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The Getty Villa presents

HIPPOLYTOS

by Euripides

Acknowledgments

The Getty Villa gratefully acknowledges the following people whose contributions have made this production possible: Renae Williams Niles, Michele East, Michael Darling, Camilo Alvarez, and Ellen McCartney, CalArts.

Related Exhibition



ENDURING MYTH: THE TRAGEDY OF HIPPOLYTOS AND PHAIDRA

August 24–December 4, 2006

Co-organized by the J. Paul Getty Museum and the Getty Research Institute, this exhibition accompanies the inaugural production of Euripides' *Hippolytos* in the Villa's outdoor theater. Ranging in date from antiquity to the present, the objects on display illustrate the enduring allure of the myth of Phaidra's tragic love for her stepson, Hippolytos. Including an ancient vase, a medieval manuscript, rare books, early photographs, and modern film stills, the exhibition offers a wide variety of historical material drawn from collections around the world as well as from the Getty's own holdings.



The J. Paul Getty Museum
at the Getty Villa

1300 Getty Center Drive, Suite 1000V
Los Angeles, CA 90049-1745
Tel 310 440 2300
www.getty.edu

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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 prolonged applause, shouting, and whistling. Turn off cellular phones, pagers, watch signals, or other electronic devices. While exiting the theater and the Getty Villa, please do so in a quiet manner.

The Barbara and Lawrence
Fleischman Theater

Thursdays, Fridays, and Saturdays
August 31–September 23, 2006
8:00 p.m.

HIPPOLYTOS

by Euripides

A new translation by Anne Carson
Directed by Stephen Sachs

PRODUCTION TEAM

Composer and Musical Director	David O
Choreographer	Tamica Washington-Miller
Casting Director	Michael Donovan
Set Designer	Christopher Barreca
Lighting Designer	Peter Maradudin
Video Artist	Austin Switser
Costume Designer	Ann Closs-Farley
Stage Manager	Anna Woo
Props Master	Carolina Angulo Gutierrez

CAST

Phaidra, wife of Theseus and stepmother of Hippolytos	Linda Purl*
Hippolytos, son of Theseus	Paul Moore*
Nurse, attendant to Phaidra	Fran Bennett*
Theseus, king of Athens	Morlan Higgins*
Aphrodite, goddess of love	Sarah Ripard*
Artemis, virgin goddess of the hunt	Blake Lindsley*

Female Chorus: Erin Bennett*, Melody Butiu*, Elizabeth Tobias*, Shannon Warne*, Jules Willcox*
Male Chorus: Stuart Ambrose*, Michael Dalager*, Josh Gordon*, Noel Orput*, Sterling Suiileman

Understudies: Jodi Fleisher*, Albert Meijer

* Member of Actors' Equity Association, the only union for professional actors and stage managers in the legitimate theater

SETTING OF THE PLAY

Troezen, Greece, the Age of Heroes. Outside the palace of Theseus.

THERE WILL BE NO INTERMISSION.



In the lower register of this vase-painting, Hippolytos drives his chariot toward a raging Fury, as a bull rises from the sea below. Behind the tragic hero, an old man in theatrical costume gestures in despair.

Mixing Vessel with the Death of Hippolytos, Greek, from Apulia, South Italy, about 330 B.C. Red-figured volute krater attributed to the Darius Painter. Terracotta, 110 x 60 cm. Courtesy of the British Museum, London. Photograph © Copyright the Trustees of the British Museum

