



Iphigenia in Aulis

by Euripides

Thursdays—Saturdays, 8:00 p.m.
September 7–30, 2017

The Barbara and Lawrence Fleischman
Theater at the Getty Villa

Iphigenia in Aulis

by Euripides



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 ninety minutes long. There is no 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. Please exit the theater and the Getty Villa quietly.

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

TIMOTHY POTTS
DIRECTOR
J. PAUL GETTY MUSEUM

Performances of Greek and Roman drama have been very much at the heart of the Getty Villa's experience of ancient art and culture, especially since the creation of an outdoor theater as part of the Villa's expansion and refurbishment when it reopened to the public in 2006. Just as the collection of Greek and Roman art offers insights into the artistic world of these cultures, so the theater bears witness to the literature, mythology, and social life of classical times.

The Greek playwright Euripides (ca. 480–406 BC) wrote about ninety plays, of which only nineteen survive; even this, however, is more than those of Aeschylus and Sophokles combined. The play you will see tonight, *Iphigenia in Aulis*, was first produced in Athens at the Great Dionysian festival of 405 BC, one year after Euripides's death. In the Greek tradition of presenting tragedies as dramatic trilogies, *Iphigenia* was linked with *The Bacchae*, which also survives, and the lost *Alcmaeon in Corinth*. For this production Euripides was awarded first prize, a posthumous success for the man called by Aristotle (384–322 BC) "the most tragic of poets," who despite his prolific output had won the prize only four times during his twenty-two-year career.

Euripides's maturity coincided with the last and most devastating phase of the Peloponnesian War between Athens and Sparta (431–404 BC). In consequence, the emotional and psychological effects of warfare on an embattled society are reflected in many of his works. *Iphigenia in Aulis* presents a key episode from one of the most distinguished and recognizable narratives in Western literature and art—the epic of the Trojan War. In order for Agamemnon's ships to find a favorable wind to reach Troy, the seer Calchas has prophesied that the teenaged daughter of the king, Iphigenia, must be sacrificed. In this dramatic prequel to the great *Oresteia* trilogy of Aeschylus (performed in 458 BC and well-known to the Athenian audience), Euripides sets up the family dynamics that fueled the tragic events following the end of the war and Agamemnon's return home to Argos.

Tonight's production is based on a new translation by Nicholas Rudall, with whom we are very pleased to be working. We are greatly indebted to the Director, Charles Newell, and the entire team at Court Theatre in Chicago, our partners on this production. And, I offer my special thanks and appreciation to the entire team at the Getty who works on making the annual production at the outdoor theater a reality.



SDC The Director is a member 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

Iphigenia in Aulis

by Euripides

A new translation by Nicholas Rudall
Directed by Charles Newell
Co-Produced by Court Theatre

THE CAST

Mark Montgomery*	AGAMEMNON	Emjoy Gavino*	Chorus
Jim Ortlieb*	OLD MAN	Jeanne T. Arrigo	Chorus
Michael Huftile*	MENELAUS	Jess Godwin*	Chorus/US Iphigenia/ Vocal Captain
Sandra Marquez	CLYTEMNESTRA	Tracy Walsh*	Chorus/Choreographer
Stephanie Andrea Barron*	IPHIGENIA	Glenn Stanton	US Achilles/Menelaus
Acquah Kwame Dansoh*	ACHILLES	Scott Victor Nelson	US Agamemnon
Bethany Thomas*	Chorus/US Clytemnestra	Emilie Doering	US Chorus

THE COMPANY

Nicholas Rudall	Translator/Founding Artistic Director	Kate Ocker	Assistant Stage Manager
Charles Newell	Director/Marilyn F. Vitale Artistic Director	Marc Stubblefield	Associate Lighting Designer
Scott Davis U.S.A.	Scenic Designer	Sarah Ramos	Associate Sound Designer
Jacqueline Firkins U.S.A.	Costume Designer	Amanda Dehnert	Vocal Director/Composer
John Culbert U.S.A.	Lighting Designer	Rachel Rauscher	Scenic Design Assistant
Andre Pluess U.S.A.	Sound Designer/ Composer	Daniel Lynn	Run Crew
Amanda Weener- Frederick *	Production Stage Manager	Diana Sanchez	Wardrobe Crew
		Ellen Wiese	Directing Intern

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

Those Designers and Scenic Artists identified by U.S.A. are members of United Scenic Artists, I.A.T.S.E. Local USA829, AFL-CIO, CLC.

