twenty-first-century Americans can inform our theatrical experience in interesting and valuable ways. Hopefully, these two viewpoints can come together in a pertinent way to enrich our experience of Euripides' play.

As a dramaturg, my job is to research the history of the play and its culture, in this case fifth-century-B.C. Greece, particularly Athens. Euripides was a prominent playwright, compared with the likes of Aeschylus and Sophocles, although he was not highly appreciated during his lifetime. A prolific writer, he produced more than 90 plays (of which 18 have survived), including *Medea*, *The Bacchae*, *Hippolytus*, and *Iphigenia in Aulis*. *The Trojan Women* was written, rehearsed and staged during the Peloponnesian War, and it is thought that the play was a reaction to the Greek expedition to Melos, whose citizens the Athenians massacred in 416 B.C. Euripides uses the ancient Trojan War as a framework for his war critique, setting the action in the aftermath of the destruction of Troy by the Greeks, before they set sail for home with their newly-captured Trojan brides and slaves as spoils. The capturing of the beautiful Helen by Paris instigated much of this action, while the notorious adventures of Odysseus will follow.

As interesting as I found the history of Euripides' Greece and the Trojan War, I found that modern applications of the play were even more fascinating, especially following the terrorist attacks of September 11, 2001. Since that time, many theatre companies have

produced *The Trojan Women*, using it to comment on the Israeli/Palestinian conflict, the terrorist attacks, the bombing of Afghanistan, and, of course, a possible war with Iraq. Attention to the play was seen across the country, from cities like New York, San Francisco, Omaha, Seattle, Hartford, and Madison. Particularly compelling was an article written only a few weeks after September 11 by Paula Vogel in the *New York Times*. Commenting on theatre's special voice in a time of crisis, (and citing works such as *The Trojan Women*) she observes that "The most noticeable change to which dramatists have awakened is the possibility that theater matters. . . . The theater, with its immediacy of flesh talking to flesh, of actors sharing space, time and breath with a living audience, has an emotional imperative in the aftermath. Of and for the ephemeral, theater calls forth in us a communal quickening to feel the loss of the living and the presence of the dead."

Keeping this intimate power of theatre in mind while re-reading the play, I found that the voices (and silence) of the Trojan women spoke to me urgently, demanding modern application. They spoke of war and destruction as well as the role of women in their families. I found myself asking questions motivated by my own experience: How are women given

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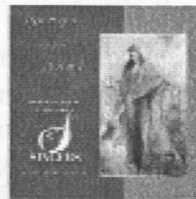
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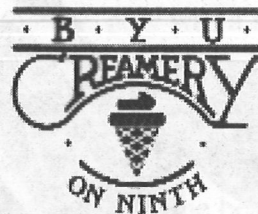
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voices? When are they relegated to silence? What are the consequences of war for both sides? In how many ways may war be waged? In how many ways may a human being be enslaved? What is the role of religion in war?

I hope that, in revealing my own response to research on the play, I can help motivate us as an audience both to appreciate the ancient context of the play and to apply the pertinent lessons that modern political and literary connections reveal. Ω

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Ψ Θ Λ Σ Δ Φ Γ Ω

MEET THE COMPANY

LUCY D. BARBER (*Assistant Stage Manager*), Dolores, CO, is a senior in theatre studies. Recent credits include *Lady in Waiting* and make-up design for *Archipelago*.

CELESTE BARRAND (*Chorus*), Highlands Ranch, CO, is a junior in music-dance-theatre. Recent credits include *Joyful Noise*, *An Ideal Husband*, and *The Merchant of Venice*.

BRITTANY BELINSKI (*Make-up Designer*), Birmingham, AL, is a junior in theatre education minoring in music and Spanish. Recent credits include *The First Vampire* (film), *Crazy for You*, *Inherit the Wind*, and *Fiddler on the Roof*.

KATIE BOYACK (*Chorus*), Seattle, WA, is a senior in theatre education minoring in modern dance. Recent credits include *Kiss Me Kate* and *The Pajama Game*.

KENNA R. DALLEY (*Production Stage Manager*), Logandale, NV, is a senior in theatre education minoring in English teaching. Recent credits include stage managing for *King Lear*.

BRYN FAIRCLOUGH (*Andromache*), Los Angeles, CA, is a senior in music-dance-theatre.