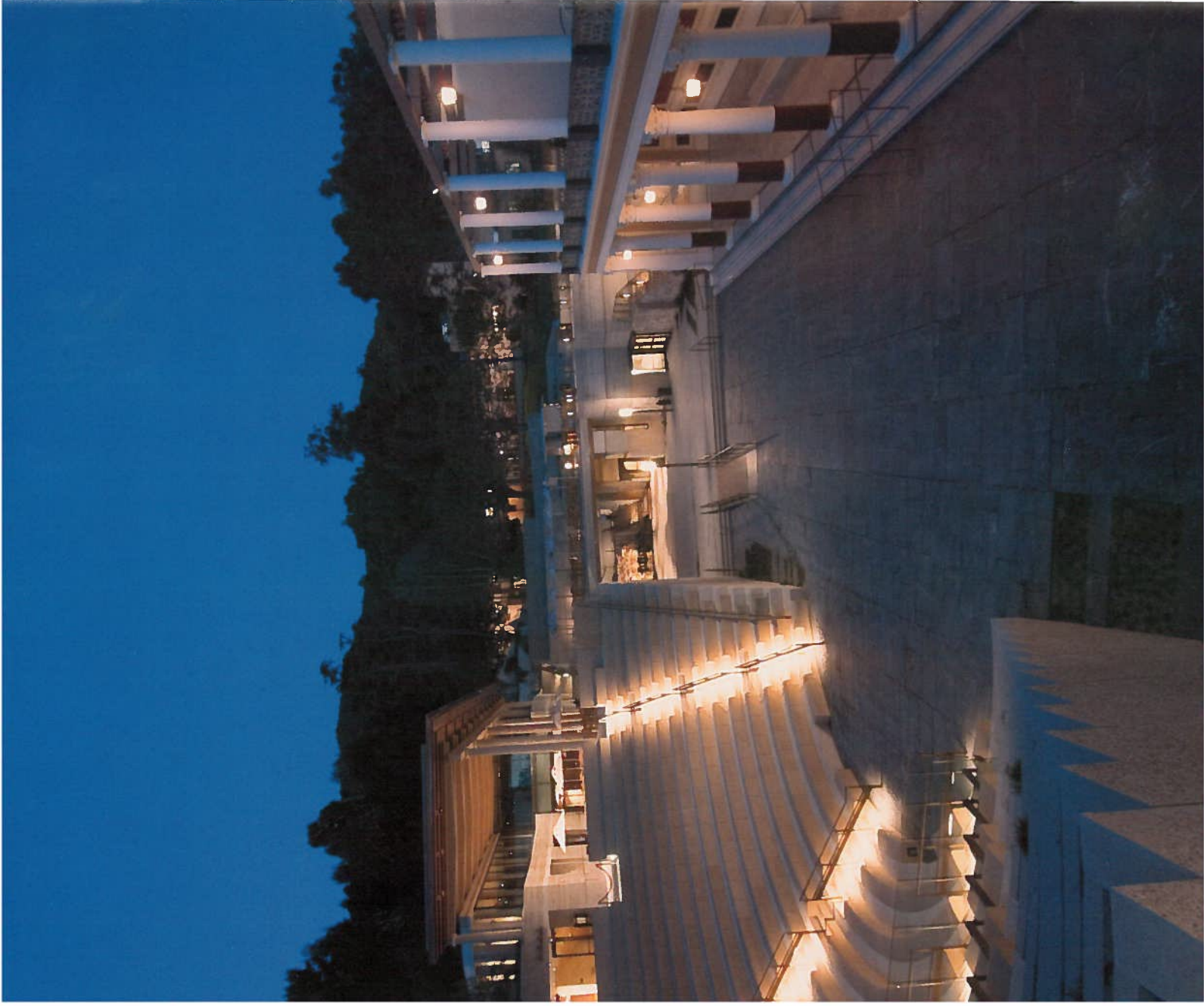
TRAGEDY IN ANCIENT ATHENS

When we sit in an outdoor theater to see a performance, we repeat an ancient Athenian ritual. The Greater Dionysia, a religious and civic festival honoring Dionysos, Greek god of wine and theater, was the most important theatrical event in ancient Athens. It was probably established by the tyrant Peisistratos in about 534 B.C. By the turn of the century, performances of plays took place at the Theater of Dionysos on the south slope of the Acropolis. Later refurbished as part of Perikles' fifth-century-B.C. civic building program (which included the Parthenon), the theater accommodated an audience of about seventeen thousand. (A marble seat that may have come from the Theater of Dionysos is on view in the Museum, Gallery 114, Dionysos and the Theater.) The dramatists Aeschylus (525–456 B.C.), Sophocles (about 496–406 B.C.), Euripides (about 484–406 B.C.), and Aristophanes (448–386 B.C.) all wrote plays for competitions held in the theater, and in 428 B.C. Euripides won first prize for a group of plays that included *Hippolytos*.

