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THE ADELAIDE UNIVERSITY THEATRE GUILD  
(the one hundred and fortieth production)

1966.12

TSA/UaTg 1966.2 ✓

first night - Bo + J.  
9/5/66



presents

# THE WOMEN OF TROY

by

EURIPIDES

Prologue written by Dr. John Bray.

Prologue read by David Myers, John Gray, Roger Marshman, Khail Jureidini,  
David Whitford.

Voices of the Gods:

POSEIDON *Peter O'Shaughnessy*  
PALLAS ATHENE *Betty Plinge*

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CAST

HECUBA *Maree Tomasetti*  
CASSANDRA *June Ball*  
ANDROMACHE *Carmel Millhouse*  
ASTYANAX *Richard White*  
MENELAUS *Brian Coghlan*  
HELEN *Audrie Stern*

CHORUS

*Loriel Smart (Leader), Jan Pitcher, Anne Nicholson, Mary Rowell, Angela Barrett, Phyllis Iredale, Leeston Palmer-Smith, Anne Mulliner, Janyce Crosby, Coralie Plush, Anne-Marie Mykyta, Rosemary Sweetapple, and Yvonne Munroe.*

(LEADER) *GORDON McDOUGALL* SOLDIERS

*David Whitford, Michael Theologa, Bob Taylor, Roderick Wallbridge, and Roger Plinge.*

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Play Directed by PETER O'SHAUGHNESSY  
(by arrangement with the Australian Elizabethan Theatre Trust)

STAGE DIRECTION...BY: ANNE McLEOD

CONTINUITY BY: Margaret Day

SET DESIGN BY: Ian Mooney

SET PAINTED BY: Graham Walters and Art Vanderbilt

STAGE MANAGEMENT BY: Barbara Pannell

ASSISTED BY: Roger Marshman and Laraine Wheeler

LIGHTING BY: Jon Hill

ASSISTED BY: Reg Bennett, Ray Wither, John Dillon, Warren Worth, and Helen Disney

SET CONSTRUCTION: David Grieve, Martin Smith, and Associates

COSTUMES BY: Barbara Fargher

ASSISTED BY: Jan Taylor, Vera Ochryn, Robin Cutts, Elizabeth Williams, Margaret Michaelmore

MUSIC AND SOUND BY: Graham Dudley

OPERATED BY: Pat Bruer

PROPERTIES BY: Lorel Coombs

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The Director is grateful to Elizabeth Cameron Dalman for her advice on the movement of the chorus.

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The Guild gratefully acknowledges that the recording for this production was done by Gamba Recording Studio, Derek E. Jolly (Services) Pty. Ltd., 97 Melbourne Street, North Adelaide.

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The Guild also acknowledges assistance given by the following:—The Elder Conservatorium of Music, The Students' Representative Council, and the Australian Broadcasting Commission.

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*THERE WILL BE NO INTERVAL*

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Euripides was born on the island of Salamis in 485 BC and died in 406 BC, an outcast and exile from Athens.

Coming after the plays of Aeschylus and Sophocles the works of Euripides were "modern" not merely for their changes in dramatic structure but also for posing new questions about the relationship between man and society and man and the gods.

Euripides is not supposed to have been a popular man during his day and a fellow dramatist, Aristophanes, in several of his comedies, derided Euripides as one who sought to undermine the traditional values that supported the democratic state of Athens; just as some people, in our day, accuse dramatists like Beckett and Osborne of corrupting decent standards of respectable society.

Whether we are entitled to speak of the author as a rationalist and an atheist according to the modern connotations of such words, may be a matter for controversy. But, if Euripides did believe in the existence of the gods, he certainly suggested that they are often not to be trusted and that their behaviour may be a good deal less exalted than that of many mortals.

Euripides has been called the world's first great humanist, the first man in the history of the world to conceive such an idea as the "rights of the individual". To Aristophanes he may have been subversive but



to Socrates he was worthy of admiration; while Aristotle spoke of him as "the most tragic of poets" and quoted Sophocles commendation: "Euripides represents men not as they ought to be but as they are".

This was the author of the most powerful play ever to be written on the subject of War, a play which may leave some with the assurance that the sufferings of war have ennobled the human spirit and others with the idea that it has wasted and consumed the participants, reducing both oppressor and oppressed to the status of brutes.

*Peter O'Shaughnessy.*