

City on a Hill* Presents

Aeschylus'

AGAMEMNON

Translated by Peter Meineck

Directed by David J. Boss

Agamemnon at the Blue Theater:

January 22nd at noon
January 25th at 9:00 pm
January 29th at 9:15 pm
January 30th at 7:00 pm

Agamemnon at UT Austin:

February 9th and 10th at 8pm

The first play in the western canon comes to FronteraFest 2011.

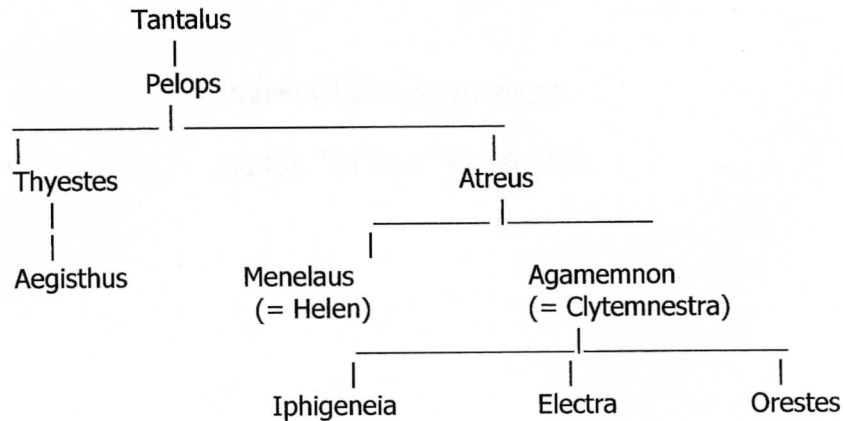
City on a Hill* Productions (producers of the award-winning *American Volunteers*) presents the tragic first piece of Aeschylus' *Orestia*, known as *Agamemnon*. Using the seminal translation for the stage by scholar Peter Meineck, we bring you a play faithful to the text as Aeschylus wrote it.

Following the end of the Trojan War, Queen Clytemnestra and the citizens of Argos await the return of King Agamemnon. He returns home to Argos as a war hero, bringing the Trojan priestess Cassandra home as his war prize. Although victorious at Troy, the actions he took before the fabled conflict engender repercussions he cannot avoid. As the Chorus looks on, tragedy comes to the House of Atreus in this tale of the cost of war and proto-nihilism.

DRAMATIS PERSONAE in order of appearance

Watchman.....	Servant to the House of Atreus
Chorus.....	Citizens of Argos
Clytemnestra.....	Queen of Argos
Herald.....	Greek soldier
Agamemnon.....	King of Argos
Cassandra.....	Trojan Priestess
Aegisthus.....	Cousin to Agamemnon

Family Tree of the House of Atreus



About the translator:

Peter Meineck is the artistic director for the Aquila Theater in NYC, and has worked extensively in the London Theatre and directed and/or produced over 40 productions in New York, London, Holland, Germany, Greece, Scotland, Canada, Bermuda, and the United States in venues as diverse as Carnegie Hall, the ancient Stadium at Delphi, Lincoln Center, and the White House. Peter has published several volumes of translations of Greek plays including Aeschylus' *Oresteia* which won the Lewis Galantieri Award for Literary Translation from the American Translators Association, Sophocles' *Theban Plays* (with Paul Woodruff) and *Philoctetes* and *Ajax* and Aristophanes' *Clouds*, *Wasps* & *Birds*. He has also written several literary adaptations for the stage including *The Man Who Would Be King*, *Canterbury Tales*, *The Invisible Man*, and *Catch-22*. Peter is a regular performing arts contributor to the humanities Journal *Arion* and has published several scholarly articles of Greek drama and Shakespeare. Peter is Clinical Associate Professor of Classics and Ancient Studies at New York University. He has held teaching posts at Princeton and USC and was a fellow at the Harvard Center for Hellenic Studies. He also acts as a mythological advisor, most recently to Will Smith on *I am Legend*. Current directorial projects for Aquila include *An Enemy of the People*, *Catch-22*, *Julius Caesar*, *The Iliad*, and *The Comedy of Errors*.

About the play:

Aeschylus, the earliest of the great Attic tragedians, presented his *Oresteia* at Athens' City Dionysia festival in 458 BCE. Born in the last quarter of the sixth century, Aeschylus had fought with the victorious Greeks in one and probably both of the Persian Wars (490 and 480-79). He died around 456 at about seventy years of age in Gela, Sicily. His epitaph records his role as a soldier at Marathon, not his artistic achievements, but these were many. The author of more than seventy plays, he won his first of thirteen tragic victories in 484. Of these plays, only seven remain. The *Oresteia* is Aeschylus' only complete surviving trilogy; the satyr play with which it was first performed, *Proteus*, is lost.

'Agamemnon' from *Oresteia*, translated by Peter Meineck, is published by Hackett Publishing Company, 1998. Produced by special arrangement with Hackett Publishing Company, Inc. Translator's biography and *Agamemnon's* background excerpted from the websites of Aquila Theater Company and Hackett Publishing Company.

Angela Barratt (*Chorus*) is a recent graduate of the University of Texas. She is pleased as punch to be working with City On A Hill* again after originating the role of Chorus in *American Volunteers* at last year's FronteraFest. She was last seen in Foot in the Door's new translation of Giraudoux's *The Trojan War Isn't Happening* (Cassandra). Other stage appearances include Shakespeare at Winedale's *Richard III* (Old Queen Margaret), *Cymbeline* (Pisanio), and *Much Ado About Nothing* (Friar Francis).

