



THEATREWORKS

presents

Euripides'

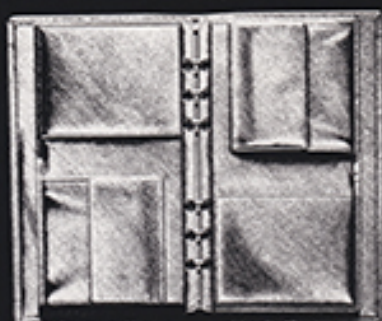
TROJAN WOMEN

The Dignity of Humanity after War

Adapted by Jean-Paul Sartre

An Outdoor Performance

Die Devisen-
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The Currency Binder
Le Portefeuille
Il Portafoglio
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Die Fullfeder Arc
Le stylo plume Arc
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La Ceinture
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Der Aktenkoffer
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L'Attaché Case
La Valigetta
Portadocumenti
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Die Faltbrille
The Folding Glasses
Les Lunettes
Pliantes
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Die Exklusivbrille
The Exclusive
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Les Lunettes
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Der Tauchchronograph
The Titanium
Chronograph
Le Chronograph
en Titane
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Die Pfeife
The Pipe
La Pipe
La Pipe
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Die Colleetasche
The Envelope
Briefcase
La Serviette
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THE TROJAN WOMEN

by EURIPIDES

(Adapted by Jean-Paul Sartre)

Directed by Ong Keng Sen

Choreographed by Boon Teo

With : Nora Samosir
Tan Kheng Hua
Cindy Sim
Lok Meng Chue
David Foster
Kitty Barkley

Kathakali Dance Segment presented in
collaboration with Nrityalaya
Aesthetic Society. Choreographed by
Mrs Santha Bhaskar



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EURIPIDES

According to common tradition, Euripides was born at Salamis, close to the year 485BC. His parents were natives of Phlya, a town on the east coast of Attica, and appear to have been of good family. Hence, as a boy, Euripides was permitted to take part in the dance in honour of the Delian Apollo — a privilege confined only to people of distinguished birth.

Such experiences gave Euripides greater insight and influences into his literary pieces, for the Greek gods had tremendously enriched and influenced the lives of the Greeks, adding much color and tradition. Euripides' inherited wealth from his parents allowed him to fully devote himself to a life of literary leisure, thus giving his future audiences the ultimate opportunity to partake in his achievements.

Euripides' life was marred by bitterness in as-far-as his association with women was concerned. His first wife, Melito, was said to have been found guilty of adultery soon after marriage. On discovering this betrayal, Euripides wrote the *HIPPOLYTUS*, a piece that expressed his hatred for women. He then divorced her. Soon after, he heard of her re-marriage, to which he remarked that it was foolish to expect a woman who had been untrue to one husband, be faithful to another.

Nevertheless, he took a second wife, Choerile, the daughter of Mnesilochus. Together they had three sons. Marital bliss was short-lived unfortunately, for soon after, Choerile

turned out to be worse than the first. She committed adultery with his musician, the one who helped Euripides in the musical aspects of the tragedy, Cephisophon.

Euripides now began assailing the female gender with increasing violence, so-much-so the females banded themselves together in self-defence, and plotted his death.

His life, however, was eventually spared, when he assured the women that he would not offend them anymore. In return for this generosity, Euripides included those lines in the "*Melanippe*", which declared that women are superior to men, and that it was foolish archery to attack them with invectives.

At this point, we begin to wonder if "*The Trojan Women*" was written as his form of attacking the inferiority of women's resistance, or was he in fact, glorifying the strengths and spirit of women in times of war and after.

An unsolved mystery, just as his death in the winter of 407BC. Euripides was seventy eight. Exactly how he died remains a mystery to this day. Some say that he was torn to pieces by women, others say it was the work of the royal hounds, let loose by jealous poets, his rivals, or perhaps even the servants who held grudges against him.

