

**The Actors' Gang**  
**Study Guide**  
**for**  
***The Women of Lockerbie***  
**by Deborah Brevoort**  
**Directed by Brent Hinkley**

**Study Guide**  
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Educational Programs at The Actors' Gang are funded through generous grants from  
Sony Picture Studios

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**THE ACTORS' GANG**

Tim Robbins, Artistic Director

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**THE ACTORS' GANG**

Tim Robbins, Artistic Director

## ***The Women of Lockerbie*** **Production Notes**

### **I. Notes from the author, Deborah Brevoort:**

When I began work on *The Women of Lockerbie*, I set out to write the play in the form of the Greek tragedy. There was something about the scale of the horror that was unleashed on Lockerbie, Scotland, the size of the emotions experienced by the victim's families and the heroic scope of the laundry project that said "Greek" to me. After all, the form of the Greek tragedy was designed to tell these kinds of stories, the horrible stories like Lockerbie, of holocausts, wars, plagues, and genocides. It was a form designed to handle the big emotions and extreme behaviors that attend these kinds of events by presenting them in a way that the audience can bear.

During the writing of the play, my original hunch proved to be right. Naturalism as a theatrical form was simply inadequate in capturing the dimensions of this story and whenever the play veered in that direction, the characters and situation sunk to the level of melodrama. I found that the trick to keeping the play heightened was to stick closely to the conventions used by the Greeks. The episode/dialogue/ode structure, as well as the use of theatrical conventions such as stichomythia, poetic speech, recited language and heightened gestures showed me how to calibrate emotion, thought, engagement and distancing effects within the performance so that the audience can not only endure the spectacle on stage, but enjoy it and experience catharsis. I also realized how specific the form was—every element was precisely arranged with a mind to what the audience can, and cannot take, at any given moment. In other words, the structure had "rhythm."

Writing *The Women of Lockerbie* taught me to trust the form, even when I didn't always understand it. In the end, it was the form, as opposed to the characters or situations that led me to the conclusion of the play and revealed to me moment by moment how the story had to be told.

My advice to the actors and directors of *The Women of Lockerbie* is to trust the form also, and, most importantly, to use it. Method acting and the modes of naturalism don't work here.

A few other things to pay attention to:

The play is not written in prose. The dialogue is laid out on the page in a poetic form to give the speaker a sense of the musicality, shape and rhythm of each line. Do not try to make the language sound more natural or conversational; if you stick closely to the rhythm of the language it will ground you in your character and have a stronger emotional impact on the audience.

With the exception of George Jones, and his scene with Hattie, there is no subtext in *The Women of Lockerbie*. Every character expresses what they think and feel fully and directly on the line. Not below it.

Keep in mind that every character has a different relationship to the tragedy. This is especially important for the women of *Lockerbie*. At no point should they get swept into Madeline's energy or get emotional about what has happened to them (Olive's explosion being the only exception). The women's moments in the play are largely contained in the dialogues or odes, which should be in direct contrast in tone and feeling to Madeline's episodes. The Choral dialogues and odes are somewhat matter-of-fact reflections on the event and for the most part are designed to give the audience some distance and breathing room.

The *Lockerbie* women are above all practical, and not precious, about how to get through this tragedy. "You have to give love," "You have to hate someone" and other such lines should be spoken as if they are simply telling someone how to make a good scene.

A word about emotion in this play: it needs to be carefully controlled. If the actors emote, the audience won't. So, keep the emotion of the play reined

in. If you do, then those moments when it does pop out, and there should be very few of them, will be much stronger.

And finally, don't forget the humor. There's a lot of it in the play, just like there was in Lockerbie, Scotland. People are more apt to smile through a tragedy than to frown and humor is one of the ways we get through these things. It's key to helping the audience get through the play, too.

## **II. Notes from the set designer, Sibyl Wickersheimer**

*The Women of Lockerbie*, actually takes place in one place, during one night, and because of one event. Yet, through the course of the actors telling their stories, the audience is lead to different times and places. I felt it was necessary for the environment, the set design, to help the actors bring their memories to life. The set design is a unit set which helps the actors to evoke images of the hills of Lockerbie, Scotland, a home in the suburbs of New Jersey, a storage warehouse, the Shelves of Sorrow, an airport landing strip, lights on a flying plane, among others. The places and things of these images are all somehow related to the event of the bombing of Pan Am Flight 103.

It was my intention to allow this intense story to unfold in an environment that merely suggests clues instead of providing answers for the audience. In my mind, the platforming creates a landscape used as the hills; the lines of light cutting thru the platforming create the stream. I wanted to place the hills in a way where they felt caged in by the even that took place there, because the characters in the play are also caught in that cage. The scaffolding on the sides creates a closed in feeling, which allows the actors to enter the hills physically, and it eventually becomes the shelving of the warehouse, the Shelves of Sorrow. The warehouse window and the shelves are not really apparent until the horizontal bands of lights turn on (as the women raid the warehouse) but yet they are present the whole time. Until this moment, I don't know if the audience makes a connection between the scaffolding and the warehouse. But I feel the various lines of light help us to bridge these connections and blur the boundaries of time, place, and movement.

## *The Women of Lockerbie Synopsis*

December 21, 1988. A Pan Am plane, carrying 259 passengers, explodes on the Scottish sky, falling on the city of Lockerbie and killing 11 people on the ground. The terrorist attack will keep US authorities busy for many years, trying to find the responsible killers.

December 21, 1995. Madeline and Bill Livingston, the devastated parents of a Syracuse student killed in the crash, return to Lockerbie, hoping to find some closure in their difficult mourning process. Torn by grief, Madeline immediately disappears in the Scottish countryside. She obsessively investigates the hills where the plane crashed, hoping to find some remains of her son. Her husband's rational approach at explaining that she won't be able to find anything, as their son was sitting in the compartment where the bomb exploded, does not help her in anyway. Their relationship crumbles under the pressure of this difficult task: Madeline, unable to let go of her sorrow, questions Bill's affection for her son and his very ability to mourn.

