



THE ARCHIVE OF PERFORMANCES OF GREEK AND ROMAN DRAMA

UNIVERSITY OF OXFORD

SPRING 2004 (NO. 8)

'THE SACRIFICE OF IPHIGENIA IN THE ARTS', 14 MAY 2004

A colloquium on 'The Sacrifice of Iphigenia in the Arts' will take place in Bristol on 14 May 2004. It is being held under the auspices of the University of Bristol's Centre for the Classical Tradition and the APGRD. The colloquium has two aims: to explore the relevance of the myth of Iphigenia's sacrifice at the beginning of the third millennium; and to examine possible similarities between the current interest in Iphigenia and other important moments in the reception history of the myth, such as those associated with Euripides, Racine, Gluck, and Schiller. It will address the confrontation between public ambition and private sentiment at times of social and moral crisis, the issue of violence and its representation in art, as well as self-sacrifice and the politics of redemption. See www.apgrd.ox.ac.uk/events/colloqiphigenia.htm for the provisional programme and registration details. The event is being organised by Pantelis Michelakis, whom we would like to congratulate on his appointment to a 'tenured' lectureship at Bristol.

APGRD LECTURES, TRINITY TERM 2004 - ALL WELCOME!

PROFESSOR ALLEN KUHARSKI (Swarthmore College, Pennsylvania) will give a lecture on
'Efficacious Acts: Greek Tragedy in Polish Theater'
at 2.15pm on 28 April 2004 in Magdalen College Auditorium.

PROFESSOR ERIC CSAPO (University of Toronto) will give a lecture on
'Cooking with Menander: Slices from the Home Entertainment Industry of Later Antiquity'
at 2.15pm on 26 May 2004 in Magdalen College Auditorium.

'ARISTOPHANES: UPSTAIRS AND DOWNSTAIRS: PEACE, BIRDS, AND FROGS IN ANCIENT AND MODERN PERFORMANCE'



The APGRD's third major conference will take place at Magdalen College from Thursday 16 to Saturday 18 September 2004. Please email apgrd@classics.ox.ac.uk or telephone 01865 288 210 for a copy of the provisional programme and booking form (which are accessible at www.apgrd.ox.ac.uk/events/confarist.htm). Thanks to the generosity of the Society for the Promotion of Hellenic Studies, a limited number of postgraduate bursaries are available. We are also pleased to acknowledge the support of the British Academy and the Faculty of Classics at Oxford. The deadline for postgraduate bursary applications is 30 June, and the deadline for conference registration is 18 August.

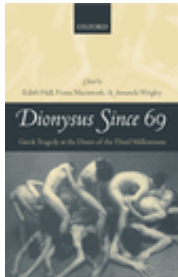
4TH ANNUAL POSTGRADUATE SYMPOSIUM

The 4th Annual Postgraduate Symposium, on 'Adaptations of Ancient Greek Drama', will take place at Royal Holloway and the University of Oxford on 17 and 18 June 2004. An international group of postgraduates will present and discuss their work-in-progress with theatre practitioners and academics. The event, which is being organised by Eleftheria Ioannidou (Oxford), Elina Dagonaki (Oxford), and Conor Hanratty (RHUL), is open to all: please email apgrd@classics.ox.ac.uk for further details.

APGRD BOOKS

Both Edith Hall and Fiona Macintosh's book, *Greek Tragedy and the British Theatre, 1660-1914*, and *Agamemnon in Performance, 458 BC-2004 AD*, edited by Fiona Macintosh, Pantelis Michelakis, Edith Hall, and Oliver Taplin, are now in press with OUP. It is expected that both will be published in the spring of 2005.

Dionysus Since 69: Greek Tragedy at the Dawn of the Third Millennium, edited by Edith Hall, Fiona Macintosh, and Amanda Wrigley, has been published by Oxford University Press. The chapters are:



- 1 Edith Hall: Introduction: Why Greek tragedy in the late 20th century?
- Section 1. Dionysus and the Sex War**
- 2 Froma Zeitlin: Dionysus in 69
- 3 Helene Foley: Bad women: gender politics in late 20th century performance and revision of Greek tragedy
- 4 Kathleen Riley: Heracles as Dr Strangelove and GI Joe: male heroism deconstructed
- Section 2. Dionysus in Politics**
- 5 Oliver Taplin: Sophocles' *Philoctetes*, Seamus Heaney's, and some other recent half-rhymes
- 6 Edith Hall: Aeschylus, race, class, and war in the 1990s
- 7 Pantelis Michelakis: Greek tragedy in cinema: theatre, politics, history
- 8 Lorna Hardwick: Greek drama and anti-colonialism: decolonising classics
- Section 3. Dionysus and the Aesthetics of Performance**
- 9 David Wiles: The use of masks in modern performances of Greek tragedy
- 10 Katharine Worth: Greek notes in Samuel Beckett's theatre art
- 11 Peter Brown: Greek Tragedy in the opera house and concert hall of the late 20th century
- Section 4. Dionysus and the Life of the Mind**
- 12 Fiona Macintosh: Oedipus in the East End: from Freud to Berkoff
- 13 Erika Fischer-Lichte: Thinking about the origins of theatre in the 1970s
- 14 Timberlake Wertenbaker: The voices we hear
- 15 Amanda Wrigley: Details of productions discussed

DIARY

☞ Fiona Shaw read some of Andromache's greatest speeches from Homer's *Iliad*, in a new translation by Oliver Taplin, and passages from Euripides' *Trojan Women*, at the Oxford Literary Festival, Holywell Music Room, Oxford, 27 March.

