This is not war.

In war there are rules, laws, codes.

This is genocide.

April 5-April 21, 2024
The Southern Theater
1420 S Washington Ave
Minneapolis, MN 55454
ACKNOWLEDGEMENTS

Pangea World Theater gratefully acknowledges that we are on the sacred traditional lands of the Dakota people. It is an honor to live, work and create art and community alongside Dakota, Ojibwe and other Indigenous people in the Twin Cities.

As artists in Pangea, we are in search of understanding the complexity of the time we live in. Marina Carr’s adaptation of Hecuba opens one portal to our current truth. Mythology holds many answers, many secrets. Myth is the repository of truths, both spoken and unspoken. It is up to us to learn from them. In our search for collective accountability, moments are marked when our conscience is put on trial, as during the current moment. This can be covered up with the dust of rhetoric but the truth never fails to stare at our face. Hecuba asks us — can we salvage our humanity when women and children’s bodies are weaponized in the name of war anywhere in the world?

Dipankar Mukherjee, director
As the world bears witness to a war that has given way to genocide, there is no shortage of historical precedents and ethical arguments to compare and contrast what is happening now to the past. Just as sometimes there are truly no words for what we are watching unfold on our screens.

This can be where art enters the conversation. Perhaps not to arrive at definitive conclusions so much as to elucidate and complicate and stupify and inspire, all at once. Marina Carr’s magisterial Hecuba is one such play for this moment.

Turning Euripides' version on its head, Marina Carr makes us question mythologies of power and the accounts of the victors of war. In that sense and many others, this is a play that tackles head on the brutality of war, whether in antiquity or today, with a critically honest eye. Carr explores with a muscular and unadorned poetic flare the geopolitical and interpersonal consequences of machismo and male ambition, as well as the tragedies of wartime femicide, genocide and epistemicide.

Her re-writing of the Greek classic by painting Troy as the victim of massive war crimes is a brilliant stroke that makes us question power and abhor war itself.

“This is not war” says Hecuba in Carr’s adaptation. “In war there are rules, laws, codes. This is genocide.”

We believe this play will inspire meaningful dialogue about timeless and timely topics of utmost importance to all of us.

Ismail Khalidi
Pangea World Theater
Directing Fellow
MARINA CARR (PLAYWRIGHT)

Marina Carr is an Irish playwright who has written nearly 30 plays. She came to notoriety in the 1990s and is known for writing intense and often dark plays, and for being a particularly prolific and skillful voice in Irish drama. She often writes about human tragedy, and her work often takes its inspiration from classical texts. Marina Carr is a member of Aosdána and lives with her family in Dublin.

“I am not aware of another woman who writes about tragedy with such grandeur. She goes to a deep place that has not just to do with society now but that touches an inner tragedy of existence.” — Joyce McMillen, New York Times

ABOUT MARINA CARR’S HECUBA

My favorite statement on tragedy comes from poet and classicist Anne Carson. “Why does tragedy exist?” she asks. “Because you are full of rage. Why are you full of rage? Because you are full of grief.”

Hecuba’s story is one of inconsolable grief. Writers keep telling her story because we marvel at how anyone can suffer as deeply as she does and retain such dignity. They also keep telling her story because the world has not changed: wars rage and transmogrify into genocide, cities are destroyed, and women and children starved, raped, and killed. Just look around you.

Euripides was so moved by Hecuba’s plight that he wrote two plays about her, Hecuba, in which her rage is let loose in the catharsis of revenge, and The Trojan Women, in which, having given up hope, she is resigned to lamentation. Marina Carr dares to give us a Hecuba who is fully human. A Hecuba who is emphatically not a symbol but complicated and contradictory—raging and caring, fierce, and vulnerable, shrewdly politic and trusting in the humanity of others.

Carr’s unique playwriting style lets us inside these characters through dialogue that is a form of narration—the characters describe action to us, recounting their thoughts and what the other person did, rather than engaging directly in conversation with one another. How effectively this conveys the wariness of connecting with another human being in the trauma of war, and how can we tell stories that honor the complex humanity of all of us, and let us live?

— Amy Muse, dramaturg

THE CAST

Suzanne Victoria Cross (Hecuba and Pangea Production Manager)

Suzanne Victoria Cross was born and raised in North Minneapolis and graduated from St. Cloud State University with a BA in Theater and Community Psychology. Suzanne is a local stage manager, teaching artist and actor in the Minneapolis area. Some of her favorite recent roles include, Ensemble Member in Life Born of Fire with Pangea World Theater, Kimberly in All He Ever Wanted Was Everything with the Minnesota Fringe festival and Beatrice in Much Ado About Nothing with Fearless Comedy Productions. She also identifies as the primary caregiver for her mother who is currently navigating Alzheimer’s over the last 10 years. Suzanne’s methodology is centered in honoring and actively engaging her local community through social justice and community organizing artistic practices. She is currently the Production Manager for Pangea World Theater.

