

OEDIPUS

By Sophocles

Directed and adapted by Jenny Koons from a translation of *Oedipus the King* by Ian Johnston
American Sign Language adaptation by Andrew Morrill and Alexandria Wailes
Co-produced by Deaf West Theatre

Thursdays–Saturdays

September 8–October 1, 2022, 8:00 pm

Getty Villa Outdoor Theater

Getty

DEAF
WEST
THEATRE



View of the Barbara and Lawrence Fleischman Theater and the entrance of the Getty Villa Museum. Photo credit: Ellen M. Rosenberg

The performance is approximately 90 minutes long, without intermission.

ASL Glossary can be found [here](#)

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

Museum Director's Note

Welcome to the Getty Villa and our annual outdoor theater production, the centerpiece of our classical theater program.

For many of you, the Villa's classical theater program has become an annual tradition; others may be joining us for the first time. We hope to inspire a passion for the past and kindle memories of captivating stories of gods, heroes, and villains from centuries past.

Sophocles's most well-known play, the story of Oedipus, is particularly timely, set as it is in a city emerging from a deadly plague. What unfolds on stage is a political thriller and murder mystery culminating in shocking revelations that shatter the lives of all involved, as the sacred oracle at Delphi had predicted.

Each year we have the good fortune of collaborating with an extraordinary team of dramatists. This year's immensely talented Deaf West Theatre company is no exception. Deaf West is known for its groundbreaking, award-winning work, and we expect nothing short of brilliance in its innovative reimaging of this classic.

I am especially pleased that this play is being performed bilingually in American Sign Language and English, a hallmark of Deaf West's work. I offer a warm welcome to our deaf, hard of hearing, and signing audience members.

To the entire team at Deaf West, in particular DJ Kurs, artistic director, and Jenny Koons, director—

a special thanks on behalf of all of us at Getty. We are indebted to you for your vision and deep engagement with the past.

I also applaud my colleagues, the Getty teams who work so hard to make our annual outdoor theater production such a success. Performances of ancient Greek and Roman plays have been integral to the Villa's program since 2006, and 16 productions later, *Oedipus* continues this grand and vibrant tradition.

Enjoy.

— *Timothy Potts*

*Maria Hummer-Tuttle and Robert Tuttle Director
J. Paul Getty Museum*

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Setting: Outside the Royal Palace in Thebes

Cast of Characters

Oedipus

Russell Harvard*

Jocasta

Alexandria Wailes*

Creon

Jon Wolfe Nelson*

Tiresias

Ashlea Hayes

Oedipus Advisor

Matthew Jaeger*

Chorus Leader

Andrew Morrill*

Corinthian

Gregor Lopes*

Shepherd

Akia Takara

Palace Servant

Amelia Hensley*

Chorus

Treshelle Edmond*

On Shiu*

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

Understudies

Understudies never substitute for the listed performers unless a specific announcement is made at the time of appearance.

Oedipus: Andrew Morrill; Jocasta: Amelia Hensley; Corinthian/Palace Servant/Chorus Leader: Treshelle Edmond; Shepherd: On Shiu

The Creative Team

Oedipus Staff

Co-Produced by Deaf West Theatre (David J. Kurs and Laura Hill)

Scenic Design Tanya Orellana

Lighting Design Jared A. Sayeg

Projection Design Yee Eun Nam

Costume Design Jojo Siu

Music and Sound Peter Bayne

Properties Design Jenine MacDonald

Associate Projection Designer Yuki Izumihara

ASL Choreographer Assistant Jonaz McMillan

Production Stage Manager Dylan Elhai*

Assistant Stage Manager Elza Hofeld

Rehearsal Stage Manager	Jennifer Palumbo
Production Manager	Frier C. McCollister
Technical Director/ Set Supervisor	Jerry Buszek
Deaf West Theatre, Production Manager	Julie Ouellette
Covid Safety Manager	Andrew Rudick
Company Manager	Misha Riley
Wardrobe Supervisor	Deb Hartwell
Projection Operator	Leslie Gray
Set Deckhand	Connor Moody
Video Supervisor	Christopher Jerabek
DeafBlind Consultant	Roberto Cabrera; Yashaira Romilus, Jasper Norman (ProTactile Theater)
Master Electrician	Zo Haynes
Deaf West Theatre, Marketing Director	Jeff Perri
Deaf West Theatre, Development	Beverly Nero
Deaf West Theatre, Bookkeeper	Amy Michner
Rehearsal Interpreters	Karri Aiken, Elli Streifer, Andrew Moore, Erin Sanders-Sigmon

