

School of
Music, Dance
and Theatre



Herberger
Institute for
Design and
the Arts

Arizona State
University



PHIGENIA, KING'S CHILD

BY PAULINE MOL

2 p.m. Sept. 23 and Oct. 1

7:30 p.m. Sept. 22, 28-30

LYCEUM THEATRE

MUSICDANCETHEATRE.ASU.EDU/EVENTS

About the show

"Iphigenia, King's Child" is an adaptation of a classic Greek myth by Pauline Mol. On the precipice of the Trojan War, the Greek army has assembled at Aulis to sail for Troy – but there isn't a hint of wind. The King and his advisors debate a terrible contingency plan: Sacrifice the King's young child, Iphigenia, to ensure favorable winds and speed their way to battle. This ancient myth is usually presented from the point of view of the nervous and conflicted parents who decide what to do on behalf of their child. In Pauline Mol's version of the story, designed for middle and high school audiences and their families, we focus on Iphigenia herself. A poetic rendering of the challenges of childhood in a time of uncertainty, this play highlights the intelligence and bravery of young people. Ultimately, it invites us to consider the incredible demands society places on youth and what they deserve to expect of the world around them.

Please be advised. This production contains: sudden loud noises, mild cursing and insults in English and Spanish, and discussion of death, war, and sacrifice. Recommended for ages 9+.

Please take photos before and after the show.
Thank you for not filming or taking photos during the performance.

Join the conversation after the show:
#IphigeniaASU

Director's Note

"I'm not convinced that it makes sense to term ancient texts as 'literature' at all."

– Paige DuBois, *Out of Athens*

We may not understand Greek theatre all that well if we think of it as "literature." For some of us, literature implies reading quietly to ourselves, searching for the right answers, preparing for exams, and white marble libraries. All these things can be lovely on their own terms, but they're not particularly similar to Greek tragedy. So, to start us off on the right foot, let's imagine what theatre was like for the Greeks.

Two thousand five hundred years ago, the Greeks lived in a colorful world, filled with exuberant festive occasions and vigorous competition in all things from the law courts to the theatre to sports, public speaking, and academics. The white marble buildings of Athens were painted in bright colors, as were the statues that filled public spaces, which reflected the diversity of skin tones in this culture. Approximately 10,000 people experienced the first performance of Euripides's "Iphigenia at Aulis." Exhilarated after days of feasting and all-day theatrical events, this massive assembly watched as a chorus of young performers, viewed as equivalent to Olympic athletes, sang, danced and performed poetry alongside a small group of actors enlivening the story of a family sacrificing their child for the good of the nation-state. Throughout the event, they laughed, they cried, they cheered, and maybe they even threw things. The audience would have expected not just serious events and danger, but also moments of comedy, live music, choreography, poetry, and a tapestry of human feelings that enabled them to understand their own lives and emotions better. They even expected the possibility of a happy ending, like the one this play has.

But one thing the Greeks didn't always understand terribly well was the lives of children, particularly young girls, whom they didn't necessarily pay that much attention to in daily life. It is perhaps for this reason that the playwright Euripides chose to highlight dangerous situations facing children in so many of his plays. In this one, Iphigenia, a girl around 11 or 12 years old, comes to a foreign land at the request of her father the king to join the Greek soldiers who are getting ready to sail to Troy. She quickly learns her father has lied to her; she is not here to get married, but rather to be sacrificed to guarantee fair winds for the journey.

In Euripides's original, we see this event unfold from the perspective of Iphigenia's parents, Agamemnon and Clytemnestra, who must decide whether they're willing to give up their child for the good of the nation. In Pauline Mol's modern adaptation, we see the story from the perspective of the child herself, who knows more than her

parents expect, even though they attempt to hide their arguments by speaking in another language (Spanish in this translation, which Clytemnestra speaks fluently but Agamemnon has learned in bits and pieces in order to hide his intentions from his daughter). In this adaptation, we can see that Iphigenia is thrust into a terrible situation; a child who is underestimated by her parents and caregivers, she comes to understand what is happening better even than the adults around her, who cannot make a decision. In the end, she alone is left to decide whether she will sacrifice herself for others, and what it might mean to do so. In making her impossible choice, she demonstrates intelligence, bravery, and love, for which the gods reward her while punishing her parents.