One thing is for sure ... Euripides' life and death commanded a lot of attention, just like his plays

TROJAN WOMEN

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THE HOUSE OF TROY

PRIAM

- King of Troy.
- Had a total of 50 sons and 50 daughters; 19 of which were with Hecuba.
- Had his head cut off at the altar of Zeus while trying to defend his family.

HECUBA

- Second wife of Priam.
- Taken as a slave when Troy fell.
- Loved her children passionately, so much so when Priam entrusted his youngest son to Polymester, king of the Thracian Chersonese, who eventually killed the boy, Hecuba avenged his death by killing Polymester and his two sons. She then escaped in the form of a bitch, Maera, and killed herself by throwing herself into the sea.

HECTOR

- Eldest son of Priam.
- The noblest and most magnanimous.
- Was slain by Achilles who lashed him to his chariot and dragged his dead body in triumph three times round the walls of Troy.

ANDROMEDA

- Wife of Hector.
- Had one son, Astyanax, who was thrown from the city walls by Neoptemus, son of Achilles.
- Neoptemus then married her off to his brother-in-law, Hellenus.
- Had a son with Neoptemus, Molossus.
- Ended her days at the city of Pergamum, which was founded by her and Molossus.

PARIS

- Brother of Hector.
- Prophecy at his birth was that he would be the downfall of the kingdom.
- Loved and deserted Oenon.
- Loved and abducted Helen, while he was guest of her husband, Menelaus.
- Killed Achilles.
- Lost to Menelaus in a fight to decide the Trojan War.
- Was saved from certain death by Aphrodite.
- Was killed by Philocetes.

CASSANDRA

- Sister of Hector and Paris.
- Had the gift of prophecy.
- Rejected Apollo's advances, so he cursed her — no one will ever believe her pronouncements.
- Taken as a slave by Agamemnon, and then became his mistress.
- Was murdered together with him, by his wife, Clytemnestra.

POLYXENA

- Sister of Cassandra.
- Was loved by Achilles.
- After the fall of Troy, she was demanded as sacrifice, by Neoptemus.

THE TROJAN WAR

Helen — her unsurpassed beauty captured the hearts of all who saw her — her abduction launched a thousand ships and plunged kingdoms into a bloody ten year war. Only a very few have not heard of her, yet, not many know the circumstances surrounding this tragic tale

Who was responsible for the annihilation of this kingdom?

Was it the gods who enjoyed playing an early form of the cold war through their human favourites?

Was it the vanity and injured pride of a jilted husband?

Or, was it the passion between two early day star-crossed lovers?

The Trojan War was said to have taken place in the 12th century BC. Troy, situated at what is now Hissarlik in Turkey, was a flourishing port. Made up of three towns — Tros, Dardania and Ilium — Troy was believed to have been a Greek settlement. At that time, Greece consisted of dozens of city states or kingdoms on the mainland and on the islands of the Aegean and the Ionian Seas. The Greeks of Europe had always despised the Greeks of Asia Minor, an area equivalent to modern Turkey. Therefore it was not surprising that Menelaus could gain the wholehearted support from the various Greek kings.

Paris, prince of Troy, was handsome and athletic. It was prophesied at his birth that he would bring destruction to his people. King Priam, his father, immediately ordered that he be left on Mount Ida to die. Of course, Hecuba, his mother, could not bear the thought of this and arranged for Paris to be brought up by the shepherds on Mount Ida. There, he grew into manhood.

Even the goddesses competed for his attention. Hera, Athena and Aphrodite asked him to decide who was the fairest of them all. Each tried to sway him with promises of wealth and power. Finally, he chose Aphrodite, who had promised that he would have the fairest woman in the world for his wife.



As a guest of Menelaus, King of Sparta, Paris fell in love with Helen, Menelaus' wife. While Menelaus was away in Crete, Paris carried Helen away and married her in Troy.

