

# Medea

by Euripides Translated by Kenneth McLeish & Frederic Raphael



A Theatre at UBC Companion Guide



March 19 to 28, 2009  
Frederic Wood Theatre

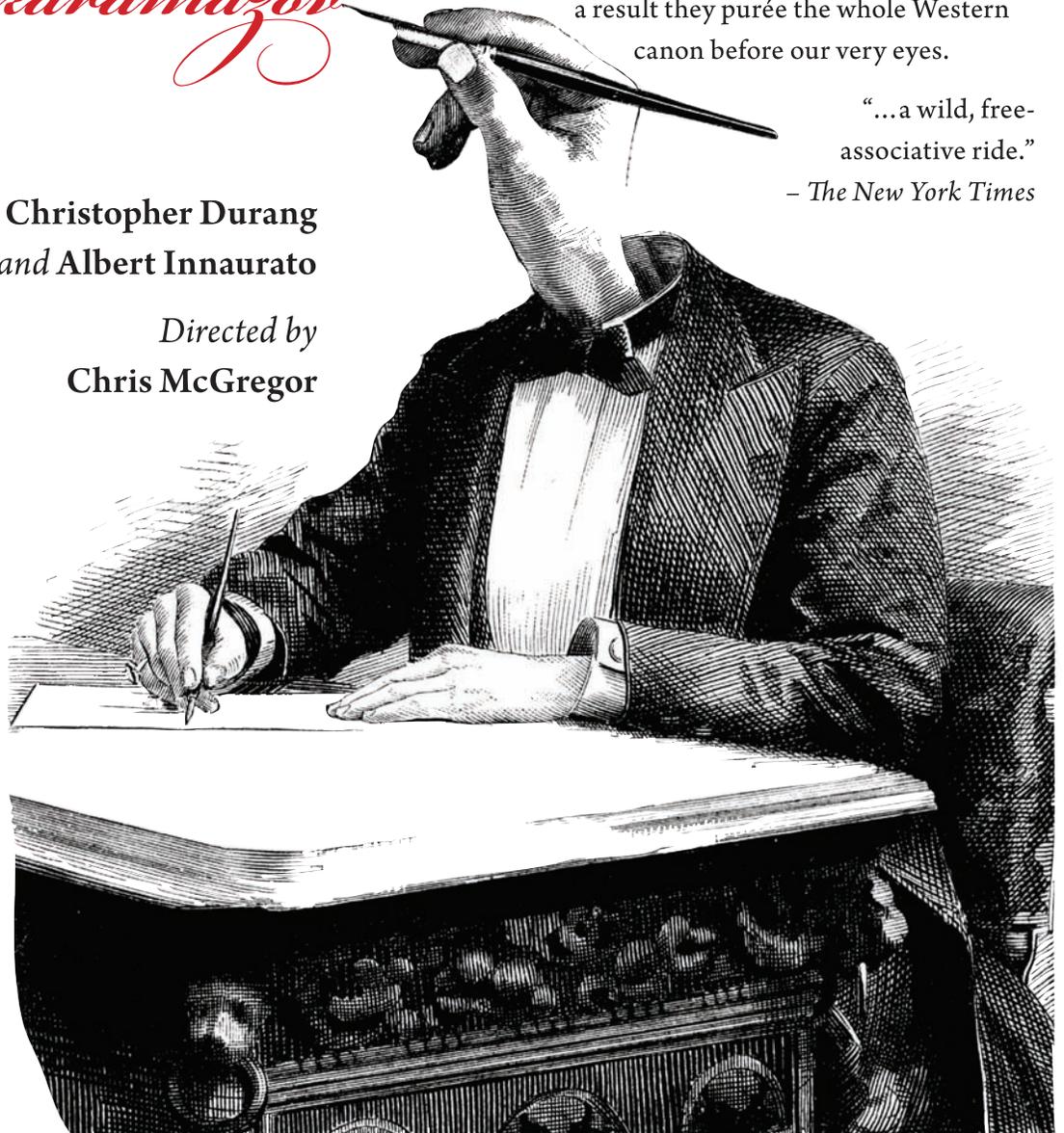
*the idiots karamazov*

by Christopher Durang  
and Albert Innaurato

Directed by  
Chris McGregor

Created by two of theatre's most original writers, this antic, sometimes outrageous and wildly comic "send-up" of Dostoyevsky's classic novel was first presented by the Yale Repertory Theatre. The play follows Constance Garnett, a feeble-minded literary translator. As the play opens, she has difficulty translating the Russian classic *The Brothers Karamazov*. Also onstage are characters who perform the story as she translates it. As Garnett's translations of the text begin to falter, the characters acting out the contents of the novel are forced to follow her woeful misinterpretation—as a result they purée the whole Western canon before our very eyes.

"...a wild, free-  
associative ride."  
– *The New York Times*



Theatre  
at UBC

PRESENTS:

# Medea

by Euripides



Translated by  
**Kenneth McLeish**  
and **Frederic Raphael**

Directed by  
**Lois Anderson**

**January 22 to 31, 2009**  
**TELUS Studio Theatre**

Welcome  
to *Medea*

**Jerry Wasserman**  
Head, Department  
of Theatre and Film



Welcome to one of the great plays in the history of theatre. With Euripides' *Medea*, Theatre at UBC dips deeply into the classical repertory and our student actors, director, and designers test themselves with the profound challenges of ancient Greek tragedy. A major part of theatrical education is learning by doing. Production is the ultimate crucible.

We are very fortunate to be able to offer our Theatre students opportunities to learn not just in the classrooms, labs, and stages of our campus but out in the professional world as well. To that end we are delighted to announce a new series of awards that will see senior Theatre students from our department intern with the Arts Club Theatre Company. These awards have been made possible through the funding support of UBC alumnus and Arts Club Theatre Company board member Daniel Nocente, in memory of his father Otello P. Nocente, with matching funds from the Arts Club. The objective of the program is to provide graduating theatre students with practical experience in design and production while introducing them to the professional theatre community of Vancouver. Interns have been selected on the basis of their performance in the Theatre program.

