

## RELATED TALK

### A CONVERSATION WITH CULTURE CLASH AND COAUTHOR JOHN GLORE

The creative team behind this new production of *Peace* discusses their approach to their adaptation of Aristophanes' utopian fantasy, and their continuing fascination with the ancient playwright and his works.

The talk is free, but tickets are required. For tickets and information, please call (310) 440-7300 or visit [www.getty.edu](http://www.getty.edu).

Saturday, October 3, 2:00 p.m.

Auditorium

## NEXT YEAR AT THE GETTY VILLA

### SOPHOCLES' *ELEKTRA*

A newly commissioned translation by Timberlake Wertenbaker

Directed by Carey Perloff, Artistic Director of the American Conservatory Theater

Opening September 9, 2010

One of Sophocles' most elegantly structured and emotionally wrenching works, *Elektra* carries forward the tragic history of the House of Atreus. Years have passed since the bloody murder of King Agamemnon. While his widow Clytaemnestra rules the city with an iron hand, his daughter Elektra lives imprisoned below the walls of her mother's palace. Every day, the princess prays to the gods that her exiled brother Orestes might return to Argos to avenge their father's death; and every night, the silence of the gods drives her closer to madness. Believed to have been written near the end of the playwright's life, *Elektra* embodies Sophocles' most profound portrait of a fragile human spirit, brilliantly ablaze with the warring, inner flames of hope and despair.



The J. Paul Getty Museum  
at the Getty Villa

1200 Getty Center Drive, Suite 1000v  
Los Angeles, CA 90049-1745  
Tel 310 440 7300  
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## ARISTOPHANES MEETS CULTURE CLASH







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

The play is approximately ninety minutes long, without intermission.

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

The actors and stage manager employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



ssdc The Director is a member of the Society of Stage Directors and Choreographers Inc., an independent national labor union.



A PLAY BY ARISTOPHANES

Adapted for the Getty Villa by John Glore,  
Richard Montoya, Ric Salinas, and Herbert Siguenza

PEACE

The Barbara and Lawrence Fleischman Theater  
Thursdays, Fridays, and Saturdays  
September 10–October 3, 2009

THE CAST  
(in order of appearance)

First Slave (Lincoln)	Richard Montoya
Second Slave (Edween)	Ric Salinas
Third Slave (Dooglas)	Herbert Siguenza
Trygaeus (known as Ty Dye)	John Fleck
Chorus Leader	Amy Hill
The Band	Las Colibri

THE COMPANY

Director	Bill Rauch
Assistant Director and Choreographer	Ken Roht
Band Leader and Musical Director	Suzanne García
Scenic Designer	Christopher Acebo
Costume Designer	Shigeru Yaji
Lighting Designer	Geoff Korf
Puppet Designer	Lynn Jeffries
Assistant Costume Designer	Julie Keen
Stage Manager	Darlene Miyakawa
Wardrobe Staff	Ellen L. Sandor and A. Tara Shucart
Production Assistant	Cindy Sakumoto

## DIRECTOR'S NOTE

Welcome to *Peace*.

After living as an Angeleno for fifteen years, I now reside with my family in Oregon. This project has been a true homecoming and a gift for me — to be back in Southern California, creating work in this extraordinary venue, and with these thrilling artists.

I have been a fan of Culture Clash ever since arriving in Los Angeles in 1992. Their brazen work combines everything I value in theater: immediacy, relevance, theatricality, and heart; and I have long dreamed of working with Richard, Ric, and Herbert. To do so this summer, finally, has been an honor and a delight.

The Getty Villa has always been one of my favorite places, both before and after its recent renovation. As it probably does for many of you, the Villa always stood at the top of my must-see list of destinations for out-of-town guests. Just the prospect of filling its tranquil grounds with the ruckus of Aristophanes, mixed with the audacity of Culture Clash — and the talents of Amy Hill, John Fleck, and Susie García to boot — proved irresistible; and the actual experience has been beyond delicious.