In many ways, we live in a world that is very different from Iphigenia's. But one connection between our world and hers is the way that children are often positioned to take on the weight of the world when adults cannot figure out solutions to big problems. From Malala Yousafzai to Greta Thunberg to David Hogg, young leaders around the world have stood up again and again in moments of great danger to try to help make the world better for themselves and for future generations. This play invites us to think about what these situations might be like for children. What is the cost of bearing the weight of the world, what can children handle, and what does it mean to protect children by denying them the truth? We do not presume to offer you answers to these questions, but we hope you will enjoy the process of exploring them with us for an hour of music, movement, and poetry.

Land Acknowledgement:

We acknowledge the 22 tribes who are native to Arizona, and more specifically the Akimel O'odham (Pima) and Piipaash or Pee Posh (Maricopa) tribes on whose ancestral homelands ASU's Tempe campus resides.

Dramaturg's Note

CHILD: Two thousand and four hundred years ago there was a man who lived in Greece and he was called Euripides. And he was so old that he loved children. He knew a great story that all the people knew then about Iphigenia the king's child and about death. That story made him so furious and so sad that he wrote it down in a play because he was a play writer and he wrote it very beautifully but not for children.

Here's the historical context you need to know, voiced by the character of the Child in the play. What a gift this play is to children and young people everywhere, who deserve to see, hear, and experience stories written about them, for them, but most importantly, written from their own perspective in a way that offers them agency.

When I first read this script, I was immediately struck with the richness with which Pauline Mol captures the child's experience. In a high stakes story about life and death, war and sacrifice, and turbulent family dynamics there are deeply poignant moments of the everyday – playfulness, searching for olives, and quiet soothing. We see the stark contrast of the world of adults and the world of Iphigenia and Child, representing a fully embodied imaginary friend or perhaps the inner child's voice within Iphigenia as she is forced to grow up too fast.

In a story in which the adults are constantly replaying their unsettled past and worry for the unknown future, Iphigenia and the Child pull us, the audience, with them into the present moment again and again. Together, we experience their wonder, playfulness, curiosity, fear, and excitement brought to life in this staged production where live musicians create a soundscape highlighting the action and dialogue with found object instruments. Where Greek Tragedy has a reputation for being stale, whitewashed, and (dare I say) boring, this production defies expectations. It is full of music, life, color, emotion, and movement, beautifully written by Pauline Mol and lovingly brought to life by this diverse cast and production team.

We too often watch content when we are only half present, scrolling on our phones while our minds wander to another place and time. As you watch today's production, I offer for you to come into the present moment through the simple act of noticing, perhaps even with childlike wonder or curiosity.

Come into your senses – notice what you see and hear. Notice what you smell and taste. Notice the feeling you have sitting in this theatre space: cold air conditioning, hard

floor, warmth and energy. Notice the inner feelings you have as the action unfolds in front of you.

And then get curious. Through noticing, how might you further connect to the characters and story? What in this story resonates with you, or feels important to you? Share that with the person next to you. If you are an adult, call to mind your inner child and ask them what they notice. If you are an adult and are so lucky to be here with a young person, ask them what they notice and start a conversation.

Stories make us furious and sad. They make us giddy and excited. They are meant to be shared. This story has been passed down from oral traditions rooted in mythology and performance practices rooted in theatre, and now you are the next part of the chain in passing this story on. How do you want to share it?

- Rebecca Levy, dramaturg

Visit our virtual lobby:

<https://sites.google.com/asu.edu/mdtlobby-iphigeniakingschild>

Artistic Team

Director
Asst. Director
Scenic Designer
Costume Designer
Props and Paint Coordinator
Production Manager
Asst. Production Manager
Lighting Designer
Sound Designer
Stage Managers
Asst. Stage Manager
Technical Director
Asst. Technical Director
Dramaturg
Cultural Context Representative
Ensemble Safety Captain
Design and Prod. Safety Captain
Crew Safety Captain
Community Engagement Coordinator
Audience Engagement Asst.

