

# HAUNTED HOUSE

# PARTY

A ROMAN COMEDY

The Barbara and Lawrence Fleischman  
Theater at the Getty Villa



Thursdays-Saturdays,  
September 8-October 1, 2016

# HAUNTED HOUSE PARTY

## A ROMAN COMEDY

Based on Plautus's *MOSTELLARIA*  
 Directed and adapted by Matt Walker  
 from a translation by Kenneth McLeish and Michael Sargent  
 Co-produced by Troubadour Theater Company

The Troubies dedicate this production to their mentor and friend Mr. Garry Marshall

### THE CAST

**GRUMIO**, a country slave, Beth Kennedy\*  
 & **MR. MONEYGRUB**, a banker

**TRANIO**, a town slave Matt Walker\*†

**PHILOLACHES**, their  
 owner's son Nicholas Cutro\*

**PHILEMATIUM**, an escort  
 supported by Philolaches Joey Keane\*

**SCAPHA**, her attendant Karole Foreman\*

**CALLIDAMATES**, a young  
 friend of Philolaches Matthew Patrick Davis\*

**DELPHIUM**, an escort  
 accompanying  
 Callidamates Misty Cotton\*

**THEOPROPIDES**,  
 a merchant, father of  
 Philolaches Michael Faulkner\*

**A SLAVE-BOY &  
 SIMO**, Theopropides's  
 elderly neighbor Rick Batalla\*

**PINACIUM**, slave of  
 Callidamates, &  
 Leah Sprecher\*

**PHOENICIUM**, a girl of joy  
 &  
**EROTIUM**, a girl of joy Suzanne Narbonne

**The Band**  
 Eric Heinly  
 Kevin McCourt  
 John Ballinger  
 Hope Easton

### THE COMPANY

**Christopher Scott Murillo\*\*** Scenic Designer

**JM Montecalvo** Lighting Designer

**Sharon McGunigle** Costume Designer

**Robert Ramirez** Sound Designer

**Eric Heinly** Musical Director

**Molly Booth** Choreographer

**Amy Richlin** Dramaturg

**Mike Sulprizio** Producer

**Beth Kennedy** Producer

**Alyssa Escalante\*** Production Stage  
 Manager

**Tyler King** Assistant Stage Manager

**Andy Lopez** Troupe Crew

**James Bane**

**Corey Womack** Associate Producer/Prop  
 Designer

**Skylar Johnson** Associate Lighting  
 Designer

**Augusta Avallone** Costume Assistant

**Diana Sanchez** Wardrobe Supervisor

**Randy Hozian** Draper/Stitcher

**Gloria Guerrero** Stitchers

**Maria Siccardi**

**Hallie Dufresne** Millinery

**Stefanie Cytron** Wigs/Crafts

**John Quale** Makeup Consultant

**Hope Easton** Cellist

**The performance is approximately ninety minutes long, without intermission.**

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

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

Director Matt Walker is a member of SDC, the Society of Stage Directors and Choreographers, an independent national labor union.

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

† Member of SDC

\*\* Member of USA



## ABOUT THE PLAY

The life of Titus Maccius Plautus is murky, as is our understanding of Roman theater in his time. Comments by Cicero indicate that Plautus lived from the mid-third century until 184 BC. Varro recorded that he worked for a while as a grindstone-turner in a mill in Rome, wrote plays in his spare time, and became successful.

Plautus lived during a turbulent time of military conflict between Rome and Carthage, and probably composed *Mostellaria*, or *Haunted House*, during or just after the Second Punic War (218–201 BC), when Hannibal crossed the Alps into Italy. To encourage divine assistance during the wars, new religious festivals were introduced into Rome. These offered public entertainments, including comedies, and *Haunted House* may have been performed at such a festival.

The play was a *fabula palliata* (“story in a Greek cloak”) based on Greek New Comedy models. The story is set in Athens, where stock characters mislead or misunderstand one another and play with social inversion. The male actors probably wore masks. While normal conversation was spoken in meter, there was also singing, dancing, and more complex song.