The first set of awards will place three of our students at the Arts Club this term: Lauren Iacobellis, fourth year BA, will work with resident dramaturg Rachel Ditor on the Arts Club Festival of new plays, *ReAct*. Connor Moore, first year MFA Design candidate, will be assisting resident designer Ted Roberts on lighting design for the upcoming Arts Club touring production of *Mesa*. And Carmen Alatorre, final year MFA Design candidate and Costume Designer of *Medea*, will be working with Alison Green, UBC Theatre faculty member and contract costume designer, on the Arts Club production of *Les Miserables*.

Thanks to Mr. Nocente, the Arts Club Theatre Company, and Rachel, Ted, and Alison for giving our students these extraordinary opportunities. *Medea* director Lois Anderson is a recipient of the Sydney J. Risk Award, provided by the Risk Foundation, another generous benefactor of emerging student theatre artists. Thanks to everyone who helps support the arts and arts education.

Enjoy the show.

**Images:** This page, top: *Medea*, (1889) by Evelyn de Morgan. This page, bottom, *Jason and Medea* (detail), 1907 by John William Waterhouse. Opposite page, *Medea* (detail), 1868 by Anthony Frederic Augustus Sandys

Karen Armstrong writes in *The Great Transformation*:

Today we are living in a tragic world where, as the Greeks knew, there can be no simple answers; the genre of tragedy demands that we learn to see things from other people's point of view... to bring light to our broken world, we need... to go in search of the lost heart, the spirit of compassion that lies at the core of all our traditions.

Is Medea a monster or a human? A villain or a hero? This production is an exploration of these questions. If she is a monster, we can lock her up in a dark cell and throw away the key. If she is human, then what happens to her could happen to any one of us. We can understand the human drive to seek relief from pain, and freedom from oppression. Medea's pain is caused first by the politics around her which are forcing her into banishment, and second by her all-consuming passion for Jason – a result of Aphrodite's arrow aimed at her heart.

In *How to Stage Greek Tragedy Today*, Simon Goldhill writes:

The hero...is a figure who makes the boundaries of life problematic; the hero goes too far, and going too far is both transgression and transcendence. The greatness of the hero is achieved at the expense of his ability to fit into normal social parameters...passionate self-belief and self-commitment is set in juxtaposition to the cooperative virtues of the community.

The hero's greatness is rebellious, shattering and inspiring action; the individual rebels against society.

The cost is enormous – lives are lost, families destroyed. But would we have continued to re-stage Euripides' *Medea* for 2500 years, fascinated by the protagonist, if, diminished by her own story, she had accepted her banishment? Part of Euripides' extraordinary skill as a playwright is that he invites us inside Medea's psychology as she struggles to make choices - the principal argument in *Medea* is within herself. She embodies the hero's journey towards autonomous true nature, while at the same time she feels utterly the pain caused by the actions she is compelled to take.

Challenges in staging *Medea* include the *deus ex machina*, the child actors and staging a Greek Chorus. I want to thank my set designer, Lauchlin Johnston, and the Department of Theatre and Film at UBC for running with my *deus ex machina* idea, testing it for safety, and making it a sound reality. I also want to thank Alison Jenkins for her exceptional work setting the choral odes to music.

The climax of *Medea* is the entry of the sun-god: an act of grace, signalling that the gods have



Director's Note

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Lois Anderson  
Director

transcended the societal codes of justice – that Euripides is offering us a way to consider Medea as a complex messy human, struggling and stumbling towards the divine, instead of allowing us to reduce her simply to a monster.

*Chorus:*

In heaven, Zeus holds the balance.  
Expect the unexpected.  
What mortals dream, the gods frustrate;  
For the impossible they contrive a way.  
So it was with what happened here, today.

I came across the program cover image in my Greek Religion course. It arrested me. It is a photograph of an artifact from the ancient Greek world, which would have been used in a Love Spell. The spell-maker would pierce the statuette of the woman and pray to a "daemon" using an incantation along these lines:

Do not let her eat or drink  
nor resist  
nor go out nor find sleep except with me,  
Drag her by the hair,  
by the guts,  
until she does not reject me, and I have her,  
subject to me for the entire extent of my life,  
loving me,  
desiring me,  
telling me what she thinks.

The story of Jason and Medea begins when Medea is pierced in the heart by an arrow sent by Aphrodite through her son, Eros. This image conjured up for me the degree to which Medea is enslaved by Passion.

**Euripides' *Medea*:  
Context and  
Content**

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**Dr. K.O.  
Chong-Gossard**  
Centre for Classics  
and Archaeology  
University of  
Melbourne,  
Australia

In the spring of 431 BCE, at the annual dramatic festival in Athens in honor of the god Dionysos, the fifty-year-old Euripides produced his *Medea*. As was the custom of the day, he produced a 'tetralogy' (three tragedies and one satyr-play) for the occasion, in competition with two other playwrights who each wrote a tetralogy of their own. The plots of the plays in a tetralogy were not required to involve the same myth or characters. Euripides' other three plays in 431 were *Dictys* (about Danaë, mother of the hero Perseus), *Philoctetes* (a Trojan War hero abandoned on the island of Lemnos), and *The Harvesters* (a satyr-play). Euripides' competitors were Euphorion (whose father, the playwright Aeschylus, had died exactly 25 years earlier) and Sophocles (who was about 65 years old at the time). We know that Euphorion was awarded first prize, Sophocles second, and Euripides third and last. We don't know why Euripides lost; perhaps the judges (of whom there were ten, chosen by lot, one from each Athenian tribe) wanted to honour Aeschylus' son. Or maybe—like *Project Runway* or *America's Next Top Model*—when there are only three finalists, it takes the smallest imperfection to cause elimination.

Does the original performance context matter for us over 2,400 years later? Most certainly, if for no other reason than to remind us how random the history of theatre is. We don't know what plays Euphorion and Sophocles produced in 431; Euripides' *Dictys* and *Philoctetes* survive in fragments, and his *Harvesters* not at all. All we have from that spring day in 431 is the *Medea*, and we owe its survival to a decision made in Roman times to include it with nine other plays of Euripides for use in schools, probably for the study of Greek grammar. Yet this play which was awarded last place in its day has become so relevant to our modern concerns that it remains the most often performed Euripidean drama in our times.