In the meantime, Bill bonds with a group of local women, who have organized a vigil to commemorate the event. The women are desperately trying to recover the passengers' clothes that have been sealed in evidence bags for seven years. The Scottish women, who witnessed the crash and lost their loved ones, need to complete their own grieving process, but George Jones, a representative of the US government, is completely unwilling to help them. He will not release the clothes. They try everything, begging, pleading, demanding, as they have decided to wash every piece of clothing and return it to the families, but to no avail.

One of the women, Hattie, who has been working for Mr. Jones, suggests simply taking the clothes. She will open the gates of the compound where they are kept, and two hundred women will retrieve the clothes from the Shelves of Sorrow. While some women head to the compound, Bill and Olive, one of the leaders, keep close watch on Madeline. When conflict

erupts between Bill and Madeline yet again, Olive intervenes. We discover that Olive carries inside her own unspoken drama, as she lost her husband and her daughter in the tragedy. She suddenly launches herself against Madeline, releasing her anger towards Americans, who, in her words, have caused this. Lockerbie was just revenge on a US bombing of Iran.

The returning women, who share the news of their failed enterprise, stop Olive. They were not able to retrieve the clothes. Hearing the news, Madeline runs to the Shelves of Sorrow, desperately wanting to find some item belonging to her son. Olive also heads for the compound.

Disheartened, Bill is about to leave, but the women convince him to keep them company. As they share their horrific view of the Shelves of Sorrow, Hattie brings the news. Following faithfully a Greek tragedy structure, the writer makes Hattie relate to the character and the audience the outcome of the enterprise, that is the climax of the story. The truck drivers who were supposed to incinerate the clothes refused to move. Mr. Jones, seeing the 200 women standing there, let them in, and they were able to recover all the clothes. Madeline started searching everywhere, but couldn't find anything belonging to her son. She started scratching all over her body. She madly scratched her arms, breast and chest.

Madeline, a living wound, shows up. This, she says, will be a temple dedicated to her son's death. The women urge her to wash with them, to 'wash away her pain'. Mr. Jones shows up with the bag her son packed for the trip. Madeline and Bill rush to open it. It's a strange, joyful moment, with enormous release. Bill is able to finally grieve, and the couple reconcile. Madeline joins the women and, together, they complete their mission: they can finally wash the clothes.

# THE ACTORS' GANG

Tim Robbins, Artistic Director

## Character Breakdown

MADLINE LIVINGSTON:	A suburban housewife from New Jersey. Her 20-year old son Adam was killed 7 years ago in the Pan Am 103 crash over Lockerbie, Scotland.
BILL LIVINGSTON:	Her husband, father of Adam.
OLIVE ALLISON:	An older woman, from Lockerbie. Leader of the laundry project.**
WOMAN 1 & 2:	Middle-aged women from Lockerbie.
HATTIE:	A cleaning woman. From Lockerbie.
GEORGE JONES:	The American government representative in charge of the warehouse storing the remains from the Pan Am 103 crash.

***The Women of Lockerbie* is a work of fiction and does not purport to be a factual record of real events or real people. Although it is loosely inspired by historical incidents, the names, persons, characters, dates, and settings have been completely fictionalized, as have all of the dramatic situations.**

## Historical Information

### I. Pan Am Flight 103

Pan Am Flight 103 was Pan American World Airways' third daily scheduled transatlantic flight from London's Heathrow international Airport to New York's John F. Kennedy International Airport. On December 21, 1988, the aircraft flying this route was destroyed and the remains landed on Lockerbie, Scotland.

After investigations of the crash, forensic experts determined that plastic explosives detonated in the front cargo space triggered a series of events that led to the explosion of the plane, which caused it to crash. Due to the plane exploding in the air, debris from the plane was scattered over 845 square miles. The death toll was 270 people from 21 countries, including 11 people in the town of Lockerbie.

### II. Victims

#### PAN AM FLIGHT 103 CREW

**Avonye, Nichole Elizabeth**, flight attendant, 44 years, born 05.05.44, Croissy-Sur-Seine, France, French

**Avritt, Jerry Don**, flight engineer, 46 years, born 30.07.42, Westminster, California, American

**Berti, Noelle Lydie**, flight attendant, 40 years, born 24.12.47, Paris, France, American

**Engstrom, Siv Ulla**, flight attendant, 51 years, born 21.09.37, Berkshire, England, Swedish

**Franklin, Stacie Denise**, flight attendant, 20 years, born 16.02.68, San Diego, California, American

**Garrett, Paul Isaac**, flight attendant, 41 years, born 16.11.47, Napa, California, American

**Kuehne, Elke Etha**, flight attendant, 43 years, born 17.03.45, Hanover, Germany, German

**Larracochea, Maria Nieves**, flight attendant, 39 years, born 03.03.49, Madrid, Spain, Spanish

**MacQuarrie, James Bruce**, captain, 55 years, born 30.09.33, Kensington, New Hampshire, American

**McAlooloy, Lilibeth Tobila**, flight attendant, 27 years, born 02.11.61, Kelsterback, Germany, American

**Murphy, Mary Geraldine**, purser, 51 years, born 14.05.37, Middlesex, England, British

**Reina, Jocelyn**, flight attendant, 26 years, born 26.05.62, Isleworth, England, American

**Royal, Myra Josephine**, flight attendant, 30 years, born 20.12.58, London, England, American

**Skabo, Irja Syhnove**, flight attendant, 38 years, born 03.07.50, Oslo, Norway, American

**Velimirovich, Milutin**, chief purser, 35 years, born 14.10.53, Middlesex, England, American

**Wagner, Raymond Ronald**, first officer, 52 years, born 18.01.36, Pennington, New Jersey, American

## **PAN AM FLIGHT 103 PASSENGERS**

**Ahern, John Michael Gerard**, bond broker, 26 years, born 16.04.62, Rockville Center, New York, American, Seat Number 30C

