

Performance Impressions
Dave Olson, Agamemnon

First off, as much as the play was an exercise in learning the intricacies of justice precepts expressed in *The Oresteia*, it was also a noteworthy project from a group dynamic standpoint - in this case working with assigned group with rather nebulous guidance in a rather short amount of time. This dynamic was tense at times but I (gingerly) provided performance direction and leadership energy from time to time. I found that using levity to keep the rehearsal mood 'loose' made some of my fellow performers less embarrassed on some cases, and less (ahem) demanding in other.

Next thought, though I am not an actor per se and am comfortable for the most part in front of people from doing spoken word and film work, I rather enjoyed the anxious anticipation of performance. Even more-so however, I enjoyed the creative process of bringing a entire production to fruition - I liked brainstorming ideas, brewing up sets and props, and especially creating the percussive, spontaneous musical score, which provided (I think) a sense of urgency and depth to the performance.

Finally, I had a great role. Dramatic entrance (the scooter was fun too), great lines - from the weighty "I have a sense of right and wrong - what's more, heaven's proudest gift," to the almost humorous, "... like some barbarian pea-

cocking out of Asia," and many more (I think Fagles *must* be brilliant), plus the invigorating death yelps backstage.

It is no question that re-reading the lines over and over introduced new layers to my short (but I hope stimulating) portrayal of Agamemnon. For my part, I was certainly inspired knowing that thousands of men throughout history have stood on-stage and exclaimed Aeschylus's striking words in much the same manner as I. Most of them were likely not wearing hockey gear for armor though.