

THE MEDEA EFFECT

Text: Suzie Bastien
Translation: Nadine Desrochers
Direction: Emma Tibaldo



Ada and Ugo. Souls lost in the emotional maelstrom of *The Medea Effect*. Both abandonees and abandoners—attached, inseparable, stuck in their suffocations and the viscosity of a seemingly unforgettable act, written in water, burnt into sand. He is a director, she is an actress, this is a casting call. He is looking for Euripides' *Medea*. She shows up to audition, dislocated, furious, and convinces him to listen to her story. The story of a woman who, sick with love, commits a monstrous act of forgetfulness. A contemporary Quebecois tragedy, traced with the elements of classical geometry and opposites: lines and curves, reason and emotion, conflict and dialogue.

The Medea Effect refers to Euripides' play but is a modern examination of the tragedy of trauma, emotional detachment and loss..

“...theatre that hits the motherlode of gravitas required for tragedy. Morehouse is a marvel. Catharsis delivered. Bravo!”

-Pat Donnelly, Montreal Gazette

ABOUT TALISMAN THEATRE

Talisman has a vibrant, living mission: **to produce English-language premières of Québécois plays for Montreal's public and students**. We have two unique strengths that allow us to bring Québécois plays to English-speaking theatre-goers: we retain the essence of traditional Québécois theatrical practice as part of our hybrid development process; and we have developed a talented bi-lingual team with its own distinctive artistic approach.

Previous Talisman Theatre productions include Daniel Danis' *That Woman* (2006 & 2007), *Down Dangerous Passes Road* by Michel Marc Bouchard (2008) (both translated by Linda Gaboriau) which won for the Prix de la critique 2008 for best English production. 2009 was the stunning production of Marilyn Perreault's *Rock, Paper, Jackknife...* (translated by Nadine Desrochers), *The Flood Thereafter* 2010's moment of grace by Sarah Berthiaume and last year's *Coma Unplugged* by Pierre Michel Tremblay.

AUTHOR'S NOTE

I'm Ugo: horrified by Medea, trying to capture the beast, to understand the unspeakable, to tame my childhood fears. I'm Ada: convinced that I am a monster, asking you to listen while I tell you of my wounds. Monsters and beasts are subdued, and fear and pain subside, as a man finally accepts to hear a woman's cry. —Author, Suzie Bastien

TRANSLATOR'S NOTE

“Translating L'effet Médée was a gift. The work is built like a delicate score in which scenes of restraint bring short moments of respite as emotions swell towards their unthinkable climax. I thank Talisman for facing the monster and Suzie Bastien for making the myth so terribly human.”
—Translator, Nadine Desrochers

DIRECTOR'S STATEMENT

I directed Medea as my final directorial project at the National Theatre School. It was one of the reasons I wanted to become a director. I'm not finished with the story or its reverberations in contemporary drama. I imagine I never will be.

Suzie Bastien presents characters who tackle their personal truths through their rational arguments and emotional tirades, in the same way Medea does in Euripides' version of the myth. It is a strange sensation to walk through the world of the Medea Effect and experience the same conflicting emotions I feel when delving into the world of Euripides' Medea. The stories are different but through The Medea Effect I am able to understand the love that lives beneath Medea's rage—love that unleashes a monster. “That's Medea. The end of everything...the need to avenge oneself of a betrayal, the need to interrupt all surrounding life”. —Director Emma Tibaldo

"Talisman Theatre's *The Medea Effect*... is a play that **sticks the knife in and twists**. ...Nadine Desrochers' seamless translation affords English-speaking audiences access to this dark tale, and makes *The Medea Effect* a **profound example of the cultural experience Talisman offers to the theatre-going community of Montreal.**"

–Emma Overton, Cult#MTL

Credits



Lyne Paquette - Artistic and Executive Director

Lyne is a founder of Talisman Theatre. A graduate of the National Theatre School (2005), theatrical set and costume design is Lyne's second career; prior to this she had worked as a professional engineer for international consultancies since graduating from McGill (1987). Beginning as an Assistant Designer at the Stratford Shakespeare Festival, and an internship with Michael Curry Designs, Lyne has since designed for many theatre, dance, puppet, and opera productions in Montreal. She has designed set and costumes for Talisman productions since 2005.

Emma Tibaldo – Director

Emma Tibaldo is a graduate of Concordia's Theatre Department and the National Theatre School's Directing program, where she continues to be a guest artist. She is the Artistic and Executive Director of Playwrights' Workshop Montréal where she had previously been the dramaturg in residence for three seasons. She is also a founding member of Talisman Theatre. Most recently she has directed *The Battery* by Megan Coles for RCA and Covery Cove Theatre; *The Flood Thereafter* by Sarah Berthiaume nominated for 3 Mecca Awards, and *Rock, Paper, Jackknife*...by Marilyn Perreault, both translated by Nadine Desrochers for Talisman Theatre; *Get Stuffed* by Alexis Diamond for Tapestry Opera Works; *Demolitics* by Ryan Griffith for The NotaBle Acts Festival. For Talisman Theatre she has also directed *Down Dangerous Passes Road* by Michel Marc Bouchard, winner Best English Theatre Production 2008-09 season, Prix de la critique theatre (AQCT) and *That Woman* by Daniel Danis, both translated by Linda Gaboriau. She has been dramaturg and director for staged readings at numerous festivals across the country.



