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
Brigham Young University | Harris Fine Arts Center | Margetts Arena Theatre
THE TROJAN WOMEN

SETTING

1193 B.C., FALLEN CITY OF TROY

CAST

Andromache .................... BRYN FAIRCLOUGH
Cassandra ...................... SUSANNA WINTERS FLORENCE
Hecuba .......................... LAURA REYNA
Helen ............................. HEIDI HATHAWAY
Menelaus ....................... DEREK WILLIS
Talthybius ..................... CARL SCHMEIL
Soldiers ....................... DAVID JOHANSEN,
MORONAI KANEKO

Chorus ...................... CELESTE BARRAND, KATIE BOYACK,
JENNIFER LEIGH, JULIE MACK,
TIA MARIE MAJERONI, ASHLEY
OGZEWALLA, CHAUNTELLE PLEWE

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Costume Designer .............................. CURT R. JENSEN
Lighting Designer .............................. MARIANNE OHRAN
Make-up and Hair Designer ............... BRITTANY BELINSKI
Sound Designer ................................. LEISHA FASTABEND
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ANDREA COTTAM
Assistant Make-up and Hair Designer .... KIMBERLEE SIX
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Technical Crew ................................. CANDICE KNOX,
CORY LORENZEN, FAITH MICKLEY
Music Composer .............................. JENNIFER LEIGH,
CELESTE BARRAND
Percussion Composer ....................... RICK CHITWOOD
Sound Designer .............................. LEISHA FASTABEND
Some six years 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.
QUESTIOMING
THE TROYAN 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?

Literally, 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 expe-
rience 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 reac-
tion to the Greek expedition to Melos, whose citizens the Athenians mas-
sacrred 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 possi-
bility 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 destruc-
tion as well as the role of women in their families. I found myself asking
questions motivated by my own experience: How are women given
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

Bibliography


Wandor, Micheline. “‘We are all on a knife edge, pretending we don’t live in the Middle East’: How the Arabs and Israelis Made Peace in the Theatre.” Manchester, England, Guardian 20 Jun. 2001: 14

Wijegunasingha, Piyaseeli. “The lasting significance of The Trojan Women.” 3 April 2000. World Socialist Website:
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 Abinad.

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.

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 Soft 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 OZEWALLA (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.

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

MORONAI KANEKO (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 Dancenseme 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.

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.
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