Celebrating the annual spring harvest of grapes, the Greater Dionysia occurred over approximately a week in the month of *Elaphebolion* (late March and early April). The festival was preceded by a *proagon* (literally “before the contest”), when each dramatist talked about his play, accompanied by his actors and chorus members. A masked wooden statue of Dionysos was then carried in procession from his temple near the theater to a grove on the outskirts of the city, where hymns were sung in his honor. The next day involved more processions as well as ritual offerings and competitions of choral dances called *dithyrambs*—the original form of performance from which tragedy is said to have evolved.

The last several days of the Greater Dionysia were given to dramatic competitions, preceded by religious rituals, civic speeches, and the acceptance of tribute from Athens's allies. Each day was devoted to one playwright's tetralogy—three tragedies followed by a satyr play, in which actors performed as the hoofed and hairy, part-human, part-horse followers of Dionysos. Comedies, introduced to the festival in about 486 B.C., were performed either together on the last day of the competitions or individually on separate days. Judged by a panel of distinguished citizens chosen from the ten Athenian tribes, tragic and comic victors were awarded bronze tripods and ivy-leaf crowns.

Opposite: View of the Barbara and Lawrence Fleischman Theater and the front of the J. Paul Getty Museum
Photograph © 2005 Richard Ross with courtesy of the J. Paul Getty Trust



TRANSLATOR'S NOTE

There is in Euripides some kind of learning that is always at the boiling point. It breaks experiences open and they waste themselves, run through your fingers. Phrases don't catch them, theories don't hold them, they have no use. It is a theater of sacrifice in the true sense. Violence occurs; through violence we are intimate with some characters on stage in an exorbitant way for a brief time; that's all it is.

—Anne Carson, from the preface to *Grief Lessons: Four Plays by Euripides*

DIRECTOR'S NOTE

The Getty approached me about directing the first production to open their new Barbara and Lawrence Fleischman Theater at the Villa in 2004. They invited me out to Malibu to see the venue under construction. At that time, the landscape of the Villa resembled an archaeological dig. Workers in hard hats scurrying everywhere, wheelbarrows, scaffolding, mounds of exposed earth. The raw terrain outside looked like a sprawling excavation site capable of unearthing the priceless artifacts displayed inside the Museum. It has been a thrill and a privilege to watch the Getty team raise this magnificent outdoor theater from the earth, to life. Clawing through soil to reveal a sacred space.

The decision to place the outdoor theater at the entrance to the Museum is brilliant and unprecedented. The theater stands at the mouth of the Museum, feeding into this extraordinary new home of antiquities, and taking nourishment from it. Here, the live performance of ancient plays has an immediate relationship with the culture that created them. The ancient and the instant are one. The long extinct becomes the immediately alive.

The Getty team and I agreed that the first play to launch the new outdoor theater should be a known title but not something expected and often seen elsewhere. I chose *Hippolytos* because it is a straightforward, compelling drama with four complicated and deeply human main characters. To fall under the spell of *Hippolytos*, one does not need to know ancient Greek history, grasp Greek mythology, decipher the ploys of ancient politics or the strategies of ancient warfare. For *Hippolytos*, one needs only to feel the heartbeat of human desire.

EURIPIDES AND HIPPOLYTOS

Euripides is often considered to be the most modern of the fifth-century-b.c. tragedians, and Aristotle called him “the most tragic of the poets.” According to the anonymous *Life of Euripides*, written in the first century b.c.: “They say when Sophocles heard that [Euripides] had died, he appeared in a black cloak, and introduced his chorus and actors without garlands in the *proagon*, and that the people shed tears.”

Euripides first competed at the Greater Dionysia in 455 b.c., winning his first prize there in 441 b.c. He won again in 428 b.c. with a tetralogy that included *Hippolytos*, a revision of an earlier play known as *Hippolytos Veiled*. That first version portrayed Phaidra as an unscrupulous, godless, and lustful woman who directly confessed her love to her stepson; it met with public disapproval and does not survive. In the later play that won the competition, Euripides revised Phaidra's character according to a higher moral standard. Phaidra's struggle against her god-driven passion and her subsequent suicide can be interpreted as mortal attempts to transcend a structure of divine retribution. Likewise, as Bernard Knox wrote in *Word and Action: Essays on the Ancient Theater*, Hippolytos's act of forgiving Theseus can be read as “a human act which is at last a free and meaningful choice, a choice made for the first time in full knowledge of the nature of human life and divine government . . . It is man's noblest declaration of independence, and it is made possible by man's tragic position in the world. [Hippolytos's] forgiveness of his father is an affirmation of purely human values in an inhuman universe.”

