



Bacchante

By Euripides

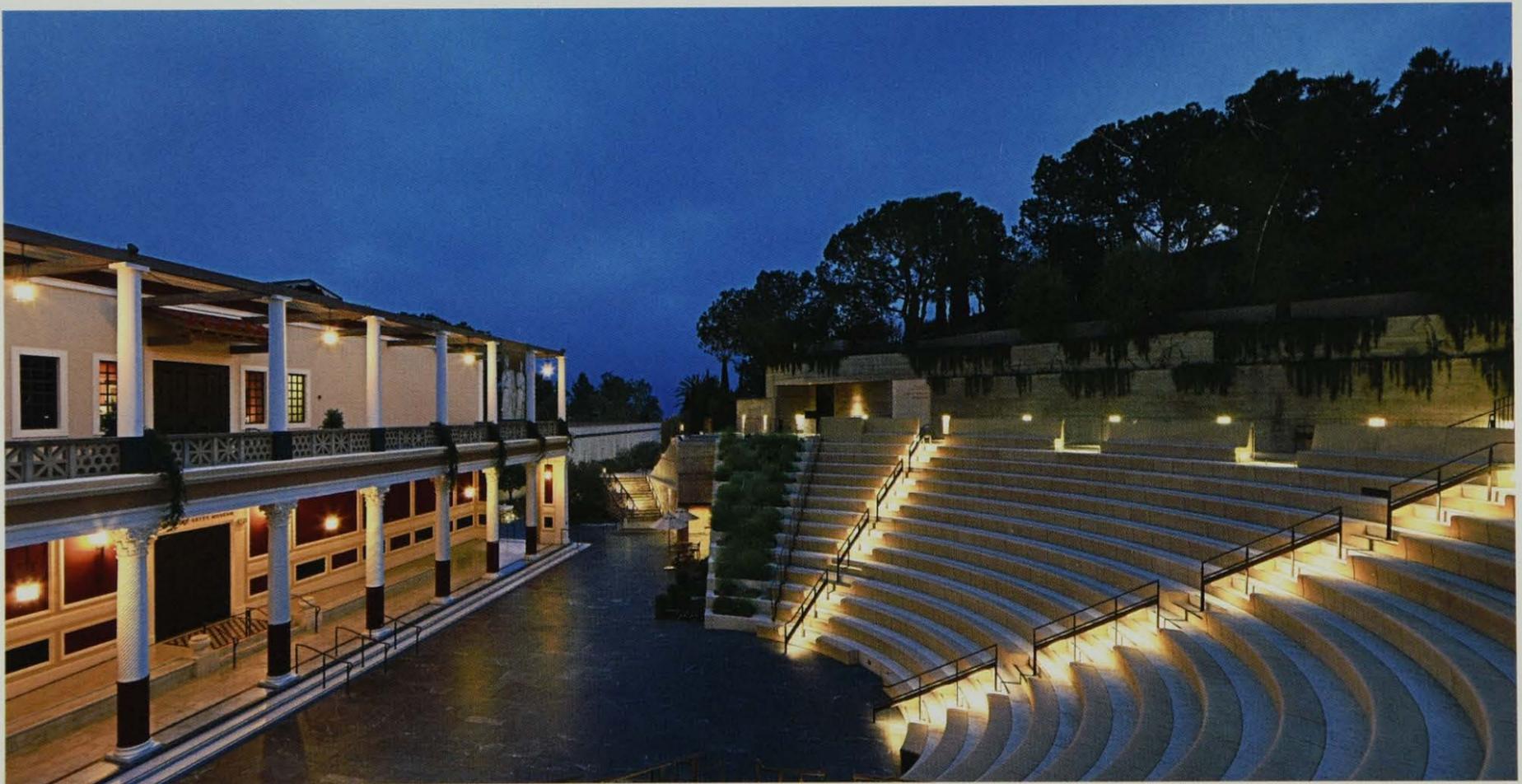
September 6–29, 2018

Thursdays–Saturdays, 8:00 p.m.

The Barbara and Lawrence Fleischman
Theater at the Getty Villa

Bacchae

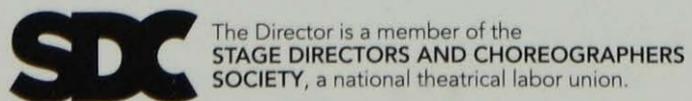
by Euripides



View of the Barbara and Lawrence Fleischman Theater and the entrance of the J. Paul Getty Museum at the Getty Villa

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

Anne Bogart is a member of the Stage Directors and Choreographers Society (SDC), an independent national labor union.



