



A MEDEA IN LOS ANGELES

The Barbara and Lawrence Fleischman Theater at the Getty Villa

Thursdays–Saturdays, September 10–October 3, 2015

A new adaptation by Luis Alfaro
Based on Euripides's *Medea*
Directed by Jessica Kubzansky
Produced by The Theatre @ Boston Court



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. 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 Jessica Kubzansky is a member of SDC, the Society of Stage Directors and Choreographers, an independent national labor union.

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THE CAST (IN ORDER OF APPEARANCE)

Tita	VIVIS*	Josefina	Zilah Mendoza*
Medea	Sabina Zuniga Varela*	Armida	Marlene Forte*
Hason	Justin Huen*	Tita/Armida understudy	Denise Blazor*
Acan	Anthony Gonzalez/ Quinn Marquez	Medea/Josefina understudy	Presciana Esparolini*
		Hason understudy	Adrian Gonzalez

Time: Now **Place:** East Los Angeles

THE COMPANY

Efren Delgadillo Jr.**	Scenic Designer/ Technical Director	Cat Sowa	Assistant Production Manager
Ben Zamora***	Lighting Designer	Rachel Clinkscales	Assistant Costume Designer
Raquel Barreto***	Costume Designer	Courtney Buchan	Assistant Director
Bruno Louchouarn	Original Music/ Sound Designer	Alyssa Escalante*	Assistant Stage Manager
Christopher Scott Murillo	Properties Designer	Ellen L. Sandor	Wardrobe
Jaclyn Kalkhurst*	Stage Manager	Bobby Gutierrez	Running Crew
Cheryl Rizzo	Production Manager		

Mojada World Premiere produced by Victory Gardens Theater, Chicago, Illinois.
Chay Yew, Artistic Director; Chris Manelli, Managing Director

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

** Member of SDC

*** Member of USA

EURIPIDES'S MEDEA

*Manhandled from a foreign land like so much pirate loot,
Here I have no mother, brother, relative,
No one to offer me a port, a refuge from catastrophe.*

— Euripides's *Medea*, lines 256–258. Translation by Oliver Taplin

Euripides is said to have been born on the island of Salamis, west of Athens, around 484 B.C. and to have died in Macedonia (legendarily torn apart by dogs) around 406 B.C. Nineteen of his recorded ninety-two plays have survived. *Medea* was produced for competition in Athens in 431 B.C. at the annual spring religious festival for Dionysos, the Great Dionysia, and was performed in his theater on the south slope of the Akropolis. That day about 10,000 people, most of them male citizens of Athens, sat in the open air and watched a tetralogy of plays written by Euripides and staged for the first and only occasion during his lifetime. *Medea* was performed first, followed by *Philoctetes*, *Dictys*, and the satyr play *Theristae* (*The Mowers*). Of these only *Medea* survives. Although Euripides won the competition four times (the last posthumously for *Bacchae*), in 431 B.C. he came in third, after Euphorion and Sophokles.

According to legend, Medea was the granddaughter of Helios (god of the sun) and daughter of the king of Colchis, Aeëtes, whose family guarded the Golden Fleece. Jason had been sent to steal the Fleece by Pelias, usurper of Jason's father's throne in Iolkos, Thessaly, as one of the ordeals he was charged to complete in order to regain his title to the crown. He set sail for Colchis on the *Argo* accompanied by a hand-picked crew of heroes known as the Argonauts. To ensure Jason's success, Hera caused the sorceress Medea to fall in love with him. As expected, Medea bewitched the serpent who guarded the Golden Fleece, destroying her family's legacy, and fled Colchis with Jason. During the pursuit, Medea killed her brother, Apsyrtus, throwing chunks of his body into the wake of the *Argo* in order to slow the chase of the distracted Aeëtes. Jason and Medea returned to Iolkos to regain his throne, which Pelias still refused to give up. Medea then contrived the death of the usurper and for this, she and Jason were exiled together with their two sons.

