



**CU PERFORM
ING ARTS**
theatre & dance

Hecuba

By Euripides

Translated by Diane Rayor

Director

Translator (Roe Green Artist)

Mask Designer (Roe Green Artist)

Musical Director/Composer

Dramaturg

Voice & Speech Coach

Scenic Designer

Costume Designer

Lighting Designer

Props Designer

Stage Manager

Tamara Meneghini

Diane Rayor

Jonathan Becker

Jesse Manno

John Gibert

Lynn Nichols

Caitlin Ayer

Clare Henkel

Ian McMorran

Ryan Rouillard

Madelyn Salvucci

The show runs 95 minutes and will be performed without an intermission.

7:30 p.m., Nov. 2-3 and 7-10

2 p.m., Nov. 4 and 11

University Theatre

University Theatre Building

CU ★ PRESENTS



University of Colorado **Boulder**

Cast (in order of appearance)

Polydoros	Caleb Izmirian
Hecuba	Katie Lennon* Elena Sayeedi**
Chorus Leader	Sarah Rand
Chorus	Brittney Cook Michelle Diller Leandra Fischman Greta Hooston Jordan Lichtenheld Ashley Munson Maya Owens Lauren Perlis Emily Ray Katie Turner Aly Longworth
Odysseus	Todd Kremer
Attendants	Matthew Taylor Jack Janzen
Polyxena	Aziza Gharib
Talthybius	Jason Toennis
Hecuba's Slave	Ashley Munson
Agamemnon	Jack Janzen
Polymestor	Sean Guderian
Children	Henry Stalker Amitai Sebba
Musicians	Jesse Manno Egemen Kesikli

*Katie Lennon will perform the role of Hecuba on Fri Nov 2, Sun Nov 4, Thu Nov 8, & Sat Nov 10.

**Elena Sayeedi will perform the role of Hecuba on Sat Nov 3, Wed Nov 7, Fri Nov 9, & Sun Nov 11.

Character descriptions

Polydoros (ghost): Son of Hecuba and Priam (King of Troy)

Hecuba: Captive Queen of Troy, now Agamemnon's slave

Chorus: 12 enslaved captive Trojan women

Chorus Leader: One of the 12 captive Trojan women

Polyxena: Daughter of Hecuba and Priam

Odysseus: King of Ithaca, one of the most influential commanders of the Greek army

Talthybius: Male herald, Greek

Hecuba's female slave

Agamemnon: King of Mycenae, commander of the Greek army; Hecuba's daughter Cassandra is his slave concubine

Polymestor: King of Thrace

Dramaturg's notes

Less well known today than *Medea*, *Trojan Women* or *Bacchae*, *Hecuba* was once the most widely read tragedy by the Athenian poet Euripides (c. 480–406 BCE), admired for its stirring pathos, dazzling rhetoric and gripping revenge plot. Drawing on myths of the Trojan War, it shows what the Greek victory means for the Trojan queen Hecuba, two of her children and a chorus of Trojan women, now spoils of war.

When the Greeks prepare to set sail from the Thracian Chersonese (the modern Gallipoli peninsula, a short distance from Troy across the waterway that divides the European and Asian parts of Turkey), the ghost of Achilles appears and demands that they honor him by sacrificing the Trojan princess Polyxena. The demand is unusual and inhuman, but Odysseus persuades the Greeks to obey. Thus, Hecuba is forced to endure the ritual killing of her daughter. A second horror soon follows. She discovers that her youngest son, sent abroad because he was too young to fight, has been brutally murdered by his Thracian host, his body cast disgracefully into the sea. Hecuba becomes possessed by a powerful impulse to revenge. She persuades the Greek king Agamemnon not to intervene and sets her violent scheme into motion.

To some, *Hecuba* feels almost like a staged experiment: subject a human being to unbearable strain and observe the effects on her character. But when we see what she is capable of, are we meant to approve, disapprove or shudder in horror without judgment? Is there a stable foundation of justice in this world? There are no easy answers, but Greek tragedy's ability to turn such a spectacle into art somehow depends on projecting human conflict onto a distant age of mythical heroes. At the same time, historical context inevitably shapes one's experience of the play. When it was first performed (around 424 BCE), the Athenians had been at war with the Spartans for several years, and both sides were trying—without much success—to enlist Thracian support.

Reflecting an ugly stereotype, the Thracian Polymestor is sadistic, greedy and gullible. The more complex portrayals of Greeks and Trojans engage us in shifting emotional identifications and investments. Most of the Greek characters have qualities Athenians preferred to associate with their Greek enemies, and Hecuba and the other Trojans defy easy categorization as an Asiatic "other." The play fascinates through its depiction of wartime conditions that unsettle conventional opinions of ethnicity and character.

—John Gibert

Director's notes

Hecuba is an examination of the psychology of the powerful and the powerless in time of conflict. Hecuba's world, not so unlike today, is unstable and characterized by sudden changes and violence. The justice Hecuba seeks comes at the price of the dehumanization of the other side of the conflict, catapulting our story into a cycle of violence.