The Designers at this Theatre
are Represented by
United Scenic Artists • Local USA 829
of the International Alliance of Theatrical Stage Employees

TIMOTHY POTTS
DIRECTOR
J. PAUL GETTY MUSEUM

Performances of ancient Greek and Roman drama lie at the heart of the Getty Villa, both architecturally and as models of the significance of performance in antiquity. The recently reinstalled Villa galleries offer a rich perspective on the artistic world of Greece, Rome, and beyond. And similarly, theatrical performance bears witness to the literature, mythology, and social life of the ancient Mediterranean.

The Greek playwright Euripides (ca. 480–406 BC) wrote about ninety plays, of which only nineteen survive; still, this number represents more than those of Aeschylus and Sophocles combined, attesting to his popularity. Tonight's play, *Bacchae*, was first produced in Athens at the Great Dionysian festival of 405 BC, one year after Euripides's death, probably by his son, also named Euripides. This may have been the last play the great poet completed. In the Greek tradition of presenting tragedies as dramatic trilogies, *Bacchae* was performed together with *Iphigenia in Aulis*, produced in this theater last September, and the lost *Alcmaeon in Corinth*. Euripides was awarded first prize for this trilogy, a posthumous success for the man called by Aristotle (384–322 BC) "the most tragic of poets."

Bacchae is the only surviving tragedy that explicitly honors Dionysus, the god of wine, theater, and transformation, at whose festivals such plays were performed. Here, the god himself announces his return to Thebes to establish his first cult, setting the stage and the action to come, informing only the audience of his identity. Enraged at the irreligious attitude of the Thebans, Dionysus has driven the women mad, causing them to flee to Mt. Cithaeron, where they chant and dance in violent Dionysiac ecstasy. Pentheus, the young king of Thebes, fails in his attempt to diminish the cult of the god, and when Dionysus leads him to watch the women's rituals, he and his family come to understand the price one pays for impious behavior.

We are very pleased this year to welcome back to the Getty's outdoor theater Anne Bogart and SITI Company. Anne and her splendid group of actors have performed at the Villa twice before, first in 2011 for *Trojan Women (after Euripides)*, then in 2014 with Aeschylus's *Persians*. The script of *Bacchae* is freshly translated from the Greek for this production by Aaron Poochigian, the translator also of *Persians*. I congratulate them all on what promises to be a memorable theatrical experience.

Finally, I offer my special thanks and appreciation to everyone at the Getty who works on making this annual production such a success. In our modern times, they serve an important role in continuing to carry the torch for classical theater.

DIRECTOR'S ADDENDUM

In our production, the role of Dionysus, the god of wine and theater, is personified by SITI Company co-artistic director Ellen Lauren, rather than by a man. The chorus of Bacchant women is embodied by both men and women. Agave is played by the Japanese actress and long-time SITI Company member Akiko Aizawa, *in Japanese*. These theatrical choices are based upon SITI Company's ongoing investment in the creation of theater that unites historical perspectives and present-moment sensibilities, as well as our commitment to international exchange, including a longtime relationship with the Suzuki Company of Toga in Japan.

At the end of *Bacchae*, Agave arrives back in Thebes, possessed by Bacchic ecstasy and carrying what she believes to be a hunting trophy, a mountain lion's head. In fact, she holds the head of her son Pentheus. She speaks in Japanese, first exulting and then finally recognizing and accepting the agonizing truth. For Akiko Aizawa, using her native language allows her to feel and express Agave's core emotions as deeply as possible. It is SITI Company's belief that the theater, at its best, transcends language. And although we feel that communication is often more profound when it is not easy, it is our hope that the eloquence of Agave's emotional intensity will communicate with clarity, even to non-Japanese-speaking members of our audiences.

For those who would like to follow Euripides's text during important moments in Agave's scenes at the end of the play, here is the translation:

Agave asks her father Cadmus where Pentheus is, not realizing that she is carrying his head in her hand.

*Look what I'm holding in my arms—a trophy
worthy to be nailed up on your roof.*

*Come take it in your hands and celebrate
the hunt and ask your friends to feast with us.*

Eventually Cadmus calms Agave to the point that she realizes she is holding the head of her son.

Oh, wretched! It is Pentheus's head.

Who murdered him? Why is he in my hands?

