

# Seneca's Medea

*Directed by  
Adam Zanin*



**April 10-12  
At Players' Theatre**

# PLAYERS' THEATRE EXECUTIVE TEAM 2023-2024

On behalf of...

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<b>KRYSTIE NGUYEN.....</b>	<b>Production Manager</b>
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<b>ALEXIS MEZZAROBBA.....</b>	<b>Event Director</b>
<b>DANICA FRISS WILSON.....</b>	<b>MDF Co-ordinator</b>

...we are happy to say:

## WELCOME TO PLAYERS'!

Players' theatre is a non-profit theatre company that aims to bring affordable and accessible performances to members of the community. Founded in 1921, we are Montreal's oldest English-speaking black box theatre, and remain one of the city's only English theatre groups.

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# Director's Note

Toward the end of Seneca's *Medea*, the titular character wages an internal war, battling her own self-control as she commits a mythologically notorious act of vengeance. She splits herself in three within her own mind: "ira discessit loco materque tota coniuge expulsa redit" ("Rage departs from the place, and the mother comes back, while the wife is expelled"; 928-7). This self-referential, metatheatrical division recalls the many masks and identities that define Seneca's version of *Medea*. She is not just a scorned wife, but a mother too, and a chilling embodiment of rage itself. Throughout Seneca's play, these three identities, assisted by the three-faced goddess of death, Hecate, overlap and conflict with each other to create a complete character.

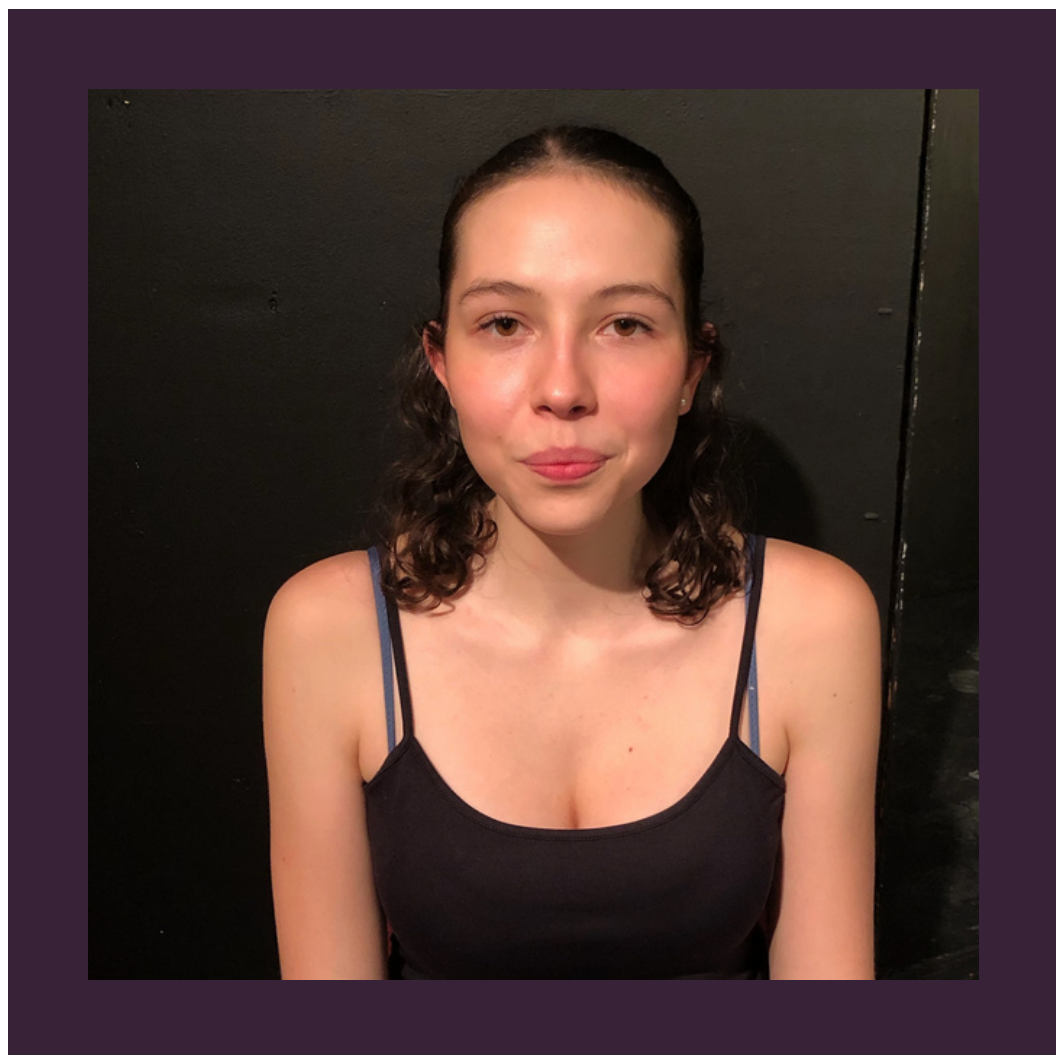
The *Medea* of Seneca's drama, which was written in the 1st century AD, centuries after Euripides' famous tragedy, and was likely never meant to be performed, is shockingly aware of her changing and strengthening identity. Eight times in Seneca's text, *Medea* names herself. She only names herself once in Euripides' play. She calls on the triple-faced Hecate to aid her five times in Seneca's tragedy, and only once in Euripides'. Seneca's *Medea* is hyper-aware of herself in a way that characters in classical tragedy never are.

