

IPHIGENIA

IN TAURIS

offered by
SPEECH 64
in the
LITTLE THEATER

Sixth Season
Ninety-fifth Production

MR. HAROLD TURNEY
Chairman, Drama Department

By EURIPIDES

IPHIGENIA IN TAURIS

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Translation by GILBERT MURRAY

Narrator Gladys Cogswell

THE PLAYERS

Iphigenia, eldest daughter of Agamemnon,
King of Argos Sara Seegar
Orestes, her brother Tom Dixon
Pylades, friend to Orestes Bill Coe
Thoas, King of Tauris William Candee
A Herdsman Meade Davis,
Hyman Fox
A Messenger Ernest Sarracino
Leader of the Chorus Rosalind Buckley
Attendants to Iphigenia Nadine Sponnenburgh,
Pat Lee, Janet Van Rensselaer, Dorothy Ranns
Chorus, captive Greek women Maxine Livesay,
Bernice Holtzman, Josephine Cohen, Louise Hasendahl,
Lorraine Roberts, Thelma Sutton, Nellie Jo Goodale,
Lois O'dell
The Goddess, *Pallas Athena* Mary Shipp

THE SCENE

Courtyard before the temple in the barbaric town of Tauris. (The play was first performed between the years 414 and 412 B.C.).

ART DIRECTION—LOIS WAAG MORGAN

DIRECTED AND STAGED BY JERRY BLUNT

PROGRAM NOTES

The works of Euripides have long been accorded a high place in the field of literature. The present day theatre, though it does not offer the same popularity gives him equal rank. Scripts of Euripide's plays have lived from one generation to the next. It is not because of their longevity that they are held in such high esteem, it is because their materials have the quality of universality that enables them to meet the requirements of any period of production. Their adaptability to the need of every theatre has rendered them great. Because of this fact we have felt free to adapt this play to suit our needs. We have attempted to follow no set tradition in our presentation but have interpreted the play in what, to us, was the most fitting manner.

The play as a whole has been divided into three distinct movements. The first, heavy in tempo and tragic in implication, is shot through by reflection, by reality, and by sadness. The second, definitely melodramatic, moves with an undercurrent of intense excitement as plans for the escape take shape. The third movement, is light and full of comic implications as Iphigenia, by the sheer brilliance of her wit, completely outwits the King and effects the escape.

This presentation marks the seventh in the Plays and Players series of semi-annual classical productions.

The following list gives the productions in the order of their presentation:

By EURIPIDES:

Electra

By SHAKESPEARE:

Macbeth

Much Ado About Nothing

Romeo and Juliet

Hamlet

Taming of the Shrew



The members of Speech 64 and the members of the Plays and Players gratefully dedicate this production to Miss Belva Dannaldson. Her efforts and good-will have no end.

TECHNICAL STAFF

Student Director.....	Florence Tobin
Prompter	Lorraine Breckenridge
Properties	Leola Robinson
Stage Manager.....	Pete Valenzuela
Assistant	Bill Irving
Set Design.....	Jack Wilson
Costumes designed by.....	Viola Bowlby, Margaret Keefe, Dan Powell, Veronne Perham, Bernice Owen
Construction	Bob Schrieber
Assistant	Norton Wisdom
Electricians	Don Osborn
Assistant	Frank O'Brien
Assistant	Clinton Brown
Production Manager.....	Ed Calkins
Program Typography.....	Mr. R. Hoffman
Metropolitan Publicity.....	Henry Fuches, Carl Lodgic
Manager of Publicity.....	Ed Schoening
Manager of Drama.....	Sara Seegar



The production of this play is the result of the semester's work by the students enrolled in Speech 64. Mr. Jerry Blunt, instructor.



The current production marks the close of the Fifth season in the Little Theatre. For this, the most successful period in our work, we, the Plays and Players, wish to thank you for the favor of your patronage.

Continued appreciation on your part and renewed effort on ours will build something of more than passing significance.