

MEDEA/MYTH

Exerpts

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**MEDEA/MYTH
EXCERPTS**

After a brief, intense storm:

LIGHTS UP. Sailors on the yacht *Argo*. They are engaged in different activities: playing cards, polishing the brass, smoking, napping, etc.
CHORUS 1 addresses different members of the crew.

CHORUS 1

There's a witch onboard ... There's a witch onboard ... There's a witch onboard ...
There's a witch onboard.

Two crewmembers join CHORUS 1 in a chant as another sailor beats out a rhythm:

CHORUS 1, 2, 3

THERE'S A WITCH ONBOARD
THERE'S A WITCH ONBOARD
AND WE'LL NEVER GET HOME
'CAUSE THERE'S A WITCH ONBOARD
(repeat once)

CHORUS 4

MAN NAMED JASON, OWNS THIS YACHT
GOT HIMSELF A BRIDE WHO'S WAY TOO HOT
SHE'S FIFTEEN
EVIL QUEEN
GOES ABOUT HER BUSINESS IN WIDESCREEN
KNOW WHAT I MEAN?

CHORUS 6

THIS HERE YACHT *ARGO*
DOESN'T NEED HER MOJO

CHORUS 5

THIS YACHT
IS NOT
THE PLACE YOU WANTA BE
BIG SHOTS
FOUL PLOTS
MAKE ME A REFUGEE

CHORUS 6

AND HIM AND HIM AND HIM

CHORUS 7

AND HIM AND HIM AND HIM AND HIM

CHORUS 1, 2, 3

'CAUSE THERE'S A WITCH ONBOARD
THERE'S A WITCH ONBOARD
AND WE'LL NEVER GET HOME
'CAUSE THERE'S A WITCH ONBOARD

CHORUS 8

Come on guys, she's not so bad.

CHORUS 6

Not so bad!?

CHORUS 8

No, she's just ... intense. Typical teen.

CHORUS 1, 2, 3

CHOPPED UP HER BROTHER
THREW THE PIECES ROUN'
THE GUARDS PICKED UP THE BLOODY MEAT
WHILE WE RAN OUT OF TOWN
OH THERE'S A WITCH ONBOARD

CHORUS 8

Okay: so she's going through a phase.

CHORUS 6

How'd she help Jason get the Golden Fleece, huh? Every damn challenge, she had some herbs or potion or gift of prophecy to get him through it.

CHORUS 8

She's New Age. What's wrong with that?

CHORUS 9

Yeah! She can do the same for us. We're golden.

CHORUS 7

I dunno, man.

CHORUS 4

Yeah. I don't trust her.

CHORUS 7

She's out for two people: herself and Jason.

CHORUS 5

Yeah.

CHORUS 1, 2, 3

THEY STOLE THE GOLDEN FLEECE
AND NOW THERE'LL BE NO PEACE
UNTIL WE'RE ALL DECEASED
'CAUSE THERE'S A WITCH ONBOARD

CHORUS 5

SHE'S NOT LIKE US

CHORUS 6

SHE'S SUPERHUMAN

CHORUS 7

THERE'S NO ROOM IN
THIS WORLD FOR
A CREATURE LIKE THAT

CHORUS 4

A VAMPIRE BAT

CHORUS 6

A WILD CAT

CHORUS 8

(singing dramatically)
I SAY IT'S YOUNG LOVE,
CRAZY YOUNG LOVE....

CHORUS 4

Shut up!

CHORUS 8

WHEN EVERY BEAUTIFUL DAY
YOU GET A LITTLE CARRIED AWAY

CHORUS 4

I said shut up! That's not funny, man. She's dangerous. She's not one of us.

CHORUS 9

She's Jason's bride. Jason's one of us.

CHORUS 2

And she's not.

CHORUS 9

We should treat her like our own.

CHORUS 3

I dunno. She's one strange kid.

CHORUS 1

She's got a weird look in her eye.

CHORUS 4

Yeah. Like she's looking right through you.

