

The Heal

Inspired by Sophocles

Written & Directed by Aaron Posner

Music by Cliff Eberhardt

Co-Produced by Round House Theatre

September 5–28, 2019

Thursdays–Saturdays, 8:00 p.m.

The Barbara and Lawrence Fleischman
Theater at the Getty Villa



The Heal

Inspired by Sophocles



View of the Barbara and Lawrence Fleischman Theater and the entrance of the J. Paul Getty Museum at the Getty Villa

The performance is approximately 90 minutes long, without intermission.

J. PAUL GETTY MUSEUM DIRECTOR'S NOTE

Over the course of his lifetime, Sophocles (497–406 BC) wrote more than 120 plays, of which only seven survive in their complete form. He was the most celebrated playwright in the dramatic competitions that took place in Athens during the religious festivals of the *Dionysia* and the *Lenaea*, winning 24 of the 30 competitions he entered and placing second in the other six.

Sophocles developed his characters to a greater extent than earlier playwrights, creating deeper personas and more complex conflicts between them. He also became known for adding a third protagonist to the plot, thereby reducing the importance of the traditional chorus. Other playwrights of the time followed suit.

Only two of Sophocles's surviving plays can be dated with confidence: *Oedipus at Colonus* (401 BC, staged after Sophocles's death by his grandson) and *Philoctetes* (409 BC), the play on which this year's production of *The Heal* is based.

Not as well-known as his other surviving plays, *Philoctetes* recounts the story of the title character, an archer, who was tricked and abandoned on the island of Lemnos by the rest of the Greek fleet as they journeyed to Troy. After learning they could not win the Trojan War without Philoctetes's bow and arrows (given to him by the hero Herakles), the Greeks sent Odysseus and Neoptolemus, the son of Achilles, to retrieve him. However, due to the Greeks' earlier betrayal, Philoctetes refused to go with them. In the ensuing plot to convince Philoctetes to help defeat the Trojans, Sophocles invites us to explore the complex path we all take to heal from our wounds.

We are very pleased to welcome to the Getty Villa for the first time the company from Round House Theatre, based in the Washington, DC, area. *The Heal*, a reimagining of *Philoctetes*, is written and directed by the award-winning playwright Aaron Posner, who has reshaped Sophocles's story for a modern audience. The music has been created by acclaimed folk singer and songwriter Cliff Eberhardt. I offer my congratulations to Aaron, Cliff, and all their Round House colleagues for what I am sure you will find a thought-provoking production.

I also extend my special thanks and appreciation to everyone at the Getty who works so hard on making our annual outdoor theatrical production such a success. Performances of ancient Greek and Roman drama have been at the very heart of our programming at the Getty Villa for the past 14 years, and plays like the one you will experience this evening are an important part of that tradition.

—Timothy Potts

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CAST (IN ORDER OF APPEARANCE)

Cliff Eberhardt	Demodocus	Kacie Rogers	Niaptoloma
Eunice Bae	Melpomene	Lester Purry	Odysseus
Emma Lou Hébert	Calliope	Eric Hissom	Philoctetes
Jaquita Ta'le	Thalia		

CREATIVE TEAM

Thom Weaver**	Scenic & Lighting Designer	Zaira Paredes-Villega	LA Production Assistant
Sarah Cubbage**	Costume Designer	Erika Chong Shuch	Choreographer
Andre Pluess**	Sound Designer	Gabrielle Hoyt	Dramaturg
Cliff Eberhardt	Composer	Erin Weaver	Dramaturg
Mercedes Clanton	Stage Manager	Jesse Aasheim	Production Manager
Peter Danelski	MD Assistant Director	Aubrey Mazzaferri	Costume Shop Manager
Margaret Starbuck	LA Assistant Director	Erin Walley	Prop Master
Jeff Polunas	Assistant Sound Designer	Halei Parker	Wardrobe
Casey Parker	MD Production Assistant		

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

**Members of the United Scenic Artists Union (USA).

This theater operates under an agreement between the League of Resident Theatres and Actors' Equity Association.