Kristin Hunt
Claire Dettloff
Cesar Gabriel Mata
Emma Van Horn
Adam Sanders
Katie Peavey
Makayla Eneboe
Charlie Webb
Mary Morgan
Emily Salcido, Reggie Wisniewski
Maja Jovanovic
Digger Feeney
Aglae Mendez
Rebecca Levy
Digger Feeney
Kayla Santos
Emma Van Horn
Jacob Higgins
Mary McAvoy
Zoe Tyler

Performers

Agamemnon
Clytemnestra
Child
Menelaus
Old Man
Achilles
Iphigenia
Musician
Musician
Musician

Austin Adelman
Fredy Gonzalez
Ashley Harris
Ty Klassen
Jose Martinez Rendon
Jackson Smith
Nya Udengwu
Axel Adams
Kayla Santos
Caitlin Vaisman

Bios

Axel Adams he/him (musician) Axel is a fourth-year theatre (design and production) major at ASU. His most recent performance took place over Zoom his freshman year as Cubby in ASU's production of "Heddatron." Most of Axel's time is spent in the scene shop where he helped to build many of the sets seen on ASU stages. Such sets include "Iphigenia" (carpenter), "Kill Move Paradise" (technical director), "The Wolves" (carpenter), "La Comedia of Errors" (assistant technical director), "Healing Wars" (carpenter), and "Everybody" (assistant technical director).

Austin Adelman he/him (King Agamemnon) Austin is a fourth-year theatre major with a concentration in acting. This is not only his first ASU staged production, but his first play as well. Austin has been in multiple student capstone films during his time at ASU and plans on pursuing a career as an actor/writer/director in both film and theatre after graduation.

Claire Dettloff she/her (assistant director) Claire is a second-year graduate student earning her MFA in dramatic writing at ASU. Her art practice is focused on penning original musicals and developing a writing process that centers actor agency. Previously, Claire's work has been featured in the Valdez Theatre Conference's New Play Lab, on Central Michigan University's main stage and here at ASU. In the spring, her new full-length musical "petals fall" will be workshopped at the Kerr Center in Scottsdale.

Fredy Gonzalez he/she/they (Clytemnestra) Fredy is a third-year student in the theatre program with a concentration in acting. This is Fredy's second theatre production at ASU. Their first ASU production was being a tour guide in ASU's spring 2023 production of "Safe At Home." They have also appeared in a number of short films.

Ashley Anne Njoki Harris she/her (Child. Ashley is a fourth-year student with a major in communication and a minor in theatre arts. Ashley's first production at ASU was as Vanessa in "Luchadora" in the spring of 2021. Ashley was in ASU's production of "Everybody" in the fall of 2021 where she played A/Evil. In the spring of 2022, she also performed in a one-woman show at ASU titled "Neat" where she played a total of 44 characters. She performed in Binary's production of "#ENOUGH: Plays to End Gun Violence," directed by Marissa Barnathan, where she played Lisa that same semester. Ashley was also in ASU's fall 2022 performance of "The Wolves" where she played #11. "Iphigenia" will be her fourth and final ASU mainstage performance. She plans to jump back into film and television as she finishes out her academic career here at ASU.

Kristin Hunt (Director) is Assistant Director for Theatre in the School of Music, Dance, and Theatre. Her research and creative practice focuses on adaptations of classic works, with a special interest in food and performance. Her food design and scholarship at ASU and elsewhere is included in her recent books, "Gut Knowledges: Culinary Performance and Activism in the Post-Truth Era" (2023) and "Alimentary Performances: Mimesis, Cuisine, and Theatricality" (2018), and was featured at the 2015 Prague Quadrennial of Performance Design and Space. Other projects at ASU include "Ajax" (2019) and "Titus Andronicus" (2016).

Maja Jovanović she/her (assistant stage manager) Maja is a third-year theatre (design and production) student at ASU. Previously, she was the costume designer for "Frozen Jr." and "Wizard of Oz Jr." with First Place AZ. Maja has also worked as a wardrobe supervisor for a few ASU dance and theatre productions such as "Fall Forward" and "Kill Move Paradise."

Ty Klassen he/him (Menelaus) Ty is a fourth-year theatre major with an acting concentration. This is his first ASU theatre production. He has been a part of several student film productions including "Dissonance," "The Unknown," and "She Took My Heart."