Nurtured in myth and legend, Athenians were familiar with these stories and would have expected much from the play—not because its subject matter was new, but because the stories were old and venerated, and because the audacity, psychological tension, and dramatic structure of Euripides's poetry inspired high expectations. It may have been Euripides who invented the infanticide and staged Medea's final spectacular flight in the Sun God's dragon chariot. His play opens with the family in exile in Corinth; Jason and Medea have both lost their birthrights, neither can claim a land to call home. Jason has decided it is in his own interest to marry Kreusa, the daughter of Creon, the king. A deranged Medea laments offstage and seems already set on revenge; the Nurse is fearful for the future of the two boys. She and the Tutor take the children away, while Medea calms herself in order to persuade Creon to concede her one more day to prepare for her exile. Jason arrives and justifies his new marriage, in the face of Medea's accusations, as being best for all of them.

Upon Jason's departure Aegeus, the king of Athens, arrives. Medea offers to help him over his childlessness if he will provide her refuge. His promise secured, Medea firms her plan to murder her children as the only way to hurt her husband. Jason returns; Medea pretends to make peace and sends him and the children to the palace of Creon with a gift for the princess—a gown and tiara soaked in poison. Presently a messenger arrives to tell the news of the horrific deaths of Creon and Kreusa. Medea says goodbye to her boys, changing her mind twice but then steeling herself for the task she knows she must complete. She follows them into the house and their death cries can soon be heard from offstage. Jason returns, in shock from the disaster at the palace, only to find a greater tragedy in his own house. Medea appears above the orchestra like a god (*deus ex machina*) in a dragon chariot supplied by Helios. Jason begs to hold his sons, but Medea escapes with their corpses, denying him even the solace of their burial.

— Mary Louise Hart, dramaturge and associate curator of antiquities, J. Paul Getty Museum

DIRECTOR'S NOTE

I have been directing a long time and I have never wanted to direct *Medea*. There is something in the story that I have always admired, watched with a removed dread, but never wanted to put my hands on. I have seen many productions with awe and appreciation, but have never found myself unbearably moved by the plight of the characters; what makes them tick has always felt obscure to me.

In addition, as modern theater-makers, “the Greeks” present a conundrum because their stories are enduring, primal, and profound, but their engines—messengers, choral odes—are a style of work that sometimes doesn’t resonate with our modern audience. In our quick-cut, smash-to culture, a group of people who speak or sing in unison, or a man reciting a four-page, single-spaced monologue describing epic events we can’t see, can be challenging.

Then I met *this* adaptation of *Medea*. Luis Alfaro has been on a long journey to re-examine the Greeks from the lens of the present. The most thrilling thing about his dance with the masters is that he makes visceral and immediate the things that, in the original texts, are often simply described. So from the ancient text of *Oedipus Rex* we are told that Oedipus unwittingly fell in love with his mother; in his 2010 production of *Oedipus el Rey*, Luis dramatizes the scene of their first meeting, with all of its attraction, clash, and mysterious bond in a way that makes that story completely compelling. And, after the discovery of the truth, even more completely unbearable.

In the case of *Medea*, the challenge for all but those most familiar with Greek drama and history is the very foreign element of the play’s given circumstances: *all* of the characters feel unknown to us, not just Medea. We don’t know who Creon is, or Thessaly, or the Argonauts unless we’ve really done some homework. In Luis’s adaptation, a family of Mexicans with a passionate desire to improve their circumstances arrives in East L.A. after a rough border crossing. They find themselves in Boyle Heights, undocumented immigrants, always threatened by their lack of official status, scrambling to make a better life for themselves and their child in the strange new world of Los Angeles. Watching them struggle with

all the choices strangers are forced to make when they’re new—when they don’t know the rules, when they live under constant threat of sudden deportation, when they’re simply trying to understand the mores of a foreign land—that is a scenario that is familiar to most of us.

The adaptation of these given circumstances helps me to understand the humanity of *all* these characters in a whole new way. Instead of just watching from afar and wondering at their reactions, I empathize with each of their plights. And as the drama unfolds with terror and inevitability, I breathe and suffer with them every step of the way.

