

Thanks for the necklace! And take care of your son!

**START:** **ARISTIDE.** I will! Good luck!

*(Dixieland music\* strikes up as the set changes. The front curtain descends and it shows a map of the world – just the Western Hemisphere – with Greece on the far right and the United States on the left, with an Indiana Jones-type dotted line from Naxos to a city on the East Coast of the U.S.)*

*(As the music plays, ARISTIDE acquires a stick with an airplane on the end and he traces the route of DAPHNE's flight home.)*

And now we follow the aeroplane of this fine young woman as she flies from here in Naxos, first to Athens, then to Malta, and then out across the Mediterranean Sea, high above Tunisia, Algeria, Morocco, and then, *whoop!*, she heads northward, over Southern Spain – and I ask you, who in this room does not love Granada? – and then *whoosh!*, she is soaring high above the Atlantic Ocean like a goddess herself, *vroom*, the engines are purring like a thousand kittens, *mmmmmm*, but then, oh no, the turbulence hits them and the plane flies high then low then south then north to avoid the thunderstorm which could be Zeus who is angry at these mortals flying by like gods! – but then, at last, *ahoy*, America beckons. But as she approaches her destination, she has a layover first in Baltimore because she has purchased the cheapest ticket available and the poor girl's legroom is nonexistent. But then the plane lifts off again, and soon our heroine is cruising into her final stop, Newark Airport, where her plane is setting down like the gentle winds themselves, returning to their mother earth, and so her journey ends in safety and peace. Thank you for listening.

**END:**

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## Scene Two

*(A month later. We're in the faculty office of the Classics Department of an American liberal arts college, which is housed in a comfortable nineteenth century house at the edge of campus. The room is sunny, friendly, filled with books and contains a sofa and chairs, as well as a desk and some office equipment.)*

*(DAPHNE is consulting her notes.)*

**DAPHNE.** "Note for the Program: For over two thousand years, Euripides' *Medea* has held a shifting place in the consciousness of the play-going public. In the nineteenth century it was seen as a call to arms for women's rights, and it is now considered an icon of modern feminism. In this context, focus has centered on Medea's predicament as a wife rejected for a younger woman, and as a mother whose children are used as a weapon in the war of the sexes, as when she cries in her most famous speech:

*(She starts small, but her passion grows as she recites the words until, by the end, she is a tiger with a spotlight shining down on her:)*

*Death! Death! Death is my desire for myself and my children.*

*O how I wish that I might see Jason and his accursed bride*

*In utter ruin for all the wrongs that they have done me!*

*O Vengeance!*

*Oh I know you think me a timid creature in the main,*

*A coward who will never stand her ground and fight,*

*But shine on me the light of justice, and of hope,*

*And by the gods I swear I will not fail!"*

**ALEXSI.** *(Clapping.)* Bravo! Bravo!