In Greek mythology, Medea is a woman of many stories. Born in the land of Colchis (on the Black Sea, in modern-day Georgia) and the granddaughter of the Sun god, Medea helped the Greek adventurer Jason retrieve a golden fleece that was the key to his inheritance. Medea did everything for Jason; she conquered the dragon that guarded the fleece, killed her own brother when she fled with Jason on his ship *Argo*, and helped murder Jason's uncle Pelias when he refused to give Jason his inheritance. On top of that, she bore Jason two sons. Now living in exile in Corinth, Medea has made friends with the local women and considers herself a Greek wife, even though she is a barbarian princess with magical powers and a divine ancestry. Jason dumps her to marry a Corinthian princess; Medea shows him just what kind of woman she can be.

Witch, barbarian, princess, exile, avenging spirit, goddess, hero, monster, victim, wife, mother—Medea is all these things because she is a woman. No Greek man could have so many roles. Only a woman

could, since for the Greeks, 'women' represented everything that men are not. Because she can be everything, Medea is the consummate actress. In every scene, she carefully selects her words for her stage audience; with a keen understanding of people, she knows how to manipulate them. With the chorus, she appeals to women's solidarity and the common lot of women in a patriarchal world, then asks for silent complicity— and she succeeds. With king Creon who plans to exile her and her sons again, she appeals to his own love for his daughter and begs for one last day in Corinth—and she succeeds. With Aegeus, she appeals to his desire for children and her ability to make him fertile, and asks for sanctuary in Athens—and she succeeds. With Creon's daughter, the 'other woman' that she (and the audience) never meets, offers luxurious gifts as a token of feigned friendship—and she succeeds in poisoning her. Only with Jason does she at first let down her guard and tell him exactly what she thinks of him. Yet even with him, in mid-play, she pretends to ask for reconciliation with him, appealing to what she knows are his assumptions about women being frail and tearful creatures—and she succeeds. With herself, she argues that it is necessary to kill her own children (with a sword, not magic or poison), even though she loves them—and she succeeds in convincing herself. And with us, the spectators, she claims that she is a victim of Jason pushed to extremes, and a hero creating her own story for the ages, rather than a monster—does she succeed with us?

Dr. J. H. Kim On Chong-Gossard is Lecturer in Classics and Archaeology and the University of Melbourne in Australia. He is the author of *Gender and Communication in Euripides' Plays: Between Song and Silence* (Brill, 2008), as well as various journal articles on Greek tragedy. He is also the recipient of an Australia Research Council grant to pursue a project entitled "Public and Private Lies: Retelling the clash of duty, power and sexual indulgence in the Roman imperial court," which includes a study of sex scandals in the biographies of Suetonius. K.O. spent last fall on sabbatical as a Visiting Lecturer with the Department of Theatre and Film at UBC, and is currently conducting a survey of best practice in teaching ancient languages, with funding by Universitas 21.



Little is known of Euripides' life. Supposedly born on the island of Salamis around 480 BCE, he died in Macedonia (at the court of King Archelaus) in 407/406 BCE in his mid-seventies. Over ninety plays were attributed to him; nineteen survive complete, and many others in fragments.

## Timeline of Euripides' Plays

Compiled by  
K.O.  
Chong-Gossard

Chronology of Euripides' plays  
[Underlined plays are extant]

**455 BCE** - *Daughters of Pelias* ('Peliades')

**438** - *Cretan Women* ('Kressai'), *Telephus*, *Alcmaeon in Psophis*, *Alcestis* (2nd prize)

**431** - *Medea*, *Philoctetes*, *Dictys*, *The Harvesters* ('*Theristai*') (3rd prize)

Other plays from the 430's (maybe):  
*Cretans*, *Sthenoboea*, *Children of Heracles* ('*Heracleidae*')

**428** - *Hippolytus* (1st prize)

Other plays from the 420's (maybe):  
*Andromache*, *Hecuba*, *Suppliant Women* ('*Hiketides*'), *Cyclops*, *Cresphontes*, *Bellerophon*, *Erechtheus*, *Phaethon*, *Wise Melanippe*

**415** - *Alexander*, *Palamedes*, *Women of Troy* ('*Troades*'), *Sisyphus* (2nd prize)

Other plays from the 410's (maybe):  
*Heracles*, *Electra*, *Ion*, *Iphigenia Among the Taurians*, *Captive Melanippe*

**412** - *Helen*, *Andromeda*

Other plays after 411 (maybe):  
*Phoenician Women*, *Hypsipyle*, *Antiope*, *Archelaus*

**408** - *Orestes*

**405** - *Bacchants* ('*Bacchae*'), *Iphigenia in Aulis*, *Alcmaeon in Corinth* (1st prize, posthumously)

**Image:** Statue of Euripides from the Vatican Museum

## The Scars of Medea

C. W. Marshall

Department of  
Classical, Near  
Eastern, and  
Religious Studies  
University of  
British Columbia

Medea leaves scars on our imagination. Her story represents the power of myth to go beyond human expectation, and still remain plausible, even persuasive. Euripides' *Medea* is frightening because she is rational. If she raved, or was clearly insane, we could excuse it: mental illness is part of the world that we know; it fits with our expectations. Medea stays with us personally because she makes choices every step of the way. She secures a means of escape, and a destination to which to flee; she plans the means of death for her husband's new bride; and then, with cold calculation, she decides to kill her children because it will hurt her husband. Medea knows this will hurt her as well. She is not deluded, but her goal is to hurt Jason, regardless of personal cost. She measures the checks and balances, and decides that the best thing to do is to murder her own children.

We are not meant to identify with Medea. She should be incomprehensible to us. But because we see her making the decision, struggling with it, staying lucid and coherent as she does so, all to make someone hurt... well, it's familiar. We all know (I sure do) the self-destructive anger which can be pointed outwards, slashing wildly, but for which the most lasting repercussions are with ourselves. In Homer's *Iliad* (c. 725 BC), we see the spillover effects of such an anger, and in Euripides' *Medea* (431 BC), we see the same anger focalized through a woman, a barbarian who gave up home and family and the life she knew to be with a hero, Jason, only to have it all taken away from her when they reached Greece and she became an inconvenience.

Euripides' *Medea* is not the only Medea – there were other plays, other poems, each of which presented a new version of her. But the impact of Euripides' play echoed through the centuries. It is possible that Euripides was the first person actually to have Medea kill her own children. (There are fragments of another play with this device by Neophon, but it is not known whether it is earlier than Euripides' play or not.) That sort of mythic innovation was part of tragic playwriting, and it is worth thinking about what other Medeas would be like. There is a record of a Medea story told by Parmeniscus, in which the Corinthians kill Medea's children after they hear of the death of their princess, Jason's new bride. So making Medea murder her sons is a choice.

