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ACKNOWLEDGMENTS

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LIVING WITH AESCHYLUS'S *AGAMEMNON*

Join the play's director Stephen Wadsworth and Mary Louise Hart, associate curator of antiquities at the J. Paul Getty Museum, as they explore the significance of Aeschylus's *Agamemnon* in ancient and contemporary culture and the creative process behind this staging of the tragic tale of the House of Atreus.

SATURDAY, SEPTEMBER 27, 2:00 p.m.

Getty Villa, Auditorium

Free; a ticket is required.

Call (310) 440-7300 or get tickets online at www.getty.edu

NEXT YEAR IN THE BARBARA AND LAWRENCE FLEISCHMAN THEATER

Aristophanes' *Peace*

In 421 B.C. twenty-seven-year-old Aristophanes launched a ribald and scathing theatrical assault on the entrenched military-industrial complex of Athens. On Mount Olympus, the ogre War has imprisoned the goddess Peace and holds sway over all of Greece; meanwhile, on Earth below, three rustic patriots hatch a plot to saddle their faithful giant dung beetle and fly to the heavens to engineer her rescue. Return to the Getty Villa next September to see the comic heroes of Culture Clash join forces with the revolutionary spirit of Aristophanes in a free adaptation of his zany, utopian escapade.



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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Agamemnon from *The Oresteia* by Aeschylus and translated by Robert Fagles. First published in 1975 by The Viking Press, Inc. Penguin Classics (New York: 1979). Copyright © Robert Fagles, 1966, 1967, 1975, 1977. Used through arrangement with Georges Borchardt, Inc. on behalf of Robert Fagles. All Rights reserved.

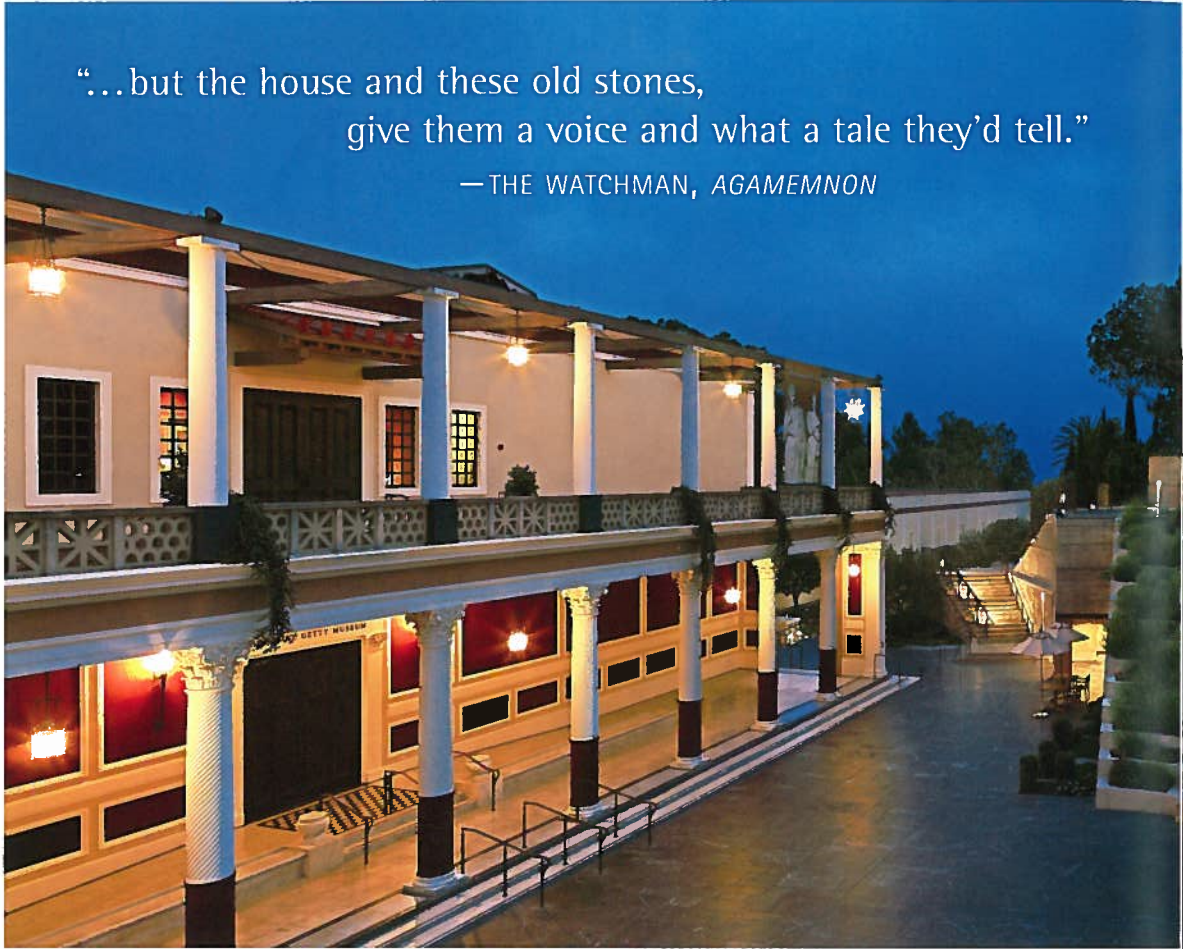
Cover: Gravestone of Philoxenos and Philoumene (detail), Greek, about 400 B.C. Marble, 102.2 x 44.5 x 16.5 cm. The J. Paul Getty Museum (on view in Men in Antiquity, Gallery 209)

AGAMEMNON

by Aeschylus



THE BARBARA AND LAWRENCE FLEISCHMAN THEATER AT THE GETTY VILLA
Thursdays, Fridays, and Saturdays • September 4–27, 2008