This is the particular and prodigious gift of Luis Alfaro, who takes a Greek play, sets it somewhere modern and very specific, and from that specificity finds a way to universally show us ourselves.

What a gift on the part of the Getty Villa, whose passionate staff is committed to perpetuating the vibrancy of Greek drama in all its articulations: ancient, traditional, and re-envisioned. What an amazing gift to provide the means to share some of the most profound and primal dramas of all time with contemporary audiences.

It has been such a privilege to work on this text with this amazing group of artists, experts, and passionate theater lovers. It is a rare opportunity, and I am humbled and grateful.

— Jessica Kubzansky

**PLAYWRIGHT'S
NOTE**

Of all creatures that can feel and think, we women are the worst treated things alive.

—Euripides's *Medea*, lines 230–231. Translation by Paul Roche

I came to the Greeks late in my life, and in truth I came in order to learn how to tell modern stories in a better way. The Greek tragedies are beautifully compressed showcases of emotion, and in an extraordinary way they show off the most fragile and resilient aspects of our culture. I am obsessed with *Medea* because it is at once a tale of endurance and a story of a journey, both through land and heart.

This is my third Greek adaptation and in the same way that the Greeks ask audiences the big questions of the day, leaving us to wrestle through time with finding the answers as a community, I have found that the most ancient stories reverberate in the collective consciousness and get repeated time and time again. I marvel at how contemporary these ancient plays can feel.

It seems a perfect time to go back to the ancients to rediscover who we are as Angelenos. Here we are in the great port city, the city of the future, the largest county in the United States, home to people from more than 140 countries who speak 224 different identified languages. The Greeks represent our humanity and Los Angeles represents the world today. If we can tell the story of what it means to live here on the Western Edge, on the Pacific Rim, we are telling a tale of the world.

The challenge for me as a native, from the Pico-Union district of downtown Los Angeles, is how to tell a story in a city as fractured as ours. Los Angeles has always seemed a town without a center, a series of border towns created out of cultures and classes that jut up against one another, offering an expression of a place as individualistic as its people and as sprawling as the desert landscape we inhabit. That's what I love about this city—the experiment of Los Angeles—so much: its possibility.

Make no mistake, I tell love stories. Eternally heartbreaking stories of a young familial love between Electra and her father, the inexplicable connection between two wounded souls in Oedipus and Jocasta, and now here, a romance for the ages between a young couple who travel through the harshest conditions in search of a new life; eternal yet modern stories of the everyday in our complicated Los Angeles lives.

As always with these experiments I have relied on Mary Louise Hart, associate curator of antiquities here at the Villa, whom I met when I was working on *Electricidad* at the Mark Taper Forum. Later, I told her of my desire to explore the alarming recidivism rate in California for young offenders. My question about where the new kingdoms are (state prisons perhaps?) became *Oedipus El Rey*. Now, I wrestle with the idea of not a shrewish Medea, but maybe a more honest one, for in Greek history Medea would likely be young and an immigrant.

There must be something to these plays that translates other than language: *Electricidad* is on its thirtieth production and *Oedipus El Rey* on its thirteenth. We hunger to hear our stories, especially in a culture that so often denies us the opportunity to see the complexities of who we are. It can be challenging to live in the shadow of the Hollywood sign.

It is always something small that sparks ideas. One day Getty Villa curator Mary Louise Hart directed me to a YouTube clip of Dame Judith Anderson in the role of Medea in 1959, and to hear the women of Corinth refer to her as the “foreigner” set me on a journey, maybe one that mirrors the original Greek text. But now we travel from Michoacan to Los Angeles to meet our very own Medea.

I hope you enjoy her as much as I have enjoyed translating her.