Matthew Saxe (Agamemnon)

Matthew Saxe is honored to work with Pangea. Matt has over 150 theatre, film, TV & theme park credits. He’s the founder of Shadow Horse Theatre; for whom he appeared in American Midget, Crazyface, The History of the Devil, A Kind of Love Story, and Phaedra and is a regular performer on their podcast, Dark Pony Radio. He is a co-producer and director of a Drinking Game - Minnesota now in its 12th year. Theatre Credits: Anon(YMOUS) (Full Circle Theatre), Black Comedy (Theatre in the Round), Peter and Alice, Hauptmann (Candid Theatre), The Foreigner (Lyrical Arts), Brighton Beach Memoirs (Paul Bunyan Playhouse), Arcadia (Chameleon Theatre Circle), All My Sons (Pioneer Playhouse-St Cloud) and 16 Minnesota Fringe Festival shows. He is a member of the improv group LAST ACTION MOVIE. FILM: Jarhead, Pearl Harbor. TV: The Bold and The Beautiful. B.A. in Theatre: The University of Alabama. Thank you for coming.
THE CAST

ANKITA ASHRIT (CASSANDRA)
Ankita is a transplant from Omaha who has been living in Minneapolis for about 5 years! She is so excited to work with Pangea again and is excited to show the audience this powerful work.

ANNE GUADAGNINO (POLYXENA)
Anne Guadagnino is an actor and educator from Milwaukee WI. She holds an MFA in acting from Columbia University and a BA in Theatre and Education from the University of Wisconsin-Madison. She is new to Minneapolis and honored to be a part of this production. Thank you to Pangea World Theatre for the opportunity and, more importantly, for the community. anneguadagnino.com

ERNEST BRIGGS® (POLYMESTOR)
Ernest Briggs is an Anishinaabe professional actor and director from the Twin Cities who has worked for over 15+ years. Ernest worked onstage at the Guthrie Theater, Park Square Theatre, Mixed Blood Theatre, Teatro del Pueblo, Pangea World Theater, Minnesota Children’s Theater Company, Nimbus Theatre, Wanderlust Productions, Turtle Theater Collective, Artistry, Sidekick Theatre, History Theatre, South Coast Repertory, Tilted Windmills Theatricals, Pittsburgh Irish and Classical Theater and Native Voices at the Autry, to name a few. He has played supporting roles in independent feature films, including Unholy Communion; Sony’s Downtown Owl, Sold Out and Nina of the Woods. Ernest received his M.F.A. in Acting from the University of Florida. He studied improv at Brave New Workshop and Upright Citizens Brigade. Ernest was a 2022 Warner Brothers Discovery Early Access Career Bootcamp Fellow. Outside of theater, Ernest spends his time with his wife, daughter, and son.

TYLER STAMM (ODYSSEUS)
Tyler Stamm is a puppet who takes himself too seriously: a bit of Gonzo and Sam the Eagle, a lot of Kermit. After graduating from Viterbo University (B.A. Theatre Studies 2011), he worked with Missoula Children’s Theater, traveling the country before landing in Minneapolis after an internship with Heart of the Beast. He’s worked as an educator, painter/designer/illustrator, carpenter, actor, director, and producer. He’d really like to meet other producers and writers in the community, but he’s shy. He worked with and forged beautiful community and play spaces for kids with Adventures in Cardboard (2018-2023). Some favorite roles he’s performed include Mercutio in Romeo & Juliet, both Benedick and Don Pedro in Much Ado About Nothing, Tupolski in The Pillowman, Andrei in Three Sisters, and Clown 1 in The 39 Steps. Tyler is here to make art with excellent people, reimagine power structures, and foster community in honoring our ancestors and creating space for our young people.

ANKITA ASHRIT (CASSANDRA)
Ankita is a transplant from Omaha who has been living in Minneapolis for about 5 years! She is so excited to work with Pangea again and is excited to show the audience this powerful work.