Synopsis of *Oedipus*

Citizens of Thebes are suffering from plague, and King Oedipus vows to save them. To discover why the city is being punished, he sends his brother-in-law Creon to consult the Oracle of Apollo at Delphi. Creon returns and reveals that the killer of Laius, the former king, remains in the city unpunished. Oedipus calls on all citizens to help him solve the decades-old murder, cursing the perpetrator and anyone who harbors him. Creon suggests that the prophet Teiresias might help.

The seer arrives but refuses to reveal what she knows. Enraged, Oedipus concludes that she conspired against Laius. Teiresias, now equally angry, declares that the killer is Oedipus himself. The furious king now implicates Creon as Teiresias's accomplice. Creon arrives to defend himself, but Oedipus wants to execute him.

Jocasta, Oedipus's queen and Creon's sister, intervenes, telling Oedipus that prophecies are not to be believed: the Oracle had decreed that Laius would be killed by his own son, yet the king died at the hands of robbers on the road to Delphi, where three roads meet. Oedipus remembers killing a group of men at such a spot, in self-defense. Although relieved that Laius was reportedly murdered by multiple men, he sends for the sole witness of Laius's death, a shepherd.

Oedipus tells Jocasta about an old rumor that he was not the true son of his parents, King Polybus and Queen Merope of Corinth. When he consulted the Oracle and learned that his destiny was to kill his father and bed his mother, he abandoned

Corinth for Thebes, where he solved the riddle of the Sphinx, was made king, and married Laius's widow, Jocasta.

A messenger from Corinth announces the death of King Polybus, yet Oedipus still fears the prophecy regarding his mother. Seeking to put Oedipus's mind at rest, the messenger discloses that he was adopted, having been abandoned in the mountains. Jocasta, discerning the truth, beseeches Oedipus to end his investigation and flees into the palace.

The shepherd arrives and reveals that Jocasta ordered her to kill Laius's baby to avert the Oracle. Instead, the woman gave him to the Corinthian messenger, who brought him to King Polybus. Oedipus finally fully realizes the horror of his birth and marriage.

A servant reports Jocasta's suicide by hanging and describes how Oedipus, out of his mind and raving about his terrible impiety, has pierced his eyes with brooch pins from his wife's robe. Oedipus leaves the palace, blinded and bloody, mourning the fate of his young daughters burdened with such parents. He asks Creon to protect them and goes into exile in fulfillment of his curse.

Director's Note

Oedipus is the story of a city in crisis, desperately looking to its leaders for answers. It is the story of an unsolved murder that inevitably resurfaces. It is the story of a terrifying prophecy and a man attempting to outrun his fate.

Returning to the play in 2020, I was struck by the story as a thriller. It reads like a true crime novel, with witnesses being called to share fuzzy memories of the past, and a looming prophecy lurking in the shadows. Its setting in a city swallowed by a plague, with a fearless leader struggling to save his people, felt eerily relevant and familiar. It is a play alive with action and breakneck momentum, a play that is more *Game of Thrones* than the Greek classics I'd encountered.

The story of *Oedipus* also felt like a natural fit for the multilingual worlds that Deaf West creates. Most of the play's scenes involve characters recalling and translating blurry memories, stories, and prophecies from the past, while so much is lost in translation between them. Who do we believe with the stories we're told? What are we unable to see, even when it's right in front of us? I believed that integrating multiple languages—English, American Sign Language, and visual storytelling—would illuminate elements of the plot that often stay hidden beneath the surface.

