

DIDASKALIA 

The Journal for Ancient Performance



photo: P. Winters/Theater of War

*Didaskalia is an electronic journal dedicated to the study of all aspects of ancient Greek and Roman performance.*

# DIDASKALIA

## Volume 8 (2011)

<http://didaskalia.net>

ISSN 1321-4853

## About Didaskalia

Didaskalia (διδασκαλία) is the term used since ancient times to describe the work a playwright did to teach his chorus and actors the play. The official records of the dramatic festivals in Athens were the διδασκαλία. *Didaskalia* now furthers the scholarship of the ancient performance.

*Didaskalia* is an English-language, online publication about the performance of Greek and Roman drama, dance, and music. We publish peer-reviewed scholarship on performance and reviews of the professional activity of artists and scholars who work on ancient drama.

We welcome submissions on any aspect of the field. If you would like your work to be reviewed, please write to [editor@didaskalia.net](mailto:editor@didaskalia.net) at least three weeks in advance of the performance date. We also seek interviews with practitioners and opinion pieces. For submission guidelines, go to [didaskalia.net](http://didaskalia.net).

### 2011 Staff

Editor-in-Chief:	Amy R. Cohen	<a href="mailto:editor@didaskalia.net">editor@didaskalia.net</a> +1 434 947-8117
		Post: <i>Didaskalia</i> Randolph College 2500 Rivermont Avenue Lynchburg, VA 24503 USA
Associate Editor:	C.W. (Toph) Marshall	
Assistant Editor:	Jay Kardan	<a href="mailto:assistant-editor@didaskalia.net">assistant-editor@didaskalia.net</a>
Intern:	Gage Stuntz	<a href="mailto:intern@didaskalia.net">intern@didaskalia.net</a>

### Advisory Board

Caterina Barone	Oliver Taplin
John Davidson	Peter Toohey
Gary Decker	J. Michael Walton
Mark Griffith	David Wiles
Mary Hart	Paul Woodruff
Kenneth Reckford	

### Editorial Board

Kathryn Boshier	Dan McCaffrey
Dorota Dutsch	Marianne McDonald
Fred Franko	Peter Meineck
Allison Futrell	Paul Menzer
Mary-Kay Gamel	Tim Moore
John Given	Nancy Rabinowitz
Mike Lippman	Brett Rogers
Fiona Macintosh	John Starks
Willie Major	

### Copyright

Readers are permitted to save or print any files from Didaskalia as long as there are no alterations made in those files. Copyright remains with the authors, who are entitled to reprint their work elsewhere if due acknowledgement is made to the earlier publication in *Didaskalia*. Contributors are responsible for getting permission to reproduce any photographs or video they submit and for providing the necessary credits.

Website design © *Didaskalia*.

*Didaskalia* is published at Randolph College.

**DIDASKALIA**  
**VOLUME 8 (2011)**  
**TABLE OF CONTENTS**

8.01	<b>Introducing Volume 8 and Remembering Douglass Parker</b> Amy R. Cohen	1
8.02	<b>Review: 45th Season of Classical Plays at the Greek Theatre in Syracuse</b> Caterina Barone	4
8.03	<b>Review: <i>The Brothers Menaechmus</i> at East Carolina University</b> Amy R. Cohen	6
8.04	<b>Review: <i>A Man Who Hates People</i> at Trent University and the University of Toronto</b> Donald Sells	10
8.05	<b>Review: <i>Hecuba</i> at Randolph College</b> Jaclyn Dudek	13
8.06	<b>Interview: Satyrs in L.A.</b> Mary Hart	16
8.07	<b>KOSKY - <i>The Women of Troy</i>: Barrie Kosky, The Sydney Theatre Company, and Classical Theatre in Australia</b> Elizabeth Hale, guest editor	26
8.08	<b>KOSKY - Delivering the Message in Kosky's <i>The Women of Troy</i></b> Helen Slaney	33
8.09	<b>KOSKY - <i>The Women of Troy</i>: Barrie Kosky's "operatic" version of Euripides</b> Michael Halliwell	48
8.10	<b>KOSKY - <i>The Women of Troy</i>—New and Old</b> Michael Ewans	58
8.11	<b>KOSKY - "Toothless intellectuals," "the misery of the poor," "poetry after Auschwitz," and the White, Middle-class Audience: the Moral Perils of Kosky and Wright's <i>The Women of Troy</i> (or, how do we regard the pain of others?)</b> Marguerite Johnson	65
8.12	<b>Masks in the Oxford Greek Play 2008: Theory and Practice</b> Claire Catenaccio	75
8.13	<b>The Masked Chorus in Action—Staging Euripides' <i>Bacchae</i></b> Chris Vervain	85
8.14	<b>Review: <i>Orestes Terrorist</i> at the University of California, Santa Cruz</b> Fiona Macintosh	98
8.15	<b>Review: 47th Season of Classical Plays at the Greek Theatre in Syracuse</b> Caterina Barone	101
8.16	<b>Review: <i>Medea</i> at the Long Beach Opera</b> Yoko Kurahashi	104
8.17	<b>Interview: <i>Theater of War</i></b> Amy R. Cohen and Brett M. Rogers	109