Chelsea Bunn (*Chorus*) recently graduated with a BA in Theater and a concentration in Communication Studies from the University of Texas at Austin. During her time in Austin she has acted in two main stage productions with the Theater and Dance Department, two seasons of the Marc Cohen New Works Festival, and the Shakespeare at Winedale program. This is her second year participating in Frontera Fest with City on a Hill* Productions. Some of Chelsea's favorite roles include Nerissa (*Merchant of Venice*) and Viola (*Twelfth Night*).

Emily Everidge (*Cassandra*) is excited to be joining City on a Hill Productions for the first time with this production of *Agamemnon*. She was most recently seen in *The Virgin w/ 10,000 Arrows* with Debutantes & Vagabonds and in *Our Town* at ZACH Theatre. A graduate of Southwestern University, she performed in numerous productions including *Echoes*, *The Color of Dissonance*, *The Country Wife*, *Durang! Durang!*, *The House of Bernarda Alba*, *The Rocky Horror Show*, *Company*, and *Seussical*, and was a collective member of the The Leon Katz Rhodopi International Theatre Laboratory. BIG thanks to everyone involved in this production!

Jack Fogarty (*Watchman*) has recently appeared in American Volunteers at last year's FronteraFest, as Fernando in *Fernando and the Killer Queen* at UT's New Works Festival. He has participated in the Shakespeare at Winedale Program and in production with Foot in the Door Theater troupe. He would like to thank Kelsey for all her support.

Kimberley Mead (*Clytemnestra*) is thrilled to be working with such a talented cast on such an important work. Kimberley has performed with The Vestige Group in MUSES IV in *Daily Practices* and MUSES III in *Bloody Mary*. She has appeared at the Vortex Repertory Theatre as: Chalchiuhtlicue in *Oceana*, Andromache in *Troades: The Story of the Trojan Women*, and Changing Woman in *Dark Goddess*. She has performed for Austin Shakespeare, Shrewd Productions, and appeared in numerous productions for Arts on Real, her favorite being the role of starlet Bettina Barnes in *Psycho Beach Party*. Kimberley is also a freelance photographer and full-time grad student at St. Edward's University.

Lindsay McKenna (*Chorus*) graduated cum laude from Southwestern University with a BA in Theatre and English. While at Southwestern, performances included *Playhouse Creatures* (Mrs. Betterton), *Medea* (Chorus), *Man of No Importance* (Mrs. Patrick), and *The Homage that Follows* (Katherine). In Austin, she has done everything from directing *American Buffalo* at the Cathedral of Junk to singing in the Austin Civic Chorus. Most recently, she performed in City Theatre's award-winning production of *Into the Woods* as the irascible Granny. This is her first time working with City on a Hill* and she is thrilled to work with such a talented group of artists.

Robert Moncrieff (*Watchman*)'s previous theatrical roles include Talbot and Andrew Aguecheek in Shakespeare at Winedale's productions of *1 Henry VI* and *Twelfth Night*; Buckingham in the Minneapolis City Theater's production of *Richard III*; Wilfred in the Gallup Gaslight's production of *Freight Train Blues*; Line in Chuck Jones's *The Dot and the Line*; and Mental Patient #3 in the Rocky Mountain Globe's production of *I Left My Brains in Acapulco*. He is very pleased to be participating in Frontera Fest for the first time.

Daniel Yiorgios Rigney (*Agamemnon*) has wanted to do a Greek Tragedy for a long time. He's been fortunate to work with the American Shakespeare Center in Virginia as part of their 2009 Summer/Fall Resident Troupe playing Prince Volscius in *The Rehearsal* and Dr. Caius in *The Merry Wives of Windsor*. With Shakespeare at Winedale he played Enobarbus in *Antony and Cleopatra* and Bolingbroke in *Richard II*. In Austin he has also performed with the wonderful companies Broccoli Project and Different Stages. You can catch him at the Hideout Theater doing Maestro, elimination style Improv on Saturday nights. ΩΠΑ!

Bradley Wright (*Aegisthus*) recently appeared as Gremio in *Taming of the Shrew* (Emily Anne Theater Company), Bartholemew/Nathaniel in *Taming* (Hidden Room), Cloten in *Cymbeline* (Shakespeare at Winedale), Henry IV in *Richard III* (Shakespeare at Winedale) and Claudio in *Much Ado About Nothing* (Shakespeare at Winedale). He would like to thank Johnny, City on a Hill, Dr. James Loehlin and his Mom, his Dad and his Grandmother.

Directed by **David J. Boss**
Produced by **Ania Upstill** and **Johnny Meyer**
Stage Managed by **Peyton Smith**
Costumes by **Ania Upstill**
Crowns by **Jennifer Davis**

City on a Hill* would like to thank Peter Meineck, Christina Kowalewski, and Hackett Publishing Company Inc. for permission to use their beautiful translation of Aeschylus' *Agamemnon*. We would also like to thank Dean Paul Woodruff for his sound advice regarding Greek tragedy, and for introducing us to both the text and his friends at Hackett Publishing. Also, a big thanks to Foot in the Door Theater, Frontera Fest staffers, the University of Texas at Austin, Professor James Loehlin and Shakespeare at Winedale, and the Griffin School.

City on a Hill* takes its name from the Gospel of Matthew, Chapter 5, Verses 13-14 in the King James translation, where the city is used as a metaphor for faith. "Ye are the salt of the earth: but if the salt have lost his savour, wherewith shall it be salted? it is thenceforth good for nothing, but to be cast out, and to be trodden under foot of men. Ye are the light of the world. **A city that is set on an hill cannot be hid.**"

*The asterisk is an asterisk, with all that an asterisk might imply.