Just as adaptors have tailored and updated this text for the past 2,000 years, we do the same tonight. We conjure the spirit of this ancient play and re-examine it for this moment. This production is a collaboration on all fronts. Our incredible design

team embraced and deepened the idea of rich visual language and storytelling in every element. Our amazing American Sign Language team, led by Andrew Morrill and Alexandria Wailes, looked at styles and levels of language as they adapt and change between characters. Our beyond-talented cast took on the translation and shape-shifting of multiple roles, embodying the spirits of the characters in many forms.

These past few years have often felt extraordinary. The systems and norms we'd taken as foundation were suddenly upended, leaving us scrambling and scared. In these times, it makes sense that we return to extraordinary stories that capture larger-than-life situations. For over two thousand years, the rise and fall of Oedipus has provoked and stirred audiences. Tonight we gather again in a shared space to take in this story. Tonight we join the thousands of artists across time asking its profound questions:

Can we outrun our fate or is our destiny inevitable?

Are we destined to become what we are?

— Jenny Koons

About the Play

Only seven of the more than 120 plays written by Sophocles survive to this day. *Oedipus* is the most renowned. Its precise date is uncertain. The play opens with vivid references to plague, suggesting that the playwright drew upon his own experience of the disease that ravaged Athens between 430 and 426 BC. The basic myth had been recounted by many earlier authors. Homer, in the *Odyssey*, briefly mentions the Theban hero who unknowingly killed his father and married his mother. Absent from previous versions, the graphic evocation of pestilence must have resonated strongly with Sophocles's Athenian audience. The plague also provided rationale for consulting the Oracle of Apollo at Delphi, which revealed the cause of the pollution: the still-unpunished killer of Oedipus's predecessor (and father) King Laius. Ignorant of his origins and unaware of the truth, but certain of his own capacity, Oedipus is determined to save the city. Miscommunication, misunderstanding, and crisis ensue.

Sophocles's *Oedipus* is a journey of discovery, the outcome of which is well known to the audience, but only gradually revealed to its protagonists. Thus, it is rife with irony. Oedipus came to power in Thebes by virtue of his intellect. He had exiled himself from Corinth to escape a terrible prophecy. He solved the riddle of the Sphinx ("What animal walks on four legs in the morning, two in the afternoon, and three in the evening?" "Man, who crawls as a baby, walks as an adult, and needs a cane in old age"), saving the city, winning a kingdom and a queen. Then, in a single day, his world crashes down as long-hidden truths come to light and his good fortune changes to bad. Aristotle considered

such revelations and reversals the components of the best tragedies, inspiring in their audience both pity and fear.

Sadly, we do not know the other plays that Sophocles presented together with *Oedipus* in the early 420s BC, but his tetralogy (three tragedies and a satyr play) took second prize at the Festival of Dionysus. Today, *Oedipus** is often printed and performed together with Sophocles' *Oedipus at Colonus* and *Antigone*, but these additional Theban plays, which treat subsequent elements of the myth, were originally produced separately, decades apart, in 401 and 441 BC, respectively.

