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RELATED TALK

DIRECTING *ELEKTRA*: SOPHOCLES FOR THE CONTEMPORARY STAGE

Director Carey Perloff and Professor Helene Foley discuss the Getty Villa's staging of *Elektra* and the process of adapting Sophocles' tale of revenge for modern audiences with Mary Louise Hart, associate curator of antiquities, the J. Paul Getty Museum. For tickets and information, please call (310) 440-7300 or visit www.getty.edu.

Saturday, September 25, 3:00 p.m.
Getty Villa, Auditorium

NEXT YEAR AT THE GETTY VILLA

TROJAN WOMEN

Directed by Anne Bogart; Performed by SITI Company
Adapted by Jocelyn Clarke from the play by Euripides
Opening September 8, 2011

One of America's leading theater ensembles presents the world premiere of a new Getty-commissioned performance. In the ruins of their burning city, the royal women of Troy—still mourning the slaughter of their husbands and sons—await enslavement and exile. Euripides' timeless meditation on suffering and survival examines the moments of choice that separate death and life, women and men, and past and future.



The J. Paul Getty Museum
at the Getty Villa

1200 Getty Center Drive, Suite 1000v
Los Angeles, CA 90049-1745
Tel 310 440 7300
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SOPHOCLES'

Elektra

The Barbara and Lawrence Fleischman Theater at the Getty Villa
Thursdays-Saturdays, September 9-October 2, 2010

The House of Atreus



☉ Married

The performance is approximately ninety minutes long, without intermission.

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. While exiting the theater and the Getty Villa, please do so quietly.

*The actors and stage manager employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



SOPHOCLES'

Elektra

World Premiere of a New Translation by Timberlake Wertenbaker
Directed by Carey Perloff

THE CAST

(in order of appearance)

Tutor	Jack Willis*
Orestes	Manoel Felciano*
Pylades/Percussion	Michael Wells
Elektra	Annie Purcell*
Chorus Leader	Olympia Dukakis*
Chrysothemis	Linda Park*
Clytemnestra	Pamela Reed*
Aegisthus	Tyrees Allen*
Cellist/Vocalist	Theresa Wong
Chorus/Vocalist	Sharon Omi*

THE COMPANY

Director	Carey Perloff
Composer/Musical Director	Bonfire Madigan Shive
Additional Music	Michael Wells, Theresa Wong
Scenic Designer	Christopher Barreca
Associate Scenic Designer	Efren Delgadillo, Jr.
Costume Designer	Candice Donnelly
Assistant Costume Designer	Christine Cover Ferro
Lighting Designer	Geoff Korf
Dramaturge	Michael Paller
Assistant Director	Carly Cioffi
Movement Consultant	John Carrafa
Casting Director	Meryl Lind Shaw
Stage Manager	Darlene Miyakawa*
Production Assistant	Kim Carr
Wardrobe Staff	Ellen L. Sandor

A NEW VIEW OF ELEKTRA

It has been said that forgetting is important to mental well-being. Without the ability to let go of past experiences, moving forward would be difficult. But *Elektra* is a play about willful memory and the damage that happens to those who refuse to forget.

To keep the possibility of revenge alive, *Elektra* forces herself perpetually to relive and reiterate the gross injustice of her father's murder at the hands of her mother and her mother's lover, Aegisthus. Lamentation is the food she feeds on, and it is important to remember that the act of lamentation in ancient Greek culture was a form of political provocation, not an occasion for passive weeping. Women were responsible for mourning the dead, and indeed female outcries on behalf of their fallen kin were often so incendiary that laws had to be passed in Solon's time to limit the number of days of public mourning.

I first directed Sophocles' *Elektra* over twenty years ago at the Classic Stage Company in New York, with Pamela Reed (who tonight plays Clytemnestra) as *Elektra*, in the world premiere of a version by Ezra Pound. The poet translated the play, while incarcerated after World War II, as a study in perceptions of sanity by a sardonic and hostile world.

