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Otterbein College Theatre Presents...



TROJAN WOMEN

BY EURIPIDES

DIRECTOR CHRISTINA KIRK
CHOREOGRAPHER TIMOTHY VEACH
SCENIC DESIGNER ROB JOHNSON
COSTUME DESIGNER KATIE ROBBINS
LIGHT & SOUND DESIGNER DANA WHITE
WITH EQUITY GUEST ARTIST JULIET PRITNER

February 28, 29, March 1, 2, 3 and
March 6, 7, 8, 9, 10, 1996

Campus Center Theatre

100 W. Home Street
Westerville, OH 43081

PRODUCTION STAFF

Artistic Director	Dennis Romer
Managing Director	Tod Wilson
Technical Director	Timothy D. Allwein
Costume Shop Supervisor	Marci Hain
Staff Ass't Technical Director	Fred L. Smith
Production Ass't	Michael P. Foley*
Stage Manager	Patrick H. Wallace*
Ass't Stage Manager	Angela Walters*
Ass't Lighting Designer	S. E. Reinick*
Master Electrician	Joshua C. Allen
Properties Master	Tamara Sommerfeld*
Master Carpenter	Amy Kaufman*
Master Painter/Ass't Set Designer	Jill C. Baird**
Wardrobe Master	Randall J. Bosh**
Sound Operator	Bill Wells
House Manager	Jenny Kepler*

Scene Shop Assistants

Randall J. Bosh**, William L. Cecil III*, Mike Chaney, George Deshetler,
Andrew Hagan, Rob Holland*, Amy Kaufman, Joe Mitchell, Peter Nein,
S. E. Reinick**, Matt Sharpless, Patrick H. Wallace*, Bill Wells

Costume Shop Assistants

Tricia Collins, Amy Cooper, Meg Morman, Tamara Sommerfeld*

Set and Props Crew

Tatiana Bacal, Robin Borovic, Samuel Jaeger,
Shad Swinehart, Nathan Weaver

Wardrobe Crew

Damon Decker, Eric Dysart, Jeremy Fulwiler, Thomas Garloch,
Sara Jones, Amber Mellot, Shawn Theis

Electrics Crew

Nathan Cockerill, Tricia Collins, Josh Gilliam,
Nikki Hersh, Meg Morman, Brent Tomer

Box Office Staff

Wade Beam*, Rachel L. Chaves*, Amy L. Ellenberger*, Michael Paul Foley*,
Tess Hartman**, Samuel Jaeger, Jenny Kepler*, Sara Laudonia*,
Victoria Libertore*, Jenny McGowan*

* indicates membership in Cap & Dagger

** indicates membership in Theta Alpha Phi Theatre Honorary

ACKNOWLEDGEMENTS

Otterbein College Theatre would like to thank the following businesses and individuals for their generous contributions to our production of *Trojan Women*.

Dave Mead, Audio Image, Inc.

THE CAST

(in order of appearance)

HECUBA	Juliet Pritner
KHOROS	Victoria Libertore*
DANCERS	Christina Cochrun, Jessica Luniewsky*, G. Arwen Nichols*
GUEST DANCER	Robert Taylor
POSEIDON	Daniel M. Koscielak
ATHENA	Kathryn Felsenthal*
ARKHEIN	Marni Kuhn*
LOGOS	Sara Laudonia*
ETHOS	Bridget Bamber McCracken
PATHOS	Amy Lynette Ellenberger*
ARKHAIOS	Shannon Reed*
TALTHYBIUS	Adam Donmoyer*
SOLDIER 1	Rob Tracy
CASSANDRA	Rachel L. Chaves*
ANDROMACHE	Laura Lane
ASTYANAX	Zachary Monroe
SOLDIER 2	Rob Fleming
GIRL	Jessica Luniewsky*
MENELAUS	Aaron Carter*
HELEN	Chelsea Meyer

This show is performed without an intermission.

* indicates membership in Cap & Dagger

** indicates membership in Theta Alpha Phi Theatre Honorary

BIOGRAPHIES

Juliet Pritner (Hecuba) A graduate of The Juilliard School of Drama, Juliet has been living and working in New York City since 1981. During that time she has worked in film, television, commercials, voice-overs and, of course, theatre. She recently made her feature film debut in *Kiss of Death*, her latest in a long series of cop roles (FBI, CIA, DEA). Soap fans may remember her work as Suzanne Devereaux (aka Wendy Sinclair—CIA slut) on *The Guiding Light* or as Monica Lawrence Eldridge on *As The World Turns*, a role she has played on and off for more than six years now. Some favorite roles in the theatre have included Patricia in *Sight Unseen*, Miranda in *The Tempest*, Annie Sullivan in *The Miracle Worker*, Hannah Jelkes in *Night of the Iguana*, Thea Elvsted in *Hedda Gabler* (with Christine Baranski as Hedda), Desdemona in *Othello* (with F. Murray Abraham as Iago), as well as Sarah in *The Lover*, and Juliet in *Romeo and Juliet*, both under the masterful direction of Chris Kirk.