In the third century BC, Apollonius of Rhodes, a librarian at the Library of Alexandria, wrote an epic about Jason. *The Argonautica* describes Jason's voyage with the Argonauts to Colchis, him meeting Medea and her helping him get back to Greece. Apollonius' Medea is still a teenager, in love with Jason and with the idea of love, and she is willing to do anything to help him. She uses magic to help Jason recover the golden fleece, she kills her brother to help Jason escape, and she flees her homeland for the promise of a new life, a new

world. It is all terribly romantic. Except behind it all, we know what she will become. Euripides' play lingers in the background: Medea's use of magic herbs and roots is not so innocent, when we recall the poison robe which kills Jason's new bride and her father; her willingness to turn on her brother is a frightening anticipation of the child-murder that Apollonius' readers know resides in Medea's future. Apollonius teases us with hints: when Medea's heart goes pitter-pat as she catches sight of Jason, we remember the wrath that will emerge from that same fluttering heart. Latin poets reveled in the same ironies: Ovid, in *Metamorphoses* 7 (published c. AD 8), and Valerius Flaccus seventy years later in his *Argonautica*.

These epic Medeas deal with her before she becomes the child-killer, before she becomes Medea as we know her. She helps Jason, loves Jason, and he, in his way, loves her too, for a time. The stories only point forward to a promise of who she is to become. The link between these Medeas is made explicit in a play by Seneca (likely written in the 50s). His Medea is fully aware of her mythic destiny. Early in the play, she proclaims *Medea fiam* (171, "I shall become Medea"), and so she points to the renown that the infanticide will bring. Having killed her children, she declares *Medea nunc sum* (910, "Now, I am Medea"), as the weight of all she is, and all she has done, settles on to her. It is a proclamation of victory, a culmination of her identity, and at the same time it is the clearest sign of the pain and infamy she has brought on herself.

Medea persists: we can find her in Chaucer (1386), Corneille (1635), Anouilh (1946), Christa Wolf (1993). Of the many modern Medeas, the one that haunts me most is a 2004 play produced in New York, *Medea in Jerusalem* by Roger Kirby. Medea is Palestinian, and Jason has decided to remarry "the daughter of a Jerusalem business tycoon" (as D. J. R. Bruckner described her in the New York Times). He continues:

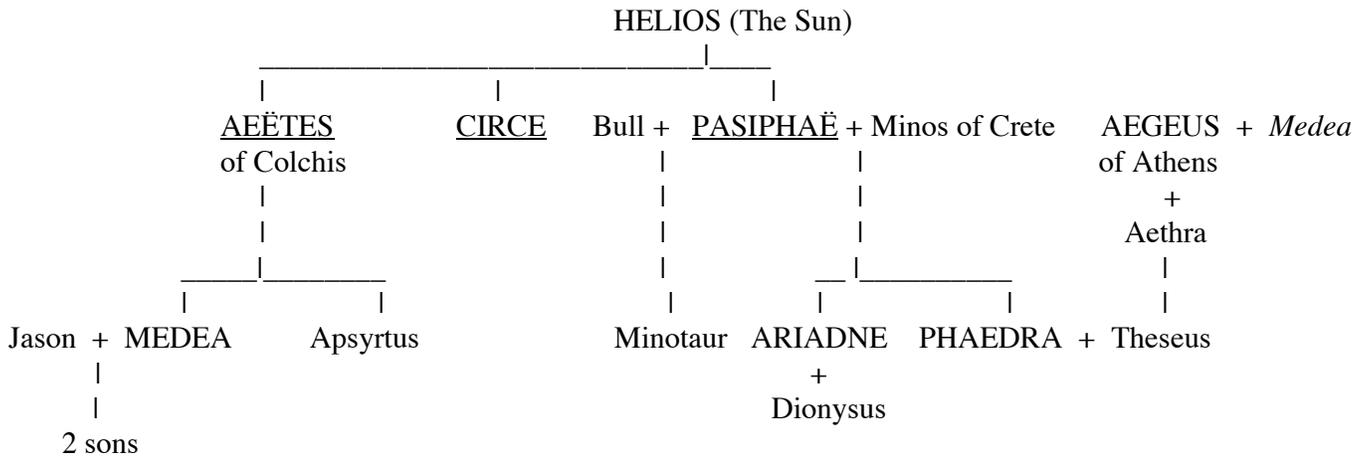
"When Jason leaves for his wedding, Medea stuffs a gift for his bride into a backpack and sends her children to the tycoon's house with it, as she fiddles nervously with her cell phone. The phone is a giveaway. We don't have to ask what happens next..."

If we pretend *Medea* has nothing to do with us, with the real world and real emotions, then we fail to understand the play. Each time we think about her—every time we get angry, and come to see the personal loss as a result of our actions, we add to the myth of Medea. We make her part of ourselves. The challenge for us, then, is living with her scars.

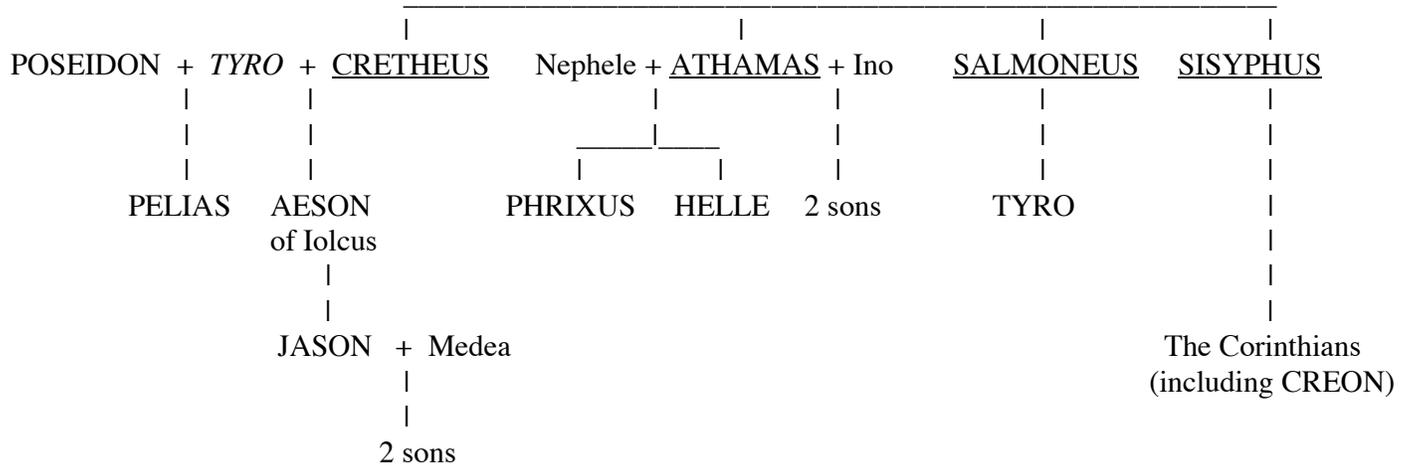
C.W. Marshall is an Associate Professor of Greek and Roman Theatre at UBC