Dionysus arrives in the midst of this tragic domestic scene and proceeds to exile both Cadmus and Agave. Her final words as she exits:

*I, with my pitiful sisters, now am heading
into exile. May I go where
accursed Mt. Cithaeron never sees me,
where my eyes will never look on Mt. Cithaeron,
where no sacred staff has been set up
as offering. Such matters are for other Bacchantes.*

RELATED LECTURE

Why Perform Greek Tragedy Today?

A conversation with Anne Bogart and Tazewell Thompson

Saturday, September 8, 2018 at 3:00 p.m.

Getty Villa, Auditorium

Free; a ticket is required

Plays written 2,500 years ago continue to lure directors and actors to the stage. What is it about these ancient stories that makes them endure? Acclaimed directors Anne Bogart and Tazewell Thompson discuss contemporary reasons for staging Greek tales of war, betrayal, and revenge, the struggle to stay true to the ancient voice, and why Euripides's *Bacchae* pushes the boundaries of Greek tragedy.

PRODUCTION CHANGE

Costume consultant: Eleni Kyriacou

Bacchae

by Euripides

Directed by Anne Bogart
Co-produced by SITI Company
Translation by Aaron Poochigian

THE CAST

Dionysus	Ellen Lauren*	First Messenger	Leon Ingulsrud*
Tiresias	Barney O'Hanlon*	Second Messenger	Gian-Murray Gianino*
Cadmus	Stephen Duff Webber*	Agave	Akiko Aizawa*
Pentheus	Eric Berryman*	Chorus	Roshni Shukla* and Samuel Stricklen*
Soldier	J. Ed Araiza*		

THE COMPANY

Brian H Scott**	Set and Lighting Designer	Joey Guthman	Assistant Set and Lighting Designer
Eleni Kyriacou	Costume Designer	Lena Sands	Associate Costume Designer
Darron L West**	Sound Designer		Dramaturg
Erik Sanko	Composer	Helene Foley	Associate Dramaturg
Ellen M. Lavaia*	Production Stage Manager	Norman Frisch	Choral Consultant
Alyssa Escalante*	Assistant Stage Manager	Kelly Maurer	Wardrobe
Nana Dakin	Assistant Director	Halei Parker	Executive Director
		Michelle Preston	

The performance is approximately ninety minutes long. There is no intermission.

The use of photography or any other recording equipment during the performance is strictly prohibited.

*The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

**Member of the United Scenic Artists Union (USA)

ABOUT THE PLAY

Euripides's *Bacchae* imagines how the worship of Dionysus, god of wine and theater, developed in Thebes, his Greek birthplace. The god arrives with a chorus of Asian women who perform the festive and ecstatic music and dance associated with his rites. Angry with his aunts who deny that his father is Zeus, Dionysus bewitches the Theban women and sends them into the mountains to worship him. Pentheus, the young king of Thebes, tries to repress the rites, but he becomes increasingly fascinated and frustrated by Dionysus, who has disguised himself as a beautiful, androgynous cult leader. Dionysus eventually persuades Pentheus to dress in female garb and spy on the Theban women, then leads the spellbound king to the mountains. Once they sense an intruder, the possessed women tear Pentheus apart. Among them is Agave, Pentheus's mother and one of Dionysus's aunts, who returns to the city not realizing that the head she is carrying is her son's. Her father, Cadmus, brings her back to her senses. Parts of the ending of *Bacchae*'s manuscript are damaged, but the play certainly exiled the royal family and established Dionysus's cult.

Euripides wrote *Bacchae* in Macedonia following a period of social unrest in Athens. After his death, the play was performed with two other tragedies in Athens in 405 BC and was awarded a first prize in the city's theatrical contests. The worship of Dionysus, which included the performance of tragedy and comedy, was central to the life of Athenian democracy. Although the god of this play promises all the festivities that were later instituted in his honor at Athens, he is also cruel to those who resist him. Euripides spent his life composing tragedies in Dionysus's honor, and critics have wondered why the play so powerfully dramatizes the terrifying as well as alluring sides of the god. *Bacchae* became enormously popular in the late 1960s and '70s, when the play was interpreted as dramatizing a populist uprising, an ecstatic reunion with nature, and an assertion of gender fluidity and liberation from conventional social roles. It continues to be performed and adapted across the globe.

