

AMERICAN CONSERVATORY THEATER

Carey Perloff, Artistic Director Heather Kitchen, Executive Director

PRESENTS

WORDS ^{on} PLAYS

INSIGHT INTO THE PLAY, THE PLAYWRIGHT, AND THE PRODUCTION

War Music

ADAPTED AND DIRECTED BY LILLIAN GROAG
BASED ON THE BOOK BY CHRISTOPHER LOGUE
CHOREOGRAPHY BY DANIEL PELZIG
MUSIC COMPOSED BY JOHN GLOVER
AMERICAN CONSERVATORY THEATER
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QUESTIONS TO CONSIDER

1. What role do the gods play in *War Music*? What effect do they have on the Trojan War? How might the outcome have been different if they had not intervened?
2. *War Music* is a modern adaptation of a 3,000-year-old epic poem, that itself is a compilation of ancient stories traditionally told verbally or sung. In what ways does the play reflect its classical roots? In what ways does it appear more modern?
3. Do you find yourself sympathizing more with one side or the other in the war? If so, why?
4. *War Music* has been adapted for a cast of 13 actors, who collectively play some 50 different roles. How do the actors convey the differences in the multiple characters they each play? How do you think the play might be different if each of the roles were played by a different actor?
5. Consider the use of movement in this play. How do the actors' physical actions help tell the story?
6. How is music used to enhance this production? How does it help you better understand the characters or action? Why do you think the play (and Christopher Logue's poem) is called *War Music*?
7. Consider the great warriors of the play: Achilles, Hector, Ajax, Patroclus. How does each of them perceive his responsibilities as a fighter? How are their views on war similar or different? What makes them "great"?
8. What does *War Music* suggest about the role of a leader in society, particularly in war-time? Who among the characters is a good leader? Who is not, and why?
9. How does love drive the actions of the characters?
10. What role does honor play in the decisions of the characters in this play?