



THE ARCHIVE OF PERFORMANCES OF GREEK AND ROMAN DRAMA

UNIVERSITY OF OXFORD

SPRING 2002

DIONYSUS SINCE 69: GREEK TRAGEDY AND THE PUBLIC IMAGINATION AT THE END OF THE SECOND MILLENNIUM

We are delighted that Oxford University Press will be publishing our second volume (following *Medea in Performance, 1500-2000*) entitled *Dionysus Since 69: Greek Tragedy and the Public Imagination at the End of the Second Millennium*, edited by Edith Hall, Fiona Macintosh and Amanda Wrigley. At the book's core lies a series of papers delivered at the APGRD by invited guest lecturers, supplemented by chapters from APGRD staff. The volume seeks to answer the question: *why* has Greek tragedy been so prominent on stage and screen since the late 1960s? The provisional list of contents is as follows:

SECTION I: DIONYSUS AND THE SEX WAR

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| Ch. 1 | Froma Zeitlin | Dionysus in 69 |
| Ch. 2 | Helene Foley | Gender in the Performance and Adaptation of Greek Drama in the Late 20 th Century |
| Ch. 3 | Kathleen Riley | Herakles: Deconstruction of the Male Hero |

SECTION II: DIONYSUS IN POLITICS

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| Ch. 4 | Oliver Taplin | <i>Philoctetes</i> and the Wound at Troy |
| Ch. 5 | Edith Hall | Aeschylus, Race, and Class |
| Ch. 6 | Pantelis Michelakis | Projecting the Past: Greek Tragedy in Cinema, 1989-2001 |
| Ch. 7 | Lorna Hardwick | Greek Tragedy and Anti-Colonialism |

SECTION III: DIONYSUS AND THE AESTHETICS OF PERFORMANCE

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| Ch. 8 | David Wiles | The Use of Masks in Modern Performances of Greek Drama |
| Ch. 9 | Peter Brown | Greek Tragedy in the Opera House of the Late 20 th Century |
| Ch. 10 | Katharine Worth | Greek and Roman Notes in Samuel Beckett's Theatre Art |

SECTION IV: DIONYSUS AND THE LIFE OF THE MIND

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| Ch. 11 | Fiona Macintosh | Oedipus in the East End: From Freud to Berkoff |
| Ch. 12 | Erika Fischer-Lichte | Theatre and Sacrificial Ritual |
| Ch. 13 | Timberlake Wertenbaker | The Voices We Hear |

Appendix: Details of Productions Discussed in the Text, by Amanda Wrigley

OUR NORTHERN CORRESPONDENT

Besides reviewing the Northern Broadsides production of *Oedipus* for the *Times Literary Supplement*, Edith Hall has recently contributed to three programmes for Radio 3, including 'In front of the children', directed by Ed Kemp, which was broadcast in November 2001 to coincide with Radio 3's series of new versions of Euripides.

In February 2002 Edith was invited through the Northern branch of the Society for Theatre Research to speak at Manchester University's Department of Drama about Greek tragedy to help with their production of *Trojan Women*, directed by George Taylor. In addition, she was consultant to Durham University Classical Society's production of *Medea* in April 2002. She has also helped with the translation of *Bacchae* for the National Theatre's impending production, was invited to talk to the cast about ancient acting at the first rehearsal, has supplied the design team, led by Alison Chitty, with numerous images of Dionysus and his followers, and has written the programme essay.

Edith has also visited Tony Harrison at his Newcastle home to interview him about his feature film *Prometheus*, on which she has written an essay which is forthcoming in *Arion*.

2ND ANNUAL POSTGRADUATE SYMPOSIUM, 26 - 27 JUNE 2002 **'THE MEETING OF CULTURES IN MODERN PERFORMANCE OF GREEK THEATRE'**

The proposed list of speakers and paper titles for this event is now available on our website. Eighteen papers (two of which will include practical demonstrations) are to be given by postgraduate students from five countries. On the first day of the event (to be held in Oxford) there will be a presentation by the Oxford University Classical Drama Society on their recent production of *Medea*, and a selection of photographs will be exhibited by George Sampatakakis on the second day (to be held in Egham). The symposium is being organised by the Department of Drama & Theatre, Royal Holloway, University of London, and the APGRD. There is no registration fee, but academics and postgraduates wishing to attend are asked to contact amanda.wrigley@classics.ox.ac.uk or g.sampatakakis@rhul.ac.uk before 7 June 2002.

'AN ALGERIAN'S VENTURES INTO ANCIENT GREEK TERRITORY'

Abd' Elkader Farrah (RSC Associate Designer 1962-1991; RSC Honorary Associate Artist since 1991) led a discussion and gave an exhibition of his work entitled 'An Algerian's ventures into ancient Greek territory' on 30 January of this year. Farrah gave a fascinating account of how his early years in Algeria shaped and determined his subsequent career in the theatre, before discussing his collaboration with major figures from the post-war European theatre (notably Michel Saint-Denis, Peter Brook and Terry Hands). He has very kindly donated to the Archive copies of all the items in his exhibition (which include details of his mask workshops at the RSC, his work with the chorus, and his designs for a number of productions of ancient plays and/or adaptations), and he has provided us with a detailed audio-commentary to accompany each item. We are most grateful to Abd' Elkader Farrah for having given the Archive such an important research resource, which will be of enormous value to a wide range of scholars and theatre practitioners.