—Helene Foley, Claire Tow Professor of Classics, Barnard College,
Columbia University

DIRECTOR'S NOTE

What a thrill it is to be here in Malibu, in this marvelous reconstruction of an ancient theater, facing the museum's façade. Within are carefully placed Greek and Roman artifacts that can serve as talismans to remind us of our past. Through the lens of our contemporary moment, we attempt to reconstruct this past and make it relevant to our own social, cultural, and political times. The art of the theater allows us to congregate and engage in this act communally. Here at the Getty Villa, we are invited to embody these ancient plays, translating the manuscripts into the languages of time and space to move through a journey shared and repeated at different moments by humans over many centuries.

More than any other play in Western civilization, Euripides's *Bacchae* is probably the one that most directly addresses the art of theater. Dionysus, one of the central characters in the play, is not only the god of divine ecstasy, fertility, wine, and harvest, but he also presides over the theater. At one point a bewitched Pentheus exclaims, "I seem to see two suns, the city of Thebes doubled." Indeed, we attend the theater knowing that we are "seeing double." We are aware, for example, that we are looking at an actor or at precisely lit staging and scenery, but at the same time we allow ourselves to enter into another world that is merely suggested by what is actually present.

—Anne Bogart

TRANSLATOR'S NOTE

My translation of *Bacchae* is exceptional in that it is intended for live performance. This emphasis means both that the translation is comprehensible on a first hearing, and that it preserves, formally, the incantatory quality of the poetry in the original. I translated the dialogue and narrative sections into the iambic pentameter of Shakespeare and set the choral sections apart with different rhythms and with rhyme—to make clear that these sections are song and not conversational speech. The resulting translation is a musical experience that modulates, as the original does, between spoken and sung lines of verse. Euripides was, famously, a poetic virtuoso, and I have done all I can to recreate the sonic richness of his original in English.

—Aaron Poochigian

ABOUT THE CREATIVE TEAM

Anne Bogart (Director) Recent works with SITI include *Chess Match No. 5*; *Persians*; *Steel Hammer*; *A Rite*; *Café Variations*; *Trojan Women (After Euripides)*; *American Document*; *Antigone*; and *Under Construction*. Latest operas include: Handel's *Alcina*, Dvorak's *Dimitrij*, Verdi's *Macbeth*, Bellini's *Norma*, and Bizet's *Carmen*. She is the author of five books—*A Director Prepares*; *The Viewpoints Book*; *And Then, You Act*; *Conversations with Anne*; and *What's the Story*—and is a professor at Columbia University, where she runs the Graduate Directing Program.

Aaron Poochigian (Translator) earned a PhD in classics from the University of Minnesota and an MFA in poetry from Columbia University. Winner of the Able Muse Poetry Prize, his book *Manhattanite* was published in 2017. His verse thriller, *Mr. Either/Or*, was released by Etruscan Press in 2017. For his translation work he was awarded a 2010–2011 grant by the National Endowment for the Arts. His poetry has appeared in *Best American Poetry*, *POETRY*, and *The Times Literary Supplement*.

Brian H Scott (Set and Lighting Designer) is a SITI Company member and has designed lighting for *Trojan Women* and *The Persians* with the Getty Villa, *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica*, and for Ann Hamilton's *the event of a thread* and *the theater is a blank page*. At New York's Park Avenue Armory he created lighting for *tears become...streams become...* with Douglass Gordon, *The Let Go* for Nick Cave, and Laurie Anderson's *Landfall*.

Eleni Kyriacou (Costume Designer) *Bacchae* is Kyriacou's debut in theatrical costume design. Eleni launched her fashion label in 2011. She is the costume designer of the Olympic torch lighting ceremony debuted in 2016. Those costumes are now housed in the Olympic Museum, Lausanne, Switzerland. Kyriacou is a London-born Greek Cypriot. She studied architecture at the Bartlett, University College London, and textile design at Central Saint Martins. She also apprenticed for the late Alexander McQueen. Her studio is based in Athens.

Darron L West (Sound Designer) has been a SITI Company member since 1993. He is a Tony and OBIE award-winning sound designer whose work for theater and dance has been heard in more than six hundred productions all over the United States and internationally. His accolades include the 2012 Tony Award, the 1998 OBIE award for SITI's *Bob*, the 2012 Princess Grace Statue, as well as the Drama Desk, Lortel, Audelco, Entertainment Design Magazine EDDY, Henry Hewes, and Lucille Lortel awards.