— Luis Alfaro

THE THEATRE @ BOSTON COURT

Based in Pasadena, CA, The Theatre @ Boston Court produces passionate, artist-driven theater that challenges both artist and audience, urging its artists to fearlessly and passionately pursue their unique voice and vision. Play selection encompasses a wide variety of genres, which are inherently theatrical, textually rich, and visually arresting. The Theatre @ Boston Court has produced world premieres of playwrights such as Luis Alfaro, Sheila Callaghan, Julia Cho, Dan Dietz, Jason Grote, Jordan Harrison, Carlos Murillo, Laura Schellhardt, Octavio Solis, Deborah Stein, Jean Claude van Itallie, Kathryn Walat, and David Wiener, among others. The Theatre @ Boston Court is a recipient of the National Theatre Company Grant given by the American Theatre Wing to companies that “have articulated a distinctive mission, cultivated an audience, and nurtured a community of artists in ways that strengthen and demonstrate the quality, diversity, and dynamism of American theatre.” The chief theater critic at the *Los Angeles Times*, Charles McNulty, said, “If I were an American playwright wanting an assured, smartly challenging staging of my latest play, I’d put Boston Court at the top of my wish list.”

The Theatre @ Boston Court is supported in part by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission, The Shubert Foundation, The Edgerton Foundation, The Les and Sheri Biller Family Foundation, The Harold and Mimi Steinberg Charitable Trust, Founding Director Z. Clark Branson, and the generosity of individual supporters and contributors. The Theatre @ Boston Court is the award-winning resident theater company at Boston Court Performing Arts Center.

THE THEATRE @ BOSTON COURT STAFF

Executive Director	Michael Seel
Artistic Directors	Jessica Kubzansky and Michael Michetti
Managing Director	Hillary Metcalf Schenk
Production Manager	Cheryl Rizzo
Technical Director	Jesse Soto
Marketing & Communications	Manager Brian Polak
Membership & Operations Coordinator	Jenny Smith
Literary Manager	Emilie Beck
Literary Associate/ Dramaturg	Matt Quinlan
Development Assistant	Heather VanderWielen

THE ACTORS



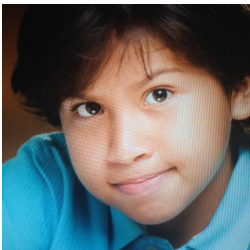
VIVIS's (Tita) stage credits include the role of Augustina in *Mummified Deer*, director: Luis Valdez (San Diego Repertory); Rosa in *Burning Patience*, directed by P. Shannon (The Alliance); ¡CANTINFLAS!, director: Max Ferrá (The Alley); the Mother in *Blood Wedding*; Abuela in *Electricidad*, director: Mark Valdez; and Medea in *The Hungry Woman*, director: Cherrie Moraga. Screen credits include *Ouija*, *Paranormal Activity 2*, *Rent*, and *Patch Adams*. Television credits include *East Los High*, *Past Life*, *Medium*, and *Workaholics*.



Justin Huen's (Hason) favorite theater credits include *Oedipus El Rey* (The Theatre @ Boston Court, 2010 Ovation Award nominee), *Farragut North* (Geffen Playhouse), *Electricidad* (Mark Taper Forum), *Strike-Slip* (Humana Festival), *Stones* (Kirk Douglas Theatre), and *Zorro* (TheatreWorks, CO). Film credits include *Corrida*, *Angel of Death*, *Maddoggin'*, *Midnight Kiss*, and *American Flyer*. TV credits include *Justified*, *Dexter*, *Criminal Minds*, *NCIS: Los Angeles*, *Law And Order: LA*, *Weeds*, and *NYPD Blue*. He is also an accomplished director and an award-nominated scenic and lighting designer.



Sabina Zuniga Varela (Medea) has recently appeared in Culture Clash's *Chavez Ravine* (Kirk Douglas Theatre), *A Christmas Carol* and *Oedipus El Rey* (Dallas Theater Center), *Water by the Spoonful* (TheatreWorks), *The Tenth Muse* and *The Heart of Robin Hood* (Oregon Shakespeare Festival), *Bruja* (Magic Theater), and *El Nogalar* (Fountain Theatre).



