AN ILIAD

By Denis O’Hare and Lisa Peterson
Based on Homer’s Iliad, Translated by Robert Fagles
A Homer’s Coat Project
Directed by Lisa Peterson
Starring Denis O’Hare

Post-Performance Discussions
You are invited to remain in the theater immediately following the performance for an informal discussion with the artist.

Part of World War I Reconsidered.

Funded in part by the Virginia and James Giddens 1959 Fund and a Gift of Cathryn J. and Peter F. Volanakis ’77 T’82 P’06 P’08.

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Wednesday & Thursday, September 17 & 18, 2014 • 7 pm
The Moore Theater • Dartmouth College
AN Iliad

This performance is presented without an intermission.

Writers.................................................................................................................. Denis O’Hare and Lisa Peterson, A Homer’s Coat Project
Based on Homer’s iliad, Translated by Robert Fagles

Director .................................................................................................................. Lisa Peterson
The Poet .................................................................................................................. Denis O’Hare*

Bassist .................................................................................................................. Brian Ellingsen

Scenic Design ....................................................................................................... Rachel Hauck

Costume Design .................................................................................................. Marina Draghici

Lighting Design .................................................................................................... Scott Zielinski

Composer/Sound Design .................................................................................. Mark Bennett

Production Stage Manager ................................................................................... Lucy Bennett*

Production Manager/Lighting Supervisor .................................................. Davison Scandrett

Associate Sound Designers ........................................................................ Charles Coes, Chris Luessmann, Ben Truppin-Brown

Sound Engineer ................................................................................................ Charles Coes

Producer ............................................................................................................... ArKtype/Thomas O. Kriegsmann

Original Producer .............................................................................................. New York Theatre Workshop

* Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States

An iliad was originally developed as part of the New York Theatre Workshop Usual Suspects Program, Off-Broadway premiere produced by New York Theatre Workshop (Jim Nicola, Artistic Director; William Russo, Managing Director) in 2012. An iliad was originally produced by Seattle Repertory Theatre (Jerry Manning Producing Artistic Director; Benjamin Moore, Managing Director). It was subsequently produced by McCarter Theatre Center, Princeton, NJ (Emily Mann, Artistic Director; Timothy J. Shields, Managing Director; Mara Isaacs, Producing Director). An iliad was developed in part with the assistance of the Sundance Institute Theatre Program and is presented by special arrangement with Dramatists Play Service, Inc., New York.

Special Thanks
Margaret Lawrence, Karen Henderson, Mora Cantlin, Stephanie Pacheco and the extraordinary Hopkins Center staff, Will Knapp, Jim Nicola, Linda Chapman, Morgan Jeness, Martha Donaldson, Donald Fried, Elizabeth Given, Travis Bowerman, Shanta Thake and Gigi Kriegsmann.

Special thanks to Yamaha Piano.

Milltone drum created by Larry Miller.

For additional tour and project information, please contact:

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 PROGRAM NOTES

This engagement launches the Hopkins Center’s World War I Reconsidered, a 14-15 series exploring the historic event through the eyes of artists. To add context to tonight’s performance, the Hopkins Center commissioned Dartmouth professors Roberta Stewart (Classics) and Margaret Darrow (History) to write the following program essays.

Making Homer Modern

Last spring a group of combat veterans ranging from World War II to Korea, Vietnam, Somalia, Iraq, and Afghanistan made Homer’s Iliad their own. Continuing the American tradition of the book group and exploiting another American institution of the public library, the 2014 Veterans Reading Group met at the Howe Library (Hanover, NH) in weekly sessions that included reading aloud, role-playing and lively—occasionally heated—discussions. Reading Homer this way turned the experience into one long, continuous Memorial Day.

The poem begins amidst the difficulties of long deployment and showcases the conflict between questionably competent leadership and Achilles, a perceptive warrior whose insulted honor sets in motion a plot of devastating consequences. There follows a monumental catalogue of the forces and commanders before Troy, a world war. With its relentless battle narratives the Iliad becomes a litany of hundreds of the names of the dead, comparable in its way to Maya Lin’s design for the Vietnam Veterans War Memorial.

