The Myth

Ancient Greek myths tend to have several versions. As oral traditions, they circulated for hundreds of years in multiple versions. At certain junctures in history they were written down in a form that served the beliefs and values of a particular culture. What follows is one version of the myth of Orestes.

To appease the goddess Artemis and bring wind to the sails of the Greek forces, Agamemnon sacrificed his daughter Iphigenia at Aulis. While the Greeks were off to Troy to rescue Helen, whom Paris had stolen from Menelaus (Agamemnon’s brother), Clytemnestra ruled Argos and fostered a resentment toward her husband. Upon Agamemnon’s return ten years later, she killed him and his slave, lover Cassandra, the Trojan princess and prophetess of Apollo. Clytemnestra’s lover and Agamemnon’s cousin, Aegisthus, also took part in the murder, as he was determined to avenge the killing of his brothers by his uncle Ares. Seven years later, Orestes returned home from exile, determined to avenge his father’s death through a mission from Apollo. He reunited with his sister Electra, and together they killed Aegisthus and their mother. The ghost of Clytemnestra summoned ancient goddesses, the Furies, to avenge her death. They pursued Orestes to the temple of Apollo. Unable to help, he sent him to his sister Athena, who convened a court to settle the matter. Orestes was acquitted and the Furies were transformed by Athena into Eumenides, caretakers of the Athenians.

Aeschylus presented his version of this myth to Athens in 458 B.C. through a trilogy of plays, collectively named the Oresteia.

The Project

The text for this project derives from a combination of various translations and adaptations of Aeschylus’, Esopides’ and Sophocles’ plays, including Charles Mee’s adaptation of Agamemnon, political speeches, anarchist propaganda, the Bible, original writing, and actor-generated material. The Oresteia was work-shopped last summer and continued as a theatrical experiment this quarter. It is a work in progress, in flux, arrested at a given point in time to share with an audience. As such, it is unfinished, but we look forward to the completion you imagination can provide.

School of Drama

Executive Director
Sarah Nash Gates

Faculty

Professors: Robert Dahlstrom, Steve Pearson, Barry Witham
Associate Professors: Robyn Hunt, William Forrester
Assistant Professors: Sarah Bryant-Bertaill, Valerie Curtis-Newton, Mary Louise Geiger, Odai Johnson, Shanga Parker
Senior Lecturer: Mark Jenkins, Mark Harrison
Lecturers: Tom Burke, Judith Shahin, Deborah Trout

Part-Time Faculty

Geoff Alm, Scott Hafso, Catherine Madden, Karen Omahen, Stephanie Shra, Scott Wellin

Retired, Emeritus Faculty and Former Program Heads


Staff

Kris Baum, marketing and pr manager
Bob Boehler, stage technician
Nacho Bravo, master electrician
Malcolm Brown, stage technician
Sue Bruns, office assistant
Alex Damlichik, stage technician
Josie Gardner, costume shop manager
Arlene Hamilton, administrator
Dorothy Kerst, graduate programs
Laurie L. Kurutz, costumer
Cecile Kummerer, computer technician
Scott Perkins, fiscal technician
Anne Stewart, general manager
Joanne Tall, secretary
Rebecca Traher, office assistant
Alan Weldon, scene shop manager
Nancie Vaeth, costumer

* Deceased

Adapted from Aeschylus

University of Washington School of Drama

33rd Season
196th Production
May 28 - June 6, 1999
CAST
Gavin Campbell
Scott Morse
Aegisthus’ Brothers
Aaron Blakely
Amy Decker
Helen
Conor Duffy
Watchman

—POET-HISTORIANS—
Sam Anderson
Aaron Blakely
Homer
Thucydides
J. Spencer Thorson
Aaron Wagner
Herodotus
Hesiod

Thea Lester
Photojournalist

—FAMILY OF ATREUS—
Sue Guthrie
Mark Waldstein
Clytemnestra
Agamemnon
Elaine Curtis
Judah Stevenson
Inga Aesoph
Iphigenia
Orestes
Electra
Tikka Sears
Cassandra, prophet-princess brought back from Troy

J.R. Drew
Aegisthus. Agamemnon’s Cousin & Clytemnestra’s Lover

Sam Anderson
Pylades, friend of Orestes

—ANARCHISTS & FURIES—
Lia Aprile
Thea Lester
Sister & Alecto
Scout & Tisiphone
Linsey Bostwick
Jennifer Netz
Sister & Ashtart
Split & Megaera

—GODS—
Kelly Conway
Amy Decker
Apollo
Athena

ORESTEIA
ADAPTED FROM AESCHYLUS
DIRECTED BY JUDE DOMSKI

SET DESIGN
David Morris

COSTUME DESIGN
Kimberley Gill

LIGHTING DESIGN
James Aitken*

SOUND DESIGN
Alan Smith

STAGE MANAGER
James Buder

DRAMATURG
Ken Cerniglia

ASSISTANT DIRECTOR
Sarah Shipley

PRODUCTION STAFF

ASST. STAGE MANAGERS
Ryan Jones & Stasi Guerrero

ASST. COST. DESIGNERS
Allison Leah & Amber Spradlin

PROP MASTER
Tina George

SCENIC RESEARCH ASST.
Alex Tinsman

ASST TO THE DIRECTOR
Lara Immerman

ASST SOUND DESIGNER
Brendan Kiley

SOUND BOARD OP
Tommy Smith

LIGHT BOARD OP
Shannon Deckert

RUNNING CREW
Samuel Allen, Alex Beinst, Ron Caldwell, Ryan Hall, Ameila Hignor, Jean Kingman, Kyn Lee, Scott Southard, Melissa Tanno

COSTUME CREW
Marima Kleven, Mona Leah, Brooke Norsis, Jon Wissell

LOBBY DISPLAY
Ken Cerniglia, Jude Domski, Alex Tinsman

HOUSE MANAGEMENT
Michael Thompson

PRODUCTION OFFICE
Jude Domski, Tadie Rivas

DIRECTING MENTOR — Leslie Schwackhammer

AGAMEMNON
City of Argos
The Trojan War has been raging for ten years

LIBATION BEARERS
The tomb of Agamemnon and inside Atreus home
Seven years have passed

EUMENIDES
Outside the Temple of Apollo and Temple of Athena
One year has passed

There will be two ten minute intermissions.

*In partial fulfillment of a Master of Fine Arts in Lighting Design.

Food for the Opening Night Reception was generously provided by Raindancer Restaurant

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