CHORUS 7

The only one she sees is Jason. She doesn't even see us.

CHORUS 6

She'd do anything for him.

CHORUS 5

Guys, remember: *she killed her own brother and chopped him up*. How do you think we got out of Colchis? The guards were picking up the pieces while we got our asses out of there.

Beat.

CHORUS 7

Good thing she's on *our* side.

CHORUS 2

I dunno. What goes around comes around.

CHORUS 4

A woman like that could turn on you in a heartbeat.

CHORUS 3

I'm telling you: she's not our own kind.

CHORUS 4

And she doesn't know a woman's place.

CHORUS 8

That's Jason's choice.

CHORUS 4

Jason's blind with whatever spell she's got on him.

CHORUS 1

No spell. She's just a fifteen-year-old piece of—

CHORUS 4

No, it's more than that. She went along on all of Jason's challenges.

CHORUS 9

And she helped him win. We'd never have the Golden Fleece without her.

CHORUS 4

Yeah, but what do we do with her now?

CHORUS 2

I bet she thinks she's got all of us by the balls.

CHORUS 4

I'm telling you. *She doesn't know her place.*

CHORUS 2

She's big trouble.

CHORUS 7

Yeah.

QUICK FADE TO BLUE

Ten years later, in Corinth, two women having their nails done gossip about the latest news: Jason has left Medea and their two sons for the young princess of Corinth. Medea has not come out of her house for days. Then:

LIGHTS UP. Outside Medea's house. The Chorus are huddled together downstage left.

Medea enters – shields her face from the glare. She is wearing a red bracelet. The Chorus mutter, “There she is, there’s Medea, etc.”

MEDEA

It’s so bright out.

It feels good, the warmth.

Good to get out of that house.

(beat)

Our poor house.

(beat)

Days spent on the couch.

Watching the Weather Channel.

Something comforting about that,
returning to the same thing
every twenty minutes.

I understand you’ve all been
experiencing a lot of humidity.

But no rain.

I’m sorry.

The rains are yet to come.

(pause)

Couldn’t sleep

in that bed,

couldn’t go back

into that bed,

our bed,

haven’t changed the sheets,

told the maids to

leave the bedroom alone,

just leave it.

Let it lay under dust,

a layer of dust I can

wipe away.

Eventually.

I think, when I go back to that room ...

I’ll strip the bed myself.

Smell his scent and mine,

bundle those sheets up close to me

and drop them into

a plastic basket –

No. I can’t.

Not now, not yet,

it’s enough to be outside.

(To audience:)

With all of you.

(Beat. To the Chorus of Women:)

And you.
The kids are at friends.
I wish I had a friend
I could do a sleepover with.
Go to school, have your day
all mapped out for you.
I think it was good for them to see me
lying on that couch, see
what a betrayal does to a person,
to a woman, to a woman
who's given up everything,
everything inside and outside that house,
that bed, for a sacred bond,
a bond with God as witness.
Let them see what happens,
they're old enough,
better than a cheery exterior
stiff upper lip,
go on as if nothing has happened, fuck that,
let them see the consequences
of an unholy action.
Let them grow up
into men,
real men
who live up to their commitments.

(beat)

They come home today.
The kids.
I hope they ate well there.
A lot of delivery pizza we had,
those first few days of mommy-on-the-couch.
(Beat. Breaking down:)

Oh god.
Oh god, how *could* he.
How could this be happening to me?
Ten years.
Ten years of making it work,
ten years of giving up "I" for "we,"
for "him" more likely, more often,
I don't regret it, not one bit,
but *now*?
He leaves me for a ... a *child*?
We grew together, ten years,
does that count for nothing?
For his chance to get ahead, to go further,
beyond me, beyond us,

capturing the fleece wasn't enough,
conquering our enemies wasn't enough,
raising our children wasn't enough,
I wasn't enough.