With his honor offended, Achilles prays that the Greeks learn the perilous consequences of his withdrawal from battle. He learns by losing his dearest companion, Patroclus. Neither the revenge-killing of the Trojan Hector nor a spectacular funeral for Patroclus can staunch Achilles’ anguish or stop the nightmare of his memory.

Hector’s death marks the sure end of Troy—the avowed goal of the war that is never recounted—but even more it precipitates the final scene of the poem. Priam begs his son’s killer to release Hector’s corpse for burial, and finally Achilles does. Grieving together, both find a common bond in their shared sense of loss.

The Iliad ends with a funeral. Hector’s wife Andromache laments the loss of her future; his mother laments her present, the contemptuous treatment of her favored son. The cause of the war, Helen, gets the final word: she laments the years of her life lost to war and commemorates Hector, the kind and gentle man who treated her with respect when no one else at Troy would. Homer sends us away knowing that both sides in the conflict, Greeks and Trojans, both combatants and civilians, need Memorial Day to reconcile themselves to the devastating consequences of war.

Although the Veterans Reading Group voiced a consistent refrain about details of warfare before the modern era of guns and grenades (“We didn’t fight like that”), they showed acute insight into the motivations of Homer’s heroes.

Of Achilles’ drive to militarism and honor, a vet cited German military theorist Carl von Clausewitz: “To someone who has never experienced danger, the idea is attractive rather than daunting.” He added, “As a nineteen year-old invincible youth, going to Viet Nam was an adventure; to the same youth once in Viet Nam, it was not.” They had little patience with Achilles and his self-interested disregard of his fellow soldiers: “He should have been relieved of command, and sent to headquarters to sharpen some pencils while awaiting court martial.” When Achilles lends Patroclus his armor even as he admonishes him not to diminish his own honor, a vet remarked, “Achilles, at this point of the poem, really feels no allegiance to his fellow
Greeks and their life-and-death struggle and is only concerned about his own honor and well-being.” A veteran contrasted Achilles’ self-absorption with the singular service of another hero, Ajax, who fought to protect the ships and Patroclus’ dead body: “The go-to individual, the ultimate team player, the person who get things done and doesn’t expect a lot of accolades for it.” Significantly the poet uses Ajax as the foil when Achilles rejects Agamemnon’s offer of amends and refuses to rejoin the battle. Defying the presumption of unified veterans’ perspectives, Achilles’ reasoning (“Nothing is worth my life” and “But a man’s life cannot be won back”) elicited both approval and disbelief. The veterans understood that Homer knows that a soldier can be confronted daily with Achilles’ choice to join in a life-and-death struggle. Remarking on Sarpedon’s exhortation to his comrade-in-arms Glaucus—a passage typically interpreted to illustrate warrior ideology—one veteran focused on Sarpedon’s expressed hope to survive the battle and not to have to go to war again: “In so many words, let’s get out of here alive and never come back.” Another veteran focused on how Homer grasped the costs of war (e.g. “Nothing is worth my life”) and the human impulse to war (“Nothing is more miserable than man”) in order to think about terms of military service before and after 9/11. Another veteran observed the vivid images of human tenderness in the old man Priam’s treatment of Helen, and Hector’s tender parting from with his wife and child. These moments put in stark relief the inhumanity of war’s slaughter.

Roberta Stewart @ 2014
Professor of Classics, Dartmouth College,
and members of the
2014 Veterans Reading Group, Hanover, NH

Homer’s Iliad in the First World War
The First World War was the last war in which many of the officers on both sides of the conflict were steeped in classical literature. German, French and British soldiers often tried to understand the war through their readings of Julius Caesar’s campaigns, the battles of Marathon and Thermopylae and especially, Troy. In 1914 Soldiers took Homer’s Iliad to war with them, sometimes literally, by carrying a copy in their knapsacks. Friedrich Oehme, serving in the German army, wrote to his family in July 1916 that a fellow officer, “who has considerable dramatic gift, read Homer aloud for us...and time flew by as we listened to two cantos.” For British soldiers, the invasion of Gallipoli in 1915 brought the Iliad particularly close. One wrote that where once he had merely read Homer, now he “lives an Iliad instead.” Patrick Shaw-Stewart, before embarking at Gallipoli, wrote, “Stand in the trench, Achilles, / Flame-capped and shout for me.” But the Homeric vision of war, filled with mutilation and death but also with heroism, was one many soldiers of the First World War came to reject.

