

Aristophanes wrote *LYSISTRATA* in 411 B.C., making this classic Greek comedy almost 2500 years old. This translation updates the text into modern English, while remaining faithful to the original Greek. This production attempts to further engage the modern audience by placing the action in a contemporary subdivision.

At the time Aristophanes wrote the play, Athens had been involved in The Peloponnesian War for approximately twenty years, with no end in sight. As the play reveals, this agonizing, protracted struggle had drained Athens of precious resources, morale, and a generation of citizenry. This authentic context provided Aristophanes with a timely and relevant background for his musings. Indeed, he explored the subject of war and peace in a number of his plays, mixing comedy with the sober themes and realities of his characters and plots.

LYSISTRATA is often called the first feminist play in dramatic literature, highlighting the empowerment of women, as they force their men to endure an agony and protraction of a different sort. As *Lysistrata* says, they plan to "abolish war" by taking a vow of chastity until a peace treaty is signed. Predictably, comic and ridiculous results abound—all while communicating a serious theme worthy of our consideration.

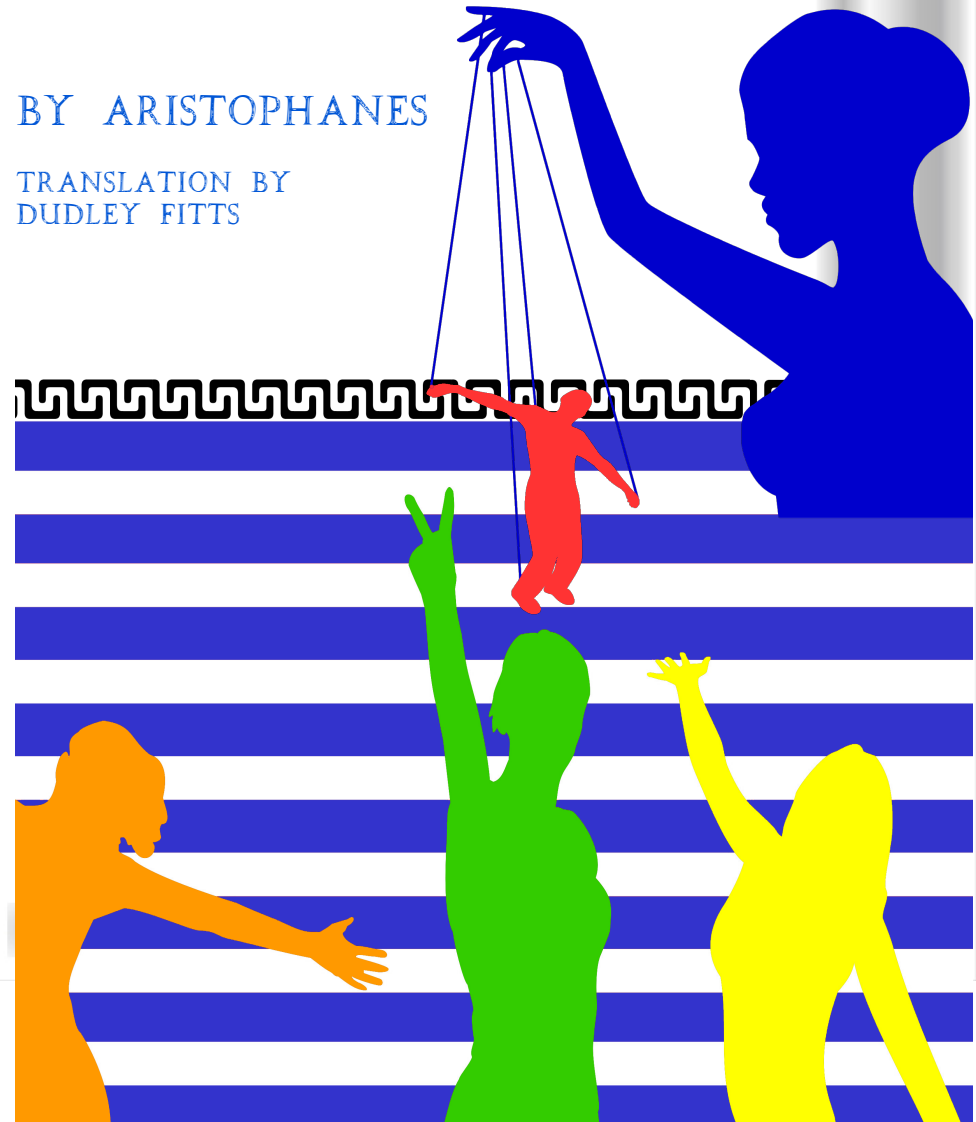
During times of war, particularly when the rights of women are threatened, *LYSISTRATA* remains a timeless, compelling, and engaging story. Such periods see a spike in the number of productions of this play. Beyond theatre however, the strategy used in *LYSISTRATA* remains a powerful weapon for peace and change. Ironically, on the day auditions were held for this production, an international news story highlighted a sex strike in Togo, where women in this West African nation protested the policies of their current political administration.