LEISHA FASTABEND (*Sound Designer*), Boise, ID, is a zoology major. Credits include *Ladyhouse*

Blues and *Christmas Around the World*.

ANNA WINTERS FLORENCE (*Cassandra*), Salt Lake City, UT, is a senior in acting. Recent credits include *The Crucible*, *The Children's Hour*, and *A Love Affair with Electrons*.

HEIDI HATHAWAY (*Helen*), Provo, UT, is a junior in theatre studies. Recent credits include set design for *Abinadi*.

BARTA LEE HEINER (*Director*), BYU associate professor of theatre, received an MFA in acting from the American Conservatory Theatre. She has acted with the Denver Center Theatre and taught and directed at the National Theatre Conservatory. Recent credits include *King Lear* and the feature film *Brigham City*.

CURT R. JENSEN (*Costume Designer*), Salt Lake City, UT, is a senior in theatre studies with an emphasis in scenic and costume design. Recent credits include *Ladyhouse Blues*, *The Promethean*, *The Three Sisters*, *The Tempest*, and this Spring's production of *The Wind in the Willows*.

DAVID JOHANSEN (*Soldier*), Misawa, Japan, is a sophomore in acting, minoring in chemistry. Recent credits include *Shadow Box*.

MORONAI KANEKOA (*Soldier*), Kahului, HI, is a senior in exercise science and theatre studies, minoring in business management. Recent credits include *The Scythe*.

JENNIFER LEIGH (*Chorus*), Springville, UT, is a senior in music-dance-theatre. Recent credits include BYU's Dancensemble and *Seven Brides for Seven Brothers*.

CARMA LORDS (*Assistant Costume Designer*), Houston, TX, is a sophomore in theatre minoring in psychology. Recent credits include *The Passing of the Third Floor Back*.

CORY LORENZEN (*Scenic Designer*), Moorpark, CA, is a senior in theatre. Recent credits include scene design for *Cyrano*.

JULIE MACK (*Chorus*), San Jose, CA, is a sophomore majoring in theatre. Recent credits include *Small Courage* and *Footloose*.

TIA MARIE MAJERONI (*Chorus*), Sacramento, CA, is a senior in music-dance-theatre. Recent credits include *Soft Shoe* and *Young Ambassadors*.

ASHLEY OGZEWALLA (*Young Girl/Chorus*), Olathe, KS, is a junior in acting. Recent credits include *The Crucible* and *Playing for Time*.

MARIANNE OHRAN (*Lighting Designer*), Idaho Falls, ID, is a graduate student in theatre lighting design. Recent credits include *Romeo and Juliet*, *Dancing at Lughnasa*, and *Clara Born in June*.

CHAUNTELLE PLEWE (*Chorus*), St. George, UT, is a junior in public relations minoring in modern dance.

Recent credits include the Dixie State Dance Company.

CAROLINE JEAN PROHOSKY (*Choreographer*), BYU associate professor of dance, has a BA from BYU and an MFA from UCLA. She has been the artistic director of BYU's Dancers' Company for 13 years. Her choreography has received honors from the American College Dance Festival.

MEGAN PUGMIRE (*Dramaturg*), Shoreline, WA, is a senior in humanities emphasizing comparative literature. She hopes to pursue graduate work in theatre studies.

LAURA REYNA (*Hecuba*), Lyford, TX, is a senior in acting. Recent credits include *Ladyhouse Blues*, *Yellow China Bell*, *Everyman* and *Magnificence*, *The Three Sisters*, *Measure for Measure*, and *Twelfth Night*.

KIMBERLEE SIX (*Assistant Make-up Designer*), Virginia Beach, VA, is a freshman in make-up design.

CARL SCHMEIL (*Talthybius*), Tacoma, WA, is a junior in psychology. Recent credits include *King Lear* and *The Three Sisters*.

LEAH STALLARD (*Assistant Stage Manager*), Grand Junction, CO, is a sophomore in theatre studies with a minor in Music. Recent credits include *Oliver!*, *Man of La Mancha*, *The Unsinkable Molly Brown*, and *The Sound of Music*.

DEREK WILLIS (*Menelaus*), San Antonio, TX, is a senior in theatre studies. Recent credits include *King Lear*, *A Winter's Tale*, and *Wit*.

PRODUCING STAFF

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