Q & A WITH NICHOLAS RUDALL AND CHARLES NEWELL

Charlie: Why do you think Euripides was moved to write *Iphigenia*?

Nicholas: Euripides wrote this play at a time when Athens was dying, when the city was being besieged by Sparta during the Peloponnesian War. He wrote it to be performed in the 20,000-seat theater of Dionysus in Athens. At the time, there was no other comparable theater anywhere else in the world and the plays performed there engaged directly with the civic life of the city, the only democracy in the world. *Iphigenia in Aulis* is political theater in the truest sense: it is a play about the polis [ancient Greek city-state], intended for residents of the polis. Euripides is presenting a story about ordinary people dealing with the tragedies of war. He chose an ancient myth—the tale of Iphigenia and the two grown men fighting over whether they should kill her or not—to reflect the sacrifices contemporary Athenians were making, and the depression they must have been feeling, as they fought a grueling war against the Spartans. His play deals with the themes and questions that everyday Athenians struggled with in wartime. The great thing about Athenian tragedy is how playwrights were able to take old and familiar myths and constantly mold them, change them, and adapt them to suit the preoccupations of their time.

Charlie: What are the challenges theater artists face when doing Greek tragedy outdoors in a large amphitheater?

Nicholas: This is a funny question, because almost the opposite could be asked: What are the challenges when we take a Greek tragedy, originally meant for outdoor performance, and bring it inside a modern theater? We must remember that when Athenian dramas were first produced, a company of three men played every part and they wore masks. They declaimed to an audience of twenty thousand spectators. Our modern actors are men and women, they have no masks, they are used to realism and to working in comparatively small and enclosed performance spaces. And our modern audiences would not really enjoy a declamatory hour-and-a-half show, because that would feel like a museum piece. So, our challenge is to figure out how to merge the two forms, the ancient and the modern, and to find a balance in adaptation between the original Athenian art form and the aesthetics of modern drama. When an audience watches a play that is 2,500 years old, the emotion I always love to see and feel is the shock of recognition at watching characters who are so relatable. Even now we are able to say of Clytemnestra, "I know that woman, and the things she is seeing and feeling." It is beautiful how we can still relate to ancient tragedy.

Charlie: To discuss this production, would you call it a translation?

Nicholas: Yes. All the translations I have done are indeed word-for-word translations. But the reason you do translations is to make them not *sound* like word-for-word translations. My translation contains the *meaning* of every word of dialogue from the original Greek, but not necessarily in the Greek order. The Greek language is filled with subordinate clauses, and to reproduce it exactly is to create a cadence that does not make sense in common speech. You must find a rhythm for the actors to speak, and more importantly, you must find a way for the audience to understand the actors and hear the characters express themselves in a modern language. Yet, there is an elevation. This is not street speech. I've realized, after thirty years of translating, that these playwrights (like every other playwright after them) wrote language very specific to each character. Kings, for example, must speak in a different manner than slaves.

Charlie: In your act of translating, what does your day look like? Are you sitting at your desk working furiously all day? Can you lead us through your process?

