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Euripides' Medea

Department of Theatre, Florida International University

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EURIPIDES’
MEDEA

A NEW ADAPTATION BY MARILYN R. SHOW

November 2-4, 7-11, 2012

FIU THEATRE PRESENTS

Architecture + The Arts
A MESSAGE FROM THE ARTISTIC DIRECTOR

Hello, and welcome to FIU Theatre's 2012-2013 season. First, I want to thank all of you who came to see our shows last year and showed your support for what we do here. Last year was a very successful year for us, with the increase in attendance, the addition of the Inside Scoop and Theatre of the Mind events, and the acknowledgement all the way to the national level by KCACTF of the excellence of our production of The House of the Spirits. Our hope is that you, the audience, will continue to benefit from our successes by coming to see our shows and following the careers of our graduates.

This year's season is listed elsewhere in the playbill, but I want to quickly mention the lineup to point out the variety of theatre experiences we have in store for you. The first production is a musical revue titled Songs for a New World, which chronicles through song the challenges that everyone faces at some point in their lives and how our lives can be changed in an instant by how we deal with them. Prepare to sit back and be entertained by the wonderful voices of a cast composed of both theatre and music students. The second show is my own new adaptation of Euripides' Greek classical tragedy Medea. In almost every sense this play couldn't be more different than Songs for a New World, and yet, in this play, too, we find a character who comes to the brink and must make a decision that will change not only her life forever but also the lives of everyone around her. The third show, The Last Days of Judas Iscariot, takes a very modern twist on a classic story dealing with, among other things, the inability to forgive oneself and the power of unconditional love. The last show of the season is a rollicking comedy, a new takeoff on Jean Corneille's French farce The Liar. Try and keep up with all the crazy plot twists and turns and be ready for a surprise ending. It's going to be a great evening's entertainment - a perfect way to end the season.

Theatre of the Mind is back this year, with great speakers lined up to discuss the themes and ideas in the shows after the first Sunday matinees. Inside Scoop is back as well, but the time is changed to post-show instead of pre-show after the Wednesday night performance. I hope to see you there.

Our productions serve as our laboratory in which students put into practice what they are learning in the classroom. Their talent, hard work, professionalism and dedication are amazing. We want to thank you again for your support of FIU Theatre and hope you will enjoy seeing our productions as much as we enjoy creating them.

Marilyn R. Skow
CAST

KALIOPE  Stephanie Sandoval  
(BFA-Performance)

JASON  Lucas Hood  
(BFA-Performance)

CREON  Zack Myers  
(BFA-Performance)

AEGEUS  Jair Bula  
(BFA-Performance)

PERDIX, THE TUTOR  Roberto Sanchez  
(BA)

ALCIO, THE MESSENGER &  
HUSBAND OF LEDA  Alex Garcia  
(BA)

ALKAEUS, A GUARD  Rafael Martinez  
(BFA-Performance)

LEONIDAS, A GUARD &  
HUSBAND OF KALIOPE  Daniel Leonard  
(BFA-Performance)

NESTOR, OLDER SON OF JASON &  
MEDEA  Nicholas Quintana

NIKO, YOUNGER SON OF JASON &  
MEDEA  Anthony Quintana

ZOSIMOS, SON OF KALIOPE &  
LEONIDAS  David Gonzalez

CHORAL ODES  
1ST ODE- LYRICS & MELODY  Marilyn R. Skow

2ND ODE- LYRICS & MELODY  Women of Corinth

3RD ODE- LYRICS & MELODY  Marilyn R. Skow & Rebecca Covey

There will be one 10-minute intermission

SETTING:  
The City of Corinth, outside of Medea's House. Ancient Greece

Please note that flash photography, videotaping, or other video and
audio recording of this production is strictly prohibited.
Writing my own adaptation of Euripides' MEDEA is something that I have wanted to do for a long time, so when the opportunity presented itself as part of this year's season, I decided that now was the time. At first glance, MEDEA wasn't an obvious choice for the season. After all, it is from the first generation of Western playwriting, and it might not have any relevance to today's world. However, when you consider that there are over 200 cases of mothers killing their children a year in the United States alone, and that world-wide the number of such killings annually is in the thousands, is easy to make the case that this topic is very current. It is not the actual killings themselves that attracts my interest but the states of mind of the mothers that is fascinating. My research shows that the reasons are as diverse as the cases themselves.

My decision to write an adaptation of Euripides' play came from a desire to explore Medea's reasons for killing her sons. I wanted to shift the focus a little in order to tell her story from inside her mind. The play becomes more of a psychological study and creates more of an emotional journey as a result. The audience experiences the cracking and shattering of Medea's mind as she reacts to her husband's betrayal. Usually when writers do adaptations of classical plays, they do so in order to place the play in modern or contemporary times, but I wanted to show the timelessness of the story by not doing that. I also wanted to focus the play more on the facets of Medea's character as she responds to the situation in which she finds herself than on the final moments in the play that everyone remembers. When looked at in this way, the play becomes more of a story of two people caught in a web of betrayal and revenge than of child murder.

This project would not have been possible without the wonderful design and production team we have put together here in the theatre department, and the very talented cast who put their trust in me and allowed me to fulfill one of my creative dreams. I offer my heartfelt thanks to all of them.
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