☞ *The Burial at Thebes*, a translation of *Antigone* by Seamus Heaney (recently published by Faber), is at the Abbey Theatre, Dublin, from 31 March to 1 May (see www.abbeytheatre.ie).

☞ 'Jocelyn Herbert at the National', an exhibition of drawings, photographs and correspondence from Jocelyn Herbert's archives, documenting her relationship with the NT which began in 1964 when she designed Samuel Beckett's *Play* at the Old Vic, is at the Royal National Theatre from 7 April to 22 May. It was with the 1981 *Oresteia* that her working relationship with Tony Harrison began, a creative collaboration which lasted until her death in May 2003. We will always remain grateful to her for letting us in 1996 use her watercolour for the mask of the Herald in *Agamemnon* as the APGRD's symbol.

☞ Thiasos' adaptation of *Hippolytos*, first produced in 1998, is being revived at the Shaw Theatre, London, on 19 April before it tours to Dartmouth in the USA from 27 April to 5 May. The story of Hippolytos is enacted in English as Topeng masked drama directed by M. J. Coldiron; the choruses, set to music by Jamie Masters, are sung in ancient Greek and set to west Javanese dance originally devised by Untung Hidayat. The production is directed by Yana Zarifi.

☞ The Oxford University Classical Drama Society will present a new English verse translation of *Trojan Women* written and directed by Avery T. Willis at the Oxford Playhouse, 5-8 May. This production will be managed by the team which produced the critically acclaimed *Medea* in ancient Greek in 2002. *Trojan Women* will be the highlight of a two-week Oxford Greek Festival in which more than twenty-five events will

celebrate the vibrancy of both ancient and modern Greek culture and the return of the Olympics to Greece (see www.oxfordgreekfestival.com).

☞ **The one-day colloquium on 'The Sacrifice of Iphigenia in the Arts' will take place on 14 May at the University of Bristol (see above for more information).**

☞ 'Classics in Post-Colonial Worlds', an international, interdisciplinary conference will be held at The Open University's Regional Office, Harborne, Birmingham, on 19-20 May. This conference marks the increasing importance of research on the reception of classical texts and images in the varied histories of colonial and post-colonial societies. Contact c.a.gillespie@open.ac.uk for further information.

☞ Katie Mitchell directs *Iphigenia at Aulis*, in a translation by Don Taylor, at the Royal National Theatre, from June through the summer.

☞ *A Funny Thing Happened on the Way to the Forum*, written by Burt Shevelove and Larry Gelbart, with music and lyrics by Stephen Sondheim, will be produced at the Royal National Theatre from June through the summer under the direction of Edward Hall. RNT Platform discussions will take place with Sondheim in July, J. Michael Walton in September, and Edward Hall in October. In September there will also be rehearsed readings of two Plautine plays which inspired *A Funny Thing ...*, namely *Casina*, tr. by R. Beacham, and *The Haunted House*, tr. by K. McLeish and M. Sargent.

☞ 'Classical Subjects and Modern Subjectivities', a one-day conference on reception, is to be held at the Department of Classics, University of Reading, on 25 June (email B.E.Goff@rdg.ac.uk for further information).

☞ The summer festivals in Greece and Italy will include Peter Stein's *Medea* (Syracuse, 14 May – 19 June); Yukio Ninagawa's *Oedipus Rex* (Athens, 1-3 July); and Luca Ronconi's *Bacchae* (Epidaurus, 2-3 July).

☞ **'Aristophanes Upstairs and Downstairs: *Peace, Birds and Frogs* in Ancient and Modern Performance', a three-day APGRD conference at Magdalen College, Oxford, 16-18 September (see above for more information).**

☞ Edith Hall has been translating Euripidean fragments – some of which have never been translated into English before – in order to help Colin Teevan, the Arts Council North-East's current Literary Fellow, with a new play modelled on a lost ancient Greek tragedy. It has been commissioned by The Academy at Live Theatre in Newcastle, where it will be performed during the third week of September 2004. A reconstruction of Euripides' *Alcmaeon in Corinth*, provisionally entitled *Cock o' the North*, this exciting tragicomedy is a tale about the responsibilities of fatherhood and averted incest. The Greek prototype was originally performed in 405 BC, in the group with *Iphigenia in Aulis* and *Bacchae*, both of which Teevan has already either adapted or translated for performance.

☞ Oliver Taplin is translating and adapting a sequence of Greek poetry and drama under the title *The Swallow Song*. This is for a co-production of the Greek National Theatre and the J. Paul Getty Museum in Los Angeles to be performed at the Museum, 21-24 October, and it is hoped in Europe in 2005. Lydia Koniordou directs a company of anglophone Greek actors and musicians. The designer is Dionyssis Fotopoulos.

☞ In February 2005 Vanessa Redgrave will take the title role in the Royal Shakespeare Company's production of *Hecuba*.

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