The ability of Euripides' characters to enact their own moral choices makes *Hippolytos* especially accessible to a contemporary audience. The play also explores topics that were of great concern to Athenian intellectuals of Euripides' time, such as social constructions of gender and class stereotypes as well as the dangers of persuasive speech. The arbitrary power of the gods, the free will of mortals, the consequences of thought and speech, and the contrast of physical passion and moral restraint are themes of Euripides' *Hippolytos* that have continued to attract audiences and artists from antiquity to the present.

—Mary Louise Hart, Department of Antiquities

PROFILES

Anne Carson's new translation of *Hippolytos* is remarkable. Throughout 2005, Anne and I swapped e-mails and whittled at revisions. It was a pleasure. Her new translation, like Anne herself, has one foot planted firmly in the ancient world while the other tiptoes through contemporary culture. Anne's text is poetic, intelligent, vivid, witty, passionate, and immensely actable. I feel it's the best translation of *Hippolytos* available today.

Can a play written more than two thousand years ago feel new? Can the personal longings and human needs of characters dramatized in an ancient play seem as immediate and alive as the struggles of people in a modern drama? Just as man is a fragile balance of body and spirit, the four central characters in *Hippolytos* find themselves tangled in a knot of opposites—the holy and the unhealthy, the sensual and the spiritual, the erotic and the eternal, desire and the divine. The precarious relationship between man and god is brought vividly to life.

—Stephen Sachs

About Our Programming

The theater program at the Getty Villa is intended to reinforce for modern audiences the strong connections between art and drama in antiquity. Each summer, a major production is staged in the Barbara and Lawrence Fleischman Theater, an outdoor theater based on classical prototypes. Presented throughout the year in the Auditorium, the Villa's Theater Lab fosters innovative approaches to ancient plays. Public programming also includes music performances, film screenings, and Family Festivals. Visit www.getty.edu for the events calendar, or subscribe to the e-Getty newsletter to receive free programming highlights by e-mail.



LINDA PURL has appeared on Broadway in *The Adventures of Tom Sawyer* and *Getting and Spending*, and off-Broadway in *The Baby Dance* and *Hallelujah, Hallelujah!* Her regional appearances include *Dinner with Friends* (premiere), *The Road to Mecca* with Julie Harris, *The Baby Dance*, *All the Way Home*, *The Three Penny Opera*, *The Real Thing*, *Hedda Gabler*, *The Guys*, *Beyond Therapy*, *Romeo and Juliet*, *A Doll's House*, *The Merchant of Venice*, *Grease*, *Oliver*, *The King and I*, *Little Foxes*, and *A Streetcar Named Desire* at theaters such as the Berkeley Rep, Old Globe, Humana Festival, Williamstown Theatre Festival, Long Wharf, Mark Taper Forum, South Coast Rep, Imperial Theatre Tokyo, Rubicon Theatre Company, and Santa Fe Opera. Television credits include Ashley Pfister (Fonzie's fiancée) in *Happy Days* and Charlene Matlock in *Matlock*, in addition to over forty television movies and feature films. She has two solo CDs, *Alone Together* and *Out of This World: Live*. She has trained at the London Academy of Music and Dramatic Art, the Strasberg Institute, and the Toho Academy, Japan, and currently serves as the director of the Rubicon International Theatre Festival.



PAUL MOORE recently graduated with an MFA in acting from UCLA. His recent productions include *Antony and Cleopatra* for the Theatricum Botanicum, L.A. He previously appeared in the Shakespeare Festival, Berkeley, and at the White Room in New York City. Among his favorite roles are Alan in *Equus*, Bobby in *American Buffalo*, and Guilio (Pantalone) in *I Gelsi*, written and directed by David Bridel. His master's thesis, "The Fourth Sword of Marxism," was based on experiences in Peru and research involving Abimael Guzman and the Shining Path revolution. Thank you, Jona.



