

Sara - Cassandra



Holly - Paris, Chorus



Prism, Chorus, Priam

Ted, in the spirit of the great Lawrence Olivier, has been living his life for the past three weeks as the deep, troubled character, King Priam. But where does Ted end and Priam start? Has the mad king reached through time to take his revenge on this poor German Studies major? Let us pray that Ted will be able to release the spirit of the past. Let us pray that the jackle-faced woman called fate has mercy on him.

Director, Writer, Menelaus



Imogen grew up watching her parents rehearse from a blanket at the corner of the stage. In this prime spot she learned many things- such as a wide variety of expletives, the reason why characters rarely urinate on stage, and how to disrupt a rehearsal by misguidedly blasting herself in the face with mom's pepper spray. If she learned anything at all about directing in the meantime, it was purely accidental. Despite noisy protests that she wants nothing to do with Theater, she has taken part in more plays than she has car problems, and for the past five years she's been posing as someone who knows the first thing about directing. She also enjoys picking at her cuticles, missing appointments, and expounding on the upsetting absence of grits in Kline's breakfast rotation.

"Praise the Lord" is her third and final directing endeavor at Bard College.

The Bard German Department Presents

# CASSANDRA

Praise the Lord and Pass the Ammunition

A Bi-Lingual Play

Written and Directed

by

Imogen Minton

Stage Manager - Aya McKeen

Choreography - Ella Stocker

Producer - Stephanie Kufner

### Starring

Sara Frier - Cassandra

Willy Crichton - Aeneas

Emma McGowan - Hector, Panthous

Ted Quinlan - King Priam

Ella Stocker - Queen Hecuba

Holly Young - Paris

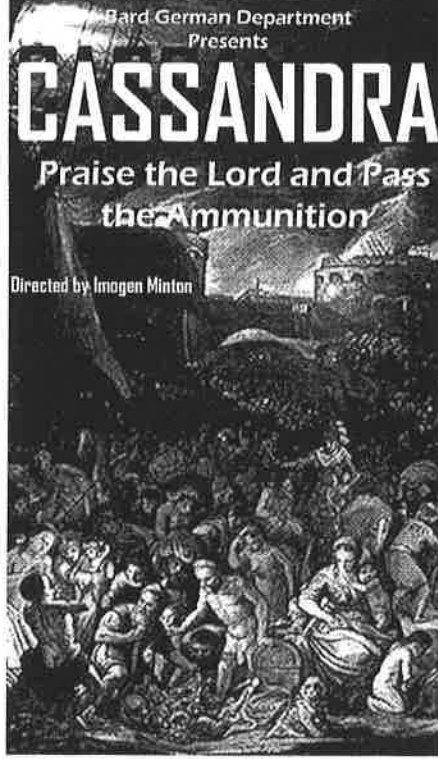
Danielle Sherman - Arisbe

Samuel Lang Budin - Eumelos

Kaja Engle - Polyxena

Aya McKeen - Chorus

Imogen Minton - Melelaus



Chorus, Choreography



Carol likes punches, chess, and dancing, and hopes you enjoy the show.



Hector, Panthous, Chorus

Emma McIlwain has been acting since her dad put her in front of a camera at age six in an educational video about electrical safety. Since then she has played a variety of roles, but this is the first time she's worked on such a collaborative piece. As for the costume side of things, she has been designing Bard plays since freshman year, when she almost killed herself and started smoking while working on a different Greek play. During this one she quit.



Stage Manager, Chorus

Aya Marie McKean is from Salisbury, MD and is a German Studies Major. She has been doing theater since 8th grade. Her favorite roles include a troll in The Hobbit and Mrs. Sowerberry in OLIVER! Aya's favorite foods are spaghetti and ice cream and she quite enjoys Lacrosse. She is the manager of the Men's Basketball team and the manager/member of the Bard Stag Team. After graduation, Aya hopes to become the manager of a National German Basketball team.



Arisba, Chorus

Daniella did theater in high school like everyone and their mom, and it was awesome. She has a flame, and it's the coolest thing ever. It is Peruvian. No me gusta su gesto. Also, Daniella will totally rock your world, and if you're really lucky she'll paper and scissor it, too.



