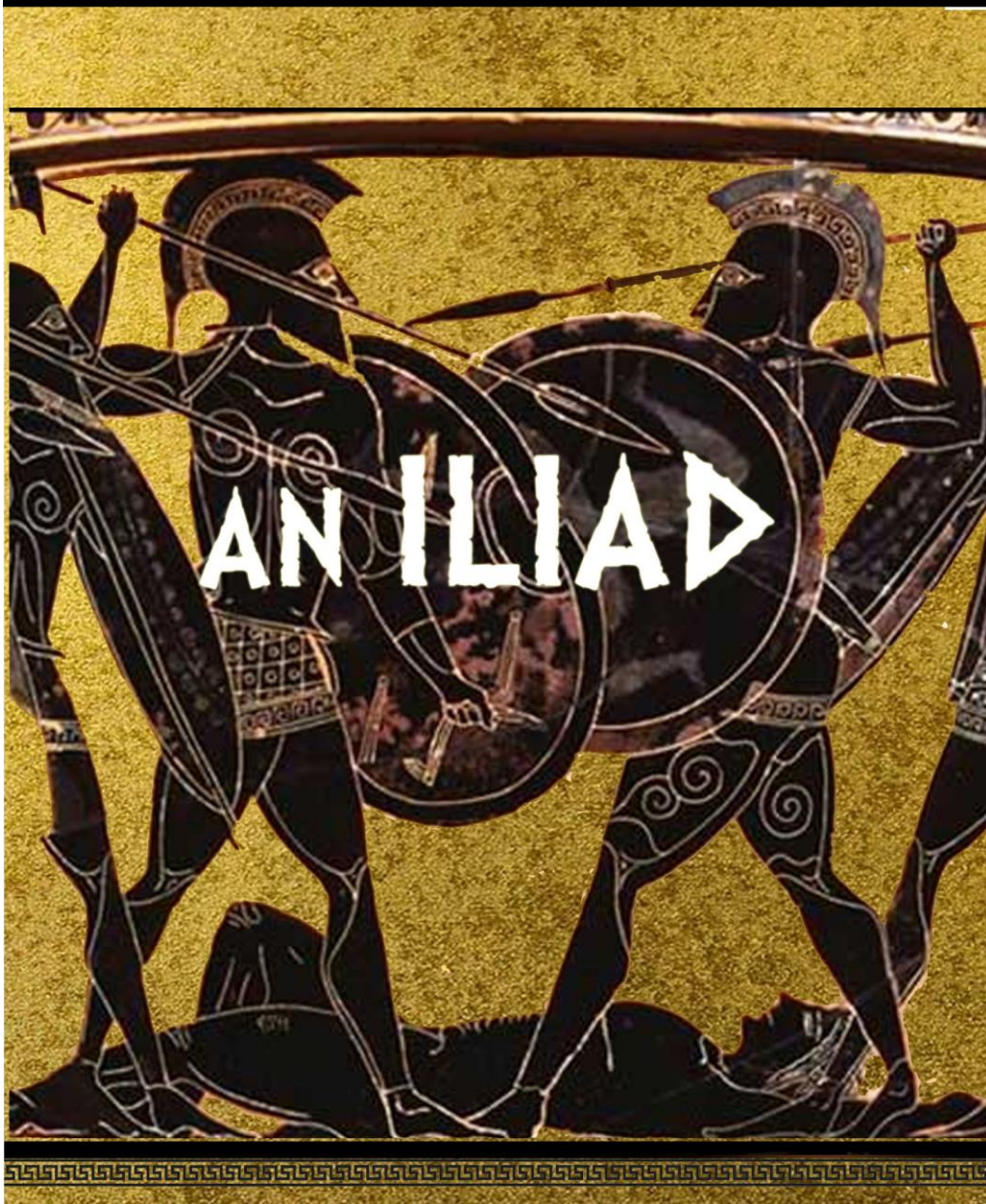


CLARION UNIVERSITY THEATRE



Clarion University Theatre production of

An ILIAD

by LISA PETERSON & DENIS O'HARE

based on HOMER's *The Iliad* translated by ROBERT FAGLES

featuring

SHELBY HOSTETLER KYLIE JUDY MARK PINTAR
LINDSAY VICTORIA SMELCER D'ANDRE THOMPSON
ALLY GILLEN

Costume Design
DAKOTAH HALL

Lighting Design
ZACHARY RUPP

Sound
TYLAR NARDEI

Properties
NESSA HESTER

Dramaturg
ALLY GILLEN

Design supervision by EDWARD J. POWERS & JULIE FINDLAN-POWELL

Assistant Stage Manager
ABIGAIL STONE-HUCHKO

Production Stage Manager
CAITLIN MORGAN

Video Direction by
BENJAMON FYE

Directed for the stage by
ROBERT GERALD LEVY

An ILIAD is presented with special permission of Dramatists' Play Service, Inc.
and funded in part by the Clarion Students' Association

An Iliad was originally developed as part of
The New York Theatre Workshop Usual Suspects Program
Off-Broadway premiere produced by the
New York Theatre Workshop
(Jim Nicola, Artistic Director, William Russo, Managing Director) in 2012

