

PROMETHEUS BOUND

PROMETHEUS

The Barbara and Lawrence Fleischman Theater
at the Getty Villa

Thursdays–Saturdays, September 5–28, 2013





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

Tonight's 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.

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

Director Travis Preston is a member of the Society of Stage Directors and Choreographers (SDC), an independent national labor union.



The Director is a member of the
**STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY**, a national theatrical labor union.

PROMETHEUS BOUND

A new translation by Joel Agee

Directed by Travis Preston

Produced by CalArts Center for New Performance in association with Trans Arts

THE CAST

Kratos / Adam Haas Hunter*

Hephaistos / Tony Sancho*

Prometheus / Ron Cephas Jones*

Chorus / Sarah Beaty / Kaitlin Cornuelle / Genevieve Gearhart

/ Jenny Greer / Heather Hewko / Paula Rebelo

/ Megan Therese Rippey / Jessica Rosilyn / Chuja Seo

/ Kolean Ung* / Amanda Washko / Tatiana Williams

Okeanos / Joseph Kamal*

Io / Mirjana Jokovic*

Hermes / Michael Blackman

Musicians / Vinny Golia, Chris Lopes

THE COMPANY

Music Composed by Vinny Golia and Ellen Reid

Musical Direction by Ellen Reid

Choreographer / Mira Kingsley

Dramaturg / Norman Frisch

Scenic Designer / Efen Delgadillo Jr.

Costume Designer / Ellen McCartney

Lighting Designer / Anne Militello

Production Stage Manager / Fred Fitzgerald*

Stage Manager / Amanda Eno

Technical Director / William Honigstein

Production Manager / Gary Kechely

Producer / Carol Bixler

Associate Producer / John Henningsen

Media Relations / Margaret Crane

Assistant Director / Rachel Park

Assistant Scenic Designer / Amber LaRosa

Assistant Costume Designer / David Moyer

Assistant Lighting Designer / Jonathan Lebovic

Assistant Stage Manager / Kathryn Eipl

Assistant Production Manager / Ewa Czerniawska

Assistant Production Manager / Jiang "Tony" Zhu

* Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

DIRECTOR'S NOTE

Situated at the origins of Western drama, *Prometheus Bound* is an aperture to another reality—alien, iconic, and strange. With a transcendent poetic core, it traces an indefinable spiritual sphere intersecting that of earth. Hovering over our practice on this extraordinary dramatic poem is Byzantine iconography—a body of work that invites examination of what an image is and how it functions. In a related way, the dramaturgy of *Prometheus Bound* asks us to question common assumptions of theater practice—assumptions related to individual psychology, personality, and the nature of human motivation and identity. This exceptional play urges investigation of other pathways—ones relying far more on communal identity, gestural power, and the iconic. One of the great pleasures of this process has been the surprising emotion and power of this exploration—a landscape of discovery made possible by the quality, dedication, and openness of the designers, technicians, managers, and performers that came together for this project.

In this regard, I would like to acknowledge the extraordinary collaboration with our partners at the Getty Villa. Throughout this process, the entire Getty Museum community has been a source of remarkable support and guidance—an embodiment of pure interest and artistic idealism. Our company was able to work in a concerted way through several workshops and a generous production period—an increasingly rare phenomenon that emerged from uniting the complementary resources of the Getty Villa and the CalArts Center for New Performance. I am truly grateful for this partnership.

— Travis Preston

TRANSLATOR'S NOTE

I have been asked to say something about my translation. That is difficult to do. To the extent that it succeeds, a translation speaks for itself. But perhaps I can say something about my intentions in translating *Prometheus Bound*, and about the experience of wrestling with the difficulties it presented.

I aspired from the outset to a fidelity, thought for thought and image for image, as complete as was possible without sacrificing imagination and vigor in my use of English. At the same time, wherever the original form could not be gracefully adopted, as was the case with the choral Odes, I needed to invent metric patterns of my own. There was also another challenge that could not be met by any technical means or aesthetic cunning. It was a sound, or perhaps more precisely a tone—the noble, passionate resonance of a great tragic poem, speaking and sometimes chanting through superhuman personae, mortal and divine, in a register that would not be reduced to the cadences of realistic speech. And yet these same characters express emotions that are nothing if not human: pride, pity, fear, love, and that essentially democratic passion, hatred of arbitrary authority.