Cesar Gabriel Mata (Gabe) he/him (scenic designer) Originally from Brownsville, Texas, Gabe is a third-year student pursuing a BA in theatre with focus in design and production from ASU. He was named winner of the 2021 Artist of Promise award in Theatre design from Maricopa County Community Colleges. In 2020-2021, his designs received recognition at the Kennedy Center American College Theatre Festival. He has previously designed for productions of "14," "Spoon River" and "Esa Nena" at Phoenix College and "Frozen Jr." in the spring of 2023 with ASU through Design & Arts Corps. "Iphigenia, King's Child" is his debut production at ASU.

Jose Martinez-Rendon he/him (Old Man) Jose is a fourth-year Theater major with an acting concentration. This is his first ASU production. He has previously had roles in "A Gentleman's Guide to Love and Murder" (Ensemble) and "Twelfth Night" (Andrew Agucheek) both at Scottsdale Community College. He also served as the dramaturg for "Twelfth Night".

Mary Morgan she/her (sound designer) Mary is a senior theatre design and production major and Italian and art history minor. Last spring she was the sound engineer and mixer for the ASU School of Music, Dance and Theatre's production of "Into the Woods" as well as the sound engineer for "The Wolves." Before that she was a mixer and co-engineer for "Bright Star." This is her first official design at ASU.

Emily Salcido she/her (stage manager) Emily is a third-year student in the theatre design and production program. She is currently pursuing a certificate in special event management. "Iphigenia" is her second production at ASU, getting her start with "Safe at Home" along with planning the "2023 Theatre Showcase Awards." Emily continuously works with the Mesa Arts Center during their "Dia De Los Muertos Festival" and recently finished an internship with Santa Cruz Shakespeare.

Kayla Santos she/her (musician) Kayla (Kay) is in her final semester as a theatre major at ASU. This is her second ASU mainstage production but her first time performing on an ASU stage. She has been acting for over 10 years and as the decade has passed she has found additional passions for writing and directing. When she isn't in rehearsal, she spends her time as Company Manager of PRISM Theatre Company, an ASU theatre company.

Jackson Smith he/him (Achilles) Jackson is a fourth-year theatre major who plans to graduate this fall. Last spring, he spent time working on student films but decided to give it a shot at the stage again this year. This is his first ASU production and has been thoroughly enjoying the process. Student film appearances include: "Helping a Stranger" and "Extra! Extra!"

Caitlin Vaisman she/her (musician) Caitlin is a fourth-year at ASU and will be graduating with a double major in theatre (acting), and film as well as earning a certificate in classical studies in spring 2024. Caitlin has appeared in several ASU productions including: "The Wolves" (Swing for #25 and #00) and "Lightswitch" (Marian).

Charlie Webb (lighting designer) "Iphigenia" is Charlie's first show as a lighting designer. Previously, Charlie has worked as an electrician for "The Wolves" and the assistant lead electrician for "Kill Move Paradise." Before transferring to ASU, Charlie attended NAU where she was an electrician for their productions "The Yellow Boat" and "Playing With Fire." She is very grateful to have worked with such a

beautiful cast and crew on her final show and capstone project at ASU. She will graduate this December with a BA in theatre.

Reggie Wisniewski they/them (stage management) Reggie is a third-year theatre student. They have assistant and stage managed several productions at ASU including "Safe At Home," "The Wolves," and "the living'life of the daughter, mira." They have also worked with Master Ballet Academy to bring to life their productions at The Orpheum Theatre.

Production Team

Technical Directors
Props Artisan
Head Electrician
Asst. Head Electrician/Programmer
Audio Systems Engineer

Digger Feeney
Adam Sanders
Breanna Brocker
Timothy Pellettieri
Jared Alvarez

Run Crew

Sound Operator
LX Board Operator
Backstage Crew
Wardrobe

Jacob Higgins
Jelina Farley
Vincent Farley, Jacob Higgins
Angel Mandujano, Caster Morse