Aaron Posner and Erika Chong Shuch are members of SDC, the Society of Stage Directors and Choreographers, an independent national labor union.

DIRECTOR/ PLAYWRIGHT'S NOTE

I fell in love with Sophocles's play *Philoctetes* in high school. (Which might give you some small idea of just how cool I was in high school!) The bold characters, intense conflict, and complex psychology in the play spoke powerfully to me. I remember loving the fact that I felt deeply connected to so ancient a story. Though many thousands of years and many thousands of miles separated me from the long-suffering Philoctetes, I still felt that our lives were linked in moving and complicated ways.

When the wonderful people at the Getty asked me if I was interested in reimagining a Greek play for this remarkable space, I thought of *Philoctetes* right away. But when I began to re-explore the text after more than three decades, I found that while I still connected with it, I did so for entirely different reasons. Not surprisingly, the world and I had both changed significantly, and now whole new aspects of this great work of literature were presenting themselves to me. That is the joy and wonder of a true classic, isn't it? It grows with us. It operates on such a deep and universal level that it's infinitely adaptable to the moment, the place, and the person. I love how the great stories can be touchstones that help us understand our times and ourselves.

Initially, remembering what I first loved about it, I intended to write a play about Rule Breaking, Friendship, and Political Necessity. But it seems that I've actually ended up writing a play more about Wounds, Pain, Healing, and Forgiveness...and maybe Hope and Redemption, too. And, as it turns out, maybe Rule Breaking, Friendship, and Political Necessity, as well! And perhaps even other things.

Though, of course, it might not actually be about any of those things to you. Another great thing about literature: You never know how it will speak to any audience or audience member. For me, this is one of the great joys of working in the theater. Both audiences and my collaborators—actors, designers, composers, choreographers, dramaturgs, etc.—always help me come to understand what I am actually writing about. They see things I don't tend to see; things that snuck in there when I wasn't looking. Unintentional things. Deep-down things. True and tricky things...

Art is complicated. Don't you find? Like life. Hard to pin down. But I have tried my best to write honestly about where Sophocles's great play takes me at this moment. I have tried my best to do what I think he was doing—to look at myself and the world around me with clear eyes, and tell my inevitably limited truth about what I am seeing.

I hope it speaks to you. I hope it takes you on the kind of compelling and worthwhile journey it has taken me on. Thank you very much for spending your evening seeing what we are up to out here in this remarkable playground. Enjoy!

— Aaron Posner



The Director and Choreographer are members of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



The Designers at this Theatre are Represented by United Scenic Artists - Local USA 829 of the International Alliance of Theatrical Stage Employees

ABOUT THE PLAY

In true Greek tragic tradition, the plot of Sophocles's *Philoctetes* is deceptively simple. A wounded, bitter man struggles for redemption; an untested warrior must choose between values and allegiances; sinners come to terms with their sins.

It's the backstory that gets complex: before the events of the play, Philoctetes, former companion of Herakles and current wielder of the fallen hero's mighty bow, was traveling to fight alongside his fellow Greeks in the Trojan War. En route, however, he committed a grave error, trespassing on a nymph's sacred grove. Enraged, the nymph sent an enchanted serpent to attack him, leaving an infected, incurable, and foul-smelling wound on his heel. So appalling was the stench that his sworn comrades—led by the wily king Odysseus—tricked Philoctetes into remaining on a desolate island, where he spent the years abandoned, exiled, and in agony while they besieged Troy.

As *Philoctetes* begins, the siege drags on. The Greeks have uncovered a prophecy: only the bow of Herakles, wielded by Philoctetes, will end the war. Odysseus, the man responsible for marooning Philoctetes, now is charged with bringing this to fruition by any means necessary. As backup, he brings along a young man named Neoptolemus. Son of the famed warrior Achilles—now dead from a Trojan arrow in his own heel—Neoptolemus is unproven, but honorable. He longs to serve his country, but doesn't believe in Odysseus's underhanded methods. When this pair meets Philoctetes, a battle of wills ensues as the two older men fight for Neoptolemus's loyalty.

