Trojan Women: A Version
by Euripides
directed by Emeritus Professor of Theatre Charlie Oates
translated by Emerita Distinguished Professor of Theatre and Classics Marianne McDonald

Cast

Helen
Hecuba
Talythbius
Cassandra
Andromache
Menelaus
Athena/Chorus IV
Poseidon
Paris/Soldier
Chorus I
Chorus II
Chorus III

Lauren Choo
Rickie Emilie Farah
Angél Nieves
Sophia Casas
Raina Duncan
Stephen Lightfoot
Juliana Scheding
Diego Castro
Ben Little
Vita Muccia
Vanathi Sundararaman
Shelby Becker

Creative Team

Scenic Designer
Costume Designer
Lighting Designer
Sound Designer
Video Editor
Production Stage Manager
Dramaturg
Assistant Director
Assistant Lighting Designer
Assistant Stage Manager/Assistant Video Editor
Assistant Stage Manager
Production Assistant

Tess Jordahl
Grace Wong and Jason Chien
Shelby Thach
Hailey Brown
Tyler Nii
Abigail Swinson
Haïa Bchiri
Emmalias
Stella Hill
Tyler Nii
Ruby Hayes
Nathan Coligado
A kidnapped queen. A fatal heel. A hollow gift horse. The story of the Trojan War has been told and retold across time, as have the tragic and treacherous tales of the homecoming heroes, but what happened in between? Trojan Women follows the survivors, the women of Troy who watched their city burn and their loved ones butchered by the Greeks who now claim them as spoils of war. Queen Hecuba is at the center of a grieving camp, doling out comfort and harsh truths equally while the women await their fates. Meanwhile, the body count continues to climb and both victors and victims are forced to confront the face that allegedly launched a thousand ships and even more tragedies, the woman whose body was made into a battlefield without her consent. Watching over it all from their perch on Mount Olympus, the gods contemplate their destructive creations and reconsider their allegiances. Euripides penned the play for an Athenian audience thousands of years ago, but the horrors of war have not been lost to time, and truly “everyone loses.” And what becomes of the spoils of war? In this new translation by Professor Emerita Marianne McDonald, the war may have ended, but the battle over these women’s agency has just begun.

About The Play

Director’s Note

Euripides’ original script for The Trojan Women was first performed at the City Dionysia in 415 BC; however, the plight of these women is timeless, encapsulating not only the traumas of active conflict, but the horrors of reflection faced by those who survive long enough to be haunted by recollection. The Trojan Women is not a play about war so much as it is a commentary on the human state of being as tragedy develops: there is glory, pain, loss, suffering, gladness, and remorse on both sides. In Trojan Women, human pain is prioritized over the ever present and often longed for ideals of ‘right’ or ‘wrong’. To quote our flaming Cassandra, “Who wins in war? No one.”

Marianne McDonald’s Trojan Women: A Version sets these emotions against a contemporary backdrop, reminding us that the complexities of war and tragedy are not simply a reality of the past, but a present tense struggle for those facing combat in their day to day lives around the world. What does it mean to love a country that is crumbling before your eyes? What does womanhood mean if humanity itself has seemingly expired? Is hope a fool’s fantasy, or is it the key to our survival?

I hope that as you share in the story of the Trojan Women with us, you will take time to reflect on the contemporary realities of this ancient show. As bombs drop and guns fire around the globe, my goal is that we can create a desire for unity and humanity, concepts which we have been chasing since long before the days of Euripides.

