

The Abbey Theatre
Produced in association with
Max Weitzenhoffer, Roger Berlind, Old Vic Productions
Nica Burns for Really Useful Theatres and Jedediah Wheeler

Fiona Shaw

Medea

by Euripides

November 14–24, 2002
Zellerbach Playhouse

Translated by
Kenneth McLeish & Frederic Raphael

Directed by Deborah Warner
Set Designer – Tom Pye
Original Lighting Designer – Peter Mumford
Associate Lighting Designer – Mike Gunning
Soundscape – Mel Mercier
Costume Designer – Jacqueline Durran
Sound Designer – David Meschter

Kirsten Campbell, Joyce Henderson, Derek Hutchinson,
Rachel Isaac, Robin Laing, Pauline Lynch,
Siobhán McCarthy, Joseph Mydell, Struan Rodger, Susan Salmon

With Jonathan Cake as Jason

General Manager/Jill Dombrowski, Luna Group, Inc.
Line Producer/Donna Munday, Really Useful Theatres

Jedediah Wheeler, executive producer

The Abbey Theatre, Ben Barnes, artistic director

Cal Performances' presentation of Medea is supported, in part,
by the Consortium for the Arts, University of California, Berkeley.

Cal Performances thanks the William and Flora Hewlett Foundation
and the Zellerbach Family Fund for their generous support.

Cal Performances receives additional funding from the National Endowment for the Arts,
a federal agency that supports the visual, literary, and performing arts to benefit all Americans,
and the California Arts Council, a state agency.

In order of appearance

Nurse Siobhán McCarthy
Tutor Robin Laing

Chorus Kirsten Campbell
Joyce Henderson

Rachel Isaac
Pauline Lynch

Susan Salmon
Medea Fiona Shaw
Kreon Struan Rodger
Jason Jonathan Cake
Aegeus Joseph Mydell
Messenger Derek Hutchinson

Children

Dylan Denton, Alexander Scheitinger, Michael Tommer

Deborah Warner and Fiona Shaw first created *Medea* for The Abbey Theatre in Dublin in May of 2000. A further expansion of this work was produced in London's West End in January of 2001 by Max Weitzenhoffer, Roger Berlind, Old Vic Productions, and Nica Burns for Really Useful Theatres.

The current production was organized by Jedediah Wheeler for presentation by BAM's Next Wave Festival; The University Musical Society, University of Michigan, Ann Arbor; ClearChannel Entertainment, Boston, Massachusetts; The John F. Kennedy Center for the Performing Arts; Cal Performances, University of California, Berkeley; and Le Théâtre National de Chaillot, Paris, France.

Background: The Myth(s) of Medea

To tell the story of Medea, one needs to begin with the myth of Jason and the Argonauts.

A generation before the Trojan War, King Pelias of Iolcus, a prominent city in Thessaly, sends Jason, rightful heir to the throne, in search of the Golden Fleece. And so Jason, with the help of the goddess Athena, builds the ship *Argo*, and sails off with his comrades, the Argonauts. After a series of adventures, he arrives in Colchis, a city at the Eastern end of the Black Sea and home to the Golden Fleece. When he asks Aeëtes, king of Colchis, for the Fleece, the king agrees—if Jason is able to yoke together two fire-breathing bulls, with which to plow a field, sow dragon's teeth in the field's furrows, and kill the armed men who spring from the earth. A difficult task: but with the help of love-smitten Medea, Aeëtes' daughter, Jason is successful.

Fleece in hand, Medea and Jason then escape from Colchis, bringing along with them Medea's younger brother Apsyrtus. When they realize that King Aeëtes and his men are in pursuit, Medea kills Apsyrtus, scattering his limbs from the *Argo*, so that Aeëtes is compelled to stop and gather the boy's bones for burial. Thus Medea and Jason manage to return to Iolcus. Upon arrival, they plot their revenge against King Pelias.

In the presence of Pelias' daughters, Medea butchers an aged ram, throws its parts into a boiling cauldron, and rejuvenates the animal by reciting a spell. After this display of her powers, she persuades the daughters to chop up their father, in order to rejuvenate him in the same way. The daughters eagerly obey; but in lieu of uttering the magic words, Medea flees to Corinth with Jason, leaving Pelias in pieces.

Jason and Medea live in Corinth for many years, where a number of children (two in Euripides' account; up to 14 in others) are born to them. After a time, Creon, king of Corinth, offers Jason his daughter in marriage. Jason seizes the opportunity, declaring that, for the sake of his family, he will marry the girl and divorce Medea. Outraged by this turn of events, Medea speaks out against the new bride, for which Creon calls for her exile, along with her children.

It is at this point in the *Medea*-myth that Euripides' *Medea* begins. We are told that Medea is still unwilling to accept her husband's actions, and is continuing to complain about her abandonment by him. Recognizing that Jason will not return to her, however, she seeks revenge, sending her two sons with a poison-soaked dress to Jason's new bride. After a (famous) scene of deliberation, she kills her sons, and then flees to Athens in the Chariot of the Sun (*deus ex machina*), where she will take shelter with the Athenian King Aegeus.

