



Flat Earth Theatre

NOT MEDEA BY ALLISON GREGORY

Press Kit

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A digital version of this press kit is available for download at:
flatearththeatre.com/shows/season-13/not-medea/press-kit.pdf

FOR IMMEDIATE RELEASE – JANUARY 25, 2019

Flat Earth Theatre presents an unconventional, raw, and darkly comic take on the Medea myth.

Not Medea

By Allison Gregory

WHAT

Flat Earth Theatre continues its 13th season “The Real Unreal” with the New England premiere of **NOT MEDEA** by Allison Gregory, a darkly comic revisiting of the classical Greek myth of revenge and redemption, *Medea*.

WHEN

THREE WEEKS ONLY: Friday, March 15th @ 8pm; Saturday, March 16th @ 8pm; Sunday, March 17th @ 2pm; Monday, March 18th @ 7:30pm; Friday, March 22nd @ 8pm; Saturday, March 23rd @ 8pm; Sunday, March 24th @ 2pm; Thursday, March 28th @ 7:30pm; Friday, March 29th @ 8pm; and Saturday, March 30th @ 8pm.

WHERE

The Mosesian Center for the Arts
321 Arsenal Street, Watertown, MA, 02472

TICKETS

<https://www.flatearththeatre.com/shows/season-13/not-medea/>
Box Office Phone: 617-923-8487, Adults – \$25* | Students – \$12.50†

PRESS NIGHT

Monday, March 18th @ 7:30pm

FOR PRESS TICKETS

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WATERTOWN, MA (January 25, 2019) – Flat Earth Theatre continues its 13th season “The Real Unreal” with the New England premiere of Allison Gregory’s reinvention of the Medea story in **NOT MEDEA**. Myth and magic meet searing truths about parenting, love, and desire in this story that begins as Medea – and ends as something else entirely. **NOT MEDEA** continues Flat Earth’s commitment to telling the stories of those who exist on the sidelines, rarely seeing their lives on stage, most recently illustrated by the Elliot Norton Award and IRNE Award–winning production of *Fat Pig*.

NOT MEDEA will run March 15, 2019 through March 30, 2019 at the Mosesian Center for the Arts, 321 Arsenal Street in Watertown, MA. Tickets may be purchased for \$25, or \$12.50 for students at <https://www.flatearththeatre.com/shows/season-13/not-medea/>.

In Allison Gregory’s **NOT MEDEA**, an exhausted mother just needs one night off and escapes to the sanctuary of the theatre – to find that the play being performed is the one she desperately can’t bear to watch. Straddling the worlds of myth, magic, and motherhood, **NOT MEDEA** is a decidedly 21st century take on a millennia-old tale of betrayal, death, and unthinkable tragedy.

“If *Medea* is the story of the worst day of your life,” explains director Elizabeth Yvette Ramirez, “then **NOT MEDEA** is the story of what happens after. We get to explore the way we tell stories of our own history,

* Plus Fees

† Student ID Required

and the way our past becomes myth the more you tell it. It's a conscious effort to make people listen and understand, but it also shapes the way we understand ourselves. Above all else, this play is a love letter to the importance of storytelling."

NOT MEDEA continues Flat Earth's 2018–19 season "The Real Unreal" which began in October with *Delicate Particle Logic*, in which Jennifer Blackmer fuses art and science to unpack questions about the discovery and subsequent usage of atomic fission, and will conclude this June with *King of Shadows*, an expedition into magical realism and urban fantasy by Roberto Aguirre-Sacasa, Flat Earth's 13th season spotlights unreliable narrators, and seeks the intrinsic truths found in the gap between real and unreal.

STAFF & CAST

Directed by Elizabeth Yvette Ramirez, **NOT MEDEA**'s design team includes Ben Lieberson (Set Design), Elizabeth Krah (Costume Design), Connor Van Ness (Lighting Design), Jake Scaltreto (Props Design), Kyle Lampe (Sound Design), and Cassie Chapados (Violence Choreographer). The Producer is Coriana Hunt Swartz, the Assistant Producer is Matt Arnold, the Stage Manager is Amy Lehrmitt, the Technical Director is Adam Teti, the Dramaturg is Betsy S. Goldman. The cast features Juliet Bowler as Woman, Gene Dante as Jason, and Cassandra Meyer as Chorus.