Medea

Compiled by  
K.O.  
Chong-Gossard



Jason



## Singing Medea

### Alison Jenkins

Composer/  
Chorusmaster

The ideal jobs are the ones that combine everything you love best. Unaccompanied harmony vocals? Check. Music with a Greek/Turkish/Balkan-type sound? Check. Not confined to one particular style or time period? Check.

The function of the Greek chorus can be hard for us to understand, so many years removed from the culture that created it. But add some music to a chorus speech and it becomes a prayer, a lament, a blessing – whatever we need it to be. It comes to life for an audience in the 21st century.

To me, this story is about people making huge, epic decisions that end up having a shattering impact on themselves and the ones closest to them.

And how the greatest love can become sickening hatred. Singing is the most intimate way of making music that I know; it comes from the belly, the throat and most of all, the heart, with no instrument to filter or interpret what pours out of us. It seems right to use this medium for such a passionate piece of theatre. Listening to 10 actors put their hearts and souls into my songs and fill up this amazing space with sound has been a huge thrill. Thanks to them and to Lois for letting me play!

## Design Notes

### Lauchlin

### Johnston

Scenic Designer

Welcome!

Please get comfortable. Look around you. Enjoy.

As will become apparent, you are in the home of Jason and Medea. The Telus Studio is a grand dining room, and behind the walls are servant passageways. We are in Greece, and it is sometime in the recent past.

The vertical swaths of vibrant blue fabric are used to help solidify the walls of the dining room while also evoking the saturated blues of the Mediterranean. The textures of the set were chosen to evoke the warm earthy reality of Greece and the restrained elegance of European wealth. The small table lamps throughout the theatre provide a soft, indirect source of light and a warm, domestic glow – at the same time homey and comfortably affluent.

The first decision that shaped this design was the arrangement of the towers themselves. Initially, Lois and I began with the idea of working in the round to provide a solid sense of intimacy and enclosure as well as uninterrupted circular passageways on each level. But the need for an outside entrance became apparent and we considered a thrust arrangement, the other standard layout for this theatre. However, the arrangement we decided on is something new that I believe gives us the best of both worlds. The key difference between the standard thrust and this configuration is the two additional towers that face directly into the centre of the circle. Having the majority of the seating facing into a central point focuses the room though centre stage, and it allows us to have both a central 'hot spot' (characteristic of theatre in the round) and a void at one side of the space that allows thrust-style movement in and out of the playing area.

All other elements of this design serve to emphasize the domestic repercussions of the monumental tragic events unfolding in the outside world. We are not before the royal palace, nor are we in a public square. This is the private haven for a

family, a place where Jason and Medea and their two sons share time together. I sincerely hope you enjoy your stay here tonight, and I hope we have created a comfortable environment where you will experience a very human story.

**Image:** Photo of set model by Scenic Designer Lauchlin Johnston

Check out the **January issue** of *American Theatre* for a feature article "The Case for Live Movies" profiling Professor Robert Gardiner's advances in Scenography with Theatre at UBC's Design Program

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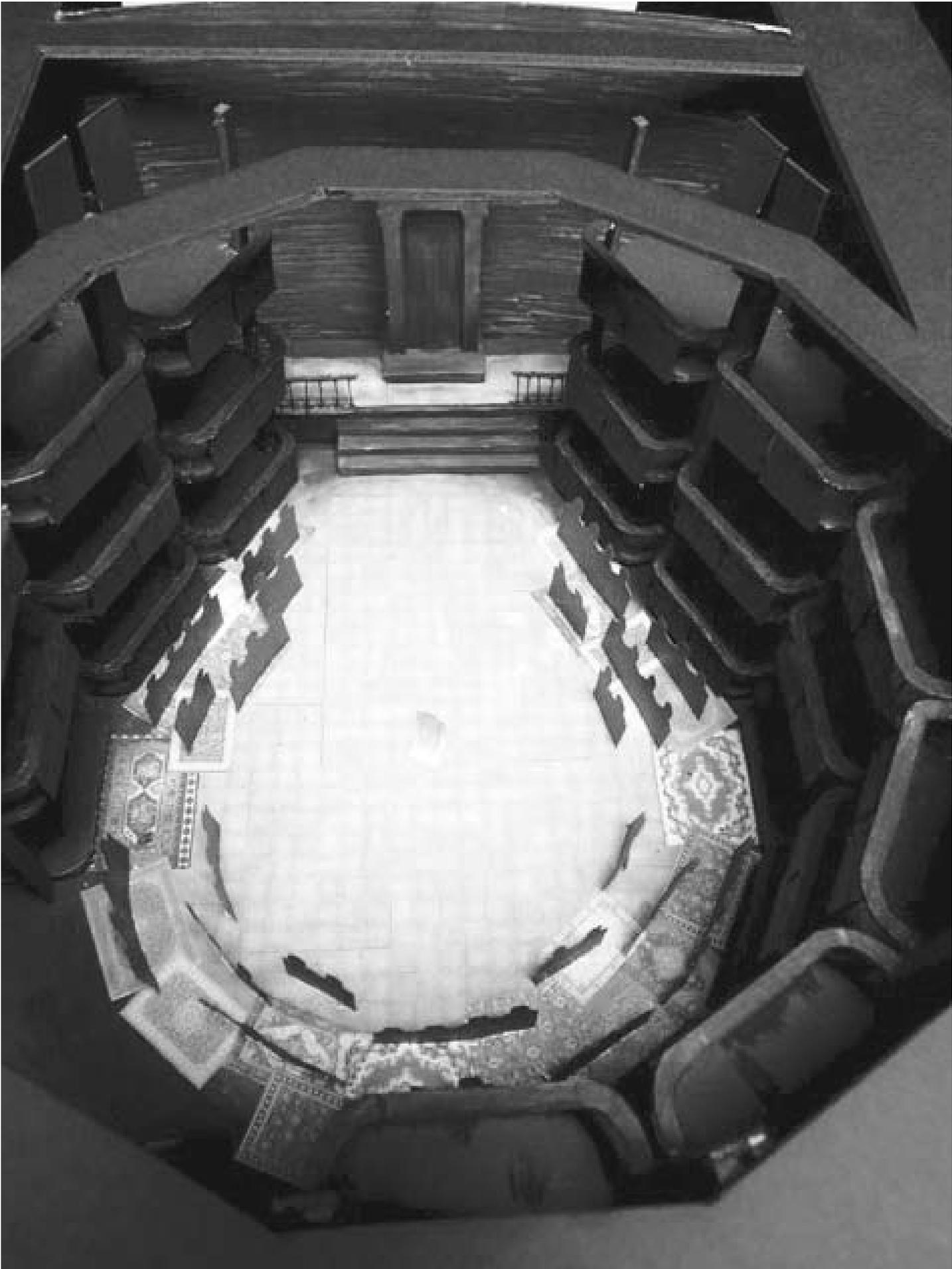
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Costume Design  
Renderings