THE COMPANY

TRANSLATOR	Robert Fagles
DIRECTOR	Stephen Wadsworth
SCENIC DESIGN CONSULTANT	Thomas Lynch
SCENIC DESIGN ASSOCIATE	Torry Bend
COSTUME DESIGNER	Rachel Myers
ASSISTANT COSTUME DESIGNER	Regina Ellen Rogers
LIGHTING DESIGNER	Stephen Bennett
COMPOSER	Bruno Louchouart
PRODUCTION STAGE MANAGER	Ronn Goswick
ASSISTANT STAGE MANAGER	Tara Lamar
ASSISTANTS TO THE DIRECTOR	James Darrah Emma Grimsley Mary Hubbard
FIGHT CHOREOGRAPHER	Steve Rankin
WARDROBE	Ellen L. Sandor
MUSICIANS	T.J. Troy Rob Elston

THE CAST

(in order of speaking)

WATCHMAN	Burton Curtis
CHORUS LEADERS	Nicholas Hormann Michael Winters Frank Corrado
IPHIGENIA	Kathryne Dora Brown
ELECTRA	Bellina Logan
AEGISTHUS	Timothy V. Murphy
HERALD	Mark Deakins
CLYTAEMNESTRA	Tyne Daly
AGAMEMNON	Delroy Lindo
CASSANDRA	Francesca Faridany

The performance is approximately ninety minutes with no intermission.

The actors and stage managers in this production are members of Actors' Equity Association, the only union for professional actors and stage managers in the legitimate theater.

As a courtesy to our neighbors, we ask that you keep noise to a minimum while enjoying the production. During the performance, please refrain from loud or prolonged applause, shouting, whistling, or any other intrusive conduct. While exiting the theater and the Getty Villa, please do so in a quiet manner.

FROM DIRECTOR STEPHEN WADSWORTH

THE WORLD OF *AGAMEMNON*

Aeschylus's *Oresteia*, consisting of three plays—*Agamemnon*, *The Libation Bearers*, and *The Eumenides*—is the only complete cycle that survives from the fifth century B.C., and *Agamemnon* is arguably the earliest dramatic masterpiece of Western culture. Aeschylus's audiences, who watched all three plays in one day, were intimately familiar with the historical and cultural references in the plays. Twenty-six centuries later, we offer these notes to orient our audiences. There are many versions of most of the stories referred to in *Agamemnon*; we follow Aeschylus's version in these notes.

AGAMEMNON

Agamemnon ruled Mycenae from the city of Argos. He married **Clytaemnestra**, mortal daughter of Zeus and Leda, and had three children, **Iphigenia**, **Electra**, and **Orestes**. All five family members were the subjects of dramas by the three great playwrights of the fifth century B.C. in Athens—Aeschylus, Sophocles, and Euripides. Iphigenia and Electra are not featured in Aeschylus's script, but they appear in this adaptation, in the chorus.

THE HOUSE OF ATREUS

Agamemnon's grandfather **Pelops** won his wife in a chariot race by cheating, then betrayed and killed his co-conspirator, who as he lay dying, cursed the next generation of Pelops's family. Pelops's two sons, **Atreus** and **Thyestes**, inherited this curse and lived it out in a grisly power struggle. Thyestes seduced Atreus's wife and disputed the throne of Argos. Defeated and exiled, he returned with his children as a suppliant. Atreus welcomed his brother back with a celebratory feast, at which he served Thyestes a dish of his own slaughtered sons. Upon realizing what he had eaten, Thyestes cursed Atreus and all his descendants. Atreus's two sons were Agamemnon and **Menelaus**, who married Clytaemnestra's sister, **Helen**, popularly known as Helen of Troy. You'd think marrying Helen of Troy would be curse enough, but Thyestes' curse chased Atreus's sons all their lives.

AEGISTHUS

Thyestes, after losing his children and cursing Atreus, sired another son, **Aegisthus**, whom he reared and trained to seize the throne of Argos from Agamemnon. During the Trojan War, Aegisthus formed an alliance with Clytaemnestra, moved in with her, and forged with her a plot against Agamemnon—a plot that suited them both.

THE TROJAN WAR

A magnificently fortified city-state in what is now western Turkey, Troy was ruled by King **Priam**, husband of Hecuba and father of—among others—**Cassandra** and **Paris**. The god Apollo had tried to rape Cassandra, but she resisted successfully, and he cursed her with a gift of prophecy that no one would believe until the day she died. When it was foretold that Paris would bring Troy's destruction, Priam isolated the prince on a mountaintop. The three most powerful goddesses—Hera, Athena, and Aphrodite—visited the handsome Paris there and prevailed upon him to say which of them was the most beautiful. Hera offered him all of Eurasia, Athena offered him victory over the Greeks, and Aphrodite offered him the most beautiful woman. Paris went for the beautiful woman, and this was Helen. On a visit to Menelaus's palace, Paris fell in love with her, and they escaped to Troy. Bent on revenge, Menelaus and his brother Agamemnon rallied all the Greek armies to the port of Aulis and planned to sail for Troy.

IPHIGENIA AT AULIS

The goddess Artemis opposed the Greek attack on Troy and whipped up hostile winds, making it impossible for the Greeks to sail. The armies languished on the beach, but Agamemnon dug in his heels, reluctant to send them home and fail his brother's offended honor. Artemis ultimately offered him a deal: she would give him favorable winds if he would sacrifice his own daughter. Agamemnon took the deal, lured Clytaemnestra and his children to Aulis with the promise that Iphigenia was to marry the great hero Achilles. And there in Aulis the family was torn apart—Iphigenia slaughtered, Clytaemnestra betrayed, both parents heart-broken, and Agamemnon gone for the ten-year siege at Troy. Thyestes' curse was in full swing. Clytaemnestra went back to Argos and ruled there throughout the long war in Troy.