I have recounted for you the plot of Sophocles's *Philoctetes*; not of Aaron Posner's *The Heal*. Even a cursory glance at the cast list will tell you that our production has taken liberties with Sophocles's text. After all, this is an adaptation; while we hew closely to *Philoctetes*'s original plot, this is Aaron Posner's new play. A modern play. A decidedly nontraditional play.

That mission, as it happens, is decidedly and traditionally ancient Greek. In 2010, acclaimed scholar and writer Daniel Mendelsohn wrote an illuminating piece in *The New Yorker* about the relationship between Greek drama and adaptation. "Have we ever done anything but tamper with the classics?" he asks. Unlike modern culture, shaped by the immutable written word, Greek culture based itself on an oral tradition—in that time, "myth," writes Mendelsohn, "was a great deal more fluid." Viewed in this light, Sophocles's *Philoctetes* is itself an adaptation, an attempt by the great playwright to "insert his own design" into "open spaces in the weave" of mythology to discuss ideas and issues relevant to his time through an ageless story.

With *The Heal*, Aaron Posner furthers that goal, with inspired results. Mixing together mythological and modern vernacular, classical and current concerns, he creates a world somehow perfectly suited to an ancient villa nestled along the Southern California coast. The play you're seeing tonight may have its roots in a millennia-old narrative, but it has been created for you—for this place, and for this moment. What could be more Greek than that?

—Gabrielle Hoyt, *Round House Theatre Dramaturg*

ROUND HOUSE GUEST SCHOLAR'S NOTE

Philoctetes may well be Sophocles's most important play today. It is not as well-known as it should be, thanks in part to the influence of Freud and Aristotle on the reception of the *Oedipus Rex*, and also in part to the fact that *Antigone* has been a staple for introductory courses of philosophy, political science, and literature for decades. There is also the problem of cacophony in the play's titular character, Philoctetes, a name that English speakers don't enjoy. The name, however, is our key to understanding the play's importance for us, made up as it is of the ancient Greek words *philos*, meaning "near and dear," and *ktēma*, a possession (namely, Philoctetes's magic bow, gifted to him by the demi-god Herakles). The name Philoctetes, then, means something like, "he who is nearer and dearer than a possession."

On the surface, this is a facile distinction. Who but a psychopath would consider a possession more dear than a person? But take only a cursory glance around your home and you will quickly identify dozens of possessions whose value has eclipsed that of their original owner or maker. Was the maker happy to make it? Was he or she fairly compensated? Did the manufacture take place in a comfortable and safe environment? In most cases, we don't have the answers; nor do we want to. Instead of focusing on people, we prioritize being possessors. *Philoctetes* is such an urgent play because it is about the journey from a fixation on the possession—its power, its ability to confer status, its ability to win victory—to a contemplation of the experience of the wounded person behind it, culminating in his salvation or healing.

Along this journey *Philoctetes* invites us to consider what is our true nature (*phūsis* in Greek) and what is the best way to live up to our ancestors, what the ancient Greeks called being *gennaios* (root of the English words genesis and genetics). Odysseus, who has long ago decided that possessions are more important than people, tries to convince Neoptolemus that it is in his *phūsis* to be like his father Achilles, a man who always did what it took to gain victory. "It is sweet to take a possession (*ktēma*) through victory (*nikē*)," Odysseus tells his impressionable mentee, in a line that could have been spoken by Gordon Gekko in the movie *Wall Street*, or Fast Eddie Felson in *The Color of Money* ("Money won is twice as sweet as money earned"). By contrast, Philoctetes argues that Achilles was always there for his friends no matter what. Following this argument, by befriending Philoctetes Neoptolemus is being truly *gennaios* (becoming, as it were, a compassionate "Jedi like his father").