**Aicher, Sarah Margaret**, playwright, 29 years, born 09.02.59, London, England, American, Seat Number 46C

**Akerstrom, John David**, 34 years, born 20.05.54, Medina, Ohio, American, Seat Number 25A

**Alexander, Ronald Ely**, businessman, 46 years, born 15.07.42, New York, New York, Swiss, seat number 42C

**Ammerman, Thomas Joseph**, marketing manager, 36 years, born 06.08.52, Old Tappan, New Jersey, American, seat number 16E

**Apfelbaum, Martin Lewis**, stamp dealer, 59 years, born 16.08.29, Philadelphia, Pennsylvania, American, seat number 15H

**Asrelsky, Rachel Marie**, student, 21 years, born 26.11.67, New York, New York, American, seat number 38D

**Atkinson, William Garretson III**, engineer, 33 years, born 18.08.55, London, England, American, seat number 15A

**Atkinson, Judith Ellen**, art historian and consultant, 37 years, born 18.01.51, London, England, American, seat number 15B

**Bacciochi, Clare Louise**, hair stylist, 19 years, born 15.03.69, Warwickshire, England, British, seat number 50K

**Bainbridge, Harry Michael**, attorney, 34 years, born 16.11.54, Montrose, New York, American, seat number 4B

**Barclay, Stuart Murray**, businessman, 29 years, born 28.11.59, Farm Barnard, Vermont, Canadian, seat number 18G

**Bell, Jean Mary**, 44 years, born 16.03.44, Berkshire, England, British, seat number 5A

**Benello, Julian MacBain**, student, 25 years, born 28.12.62, Brookline, Massachusetts, American, seat number 23H

**Bennett, Lawrence Ray**, pharmaceutical chemist, 41 years, born 05.11.47, Chelsea, Michigan, American, seat number 15J

**Bergstrom, Philip Vernon**, army sergeant, 22 years, born 21.12.66, Forest Lake, Minnesota, American, seat number 46A

**Berkley, Alistair David**, professor of law, 29 years, born 11.04.59, London, England, American

**Bernstein, Michael Stuart**, lawyer, U.S. Dept. of Justice, Office of Special Investigation, 36 years, born 03.07.52, Bethesda, Maryland, American, seat number 47D

**Berrell, Steven Russell**, student, 20 years, born 19.06.68, Fargo, North Dakota, American, seat number 46F

**Bhatia, Surinder Mohan**, businessman, 51 years, born 21.05.37, Los Angeles, California, American, seat number 34D

**Bissett, Kenneth John**, student, 21 years, born 19.12.67, Hartsdale, New York, American, seat number 31J

**Boatman-Fuller, Diane Anne**, playwright, 37 years, born 08.01.53, London, England, American, seat number 22H

**Boland, Stephen John**, student, 20 years, born 28.09.68, Nashua, New Hampshire, American, seat number 46 G

**Bouckley, Glen John**, sales, 27 years, born 24.02.61, Liverpool, New York, British, seat number 39K

**Bouckley, Paula Marie**, sales, 29 years, born 14.10.59, Liverpool, New York, American, seat number 39J

**Boulanger, Nicole Elise**, student, 21 years, born 28.10.67, Shrewsbury, Massachusetts, American, seat number 28B

**Boyer, Francis**, 43 years, born 22.06.45, Toulosane, France, French, seat number 9A

**Bright, Nicholas**, businessman, 32 years, born 29.08.56, Brookline, Massachusetts, American, seat number 13A

**Browner (Bier), Daniel Solomon**, 23 years, born 20.08.65, Parod, Israel, Israeli, seat number 21A

**Brunner, Colleen Renee**, student, 20 years, born 01.04.68, Hamburg, New York, American, seat number 44C

**Burman, Timothy Guy**, banker, 24 years, born 09.10.64, London, England, British, seat number 38G

**Buser, Michael Warren**, advertising executive, 34 years, born 08.08.54, Ridgefield Park, New Jersey, American, seat number 35B

