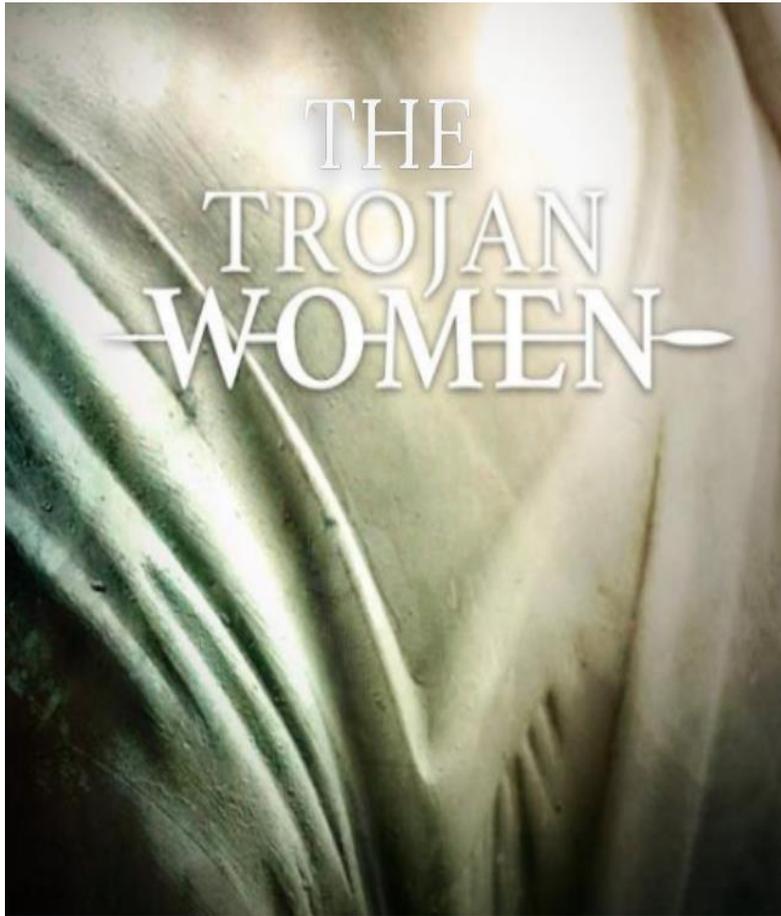


Ithaca College Theatre Presents



Adapted by Ellen McLaughlin

Produced by special arrangement with Playscripts, Inc.

(www.playscripts.com)

©2021. This stream was produced by special arrangement with Broadway Licensing/Playscripts. All rights reserved. By accepting the stream, you agree not to authorize or permit the stream to be copied, distributed, broadcast, telecast or otherwise exploited, in whole or in part, in any media now known or hereafter developed.

WARNING: Federal law provides severe civil and criminal penalties for the unauthorized reproduction, distribution or exhibition of copyrighted motion pictures, videotapes or videodiscs. Criminal copyright infringement is investigated by the FBI and may constitute a felony with a maximum penalty of up to five years in prison and/or a \$250,000.00 fine.

Audience Advisory: *The Trojan Women* contains mature content including violence caused by war, sexual assault, and the deaths of young persons.

DIRECTOR'S NOTE

As we meet the women of Troy in Ellen McLaughlin's Translation of Euripides' *The Trojan Women*, they are waking from the nightmare of the prolonged Trojan War. They are waking to a world of uncertainty and loss and facing a fate which, at the very least, will leave them prisoners of war — the property of their Greek captors. As the play progresses, the women lament their fate, say goodbye to their city and the memories it provided them, and set sail into the uncertainty of their future.

When I sat down to write this note, I thought about the power of the play as one of the oldest antiwar plays set in the most mythic war of all time (everyone has heard of the Trojan War). McLaughlin's adaptation brings the story of the loss of Troy and the collateral damage it has on the women of Troy to life with resounding imagery and a contemporary feel. She breaks open the widespread suffering that comes of war: the loss of home, the loss of loved ones, the loss of identity. I thought of the timelessness of the story itself, which has been represented in nearly every era by countless artists, poets, playwrights, and directors. But most significantly, my thoughts kept returning to today — March 5, 2021.

It was exactly one year ago that Ithaca College students left for their Spring Break without any idea that they would not return for the remainder of the academic year nor hardly an inkling of the loss that the world would experience in the wake of the pandemic that is still today upon us. And while the grim reality of the pandemic leaves echoes of the destruction it causes, it is not on this which I choose to focus. I want instead to look at this opening night as a celebration of the courage it took to get here.

In her introduction to *The Trojan Women*, Ellen McLaughlin notes that theatre has the “ability to teach us about the nature of community and how we can collaborate to transcend even the most terrible pain caused by human divisiveness and rancor.” While wars have not been fought on our soil in the last year, we have experienced many forms of “collateral damage” from pandemic to protests to insurrection — we have experienced loss. However, in the process of mounting *The Trojan Women*, we have returned to the rehearsal room, returned to the theatre, and returned to this “medium [that] has a unique ability to create ad hoc yet powerful communities.” (McLaughlin again). It is that community that I want to celebrate and to thank tonight. This talented ensemble of actors, designers, and every member of the creative team has courageously tackled the (at times) seemingly impossible task of taking on the size of this piece; and, in doing so, they have created a generous and caring ensemble. They are a remarkably talented group of individuals whose passion and heart has come to explore the challenging themes of *The Trojan Women* every step of the way. They have braved the uncertainty of the future and of the moment with spirit and energy, and I am grateful to them.

