

Fall 1982

Medea

School of Theatre and Dance
Illinois State University

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MEDEA

freely adapted from the
MEDEA of Euripides

by
Robinson Jeffers

Allen Theatre
Dec. 3-8 at 8:00 p.m.
Dec. 4 at 2:00 p.m.
1982

ILLINOIS STATE UNIVERSITY
COLLEGE OF FINE ARTS
DEPARTMENT OF THEATRE

presents

MEDEA

by
Robinson Jeffers

Directed by
TOM REIFSCHNEIDER*

Scene Design
MARTIN D. CAIN

Costume Design
KENT E. STREED

Lighting Design
JOSEPH A. WEST

Original Music
JOHN KONYA

Property Design
TIMOTHY D. JONES

Technical Direction
JEFFREY PAUL ENTWISTLE

CAST

Medea JOANNE GENTILE
Jason RICHARD A. SCHROT
The Nurse MARY MARGARET BARRY
Creon PETER GARINO*
Aegeus JERRY SPIVACK
The Tutor KURT LINDE
First Woman of Corinth LAURA KELLOGG
Second Woman of Corinth BONNIE LEE LUCAS
Third Woman of Corinth JODI L. HARMS
Jason's Slave DAVID A. BAKER
Medea's Children SETH A. BAKER, BRUCE BYE
Attendants to Medea CYNTHIA L. BURROWS, JEANNE LEE
Soldiers BRYAN BENTLIN, JEFFREY S. RODGERS

The entire action of the play occurs before Medea's
house in Corinth, 1240 B.C.

THERE WILL BE ONE FIFTEEN-MINUTE INTERMISSION

*Master of Fine Arts degree candidate

PRODUCTION STAFF

Stage Manager	Marilyn L. Herbison
Assistant Stage Manager	Doug Swab
Master Electrician	Bryan Morris
Movement/Vocal Coach	Marcia Grund
Production Advisors	John W. Kirk J. William Ruyle Frank C. Vybiral Edward A. Andreasen

PRODUCTION CREWS

Costumes—Randy Baxter, Linda Heath, Debbie Kozak, Dan Walczyk, Allen Watson
Set/Properties—Margie Barrett, Laurie Behrman, Carl Butler, Joe Devine, Mark Kubicich, Chuck Tracy
Lighting—Mark Greenleaf, Amy Hutcheson, Terry Rothenberger
Makeup—Susann Henry, Lisa Lores, Kim McDaniel
Sound—Mike Rosendahl

The myth of Medea dates back to the Bronze Age of Greece, 800 years before the Golden Age generally associated with Greek civilization. The story begins with the quest of Jason and the Argonauts for the Golden Fleece. They sail from their home of Iolcus to Colchis on the Black Sea. There, Medea, daughter of the king, falls deeply in love with Jason. She helps him steal the fleece from her father and, to aid their escape, kills and dismembers her brother, throwing pieces of the body overboard to delay her father's pursuit. Learning that Jason's throne in Iolcus has been usurped, Medea tricks the usurper's daughters into murdering their father. Jason and Medea are driven from Iolcus to Corinth, where they and their children live happily for several years. When Jason leaves Medea to marry Creusa, daughter of the Dynast of Corinth, the tragedy of Medea begins.

Tom Reifschneider

UNIVERSITY THEATRE PRODUCTION STAFF

Business Manager—Don LaCasse
Costume Shop Supervisor—Jan Walter
Scene Shop Supervisor—Dennis Mays

COSTUME SHOP

Graduate Assistants—Marshall B. Anderson, Ruth Howell, Steve Miller,
Kent Streed
Undergraduate TA—Terry Rothenberger
Undergraduate Assistants—Alice Griffith, Lisa Hyncik, Mary McFarlan,
Linda Roach, Kari Rust, Linda Schlesinger, Anna Welcome

MANAGEMENT AREA

Box Office Manager—Phyllis Schuringa
Publicity Supervisor—Megan E. Peterson
Allen Theatre Coordinator—Mark Greenleaf
Special Projects Coordinator—Gayle Gerard
University Theatre Photographer—Robert Roarty
University Theatre House Manager—Sheryl Johnston
Assistant House Manager—Nancy Boxleitner
Management Assistants—Joanne Gentile, Lori Jo Rush, Jacque Camp,
Linda Pouk, Jane Sonnenberg

SCENE SHOP

Graduate Assistants—Randle H. Farris, Nancy Foster, Lynda J. Kwallek,
Gary Olsen, Norma L. West
Undergraduate Assistants—James W. Borrelli, Jim Coffing, Dennis
Youmans
Prop Room—Karin Anderson
Sound—Joe West

All Production areas are assisted by numerous practicum students.
Special publicity is provided by the Student Promotion Committee.

ACKNOWLEDGEMENTS

Chris Block	Joseph Oshry
Carpetland	Martha Mary Vybiral
Ruth Howell	Jan Walter
Gary Olsen	Perry Young

MEDEA is produced by special arrangement with Samuel French, Inc.,
25 West 45th Street, New York, N.Y. 10036

Due to the intimate relationship between audience and actor in the Allen Theatre, we ask that our patrons refrain from leaving their seats, talking, or causing any disturbances during the presentation that might distract the performers. We thank you for your cooperation.