In her masterful new translation, specially commissioned for this production, Timberlake Wertenbaker has focused instead on the deep emotional complexity of Sophocles' characters. Because of her facility with ancient Greek, Wertenbaker has found a way to evoke the gorgeous formal structure of Sophocles' language, while creating vivid characters that offer rich possibilities

to contemporary actors. It was Wertenbaker who first pointed out how highly personal and particular the Chorus is in this *Elektra*: it is a Chorus intimately involved in the plight of the polluted city and in the agony of *Elektra*, longing to have the desecration purged so that order can be restored. We made the decision to embody this Chorus in the body of a single actress, Olympia Dukakis, in collaboration with a musical Chorus that provides a haunting sound world, created by composer/cellist Bonfire Madigan Shive. Thus the chorus is both personal and poetic, prosaic and heightened. Occasionally the chorus cries out in Greek, as does *Elektra*, when no English word suffices. Always, the Chorus widens the lens of the play, asking us to consider the nature of justice and the difficulty of moral behavior.

It is a fascinating experience to perform this play against the backdrop of the Getty Villa, our stand-in for the ancient house of Agamemnon. In designing this production, we wrapped the Getty facade in security tape and chain-link fencing to evoke the protective barriers Clytemnestra herself might have erected to defend against acts of reprisal. We are, of course, sadly accustomed today to the sight of public buildings becoming bunkers against possible "terrorist" attacks, and we are certainly accustomed to repetitive cycles of violence. Perhaps this is the real fascination of revisiting Greek drama: it is an occasion to look at our own experience through the unblinking lens of great tragedy.

—Carey Perloff, Director

SOPHOCLES AND ELEKTRA

Elektra may have been written in about 413 or 412 B.C. Thousands of revolutions of the earth around the sun have occurred between its first performance and tonight's, and we still grapple with the major issues of the play: How do we regard a community where the punishers are as brutal as those they punish? If a civilized society endorses personal vengeance, can we call it civilized? What constitutes heroic behavior?

Aeschylus explored these questions in the *Oresteia* trilogy, the second part of which, *The Libation Bearers*, is an earlier telling of the *Elektra* story. Taken as a whole, the *Oresteia* is a mythic account of the founding of the Athenian system of justice meant to supplant vendetta. The *Oresteia* was perhaps an expression of optimism, a hope that Athens might yet live up to its self-assigned position as the world's most civilized state.

Euripides' more skeptical *Elektra*, written perhaps forty years after Aeschylus, depicts a brother and sister muddling through to a bloody conclusion ordered by a god, in addition to questioning Apollo's wisdom in commanding Orestes to murder his mother. Sophocles' *Elektra*, probably written a few years later, has at its center a daughter whose implacable demand for vengeance makes her look remarkably like her revenge-bent mother, suggesting that the rational society of Aeschylus's masterpiece remained a long way off. Blood still demanded blood.

The stories that Athenian playwrights told were enduring and known to all; what was new was the way each treated familiar material. The Athenian audience could see

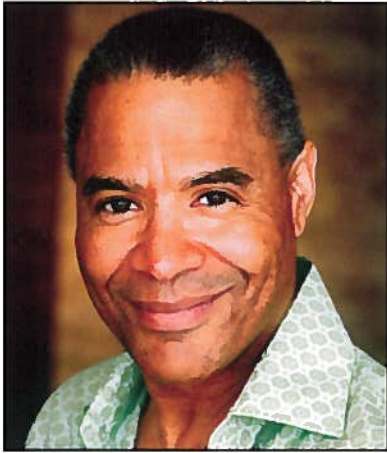
in Sophocles' play a reference to Euripides and Aeschylus. They also had images of Orestes from the *Odyssey*, in which he was depicted as a glorious hero. In Sophocles' *Elektra*, the audience saw an Orestes who was certain that he would gain greater glory through matricide. This isn't surprising: Sophocles, who was also an admired general, had seen on the battlefield the kind of brutality that men with weapons inflict on other human beings.