Christina Kirk (director) most recently directed Otterbein's production of *Androcles and the Lion*. Her New York directing credits include *Beirut* at The Living Theatre and *The Experience of Dreams* at New Dramatists. She also worked at the Ensemble Studio Theatre as Assistant to Artistic Director Curt Dempster. At Arena Stage in Washington, DC, Ms. Kirk has assisted director Liviu Ciulei. Other directing credits at Otterbein include *King Lear* and *The Royal Family*. In addition, she directed *The Tempest* at Actors' Summer Theatre in Columbus. She received a BFA in acting from the University of Illinois in Champaign-Urbana and an MFA in directing from Columbia University, where she was also an adjunct faculty member. Ms. Kirk now serves as an Assistant Professor for the Department of Theatre and Dance and lives in Mt. Gilead with her husband Tim Veach and their two children, Judson and Maggie.

Timothy Veach (choreographer) holds an MFA in choreography from The Ohio State University and a BFA in acting from the Acting Studio at The University of Illinois. As a performer Mr. Veach has worked professionally in both dance and theatre for the past decade. He has toured to Australia, Mexico, Europe, and throughout the United States with ballet and modern dance companies. As an actor he has appeared in numerous musicals and plays in both

New York City, Chicago, and nationally. His choreography for both dance and theatre has been presented at The Theater of Riverside Church and The Hammerstein Theatre, both in New York City. Contemporary Dance Fort Worth, JazzMet, The Ohio State University, The Illinois State Dance Theatre, have all presented Mr. Veach's choreography for dance. Mr. Veach is certified in stage combat by The Society of American Fight Directors and has choreographed stage fights for numerous productions including Otterbein's *I Hate Hamlet* and *Robin Hood*. Mr. Veach is an adjunct faculty member here at Otterbein and has taught at Ohio Wesleyan University, The Ohio State University, Ohio University, Columbia College, Illinois State University, Texas Christian University, and, until recently, was a full faculty member at BalletMet where he continues to teach in a guest capacity. He is pleased to be working with his favorite director, Christina Kirk.

Rob Johnson (scenic designer) is our resident scenic designer in his ninth year at Otterbein College. Rob recently won Ezekial Design Awards for two of his scenic designs from last year's season, *Androcles and the Lion*, and the musical, *Sweet Charity*. The Ezekial is awarded by the Ohio Valley Section of The United States Institute of Theatre Technology (USITT) for outstanding design work and includes academic and professional work from all over the states of Ohio, Pennsylvania and Kentucky. Some of Rob's past set designs include *A Few Good Men*, *True West* and *Pippin*. His most recent lighting designs include *A Chorus Line* and *Six Degrees of Separation* at Otterbein, *Sisters* at CATCO, and *Artscape*, a festival of the performing arts at the Capitol Theatre in Columbus. To date he has designed over 100 productions. Rob continues to be at the forefront of computer-aided design and animation. Two of his animations were on display at the USITT national convention in Nashville, and he is now teaching a number of classes at the graduate as well as undergraduate level in computer graphics. Rob would like to dedicate his work in memory of his father.

Dana White (lighting & sound designer), faculty Lighting Designer, designed the lighting for *Androcles and the Lion*, *The Cherry Orchard*, *Pippin*, *Top Girls*, and *I Hate Hamlet* at Otterbein and *All Night Strut!* at Detroit's restored Gem Theatre. His lighting design for *Pippin* won a Finalist Award for the annual Ezekial Awards by the Ohio Valley section of the United Institute for Theatre Technology. He also designed the lighting for the last two years' productions of *A Christmas Carol* for the Purple Rose Theatre and The Michigan Theatre Foundation in Ann Arbor, MI. The Purple Rose Theatre Company is Jeff Daniel's professional Equity company based in Chelsea, MI. where he has lit several original scripts including *Stanton's Garage*, *Possessed*; *The Dracula Musical*, *Tropical Pickle*, *Kuru*, and *Hang the Moon*. He also lit a concert version of Bartok's *Bluebeard's Castle* for Bowling Green State University with the help of students Robert Holland and Seth Reinick. Current projects include a tour of *They Do It with Mirrors*, a one woman show with Hillary Ramsden, and a Comedy Festival at Purple Rose.