The Innovations of Euripides

In selecting this story to be the subject of a play in 431 BCE, Euripides was aware that his audience, as members of a culture steeped in oral and poetic traditions, was familiar with many previous versions. Myths are not static, and their details could vary considerably from one account to the next. Euripides likely put his own touches on the Medea-myth, foremost among them the slaughter by Medea of her own children. Before Euripides, there were a number of traditions about the cause of their deaths: for instance, that they were murdered by angry Corinthians, or that Medea inadvertently killed them while attempting to make them immortal. However, ever since Euripides' *Medea*, the dramatic focus of the play—Medea's deliberations and eventual filicide—has forever been associated with her. Indeed, after Euripides, Medea is always the "child killer": not only in later Greek productions, but also in Roman tragedies, in Classical vase paintings, and in virtually all media—iconographic, literary, and dramatic—since the Renaissance.

Performance of Greek Tragedy

In Classical Athens, tragedies were performed each year at the City Dionysia in late March, as part of a festival of rebirth. The month before the dramatic competition, the city's archôn (chief magistrate) chose three playwrights as competitors, and selected chorêgoi (rich private citizens) who would finance the productions. On the day of the performance, judges were appointed, one from each of Athens' 10 tribes.

Each playwright produced a tetralogy of three tragedies and one satyr-play, the latter a burlesque on the same theme as the tragedies. (*Medea* was the first play in Euripides' tetralogy, the rest of which is now lost.) The tragedies were only one part of an enormous spectacle, a festival with elaborate processions; dithyrambic (choral-song) contests in which each tribe was represented by choruses of 50 men and 50 boys; various religious rites in honor of the god Dionysus; and other public displays of civic self-representation.

The surviving texts of the tragedies have been compared to the librettos of operas—that is, the words remain, but we are lacking substantial parts of the production, namely the costumes, choreography, and music. In fact, tragedy was a musical performance: the Greek chorus sang to the accompaniment of pipes, and, cloaked in elaborate costumes, they performed choreographed dances. The actors, on the other hand, spoke in verse, in a number of meters. In the time of Euripides, each production had three actors—all male—who wore masks to mark their respective roles. Most likely, the actors performed on a rectangular acting-area, while the chorus sang and danced in the orchêstra—the "dancing-area" spatially separate from the actors.

Cultural-Political Context

How did Euripides' audience feel about Medea? Were they expected to empathize with her, or to condemn her? In approaching such a question, it is useful first to look briefly at the cultural and political setting of the original performance. Two facets of Medea's character often addressed in this context are her status both as woman and as foreigner.

Athens in Euripides' day was wary of outsiders, defining Athenian citizenship (at least after Pericles' citizenship law in 451 BCE) as birth from two Athenian parents, and excluding foreigners—as well as women and slaves—from political life. So, on the one hand, as a woman, acting of her own accord (not to mention committing horrific acts), and marked in many respects as equal to her husband, Medea was the ideological opposite of the normative Athenian woman. On the other hand, as a non-Greek, she represented the barbarian Other, against which the Greeks (especially after the Persian Wars) defined themselves.

But to assume that the Athenian audience simply condemned Medea as a "bad woman" or "barbarian" is too simplistic, in part because her "gender-inappropriate" action can be excused (somewhat) by the mythical setting; in part because her "otherness" is not absolute, but mingled with Greek traits (for example, invoking the Greek gods). Therefore, most contemporary scholars suppose that Euripides' audience, ever shifting its perspective, experienced a multiplicity of emotions vis-à-vis Medea, as they would with any tragic hero or heroine.

—Deborah Kamen

Deborah Kamen is a PhD student in Classics at UC Berkeley, interested in Greek law and social history.

Euripides (author) was born in Attica in 484 BCE, and was one of the figures—with Aeschylus and Sophocles—who made fifth century Athens pre-eminent in the history of world drama. He was a prolific writer whose plays were performed at the Great Dionysia, the Athenians' major drama festival. Described by Aristotle as "the most tragic of poets," Euripides is probably best known for his tragedies. His continuing popularity and influence is attested to by the survival of 17 of his plays, among them *Medea*, *The Trojan Women*, *Hippolytus*, *Iphigenia in Tauris*, *Orestes*, *The Bacchae*, and *Electra*. In his lifetime, however, Euripides aroused great opposition and controversy with his unorthodox portraits of women and his focus on the individual, rather than the community, during an age that venerated the ideal of civic duty and public office. His unpopularity among his contemporary writers is clear from the attacks made on him in the comedies of Aristophanes. In 408 BCE, he left Athens and went into voluntary exile at the court of Archelaus in Macedonia, where he died in 406 BCE. Sophocles, who outlived him by only a few months, was said to have dressed his next chorus in mourning as a mark of respect.