Slaves are important characters in Plautus’s plays, and their risk of severe physical punishment is a consistent source of humor. A central figure of *Haunted House* is a deceitful male slave who tricks his gullible owner, and a key character is a freed slave prostitute. The play focuses on family, not civic life or politics as in earlier Greek comedies, and—like a sitcom—it presents ridiculous situations that are ultimately resolved.

Since permanent theaters were not allowed in Rome in Plautus’s time, magistrates arranged for temporary seating, brought in acting troupes, and ordered sets (here, two front doors and an altar). The core members of a troupe were probably the slaves and freedmen of lead actors, and we can imagine Plautus as owner, manager, actor, and playwright. His plays engaged and entertained hierarchical, socially diverse crowds, including slaves and senators, and the actors acknowledged the varied tastes and experiences of their audience by talking directly to them, ad-libbing in the moment, and using slapstick and bawdy jokes.

Despite its popularity, Plautus’s troupe might have needed to seek work in other cities. This possibility is reflected in the opening of our modern performance, which also mirrors some of the distractions provided at an ancient festival.

— Shelby Brown, Education Specialist

## DIRECTOR'S NOTE

### COMEDY TONIGHT

The process of bringing Plautus’ *Mostellaria* to life in the Outdoor Classical Theater began eight years ago in 2008 when we sat down with Getty public programming staff to pitch show titles for possible production as part of the Theater Lab series in the indoor theater.

*ELECTRA-Light Orchestra*, *Duran DurANTONY & CLEOPATRA*, *LIZA-strata*, and the eventual selection, *OEDIPUS*, *the KING Mama*, were our offerings at the time—and I can still remember the excitement we felt at being given an opportunity to play in such a wonderfully supportive and creatively stimulating sandbox.

After performing *Oedipus* in 2009 we went on to create *For The Birds* (2011) based on Aristophanes’s *Birds*, which we combined with the music of any band that had a bird association: The Black Crowes, The Eagles, Paul McCartney & Wings, and of course, The Byrds.

Then came *ABBA memnon* (2014), Aeschylus’s tragedy with the music of the sweet Swedes, ABBA. The intensive Lab schedule and immersive process inspired growth, promoted creative risk-taking, and allowed for a safe place to fail. We’ve loved performing for Getty audiences, and the relationship with the Villa and its dedicated, hard-working staff has been simply sublime.

So when the Getty called us about performing in the Outdoor Classical Theater—after we asked them if they had dialed the right number—we were beyond thrilled. Apart from negotiating staunch challenges like how to bring a musical theater company outside with no amplified sound for the musicians or microphones for the performers, the idea of getting to work alongside scholars Dr. Amy Richlin and Dr. Shelby Brown to develop the play was almost too good to be true.

The process of development at the Getty has been marvelous. We had three separate workshop readings over a year’s time and researched other Plautus works, collaborating with actors and scholars to peel back the pages of history. The process helped us to not only understand the work in the context of its day, but also to shed light on the troupes of actors that may have breathed life into these plays, once upon a time.

As a young actor I was particularly drawn to the work of silent comedians: Chaplin, Keaton, Lloyd. And tracing the clowning back in time, I became a fan of the early European circus from which it had developed. Reaching back further, I discovered the physical theater of Moliere, and his influences from the Commedia del Arte, the comedy of the Italian Renaissance. Seemingly these comedians, the originators of slapstick, who also influenced Shakespeare, were the fountainhead. Or so I thought.

Discovering that Shakespeare's brilliantly written servants in *Taming of the Shrew*, Tranio and Grumio, first appeared together in *The Haunted House* was a revelation, to be sure. Steal from the best—apparently Shakespeare subscribed to that belief as well. Some may know that Stephen Sondheim's hit musical, *A Funny Thing Happened on the Way to the Forum*, was based on Plautus's *Pseudolus*.

We learned that there were no permanent theaters in Rome in the time of Plautus. Acting troupes were made up of disparate souls traveling together through the war-torn landscape of Italy, adapting their plays to include topicality, localisms, and improvisation to reach out to diverse audiences—and apart from the worn-torn-Italy bit, that's pretty much what the Troubies have done for the last 20 years. The similarities revealed during our process for *Haunted House* were spooky, to say the least.