Nicholas: Well, my difficulty is not with the Greek. The rather hard part for me comes from the English. I've been reading Greek since I was eleven years old, and I am now seventy-seven, so Greek comes easily to me. Yet with English, the question always is, how do you find a rhythm that is natural when said by the modern actor? So, the first time, I go through the play and I do a sort of direct translation. Then, I go through another few times and I begin reading it aloud and changing it. I'm lucky in that I'm not burdened by academics standing over my shoulder, which is what used to happen! I can change the literal translation to make it more aesthetically pleasing without changing the meaning. I never use a word in a translation that would not have an equivalent in ancient Athenian culture.

Charlie: What part of *Iphigenia* was the most gripping for you to translate? What moment in the play resonates with you most deeply?

Nicholas: Strangely, my favorite part is probably the most contentious part of the play. Drama critics from the Victorian era onward have always complained that Iphigenia's sudden turn from saying "Don't kill me" to saying "Go ahead, kill me" happens too quickly. The character of Iphigenia originally was played by a forty-year-old man in a mask, and thus her turn from not wanting death to accepting death was not something the actor ever telegraphed with his face. Rather, it was a rhetorical event. The modern translator and actor, however, must convey Iphigenia's transition in a different way. What is so beautiful for me about Iphigenia's moment of transition is how it reveals the whimsicality of death, which is what this play is really about. This play is about how life and death are a flip of the coin in wartime. Death on a massive scale was happening during the Peloponnesian War; the Athenian people were fighting to the end. A decade before *Iphigenia in Aulis* is written, for example, the city lost 10,000 men on a military expedition to Sicily. Young men were dying all the time in Euripides's Athens, and what had once been a great empire was rapidly disappearing. For this reason, Iphigenia saying "I am ready to become nothing" is wonderfully complicated for me. She is using words and concepts that have no place in our modern world. The idea of "martyrdom" did not exist in ancient Athens, and the idea of "an afterlife" did not exist in a pre-Christian world. One of the great things about working on this play over the years was to make sure the actors didn't color their aesthetic choices and dramatic performances with modern ideas that didn't belong there. If you impose messages of Christianity of any kind at the end of this play, you've lost the meaning. Greek drama does not include the concept of redemption, and that is why Iphigenia's transition is so significantly beautiful for me. For her, it is all in this life. It is all in the moment.

COURT THEATRE

Established in 1955, Court Theatre is the professional theater of the University of Chicago, dedicated to innovation, inquiry, intellectual engagement, and community service. Functioning as the University's Center for Classic Theatre, Court artists collaborate with University of Chicago faculty to develop intellectual context and audience enrichment programs. This partnership enables Court to re-examine classic texts, and to pose enduring and provocative questions that define the human experience

The Center for Classic Theatre is a unique model for how a professional theater can flourish at a major research university. This collaborative approach enables productions that access the remarkable intellectual resources that surround the theater. This vision, which was defined in 2010 and has been embraced by Court Theatre's Board of Trustees and the University of Chicago, influences how Court Theatre builds seasons and serves its audience and community

Iphigenia in Aulis was the first production in Court's three-year Greek cycle, an ambitious project to stage updated translations by Court's Founding Artistic Director, Nicholas Rudall. After *Iphigenia*, Court produced *Agamemnon* by Aeschylus and *Electra* by Sophocles—three ancient plays about the same family, written by different authors. The Greek cycle represents the potential for the Center for Classic Theatre to re-examine classic texts. Currently, Court is developing Pulitzer Prize-winning playwright David Auburn's stage adaptation of Saul Bellow's mid-century literary masterpiece *The Adventures of Augie March*.

Court Theatre is the largest professional arts organization on the south side of Chicago. In order to be vigorously embedded in the fabric of our surrounding community, Court Theatre is committed to exploring and expanding the African American canon. Recent additions include new world premiere stage adaptations of Ralph Ellison's *Invisible Man* and Richard Wright's *Native Son*.

Court Theatre, our Board of Trustees, and the University of Chicago are honored to have been invited to bring our production of *Iphigenia in Aulis* to the Getty Villa. Court Theatre is led by Charles Newell, the Marilyn F. Vitale Artistic Director, and Stephen J. Albert, Executive Director.

