

### Quotes and thoughts on tragedy

"What Richard Sewall suggests is the most salient characteristic of true tragedy is not its plots, themes or subjects so much as the range of human feeling it incorporates in a single work, notably the 'capacity for suffering' and the 'stamina' of its central figures. To this I would add that it is not suffering and stamina alone which contribute to the greatness of a work ... but the range of contradictory feelings underlying the characters' statements and actions."

— Michael Manheim

"Nietzsche dreaded the 'weightlessness of all things', the inauthenticity of experience...(H)ence his celebration of what he called the 'energizing pessimism' of the Greeks in their great day..."

— Lionel Trilling

"...for human suffering humanly considered is an enjoyment of the self for man."

— Karl Marx

I feel in good company with my own "appalled elation" from experiencing tragedy vicariously, in the safety of the theatre. Eugene O'Neill made similar observations about his response to tragedy - that it put him in awe of the suffering, striving human spirit. In this country's current prosperous times so many technical and cultural devices strive to distract, sanitize or, conversely, sensationalize any meaningful encounters we might have with, or lessons we might learn from, the fundamental questions of human torment, familiar to so many human beings who are alive or have lived on this troubled planet. The prosperous Greeks of 2424 years ago (roughly 48 lifetimes), when *Hecuba* was first performed, sought to depict head on, the basic, tormenting questions of existence. In tragedy they did it without sentiment, without glibness, without real answers, but with elegance and monumental imagination calling on and tapping into layers of human mystery, human consciousness.

Euripides writes powerful, effective and generous opportunities for such encounters. When tragedy is effective, it is as though the forces of nature (and supernature) are translated by the writer into glorious words and terrible actions. Then, if the actor's art is pure and crystalline, if it can open the hearts of the audience, these forces can be transmitted directly into the lives of those witnessing the tragic event. This is the amazing potential and promise of theatre, of tragedy in particular. The result of what can occur is ephemeral and not easily named. What can occur is not only processed by the mind, but experienced through the eyes and ears of the heart, felt through the harmonics of the nervous system. What tragedy can bring forth in those watching and listening, though invisible, is real, is as actual as a hammer, as a tree, as a human life. It becomes undeniable.

The attempt to create an opportunity for tragedy to occur in the theatre is a daunting, humbling, delicate task with no sure outcome. But if we do manage to create a tragic experience it will give everyone present the opportunity to experience their own bewilderment, their own savagery and to realize their own inescapable and fundamental connection to all the rest of humanity. I wish for all our benefit that we, who offer it to you, succeed.

- Mark Jenkins

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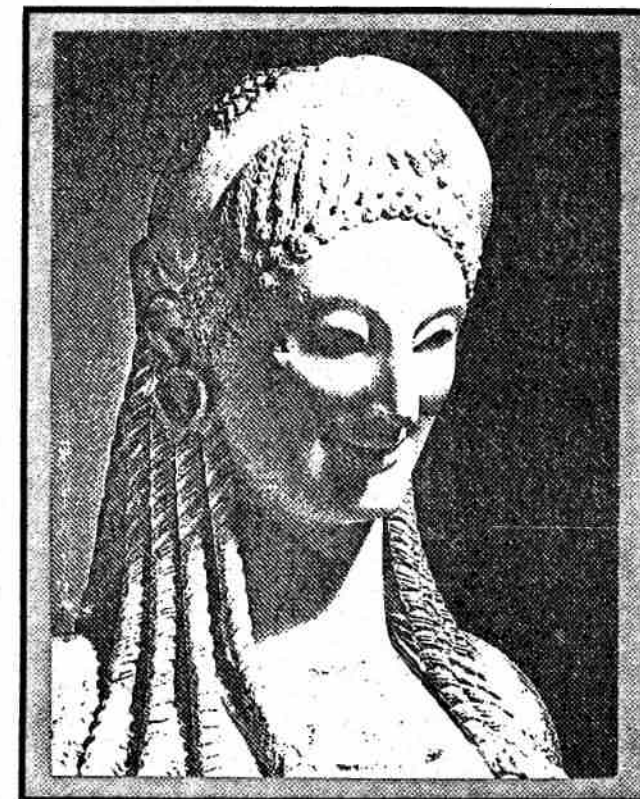
Joanne Tall, *secretary*