**Buser, Warren Max**, civil engineer, 62 years, born 22.09.26, Glen Rock, New Jersey, American, seat number 35A

**Butler, Steven Lee**, teacher, 35 years, born 30.08.53, Denver, Colorado, American, seat number 36G

**Cadman, William Martin**, musician, 32 years, born 10.09.56, London, England, British, seat number 29J

**Caffarone, Fabiana**, 28 years, born 30.09.60, London, England, British, seat number 7B

**Caffarone, Hernan**, 28 years, born 14.12.60, London, England, Argentinean, seat number 7A

**Canady, Valerie**, auditor, 25 years, born 29.06.63, Morgantown, West Virginia, American, seat number 24K

**Capasso, Gregory**, student, 21 years, born 12.12.67, Brooklyn, New York, American, seat number 48H

**Cardwell, Timothy Michael**, student, 21 years, born 05.07.67, Cresco, Pennsylvania, American, seat number 37D

**Carlsson, Bernt Wilmar**, diplomat, 50 years, born 21.11.38, New York, New York, Swedish, seat number 17H

**Cawley, Richard Anthony**, businessman, 43 years, born 09.07.45, New York, New York, American, seat number 16J

**Ciulla, Frank**, banker, 45 years, born 06.08.43, Park Ridge, New Jersey, American, seat number 11B

**Cohen, Theodora Eugenia**, student, 20 years, born 10.09.68, Port

Jervis, New York, American, seat number 21H

**Coker, Eric Michael**, student, 20 years, born 23.04.68, Mendham, New Jersey, American, seat number 43B

**Coker, Jason Michael**, student, 20 years, born 23.04.68, Mendham, New Jersey, American, seat number 43A

**Colasanti, Gary Leonard**, student, 20 years, born 01.08.68, Melrose, Massachusetts, American, seat number 43C

**Concannon, Bridget**, 53 years, born 13.07.35, Oxfordshire, England, Irish, seat number 33H

**Concannon, Sean**, 16 years, born 18.02.72, Oxfordshire, England, British, seat number 33J

**Concannon, Thomas**, 51 years, born 21.11.37, Oxfordshire, England, Irish, seat number 33G

**Corner, Tracey Jane**, 17 years, born 04.05.71, Sheffield, England, British, seat number 33A

**Cory, Scott**, student, 20 years, born 27.09.68, Old Lyme Court, Connecticut, American, seat number 46D

**Coursey, Willis Larry**, military, 40 years, born 25.08.48, San Antonio, Texas, American, seat number 36K

**Coyle, Patricia Mary**, student, 20 years, born 04.06.68, Wallingford, Connecticut, American, seat number 20B

**Cummock, John Binning**, 38 years, born 31.05.50, Coral Gables, Florida, American, seat number 3A

**Curry, Joseph Patrick**, army captain, 31 years, born 21.03.57, Fort Devens, Massachusetts, American, seat number 44K

**Daniels, William, Allen**, research chemist, 40 years, born 28.03.48, Belle Mead, New Jersey, American, seat number 9H

**Dater, Gretchen Joyce**, student, 20 years, born 17.05.68, Ramsey, New Jersey, American, seat number 52J

**Davis, Shannon**, student, 19 years, born 19.02.69, Shelton, Connecticut, American, seat number 31A

**Della-Ripa, Gabriel**, Pan Am Airlines employee, 46 years, born 03.04.42, Floral Park, New York, Italian, seat number 2B

**DiMauro, Joyce Christine**, marketing director, 32 years, born 09.05.56, New York, New York, American, seat number 11J

**DiNardo, Gianfranca**, 26 years, born 14.10.62, London, England, Italian, seat number 20C

**Dix, Peter Thomas Stanley**, management consultant, 35 years, born 06.05.53, London, England, Irish, seat number 14B

**Dixit, Om**, college professor, 54 years, born 29.12.33, Fairborn, Ohio, Indian, seat number 24A

**Dixit, Shanti**, 54 years, born 14.12.34, Fairborn, Ohio, American, seat number 24B

**Dornstein, David Scott**, student, 25 years, born 03.04.63, Philadelphia, Pennsylvania, American, seat number 40K

**Doyle, Michael Joseph**, accountant, 30 years, born 21.05.58, Voorhees, New Jersey, American, seat number 9B

**Eggleston, Edgar Howard III**, air force sergeant, 24 years, born 13.10.64, Glens Falls, New York, American, seat number 32D

**Ergin, Turhan**, student, 22 years, born 14.05.66, West Hartford, Connecticut, American, seat number 28C

**Fisher, Charles Thomas IV**, banker, 34 years, born 24.12.53, London, England, American, seat number 25K

**Flick, Clayton Lee**, businessman, 25 years, born 23.02.63, Coventry, England, British, seat number 50J

**Flynn, John Patrick**, student, 21 years, born 24.11.67, Montville, New Jersey, American, seat number 45A

**Fondiler, Arthur**, attorney, 33 years, born 12.12.55, West Armonk, New York, American, seat number 47C

**Fortune, Robert Gerard**, insurance executive, 40 years, born 24.07.48, Jackson Heights, New York, American, seat number 1A

**Freeman, Paul Matthew Stephen**, 25 years, born 02.04.63, London, England, Canadian, Seat Number 46B

**Fuller, James Ralph**, corporate vice president, 50 years, born 17.09.38, Bloomfield Hills, Michigan, America, seat number 3H

**Gabor, Ibolya Robertine**, 79 years, born 14.06.09, Budapest, Hungary, Hungarian, seat number 26F

**Gallagher, Amy Beth**, student, 22 years, born 30.08.66, Pointe Claire, Quebec, Canada, American, seat number 23G

**Gannon, Matthew Kevin**, foreign service officer, 34 years, born 11.08.54, Los Angeles, California, American, seat number 14J

**Garczynski, Kenneth Raymond**, industrial engineer, 37 years, born 17.10.51, North Brunswick, New Jersey, American, seat number 47K

**Gibson, Kenneth James**, army specialist four, 20 years, born 16.02.68, Romulus, Michigan, American, seat number 48K

**Giebler, William David**, bond broker, 29 years, born 08.07.59, London, England, American, seat number 30B

**Gordon, Olive Leonora**, 25 years, born 09.03.63, London, England, British, seat number 45G

**Gordon-Gorgacz, Linda Susan**, 39 years, born 15.09.49, London, England, American, seat number 37A

**Gorgacz, Anne Madelene**, 76 years, born 27.09.12, Newcastle, Pennsylvania, American, seat number 38A

**Gorgacz, Loretta Anne**, 47 years, born 15.03.41, Newcastle, Pennsylvania, American, seat number 37B

**Gould, David**, college professor, 45 years, born 03.01.43, Pittsburgh,

Pennsylvania, American, seat number 22C

**Guevorgian, Andre Nikolai**, businessman, 32 years, born 11.11.56, Sea Cliff, New York, American, seat number 11A

**Hall, Nicola Jane**, 23 years, born 03.02.65, Sandton, South Africa, South African, seat number 23K

**Halsch, Lorraine Frances**, special education teacher, 31 years, born 06.11.57, Fairport, New York, American, seat number 35C

