PROMETHEUS BOUND
The Barbara and Lawrence Fleischman Theater at the Getty Villa
Thursdays–Saturdays, September 5–28, 2013
Tonight’s performance 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.

This theater operates under an agreement between the League of Resident Theatres and Actors’ Equity Association.

Director Travis Preston is a member of the Society of Stage Directors and Choreographers (SDC), an independent national labor union.
I have been asked to say something about my translation. That is difficult to do. To the extent that it succeeds, a translation speaks for itself. But perhaps I can say something about my intentions in translating *Prometheus Bound* and about the experience of wrestling with the difficulties it presented.

I aspired from the outset to a fidelity, thought for thought and image for image, as complete as was possible without sacrificing imagination and vigor in my use of English. At the same time, wherever the original form could not be gracefully adopted, as was the case with the choral Odes, I needed to invent metric patterns of my own. There was also another challenge that could not be met by any technical means or aesthetic cunning. It was a sound, or perhaps more precisely a tone—the noble, passionate resonance of a great tragic poem, speaking and sometimes chanting through superhuman personae, mortal and divine, in a register that would not be reduced to the cadences of realistic speech. And yet these same characters express emotions that are nothing if not human: pride, pity, fear, love, and that essentially democratic passion, hatred of arbitrary authority.

Holding such competing tensions in balance is a normal and always satisfying part of a literary translator’s job. When one has the good fortune of engaging with a sublime work, there are less usual rewards. Gradually my own mind became the stage on which the revolt of Prometheus, the agony of Io, and the pity of the daughters of Okeanos were played out with ringing voices, and that in turn gave me an awed sense of participation in what must have been, at the time of the play’s first performance, a sacred event.

— Joel Agee

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ABOUT THE PLAY

The Titan Prometheus, whose name means “foresight,” was a key figure in the early struggle of the Olympian gods for supremacy over the Titans. After Prometheus helped Zeus defeat his father Cronos to become king, the new ruler demanded absolute obedience. Furious that Prometheus—despite serving as an ally—disobeyed him by giving fire to humans and teaching them skills of civilization, Zeus punishes Prometheus by chaining and impaling him to a cliff at the ends of the earth. This is how Prometheus Bound begins.

Greeks in the fifth century B.C. would have known that Zeus also sent an eagle every day to devour Prometheus’s liver, which constantly regenerated. In this first play of a probable tragic trilogy, Prometheus feels pain when he is impaled, but his mental torment at abandonment is even greater. His physical torture by the famous bird would not have occurred until the second play, Prometheus Unbound, in which Heracles shot the eagle and rescued the Titan. In a third play, Prometheus Firebearer, Zeus may have resolved the ongoing conflict and permitted the gift of fire to mortals, validating Prometheus’s cult association with human crafts that require heat and flame.

Prometheus Bound was unusual even in the fifth century B.C. in its immobilized protagonist, depiction of physical torment onstage, and representation of Zeus as an unyielding, self-serving tyrant. The play’s exact date is debated by modern scholars, but its tyrant-hating protagonist reflects changing attitudes in an Athens still experimenting with democracy. Admired in antiquity and reinvigorated in English by John Milton in Paradise Lost, Prometheus Bound has proven enormously influential to Western literature and thought. Prometheus’s opposition to authority has particularly attracted radical writers and artists, while his support of human progress and his stand against oppression inspire a broad audience. Joel Agee’s poetic translation brings the original rhythms of the play to life, and the wheel of Prometheus is perhaps the most unusual solution in two-and-a-half millennia to the problem of staging the desolate cliff.

— Shelby Brown, Education Specialist

CALARTS CENTER FOR NEW PERFORMANCE

CalArts Center for New Performance (CNP), the professional producing arm of the California Institute of the Arts, was established in 1999 as a forum for the creation of groundbreaking theatrical performance. Seminal artists from around the world are brought to CNP to develop work that expands the language, discourse, and boundaries of contemporary theater and performance. CNP fosters the future of theater by infusing its work with the talent, vitality, and impulses of emerging artists in the CalArts community.

