

About the Playwright

Director’s Notes:

We are very excited to use the ancient Greek combination of words, music, and movement to present a work by a master of classical tragedy, Euripides.

Our play, *Medea*, begins as the legendary romance between Medea and her heroic husband, Jason, is coming to a decidedly unromantic end. The romance began during Jason’s perilous quest to obtain a priceless artifact, the golden fleece. On his quest, he was faced with many life-threatening obstacles. Medea, a foreign princess, fell maniacally in love with Jason and used her magical powers to help him obtain the fleece. Her love cost her a lot: she betrayed her father and murdered her own brother to help Jason escape with the prize. Jason rewarded Medea by marrying her and whisking her back to Greece, the cradle of civilization.

much as it will hurt her husband. She is willing to destroy herself to take him down with her. She says,

“I know what I am doing is wrong,
But the rage of my heart is stronger than my reason –
That is the cause of all men’s foulest crimes.”

We live in a time in which rage leads people to make choices that are counter to their best interests. In America in 2021, the rage often has no logical or even discernable source. Although we may disagree vehemently with Medea’s choices, we can at least understand what drives her to make them. In any case, the behavior that results from blind rage leads to nothing good. There is no victory. When it is all over, all we can do is survey the damage. In a real sense, that is the meaning of the word “tragedy.”

Sincerely,
Quinton Cockrell