NATHAN BERGLUND (POLYDORUS AND HECUBA PRODUCTION ASSISTANT)
Nathan Berglund is working as a production assistant for Pangea World Theater but has also acted as member of the Ikidowin Acting Ensemble for the past 8 years. He was born and raised in the Twin Cities and is Oglala Lakota and Northern Cheyenne.
**The Cast**

**J. Antonio Teodoro (PeoTolemus)**
Antonio makes his Pangea World Theater debut with Hecuba and just his second performance in Minnesota, having performed in The Elephant (staged reading) at Phoenix Theatre. Other credits include Unity Theatre (The Diary of Anne Frank, Pinocchio, Alice in Wonderland), Houston Grand Opera (The House Without a Christmas Tree), Theatre Under the Stars (Memphis), Wordsmyth (HOPLITES staged reading), 4th Wall Theatre (MEDEA staged reading), This is Water Theatre (These Shining Lives, Of Serpents & Sea Spray), and others. When not studying as a senior in his final semester at the University of Minnesota, Antonio writes music and plays of his own. He would like to thank his family and his teachers for being so supportive of his theatrical pursuits. Antonio will be onstage again in Torch Song at Six Points Theater in May 2024.

**Neel Shah (Son of Polymestor)**
Neel Shah is a middle school student with an Indian ethnic background. He is a natural actor and has had a passion for acting and dance since the age of 5. He likes to read mythology and history, and creates memes of different mythological characters in his free time. Neel has had many lead and important roles in local Indian community events and fundraising such as Jain Center of Minnesota, Gujarati Samaj of Minnesota, Hindu Temple of Minnesota. One such skit on Parampari Divas was directed by Dipankar Mukherjee. Audiences have grown fond of his resonating voice and stage presence, helping him win many accolades on the way. Neel has the passion and drive to become a professional some day.

**Sudarsna Mukund (Son of Polymestor, Servant and Pangea Intern)**
Sudarsna Mukund (she/her) is a Tamil movement artist and data scientist. Her journey as a professional dancer has taken her all over the world, including productions like the "Urban Nutcracker" in Boston, MA, "Swan Lake" and "Giselle" at State Opera Plovdiv, Bulgaria and "Fires of Varanasi" in Kerala, India. Embracing diversity of style, Sudarsna enjoys interdisciplinary improvisational dance and working with a wide variety of movement styles and modalities. In her free time she is an avid reader and language learner. She is looking forward to working with Pangea World Theater due to their groundbreaking decolonizing practices and is excited to delve into devised theater.

**Dipankar Mukherjee (Director)**
Dipankar Mukherjee is a professional director originally from Kolkata India with a 35+ year history of directing. He is the Artistic Director of Pangea World Theater, an international theater in Minneapolis that is a progressive space for arts and dialogue. In 2023, he was recognized as an artist and culture bearer who has made significant contributions to the state’s cultural life and named the McKnight Distinguished Artist of the year. As a director, he has worked in India, England, Canada and the United States. Dipankar has worked at the Guthrie Theater, Great Lakes Shakespeare Festival, New World Theater, Alliance Theater and at the Young Vic in London. Dipankar has worked with dancers to create cross-cultural work using his knowledge of Kalaripayattu, an Indian martial arts form. He has worked with choreographer/dancers from India, U.S. and Canada in the capacity of a director. His aesthetics have evolved through his commitment to social justice, equity and deep spirituality and these factors, along with a response to relevant politics, forms the basis of his work. Dipankar has been awarded the Twin Cities International Citizens Award by the Cities of Minneapolis and St. Paul for contributions in the area of human rights and international co-operation. Dipankar has received the Humphrey Institute Fellowship to Salzburg and has been a Ford Foundation delegate to India and Lebanon. He is a recipient of the Bush Leadership Fellowship award to study non-violence and peace methodologies in India and South Africa and a Doris Duke Fellowship at Shangri-La. Dipankar facilitates processes that disrupt colonial, racist and patriarchal modalities of working and collaboratively searches for an alternate way of working.

**Sir Curtis Kirby III (Assistant Director)**
Sir Curtis Kirby III (Bois Forte Band of Ojibwe and African American descent), is enjoying his fifth year directing the Ikidowin Youth Theater Ensemble (IYT), a program for the Indigenous Peoples Task Force. He was honored to be selected as Emerging Artist for a TPT special, which aired in June 2019. Kirby is mentored by Dipankar Mukherjee, Artistic Director of Pangea World Theater and has participated in the National Institute for Directing and Ensemble Creation for the past four years. He has been awarded a Fellowship with Pangea World Theater for Directing. He has worked with Bonnie Morris of Illusion Theater and Tyrone Defoe for a show at The Guthrie Theater. Kirby was the Assistant Director for Pangea World Theater's Five Weeks, Sabra Falling and Mother Courage. IYT has been invited to perform at national conferences such as The National Boarding School Conference in Carlisle, PA, and the National Spat Tobacco Conference, where they premiered a new work, Beishigo Asemaa.