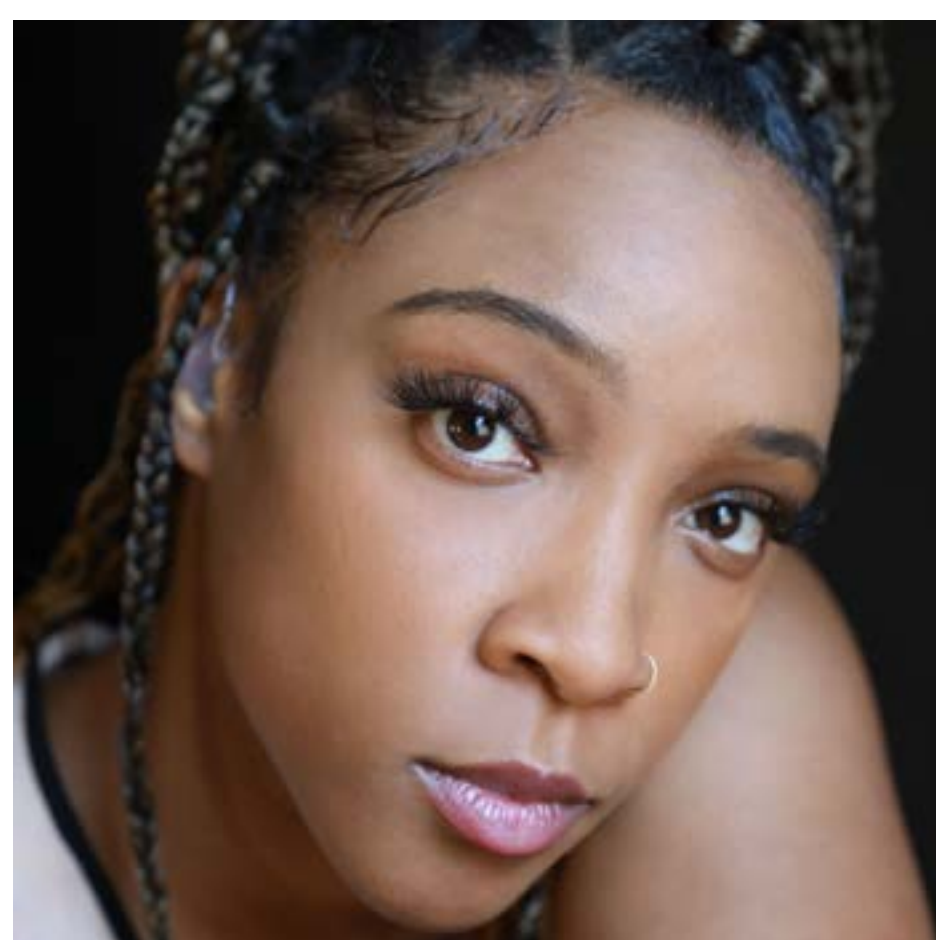
— Kenneth *Lapatin*, *Curator of Antiquities*,
J. Paul Getty Museum

* Sophocles's play was called *Oedipus* by Aristotle in the late 300s BC, but apparently to distinguish it from *Oedipus at Colonus*, it became known as *Oedipus Tyrannos* in Greek, *Oedipus Rex* in Latin, and *Oedipus the King* in English. The Greek tyrannos was not a hereditary king, like a rex, but a ruler who gained power through extraordinary circumstances. The term lacks the negative connotations of the English "tyrant."

About American Sign Language (ASL) Translation and Choreography

Our adaptation used a public domain script by Ian Johnston as its foundation. In collaboration with Getty Museum antiquities curator Kenneth Lapatin, the adaptation was done in English first, tailoring the script to fit this production's languages and unique point of view. Our director then worked with a team of ASL Choreographers to adapt the translation from written English into ASL. The process required careful attention to preserving the integrity of ASL and the written script was again modified in this process. Together, our director and ASL team explored the different styles of English in the script (dialogue, choral language, heightened oracle language) and how those might translate into forms and styles of ASL. The ASL Choreographers worked with each actor individually to discover how their character might uniquely express themselves through ASL, as well as ensuring all physical communication was expressed clearly. A video archive was created to introduce actors to distinctive signs for our world, building a detailed and layered visual language for the production. This production uses spoken English, signed ASL, artistic English captions, and video to support the story and heighten communication challenges between characters.

Actors



Treshelle Edmond (Chorus, u/s Corinthian, Palace Servant, Chorus Leader) is known for her Broadway debut in Deaf West Theatre's revival of *Spring Awakening*, Mark Medoff's *Children of a Lesser God* revival, and *For Colored Girls....* Her theater credits: *The Colored Museum*, *Another Kind of Silence*, *What Came After*. Television/film: *House*, *Glee*, *Master of None* (Season 2), *Jay and Silent Bob Reboot*. @treshelleedmond



Russell Harvard (Oedipus) returns to Deaf West after his opera debut in the co-production of the LA Phil's *Fidelio*. His film debut was as Daniel Day Lewis's son in *There Will Be Blood*. He has guest starred on television but is best known from FX's *Fargo* as the hit man Mr. Wrench. A trailblazer of New York stage, Russell was recently featured in *To Kill a Mockingbird*. Other theater credits include *King Lear*, *Spring Awakening*, and *I Was Most Alive with You*. He made his off-Broadway debut with *Tribes*, earning multiple theater nominations. @russellharvard