DRAMATURGY NOTE

So Many Stories to Tell: Notes from the Dramaturg

The figures of the Trojan War are the personalities legends are made of, from noble kings to fiery warriors, vengeful gods to weeping maidens. But when the great tragedian Euripides set out to place this ancient myth on the stage in the 4th century BCE, he did something so radical the play was panned by ancient critics: he placed women at the center of their own narrative and called on the people of Greece to recognize that their patriotic mythology may not have been quite so romantic. Instead of the straightforward narrative of Greek superiority and heroism, we see the conflict from the side of those who lost it, a perspective so often abandoned in our modern understanding of history.

When playwright Ellen McLaughlin began crafting a new adaption *The Trojan Women* in 1995, she drew inspiration from the Bosnian Civil War, whose refugees were a growing population in New York City at the time. Working alongside the American Friends Service Committee, McLaughlin recruited actors from the refugee communities of both sides of the ethnic conflict, working with them to place this ancient story in a more modern context. By the end of the production process, McLaughlin had created poetic musing on the power of community and femininity that has since been staged in locations from Syria to the United States, reminding us that the questions Euripides raised are still largely unanswered.

There are many unknowns in this story. We don't know if Helen of Troy was kidnapped by Prince Paris or if she chose to elope with him. We don't know if Cassandra is driven mad by grief or if she is the sanest person in the play. We don't know if Hecuba is as good a person as she imagines herself to be, or why Talthybius has chosen the path of a warrior. What we do know is that these moments of tragedy have the power to shape the way we understand our own responsibilities to ourselves and our histories.

In the introduction to the literary edition of *The Trojan Women*, Ellen McLaughlin calls the conflict "the quintessentially tragic war," reflecting that "It seems more than usually true of the Trojan War that no one can really be said to have won it." We don't know what the quintessential tragedy of our historical moment will be, nor do we know what heroes will emerge. But we will always have stories to guide us through, and communities to share in our joy and grief.

- Rachael Powles, Production Dramaturg

ARTISTIC & DESIGN TEAM

Director.....Dean Robinson
Assistant Director.....Miriam Goldstein
Production Dramaturg.....Rachael Powles
Scenic Designer.....Brittany Daggett-Duffy
Costume Designer.....Bella Morris
Lighting Designer.....Kyle Stamm
Sound Designer.....Ariana Cardoza
Vocal Coach.....Kathleen Mulligan

CAST

Poseidon.....Erik Martenson
Hecuba.....Lydia Kelly
Helen.....Denise Kolodja
Cassandra.....Emily Mesa
Andromache.....Elie McCoy
Talthybius.....Will DeVary
Woman of Troy.....Jess Brock
Woman of Troy.....Abby Futterman
Woman of Troy.....Naandi Jamison
Woman of Troy.....Isabella Orrego
Woman of Troy.....Maliha Sayed
Woman of Troy.....Julia Zoratto
Covers.....Emma Apple & Jayna Wescoatt

STAGE MANAGEMENT

Production Stage Manager.....Brian Hanshaw
Assistant Stage Manager.....Jolie Elins
Assistant Stage Manager.....Jordan Wiener

PRODUCTION TEAM

Technical Director.....JohnHenry Weise
Master Carpenter.....Kelsey Roy
Props Master.....Alex Exley
Assistant Props.....Sharon Zhu
Charge Scenic.....Pelle Melio
Assistant Scenic Charge.....Ian Runquist
Wardrobe Supervisor.....Olivya DeLuca
Production Electrician.....Sam Houlihan
Grand MA Programmer.....Keegan Webber
Sound Engineer.....Stephen Griffin
Mixing Engineer (A1).....Sean Herb
Assistant Engineer (A2).....Oli Hite

TECHNICAL PRACTICUM STUDENTS

Aaron Hutchens, Amber Ward, Austin Ruffino, Ava Paulson, Carter Crane, Claire Gratto, Colin Nacion, David Klos, Delaney Judson, Eleanore Pavelle, Emmett Adler, Grace Gallagher, Grace Madeya, Jenny Rose, Jessica Petti, Jill Gault, Justin Dusenbury, Kyle Friedman, Lillian Hosken, Maggie Sullivan, Mary Strein, Melina Cicigline, Naandi Jamison, Noah Pantano, Paige Pimental, Peter McGarry, Quinn Wittman, Scott Kauffman, Shawn Malone, Sheila Wallis, Brianna Hurd, Tristen Berlet, Isabella Basile, Amanda Blitz, Zachary Blumenstyck, Margaret Cardonna, Emma Dean, Will Ingram, Peter Marrara, Sarah Marsh, Timothy Smith, Jillian Wadland, Shannon Wright, Elias Avedon, Justice Johnson, Kenny Lim, Xan Hopkins

THEATRE ARTS MANAGEMENT TEAM

Production Liaisons.....Aaron Hutchens and Maddie Koury
Marketing Associates.....Jess Kalams and JR Dandrea
Promotions and Publicity.....Clari Atherlay and Melina Cicigline
Promotions and Publicity Assistant.....Grace McGrath
Programs.....Connor Watson and Calli Reed
Digital Media Manager.....Grace Madeya
Digital Media Assistants.....Lexi Esposito, Kaitlyn Malone, Antonia Mody
Box Office Managers.....Peter Marrara and Jess Petti
House Managers.....Freddie Rabines and Shawn Malone

DEPARTMENT STAFF

Department Chair.....Catherine Weidner
Department Coordinator.....Mary Scheidegger
Artistic Associate.....Cynthia Henderson
Technical Direction.....Colin Stewart
Lighting and Sound Technology.....Mike Garrett
Theatrical Properties.....Joey Bromfield
Scenic Art.....Ruth Barber
Costume Shop Manager.....Lilly Westbrook
Costume Technology.....Ainsley Anderson
Scenic Design.....Daniel Zimmerman
Theatre Production I.....Rose Howard
Sound Design.....Don Tindall