Holding such competing tensions in balance is a normal and always satisfying part of a literary translator's job. When one has the good fortune of engaging with a sublime work, there are less usual rewards. Gradually my own mind became the stage on which the revolt of Prometheus, the agony of Io, and the pity of the daughters of Okeanos were played out with ringing voices, and that in turn gave me an awed sense of participation in what must have been, at the time of the play's first performance, a sacred event.

— Joel Agee

ABOUT THE PLAY

The Titan Prometheus, whose name means “foresight,” was a key figure in the early struggle of the Olympian gods for supremacy over the Titans. After Prometheus helped Zeus defeat his father Cronos to become king, the new ruler demanded absolute obedience. Furious that Prometheus—despite serving as an ally—disobeyed him by giving fire to humans and teaching them skills of civilization, Zeus punishes Prometheus by chaining and impaling him to a cliff at the ends of the earth. This is how *Prometheus Bound* begins.

Greeks in the fifth century B.C. would have known that Zeus also sent an eagle every day to devour Prometheus’s liver, which constantly regenerated. In this first play of a probable tragic trilogy, Prometheus feels pain when he is impaled, but his mental torment at abandonment is even greater. His physical torture by the famous bird would not have occurred until the second play, *Prometheus Unbound*, in which Heracles shot the eagle and rescued the Titan. In a third play, *Prometheus Firebearer*, Zeus may have resolved the ongoing conflict and permitted the gift of fire to mortals, validating Prometheus’s cult association with human crafts that require heat and flame.

Prometheus Bound was unusual even in the fifth century B.C. in its immobilized protagonist, depiction of physical torment onstage, and representation of Zeus as an unyielding, self-serving tyrant. The play’s exact date is debated by modern scholars, but its tyrant-hating protagonist reflects changing attitudes in an Athens still experimenting with democracy. Admired in antiquity and reinvigorated in English by John Milton in *Paradise Lost*, *Prometheus Bound* has proven enormously influential to Western literature and thought. Prometheus’s opposition to authority has particularly attracted radical writers and artists, while his support of human progress and his stand against oppression inspire a broad audience. Joel Agee’s poetic translation brings the original rhythms of the play to life, and the wheel of Prometheus is perhaps the most unusual solution in two-and-a-half millennia to the problem of staging the desolate cliff.

— Shelby Brown, Education Specialist

CALARTS CENTER FOR NEW PERFORMANCE

CalArts Center for New Performance (CNP), the professional producing arm of the California Institute of the Arts, was established in 1999 as a forum for the creation of groundbreaking theatrical performance. Seminal artists from around the world are brought to CNP to develop work that expands the language, discourse, and boundaries of contemporary theater and performance. CNP fosters the future of theater by infusing its work with the talent, vitality, and impulses of emerging artists in the CalArts community.

Previous projects have included *King Lear*, *Macbeth* with Stephen Dillane, *What to Wear* by Richard Foreman and Michael Gordon, and *Timboctou* by Alejandro Ricaño. Upcoming projects include *Fantomas*, based on the sensational pre-WWI French novels by Silvestre and Allain, as well as the silent film serial created by Louis Feuillade; a collaboration with Lagartijas Tiradas al Sol, the celebrated Mexican performance collective; and *Minotaur*, a new film by Nina Menkes.

TRANS ARTS

Trans Arts is dedicated to the development and presentation of adventurous art and programs in all genres—including, but not limited to, performance, visual art, music, dance, theater, film, video, and new media.

THE CAST



Sarah Beaty (Chorus), a recent transplant from New York, is thrilled to be making her theatrical debut. As an international opera singer, roles have included Maddalena, Second Lady, Serpetta, and Cherubino, among others. She has been heard as a soloist with the Philadelphia Orchestra, Camerata of Los Angeles, and National Chorale at Avery Fisher Hall. Sarah received her bachelor of music from the Manhattan School of Music.