COURT THEATRE STAFF

Charles Newell, Marilyn F. Vitale Artistic Director
Stephen J. Albert, Executive Director
Heidi Thompson Saunders, Managing Director
Zachary Davis, General Manager
Jennifer Gadda, Director of Production
Susan Zellner, Director of Development
Traci Brant, Deputy Director of Marketing
Cree Rankin, Casting Director
Joshua Kaiser, Associate Production Manager and Company Manager
Erica Friesen, Costume Shop Manager
Lara Musard, Properties Manager
Lauren Kincaid-Filbey, Executive Assistant

Set construction by The Scenic Route



THE ACTORS



Mark Montgomery (AGAMEMNON) Chicago credits include *Outside Mullingar* (Northlight, Jeff nomination for actor in a principal role); *M. Butterfly*, *Iphigenia in Aulis*, and *Agamemnon* (Court Theatre); *2666*, *Camino Real*, *Stage Kiss*, and *A Christmas Carol* (Goodman Theatre); *Want*, *The Time of Your Life*, and *The Wheel* (Steppenwolf Theatre Company), *The Scene*, and *Hedda Gabler* (Writers Theatre). He has appeared in more than a dozen productions with Chicago Shakespeare Theater including *Twelfth Night* and *Troilus and Cressida*, and has worked on Broadway, regionally and internationally.



Jim Ortlieb (OLD MAN) Theater credits include *Farnsworth Invention*, *Of Mice and Men*, *Guys and Dolls* (Broadway), *Billy Elliot* (1st National), *Life Sucks* (Lookingglass Theatre), *Tartuffe*, *Candide* (Weston Playhouse), *Grapes of Wrath* (Ford's Theatre), *Homecoming*, *Hughie* (Gare St. Lazare Players), *M the Murderer* (Organic Theatre), *Picasso at the Lapin Agile*, *Man Who Came to Dinner* (Steppenwolf Theatre Company), *Marriage Play* (Merrimack Repertory Theatre), and a IRNE Award for best actor nominee. His television credits include *Masters of Sex*, *Bones*, *The Closer*, *CSI*, *Grey's Anatomy*, *The Shield*, *Felicity*, and *Roswell*. He has acted in the films *Magnolia*, *A Mighty Wind*, *Latter Days*, *Drunkboat*, *Contagion*, *The Crash*, and *Inheritance* (2017).



Michael Hufnagle (MENELAUS) made his Court Theatre debut in *Iphigenia in Aulis*. He lives and works in Spring Green, Wisconsin as a stone mason, carpenter, and firefighter, and was last seen on stage in *The Bed* in Madison, Wisconsin. He is the luckiest man on Earth to have the love and support of his amazing wife, Carey Cannon.



Sandra Marquez (CLYTEMNESTRA), a native of Fresno, California, is an ensemble member at Teatro Vista and Steppenwolf Theatre Company. Recent credits: *The Wolf at the End of the Block* and *Mary Page Marlowe*. Other venues: The Goodman, Victory Gardens, Oregon Shakespeare Festival, and Second Stage Uptown. Film/TV credits include: *Chicago Med*, *Chicago Justice*, *Boss*, *Prison Break*, and *Timer*. Sandra is a longtime faculty member at Northwestern University.



Stephanie Andrea Barron (IPHIGENIA) is thrilled to reprise her role. She performed in world premiere productions of *The Burials* at Steppenwolf Theatre Company, and *Another Word for Beauty* at the Goodman Theatre. Stephanie's work can be seen in feature films and NBC's *Chicago Fire*. She received her BFA from The Theatre School at DePaul University. Stephanie is represented by Authentic Talent Management and Gray Talent Group.



Acquah Kwame Dansoh (ACHILLES) received his MFA from the Johnny Carson School of Theatre & Film at the University of Nebraska-Lincoln. He has been performing and working in comedy since moving to Los Angeles, and his credits include The Second City Hollywood and Upright Citizens Brigade.