~ Emmalias, Assistant Director
Marianne McDonald is a Distinguished Emerita Professor of Theatre and Classics in the Department of Theatre at the University of California, San Diego, a member of the Royal Irish Academy, and a recipient of many national and international awards, including Greece's Order of the Phoenix (1994) and Italy’s Golden Aeschylus Award (1998), many honorary degrees from Greece and Ireland, and San Diego Women's Hall of Fame (2008). She is the founder and initiator of projects to computerize Greek literature (Thesaurus Linguae Graecae) and Irish Literature (Thesaurus Linguae Hibernicae). She is a pioneer in the field of modern versions of the classics in films, plays, and opera. With about 250 publications, in addition to her articles and book chapters, her published books include: *Euripides in Cinema: The Heart Made Visible* (Centrum Press, 1983), *Ancient Sun, Modern Light: Greek Drama on the Modern Stage* (Columbia University Press, 1992); *Sing Sorrow: Classics, History and Heroines in Opera* (Greenwood, 2001); and *The Living Art of Greek Tragedy* (Indiana University Press, 2003); with J. Michael Walton: *Amid Our Troubles: Irish Versions of Greek Tragedies* (Methuen, 2002); and *The Cambridge Companion to Greek and Roman Theatre* (2007). Her performed translations (three a year since 1999 nationally and internationally with many published) include: Sophocles' *Antigone*, dir. Athol Fugard in Ireland (1999); *Trojan Women* (2000 and 2009); Euripides’ *Children of Heracles* (2003); Sophocles’ *Oedipus Tyrannus* and *Oedipus at Colonus* (2003-4); Euripides’ *Hecuba*, 2005, Sophocles’ *Ajax*, 2006, Euripides’ *Iphigenia at Aulis and Bacchae*, 2006; and 2007 and 2009; *Euripides’ Phoenician Women*, 2009); *Medea* (2007); Seneca’s *Thyestes* (2008) and with J. Michael Walton Aeschylus’ *Oresteia* and Aristophanes’ *Frogs* (2007); *Helen* (2008); versions and other works : *The Trojan Women* (2000); Medea, Queen of Colchester (2003), *The Ally Way* (2004); …and then he met a woodcutter (San Diego Critics’ Circle: Best New Play of 2005), *Medea: The Beginning*, performed with Athol Fugard’s *Jason: The End* (2006); *The Last Class* (2007); *Fires in Heaven* (2009), and *A Taste for Blood* (2010).
About The Director

Charlie Oates taught movement and the creation of original physical theatre in the Department of Theatre and Dance, retiring in 2017. At UCSD, he directed Not Them!, 10 Human Beings, Heart of a Dog, Seven Against Thebes, A Lie of the Mind, Out of Silence: Stories, Poems and Essays from the Afghan Women Writer's Project, War of the Worlds, Damascus and Peer Gynt. For Creede Repertory Theatre he has directed many productions, among them, The Mystery of Irma Vep, A Beautiful Country, Ladder to the Moon and Mrs. Mannerly. Productions elsewhere include: Where I Live and Fresh Paint for the Denver Center Theatre Company, Flush at Theatre Alfred in Prague, Save You, Hate Me at RAW Tempel in Berlin, Fool for Love at Chalk Rep, Fuatia's Future for Calico Young People's Theatre of New Zealand, That's Baseball at the San Diego Rep and recently, Morph Masters for Phamaly Theatre Company in Denver. He has performed on the streets of Europe and toured theaters throughout the U.S., Europe, Canada, Mexico, New Zealand and Australia. His work as a performer and creator of new works includes Truck Dog (with James Donlon), Staying Married (with Moira Keefe) and Man Overboard. He has been a movement coach and fight choreographer for productions at La Jolla Playhouse, The Old Globe, San Diego Rep, Denver Center Theatre Company, Chautauqua Theatre Company, Mixed Blood and the Cincinnati Playhouse. As a teacher, he has been a guest at leading actor training programs around the world, taught in programs for disadvantaged populations and in elementary and high schools. While at UCSD he served as department chair and was a recipient of the Academic Senate Distinguished Teaching Award. He lives in Missoula, Montana.

The Cast

Shelby Becker (Chorus III) is a fourth-year theatre and communications double major with emphases in acting and media studies. UC San Diego Credits: Mr. Burns (Maria). Company 157 credits: Peripeteia (Layla), Home (Mariah), Fault Lines (Bridgette), Note/Note/Note (Fem). Other credits: The Orange Garden (Rainey, Peace Corps Iran Association), The Sound of Music (Liesl, Ridgeview Players). @shelbyhbecker

Sophia Casas (Cassandra) is a third-year theatre and political science double major with a minor in dance. UC San Diego Credits: Don Pedro in Much Ado About Nothing, Emiliana Santos in Back the Night, Ester in Dryland, Amber von Tussle in Hairspray, and Josie in Trishs Guide to Surviving High School.