In the play, a male named Kinesias laments his sexless fate by exclaiming "The agony! The protraction!" Nearly 2500 years after a Greek actor first spoke those lines, it would seem that they continue to resonate—perhaps more profoundly than ever.

LYSISTRATA

BY ARISTOPHANES

TRANSLATION BY
DUDLEY FITTS



THEATRE | FILM | NEW MEDIA

Dramatic Media is storytelling by way of the stage or screen, through the fusion and study of text, performance, design, and technology.



LYSISTRATA

by Aristophanes • Translated by Dudley Fitts

CAST (in Alphabetical Order)

SPARTAN & MALE CHORUS	Ryan Barnes
THIRD WOMAN & FEMALE CHORUS	Maglie Bergeron
KORYPHAIOS FEMALE	Ora Meagan Cevallos
KINESIAS	Connor Dillon
KALONIKE & FEMALE CHORUS	Erika Gallo
BOIOTIAN & FEMALE CHORUS	Taylor Nicole Gardner
STRATYLLIS & FEMALE CHORUS	Rebecca Girlinghaus
LAMPITO & FEMALE CHORUS	Andrea Jameson
SPARTAN LADY	Jalen Johnson
COMMISSIONER	Winter Johnson
SENTRY & MALE CHORUS	Robert Matthew Leija
SPARTAN AMBASSADOR & MALE CHORUS	Randy Lynn
KORYPHAIOS MALE	Bryan Mittelstadt
LYSISTRATA	Shanice Phillips
SPARTAN LADY	Wallace Pressley
DRUNK CITIZEN & MALE CHORUS	Nolan Schmidt
ATHENIAN & MALE CHORUS	Matt Schultz
MYRRHINE & FEMALE CHORUS	Tabatha A. Steakley
SPARTAN LADY	Noah Westerfield
SPARTAN HERALD & MALE CHORUS	John Paul Woda

SETTING

SCENE: The Columns Subdivision, Athens
TIME: Now and then

ARTISTIC STAFF

DIRECTOR	Professor David Legore
PRODUCTION DESIGNER	Professor Terry Price
TECHNICAL DIRECTOR	Jonathan Zitelman
COSTUME & MAKEUP COORDINATOR	Professor Shannon Ivey
STAGE MANAGER	Selina Ramirez
RUNNING CREW	Hannah Lieberman
HOUSE MANAGER	Alyssa Tieman
LIGHT BOARD OPERATOR	Fletcher Wright
SOUND BOARD OPERATOR	Tim Gapinski
CREW	Members of the company and DRAM 101/111

SPECIAL THANKS

The Department of Dramatic Media expresses appreciation for the special contributions made by the following friends and supporters:
Brett Butler • Shannon, Stephen, and Isaac Ivey • Caroline Jordan • Burlene LeClair • Kirsten, Beckett, Kaden, & Paxson Legore • Brendan Price • Sam Ross • Darwin and Tuck • Friends and families of the company

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