ABOUT THE PLAYWRIGHT

Allison Gregory's plays have been produced all over the country, and she has received commissions, grants, and development from Oregon Shakespeare Festival, South Coast Repertory, The Kennedy Center, Indiana Repertory Theatre, ACT Theatre, Seattle Repertory Theatre, Orlando Shakespeare Festival, National New Play Network, Northwest Playwright's Alliance, LATC, Theatre Lab@FAU, and Austin Scriptworks and others. Her work has been the recipient of the South Coast Repertory's Playwright's Award (*Forcing Hyacinths*), Garland & Dramalogue Award (*Fall Off Night*, *Breathing Room*), Seattle Times Best New Play Award (*Burning Bridget Cleary*). *Not Medea* (O'Neill & BAPF finalist), and *Wild Horses* (O'Neill semi-finalist) received National New Play Network Rolling World Premiere productions across the country. She currently has workshops of *Darling Boud*, *Hen*, *Henderson*, *Honks*, *Woomling*, *Love Naunce* at the Playwright's Center, Banff Playwright's Lab, and Launch Pad at UC Santa Barbara. Allison is a 2017-20 Core Member of the Playwright's Center, and an alumni of LATC'S Wordsmiths and Hedgebrook. She splits her time between Seattle and Austin, where she is the co-founder of the Marthas, a playwright collective. Her plays are published by Playscripts, Smith & Krauss, Dramatic Publishing, and Rain City Press. Allisongregoryplays.com

ABOUT THE DIRECTOR

Flat Earth Company Member Elizabeth Yvette Ramirez is a professional stage manager and small theater director. She earned a B.A. in English Literature from Boston University, while also studying Theatre and Music. She helmed the Calliope Project Theatre as Impresario and then Artistic Director (2011 – 2014) and got involved in local artist activism after their regular venue, the Factory Theatre, was closed. As a stage manager Elizabeth works closely with many of Boston's most celebrated directors at New Repertory Theatre, Central Square Theatre, Bridge Repertory Theatre, Wheelock Family Theatre, Reagle Music Theatre, and Greater Boston Stage Company. She continues to advocate for artists as a union organizer with the Boston Equity Liaison Committee. After years of work with local fringe companies including Maiden Phoenix, Argos Productions, Titanic Theater, and many others, Elizabeth found an artistic home as the newest company member at Flat Earth Theatre. Her most recent credits with Flat Earth include *Fat Pig* (stage manager), *Silent Sky* (board op), *Blinders* (stage manager), and *Tales of a Fourth Grade Lesbo* (stage manager).

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About the Cast

JULIET BOWLER – *The Woman*

A graduate of NYU's Tisch School of the Arts and the Lee Strasberg Theater Institute, Juliet is thrilled to return to Flat Earth, working with this extraordinarily talented cast and crew. Recent directing credits include the IRNE and Elliot Norton–winning *Fat Pig* for Flat Earth Theatre, *The Complete Works of William Shakespeare (Abridged)* for Amazing Mustache Productions, *The Taming* for Hub Theatre as well as the long-running Theatre District comedy, *Fishnet-Networks.Net* in which she also performed as Hannah. Recent performances include Williamina (IRNE winner for Best Supporting Actress – Fringe) in the Elliot Norton–winning *Silent Sky*, Tupolski in the award-winning *The Pillowman*, Gotchling in *A Bright Room Called Day* (all with Flat Earth,) Leontes in the IRNE-Nominated *The Winter's Tale* (Maiden Phoenix) and Nola in *Bully Dance* (Argos Productions.) Juliet is also an improviser and professional voice artist, serving as the voice of United Way Massachusetts, Dental Relaxation, Keep Local Farms, along with a variety of documentaries, serialized dramas, and video games. She'd like to thank everyone for trusting her with this role. I love you, Mom!