Carmen Alatorre  
Costume Designer





Real  
Jason

# Medea

by Euripides Translated by Kenneth McLeish & Frederic Raphael

## Cast

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**MariaLuisa Alvarez**  
Medea

**Kim Bennett**  
Household

**Alison Jenkins**  
Housekeeper

**Krissy Jesudason**  
Household/Medea

**Jeff Kaiser**  
Household/Tutor/King Creon

**Brian Magahay**  
Jason

**Fiona Mongillo**  
Household/Medea

**Michael Neale**  
Household/King Aegeus

**Maryanne Renzetti**  
Household/Medea

**Becky Shrimpton**  
Household/Nurse

**Kevin Stark**  
Household/Jason

**Russell Zishiri**  
Household/Messenger

**Rowan Bostock, Sam Tuck**  
Medea's Children

## Creative Team

---

**Lois Anderson\***  
Director

**Alison Jenkins**  
Composer/Musical Director

**Lauchlin Johnston**  
Scenic Designer

**Carmen Alatorre**  
Costume Designer

**Jon Horn**  
Sound Designer

## Acknowledgements

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C.W. Marshall, Vancouver Opera Props Department and the many generous supporters of Theatre at UBC Endowments and Scholarships

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**Setting:** The House of Jason and Medea, Corinth. Early 20th Century.

Tonight's performance is approximately 90 minutes long.

There is no intermission.

Patrons should be aware that there will be loud noises during the performance.

The use of cameras or any other recording device is prohibited during the performance. Please turn off all cellular telephones, pagers and watch alarms.

\*Ms. Anderson appears courtesy of Canadian Actors' Equity Association

## Production

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**Jay Henrickson**  
Production Manager

**Jim Fergusson**  
Technical Director

**Tim Bellefleur**  
Stage Manager

**Jaclyn Buck, Maria Fumano,  
Jessica Nelson**  
Assistant Stage Managers

**Conor Moore**  
Assistant Lighting Designer

**Sally Song**  
Assistant Set Designer

**Alison Matthews**  
Vocal Coach

**Jim Fergusson, Keith Smith**  
Scenery & Lighting Specialists

**Janet Bickford, Lynn Burton**  
Props Supervisors

**Amy Tipton**  
Props Crew Chief

**Jean Driscoll-Bell**  
Costumes Supervisor

**Charlotte Burke**  
Costume Cutter

**Chantelle Balfour, Olena Dubova,  
Zoe Green, Jesse Jeffery**  
Costume Design Assistants

**Candice Barrans, Saghar Bazargan,  
Ella Cho, Jesse Jeffery,  
Megan Kennedy, Stephanie Meine**  
Costume Assistants

**Jill Wyness**  
Hair & Make-up Supervisor

**Megan Gilron**  
Hair & Make-up Assistant

**Lorraine West**  
Scenic Artist

**Stefania Gorgopa, Amanda Larder,  
Stephanie Meine, Stacy Sherlock,  
Sally Song**  
Scenic Painters

**Wladimiro Woyno**  
Lighting Operator/Crew Chief

**Juliette Funck**  
Sound Operator

**Genevieve Bolduc, Megan Kennedy**  
Props Assistants

**Candice Barrans, Jen Waterhouse**  
Costume Crew

**Claudia Cantoral, Stefania Gorgopa,  
Anna Gustafson, Veronyka Trebesh**  
Stage Crew

**Jeff Hitchcock, Amanda Larder**  
Follow Spot Operators

**Stephen Malloy**  
Faculty Advisor, Directing

**Bob Eberle**  
Faculty Advisor, Stage Management

**Alison Green**  
Faculty Advisor, Costume Design

**Jennifer Suratos**  
Editor, Companion Guide

**Ian Patton**  
Designer, Companion Guide

## Theatre at UBC Administration

---

**Jerry Wasserman**  
Department Head

**Stephen Malloy**  
Associate Head, Theatre Production

**Gerald John van der Woude**  
Business Manager

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Manager, Technical Production

**Ian Patton**  
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Audience Services & Technology

**Deb Pickman**  
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**Karen Tong**  
Theatre Program & Graduate Secretary

**Carol Lai**  
Financial Clerk

**Tony Koelwyn**  
Theatre at UBC Box Office

**Gene Baedo**  
Custodial Services

## Biographies



**Carmen Alatorre** – *Costume Design*: Carmen comes from Mexico City where she completed a Bachelor's Degree in Art History. Currently in her final year as an MFA Theatre Design Student, Carmen has designed costumes for *Gormenghast* and *Learned Ladies* (UBC, Frederic Wood Theatre), *Futuristi* and *The Return of Futuristi* (Bella Luna and Theatre at UBC), *As You Like It* (Carousel Theatre), *The Stone Face* (Damfino Theatre) and recently for the upcoming *The Full Monty* (Patrick Street Productions).