What was clear from the start however is that comedy is comedy. Laughing at ourselves then was much the same as now. The context may be different, but the goal is the same. To hold a fun-house mirror up to nature, recognize the idiosyncrasies and absurdities of the human condition, and celebrate them in all their profoundly buffoonish glory.

In summation, a bunch of clowns and slaves to their art who were traveling performers all their lives produced work that will be performed by another bunch of touring clowns named for traveling performers 2,200 years later.

Ghosts of the past at the *Haunted House Party*?...You betcha.

And oh!—theater audiences of the time in Rome were teased by the actors for talking, showing up late, and having a short attention span (also for lusting after prostitutes, cheating on their spouses, and being old and smelly).

The more things change...

## TROUBADOUR THEATER COMPANY

Troubadour Theater Company is a free-wheeling, no holds barred, Commedia Del Arte-flavored, slapstick-driven, Los Angeles-based ensemble of actors, musicians, and comedians that has been performing for audiences throughout Southern California and beyond since 1995. Their fast-paced, laugh-filled, loose adaptations (some of the lines are still there) of classic plays, literature, and film, as well as their original productions, make this company a unique and exciting experience for theatergoers of any age.

The Troubies, as they are affectionately called, have performed charitably for many causes including animal conservation, adult rehabilitation, AIDS awareness, California Literacy Night for LAUSD, children with autism, and other youth programs. Troubadour members have professional experience as writers, directors, and performers for film, television, theater, orchestra, and circus.

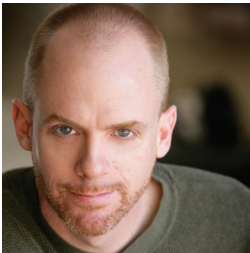
In its adaptations of classic and modern content, Troubadour has combined the beauty of the text with diverse physicality and movement, comic routines, and musical numbers. Improvisation plays a large part as audience members are called upon to help erect the set, sing along, and even enlisted to play parts! Never the same show twice! In recent years the Troubies have put their spin on all genres of classic tales, such as *A Midsummer Saturday Night's Fever Dream*, *Fleetwood MacBeth*, *Hamlet the Artist Formerly Known as Prince of Denmark*, and *Frosty the Snow Manilow*. And thanks to its commissions from the Getty Villa, the Troubies have branched out to the Roman and Greek classic plays most notably adapting and creating *Oedipus the King*, *Mama* (with music from Elvis) and *ABBAemnon* (with music from ABBA) for the Villa's Theater Lab Series.

Troubadour Theater Company was one of five arts organizations selected by the Santa Monica City Council to program youth entertainment at the Miles Memorial Playhouse in Santa Monica. The Troubies' travels have grown each year to include theaters in Hollywood (The Ford Amphitheatre, The Roxy on Sunset, The Matrix Theatre), Santa Monica (The Miles Memorial Playhouse), Burbank (The Falcon Theatre), La Mirada (La Mirada Theatre for the Performing Arts), Laguna Beach (The Laguna Playhouse), Long Beach (The Carpenter Center), Garden Grove (Grove Theatre Center), Fullerton (The Muckenthaler), Ojai (Ojai Shakespeare Festival), San Francisco (San Francisco Fringe Festival), Hailey, Idaho (sponsored by Company of Fools at the Liberty Theatre), and Australia (Adelaide Fringe Festival). The Troubies have received numerous accolades including a two-time honor for Best Season at LA Stage Alliance's Ovation Awards. For more information on the Troubies, please visit [www.troubie.com](http://www.troubie.com) and join us on [facebook.com/troubadourtheatercompany](https://facebook.com/troubadourtheatercompany), and Instagram and Twitter at @thetroubies.

## THE ACTORS



**Beth Kennedy (Grumio & Mr. Moneygrub/Producer/u/s: Slave-boy)** is a long-standing member of the Troubies, performing in and producing over 30 of their productions throughout Southern California, most recently at the Falcon Theatre in Burbank. She is the recipient of multiple Ovation, LA Drama Critics Circle, Backstage, and OC Weekly awards. You may remember her from the Getty Villa's Theater Lab productions of *Oedipus the King*, *Mama; For the Birds*; and *ABBAmemnon*.