PRODUCTION HISTORY

The Medea Effect

Performed Segal Center for the performing arts

Montreal, Quebec

February 3-7, 2015

Text: Suzie Bastien

Translation: Nadine Desrochers

Direction: Emma Tibaldo

Actors : James Loye and
Jennifer Morehouse
Set Design : Lyne Paquette
Costume Design : Fruzsina Lányi
Lighting : Angeline St.Amour
Sound Design : Matthew Waddell
Composer : Michael Leon
Video : Johnny Ranger(Mindroots)
Mouvement : Rasili Botz



**"A tough, and lyrical rendering
of an intense text."**

-Lois Brown, Playwright

*"The play Medea has always been problematic; it involves betrayal of epic proportions and tragedy that is earth shattering. ...But **Jennifer Morehouse gives an amazing performance...**"*

-Anna Fuerstenberg, The Rover

"The complex psychological drama about forgetting, isolation and the powerful figure of the mother riffs on Euripedes' classic Medea, a tale of a woman's revenge after her husband's betrayal and a meditation on trauma."

-Emily Rain, Cult#Mtl

"Deceptively, the show appears at first to be a rudimentary allegory... instead, the play addresses these expectations dead on, and then continues to slowly unravel the layers of cliches and simplistic explanations..."

-Daniela Smith Fernandez, Bloody Underrated

"..Suzie Bastien offre un texte riche, très humain. Une belle matière pour des comédiens de talent. Jennifer Morehouse (Ada) impressionne par la profondeur de son jeu. Elle porte sur ses épaules tous les malheurs, toutes les douleurs, toutes les blessures qui ont marqué son personnage"

-Bernard Wheeley, voir.ca



Contact Details

To see a short trailer of The Medea Effect, visit : <http://youtu.be/CcUo1IQWyBE>
(2:35 minutes)

For more information or a copy of the full-length DVD, please contact Lyne Paquette at:

lyne@talisman-theatre.com

514.846.0402

TALISMAN THEATRE
1456 Overdale Ave. #8
Montreal, Quebec H3G 1V3

TECHNICAL RIDER

STAGE REQUIREMENTS (minimum):

Proscenium Width – 25'0"
Height (Stage deck to hanging pipe) – 18'0"
Depth (DS edge of stage to US wall – 22'6"

Masking

- none

Floor

- Flat floor
- masonite floor (provided by Talisman)

SET REQUIREMENTS:

Our set consists of a ladder, 5 theatre chairs screwed to a dolly(36" x48"), a theatre light rack, spare theatre lights, two trusses 15' long (provided by Talisman).

Four rigging points are required for trusses.

Two twist lock male to u-ground female adaptors. Two domestic work lights hung from truss.

We provide a masonite floor to be double-sided taped to the stage deck. We ask that we be provided with one roll of mate black gaffer tape (camera tape).

COMMUNICATION REQUIREMENTS:

Clearcom is only necessary if the venue requires the use of a board operator for the show, in which case the Talisman SM and the venue board operator will need to have headsets. If this is not required our SM will run the show.

SOUND REQUIREMENTS:

1. A quadraphonic (4 speaker) sound system capable of filling the room with clean, undistorted sound.
2. A subwoofer (if possible)

3. One mixing board with inputs from 6 channels and individually assignable outputs to 4 speakers
4. Talisman will provide a DPA 4061 senheiser wireless mic, Lexicon Reverb unit, laptop computer with Qlab playback software, and sound card.

LIGHTING REQUIREMENTS:

1. One non toxic hazer type MDG atmosphere
2. Minimum 60 dimmers (2.4Kw ea.)
3. A site specific Lighting Plot will be provided 1 week prior to the performance date. Rigging points for the set and masking will be included.
4. The lighting hang and cabling will be pre-installed by the venue's technical director and technicians before the arrival of Talisman's crew of 2(stage manager and tour director)
5. Minimum 60 Channel Lighting Board with memory for 80 cues.
6. Needed lighting inventory to be determined but a minimum of 30 LEKO type lights are required — selection of angles will vary with each venue.

VIDEO REQUIREMENTS:

One LX-65 Christie roadrunner Projector with LX-0.8 lens and projector mount enclosed in a sound proof box with 100' cable VGA and VGA to Mac Adaptor –complete with one douser (Supplied by Talisman).

PERFORMANCE

Show running time:90 minutes – No Act Break/ Intermission
The show roughly contains 80 Lighting Cues and 60 Sound Cues
The Stage Manager will provide prompt script and run the show

SET-UP SCHEDULE:

typical schedule

One eight (8) hour day :

- Load-in ((Lighting and projector hang, floor install, Rigging Install)
- Lighting focus and board programing
- Sound install and sound check
- Dressing room preparation for arrival of 2 actors four hours before beginning of performance
- Onstage actor rehearsal/warm-up in parallel with the end of light and sound checks

Crew Requirements:

- 2 Carpenters for 4 hours plus supervision of venue's head carpenter
- 2 Electricians for 8 hours plus supervision of venue's head elect ,sound and video

Doors open 5 minutes prior to performance.