

TUG OF WAR

at the **Getty**
Villa

The Barbara and Lawrence
Fleischman Theater

Thursdays, Fridays, and Saturdays
September 6 – 29, 2007
8:00 p.m.



TUG OF WAR

Adapted and directed by Meryl Friedman from an original translation by Amy Richlin of Plautus' *Rudens*

Production Team

Director, Adapter, Choreographer, Music & Lyrics
Translation
Music arrangements, Additional incidental music
Musical Director
Set Designer
Costume Designer
Lighting Designer
Assistant Costume Designer
Production Stage Manager
Assistant Stage Manager
Wardrobe Assistant
Jewelry Designer
Lantern Fabrication
Stage Construction

Meryl Friedman
Amy Richlin
Bruno Coon
Graham Jackson
Jeff Webster
Ellen McCartney
Jaymi Lee Smith**
Suzanne Scott
Anna Woo*
Ondina V. Dominguez*
Ellen L. Sandor
Alice Louise Winters
Jeremiah Thies and Oscar Arevalo
Bill Ferrell & Co.

Cast

Arcturus/Valorus
Scupus
Bigbuxo
Deltoidus
Lupus del Mar
Battleaxia/Charmides
Liplocca
Vinita

Curtis C.*
Peter Van Norden*
Albert Meijer*
Steven Totland*
Antoine Reynaldo Diel*
Jill C. Klein*
Cortney Wright*
Bob Beuth*

Musicians

Armand Arnazzi *guitar*
Gee Rabe *accordion*
Brian Walsh *clarinet, bass clarinet*

Understudies

Cheryl Umaña*
Armando Ortega*

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

**The lighting designer is a proud member of United Scenic Artists, which represents the designers and scenic painters for the American theater.

The play is approximately 90 minutes without intermission.

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

Translator's Note

The plays of Plautus were funny, and the main problem for translators is to make them funny now in the same way they were funny then. What makes this so hard? The plays were written about 200 B.C., when Rome had just barely won the second Punic War, during which the Carthaginians, led by Hannibal, came from Africa and steamrolled the Italian peninsula while Roman armies were busy doing the same to Carthage and its Spanish colonies. Before and after, Rome was fighting on other fronts all over the Mediterranean (including Sicily—watch for Sicily jokes); at that point the Roman Empire wasn't yet dominant even in Italy, much less anywhere else. These wars produced a huge boom in the slave trade, in both civilians and POWs. Soldiers, veterans, exiles, refugees, and slaves thronged the city of Rome, and many Romans lost family members to slavery or battle. Plautus' plays were performed as comic relief in the great festivals staged by Roman public officials to encourage the war effort. City venues, including the Forum, were filled with temporary stages, and Plautus' actors competed with acrobats, gladiators, and carnival performers. The audience sat on the steps in front of a temple, with slaves and senators, mothers and whores, soldiers and immigrants, all squashed together. Plautus' Latin, unsurprisingly, is slangy and ungrammatical—street Latin—and translators look for the modern equivalent.

Slavery, also unsurprisingly, is one of Plautus' main topics. He is said to have been a slave briefly himself; many of the actors in his troupe were slaves or freed slaves; some of the actors may even have owned others. There were certainly slaves in the audience. As slaves scrambling to gain their freedom, Deltoidus, Scopus, Liplocca, and Vinita in *Tug of War* are typical Plautine characters; their struggle would have different meanings for slaves and free people in the audience. The play's Latin title is *Rudens*, which literally means "line," as in the rope used on a fishing boat—here attached to the suitcase that holds freedom for the four slaves.

In other ways, this play is unusual. The original is long and rambling, and it is thought to have been slapped together from two older plays in Greek. It is one of only two Plautine plays with a chorus. The setting on a beach is unparalleled in ancient comedy, and the choice of Cyrene as a setting is mysterious. A prosperous neighbor of Egypt, Cyrene played little part in the wars of Plautus' day. Maybe that is the answer: Cyrene is a getaway from war. The only thing famous about Cyrene was its cash crop, silphium, so popular as a contraceptive drug that it was wiped out by A.D. 100. A silphium joke in the original was the springboard for the (invented) "hempus" jokes in *Tug of War* (no, Romans did not smoke dope).