Michael Blackman (Hermes) has appeared in numerous theater productions, including *Peer Gynt Clothes for Summer Hotel*, *84 Charing Cross Rd.*, *As You Like It*, *The Cherry Orchard*, *Waiting For Lefty*, and *Grapes of Wrath*, among others. His film and television credits include *Love Hurts*, *The Thacker Case*, *The "I.T." Crowd*, and *Passing Resemblance*.



Kaitlin Cornuelle (Chorus) recently graduated from California Institute of the Arts, appearing in the school's productions of *Time of Your Life*, *The Firebugs*, *Romeo and Juliet*, *Into the Fog*, and *House of Yes*. Other credits include *Broken Wing* (Edinburgh Festival Fringe), *A Midsummer Night's Dream* (The Actors Space) and participation in the Sundance Theatre Lab. She also appeared in the film *Radio Mary*.



Genevieve Gearhart (Chorus) is an actor, director, dancer and choreographer currently residing in Los Angeles. Her work has been seen at Roy and Edna Disney/CalArts Theater, the Ohio Theatre, the Edinburgh Festival Fringe, the Williamstown Theatre Festival, and several alternative spaces in Los Angeles and New York. She holds a master of fine arts in acting from California Institute of the Arts.



Jenny Greer (Chorus) was most recently seen in *Eternal Thou* at South Coast Repertory. In 2012, she played Chrissy in *Cattywampus* at South Coast Repertory, the Roy and Edna Disney/CalArts Theater, Son of Semele Ensemble, and New York's Incubator Arts Project. She has a bachelor of fine arts from the University of North Carolina at Greensboro and a master of fine arts from California Institute of the Arts.



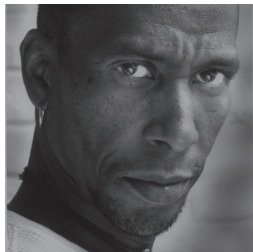
Heather Hewko (Chorus) has earned her bachelor of fine arts in acting from California Institute of the Arts where she performed in *The Tempest*, *Romeo and Juliet*, and *The Maids*. She has also appeared at the Roy and Edna Disney/CalArts Theater in Jesse Jones's *The Struggle Against Ourselves*.



Adam Haas Hunter (Kratos) is co-founder of Poor Dog Group, a Los Angeles-based arts collective. Other acting credits include *The Nether* (Kirk Douglas Theatre), *Cymbeline* (A Noise Within Theatre), *The Government Inspector*, and *Dark Play or Stories for Boys* (The Theatre @ Boston Court). He has received LA Weekly Awards for male comedy performance, featured performance, and lighting design; and a Los Angeles Drama Critics Circle Award for featured performance.



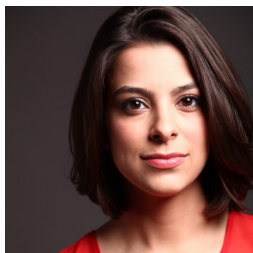
Mirjana Jokovic (Io) has appeared in European films including *Underground*, the 1995 Palme d'Or Winner, *Vukovar*, and *Cabaret Balkan*. Her U.S. theater credits include *Chrysothemis*, *Electra* (Broadway), and multiple roles in *Winter's Tale*, *Mother Courage*, and *Othello* (American Repertory Theater), and *Romeo and Juliet* (McCarte Theatre). She is currently the director of performance and head of the master of fine arts in acting program at California Institute of the Arts.



Ron Cephas Jones (Prometheus) has performed in *Hurt Village* and *Two Trains Running* (Signature Theatre), *Titus Andronicus*, *Satellites*, and *Richard III* (New York Shakespeare Festival), *Ajax* (American Repertory Theater), *As You Like It* and *The Tempest* (Brooklyn Academy of Music), *Wildflower* (2econd Stage Theatre), and *Our Lady of 121st Street* and *Storefront Church* (Atlantic Theater), among others. His television credits include *Low Winter Sun*, *Raisin in the Sun*, *NYPD Blue*, and *Law & Order*.