**Zachary Kulzer (Directing Apprentice)**
Zachary is excited to be involved in Pangea's new production of Hecuba. Zachary is a directing apprentice with Pangea World Theater learning under Dipankar Mukherjee. Past Pangea productions include, Returning to Haifa, Life Born of Fire, This is How We Stand, Missouri River Water Walks, Tatonka, Don't Feed the Indians, and Isla Tuliro. Have a wonderful night!

**Mike Grogan (Lighting Designer)**
Mike Grogan has been active in the Twin Cities theater scene since 1990. In that time he has designed for groups spanning dance, theater and music. Mike is excited to be working with Pangea again after several years. Mike was a 2012 and 2014 SAGE Dance Award recipient for outstanding lighting design. Mike is currently a Freelance Lighting Designer in the Twin Cities area.

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ORIN HERFINDAL (SET BUILDER & LEAD CARPENTER)
Orin is a native Minnesotan, a father of four and an artist. Orin studied at the University of Minnesota, yet most of his knowledge and skills are developed from working at life. He has been on the design team of the Science Museum and the Children's Museum. His past work with Pangea includes set design for Little Boy, 5 Weeks, and Mother Courage among others. He finds that working with Pangea World Theater is wonderful because he is able to assist the artists in creating the space where they tell their story.

MARY ANN KELLING (COSTUME DESIGNER)
Mary Ann's costume designs have been seen in the Twin Cities at Pangea World Theater, The Illusion Theater, Park Square Theater and Arena Dances. This is her eighth design for Pangea. She is the resident Costume Designer for the Department of Theater and Dance at Carleton College in Northfield, MN where she is also the Costume Shop Supervisor and a Senior Lecturer. She has taught and designed for theater and/or dance at The University of Tulsa, The University of Michigan-Flint, California State University-Long Beach and St. Olaf College. Mary Ann has designed costumes and make-up for theatre and dance in the Los Angeles area; Chicago, IL; Harrisonburg, VA; Northfield, MN; Detroit, MI and Flint, MI. Her liturgical textiles work can be seen throughout Minnesota. Her artwork in photography, watercolor and drawing has been shown in galleries in Port Huron, MI and Flint, MI. Mary Ann has a BA in studio art from St. Olaf College, MN, and an MFA in costume design from California State University - Long Beach.

LAURA JONES (ASSISTANT COSTUME DESIGNER)
Laura Jones (Assistant Costume Designer) is delighted to be back for her second show at Pangea World Theater (Assistant Costume Designer, Sueño). She has previously worked as a Wig and Wardrobe Technician and Stitcher for various theaters throughout the Twin Cities including the Guthrie (A Christmas Carol ’23, ’22, ’21), Murder on the Orient Express, Sweat, The Tempest, the Minnesota Opera (The Song Poet, Edward Tulane, Carmen), and Artistry Theater and Visual Arts (Crazy for You, The 25th Annual Putnam County Spelling Bee, Godspell). When not working, Laura enjoys reading, oil painting, and making her very own set of Victorian undergarments.

BETHANY LACKTORIN (COMPOSER, LIVE MUSICIAN & SOUND DESIGNER)
Bethany Lacktorin is a performance artist, community organizer, producer and musician based in rural SW Minnesota. Director of Little Theatre Auditorium in New London, she is part of a thriving artist community that believes in making art an everyday experience as a vehicle toward belonging. Bethany's practice explores issues and meanings surrounding identity, displacement and our connection to land, place and shared experiences. Recognized for her performance, "My Ocean," featured on Pioneer TV's Postcards, her work has been presented across the US and Europe. Bethany is a professional sound designer/composer with 20+ years in the field. Credited on films, documentaries, TV, radio and released a solo album in 2004, Bethany studied violin at Lawrence University, received her AAS in Music Production at McNally Smith College of Music and BFA in Experimental Media at Prague College School of Art & Design.

SANDRA J. AGUSTIN (CHOREOGRAPHER)
Sandy grew up in South Minneapolis, the youngest of eight to a Pinoy immigrant father and Euro-mix mom and calls herself a Cre8tive Navigator. Movement is her first language as she sees the world through energy and non-verbal communication. She holds a Bachelor’s degree in Dance Therapy, and has choreographed, taught, performed, coached, shifted energy and facilitated using arts based methodologies for over 40 years. She shares a 30+ year love and respect for Pangea and the way it walks its way through the world. Sandy is an animal advocate and Certified End-of-life doula, and encourages everyone to engage in open conversations around death, dying and healing. Cre8tiveNavigatorsllc.com

AMY MUSE (DRAMATURG)
Amy Muse is delighted with this opportunity to work with Pangea. She is a professor of English at the University of St. Thomas, where she teaches courses on drama, classical literature, and narrative medicine, and leads study abroad programs in Athens and Rome. Amy writes about playwriting as a healing art; she is the author of books on playwrights Sarah Ruhl and Annie Baker and is interested in theater where the invisible is made visible, our perception shifts, and we feel closer to others and more alive to ourselves.