The Greeks wanted revenge immediately but could not set sail for the gods demanded a sacrifice from Agamemnon (Menelaus' brother) his daughter. But once they arrived in Troy, the Greeks were unable to penetrate Trojan defences, even though they outnumbered the Trojans. For ten long years, they fought.

From Olympus, the gods and goddesses took sides. Zeus tried to maintain balance. Apollo, Aphrodite and Ares (known to Romans as Mars, god of war) favoured the Trojans, while Athena and Hera favoured the Greeks. Hera wanted the full destruction of Troy for Paris' slight in the celestial beauty contest. So who said hell hath no fury like a woman scorned? A torch compared to the bonfire of a goddess' wrath.

Troy eventually fell as a result of Odysseus' ingenious plan. The Greeks built a large wooden horse with the help of Athena. Twenty three or more warriors hid in the horse. The rest burnt camp and pretended to set sail for home. They left Sinon, who tricked the Trojans into hauling the horse into their city. To gain their sympathy, he told them that he was left as a sacrifice to Apollo, to ensure the Greeks a safe journey home. The horse was left to appease Athena who was angry with the Greeks for stealing her statue from the Trojan citadel. The oracle, according to Sinon, had said that if the Trojans could haul the horse into their city, it would become impregnable.

And so the Trojans spent the better part of the day hauling the horse into the city. That night, Sinon let out the Greeks, and with the gates of the city opened, the city was sacked. Hence, beware of Greeks bearing gifts.

Helen returned to Sparta with Trojan women who had been her companions, now as her slaves. Unpunished, she rules over Sparta. The prophecy made about Paris was fulfilled.

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THE GREEKS

MENELAUS

- King of Sparta.
- Inherited the kingdom from his father-in-law.
- Chosen by Helen above all her numerous suitors.
- Helen also made all of them pledge to help him in any misfortune. Hence, Menelaus was able to gather all the Greek forces for the war.

AGAMEMNON

- King of Mycenae.
- Brother of Menelaus.
- Married Helen's half-sister, Clytemnestra.

HELEN

- Wife of Menelaus.
- Most beautiful woman in the world.
- Rumoured to be the daughter of Zeus and Leda.
- Was married to Menelaus for 10 years before Paris took her away.

CLYTEMNESTRA

- Wife of Agamemnon.
- Had 3 children: Orestes
Iphigenia
Electra
- Had an affair with Aegisthus.
- Subsequently killed by Agamemnon upon his return from Troy.
- Orestes in turn, killed him.

ODYSSEUS

- His Roman name was Ulysses.
- Son of Laertes, King of Ithica.
- A brave and intelligent warrior.
- Responsible for the fall of Troy.

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KATHAKALI —

DANCE OF THE

GODS

Kathakali, as we know it today, is an art not more than three to four hundred years old, though its actual roots can be traced to at least 1,500 years earlier.

Kathakali marks the culmination of a long process of evolution during which the various histrionic arts of Kerala had their birth and developed and paved the way for its eventual emergence of this composite art.

Kathakali also symbolises a blending of the Aryan and Dravidian cultures, in relation to their place in ancient Kerala.

The legendary history of Kerala ascribes its origins to the Brahmin warrior sage Bhargava (Parasurama) an incarnation of Vishnu. It is said that he created this land by the power of his austerities to expiate his sin of matricide and offered it to the Brahmins as a gift. Standing at Gokarna, he hurled his fiery battle axe into the Indian Ocean. The waters receded to the point where the axe fell. The reclaimed land was then made over to the Brahmins and they have exercised sovereignty over it ever since.

The Brahmins had, by custom, required that only the eldest Nayar women. This kind of alliance eliminated any vital conflict between the two groups and, though long periods of

absorption of the two castes, the culture of Kerala has been preserved and extended.