Kenneth McLeish (translation) was born in 1940 and educated at Bradford Grammar School and Worcester College, Oxford. He began his career as a schoolmaster at Watford Grammar School (1963–67) and also taught at Bedales (1969–73) before becoming a full-time writer in 1975. He died in 1997. McLeish was an author, translator, and playwright. His published works (over 80) include *The Good Reading Guide*, *Shakespeare's People*, *The Theatre of Aristophanes*, *Companion to the Arts in the Twentieth Century*, *Myth*, *The Listener's Guide to Classical Music and Crucial Classics* (both with Valerie McLeish), and *The Bloomsbury Guide to Human Thought* (general editor). McLeish's translations have been published and widely performed. They include almost the whole of ancient Greek drama (47 plays), a dozen farces by Feydeau and Labiche, half a dozen plays by Ibsen, and works by Horvath, Jarry, Holberg, Molière, and Strindberg. In the UK, his translations have been performed by the Royal National Theatre and many other companies. His original plays include *Omma*, *Orpheus*, *Iliad*, *I Will if You Will*, *Just Do It*, *One for the Money*, and *Vice at the Vicarage* (written for Frankie Howerd).

Frederic Raphael (translation) was born in America and educated in Great Britain, and is the author of 19 novels and four short story collections, including *Richard's Things*, *Glittering Prizes*, *Oxbridge Blues*, and most recently, *Coast to Coast*, as well as screenplays for John Schlesinger's *Darling*, for which he won an Academy Award, and Stanley Donen's *Two for the Road*. He has adapted for the screen the works of Thomas Hardy (*Far from the Madding Crowd*), Iris Murdoch (*A Severed Head*), Henry James (*Daisy Miller*), and Arthur Schnitzler (*Traumnovelle*, which was filmed by Stanley Kubrick as *Eyes Wide Shut*). Raphael has also co-translated several works for the stage with Kenneth McLeish, including *Medea*. He is married with two sons and divides his time between England and France.

Fiona Shaw (*Medea*) was born and educated in Ireland. After earning a degree in philosophy at the University College Cork, she went to RADA and was awarded the Bancroft Gold Medal. Theater credits include The Royal National Theatre: Julia in *The Rivals*, Shen Te Shui in *The Good Person of Szechuan* (Olivier Award for Best Actress), the Woman in *Machinal* (Evening Standard and Laurence Olivier Awards for Best Actress), Millamant in *The Way of the World*, the title roles in the controversial *Richard II* and *The Prime of Miss Jean Brodie*, and *The Power Book* by Jeanette Winterson. For the Royal Shakespeare Company, her work includes *Philistines*, *As You Like It*, *Les Liasons Dangereuses*, *Mephisto*, *Beatrice* in *Much Ado About Nothing*, *Portia* in *The Merchant of Venice*, *Mistress Carol* in *Hyde Park*, *Katharine* in *The Taming of the Shrew*, and *Electra* (Laurence Olivier and London Critics' Awards). At the Old Vic Theatre: *Rosalind* in *As You Like It* (Laurence Olivier Award for Best Actress). Greenwich Theatre: the title role in *Mary Stewart*. Garrick Theatre: *Footfalls*. Abbey Theatre, Dublin, and Playhouse Theatre, London: *Hedda Gabler* (London Critics' Award). *Jeanne d'Arc au Bucher* at BBC Proms; and *Robert Wilson's DD3* at Lincoln Center in New York. She has performed T.S. Eliot's *The Waste Land* in Europe, North

America, and Australia (New York Drama Desk Award for Best Actress). Films include *My Left Foot*, *Mountains of the Moon* (Bob Rafelson), *Three Men and a Little Lady* (Disney), *Undercover Blues* (Herbert Ross), *The Last September* (Deborah Warner), and *Harry Potter and the Sorcerer's Stone* (Warner Bros.). Shaw has been awarded honorary degrees at Trinity College Dublin (2001) and the National University of Ireland (1999). In 2002, she was named L'Officier des Arts et des Lettres by the French government, and a CBE (Commander of the British Empire) in the New Years honors list.

Jonathan Cake (Jason). Theater: Jason in *Medea* at the Queen's Theatre in the West End. *Baby Doll* at the Royal National Theatre and in the West End (Best Actor, Barclays Theatre Awards, 2000). Other productions include *Mill on the Floss* (Shared Experience), directed by Nancy Meckler and Polly Teale, and *One Over the Eight* (Scarborough), directed by Alan Ayckbourn. For the Royal Shakespeare Company: *Wallenstein*, *Tamburlaine*, *The Odyssey*, *As You Like It*, and *The Beggar's Opera*. Television:

leading roles include Dr. Mengele in *Gisella Perl* for Showtime, Wellington in *The American Embassy* for Fox, Nero in *Riverworld* for Alliance Atlantis, *The Swap*, Mosley, *Dance to the Music of Time*, Noah's Ark, *Rebecca*, *The Jump*, *The Tenant of Wildfell Hall*, Dennis Potter's *Cold Lazarus*, and Eddie Izzard's *Cows*. Film: soon to be released, Simon Cellan-Jones' *The One & Only*. Also, Dave Stewart's *Honest*, *True Blue*, and *First Knight*.

Kirsten Campbell (Chorus). Trained at the Royal Scottish Academy. Theater: *The Odd Couple* (Cottier Theatre). For Tron Theatre: *In a Cold Place*, *Outsiders*, *Heartland*. Film: *Liv & Amy*, *Split Second*, *Katy's Story*, *Struggle*, *Thicker Than Water*, *Breath of Angels*. Radio (for BBC Scotland): *The Eagle of the Ninth* and *Tam O'Shanter*.