Athens was a violent, militaristic society, but it was also a democracy whose citizens relished a good debate. They witnessed *Elektra* as both a story and an argument about what it meant to be civilized. They saw images of a society that referred to everyone else as barbarians, but which itself remained seriously flawed. Combining stark drama, intense emotion, and rational argument, *Elektra* reminded Athenians that personal vengeance wasn't merely personal: the play takes place in front of the royal palace of Mycenae, a public space where the personal becomes a matter of civic concern.

In Timberlake Wertenbaker's new version, the word now appears seventy-nine times in seventy-five pages. After more than two millennia, *Elektra* challenges us to look clearly at our own attitudes toward justice and right and wrong, provoking us to ask ourselves, what now?

—Michael Paller, Dramaturge,
American Conservatory Theater

ABOUT THE CAST



TYREES ALLEN

(Aegisthus)

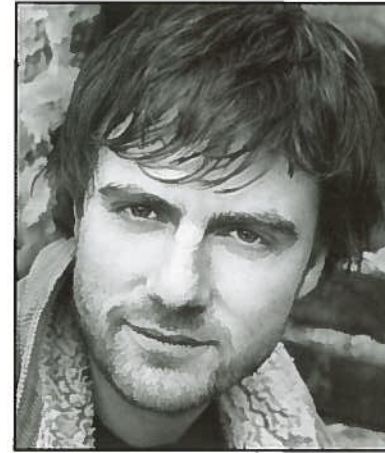
Allen played Colin Powell in the American premiere of David Hare's *Stuff Happens* at the Mark Taper Forum. He originated the role of Amonasro in Elton John and Tim Rice's *Aida* on Broadway, played Westmoreland in the famous revival of *Henry IV* (Lincoln Center Theater), and was the titular role in *Othello* (Old Globe). Allen played Gordon Dean in the last season of *Alias*, Captain Maynard in the first season of *Dark Blue*, and was a series regular on ABC's *Women's Murder Club*.



OLYMPIA DUKAKIS

(Chorus)

Dukakis was seen in *Vigil*, *Hecuba*, *A Mother*, *For the Pleasure of Seeing Her Again*, and *Singer's Boy* at the American Conservatory Theater. In New York, she appeared in *The Singing Forest*, *The Marriage of Bette and Boo* (Obie Award), *A Man's a Man* (Obie Award), *Curse of the Starving Class*, *Electra*, *Peer Gynt*, *Titus Andronicus*, *The Memorandum*, *Rose*, and *Social Security*. In London, she was in *Rose* (National Theatre) and *Credible Witness* (Royal Court Theatre). She served as founding artistic director at the Whole Theatre Company in New Jersey for nineteen years. Films include *Moonstruck* (Academy Award for Best Supporting Actress), *Steel Magnolias*, *Dad*, *3 Needles*, and *Away from Her*. Her work in television includes the *Tales of the City* trilogy, *Lucky Day*, *Sinatra*, *Young at Heart* (all three received Emmy Award nominations), and *The Last Act Is a Solo* (ACE Award). She most recently completed filming *Cloudburst*, to be released in 2011.



MANOEL FELCIANO

(Orestes)

Felciano is an American Conservatory Theater (A.C.T.) associate artist and core acting company member. He has appeared at A.C.T. in *Round and Round the Garden*, *The Caucasian Chalk Circle*, *November*, *At Home at the Zoo*, and *Rock 'n' Roll*. On Broadway, Felciano appeared in *Sweeney Todd* (Tony Award nomination), *Brooklyn*, *Jesus Christ Superstar*, and *Cabaret*. Off-Broadway credits include *Trumpery*, *Shockheaded Peter*, and *Much Ado about Nothing*. Regional theater credits include *Ragtime* (Kennedy Center), *Three Sisters* (Williamstown Theatre Festival), and *Sunday in the Park with George* (Reprise Theatre Company). Film and TV credits include *Uncertainty*, *Trauma*, *The Unusuals*, *Life on Mars*, *One Life to Live*, and *All My Children*. Felciano has appeared in *The World of Nick Adams* (San Francisco Symphony) and Nathaniel Stookey's *Zipperz* (Oakland East Bay Symphony). Felciano received his BA from Yale University and his MFA from New York University's Graduate Acting Program. Visit his website at mano.felciano.com.