Joseph Kamal (Okeanos) has appeared on Broadway at Lincoln Center and off Broadway at several theaters including New York Theatre Workshop, the New Group, the Atlantic Theater, and the Culture Project. He has performed regionally at La Jolla Playhouse, Berkeley Repertory Theatre, and Arena Stage, among others. Television credits include appearances on *NCIS*, *24*, *Law & Order*, *The Unit*, *Lincoln Heights*, and *All My Children*.



Paula Rebelo (Chorus) is a world-traveling, bilingual actress. In Los Angeles she has appeared in *Cherry Jam* (Theatre Movement Bazaar), *Portrait of a Lady*, and *Breaking and Entering*. Outside of the U.S. she has performed in *The Threepenny Opera* in Brazil and *Old Boyfriends* in Moscow. She holds a bachelor of fine arts in acting degree from California Institute of the Arts.



Megan Therese Rippey (Chorus) recently earned her master of fine arts in acting at California Institute of the Arts. Notable work in Los Angeles includes *Tales of a Fourth Grade Lesbo* (Pasadena Playhouse), *Sneaky Nietzsche* (LACMA), and *The House of Bernarda Alba* and *Purgatory in Ingolstadt* (California Institute of the Arts). She has recently written and produced her first full-length solo performance piece, *Femme 6 and the Deer Woman*.



Jessica Rosilyn (Chorus) is a recent master of fine arts in acting graduate from California Institute of the Arts. She is thrilled to be working in a peaceful space, with so many astonishing artists. Her stage credits include *Rabbit in the Blue*, *Dance the Fallen*, *Depth of Black Art*, and *The House of Bernarda Alba*. Her film credits include *Two Bodies* and *Afflicted*.



Tony Sancho (Hephaistos) has performed in West Coast productions *Lydia* (Mark Taper Forum), *The Elaborate Entrance of Chad Deity* (Aurora Theater), and *The Motherf*cker with the Hat* (South Coast Repertory). This Chicago native has also performed with the Steppenwolf Theatre Company, the Goodman Theatre, and with his ensemble, Teatro Vista. His film and television credits include *The Forgotten*, *ER*, *The Baby Makers*, and the award-winning film *On the Downlow*.



Chuja Seo (Chorus) has performed in plays such as *Cookin'* (Edinburgh Festival Fringe, New Victory Theater, and Minetta Lane Theatre), *UBU* (Brooklyn College), *Museum Piece* (The Longest Lunch), and *A Week at the NJ Shore* (Bushwick Starr and Dixon Place), among others. She was assistant director for *The Learned Ladies* (Brooklyn College). Seo holds a bachelor of arts degree in theater from Brooklyn College and is currently in graduate school at California Institute of the Arts.



Kalean Ung (Chorus) recently performed in *Alcestis* and *Camino Real* (The Theatre @ Boston Court) and *Jomama Jones: Radiate* (Kirk Douglas Theatre). She received her master of fine arts in acting from California Institute of the Arts and her bachelor of music in vocal performance from the University of California at Santa Cruz.



Amanda Washko (Chorus/Climbing Captain) is an actor and dancer hailing from the Pacific Northwest. She is a recent master of fine arts graduate of California Institute of Arts. A resident of Portland, Oregon, she is grateful and humbled to be making her Los Angeles stage debut with such an incredible production and group of artists.



Tatiana Williams (Chorus) has performed nationally and internationally in Scotland, Russia, and west Africa. Some of her credits include *Piedra De Sol* (Getty Villa), *Neighbors* (Mixed Blood Theatre), *For Colored Girls Who Have Considered Suicide When the Rainbow Wasn't Enuf*, Stew and Heidi Rodewald's *Mr. Song*, and *Medea*. She is a graduate of California Institute of the Arts and thanks her family and friends for their constant support.