We know that the Greeks were masterful storytellers and so *Hecuba* is also a play about how we tell stories and who gets to control the narrative of these mythic tales. We had the unique opportunity of having Euripides in the room with us by way of Greek translator Diane Rayor. She provided us with a unique connection to the past during rehearsal while listening for the desired transfiguration of the text to bring the story alive today. Those intricate adjustments are present in this production.

For this production of *Hecuba*, we are honored to welcome four other outstanding professional artists to our team. Jonathan Becker's masterful masks provide a rich palette for our actors' creation of character. The hauntingly beautiful music, composed by Jesse Manno, grew out of the same genuine intrigue of what ancient Greek music sounded like and how to make it meaningful today. Clare Henkel's inspired costumes and Caitlin Ayer's poetic scene design invite us into a world where kings and political prisoners alike realize they are cut from the same human cloth, regardless of their wealth, politics or ethnicity.

— Tamara Meneghini

Roe Green



Roe Green, arts patron and community activist, is chief executive officer of the Roe Green Foundation. With a BA in theatre & communications from the University of Colorado Boulder and a MA in theatre from Kent State University, her experience in stage and business management includes Porthouse Theatre, Cain Park, Cleveland Opera and Cincinnati Playhouse in the Park.

Today, she is President Emeritus of C.A.V.O.R.T. Inc. (Conference About Volunteers of Regional Theatre), serves on the Foundation board of Kent State University, the Board of the Cleveland Play House (where is she Honorary Producer of New Ground) and the board of Maltz Jupiter Theatre in Florida. She also created the Green House, a battered women's shelter in Geauga, Ohio.

Green is an avid traveler, having visited over 150 countries and sees theatre whenever she can. Green received the Governor's 2008 Award for the Arts in Ohio, the 2012 Alumni Recognition Award from CU Boulder, the 2013 Dramatist Guild Fund Award, and the Muse Award (2014) from the Cultural Council of Palm Beach.

Her gifts to CU Boulder have created the Roe Green Visiting Theatre Artist Program and the Roe Green Endowed Chair in Theatre. We all thank Roe Green (BA Theatre '70) for her munificent support of our department.

Diane Rayor

Diane Rayor is a Roe Green Visiting Theatre Artist, for the production of Euripides' *Hecuba*, and professor of classics at Grand Valley State University (Michigan) in the department that she co-founded in 2000. She has published six book translations of ancient Greek poetry and drama, including *Sappho: A New Translation of the Complete Works* (Cambridge University Press, 2014), the first book to include recent Sappho discoveries; *Euripides: Medea* (Cambridge, 2013); *Sophocles: Antigone* (Cambridge, 2011); and *Homeric Hymns* (California University Press, updated 2014).

She is also editor of *Latin Lyric and Elegiac Poetry* (Routledge, 2018, 2nd ed.). *Medea* and *Antigone* have been performed internationally and will join Euripides' *Helen* and *Hecuba* in a single volume. The translations of all four plays have been workshoped with their first casts. The script for *Hecuba* was extensively revised during four weeks of rehearsals for this production, in close collaboration with the cast and director. The goal of this process is to produce a translation that is both a performable script and an accurate rendering of the Greek original.

Jonathan Becker

Jonathan Becker, Roe Green Visiting Theatre Artist, has performed throughout Europe, Asia and the United States, and co-founded—and was co-artistic director of—two theatre companies: Les Senokrates in Luzern, Switzerland and The Brodeur Brothers in Paris, France. He has worked as a member of the SunDance Institutes Playwrighter's Lab, a laboratory founded by Robert Redford to develop new works for theatre and film. He has appeared as an actor in programs with most of the major symphony orchestras in the United States and Canada performing in such venues as Lincoln Center. Since 1988, Becker has helped in the development of sixteen original works for theater.

His work as a master teacher and movement specialist includes invitations as a guest artist from 31 institutions in 6 countries. Becker taught on the faculty of The National High School Institute at Northwestern University for eighteen years where he was associate director.

In addition to performing and teaching, he is the owner and operator at theater-masks.com, a full service production shop creating masks for the international theatre community. Educational institutions, professional theatres and individual artists in over 50 countries are currently using Becker's masks. You can visit the studio on line at theater-masks.com. He is considered a master mask maker by artists and teachers worldwide.

Becker has recently founded The North American Laboratory for the Performing Arts. In its first 3 years, over 1000 people from the local community, Canada, the United Kingdom and the nation have visited NALPA's spaces, supporting the effort to build a community of change.

Becker is a graduate of The International School of Theatre Jacques Lecoq in Paris, France. He has a BA in theatre from The College of Wooster, an MA in acting and directing from The University of Akron and an MFA in theatre pedagogy from Virginia Commonwealth University.