**Hartunian, Lynne Carol**, student, 21 years, born 13.03.67, Schenectady, New York, American, seat number 44A

**Hawkins, Anthony Lacey**, businessman, 57 years, born 13.11.31, Brooklyn, New York, British, seat number 28K

**Herbert, Pamela Elaine**, student, 19 years, born 27.03.69, Battle Creek, Michigan, American, seat number 37J

**Hilbert, Rodney Peter**, 40 years, born 19.07.48, Newton, Pennsylvania, American, seat number 16H

**Hill, Alfred**, 29 years, born 29.06.59, Sonthofen, Germany, German, seat number 14A

**Hollister, Katherine Augusta**, student, 20 years, born 26.08.68, Rego Park, New York, American, seat number 54C

**Hudson, Josephine Lisa**, nurse, 22 years, born 14.05.66, London, England, British, seat number 50D

**Hudson, Melina Kristina**, student, 16 years, born 25.01.72, Albany, New York, seat number American 29A

**Hudson, Sophie Ailette Miriam**, 26 years, born 22.09.62, Paris, France, French, seat number 29H

**Hunt, Karen Lee**, student, 20 years, born 07.01.68, Webster, New York, American, seat number 31K

**Hurst, Roger Elwood**, marketing manager, 38 years, born 12.07.50, Ringwood, New Jersey, American, seat number 2H

**Ivell, Elizabeth Sophie**, dog handler, 19 years, born 21.04.69, East Sussex, England, British, seat number 19C

**Jaafar, Khalid Nazir**, student, 20 years, born 01.05.68, Dearborn, Michigan, American, seat number 53K

**Jeck, Robert van Houten**, 57 years, born 08.10.31, Mountain Lakes, New Jersey, American, seat number 4J

**Jeffreys, Paul Avron**, musician, 36 years, born 13.02.52, Surrey, England, British, seat number 38J

**Jeffreys, Rachel**, advertising executive, 23, years, born 29.04.65, Surrey, England, British, seat number 38H

**Jermyn, Kathleen Mary**, student, 20 years, born 27.12.67, Staten Island, New York, American, seat number 49A

**Johnson, Beth Ann**, student, 21 years, born 24.03.67, Greensburg, Pennsylvania, American, seat number 36B

**Johnson, Mary Alice Lincoln**, student, 25 years, born 14.06.63, Wayland, Massachusetts, American, seat number 33D

**Johnson, Timothy Baron**, student, 21 years, born 30.11.67, Neptune, New Jersey, American, seat number 26A

**Jones, Christopher Andrew**, student, 20 years, born 04.03.68, Claverack, New York, American, seat number 52K

**Kelly, Julianne Frances**, student, 20 years, born 27.06.68, Dedham, Massachusetts, American, seat number 21E

**Kingham, Jay Joseph**, pharmaceuticals executive, 44 years, born 03.03.44, Potomac, Maryland, American, seat number 5B

**Klein, Patricia Ann**, social worker, 35 years, born 16.06.53, Trenton, New Jersey, American, seat number 28A

**Kosmowski, Gregory**, marketing executive, 40 years, born 08.10.48, Milford, Michigan, American, seat number 8H

**Kulukundis, Minas Christopher**, ship brokerage director, 38 years, born 17.12.50, London, England, British, seat number 51K

**LaRiviere, Ronald Albert**, 33 years, born 19.11.55, Alexandria, Virginia, American, seat number 20H

**Leckburg, Robert Milton**, engineer, 30 years, born 12.10.58, Piscataway, New Jersey, seat number American 34C

**Leyrer, William Chase**, businessman, 46 years, born 24.08.42, Bay Shore, New York, American 2J

**Lincoln, Wendy Anne**, student, 23 years, born 21.01.65, North Adams, Massachusetts, American, seat number 28D

**Lowenstein, Alexander Silas**, student, 21 years, born 25.02.67, Morristown, New Jersey, American, seat number 20D

**Ludlow, Lloyd David**, army sergeant first class, 41 years, born 06.02.47, Macksville, Kansas, American, seat number 51A

**Lurbke, Maria Theresia**, 25 years, born 26.11.63, Balve Beckum, Germany, German, seat number 52A

**Mack, William Edward**, puppeteer, 30 years, born 24.04.58, New York, New York, American, seat number 36B

**Malicote, Douglas Eugene**, army specialist four, 22 years, born 31.08.66, Lebanon, Ohio, American, seat number 48B

**Malicote, Wendy Gay**, 21 years, born 31.07.67, Lebanon, Ohio, American, seat number 48A

**Marek, Elizabeth Lillian**, actress and peace activist, 30 years, born 17.02.58, New York, New York, American, seat number 36C

**Marengo, Louis Anthony**, marketing director, 33 years, born 09.02.55, Rochester, Michigan, American, seat number 3J

**Martin, Noel George**, 27 years, born 31.05.61, Clapton, England, Jamaican, seat number 53A

**Maslowski, Diane Marie**, currency trader, 30 years, born 10.08.58,

New York, American, seat number 8B

**McAllister, William John**, 26 years, born 18.10.62 in the Isle of Mull, Argyll, Scotland , Scottish, seat number 14E

**McCarthy, Daniel Emmet**, banker, 31 years, born 02.11.57, Brooklyn, New York, American, seat number 6B

**McCollum, Robert Eugene**, university professor, 61 years, born 12.05.27, Wayne, Pennsylvania, American, seat number 7J

**McKee, Charles Dennis**, army major, 40 years, born 03.12.48 , Arlington, Virginia, American, seat number 15F

**McLaughlin, Bernard Joseph**, marketing manager, 30 years, born 12.12.58, Cranston, Rhode Island, American, seat number 36A