Previous projects have included King Lear, Macbeth with Stephen Dillane, What to Wear by Richard Foreman and Michael Gordon, and Timbuctu by Alejandro Ricaldi. Upcoming projects include Fantomas, based on the sensational pre-WWI French novels by Silvestre and Atila, as well as the silent film serial created by Louis Feuillade; a collaboration with Lagartijas Tiradas al Sol, the celebrated Mexican performance collective; and Minotaur, a new film by Nina Menkes.

TRANS ARTS

Trans Arts is dedicated to the development and presentation of adventurous art and programs in all genres—including, but not limited to, performance, visual art, music, dance, theater, film, video, and new media.
THE CAST

Sarah Beaty (Chorus), a recent transplant from New York, is thrilled to be making her theatrical debut. As an international opera singer, roles have included Maddalena, Second Lady, Serpetta, and Cherubino, among others. She has been heard as a soloist with the Philadelphia Orchestra, Camerata of Los Angeles, and National Chorale at Avery Fisher Hall. Sarah received her bachelor of music from the Manhattan School of Music.

Michael Blackman (Hermes) has appeared in numerous theater productions, including Peer Gynt, Clothes for Summer Hotel, 84 Charing Cross Rd., As You Like It, The Cherry Orchard, Waiting For Lefty, and Grapes of Wrath, among others. His film and television credits include Love Hurts, The Thacker Case, The "T.I." Crowd, and Passing Resemblance.

Kaitlin Cornuelle (Chorus) recently graduated from California Institute of the Arts, appearing in the school’s productions of Time of Your Life, The Firebugs, Romeo and Juliet, Into the Fog, and House of Yes. Other credits include Broken Wing (Edinburgh Festival Fringe), A Midsummer Night’s Dream (The Actors Space) and participation in the Sundance Theatre Lab. She also appeared in the film Radio Mary.

Genevieve Gearhart (Chorus) is an actor, director, dancer and choreographer currently residing in Los Angeles. Her work has been seen at Roy and Edna Disney/CalArts Theater, the Ohio Theatre, the Edinburgh Festival Fringe, the Williamstown Theatre Festival, and several alternative spaces in Los Angeles and New York. She holds a master of fine arts in acting from California Institute of the Arts.

Jenny Greer (Chorus) was most recently seen in Eternal Thou at South Coast Repertory. In 2012, she played Chrissy in Cattywampus at South Coast Repertory, the Roy and Edna Disney/CalArts Theater, Son of Semele Ensemble, and New York’s Incubator Arts Project. She has a bachelor of fine arts from the University of North Carolina at Greensboro and a master of fine arts from California Institute of the Arts.

Heather Hewko (Chorus) has earned her bachelor of fine arts in acting from California Institute of the Arts where she performed in The Tempest, Romeo and Juliet, and The Maids. She has also appeared at the Roy and Edna Disney/CalArts Theater in Jesse Jones’s The Struggle Against Ourselves.

Adam Haas Hunter (Kratos) is co-founder of Poor Dog Group, a Los Angeles-based arts collective. Other acting credits include The Nether (Kirk Douglas Theatre), Cymbeline (A Noise Within Theatre), The Government Inspector, and Dark Play or Stories for Boys (The Theatre @ Boston Court). He has received LA Weekly Awards for male comedy performance, featured performance, and lighting design; and a Los Angeles Drama Critics Circle Award for featured performance.

Mirjana Jokovic (Io) has appeared in European films including Underground, the 1995 Palme d’Or Winner, Vukovar, and Cabaret Balkan. Her U.S. theater credits include Chrysothemis, Electra (Broadway), and multiple roles in Winter’s Tale, Mother Courage, and Othello (American Repertory Theater), and Romeo and Juliet (McCarter Theatre). She is currently the director of performance and head of the master of fine arts in acting program at California Institute of the Arts.
Ron Cephas Jones (Prometheus) has performed in Hurt Village and Two Trains Running (Signature Theatre), Titus Andronicus, Satellites, and Richard III (New York Shakespeare Festival), Ajax (American Repertory Theater), As You Like It and The Tempest (Brooklyn Academy of Music), Wildflower (Second Stage Theatre), and Our Lady of 121st Street and Storefront Church (Atlantic Theater), among others. His television credits include Law & Order, NYPD Blue, and ER.