**MariaLuisa Alvarez** – *Medea*: I am extremely grateful to have had the opportunity to work with Lois. Her brilliance is as big as her heart! Her passion matches her incredible talent, and that is the best inspiration I can look up to. Thank you Lois for this inspirational journey and one of the best experiences I've ever had! A thank-you to all the passionate artists in this production, Alison M, Alison J, Andrea, and all my wonderful teachers! A thank you to the amazing Cast and Crew! A thank you to my family. And a thank you to the strongest women I know, my Mother, my Grandmothers, and Medea.



**Lois Anderson** – *Director*: MFA Directing candidate Lois Anderson holds an Honours BA in English Literature and a BFA in Acting from UBC. She has worked nationally and internationally as an actress, circus artist, and co-creator of original work. A co-founder of Cirque Poule, Co-Artistic Director of The Leaky Heaven Circus, co-creator of the Flying Blind Collective and Associate Artist with Runaway Moon Puppet, Lois has travelled with productions to Australia, Great Britain, France and throughout North America. Locally, she has acted at the Vancouver Playhouse, Arts Club Theatre, Bard on the Beach, and has been a regular collaborator in Vancouver's independent theatre scene. Lois has received six Jessie Richardson Awards for Acting, two for Co-Creation and the 2008 Sydney Risk Award for Emerging Directors.



**Tim Bellefleur** – *Stage Manager*: It's been a fantastic experience to be able to work on this show with such an outstanding, talented group of people. A big thanks to Lois, Bob, my wonderful ASMs, and yes, Mom. Recent work at UBC includes: *A Servant of Two Masters* (Sound Designer), *The 520s* (Asst. Technical Director), *The Learned Ladies* (ASM), and *The Rez Sisters* (Asst. Lighting Designer). Tim plans on graduating with his BFA in 2010, and in the meantime is looking forward to continuing studies in Directing, Lighting Design, and Sanskrit, as well as working on more great UBC shows.



**Kim Bennett** – *Household*: Kim is extremely excited to be embarking on her first mainstage show at UBC. She would like to thank her castmates for the wonderful experience, and Lois for giving her the opportunity. Kim's favourite credits include Cecile in *Les Liaisons Dangereuses* (Walterdale Playhouse), Julia in *The Two Gentlemen of Verona* (Project X Theatre), and Celia in *As You Like It* (Project X Theatre). When not acting Kim can be found baking or text messaging her Mother.

**Jon Horn** – *Sound Designer*: This is Jon's final year here at UBC and he is looking forward to starting the next phase of his life. In the last 4 years Jon has worked on many Theatre at UBC productions, including *The House of Atreus*, *La Ronde*, *The Glass Menagerie*, *Picasso at the Lapin Agile*, *Big Love*, *Mother Courage and Her Children*, *The Rez Sisters*, *Gormenghast*, *Unity (1918)*, and of course *Medea*. Future credits will include *The Idiots Karamazov*, and *Brave New Play Rites*. Jon would like to thank his girlfriend Michelle, his family, and his friends for all their love and support. Enjoy the show.



**Alison Jenkins** – *Composer/Musical Director/ Housekeeper*: Alison is a multi-instrumentalist, vocalist and composer. Her work has most recently been featured in *A Midsummer Night's Dream* (Whistler Theatre Project), *The Emperor's New Threads* (Axis Theatre), *Letters From Lithuania* (Mortal Coil) and *The Back Kitchen Release Party* (Arts Club Theatre). Alison also performs with several bands, including Zeellia and the Redboot Quartet.



**Kristine Jesudason** – *Household/Medea*: Kristine is in her final year in the UBC BFA acting program and has participated in past shows such as *Gormenghast*, *Unity (1918)* and *A Dybbuk*. Before UBC she pursued acting at Douglas College where she appeared in *Taming of the Shrew* and *Frankenstein*. She is incredibly honored to have worked with such an amazing cast and crew.



**Lauchlin Johnston** – *Scenery Design*: Lauchlin graduated from the UBC design/production BFA program in May and is glad to be back! Previous designs include set for *Jesus, My Boy, Mourning Dove* (Pacific Theatre) and *Beautiful Thing* (UBC); set and lighting for *Tartuffe*, *The Lady's Not for Burning* (Trinity Western University) and *A Midsummer Night's Dream* (UBC); lighting for *Anne of Green Gables* and *The Drawer Boy* (Station Arts Centre, Saskatchewan); and props for *Silverwing* (Carousel), *Shadowlands* (PT), *Cariboo Magi* (PT) and *The Farndale...Christmas Carol* (PT – Jessie Nomination). Lauchlin is currently designing *Summer of My Amazing Luck* (Gateway) and *The Good Woman of Setzuan* (TWU). A special thanks to Lois for this beautiful journey.



**Jeff Kaiser – Household/Tutor/King Creon:** Jeff continues on the stage of UBC's Telus Theatre as the Tutor and Creon (played magnificently by the Servant in charge of consumption of wine). Jeff's previous performances with Theatre at UBC include: *Unity (1918)* directed by Stephen Drover, *Gormenghast* directed by Stephen Malloy, *A Dybbuk* directed by David Savoy, *The Learned Ladies* directed by Patrick Gauthier, *Shadows of Troy* directed by Tom Scholte, *Hot L Baltimore* directed by Stephen Malloy. Jeff will be featured later in the season as Ivan in *The Idiots Karamazov*.



**Brian Magahay – Jason:** No fame for Jason, no fame just dank hull from Mount Pelion and a memory of justice. No fame, just a quest from King Pelias coursing through his brain like the rotting Argo's hull, Only mouldy planks to breach the solitude of Captain

shame, his one-sandalled soul buried in the sand, head hung, defamed, ready to claim his crown of splinters.



**Fiona Mongillo – Household/Medea:** Fiona is excited about being a part of this fantastic show. She is currently in her second year of the BFA acting program. Her previous credits include Cassandra in *Trojan Women* (UBC), Beatrice in *A Servant of Two Masters* (UBC), Claire in *The Maids* (Equity Showcase Theatre, Toronto, Ont), and *Hippy* (Blyth Festival, Blyth, Ont). She would like to thank her beautiful loving boyfriend for being alive.