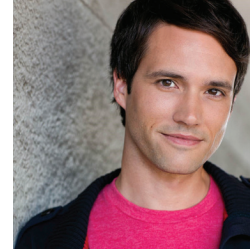
**Matt Walker (Tranio/ Director and Adapter)** has been ringmaster of The Troubies since 1995. Matt has adapted and directed over 40 original productions, is an eight-time L.A. Stage Alliance Ovation-award winner and has received the *OC Weekly* Theater Award for Career Achievement, the Los Angeles Drama Critics Circle (LADCC) Award for Sustained Excellence in Theater, and the LADCC's Joel Hirschorn Award for Outstanding Achievement in Musical Theater. Production for the Getty Villa's Theater Lab series include *Oedipus the King*, *Mama; For the Birds*; and *ABBAmemnon*.



**Nicholas Cutro (Philolaches)** has performed on Broadway in *The Full Monty*. Other theater credits include *Time of the Cuckoo* (Lincoln Center), *The Last Act of Lilka Kadison* (Falcon Theatre), *Wild Geese* (Skylight Theatre Company), *Eve 2* (Bootleg Theater), *The Why* (Blank Theatre Company). His television credits include *Mad Men*, *2 Broke Girls*, *Cozmo's*, and *Masterclass w/Dustin Hoffman*. Cutro's film credits include *Davy and Stu*, and *You Me & Her*. He holds a bachelor of fine arts degree from Carnegie Mellon University.



**Karole Foreman (Scapha)** has appeared in regional productions including *Stupid F'ing Bird*, *Sweeney Todd*, *Intimate Apparel*, *Fences*, *Wedding Band*, *Next to Normal*, *Caroline or Change*, *Jelly's Last Jam*, and *Mamma Mia!* She received a Stage Raw Nomination for Best Actress in *Wedding Band*, an OC Weekly Award for *Next to Normal*, and a Suzi Bass Award for *Jelly's Last Jam*. Her television credits include *Heartbeat*, *Stitchers*, *Jane the Virgin*, *Rizzoli & Isles*, and *Grey's Anatomy*. Film credits include *42*, *Rebirth*, and *Buddy Solitaire*.



**Matthew Patrick Davis (Callidamates/u/s: Simo)** has appeared on Broadway in *Side Show*. Selected Regional performances include *Side Show* (Kennedy Center); *The Nightingale*, *Limelight*, *A Midsummer Night's Dream*, and *Side Show* (La Jolla Playhouse); *Four Chords and a Gun* (Bootleg Theater); *The Complete History of America (abridged)* (Falcon Theatre). Selected television credits include *Jane the Virgin*, *Comedy Bang Bang*, *Sam & Cat*, *Community*, *Sarah Silverman Program*, and *Greek*. Davis writes and performs original comedy songs and musicals at the Upright Citizens Brigade Theatre.



**Misty Cotton (Delphium)** has appeared on Broadway/National Tours in *Miss Saigon*, *Les Miserables*, *Joseph and the Amazing Technicolor Dreamcoat*. Off-Broadway credits include *Marvelous Wonderettes*. Regional credits include *Carrie* (La Mirada Theatre), *Into the Woods* (Utah Shakespeare Festival), *Side Show* (Colony Theatre), *Little Night Music* (South Coast Repertory), *Last Five Years* (Pasadena Playhouse), *Annie Get Your Gun* and *Spitfire Grill* (Utah Shakespeare Festival and Laguna Playhouse), and *Snow Queen* (Troubadour Theater Company).



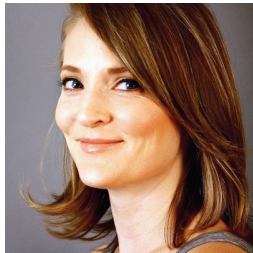
**Michael Faulkner (Theopropides)** was awarded 2012 Best Shakespeare Performance (Malvolio) by StageSceneLA and is a 15-year member of the Reduced Shakespeare Company. He has performed with South Coast Repertory and Laguna Playhouse for four seasons, and has spent eight seasons with the Kingsmen Shakespeare Festival. Other performance venues include Shakespeare Santa Cruz, Top Story Weekly (IO West), Parson's Nose, MainStreet Theater, Geffen Playhouse, and numerous television commercials. Faulkner is a graduate of Second City LA (2001) and graduate of UC Santa Cruz.