Vinny Golia's (Co-composer and musician) work fuses jazz, contemporary classical, and world music and has been performed around the world by ensembles including the 50-piece Vinny Golia Large Ensemble. A multi-woodwind performer, Golia's recordings are consistently listed in critics' annual "ten best" lists. In 2013 he won DownBeat Critic's Poll for baritone saxophone in the "New Talent" category. *Jazziz* magazine named him one of the 100 people who influenced the course of jazz in our century.

Chris Lopes (Musician) has been playing, writing, and recording music for almost three decades in a wide variety of musical settings. Most recently, he has been writing for his Latin jazz and funk quartet Astronomico, which he co-leads with pianist and composer, Nina Ott.

THE COMPANY

Joel Agee (Translator) has received the Helen and Kurt Wolff Translator's Prize, the Lois Roth Prize of the Modern Language Association, the ALTA National Translation Award, and a Guggenheim Fellowship for his translations of German literary works, including Heinrich von Kleist's verse play *Penthesilea* and the collected works of Friedrich Dürrenmatt. *Prometheus Bound* is his first translation of a Greek text.

Travis Preston (Director) is the artistic director of the CalArts Center for New Performance (CNP) and Dean of the School of Theater. He recently directed the *Master Builder* in London at the Almeida Theatre. His theater work in the U.S. includes the world premieres of *Democracy in America* and *Terra Nova* (Yale Repertory Theater) and the American premieres of Koltès's *Roberto Zucco* and Buero Vallejo's *Sleep of Reason*. He directed the award-winning production of *King Lear* that inaugurated the CNP. In 2008, he was named Chevalier of the Order of Arts and Letters by the French Minister of Culture for "contributions to the arts in France and throughout the world."

Carol Bixler (Producer) has produced for CalArts Center for New Performance since 1998. Previous to that, she produced dance and theater in New York, San Francisco, and Philadelphia, specializing in new and/or complicated site-specific work. She also heads the producing program at the California Institute of the Arts School of Theater.

Efren Delgadillo Jr. (Scenic Designer) has worked with East and West Coast companies including the Acting Company, the Foundry Theatre, Brooklyn Academy of Music, Echo Theater company, Hand2Mouth, and Cornerstone. International designs include *Laude in Urbis* in Italy and *Moonshine/Peepshow* in Edinburgh. He received a LA Weekly Award for best lighting design with co-designer Adam Haas Hunter for CalArts Center for New Performance's *Brewsie And Willie*. Efren is also the resident scenic designer for Poor Dog Group.

Amanda Eno (Stage Manager) is a Colorado native now based in Los Angeles. She has had the pleasure of working on *Turn the Metal (A Rough Sketch)* and *Metamorphosis* at California Institute of the Arts and with THEATREWORKS in Colorado Springs. She graduated from University of Colorado at Colorado Springs with a bachelor of arts in visual and performing arts and is currently working towards her masters degree at California Institute of the Arts .

Fred Fitzgerald (Production Stage Manager) is thrilled to be a part of this production of *Prometheus Bound*. A native Missourian, he now calls Los Angeles home. Fitzgerald recently completed his master of fine arts in production management at California Institute of the Arts. His credits include productions in regional theaters as well as local productions in the Los Angeles area.

Mira Kingsley (Choreographer) is interested in the body's mysterious presence and passionate force. Her work has been offered at venues spanning from Carnegie Hall to a home school in rural Thailand. She is a professor of dance at the University of California at Santa Barbara and currently serves as the resident teacher and spiritual advisor at the Mahasukha Center in Los Angeles. She has two master of fine arts degrees (directing and choreography) from California Institute of the Arts.

Ellen McCartney (Costume Designer) has worked on Los Angeles productions such as *The Treatment* (Theatre Movement Bazaar and The Theater @ Boston Court), *Bones* (Center Theater Group and Kirk Douglas Theatre), and *Tug of War* (Getty Villa), among others. She received the Los Angeles Drama Critics Circle Award for best costume design for *Track 3* (Theatre Movement Bazaar and Bootleg Theatre). She has also worked extensively nationally and internationally, and is the director of the design and production program at California Institute of the Arts.

