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Radiance (a witch hunt)

June 19, 2014

6 minutes, 27 seconds

Performers: Rosie Byrne, Jenny Grober, Walker Hare, Kristin Idaszak, Emily Shain, Suzy Snowden, Hannah Tamminen, Luis Vega, Sarah Wansley

Transcribed by: Carla Altomare

[IDEAS Performance Series](#)

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Time	Transcription
0:01	[I]
0:01	[D]
0:02	[E]
0:02	[A]
0:03	[S]
0:05	[IDEAS]
0:06	[IDEAS INITIATIVE FOR DIGITAL EXPLORATION OF ARTS + SCIENCES]
0:10	[Doorbell noise]
0:12	Maddie: It's open Anne.
0:16	Voice from television 1: Unhappiness is merely the most recently won of women's rights.
0:19	Maddie: I don't need anymore, I already have plenty.
0:23	Voice from television 1: The really important role that women serve as housewives is to buy more things for the house.
0:30	Voice from television 2: When I have some new kind of cleaning material, I get a real kick out of it and I go through ...
0:35	[Voices from television merge and become distorted]
0:39	Maddie: What is happening to me?
0:40	[Distorted voices grow louder]
0:54	Maddie: Leave me alone!
0:56	The voices: There is no refugee in this wreckage of a world.
1:00	Sarah Wansley: So that was the prologue. My name is Sarah Wansley, I'm the director. This is Kristin Idaszak, the playwright. And we just wanted to tell you a little bit about both what you're gonna see tonight, and what the overall piece is. So, I'll talk a little bit about the process and then Kristin will tell you what happens in the first two thirds of her play cause what you're going to see in a couple minutes is the last third quarter of the play. So this is a piece that Kristin wrote several years ago, and we've been working on together for a little while, and we became really interested in the idea of mediating the chorus of witches. So, the

play is an adaptation of Euripedes' *Medea*, as Shahrokh [Yadegari] mentioned, set with Medea as a 1950's housewife. And, so we became really interested in these witches appearing through the kitchen; that the kitchen itself has actually come alive, and that these witches are suffocating her, are invading her world, and I think we've talked about the witches being both sort of the voices in her head, as she starts to unravel towards the end of the play, but also the voices of women throughout history.

- 2:05 Kristin Idaszak: The play begins with her discovering that her husband has cheated on her, and she decides to plot revenge. Her husband tells her that she -- Jason tells her that he's bringing over his boss, Creon and his daughter, for a dinner. [Crosstalk] Virginia's the name of the daughter, and then she further discovers that the aforementioned mistress is the boss's daughter which really pisses her off. So, what we just saw was sort of right after she's made that discovery and she is starting to prepare for the dinner with the help of her-- her friend, this-- her neighbor from across the street, Anne.
- 2:23 Sarah Wansley: Virginia is the name of the daughter.
- 2:45 Sarah Wansley: And something that is established a little bit more clearly in the whole play but just to help clue you in for this section is that there are sections of the play where we're sort of in Maddie's dream world, and then there are sections of the play that are more realistically happening, and so we'll sort of go back and forth between those worlds-- those worlds kind of collide in this last section of the play.
- 3:05 Kristin Idaszak: So, those of you who know *Medea* know that it is a light romp through [audience laughs] extramarital affairs. So of course, it is incredibly easy to drop into the last quarter of it [laughs], so thank you for going on this ride with us. So, that's where we'll pick up. [Audience claps].
- 3:39 Maddie's Father: We knew the world would not be the same.
- 3:44 Maddie: Daddy, I've had to kill you, you died before I had time.
- 3:47 Maddie's Father: A few people laughed, a few people cried, most people were silent.
- 3:51 Maddie: What should I do? My courage is gone, while my enemies go unpunished.
- 3:56 Maddie's Father: I remember a line from the Hindu scripture; the Bhagavad Gita. Vishnu was trying to persuade the prince to do his duty so he took on his multi-arm form to impress him.
- 4:07 Maddie: Every woman adores a fascist. The boots in the face, the brute, brute heart of a brute like you.

- 4:16 Maddie's Father: The village has never liked you, they're dancing and stamping on you.
- 4:19 Maddie: I will not be the victim of my enemies' scorn, my hand will not fall ...
[scene cuts].
- 4:24 Maddie's Father: Your heart is made of stone. Take on your multi-armed form, my daughter
- 4:24 [Whispering voices play in the background]
- 4:29 Maddie: Daddy, daddy you bastard. I'm through.
- 4:35 [Whispering grows louder, Maddie pours rat poison into the cake batter].
- 4:45 Maddie: We're gonna bake this cake while we are eating dinner. Open the oven. I said open the oven. [daughter opens the oven]. Turn on the gas. [daughter bends down to turn on the gas and Maddie pushes her into the oven and closes the door].
- 5:02 Daughter: Mom! You pushed me in!
- 5:04 Maddie: No the door swung shut!
- 5:05 Daughter: I can't get out!
- 5:06 Maddie: Now, it's stuck!
- 5:07 Daughter: It smells funny.
- 5:08 Maddie: Oh! Just a little moment longer baby.
- 5:11 Daughter [on a screen]: Once upon a time, there was a house in the suburbs, and a witch who lived in the house, and kept a little girl, who thought her life was a fairytale. And once upon a time there was an oven. And once upon a time there was a man, who thought he loved a woman, who thought she had a home. But, it crumbled like gingerbread under her fingers. And once upon a time, there was an oven, and a fire, and an ending. And the ending is always death.
- 5:56 Maddie: I am become death. The destroyer of worlds. [Loud static and explosion noise]. [Audience claps].