

## SELECTED BIBLIOGRAPHY

*The Frogs*, Aristophanes

*Aeschylus*, John Herington (Yale University Press, New Haven and London, 1986)

*The Gospel of Hellas*, Frederick Hiebel (Anthroposophic Press, New York, 1949)

*Eleusis, Archetypal Image of Mother and Daughter*, Carl Kerényi (Princeton University Press, Princeton, New Jersey, 1967)

*The Praise Singer*, Mary Renault (1978) (Penguin Books, 1990)

*Genesis of Tragedy and the Sacred Drama of Eleusis*, Edouard Schure (1936) (Reprinted by Kessinger Publishing's Rare Mystical Reprints)

*The Mission of Anger*, in *Metamorphoses of the Soul, Volume 1*, Rudolf Steiner (Rudolf Steiner Press, London, 1983)

*Wonders of the World, Trials of the Soul and Revelations of the Spirit*, Rudolf Steiner (Anthroposophical Publishing Company, London, 1929)

*The Eleusinian Mysteries & Rites*, Dudley Wright (Ibis Press, Berwick, Maine, 2003)

### QUOTES FROM AESCHYLUS (fine-print notes for scholars)

Passages from *The Persians* including poetic descriptions of the battle of Salamis are compiled and adapted from translations by Seth G. Benardete, Janet Lembke and C.J. Herington, Carl R. Mueller, and Herbert Weir Smyth.

Passages from *Prometheus Bound* are compiled and adapted from translations by Robert W. Corrigan, David Grene, Edith Hamilton, Paul Roche and James Scully & C. John Herington

The "eagle struck with a dart fledged with feathers" and a god "who is all things, and all beyond the all" are adapted from surviving fragments of Aeschylus' work translated by Tom Stoppard, by John Herington, and by Herbert Weir Smyth and H. Lloyd-Jones in *Aeschylus II: Agamemnon, Libation-Bearers, Eumenides, Fragments* [63 (139) pg. 425 and 34 (70) pg. 403] (Loeb Classical Library #146) (Hardcover - Jun 1960).

The "best morsels from the banquet of tales served to us by Homer" is adapted from John Adams Scott's translation of Athenaeus quoting Aeschylus, "who said that his own dramas were portions from Homer's great feasts" (Athenaeus VIII, 347 E). *The Unity of Homer* by John Adams Scott (Sather Classical Lectures, Volume One, The University of California Press, Berkeley, California, 1921) "Those who try to render τεμάχῃ by crumbs or scraps miss the meaning entirely, for the word means portions or slices of fish, the choicest of Athenian foods." (pg 27)

### A NOTE ON PRONUNCIATIONS

Ancient Greek words, especially proper names, have widely varying pronunciations in current use. For the most part, in our performance, we have chosen to go in the direction of the ancient Greek while still speaking English. However, in some cases, for the sake of clarity and familiarity, we have chosen pronunciations that are purely Anglicized or American. In short: inconsistency is the rule.

*Anthropos*

presents

# Aeschylus Unbound

by

**Mala Powers and Glen Williamson**

Directed by  
**Ted Pugh**

Performed by  
**Laurie Portocarrero**  
and  
**Glen Williamson**

## SOME VOCABULARY

**Mysteries of Eleusis:** the most famous religious festivals in Greece, performed in honor of Demeter, goddess of grain and the harvest, and her abducted daughter Persephone. Although part of the celebration was performed in public, the mysteries were kept in absolute secrecy, so it was strictly forbidden to talk about them under penalty of death. The first stage of initiation, the Lesser Mysteries (for Neophytes) was held annually in the spring. The Greater Mysteries (for Mystae) were celebrated for nine days in the month of Boedromion (September).

**Panathenaea** ('all-Athenian festival'): the most important festival for Athens and one of the grandest in the entire Greek world, honored the goddess Athena as the city's patron divinity. The procession, assembled before dawn, made its way through the marketplace to the great altar of Athena on the Acropolis. Each year a newly woven robe was dedicated to Athena. Every fourth year the Great Panathenaea extended over a number of days with many public events and the Panathenaic Games.

**Dionysian Festival:** a dramatic competition in Athens held annually in the spring, honoring Dionysus, god of wine and revelry. Three playwrights performed three tragedies and one satyr play (burlesque comedy) each, one set of plays per day. They were then judged according to high aesthetic criteria as well as the approval of the general audience.

**Dithyramb:** an ode to Dionysus performed by a chorus of fifty men dressed as satyrs—mythological half-human, half-goat servants of Dionysus. They played drums, lyres and flutes and chanted as they danced around an effigy of Dionysus or sang mythological stories with choric refrains.

The Greek term **Tragoidia** (τραγωδία, literally "goat-song") included both serious Tragedy and sportive comic Satyr Plays.

**Areopagos:** a traditional council controlled by the Athenian aristocracy, consisting of former Archons or rulers. Named for the rock where they met, near the Acropolis.

**Laurie Portocarrero and Glen Williamson** began staging, rehearsing and performing *Aeschylus Unbound* together in autumn, 2008, and continue touring it widely. They both trained in Michael Chekhov's approach to acting, under Ted Pugh and Fern Sloan, and have appeared with them in numerous productions of The Actors' Ensemble. They tour widely as solo performers and storytellers and also together, playing multiple roles in *The Green Snake and the Beautiful Lily* and in *The Gospel of John* with David Anderson of Walking the dog Theater.