Anne Militello (Lighting Designer) has designed numerous productions for Broadway, off-Broadway, and international stages. Recent productions include *Dulce Rosa* for LA Opera, *Henry VIII* for Chicago Shakespeare Theater, Leonard Cohen's world tour, and her art installation *Light Cycles* for the World Financial Center in New York. She is an OBIE Award recipient, president of Vortex Lighting and head of lighting design at California Institute of the Arts.

Ellen Reid (Co-composer) is a composer and sound artist. Her opera, *Winter's Child*, was recently performed at The Industry's FIRST TAKE at the Hammer Museum where the *Los Angeles Times* hailed it as "full of imagination, full of promise." Reid's works has premiered at the United Nations in Bangkok, the Ruhrtriennale in Germany, le Centquatre in Paris, and Theater Mitu in Abu Dhabi.

THANKS

Special thanks to Norman Frisch; California Institute of the Arts Board of Trustees, Steven Lavine, President; Janet Sternberg; Don Matthewson; Jeannene Przyblyski; Marissa Chibas; Elias Preston; Tom Gunning; Jenny Krusoe; Flying by Foy; Phillips Lighting; ProPoint; David Odom, Engineer; CalState Northridge Department of Theater; California Institute of the Arts School of Theater scenic and costume shops. Caity Watson, Scenic Artist; Scenic load-in crew: Thomas Watson, Evan Freidman, Yomy Lopez, Amber Lepley. Costume construction crew: Tanya Lee, Draper; Rosalie Alvarez, Wardrobe Manager; Sandy Tan, Christine Bald, Felicia Rose, Stitchers.

THE BARBARA AND LAWRENCE FLEISCHMAN THEATER STAFF

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Project Specialist / Ralph Flores

Senior Staff Assistant / Anna Woo

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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. The Auditorium's technology enables directors, designers, musicians, playwrights, and actors freely to 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. In recent years, the outdoor classical theater has been the setting for Euripides's *Hippolytos*, Plautus's *Tug of War*, the *Agamemnon* of Aeschylus, Aristophanes's *Peace* (via Culture Clash), Sophokles's *Elektra*, SITI Company's original adaptation of *Trojan Women*, and the Playwrights's Arena production of *Helen*. These performances have become a much-anticipated end-of-summer tradition for Museum audiences, and plans are already well underway for Aeschylus's *The Persians*.

The Villa's public programming also includes performances of music and dance, film screenings, and Family Festivals. 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.

RELATED LECTURE

Defying Zeus to Help Humans: What Was Prometheus Thinking?

Mark Griffith, Klio Distinguished Professor of Classical Languages and Literature, Professor of Classics and of TDPS (Theater, Dance, and Performance Studies), University of California, Berkeley

In the Greek tragedy *Prometheus Bound*, the protagonist defies the wishes of the king of the Olympian gods and suffers terrible consequences for helping the human race. Classicist Mark Griffith examines the meaning of Prometheus's "philanthropy" and the questions the play raises about justice and the nature of divine power.

Saturday, September 21, 2:00 p.m.

Getty Villa, Auditorium

Free; a ticket is required.

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NEXT YEAR AT THE GETTY VILLA

The Persians

By Aeschylus

Directed by Anne Bogart

Performed by SITI Company

Opening September 3, 2014

The earliest surviving Greek tragedy, *The Persians*, produced in 472 B.C., is also the only surviving tragedy about a historical (rather than mythological) event. Aeschylus won first prize bringing to life the Persians' defeat by the Greeks in 480 B.C. in the naval battle at Salamis. While glorifying the Athenians, Aeschylus also humanizes a powerful enemy with whom conflict was still ongoing when the play was performed. One of America's leading theater ensembles presents this emotional story of war, victory, and loss as experienced by Aeschylus's imagined Persian court.



**The J. Paul Getty Museum
at the Getty Villa**

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