Katie Robbins (costume designer) Katie has been resident costume designer at Otterbein for the past 10 years. Some of her favorite productions include *Big River*, *A Chorus Line*, *The Cherry Orchard*, and *The Brothers Karamazov*. She was recently named a recipient of the Peggy Ezekial Award for her designs for Otterbein's production of *Androcles and the Lion*. This spring she will be on the road in conjunction with her role as coordinator of internships for design/technology and stage management and renewing ties for future interns. March will find her at the national USITT conference in Ft. Worth where she will be presenting the results of a computerized video data base project for costumes. This coming summer she plans to spend a few days relaxing and scuba diving in Belize.

Roberta Taylor (Guest Dancer) was born in Toronto. She began her training at The National Ballet of Canada and then at The Royal Winnipeg Ballet where she later performed with the company. She was a principal dancer with The Empire State Ballet and has toured throughout the United States, Canada and Mexico.

Jill C Baird (master painter/ass't set designer) is a senior design/tech major from Cincinnati. This is Jill's final show at Otterbein. She's sad to leave, but happy to be pursuing her career in daytime television. She'd like to thank everyone for making her four years at Otterbein special.

Aaron Carter (Menelaus) is a junior BFA performance major from Bowling Green, OH. He was last seen in the fall production of *Robin Hood*.

Rachel L. Chaves (Cassandra) is a BFA performance major from Cincinnati. She would like to thank Big Daddy, Big Momma, and Mint Girl for their undying love and support. Grrrrrr!!

Christina Cochrun (Dancer) is a dance major from Columbus. Christina was last seen as a dancer in *A Chorus Line* and is excited to be a part of her second Otterbein production. She would like to thank her family and friends for helping her through stressful times. Love-n-hoots!

Adam Donmoyer (Talthybius) is a musical theatre major from Worthington. Adam was last seen in A Premiere Playhouse's production of *Wilber the Wishing Elf* and *Sleeping Beauty*. Other credits include CATCO's *All in the Timing* and Otterbein's *Robin Hood* in which he played the Evil Sheriff. He dedicates his performance to his "Mama" Ellen Stewart.

Amy Lynette Ellenberger (Pathos) is a sophomore BFA performance major from Toledo, OH. She would like to thank Chris, Angie, and her family for all their love and suport.

Kathryn Felsenthal (Athena) is a junior BFA musical theatre major from Longview, TX. She was last seen as Val in *A Chorus Line*. Other credits include *Cat Among the Pigeons* and *Sweet Charity*. She is also a member of Opus Zero and Concert Choir. Kathryn would like to dedicate this show to her best friend Deanna.

Rob Flemming (Soldier 2) is a freshman BA performance major from Newark, OH. This is Rob's first mainstage production and he hopes many more will follow.

Daniel M. Koscielak (Poseidon) is a sophomore BFA performance major from Cincinnati, OH. He would like to thank David Ashworth for keeping him out of a life of organized crime, Dennis Romer and John Stefano for teaching him how to love, the Atomic Dogs and Elvis Aaron Presley for his divine inspiration. Long live the King!

Marni Kuhn (Arkhein) is a senior BFA performance/directing major from Indiana. This is Marni's last appearance on Otterbein's mainstage. It has been a long and crazy four years for her! She gives tons of thanks to Becky, Jim, and, of course, her always supportive family.

Laura Lane (Andromache) is a sophomore BFA performance major from Worthington. Laura was last seen in *Robin Hood*. She dedicates her performance to her grandfather.

Sara Laudonia (Logos) is a junior BFA theatre performance major from Vermillion. She would like to thank all the girls at 49 S. Vine (especially Jenny) and her family for all their support. Peace, flowers and love

Victoria Libertore (Khoros) Victoria can usually be seen seating people at Otterbein. She is looking forward to working on *Picasso Does My Maps* in the spring. She would like to thank her parents, the wonder women of Vine and her grandmothers.

Jessica Luniewsky (Girl, Dancer) is from Vernon, CT and is a sophomore BFA performance major. Jessica was last seen dancing in *A Chorus Line*, and is excited to be part of such an elaborate experience.

Bridget Bamber McCracken (Ethos) is from Mt. Pleasant, MI and is excited to be graduating with a BFA performance degree and entering into the professional world of theatre. This summer she will be interning at the Del'Arte Players as a stage manager for their Mad River Festival. She would like to dedicate this show to her mother, her grandma, and her sisters who give her strength.

Chelsea Meyer (Helen) is pleased to be performing her first major part at Otterbein as Helen, a long desired role. She last appeared in *Robin Hood* as a Nottingham Villager.