Aristophanes' fiercely bawdy plays are so shocking in their original form that the most outrageous elements are often edited out in English translations. One thing to keep in mind while you watch tonight's performance: however low the comedy of this adaptation by Culture Clash and John Glore may go, Aristophanes himself descended far lower (beyond the pale of present-day audience sensibilities) in the original version of this rarely produced comedy!

Culture Clash is in fact part of a long and honorable theatrical bridge that extends back to Aristophanes. In this tradition, silliness may exist on the surface of the performance for its own exuberant sake; but at the same time, the work's deeper message is unapologetically pointed and clear. It takes fearless satirists like these, holding hands across millennia, to reveal what should be self-evident to us all: that war is and has always been the greatest of humankind's many follies.

Speaking for this remarkable troupe of artists assembled tonight: We're glad that you're here, and hope that you enjoy the wild ride that is *Peace*.

— Bill Rauch

## ARISTOPHANES AND *PEACE*

Aristophanes was a highly provocative figure from his emergence on the Athenian theatrical scene in 427 B.C., when, as a teenager, he began to present his plays in the seasonal dramatic festivals. Being underage and technically ineligible to compete, he had to enter his earliest works under the names of older supporters. Although those first few plays are lost, we know that they all won prizes (rare for so young a writer) and that from the outset they distinguished themselves by vehemently opposing Athens's ongoing conflict with Sparta (the Peloponnesian War) and growing imperial ambitions.

In particular, all these early works — indeed more than half the surviving plays — mock the Athenian politician Cleon. A shrewd and ruthless populist, Cleon was the leading representative of the rising commercial class and became the chief general and effective ruler of the state following the death of his political rival Pericles in 429 B.C. Aristophanes ridiculed Cleon as an arrogant demagogue, a dangerous warmonger, and a bloodthirsty war profiteer. One can see more than a bit of this gleeful scorn of Cleon and his supporters displayed onstage tonight.

The popular young playwright became so irritating a thorn in Cleon's side that before long — as soon as Aristophanes was of legal age — the ruler and his faction brought charges against him for crimes of slander, and he was forced to appear before Athens's governing council. There is no record of the trial itself, but we can assume that Aristophanes successfully defended himself before the court, as his next play, presented just months later, satirized both his accusers and the trial itself.

At the time that *Peace* was first performed in Athens, in 421 B.C., Cleon had just died in battle, and a truce in the disastrous Peloponnesian War — previously blocked by the general — had finally been declared. For a moment, the sun shone again on Athens, and Aristophanes seized the opportunity to produce a play in celebration of the long-overdue peace, the death of the military dictator, and the transitory triumph of the antiwar forces.

In that year, Aristophanes was about twenty-five years old, already the winner of many dramatic prizes, the victor in an infamous trial, and one of the most visible critics of the crumbling "military-industrial" establishment. Still a young man with his best works ahead of him, he had chronicled the disintegration of Periclean democracy, and would soon witness a series of political upheavals that would end with the collapse of Athens and the banning of political satire aimed at any individual.



Living into his sixties, Aristophanes never stopped writing and produced more than forty works — perhaps as many as forty-five — of which eleven still survive intact, and several more as fragments. He is cited by theater and classical historians as the “father of comedy,” yet the plots of most of his plays are identical, and few of his characters are very deeply developed. The dramatic template is perfectly exemplified by tonight’s play, *Peace*: The central character—an ordinary citizen, but unusually resourceful and independent—opens the play by proposing an ambitious, utopian, even foolhardy scheme. It seems unachievable; the entire world would need to be turned upside down for the plan to succeed. Yet by the end of the play, against all odds, the forces of peace, common sense, and prosperity vanquish the powers of greed, selfishness, and oppression.

So it is not the uniqueness of the plays, nor of their characters, that makes them great. It is their unquenchable, unmistakable, shamelessly uninhibited spirit, their insistence on tweaking the noses of those in authority, on mooning the audience, and on speaking truth to power.