Choreography, Hecuba, Chorus

Ella Reily Stocker is a first semester senior dance and history major and can truthfully state that she is pleased as punch to be a part of this production of Cassandra and a member of the German Theater Tutorial. In what remains of her "free time", she enjoys making sweet-as-a-cappella with the Urcapellicians, dancing and choreographing with the Bard Dance Department, stressing out about her senior project, and causing general mayhem with her fellow hecubans. A native of Western Mass, this is her first theatrical performance at Bard.



Aeneas, Chorus

Willy is recognized for his ability not to swallow food. Willy makes his speaking debut in (this show's name). He has involved himself in other projects such as History 141, The Easy Team, the intramural basketball team Nugg, and other theatrical endeavors. He currently resides in Village Green E, suite B. He has an idea what he'll do after college and wants to eat lunch soon.



Polyxena, Chorus

Kaja Engle is appalled and disgusted by the lewd nature and gratuitous nudity of this show.



Eumelos, Lighting

Samuel asked, "What have you done?" Saul replied, "I saw the troops were ecstatic. You didn't come when you said you would, and the Philistines were assembling at Michmash. So I thought, 'Now, the Philistines will come against me at Gilgal, but I haven't sought the Lord's favor.' I felt pressured into sacrificing the burnt offering.

According to the myth, Apollo took a fancy to Cassandra and offered to trade her the ability to see the future in exchange for her compliance in the sack. When she, apparently, went back on the deal at the last minute, he flew into a rage and turned his gift into a curse- though her prophecies would be accurate, no one would believe her. So the story goes...

But would the myth be different if we had it from Cassandra herself?

The play begins, anytime and anywhere, with Cassandra's reawakening. Assisted by a chorus of average citizens, she tells her version of how Troy came to fall. Yet as the tale unfolds, it takes on a life of its own, and catches Cassandra and the chorus up in its momentum. The past becomes the present. And we must ask ourselves, when nothing is done to disrupt histories patterns, if we have to be prophets in order to see the future.

This show would not have been possible without the support, guidance, creativity and ceaseless energy of a vast number of people. To name a few of them- thanks to:

- Erica Wylie - for spending her night off from senior project standing in a dank, freezing cold shed until 2am, wearing nothing but body paint and underwear.
- Dakota Moe - for being the best DP in the world.
- Sasha Barr - for agreeing late one night at the bar to film Cassandra's dream sequence; and then actually doing so with immeasurable patience and skill. Also, for giving me some of the most insightful advice I've ever received.
- Sam Struzzi - for getting me through the barn crisis, and the wallet crisis. And for not losing your temper when said wallet re-materialized in my bag hours later.
- Jen Overstreet - for the hours and hours she spent making the masks true works of art. And for being my roommate- a Herculean task in and of itself.
- Marika Plater - for being a ray of warmth and light through times when all I've been able to do is vent theater anxiety.
- Jim Brudvig - for his general support and invaluable help getting us a performance space.
- Don DeClutus- for the benches.
- Africa - for making the music happen.
- Bathany Datamura and Jim Hickey- for stepping in at the last minute to save our technical hides.
- Dale and James Young - for their overwhelming generosity and kindness.
- Florian Becker - for his insight and guidance; and for not killing me when he discovered my inability to keep appointments.
- Stephanie Kulner - for allowing me to do this project, for her level-headedness, creativity and patience, and for her incomparable energy- without which none of this could have happened.

And finally, last but certainly not least: The incomparable cast of Cassandra - despite busy college lives, they tirelessly dedicated themselves to this project. They showed up to rehearsal every single night of the week with baffling enthusiasm. In addition to learning the ever-changing lines, developing complex and exciting characters, and calmly soldiering on through a myriad of uncertainties, each of them went far beyond the call of duty in taking personal responsibility for the show. In just three weeks (!!!) they made this show happen. I feel honored to have had the chance to work with such a talented, creative, professional group of people.