SHARON OMI

(Chorus/Vocalist; Understudy, Chorus Header)

Omi's varied stage, film, and television career includes work with the Ahmanson Theatre, Mark Taper Forum, South Coast Repertory, East West Players, International City Theatre, American Conservatory Theater, Berkeley Repertory Theatre, the Eureka Theater, Magic Theatre, the San Francisco Shakespeare Festival, and Asian American Theater Company. Her favorite roles include playing Sonya in *Uncle Vanya*, Lady Nijo in *Top Girls*, and Rosie in *Rosie's Cafe*. She has appeared in films such as *Constantine*, *Yellow*, *Terminal USA*, *Good Vibrations*, *Something for Nothing*, *Broken Words*, and *Living in Tokyo Time*. Omi's work in television includes *Boston Legal*, *ER*, *The West Wing*, *Malcolm in the Middle*, and *Presidio Med*.



LINDA PARK

(Chrysothemis)

Park played Ensign Hoshi Sato on *Star Trek: Enterprise* after graduating from Boston University. Other television roles include Michelle Lance in the NBC drama *Raines* (with Jeff Goldblum) and Denise Kwon on the ABC drama *Women's Murder Club*. She most recently played Maggie Cheon on the Starz Originals show *Crash*, featuring Dennis Hopper. Theater credits include Brett C. Leonard's *Roger and Vanessa*. Park also portrayed a young Clytemnestra in Gisela Cardenas's *Agamemnon* in New York. She is ecstatic to be returning to the stage in the company of such a tremendous group of people.



ANNIE PURCELL

(Elektra)

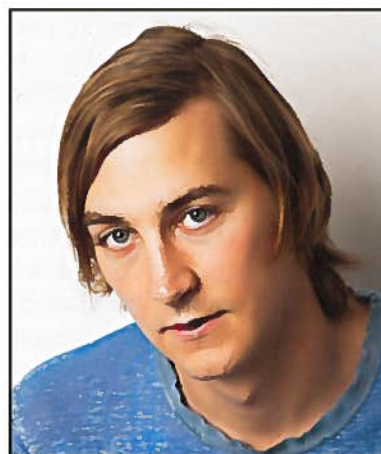
Purcell has appeared on Broadway in *The Coast of Utopia* trilogy, *Voyage*, *Shipwreck*, and *Salvage* (Lincoln Center Theater); *Dividing the Estate*; and *Awake and Sing!* Her Off-Broadway credits include *Cycling Past the Matterhorn*. Off-Off-Broadway, Purcell has appeared in *Twelfth Night* (Fiasco Theater) and *What May Fall* (Fordham Alumni Theatre Company). Performances in regional theater include *Mary's Wedding* (Portland Stage Company), *The House in Hydesville* (Geva Theatre Center), and *Uncle Vanya* (California Shakespeare Theater). Her workshops include *The Cherry Sisters Revisited* (Louisiana State University/Actors Theatre of Louisville), *Six* (Cape Cod Theatre Project), and *This Bloody Mess* (Lincoln Center Theater Directors Lab). She has appeared in the film *The Private Lives of Pippa Lee*, and, on television, in *Louie* and *The Black Donnellys*. Also a playwright, Purcell has written and advised several pieces, including *Book the Third* (Studio Tisch). She received her MFA from New York University and her BA from Fordham University at Lincoln Center.



