

Flat Earth Theatre Presents

**NOT** MEDEA  
BY ALLISON GREGORY

March 15<sup>th</sup> – 30<sup>th</sup> 2019  
The Black Box at the Mosesian Center for the Arts  
Watertown, MA

# Not Medea

by Allison Gregory

## CAST

Woman **Juliet Bowler**  
Jason **Gene Dante**  
Chorus **Cassandra Meyer**

## PRODUCTION STAFF

Producer **Coriana Hunt Swartz**  
Director **Elizabeth Yvette Ramirez**  
Stage Manager **Amy Lehrmitt**  
Technical Director **Adam J. Teti**  
Set Designer **Ben Lieberson**  
Costume Designer **Elizabeth Krah**  
Props Designer **Jake Scaltreto**  
Lighting Designer **Connor Van Ness**  
Sound Designer / Composer **Kyle Lampe**  
Graphic Designer **Jake Scaltreto**  
Dramaturg **Betsy S. Goldman**  
Intimacy Director **Cassie Chapados**  
Assistant Producer **Matt Arnold**  
Assistant Technical Director **Leigh Downes**  
Assistant Stage Manager **Jake Mariño**  
Magic Consultant **Rich Girardi**  
Wardrobe Manager **E. Rosser**  
House Manager **Kristen Heider**  
Press Liaison **Juliet Bowler**  
Company Liaison **Kevin Mullins**

*Flat Earth Theatre dedicates its 2018-2019 Season to the memory of Donald E. Fulton, whose generous contributions over the years have enabled us to imagine bigger, and whose memory will live on in the local theatre community for years to come.*

NOT MEDEA is produced by special arrangement with Mark Orisini, BRET ADAMS, LTD., 448 West 44th Street, New York, NY 10036

NOT MEDEA was first produced as a National New Play Network Rolling World Premiere by B Street Theatre (CA), Perseverance Theatre (AK) and Contemporary American Theater Festival (WV). For more information please visit [www.nnpn.org](http://www.nnpn.org)



This program is supported in part by a grant from the Watertown Cultural Council, a local agency which is supported by the Mass Cultural Council, a state agency.

## DIRECTOR'S NOTE

by Elizabeth Yvette Ramirez, Director & Betsy S. Goldman, Dramaturg

*Not Medea* stands on the shoulders of villainous women throughout history, looks back on their myths and tropes, and asks: are we still susceptible to this archetype? Medea fled her home with Jason and the Argonauts and later killed her two children to punish Jason for marrying another woman. Medea had divine ancestry and was skilled in magic and sorcery; she used her deep knowledge and magic to aid Jason in obtaining the Golden Fleece, and to keep her father from catching them as they fled on the Argo. She is one of the most iconic of the evil mothers, but she is not the only one by far.

In Greek mythology, Ino is said to have been so jealous of her stepchildren that she plotted to have them killed. She eventually jumped into the sea, taking one of her natural children with her. In Latin American folklore, La Llorona drowned her children in a fit of despair after her husband left her; she later drowned herself. Legend has it her weeping can still be heard by the banks of the river where she and her sons died. The Brothers Grimm is full of evil stepmothers: *Cinderella*, *Snow White*, *Hansel and Gretel*, and the *Juniper Tree* all have themes of malicious mothers and the consequences thereof.

We have so closely tied female identity with motherhood, and power with the abandonment of femininity, to be a powerful woman is to be a bad mother. Even today we hold on to the comfortable image of women as gentle caretakers, casting our judgement on women who leave their kids with a nanny to pursue career goals, choose not to have children, or just aren't well suited to role. The whispers, the judgement, and the guilt follow powerful women; we cast them as cold-hearted, as un-feminine, or as villainous.

Yet, that is not the whole story, and it is not The Woman's story. These tropes are a framework for storytelling, but for some people they can be a prison. There are only so many times a label can be thrown at you before you begin to accept it. If you are called a villain, a murderer, or a bad mother, eventually you take the identity into yourself – you become Medea. You can be tempted to let the label consume you, a villainous woman is a powerful one after all.

When we think we know how the story ends it can be so easy to tune out the storyteller. So what is our responsibility? We cannot redeem every villain or erase every misdeed with empathy alone. What we can do is withhold judgement. It is our job to be open to someone else's story, even when it is tangled and complicated, and especially when it doesn't fit the outline we're accustomed to. It is our job to listen.

## 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, 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).

## CAST BIOS

### 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](http://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.

## STAFF BIOS

### 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](http://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 cofounder 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.

### **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.

### **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 finalist), and *Wild Horses* (O'Neill semi-finalist) received National New Play Network Rolling World Premiere productions across the country. [Allisongregoryplays.com](http://Allisongregoryplays.com)

## ABOUT FLAT EARTH

Flat Earth Theatre was established in the summer of 2006 by Kevin Mullins and Jake Scal-treto, 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. 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 22<sup>nd</sup> Annual IRNE Awards, as well as Outstanding Actress at the 2018 Elliot Norton Awards.

## FLAT EARTH'S MISSION

*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.*

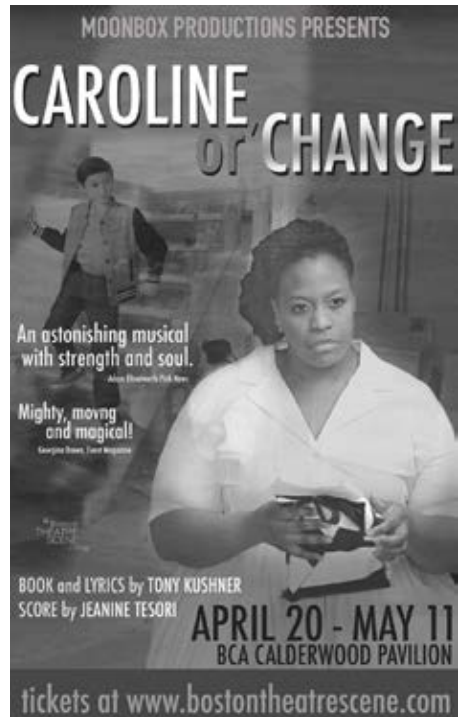
## AUDIENCE SURVEY

We need your feedback! Please complete our audience survey to let us know about your experience. It only takes a couple of minutes, and your responses will help us evaluate and refine our process. Fill it out on paper, or online! Scan the QR code to take the survey, or visit [www.flatearththeatre.com/survey](http://www.flatearththeatre.com/survey)



## SPECIAL THANKS

The Church of the Good Shepherd, Watertown  
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## THANK YOU!

We would also like to thank our 2018-2019 season sponsor, The Law Firm of Bove & Langa, P.C. For information on business sponsorship opportunities, email [donor@flatearththeatre.com](mailto:donor@flatearththeatre.com).

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