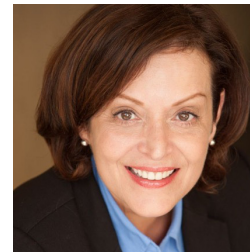
Anthony Gonzalez (Acan) is bilingual (English and Spanish) and at the age of three became a member of *El Club de los libritos*, a Univision production in which kids read books on television. Other television and film credits include *The Bridge*, *La Clave*, *IceBox*, *Factor X*, and *La Voz Kidz*. He is a member of the children's traveling company at the Bilingual Foundation of the Arts.



Quinn Marquez (Acan) is twelve and lives in Los Angeles with his mother and two sisters. He has been acting since age four when he was in *The Wizard of Oz*. He has performed in theater, film, and improv ever since. He attends performing arts school. He hopes to one day meet Jim Carrey.



Zilah Mendoza (Josefina) originated the roles of Ana in Lisa Loomer's hit *Living Out* (2second Stage NYC), Matilde in Sara Rhul's *The Clean House* (Yale Repertory Theatre) and *Electricidad* in Luis Alfaro's *Electricidad* (Mark Taper Forum), among other roles, garnering an OBIE award, a Garland, a Lortel, and a San Francisco Bay Area Theatre Critics Circle nomination along the way.



Marlene Forte (Armida) is a founding member of LAByrnth Theater Company. She moved to Los Angeles in 1999 and has worked consistently in film and television, most recently on TNT's *Dallas* and ABC Family's *The Fosters*. She joins The Theatre @ Boston Court for her second production of a Luis Alfaro play; her first was *Oedipus El Rey*.



Denise Blasor (Tita/Armida understudy) is associate artistic director of Bilingual Foundation of the Arts. Her stage roles include Miguel Mendiola's *La Salamandra*, Stephen Sacks's *Heart Song*, Tim McNeil's *Los Muertos*, Octavio Solís's *June in a Box*, Luis Alfaro's *Electricidad*, Rodrigo Garcia's *10 Tiny Love Stories*, Miguel Sabido's *La Falsa Crónica de Juana La Loca*, Isabel Allende's *House of the Spirits*, and Lina Gallegos's *Wild in Wichita*.



Presciliana Esparolini (Medea/Josefina understudy) has appeared on stage as Sarah in *Time Stands Still*, directed by Vicky Jenson (Secret Rose Theatre); Lizette in *Hunger*, directed by Jules Aaron (Odyssey Theatre); Nina in *El Otra*, directed by Tony Kelly (Thick House); Celsa in *Billy the Kid*, directed by Des McAnuff (La Jolla Playhouse); and Tessie in *Daughters*, directed by Wayne Erreca (Manhattan Playhouse). Her film credits include *Sniper: Kill Shot* and *Blue Highway*; her television credits include *NCIS*, *Stalker*, *Ray Donovan*, *American Horror Story*, *Castle*, and *Rizzoli & Isles*.



Adrian Gonzalez's (Hason understudy) Chicago credits include *Landscape of the Body* (the Artistic Home), *Slipping* (the Side Project), and *Al Son Que Me Toques*, *Lorca* (Goodman Theater). In Los Angeles, he performed in *Lorca in a Green Dress* at Casa0101. His television credits include *The Mentalist*, *The Bold & the Beautiful*, *NCIS: LA*, *The Bridge*, *Your Family Or Mine*, and others.

THE COMPANY

Jessica Kubzansky (Director) is the co-artistic director of The Theatre @ Boston Court (T@BC), and an award-winning director working nationally. She recently directed the world premiere and New York premiere of Sheila Callaghan's *Everything You Touch* (T@BC/The Cherry Lane), *Pygmalion* (Pasadena Playhouse), and *Rll*, her three-person adaptation of *Richard II* (T@BC). Kubzansky has received numerous awards and honors, including the Drama Critics' Circle's Margaret Harford Award.