**Melber, Jane Susan**, musician and teacher, 27 years, born 01.01.61, Middlesex, England, American, seat number 27H

**Merrill, John**, seaman, 35 years, born 11.07.53, Hertfordshire, England, British, seat number 37K

**Miazga, Suzanne Marie**, student, 22 years, born 31.07.66, Marcy, New York, American, seat number 23A

**Miller, Joseph Kenneth**, accounting firm executive, 56 years, born 27.05.32, Woodmere, New York, American, seat number 10B

**Mitchell, Jewel Courtney**, army second lieutenant, 32 years, born 14.06.56, Brooklyn, New York, American, seat number 27A

**Monetti, Richard Paul**, student, 20 years, born 11.09.68, Cherry Hill, New Jersey, American, seat number 20E

**Morgan, Jane Ann**, attorney, 37 years, born 19.03.51, London, England, American, seat number 42A

**Morson, Eva Ingeborg**, 48 years, born 29.04.40, New, York, New York, American, seat number 19G

**Mosey, Helga Rachael**, student, 19 years, born 21.09.69, West Midlands, England, British, seat number 22K

**Mulroy, Ingrid Elizabeth**, 25 years, born 22.04.63, Lund, Sweden, Swedish, seat number 34J

**Mulroy, John**, journalist, 59 years, born 01.04.29, East Northport, New York, American, seat number 34G

**Mulroy, Sean Kevin**, 25 years, born 03.05.63, Lund, Sweden, American, seat number 34H

**Noonan, Karen Elizabeth**, student, 20 years, born 26.12.67, Potomac, Maryland, American, seat number 20A

**O'Connor, Daniel Emmett**, U.S. diplomatic service, 31 years, born 22.09.57, Dorchester, Massachusetts, American, seat number 25H

**O'Neil, Mary Denice**, student, 21 years, born 02.04.67, Bronx, New York, American, seat number 38K

**Otenasek, Anne Lindsey**, student, 21 years, born 31.01.67, Baltimore, Maryland, American, seat number 45K

**Owen, Bryony Elise**, 1 year, born 29.04.87, Bristol, England, British, seat number 19D

**Owen, Gwyneth Yvonne Margaret**, student, 29 years, born 03.05.59, Bristol, England, British, seat number 19D

**Owens, Laura Abigail**, 8 years, born 01.01.80, Cherry Hill, New Jersey, American, seat number 35K

**Owens, Martha**, 44 years, born 02.06.44, Cherry Hill, New Jersey, American, seat number 35H

**Owens, Robert Plack**, 45 years, born 05.03.43, Cherry Hill, New Jersey, American, seat number 35G

**Owens, Sarah Rebecca**, 14 years, born 09.12.74, Cherry Hill, New Jersey, American, seat number 35J

**Pagnucco, Robert Italo**, attorney, 51 years, born 20.10.37, South Salem, New York, American, seat number 4A

**Papadopoulos, Christos Michael**, 45 years, born 11.11.43, North Lawrence, New York, American, seat number 17A

**Peirce, Peter Raymond**, architect and student, 40 years, born 28.09.48, Perrysburg, Ohio, American, seat number 47G

**Pescatore, Michael**, businessman, 33 years, born 06.09.55, Solon, Ohio, American, seat number 17J

**Philipps, Sarah Susannah Buchanan**, student, 20 years, born 15.08.68, Newtonville, Massachusetts, American, seat number 49C

**Phillips, Frederick Sandford**, student, 27 years, born 08.05.61, Little Rock, Arkansas, American, seat number 21F

**Pitt, James Andrew Campbell**, student, 24 years, born 06.11.64, South Hadley, Massachusetts, American, seat number 29K

**Platt, David**, architect, 33 years, born 13.12.55, Staten Island, New York, American, seat number 8A

**Porter, Walter Leonard**, musician, 35 years, born 10.03.53, Brooklyn, New York, American, seat number 25C

**Posen, Pamela Lynn**, student, 20 years, born 30.01.68, Harrison, New York, American, seat number 26K

**Pugh, William**, businessman, 56 years, born 29.02.32, Margate, New Jersey, American, seat number 21D

**Quiguyan, Crisostomo Estrella**, hotel cashier, 43 years, born 16.03.45, London, England, Filipino, seat number 30A

**Ramses, Rajesh Tarsis Priskel**, 35 years, born 26.05.53, Leicester, England, Indian, seat number 22A

**Rattan, Anmol**, 2 years, born 24.09.86, Warren, Michigan. American, seat number 24C

**Rattan, Garima**, computer programmer, 29 years, born 15.07.59, Warren, Michigan, American, seat number 23D

**Rattan, Suruchi**, 3 years, born 20.06.85, Warren, Michigan. American,

seat number 23E

**Reeves, Anita Lynn**, 24 years, born 03.09.64, Laurel, Maryland, American, seat number 45D

**Rein, Mark Alan**, businessman, 44 years, born 12.02.44, New York, New York, American, seat number 2A

**Rencevicz, Diane Marie**, student, 21 years, born 13.07.67, Burlington, New Jersey, American, seat number 29G

**Rogers, Louise Ann**, student, 20 years, born 13.02.67, Olney, Maryland, American, seat number 29D

**Roller, Edina**, 5 years, born 24.11.83, Hungary, Hungarian, seat number 26D

**Roller, Janos Gabor**, 29 years, born 26.03.59, Hungary, Hungarian, seat number 26E

**Roller, Zsuzsana**, 27 years, born 21.12.61, Hungary, Hungarian, seat number 26G

**Root, Hanne Maria**, management consultant, 26 years, born 15.12.62, Toronto, Canada, Canadian, seat number 34K

**Rosen, Saul Mark**, businessman, 35 years, born 24.11.53, Morris Plains, New Jersey, American, seat number 32A

**Rosenthal, Andrea Victoria**, student, 22 years, born 05.02.66, New York, New York, American, seat number 35D

**Rosenthal, Daniel Peter**, student, 20 years, born 02.06.68, Staten Island, New York, American, seat number 21J

**Rubin, Arnaud David**, 28 years, born 18.05.60, Waterloo, Belgium, Belgian, seat number 39G

**Saraceni, Elyse Jeanne**, student, 20 years, born 01.06.68, East London, England, American, seat number 36D

**Saunders, Scott Christopher**, student, 21 years, born 20.05.67, Macungie, Pennsylvania, American, seat number 24D

**Saunders, Theresa Elizabeth Jane**, marketing, 28 years, born 24.10.60, Sunbury-on-Thames, England, British, seat number 14F