GENE DANTE – *Jason*

Gene co-wrote and starred in the one-man show *God Save the Queen: Paul Lynde '79*. He's appeared at American Repertory Theater's Oberon Nightclub in *The Bacchae* (Dionysus), *The Rocky Horror Show* (Brad Majors, Elliot Norton Award nomination), and *The Lily's Revenge*. Also, he was the title role in the critically acclaimed New England Tour of *Hedwig and the Angry Inch*. He starred in the short film *Jolie Laide*, will be featured in the upcoming romantic comedy movie *The Sympathy Card*, and made several appearances with Ryan Landry's *Gold Dust Orphans*. Gene also writes and performs original music. www.genedante.com

CASSANDRA MEYER – *Chorus*

Cassandra Meyer is excited to be back on stage again with Flat Earth, having last appeared as Annie Jump Cannon in *Silent Sky*. Other previous credits include: *A Midsummer Night's Dream* (Arts After Hours), *A Southern Victory* (Vagabond Theater Group), *The Winter's Tale* (Maiden Phoenix), *Henry V* (Arts After Hours), *Enigma Variations* (Flat Earth Theatre), *Burning Up The Dictionary* (Vagabond Theatre Group), *Twelfth Night* (Arts After Hours), and the film *Ascendants* (Charles River Media Group). Cassandra received her BA in performance from Northeastern University and has also studied at the Gaiety School of Acting in Dublin, Ireland.

About the Staff

ELIZABETH YVETTE RAMIREZ – *Director*

Flat Earth Company Member Elizabeth Yvette Ramirez is a professional stage manager and small theater director. She earned a B.A. in English Literature from Boston University, while also studying Theatre and Music. She helmed the Calliope Project Theatre as Impresario and then Artistic Director (2011 – 2014) and got involved in local artist activism after their regular venue, the Factory Theatre, was closed. As a stage manager Elizabeth works closely with many of Boston's most celebrated directors at New Repertory Theatre, Central Square Theatre, Bridge Repertory Theatre, Reagle Music Theatre, and Greater Boston Stage Company. She continues to advocate for artists as a union organizer with the Boston Equity Liaison Committee. After years of work with local fringe companies including Maiden Phoenix, Argos Productions, Titanic Theater, and many others, Elizabeth found an artistic home as the newest company member at Flat Earth Theatre. Her most recent credits with Flat Earth include *Fat Pig* (stage manager), *Silent Sky* (board op), *Blinders* (stage manager), and *Tales of a Fourth Grade Lesbo* (stage manager).

CORIANA HUNT SWARTZ – *Producer*

Coriana has belonged body and soul to Flat Earth Theatre since early 2008, with brief sabbaticals to design for The Commonwealth Opera of Western Mass, Lobsterback Entertainment, and Happy Medium Theatre, and also to act with the Happy Medium Theatre (*Family DeValues*, 2010) and the Independent Drama Society (*Eurydice*, 2011). Within Flat Earth, Coriana has appeared as Thomas in *Sister Mary Ignatius Explains it All for You* and as Juror #2 of the *Twelve Angry Jurors*. Her costume design credits include *Blood Relations*, *Enigma Variations*, *Terra Nova*, and *The Nether*, among others. She has an intermittent habit of producing, has dabbled in stage management and props design, and is the voice of Flat Earth on social media. Coriana is utterly fascinated by the bounded tensions inherent in the construction of wings.

AMY LEHRMITT – Stage Manager

This is Ames's twentieth project she's stage managed for Flat Earth Theatre since joining the company in 2009! She has also produced many others, including last fall's IRNE-nominated *Delicate Particle Logic*, and penned the radio adaptations *Lovecraft's Unnamable Tales* and *Lovecraft's Tales Outside Time & Space*. Her adaptation of "The Masque of the Red Death" was performed with the Post-Meridian Radio Players in *Tomes of Terror: Nevermore*. Ames resides in Medford with her boyfriend / company founder Jake and two cats named Jim.