In the decade prior to the outbreak of the war, military commanders had become enthusiastic advocates of the all-out offensive. Having

The Veterans Reading Group, facilitated by Dartmouth Chair of Classics Roberta Stewart and Ann Kraybill, LICSW, in collaboration with the White River Junction Veterans Administration, is a forum for veterans to collectively read and discuss Homer’s The Iliad and The Odyssey. Stewart notes, “The text makes a personal experience a human experience, across cultures and across time. I think that Homer enables the veterans to create a self-narrative about war experience and so construct a narrative about their own return.” She is now working with the Maine Humanities Council to develop a national program. For more info, contact Roberta.L.Stewart@dartmouth.edu.
witnessed the Russo-Japanese war of 1904-5, they concluded—wrongly, as it turned out—that if soldiers were sufficiently motivated, an infantry attack could overcome artillery and machine guns. Military training concretized this belief in endless bayonet practice—and no instruction at all in digging trenches! Such a view, that victory depended upon fighting spirit, fitted well with officers’ readings of the *Iliad* that depicts hand-to-hand combat with lances taking the place of bayonets and victory resulting from heroic exploits and the “fury of battle.”

But this was not what soldiers experienced in the First World War; slaughter was anonymous, from a distance, by shells, snipers and machine-guns. Jean Galtier-Boissières, a French infantryman wrote that he and his friends went to war with visions of heroism and victory: “The thunderclap that followed [showed] us the terrifying disproportion between the engines of death and the tiny soldiers.” Rather than evoking the heroism of Hector and Achilles, instead soldiers contemplated their deaths—and the death of heroism as well. British 2nd lieutenant Alexander Gillespie wrote to his father in 1915, just before marching to his death in the battle of Loos, “I have found myself thinking perpetually of all the men who had been killed in battle—Hector and Achilles and all the heroes of long ago, who were once so strong and active and now so quiet.” Alfons Ankenbrand, a German soldier, told a friend that writers “say nothing of about the blood that has been shed, of the cries of agony that never cease. The newspaper doesn’t give any description of how the ‘heroes’ are laid to rest, though it talks about ‘heroes’ graves and writes poems and such like about them.”

Yet the First World War had not lessened the *Iliad*’s influence. In 1929, eleven years after the armistice, British novelist Richard Aldington wrote a poem placing himself “eleven years after the fall of Troy.” The veterans of the battle discover the young people of the day have “heard enough of Troy and Achilles” and are bored with war stories. “And I thought of the graves by desolate Troy/ And the beauty of many young men now dust /...And I too walked away / In an agony of helpless pity and grief.” 1935 saw the première in Paris of the play *The Trojan War Will Not Take Place*. In it, Jean Giraudoux, a veteran of the war, used the *Iliad* to skewer the statesmen who had failed to prevent the First World War—and who were pushing the world toward another conflagration.

Margaret H. Darrow © 2014  
Professor of History, Dartmouth College


### ABOUT THE ARTISTS

**Homer’s Coat** is a creative collective that explores foundational literature founded by Denis O’Hare and Lisa Peterson. An actor and a director respectively, they both develop, write and edit the pieces they make together. The creative process differs according to subject matter but the lens through which they view the theatrical medium makes for unique, energetic, imaginative performative experiences. Together they created the stage piece, *An Iliad* over a
period of five years, utilizing video, video transcriptions, improvisation, original music and diligent research. Currently the company is developing a piece based on the Bible entitled *The Good Book*, commissioned by the Court Theatre in Chicago. *The Good Book* tells the story of the chaotic birth of the Christian Bible and how it came to be the most influential text in all of human history.

An *Iliad* has received multiple awards including the Joseph Jefferson Award (Chicago), five Craig Noel Awards (San Diego), Gregory Award (Seattle), Drama Desk Nomination (New York), OBIE Award (New York) and The Lucille Lortel Award (New York). For more information, please visit www.homerscoat.com.