**Schauble, Johannes Otto**, 41 years, born 08.08.47, Kappellenweg, Germany, German, seat number 49K

**Schlageter, Robert Thomas**, student, 20 years, born 12.08.68, Warwick, Rhode Island American, seat number 28G

**Schultz, Thomas Britton**, student, 20, years, born 05.01.68, Ridgefield, Connecticut, American, seat number 45C

**Scott, Sally Elizabeth**, chef, 22 years, born 17.01.66, Huntington, New York, British, seat number 56G

**Shapiro, Amy Elizabeth**, student, 21 years, born 28.10.67, Stamford, Connecticut, American, seat number 37G

**Shastri, Mridula**, 24 years, born 12.02.64, Oxford, England, Indian, seat number 24H

**Sheanshang, Joan**, 46 years, born 16.12.42, New York, New York, American, seat number 41C

**Sigal, Irving Stanley**, research biologist, 35 years, born 23.05.53, Pennington, New Jersey, American, seat number 13B

**Simpson, Martin Bernard Christopher**, financier, 52 years, born 25.10.36, Brooklyn, New York, American, seat number 27K

**Smith, Cynthia Joan**, student, 21 years, born 06.10.67, Milton, Massachusetts, American, seat number 41A

**Smith, Ingrid Anita**, chiropodist, 31 years, born 12.11.57, Berkshire, England, British, seat number 4H

**Smith, James Alvin**, 55 years, born 11.03.33, New York, New York, American, seat number 27G

**Smith, Mary Edna**, army sergeant, 34 years, born 14.07.54, Kalamazoo, Michigan, American, seat number 34A

**Stevenson, Geraldine Anne**, 37 years, born 31.03.51, Surrey, England, British, seat number 22E

**Stevenson, Hannah Louise**, 10 years, born 23.09.78, Surrey, England, British, seat number 22F

**Stevenson, John Charles**, 38 years, born 13.09.50, Surrey, England, British, seat number 22D

**Stevenson, Rachael**, 8 years, born 01.09.80, Surrey, England, British, seat number 22G

**Stinnett, Charlotte Ann**, 36 years, born 07.02.52, Duncanville, Texas, American, seat number 19J

**Stinnett, Michael Gary**, army specialist, 26 years, born 27.05.62, Duncanville, Texas, American, seat number 19H

**Stinnett, Stacey Leanne**, 9 years, born 30.07.79, Duncanville, Texas, American, seat number 19K

**Stow, James Ralph**, businessman, 49 years, born 18.07.39, New York, New York, American, seat number 15E

**Stratis, Elia G.**, accountant, 43 years, born 17.06.45, Montvale, New Jersey, American, seat number 1B

**Swan, Anthony Selwyn**, 29 years, born 15.05.59, Brooklyn, New York, Trinidadian, seat number 41K

**Swire, Flora MacDonald Margaret**, medical student and researcher, 24 years, born 22.12.64, London, England, British, seat number 39D

**Tager, Marc Alex**, 22 years, born 03.08.66, London, England, British, seat number 26H

**Tanaka, Hidekazu**, 26 years, born 13.05.62, London, England, Japanese, seat number 24G

**Teran, Andrew Alexander**, student, 20 years, born 31.08.68, New Haven, Connecticut, Bolivian, seat number 27D

**Thomas, Arva Anthony**, student, 17 years, born 26.04.71, Detroit,

Michigan, American, seat number 19A

**Thomas, Jonathan Ryan**, 2 months, born 29.09.88, Southfield, Michigan, American, seat number 32K

**Thomas, Lawanda**, air force sergeant, 21 years, born 17.02.67, Southfield, Michigan, American, seat number 32K

**Tobin, Mark Lawrence**, student, 21 years, born 04.04.67, North Hempstead, New York, American, seat number 32G

**Trimmer-Smith, David William**, publishing executive, 51 years, born 26.04.37, New York, New York, American, seat number 12A

**Tsairis, Alexia Kathryn**, student, 20 years, born 06.07.68, Franklin Lakes, New Jersey, American, seat number 21G

**Valentino, Barry Joseph**, exhibit designer, 28 years, born 25.02.60, San Francisco, California, American, seat number 20G

**Van-Tienhoven, Thomas Floro**, 45 years, born 30.05.43, Buenos Aires, Argentina, Argentinean, seat number 2B

**Vejdany, Asaad Eidi**, 46 years, born 24.02.42, South Great Neck, New York, American, seat number 20C

**Vrenios, Nicholas Andreas**, student, 20 years, born 20.08.68, Washington, DC, American, seat number 46E

**Vulcu, Peter**, stockbroker and student, 21 years, born 01.08.67, Alliance, Ohio, American, seat number 20K

**Waido, Janina Jozefa**, 61 years, born 19.03.27, Chicago, Illinois, American, seat number 50A

**Walker, Thomas Edwin**, electronics specialist, 47 years, born 11.12.41, Quincy, Massachusetts, American, seat number 16A