Plautus adapted Menander, Shakespeare adapted everybody. The cuts, updates, doubling of roles, minimal set, dancing, songs, and lively music of the current production all tally with what we know about the conditions of ancient performance, which was also full of improvisation and slapstick. Think about what it means to have the same actor play Arcturus and Valorus. Plautus probably did the same thing.

What's different here? Plautus' actors almost certainly wore masks, and all almost certainly were men. Modern productions rarely try masks and have all but abandoned the all-male tradition, although women only started as dramatic actors in the West relatively recently. As for costumes, comic actors mostly wore *socci*—like sneakers—and their clothes would have made them look like immigrants to a contemporary Roman audience. The original musicians played the *tibia* (like a tenor saxophone) and drums.

One funny element in the works of Plautus that rarely gets translated is the names (actually most of them here are Greek). Here are the originals, with explanations of the translations:

Plesidippus: Bigbuxo

Plesidippus seems to mean "has a lot of horses" and sounds upper-class in Greek.

Daemones: Valorus

Daemones means "full of warlike spirit."

Palaestra: Liplocca

Palaestra means "wrestling school," not a name for a respectable woman; in erotic contexts, this is sexual wrestling.

Ampelisca: Vinita

Ampelisca means "grapevine girl"—i.e., "drinking party girl."

Ptolemocratia: Battleaxia

Ptolemocratia means "war powerful woman."

Trachalio: Deltoidus

Trachalio means "neck muscle man."

Gripus: Scopus

Scopus is a composite of two original characters, both slaves of Valorus. *Gripus* means "fishnet" or "what gets caught in a fishnet."

Labrax: Lupus del Mar

Labrax is a kind of fish; *Labrax lupus*, "a ravenous sea fish."

Charmides: Charmides

Charmides in Greek means "son of the Graces;" this is a joke in the play, since he's none too charming.

—Amy Richlin

Director's Note

When I started to look around for information on Plautus, one of the first things I came across was this: "Plautus was a man of strong animal spirits and of large intercourse with the world. There is about his plays a flavor of the sea and a spirit of adventure."

Intrigued and wanting to know more (especially about the strong animal spirits), I investigated further. I found out that he was fairly prolific (many believe he wrote more than a hundred plays); he borrowed many of his plotlines from earlier Greek comedies; many of his plotlines were subsequently borrowed by Shakespeare, Molière, Goldoni, and Gelbart; his plays were filled with music, song, and dance—in a form that was sort of an ancient precursor to tap; and the productions were full of unscripted funny bits, where actors continually broke the fourth wall and interacted with the audience.

I also learned that when the plays were first performed, they weren't presented in beautiful stone amphitheaters, but rather on crude wooden stages by traveling troupes in markets and fairs, competing for attention with gladiators, sword-swallowers, and fire-eaters. It's probably safe to assume that these were the original "bus and truck" companies, and out of sheer necessity, they probably coined the phrase "bigger, faster, funnier!"

After reading as many of his plays as I could, I came across one that was irresistible—a silly tale of a bunch of misfits all trying to cut a deal. In the spirit of the master himself, I "borrowed" his basic plotline, added a few more, wrote new dialogue, added songs and silly dances, and hope that when all is said and done, the audience will find it bigger, faster, and funnier. Fortunately, our production doesn't have to compete with gladiators and fire-eaters for attention. We have the great good fortune to undertake our adventure in a beautiful space, inches from the sea. But still, after all these thousands of years, we share the same desire as those actors and playwrights from long ago—to engage the animal spirits and have intercourse with the world.

—Meryl Friedman

About the Artists



Meryl Friedman (Director, Adapter, Choreographer, Music & Lyrics)

is the recipient of numerous awards for writing and directing; three of her plays are published by Dramatic Publishing Company and are regularly produced across the country. Regionally, she has worked at Lincoln Center Institute in New York; Steppenwolf Theatre in Chicago; the Repertory of St. Louis's Webster Conservatory; the Kennedy Center in Washington, D.C.; Chicago Theatres on the Air; WBEZ's *Stories on Stage* (a program of National Public Radio); and Cain Park Amphitheatre in Cleveland. Prior to moving to Los Angeles, Meryl was the producing director of Chicago's Lifeline Theatre, where she produced more than 60 plays, adapting and/or directing more than half. In Los Angeles, Meryl has directed for the Ensemble Studio Theatre, ASK Theater Projects, No Title Productions at the Odyssey Theatre, Powerhouse Theatre, L.A. Stage and Film, and Antaeus Company. For two years, she was the executive producer of the Falcon Theatre, where she wrote and directed a number of award-winning productions. Meryl is currently the executive director of the Virginia Avenue Project, a nationally recognized arts mentoring program for kids and teens. In 2005 her musical adaptation of Aristophanes' *The Wasps* inaugurated the indoor Auditorium, at the Getty Villa. She recently directed the critically acclaimed new play *Swimming* at the Road Theatre in North Hollywood.