No doubt there was further absorption of elements from outside: the Greeks, the Phoenicians, the Romans and the Arabs, had all looked to Kerala Ports for the pepper trade from the fifth century B.C. downwards. Later, the European traders sought the Indies mainly for the spices and gold of Malabar. In 1498, Vasco de Gama actually got to one of its ports and laid the foundations of Western colonisation in Asia. The Christian faith came here in the centuries immediately after Christ, and one of the earliest waves of Jewish emigration took place after the second sack of temples in Jerusalem. The Muslims were toiling and froing between West Asia and the entire Coromandel coast for generations. But all these influences survived as minor chords in the symphony of the dominant Hindu tradition.

Meanwhile, with all the goings on in Kerala, the underlayers of the earliest Dravidian population continued to throw up certain images and feelings deriving from the vibrations of prehistory, the muffled utterances of prayer-sounds and magical formulae, through

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which they sought to change man and elevate him — the broodings, dreams and fantasies of the dark nights, the highest concentration of the spirits in search of light.

These magical cults, which were the mixtures of animism with Hindu sacerdotal practices, subsisted side by side, generally wrapping the people in the the mental climate of an anthropomorphic religion through which the romantic spirit flowered again and again.

The Hindu pantheon was often used to resolve the fundamental struggle between good and evil, the Asuras or the Titans of the underworld emerging from the depths to attack the Godhead. In the aura of such a world, the ritual of sorcery, witchcraft and Tantric magical beliefs entered the mainstream, thus maintaining the contact between the unseen and mysterious forces and primitive passions with the higher and beneficent Gods of Shaktism, Shaivism and Vaishnavism.

Kathakali is set in the framework of dance and gesture, so that rhythm, harmony and cadence mingle together to transform the actor-dancer into another worldly being to create the background of garden, palace or road, without the use of any scenic effects. It also

conveys the tenderest and most violent emotions, without the use of a single spoken word except for the weird cries of demons which may break forth every now and then.

The central principle of such a pantomime is quite obviously the Imagination. And, in this sense, Kathakali becomes, more than any other dance or dramatic form in India, the vehicle of the root idea of Indian dramaturgy, which is put in the mouth of God Brahma by the sage Bharata when he explains the function of dramatic art : the purpose of a play is neither to favour the Gods, nor to present the true reflection of the world, but to imagine its movements. And all those who have seen the authentic Kathakali performance have drawn attention to the quality of poetry implicit in it. The Kathakali dance art enables a consummate actor to beckon up complete visual images, mountains come into being, not only through the descriptive hands of the dancer but by his impersonation of the mood of seeing a mountain.

Choreographed by Mrs Santha Bhaskar, the characters of POSEIDON and PALLAS ATHENE, will be portrayed in traditional Kathakali style, thus alluding a mystical sense of the austral world.

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THE TROJAN WOMEN — CAST LIST

POSEIDON	Santha Bhaskar	CHORUS LEADER	Lok Meng Chue
PALLAS ATHENE	Mary R Manual Thila Nadason	CHORUS	Lydia Look Lucilla Teoh Noorlinah Mohd Fauzlana Siebel Gillian Woon Christine Lim Rosita Ng Noralza Nordin
NARRATOR	Irene Lim		
HECUBA	Nora Samosir		
TALTHYBIOS	David Foster		
ANDROMEDA	Tan Kheng Hua		
CASSANDRA	Cindy Sim		
HELEN	Kitty Barkley		
MENELAUS	Tim Dore		

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STAGE MANAGER Lucilla Teoh	CREW Johnny Loi
ASST STAGE MANAGER Sharon Ng	GALA Ong Eng Chye
CHOREOGRAPHER Boon Teo	FRONT-OF-HOUSE Phyllis Soh
KATHAKALI CHOREOGRAPHER Santha Bhaskar of the Nrityalya Aesthetic Society	

SANTHA BHASKAR AND

THE NRITYALAYA AESTHETICS SOCIETY

Santha Bhaskar, a recipient of the Cultural Medallion for Dance (1991), is a graduate of Music and Dance from India. Santha is a graduate of Chempakassery Nartakalaya in Kerala and a student of the late Ramunni Panicker, Guru Kunchu Kurup and Kutralam Ganesam Pillai. She has mastered Bharata Natyam and Kathakali under these masters. She also has a diploma in Karnatic music from the Tamil Nadu Government.