Denis O’Hare *co-author/the poet* has appeared numerous times on Broadway in such pieces as *Inherit The Wind, Sweet Charity* (Drama Desk Award), *Assassins* (Tony Nom.), *Take Me Out* (Tony, Drama Desk awards), *Major Barbara* and *Cabaret*. He has also worked extensively Off-Broadway at the New York Theatre Workshop in *The Devils* and *Vienna Lusthaus*, at the New York Shakespeare Festival in *Into The Woods, Helen, Take Me Out* (Obie, Lucille Lortel Awards), and other theaters. His regional work includes Seattle Rep, Arena Stage, Goodman Theatre, Victory Gardens Theatre, Remains Theatre and the McCarter Theatre. A prolific film and TV actor, Denis’ recent films include *The Normal Heart, Dallas Buyer’s Club, C.O.G.*, Clint Eastwood’s *J. Edgar* and *Changeling*; Alejandro González Iñárritu’s *21 Grams* and Gus Van Sant’s *Milk*. An Emmy Award nominee for his portrayal of Larry Harvey on *American Horror Story*, he is currently appearing in *American Horror Story: Coven* as Spalding, and is also well-known to television viewers for his work on *True Blood*, as Russell Edgington, Vampire King of Mississippi. O’Hare is married to Hugo Redwood with whom he has a son. They live in Brooklyn, NY. This is Denis O’Hare’s first engagement at the Hopkins Center.

Lisa Peterson *co-author/director* has directed the premieres of new works by Donald Margulies, Tony Kushner, Beth Henley, Naomi Wallace, Caryl Churchill, Janusz Glowacki, Marlane Meyer, Culture Clash, Jose Rivera and many others at theaters including NYTW (OBIE for directing *Light Shining* in Buckinghamshire) Public, Vineyard, MTC, Primary Stages, Mark Taper Forum, La Jolla Playhouse, Guthrie, ATL, Berkeley Rep, McCarter, Arena Stage, Geffen, Hartford Stage, Seattle Rep and many more.

Brian Ellingsen *bassist* has been hailed as “shocking and evocative” by the *Philadelphia Enquirer,* and *The New York Times* has described him as “coaxing an amazing variety of sounds from his instrument.” As a soloist he has been featured at the Spoleto Festival USA and New Music Hartford. As a chamber musician he has been a member of Ensemble ACJW, and is a standing member of Le Train Bleu, The Declassified and the Heavy Hands quartet. As an orchestral musician Brian has performed as principle of the Lucerne Festival Academy Orchestra, as well as principle of Gotham Chamber Opera, and the Spoleto Festival Orchestra. Brian holds a Bachelors degree from the Hartt School, and a Masters from Yale.

Rachel Hauck *scenic design.* Credits include *An Iliad* (NYTW, McCarter, La Jolla, Berkeley Rep, Seattle Rep). NY: *The Call, Go Back To Where You Are* (Playwrights Horizons); *Slowgirl* (LCT3), *Harper Regan, Bluebird* (Atlantic); *Regrets* (MTC); *This Wide Night* (Naked Angels, Lortel Nom.); *Picked, A Boy and His Soul* (Vineyard); *Orange, Hat and Grace* (Soho Rep, Drama Desk Nom.); *Beebo Brinker Chronicles* (Hourglass, 37 Arts); *Fever Chart, Poor Itch* (Public Lab). Recent
ABOUT THE ARTISTS CONTINUED

regional: No Place To Go (Two Rivers); Cat on a Hot Tin Roof (Guthrie); Phaedra Backwards (McCarter); OSF, Taper, Shakespeare Theater, Arena Stage, Hartford Stage, Seattle Rep, Playmakers Rep, and others. Resident designer for the O’Neill Playwrights Conference since 2005.


Scott Zielinski lighting design has had his work seen extensively in New York and regionally throughout the US. Internationally he has designed for productions in Adelaide, Amsterdam, Avignon, Berlin, Bregenz, Edinburgh, Fukuoka, Gennevilliers, Goteborg, Hamburg, Hong Kong, Istanbul, Linz, London, Luang Prabang, Lyon, Melbourne, Orleans, Oslo, Ottawa, Paris, Reykjavik, Rotterdam, Rouen, St. Gallen, Singapore, Stockholm, Stuttgart, Tokyo, Toronto, Vienna, Vilnius and Zurich. Upcoming projects include Matsukaze for Spoleto Festival and Lincoln Center, Cyranoff for Theater St. Gallen (Switzerland), White Snake for Suzhou Kunqu Opera (China), and Abigail’s Party for CDN Orleans (France).