PAMELA REED

(Clytemnestra)

Reed is a veteran actor of theater, film, and television. On and Off-Broadway, her credits include: *Fools; November People; Elektra* (Classic Stage Company), directed by Carey Perloff; *Standing on My Knees* (Manhattan Theatre Club); *Getting Out* (Theater de Lys), for which she received a Drama Desk Award; *Curse of the Starving Class* (New York Shakespeare Festival), for which she received a Drama Desk Award nomination; among others. In 1984, she received an Obie Award for Sustained Excellence of Performance in Theater. Selected films Reed has appeared in include *Bean*, *Kindergarten Cop*, *The Best of Times*, and *The Right Stuff*. She was a featured actor in the television series *Tanner '88* (ACE Award for Best Actress), *Grand*, and *Tanner on Tanner*, among others. Currently, Reed has recurring roles on *Parks and Recreation* and *United States of Tara*.

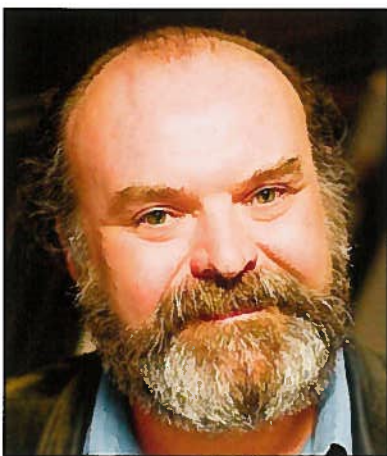


MICHAEL WELLS

(Pylades/Percussion)

Wells is an actor, musician, and composer based in Los Angeles. He is a performer in *Lost Moon Radio*, the musical director of the Silver Lake Chorus, and an accompanist for the Striking Viking Story Pirates, a children's theater company that turns children's stories into sketches and musicals. He has worked extensively as a composer and musical director for numerous productions around town, including LA Rock Opera's production of *Shame* and a number of needtheater productions, including *Horse Country*, *Birdy*, and *Vampire Cowboys*. Michael has a BFA in theater from Boston University and an MFA in music from the California Institute of the Arts.

ABOUT THE COMPANY



JACK WILLIS

(Tutor)

Willis has appeared in more than two hundred productions throughout the United States, including recent performances at San Francisco's American Conservatory Theater (A.C.T.) in *The Tosca Project* and John Doyle's *The Caucasian Chalk Circle*. An A.C.T. associate artist and core acting company member, Willis has been a company member at Arena Stage, American Repertory Theater, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, he has appeared in *Julius Caesar*, *The Crucible*, 'Art', and *The Old Neighborhood*. Off-Broadway credits include *The Resistible Rise of Arturo Ui*, *World of Mirth*, *The Iphigenia Cycle*, and *Valhalla*. Film and television credits include *The Talented Mr. Ripley*, *Cradle Will Rock*, *The Out-of-Towners*, *Love Hurts*, *I Come in Peace*, *Problem Child*, *Law & Order*, *Ed*, and *Dallas*. Willis was a Lunt-Fontanne Fellow in the inaugural year of the fellowship at Ten Chimneys Foundation and is a cofounder of Aruba Repertory.



THERESA WONG

(Cellist/Vocalist)

Wong is a San Francisco-based cellist, vocalist, and composer whose work encompasses music, theater, and the visual arts. Her current projects include *O Sleep*, an improvised opera exploring the conundrum of sleep and dream life, and *Disasters of War*, a duo for cello, violin, and two voices inspired by Francisco Goya's etchings. She has performed internationally and collaborated with such artists as Ellen Fullman, ROVA Saxophone Quartet, Carla Kihlstedt, Joan Jeanrenaud, Fred Frith, and dance pioneer Anna Halprin. Wong holds an MFA in performance and improvisation from Mills College.