KYLE LAMPE – Sound Designer

Kyle is a Boston-based sound designer and composer and he is always honored to work with the wonderful team at Flat Earth. You may recognize his designs from Flat Earth's productions *Silent Sky*, *The Nether*, or the *Dead But Dreaming* reading. You can find more of Kyle's work and upcoming projects at www.kalsound.com. Hope you enjoy this production of *Not Medea*.

JAKE SCALTRETO – Props Designer

Jake is a director and designer based in Boston, and is a co-founder of Flat Earth. He has designed props for numerous productions, most recently for the IRNE Award-nominated *The Nether* (2018). Among his favorite builds are fake sausages, a ship's helm, laser guns, a boombox light organ, and a glowing cake made of ice.

ADAM J. TETI – Technical Director

Adam has provided his technical expertise to Flat Earth Theatre for nine years. He loves the new challenges that come with each production, especially those that involve classic theater tricks. He really wanted his title on this show to be the weatherman (*you'll figure it out*).

ELIZABETH KRAH – Costume Designer

Elizabeth Krah has previously costumed Flat Earth's productions of *Delicate Particle Logic*, *Fat Pig* and *Blinders*. She is delighted to be working with the company again, and for this director in particular! Other credits include costuming Ministry of Theater's *God Hates Musicals*, and stitching for Central Square Theater's *Journey to the West*. She maintains a small but weighty collection of antique sewing machines and accoutrements, and loves when a costuming project induces discovery of novel techniques and materials.

CONNOR S. VAN NESS – Lighting Designer

Connor is a freelance lighting director, designer, and programmer working in the greater Boston area. He's been collaborating with Flat Earth for over a decade, with credits including *The Nether* and *Enigma Variations* (as lighting designer), *The Glass Menagerie* (Co-Lighting Designer/Master Electrician), and *Blinders* (Technical Director). Other design credits with Titanic Theater, Happy Medium Theatre, Argos Productions, among others. His work can most frequently be seen at the Wilbur Theatre, where he designs lighting for concerts, live podcasts, stand-up comedy, and more. Connor earned a BFA in Theatre Arts from Hofstra University.

BEN LIEBERSON – Set Designer

Ben Lieberson is excited to return to Flat Earth Theatre after designing scenery for *Tales of a Fourth Grade Lesbo*. Other design credits include *This Place/Displaced* (Artists' Theater of Boston); *The Taming*, *True West*, and *The Good Body* (Hub Theatre Co.); *Crossing Flight* (TC2 Theatre Co.); *Really* (Company One Theatre); *Sister Anonymous* (Second Act); *The Fear Project* and *Murph* (Open Theatre Project); and *Brilliant Traces*, *The Taming of the Shrew*, and *Echoes* (Brown Box Theatre Project). Ben also works as a freelance technical director and supervises the scene shop for the Theater Studies program at Wellesley College.

BETSY S. GOLDMAN – Dramaturg

Betsy is a director, dramaturg, and educator. She holds a Ph.D. in Theatre History and Theatre for Social Change from Tufts University, an MA in Educational Theatre from New York University, and a BA in English Literature and Creative Writing from Tufts University. With her diverse background and training, Betsy has worked in the arts for over fifteen years as a performer, director, playwright, dramaturg, educator, and scholar. She is a Professor of Theatre at Curry College, a trained Joker (a facilitator of Theatre of the Oppressed workshops and forum theatre), and an ASL-English translator for the theatre. Betsy is also the Theatre Arts Program Director at Boston Shakespeare Project, a non-profit provides arts and humanities enrichment programs for Greater Boston's underserved youth.