Bethany Thomas (Chorus/US Clytemnestra) is thrilled to make her Getty debut! Chicago credits include *Porgy and Bess* (Court Theatre); *The Tempest* (Chicago Shakespeare Theatre); *The Color Purple*, *Ragtime*, *Man of La Mancha* (Milwaukee Repertory Theater); *Marry Me A Little*, *Into The Woods* (Porchlight Music Theatre); *Hair* (Paramount Theatre); *She Loves Me* (Writers Theatre); The Second City, Steppenwolf Theatre Company, American Theater Company, and Geva Theatre. Her work can be seen on the television series *Empire*.



Emjoy Gavino (Chorus) Chicago venues include Court Theatre, The Hypocrites, The Second City, Northlight Theatre, Steppenwolf Theatre Company, Victory Gardens Theater, Broadway Playhouse, Lookingglass Theatre, The Neo-Futurists, The House Theatre of Chicago, and Goodman Theatre. Regional venues include ReAct Theatre, Book-it Repertory, ACT, Village Theatre, and 5th Avenue Theatre. Film and television credits include *Mob Doctor*, *Chicago Fire*, *Empire*, *Chicago Med*, and *Exorcist*. Emjoy founded The Chicago Inclusion Project and is represented by Stewart Talent.



Jeanne T. Arrigo (Chorus) is over the moon to be at the Getty, and thrilled to again be working with Court Theatre. Chicago stage credits include working at Steppenwolf Theatre Company, Lookingglass Theatre, The House Theatre, Windy City Playhouse, Chicago Shakespeare Theater, Griffin Theatre Company, and a recurrent national tour for *Defamation*, *The Play* with Canamac Productions. Television credits include *Chicago Med* and *Chicago P.D.*



Jess Godwin (Chorus) is a singer/songwriter proud to call Chicago her home. A self-produced DIY pop artist/video maker, she is passionate about helping young people build confidence through music. Jess has performed with Writers Theatre, Northlight Theatre (*Shining Lives*, *Snapshots*), Court Theatre (*Carousel*), and Steppenwolf Theatre Company (*Lady Madeline*). She is the recipient of a 2016 3Arts Award.



Tracy Walsh (Chorus/Choreographer) is an ensemble member of Chicago's Tony Award-winning Lookingglass Theatre Company where she has directed, choreographed, written, and appeared in many plays. Additionally she has acted in and choreographed plays at Court Theatre, Chicago Opera Theatre, Eclipse Theatre, and the Goodman Theatre in Chicago and beyond at Seattle Repertory Theatre, the Kennedy Center, and La Cartoucherie in Paris, France.

THE COMPANY

NICHOLAS RUDALL (*Translator/Founding Artistic Director*) From 1971 to 1994, Nicholas led the growth of Court from a community theater to a leading professional Equity theater. Court has produced three translations by Rudall over three years. The series began with *Iphigenia in Aulis* (2014) by Euripides, then *Agamemnon* (2015) by Aeschylus, and Sophocles' *Electra* (2016) completed the cycle.

CHARLES NEWELL (*Director/Marilyn F. Vitale Artistic Director*) was awarded the SDCF Zelda Fichandler Award, "which recognizes an outstanding director or choreographer who is transforming the regional arts landscape through singular creativity and artistry in theatre." Charlie has been Artistic Director of Court Theatre since 1994, where he has directed more than fifty productions. He made his Chicago directorial debut in 1993 with *The Triumph of Love*, which won the Joseph Jefferson Award for best production.

SCOTT DAVIS (*Scenic Designer*) Off-Broadway credits: *Ride the Cyclone* at MCC and *Othello: The Remix* at The Westside Theater. Regional credits include productions with: Chicago Shakespeare Theater, Steppenwolf Theatre Company, Court Theatre, Paramount Theater, Drury Lane, and Marriott Theater. International credits include productions with: Shakespeare's Globe, Unicorn Theatre (London), The Market Theatre (South Africa), The Neuss (Germany), Gdansk Shakespeare Theatre (Poland), DUCTAC (Dubai), Bruce Mason Centre (New Zealand), and the Edinburgh Festival (Scotland).