Mark Bennett composer/sound design. Broadway scores and/or sound designs include: Vanya and Sonia and Masha and Spike, Dead Accounts, Driving Miss Daisy, A Steady Rain, The Coast of Utopia (2007 Drama Desk Award: Original Music, Henry Hewes Award Sound Design), Who’s Afraid of Virginia Woolf?, Henry IV, Golda’s Balcony, The Goat, among others. Off-Broadway includes original scores for all BAM/OLD VIC Bridge Project productions, Off-Broadway: An Iliad (Obie Award/Craig Noel Award) Mad Forest, My Children! My Africa! (NYTW), The Seagull and Dogeaters (The Public Theater). Regional: Dead End, Rose Tattoo, Persephone (Huntington Theatre Company) Recipient: 1998 Obie Award for Sustained Excellence in Sound Design and fourteen Drama Desk nominations.

Chris Luessmann associate sound designer designed the off-Broadway production of The Third Story. For North Coast Repertory Theatre, he designed A Christmas Carol and Dracula, for which he won Patte Awards; Henry IV Part I; Time Stands Still; The Tempest; and Voice of the Prairie. He designed Billy Crystal’s 700 Sundays at La Jolla Playhouse; Das Barbecü, Forbidden Broadway SVU, and Too Old for the Chorus at Miracle Theatre Productions; Les Misérables, Little Women, Leading Ladies, Moon Over Buffalo, and Sweeney Todd at Moonlight Stage Productions; and Red Herring at Scripps Ranch Theatre. Leussmann’s work as an associate sound designer includes Billy Crystal’s 700 Sundays on Broadway and American Night: The Ballad of Juan Jose, The Country, An Iliad, The Nightingale and The Third Story at LJP. Chris holds a BA in theater from UCLA, and an MFA in theater from UC San Diego.

Charles Coes associate sound designer/sound engineer. New York: the event of a thread, Wanda’s Monster, Louis Armstrong Jazz Ambassador, The Butterfly, Dreams of the Washer King; The Shot; The Realm; User 927; Up Up Down Down; Stand Tall; Regional: Yale Rep: Passion Play, Accidental Death of an Anarchist; Wilma Theatre: My Wonderful Day; Williamstown Theatre Festival: One Slight Hitch; Ford’s Theatre: Parade, Shakespeare Theater, Guthrie,

Lucy Kennedy production stage manager trained at the Victorian College of the Arts at the University of Melbourne. She worked extensively in Australia including Dusty: The Original Pop Diva (National Tour), Titanic (Sydney), King Lear (Melbourne Theatre Company) and Criminology (Arena Theatre Company/Malthouse Theatre Company) before embarking on the North American tours of Global Creatures’ widely successful Walking With Dinosaurs and Dreamworks’ How To Train Your Dragon. She now resides in New York where recent credits include Beautiful: The Carole King Musical, The Lion King and Behind The Painting (developmental lab). She is thrilled to be a part of the team for An Iliad.

Davison Scandrett production manager/lighting supervisor has supervised lighting or technical production for more than a thousand performances in forty-six states and twenty-three countries. His primary focus for the past five years has been in the dance community, most notably serving as Director of Production for the Merce Cunningham Dance Company from 2008-2012. Other credits include the First national tour of The Drowsy Chaperone, the world tour of Rent, three tours for the Tony-honored acting company, and Wendy Whelan’s upcoming Restless Creature project. Davison is also a Bessie Award-winning lighting designer and has recently created lighting for Paris Opera Ballet, Rashaun Mitchell, Silas Riener, and Pam Tanowitz.