TIMBERLAKE WERTENBAKER

(Translator)

Wertenbaker is an acclaimed playwright who grew up in the Basque Country in the southwest of France. Her plays include *The Grace of Mary Traverse* (Royal Court Theatre); *Our Country's Good* (Royal Court Theatre and Broadway), which won the Laurence Olivier Award for Play of the Year in 1988 and New York Drama Critics' Circle Award for Best New Foreign Play in 1991; *The Love of the Nightingale* (Royal Shakespeare Company), which won the Eileen Anderson Central TV Drama Award; *Three Birds Alighting on a Field* (Royal Court Theatre), which earned the Susan Smith Blackburn Award, the Writers' Guild Award, and the London Critics' Circle Award in 1992; *After Darwin* (Hempstead Theatre); *Credible Witness* (Royal Court Theatre); *Galileo's Daughter* (with the Peter Hall Company at the Bath Theatre Festival); *Arden City* (National Theatre Connections); and *The Line* (Arcola Theatre). Translations and adaptations include Ariane Mnouchkine's *Mephisto* (Royal Shakespeare Company); Eduardo de Filippo's *Filumena* (with the Peter Hall Company at the Piccadilly Theatre); Jean Anouilh's *Wild Orchids* (Chichester Festival Theatre); Sophocles' *Oedipus Tyrannos*, *Oedipus at Kolonos*, and *Antigone* (Royal Shakespeare Company); Euripides' *Hecuba* (American Conservatory Theater); Gabriela Preissova's *Jenufa* (with the Natural Perspective Theatre Company at the Arcola Theatre); and Euripides' *Hippolytus* (Riverside Studios and tour). Wertenbaker is currently working on a new play for the Royal Shakespeare Company.

CAREY PERLOFF

(Director)

Perloff is celebrating her nineteenth season as artistic director of the Tony Award-winning American Conservatory Theater (A.C.T.) in San Francisco, where she is known for directing innovative productions of classics, championing new writing for the theater, and creating international collaborations with such artists as Robert Wilson and Tom Stoppard. Before joining A.C.T., Perloff was artistic director of Classic Stage Company (CSC) in New York. She is a recipient of France's Chevalier de l'ordre des Arts et des Lettres and the National Corporate Theatre Fund's 2007 Artistic Achievement Award. She received a BA Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright fellow at the University of Oxford. She has taught at the Tisch School of the Arts at New York University and in the Master of Fine Arts Program in Acting at A.C.T., in addition to authoring numerous plays. This is Perloff's second encounter with Sophocles' *Elektra*, having directed the world premiere of Ezra Pound's version of the play at CSC in 1988.

BONFIRE MADIGAN SHIVE

(Composer/Musical Director)

Shive is a visionary composer, cellist, vocalist, performing artist, community activist, and international touring musician. Starting on cello at the age of nine, she began her composing career at fifteen in the Pacific Northwest's Riot Grrrl scene. She has collaborated onstage and in studio with artists as diverse and influential as music producer

Hal Willner, who worked with Allen Ginsberg and Laurie Anderson; Joan Jeanrenaud, founding member of the Kronos Quartet; David Coulter, musical director for *The Black Rider*; Slovenian industrial-music-theater artists Laibach; and Academy Award-nominee Elliott Smith. Shive's music can be heard in films such as *Better Luck Tomorrow*, *But I'm a Cheerleader*, *Chain Camera*, and *Crooked Beauty*. Commissions include prepared solo cello suites for Grace Cathedral's Vigil of Light in San Francisco, live score written and performed for the American Conservatory Theater's *'Tis Pity She's a Whore*, London's Barbican Hall Twisted Christmas program, the score and starring role in the experimental silent film *Transliminal Criminal*, and an original recorded score for Shakespeare Santa Cruz's 2010 production of *The Lion in Winter*. Her albums include *Sew True*, *...from the Burnpile*, *Saddle the Bridge*, *Plays for Change*, and *i bleed: a decade of song*. She is currently accepting support to unleash her sixth full-length studio album, in addition to welcoming the birth of her first child, due late September 2010. Visit Shive at bonfiremadigan.com.