Erik Sanko (Composer) is best known as a fixture of the New York downtown music scene, having worked with such luminaries as John Cale, Yoko Ono, Jim Carroll, and James Chance and the Contortions and having been a sixteen-year veteran of the Lounge Lizards. As a bass player, Sanko played on more than forty albums with such artists as They Might Be Giants and Run DMC. He was the leader of the art/noise band Skeleton Key for twenty years and is currently composing a suite of music for short-wave radio and solo cello for Jeffrey Zeigler.

Ellen M. Lavaia (Production Stage Manager) Originally from San Francisco, Lavaia now resides in New York City. Broadway: *The Lion King*, *Annie*, *Les Misérables*, and *Matilda*. New York: *Gentlemen Prefer Blondes*, *Macbeth*, and *A Man's a Man*. Regional: *Steel Hammer*, *Persians*, and *the theater is a blank page*. Lavaia has toured internationally through China, Georgia, Hong Kong, Italy, Romania, Slovenia, Switzerland, and the United Arab Emirates. Additional credits: NBC's *The Sound of Music Live!* and the 2013 *Tony Awards*. Education: MFA, Columbia University; BA, Gonzaga University. She is a proud member of the Actors' Equity Association, Local 764, and SITI Company.

Alyssa Escalante (Assistant Stage Manager) is an Actors' Equity stage manager based in Los Angeles. Recent credits include *the theater is a blank page* (SITI Company), *A Streetcar Named Desire* (Boston Court Pasadena), *Gem of the Ocean* (South Coast Repertory), *Hold These Truths* (Pasadena Playhouse), *The Haunted House Party*, (Getty Villa), *Criers for Hire* (East West Players), *Mojada: A Medea in Los Angeles* (Getty Villa), *Cash on Delivery* (El Portal Theatre), and *Happy Days* (Boston Court Pasadena/Commonwealth Shakespeare Company).

Nana Dakin (Assistant Director) is a Thai-American director of new plays, classics, and devised performance based in New York City. Recent projects include an all-female production of Shakespeare's *Richard III*, the devised multimedia performance *Wonder/Wander: An Interactive Tarot Card Reading*, and the development of new plays by Anchuli Felicia King, Gina Stevensen, and Nora Sørensen Casey. Dakin is a core member of B-Floor Theatre, Thailand's vanguard physical theater company. MFA, Columbia University; BA, Sarah Lawrence College.

Joey Guthman (Assistant Set and Lighting Designer) is a Los Angeles-based designer. His designs have been seen around town, across the US and overseas. In LA: Pasadena Playhouse, REDCAT, Garry Marshall Theatre, LATC, Rogue Artists Ensemble, Bootleg Theater, Rockwell Table + Stage, Son of Semele, Sacred Fools, Highways, and many more. He is the Lighting Director for Los Angeles Dance Project and his designs for the company have been seen nationally and at the Théâtre des Champs-Élysées in Paris and at the LUMA Foundation in Arles, France.

Lena Sands (Associate Costume Designer) is a costume designer, puppet artist and scenographer for live performance, installation, and film. Her work supports the unsettling of dramatic space and the wringing out of shared cultural routines. She collaborates with communities and other artists to investigate peoplehood, connection, and our bodies. Favorite Los Angeles designs include: *AMERYKA* (CMPG, ovation nomination); *Cuckoo's Nest* (After Hours, stage raw nomination); *Untitled Communion, Substrata* (REDCAT); *Next to Normal, Kentucky* (East West Players); *The Bumps* (Skirball, BBC Documentary); and *Ghost Town* (Cornerstone). This is her third show with SITI Company.

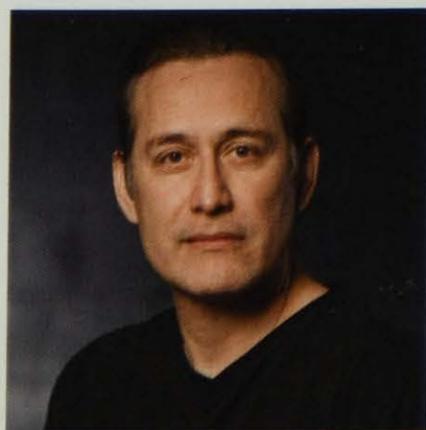
Kelly Maurer (Choral Consultant) has been a member of SITI since its inception. SITI credits include *Orestes, American Document, Radio Macbeth, La Dispute, Hayfever, bobrauschenbergamerica, The Medium, Small Lives/Big Dreams, A Midsummer Night's Dream, Culture of Desire* and *Cabin Pressure*. Kelly teaches with SITI, the Atlantic Theater Acting School, and at NYU and Columbia University. She also teaches at workshops and universities throughout the US.