THE GODS

Many of the Greeks' myths show their gods as a capricious, sensual lot, playing rough with one another and toying with human life. The rules of engagement were clearly laid out: when human beings poached on the prerogatives of the gods, they would be punished. They were to live their daily lives, worship, make sacrifices, and leave the fates of others to the gods. When they took fate into their own hands, they would be punished. Hence an essential tenet of Athenian life, the rule of the golden mean: live life always in moderation, do not indulge in excess of any kind. Even excessive health, wealth, or other good fortune, says the chorus in *Agamemnon*, can lead to trouble, "the reach for power can recoil." And God forbid you should destroy another country and deface its temples. Zeus, king of the gods and god of hospitality (among other things) plays a key role in *Agamemnon* as the people of Argos ponder the horror of the Trojan War: the Trojan prince Paris betrayed the hospitality of Menelaus when he stole Helen away, and Zeus's revenge incites the people to anger and acts of war—all of it excessive, of course. They lose their heads and overstep the bounds, taking the fates of others into their own hands.

THE TRAGIC HERO

The tragic hero *must* take matters into his or her own hands when circumstances require action. The tragic hero must act, for whatever reason—to protect his people, to uphold honor, to get justice. Yet, as the great mantra line of *Agamemnon* declares, "He who acts must suffer." How can you take decisive action in dire circumstances *without* stepping over the golden mean and incurring the disapproval of the gods? Moreover, the ancient system of justice—an eye for an eye, a tooth for a tooth, a life for a life, Troy for Helen—equated justice with "excessive" action and left humans no choice but to overstep the bounds if justice demanded it. Agamemnon and Clytaemnestra feel they have no choice but to act, to take life, and so they must suffer. Later in the *Oresteia* cycle Orestes and Electra decide to act, and they too must suffer toward the truth.

THE *ORESTEIA*

What is the truth toward which these characters must suffer? There is a growing awareness through *Agamemnon* that the old system of justice doesn't work, can't work, that it makes of life a vicious cycle, that true justice must be something else. Clytaemnestra exits the play with a yearning: "If we could end the suffering, how we would rejoice." Aeschylus's ultimate purpose in the *Oresteia* is to encourage his characters—humans and gods alike—and his audience, to debate the reality before them, to search for new truths, to discover a way to end the suffering. In the second play Orestes and Electra inherit the tragic-hero mantle as they avenge their father with an act of brutality. In the third play Orestes, hounded by the Furies (the ancient goddesses of justice), finds in the goddess Athena a sympathetic,

dispassionate spirit, and before our eyes she renovates justice, calling on the Furies to defend their position, on Orestes to defend his, and on a group of citizens to vote for one or the other. Athena's invention of the jury puts an end to the vicious cycle of retributive justice. She invites the old goddesses (who have lost the case) to play a new role in a new kind of society, and with them, leads the cast and the public out of the theater and through the streets of the forever-changed city. It is one of the most joyous, radical, and triumphant conclusions in world drama, especially after the terrible tragedies and seemingly futile suffering of the first two plays.

AESCHYLUS

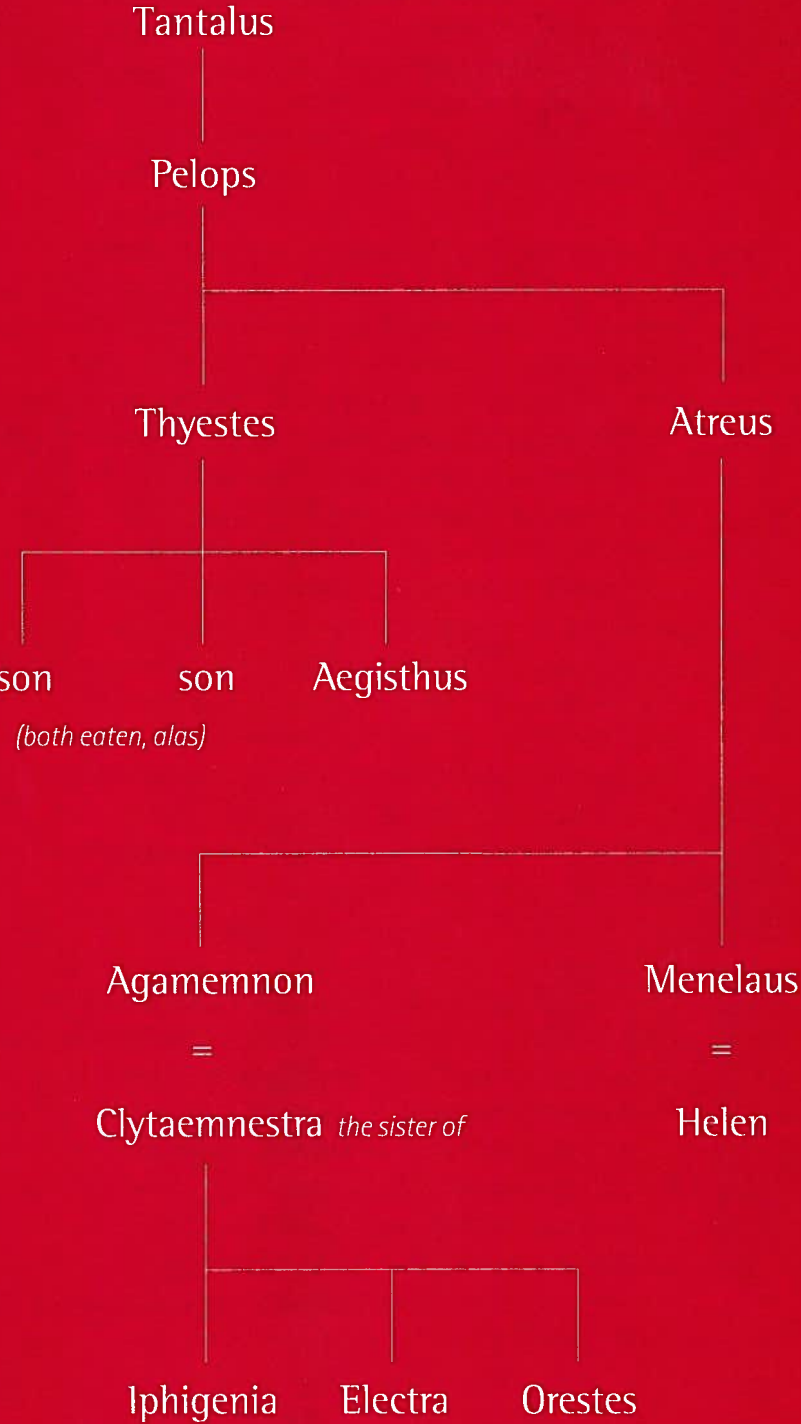
The *Oresteia* cycle reflects the golden age of Athens in the fifth century B.C.—a flourishing of independent thinking, democratic culture, and artistic achievement in which the theater was a central forum. In the context of a religious festival, the citizenry gathered in the amphitheater for an event of equal parts political meditation, civic engagement and aesthetic transport. In the *Oresteia*, art and political action are inextricable. And its political content is multilayered. For example Aeschylus, veteran of the recent Persian Wars, which had traumatized the Athenians and at one point even cost them their city, engages his audience in a complex rumination on the costs of war. The Athenians had won these wars but lost so many and so much, and *Agamemnon* hooks their ambivalence unsparingly. Aeschylus launches the play with a densely language, morally knotty, oppressive sequence and challenges his audience no less than his characters to debate the issues and find the truth. He is a master of ambivalence and celebrates the fallibilities and uncertainties of his characters as much as, or perhaps even more than their strengths.