*Peace* is one of the most exuberant embodiments of this Aristophanic ideal, which lies at the heart of the Culture Clash ethos, in our own city and time. If ever a troupe of artists was born to inhabit Aristophanes’ plays afresh — especially the stranger, more hallucinatory, rarely produced, and profane works, such as *Peace* — it is this one, about to appear before you. Culture Clash experimented here in our Villa Theater Lab series several years ago with their acclaimed production of Aristophanes’ *The Birds*, an earlier collaboration with coauthor John Glore. When they returned to visit last year and informed us that they were not done with Aristophanes just yet, we at the Museum knew that a perfect project for the classical outdoor theater was about to be born, and that we would want to be its midwives.

Eighteen months later, the smelly, unruly, joyous, and slightly unpredictable event has finally arrived. The status quo — along with the tranquility of the Museum at night — is about to be disturbed in a major way, as the clowns take the stage.

— Norman Frisch, Villa Public Programs

## ABOUT THE ARTISTS



Photograph by John Maldonado

**CULTURE CLASH** marks its twenty-fifth anniversary in 2009 as the most prominent Chicano/Latino performance trio in the country, with a body of work ranging from sketch comedy and original drama to adaptations of Aristophanes’ plays. Founded on May 5 (Cinco de Mayo), 1984, in San Francisco’s historic Mission District, Culture Clash is comprised of Richard Montoya, Ric Salinas, and Herbert Siguenza, and is now based in Los Angeles.

The trio’s work gives an immediate, dramatic voice and expression to people of a certain time and place. It is theater of the moment, written

and performed first for the communities on which it is based. Culture Clash collages their performances to bring history, geography, urban excavation, forensic poetry, and storytelling together in a contemporary, movable theater narrative through a Chicano point of view.

The group will have two world premieres this year: *Peace* at the Getty Villa and *Palestine, New Mexico* at the Mark Taper Forum in Los Angeles next winter. On October 30, they will celebrate their silver anniversary with a special evening of performance and music as part of UCLA Live at Royce Hall.



Culture Clash has also been selected to contribute an original play to the Oregon Shakespeare Festival's *American Revolutions: The United States History Cycle*, premiering in 2010.

The company has recently completed its cycle of California plays: *Chavez Ravine*, *Zorro in Hell*, and *Water & Power*. Earlier works include *The Mission*, *A Bowl of Beings*, *S.O.S. — Comedy for These Urgent Times*, *Unplugged*, *Capra Clash*, *Radio Mambo: Culture Clash Invades Miami*, *Bordertown*, *Nuyorican Stories*, *Anthology*, *Mission Magic Mystery Tour*, *Anthems: Culture Clash in the District*, *Señor Discretion Himself*, and *Culture Clash in AmeriCCa*. The troupe first encountered Aristophanes here in *The Birds*, a Villa Theater Lab production in 2007.

Culture Clash's works have been produced by the nation's leading theaters, including the Mark Taper Forum, Lincoln Center, the Kennedy Center, La Jolla Playhouse, Berkeley Repertory Theatre, the Huntington Theater (Boston), the Alley Theatre (Houston), South Coast Repertory, Seattle Repertory Theatre, and the Goodman Theatre (Chicago), among others.

The company launched the first ever Chicano/Latino sketch television show, *Culture Clash*, which aired in several Fox syndication markets. The trio has three books of compilations: *Culture Clash: Life, Death, and Revolutionary Comedy*, *Culture Clash in AmeriCCa*, and *Oh, Wild West: The California Plays* (with TCG Books). Audio versions of *Radio Mambo*, *Bordertown*, and *Chavez Ravine* have been produced by and are available online through Los Angeles Theatre Works.