Diego Castro (Poseidon) is a first year transfer student with a major in theatre. This is his first UC San Diego credit. He is also currently in a production of the Rocky Horror Picture Show at OB Playhouse, which opens at the beginning of June. Other credits include: Jesus Christ Superstar (Ensemble, Patio Playhouse), American Idiot (Favorite Son, OB Playhouse), In The Heights (Ensemble), and Godspell (Jeffrey, Southwestern College).
Lauren Choo (Helen) is a graduating theater major. Born in Taiwan and raised in Singapore, Lauren is fluent in Mandarin and has learned to speak Korean. Prior to playing Helen in Trojan Women, she had played Jenny in Mr Burns: A Post-Electric Play, assistant stage managed As You Like It and assistant directed A Midsummer Night’s Dream (by guest Director Patricia Mcgregor) at UCSD. Other credits include Zombie Dearest, Rocky Horror Show, and South Pacific at Irvine Valley College. She is also currently working on voiceover work in commercials, video games and animation.

Raina Duncan (Andromache) is a second-year theatre major from Northern Arizona. She graduated from Idyllwild Arts Academy where she specialized in directing and also studied acting, stage management, and scenic design. Company 157 Credits: The Patrick O’Sullivan Show (Snow), OH GOD I WILL DO IT AND IT WILL BE GOOD AND IT WILL BE LOVED (Hark). Other Credits: 24-Hour Play Festival (Director, Prescott Center for the Arts), The Learned Ladies (Assistant Director, Idyllwild Arts), You Can’t Take It With You (Essie Carmichael, Idyllwild Arts), A Chorus Line (Judy Turner, Idyllwild Arts).


Stephen Lightfoot (Menelaus) is a fourth-year theatre major, who was born and raised in the San Francisco Bay Area. In addition to theatre, he is also a DJ with KDST, and the current Editor-in-Chief of UCSD’s satire newspaper, The MQ. UC San Diego credits: A Beautiful Day in November on the Banks of the Greatest of the Great Lakes (Republican/GrandDada), The Skriker (Jimmy Squarefoot/Man with a Bucket) QMTC Credits: Things That Ooze Out of Me (Luke). Company 157 Credits: The Patrick O’Sullivan Show (Patrick O’Sullivan). High School Credits: Twelfth Night (Malvolio), Heathers: The Musical (Ram's Dad, JD's Dad, Ensemble). stephenlightfoot.com

Ben Little (Paris/Soldier) is a fourth-year theatre major. He grew up performing in theatres around North County and has recently had the opportunity to teach improv with Moonlight Youth Theatre, as well as lend his voice to audio dramas for multiple companies around San Diego County. UC San Diego credits: The Gradient (WNPF ‘19), A Beautiful Day in November on the Banks of the Greatest of the Great Lakes (Runnerman/The Twins), Epicene: A Queer Extravaganza (Grossie Morosie), Jesus Christ Superstar (Peter, Muir Musical).
The Cast cont.

Vita Muccia (Chorus I) is a graduating transfer student majoring in music and minoring in theatre. This year, she pursued a year-long TRELS research project in Shakespeare, and was picked as the Arts and Humanities representative for the Undergraduate Research Conference. She previously studied theatre at Marymount Manhattan College. UC San Diego Credits: ELEKTRA (Chrysothemis), [title of show] (Director/Music Director, Fair Play Theatre Company), The Tempest (Director/Producer, Fair Play Theatre Company. Marymount Manhattan College Credits: Punk Rock (Tanya Gleason), Romeo and Juliet (The Nurse).

Angél Nieves (Talythbius) is a third-year transfer student, majoring in theatre and minoring in Chicanox Latinx studies. Previous and upcoming works at UCSD include Company 157’s The Fall of the City (Messenger), Found Space’s Take Back Graffiti Hall (Alejandro), and UCSD Chicanox Teatro Ensemble’s production of PIA.

Juliana Scheding (Athena/Chorus IV) is a third-year theatre major and literature and writing minor from Salt Lake City, Utah. UC San Diego credits include Daphne in Epicene: A Queer Extravaganza, Terry in Balm in Gilead, Jessica Hecht in Sonnets for an Old Century, Madame Pernelle in Tartuffe, Messenger/Watchman in Much Ado About Nothing, and Soprano in Life is a Dream. Other roles include Timon in Timon of Athens, Hannah in Arcadia, and Varya in The Cherry Orchard.

Vanathi Sundararaman (Chorus II) is a fourth-year psychology major and a second-year transfer student planning to double minor in theatre & business. This is her first UC San Diego theatre department show. UC San Diego credit: Josephine Bloom in Big Fish (Muir Musical). High school credits: Abuela Claudia in In the Heights, Ensemble in Urinetown.