**Rick Batalla (Slave-Boy/Simo/u/s: Tranio, Theopropides)** is an Ovation Award winner for World Premiere Musical, and NY Fringe Award-winner for best actor for his original musical, *Blake...Da Musical*. He wrote, directed, and starred in TBS' *Dinner & a Movie*, and has appeared as a series regular and guest star on various sitcoms (*Payne*, *HUD*, *Liv and Maddie*). He is starring in the soon-to-be released web series *Dancer By Trade*.



**Joey Keane (Philematium, Assistant Director/Dance Captain)** is the writer/director of *Madonna Monroe* and *Gaga Gardens*. Film credits include *X-Men: Apocalypse*, *New Years Eve*, and *Detention*. Television credits include *Dr. Ken*, *The Goldbergs*, *Girl Meets World*, *Hot in Cleveland*, and *Frasier*. Theater credits include the international tour of Cathy Rigby's *Peter Pan*, *Pretty Woman: The Musical* (Staged reading directed by Garry Marshall) and 12 shows with the Troubies, including favorite *ABBA* *memnon*.



**Leah Sprecher (Pinacium/Phoenicium/u/s: Delphium, Scapha, and Grumio)** is an alumni of the renowned Groundlings Sunday Company. She has garnered a Broadway World nomination for person to watch and has opened for both Rita Moreno and Ben Vereen in concert. National tours include Radio City *Christmas Spectacular*, *42nd Street*, and *Happy Days*. Regional credits include Paper Mill Playhouse, Goodspeed Opera House, Falcon Theatre, Eugene O'Neill Theater Center. Television credits include *Maron*, *Jimmy Kimmel Live*, and *Blackish*.



**Suzanne Jolie Narbonne (Erotium/u/s: Phaniscus, Pinacium/Dance Captain)** has appeared in eight Troubadour Theater Company productions, most recently *Santa Claus is Coming to Motown* and *ABBA* *memnon* (Falcon Theatre). Other credits include David Ives' *The Heir Apparent* (International City Theatre), *Symphonie Fantastique* (Walt Disney Concert Hall), and *La Rondine & Eugene Onegin* (Los Angeles Opera). Television credits include *Dancing With the Stars*, *The Goldbergs*, and *Bunheads*. Film credits include *Burlesque* and *The Muppets*.

## THE COMPANY

**Christopher Scott Murillo (Scenic Design)** is a Los Angeles–based scenic designer. Select set design credits include *Santa Claus Is Comin' To Motown* (Troubadour Theater Company), *The Heir Apparent* (International City Theatre), and *The Hairy Ape* and *Tempest Redux* (Odyssey Theatre Ensemble) among others. Television consulting and set décor credits include: *The 86th Academy Awards*, and *The Real Housewives of Beverly Hills* and *Orange County Reunion* specials. He is a recipient of the 2016 Princess Grace Theater Fellowship and will be a resident artist for the 25th season of Playrights Arena.

**JM Montecalvo (Lighting Design)** is originally from Rhode Island and holds an MFA in Lighting Design. In California, JM's lighting designer credits include work for Universal Studios Hollywood Theme Park, NBC, KNBC, and the set lighting department at Universal Studios. He has designed for the Nighttime Studio Tour, the Special Effects Show, and several state of the art LED-news studios.

**Sharon McGunigle (Costume Design)** has designed for nearly two decades of Troubadour Theater Company productions, including *A Midsummer Saturday Night's Fever Dream*; *The Snow Queen*; *OthE.L.O.*; *Frosty the Snow Manilow*; *A Wither's Tale*; *Rudolph the Red-Nosed Reindoor*s; *Oedipus the King*, *Mama*; *For the Birds*; and *ABBA* *memnon*. She received an Ovation Award for costume design (large theatre) for *Alice in One-Hit Wonderland 2: Through the Looking Glass*.