Ashlea Hayes (Tiresias) was born and raised in Compton, CA. She was bitten by the acting bug in 2009, stemming from her love of storytelling as a child. In 2011 she joined the SAG-AFTRA union after appearing on FreeForm's *Switched at Birth* and has been honing her craft ever since. Ashlea has been active in the Deaf community for 27 years. She has been involved in several community organizations, all with the goal of empowering the Deaf community as well as educating the Hearing community about Deaf culture. When she isn't volunteering her time with the community, or working on a new production, she is teaching ASL at Gallaudet University under the Chief Bilingual Officer.

www.backstage.com/u/ashleabrittneyhayes/



Amelia Hensley (Palace Servant, understudy Jocasta). Broadway: *Spring Awakening* (Deaf West). Off Broadway: *I Was Most Alive with You* (Playwrights Horizons). NYC: *Into the Woods* (Lincoln Center), *Sylvia* (NYDT), *Rape of Lucretia* (New Camerata Opera). Seattle: *A Midsummer Night's Dream* (12th Ave Arts). LA: *Fidelio* (LA Phil). MD: *Music Man* (Olney Theatre Center). DC: *The Lady Becomes Him* (Faction of Fools).



Gregor Lopes (Corinthian) appeared in *Fidelio* (Walt Disney Concert Hall), *OPEN CALL* (The Shed), *Broadway Inspirational Voices* (Little Island), *Broadway-Signs!* (Triad Theater). Regional: *The Music Man* (Olney Theatre Center). @azulbebey



Matthew Jaeger (Oedipus Advisor). Broadway: *Children of a Lesser God*. Selected LA theater: *Children of a Lesser God* (Deaf West), *Chinglish* (East West Players), *Clybourne Park* (Mark Taper), *Short Eyes* (LATC), *Mother Courage* (Antaeus Theatre Company), *Hamlet* (A Noise Within). Selected television: *Yellowstone*, *Magnum P.I.*, *Grey's Anatomy*, *Blacklist*, *Mighty Med*, *Switched at Birth*. Thanks to Connor, Ankrum & Associates and to Carolina, always.



Andrew Morrill (Chorus Leader, u/s Oedipus) is an actor, theater-maker, and filmmaker. He's thrilled to make a debut with Deaf West. Previous New York credits include SheNYCArts: *Dancing Girls* (Quasimodo), JACK NY: *Trash* (Tim), IRT Theater: *Please Untranslate Me* (Researcher). Regional: Olney Theatre Center: *The Music Man* (Mayor Shinn), Phamaly Theatre: *The Christians* (Associate Joshua), Mosaic Theater Company: *Quid*

Pro Quo. Lexington Drama: *Twelfth Night*, Illinois Theatre: *Hit the Wall*, Gallaudet Theatre: *Candide*. Short film: Angry Deaf People Productions: *Hamburger Airplane & How to Caption Your Movie*. Education: MFA in Acting from the University of Illinois Urbana-Champaign.



Jon Wolfe Nelson (Creon). Wolfe has been collaborating and performing with Deaf actors for nearly three decades. He has toured with National Theatre of the Deaf, Little Theatre of the Deaf, and Sunshine Too. NYC: Numerous workshops and readings with notable performances in *Language of One*, *The Signal Season of Dummy Hoy*, and *Every Brilliant Thing* (New York Deaf Theatre); *Soot and Spit* (New Ohio Ice Factory 2017). Television: *The West Wing*, *The L Word*, *The Marvelous Mrs. Maisel*, *The Blacklist*, *Quantico*, *The Riches*, and *The Young and the Restless*. *Oedipus* marks his debut performance with Deaf West as well as the LA theater scene.