ArKtype/Thomas O. Kriegsmann producer is a producer of acclaimed international projects and tours. ArKtype’s work has been seen worldwide, including projects with Mikhail Baryshnikov, Yael Farber, Peter Brook, Jay Scheib, Julie Taymor, Yaron Lifschitz, Dmitry Krymov and Victoria Thiérrée-Chaplin. Recent premieres include Big Dance Theater & Baryshnikov Productions’ Man In A Case at Hartford Stage and the off-Broadway run of Nalaga’at Deaf-Blind Theater’s Not By Bread Alone. Additional projects include Rude Mechs (Austin); Theatre for a New Audience; Big Dance Theater; Aurélie Thiérrée (France); Jessica Blank & Erik Jensen; Circa (Brisbane); Lisa Peterson & Denis O’Hare; T.P.O. (Italy); Erth (Sydney); Sam Green/Yo La Tengo; Joshua Light Show; and World/Inferno Friendship Society. Upcoming premieres include Sam Green’s The Measure of All Things and Jessica Blank & Erik Jensen’s How to Be A Rock Critic. More information at www.arktype.org

Actors’ Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity’s mission is to advance, promote and foster the art of live theater as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theaters across the United States. Equity members are dedicated to working in the theater as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theater has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit www.actorsequity.org.
CONNECTING ARTISTS TO THE COMMUNITY

While at Dartmouth, the artists participate in a panel discussion called Perpetual Violence: War and the Iliad, meet with student veterans, and participate in post-performance discussions. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit hop.dartmouth.edu/online/outreach.

MIWA MATREYEK
THIS WORLD MADE ITSELF

fri OCT 10 7 & 9 pm - WARNER BENTLEY THEATER

A multimedia performance artist from Los Angeles, Matreyek merges breathtaking digital animation with intricate, real-time shadow play for an experience both sophisticated and full of wonder. This World follows the history of the earth—from the universe’s first spark to the complex, accelerated present. With child-like awe, Matreyek’s “everywoman” silhouette moves through a vivid, dream-like panorama in which the fecund natural world gives way to the stark human-made one.

NEW ENGLAND EXCLUSIVE
CINEASTAS by Mariano Pensotti

thu JAN 15 7 pm & fri JAN 16 8 pm
THE MOORE THEATER

What’s the difference between real life and the movies? Made by one of Latin America’s brightest theater talents, Cineastas follows four filmmakers—young and old, struggling and successful—as they start new projects. On an ingenious “split screen” set, virtuosic actors switch rapid-fire between both levels depicting the filmmakers’ lives and their films, with funny, intriguing and haunting results. In Spanish with English subtitles. Contains some adult language.

HOTEL MODERN in THE GREAT WAR

tue & wed APR 7 & 8 7 pm
THE MOORE THEATER

A highly anticipated part of Hop programming marking the centenary of WWI, this Dutch theater collective reprises its “live animation” show that uses deceptively childlike means to evoke that war’s realities. While the artists manipulate tiny props and everyday objects on miniature sets and video-project the action, the images are brought heartbreakingly to life by live sound effects and spoken narration from actual soldiers’ letters.

For tickets or more info call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Sign up for weekly HopMail bulletins online or become a fan of “Hopkins Center, Dartmouth” on Facebook.
COMPAGNIE MARIE CHOINARD
fri & sat SEP 26 & 27 8 pm
THE MOORE THEATER

This original and provocative Montreal-based troupe returns with two works that display Chouinard’s fearless imagination and sensuality. In Mouvements, dancers in black interpret projected India ink drawings by Belgian poet and artist Henri Michaux, “bringing visual art alive with tribal athleticism and raw, unfiltered honesty” (Pittsburgh Examiner). That work is paired with the lush, ecstatic 24 Preludes by Chopin. Program contains partial nudity and strobe lights.

DARTMOUTH THEATER DEPARTMENT
IN THE NEXT ROOM (OR THE VIBRATOR PLAY)
by Sarah Ruhl • JAMIE HORTON director
fri & sat NOV 7 & 8 8 pm • thu-sat NOV 13-15 8 pm
sun NOV 9 & 16 2 pm • THE MOORE THEATER

Set in the late 19th century but with a very contemporary feel, this gem of a play (Tony Award nominee for Best Play in 2010) is both funny and touching. Ruhl “illuminates with a light touch—a soft, flickering light rather than a moralizing glare—how much control men had over women’s lives, bodies and thoughts, even their most intimate sensations” (The New York Times).

For tickets or more info call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Sign up for weekly HopMail bulletins online or become a fan of “Hopkins Center, Dartmouth” on Facebook.