ROBERT FAGLES

The great translator and poet of this version of *Agamemnon* described Aeschylus's writing to me thus: "His language in the first play is like magma, like a hostile, impassable landscape through which the characters must struggle in their hunger for resolution and the truth." Bob Fagles, who died in March of this year, translated Homer's *Iliad* and *Odyssey*, Sophocles' *The Three Theban Plays*, and Virgil's *Aeneid*, as well as the *Oresteia* plays—all cornerstone epics of western European culture. His muscular, biting language has in itself what historian Thomas Cahill calls "a gorgeous strength capable of burnishing each detail to brilliance." I worked with him on the *Oresteia* for several years, and he continued to search for the truth of the plays as we took it to the stage in Berkeley (2001), always interested in adapting his text with me so that it might suit the actors at hand and find its mark. We miss him and salute him with this investiture of the ever-changing *Agamemnon*.

—Stephen Wadsworth

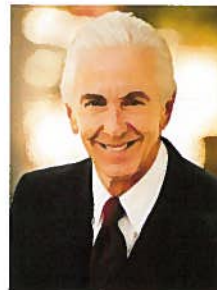
THE HOUSE OF ATREUS



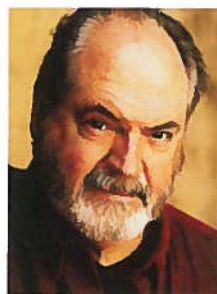
ABOUT THE CAST



BURTON CURTIS (Watchman) has performed as Pierrot in Stephen Wadsworth's productions of Molière's *Don Juan* (McCarter Theatre, Shakespeare Theatre Company, The Old Globe, and Seattle Rep). He also portrayed Dumas in Wadsworth's productions of Marivaux's *Triumph of Love* (Long Wharf Theatre, Missouri Rep, and Seattle Rep). Burton originated the role of Eddie Wicket in the west coast premiere of Louis Broom's *Texarkana Waltz* (Circle X Theatre Co., L.A. and the Empty Space Theatre, Seattle). He also created the dual roles of Brother Mills and Heathcliff in *Wuthering! Heights! The! Musical!* and performed in *The Complete History of America (Abridged)* (Empty Space and Actors Theatre of Louisville). Other roles include Tom in *The Glass Menagerie* (Tacoma Actors Guild) and Freddy in *Noises Off* (Village Theatre, Issaquah). He played the title role in Jillian Armenante's production of *Camille* and Little Mary in a "gender blind" production of *The Women* (Annex Theatre, Seattle). Film credits include *Crocodile Tears*, *Money Buys Happiness*, and *Great Uncle Jimmy* as well as Gus Van Sant's *Even Cowgirls Get the Blues*. Burton is also a director and choreographer and has received awards for his work on the stage from the *Seattle Post Intelligencer* and *Seattle Weekly*. He was listed by *Backstage West* among "100 Actors We Love." He received his BFA in theater from Baylor University and now resides in Seattle. Burton is delighted to be making his Getty debut and is thrilled to be joining Mr. Wadsworth in yet another exciting project.



NICHOLAS HORMANN (Chorus Leader) has worked in the American theater for thirty-five years, beginning on Broadway with the New Phoenix Repertory Company. He has played over one hundred principal roles in the nation's leading professional theaters including the American Conservatory Theater, Williamstown, Long Wharf, McCarter, the Old Globe, the Mark Taper Forum, La Jolla Playhouse, and Shakespeare Theatre Company. He attended the Yale School of Drama.



