HIPPOLYTOS

by Euripides

The Getty Villa presents

The Barbra and Lawrence Friedland Theater

Thursday, August 31, 2006

Performing Arts Manager
Laurel Lohr

Sound Designer
Stephen Ferrante

Lighting Designer
Nick Barrett

Costume Designer
Rita Garcia

Props Master
Ricardo Renteria

Stage Manager
Andrew Roberts

Stage Technician
Miguel Escobedo

Stage Manager
Joyce Crowley

Production Coordinator
Laura Lohr

Stage Manager
Eduardo De La Cruz

Scene Painter
Chris Enloe

Properties
Ricardo Renteria

Acknowledgments

The Getty Villa gratefully acknowledges the following people whose contributions have made this production possible: Susan Will, Rudolf Nissim, Michael D'Amore, Calixto Borromeo, and Evan MacCarter, Calixto.

The Getty Villa in collaboration with the Getty Research Institute and the Getty Conservation Institute presents its inaugural production of Hipppolytus. Hipppolytus is the Greek tragedy of love and the trial against a woman for her supposed infidelity. It is one of the most radical works of its time. The play involves a complex plot, rich with symbolism and historical material. The exhibition offers a wide variety of historical materials, including ancient vases, mosaics, and paintings, drawn from collections around the world as well as from the Getty's own holdings.

Related Exhibition

ENDURING MYTHS: THE TRAGEDY OF HIPPOLYTOS AND PHAINOA

August 24 - December 1, 2006

As a complement to the performance, we will have an exhibition in the Getty Villa's outdoor theater. "Rushing in from the heat of the sun, the exhibition offers nearly a hundred works of art, from ancient vases to modern film stills, highlighting the myth of Phaedra's tragic love for her stepson, Theseus. Including an ancient vase, a medieval manuscript, an early photograph, and modern film stills, the exhibition offers a wide variety of historical materials.
The production of Hippolytos features a diverse team of creators and performers. The composition and musical direction are handled by David O, with Tamica Washington-Miller as the choreographer. Michael Donovan steps in as the casting director, with Christopher Barreca overseeing the set design. Lighting design is managed by Peter Maradudin, and Austin Switzer is the video artist. Ann Closs-Farley and Anna Woo handle the costume and stage management, respectively. Carolina Angulo Gutierrez rounds out the Production Team as Props Master.

The cast includes Linda Purl as Phaidra, the wife of Theseus and stepmother of Hippolytos, and Paul Moore as Hippolytos, son of Theseus. Fran Bennett plays the Nurse, attendant to Phaidra, while Morlan Higgins steps in as Theseus, king of Athens. Sarah Ripard is-time Aphrodite, goddess of love, and Blake Lindsley portrays Artemis, virgin goddess of the hunt.

Female Chorus members include Erin Bennett, Melody Butiu, Elizabeth Tobias, Shannon Warne, Jules Willcox, Stuart Ambrose, Michael Dalager, Josh Gordon, Noel Orput, and Sterling Sulitman. Understudying these roles is Jodi Fleisher and Albert Meijer.

Hippolytos, by Euripides, is directed by Stephen Sachs and translated by Anne Carson. It features a cast of renowned theatrical artists and a production team dedicated to bringing the timeless narrative of Athens' ancient myth to life. The setting of this production is in Troezen, Greece, during the Age of Heroes, offering a glimpse into the world of Theseus and his kin.
TRAGEDY IN ANCIENT ATHENS

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

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

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

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

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

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

—Mary Louise Hart, Department of Antiquities

Translator’s Note

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

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

Director’s Note

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

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

The Getty team and I agreed that the first play to launch the new outdoor theater should be a known title but not something expected and often seen elsewhere. I chose Hippolytos because it is a straightforward, compelling drama with four complicated and deeply human main characters. To fall under the spell of Hippolytos, one does not need to know ancient Greek history, grasp Greek mythology, decipher the plays of ancient politics or the strategies of ancient warfare. For Hippolytos, one needs only to feel the heartbeat of human desire.
Anne Carson’s new translation of Hippolytos is remarkable. Throughout 2005, Anne and I swapped e-mails and whittled at revisions. It was a pleasure. Her new translation, like Anne herself, has one foot planted firmly in the ancient world while the other tiptoes through contemporary culture. Anne’s text is poetic, intelligent, vivid, witty, passionate, and immensely actable. I feel it’s the best translation of Hippolytos available today.