Amy Richlin (Translator), professor of Classics at the University of California, Los Angeles, writes and teaches about Roman social history. Born in lovely Hackensack, New Jersey, and raised in northern New Jersey, she earned her bachelor of arts degree from Princeton in 1973 and her Ph.D. from Yale in 1978. Her studies at Yale included a dissertation she wrote, "Sexual Terms and Themes in Roman Satire and Related Genres," under the direction of Gordon Williams. Since then she has taught at Rutgers University, Dartmouth College, Lehigh University, and the University of Southern California. Richlin's recent book *Rome and the Mysterious Orient* (Berkeley: University of California Press, 2005) translates three plays by Plautus that deal with the Near East. She is the author of *The Garden of Priapus: Sexuality and Aggression in Roman Humor* (New Haven: Yale University Press, 1983; rev. ed., Oxford: Oxford University Press, 1992), editor of *Pornography and Representation in Greece and Rome* (Oxford: Oxford University Press, 1992), and co-editor, with Nancy Sorkin Rabinowitz, of *Feminist Theory and the Classics* (New York: Routledge, 1993). Her latest work, *Marcus Aurelius in Love* (Chicago: University of Chicago Press, 2007), translates the letters of Marcus Aurelius and Cornelius Fronto.



Curtis C. (Arcturus/Valorus) was last seen as the Preacher in *Lizard*. He also performed as Papa Ge in *Once on This Island* at International City Theatre (ICT) in Long Beach, Crooks in *Of Mice and Men*, and the Conjun Men in *Orpheus Descending* at Pacific Resident Theatre. He has appeared in *Toys in the Attic* at the Colony Theatre, *Dorian* at the NoHo Arts Center, and *Raisin* at ICT. His television credits include *The X-Files*, *Strong Medicine*, and *Gideon's Crossing*. He just finished filming *Ninja Cheerleaders*.



Peter Van Norden (Scopus) appeared at the Getty Villa in its inaugural production of Aristophanes' *The Wasps*, directed by Meryl Friedman. Most recently, he appeared as Henry Kissinger in *Nixon's Nixon* at San Jose Repertory Theatre and as Don Quixote in the Flying Karamazov Brothers' production of the Cervantes classic at San Diego Repertory Theatre. He is also a member of both the Antaeus Company and the Blank Theatre Company here in Los Angeles. Peter has appeared in dozens of television shows, including the Stephen King miniseries *The Stand* and in such feature films as *The Accused*, *Police Academy 2*, *Naked Gun 2½*, and, everyone's favorite, *Gigli*.



Albert Meijer (Bigbuxo) is a graduate of the UCLA School of Theater, Film, and Television. This will be his third production with the Getty, having appeared in the world premieres of *The Swallow Song* with the National Theatre of Greece and as understudy to the title role in last year's *Hippolytos*. Recently, Albert was seen playing Doc in the Los Angeles Theatre Ensemble's critically acclaimed original play *Wounded*. Other credits include *All about Gordon* at the Ahmanson Theatre and a co-starring role on an upcoming episode of *Hannah Montana*.



Steve Totland (Deltoidus) is an award-winning actor and playwright who has performed at the Goodman Theatre, Lifeline Theatre, Next Theatre, Bailiwick Repertory Theatre, Remy Bumppo Theatre (in Chicago), and at the Falcon Theatre, Odyssey Theatre, Antaeus, and the Virginia Avenue Project (in Los Angeles). His plays have been produced by the Steppenwolf Theatre, Lifeline Theatre, the Road Theatre, 24th Street Theatre, the Virginia Avenue Project, stageworks/Hudson, Another Country Productions, and the Herring Run Arts Festival. His play *Face Value* was nominated by Actors Theatre of Louisville for the 2005 Heideman Award, and his play *Swimming* was included in the 2006 Festival of New American Plays in London. Steve has taught classes in performance and playwriting at Northwestern University, the University of Chicago, Pomona College, and the California Institute of the Arts. He is a proud member of Dog Ear, a playwright's collective. Steve currently teaches at the Buckley School in Los Angeles.