CHRISTOPHER BARRECA

(Scenic Designer)

Barreca has worked on over two hundred productions, including *Hippolytos* (Getty Villa), *Marie Christine* (Broadway), *Chronicle of a Death Foretold* (American Theater Wing Award), *The Violet Hour*, *Search and Destroy* (Drama-Logue Award), and *Our Country's Good* (Prague Quadrennial). Off-Broadway, Barreca's work includes Richard Greenberg's *Everett Beekin* and *Three*

Days of Rain (Drama Desk Award nomination), Bernard-Marie Koltès's *Roberto Zucco*, Antonio Skármeta's *Burning Patience*, Eric Overmeyer's *In Perpetuity throughout the Universe*, and Thomas Strelch's *Neon Psalms* (American Theater Wing nomination). Los Angeles-based productions include Anna Deavere Smith's tour *Twilight: Los Angeles*, Culture Clash's *The Birds*, *King Lear* (Brewery Arts Complex, toured Frictions Festival and the Prague Quadrennial), Stephen Dillane's *Macbeth* (Roy and Edna Disney/CalArts Theater, toured Almeida Theatre and Adelaide Festival of Arts), Kate Robin's *What They Have*, Christopher d'Amboise's *The Studio*, Lucinda Coxon's *Vesuvius*, the Flying Karamazov Brothers in association with MIT Media Lab's *L'Universe*, and Eric Overmeyer's *The Heliotrope Bouquet*. On the opera stage, Barreca has contributed to Stephin Merritt's *Peach Blossom Fan* (Prague Quadrennial) and Wole Soyinka's *Scourge of Hyacinths* (Münchener Biennale and BMW Award nomination). Works in dance include Susan Marshall's *Solo* and Ramón Oller's *Good Night Paradise* and *Tears for Violeta*. Barreca has received grants from the National Endowment for the Arts to work with artists in Calcutta. He teaches at the California Institute of the Arts in Valencia.

EFREN DELGADILLO, JR.

(Associate Scenic Designer)

Delgadillo was born in east Los Angeles. On the East Coast, he worked with the New School for Drama, the Foundry Theatre, the Ohio Theatre, the Acting Company, BAM Harvey, Hartford Stage, and with directors Karin Coonrod, Melanie Joseph, Casey Biggs,

and Carl Hancock Rux. In Los Angeles, he has designed for the Roy and Edna Disney/CalArts Theater, X Repertory Theatre, Cornerstone Theater Company, and Center for New Performance, and for directors Mark Valdez, Nataki Garrett, Larry Biederman, and Travis Preston. Delgadillo has worked internationally on *Laude in Urbis* in Italy and *Moonshine and Peepshow* at the Edinburgh Festival. He is a member of TENT, Blank the Dog, and a founding member of SINTROCA.

CANDICE DONNELLY

(Costume Designer)

Donnelly designed for New York City Opera, Westport Country Playhouse, Primary Stages, Centerstage Baltimore, American Conservatory Theater, Long Wharf Theatre, the Guthrie Theater, the Alley Theatre, Berkeley Repertory Theatre, the American Repertory Theater, among others. On Broadway, Donnelly has worked on *Our Country's Good*, *Fences*, *Hughie*, *Search and Destroy*, and *Mastergate*. Off-Broadway, she has worked at Roundabout Theatre Company, and in public theater, she has worked at Minetta Lane Theater. Film and TV credits include *Frogs for Snakes*; *I Love You, I Love You Not*; *Fresh Kill*; and on PBS, *Dolley Madison*, *Alexander Hamilton*, *Ben Franklin*, *Twilight: Los Angeles*, *Liberty*, *Central Park*, and *Swinging with Duke*. Donnelly is a graduate of the Yale School of Drama.

GEOFF KORF

(Lighting Designer)

Korf has devised lighting for about three hundred productions over the past thirty years. His work has appeared on Broadway,

at the Oregon Shakespeare Festival, the Mark Taper Forum, Cornerstone Theater, Seattle Repertory Theatre, La Jolla Playhouse, the Old Globe, South Coast Repertory, the Guthrie Theatre, Goodman Theatre, Long Beach Opera, and San Francisco Opera. He has designed exhibits at the Huntington Library, the Hammer Museum, and the Los Angeles County Museum of Art. Korf is a member of the ensemble of Cornerstone Theater and serves as the head of design at the University of Washington in Seattle. He is a graduate of California State University, Chico, and the Yale School of Drama.