MICHAEL WINTERS (Chorus Leader) has appeared in L.A. in *The Cider House Rules* and *Kentucky Cycle* at the Mark Taper Forum and in productions at The Matrix, Malibu Theatre Company, Andax Theatre Company, and Theatre Works. He has directed four productions for A Noise Within in Glendale. He was on Broadway in *Wrong Mountain* and has worked with the Old Globe Theatre, San Jose Repertory, and A.C.T. San Francisco, as well as the Oregon Shakespeare Festival, Denver Center Theatre Company, Seattle Rep, as well as A.C.T. and Intiman Theatre Company, also in Seattle, among others. He appears occasionally on television, most recently in *Gilmore Girls* (seven seasons). He is the grateful recipient of a Fox Fellowship.



FRANK CORRADO (Chorus Leader) is a native New Yorker based in Seattle since 1981, and has been an actor for over thirty years. He has amassed an impressive array of credits at all the major theaters in his adopted home, as well as at many highly regarded venues across the country. Most gratifying among his theatrical experiences have been the productions he has appeared in under Stephen Wadsworth's always inspired and inspiring direction. These include a monumental staging of the *Oresteia* (Berkeley Rep), Molière's *Don Juan* (Seattle Rep and McCarter Theatre), and Marivaux's *The Triumph of Love* (Seattle Rep, Missouri Rep, and Long Wharf Theatre). Earlier this summer, he appeared in the West Coast premiere of J.T. Rogers's extraordinary *Madagascar* (North Coast Rep, Solana Beach). He wishes to acknowledge a debt of gratitude to the late Robert Fagles and the late John Zinsser, whose contributions to the present production, in their different ways, cannot be overstated.



KATHRYNE DORA BROWN (Iphigenia) is a native of L.A. and a graduate of the Studio Program at American Musical & Dramatic Academy in New York City. She has appeared in numerous network and cable shows including *The Practice*, *Becker*, *Jack & Jill*, *Chicago Hope*, *The Tiger Woods Story*, *The Wedding Dress*, *The Reading Room*, *To Dance with Olivia*, and *For Love of Olivia*, in addition to recurring roles on *Linc's*, *Promised Land*, and *Judging Amy*. Kathryn has had the pleasure of working with Stephen Wadsworth once before in his adaptation of Marivaux's *Changes of Heart* at the Mark Taper Forum, making her the third generation of her family to perform at that theater.



BELLINA LOGAN (Electra) appeared off-Broadway in *The Merchant of Venice* (Public Theater), *For Dear Life*, *Women & Wallace* (Playwrights Horizons), and *Peer Gynt* (New York Philharmonic with Kurt Masur conducting). Her regional credits include *The Rivals*, *Arms and the Man*, *The Illusion* (Hartford Stage), *As You Like It* (Shakespeare Theatre Company), and *Two Rooms* (An Appalachian Summer Festival). She was part of the Acting Company's Soviet and Eastern European tour of *Five by Tenn*, as well as *Conversations with a Mulatto Love Child* (written by Bellina Logan and performed in L.A., New York City, and regionally). Film credits include *Inland Empire*, *Bug*, *Daddy & Them*, *Interview with the Vampire*, *Just Write*, *Picture Perfect*, *Boys on the Side*, *Jacob's Ladder*, *Wild at Heart*, and *Blue Steel*. Television appearances include *Girlfriends*, *Crossing Jordan*, *ER* (recurring role), *Family Law* (recurring role), *The Mother* (BBC), *Cosby*, *Law & Order*, *Twin Peaks*, *The Army Show* (pilot), *Olivia d'Abo Show* (pilot), *Central Park West* (recurring role), *A Man Called Hawk*, and *On the Air*. Bellina is a graduate of the Juilliard School.



TIMOTHY V. MURPHY (Aegisthus) is a veteran of stage, film, and television and has worked on both sides of the Atlantic. Tim can be seen in *National Treasure: Book of Secrets*, and has a role in the upcoming western *Appaloosa*, written and directed by Ed Harris. He just wrapped the independent film *Free Gravel*. His television credits include *24*, *Alias*, *Six Feet Under*, *Nip/Tuck*, *Fastlane*, *The Agency*, and *The District*. His film credits include the role of Pete in *The Butcher*, with Eric Roberts, and the lead role in *Shallow Ground*. He has worked with such directors as Jim Sheridan (*In America*) and Terry George (*Hotel Rwanda*). Tim played the title role in *Agamemnon* at the Getty Villa in 2006 opposite Tyne Daly and has enjoyed a stellar theatrical career. He has received Ovation Award nominations for *Happy End* and *The Beauty Queen of Leanne* and is a member of The Actors Studio. Tim played Christina Aguilera's father in her music video "Hurt."



MARK DEAKINS (Herald) appeared as Agis in the world premiere of Stephen Wadsworth's *The Triumph of Love* at McCarter Theatre. Other roles include Orlando in *As You Like It*, Sergius in *Arms and the Man* (A Noise Within), Tony in *Boy Gets Girl* (Geffen Playhouse), Tybalt in *Romeo and Juliet*, Demetrius in *A Midsummer Night's Dream*, Friar Peter in *Measure for Measure* (Ahmanson Theatre), Connie *The Grapes of Wrath* (Broadway/London), Matt in *Burning Blue* (Court Theatre, L.A.), Henry IV parts 1 and 2, *All's Well That Ends Well* (New York Shakespeare Festival), Dr. Cukrowicz in *Suddenly Last Summer* (Hartford Stage), Belville in *The Rover* (Guthrie Theatre), and *Macbeth* (La Jolla Playhouse). Film credits include *Intervention*, *The Smith Interviews*, *Star Trek: Insurrection*, *Judgment Day*, *The Devil's Advocate*, *Fallout*, and *The Pickle*. Television credits include *Head Case*, *Star Trek: Voyager*, *Buffy the Vampire Slayer*, *American Playhouse*, *Guiding Light*, *As The World Turns*, *The Young and the Restless*, and *Days of Our Lives*. He received his BA in comparative literature from Brigham Young University and his MFA in theater from UCSD.