Santha has done a lot of charity and voluntary shows for the benefit of the under-privileged children of social welfare institutions. She was awarded the Natyakala Nidhi title by Sudhananda Bharati in 1956. In addition, she was awarded the title of "Natya Rani" by the Indian film and Dramatic Society. In 1989, she received the Kala Ratna Award from the Singapore Indian Fine Arts Society.

The Nrityalaya Aesthetics Society is a non-profit organisation dedicated to the promotion of all forms of art in Singapore. The principle aim of the Society is not to duplicate the good work done by other institutions but to allow a broader, more encompassing appreciation of the arts.

The Society organises performances regularly. The aim is to give exposure to students and members in the practising arts and to provide its choreographers an avenue to express their creativity. Students and members also participate frequently in cultural events under the umbrella of the Society.

The Society has five performing groups: The Indian Dance Group; The Chinese Dance Group; The Drum Ensemble; The Carnatic Music Group and The Hindustani Music Group.

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THEATREWORKS

TheatreWorks, Singapore's first professional adult theatre company, was formed in 1985 as a private limited company. In March 1990, the company crossed a major milestone when it changed its status to a non-profit organization limited by guarantee. This transition marked the realization of a dream envisioned by its founding members.

Over the years, TheatreWorks has produced critically acclaimed and memorable productions, presenting a wide range of plays which include Singaporean, Malaysian, British, American, French, Swedish and Japanese works.

The numerous Singaporean plays commissioned by the company has contributed greatly to attracting capacity audiences, and the company has responded by forging closer ties with Singaporean playwrights. To develop this relationship, Theatreworks has recently established a Writers' Laboratory, with Desmond Sim as its first Writer-in-Residence.

TheatreWorks has consciously fused drama with other creative fields, inviting well-known Singaporean artists, fashion designers, architects, interior designers and musicians to participate in theatre.

Other than working with the Singapore creative community, the company has developed an exchange program with foreign theatre companies such as the Five Arts Centre of Malaysia. TheatreWorks is also organising the **SPRINGBOARD**, a comprehensive training programme for theatre skills. Conducted by theatre professionals from UK, the programme is sponsored by the British Council and the Ministry of Information and the Arts.

These moves are part of the effort to ensure a balanced repertoire and a varied programme for its audiences and a continuing training programme for theatre practitioners in Singapore.

TheatreWorks receives support from the Ministry of Information and the Arts, particularly in its Theatre-in-Residence Scheme, National Parks Board and corporate patronage. The company's pioneer corporate sponsors are Tangs Studio and Glaxo with the Writers' Laboratory being sponsored by Singapore Press Holdings. These companies are distinguished by their enlightened leaderships and sound corporate philosophies. They are the first to publicly recognise the relevance and necessity of a professional theatre company in the context of developing a culturally vibrant environment in Singapore.

The second phase of TheatreWorks' development began when it moved into its premises in historic Fort Canning Park. With the **BLACKBOX** theatre, rehearsal studios and administrative offices, the company has become even more active, having launched an alternate repertoire which serves to be a channel for experimentation and to provide a more varied programme for Singaporean theatre-goers.