This journey of healing also invites us to explore seemingly contradictory emotional states: how is it that a wounded person might elicit feelings of disgust and fear (*phobos*) but also the kind of pity (*eleos*) that compels intimacy and care? Philoctetes is everything that our baser animal instincts tell us to flee from: sickening wounds, ghastly pain, and angry, ill-omened screams. But Philoctetes is also quite human—and even divine—for his ability to bond with others.

Aaron Posner's reimagining of *Philoctetes* complements the pity we feel through intimacy with an individual person's pain in light of the universality of human suffering. While ancient Greeks might not have immediately understood the singer Demodocus's claim, as our adaptation opens,

that “everyone’s wounded,” it was a central theme of many Greek tragedies and histories that everyone was at least “wound-able,” no matter how much they tried to insulate themselves with wealth, power, and alliance. Indeed, at the conclusion of his appeal to Neoptolemus to take him home, Sophocles’s Philoctetes begs, “save me, pity me, on the grounds that for mortals everything is terrifying and dangerous, to fare well at one moment and the opposite at the next” (501–503). Posner’s Philoctetes takes the similar perspective that “you don’t know what the Gods may have in store, what fate might test you with some shocking dire awful day.” For both versions of Philoctetes, salvation lies beyond being an object of pity, adrift in the universal human condition of suffering. In Sophocles’s writing, salvation requires the divine intervention of Philoctetes’s friend, Herakles, whereas for Posner, Philoctetes must acknowledge the role he himself has played in his suffering. In the end, both plays offer us an opportunity to think more carefully about what it means—and what sacrifices it may take—to heal together.

—Norman Sandridge, Associate Professor of Classics, Howard University

ABOUT THE CAST



EUNICE BAE (Melpomene) is thrilled to make her West Coast debut. Her New York credits include: *Ars Nova: I Am This for You* (Akarika); internationally she performed in *Priscilla: Queen of the Desert* (Cynthia). Regional credits include: *The White Snake* (White Snake), *Aubergine* (Cornelia), *In the Heights*, *The King and I*, and *Miss Saigon*. In television and film, she has worked in: *Dakota* (feature), *Swinging With My Eyes Closed* (Shania Twain music video), and *The Rainbow Room with Michael Feinstein* (PBS).



CLIFF EBERHARDT (Composer & Demodocus) won Helen Hayes Awards for Best Ensemble and Best Production for *The Taming of the Shrew* (Folger Theatre, 2012). He earned a NY Emmy Award for the “No Place I’d Rather Be” theme song, CBS-NYC. He has produced nine albums on nationally distributed labels. *The Long Road* was named Album of the Year in 1990 by the *New York Times*, *Philadelphia Inquirer*, and *Los Angeles Times*. His album *The High Above and the Down Below* was named a USA Today Top Five in 2007. The music from *The Heal* can be downloaded at his website, www.cliffeberhardt.com



EMMA LOU HÉBERT (Calliope) is overjoyed to be a part of this production. Previous Washington, DC, credits include *Hooded: Or, Being Black for Dummies* at Mosaic Theatre; *Illyria: Or What You Will* at WSC Avant Bard; *The Last Burlesque* with Pinky Swear Productions; *The Pillowman* at Forum Theatre; *Dante’s Inferno* at Synetic Theatre; and *She Kills Monsters* at Rorschach Theatre. She holds a BA in theater from the University of Maryland.



ERIC HISSOM (Philoctetes) is based in Washington, DC, and his credits there include: the Tiger in *Bengal Tiger at the Baghdad Zoo* at Round House Theatre, Vanya in *Vanya, Sonia, Masha & Spike* at Arena Stage, Cyrano in *Cyrano* at the Folger Theater, and many others. Regionally, he’s appeared at La Jolla Playhouse, Seattle Rep, Cleveland Playhouse, Asolo Rep, Milwaukee Rep, and many others.