Zachary Monroe (Astyanax) is a kindergartner at Whittier Elementary School. He has performed previously with Broadway, Ltd. at Denison University and A Premiere Playhouse in Columbus. He studies acting, dance, piano and gymnastics.

G. Arwen Nichols (Dancer) is performing in her second show at Otterbein. She appeared in *Robin Hood* last quarter as a juggler. Arwen is also involved with design/tech and has worked on 6 shows in that capacity.

Shannon Reed (Arkhaiois) is somewhat reluctantly making her final appearance at Otterbein. Previous credits include *The Brothers Karamozov*, *Androcles and the Lion* and workshop productions. She recently completed an internship at New Dramatists in NYC and directed a workshop production of Thornton Wilder's *The Happy Journey*. Her performance is in honor of her Mom and Mum-Mum who have taught her everything she knows about strong women.

S. E. Reinick (ass't lighting designer) is a BFA design/tech major from Virginia Beach. He was the lighting designer for the Otterbein productions of *Robin Hood* and *Jake's Women* and the sound designer for *Catnap Allegiance* and *A Few Good Men*.

Tamara Sommerfeld (properties master) is a senior BFA design/tech major from Columbus. Last quarter she was master painter for *A Few Good Men*. Last fall she was the ass't lighting designer for *A Chorus Line* and the ass't costume designer for *Robin Hood*.

Rob Tracy (Soldier 1) is a freshman musical theatre major from Cincinnati. This is his second mainstage appearance, the first of which was *A Chorus Line* in the fall.

Patrick H. Wallace (stage manager) is an active member of the Otterbein community both in and out of the theatre dept. He thanks his apartment mates, SME and Teena, and sends his love and care to his friend Jennifer.

Angela Walters (ass't stage manager) is a sophomore BFA design/tech major from Brookville, Oh. She would like to thank Mom, Dad, Bill, Annissa, Zoe and Renee.

KENNEDY CENTER AMERICAN COLLEGE THEATER FESTIVAL XXIX

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This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for adjudication by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

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 non-competitive KC/ACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC, in the spring of 1997.

Last year more than 900 productions and 18,000 students participated in the American College Theater Festival nationwide. By entering this production, our department is sharing in the KC/ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.

FOR YOUR INFORMATION

Latecomers' Policy: The House Manager may seat latecomers only during times which minimize disruption of the play. The management accepts no responsibility for inconvenience to latecomers and can make no adjustment because of it.

Fire Notice: The exit indicated by a red light nearest to your seat is the shortest route to the street. In the event of fire or other emergency please do not run - walk to that exit.

Cameras and Recording Devices: The use of recording equipment and the taking of photographs during a performance are strictly prohibited.

Restrooms and Telephones: The restrooms and telephones are located upstairs opposite the main entrance of the Campus Center.

Administrative Office
614/823-1657
Monday through Friday 9:00-5:00 p.m.

Mailing Address
Otterbein College Theatre
30 S. Grove Street
Westerville, Ohio 43081

Box Office
614/823-1109
Monday through Friday 1:30-4:30 p.m. and 1 hour prior to all performances



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DIRECTOR'S NOTE

*We do not choose to be born.
We do not choose our parents,
Or our times or country of birth,
Or the circumstances of our upbringing.
We do not—most of us—choose to die
Or the time and condition of our death.
But within all this realm of choicelessness
We do choose how we shall live—
Courageously or in cowardice,
Honorably or dishonorably,
With purpose or adrift.
We decide what is important and what is trivial.
What makes us significant is what we do,
Or refuse to do.
We decide and we choose
And so we give definition to our lives.*

—Joseph Epstein

THE TROJAN WAR

More than a thousand years before Christ, near the eastern end of the Mediterranean was a great city very rich and powerful, second to none on earth. The name of it was Troy and even today no city is more famous. The cause of this long-lasting fame was a war told of in one of the world's greatest poems, the *Illiad*, and the cause of the war went back to a dispute between three jealous goddesses.

The evil goddess of Discord, Eris, threw into the banqueting hall a golden apple marked For the Fairest. Aphrodite, Hera and Pallas Athena asked Zeus to judge between them, but very wisely he refused to have anything to do with the matter. He told them to go to prince Paris. Paris, though a royal prince, was doing shepherd's work because his father Priam, the King of Troy, had been warned that this prince would some day be the ruin of his country, and so had sent him away.

