

MEDEA is presented by the Fort Smith Little Theater as another of its workshop productions, designed to acquaint its patrons with various dramas which could not be produced otherwise.

DIRECTOR

John C. Forsyth

TECHNICAL STAGING

Jerry B. Davis

MEDEA

by

EURIPIDES

adapted

by

Robinson Jeffers

THE PLAY

The play "Medea" evolves around the favorite theme of Grecian Theater, which was man's inability to escape the control of the Gods. The Grecian concept was that if a person was favored by the Gods, or a God that God would help the person to overcome his enemies and achieve success. This concept is not much different than our own concept today. However the author of "Medea" has humanized his play and refrained from the classic grecian act of phsyical ly showing the Gods on stage. Rather he allows his characters to cause their own ruin, with the exception of the principal character "Medea", who being a barbarian evokes the ancient Gods of her homeland and not the more civilized Gods of Greece. Through the use of black magic and occult knowledge, which springs from her wild origin "Medea" is able to cause the destruction of Jason and Creon. But in order to complete her vengeance it is necessary for her to destroy those who are dearest to her. This leaves us with the question, which is still asked today 15 centuries later. "WHAT PRICE VENGEANCE?"

THE CAST

Medea	Marjorio Johnston
Jason	Paul Sandahl
Creon	George Hearn
Nurse	Diane L. Floyd
1st Woman	Sandra Blunk
2nd Woman	Judy Hollemen
Tutor	
Aegus	Selwyn Lichty
Slave	

THE SCENE

The front of Medea's house	1st Act
The front of Medea's house	2nd Act

There will be a 15 minute intermission between acts.

ABOUT THE AUTHOR

The moral and logical evolution of modern man would have been greatly hampered, had there not been during the 5th. and 6th. centuries before the Birth of Christ, a period of time now known as the Golden Age of Greece. This period has given the theater of the modern world the foundation for most of its dramatic works. The basic play structure set down by the great authors of ancient Greece, Aeschylus, Sophocles, and Euripides still stands as a pattern upon which the majority of our current drama is based. Of the three, Euripides, is considered to be the most modern in technique and thought. He took the unreal godlike characters of Grecian drama and made them into everyday men. Thus giving the theater an air of reality. No longer do we find the character of a God portraied upon the stage, but instead we find men and women, with the same emotions and desires as you and I have. These characters are not Gods but are controlled by the Gods. This concept is the same as that of our present social structure. This was the basic contribution of Euripides to the theater, as we know it today. Without these two ideas where would the theater be today.