**Michael Neale – Household/King Aegaeus:** Michael is thrilled to be once again performing in the Telus, where audience members sit like embedded reporters, mere feet from the action. These audience members can be assured of an intense evening. This is Michael's final year in the acting program here at UBC. His previous credits at UBC include Hart in *Unity (1918)* and Mr. Flay in *Gormenghast*. He would like to thank Fiona for taking him with her.



**Maryanne Renzetti – Household/Medea:** Maryanne has found this production to be a wonderful challenge. She is very grateful to Lois for the opportunity to play such a fascinating character. Currently in the final year of the BFA Acting program at UBC, Maryanne's past credits include; Sunna in *Unity (1918)* (Theatre at UBC), Swelter/Cora in *Gormenghast* (Theatre at UBC), Katharina in *Taming of the Shrew* (Theatre at UBC), Synergy Sister in *The Bucky Show* (Seven

Tyrants), Armande in *The Learned Ladies* (Theatre at UBC) and Sophie in *Featuring Loretta* (Theatre at UBC). She will next be seen as Mary Tyrone Karamazov in UBC's production of *The Idiots Karamazov*.



**Becky Shrimpton – Household/Nurse:** Becky would like to thank you for attending *Medea*. She is no stranger to Greek tragedy, having played Electra in last year's *Shadows of Troy*. Other roles include Countess Gertrude in *Gormenghast* and Victorine Tailfer in *Old Goriot*. She will next be seen as the cracked translatrix Constance Garnett in *The Idiots Karamazov*. Please keep your hands and arms

inside the box at all times and enjoy the ride.



**Kevin Stark – Household/Jason:** Kevin is overjoyed to play Jason of the Argonauts. Last season their passing wasn't as crisp as it could have been, not to mention...what...oh...I see, not the Toronto Argonauts? Oh dear...\*cough\* Kevin would like to thank

the tireless cast and crew that he had the honour of working with each and every day. Also, a huge thank you must, of course, go out to Lois Anderson for her trust, commitment, and unfailing ability to maintain a fun, joyful, and fulfilling experience as we plunged into the depths of such a dark tale. Welcome to Jason and Medea's house...try the lamb.



**Russell Zishiri – Household/Messenger:** I would like to thank Lois for her great vision and an absolutely generous heart. Russell keeps the details of his private life closely guarded. "It's not that I want to create some frivolous mystique by maintaining a silence about my life, it is just that the less you know about me, the easier it is to convince you that I am that character. It allows theatregoers to come in and believe I am that person."

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Becky Shrimpton in *Gormoghanast*, Theatre at UBC, 2008. Photo by Tim Matheson

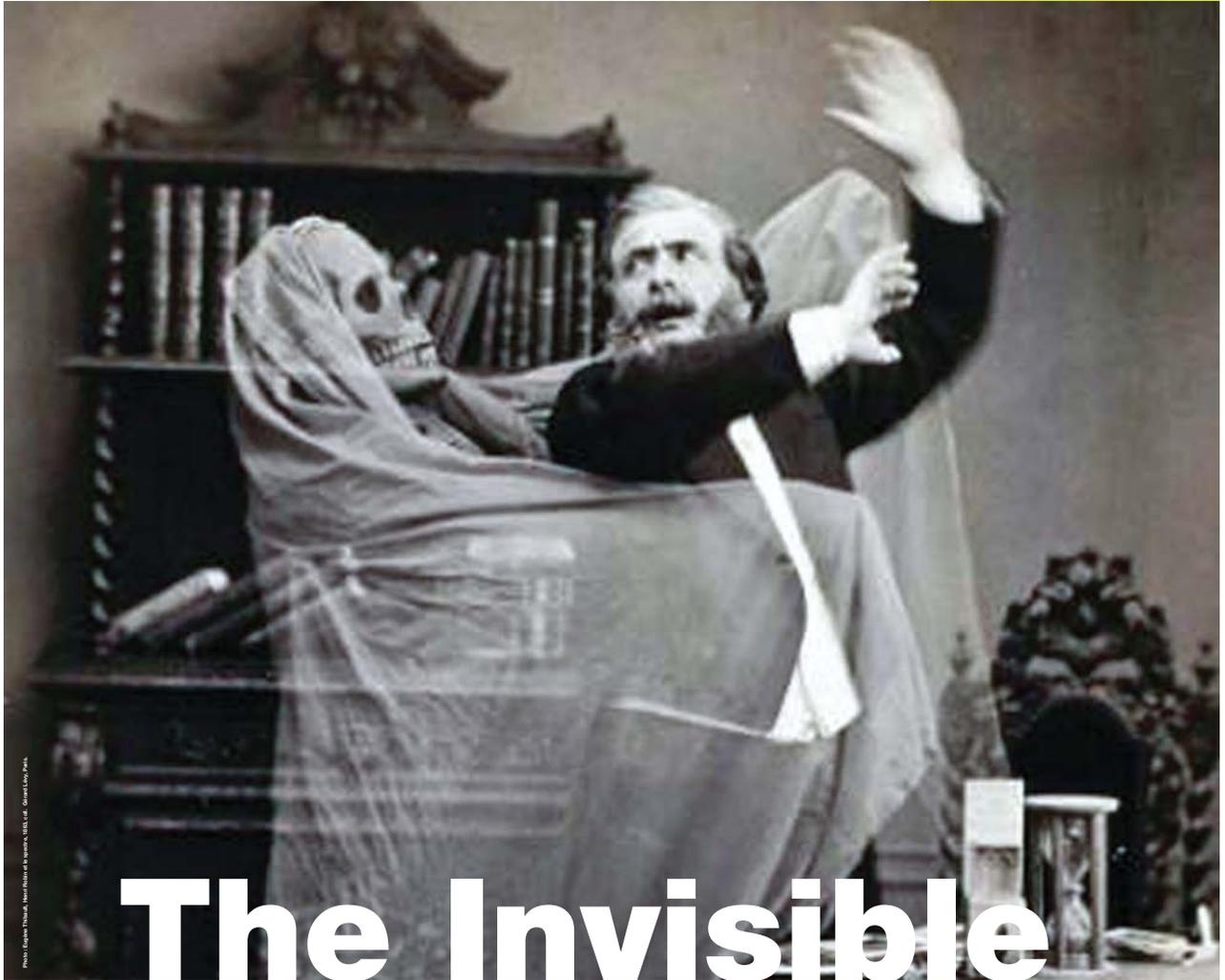




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