CASSI HEINING (STAGE MANAGER)
Cassi is thrilled to be working with Pangea World Theater again. Her most recent credits include stage managing Life Born of Fire with Pangea, The Wedding Singer with Lyric Arts, and Coco’s Barrio: War of The Worlds Redux with Teatro del Pueblo. Outside of the theater, she enjoys painting and candle making. She started her theater journey at St. Catherine University as a 4 year student worker for the theater department.

SOFIA WINONA HONEY (ASSISTANT STAGE MANAGER)
Sofia Winona Honey is proud to be an Administrative and Production Assistant at Pangea World Theater, and blessed to be on the stage management team for this production of Hecuba. A resident of Lake Street for the last several years, Winona has worked with Ten Thousand Things, Lightning Rod, 20% Theater, Q-STAGE, Northern Spark, Mixed Blood, and the Guthrie. She has also been a proud volunteer and artist working with Pangea since 2018, and has always been delighted to share in and help with the ensemble building, community strengthening work that is being done in our communities, working on shows like Returning to Haifa, Life Born of Fire and the Lake Street Arts series. She believes in centering Black and Indigenous voices, in the healing and restorative power of collaborative and ensemble creation, and in the hope for building a better world. It is always possible.

ALAENA BOHRSEN (PANGEA INTERN)
Alaena is excited to have this internship at Pangea World Theater for the production of Hecuba! She is currently a Junior at The Blake School. Her previous theater experience has been in high school where she has participated in stagecraft, tech, and musical and dramatic stage roles. She is thankful to have this opportunity to learn more about professional theater and to have this chance to build connections with people from all different backgrounds and experiences. She’d like to thank Ms. Taous Khazam for her guidance and support and help finding amazing theatrical opportunities!
**UPCOMING EVENTS**

**PANGEA WORLD THEATER’S SUMMER CAMPS ARE HERE!**

Your 4th-6th grader is invited to join us this August for week-long full day camps that explore the art of theater through folktales, production, and playwriting.

In addition to theater skills, students in our camps will learn:
- Confidence and interpersonal communication
- Team and ensemble building
- Creative collaboration with a diverse groups of peers
- Refining personal artistry

**Folktales from Around the World** — August 5-9
**Elements of Theater** — August 12 - 16
**Solo and Collaborative Playwriting** — August 19 - 23

Registration is open now! Learn more at pangeaworldtheater.org/summer-camp

**LAKE STREET ARTS!**

**UPCOMING EVENTS**

Tending to ourselves, our communities, our shared Earth. More details and registration at pangeaworldtheater.org/lake-street-arts

**It Takes a Hive**
*Installation project with Mudluk Arts*
A series of clay and collage workshops. Come make a honeycomb to add to the hive. May 4, May 31, and June 1 at Mudluk Studios.

**Love in a Time of War**
*Poetry Reading*
May 11, 2-4 pm at Pangea World Theater

**Nibi Walk**
*An Indigenous-led, extended ceremony to pray for the water with Sharon Day*
June 28, from Hidden Falls to Pangea’s Outdoor Plaza

Scan to learn more about Lake Street Arts! or visit pangeaworldtheater.org/lake-street-arts

**Hecuba**

by Marina Carr

THANK YOU!

**THANK YOU!**

We appreciate your feedback about the show. Plus, information about and from our audiences helps us apply for grants. Please complete the enclosed survey or go online to share your thoughts about *Hecuba* by Marina Carr.

**HOW WAS THE SHOW?**

Scan the code or visit bit.ly/HecubaSurvey to complete the survey online.

**SPECIAL THANKS**

Bill Lacy, Nur Khalidi Muñoz, Maya Mandal, and all our volunteers

**GRATITUDE FOR OUR 2023-2024 SEASON SPONSORS**

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural fund.
THANK YOU FOR ATTENDING
HECUBA

As our audience and community, we rely on your continued support to make works like Hecuba possible. If you believe that relevant work like Hecuba keeps you accountable to creating a better world, you can take action today by contributing to Pangea World Theater.

Pangea donors sustain this circle and make the art you see onstage and in your community possible.

Make a gift today to invest in the arts, and in a better world.

Use the enclosed envelope, scan to donate, or visit pangeaworldtheater.org/make-a-gift.