

The Dartmouth Department of Theater Presents

# MEDEA

by Euripides,  
in a version by Ben Power

Kelleen Moriarty '19, Director

Annie Furman '19, Scenic Designer  
Celeste Jennings '18, Costume Designer  
Robert Cueva '17, Lighting Designer  
Kyle Toth, Sound Designer  
Naomi Agnew '20, Stage Manager

Friday and Saturday, November 10 and 11 at 8 p.m.  
Sunday, November 12 at 2 p.m.

2017 • Bentley Theater

CAST  
(in order of appearance)

Nurse.....Gricelda Ramos '18  
Chorus Leader.....Tess McGuinness '18  
Chorus.....Kate Budney '21  
                    Jessica Campanile '20, Sophia Kinne '20,  
                                    Sadhana Puri '18  
Medea.....Hannah Montgomery '21  
Kreon.....Peter Skow '18  
Jason.....Adlai Coleman '19  
Aegeus.....Mac Galinson '21  
Attendant.....Naomi Lam '21

*There will be no intermission.*

DIRECTOR'S NOTE

Ben Power's 2014 version of *Medea* is a recent retelling of a very ancient story – conceived two and a half thousand years ago by Greek tragedian, Euripides. Medea's complicated remorse, her exile, and the way in which she wields her own divine and spiritual power all pulled me towards this play about an immensely strong and tragically fated woman. I am fascinated by the way that this play negotiates the female body – maternity, desire, pain. Especially in this time when we as a nation are grappling with the politics of women's rights to their own bodies, this play's discussion of both the fundamental ownership of a woman's body and the betrayal of that body by the men around her feels particularly poignant.

Many of the images evoked in the text, such as Medea calling Jason a snake, suggest the very primordial nature of this corporeal relationship between man and woman, as in the story of Genesis. Fundamental to this origin story of humanity is man's betrayal of woman's body – the conception of Eve through Adam's own flesh and his subsequent subjugation of her female body. I grew up understanding this story as the foundation of human conception: it depicts the original sexual relationship between man and woman. These themes of the body, maternity, betrayal, and absolute dichotomous sin resound within the story of Medea as well.

This play, with all of its ancient theatrical device, calls up these questions that we are still grappling with today: the resilience of womanhood, the bodily manifestations of maternity, and man's responsibility to woman. As Medea declares, "this charge is sacred." We must now confront this cyclical history as we consider the question: "How could there ever be any ending but this?"

#### ABOUT THE TRANSLATOR

Ben Power is a writer and dramaturg and is the Deputy Artistic Director of the National Theatre. Dramaturgy for the NT includes: *Earthquakes in London*, *Greenland*, *Double Feature*, *13*, *Antigone*, *The Doctor's Dilemma*, *Timon of Athens*, *This House*, *The Effect* and *Strange Interlude*. Writing includes: *Husbands and Sons* and adaptations of *Romeo and Juliet* and *The Comedy of Errors* for Primary Shakespeare. In 2013, he commissioned and programmed a year of work in the NT's new temporary theatre, The Shed. Ben's own work in The Shed includes *The Hush* with Matthew Herbert and an adaptation of Ross Collins' *The Elephantom*.

Ben has written the screenplays for two series of the BBC's *The Hollow Crown*.

From 2006-2010, Ben was the Associate Director of Headlong. Work commissioned and developed includes Lucy Prebble's award-winning *ENRON* (Chichester, Royal Court, West End and Broadway, 2009-10); *King Lear* (Young Vic and Liverpool Everyman, 2007-08); and Stephen Adly Guirgis' *The Last Days of Judas Iscariot* (Almeida, 2007).

Other work for the theatre includes dramaturgy on Complicite's *A Disappearing Number* (Barbican and International Tour 2008-09), which won the Olivier, Evening Standard and Critics' Circle awards for Best Play.

#### SPECIAL THANKS

Laura Edmondson, Rhodessa Jones, Clara Batchelder,  
Anne and John Moriarty  
Northern Stage  
Dry Cleaning by Roger's Fabricare, serving Carpet King & Tile, Norwich, VT

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of the Kingsale Fund in Drama.*

***theater.dartmouth.edu***



## PRODUCTION STAFF

Assistant Stage Manager.....Amber Cai '21  
Costume Crew.....Mychaela Anderson '20,  
Abigail Drach '20, Maya Frost-Belansky '20, Celeste Jennings '18,  
Sophia Kinne '20, Peggy Morin, Rina Yaita '21  
Scenic/Prop/Lighting Crew.....Makale Camara '21,  
Celyon Chang '21, Nathan Giffard '21, Brenna Gourgeot '18,  
Grace Hanselman '20, Vanessa Pinney '21, Rory Schadler '21,  
Students of THEA 40 (Technical Production)\*  
Light Board Operator .....Laura Calderón '19  
Sound Board Operator.....Lydia Freehafer '18  
Wardrobe Crew.....Siddharth Mehra '18

\*Students of THEA 40 (Technical Production).....Dylan Alvarez '18,  
Mychaela Anderson '20, Adam Baillie '18, Torrance Johnson '19,  
Sheria Musyoka '18, Matthew Treiber '18, Evan Wetzel '19

## DEPARTMENT OF THEATER ADVISORS & STAFF

Faculty Advisor/Director of Theater.....Jamie Horton  
Production Manager.....Jennifer Collins Hard  
Scenic Design Advisor.....Michael Ganio  
Costume Design Advisor.....Laurie Churba  
Lighting Design Advisor.....Dan Kotlowitz  
Stage Management Advisor.....Kathleen Cunneen  
Technical Director.....Jason Merwin  
Assistant Technical Director/  
Master Carpenter.....Scott Henkels  
Master Electrician.....Janine Woods Thoma  
Costume Shop Manager.....Jennifer Bilbo  
Cutter/Draper.....Anna Winter  
Master Dyer.....Joan Morris  
Department Administrator.....Maggie Devine-Sullivan  
Acting Academic Assistant.....Milena Zuccotti  
Student Office Worker.....Kelleen Moriarty '19

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Join us in the Moore Theater this February for our Winter MainStage:

**1984**

based on the novel by George Orwell,  
adapted for radio by Milton Wayne, and adapted for the stage by Peter Hackett.  
Directed by Peter Hackett