Thanks To:

Ignacio Espantaleón
Padre Manuel García Artiga
Jose Ángel Martínez
Marta Maruri
Juan Massana
María José Mo
Anna Prehler
Oscar Sánchez-Fuster
Rowena Sehwani Jagtiani
y todos los Bedeles de SLU Madrid
love me(e)

scenes about men and women
from the works of Charles L. Mee

The Company:
Emma Bottin
Deionna Ferguson
Elaina Hurd
Khang Luu
Heather Mellinger
Vincenzo Russo
Francisco Ysart

Director ... Cary Barney
Assistant Director/Stage Manager ... Carmen Mercedes Asinas
Set Construction ... Emma Bottin, Deionna Ferguson, Anna Prahler, Mame Ramatoulaye, Dean Sims, Francisco Ysart
Props ... Elizabeth Garreau, Anna Prehler
Lights ... Elizabeth Garreau
Sound ... Yassin Youssfi
Costumes ... Elaina Hurd
Make-Up ... Khang Luu

The show runs approximately one and a quarter hours,
without intermission.
Please turn off your mobile phones and don’t take flash photos.

(re)making theatre

Charles Mee’s plays are the theatrical equivalent of recombinant DNA. He blends, splices and juxtaposes material from ancient Greek tragedy, found modern texts, and his own work, then reshuffles it, each time creating a piece that is simultaneously new, familiar, and marked by a lineage as old as the theatre itself. On his website (www.charlesmee.org), he invites others to continue in the same vein:

“Please feel free to take the plays from this website and use them freely as a resource for your own work: that is to say, don’t just make some cuts or rewrite a few passages or re-arrange them or put in a few texts that you like better, but pillage the plays as I have pillaged the structures and contents of the plays of Euripides and Brecht and stuff out of Soap Opera Digest and the evening news and the internet, and build your own, entirely new, piece…”

That’s what we’ve done here, taking scenes and monologues from diverse Mee creations, as well as texts he’s appropriated from popular culture and media, all focusing on love and relationships. The raw sincerity of his characters as they struggle to come to terms with romance is powerful and probing, even when amusingly awkward, while the contrast with other perspectives, whether from 1950s propaganda films, pop psychology questionnaires, or superstar French philosophers, demonstrates the distance between how we talk about love and how we experience it.

The actors each play many different characters, and there’s no story to follow, just an exploration of the human heart we hope will bring both smiles and shocks of recognition. Enjoy.
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