Joyce Henderson (Chorus). Trained with Jacques Lecoq. Theater: *One Snowy Night* (Chichester Festival Theatre), *Medea* (Queen's Theatre), *Macbeth* (BAC), *The Prime of Miss Jean Brodie* (RNT), *Wallace and Gromit in a Grand Night Out* (Sadler's Wells), *Volpone* (RNT), *The Street of Crocodiles* (Théâtre de Complicité/RNT), *Paper Walls* (Scarlet Theatre), *The Servant of Two Masters* (Belgrade, Coventry), *The Resistable Rise of Arturo Ui* (7:84), and *Flight to Finland* (The Right Size). Television and film: *The Insiders*, *The Many Cinderellas*, *Peak Practice*, *Peter and the Wolf* (Spitting Image), *Glory Box* (Fat Fish Films), *Stella Does Tricks*, and *About a Boy*. Company movement for RNT (Jean Brodie), RNT Studio, Early Opera Company, UCL Opera, and Glyndebourne Festival Opera (*Fidelio*). Recently directed *Untitled* and *Arigato Zaisho* for the Circus Space, and *Tea for Two*, *One for Me with Kicking the Moon*.

Derek Hutchinson (The Messenger) has been involved in numerous productions directed by Deborah Warner: *King Lear* (Kent), *Coriolanus* (Cominius), *Titus Andronicus* (Lucius) at the Royal Shakespeare Company, along with *Electra* (Pylades) with Fiona Shaw, and *King Lear* (Edgar) at the Royal National Theatre. Other work at the RNT: *Richard III*, *Arcadia*, *Under Milk Wood*, and *Napoli Milionaria*. For the RSC: *Measure for Measure*, *Julius Caesar*, *Taming of the Shrew*, *The Churchill Play*, *The Family Reunion*, *A Warwickshire Testimony*, and *Prince of Homberg*. Hutchinson recently played Lord Robert Cecil in *Elizabeth Rex* at Birmingham Rep. He has made numerous appearances on television in the UK and his film credits include *The Cormorant* and *Iris*.

Rachel Isaac (Chorus) trained at Manchester Metropolitan University School of Theatre. Theater: *Happy Birthday Brecht* (University of California). For Manchester: *Camille*, *Vassa*, *The Merchant of Venice*, *Innocent as Charged*, *The Beau Defeated*, *The Good Person of Szechuan*, *A Midsummer Night's Dream*. Film: *The Low Down*, *Very Annie-Mary*, and *Mike's House Night*. Television: *The Office* (BBC), *Man and Boy* (BBC), *I Saw You* (Granada), *Fun at the Funeral Parlour* (BBC Choice), *The Bench* (BBC), *Tales from Pleasure Beach*, *The Secret World of Michael Fry*, and *Dirty Work*.

Robin Laing (The Tutor) began acting at age eight at the Angus Children's Theatre and then at the Carnoustie Theatre Club. Two years of study at Dundee and Fife Colleges, coupled with a chance

meeting in a pub, led to his first role as Mark Renton in the play *Trainspotting* (UK national tour and London West End). Other stage work: Kevin in *The Mill Lavvies* (Dundee Rep); Edward in David Hare's *Skylight* (Perth Rep); Hal in Joe Orton's *Loot* and Puck in *A Midsummer Night's Dream* (both Manchester Royal Exchange). Television: Joey in *The Lakes* (I&I) for the BBC; Mark in *Taggart-Out of Bounds* (Scottish Television); Timothy in *Heaven on Earth* for Channel 4 (UK); Sulien in *Cadfael – The Potter's Field* for ITV (UK); Brian in *Relative Strangers* for RTE (Ireland); Arthur Conan Doyle in *Dr. Bell and Mr. Doyle* for the BBC; and Edward "Babe" Heffron in HBO's miniseries *Band of Brothers*. Laing has appeared on the big screen as Phil McCann in John Byrne's *The Slab Boys*; Jock in Peter Sheridan's *Borstal Boy*; Alisdair in *Beautiful Creatures*; and Ferg in the yet-to-be-released *Two*.

Pauline Lynch (Chorus) was born in Glasgow, Scotland, where she first became involved in acting with the Glasgow Schools Youth Theatre, taking part in many musicals. She went on to study her craft at Langside College and then at the Rose Bruford College of Speech and Drama in London. Since graduating, she has enjoyed a diverse career playing roles ranging from nuns to prostitutes. Lynch has worked with Deborah Warner twice before, on the West End production of *Medea* and also in *The Powerbook* with Fiona Shaw and Saffron Burrows, in conjunction with the Royal National Theatre. Other

theater work includes *The Decameron* (Gate, London), *My Mother Said I Never Should* (Oxford Stage Company), *Sun is Shining* (King's Head, London), and *The Prime of Miss Jean Brodie* and *Finding the Sun* (both Royal National Theatre). Television work includes *A Mug's Game* and *Rockface* for the BBC, *Grafters* (for Granada), and *Soldier, Soldier* for Carlton. Also, the role of Galen in the USA Networks mini-series *Attila*, directed by Dick Lowrie. On film, Lynch can be seen in *Beautiful Creatures* and also as Lizzy in the cult hit *Trainspotting*.