This metatheatrical notion of *Medea*'s selfhood has informed my translation and direction of this seminal tragedy. In staging a Latin play that was never meant to be performed, I felt comfortable taking the creative liberty to cleave open *Medea*'s warring identities and present the character as complexly as Seneca writes her to be. It's the hope of this entire cast and crew that you enjoy watching our *Medea* as much as we have enjoyed making it!

**Adam Zanin**

**Director/Translator**

# Meet the Cast!



**Medea, the Wife - Callixte Baron** (she/her)

Callixte is a U2 political science major, minoring in sociology and math. She is so excited to be a part of Medea, her first show with Player's Theatre. In her free time, she enjoys reading, playing music, and supporting women's rights (and wrongs, as can be seen in this play). Callixte is grateful to be working with a group of people that are all as incredible off stage as they are on stage and she hopes you enjoy the show!



**Medea, the Murderer - Annabel Simons** (any pronouns)

Annabel is a second year student at McGill studying environmental sciences and anthropology. Annabel is thrilled to return to the Player's stage to share this performance with you all. They extend all their gratitude and love to their foster kitty Fresa who has been the hardest working line running partner at home. Annabel thanks you for coming to witness Medea.



**Medea, the Mother - Molly Spisak** (she/her)

Molly is a third year student at McGill. She studies History with minors in Art History and Religious. She loves the band Hole, so naturally she loves Medea. She's really excited to perform as The Mother and thrash around.

# Meet the Cast!



**Jason - Sam Snyder** (he/him)

Sam is a U1 English: Drama and Theatre major. He is delighted to be making his Players' Theatre debut in Medea. He recently played Warner in AUTS' production of Legally Blonde: The Musical. Future endeavours will include resisting the "jerk boyfriend" typecast. He hopes you enjoy the show!



**Nurse - Ines De Fenoyl** (she/her)

Ines is 3rd year mechanical engineering student, from Paris, France. She loves : theatre (especially when it's musical), cars that race each other around really fast and writing songs about everyone she meets. She's overjoyed to be part of such an iconic play, with an incredibly talented cast, and can't wait for everyone to see the show!



**Nurse - Naomi Decker** (she/her)

Naomi is in her third year studying English literature at McGill University. Her previous credits this year include Joyce in The Road to Hell, Chutney Wyndham in Legally Blonde, and Guilliano in "All You Can Eat." When Naomi isn't doing a bit for the stage, she is usually indulging in a bit (recreational) with her loved ones. Naomi loves Adrienne Lenker, extreme sports documentaries, and frolicking. She is so excited you are here and hopes you enjoy the show!



**Creon - Andrew Petrecca-Berthelet** (he/him)

Andrew is in his fourth and final year at McGill, where he's studying Economics and Psychology (a classic theatre combo). Although this is Andrew's debut at Player's Theatre, he has been involved in student theatre for over a decade and has more recently acted in short films in the dynamic and vibrant Montreal film scene. Don't be fooled; he's way nicer than Creon. Oh! And his favorite pasta shape is Gemelli!

# Meet the Crew!



## **Director/ Translator - Adam Zanin (he/him)**

Adam is studying Honours Classics and is in his third year at McGill. This is his third directorial effort, following Thyestes and Phaedra. He is so grateful to everyone who has been a part of this small series of classical tragedies, either as audience members, performers, or crew. He wants to especially thank his four teammates who have worked on all three plays and have supported him in countless ways. Molly, Annabel, Leila, and Polina: we have become dependable collaborators and dear friends over these three productions. Here's hoping that we can make many more plays together in the years to come!

# Meet the Crew!



## **Stage Manager - Polina Vitrouk (she/her)**

Polina is in her final year studying Russian and Anthropology. This is her third Greek tragedy with Adam and her last production at Players' Theatre! She is beyond proud of the cast and the whole production and tech team! It is with a heavy heart that she says goodbye to McGill theatre but she hopes this is not the end of her work with Adam, Molly, and Annabel, who through three Senecan plays have become dear friends. Polina wants to thank you all for coming to revel in the juicy drama of Medea!

# Acknowledgements

**Thank you to everyone involved in the production of *Seneca's Medea!***

Adam Zanin – Director/Translator

Polina Vitrouk – Stage Manager/Technical Director

Catherine Chen – Technical Director

Ady Jackson – Projections Director

Marguerite Cukier-Houde – Sound Technician

Maru Collins – Lighting Technician

Evelyn Burvant – Props Master

Rhiane Persaud – Props Assistant

Leila Pivato – Costume Designer

Keona Gingras – Costume Designer

Dominique Park – Poster Designer

Charlie Zacks – Tech Assistant



# Behind the Scenes



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