THE OXFORD GREEK PLAY 2002: EURIPIDES' MEDEA

The Oxford University Drama Society presented Euripides' *Medea* from 30 January to 2 February 2002. The play was directed by Nat Coleman and was performed in ancient Greek with English surtitles. The costumes were by Emma Dick, the music by Tom Foster-Carter, and the choreography by Rachel Spedding. The performances were accompanied by lectures on the play by Jasper Griffin, James Morwood and Oliver Taplin. On Saturday 2 February an inter-disciplinary forum discussed aspects of *Medea* in its dramatic and academic contexts in the Headley Lecture Theatre, Ashmolean Museum. Speakers included Ian Christie, Fiona Macintosh, Oliver Taplin and actress Fiona Shaw, star of last year's critically-acclaimed West End production of the *Medea*.

PILOT EPIDAUROS SUMMER SCHOOL

July 2002 will see the launch of a Summer School in Ligourio, the village neighbouring Epidaurus, for postgraduate students of the member institutions of the European Network of Research and Documentation of Ancient Greek Drama Performances. In this exploratory year, the courses will be organised around the four Theban tragedies being performed in Epidaurus during this time (*Bakchai*, dir. Theodoros Terzopoulos; *Oedipus Rex*, dir. Tadashi Suzuki; *Seven Against Thebes*, dir. Valerie Fokin; *Antigone*, dir. Anna Badora). The aim of the summer school is to establish closer contacts between the academic community and artistic activity: theoretical sessions on translation, iconography, design, reviews and directing in the mornings will be complemented by director and actor-led sessions in the afternoon. A report will appear in the Autumn 2002 Newsletter.

SYMPOSIUM ON THE CONTEMPORARY PERFORMANCE OF ANCIENT GREEK AND ROMAN DRAMA THE J. PAUL GETTY MUSEUM, 20 – 23 JUNE 2002

This symposium will provide an interdisciplinary consideration of issues that are vital to the production of ancient plays today. While ancient Greek drama is increasingly attracting international audiences, the scholarly investigation into the nature and forms of ancient production has reached a critical phase. The principal forms of ancient drama – the chorus and the mask – still provide a language for contemporary directors, designers, and actors. At the same time, successful adaptations may forgo ancient forms of presentation in favour of more contemporary staging while remaining faithful to the meaning of the original. For further information on this event contact mhart@getty.edu.

11TH INTERNATIONAL MEETING ON ANCIENT GREEK DRAMA, DELPHI, 5 – 12 JULY 2002

This 11th meeting takes as its theme The Theban Cycle, and will consist of an international symposium, workshops, round-table discussions, exhibitions, in addition to a series of performances which is to include Sophocles' *Oedipus at Colonus*, written and directed by Wole Soyinka, *Thebais* (an opera based on Aeschylus' *Seven Against Thebes* and Sophocles' *Antigone*), directed by Luo Jin-Lin, and Euripides' *Bacchae*, directed by Frédéric Servant & Anne-Sylvie Meyza. For further information contact the European Cultural Centre of Delphi at eccd-cul@otenet.gr.

A SELECTION OF CURRENT AND FORTHCOMING PRODUCTIONS

This listing is by no means exhaustive. For an up-to-date list please see the noticeboard on our website. We warmly welcome further suggestions, so please keep us in touch.

FRANCE Jean-Paul Sartre's *Les Troyennes*, dir. Yves Penay, Theatre Les Enfants Terribles, to 17 May. Aristophanes' *La Paix*, dir. Stéphanie Tesson, tr. Malika Hammou, Theatre Treize, Paris, to 9 June.

GERMANY Sophocles' *Antigone*, dir. Roberto Ciulli, Theater an der Ruhr, from 12 April (www.theater-an-der-ruhr.de). Aristophanes' *Der Frieden*, dir. Claudia Nowotny, Theater Plauen-Zwickau, from 14 June (www.theater-plauen-zwickau.de).

GREECE Complete listings of the Epidaurus and Athens summer festivals at www.greekfestival.gr.

ITALY Luca Ronconi directs Aeschylus' *Prometeo Incatenato*, Euripides' *Baccanti*, and Aristophanes' *Rani* at the Teatro Greco di Siracusa, 17 May – 29 June (www.drammatico.it).

THE NETHERLANDS & TOURING Zuidelijk Toneel Hollandia's production of Euripides' *Bacchae*, translated by Herman Altena, is to tour Austria, Belgium, Germany and Greece from 4 May.

UNITED KINGDOM Two forthcoming RNT productions: Euripides' *Bacchai*, directed by Sir Peter Hall, in a version by Colin Teevan with music by Harrison Birtwistle (previews from 8 May); and Aristophanes' *The Birds*, directed by Kathryn Hunter in collaboration with Mamaloucos, in a new version by Sean O'Brien (www.nationaltheatre.org.uk). Euripides' *Ion*, dir. Erica Whyman, is at the Gate Theatre, London, 2 May – 1 June.

USA Aristophanes' *Lysistrata*, dir. Andrei Serban, American Repertory Company, at the Loeb Drama Center, Cambridge, MA, 10 May – 9 June.

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