JOHN FLECK



AMY HILL

## JOHN FLECK

(Trygaeus, known as Ty Dye)

Fleck is a critically acclaimed actor and an award-winning performance artist. His self-scripted shows include *Johnny's Got a Gun* (2007), *Nothin' Beats Pussy* (2004), *Dirt* (1999), *A Snowball's Chance in Hell* (1995), and *Blessed Are All the Little Fishes* (1990). In 1990 Fleck became known as one of the "NEA Four," artists whose recommended grants from the National Endowment for the Arts were withdrawn following extraordinary pressure from religious and political interest groups, and whose cases were eventually argued before the United States Supreme Court. He has since received support from the Durfee, Getty, Jerome, and Rockefeller foundations. His latest work, entitled *Side Effects May Include . . .*, premieres soon.

Fleck's theatrical work as an actor includes performances in *Tobacco Road* (La Jolla Playhouse), *Atlanta* (Geffen Playhouse), *Applause* (Reprise Theater), *A Perfect Wedding* (Kirk Douglas Theatre), *Noises Off* (Cape Playhouse Dennis), *On the Jump* (South Coast Repertory), *She Stoops to Comedy* and *Berlin Circle* (Evidence Room), *The Mystery of Irma Vep* (Tiffany Theater), *The Granny* (Old Globe Theater), and *The Illusion* (Los Angeles Center).

His television and film credits include *Nip/Tuck*, *Chuck*, *The Closer*, *What About Brian*, *Carnivale*, *Star Trek: Enterprise*, *NYPD Blue*, *Murder One*, *Tales of the City*, *Seinfeld*, *On\_Line*, and *Falling Down*.

## AMY HILL

(Chorus Leader)

Hill has appeared in numerous television shows, including *Grey's Anatomy*, *Boston Legal*, *Desperate Housewives*, *Friends*, and *Seinfeld*. She is best remembered for her groundbreaking role as the grandmother in *All-American Girl*, starring Margaret Cho, and is also familiar to many for her costarring role with Adam Sandler in the movie *50 First Dates*. Her voice work for animation includes *King of the Hill*, *Lilo and Stitch*, and *American Dad*.

Hill has written many award-winning one-woman shows, including the critically acclaimed *Tokyo Bound*, the first of an autobiographical trilogy. Presented at the Festival of New Voices at the Public Theater in New York, it was nominated for a 1995 Cable Ace Award. *Reunion*, the final installment of the trilogy, enjoyed a sold-out engagement at the Actors Theatre of Louisville's Flying Solo Festival; while *Beside Myself*, another part of the work, was seen on the main stage of the Mark Taper Forum. Her Broadway debut in Shakespeare's *Twelfth Night* at Lincoln Center aired on PBS's *Live from Lincoln Center*.

Hill lives in Los Angeles with her eight-year-old daughter Penelope and is delighted to be performing at the Getty Villa alongside some of her favorite artists, Culture Clash and John Fleck.



## SUZANNE GARCÍA

(Band Leader and Musical Director)

García is better known as Susie to her fans, friends, and family. With a keen ear for music, she began playing violin as a child, and her parents introduced her to a genre of music rooted in tradition and cultural pride. In 1999 she helped pioneer Mariachi Divas, one of the first modern all-female mariachi bands in Los Angeles. During her nine-year relationship with the Divas, she performed at numerous concerts and festivals throughout Los Angeles and the southwestern United States, in addition to making countless television and radio appearances.

After receiving her bachelor's degree in Spanish literature from UCLA in 1998, García completed her master's degree in career counseling at Chapman University in 2000. She most recently performed in *Ren*, an art film directed by Matthew Barney, and is an occasional guest artist with the Chuck Wansley After Hours band, as well as with the Los Angeles-based Irish and Mexican folk band Ollin. She just released a solo album entitled *Esa Guerita*, featuring a number of her own compositions, and can be seen weekly in Los Angeles performing with Las Colibri.

