

Orestes Completes Katharine Noon's Trilogy

By Julio Martinez

GHOST ROAD COMPANY ARTISTIC DIRECTOR Katharine Noon chuckles when asked if the company's current production, *Orestes Remembered: The Fury Project*, is a collaborative effort. "Working collaboratively is essential to the mission of Ghost Road," she affirms.

Indeed, the company makes the declaration: "The ensemble scavenges the current social landscape for objects, language and images which

department. Workshop performances run Jan. 24-Feb. 3 at Loyola.

"Being invited to develop new work in residency at a university is a tremendous opportunity for both the company members and the university students," affirms Noon. "We get to reinforce the company's mission by introducing students into the hands-on process of creating

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and performing ensemble-devised theatre alongside experienced artists. We teach the next generation of theatre artists as well as invigorating our own work by engaging students and professionals with differing perspectives, points of view and life experiences."

For those familiar with Aeschylus' work, there are a few familiar characters from the original. The action still centers on the anguished Orestes, who has murdered his mother Clytemnestra, who previously had murdered her husband, Orestes' father. In this GRC adaptation, Orestes not only faces his own crisis of conscience, he must deal with those around him who seek to use his actions to further their ambitions. Noon says, "The production asks the question, 'Are we becoming a more just society or a more savage one?'"

Working in collaboration with Noon are Kelsey Barney, Meg Bodi, Cathy Carlton, Ronnie Clark, Christal Joy Johnson, Julie Lockhart, Bridget Summers, Mark Seldis, Brian Weir and Ronald Wingate.

"I truly feel this is the most exciting way to develop theatre," says Noon. "When there is this amount of intensely concentrated collaboration, the world of the piece is the piece itself. It reflects the current time, place and people who are inventing it, with no attempt at being accurate to historical or modern-day realism, but carefully accurate to the scavenged and invented elements derived from the process." ■



MARK SELDIS

Katharine Noon

are in turn informed by the ensemble's individual experiences of the world around them in order to create something surprising and unexpected."

With *Orestes Remembered: The Fury Project*, GRC completes its re-imagining of Aeschylus' three-part masterwork, *The Oresteia*. Previous installments were *Elektra-La-La* (1995), directed by Noon, co-written by Noon and Brian Howrey, and *Clyt at Home* (2001), directed by Noon, co-written by Noon and Chris Dewan.

"All three pieces have been ensemble-devised," says Noon, who serves as writer and director of *Orestes Remembered*. "This final installment began with my personal research and contemplation of the final section of the *The Oresteia*, titled *The Eumenides*. In essence, our adaptation focuses on America's use of justice in public and private life."

Orestes Remembered premieres March 2 at the Powerhouse Theatre but initial development of the production was done in residency at Loyola Marymount University using a combination of GRC members and students from the theatre

ORESTES REMEMBERED: THE FURY PROJECT

Presented by
Ghost Road Company
Opens Jan. 24; plays Wed.-
Sat., 8:30 pm;
through Feb. 3
Tickets: free by invitation
Loyola Marymount University
Strub Theatre, Foley Building
1 LMU Dr., Los Angeles
310.338.7588

Opens March 2;
plays Thurs.-Sun., 8:30 pm;
through March 31
Tickets: \$20
The Powerhouse Theatre
3116 2nd St., Santa Monica
866.OFF.MAIN or
www.ghostroad.org