Joseph Kamal (Okeanos) has appeared on Broadway at Lincoln Center and off Broadway at several theaters including New York Theatre Workshop, the New Group, the Atlantic Theater, and the Culture Project. He has performed regionally at La Jolla Playhouse, Berkeley Repertory Theatre, and Arena Stage, among others. Television credits include appearances on NCIS, 24, Law & Order, The Unit, Lincoln Heights, and All My Children.

Paula Rebelo (Chorus) is a world-traveling, bilingual actress. In Los Angeles she has appeared in Cherry Jam (Theatre Movement Bazaar), Portrait of a Lady, and Breaking and Entering. Outside of the U.S. she has performed in The Threepenny Opera in Brazil and Old Boyfriends in Moscow. She holds a bachelor of fine arts in acting degree from California Institute of the Arts.

Megan Therese Rippey (Chorus) recently earned her master of fine arts in acting at California Institute of the Arts. Notable work in Los Angeles includes Tales of a Fourth Grade Lesbo (Pasadena Playhouse), Sneaky Nietzsche (LACMA), and The House of Bernarda Alba and Purgatory in Ingolstadt (California Institute of the Arts). She has recently written and produced her first full-length solo performance piece, Femme 6 and the Deer Woman.

Jessica Rosilynn (Chorus) is a recent master of fine arts in acting graduate from California Institute of the Arts. She is thrilled to be working in a peaceful space, with so many astonishing artists. Her stage credits include Rabbit in the Blue, Dance the Fallen, Depth of Black Art, and The House of Bernarda Alba. Her film credits include Two Bodies and Afflicted.

Tony Sancho (Hephaistos) has performed in West Coast productions Lydia (Mark Taper Forum), The Elaborate Entrance of Chad Deity (Aurora Theater), and The MotherF*cker with the Hat (South Coast Repertory). This Chicago native has also performed with the Steppenwolf Theatre Company, the Goodman Theatre, and with his ensemble, Teatro Vista. His film and television credits include The Forgotten, ER, The Baby Makers, and the award-winning film On the Downlow.

Chuja Seo (Chorus) has performed in plays such as Cookin’ (Edinburgh Festival Fringe, New Victory Theater, and Minetta Lane Theatre), UBU (Brooklyn College), Museum Piece (The Longest Lunch), and A Week at the NJ Shore (Bushwick Starr and Dixon Place), among others. She was assistant director for The Learned Ladies (Brooklyn College). Seo holds a bachelor of arts degree in theater from Brooklyn College and is currently in graduate school at California Institute of the Arts.

Kalean Ung (Chorus) recently performed in Alcestis and Camino Real (The Theatre @ Boston Court) and Jomama Jones: Radiate (Kirk Douglas Theatre). She received her master of fine arts in acting from California Institute of the Arts and her bachelor of music in vocal performance from the University of California at Santa Cruz.
THE COMPANY

Joel Agee (Translator) has received the Helen and Kurt Wolff Translator’s Prize, the Lois Roth Prize of the Modern Language Association, the ALTA National Translation Award, and a Guggenheim Fellowship for his translations of German literary works, including Heinrich von Kleist’s verse play Penthesilea and the collected works of Friedrich Dürrenmatt. Prometheus Bound is his first translation of a Greek text.