An Iliad was originally produced by Seattle Repertory Company
(Jerry Manning, Producing Artistic Director;
Benjamin Moore, Managing Director)

It was subsequently produced by McCarter Theatre Center, Princeton, NJ
(Emily Mann, Artistic Director, Timothy J. Shields, Managing Director,
Mara Isaacs, Producing Director)

An Iliad was developed in part with assistance of
The Sundance Theatre Program

CAST

KYLIE JUDY
D'ANDRE THOMPSON
SHELBY HOSTETLER
MARK PINTAR
LINDSAY VICTORIA SMELCER

Standby
ALLY GILLEN

Recorded onstage
at the Marwick-Boyd Fine Arts Center
Clarion University of Pennsylvania

μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος
"Sing, O Muse, of the wrath of Achilles, son of Peleus"

PRODUCTION TEAM

Production Stage Manager.....CAITLIN MORGAN
Assistant Stage ManagerABIGAIL STONE-HUCHKO
Technical Director.....EDWARD J. POWERS
Assistant Technical DirectorROBERT HOOVER
Video Director.....BENJAMON FYE
Costume DesignDAKOTAH HALL
Lighting DesignZACHARY RUPP
Properties.....NESSA HESTER
Scenic DesignROBERT GERALD LEVY
Sound.....TYLAR NARDEI
Audio PlaybackABIGAIL STONE-HUCHKO
Audio Mix.....TYLAR NARDEI
Design and Technical SupervisionEDWARD J. POWERS
JULIE FINDLAN-POWELL
Video SupervisionLACEY FULTON
Student Technical AssistantsBENJAMON FYE, DAKOTAH HALL
NESSA HESTER, ZACHARY RUPP, ABIGAIL STONE-HUCHKO
Auditorium ManagerROBERT HOOVER
Business ManagerSHELLY BROWN

FOR THE DEPARTMENT OF VISUAL AND PERFORMING ARTS

Dean, College of Arts and SciencesDR. LAURA DELBRUGGE
Chair, Department of Visual and Performing Arts..DR. CASEY TESKE
Theatre FacultyROBERT BULLINGTON, ROBERT GERALD LEVY
EDWARD J. POWERS, JULIE FINDLAN-POWELL
Music Faculty.....P. BRENT REGISTER, CASEY TESKE
Art FacultyKAERSTEN H. COLVIN-WOODRUFF
MARK FRANCHINO, GARY GREENBERG
MELISSA KUNTZ, RUSSELL C. MARY
Department SecretarySHELLY BROWN

VIDEO PRODUCTION

DR. LACEY FULTON
PROFESSOR BILL ADAMS

VIDEO DIRECTOR – BENJAMON FYE

PRODUCTION ASSISTANTS
ISIAH BAEZ
BROOKE BARNITZ
KIRK HEATH

Special thanks to
The College of Arts and Sciences
Mr. Bruce Kendra
The Action Figures at Figure 53
Department of Communication
Eagle Media

Robert Hoover
Dr. Lacey Fulton

Dramaturg's Note

Why do we like war stories so much? Homer's *Iliad* is thought to date back to around the 8th century BCE; why is it that one of the oldest and most famous works of the Western canon is about war? Was it because the Trojan War united the Greek world – the Hellenistic world, the children of Helen – for the first time in history? Did the Greeks look up to Achilles as the quintessential hero, whose legendary rage was to be admired in their belligerent culture? Or did the Greeks perhaps see Achilles as more of a tragic hero, whose rage was his downfall?

Even if we haven't read the *Iliad* in its entirety – a feat which few people achieve nowadays – we still know the story well enough. We know that Helen's beautiful face launched a thousand ships. We know that an Achilles heel is a fatal weakness, and that a Trojan horse is a clever way to break through a line of defense. We know these things because we know the story of the Trojan War, this ancient war that supposedly occurred millennia before any of us were born. But why do we know the story? Why is it still told?

The simple answer seems to be that we are enamored with warfare. We may not enjoy it; we all know that war is Hell. War is human, and wars have been happening consistently throughout our history. Many individuals in my generation cannot even remember a time when our parents, siblings, and friends were not shipping out to the Middle East to partake in a seemingly endless conflict, which puts the ten years of the Trojan War to shame. Yet we have already begun to tell stories about Iraq and Afghanistan, as though they were historical conflicts long before our time.

If we are so preoccupied with remembering every war that has occurred, then perhaps we remember for the sake of more than those who died. Perhaps we remember because we know that another war is coming, and we do not want to make the same mistakes again. Perhaps the rage of Achilles is not superhuman but perfectly human, and perhaps it is felt by many a soldier still. If this is the case, then the *Iliad* is about so much more than just war; it is about passion, about the impetus to kill which can be felt by anyone. And in a world where so many people can and do feel such rage, the *Iliad* reminds us that, sooner or later, they will go to war, and they may even be remembered as heroes.

- Ally Gillen, dramaturg



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*The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by **David M. Rubenstein.***

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Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.