FRAN BENNETT served twelve seasons with the Guthrie Theater as actress and voice and movement director. Her performances there include *Pantagleize*, *The Crucible*, *The White Devil*, *The National Health*, *Oedipus*, *Dr. Faustus*, *House of Atreus* (directed by Sir Tyrone Guthrie), and Franz Xavier Kroetz's solo piece *Request Concert* at the Guthrie's Other Place. Other theater performances include *The Cherry Orchard*, *Reckless*, *Happy End*, *Jar the Floor*, and *The Things You Don't Know* (Drama-Logue Award) at South Coast Repertory. She is a member of Los Angeles Women's Shakespeare, with whom she played the title role in *Othello*; Margaret in *Richard III*; the Duke in *Measure for Measure*; Theseus/Oberon in *A Midsummer Night's Dream*; the Prince of Morocco / Duke of Venice in *The Merchant of Venice* (receiving the LA Stage Alliance Featured Actress Ovation Award); Lear in *King Lear* in L.A. and Dijon, France; God in the medieval mystery plays in Orvieto and Forlì, Italy; and Madame Chastity Plum in Chen Shi-Zheng's production of *Peach Blossom Fan* at REDCAT. She has also guest-starred in many television and film roles.



MORLAN HIGGINS has appeared in many L.A. productions, including Athol Fugard's *Exits and Entrances* (world premiere), *After the Fall*, *Dylan, Dylan, Equus*, *The Boys in the Band*, *Dealing with Clair* (American premiere), *Mad Forest*, *Water Children*, *The Birthday Party*, *Mary Barnes*, and *Borderlines*. Regional performances include *The Cavaliers* (American premiere), *Hughie*, and *Death of a Salesman*. He has received many awards: Ovation (2), Los Angeles Drama Critics Circle (4), LA Weekly (4), Garland (4), Drama-Logue (5), a New Jersey Tony, and a Florida Carbonell nomination. He recently surpassed the two-hundred-performance mark of *Exits and Entrances* in a production at New Jersey Rep.



SARAH RIPARD (www.sarahripard.com) comes from a four-generation acting family. She has appeared in more than forty plays and films at the Kennedy Center, Folger Shakespeare Theatre, Arena Stage, Wolf Trap, and Lifetime Channel. She recently originated the role of Kitty DeSouza in *Bombay Dreams* on Broadway. She trained at the Guildhall School of Music & Drama in London. She is currently producing a feature film, *Convergence*, on the Palestinian/Israeli conflict.



BLAKE LINDSLEY (www.blakelindsley.com) is a native of L.A. Her theater credits include *The Ice-Breaker* (Magic Theatre); *Private Lives*, *Enchanted April*, and *Equus* (Pasadena Playhouse); *Enchanted April* (Cleveland Playhouse); *Hedda Gabler* (Century Center, New York City); *Into the Woods* (Sacramento Music Circus); *The Countess and Arcadia* (South Coast Repertory); *All My Sons* (International City Theatre); and *The Rainmaker* (La Mirada Theatre). Film credits include *Coastlines*, *Mulholland Drive*, *Plain Dirty*, *Starship Troopers*, *Swingers*, *Dogtown*, *Getting In*, and *The Glimmer Man*. Television roles include *Murder 101* and *Single Santa Wedding* (Hallmark movie), *Cold Case*, *Crossing Jordan*, *Frasier*, *Back When We Were Grown-Ups* (CBS movie), *Mr. Sterling*, *NYPD Blue*, *Philly*, *CSI*, *An American Daughter* (Lifetime movie), *The Big Brass Ring* (Showtime movie), *Star Trek: DS9*, and *JAG*.



ERIN BENNETT has appeared in regional productions as Madge in *Sherlock Holmes: The Final Adventure* (Arizona Theatre Company / Pasadena Playhouse), the voice of Susan in *Open Window* and Beryl Fletcher in *Star Quality* (Pasadena Playhouse), Agnes in *The School for Wives* (A Noise Within), Peppermint Patty in *Snoopy!!!* (Falcon Theatre), and Debbie in *The Real Thing* (International City Theatre). She has toured in *The Odd Couple* (Female Version) and as Titania in *A Midsummer Night's Dream* (New Jersey Shakespeare Festival) and Vi in *Buddy* (Theatre League).



MELODY BUTIU has appeared in theatrical productions including *The Break-Up Notebook* (Hudson Backstage Theatre), *Long Season* (Perseverance Theatre, with recent readings at George Street Playhouse and The Public Theater), *36 Views* (Laguna Playhouse), *A Perfect Wedding* (Kirk Douglas Theatre), *The Intelligent Design of Jenny Chow* (South Coast Repertory), *Golden Child* (East West Players), and *Dogeaters* (La Jolla Playhouse). Television credits include *Without a Trace*, *Scrubs*, *Invasion*, and *Strong Medicine*. She received her MFA from UCSD.