8.18	<b>Storm in a Teacup: an Exercise in Performance Reception in Twenty-First-Century Israel</b> Lisa Maurice	112
8.19	<b>Review: Seneca's <i>Oedipus</i> at the Stanford Summer Theater</b> David J. Jacobson	129
8.20	<b>Review: <i>Sophocles: Seven Sicknesses</i> at the Chopin Theater</b> Teresa M. Danze Lemieux	133
8.21	<b>ADIP I - Ancient Drama in Performance: Theory and Practice</b> Amy R. Cohen	140
8.22	<b>ADIP I - Play in the Sunshine</b> Jennifer S. Starkey	142
8.23	<b>ADIP I - Adapting <i>Hecuba</i>: Where Do Problems Begin?</b> Nancy Nanney <sup>1</sup>	157
8.24	<b>ADIP I - The Twice Born and One More: Portraying Dionysus in the <i>Bacchae</i></b> Jaclyn Dudek	170
8.25	<b>ADIP I - A Gestural Phallacy</b> David J. Jacobson	173
8.26	<b>ADIP I - Double the Message</b> Diane J. Rayor	177
8.27	<b>ADIP I - Performing the "Unperformable" Extispicy Scene in Seneca's <i>Oedipus Rex</i></b> Eric Dodson-Robinson	179
8.28	<b>ADIP I - Compassion in Chorus and Audience</b> Paul Woodruff	185
8.29	<b>ADIP I - Staging the Reconciliation Scene of Aristophanes' <i>Lysistrata</i></b> John Given	189
8.30	<b>ADIP I - The Delayed Feast: the Festival Context of Plautus' <i>Pseudolus</i></b> Laura Banducci	198
8.31	<b>ADIP I - Euripides' <i>Hecuba</i>: the Text and the Event</b> Kenneth Reckford	207
8.32	<b>ADIP I - <i>Hecuba</i> in a New Translation</b> Jay Kardan and Laura-Gray Street	208
8.33	<b>ADIP I - Talkback: <i>Hecuba</i></b> Mary-Kay Gamel	299

---

## Note

*Didaskalia* is an online journal. This print representation of Volume 8 is an inadequate approximation of the web publication at [didaskalia.net](http://didaskalia.net), which includes sound, video, and live hyperlinks.

## Talkback: *Hecuba*

led by **Mary-Kay Gamel**

*University of California at Santa Cruz*



**Mary-Kay Gamel leads a talkback after the October 9, 2010, performance of *Hecuba* at Randolph College**  
([youtube.com/v/-FufxkPNW3Q](https://www.youtube.com/watch?v=-FufxkPNW3Q))

### Introduction

by **Amy R. Cohen** (*Randolph College*)

The first Ancient Drama in Performance conference featured my production of Euripides' *Hecuba* in a new translation (for the translation, working script, and video from the performance, see *Didaskalia 8* (2011) 32). Because the conference stressed the importance of the interactions between scholars and practitioners of ancient drama, it was crucial to feature Mary-Kay Gamel, a great scholar *and* practitioner, in the program. Gamel has for years pushed the boundaries of what can be accomplished in ancient drama, repeatedly making fresh, high-stakes decisions in her directing. I could think of no better person to lead a reaction to my original-practices *Hecuba*, since at first glance our shows are at the opposite ends of the ancient-drama spectrum of production. What we all discovered in the talkback is that we simply take different paths to connecting ancient plays with modern audiences.