And now he dares to marry
under a different God, a God different
from the God who married us,
who took our oath, *his* oath,
how impossibly arrogant
to think that you can betray *God*,
that's just impossible to me,
I wouldn't even *think* of doing that.
Oh god.
Oh god, this isn't happening.
Oh my god.
I want to die.
I want to die.

She crumples to the ground.

Beat. A Chorus Member crosses to her and holds her.

MEDEA (cont'd)

But will he have to pay
for this betrayal?
Or will he be another success story,
a snake shedding his skin.

(Pause, steps out, looks at all the Chorus Members)

This isn't my problem.
It's our problem.
All of us.
Help me. Please.

King Creon orders Medea and her sons to be deported from Corinth. Medea cannot stand the emotional pain, and the actress playing Medea hands the role over to another woman from the Chorus. This new Medea is quite different from the first, grieving Medea. This Medea is crafty and defiant.

Medea goes to her home gym and begins punching a punching bag. The chorus spread out around the set to watch and listen.

As Medea pummels the punching bag, Jason enters. Medea's back is to him.

JASON

Hey.

MEDEA

What are you doing here, Jason? Get out.

JASON

This is my house.

MEDEA

And *this* is your head.

She lets out several grunts as she punches the bag again and again.

JASON

Where's your trainer?

MEDEA

I fired him.

JASON

Why's that?

MEDEA

He had a big mouth.

JASON

Speaking of big mouths, I heard you've gotten yourself deported.

MEDEA

You heard wrong, Jason. Get out.

JASON

I don't care what you say about *me*, but railing against the royal family was a very stupid move.

MEDEA

I didn't say word one against the royal family. It's *you* I'm angry with.

JASON

Your anger has gotten you into—

MEDEA.

It's more than anger. I can't even describe it.

She walks around to the other side of the punching bag, facing him.

JASON

Whatever it is, you're letting yourself be run by your emotions and it's bitten you in the ass. This is why women aren't rulers.

MEDEA

Women aren't rulers because men are afraid of them.

JASON

You're going to need –

MEDEA

Don't you have something better to do? Go back to your royal family.

JASON

You and the kids are going to need money. I'm here to help you.

MEDEA

Are you kidding me?

JASON

No matter what you say to me, just let it be known that I hold nothing against you.

MEDEA

You are shameless, you know that? You destroy our home, our family, and then you have the gall to say you have nothing against me?

JASON

You're getting yourself all pumped up here. It's not helping.

MEDEA

The only thing that'd calm me down right now is to let you have it. Say what I—

JASON

You're being childish.

MEDEA

Everyone in Greece knows that I saved your life. You never would have survived capturing the Golden Fleece if I hadn't used my ... powers.

JASON

What does that have to do with—

MEDEA

Shut up. Then I destroyed my own family for you. My brother, I ... I can't go back to them, I can't go back to Colchis. Then your enemies became my enemies. Another *huge*

part of the landscape where I'm *persona non grata* because of you. I followed you here and made a good home for all of us ... and you ... you ...

She lets out a scream of frustration. She crosses to do bench presses. She lies down on the bench with her feet on the floor. Jason follows her and straddles the bench, standing.

JASON

Let me spot you.

MEDEA

Get away from me.

JASON

It's dangerous to bench press without a spotter, you know that.

MEDEA

Don't stand there like that. Don't you dare stand there like that.

JASON

Okay.

He stands behind her and the bench and spots her from there. She begins to bench press, letting out periodic grunts as she does so.

MEDEA

I bore you children. *Sons*. And after all that, you betrayed me, you betrayed all of us, you betrayed the promises you made to me in the name of God! What, do you think converting to her religion will make the first God disappear? You're going to pay for that.

JASON

That's my problem, not yours. Take the money.

MEDEA

Take the money and go *where*? There's no place for me to go. I can't wait to see the tabloids: "Argonaut's Children Homeless Beggars."

JASON

Y'know, I could sail the *Argo* halfway around the world with the wind that's spewing out of you right now.

MEDEA

You'd be nothing without me.