TYNE DALY (Clytaemnestra) trained at the American Shakespeare Festival with Will Geer, Brandeis University with Jasper Deeter, and the American Academy of Musical and Dramatic Art with Phillip Burton and Robert X. Modica. She was nominated for her television work on *Cagney & Lacey* (1983, 1984, 1985, 1986, 1987, and 1988); for her work on *Christy* (1991 and 1992); and for her work on *Judging Amy* (1999, 2000, 2001, 2002, 2003, and 2004). She has won six Emmy Awards. On Broadway she received a Tony Award for her work in *Gypsy* (1990) and a nomination for David Lindsay-Abaire's Pulitzer Prize-winning *Rabbit Hole* (2006). In L.A. she has appeared frequently at the Mark Taper Forum and the Los Angeles Actors Theatre, where she won the Drama-Logue Award for her work in *Come Back, Little Sheba*; and in 2006 in the Getty Villa's staged reading of *Agamemnon* (translation by Robert Fagles). She appeared in spring of 2008 at McCarter Theatre in the world premiere of Edward Albee's *Me, Myself & I*. She is the mother of Alisabeth, Kathrynne, and Alyxandra Brown, and the grandmother of Hana and Fynn Kostis.



DELROY LINDO (Agamemnon) has appeared in films such as *Heist*, *The Cider House Rules*, *Wondrous Oblivion*, *The Core*, *The One, Gone in 60 Seconds*, *Romeo Must Die*, *Ransom*, *A Life Less Ordinary*, *Clockers*, *Crooklyn*, *Malcolm X*, and *L'Exil du roi Béhanzin*. He most recently appeared in *This Christmas*, also serving as Executive Producer. His television credits include *Kidnapped* (NBC), *The Exonerated* (Court TV), *Profoundly Normal* (CBS), the Peabody Award-winning *Strange Justice* (Showtime), *Soul of the Game* (HBO), and *Glory & Honor* (TNT). Also for television, he conceived, produced, hosted, directed, and co-edited documentary interviews featuring Spike Lee, Charles Burnett, and Joan Chen. On Broadway he appeared in *Joe Turner's Come and Gone* (Tony and Drama Desk Award nominations, best actor), *Master Harold and the Boys* (also national tour); at the Kennedy Center and Wilshire Theater in *A Raisin in the Sun* (Helen Hayes Award nomination and NAACP Image Award, best actor); and at London's Riverside Theater in *The Exonerated*. He has also worked off-Broadway and extensively in regional theaters throughout the U.S. and Canada. He has directed *Blue Door* (Berkeley Rep), and *Medal of Honor Rag* (LA Weekly Theater Award, best director). He is currently directing *Joe Turner's Come and Gone* at Berkeley Rep (onstage October 31–December 14, 2008).



FRANCESCA FARIDANY (Cassandra) was in the company of Broadway's *The Homecoming*. Regional performances include the title role in her own adaptation of Schnitzler's *Fräulein Else* (Sundance Institute Theatre Lab, Berkeley Rep, La Jolla Playhouse, Long Wharf and McCarter Theatres). Other roles include Rosalind (the Old Globe), Titania (Huntington), Beatrice (Berkeley Rep), Elvira/Don Alonso in Molière's *Don Juan* (Shakespeare Theatre Company), Anita/Wendy in Simon Gray's *Japes* (Bay Street, Hamptons), Gilda in *Design for Living* (McCarter Theatre and Seattle Rep), Narrator in the Sitwell/Walton *Façade* (Caramoor Festival, NY), Kyra in *Skylight* (Chester Theatre Company), Ellie Dunn in *Heartbreak House*, Silvia in Marivaux's *The Game of Love and Chance* and *Changes of Heart* (Berkeley Rep), and Violet in *Waiting at the Water's Edge* (Magic Theatre). Film credits include *Conceiving Ada* opposite Tilda Swinton. She has performed on the radio in Simon Gray's *Quartermaine's Terms* (BBC). Her television credits include *ER*, *Deadline*, *Law & Order*, *Law & Order: SVU*. Francesca trained in London at the Drama Centre.

ABOUT THE COMPANY

ROBERT FAGLES (Translator) was Arthur W. Marks '19 Professor of Comparative Literature at Princeton University until he passed away early this year. He was elected to the American Academy of Arts and Sciences and the American Philosophical Society. His awards include the 2006 National Humanities Medal; the 1997 PEN/Ralph Manheim Medal for Translation; and a 1996 Academy Award in Literature from the American Academy of Arts and Letters, which he received after the publication of his translation of Homer's *Odyssey*. He was named a Commander of the Order of the Phoenix by the government of Greece. Published by Viking in 2007, his new translation of Virgil's *Aeneid* received great acclaim. His translations of Sophocles' *The Three Theban Plays*; Aeschylus's *Oresteia* (nominated for a National Book Award); and Homer's *Iliad* and *Odyssey* (winner of the 1991 Harold Morton Landon Translation Award by the Academy of American Poets, an award from the Translation Center of Columbia University, and the New Jersey Humanities Book Award) are published by Penguin Classics. His original poetry as well as his translations have appeared in many journals and reviews, and a book of his poems, *I, Vincent: Poems from the Pictures of Van Gogh*, was published in 1978. Fagles was one of the associate editors of Maynard Mack's Twickenham Edition of Alexander Pope's *Iliad* and *Odyssey* and, with George Steiner, edited *Homer: A Collection of Critical Essays*.