The discussion ranges widely: Gamel made sure we covered certain subjects, and the audience brought up things we might not have considered. The sound quality varies, and we did not always know the identity of the questioners, but the talkback is valuable for covering many questions relevant to any production of ancient drama, original practices or not.

Some of the topics of conversation:

The size of the set and *skene* (at [0:04](https://www.youtube.com/watch?v=-FufxkPNW3Q#t=0m4s) [youtube.com/v/-FufxkPNW3Q#t=0m4s](https://www.youtube.com/watch?v=-FufxkPNW3Q#t=0m4s)).

Killing the children of Polymestor (at [2:50](https://www.youtube.com/watch?v=-FufxkPNW3Q#t=2m50s) [youtube.com/v/-FufxkPNW3Q#t=2m50s](https://www.youtube.com/watch?v=-FufxkPNW3Q#t=2m50s)).

What the play means to us now (at [3:48](https://www.youtube.com/watch?v=-FufxkPNW3Q#t=3m48s) [youtube.com/v/-FufxkPNW3Q#t=3m48s](https://www.youtube.com/watch?v=-FufxkPNW3Q#t=3m48s)).

An African American Hecuba (at [5:00](https://www.youtube.com/v/-FufxkPNW3Q#t=5m0s) [youtube.com/v/-FufxkPNW3Q#t=5m0s](https://www.youtube.com/v/-FufxkPNW3Q#t=5m0s)).

Women and power (at [6:10](https://www.youtube.com/v/-FufxkPNW3Q#t=6m10s) [youtube.com/v/-FufxkPNW3Q#t=6m10s](https://www.youtube.com/v/-FufxkPNW3Q#t=6m10s)).

How masks change acting (at [9:40](https://www.youtube.com/v/-FufxkPNW3Q#t=9m40s) [youtube.com/v/-FufxkPNW3Q#t=9m40s](https://www.youtube.com/v/-FufxkPNW3Q#t=9m40s)).

Thematic doubling (at [15:12](https://www.youtube.com/v/-FufxkPNW3Q#t=15m12s) [youtube.com/v/-FufxkPNW3Q#t=15m12s](https://www.youtube.com/v/-FufxkPNW3Q#t=15m12s)).

Doubling of Polyxena and Talthybius (at [19:08](https://www.youtube.com/v/-FufxkPNW3Q#t=19m8s) [youtube.com/v/-FufxkPNW3Q#t=19m8s](https://www.youtube.com/v/-FufxkPNW3Q#t=19m8s)).

Doubling of Odysseus and Agamemnon (at [19:35](https://www.youtube.com/v/-FufxkPNW3Q#t=19m35s) [youtube.com/v/-FufxkPNW3Q#t=19m35s](https://www.youtube.com/v/-FufxkPNW3Q#t=19m35s)).

Questions about the masks (at [20:50](https://www.youtube.com/v/-FufxkPNW3Q#t=20m50s) [youtube.com/v/-FufxkPNW3Q#t=20m50s](https://www.youtube.com/v/-FufxkPNW3Q#t=20m50s)).

Emotions in the masks (at [26:28](https://www.youtube.com/v/-FufxkPNW3Q#t=26m28s) [youtube.com/v/-FufxkPNW3Q#t=26m28s](https://www.youtube.com/v/-FufxkPNW3Q#t=26m28s)).

The choice of song, music, and dance (at [28:54](https://www.youtube.com/v/-FufxkPNW3Q#t=28m54s) [youtube.com/v/-FufxkPNW3Q#t=28m54s](https://www.youtube.com/v/-FufxkPNW3Q#t=28m54s)).

Original masks, so why not original music (at [32:08](https://www.youtube.com/v/-FufxkPNW3Q#t=32m08s) [youtube.com/v/-FufxkPNW3Q#t=32m08s](https://www.youtube.com/v/-FufxkPNW3Q#t=32m08s)).

The effectiveness of the chorus (at [35:01](https://www.youtube.com/v/-FufxkPNW3Q#t=35m1s) [youtube.com/v/-FufxkPNW3Q#t=35m1s](https://www.youtube.com/v/-FufxkPNW3Q#t=35m1s)).

The community nature of the Greek Play (at [36:08](https://www.youtube.com/v/-FufxkPNW3Q#t=36m8s) [youtube.com/v/-FufxkPNW3Q#t=36m8s](https://www.youtube.com/v/-FufxkPNW3Q#t=36m8s)).