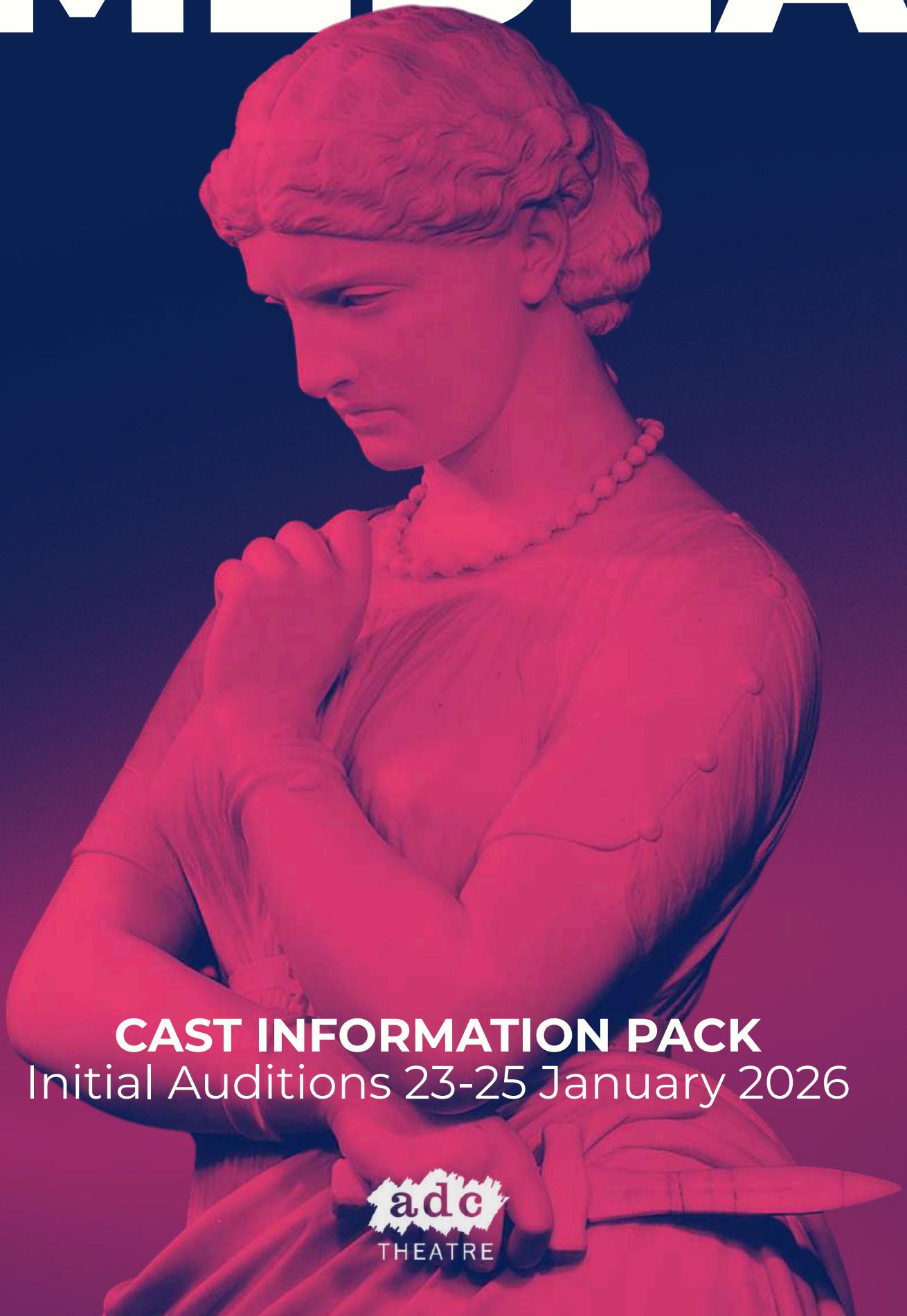


MEDEA



CAST INFORMATION PACK
Initial Auditions 23-25 January 2026

DIRECTOR'S INTRODUCTION

Medea is one of the oldest plays in the Western canon - and easily one of the greatest. I first had the chance to produce the play when I was 15, working as a Stage Manager. Since then, its themes of love, revenge, exile and displacement have swirled around my head, and I've wanted to create my own, original retelling. Now, I'm beyond excited to be doing exactly that, as the ADC's Easter Term Week 1 Mainshow. I believe this is a truly unique, ambitious project that will involve a collaborative and creative development process. And that's why I want to convince you to join our company.

