



## *2024-25 Season*

Euripides'

### *Medea*

*Adapted by Kara Raphaeli*

**Blank Performing Arts Center  
Pote Theatre  
March 28-30, 2025**

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**Director**  
Kara Raphaeli

**Scenic & Props Designer**  
Natalie Hining-Bruce

**Lighting Designer**  
Rick Goetz

**Costume, Hair & Makeup Designer**  
Caroline Frias

**Stage Manager**  
Katrina Colahan

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## Cast

Older Medea/Jason.....	Maddy Gunzenhauser
Medea/Chorus.....	Paisha Goodrich
Medea/Chorus.....	Piper Jackman
Medea/Chorus.....	Hannah Larsen
Aegeus/Jason/Kreon.....	Robyn Aguilar
Nurse.....	Keira McLain
Tutor.....	Hannah Brewer
Child.....	Larry Schippers

## Setting

Corinth, a city in Ancient Greece, as remembered by Medea 20 years later

*There will be no intermission*



Please make sure **cell phones** and **alarms** are turned off.  
Please no text messaging during the performance.  
**Restrooms** are located on the main and upper lobby levels

## Notes from the Director

The original Athenian audience knew the story of Medea. They knew that she was a witch who poisoned the king and princess to get revenge on Jason. However, they were unprepared for two things: the twist that Euripides adds in which Medea kills her own children and his humanizing portrayal of her. To me, these two contributions seem contradictory, and that tension is what spurred me to envision this adaptation.

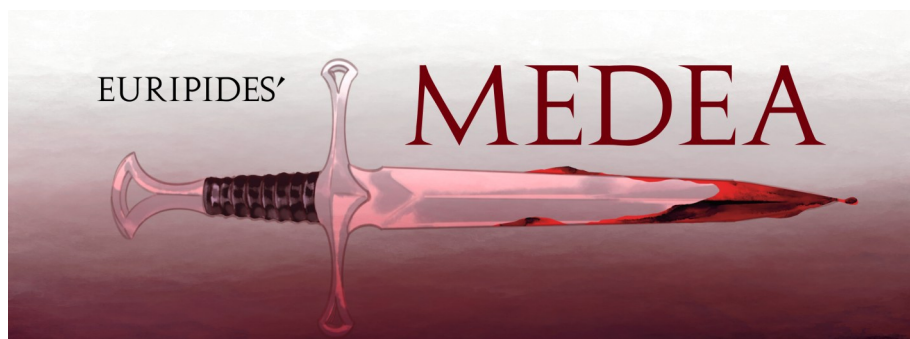
Apologies for the spoiler. Medea kills her children at the end of the play. But it really isn't a spoiler for this production, because the focus of this adaptation is not *will she kill her children?* but rather *what is the psychological cost of killing her children?*

If *Shakespeare* had written *Medea*, Medea herself would have died in Act V. How can someone murder the king, the princess and own children and not have a tragic, miserable ending? But Medea triumphs at the end of Euripides' play, escaping with the help of the god Helios, her grandfather. The gods, Euripides tells us, consider her actions justified. Other myths cover decades of adventures Medea has after the events of Euripides' play. How could she have simply moved on from murdering her children?

These questions inspired our adaptation of *Medea*. This is a memory play. Twenty years have passed, and Medea is 48 and living with the Medes people in northern Iran. Her son Medus is the young ruler of Colchis, Media, and a number of other regions. She has stability and power, but she continues to recall and relive her last day in Corinth, when she murdered the king, his daughter, and her own children.

But there is no individual Medea in this adaptation. To explore the psychological toll of her actions, the chorus shifts in and out of the role of Medea as the play progresses. Each version of Medea highlights a different emotional trait: scheming, charismatic, maternal, and enraged. With the help of these various distilled versions of herself, the older Medea walks through her memories, attempting to find closure and an illusive inner peace.

Kara Raphaeli



## Production Staff

Technical Director.....	Natalie Hining-Bruce
Sound Director.....	Rick Goetz
Assistant Stage Manager.....	Bekah Geerdes
Dramaturg.....	Max Monroe
Deck/Prop Crew Head.....	Abby Hintz
Deck/Prop Crew.....	Kenneth Norris, Ian Wilde
Wardrobe Crew Head.....	Kylie Ozbun
Wardrobe Crew.....	Cade Clark, Lupe Contreras, Arseydia Rodriguez
Light Board Operator.....	McFarland
Sound Board Operator.....	Maxwell Wearmouth Gweah
Box Office Manager.....	Lyza Cue
House Manager.....	Amanda Orozco
Front of House.....	Vanna Freese, Hannah Roth, Todd Whelan
Poster Design.....	Nayeli Mejia