ELIZABETH TOBIAS has worked in L.A. (Actors' Gang, Odyssey, and Theatricum Botanicum), Atlanta (7 Stages), and New York (Ohio Theater). Roles include Atlanta (*Atalanta*; David Mowers / David O), Mae (understudy) (*Wild Party*; Daniel Henning / David O), Maggie (*Barboy: The Musical*; Keythe Farley / Larry O'Keefe), Stepsister (*Medea/Macbeth/Cinderella*; Bill Rauch / Tracy Young), Mistress Quickly (*The Merry Wives of Windsor*; Nevada Shakespeare Festival), Nerissa (*The Merchant of Venice*; Ellen Geer); and Puck (*A Midsummer Night's Dream*; Theatricum Botanicum). Television appearances include *In Justice*, *7th Heaven*, *NYPD Blue*, and *Strong Medicine*. Films credits are *The Wizard of Id* and *Universal Remote*.



SHANNON WARNE (www.shannonwarne.com) recently appeared as Tzeitel in *Fiddler on the Roof* (Sacramento Music Circus) and Chanel in *Bark!* (Coast Playhouse). Favorite credits include Baz Luhrmann's *La Bohème* (Ahmanson Theatre), Emily in *Empire* (Hudson Theatre / Rich Forum), Kate in *The Pirates of Penzance* (Sacramento Music Circus), Ronnie Boylan in *Annie* (McCoy-Rigby Entertainment), and Sarah Brown (understudy) in *Guys and Dolls* (InterAct Theatre Company). Minneapolis credits include Hope in *Anything Goes* (Ordway Center), Meg in *Merrily We Roll Along* (Guthrie Theater), and Violet in *Side Show* (Park Square Theatre). Many thanks to My Favorite, my family, and KSA!



JULES WILLCOX recently received her MFA from UCLA. Her love for theater and film has taken her from Missouri to the off-Broadway theaters of New York City to the soundstages of L.A. Her favorite roles include Ophelia in *Hamlet*, Dorinda in *The Beaux' Stratagem*, and Tessa in the West Coast premiere of Charles Mee's *Summertime*.



STUART AMBROSE (www.stuartambrose.com) has appeared locally in *The Ten Commandments* (Kodak Theatre), *110 in the Shade* (Pasadena Playhouse), and *Floyd Collins* (West Coast Ensemble). Other regional credits include *Beauty and the Beast* (Beast; Phoenix Theatre), *Carsoul* (Billy), *West Side Story* (Tony), and *The Scarlet Pimpernel* (Percy). Television credits include *Guiding Light* and *As the World Turns*. He has just released his first solo album, *Making it Through*. Many thanks to Victoria and Steve, and love to parents and Meg!



MICHAEL DALAGER appeared in the Broadway national tour of both *The King and I* and *Jesus Christ Superstar*. His regional credits include *Passion* (Giorgio; East West Players), *Sweeney Todd* (Sweeney; East West Players), and *Haunting of Winchester* (San Jose Repertory Theatre). Internationally, he has appeared in *Miss Saigon* (Engineer) and *Carbo: The Musical* (John Gilbert), both in Stockholm, Sweden. He thanks the Getty for bringing classical theater to this beautiful hillside.



JOSH GORDON (fight choreographer) is a native Bostonian and a graduate of Kenyon College. His stage credits include Williamstown and Actors Theatre of Louisville. Recent L.A. credits include *Bent* (Deaf West Theatre), *Shove and Ouroboros* (The Road Theatre Company), and *A Picture of Dorian Gray* (The Theatre @ Boston Court). He lives in a secret cave under the Hercules statue, but don't tell.



NOEL ORPUT is a founding member of GuerrillaWorks Films (www.guerrillaworks.com), an independent film company. He has toured nationally in *Peter Pan*, *Jesus Christ Superstar*, and *A Christmas Carol* and has appeared on television in *As the World Turns*. He thanks the Getty for creating such a beautiful theater.