One of the central focuses of this adaptation is its emphasis on BAME experiences, voices and identities. *Medea* is all about what it means to be foreign, and how this affects your navigation of the world. This is a theme that is incredibly personal to me, and which is pertinent to current conversations on identity and belonging. Details on eligibility for the cast is included in this pack - but above all else, I want to work with people who share this ethos, and are excited by the prospect of working on this play. The Easter Week 1 slot gives us a lot of time to work on the show, and create something truly innovative - as well as allowing you to balance other projects (or even a degree!) I want your ideas to become part of the fabric of the work, and I want to foster genuine collaboration. There is room for ambition, scale and radical thinking here, which should result in a fantastic final production.

If I haven't yet convinced you, this pack contains information about the show, as well as finer details on the auditions and what they entail - please, do not hesitate to reach out with any questions: dr647@cam.ac.uk. I sincerely hope to work with you soon.

THE TEAM



DHYAN RUPAREL
Writer and Director



JOSEPH HENDERSON
Producer

Dhyan and Joseph recently created *Spider's Web*, the Michaelmas Week 6 ADC Mainshow. They bring a wealth of experience, knowledge and passion, and are excited to build the core production team for *Medea*.

SHOW SUMMARY & VISION

Mother, wife, foreigner. In a week, Medea has lost her husband, her reputation and now her home. Will she do anything to get revenge?

This bold adaptation of Euripides' Medea brings life to one of the world's oldest and greatest plays about love, desire and betrayal. Focused on BAME experiences and voices, this version celebrates the play's remarkable resonance to current conversations on displacement, belonging and identity. Stunning live music, ferocious performances and dynamic design collide in a powerful retelling that marks one of the biggest shows to hit Cambridge in 2026.

As Medea, former princess of Colchis, learns that her husband Jason has left her for the young daughter of the King, she spirals. Dissatisfied by the advice of a gossiping chorus of neighbours, and a revolving door of old advisors, she turns to the worst acts imaginable. This Medea embraces the powerful violence and rage of the original, and asks how you can make a home in a world that deems you foreign.



WHY JOIN MEDEA?

- It's an **incredible, significant play** with a story that remains powerful, emotional and relevant
- This production will be **fresh** and **innovative**, revitalising Euripides' text in an original and contemporary fashion
- As the Easter Week 1 show, you'll have **lots of time** to work on it, with many rehearsals and time to bond as a cast
- It will have a brilliant **company**, largely including BAME students
- It is an opportunity to **collaborate** and make a real creative contribution to a project with ambition and scale

ELIGIBILITY & ESSENTIAL INFO

Since Medea centres the voices of BAME (Black, Asian and Minority Ethnic) individuals, all roles are reserved for students who identify as non-white or in a minority ethnic group.

It is essential that you are available for the Get-In on Sunday 3rd May, Technical Rehearsal on Monday 4th May, Dress Rehearsal on Tuesday 5th May, and then every evening from Tuesday 5th - Saturday 9th May, as well as for a matinee performance on Thursday 7th May and possibly Saturday 9th May. It would be helpful, though not compulsory, if you could be in Cambridge for rehearsals in Week 0 of Easter Term.

We would advise that cast members do not have a major role in the Lent Term Musical, or a show in Easter Term Week 2, however please include in your application if this is an issue, and we can discuss.

CONTENT WARNINGS

We ask that all prospective members of the company are familiar with the play's specific content warnings, so that you feel fully aware of its nature and able to apply:

Brief mentions of war, grief, displacement and misogyny; description of murder and infanticide; depictions of substance abuse and blood

AUDITION INFORMATION

Auditions will take place from 23 - 25 January 2026 at the ADC Theatre and Corpus Playroom. More info is below on the audition's content, but here's how to book an audition:

1) Fill out the Information Form: medea.cam/auditionform

2) Book a slot: medea.cam/auditionbooking OR submit a self-tape to dr647@cam.ac.uk before 25th January 2026

For this audition, it is not important to know which role you would like to play. In fact, these aren't even 100% concrete - we could add extra chorus members, for example, if auditions are strong!

Instead, we'd like you to choose one of the four dramatic monologues which are on the next page, and perform this for us. Please, please don't bother researching the plays or characters - we just want your best reading of what's on the page! If you have questions, or none of these resonate with you, let me know, and we can sort something else out.

At the **audition**, I'll just ask you to perform the extract and then I'll likely redirect you before you perform it a second time. Don't feel pressured at all, and let us know if you have any issues with accessibility in the form!