## LAS COLIBRÍ

(The Band)

SUZANNE GARCÍA

MARY ALFARO

VANEZA CALDERÓN

Las Colibri (The Hummingbirds) have a passion for music deeply rooted in the tradition of mariachi. They are flying into new territory as they make their debut theater performance at the Getty Villa. This trio of women have put their educational experiences at UCLA (which include bachelor's degrees in Spanish literature and music performance) to use as they explore sounds of Latin, jazz, rock, oldies, and R & B through their unique musical collaboration. They got their start playing with Mariachi Uclatlán (under the auspices of Jesús "Chuy" Guzmán, musical director of Mariachi Los Camperos), and have since taken flight, achieving much success as instrumentalists and vocalists in various professional arenas. In addition to performing together all over Los Angeles, in the past year they have individually been busy recording, winning a Grammy Award, educating youth and parents, and working with the Smithsonian Institution's Center for Folklife and Cultural Heritage. Tonight Las Colibri attempt to open your hearts with joy, laughter, and song as they join Culture Clash in this onstage journey, *Peace*.



## JOHN GLORE

(Coauthor)

Glore is the associate artistic director of South Coast Repertory. He codirects SCR's annual Pacific Playwrights Festival and has served as dramaturg on dozens of productions, workshops, and readings at SCR, including the 2008 production of *Culture Clash in AmeriCCa*. His ongoing collaboration with Culture Clash began when he coauthored an adaptation of Aristophanes' *The Birds* with the trio, coproduced by SCR and Berkeley Repertory Theatre in 1998 (and presented at the Getty Villa in 2007). He served as dramaturg on two Culture Clash projects at the Mark Taper Forum — *Chavez Ravine* in 2003 and *Water & Power* in 2006 — and is currently consulting on the Taper's upcoming premiere of *Palestine. New Mexico*, written by Richard Montoya for Culture Clash. Glore's own plays have been produced at SCR, Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre, and other theaters across the country. He received his MFA in dramaturgy from the Yale School of Drama and has taught playwriting and related subjects at Pomona College and UCLA.

## BILL RAUCH

(Director)

Rauch currently serves as the artistic director of the Oregon Shakespeare Festival. Prior to his tenure with OSF, he worked for twenty years as cofounder and artistic director of the Cornerstone Theater Company in Los Angeles, where he directed more than forty of the company's productions, many of them collaborations with diverse communities across the nation.

Rauch's productions of *The Music Man* and the world premiere of Bill Cain's *Equivocation* are currently running at OSF. In past seasons, he staged *The Clay Cart*, *Romeo and Juliet*, *Hedda Gabler*, *The Further Adventures of Hedda Gabler*, *The Comedy of Errors*, *By the Waters of Babylon*, *Handler*, and *The Two Gentlemen of Verona*.

Rauch has also directed at Lincoln Center Theater, the Guthrie Theater, the Mark Taper Forum, Pasadena Playhouse, Long Wharf Theatre, and many other venues. He has directed world premieres by nationally celebrated writers including Lisa Loomer, Sarah Ruhl, Robert Schenkkan, and Jeff Whitty. In October 2008 he was named a Prudential Fellow by United States Artists. Rauch has also received Drama-Logue, Garland, Connecticut Critics Circle, Helen Hayes, and Ovation awards, and was the only artist to receive the inaugural Leadership for a Changing World award. Rauch is an associate artist at Yale Repertory Theatre and South Coast Repertory, and was a Claire Trevor Professor of Drama at the University of California, Irvine, from 2005–7.



## KEN ROHT

(Assistant Director and Choreographer)

Roht is a Los Angeles-based artist, most recently commissioned by Center Theatre Group to create a new musical. He is the creator of the musical *99¢ Only Shows*, now in their seventh year. He has been granted and commissioned by Los Angeles's Department of Cultural Affairs, the Rockefeller Foundation, the Durfee Foundation, Dance Theater Workshop, New York's Bard SummerScape, the California Arts Council, and Bootleg Theater. He also choreographs for other directors, notably at the Oregon Shakespeare Festival, the Mark Taper Forum, and South Coast Repertory. As a performer, Roht has worked with Bill Viola, Paul McCarthy, and Reza Abdoh. Other performance experiences include a rock opera with Grace Jones and Billy Zane, and singing ancient Egyptian text for *Psalms of Ra*, a recording project accompanying a King Tut exhibition that is touring the world.