STERLING SULIEMAN, after growing up in Hawaii, is happy to be off the rock and appearing in *Hippolytos* as his first professional production in L.A. He is proud to have recently graduated from UCLA's School of Theater, Film, and Television and hopes to put his degree to good use. Other L.A. credits are the Young Playwrights Festival and appearing as a host for *Disney 365*. He would like to thank his family for all their support.



JODI FLEISHER (www.jodifleisher.com) has a BFA in musical theater from the University of Arizona. Her theater credits include *A Christmas Carol* (International City Theatre), *Othello* (Theatricum Botanicum), *Lend Me a Tenor* (Sierra Repertory Theater), *42nd Street* (Jean Ann Ryan Productions), *How I Learned to Drive* (Arizona Theater Company), and *Cabaret* and *Julius Caesar* (Arizona Repertory Theater). Her television and film credits include *Will & Grace* and *Sex and the Teenage Mind*.



ALBERT MEIJER played Agamemnon in UCLA's production of *Iphigenia* while studying for his B.A. in theater. He later went on to work with the National Theatre of Greece in the world premiere of *The Swallow* at the Getty Center, directed by Lydia Koniordou.

ANNE CARSON (born Toronto, Ontario, June 21, 1950) is a poet, essayist, and translator, as well as a professor of classics and comparative literature at the University of Michigan. She has previously taught at the universities of Calgary, Princeton, Emory, Berkeley, and McGill, and at the California College of Arts and Crafts. She is reticent about her private life; the biography published in current editions of her books reads simply, "Anne Carson lives in Canada." With a background in classics, classical languages, comparative literature, anthropology, history, and art, Carson combines ideas and themes from many fields in her writing. She frequently references, modernizes, and translates Greek mythology. As of 2006 she has published twelve books, all of which blend the forms of poetry, prose, essay, criticism, translation, fiction, and nonfiction.

STEPHEN SACHS has directed both in L.A. and around the U.S. His L.A. productions include the world premiere of Athol Fugard's *Exits and Entrances* (Ovation Award, Los Angeles Drama Critics Circle Award, and LA Weekly nomination), *After the Fall* (Ovation Award), *String of Pearls* (West Coast premiere), Fugard's *The Road to Mecca* (West Coast premiere), *The Seagull* (Drama-Logue Award, starring Salome Jens, Philip Baker Hall, and Bud Cort), *Lonely Planet* (L.A. premiere, starring Philip Anglim), *The Boys in the Band* (LA Weekly Award), *Sweet Nothing in My Ear* (NEA grant), *Ashes* (Drama-Logue Award), *One Flew Over the Cuckoo's Nest* (Drama-Logue Award), Romulus Linney's *Unchanging Love* (West Coast premiere), *Duet for One*, and many others. Regional work includes productions at Zephyr Theatre (San Francisco), Santa Barbara Theatre, Victory Gardens (Chicago), Mixed Blood (Minneapolis), New Jersey Repertory, and Florida Stage. His own plays include *Open Window* (Pasadena Playhouse), *Central Avenue* (PEN Center USA Literary Award finalist and Garland Award), *Sweet Nothing in My Ear* (PEN Center USA Literary Award finalist and Media Access Award), *Mother's Day*, and *The Baron in the Trees*. He is the founding co-artistic director of the Fountain Theatre in L.A. as well as the Santa Barbara Theatre.

DAVID O is an award-winning composer and musical director. His work has been featured at the Walt Disney Concert Hall, Kennedy Center, Mark Taper Forum, and Hollywood Bowl, as well as other venues in L.A. and around the U.S. His original musicals include *The Very Persistent Gappers of Frip*, *The Legend of Alex*, and *Atalanta*. Musical direction credits include *The Wild Party*, *The Shaggs: Philosophy of the World*, and, most recently, *I Do! I Do!* and *The Last Five Years* at the Pasadena Playhouse. L.A. children and their parents know David as "The Professor" for his performances in SummerSounds at the Hollywood Bowl.