On Shiu (Chorus, u/s Shepherd) is the eldest son of immigrant parents, and an Emerson College alum, summa cum laude. Recent credits include *Our Town* (Deaf West Theatre & Pasadena Play-

house), *Warrior* (Cinemax & After Hours Theatre Company), and *Big Love* (The Manor Theatre Company). For sport, On practices tricking, a martial art which combines kicks, flips, and twisting. @onshiu



Akia Takara (Shepherd). Favorite performances include *Trouble in Mind* at the Roy Bowen Theatre (nominated for Theatre Roundtable Award for excellence in acting), *Drums of Thunder* African dancing at the Peristyle Theater, and the film *All About Araya*. Minored in disability studies and working toward fluency in ASL, Akia attended Deaf culture events and was captivated by the sense of community. @akiatakara



Alexandria Wailes (Jocasta). Broadway: *For Colored Girls...* (Booth), Deaf West's *Spring Awakening* (Brooks Atkinson), *Big River* (Roundabout). Off Broadway: *I Was Most Alive with You* (Playwrights Horizons), *A Kind of Alaska* (New York Live Arts). Television: *Law & Order: Criminal Intent*, *High Maintenance*, *Little America*, *Nurse Jackie*. Awards: 2022 Chita Rivera winner, 2020 Obie winner, 2020 Lucille Lortel nominee. alexandriawailes.com

Creatives

Jenny Koons (Adaptation and Director). Credits: *Head Over Heels* (Pasadena Playhouse), *Hurricane Diane* (Huntington Theatre), *Men on Boats* (Baltimore Center Stage), *Speechless* (Blue Man Group North American Tour), *A Midsummer Night's Dream* (The Public Theater Mobile Unit), *Burn All Night* (American Repertory Theatre), *A Sucker Emcee* (LAByrinth Theater Company), *Queen of the Night* (Diamond Horseshoe), *The Odyssey Project* 2012. Jenny is a 2017 Lilly Award recipient.

Alexandria Wailes (Co-ASL Choreographer). Associate choreographer on Deaf West's *Spring Awakening*. Director of Artistic Sign Language: Broadway's *Children of a Lesser God* and *King Lear*. Television: *This Close* seasons 1 & 2; *Quantico* season 3. Film: *A Quiet Place 1 & 2*, *Wonderstruck*, *CODA* (2022 multiple Academy Award winner). Cofounder of BHo5.org. Proud member of AEA, SAG-AFTRA, and SDC.

Andrew Morrill (Co-ASL Choreographer) is honored to be on the ASL Choreography and Adaptation team. His direction of creative ASL credits includes Prospect Theater Company: *The Moment*, Apotheae: *Titus Andronicus*, Illinois Theatre: *Hit the Wall*, and Gallaudet Theatre: *Candide*. He is also an independent writer and creative producer. He wrote a short film, *Hamburger Airplane*, and creative produced several short films with Angry Deaf People Productions. In his recent work, he co-wrote and led a new work play, *Trash*, at JACK NY Brooklyn.

Tanya Orellana (Scenic Design) designs performance spaces for theater, opera, and immersive experiences. Collaborations include Long Beach

Opera's *Voices from a Killing Jar*, The Industry's *Sweet Land*, *Fefu and Her Friends* at ACT's Strand Theatre, *The Winter's Tale* (Cal Shakes), and *Angels in America* (Mexico premiere). Tanya received her MFA from CalArts and was awarded the Princess Grace Fabergé Theater Award in 2016.

Jared A. Sayeg (Lighting Design). A recipient of the Ovation & LADCC Kinetic Lighting Award, Jared's designs for theater, opera, musicals, ballet, and themed attractions have been seen throughout the world. He designed *The Illusionists* on Broadway and national tours. His international designs have been seen on the West End, Saudi Arabia, Edinburgh, London, and Spain. Regional credits: Center Theatre Group, South Coast Repertory, McCoy Rigby Entertainment, Pasadena Playhouse, Laguna Playhouse, 5th Avenue Theatre. Jared became the youngest member of the United Scenic Artist-Local 829 and serves as vice chair to the executive board. jaslighting.com

Yee Eun Nam (Projection Design) is a visual artist and a media designer for live performances. Theater projects include Audible Theater, Center Theatre Group, South Coast Rep, Pasadena Playhouse, Geffen Playhouse, and many more. Yee Eun was nominated for a 2022 Lucille Lortel award and is a winner of LADCC Theatrical Excellence for CGI/Video. Member of United Scenic Artists, Local 829. MFA in Theater Design at UCLA. Portfolio: yeeunnam.com

Jojo Siu (Costume Design). Credits include Chance Theater, MainStreet Theatre Company, Maui Arts and Cultural Center, Musco Center for the Arts, New Village Arts, Pasadena Playhouse, Perseverance Theatre, Sierra Madre Playhouse, Singapore

Repertory Theatre, and the Segerstrom Center for the Arts.