STEPHEN WADSWORTH (Director) is a stage director, writer, and teacher. He produced Aeschylus's *Oresteia* at Berkeley Rep in 2001, working closely with translator Robert Fagles, and directed the staged reading of *Agamemnon* at the Getty Villa in 2006. Current work includes Gluck's *Iphigénie en Tauride* and Handel's *Rodelinda* at the Metropolitan Opera, a new translation and production of Molière's *Don Juan* for Seattle Rep, McCarter Theatre, the Old Globe, and Shakespeare Theatre Company (translation to be published by Smith and Kraus in 2009), and Wagner's *Ring* cycle for the Seattle Opera (also 2009). He is the James S. Marcus Faculty Fellow at the Juilliard School, a Harman/Eisner Artist in Residence at the Aspen Institute, and Master Teacher in the Lindemann Young Artists Development Program at the Metropolitan Opera. He was made Chevalier dans l'Ordre des Arts et des Lettres by the French government for his literary and scholarly work on Molière and Marivaux. His book *Marivaux: Three Plays* is available from Smith and Kraus. He wrote the opera *A Quiet Place* with Leonard Bernstein.

THOMAS LYNCH (Scenic Design Consultant) has designed sets with director Stephen Wadsworth for the Metropolitan Opera's production of Gluck's *Iphigénie en Tauride* (in coproduction with Seattle Opera) and Handel's *Rodelinda*, as well as works for the New York City Opera, San Francisco Opera, Royal Opera Covent Garden, De Nederlandse Opera, and the Vienna Staatsoper. For the Seattle Opera, he also designed Wadsworth's production of *Ring des Nibelungen*. Mr. Lynch is noted for more than 250 theater credits, including designs for all the major resident theaters with directors such as Daniel Sullivan, Emily Mann, Susan Stroman, Robert Falls, Will Frears, Richard Nelson, and Kenny Leon. His Broadway credits include *Contact*, *The Heidi Chronicles* (Tony nomination), *The Music Man* (Tony nomination), the 2004 revival of *A Raisin in the Sun*, and *Ah, Wilderness!* Lynch received the OBIE Award for Sustained Excellence in set design, and participated twice in the Prix d'Or of the Quadrennial Exhibition of Scenography in Prague.

TORRY BEND (Scenic Design Associate) is a set designer and puppet artist. She has designed sets for *Pygmalion* (Southwest Shakespeare Company); *Circle Coarse* (REDCAT); *References to Salvador Dali Make Me Hot* (Empty Space, Seattle); *The Bald Soprano*, *The Lesson*, *Brilliant Traces* (Omnium Gatherum, Portland); *A Tuna Christmas* (Oregon Repertory Theater); *Hamlet*, *Bacchae*, and *Woyzeck* (California Institute of the Arts). She is a founding member of 10 Foot and has performed in many puppet shows in L.A. She has taken her puppet show *Loser* to Prague and Minneapolis and recently performed in New York at Great Small Works Toy Theater Festival at St. Ann's Warehouse.

RACHEL MYERS (Costume Designer) recently designed the costumes for *Of Equal Measure* (Center Theatre Group, Kirk Douglas Theatre), *A Little of More* (Robert Wilson's Watermill Center), *The Spin Cycle* (Rubicon Theatre Company), *Don Juan* (A Noise Within), and *Dark Play* (the Theatre at Boston Court). She has designed sets and costumes at Williamstown Theatre Festival, the Falcon Theatre, the Hudson Theatre, El Portal Theatre, the Renberg Village Theater, New Haven's Festival of Arts and Ideas, Disjecta Theatre Space, Circus Theatricals, the Yale School of Drama, and Yale Cabaret. She is also currently designing *The Four of Us* (Elephant Theatre) and has an upcoming production of *Ion* (Shakespeare Theatre Company). Rachel is also a film production designer and has recently designed projects for Getty Images, L'Oréal of Paris, and Triskelion Entertainment, as well as Tim Burton's *The Corpse Bride*. Rachel received her MFA in design from the Yale School of Drama and she lectures at California State University Channel Islands in costume design, set design, and drawing. She is a member of United Scenic Artists Local USA 829. Additional samples of Rachel's set and costume designs can be viewed at www.3pennydesign.com.

REGINA ELLEN ROGERS (Assistant Costume Designer) graduated from Woodbury University, Burbank, in May of 2007 with a degree in fashion marketing. After trying her hand at various fields of the fashion industry from retail to manufacturing, she eventually became the manager of a quirky vintage clothing store in North Hollywood. Regina enjoyed the exciting atmosphere in her shop where actors, wardrobe stylists, personal shoppers, and theater costume designers chose from eclectic merchandise to style wardrobes for their projects. This exposure motivated her to pursue her career and provided experience in creating distinctive looks and she soon became conversant in period and cultural clothing, fabric, and accessories. She has worked on a variety of projects including commercials, photo shoots, and short films. While working on one of these projects, she was introduced to Rachel Myers. Since then, she has assisted Rachel on various productions, including costume design for *Of Equal Measure* (Kirk Douglas Theatre, July 2008). She is inspired by the level of talent, creativity, dedication, and passion that exists in theater.

STEPHEN BENNETT (Lighting Designer) has designed theatrical and architectural lighting, sets, and commercial interiors for over twenty-five years. This has included productions with directors Peter Sellars, Stephen Berkoff, Anne Drecktrah, Jan Munroe, Ed Waterstreet, and David Schweitzer; choreographers Rudy Perez, Loretta Livingston, Donald Byrd, and Mary Jane Eisenberg; and performance artists Martin Kersels and Rachel Rosenthal. In addition, he has produced multiple performing arts festivals and toured extensively in the U.S., Europe, and Asia. He taught lighting and production at UCLA Department of World Arts and Cultures and CS Long Beach Department of Dance, and managed the Audio Visual and Event Production Services department at the J. Paul Getty Trust for ten years.