He was not asked, however, to gaze at the radiant divinities and choose which of them seemed to him the fairest, but only to consider the bribes each offered and choose which seemed to him best worth taking. Hera promised to make him Lord of Europe and Asia; Athena, that he would lead the Trojans to victory against the Greeks and lay Greece in ruins; Aphrodite, that the fairest woman in all the world should be his. Paris, a weakling and something of a coward, too, as later events showed, chose the last. He gave Aphrodite the golden apple. That was the Judgement of Paris, famed everywhere as the real reason why the Trojan War was fought.

The fairest woman in the world was Helen, the daughter of Zeus and Leda, and the sister of Castor and Pollux. Such was the report of her beauty that not a young prince in Greece but wanted to marry her. When her suitors assembled in her home to make a formal proposal for her hand they were so many and from such powerful families that her reputed father, King Tyndareus, her mother's husband, was afraid to select one among them, fearing that the others would unite against him. He therefore exacted first a solemn oath from all that they would champion the cause of Helen's husband, whoever he might be, if any wrong was done to him through his marriage, so they all bound themselves to punish to the uttermost anyone who carried or tried to carry Helen away. Then Tyndareus chose Menelaus, the brother of Agamemnon, and made him King of Sparta as well.

So matters stood when Paris gave the golden apple to Aphrodite. She led the young shepherd straight to Sparta. Menelaus trusting completely...left Paris in his home and went off to Crete. Then,

Paris who coming
Entered a friend's kind dwelling,
Shamed the hand there that gave him food,
Stealing away a woman.

Menelaus got back to find Helen gone, and he called upon all Greece to help him. They came eager for the great enterprise, to cross the sea and lay mighty Troy in ashes. [Almost ten years of war ensued].

At last the Greeks learned that there was a most sacred image of Pallas Athena in the city, called the Palladium, and that as long as the Trojans had it Troy could not be taken. Accordingly, the two greatest of the chieftans left alive by then, Odysseus and Diomedes, determined to try to steal it. Diomedes was the one who bore the image off. With this great encouragement the Greeks determined to wait no longer, but devise some way to put an end to the endless war.

Almost ten years had passed since they had first laid siege to the town, and it seemed as strong as ever. The Greeks must find a secret way of entering the city, or accept defeat. The result of this new determination and new vision was the stratagem of the wooden horse. It was, as anyone would guess, the creation of Odysseus' wily mind.

Odysseus...plan was to leave a single Greek behind in the deserted camp, primed with a tale calculated to make the Trojans draw the horse into the city—and without investigating it. Then, when night was darkest, the Greeks inside were to leave their wooden prison and open the city gates to the Army, which by that time would have sailed back, and be waiting before the wall.

A night came when the plan was carried out. On the wall the Trojan watchers saw an enormous figure of a horse. The noisy Greek camp was hushed; nothing was stirring there. And the ships were gone. Only one conclusion seemed possible: The Greeks had given up. They had sailed for Greece; they had accepted defeat. All Troy exulted.

Then the Greek who had been left behind in the camp discovered himself to them. Sinon was seized and dragged to Priam, weeping and protesting that he no longer wished to be a Greek. The story he told was one of Odysseus' masterpieces. Pallas Athena had been exceedingly angry, Sinon said, at the theft of the Palladium, and the Greeks in terror had sent to the oracle to ask how they could appease her. The oracle answered: "With blood and with a maiden slain you calmed the winds when you came to Troy. With blood must your return be sought. With a Greek life make expiation." He himself, Sinon told Priam, was the wretched victim chosen to be sacrificed.

It was a good tale and the Trojans never questioned it. So it befell that by false cunning and pretended tears those were conquered whom ten years of warfare, nor a thousand ships had ever overcome.

The Trojans dragged the horse through the gate and up to the temple of Athena. Then, rejoicing in their good fortune, believing the war ended and Athena's favor restored to them, they went to their houses in peace as they had not for ten years.

In the middle of the night the door in the horse opened. One by one the chieftans let themselves down. They stole to the gates and threw them wide, and into the sleeping town marched the Greek Army. Fires were started in buildings throughout the city. By the time the Trojans were awake, Troy was burning. They rushed out to the street one by one in confusion. Bands of soldiers were waiting there to strike each man down before he could join himself to the others. It was not fighting, it was butchery.

In the inner courtyard around the altar were the women and children and one man, the old King. Achilles had spared Priam, but Achilles' son struck him down before the eyes of his wife and daughters.

When morning came what had been the proudest city in Asia was a fiery ruin. All that was left of Troy was a band of helpless captive women, whose husbands were dead, whose children had been taken from them. They were waiting for their masters to carry them overseas to slavery.

Excerpts from Edith Hamilton's *Mythology: Timeless Tales of Gods and Heroes*

PROGRAM ADDITION

Synthesized sound effects by Aaron W. Ramey