Siobhán McCarthy (*The Nurse*) was born in Dublin. Theater work includes *The Nurse* in *Medea* (Queen's Theatre). McCarthy created the role of Donna in *Mamma Mia* (West End, London; Olivier Nomination for Best Actress). Original productions (West End) of *Evita*, *Chess*, and *On Your Toes*. Other West End productions include *Les Miserables*, *Blood Brothers*, *Dancing at Lughnasa*, and *Jesus Christ Superstar*. Jeanne (Birmingham Rep), *Zorro* (Stratford East), *No Trams to Lime Street* (Liverpool Playhouse), and *Wonderful Tennessee* (Nottingham Playhouse). Television: *Bad Girls* (ITV), *Lovejoy* (BBC), *The Big Battalions* (ITV), *All or Nothing at All* (ITV), and *Horse Opera* by Stuart Copeland (Channel Four).

Joseph Mydell (*Aegeus*) trained at New York University School of the Arts. Theater: In London, *Angels in America: Millennium Approaches* and *Perestroika* (National Theatre, Olivier Award for Best Actor in a Supporting Role), *Alice's Adventures Underground*, *The Rape of the Lock* (RNT). At the RSC, *Twelfth Night*, *The Prisoner's Dilemma*, *The Great White Hope*, *The Two Noble Kinsmen*, *Macbeth*, *Everyman* (title role), *The Mysteries*. Also *The Boys Next Door*, *After the Gods* (Hampstead), *The Great White Hope* (Tricycle), *The Treatment* (Royal Court). In repertory, *As You Like It*, *TobaccoLand* (Manchester Royal Exchange), *The Government Inspector*, *The Seagull*, *As You Like It* (Sheffield Crucible), *The Life of Galileo*, *Master Harold and the Boys* (Manchester Contact), *In the Talking Dark* (Manchester Royal Exchange), *The Price of Experience* (Edinburgh Traverse), *Jelly Roll Soul* (Edinburgh Festival), *Lyrics of the Hearthside* (Edinburgh Fringe, Fringe First Award for Best One-Man Show). Television: *Dinotopia*, *The Bill*, *Space Precinct*, *The March on Europe*, *Miss Marple*, *The Care of Time*, *Bergerac*, and *Boon*.

Struan Rodger (*Kreon*) trained at the Central School of Speech and Drama under George Hall and Litz Pisk. Theater: at the Royal Court Theatre, *Within Two Shadows* (Evening Standard Award), *The Removalists*, *A Pagan Place*, and *Lear*; at the Royal National Theatre, *Ted Hughes' Gaudette*, *Various Works* by Ben Jonson, and Samuel Beckett's *Love Story*. At the Royal National Theatre, *Richard II*, director Deborah Warner (Paris, Salzburg Festival); *'Tis A Pity She's A Whore*, director Alan Ayckbourn; *Tales from the Vienna Woods*; *Tamburlaine the Great* and *Hamlet*, director Peter Hall. Other: *Waiting For Godot* (The Piccadilly); *The Moonstone* and *A Doll's House* (Manchester

Royal Exchange); *The Crucible* (Leicester Haymarket); *The Deliberate Death of a Polish Priest* (Almeida); *Progress* (Lyric Hammersmith/Bush); *The Shadow of a Gunman* (Nottingham Playhouse); *Troilus and Cressida* (Young Vic); *The Bacchae* (Prospect Tour); and *The Speakers* (Joint Stock Theatre, British and Dutch tours). Television work includes: *The Waiting Time*, *The Vice*, *Moll Flanders*, *Highlander*, *Lovejoy*, *Faith*, *Prime Suspect III*, *Christopher Columbus*, *Bergerac*, *Edge of Darkness*, *A Case of Evil*, *Lost Belongings*, *Boys from the Blackstuff*, *A Woman at War*. Film: *The Innocent Sleep*, *Diamond Skulls*, *The Madness of King George*, *Four Weddings and a Funeral*, *Reunion*, *Hitler – a Portrait of Evil*, *The Mannions of America*, *Chariots of Fire*, *Les Misérables*, and the role of *The Reverend Harry Powell* in the Sony Radio Award-winning production of *Night of the Hunter*.

Susan Salmon (Chorus) trained at RADA and Drama at Bristol University. Theater: *Shoot to Win* (Theatre Royal, Stratford East), *The Office* (Soho Theatre), *A Midsummer Night's Dream* (RNT), *Arms and the Man* (Orange Tree, Richmond), *The House of Bernarda Alba* (The Brix), *Party Girls* (Stratford East), and *Low Level Panic* (Bristol). Television: *Rockface 2*, *On the Edge*, *Grange Hill*, and *Cone Zone*.