LESTER PURRY (Odysseus) has performed with the Penumbra Theatre Company, the Guthrie Theatre, Baltimore’s Center Stage, Geva Theatre Center, Portland Playhouse, and in the Alabama Shakespeare Festival. Roles include Troy and Cory in *Fences*, Floyd in *Seven Guitars*, Othello in *Othello*, Wolf in *Two Trains Running*, Lymon in *The Piano Lesson*, Booster in *Jitney*, King Hedley in *Hedley II*, Dauphin in *Henry V*, Lancelot in *Camelot*, Scarus in *Antony and Cleopatra*, and Thurgood Marshall in *Thurgood*, among many others.



KACIE ROGERS (Niaptoloma) received her classical training at the American Musical and Dramatic Academy College and Conservatory of the Performing Arts. Since then she’s worked with several prestigious theater companies in the Los Angeles area. In 2018 Rogers received an NAACP Theatre Award for best supporting actress in an intimate theater, and she is thrilled to have been honored again this year with an NAACP Theatre Award for best actress in an intimate theater.



JAQUITA TA'LE (Thalia) is honored to make her debut at the Getty Villa. Her credits include: *Too Heavy for Your Pocket* (The Broadwater), *Little Children Dream of God* (The Road Theatre), *And Then They Fell* (Atwater Village Theatre). TV and film credits include *Castle*, *Shameless*, *Criminal Minds*, *ER*, and Netflix's adult animated series *Super Drags*. Ta'le holds a BFA from New York University.

ABOUT THE CREATIVE TEAM

RYAN RILETTE (Artistic Director, Round House Theatre [RHT]) is in his eighth season as artistic director of Round House Theatre. Prior to joining RHT, Rilette served as producing director of Marin Theatre Company in Mill Valley; producing artistic director of Southern Rep Theatre in New Orleans; co-founder and artistic director of New York's Rude Mechanicals Theater Company; and as president of the National New Play Network.

AARON POSNER (Playwright & Director) is an award-winning playwright and director whose area productions include *The Tempest* (with Teller) and *District Merchants* at South Coast Repertory; *Stupid Fucking Bird* at the Theatre at Boston Court; and *The Chosen* and *My Name Is Asher Lev* at the Fountain Theatre. Posner's other plays include *Life Sucks*, *No Sisters*, *JQA*, *Sometimes a Great Notion*, and many more.

ERIKA CHONG SHUCH (Choreographer) is a performance maker, choreographer, and director. Recent original projects include *TheaterTheater*, a participatory morality play exploring the hidden forces underlying everyday ethical choices, and *For You*, intimate performances for audiences of 12. Shuch choreographs for companies such as Oregon Shakespeare Festival, Folger Theater, Hudson Valley Shakespeare, Kennedy Center, American Conservatory Theater, Arena Stage, and Baltimore Center Stage.

THOM WEAVER (Scenic & Lighting Designer). Credits include NYSF/Public, Roundabout, Primary Stages, Signature Theatre Company, Teller's Play Dead, Chicago Shakespeare, Huntington, Arden, Wilma, Philadelphia Theatre Company, Milwaukee Repertory, Portland Center Stage, Folger, Round House, Center Stage, California Shakespeare Theater, Williamstown, Spoleto, Lincoln Center Festival, Pittsburgh Public, and Yale Repertory. Weaver has won five Barrymore Awards, two Joseph Jefferson Awards, and two AUDELCO Awards. He was educated at Carnegie Mellon and Yale.

SARAH CUBBAGE (Costume Designer). Her favorite designs have been for *The Triumph of Love & Hippolyte* et Aricie, the Juilliard School (dir. Stephen Wadsworth); *Crazy for You*, David Geffen Hall (dir. Susan Stroman); *Beauty and the Beast*, Disney Creative Entertainment/Disney Cruise Lines; *The Lily's Revenge*, American Repertory Theater; *Dark Lark*, BAM (Kate Weare Company); and *The Radio Show* (Bessie Award, Kyle Abraham/Abraham.In.Motion).