Michelle Preston (Executive Director) holds an MFA in performing arts management from Brooklyn College. She came to SITI Company in 2012. She has served on the board of Immediate Medium and as a panelist for the TCG Global Connections grant and the ART/NY Nancy Quinn Fund grant. Preston is an adjunct lecturer for the Brooklyn College Arts Management MFA program as well as a member of the alumni board.

ABOUT THE CAST



Akiko Aizawa (Agave) has performed in *Persians, Trojan Women, and Antigone* at the Getty Villa with SITI Company. Other SITI credits include: *the theater is a blank page, Steel Hammer, A Rite* (Center for the Art of Performance at UCLA), *bobrauschenbergamerica* (BAM), and *Radio Macbeth* (The Public Theater), all directed by Anne Bogart; and *Hanjo* (Japan Society, New York), directed by Leon Ingulsrud. Other credits: *The Trojan Women, Three Sisters, and Dionysus* (with Suzuki Company of Toga, Japan; directed by Tadashi Suzuki), and *SLEEP* (with Ripe Time; directed by Rachel Dickstein). She is originally from Akita, Japan.



J. Ed Araiza (Soldier) A SITI Company member, Araiza performed at the Getty Villa in *Trojan Women* and *Persians*, and previously worked as a dramaturg on SITI's Center for the Art of Performance at UCLA production of *Lost in the Stars*. He has worked on numerous multicultural, cross-disciplinary projects as a writer, director, and performer. Araiza is a playwright with seven original full-length plays produced, and has directed in Finland, Canada, Iceland, Colombia, and India. He is also a professor and heads the UCLA School of Theater, Film, and Television's MFA acting program.



Eric Berryman (Pentheus) was last seen at the Getty in SITI Company's production of *Persians*. Off-Broadway: *The B-Side: Negro Folklore from Texas State Prisons, A Record Album Interpretation* (Wooster Group); *Steel Hammer*; *Glory of the World* (BAM); and *Pool (no water)* (Barrow Street Theatre). Select regional theater: The Guthrie Theater, Penumbra Theatre Company, Hartford Stage, Actors Theatre of Louisville, Ford's Theatre, and Everyman Theatre (company member). Film: *Barry* (Netflix), *After Louie*, *Empathy Inc*, *Shotgun*, *Motherless Brooklyn*, and the upcoming untitled Noah Baumbach project. Carnegie Mellon University (BFA).



Gian-Murray Gianino (Second Messenger) is a member of SITI Company. New York credits: BAM, Second Stage, Signature Theatre, The Public Theater, Women's Project, Soho Rep, and HERE Arts Center. Regional/international: Yale Rep, Arena Stage, Actors Theatre of Louisville, Berkshire Theatre Festival, Penguin Rep, The Court (Chicago), Krannert Center, Walker Art Center, Wexner Center, MC93 Bobigny (France), Bonn Biennale, Dublin Theatre Festival, GIFT Festival (Tbilisi, Georgia), and NYU Abu Dhabi. Television: *The Affair*, *Limitless*, *White Collar*, *Law & Order*, *Law & Order: Special Victims Unit*, and *All My Children*. Gianino is a member of the Actors Center.



Leon Ingulsrud (First Messenger) is one of three co-artistic directors of SITI Company. He appeared in *Orestes*, *Seven Deadly Sins*, *Nicholas and Alexandra*, *bobrauschenbergamerica*, *Hotel Cassiopeia*, *Who Do You Think You Are*, *Radio Macbeth*, *Under Construction*, *Antigone*, *American Document*, *War of the Worlds—The Radio Play*, *Trojan Women (After Euripides)*, *Café Variations*, *A Rite*, and *Persians*. He directed *Hanjo*. Previously he was a member of the Suzuki Company of Toga, Japan, resident director at ATM Arts Center in Mito, Japan, and artistic director of Swine Palace in Baton Rouge, LA.



Ellen Lauren (Dionysus) is a SITI founding member and co-artistic director. For nearly forty years she has been an associate artist with the Suzuki Company of Toga, Japan, under the direction of Tadashi Suzuki. Guest faculty: TEAC Finland, Royal Shakespeare Company, Moscow Art Theatre, Banff Centre, Sfumato Theatre Bulgaria, Iceland Academy, Beijing Academy, and UCLA. Faculty member: The Juilliard School. Director: *A Midsummer Night's Dream* (UCLA), *Iphigenia and Other Daughters* (Juilliard), and *Trojan Women* (Juilliard). Company member: Alley Theatre, Stage West, and Milwaukee Repertory Theater. Lauren was awarded the Distinguished Achievement Fellowship from the Theatre Communications Group Fox Foundation 2008–2010.