Special thanks

- Bruce Bergner
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- Arts & Sciences Fund for Excellence
- Center for the Humanities & the Arts
- Arts and Culture Enhancement
- Department of Theatre & Dance
- Caring Transitions Denver Central: Susan Hawk, Cheryl Riggs and Cynthia Alice Berry



Center for Western Civilization,
Thought & Policy

UNIVERSITY OF COLORADO BOULDER

Production team

Assistant Director

Sarah Fahmy

Assistant to Translator and Dramaturg

David Chu

Assistant Music Director

Egemen Kesikli

Assistant Scenic Designer

Brittany Lewis

Assistant Costume Designer

Joe Kennedy

Assistant Lighting Designer

Viktoria Padilla

Non-Equity Deputies

Katie Lennon

Katie Turner

Wellness Coach

Chrissy Nelson

Assistant Stage Managers

Ana Langmead

Issy Leustig

Light Board Operator

Rachel Sheraden

Deck Crew

Eddie Altman

Cory Snider

Wardrobe Head

Joe Kennedy

Dressers

Emma Colon

Bennet Forsyth

Clara Hoppe

Courtney Romero

Master Electrician

Cooper Braun-Enos

Videographer

Todd Kremer

Paint/Dye and Mask Production Supervisor

Olivia Murrow

Mask Artisans

Maria Aki, Celeste Fenton, Zoe Fischhoff, Katy Folz, Wes Halloran, Joe Kennedy, Brittney Lewis, Amy Linhoff, Hannah Male, Olivia Morton, Elise Rosado, Ryan Rouillard, Julia Rose, Sadie Skolnekovich

Daytime Wardrobe

Catalina Garayoa

Scenery and electrics

Lead production assistants

Maria Aki, Wesley Halloran, Ian McMorran, Destin Woods

Production assistants

Lauren Chen, Eli Davis, Nathan Dow, Asher Farr, Kelsey Gallotte, Greta Hooston, Jill Ingebritsen, Hannah Male, Zach Mayer, Bret Pilkington, Ryan Rouillard, Maddy Salvucci, Jahan Shafii, Sadie Skolnekovich, CeCe Smith

Practicum students and shop volunteers

Kylah Garcia, Sean Guderian, Ana Langmead, Ashley Munson, Teresa Orosco, Viktoria Padilla, Nia Quan, Sarah Rand, CeCe Smith, Braden Sturek, Michael Tandy, Alexis Thiel

Costumes

Costume Shop employees

Sydney Chinowsky, Kara D'Alessandro, Celeste Fenton, Attiyya Fortune, Sean Guderian, Hattie Houser, Andrea Jewell, Daniel Jiminez, Joe Kennedy, Ana Langmead, Katie Lennon, Chris Longman, Issy Leustig, Olivia Morton, Olivia Murrow, Sarah Rand, Elise Rosado, Braden Sturek, Rain Young

Practicum students

Luc D'Arcy, Aziza Gharib, Marlon Jacobi, Jack Janzen, Kate Johnson, David Kocina, Mimi Kuntz, Isobel Makin, Olivia Morton, Griffin Nielsen, Ryan Rouillard, Joe Shaver, CeCe Smith, Sarah Sweet, Rain Young

Dance production

Technical crew

Maria Aki, Nathan Bala, Xaalan Dolence, Attiyya Fortune, Wesley Halloran, Hattie Houser, Kaitlyn Lawrence, Laura Malpass, Ian McMorran, Teresa Orosco, Reed Otto, Olivia Sander, Emma Scher, Marla Schulz, Sami Scovel, Sarah Vail, Kelley Ann Walsh, Leah Woods



Upcoming Performances

November

Provenance

An MFA dance concert

Nov. 8-11, Charlotte York Irey Theatre

Starting at \$16

December

The House of Ramon Iglesia

A play by Jose Rivera

Directed by Daniel Jimenez

Dec. 6-9, Acting Studio

Free reserved tickets, available Nov. 5, 2018

FRESH: Fall 2018

A CU dance concert

Dec. 7-8, Charlotte York Irey Theatre

Free tickets

February

Almost, Maine

A play by John Cariani

Directed by Zachary Campbell

Feb. 7-10, Loft Theatre

Starting at \$16

Catapult

A BFA dance concert

Feb. 7-10, Charlotte York Irey Theatre

Starting at \$16

The Voice of the Prairie

A play by John Olive

Directed by Zachary Heygood

Feb. 14-17, Acting Studio

Free reserved tickets, available Jan. 14, 2019

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Department Staff

Department Chair and Director of Dance

Erika Randall

Associate Chair and Director of Theatre

Markas Henry

Associate Chair of Dance

Michelle Ellsworth

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Iain Court

Costume Production Director

Ted Stark

Guest Artist Technical Director

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Issy Leustig

Costume Tech Lab Assistant

Olivia Murrow

Costume Shop Bookkeeper

Sydney Chinowsky

Costume Shop Buyer

Hattie Houser

Costume Run Crew Coordinator

Andrea Jewell

Dance Costume Coordinator

Attiya Fortune

Dance Events Coordinator

Marla Schulz

Dance Video Recording and Archivist

Keith Haynes

Front of House Manager

Roxy Leiser

House Managers

Rachel Halmrast

Matara Hitchcock

Jason Toennis

Leah Woods

Woodzick

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