MERYL LIND SHAW

(Casting Director)

Shaw is delighted to be a part of *Elektra* at the Getty Villa after seventeen years as American Conservatory Theater casting director. Besides A.C.T., Shaw has cast roles for the Magic Theatre, Huntington Theatre Company, the San Francisco Symphony and Opera, as well as for several commercial productions. Before joining A.C.T., she stage managed at A.C.T., Berkeley Repertory Theatre, and the Berkeley Shakespeare Festival. She has taught or guest lectured at A.C.T., Rutgers, Carnegie Mellon University, Santa Clara University, Saint Mary's College, and the Academy of Art University in San Francisco.

DARLENE MIYAKAWA

(Stage Manager)

Miyakawa is happy to return to the Getty Villa after having stage managed last season's production of *Peace* by Culture Clash. She is a proud member of both AEA and AGMA.

PERFORMANCE AT THE GETTY VILLA

The Getty Villa's public programs are designed to amplify and enhance the Museum visitor's insight into the people and cultures of the ancient Mediterranean world. Throughout the year, the Villa presents an engaging spectrum of events, anchored by its innovative theater program.

The act of either performing or witnessing classical drama today offers an unparalleled glimpse into the social, cultural, and political realities of life in ancient Greece and Rome. Likewise, a careful visit with the Museum's permanent collection of antiquities and changing exhibitions serves to reveal the unbroken connections that bind modern audiences and individuals to the mythic and historical figures that populate ancient tragedies and comedies.

Classical dramatists plumbed the depths and mocked the follies of the same essential human nature that continues to drive our own contemporary social experience. Because of their universality, ancient plays have remained ever powerful and resonant, continuing to attract and challenge theater and music (now film and media) artists from one century to the next. Indeed, we live in a golden age of scholarship and artistry rooted in classical dramatic texts, including miraculously surviving fragments of "new texts" still being unearthed and translated.

The Villa Theater Lab series, presented throughout the year in the Auditorium,

fosters the work of artists employing creative, often experimental approaches to the performance of ancient stories. The Auditorium's range of technologies has enabled teams of both newly emerging and long-distinguished artists—directors, designers, musicians, playwrights, and actors—to freely incorporate advanced stage, sound, and visual elements into productions developed in residence here 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 classical prototypes and located directly in front of the Museum Entrance. In recent years, the Outdoor Theater has been the setting for Euripides' *Hippolytos*, Plautus's *Tug of War*, the *Agamemnon* of Aeschylus, and Aristophanes' *Peace* (via Culture Clash). These performances have become a much-anticipated end-of-summer tradition for Museum audiences, and plans are already well underway for a new version of Euripides' *Trojan Women* in 2011.

From autumn through spring, the Villa's public programming also includes music and dance performances, Family Festivals, and film screenings. To view our seasonal calendar of events, visit the Museum's website at www.getty.edu, or subscribe online to the monthly e-Getty newsletter to receive free programming highlights by e-mail.

SPECIAL THANKS

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The vase at right is part of *The Art of Ancient Greek Theater*, on view through January 3, 2011. This major international loan exhibition explores the ways Greek plays and stagecraft inspired classical artists, whose works are often the only surviving evidence of the performing arts in antiquity.

Storage Jar with Elektra at Agamemnon's Tomb. Greek, made in Lucania, South Italy, 380–360 B.C.; found in Anzi. Red-figured amphora of Panathenaic shape attributed to the Circle of the Brooklyn-Budapest Painter, Terracotta, 69 x 26 cm (27 3/16 x 10 1/4 in.). Courtesy of the Soprintendenza Speciale er i Beni Archeologici di Napoli e Pompei—Museo Archeologico Nazionale, Naples