Barney O'Hanlon (Tiresias) recently choreographed the world premiere of Anne Washburn and Dave Malloy's musical *Little Bunny Foo Foo* at Actors Theatre of Louisville directed by Les Waters, as well as SITI Company's *Chess Match No. 5* by Jocelyn Clarke, directed by Anne Bogart. O'Hanlon choreographed Bellini's *Norma* for the Los Angeles Opera as well as Handel's *Alcina* for the Washington National Opera at the Kennedy Center. At the Villa, he appeared in *Antigone* and *Trojan Women*, both directed by Anne Bogart.



Roshni Shukla (Chorus) is honored to be at the Getty Villa with SITI Company. She recently played "Sumita" at Ryerson Theatre (Toronto) for the Canadian premiere of ARRANGED MARRIAGE. She is a graduate of UCLA's MFA theater program and BADA's Shakespeare program at the University of Oxford. She has studied with Tadashi Suzuki and the Suzuki Company of Toga, Japan. Television credits: *9-1-1* (FOX). Theater credits: *Belle*, *A Christmas Carol* (A Noise Within); Hermia in *A Midsummer Night's Dream* (UCLA); Volumnia in *Coriolanus* (Arena Stage); and Shilpa in *Queen of the Remote Control* (Sacramento Theatre Company).



Samuel Stricklen (Chorus) Broadway: *Superior Donuts*. Off-Broadway: *Creation: A Clown Show*. Regional theater credits include: *Lost in the Stars* (Center for the Art of Performance, UCLA), *Six Degrees of Separation* (Old Globe Theatre), *Current Nobody* (La Jolla Playhouse), *Under Construction* (Actors Theatre of Louisville), and *Clybourne Park* (Premiere Stages). Television and film credits include: *The Mysteries of Laura*, *Law & Order*, *The Good Wife*, *Marlon*, *Mozart in the Jungle*, and *The Visit*.



Stephen Duff Webber (Cadmus) was last seen in Los Angeles in *A Rite* and *Lost in the Stars* at Center for the Art of Performance at UCLA, and in *Persians* at the Getty Villa. Off Broadway: *Death and the Ploughman* (Classic Stage Company), *Steel Hammer*, *War of the Worlds*, *Hotel Cassiopeia*, *A Rite* (BAM), *Culture of Desire* (New York Theatre Workshop), *Trojan Women 2.0* (En Garde Arts), *Freshwater* (Women's Project), *The Golden Dragon* (PlayCo), *Radio Macbeth* (The Public Theater), *American Document* (The Joyce Theater), *Antigone* and *Under Construction* (New York Live Arts), and *Radio Play* (Joe's Pub).

SITI COMPANY

SITI Company was built on the bedrock of ensemble. We believe that through the practice of collaboration, a group of artists working together over time can have a significant impact upon both contemporary theater and the world at large. Through our performances, educational programs, and collaborations with other artists and thinkers, SITI Company will continue to challenge the status quo, train to achieve artistic excellence in every aspect of our work, and offer new ways of seeing and being as both artists and global citizens. SITI Company is committed to providing a gymnasium for the soul, where the interaction of art, artists, audiences, and ideas inspire the possibility for change, optimism, and hope.

Founded in 1992 by Anne Bogart, Tadashi Suzuki, and a group of like-minded artists, SITI Company began as an agreement to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange, training, and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI expanded to encompass a year-round season inclusive of touring, the creation of new work, and running a biennial conservatory program for nine months of the year to cultivate the next generation of independent theater artists. Based in New York City, SITI continues to operate its international training program during the summer in Saratoga. The company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theater.

In addition to co-artistic directors Anne Bogart, Leon Ingulsrud, and Ellen Lauren, SITI Company is comprised of eight actors, four designers, and a playwright. The company represents a change in thinking about the relationships between artists and institutions. Offering performances from our varied repertoire and workshops in the unique theater training we champion, SITI Company is dedicated to establishing long-lasting relationships with theater presenters and their communities around the world.

SITI Company is: Akiko Aizawa, J. Ed Araiza, Anne Bogart, Will Bond, Gian-Murray Gianino, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Charles L. Mee, Jr., Ellen M. Lavaia, Barney O'Hanlon, Neil Patel, James Schuette, Brian H Scott, Megan Wanlass, Stephen Duff Webber, and Darron L West.