**Laurie Portocarrero** (*Dona*) studied speech, movement and drama in the US, Switzerland and Australia. She is a long-time member of Walking the dog Theater, appearing in many of their productions. Most recently she has been seen in *The Little Prince*, *Under MilkWood*, Rudolf Steiner's *The Portal of Initiation* and *The Magic of the Green Isles: Celtic Story, Song and Poetry*. Laurie began acting and dancing as a toddler, coached by her Costa Rican diva grandmother. She has appeared in film, performed as speaker for eurhythmy, and played some of Shakespeare's most beguiling heroines. She directs a summer program for children, Drama for the Little Folk and the Middle Folk, teaches adult workshops, and offers drama to special needs adults in New York's Hudson Valley. Laurie is Waldorf-educated, holds a BA in Theatre Arts, and also trained at Sunbridge College and Rudolf Steiner College.

**Glen Williamson** (*Aeschylus*), appeared in numerous productions with New Directions Theater in New York City. Glen has given his one-man performances of *The Tragedy of Mephistopheles*, *The Incarnation of the Logos*, *Kaspar Hauser: The Open Secret of the Foundling Prince*, and Kurt Vonnegut's *The Kid Nobody Could Handle* and *Who Am I This Time?* throughout North America and in Europe. Other appearances include Rudolf Steiner's *The Souls' Awakening* and the award-winning off-Broadway run of Glen's one-man play *The Boy Who Saw True*. He also trained at The Juilliard School and has acted with the American Conservatory Theater in San Francisco and the American Stage Festival in New Hampshire. Google "Glen Williamson" to visit his website.

**Ted Pugh** (Director), a professional actor since the early 1960s, was a founding member of the Long Wharf Theatre in New Haven, CT under the direction of Jon Jory. He has appeared on Broadway, Off-Broadway, and in regional theatres in the US. He trained at the Michael Chekhov Studio in New York City, and was certified as a teacher by Beatrice Straight and Dierdre du Prey in 1983. A co-founder and co-artistic director of The Actors' Ensemble of New York, Ted has taught workshops throughout the US, Europe and Russia.



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**Mala Powers** (co-author) (December 20, 1931 – June 11, 2007) actress, author and lecturer studied extensively with Michael Chekhov, the great Russian actor-director-teacher. She was acknowledged worldwide as a leading authority on the Chekhov Technique of Acting and was the executrix of the Chekhov estate. Mala was on the faculty of the International Michael Chekhov Association and also taught regularly at various universities throughout the US. In recent years, Mala wrote children's stories, and both wrote and narrated stories for the New York Telephone Company's Dial-A-Children's Story program. She recently (2002) appeared in the Independent Motion Picture, *Hitters*. Her other film work includes: *Cyrano de Bergerac*, *Outrage*, *City Beneath the Sea*, *City that Never Sleeps*, *Rage at Dawn*, *Storm Rider* and *Daddy's Gone A-Hunting*. Her prolific television work (over 100 shows) included roles in such series as *Perry Mason*, *Maverick*, *Bonanza* and *Murder, She Wrote*. Her stage productions include the Broadway production of *Absence of a Cello*, *Hogan's Goat*, *Night of the Iguana*, *Bus Stop* and *The Far Country*. In 2003 Mala made her final stage appearance, in *Mr. Shaw Goes to Hollywood* at the Laguna Playhouse in California.

*To know Mala is to know love. Her legacy extends far beyond her professional work. Her dedication to Michael Chekhov's acting technique and to Anthroposophy infused her very being – and she lived her ideals with each step, each breath, each smile, each hug, each word of encouragement to actors and friends. With Mala, it wasn't the similarities between people that she found fascinating, it was the differences that made each day a surprise. Each human being is a "little piece of art" and knowing them made her life very rich. Those sparkling eyes of Mala's revealed a world of acceptance and love to all who found their reflection in them.*

Kim Barrett

## HOW WE WROTE THIS PLAY

The destiny of Aeschylus in relation to the Mysteries of Eleusis has been a deeply felt interest of mine since seeing "The Oresteia" as a teenager. So when Mala shared with me (in December of 2003) her imagination of a priestess in Eleusis and her young pupil Aeschylus, I was so stunned and shaken that I could hardly contain myself. Having discovered our shared passion for this subject, Mala asked me (in June of 2004) to collaborate with her to create a piece about Aeschylus and the priestess for the two of us to perform together.

In the summer of 2005, the Los Angeles Branch of the Anthroposophical Society offered us a venue for the premier. That invitation helped focus and sustain our work even beyond Mala's crossing. In between various other projects, we immersed ourselves in imaginative, intuitive, and historical research, meeting when we could on one coast or the other to flesh out the story and gradually negotiate and hammer out an outline.

In May, 2007, while I was on my way to California for a week of work with her on the play, Mala was diagnosed with leukemia and checked into the hospital. She insisted that I come to the hospital each morning so we could work while she was receiving treatment. We finished a rough draft and read through it out loud together, in the hospital on May 14<sup>th</sup>, for the first and last time.

Mala crossed the threshold of death on June 11, 2007, surrounded by friends and love.

*Aeschylus Unbound* premiered on schedule on September 22, 2007, at the Los Angeles Branch of the Anthroposophical Society. Mala's young protégée Kim Barrett played Mala's role of Dona, the priestess, and also directed and designed the lighting, set and costumes. On June 11, 2008, singer and Broadway actress Dorothy Emmerson played Dona in a staged reading at the Christian Community in New York City.

Mala has continued to influence and encourage the further development and polishing of the play from where she is now – through Kim's extraordinary talent and devotion to Mala, through Dorothy's painstaking insistence on clarity and flow, and through Laurie's immediate, heartfelt and comprehensive grasp of the role of Dona and the meaning and arc of the play.

Glen Williamson (co-author)  
August, 2008