## CHRISTOPHER ACEBO

(Scenic Designer)

Acebo is the associate artistic director of the Oregon Shakespeare Festival. Designs at OSF this season include *Dead Man's Cell Phone*, *All's Well That Ends Well*, and the world premiere of *Equivocation*. Acebo has also designed productions of *The Clean House* (world premiere; Yale Repertory and Lincoln Center Theater); *My Wandering Boy*; *Hold Please*; *The Beard of Avon* (South Coast Repertory); *Electricidad* by Luis Alfaro (Garland Award — Best Costumes; Goodman Theatre and Mark Taper Forum); *Breakfast, Lunch, and Dinner* by Luis Alfaro;

*Living Out* by Lisa Loomer; *Water & Power* and *Chavez Ravine* by Culture Clash (Center Theatre Group, Mark Taper Forum); *Zorro in Hell* by Culture Clash (Berkeley Repertory Theatre and La Jolla Playhouse); *Bordertown* by Culture Clash (San Diego Repertory Theatre and Taper Too); *The Falls* by Jeffrey Hatcher (inaugural production; Dowling Studio and Guthrie Theater); and *A Long Bridge Over Deep Waters* by James Still (Cornerstone Theater Company). For seven years he was an ensemble member of the nationally acclaimed Cornerstone Theater Company and has designed sets and costumes for several productions, including *An Antigone Story*, *For Here or To Go?*, *As Vishnu Dreams*, *Crossings*, and *As You Like It*, among others. He is a recipient of a fellowship from the National Endowment of the Arts and the Theatre Communications Group and several other awards. He received his MFA from the University of California, San Diego, and his BA in political science from California Polytechnic University, San Luis Obispo.

## SHIGERU YAJI

(Costume Designer)

Yaji has designed costumes for over thirty theaters across the United States and for more than 150 productions, including recent work at Lincoln Center Theater, the Oregon Shakespeare Festival, the San Jose Repertory Theatre, South Coast Repertory, Yale Repertory Theatre, and Cornerstone Theater Company. He has also worked as a consulting designer for such companies as DreamWorks Animation, Universal Studios Tour, Spectra F/X, and Disneyland, and his most recent entertainment designs, *Mystic Rhythms*, can be

seen at Tokyo DisneySea in Japan. In addition, Yaji's scenic design can be seen at Nashville Ballet's annual presentation of *The Nutcracker*.

Yaji is the recipient of numerous awards and recognitions, including seven Los Angeles Drama Critics Circle Awards and a Bay Area Theatre Critics Circle Award. He also received an Emmy Award nomination for an A&E broadcast of the Broadway and national tour production of *Peter Pan*, starring Cathy Rigby.

Yaji is a member of the United Scenic Artists Local 829 and the University of California, Irvine, Drama Department faculty.

## GEOFF KORF

(Lighting Designer)

Korf has designed the lighting for more than 250 productions — including ninety-eight world premieres — over the past twenty-five years. His work has been seen on Broadway and at the Oregon Shakespeare Festival, the Mark Taper Forum, Cornerstone Theater Company, Seattle Repertory Theatre, La Jolla Playhouse, the Old Globe, South Coast Repertory, the Guthrie Theater, the Goodman Theatre, Actors Theatre of Louisville, Trinity Repertory Company, Long Beach Opera, San Francisco Opera, Honolulu Theatre for Youth, Intiman Theatre, and Seattle Children's Theatre. His exhibition design work has appeared at the Huntington Library, the Hammer Museum, the Alf Museum in Claremont, and the Los Angeles County Museum of Art. He has been a member of the ensemble of Cornerstone Theater Company in Los Angeles since 1996. Korf also serves as the head of design

at the University of Washington in Seattle, where he has taught since 2001. He is a graduate of California State University, Chico, and the Yale School of Drama.