SITI Company Board of Directors: Anne Bogart, Rena Chelouche Fogel, Jennifer Greenfield, Christopher L. Healy, Kim Ima, Leon Ingulsrud, Alexandra Kennedy Scott (Secretary), Kevin Kuhlke, Ellen Lauren, Barney O'Hanlon, Charles L. Mee, Jr., Ruth Nightengale (Chair), and William Wagner (Treasurer).

SITI Company Emeritus Board: Gigi Bolt, Nicole Borelli Hearn, Matthew Bregman, Lynn & Ronald Cohen, Jim Cummings, Judy Guido, Leonard Perfido, Daniel C. Smith, and Jaan Whitehead.

SITI Company Staff: Michelle Preston, Executive Director; Clare Edgerton, Education Manager; Lanxing Fu, Producing Associate; Ellen M. Lavaia, Production Stage Manager & Company Manager; and Nishad More, Summer Fellow.

SITI Company Consultants: Christopher L. Healy, Attorney; Al Foote III, Web Programmer; Heidi Reiger, Press Agent; and Schall & Ashenfarb, Certified Public Accountants, LLC, Auditor.

Special Thanks: Jessica Hanna, sound equipment provided by Jonathan Burke and Julia Pinhey at Jabworks, Kristy Edmunds, and Judy McKellar.

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

PERFORMANCE AT THE GETTY VILLA

The Getty Villa's public programming enhances the experience of the ancient world by offering a diverse schedule of events anchored by an innovative theater program: Live performances of classical drama offer insight into the social, cultural, and political realities of life in ancient Greece and Rome. The J. Paul Getty Museum's permanent collection of antiquities, alongside its changing exhibitions, strengthens the connection between modern audiences and the stories enacted in the tragedies and comedies onstage.

Classical dramatists explored basic human stories that often parallel our contemporary experiences. Ancient plays are ever-powerful and resonant, continuing to inspire reinterpretation. The Villa Theater Lab series, presented throughout the year in the Auditorium, fosters experimental and modern approaches to ancient stories, enabling directors, designers, musicians, playwrights, and actors to freely incorporate advanced stage, sound, and visual elements into productions developed in residence at the Villa.

Each September a major production is commissioned and presented in the Barbara and Lawrence Fleischman Theater, an outdoor performance space based on ancient prototypes. In past years the outdoor classical theater has been the setting for Euripides's *Hippolytos*, Plautus's *Tug of War*, Aeschylus's *Agamemnon*, Aristophanes's *Peace* via Culture Clash, Sophocles's *Electra*, SITI Company's original adaptation of *Trojan Women*, the Playwrights' Arena production of *Helen*, Aeschylus's *Prometheus Bound* by CalArts Center for New Performance in association with Trans Arts, SITI Company's *Persians* by Aeschylus, The Theatre @ Boston Court's *Mojada: A Medea in Los Angeles*, Troubadour Theater Company's *Haunted House Party* based on Plautus's *Mostellaria*, and the Court Theatre's *Iphigenia in Aulis*. These performances have become a much-anticipated annual tradition for Museum audiences.

COMING IN NOVEMBER

Premiere Presentation: katabasis

Thursday-Saturday, November 8-10 and 15-17, 7:30 p.m.

Getty Villa, Auditorium

Tickets \$25

This new site-specific outdoor performance, created as a companion piece to the exhibition *Underworld: Imagining the Afterlife*, conjures the realm of the dead and traces the trail of the heroes who transgress its borders. Part immersive concert, part ritual theatre, Four Larks' distinctive future-folk score and otherworldly immersive design seduces the audience into the depths of the mythic imagination.

**NEXT YEAR AT
THE GETTY VILLA**

The Heal

Written & Directed by Aaron Posner

A re-imagining of *Philoctetes* by Sophocles

Co-Produced by The Round House Theatre

A bold new version of Sophocles's timeless tale of hurting... and healing. The wounded Philoctetes has suffered alone on a desert island for years, stranded there by Odysseus. But now Odysseus needs Philoctetes's magic weapons to win the Trojan War and enlists Achilles's daughter to make peace. Director/adaptor Aaron Posner creates an irreverent, spiritual, musical exploration about the wounds we carry, the ones we cause, and the redemption of human connection.

**THE BARBARA AND
LAWRENCE FLEISCHMAN
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