**Robert Arturo Ramirez (Sound Design)** has designed for *The Complete History of America (abridged)* and *Real Housewives of Toluca Lake* (Falcon Theatre). He is currently the sound designer on DC Comics' *ARROW* television show for Warner Brothers. Past theater designs include *ABBA* *memnon* (Troubies) and Ray Bradbury's *Fahrenheit 451* (Pandemonium Theatre Company). Past Television credits include *The Flash* and *Family Guy*. He has received an Emmy nomination for Outstanding Sound Design.

**Eric Heinly (Musical Director/Percussion)** is honored to return to the Getty Villa for his 34th production with the Troubies. He has toured/performed with Mick Taylor, Desmond Child, The Coasters, Koko Taylor, Roberto Jordan, Johnny Hallyday, Flaco Jimenez, Grant Geissman and Harmonica Fats. Awards include LA Drama Critics Circle and Garland awards for *A Wither's Tale* and *JACKSON FROST*. He has received Ovation nominations in Best Musical Direction for *A Christmas Westside Story*, *Two Gentlemen of Chicago*, *A Wither's Tale*, *Alice in One-Hit Wonderland 2*, and *As U2 Like it*.

**Molly Booth (Choreographer)** returns to the Getty Villa after having choreographed *For the Birds* and *ABBAmemnon* in past years. Her Troubadour Theater Company choreography also includes *The First JO-EL* and *A Christmas West Side Story* (Ovation Award nominations; 2012 Backstage Garland Award). She won the 2013 and 2014 Broadway World San Francisco Award for Choreography with Transcendence Theatre Company.

**Amy Richlin (Dramaturg)** is professor of Classics at UCLA, where she teaches undergraduate and graduate courses on ancient comedy. Her work includes translations (*Rome and the Mysterious Orient: Three Plays by Plautus*, University of California Press, 2005) and a new book, *Slave Theater in the Roman Republic: Plautus and Popular Comedy* (Cambridge University Press, 2016). She served previously as consultant on the Getty Villa production of Plautus's *Rudens* ("Tug of War") in 2007.

**Skylar Johnson (Associate Lighting Designer)** recently moved to North Hollywood from San Diego, CA. Early in her professional career she was accepted into the stage technician internship at the California Center for the Arts. Immediately thereafter, Skylar transitioned into a lighting fellowship at San Diego Repertory Theatre. She has worked for companies such as Diversionary Theatre, San Diego Musical Theatre, Palomar College, Center Stage Productions, Pacific Lyric Opera, and many more.

**Mike Sulprizio (Producer)** A founding member of the company, Sulprizio is thrilled to be producing Troubadour Theater Company's first show at the outdoor theater at the Getty Villa. For the last 20 years, he has produced, performed in, or run crew for virtually every Troubie production. Thanks to Suzie, Emma, Matt, BK, and Corey for their continued support and friendship.

**Alyssa Escalante (Production Stage Manager)** works in and around the Los Angeles area. Her favorite credits include *Mojada: A Medea in Los Angeles* (Theatre @ Boston Court/ Getty Villa), *Criers for Hire* (East West Players), *Cash on Delivery* (El Portal Theatre), *Happy Days* (Theatre @ Boston Court/Commonwealth Shakespeare Company), *Placas: The Most Dangerous Tattoo* (US Tour), *RII* (Theatre @ Boston Court), and six seasons with the Occidental College Children's Theater.

**Corey Womack (Associate Producer/Prop Designer)** has worked as production stage manager for *Cabinet of Wonder* (Rochester Fringe Festival), *The Normal Heart* (Fountain Theatre), *Shakespeare* and *The Dingbat Show* (Smelly Monkey Productions), and for Ringling Brothers and Barnum & Bailey Circus. She is the resident stage manager at Troubadour Theater Company. Television credits include set supervisor for seasons one and two of *Brand X with Russell Brand*.

**Tyler King (Assistant Stage Manager)** is working with the Troubies for his fourth time with this production. He most recently appeared in *Santa Claus is Coming to MoTown* (Falcon Theatre). Other credits include *Tis Pity She's a Whore* (USC School of Dramatic Arts), *ABBAmemnon* (The Getty Villa), and *A Midsummer Saturday Night's Fever Dream* (Falcon Theatre & Laguna Playhouse).