About the Playwright

Allison Gregory's plays have been produced all over the country, and she has received commissions, grants, and development from Oregon Shakespeare Festival, South Coast Repertory, The Kennedy Center, Indiana Repertory Theatre, ACT Theatre, Seattle Repertory Theatre, Orlando Shakespeare Festival, National New Play Network, Northwest Playwright's Alliance, LATC, Theatre Lab@FAU, and Austin Scriptworks and others. Her work has been the recipient of the South Coast Repertory's Playwright's Award (*Forcing Hyacinths*), Garland & Dramalogue Award (*Fall Off Night, Breathing Room*), Seattle Times Best New Play Award (*Burning Bridget Cleary*). *Not Medea* (O'Neill & BAPF final-

ist), and *Wild Horses* (O'Neill semi-finalist) received National New Play Network Rolling World Premiere productions across the country. She currently has workshops of *Darling Boud, Hen, Henderson, Honks, Woomling, Love Nounce* at the Playwright's Center, Banff Playwright's Lab, and Launch Pad at UC Santa Barbara. Allison is a 2017-20 Core Member of the Playwright's Center, and an alumni of LATC'S Wordsmiths and Hedgebrook. She splits her time between Seattle and Austin, where she is the co-founder of the Marthas, a playwright collective. Her plays are published by Playscripts, Smith & Krauss, Dramatic Publishing, and Rain City Press. Allisongregoryplays.com

About Flat Earth Theatre

Mission Statement

Flat Earth Theatre crafts experiences that challenge the worldview of both artist and audience. Through evocative, intimate staging and visceral, intelligent performances, we inspire the community to question their preconceived notions and expand their perspective. We stage productions of neglected and underperformed scripts, as well as new and in-development pieces, and conceive unique takes on more conventional works. Flat Earth Theatre thrives in its egalitarian approach, engaging the diverse ideas and skills of its company members and collaborators to create thought-provoking theatre that informs and entertains.

History

Flat Earth Theatre was established in the summer of 2006 by Kevin Mullins and Jake Scaltreto, long-time friends from Watertown seeking a creative outlet. Now in its thirteenth season, Flat Earth has established itself as a distinctive voice in Boston theatre. Over the years, the goal organically emerged to focus on challenging audiences to question their preconceived notions about the world. The company focuses on intellectual themes – often scientific, literary, or historical – as well as topical issues that explore elements of society that inspire thought and discussion.

Flat Earth has no Artistic Director. Rather, all decisions from season selection down are made by company consensus. Each member contributes their own talent and perspective to shape the identity of the company. Flat Earth functions as an egalitarian community of artists, a consortium of creative minds brought together in the pursuit of great theatre.

Featured productions include the IRNE Awards–sweeping *The Farnsworth Invention* (2015); *Silent Sky* (2017), recipient of

the 2017 Elliot Norton Award for Outstanding Fringe Production; and *Fat Pig* (2017) for which Lindsay Eagle was awarded Best Fringe Actress at the 22nd Annual IRNE Awards, as well as Outstanding Actress at the 2018 Elliot Norton Awards.

Our Theatre C.R.E.D.

Collaborative – As an egalitarian company, collaboration among production teams and company members is at the core of decision making. All planning starts with discussion in which every member has equal opportunity to express their opinion and be part of the conversation, and all resolutions are determined through the accord of those involved. Flat Earth Theatre's objective is that everyone has ownership of the outcome, whether that be in how a show looks, what plays are selected, or how the company is run.

Resourceful – Flat Earth showcases creative approaches to complex theatrical matters, onstage and off. We create productions of formidable quality, but remain budget conscious by pushing our artists to think outside the box, embrace their inventiveness, and be truly original in their work.

Evocative – Through our productions and other interactions, Flat Earth Theatre strives to challenge both audience member and artist to reassess what they know about the world around them. Unfamiliar themes and little-known stories awaken an interest in our audience to learn more and discuss with others, and they leave the theatre transformed by what they have just experienced.

Daring – Flat Earth's risk-taking style pushes us in unexpected directions, enabling us to craft theatrical works with an approach unique to our company. Our ambitious choices push us into new, exciting territory and give audiences an experience not often seen on Boston stages.

AUTUMN 2018

*Delicate
Particle
Logic*
by Jennifer Blackmer



SPRING 2019

NOT MEDEA
BY ALLISON GREGORY

SUMMER 2019

KING OF SHADOWS
by Roberto Aguirre-Sacasa