## Production Crew

**Scene Shop Supervisor:** Natalie Hining-Bruce

**Lighting and Sound Supervisor:** Rick Goetz

**Costume Shop Supervisor:** Caroline Frias

**Costume Construction Crew:** Robyn Aguilar, Piper Jackman, Kylie Ozbun

**Set Construction Crew:** Vanna Freese<sup>UGA</sup>, Maddy Gunzenhauser, Aaron Scholes

**Lighting Crew:** Nox Bazer, Rebekah Geerdes, McFarland, Max Monroe, Larry Schippers

**Sound :** Lupe Contreras<sup>UGA</sup>

**Properties:** Maddy Gunzenhauser<sup>UGA</sup>

## Simpson Productions:

Production Assistant: Hannah Larsen<sup>UGA</sup>

Marketing: Abby Hintz<sup>UGA</sup>

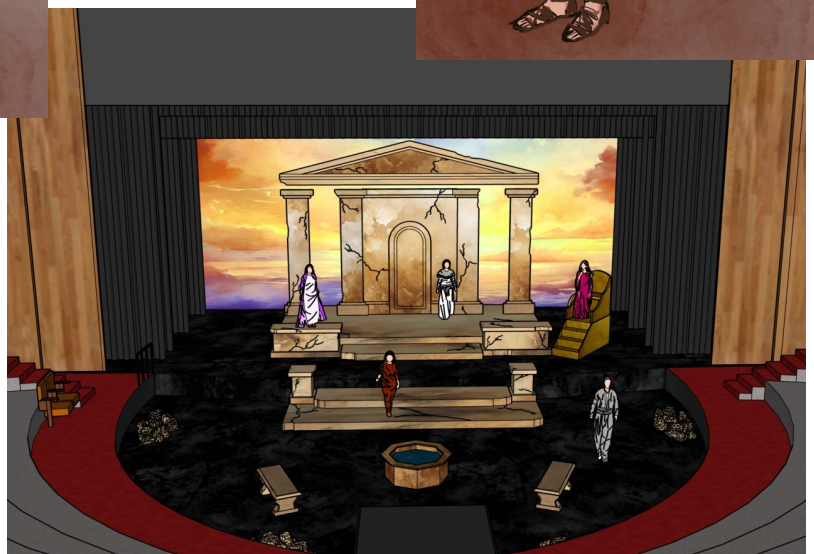
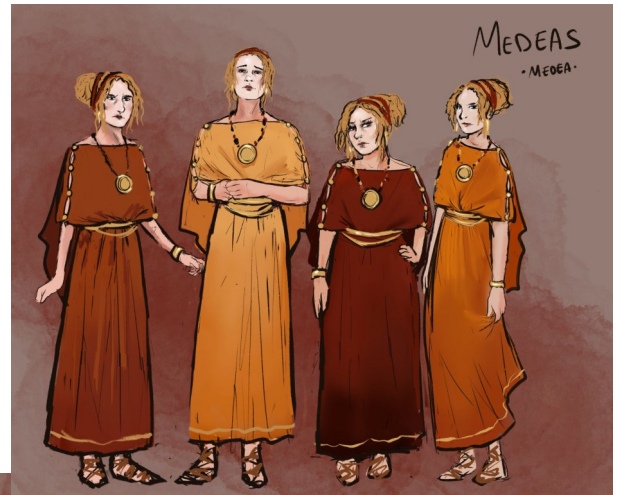
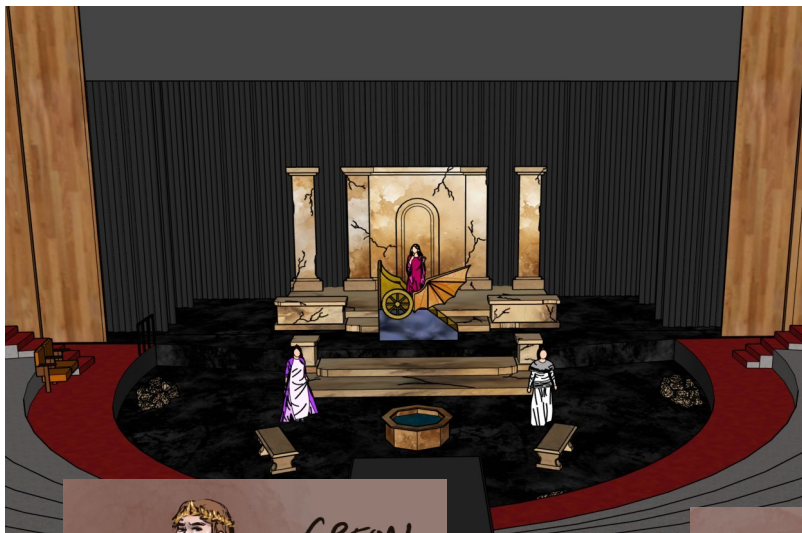
Audience Services: Amanda Orozco<sup>UGA</sup>

Faculty Supervisor of Marketing: Jennifer Ross Nostrala

Educational Outreach Coordinator: Ann Woldt

Faculty Supervisor for Audience Services: Kara Raphaeli

Designer renderings by Caroline Frias, Costume Designer and Natalie Hining-Bruce, Set Designer



Simpson Productions would like to thank On The Edge Brands for their generosity in donating the sword used in this production. <https://trainingsword.com/>

## **Simpson Productions Student Leadership**

### **Simpson Productions Scholarship Students**

Scholarship recipients hold theatre as an essential part of their lives and are an integral part of the Simpson Productions company.