**Andy Lopez (Troupe Crew)** has performed in over 20 Troubadour Theater Company productions. Most recently he appeared in *Santa Claus is Coming to Motown* (Falcon Theatre). He also performs and directs for The Funky Punks, the children's entertainment brand offered to the young and young-at-heart by Troubadour Theater Company.

## SPECIAL THANKS

Arin Abedian, Sarah Borger, Travis Clark, The Falcon Theatre, Jessica Kubzansky, Jeannette & Peter Narbonne, Cheryl Rizzo, Matt Scott, Mark Brady–Screenland Studios, Suzie Sulprizio, Nancy Walker, and Eddy Will

## THE BARBARA AND LAWRENCE FLEISCHMAN THEATER STAFF

<b>Performing Programs Head</b>	Laurel Kishi
<b>Project Specialist</b>	Ralph Flores
<b>Program Coordinator</b>	Anna Woo
<b>Dramaturg</b>	Amy Richlin
<b>Education Specialist</b>	Shelby Brown
<b>Technical Coordinator</b>	Adrienne Wohleen, Paradigm Shift Worldwide
<b>Technical Production</b>	Steph Dirden, Laurance Cushman, Michael Easley, and Bill King
<b>House Management</b>	Visitor Services Department
<b>Public Programs Intern</b>	Belén Moreno

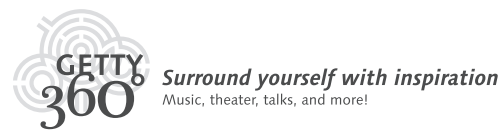
## PERFORMANCE AT THE GETTY VILLA

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' *Hippolytos*, Plautus's *Tug of War*, the *Agamemnon* of Aeschylus, Aristophanes' *Peace* via Culture Clash, Sophokles' *Elektra*, SITl 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, SITl Company's *Persians* by Aeschylus, and The Theatre @ Boston Court's *Mojada: A Medea in Los Angeles*. These performances have become a much-anticipated end-of-summer tradition for Museum audiences, and plans are already well underway for Euripides's *Iphigenia at Aulis*.

The Villa's public programming also includes concerts, film screenings, and family events. To view our calendar of events, visit [getty.edu/360](http://getty.edu/360).



## CINEMA UNDER THE STARS

### **Monty Python's *Life of Brian***

This 1979 classic approaches Biblical history with a new twist: meet the unlikely Brian, born on the same day as Christ, only a stable over. Brian runs into a series of awkward, outrageous situations from defaming the governor's palace with the phrase "Romans Go Home" in grammatically incorrect Latin to escaping arrest from the Romans by babbling pseudo-religious nonsense. *Life of Brian* is a treasure full of insanities mocking historical legends with a British brand of humor that will not disappoint.

**Friday, October 7, 7:30 p.m.**

### ***A Funny Thing Happened on the Way to the Forum (1966)***

Richard Lester's *A Funny Thing Happened on the Way to the Forum* was acclaimed by The New York Times as a hilarious rendition of the ancient Roman comedy by Plautus about a house slave's twisted plot to gain his freedom. With esteemed actors Zero Mostel, Phil Silvers, Jack Gilford, and Buster Keaton, *Forum* succeeds at capturing incredible, colorful scenes with a madly theatrical spirit true to the original work, written about 2,000 years before. The storyline flows in and out of gags, trickery, and clumsy love as it follows the slave's scheme of convincing his master to elope, (sweetly complementing *Haunted House Party*, also an adaptation of a Plautus comedy). *Forum* is a delightful and beautifully filmed comedy that appeals to all folks looking for a good laugh.

**Saturday, October 8, 7:30 p.m.**

**Tickets are \$5.**

## NEXT YEAR AT THE GETTY VILLA

### ***Iphigenia at Aulis***

By Euripides  
A New Translation by Nicholas Rudall  
Directed by Charles Newell  
Co-produced by Court Theater  
Opening September 7, 2017

As the Greek army restlessly paces the silent shores of Aulis, King Agamemnon is faced with a harrowing decision. In return for the winds that would carry his army to victory over Troy, the goddess Artemis has demanded the impossible: the sacrifice of the king's own daughter, Iphigenia.





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

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