Peter Bayne (Music and Sound). Awards include Ovation Award, LA Drama Critics Circle Award, Stage Raw Theatre Award, LA Weekly Theater Award. Credits include Center Theatre Group, South Coast Repertory, Pasadena Playhouse, Antaeus Theatre Company, The Fountain Theatre, Rogue Machine Theatre, A Noise Within, Theatre @ Boston Court, IAMA Theatre Company, Skylight Theatre Company. Other regional credits: American Repertory Theater, Shakespeare & Company, Alley Theatre.

Jenine MacDonald (Properties Design). Latest designs: *Remembering the Future*, *God of Carnage*, and *A Public Reading of An Unproduced Screenplay About the Death of Walt Disney* at Odyssey Theatre; *A Little Night Music* at Greenway Court Theatre; *CLUE* at Zephyr Theatre; *Singing Revolution* at Broadwater Theater; *Salvage* at Hudson Theatres and Lounge Theatre. Recently awarded a 2021–2022 StageSceneLA Scenie Award for Outstanding Properties Design.

Dylan Elhai (Production Stage Manager) has worked as a Production and Assistant Stage Manager throughout SoCal. Credits include: Pasadena Playhouse: *Head Over Heels*, *Little Shop Of Horrors*; McCoy Rigby Entertainment: *Sound of Music*, *Clue*, *Peter Pan*, *Singin' in the Rain*; L.A. Museum of Tolerance: *Anne*; and more. Dylan has also worked as a technical director, lighting designer, and technician.

Elza Hofeld (Assistant Stage Manager) Stage Managing; Regional: Apples and Oranges Arts, *The*

Winter Lights. Festival: The Blank Theatre 28th Annual Young Playwrights Festival and The London Academy of Music and Dramatic Arts, *King Lear* and *The Malcontent*. ASM; Deaf West Theatre, *Orphée*. Proud member of The Loft Ensemble, The Dramatists Guild of America and the Female Playwrights Initiative.

David J. Kurs (Deaf West Theatre, Artistic Director)
David J. Kurs became the Artistic Director of Deaf West Theatre in 2012. He has produced several award-winning plays and musicals, including *Spring Awakening*, which he shepherded from its beginnings as an intimate 99-seat theater production in Los Angeles before it went on to Broadway, earning multiple Tony Award® nominations. Kurs sees his role at Deaf West as integral to his continued advocacy and activism within the Deaf community.

About Deaf West Theatre

Founded in Los Angeles in 1991, Tony award-winning Deaf West Theatre (Artistic Director, DJ Kurs), engages artists and audiences in unparalleled theater experiences inspired by Deaf culture and the expressive power of sign language, weaving American Sign Language with spoken English to create a seamless ballet of movement and voice. Committed to innovation, collaboration, and training, Deaf West Theatre is the artistic bridge between the Deaf and hearing worlds and a trusted resource for authentic storytelling and casting in film, television, and video projects.

Deaf West Theatre's projects include a groundbreaking production of *Fidelio* with the Los Angeles Philharmonic and Gustavo Dudamel; *The Solid Life of Sugar Water* by Jack Thorne; *Our Town*, in a co-production with the Pasadena Playhouse; Edward Albee's *At Home at the Zoo*, in a co-production with the Wallis Annenberg Center for the Performing Arts; *Spring Awakening*, which transferred from Inner-City Arts to the Wallis and then to Broadway (three Tony award nominations including Best Revival of a Musical); *American Buffalo* (*Los Angeles Times* "Critic's Choice"); *Cyrano*, a co-production with the Fountain Theatre (LA Drama Critics Circle award for Outstanding Production); *Big River the Musical* (LA Drama Critics Circle and Backstage Garland awards for Best Musical in its LA premiere, a Tony award nomination, and four Drama Desk awards on Broadway); *Pippin*, produced at the Mark Taper Forum in a co-production with Center Theatre Group; *Sleeping Beauty Wakes*, also a co-production with Center Theatre Group, presented at the Kirk Douglas Theatre;

Oliver! (Ovation Award for Best Musical), and *A Streetcar Named Desire* (Ovation Award for Best Play).

