

Upcoming from the Department
of Theatre & Dance

Spring One Act Festival
8-10 April 2011
in the Johnson Studio Theatre

The Country Wife

by William Wycherley
Directed by Andrew Vorder Bruegge
13-17 April, 2011
in the Johnson Theatre

Special Thanks

Biff Edge
Andrew Vorder Bruegge

Sponsored by



Phaedra's Love



By Sarah Kane

Directed by Laura R. Dougherty

Cast

Hippolytus Dennis Dejesus
Phaedra Cecily Bigham
Strophe Jesse Powers
Doctor/Priest/ Sean Rodriguez
Theseus
Chorus Amber Westbrook

The Public Philip Calabro,
 Sydney Moore, Norman Burt,
 Courtney Williams, Hannah
 Marie Kistler, Sommer Austin

Stage Managers Jocelin Lehner
 & Erin Bailie

Director Laura R. Dougherty

Scene: A royal palace
Time: Present day

Sarah Kane

A British playwright who, despite her brief life (1971-1999), produced provocative plays which churn with intensity, pain, violence, sex, and anguish. The dialogue she wrote is clipped in its rhythm, though deeply steeped in traditions of poetry. Her plays: *Blasted*, *Cleansed*, *Phaedra's Love*, *Crave* and *4.48 Psychosis*. *Phaedra's Love* is loosely based on Roman scholar and playwright Seneca's version of *Phaedra*, which was based on the ancient Greek play *Hippolytus*.

Seneca's *Phaedra*

Written around 50 CE, *Phaedra* centers on a queen, who at her nurse's behest, attempts to seduce her chaste and beautiful step-son, Hippolytus, while his father, Theseus, is away. After Hippolytus rejects Phaedra and Theseus returns, Phaedra tells Theseus that Hippolytus tried to rape her. Theseus calls on Neptune to kill Hippolytus. Phaedra, destroyed by grief and guilt, confesses to Theseus and hangs herself. Theseus is left with a dismembered son and a hanged wife.

Director's Note

I am drawn to those plays which give us, as audience, no choice but to *see*, to engage with the complex and multivalent work before us. *Phaedra's Love* exposes the entrails of human brutality and hyperbolic desire, laced together with hints of dark humor. Kane has given us the great gift of a challenge. Stripping sentimentality from sex, and passion from violence she exposes how we give in to desire, and with what relish—a question we are left with is: to what end?

"If there could have been more moments like this."