ANDRE PLUESS (Sound Designer). Broadway credits include: *33 Variations*, *I Am My Own Wife*, *Metamorphoses*, *The Clean House*. Regional credits include *Angels in America*, (Berkeley Repertory Theatre); *Cymbeline* and *Pericles* (Shakespeare Theatre Company); *Equivocation*, *Indecent* (Arena Stage); *Winter's Tale*, *The Merchant of Venice*, *Othello*, (Oregon Shakespeare Festival); *The Minutes*, *The Children* (Steppenwolf Theatre); *Lottery Day*, *Jungle Book* (Goodman Theatre); and *Steadfast Tin Soldier* (Lookingglass Theatre).

GABRIELLE HOYT (Dramaturg) has worked at Round House Theatre for four seasons, and served as literary manager for the past two. She acts as production dramaturg for all mainstage productions, and coordinates Round House's Equal Play initiative, which amplifies underrepresented voices in the American theater. A graduate of Yale University, Hoyt also has a freelance career as a new-play director and dramaturg.

ERIN WEAVER (Dramaturg) is an actor and dramaturg who has won seven Helen Hayes Awards in the Washington, DC, theater community for her work in both these areas. She recently dramaturged and starred in *ME JANE: The Dreams & Adventures of Young Jane Goodall* at the Kennedy Center, playing young Jane Goodall, and most recently played Mona Juul in *Oslo* at Round House Theatre.

MARCEDES L. CLANTON (Production Stage Manager). Credits include: Center Theater Group: *Rotterdam*, *Die, Mommie Die!*; CV Repertory Theatre: *Good People*; Garry Marshall Theatre: *Laughter on the 23rd Floor*, *A Funny Thing Happened on the Way to the Forum*; A Noise Within: *The Madwoman of Chaillot*, *Ah, Wilderness!*, *The Maids*. Other credits: *Mutt House*, *Sons of the Prophet*, *The Temperamentals*, *Booty Candy*, *Wolves*, *The Color Purple*, *Leslie Jordan's Fruit Fly*, and *Take Me Out*.

ABOUT ROUND HOUSE THEATRE

Round House Theatre is one of the leading professional theaters in the Washington, DC, area, producing a season of new plays, modern classics, and musicals for more than 40,000 patrons each year at our theater in Bethesda. Round House has been nominated for more than 181 Helen Hayes Awards and has won over 32, including four Outstanding Resident Play Awards and the Charles MacArthur Award for Original New Play in 2016. Round House's lifelong learning and education programs serve over 4,000 students each year at its Education Center in Silver Spring and in schools throughout Montgomery County. Cornerstone programs include the year-round Teen Performance Company (which culminates in the student-produced Sarah Metzger Memorial Play), summer camp for students in grades K–12, and a full slate of classes for adults and youth.

In March 2018 the company launched the Full Circle Campaign to establish Round House as one of the leading regional theaters in the country through four inspiring goals: launch innovative artistic initiatives, advance theater to future generations, create a dynamic and flexible theater, and ensure our financial sustainability.

Among these new artistic initiatives are Equal Play, a groundbreaking program to commission 30 new plays from women playwrights and playwrights of color, including 10 plays for the Teen Performance Company; Fair Play, which provides competitive artist salaries to build loyalty with the best local talent; and Round House's new Resident Artist program, which deepens the relationship with key artists through two-year residencies and guarantees each artist work on four productions, while engaging them year-round rather than on a per show basis, providing much needed job security.

One of Round House Theatre's deepest-held values is to ensure our work is accessible to patrons of all ages, cultural backgrounds, economic groups, and physical abilities. Through the Free Play program, Round House provides teenagers and college students with free tickets—to any play, any time—and removes financial obstacles while nurturing an interest in live, professional theater. In May 2019 the company launched On the House, a community ticket-access program that provides complimentary group tickets to nonprofit organizations interested in sharing the enjoyment of live theater with their constituents. www.RoundHouseTheatre.org