Production Crew

Electrics Student Workers

Sydney Fletcher

Veronica Mangu

John Mitchell

Mary Morgan

THP 301 Students

Jessy Moran

Angelica Santana

Lydia Seefeldt

Cayleb Stroehlein

Scenic Student Volunteers

Matthew Geraghty

Jemma Hardiman

Jamie Esquire Rodrigues

School of Music, Dance and Theatre Production Staff

| | |
|--------------------------------------|----------------------|
| Production Manager/Stage Mgt. Mentor | Katie Peavey |
| Dramaturgy Mentor | Karen Jean Martinson |
| Intimacy Direction Mentor | Rachel Finley |
| Community Engagement Mentor | Amanda Pintore |
| Community Engagement PA | Zoe Tyler |
| Safe Set Committee Chair | Kristin Hunt |
| Scenic Design Faculty | Erik Flatmo |
| Scene Shop Supervisor | Britney Simington |
| Technical Direction Faculty | Digger Feeney |
| Costume Design Faculty | Kelly Hawkinson |
| Costume Shop Supervisor | Cari Smith |
| Senior Costume Technician | Lois Myers |
| Draper | Gwendolyn Basala |
| Media Design Faculty | Sven Ortel |
| Sound Design Faculty | Dan Jaquette |
| Sound and Media Supervisor | Jade Barger |
| Lighting Design Faculty | Ethan Steimel |
| Lighting Supervisor | Dani Deutschmann |
| Paints and Props Supervisor | Adam Sanders |
| Communications Coordinator | Lacy Chaffee |
| Multimedia Communications Aide | Abby Wilt |

School of Music, Dance and Theatre Leadership

| | |
|---|-----------------|
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| Assistant Director of Dance | Keith Thompson |
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| Assoc. Director, Faculty | Martin Schuring |
| Asst. Director, Undergrad. Music Studies | Jamal Duncan |
| Asst. Director, Graduate Music Studies | Deanna Swoboda |
| Artistic Director, Theatre | Guillermo Reyes |
| Artistic Director, Dance | Mary Fitzgerald |
| Artistic Director, Music Theatre + Opera | Brian DeMaris |

Artistic Director's Note

Welcome to a new season of theatre at the School of Music, Dance and Theatre. We embrace the traditions of theatre while also seeking to recreate or reinterpret the classics, maintain contact with up-and-coming playwrights, and balance the two facets of drama, represented by the masks of tragedy and comedy.

The four plays of this season seek to promote a variety of theatrical approaches: "Iphigenia, King's Child," a Theater for Young Audiences reinterpretation of a classic Greek myth by Dutch playwright Pauline Mol; "Anthropocene," a devised piece on climate change initiated by Prof. Rachel Bowditch which includes multiple collaborators including faculty and students; "Clue" by Sandy Rustin, a laugh-out-loud comedy that provides levity and an opportunity for our actors to engage in the tropes of comedy; and "Detroit '67" by contemporary major author, Dominique Morisseau, who takes us into the intense Vietnam-Civil Rights era of Detroit in 1967. Tragedy, comedy, existential threats to the environment and the heart and soul of America in the 60s which reverberates today---they will highlight our upcoming season.

For those of you looking for something more adventurous: be on the lookout for the Fringe Festival 2024, composed of various works by our students in an anything-can-happen spirit: one-act plays, monologues, performance art, devised pieces and anything that builds upon student choices and ideas. The Fringe will provide a departure from standard fare and create a spirit of celebration of mostly new and adventurous performances. Watch for upcoming announcements regarding this additional element of our season.

- Guillermo Reyes,
Artistic Director of Theatre



2023-43 ASU Theatre Season

Each year, the School of Music, Dance and Theatre in ASU's Herberger Institute for Design and the Arts presents a range of performances and events. Your support is key to their success. We hope you will join us for the remainder of our season:

Iphigenia, King's Child

Lyceum Theatre

2 p.m. Sept. 23, Oct. 1

7:30 p.m. Sept. 22, 28-30

Anthropocene

Galvin Playhouse Theatre

2 p.m. Nov. 5, 12

7:30 p.m. Nov. 3-4, 8-9, 11

Clue

Galvin Playhouse Theatre

2 p.m. Feb. 18, 25

7:30 p.m. Feb. 16-17, 23-24

Detroit '67

Lyceum Theatre

2 p.m. April 7, 14

7:30 p.m. April 5-6, 12-13

Theatre Labs

7 p.m. Oct. 22, Oct. 29, Nov. 5, Nov. 12, Nov. 19

Nelson FAC, Room 133

No tickets needed

Tickets can be purchased through the

[Herberger Institute Box Office](#)

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