JACQUELINE FIRKINS (*Costume Designer*) Design work includes sets and/or costumes for Victory Gardens Theater, TimeLine Theatre Company, House Theatre of Chicago, Marin Theatre Company, Hartford Stage, Dallas Theater Center, Portland Center Stage, Goodman Theatre, Shakespeare Festival of St. Louis, Idaho Shakespeare Festival, Virginia Stage Company, Westport Playhouse, Shakespeare & Company, and others. Her recent research project, "Fashioning Cancer: The Correlation Between Destruction and Beauty," was featured in media outlets around the world.

JOHN CULBERT (*Lighting Designer*) designed scenery or lighting for Court Theatre's productions of *The Hard Problem*, *Satchmo at the Waldorf*, *Agamemnon*, and *Invisible Man*; as well as Goodman Theatre's *Objects in the Mirror*; Timeline Theatre's *Chimerica*; Northlight Theatre's *Faceless*; and Writers Theatre's *Arcadia*. He has also designed for Lyric Opera, Chicago Shakespeare Theater, Lookingglass Theatre, Glimmerglass Opera Festival, Singapore Repertory, Opera National du Rhin, Berkeley Repertory Theater, McCarter Theatre, and the Shakespeare Theatre. He serves as the Dean of the Theatre School at DePaul University.

ANDRE PLUESS (*Sound Designer and Composer*) returns to Court Theatre where previous credits include *The Hard Problem*, *Electra*, *Man in the Ring*, *Satchmo at the Waldorf*, *Agamemnon*, *Iphigenia in Aulis*, *An Iliad*, *Travesties*, *Cyrano*, *The Romance Cycle*, and *Mary Stuart*, among others. Broadway credits: *Metamorphoses*, *I Am My Own Wife*, *33 Variations*, and *The Clean House* (Lincoln Center Theater). Regional: *Cymbeline* (Shakespeare Theatre D.C.); *Legacy of Light* (Arena Stage); and *Ghostwritten* (Goodman Theatre).

AMANDA WEENER-FREDERICK (*Production Stage Manager*) is proud to begin her fifth season with Court Theatre. Favorite shows at Court include: *Native Son*; *Long Day's Journey into Night*; *One Man, Two Guvnors*; and *Man in the Ring*. Previously, Amanda was the Production Stage Manager at Milwaukee Repertory Theater. Amanda has also worked with Lookingglass Theatre, Chicago Shakespeare Theater, Utah Shakespeare Festival, and Great River Shakespeare Festival.

KATE OCKER (*Assistant Stage Manager*) is a Chicago-based stage manager. This past year she was the Floor Manager for the Goodman Theatre. Shows included *The Magic Play*, *Twist Your Dickens*, *Uncle Vanya*, and *King of the Yees*. Other credits include the Great River Shakespeare Festival, Resident Ensemble Player, and Oklahoma City Ballet.

MARC STUBBLEFIELD (*Associate Lighting Designer*) is excited to have his first opportunity to work at the Getty, and thrilled to return to working with Charlie Newell and the Court Theatre team. Mr. Stubblefield has worked extensively in Chicago, in such productions as *Native Son*, *Spunk!*, *Glass Menagerie*, *Arcadia*, *Three Tall Women*, *Seven Guitars*, *Jitney*, *Ma Rainey's Black Bottom*, *Wait Until Dark*, and *The First Breeze of Summer* at Court Theatre, where he was also the Director of Production for eleven years.