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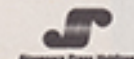
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Special thanks to our corporate sponsors,
Tangs Studio and Glaxo for their continued support;

The Ministry of Information and the Arts for assistance under the
Theatre Residence Scheme;

The National Parks Board for the bLACKbOX;

The Land Office for their assistance in
the use of the quarry;

The Press and the Media for their support;

Special thanks to Barreo Gallery for the loan of the shield;

Special thanks to
William Teo and Caroline Smith-lalng;

Special thanks to all stage assistants,
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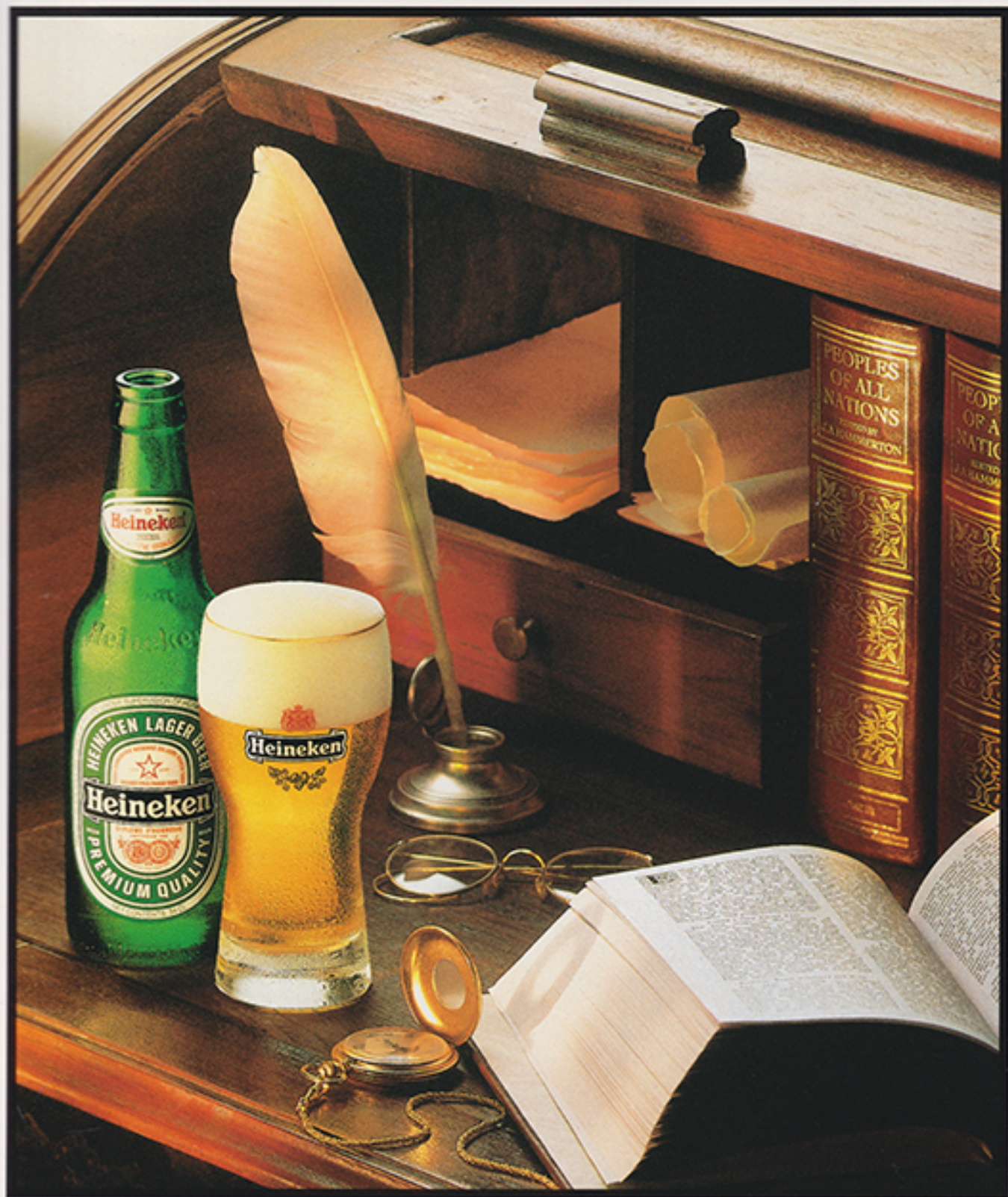
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