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

—Stephen Sachs

About Our Programming

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

PROFILES

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

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

FRAN BENNETT served twelve seasons with the Guthrie Theater as actress and voice and movement director. Her performances there include Panteleigze, The Crucible, The White Devil, The National Health, Oedipus, Dr. Faustus, House of Atreus (directed by Sir Tyrone Guthrie), and Franz Xavier Kootz’s solo piece Request Concert at the Guthrie’s Other Place. Other theater performances include The Cherry Orchard, Reckless, Happy End, Jar the Floor, and The Things You Don’t Know (Drama-Lgue Award) at South Coast Repertory. She is a member of Los Angeles Women’s Shakespeare, with whom she played the title role in Othello; Margaret in Richard III; the Duke in Measure for Measure; Theseus/Oberon in A Midsummer Night’s Dream; the Prince of Morocco / Duke of Venice in The Merchant of Venice (receiving the LA Stage Alliance Featured Actress Ovation Award); Lear in King Lear in L.A. and Dijon, France. God in the medieval mystery plays in Orvieto and Forli, Italy; and Madame Chastity Plum in Chen Shi-Zheng’s production of Peach Blossom Far at REDCAT. She has also guest-starred in many television and film roles.
MORLAN HIGGINS has appeared in many L.A. productions, including Athol Fugard’s Exits and Entries (world premiere), After the Fall, Dylan, Equus, The Boys in the Band, Dealing with Clair (American premiere), Mad Forest, Water Children, The Birthday Party, Mary Barnes, and Borderlines. Regional performances include The Cavalcaders (American premiere), Hughie, and Death of a Salesman. He has received many awards: Ovation (2), Los Angeles Drama Critics Circle (4), LA Weekly (4), Garland (4), Drama-Logue (5), a New Jersey Tony, and a Florida Carbonell nomination. He recently surpassed the two-hundred-performance mark of Exits and Entries in a production at New Jersey Rep.

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

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

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

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

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

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

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

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

works internationally integrating video into performance and live events. He has
worked with theatrical productions, dance companies, rock groups, and composers, creating interactive DVDs.

ANN CROSS-FARLEY

is a fourteen-year veteran of the L.A. theater scene. She is the recipient of the
2006 Los Angeles Drama Critics Circle Award for Best Stage Costume Design for "Rear Window." She has also
designed costumes for "Fiddler on the Roof." She has been teaching and creating works for the UDI for over twelve years. She has also taught at the
International Dance Conference of Blacks in Dance and the Dance Conference of the West Coast. She is currently a member of the Actors' Equity Association and the American Guild of Music Theatre. She has been educated at the California Institute of the Arts and the University of California, Los Angeles.

ANNA YOHO

has stage-managed various productions, including Equus (with George Takei), Implied
A New Musical, The Nine Widows Club, and The Nine Widows Club Holiday on Them for (East West Players);
The Stress and The Very President Guppies of Fox (P.A.X.); Submissive Salsa (Edinburgh Fringe Festival);
and Eliza Doolittle (with Henry Fonda).

CAROLINA ARNULDO GUTIERREZ

is a member of Actors' Equity Association and the American Guild of Music Theatre. She has been educating for the past ten years at The Santa Fe Opera (Props Assistant); What to Wear? by Richard Foreman at REDCAT (Sound Artist); and Peach Blossom Fan and Invisible Glass, also at REDCAT (Prop/Prop Master).

KEN MACKENZIE

assistant choreographer) has appeared with the Alvin Ailey American Dance
Theater and worked in theatrical productions including "The Lion King" and "Gypsy" in the West End.

RALPH GLICKMANN

is a member of Actors' Equity Association and the American Guild of Music Theatre. He has been educating for the past ten years at The Santa Fe Opera (Props Assistant); What to Wear? by Richard Foreman at REDCAT (Sound Artist); and Peach Blossom Fan and Invisible Glass, also at REDCAT (Prop/Prop Master).

CHRISTOPHER BARECA

has directed works for the Hollywood Bowl Orchestra, New York City Ballet, and numerous regional theatres. His recent productions include "The King and I," "West Side Story," and "La Boheme." He is currently a member of the Actors' Equity Association and the American Guild of Music Theatre.

PETER MARQUIDT

is a member of Actors' Equity Association and the American Guild of Music Theatre. He has been teaching and creating works for the UDI for over twelve years. He has also taught at the
International Dance Conference of Blacks in Dance and the Dance Conference of the West Coast. He is currently a member of the Actors' Equity Association and the American Guild of Music Theatre. He has been educated at the California Institute of the Arts and the University of California, Los Angeles.

TAMARA WASHINGTON-MILLER

has worked as a dancer and choreographer for film and television, including "The King and I," "Gypsy," and "The Sound of Music." She has also taught at the
International Dance Conference of Blacks in Dance and the Dance Conference of the West Coast. She is currently a member of the Actors' Equity Association and the American Guild of Music Theatre. She has been educated at the California Institute of the Arts and the University of California, Los Angeles.