Deborah Warner (director) trained at the Central School of Speech and Drama. Theater credits include: *The Good Person of Szechuan*, *Woyzeck*, *The Tempest*, *Measure for Measure*, *King Lear*, and *Coriolanus* (Kick Theatre Company); *Titus Andronicus* (Laurence Olivier and Evening Standard Awards), *King John*, and *Electra* (Royal Shakespeare Company); *King Lear* and *Richard II* (French Critic's Best Foreign Production) (Royal National Theatre); *Hedda Gabler* (Laurence Olivier Awards for Best Direction and Production) (Abbey Theatre, Dublin); *Samuel Beckett's Footfalls* (run foreshortened by Samuel Beckett's Estate, Garrick Theatre, London); *Coriolan* with Bruno Ganz (Salzburg Festival); *Une Maison de Poupée* (Odeon, Paris); three devised installation pieces, *The St. Pancras Project*; *The Tower Project* (LIFT), and *The Angel Project* (Perth International Arts Festival); and Jeanette Winterson's *The Power Book* for the Royal National Theatre. Her production of *The Waste Land* with Fiona Shaw visited Brussels, Dublin, Paris, Montreal, Toronto, Brighton, Cork, Adelaide, Bergen, Perth, London (at Wilton's Music Hall, where it was the first live theater event since the theater closed in the 19th century), and at the Liberty Theatre, New York, where it won two Drama Desk Awards (Best Solo Performance, and Unique Theatrical Experience). Opera credits include: *Wozzeck* (Opera North); *Don Giovanni* (Glyndebourne); *Jeanne d'Arc au Bûcher* (BBC Proms); *The Turn of the Screw* (Royal Opera House – Evening Standard and South Bank Show Awards); *The Diary of One Who Vanished* (English National Opera at the Dublin Festival, Bobigny, and Royal National Theatre); *The St. John Passion* (English National Opera); and *Fidelio* (Glyndebourne). Film credits include *The Waste Land* (Un Certain Regard, Cannes Film Festival) and *The Last September* (Official Selection Director's Fortnight, Cannes, Toronto, and Edinburgh Film Festivals). Warner was named Chevalier de l'Ordre des Arts et des Lettres by the French government in 1992 and L'Officier des Arts et des Lettres in 2000.

Tom Pye (set designer) has designed throughout the world in theater, opera, television, and film. Work with Deborah Warner includes Jeanette Winterson's *The Power Book* (Royal National Theatre), *The Turn of the Screw* (Royal Opera House), *Medea*, (Queen's Theatre, West End, and Abbey Theatre), *St. John Passion*, *The Diary of One Who Vanished* (ENO, RNT), *Jeanne d'Arc au Bûcher* (BBC Proms), *The Tower Project* (LIFT), and *The Angel Project* (Perth International Arts Festival, Australia). Other credits include *In Flame* (New Ambassadors), Peter Brook's *Don Giovanni* (Aix Festival and tour). Television credits: production design for the Emmy Award-winning opera *Gloriana*; *Twelfth Night*, directed by Tim Supple; the recent *Helen West* series for ITV. Art director on *Just William* (series two), and Deborah Warner's *Richard II*. Feature film credits: *Christie Malry's Own Double Entry* (Kassander Films) and *Maua: King and Emperor* (Samba Films).

Peter Mumford (lighting designer) works as a lighting and set designer, and as a director in theater and television. Theater and dance lighting work includes *Private Lives* (West End and Broadway); *Hamlet* and *Othello* (both RSC); *Luther*, *Richard II*, and *Summerfolk* (RNT); *Iphigenia at The Abbey Theatre*, Dublin; *Of Oil and Water* for the Siobhan Davies Dance Company; *Arthur* for Birmingham Royal Ballet; *The Crucible* for The Royal Ballet; and productions for the Royal Court, Manchester Royal Exchange, Rambert Dance Company, and the Abbey and Gate Theatres, Dublin. Recent lighting designs for opera include *Siegfried* for Scottish Opera at the Edinburgh Festival; *Don Pasquale* for Opera Zuid; *The Coronation of Poppea* for English National Opera; *Eugene Onegin* and *Madama Butterfly* for Opera North; and *Giulio Cesare* for Opéra de Bordeaux. He directed and designed John Luther Adams' *Earth* and *the Great Weather* for the Almeida Opera and designed sets and lighting for *Un Ballo in Maschera* in Vilnius. Film and television work includes directing 24 short films for the BBC series *Forty-Eight Preludes and Fugues*. Mumford was the winner of the 1995 Laurence Olivier Award for Outstanding Achievement in Dance for *The Glass Blew In* for Siobhan Davies, and *Fearful Symmetries* for The Royal Ballet.

Mike Gunning (associate lighting designer). Opera work includes original lighting for *Il Trovatore* at ENO, *Tamerlano* for Jonathon Miller/English Concert, and Michael Nyman's *Facing Goya*; lighting for television of the ENO production of *Semele*; lighting designer for the ENO revivals of *Rigoletto*, *Diary of One Who Vanished*, *St. Johns Passion*, and *La Bohème*. Theater work includes *The York Millenium Mystery Plays* in Yorkminster, *The Jew Of Malta* and *Aunt Dan and Lemon* (the Almeida), *Take the Fire* (Lyric Hammersmith), *Broken Journey* (Toye Productions), *Measure for Measure* (RSC at the Young Vic), *Scenes From an Execution* and *Gertrude the Cry* (Wrestling School), *Rose Rage* (Ed Hall/Watermill), and *Scaramouche Jones* (Rebbeck/Penny).