Luis Alfaro (Playwright) is a native of downtown Los Angeles. Among his awards are MacArthur, Joyce, and Mellon Foundation Fellowships. He is the playwright-in-residence at the Oregon Shakespeare Festival and a professor at the University of Southern California. His plays are regularly produced at the Magic Theatre in San Francisco, Victory Gardens Theater in Chicago, and Playwrights' Arena in Los Angeles.

Jaclyn Kalkhurst (Stage Manager) recently managed shows in Los Angeles such as *Oedipus El Rey* (The Theatre @ Boston Court), *Romeo and Juliet* (Shakespeare Center Los Angeles), *The Romance of Magno Rubio* ([Inside] the Ford), *The Girl Most Likely To* (Playwrights' Arena), *Helen* (Getty Villa), and *TEA, WITH MUSIC* (East West Players).

Alyssa Escalante (Assistant Stage Manager) has worked on The Theatre @ Boston Court productions such as *Creation*, *Cassiopeia*, *Rll*, *Se Llama Cristina*, *Happy Days*, *The Missing Pages of Lewis Carroll*, and *My Barking Dog*. Her other Los Angeles credits include *Songs and Dances of Imaginary Lands* (Overtone Industries), *Same-O, A 99¢ Only Electric Ballad* (Bootleg Theater), and Occidental College Children's Theater. Recently she toured with *Placas: The Most Dangerous Tattoo* (Spring 2014).

Efren Delgadillo Jr. (Scenic Designer/Technical Director) is a scenographer from East Los Angeles and has designed for companies such as The Acting Company, Brooklyn Academy of Music's Harvey Theater, Hartford Stage, REDCAT, Cornerstone Theater Company, the Getty Villa, and CalArts' Center for New Performance. He has worked with Karin Coonrod, Mark Valdez, Natakai Garrett, Larry Biederman, Jesse Bonnell, and Travis Preston. He is the designer for Poor Dog Group and assistant professor of scenic design at Cal State Northridge.

Raquel Barreto (Costume Design) has worked at the Oregon Shakespeare Festival, California Shakespeare Theater, Syracuse Stage, the LA Philharmonic, the Broad Stage, The Joyce NY, Jacob's Pillow, San Jose Repertory Theatre, OperaUCLA, Cornerstone Theater, Latino Theater at Los Angeles Theater Center, the Getty Villa Theater Lab, Odyssey Theatre, the Magic Theatre, the Cutting Ball, Chalk Repertory, Lewis Family Playhouse, the Black Dahlia, Campo Santo, San Francisco Lyric Opera, and ODC San Francisco. She is part of the Costume Design faculty at UCLA.

Ben Zamora (Lighting Design) is an internationally recognized designer and artist. Los Angeles credits include *Se Llama Cristina* (The Theatre @ Boston Court), *Three Tales* by Steve Reich, *The Tristan Project*, and *Orango* (LA Philharmonic; Walt Disney Concert Hall), *Cubicle* (Diavolo, Broad Stage), and *Aesop in Rancho Cucamonga* by Luis Alfaro (MainStreet Theatre Co). Credits outside of Los Angeles include Lincoln Center, The Barbican, The Mariinsky Theatre, among many others.

Bruno Louchouarn (Sound Design) is an award-winning composer for film, theater, and dance, including futuristic cantina music for the film *Total Recall*, compositions for *Agamemnon* (Getty Villa), *A Weekend with Pablo Picasso* (10 productions), *Courting Vampires* (The Theatre @ Boston Court), *Surf Orpheus* (Getty Villa), *Café Vida* (Cornerstone-Los Angeles Theater Center), *El Henry* (La Jolla Playhouse/San Diego Repertory); *Sol Path* (AxS Festival 2014), *Cubicle* (Diavolo, Broad Stage), and *Metallurgy* (ABT-Studio, Kennedy Center).