BRUNO LOUCHOUARN (Composer) was born in France, raised in Mexico City, and moved to America to work in film music. He studied artificial intelligence in Paris and obtained a Ph.D. in music composition at UCLA. He teaches music, multimedia, and cognitive science at Occidental College. Premieres of his new music have been performed at L.A. venues including UCLA's Royce Hall, REDCAT, and the Getty Center. He has extensive film and commercial credits in the United States and Mexico, including the futuristic cantina music in *Total Recall*. His music for theater includes *Surf Orpheus*, an innovative new musical created with author/director Corey Madden and choreographer Jacques Heim to be presented at the Villa Theater Lab series (October 2008); *Of Mice and Men*, directed by Paul Lazarus at the Pasadena Playhouse (May 2008); *Fever Dream* by Sheila Callaghan, directed by Jessica Kubzansky; and *One Flea Spare* by Naomi Wallace, directed by Jamie Angell. Percussionist Nick Terry will perform Louchouarn's marimba concerto *De una piedra de gracia* at Chapman University (Fall 2008). His chamber work *Images Surfacing* will premiere at the University of Akron in a new dance by choreographer Sydney Spohn. Other compositions include *It Happened One Night*, commissioned and performed by Ensemble Green (November 2007); *ReTouR*, music and video, with pianist Vicky Ray at REDCAT (2006).

RONN GOSWICK (Production Stage Manager) is well known to the L.A. theater community as a stage manager who has helmed more than one hundred productions including the Hollywood Bowl's *Les Misérables* (starring Brian Stokes Mitchell, Melora Hardin, Lea Michelle, John Lloyd Young, and Rosie O'Donnell). His other productions include *bash* (starring Calista Flockhart, Paul Rudd, and Ron Eldard); *Man of La Mancha*, *The Boys from Syracuse*, *Of Thee I Sing*, *Pippin*, *City of Angels*, *Fiorello!* (Reprise! Broadway's Best); *Pippin* (East West Players); *Forever Plaid*, *Beehive* (Las Vegas); *City Kid* (Hudson and Kodak Theatres); *Carousel*, *My Fair Lady* (Hollywood Bowl); and the last three years of *What a Pair*. Producing credits include world premieres of *The Gay 90s Musical*; *The Outsiders*; *Empire* (Ovation Award); *Beehive* (LADCC Award); *They're Playing Our Song* (with Vicki Lewis and Scott Waara); *Nuncrackers* (with Sally Struthers and Adrian Zmed); the Rick Weiss Humanitarian Gala (four years); *Broadway at the Ford*; *From Broadway with Love*; *Aardvarks to Zebra*; *Broadway Unplugged*; *Fractured Broadway 1*; *Fractured Broadway 2*; and the S.T.A.G.E. benefit (six years) starring Lucie Arnaz, Roger Rees, Tyne Daly, Sharon Gless, David Hyde Pierce, and many more.

TARA LAMAR (Assistant Stage Manager) received her BFA in stage management from the USC School of Theatre. Recent credits include *Apollo*, with the Critical Mass Performance Group at Bootleg; the world premiere of *Invasion! The Musical*; and *Love's Labour's Lost* with the Actors' Gang. Other credits include *The Pajama Game*, *Tartuffe*, *Company*, *Richard III* and *West Side Story*. She would like to thank her family and friends for all their support over the years.

T.J. TROY (Musician) is known for his high-energy performance style and plays with numerous ensembles, notably MESTO, Elvis Schoenberg's Orchestre Surréal, Adam Rudolph's Go: Organic Orchestra, Freshly Squeezed, and Partch. A percussive tour de force, he is a featured soloist on the Ali Akbar College of Music's annual March Concert Series, as well as at Boston Court, Dangerous Curve, and Downtown Music Gallery. *Los Angeles Times* reviewer Mark Swed writes, "T.J. Troy [is] of a caliber that kept this listener in a state of continual astonishment."

ROB ELSTON (Musician) is a multi-percussionist whose repertoire includes orchestral, rudimental, Brazilian, Arabic, and Indian percussion styles. He performs with several groups including 18 Squared and has just finished an annual tour with PCI productions. Elston is also the instructor for applied percussion at Ventura College. He received his MFA in 2007 from CalArts, where he studied with Randy Gloss, David Johnson, Houman Pourmedhi, Aaron Serfaty, and Pandit Swapan Chaudhuri.

ABOUT OUR PROGRAMMING



Photograph by Jack Ross

THE GETTY VILLA's public programming enhances the experience of the ancient world with 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, while the J. Paul Getty Museum's permanent collection of antiquities, as well as changing exhibitions, strengthen the connection between modern audiences and the stories within the tragedies and comedies onstage.

Classical dramatists explored basic, human stories that often parallel our contemporary experiences. Because of their universality, ancient plays are ever powerful and resonant, continuing to tempt theater professionals to reinterpret them. 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, and actors to freely incorporate advanced stage, music, and sound elements into their productions.

Each summer, a major production is staged in the Barbara and Lawrence Fleischman Theater, an outdoor arena based on ancient prototypes. *Agamemnon* is the Getty Villa's third annual play to be presented in this historical setting.

The Villa's public programming also includes music and dance performances, Family Festivals, and film screenings. Visit www.getty.edu for the events calendar, or subscribe to the e-Getty newsletter to receive free programming highlights by e-mail.