Mel Mercier (soundscape) is a lecturer in music at University College Cork, Ireland. His areas of interest include Irish traditional music, ethnomusicology, Javanese gamelan, Ewe drumming, and the classical music of north and south India. Born in Dublin in 1959, Mercier received his first bodhran and bones lessons from his father, Peadar Mercier, a member of The Chieftains until 1976. He has performed and recorded with many Irish traditional musicians and ensembles, including Liam O Flynn, Micheál Ó Súilleabháin, De Danann, Stockton's Wing, Nomos, and Altan. Mercier has also performed with Riverdance, John Cage and the Merce Cunningham Dance Company, Alan Stivell, and Evelyn Glennie. In addition to this production of *Medea* (Dublin and London, 2000), he co-composed the music for the Abbey Outreach production of *Harold and Sophie* (Galway, Milan, and Dublin, 2001), and Cordadorca's production of *A Midsummer Night's Dream* (Cork). In April 2002, he composed the music for Jeanette Winterson's *The Powerbook* at the National Theatre, London, directed by Deborah Warner.

Jacqueline Durran (costume design), having initially studied philosophy, went on to complete her post graduate studies in the history of design at Royal College of Art. She has been working in film for the past 10 years. This is her first costume design for the stage. Film design work includes *All or Nothing*, directed by Mike Leigh, and *Young Adam*, directed by David Mackenzie. Film work as primary costume design assistant includes: *Eyes Wide Shut*, directed by Stanley Kubrick; *Topsy Turvy*, directed by Mike Leigh; *007: The World is Not Enough*; *007: Die Another Day*; *Tomb Raider*; *Star Wars Episode 2*; and *The Man Who Cried*, directed by Sally Potter.

David Meschter (sound design), sound designer and composer, received a degree in audio technology from American University in Washington, DC. He was the sound consultant and repertory musician with the Merce Cunningham Dance Company from 1981 to 1988, and created sound designs for a variety of organizations and artists, including John Cage, LaMonte Young, Pandit Pran Nath, the Kronos Quartet, the American Ballet Theatre, Lincoln Center, and Houston Grand Opera. His recent sound designs include *The Peony Pavilion*, the epic 18-hour opera revived and reconstructed by Chen Shi-Zheng and Lincoln Center; *Kwaidan*; *Edda: Viking Tales of Lust, Revenge and Family*; and *Obon: Tales of Rain & Moonlight*, directed by Ping Chong. Also *Atlas*,

The Politics of Quiet, Magic Frequencies, and mercy by Meredith Monk. Meschter is also the sound supervisor for the Lincoln Center Festivals.

Max Weitzenhoffer has produced and co-produced *Sleuth*, *Equus*, *The Elephant Man*, *Rose*, *Timbuktu*, *Mass Appeal*, *Passion*, the RSC's *Piaf*, *Tickles By Tucholsky*, *The Good Parts*, *The Three Guys Naked from the Waist Down*, *Road to Mecca*, the Tony Award hit *Dracula*, *Going Up*, *Harold and Maude*, *Pump Boys and Dinettes*, *Song & Dance*, *Blood Knot*, *Burn This*, *Largely New York*, and the Tony Award-winning *The Will Rogers Follies*. In the West End: *Medea* (Best Actress, Best Director, 2001 Evening Standard Awards), *Feelgood* (Best Comedy Play, 2001 Evening Standard Awards), *Dangerous Corner*, *Budgie*, *Burn This*, *Scissor Happy*, and *Defending the Caveman* (2000 Olivier Award for Best Entertainment). In January 2001, he became the owner of London's Vaudeville Theatre.

Roger Berlind has produced and co-produced more than 35 plays and musicals on Broadway. Since 1990, his Broadway productions are *City of Angels* (Tony Award, Best Musical); *Lettice and Lovage*; *Death and the Maiden*; *Guys and Dolls* (Tony Award, Best Musical Revival); *Indiscretions*; *Getting Away with Murder*; *Skylight*; *A Funny Thing Happened on the Way to the Forum*; *Steel Pier*; *The Life*; *The Judas Kiss*; *A View from the Bridge* (Tony Award, Best Revival of a Play); *The Blue Room*; *Amy's View*; *Closer*; *The Wild Party* (NYSF); *Kiss Me Kate* (Tony Award, Best Musical Revival); *Copenhagen* (Tony Award, Best Play); and *Proof* (Tony Award, Best Play).

Old Vic Productions, PLC, was launched in 1993 by Richard Attenborough and Sally Greene under the name Criterion Productions to give theater-lovers from across the country the opportunity to participate in theatrical productions. The company has produced or participated in over 40 productions. Recent projects include: *Cyrano de Bergerac* with Antony Sher, *The Reduced Shakespeare Company*, *The Weir*, *Dublin Carol*, *Speed-the-Plow*, *The Island*, *The Vagina Monologues*, *Benefactors*, *Macbeth*, and *Elaine Stritch at Liberty*. In 2000, Stephen Daldry, Dame Judi Dench, and Jeremy Irons joined the board of directors, and the company was re-launched as Old Vic Productions, PLC, with Kevin Spacey as a consultant.