TAMICA WASHINGTON-MILLER has worked as a dancer and choreographer for film and television, including *Moesha* and *The Parkers*. Most recently she assisted Donald Bryd with the movie *Something New*, starring Sanaa Lathan. In addition to being the Associate Director of the Lula Washington Dance Theatre, she has been teaching and creating works for the LWDT for over twelve years. She has also taught at the International Association of Blacks in Dance Conference for several years, Bates Youth Dance Festival, SUMMERDANCE Santa Barbara, Xavier College Summer Dance Program, and Black College Dance Exchange. Recently she worked with Donald McKayle in creating original choreography for a new musical, *Return*. She has studied with her mother, Lula Washington; with the Alvin Ailey American Dance Theater, Dance Theatre of Harlem, and American Dance Festival; and with Donald McKayle, Otis Sallid, Ronald E. Brown, Rudy Perez, Stephen Wentz, and others. She gives thanks to Lula and Erwin Washington, Renae Niles, and Ralph Glenmore.

MICHAEL DONOVAN, CSA, CCDA, is a recent recipient of the CSA's Artios Award, given for outstanding achievement in casting. His credits include *Fences* (Pasadena Playhouse), *Amadeus* (Hollywood Bowl), *Zorba* (Reprise!), *Unfinished American Highwayscape* (The Theatre @ Boston Court), *Bark!* (Coast), *A Midsummer Night's Dream* (Shakespeare Festival / LA), and *A Nervous Smile* (International City Theatre). Upcoming stage credits include *Sister Act* (at Pasadena Playhouse as well as the Alliance Theatre in Atlanta). He recently directed Guerrilla Theatre's production of *Banned Plays* and is the artistic director for the Culver City Playhouse.

CHRISTOPHER BARRECA has done design work for two hundred Broadway, off-Broadway, opera, dance, and film productions. Recent designs include *The Violet Hour* on Broadway; the new musical *Bernarda Alba* at Lincoln Center Theater; *Peach Blossom Fan*, a new opera composed by Stephin Merritt and directed by Chen Shi-Zheng; *King Lear* in L.A. and at a military base in Dijon, France; and an adaptation of *Macbeth* for one actor, Stephen Dallane, in L.A., at the Almeida Theatre in London, and at the Adelaide Festival, Australia.

PETER MARADUDIN has designed on Broadway, off-Broadway, and for more than three hundred productions for most of the major regional theaters in the U.S. He is a principal with First Circle, a lighting design consultancy for architecture and themed environments based in Newport Beach.

AUSTIN SWITSER works internationally integrating video into performance and live events. He has worked with theatrical productions, dance companies, rock groups, and composers, creating visual scores and new media environments. He has also worked with Gold Standard Laboratories, creating interactive DVDs.

ANN CLOSS-FARLEY is a fourteen-year veteran of the L.A. theater scene. She is the recipient of the 2006 Los Angeles Drama Critics Circle Award for *Gorey Stories*. This spring, she was nominated for five LA Weekly awards (three in costume design and two for production design) for *Blood! Love! Madness!*, *Eddie Legs*, and *Gorey Stories*, only to bring home the award for *Flow My Tears and Echo's Hammer*. She has also designed costumes for Mickey and Minnie Mouse.

ANNA WOO has stage-managed numerous productions, including *Equus* (with George Takei), *Imelda: A New Musical*, *The Nisei Widows Club*, and *The Nisei Widows Club Holiday on Thin Ice* (East West Players); *The Stones* and *The Very Persistent Gappers of Frip* (P.L.A.Y.); *Submissive Barbi* (Edinburgh Fringe Festival 2005); *Beast on the Moon* (International City Theatre); and many productions of *The All Night Strut!* She is a member of Actors' Equity Association and an alumna of CSU Long Beach.

CAROLINA ANGULO GUTIERREZ recently graduated from the California Institute of the Arts with a major in theater design and production. Her credits include *Don Giovanni*, *Beatrice and Benedict*, and *Agrippina* at the Santa Fe Opera (Props Artisan); *What to Wear?* by Richard Foreman at REDCAT (Scenic Artist); and *Peach Blossom Fan* and *Invisible Glass*, also at REDCAT (Props/Puppet Master).

KEN MACKENZIE (assistant set designer) is originally from Toronto and came to L.A. to study at CalArts, where he earned his master's degree in scenic design. His recent credits include the New Plays Festival (UCSB), *Book of Trnk* (CalArts), and *Invisible Glass* (REDCAT).

RALPH GLENMORE (assistant choreographer) has appeared with the Alvin Ailey American Dance Theater and worked in theatrical productions including *The Lion King* and *Dancin' in the Wings*.

