

HECUBA

READER'S COMMENTS

"A fine, frightening transformation of Hecuba, and throughout, a taut dramatic sense, filled with the unexpected...I've gone through your pages (hastily, I admit, but time is short) with admiration for the ambition of the play and, in contemporary terms, its *Greekness*. Many thanks and best of luck."

Robert Fagles

Princeton University, Professor of Comparative Literature, Translator of the *Iliad* and the *Odyssey*; Aeschylus' *Orestia: Agamemnon, The Libation Bearers, The Eumenides*; Sophocles' Theban Plays *Antigone, Oedipus the King and Oedipus at Colonus* and winner of the PEN/Ralph Manheim Medal for lifetime achievement in translation work.

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"This is a considerable poetic work and achievement.

"I will note just a few things, but they will be suggestive of the whole. Please keep in mind that what follows is merely one person's observations, and that it has been many years since I taught drama and particularly the Greek Classic Tragedies at Loyola College.

"Change of pace and mood are effective in Greek Soldier's monologue.

"Interchange between Talthybius and Hecuba moves very well, and as it progresses tells-and-does-not-tell: a method in classical Greek tragedy, as you obviously well know.

"Your choruses effectively provide information, mark passages of time and place (interludes) while also setting mood and moving story ahead. Have a character of their own.

"Choruses of Greek Warriors, and following, Trojan Chorus, are dynamic and strong, unified.

"Your poetry and dramatic effects seem to gain strength as it progressed...Ordering and variations of the lines, pauses, run-ons, sound effects are clean and strong and effective poetry.

"A great deal of power in some passages.

"Highly poetic ending, well done, a fitting philosophical image-- both particular and universal.

"Well, thanks again for this opportunity. I enjoyed the work."

Allan F. Antisdel

Former Professor of the Humanities, Loyola College, Baltimore, MD

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"The early passages are very compelling; it's very easy to draw contemporary comparisons with a soldier coming home having seen destruction that he cannot describe to anyone else. You do a good job of building Hecuba's despair at losing her children. This, too, has many modern-day references that would make it accessible to an audience of the present.

"I like the structural twists you put into the play, such as the rhymes of the choral sections that help bridge the passages (movements? acts?) of the play.

"Reading the play, the language was strong: rhythmic, clean, good rhyming when you did it. I felt a little handicapped by only being able to read it -- it's clearly meant to be heard, not read, and that's probably its' strongest point. I would like to hear a reading of the play to find out exactly how strong it really is.

"Overall, I enjoyed the play and want to hear it. Only by hearing it will I (and, I'm guessing, other audiences) be able to fully figure out just how strong it is."

Joseph Fedorko, Resident Playwright

Script Lab, Chicago Dramatists Workshop

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"*Hecuba* is a re-imagining of the legendary Trojan queen's final days. The play begins with Hecuba waiting for and then receiving the Greek war council's decision regarding her fate. As Hecuba's sorrows mount over the course of the play, she is able to dole out vengeance to the murderer of her son, but must countenance the death of one daughter, the sexual enslavement of another, the prospect of her won servitude to Odysseus. The play ends with Hecuba's drowning on the journey from Ilium. The play, written in verse, employs recognizably Greek dramatic forms as well as a heightened, epic language throughout. The strongest scenes in this play feature Hecuba and Odysseus. Their initial conversation, as well as her death scene, features very engaging language and concerns. There is a real sense of charged relationship between these two. Odysseus is the only one against whom she has some counterweight.

"The interplay between the chorus of Greek warriors and the Trojan chorus is probably the most effective usage of this device in the play...the invocation of the chorus, the weighty, otherworldly effect of their presence and rhythmic phrasing...

"Overall, this is a very interesting approach to an ancient tale..."

WILDsound Writing Festival Feedback

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