Antoine Reynaldo Diel (Lupus del Mar) earned a master's degree in vocal arts at the University of Southern California. His performance credits include operas (*The Magic Flute*, *The Bartered Bride*, *A Midsummer Night's Dream*), musicals (*Seussical*, *Sweeney Todd*, *Into the Woods*, *The King and I*), and dramas (*Dogeaters*, *Kimchee* and *Chitlins*). In 2005 Antoine originated the role of Ninoy Aquino in East West Players' world premiere production of *Imelda: A New Musical*, for which he received a 2006 Garland Award Honorable Mention. Antoine was recently seen as one of the *Three Filipino Tenors* in New York as part of the first National Asian American Theater Festival.



Jill C. Klein (Battleaxia/Charmides) is an award-winning costumer, a nominated director, a published poet, a produced playwright, and an actor and singer on stage, screen, and television. Jill hails from New Jersey with sojourns in Manhattan, Miami, Denver, Santa Fe, San Francisco, Seattle, and now Los Angeles. Her credits include *And Miss Reardon Drinks a Little* and *Endgame*, DenverFUT; *The Mandrake and the Wedding* and *Death of a Salesman*, Seattle Repertory Theatre; *On the Razzle*, ACT–Seattle; *Blue Window*, Berkeley Repertory Theatre; *Ghetto*, Mark Taper Forum; seven seasons with ACE in the Park at the S. Mark Taper Foundation Amphitheatre with TreePeople; waitresses, lawyers, judges, tenants, nuns, and other characters on *ER*, *Judging Amy*, *NYPD Blue*, *Murphy's Law*, *Bernie Mac*, *The Young and the Restless*, *Mad about You*, *Death Becomes Her*, *Boys on the Side*, and kids mentor/coach/director with the Virginia Avenue Project.



Cortney Wright (Liplocca) is very excited to be working with everyone at the Getty Villa! Most recently she was seen in the world premiere musical *Lizard* at the NoHo Arts Center and the Ovation Award–winning production of *Joe Turner's Come and Gone* at the Fountain Theatre. She is a graduate of the University of Michigan with a bachelor of fine arts in theater performance. Cortney would like to thank her family for all their love and support.



Bob Beuth (Vinita) had so much fun playing a dog last year at the Getty in *The Wasps* that he decided to return this year to play a woman. His film credits include *When Harry Met Sally*, *Outbreak*, *In the Line of Fire*, and *Fun with Dick and Jane*. His television credits include *ER*, *The West Wing*, *Friends*, and *CSI: Miami*. An accomplished sculptor, Bob has created puppets and masks for two of his own shows, *Stories of the Season* and *In the Valley of Mist*. This past year he appeared on television and the Internet as Matt Anderson, the desperate Coca-Cola executive in the Coke vs. Coke Zero campaign. Currently, he can also be seen in silver spandex playing Innovation Man for IBM.



Cheryl Umaña (Understudy) is a graduate of the UCLA School of Theater, Film, and Television. Her latest performance was in the production of Josefina Lopez's *When Nature Calls* at Casa 0101. Cheryl is very excited to be a part of this exciting production and would like to thank her family and friends for their unending support.



Armando Ortega (Understudy), a native of Albuquerque, New Mexico, holds a bachelor of fine arts degree in theater from the University of New Mexico and a master of fine arts degree in theater from the University of California at San Diego. His television and film credits include *Entourage*, *ER*, *Nash Bridges*, *Days of Our Lives*, *Drop Zone*, *Nick of Time*, and *The Odd Couple II*. As a member of the nationally renowned We Tell Stories, he has performed in interactive theater at the Getty Center, the Getty Villa, and hundreds of schools, introducing countless children to the stage. He has also worked with the Virginia Avenue Project, and in *John and Juan*. Armando thanks God for this opportunity and dedicates his work to his wife and son, Yolanda and Joaquin.