SARAH RAMOS (*Associate Sound Designer*) is the Resident Audio Supervisor at Court Theatre. Chicago credits: Goodman Theatre, Lookingglass Theatre, Drury Lane Theatre, American Blues Theatre, About Face Theatre, The Gift Theatre, Congo Square Theatre, Bailiwick Chicago, Teatro Luna, Prop Thtr, and Livewire Chicago. Regional credits: Indiana Repertory Theatre, First Stage, Milwaukee Chamber Theatre, Renaissance Theaterworks, Andhow! Theater Company, Gateway Playhouse, and Piedmont Opera.

ELLEN WIESE (*Directing Intern*) is thrilled to work on her first show with Court Theatre. Ellen has also worked with Steppenwolf Theatre Company and Walkabout Theater, and received the Olga and Paul Menn Award for playwriting from the University of Chicago.

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. In past years, the outdoor classical theater has been the setting for Euripides's *Hippolytus*, Plautus's *Tug of War*, the *Agamemnon* of Aeschylus, Aristophanes' *Peace* via Culture Clash, Sophocles' *Electra*, SITI Company's original adaptation of *Trojan Women*, the Playwrights' Arena production of *Helen*, Aeschylus's *Prometheus Bound* by CalArts Center for New Performance in association with Trans Arts, SITI Company's *Persians* by Aeschylus, The Theatre @ Boston Court's *Mojada: A Medea in Los Angeles*, and Troubadour Theater Company's *Haunted House Party*. These performances have become a much-anticipated end-of-summer tradition for Museum audiences.

The Villa's public programming also includes concerts, film screenings, and family festivals. To view our calendar of events, visit <http://www.getty.edu/360/>

RELATED LECTURE

Euripides's *Iphigenia* and the Downfall of Athens
Saturday, September 9, 3:00 p.m.
Getty Villa, Auditorium
Free; advance ticket required

Greek playwrights Aeschylus, Sophocles, and Euripides were each inspired to write about the Trojan War. Euripides wrote *Iphigenia in Aulis* shortly before the defeat of Athens by Sparta in the Peloponnesian Wars. Yet some fifty years earlier, amid the euphoria of the city's military, financial, and artistic success, Aeschylus wrote a much different play about the same conflict. Nicholas Rudall, whose translation of *Iphigenia* is featured in the Getty Villa's current theater production, examines classical drama, the different interpretations of the Agamemnon story, and how these plays reflected life in ancient Athens.

NEXT YEAR AT THE GETTY VILLA

The Bacchae
By Euripides
Directed by Anne Bogart
Co-Produced by SITI Company
Opening September 6, 2018

Packed with striking scenes, frenzied emotion, and choral songs of great power and beauty, *The Bacchae* endures as one of Euripides's greatest surviving works. Dionysus, the god of wine, ritual madness, fertility, and theater, returns in disguise to his birthplace in Greece. As revenge for a personal slight, he begins to spread his cult among the people of Thebes. His adversary King Pentheus, fearing the ensuing disorder, imprisons him to suppress his influence. This misguided attempt to thwart divine will leads to catastrophe for Pentheus and his entire family. The bacchantes called Dionysus "the god of letting go," reminding us to respect our human wildness. Otherwise we may fall prey to the tyranny of excessive order or the frenzy of collective passion.

**THE BARBARA
AND LAWRENCE
FLEISCHMAN
THEATER STAFF**

Public Programs, Head	Laurel Kishi
Senior Program Specialist	Ralph Flores
Program Coordinator	Anna Woo
Public Programs Intern	Carolina Huerto
Theater Committee Liaison	Mary Louise Hart
Education Specialist	Shelby Brown
Technical Coordinator	Adrienne Wohleen, Paradigm Shift Worldwide
Technical Production	Steph Dirden, Michael Easley, Marvin Jones, Bill King
House Management	Visitor Services Department

Special Thanks:

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

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www.getty.edu

Cover image: Stephanie Andrea
Barron (Iphigenia) and Mark L.
Montgomery (Agamemnon) in
Iphigenia in Aulis. Photo: Joe Mazza.

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