The Creative Team

Hailey Brown (Sound Designer) is a fourth-year interdisciplinary computing and the arts (ICAM) major from Oakdale, CA. UC San Diego credits: The Nether (SD), Mr. Burns: A Post-Electric Play (Act I, SD). Other credits: Cutthroat (SD, Company 157), La Cage Aux Folles (ASD, Cygnet Theatre), Pippin (SD, Muir Musical).

Nathan Coligado (Production Assistant) is a first-year biochemistry major from San Gabriel, California. This is his first show with UC San Diego, but he has been involved in Stage Management for over 2 years. Other credits include Big Fish (ASM, Muir Musical) and Disney’s Newsies (PSM, Temple City High School). Enjoy the show!

Jason Chien (Costume Designer) is a third-year international studies BA/MIA student and theatre minor from Taipei, Taiwan. This production is his first UC San Diego theatre design credit.

Ruby Hays (Assistant Stage Manager) is a third-year theatre major and literature/writing minor. Past UCSD credits include Mr. Burns: A Post-Electric Play (SM Act I) and The Nether (PA). Muir Musical credits: Big Fish (PSM), Pippin (ASM), and Hairspray (PA). Enjoy the show!
Stella Hill (Assistant Lighting Designer) is a fourth-year theatre major and cognitive science minor. UC San Diego credits: Mr. Burns (LD), The Nether (LD), Mojada (LD), An Object Screaming (ALD). Muir Musical credits: Songs for a New World (LD), Hairspray (LD), Tick...Tick...BOOM! (LD).

Tess Jordahl (Scenic Designer) is a second-year studio art major and theatre minor. UC San Diego credits include: The Nether (Assistant Scenic Designer) and A Midsummer Night’s Dream (Assistant Scenic Designer).

Emmalias (Assistant Director) is a first-year theatre major originally from Raleigh, North Carolina. UC San Diego Credits: Epicene: A Queer Extravaganza! (Dramaturg), All News Radio (Writer/Director. LABS 2020), As You Like It (Script PA). Other Credits: The Glorious William and Mary (Educational Premiere), The Young and Fair, Women In White, Mean Girls (Adaptation).

Ty Nii (Video Editor / Assistant Stage Manager) is a second-year theatre and economics double major from Mesa, AZ. UC San Diego credits: Exotic Deadly: or, the MSG Play (Assistant Director). Other Credits include: In Your Phone In Your Heart (SM, Company 157), Nothing as it Dreams (Director/Editor, Company 157) Big Fish (Editor, Muir Musical).

Abigail Swinson (Production Stage Manager) is a fourth-year theatre major and math minor from Chicago, IL. UC San Diego credits: Mojada: A Medea in Los Angeles (PSM), Mr. Burns: A Post-Electric Play (PSM), Uncle Vanya (ASM), Happy Birthday, Mars Rover (ASM, Reading), Separateland: 2031 (PSM, LAB 2020), The Jefferson Middle School Monthly (PA, WNPF ‘19), New Directions ‘19 (PA). Other credits: The Jersey Devil is a Papi Chulo (SM, TuYo Theatre), Have to Believe We are Magic (SM, TuYo Theatre), SummerFest (PA, La Jolla Music Society) and A Kind of Weather (PA, Diversionary Theatre).

Shelby Thach (Lighting Designer) is a first-year MFA student from San Gabriel, California. She received her BA in Drama with Honors in Lighting Design and Technology from the University of California, Irvine. Throughout her undergraduate and freelance careers, Shelby has worked on a variety of different shows, ranging from plays and musicals to dance concerts. UC San Diego credits: Winterworks ‘21 (LD), As You Like It (LD), Letters from Cuba (ALD). Other select credits: Where the Mountain Meets the Moon (ALD, South Coast Repertory), The Diary of Anne Frank (LD, Crean Lutheran HS), I Love You So Much, Squeeze Me to Death (LD, Bootleg Theater/Wisdome LA), Hedwig and the Angry Inch (LD, UCI).

Grace Wong (Costume Designer) is a second-year undergraduate theatre major from Arcadia, California. UC San Diego credits: Epicene, Exotic Deadly, Mojada, Mr. Burns (CD), The Underground (ACD). Other credits: Loves Labours Lost (CD, Arcadia Stage), Les Miserables, Charlie and the Chocolate Factory, Beauty and the Beast, The Giver (ASD, Arcadia Stage).
Coming Soon

June 3 - 5
New Directions

Wagner New Play Festival

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Farside

Opening June 8
Prepared

Opening June 9
Backwaters

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Meladi Thive and Her Words of Comfort

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End Days

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