Christopher Scott Murillo (Properties Design) has designed sets and costumes throughout Southern California and New York. Select design credits include: *Spring Awakening* (Deaf West Theatre), *Beijing Spring* and *Steel Magnolias* (East West Players), and *Cinnamon Girl* and *Dallas Non-Stop* (Playwrights' Arena). Film consulting and set decor credits include *The 86th Academy Awards*, and *The Real Housewives of Beverly Hills* and *Orange County* reunion specials.

SPECIAL THANKS

Chay Yew, Victory Gardens Theatre, Chicago; Loretta Greco, Magic Theatre, San Francisco; Manuel Prieto, LaMusArt; Jesus Reyes, East L.A. Rep; Anthony Aguilar; Justin Bell; Juan Carillo; Laura Ceron; Gloria Garayu; Estela Garcia; Miguel Garcia; Alma Martinez; Scott McKim; Ken Merckx; Matt Murnaga; Davidde Nieto; Rose Portillo; Diane Rodriguez; Jana Rosenblatt; Tony Sancho; Christine Sang; Jeremiah Thies; Cal State Northridge

THE BARBARA AND LAWRENCE FLEISCHMAN THEATER STAFF

Performing Arts Manager	Laurel Kishi
Project Specialist	Ralph Flores
Project Coordinator	Anna Woo
Dramaturge	Mary Louise Hart
Education Specialist	Shelby Brown
Technical Coordinator	Adrienne Wohleen, Paradigm Shift Worldwide
Technical Production	Steph Dirden, Heather Alvear, Michael Easley, and Bill King
House Management	Visitor Services Department
Public Programs Intern	Diana Sanchez Martinez

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 recent years, the outdoor classical theater has been the setting for Euripides's *Hippolytos*, Plautus's *Tug of War*, the *Agamemnon* of Aeschylus, Aristophanes's *Peace* via Culture Clash, Sophokles's *Elektra*, SITI Company's original adaptation of *Trojan Women*, the Playwrights' Arena production of *Helen*, Aeschylus's *Prometheus Bound* by CalArts Center for New Performance in association with Trans Arts, and SITI Company's *Persians* by Aeschylus. These performances have become a much-anticipated end-of-summer tradition for Museum audiences. *Mojada: A Medea in Los Angeles* is the tenth annual production in the Villa's outdoor classical theater.

The Villa's public programming also includes concerts, film screenings, and family events. To view our seasonal calendar of events, visit the Getty's website at getty.edu/360, or subscribe online to the Getty360 newsletter to receive free programming highlights by email.

UPCOMING VILLA THEATER LAB PERFORMANCE

Cassandra Project

Prophet? Seer? Soothsayer? Charlatan? Confidence gamer? Psychic? Honey trap? Naïf? Patriot? Traitor? Refugee? Compulsive Liar? Thrill Seeker? Psychotic? Drug Addict? Heroine? Swindler? Seductress? Drunk? Clochard? The enigmatic Cassandra from ancient Troy initiates this intriguing new multidisciplinary performance by the Los Angeles-based Theatre Movement Bazaar, featuring Tina Kronis and Richard Alger.

Friday, November 20, 2015 at 8:00 p.m.

Saturday, November 21, 2015 at 3:00 p.m. and 8:00 p.m.

Sunday, November 22, 2015 at 3:00 p.m.

Tickets: \$7

NEXT YEAR AT THE GETTY VILLA

Mostellaria

Directed by Matt Walker

Produced by Troubadour Theater Company

Opening September 7, 2016

Plautus's *Mostellaria* (*The Haunted House*) is a hilarious Roman comedy that would be right at home as a television sitcom premise today: When big daddy Theopropides is away, his son Philolaches will play! The lovesick youth has borrowed a large sum of money from a swindler to buy the freedom of a slave girl. When Theopropides returns sooner than expected, his slave Tranio is forced into some high-concept scheming to save the day.

Fraught with peril and laughs aplenty, this knockabout farce features the musical, comedic, circus style of the one and only Troubadour Theater Company (aka the Troubies). Evoking the spirit and improvisation of Roman traveling comedy troupes, the Troubies' classic blend of theatricality and mayhem is a must see.



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

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