Nica Burns (producer for Really Useful Theatres). Artistic director, Donmar Warehouse Theatre, 1983–89; a number of productions as producer, including *Hedda Gabler*, directed by Deborah Warner, starring Fiona Shaw (Best Director, Best Actress, Olivier Awards); and *A Whistle in the Dark*, directed by Garry Hynes. In 1993, she became the first head of production for London's largest theater owner, now Really Useful Theatres, responsible for programming, commissioning, and developing productions for its 12 theaters. Productions as lead producer in 2001: *Medea* (Best Actress, Best Director, Evening Standard Awards); *Feelgood*, a commission (Best Comedy Play, Evening Standard Awards), and *Dangerous Corner*. As associate producer, *Kiss Me Kate* (London).

Jedediah Wheeler has worked as a manager, producer, agent, and presenter in the presenting field since 1976. Notable past productions include the *Knee Plays* by Robert Wilson and David Byrne; *1000 Airplanes on the Roof* by Philip Glass, David Henry Hwang, and Jerome Sirlin; *Serious Fun!* at Lincoln Center (OBIE Award); *Einstein on the Beach*; *The Mysteries and What's So Funny?* by David Gordon and Red Grooms; *The Waste Land*, performed by Fiona Shaw and directed by Deborah Warner (Drama Desk Award); and *Monsters of Grace* a digital opera in three dimensions by Robert Wilson and Philip Glass. Current projects include *Madison's Descent*, from the story and paintings by Page Allen, music/lyrics by Micheál Ó Súilleabháin, direction by Conall Morrison, choreography by David Bolger, and production design by Michael Curry. Wheeler is vice chair of the Association of Performing Arts Presenters.

The National Theater of Ireland (The Abbey) was founded by W.B. Yeats and Lady Augusta Gregory. With the help of their patron, Annie Horniman, the theater opened its doors to the public for the first time on December 27, 1904. The Abbey Theatre became the first theater in the world to receive state subsidy and has been a central part of Irish cultural life for almost a century. On

average, the company puts on 600 performances a year in its two theaters and on tour, and the core work is supported by committed outreach, education, and literary programs that serve to broaden audience participation and foster an atmosphere of social and intellectual inclusiveness. The repertoire of The Abbey Theatre extends back to the early 20th century and includes the work of Synge, Yeats, and O'Casey. More contemporary work is represented by, among others, Brian Friel, Tom Murphy, John B. Keane, Hugh Leonard, Tom Kilroy, Bernard Farrell, Frank McGuinness, Sebastian Barry, and Marina Carr. The Abbey is renowned as a writers theater but the greatest Irish actors of this and previous generations have graced its boards. The role call includes F.J. McCormick, Sara Allgood, Harry Brogan, Ray McAnally, Donal McCann, Cyril Cusack, Siobhan McKenna, Brenda Fricker, Liam Neeson, Gabriel Byrne, Sinead Cusack, Fiona Shaw, and John Kavanagh. Under the artistic direction of Ben Barnes, The Abbey is forging new links internationally throughout Europe and in North America. The organization is engaged in a series of international production and personnel exchanges, as well as cross-cultural new writing commissions. Today, The Abbey Theatre has entered an exciting stage of its development at home, where the Irish government has committed itself to developing a new theater at The Abbey's historic site on the corner of Abbey and Marlborough Streets. The Abbey Theatre celebrates its centenary in 2004. Plans include a major tour of the United States, a festival of classic Abbey plays, and a gala performance on December 27th to mark the 100th anniversary of The Abbey's first-night performance.

Luna Group Production Staff

Jill Dombrowski, general manager
Christopher D. Buckley, production supervision
Greg Rowland, production manager
Amanda Luebbers, company manager
Tracy Nunnally, technical director
Nevin Hedley, production stage manager
Patricia McGregor, assistant stage manager
Bobby Harrell, lighting supervisor
Michael Van Sleen, sound engineer
Heather Patton, wardrobe mistress

Really Useful Theatres

Production Department
Donna Munday, general manager
Briony Goodliffe and Stephanie Creed,
production assistants

London Production Staff

Jo Davies, children's director
Jo Davies, casting director
Jim Leaver, production manager
Rosalind Morgan-Jones, rehearsal company manager
Sabine Lemaître, costume supervisor
Alan Bain, assistant to the set designer

For The Abbey Theatre

Brian Jackson, managing director
Martin Fahy, general manager
Marie Kelly, executive secretary
Ciara Flynn, P.A. secretary

Production Credits

Jodi Collins, CSA, and Carol Blanco,
additional casting

Scott Fleary, Ltd.; PL Parsons and Company; Top of the Bill; Precision Glass & Mirror, scenery
Showman Fabricators, additional scenery

John Campbell Scenic Studios and Paddy Hamilton Scenic Studios, paintshops
Jauchem & Meeh, Inc., special effects equipment

Original London production costume design by Tom Rand

Special thanks to Alison McArdle, Motorola, Jonathan Ginsburg, and Brian T. Goldstein.