Travis Preston (Director) is the artistic director of the CalArts Center for New Performance (CNP) and Dean of the School of Theater. He recently directed the Master Builder in London at the Almeida Theatre. His theater work in the U.S. includes the world premieres of Democracy in America and Terra Nova (Yale Repertory Theater) and the American premieres of Koltès’s Roberto Zucco and Buerzo Vallejo’s Sleep of Reason. He directed the award-winning production of King Lear that inaugurated the CNP. In 2008, he was named Chevalier of the Order of Arts and Letters by the French Minister of Culture for “contributions to the arts in France and throughout the world.”

Carol Bixler (Producer) has produced for CalArts Center for New Performance since 1998. Previous to that, she produced dance and theater in New York, San Francisco, and Philadelphia, specializing in new and/or complicated site-specific work. She also heads the producing program at the California Institute of the Arts School of Theater.

Efren Delgadillo Jr. (Scenic Designer) has worked with East and West Coast companies including the Acting Company, the Foundry Theatre, Brooklyn Academy of Music, Echo Theater company, Hand2Mouth, and Cornerstone. International designs include Laude in Urbis in Italy and Moonshine/Pepshow in Edinburgh. He received a LA Weekly Award for best lighting design with co-designer Adam Haas Hunter for CalArts Center for New Performance’s Brewsie And Willie. Efren is also the resident scenic designer for Poor Dog Group.

Amanda Eno (Stage Manager) is a Colorado native now based in Los Angeles. She has had the pleasure of working on Turn the Metal (A Rough Sketch) and Metamorphosis at California Institute of the Arts and with THEATREWORKS in Colorado Springs. She graduated from University of Colorado at Colorado Springs with a bachelor of arts in visual and performing arts and is currently working towards her masters degree at California Institute of the Arts.

Chris Lopes (Musician) has been playing, writing, and recording music for almost three decades in a wide variety of musical settings. Most recently, he has been writing for his Latin jazz and funk quartet Astronomica, which he co-leads with pianist and composer, Nina Ott.

Vinny Golia’s (Co-composer and musician) work fuses jazz, contemporary classical, and world music and has been performed around the world by ensembles including the 50-piece Vinny Golia Large Ensemble. A multi-woodwind performer, Golia’s recordings are consistently listed in critics’ annual “ten best” lists. In 2013 he won DownBeat Critic’s Poll for saxophone in the “New Talent” category. Jazziz magazine named him one of the 100 people who influenced the course of jazz in our century.

Amanda Washko (Chorus/Climbing Captain) is an actor and dancer hailing from the Pacific Northwest. She is a recent master of fine arts graduate of California Institute of Arts. A resident of Portland, Oregon, she is grateful and humbled to be making her Los Angeles stage debut with such an incredible production and group of artists.

Tatiana Williams (Chorus) has performed nationally and internationally in Scotland, Russia, and west Africa. Some of her credits include Piedra De Sol (Getty Villa), Neighbors (Mixed Blood Theatre), For Colored Girls Who Have Considered Suicide When the Rainbow Wasn’t Enuf, Stew and Heidi Rodelowald’s Mr. Song, and Medea. She is a graduate of California Institute of the Arts and thanks her family and friends for their constant support.

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Fred Fitzgerald (Production Stage Manager) is thrilled to be a part of this production of Prometheus Bound. A native Missourian, he now calls Los Angeles home. Fitzgerald recently completed his master of fine arts in production management at California Institute of the Arts. His credits include productions in regional theaters as well as local productions in the Los Angeles area.

Mira Kingsley (Choreographer) is interested in the body’s mysterious presence and compassionate force. Her work has been offered at venues spanning from Carnegie Hall to a home school in rural Thailand. She is a professor of dance at the University of California at Santa Barbara and currently serves as the resident teacher and spiritual advisor at the Mahasukha Center in Los Angeles. She has two master of fine arts degrees (directing and choreography) from California Institute of the Arts.
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. The Auditorium’s technology enables directors, designers, musicians, playwrights, and actors freely to 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 recent years, the outdoor classical theater has been the setting for Euripides’s Hippolytos, Plautus’s Tug of War, the Agamemnon of Aeschylus, Aristophanes’s Peace (via Culture Clash), Sophokles’s Elektra, SITI Company’s original adaptation of Trojan Women, and the Playwrights’s Arena production of Helen. These performances have become a much-anticipated end-of-summer tradition for Museum audiences, and plans are already well underway for Aeschylus’s The Persians.