For a **self-tape**, just perform the extract to camera with clear lighting and audio. No worries about camera quality, backgrounds or anything else - we just want to see you!

Recalls will be held in the days following the auditions, with final decisions likely sent out on the 31st January, and auditions beginning after that. We can't wait to meet you!

- **Fri 23rd Jan, 09:00–12:00, ADC Theatre Dressing Room 1**
- **Sat 24th Jan, 09:00–17:00, Corpus Playroom Auditorium**
- **Sun 25th Jan, 09:00–15:00, ADC Theatre Dressing Room 2**

AUDITION EXTRACTS

Pick any extract that excites you - don't worry about researching the play at all, I won't care about how 'right' it is. All I want is an energetic take on the text that's full of character and bold choices.

1: From 'People, Places and Things' by Duncan Macmillan

I find reality pretty difficult. I find the business of getting out of bed and getting on with the day really hard. I find picking up my phone to be a mammoth struggle. The number on my inbox. The friends who won't see me anymore. The pictures of salad. The constant news alerts. Cars driving into crowds. Misogyny. War. The end of the world. The moral ambivalence you have to have these days just to get out of bed. I find the knowledge that we're all just atoms and one day we'll stop and be dirt in the ground, I find that overwhelmingly... disappointing. And I wish I could feel otherwise. I wish I could be like you. Or my mother. To feel that some things are predetermined and meaningful and that we're somewhere on a track between the start and finish lines. But I can't because I care about what's true, what's actually, verifiably true. You're able to forfeit rationality for a comforting untruth so how are you supposed to help me? You're looking at the world through such a tight filter you're barely living in it. You're barely alive. Drugs and alcohol have never let me down. They have always loved me. There are substances I can put into my bloodstream that make the world perfect. That is the only absolute truth in the universe. I'm being difficult because you want to take it away from me. So ... sorry.

2: From 'Fences' by August Wilson

I live here too! I ain't scared of you. I was walking by you to go into the house cause you sitting on the steps drunk, singing to yourself. I ain't got to say excuse me to you. You don't count around here any more. Now why don't you just get out my way? You talking about what you did for me... what'd you ever give me? All you ever did was try and make me scared of you. I used to tremble every time you called my name. Every time I heard your footsteps in the house. Wondering all the time... what's Papa gonna say if I do this? What's he gonna say if I do that? What's he gonna say if I turn on the radio? And Mama, too... she tries... but she's scared of you. I don't know how she stand you... after what you did to her. What you gonna do... give me a whupping? You can't whup me no more. you're too old. you're just an old man. You crazy. You know that? You just a crazy old man... talking about I got the devil in me. Come on... put me out. I ain't scared of you.

3: From 'All My Sons' by Arthur Miller

Dad...you did it? You did it to the others? You sent out a hundred and twenty cracked engine-heads and let those boys die! How could you do that? How? Dad...Dad, you killed twenty-one men! You killed them, you murdered them. Explain it to me. Explain to me how you do it? What did you do? Explain it to me or I will tear you to pieces! I want to know what you did, now what did you do? You had a hundred and twenty cracked engine-heads, now what did you do? Why'd you ship them out in the first place? If you knew they were cracked, then why didn't you tell them? You knew they wouldn't hold up in the air. You knew that those planes would come crashing down. Were you going to warn them not to use them? Why did you let them out of the factory? You were afraid maybe! God in heaven, what kind of a man are you? Kids were hanging in the air by those heads. You knew that, and yet you did nothing about it! You did it for me? You wanted to save the business for me? For me! Where do you live, where have you come from? For me! I was dying every day and you were killing my boys and you did it for me?

4: From 'RED' by John Logan

Bores you?! Bores you?! – Try working for you for a living! – The talking-talking-talking-won't-he-ever-shut-up titanic self-absorption of the man! You stand there trying to look so deep when you're nothing but a solipsistic bully with your grandiose self-importance and lectures and arias and let's-look-at-the-canvas-for-another-few-weeks-let's-not-paint-let's-just-look. And the pretension! The pretension! I can't imagine any other painter in the history of art ever tried so hard to be SIGNIFICANT! You know, not everything has to be so IMPORTANT all the time! Not every painting has to rip your guts out and expose your soul! Not everyone wants art that actually HURTS! Sometimes you just want a still life or landscape or soup can or comic book! Which you might learn if you ever actually left your hermetically-sealed submarine here with all the windows closed and no natural light – BECAUSE NATURAL LIGHT isn't GOOD ENOUGH FOR YOU!