Armand Arnazzi (Guitarist) is a traditional flamenco guitarist who has been performing for 15 years. He has done numerous session recordings for music artists, television, radio, and film. Some of his recent work includes commercials for Carl's Jr., Panasonic, and Univision as well as composing music for the feature film *ESL*. Armand's talents have granted him the opportunity to perform in sold-out venues such as the Arrowhead Pond and the Home Depot Center. He resides in Los Angeles and spends much of his time teaching and performing flamenco with numerous distinguished artists, including dancer Assieh "La Mora" Gassemi and singer Cristobal Osorio from Barcelona.

Gee Rabe (Accordionist) holds a master of arts degree in ethnomusicology from the University of California, Los Angeles, and is currently a lecturer in music at California State University, Northridge (CSUN), and Santa Monica College. She has performed with a variety of bands for more than three decades and won virtuoso titles for both Western classical and jazz music in 1984 and 1985, respectively. In addition to the accordion, she plays steel drums and was featured in the last season of the television sitcom *Friends* ("Phoebe's Wedding"). When she is not teaching music classes, conducting the CSUN Steel Drum Band, or performing with bands such as Hot Fab Djazz, Balkan Edition, or the Rheinlanders, she is most likely at a gym, where she trains for figure contests in bodybuilding and works as a personal trainer. She also spends time swimming, hiking, and walking her dogs.

Brian Walsh (Clarinetist) is a multi-instrumentalist specializing in clarinet and saxophone. He is a graduate of the California Institute of the Arts and has performed with jazz luminaries Bobby Bradford and Vinny Golia as well as the Riverside Philharmonic and the Henry Mancini Orchestra. Brian currently plays in the Industrial Jazz Group and leads his own jazz group, Killsonic. Brian is excited to be a part of *Tug of War*.

Jeff Webster (Scenic Designer) has been creating and performing original performance pieces for the past 25 years. He has worked with such distinguished artists as the Wooster Group, Richard Foreman, Anne Bogart, Diller + Scofidio, and the Builders Association. He has performed extensively in Europe and the United States, as well as in Japan, Singapore, Hong Kong, and Australia. Jeff is a founding member of the Builders Association, a company of New York-based artists who concentrate on creating large-scale multimedia performances that explore the languages of television, cinema, architecture, and music. In Los Angeles, Jeff has designed, directed, and created the sound score for productions of *Watch* for Theatre Movement Bazaar (TMB), *Dry Cleaning* at the 24th Street Theatre, and *Café Oublié* at the Getty Villa. Most recently he designed the scenery for TMB's *Monster of Happiness* at the 24th Street Theatre. Jeff is currently the director of synthetic entertainment for the performance design firm Simulation Ranch.

Jaymi Lee Smith (Lighting Designer—USAA) is thrilled to be working at the Getty Villa. She has been designing throughout the country for the last 13 years at theaters such as Hartford Stage, Steppenwolf Theatre, the Goodman Theatre, Madison Repertory Theatre, San Jose Repertory Theatre, Northlight Theatre, Victory Gardens, and Marin Theatre Company, to name a few. Her work has been seen in 38 cities nationwide as well as in Ireland, Scotland, and Spain. She was a founding member of the Naked Eye Theatre Company in Chicago and is an artistic associate of both Rivendell Theatre Ensemble and the Next Theatre Company. In addition to theatrical lighting, she also designs for special events and architectural projects. This fall she will start as an assistant professor of lighting design at the University of California, Irvine. She was the 2003 recipient of the Michael Merritt/Michael Maggio Emerging Designer Award.

Ellen McCartney (Costume Designer) is co-founder of the performance design firm Simulation Ranch and head of the costume program at the California Institute of the Arts. Her recent work includes *Café Oublié*, *Dry Cleaning*, and most recently *Monster of Happiness* (TMB), *Othello* (Hartford Stage Company), *King Lear* (Brewery), *Snow White* (Fantasy Theatre, Disneyland), *The Pearl Fishers* (Opera Theatre of Saint Louis), *A Month in the Country* (Guthrie Theater), *Semiramide* (Minnesota Opera), and *Jetlag* (Builder's Association, New York). Also in New York she worked on *Fish Story*, *The Hairy Ape* (Wooster Group), *Imperial Motel*, and *Faust* (Builder's Association/Theatre Neumarkt, performed at Threadwaxing Space). Her Broadway credits include *A Walk in the Woods* (subsequent productions at La Jolla Playhouse; Pushkin Theatre, Moscow; Drama Theatre of Vilnius, Lithuania). Her work has also been seen at Second Stage Theatre, Circle Repertory Company, Playwrights Horizons, and the Manhattan Theatre Club. Regional theater credits include Seattle Repertory Theatre, Indiana Repertory Theatre, Folger Shakespeare Theatre, Portland Stage Company; International credits: Bunkamura, Tokyo; the Kaaitheatre, Brussels; the Hebbel Theater, Berlin; the Wiener Festwochen, Vienna; and the London International Festival of Theatre.