The Villa’s public programming also includes performances of music and dance, film screenings, and Family Festivals. To view our seasonal calendar of events, visit the Museum’s website at www.getty.edu, or subscribe online to the monthly e-Getty newsletter to receive free programming highlights by e-mail.

Ellen McCartney (Costume Designer) has worked on Los Angeles productions such as The Treatment (Theatre Movement Bazaar and The Theater @ Boston Court), Bones (Center Theater Group and Kirk Douglas Theatre), and Tug of War (Getty Villa), among others. She received the Los Angeles Drama Critics Circle Award for best costume design for Track 3 (Theatre Movement Bazaar and Bootleg Theatre). She has also worked extensively nationally and internationally, and is the director of the design and production program at California Institute of the Arts.

Annie Millittello (Lighting Designer) has designed numerous productions for Broadway, off-Broadway, and international stages. Recent productions include Dulce Rosa for LA Opera, Henry VIII for Chicago Shakespeare Theater, Leonard Cohen’s world tour, and her art installation Light Cycles for the World Financial Center in New York. She is an OBIE Award recipient, president of Vortex Lighting and head of lighting design at California Institute of the Arts.

Ellen Reid (Co-composer) is a composer and sound artist. Her opera, Winter’s Child, was recently performed at The Industry’s FIRST TAKE at the Hammer Museum where the Los Angeles Times hailed it as “full of imagination, full of promise.” Reid’s works has premiered at the United Nations in Bangkok, the Ruhrtriennale in Germany, le Centquatre in Paris, and Theater Mittu in Abu Dhabi.

Special thanks to Norman Frisch; California Institute of the Arts Board of Trustees, Steven Lawine, President; Janet Sternberg; Don Matthewson; Jeannene Przyblyski; Marissa Chibas; Elias Preston; Tom Gunning; Jenny Krusoe; Flying by Foy; Philips Lighting; ProPoint; David Doman, Engineer; CalState Northridge Department of Theater; California Institute of the Arts School of Theater scenic and costume shops. Caity Watson, Scenic Artist; Scenic load-in crew: Thomas Watson, Evan Freidman, Yomy Lopez, Amber Lepley. Costume construction crew: Tanya Lee, Draper; Rosalie Alvarez, Wardrobe Manager; Sandy Tan, Christine Bald, Felicia Rose, Stitchers.
Defying Zeus to Help Humans: What Was Prometheus Thinking?
Mark Griffith, Klio Distinguished Professor of Classical Languages and Literature, Professor of Classics and of TDPS (Theater, Dance, and Performance Studies), University of California, Berkeley

In the Greek tragedy *Prometheus Bound*, the protagonist defies the wishes of the king of the Olympian gods and suffers terrible consequences for helping the human race. Classicist Mark Griffith examines the meaning of Prometheus’s “philanthropy” and the questions the play raises about justice and the nature of divine power.

Saturday, September 21, 2:00 p.m.
Getty Villa, Auditorium
Free; a ticket is required.
Call (310) 440-7300 or get tickets online at www.getty.edu.

NEXT YEAR AT THE GETTY VILLA

*The Persians*
By Aeschylus
Directed by Anne Bogart
Performed by SITI Company
Opening September 3, 2014

The earliest surviving Greek tragedy, *The Persians*, produced in 472 B.C., is also the only surviving tragedy about a historical (rather than mythological) event. Aeschylus won first prize bringing to life the Persians’ defeat by the Greeks in 480 B.C. in the naval battle at Salamis. While glorifying the Athenians, Aeschylus also humanizes a powerful enemy with whom conflict was still ongoing when the play was performed. One of America’s leading theater ensembles presents this emotional story of war, victory, and loss as experienced by Aeschylus’s imagined Persian court.