

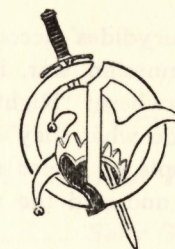


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CAP AND DAGGER



presents

EURIPIDES'

The Trojan Women

Adapted by

JEAN-PAUL SARTRE

Directed by

HARVEY M. POWERS, JR.

Production Designed by

JAMES D. LYON, JR.

BUCKNELL UNIVERSITY THEATRE

Lewisburg, Pennsylvania

MARCH 11, 12, 13, 1971

Director's Notes

In Thucydides' account of the "incident" on the island of Melos during the Peloponnesian war, he has the Athenians voice the maxim of military might everywhere: "Right is only in question between equals in power, while the strong do what they can and the weak suffer what they must." When the neutral people of Melos refused to submit, the Athenians killed all the male inhabitants and sold the women into slavery.

The massacre at Melos took place just a year before *The Trojan Women* was first produced. Euripides' play is undoubtedly a sensitive man's immediate reaction to that barbaric event, as well as a thinly veiled criticism of his fellow Athenians for tolerating it. It was the desecration of Melos that caused Euripides to paint the legend of Troy's last days in such dark and violent colors.

Despite Euripides' passionate protest, acts against humanity have continued to brutalize us, from Melos to My Lai. We still have the obligation to heed Hecuba's injunction to the Trojan women—"to have the guts to look down on these smoldering ruins and *articulate* your grief." And she reminds us that "silence cannot feel any more than words can."

The Trojan Women is a torrent of words. It is a dramatic oratorio in the many modes of grief. Although what it has to say is timeless (and therefore timely), the play belongs to a verbal tradition and a climate of belief that we no longer share. Consequently, we have sought an adaptation of the play and a means of performing it that will put it within our audience's perspective.

In making the adaptation, Sartre remembered that Euripides' audience was beginning to question the myths of the old gods—myths, however, which were still part of that audience's cultural tradition. Sartre believes that Euripides was engaged in de-mythologizing—that he was using a convention to destroy a convention in much the same way that Beckett and Ionesco are writing "anti-plays" today. Euripides was writing against a solid cultural and religious background, a stability which no longer exists. What Sartre sought to do, then, was "to construct some of this conformity of belief before I could, as it were, destroy it . . . to re-state the gods' position, so as to make the criticism of them intelligent to a contemporary audience."

The language of the play is another matter. As it stands, it is an English translation of a French adaptation of a Greek original. But we believe it speaks in tones more familiar and compelling to our ears than do any of the better-known translations.

— H. M. P.

CAST

THE TROJANS

HECUBA	Terry Ellis
CASSANDRA	Joan Billig
ANDROMACHE	Sally Gudbrandsen
ASTYANAX	Nicholas Pinter
CHORUS	Sue Dickler Libby Dodd Nancy Donahay Nancy Kedersha Nancy Millichap Dianne Powers Sue Styer Wendy Wenk

THE GREEKS

TALTHYBIOS	Robert Colgan
MENELAUS	Charles Pollock
HELEN	Nancy Henry
SOLDIERS	Skip Dorsey Ron Hornbeck Leslie Moonves Marc Powers Greg Prowant

Scene: Nearby what had been Troy.

The play will be performed without intermission.

Upcoming Events on the Coleman Stage

Monday, March 15, 8:30 p.m.

TERMINAL, created and presented by The Open Theatre.

Admission: \$2.50

Thursday, March 18, 8:30 p.m.

TO BE YOUNG, GIFTED AND BLACK, by Lorraine Hansberry,
presented by the New York company.

Admission: \$2.50

Cocktail Theatre

Wednesday, March 17, at 4:30 and 7:30

COX AND BOX, directed by Rudy Palmer

Thursday, April 1, at 4:30

THE WHITE WHORE AND THE BIT PLAYER, directed by Ed
Denny

Monday, April 5, at 4:30

A GLIMPSE OF REALITY, directed by Chris Francello

Wednesday, April 7, at 4:30

(TBA), directed by Van Dashner

Tuesday, May 4, at 4:30

(TBA), directed by Les Moonves

Friday, May 7, at 4:30

THE YORK CRUCIFIXION, directed by Nancy Henry

Monday, May 10 at 4:30

THE COLLECTION, directed by Joan Billig

Wednesday, May 12, at 4:30

(TBA), directed by Becci Nisley

Acknowledgments

Department of Mechanical Engineering

WVBU

The Production Staff

PRODUCTION MANAGER ----- Susan Suhr

PRODUCTION SECRETARY ----- Sue Firmstone

STAGE MANAGER ----- Chris Francello

DESIGNER'S ASSISTANT ----- Mark Lipschutz

CONSTRUCTION ----- Jeff Hickman

Janet Yeisley, Sheila Fisher, Ron Hornbeck, Wendy Wenk, Marc Feinberg,
Dorian Spangenberg, Bill Whitney, Guy Biechle, Marc Powers, Millard
Nachtwey, John Tiscornia, Steve Brittin, Andy Dicker, Greg Prowant,
John Ulmer, Pete Bowditch, Rudy Palmer, Laurene Lozoski, Steve Ander-
son.

LIGHTS ----- Jack Blyskal, Gary Koutnik

Anne Swoope, Alan Perantoni, Bob Perantoni, Karen Eble, Nora Guhl,
Doug Grove, Bill McCarthy, Sue Suhr, Tom Frielle, Pete Bowditch, Elaine
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John Ulmer.

PAINTING ----- Carol Bethards

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Weitzel, Julie Korver, Trevor Lewis.

COSTUMES ----- Ellie Heine

Sheila Fisher, Mimi McCloskey, Laura Nelke, Cindy Lude, Irene Sarver,
Laurie Tynan, Karen Williams, Connie Evans, Pat Jerman, Robin Weston.

SPECIAL EFFECTS ----- Susan Suhr

Roger Geer, Sue Firmstone.

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Susie Grant, Tom Mannion, Nora Guhl, Sheila Fisher, Nancy Kedersha.

MAKE-UP ----- Snooz White, Becci Nisley

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Dave Mowery, Marylee Mizell, Mina Hale, Debbie Radgers, Maggie
Jones, Tom Mannion.

STAGE CREW ----- Chuck Landau

Doug Melrose, Mark Engstrom, Tim Hornbrook, Jim Navran, Marc Fein-
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Paints ----- Becci Nisley
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