In 2005 Deaf West Theatre was selected to receive the Highest Recognition Award by the Secretary of Health and Human Services for its “distinguished contributions to improve and enrich the cultural lives of Deaf and hard of hearing actors and theater patrons.” To learn more about Deaf West Theatre, visit deafwest.org

Deaf West’s collaborative involvement on *Oedipus* is made possible through the generous support of our partners Lloyd E. Rigler-Lawrence E. Deutsch Foundation, the Brookside Fund, Kenneth Mikos, the Shubert Foundation, Norris Foundation, Friars Charitable Foundation, California Community Foundation, Ford Foundation, and the Edward A. & Ai O. Shay Family Foundation, as well as our 2022 season sponsors, National Endowment for the Arts, California Arts Council, Los Angeles County Arts Commission, and the Department of Cultural Affairs of the City of Los Angeles.

Special thanks: Joey Antonio, Gabriel Silva, Christopher Hanke, Siena Rafter, Mercury Store, Leland Fowler, Rami Margron, Dario Ladani Sanchez, Ian Johnston.

Performance at the Getty Villa

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

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

Each September a major production is commissioned and presented in the Villa Outdoor Theater, a performance space based on ancient prototypes. (A full list is below.) These performances have become a much-anticipated end-of-summer tradition for Museum audiences, and plans are already well underway for 2023.

The Villa's public programming also includes performances of music and dance, film screenings, and family festivals. To view our calendar of events, visit the Getty's [website](#).

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.

Previous Outdoor Theater Productions

- 2006 *Hippoytos* – Euripides.
Directed by Stephen Sachs
- 2007 *Tug of War* (based on *Rudens*) – Plautus.
Directed by Meryl Friedman
- 2008 *Agamemnon* – Aeschylus.
Directed by Stephen Wadsworth
- 2009 *Peace* – Aristophanes.
Directed by Bill Rauch
- 2010 *Elektra* – Sophocles.
Directed by Carey Perloff
- 2011 *Trojan Women* (after Euripides) – Euripides.
Directed by Anne Bogart
- 2012 *Helen* – Euripides.
Directed by Jon Lawrence Rivera
- 2013 *Prometheus Bound* – attributed to Aeschylus.
Directed by Travis Preston
- 2014 *Persians* – Aeschylus.
Directed by Anne Bogart
- 2015 *Mojada: A Medea in Los Angeles* – Euripides.
Directed by Jessica Kubzansky
- 2016 *Haunted House Party* (based on *Mostellaria*)
– Plautus.
Directed by Matt Walker
- 2017 *Iphigenia in Aulis* – Euripides.
Directed by Charles Newell
- 2018 *Bacchae* – Euripides.
Directed by Anne Bogart

- 2019 *The Heal* (based on *Philoctetes*) – Sophocles.
Directed by Aaron Posner
- 2021 *LIZASTRATA* (based on *Lysistrata*) –
Aristophanes.
Directed by Matt Walker

The Villa Outdoor Theater Staff

Public Programs Head	Laurel Kishi
Sr. Project Specialist	Ralph Flores
Sr. Public Programs Coordinator	Anna Woo
Curator of Antiquities	Kenneth Lapatin
Sr. Education Specialist	Shelby Brown
Technical Coordinator	Adrienne Wohleen, Production and Special Events Services
Technical Production	Chris Jeong, Marvin Jones, and Bill King
Getty Villa Events	Lars Francisco, Samantha Gifford, Aaron Lee Harvey, and Heather Leisy
Public Programs Intern	Allie Trelles

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