Bruno Coon (Music arrangements, Additional incidental music) is a singer-songwriter, multi-instrumentalist, composer, arranger, and music editor whose work has been heard most recently in *Cars* (Pixar), *Meet the Fockers* (Universal); and the independent films *The Oh in Ohio* and *Learning Curves*. His band, Headbone (formerly TalkBack), appeared in *Meet the Fockers* and *Pretty in Pink*. They can be heard at www.myspace.com/headbonemusic. He has a very large and eclectic collection of instruments—not unlike a small museum—which he is mastering one by one.

Graham J. Jackson (Musical Director) is a pianist, actor, director, and musical director who has worked with many Los Angeles theater companies. He has had the opportunity to work with Tadashi Suzuki's Company in Toga, Japan, and performed in the first annual Bulgakov Festival in Kiev, Ukraine. Graham has also taught at the Los Angeles County High School for the Arts for the past 10 years. He is pleased to be working with the Getty Villa for the first time.

Anna Woo (Stage Manager) is honored to return to the Getty Villa after last year's successful run of the inaugural production of *Hippolytos* in the Barbara and Lawrence Fleischman Theater. Her East West Players credits include *I Land* (co-commissioned by Ma-Yi Theatre Company and Asia Society), *Master Class*, *Equus* (with George Takei), *Imelda: A New Musical*, *The Nisei Widows Club*, and both productions of *The Nisei Widows Club Holiday on Thin Ice*. Other credits include *Gaytino* (Latino Laugh Festival); *Three Filipino Tenors* (National Asian American Theater Festival, New York); *Seussical* (Mainstreet Theater Company); *The Stones*, *Animal Logic* (workshops); *The Very Persistent Gappers of Frip* (P.L.A.Y., Center Theatre Group); *Submissive Barbi* (Edinburgh Fringe Festival 2005); *Beast on the Moon* (International City Theatre); and many incarnations of *The All Night Strut!*

Ondina V. Dominguez (Assistant Stage Manager) has a bachelor of arts degree in theater from California State University, Fullerton, where her emphasis was stage management. Her prior stage management experience includes five other original plays. She also received technical theater training at the Los Angeles City College Theatre Academy and worked for the Santa Fe Opera's prop department for four seasons.

Ellen L. Sandor (Wardrobe Assistant) has been moving through the world of Los Angeles theater for four years, wrangling actors and/or costumes and pressing go. Her past and current associations are with East West Players, Shakespeare Festival/LA, and Mastering the Audition Productions. She is most grateful for this first opportunity to play at the Getty.

About Our Programming

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

Classical dramatists explored basic, human stories that often parallel our contemporary experiences. Because of their universality, they are ever powerful and resonant, continuing to tempt theater professionals to reinterpret them.

The Villa's Theater Lab Series, presented throughout the year in the Auditorium, fosters experimental and modern approaches to ancient stories. The Auditorium's technology enables directors, designers, musicians, and actors to freely incorporate advanced stage, music, and sound elements into their productions.

Each summer, a major production is staged in the Barbara and Lawrence Fleischman Theater, an outdoor theater based on ancient prototypes. *Tug of War* is the Getty Villa's second annual play to be presented in this dramatic setting.

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



Acknowledgments

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The Getty Villa Production Staff

Performing Arts Manager
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War. Family. The individual. The gods. Leadership. Moral responsibility. Fallibility. Continuing the Getty's endeavor to present the seminal works of ancient theater, internationally renowned director Stephen Wadsworth carves into Aeschylus's *Agamemnon*, the first play of the *Oresteia* trilogy. Join us next September for this remarkable play presented in the Barbara and Lawrence Fleischman Theater.

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at the Getty Villa

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