Rebecca Traber, *office assistant*

Alan Weldin, *scene shop manager*

\* Deceased

# HECUBA



BY EURIPIDES

ADAPTED AND TRANSLATED BY

TIMBERLAKE WERTENBAKER

UW  
SCHOOL OF  
Drama

THE PLAYHOUSE THEATRE

34TH SEASON

198TH PRODUCTION

FEBRUARY 16 - 27, 2000

CAST  
(In order of appearance)

HECUBA**	Kathleen Clarke*
POLYDOROS	Michale Estrada*
CHORUS	Saffron Henke*
POLYXENA	Meghan Wolf*
ODYSSEUS	Craig Bachmann*
TALTHIBIOS	Hilda Guttormsen*
SERVING WOMAN	Meghan Wolf*
AGAMEMNON	Calli Sarkesh*
POLYESTOR	Michael Smith*
TROJAN WOMEN	Meghan Doyle Christina Ludescher Nellie Viner Rachel Walker Maiken Wiese
GREEK SOLDIER	Travis Selland
POLYESTOR'S SONS	Kurt Langmeyer Erik Moen

EURIPIDES'  
HECUBA

ADAPTED AND TRANSLATED  
BY TIMBERLAKE WERTENBAKER

DIRECTED BY MARK F. JENKINS

SET DESIGN	J. Clay Satterfield
COSTUME DESIGN	Tina George
LIGHT DESIGN	Laura Jean Wickman
SOUND DESIGN	Daniel Eneberg
TECH DIRECTOR	Kris Shaw
STAGE MANAGER	Laura Valpey
DRAMATURG	Ken Cerniglia

SETTING  
A Greek Slave Encampment in Thrace  
*The play runs approximately 1 hour and 40 minutes.  
It will be performed without an intermission.*

*The Complete Greek Tragedies*, Edited by David Greene and Richard Lattimore, Chicago: University of Chicago Press, 1992.  
*Sincerity and Authenticity*, Lionel Trilling, Cambridge, Harvard University Press, 1973.

Produced by special arrangement with  
THE DRAMATIC PUBLISHING COMPANY.

PRODUCTION STAFF

ASST STAGE MANAGERS	Andre De Saussure Ramiro Segovia Gregory Singleton
ASST LIGHT. DESIGNER	Malena Fitting
PROP MASTER	Laurie Sales
MASTER ELECTRICIAN	Nacho Bravo
MASTER CARPENTER	Tom Burke
SET CONSTRUCTION	Colby Clark Bryce Figueroa Peter Gilchrist Nichole Leigh Daniel Porowski Jonathan Wiswell Kristin Zetterstrom
MAKE-UP CONSULTANT	Kim Drever
SOUND BOARD OPERATOR	Luc Reynaud
LIGHT BOARD OPERATOR	Michele Starry
RUNNING CREW	Shannon Colbert Jaron Danioth Rena Kayano Jeff Kinamon Margaretta Lantz Mona Leach Kyu Lee John Martin Maureen Rinehart Anna Rosenzweig Sarah Schroeder Paula Shepperd Adam Skrine
HOUSE MANAGER	Michael Thompson
TICKETS	UW Arts Ticket Office

**SPECIAL THANKS:** Ian Logan, Ruby Blondell, Anne Stewart, Malcolm Brown, Michael Thompson, Sue Bruns, Seattle Opera.

\*\* Translator's Note: Although the familiar spelling 'Hecuba' is used as the name of the play for ease of identification, the text uses the spelling 'Hekabe' which is closer to the original Greek and the actors use this pronunciation to preserve the rhythm of the dialogue.

\* Members of the Professional Actor Training Program.