JASON

Look, you may have helped me, but you gained a lot more than you gave. I rescued you from that backwater you lived in and brought you to the greatest empire in the world.

MEDEA

Where I've always been treated like a foreigner.

JASON

I made you a celebrity. The whole country knows how clever you are, how –

MEDEA

They're scared of me. I have no real friends here.

She struggles with the weighted bar. Jason puts a couple of fingers underneath it, helps pull it up.

MEDEA (cont'd)

Get those fingers off of that bar.

JASON

It's not safe if you –

MEDEA

Get them off. I don't need your help. Any of it.

JASON

Why do you always have to be so *willful*?

MEDEA

Fingers: off!

JASON

It only gets you into trouble.

MEDEA

Off!!

He withdraws his fingers. She struggles, but eventually presses the weight up and lifts it onto the rack above her. She slips out from under the bar and stands.

MEDEA (cont'd)

I'm going to do some cardio now. I'd like you to leave.

JASON

Wait. Let me just tell you the truth, alright? Hear me out.

Medea does leg stretches, says nothing.

JASON (cont'd)

The only reason I married the princess was for the sake of you and the children.

Medea is speechless.

JASON (cont'd)

Wait, wait, wait, just listen, okay? We may be famous, but you know we've been hurting for money. Let's face it, there's just so much we can lurch on the Golden Fleece story; it's had its day, y'know? Anyway, anyway ... I married into the royal family so that we would never have to worry about money again.

MEDEA

I'm not hearing this.

She begins her walk on the treadmill. Throughout the following, she accelerates from a brisk walk to a run.

JASON:

And the boys ... See, if I sired royal sons and our boys were part of the same family, it could only be to their benefit.

MEDEA

Even in your twisted brain, you have to know that makes zero sense.

JASON:

It's the truth. I really mean it.

Pause.

MEDEA

Okay. Let me ask you something. One simple, little thing. If you're so sure that your new marriage is for the sake of me and the boys ... why did I find out about it from my *fucking trainer*.

JASON

You know how trainers gossip, you said it yourself!

MEDEA

You *knew* it was wrong and you hid it from me!

JASON

Because I knew you'd have this kind of reaction. I knew you wouldn't be able to see the up side!

MEDEA

You married her because an aging, foreign wife was weighing you down.

JASON

That's not true!

MEDEA

You married her because you were tired of *our* bedroom, so you went out—

JASON

I *knew* you'd say that!! I knew that's where you'd go! Why do women think that everything revolves around the bedroom?

MEDEA

It's men who think with their dicks.

JASON

That is so simplistic! Women have no sense! I wish we didn't need women to bear children. I'm so sick of women!

MEDEA

Is that why you marry children?

JASON

You were never a child.

MEDEA

I gave up everything for you. Only a smitten child would have done that for you.

JASON

If you were a child, then I was too.

MEDEA

Stop. It hurts to talk about ...

She turns off the machine and towels off.

JASON

You've got to believe me. I married her to support you in the manner to which you've become accustomed –

MEDEA

I'd be happy with one suitcase if I had a place to go.

JASON

-- and because giving our boys royal brothers could only strengthen our family.

MEDEA

Pardon me if I reject your generosity. Go back to the palace. The reality is that you have a palace and I have nothing.

JASON

You brought that on yourself.

MEDEA

Bullshit. I'm exiled because now your sons and I are a threat to the royal family.

JASON

I've done nothing but try to convince Creon that's not the case.

MEDEA

I don't believe you.

JASON

Okay, this is my last offer. Take the money. And let me call some of my contacts to show you some hospitality out there. They'll treat you well. You'd be a fool to refuse this.

Medea ignores him.

JASON (cont'd)

Just let go of your anger for two minutes and do what's right.

MEDEA

There's no gain in accepting a bad man's gifts. What goes around comes around.

JASON

Willful, willful, willful. It'll be the death of you.

MEDEA

Go back to your child bride. Go back to your new marriage. If the God who married us is just, it'll be a marriage you'll live to regret.

Jason exits