## LYNN JEFFRIES

(Puppet Designer)

Jeffries is a puppeteer and a set, costume, and puppet designer. She has an ongoing collaboration with puppeteer-performance artist Paul Zaloom, most recently performing with him in a touring jumbo-toy theater spectacle, *The Abecedarium*. She also performs solo shadow-puppet shows in nightclubs with the neovaudevillian folk-jazz band The Ditty Bops. As a founding member of Cornerstone Theater Company (since 1986), she has designed over fifty productions with and for people of diverse communities in Los Angeles and across the country. Regional theater work includes set, costume, and puppet designs for Arena Stage, the Guthrie Theater, Long Wharf Theatre, the Oregon Shakespeare Festival, South Coast Repertory, and TheatreWorks. She has won two Backstage West Garland Awards and a Drama-Logue Award, and has been nominated for two Ovation Awards, a Lester Horton Dance Award, and an NAACP Theater Award.

## DARLENE MIYAKAWA

(Stage Manager)

Miyakawa is happy to be spending her summer at the Getty Villa and is excited to work with Culture Clash and Bill Rauch. She is proud to be an active member of both the Actors' Equity Association and the American Guild of Musical Artists.



# PERFORMANCE AT THE GETTY VILLA

The Getty Villa's public programs are designed to amplify and enhance the Museum visitor's insight into the people and cultures of the ancient Mediterranean world. Throughout the year, the Villa presents an engaging spectrum of events, anchored by its innovative theater program.

The act of either performing or witnessing classical drama today offers an unparalleled glimpse into the social, cultural, and political realities of life in ancient Greece and Rome. Likewise, a careful visit with the Museum's permanent collection of antiquities and changing exhibitions serves to reveal the unbroken connections that bind modern audiences and individuals to the mythic and historical figures that populate ancient tragedies and comedies.

Classical dramatists plummeted the depths and mocked the follies of the same essential human nature that continues to drive our own contemporary social experience. Because of their universality, ancient plays have remained ever powerful and resonant, continuing to attract and challenge theater and music (now film and media) artists from one century to the next. Indeed, we live in a golden age of scholarship and artistry rooted in classical dramatic texts, including miraculously surviving fragments of "new texts" still being unearthed and translated.

The Villa Theater Lab series, presented throughout the year in the Auditorium, fosters the work of artists employing creative, often experimental approaches to the performance of ancient stories. The Auditorium's range of technologies has enabled teams of both newly emerging and long-distinguished artists — directors, designers, musicians, playwrights, and actors — to freely incorporate advanced stage, sound, and visual elements into productions developed in residence here 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 classical prototypes and located directly in front of the Museum Entrance. *Peace* is only the fourth ancient play to be staged in this dramatic setting, yet in a very brief span of years, these productions have become a much-anticipated end-of-summer tradition for Museum audiences.

From autumn through spring, the Villa's public programming also includes music and dance performances, Family Festivals, and film screenings. To view our seasonal calendar of events, visit the Museum's Web site at [www.getty.edu](http://www.getty.edu), or subscribe online to the monthly *e-Getty* newsletter to receive free programming highlights by e-mail.



## THE BARBARA AND LAWRENCE FLEISCHMAN THEATER STAFF

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Project Specialist .....	Norman Frisch
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Technical Coordinator .....	Adrienne Wohleen, Paradigm Shift Worldwide
Lighting Operators .....	Audio Visual Department
House Management .....	Visitor Services Department
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## SPECIAL THANKS

The Museum wishes to thank the following for their contributions to *Peace*: Circuit Network (San Francisco) and Nola Mariano, Artist Representation for Culture Clash; the Oregon Shakespeare Festival and staff members Tom Knapp (Production Manager) and Susan Whitmore (Artistic Assistant); Frans Klinkenberg and Angstrom Lighting, Inc.; Penelope Hill; and Michael Silverblatt, KCRW's *Bookworm*.

CULTURE CLASH DEDICATES THEIR PERFORMANCE TO THEIR AMIGO MR. BUDD SCHULBERG.