Cadence Clark  
Lyza Cue  
Vanna Freese  
Rebekah Geerdes  
Paisha Goodrich

Maddy Gunzenhauser  
Abby Hintz  
Piper Jackman  
Hannah Larsen  
Keira McLain  
Kenneth Norris

Kylie Ozbun  
Arseydia Rodriguez  
Hannah Roth  
Larry Schippers  
Ian Wilde

### **Performing Arts Theme House**

The Performing Arts Theme House focuses on supporting the performing arts on campus by sponsoring workshops and hosting a monthly cabaret style show, The Underground. This is the twenty-sixth consecutive year for the PA House.

Piper Jackman (house manager), Lyza Cue, Maxwell Wearmouth-Gweah, Jasper McGrath

### **UGA-Undergraduate Assistants**

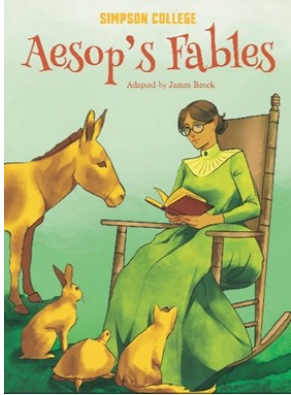
Undergraduate Assistants are positions across campus that are designed to offer students the opportunity to gain practical, in-depth experience complementing their formal education.

2024-2025 UGAs

Lupe Contreras-Sound  
Vanna Freese-Tech Assistant  
Maddy Gunzenhauser-Props  
Abby Hintz-Marketing  
Hannah Larsen-Production Assistant  
Amanda Orozco-Audience Services



## Upcoming



### *Aesop's Fables*

Adapted by James Brock

Barnum Studio Theatre April 25-26, 2025

Four of Aesop's best loved fables, 'The Fox and the Crow,' 'The Hare and the Tortoise,' 'The Donkey In the Lion's Skin,' and finally, 'The Fox and the Sour Grapes,' are delightfully created in this interesting approach to storyteller's theatre. All the scene changes and costume adaptations are done in full view of the audience. As the actors become the Rabbit, the Turtle, the Fox, the Crow, or the Donkey in the Lion's skin, the audience is brought into the action of the play by seeing the change from actor to character and back to actor again.

For tickets and information, go to

<https://events.humanitix.com/host/simpson-productions>

*Want to hear more about our upcoming shows?*

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[@simpsonproductions.bsky.social](https://bsky.app/profile/@simpsonproductions.bsky.social)

# Simpson Productions Mission Statement



*Into the Woods 2023*

Founded in 2019, **Simpson Productions** is an interdisciplinary, collaborative partnership between the departments of Theatre and Music at Simpson College. Previously two separate production entities, this merger of theatrical and operatic programming fosters greater creativity and connectivity across the college, allowing us to share resources, experiences and talents of students and professors alike. We seek to offer innovative and diverse programming to both the Simpson community and the greater Central Iowa region, keeping our college's values of curiosity, discovery, and integrity at the core.

## ***Vision***

To create a unique, nationally recognized academic performance community for the study and practice of theatre and opera.

## ***Mission***

- To present high quality productions which offer our students and audiences experiences that embrace diverse performance modes.
- To explore performance as a communication tool and form of service that can reach multiple audiences.
- To provide students various opportunities to design, perform, and create collaboratively.



# WHY CHOOSE SIMPSON COLLEGE?



## WELCOME HOME

Join our **engaging campus community** and find your “home away from home.”

“What is distinct about Simpson College is students gain access to an array of professional opportunities with Fortune 100 companies. This preparation enables a nearly 100 percent placement rate upon graduation.”

**Lisa Carponelli**  
Division Head for Business Administration  
& Multimedia Communication



## FOUNDATION BUILT

Simpson College is dedicated to preparing tomorrow's future leaders today.

LEARN MORE: **SIMPSON.EDU**  
**SIMPSON COLLEGE**



**Caroline Frias**

Costume Designer  
Costume Shop Supervisor;  
Courses in Design and Tech

**Rick Goetz**

Lighting and Sound Designer  
Courses in Design and Tech

**Natalie Hining**

Scene Designer  
Technical Director,  
Scene Shop Supervisor;  
Courses in Design and Tech

**Jennifer Ross Nostrala**

Simpson Productions Producer;  
Courses in Directing, Acting, Literature,  
Script Analysis; Director

**Kara Raphaeli**

Assistant Professor; Courses  
in Directing, Plays and Performances,  
Script Analysis; Director

**Damon Stevens**

G. Dewey and M. Maine Larsen Chair  
in Opera; Courses in Music History,  
Ensembles, Collaborative Piano, Opera;  
Conductor

**Ann Woldt**

Theatre Department Chair;  
Outreach Coordinator;  
Courses in Acting, Voice,  
Arts Management, Interpretation;  
Director