ROUND HOUSE THEATRE STAFF

Artistic Director	Ryan Rilette
Managing Director	Ed Zakreski
Associate Artistic Director	Nicole A. Watson
Literary Manager	Gabrielle Hoyt
Production Manager	Jesse Aasheim
Assistant Production Manager/ Company Manager	Sara Patterson
Technical Director	Matt Saxton
Assistant Technical Director	Jose Abraham
Master Electrician/Audio Supervisor	Chris Hall
Costume Shop Manager	Aubrey Mazzaferri
Scenic Charge	Jenny Cockerham
Master Carpenter	Shaun Bartlow
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Scenery constructed by Scenic Highlights

SPECIAL THANKS

Center for Hellenic Studies at Harvard University, the Center Theatre Group, and Kyle Morris

PERFORMANCE AT THE GETTY VILLA

The Getty Villa's public programming enhances the experience of the ancient world by offering a diverse schedule of events anchored by an innovative theater program. Live performances of classical drama offer insight into the social, cultural, and political realities of life in ancient Greece and Rome. The J. Paul Getty Museum's permanent collection of antiquities, alongside its changing exhibitions, strengthens the connection between modern audiences and the stories enacted in the tragedies and comedies onstage.

Classical dramatists explored basic human stories that often parallel our contemporary experiences. Ancient plays are ever-powerful and resonant, continuing to inspire reinterpretation. The Villa Theater Lab series, presented throughout the year in the Auditorium, fosters experimental and modern approaches to ancient stories, enabling directors, designers, musicians, playwrights, and actors to freely incorporate advanced stage, sound, and visual elements into productions developed in residence at the Villa.

Each September a major production is commissioned and presented in the Barbara and Lawrence Fleischman Theater, an outdoor performance space based on ancient prototypes. These performances have become a much-anticipated annual tradition for Museum audiences. *The Heal* is the 14th annual play to be presented in this dramatic setting.

To receive information about Getty Museum exhibitions, performances, and lecture events, please sign up for the monthly newsletter at getty.edu/subscribe.

As a courtesy to our neighbors, we ask that you keep noise to a minimum while enjoying the production. Please refrain from unnecessarily loud or prolonged applause, shouting, whistling, or any other intrusive conduct during the performance. Please exit the theater and the Getty Villa quietly.

RELATED LECTURE

Sophocles's *Philoctetes*: From Wounding to Healing

Saturday, September 21, 2019 at 3:00 p.m.

Getty Villa, Auditorium

Free; advance reservation required

What can Sophocles's play *Philoctetes* teach us about how we treat the vulnerable and wounded, and how we respond to being wounded ourselves? Philosophy expert Marina McCoy of Boston University explores this Greek tragedy and its themes of friendship, betrayal, and healing. McCoy considers the value of its live performance as a communal experience, inviting us to examine how we care for those at the margins of society and what it means to move beyond injustice and toward community.

THE BARBARA AND LAWRENCE FLEISCHMAN THEATER STAFF

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PREVIOUS OUTDOOR THEATER PRODUCTIONS

- 2006 *Hippolytos* – Euripides – directed by Stephen Sachs
- 2007 *Tug of War* (based on *Rudens*) – Plautus – directed by Meryl Friedman
- 2008 *Agamemnon* – Aeschylus – directed by Stephen Wadsworth
- 2009 *Peace* – Aristophanes – directed by Bill Rauch
- 2010 *Elektra* – Sophocles – directed by Carey Perloff
- 2011 *Trojan Women (after Euripides)* – Euripides – directed by Anne Bogart
- 2012 *Helen* – Euripides – directed by Jon Lawrence Rivera
- 2013 *Prometheus Bound* – attributed to Aeschylus – directed by Travis Preston
- 2014 *Persians* – Aeschylus – directed by Anne Bogart
- 2015 *Mojada: A Medea in Los Angeles* – Euripides – directed by Jessica Kubzansky
- 2016 *Haunted House Party* (based on *Mostellaria*) – Plautus – directed by Matt Walker
- 2017 *Iphigenia in Aulis* – Euripides – directed by Charles Newell
- 2018 *Bacchae* – Euripides – directed by Anne Bogart

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at the Getty Villa

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