**Weedon, Kesha**, student, 20 years, born 02.10.68, Bronx, New York, American, seat number 37H

**Weston, Jerome Lee**, engineer, 45 years, born 11.11.43, Baldwin, New York, American, seat number 10A

**White, Jonathan**, accountant, 33 years, born 14.07.55, North Hollywood, California, American, seat number 55J

**Williams, Bonnie Leigh**, military, 21 years, born 12.01.67, Crown Point, New York, American, seat number 46K

**Williams, Brittany Leigh**, 2 months, born 13.10.88, Crown Point, New York, American, seat number 46J

**Williams, Eric Jon**, army sergeant, 24 years, born 15.08.64, Crown Point, New York, American, seat number 46J

**Williams, George Waterson**, army first lieutenant, 24 years, born 17.05.64, Joppa, Maryland, American, seat number 33K

**Williams, Stephanie Leigh**, 1 year, born 23.05.87, Crown Point, New York, American, seat number 46K

**Wolfe, Miriam Luby**, student, 20 years, born 26.09.68, Severna Park, Maryland, American, seat number 21K

**Woods, Chelsea Marie**, 10 months, born 06.02.88, Willingboro, New Jersey, American, seat number 25F

**Woods, Dederah Lynn**, air force sergeant, 27 years, born 04.02.61, Willingboro, New Jersey, American, seat number 25G

**Woods, Joe Nathan**, civilian military worker, 28 years, born 05.03.60, Willingboro, New Jersey, American, seat number 25D

**Woods, Joe Nathan, Jr.**, 2 years, born 24.09.86, Willingboro, New Jersey, American, seat number 25E

**Wright, Andrew Christopher Gillies**, site agent, 24 years, born 02.05.64, Surrey, England, British, seat number 55G

**Zwynenburg, Mark James**, investment banker, 29 years, born 14.10.59, West Nyack, New York, American, seat number 12B

## **LOCKERBIE RESIDENTS**

**Flannigan, Kathleen Mary**, 41 years, born 26.01.47, 16 Sherwood Crescent

**Flannigan, Thomas Brown**, 44 years, born 20.12.44, 16 Sherwood Crescent

**Flannigan, Joanne**, 10 years, born 13.06.78, 16 Sherwood Crescent

**Henry, Dora Henrietta**, 56 years, born 27.03.32, 13 Sherwood Crescent

**Henry, Maurice Peter**, 63 years, born 18.07.25, 13 Sherwood Crescent

**Lancaster, Mary**, 81 years, born 12.01.07, 11 Sherwood Crescent

**Murray, Jean Aitkin**, 82 years, born 29.11.06, 14 Sherwood Crescent

**Somerville, John**, 40 years, born 31.05.48, 15 Sherwood Crescent

**Somerville, Rosaleen Later**, affectionately know as 'Rosalind', 40 years, born 31.05.48, 15 Sherwood Crescent

**Somerville, Paul**, 13 years, born 21.01.75, 15 Sherwood Crescent

**Somerville, Lyndsey Ann**, 10 years, 13.07.78, 15 Sherwood Crescent

### **III. Criminal Investigation**

Pan Am Flight 103 was regarded the largest attack on American civilians until September 11, 2001. On November 13 1991, after a three year investigation by Britain's Dumfries and Galloway Constabulary, indictments of murder were made against Abdelbaset Li Mohamed Al Megrahi, a Libyan intelligence officer and the head of security for Libyan Arab Airlines (LAA), and Al Amin Khalifa Fhimah, the LAA station manager in Luqa Airport, Malta.

More than 10,000 pieces of debris were rescued from the crash

and were catalogued into a tracking system. The investigating team was able to reconstruct a good portion of the plane, which showed them that a huge hole was blown out of the front cargo space. Fragments of a Samsonite suitcase believed to have contained the bomb were recovered, together with parts and pieces of circuit board identified as part of a Toshiba Bombeat radio cassette player, similar to that used to conceal a Semtex bomb seized by West German police from a Palestinian terror group two months earlier. Items of baby clothing, which were subsequently proven to have been made in Malta, were also traced to the same suitcase. The clothes were traced to a Maltese merchant, Tony Gauci, who became a key prosecution witness, testifying that he sold the clothes to a man of Libyan appearance, whom he later identified as Abdelbaset Ali Mohamed Al Megrahi.

A circuit board fragment, found embedded in a piece of charred material, was identified as part of an electronic timer similar to that found on a Libyan intelligence agent who had been arrested 10 months previously, carrying materials for a Semtex bomb. The timer was traced through its Swiss manufacturer, Mebo, to the Libyan military.

#### **IV. Claims of Responsibility & Motive**

Quickly after Pan Am Flight 103 exploded over Lockerbie, there were many individuals calling the CIA claiming responsibility for the bombing. Among the groups named were the Guardians of the Islamic Revolution, the Islamic Jihad, The Ulster Defense League, and the Mossad, which is the Israeli Intelligence service.

After weeks of analysis, the CIA was confident that a terrorist group was responsible for the plane bombing, but was unable to assign the blame to one particular group. What analysts have determined is that it was retaliation for a US attack on Libya in 1986.

On April 15, 1986, U.S. warplanes launched a series of military strikes called Operation El Dorado Canyon from British bases, the first U.S. military strikes from Britain since World War II against Tripoli and Benghazi, Libya, in retaliation for the bombing ten days earlier of a West Berlin nightclub used by U.S. soldiers,

which had killed three and injured 230. Gaddafi had, in turn, ordered the West Berlin bombing in revenge for the sinking of two Libyan boats by the United States in the Gulf of Sirte at the end of March.) Among dozens of others, the air strikes killed Hanna Gaddafi, a baby girl Gaddafi claimed to have adopted.

On January 31, 2001 two Libyans, Abdelbaset Ali Mohamed Al Megrahi and Lamin Khalifah Fhimah, were accused of the 1988 PA103 bombing. Megrahi was convicted of murder and was sentenced to life imprisonment. His co-accused, Fhimah, was acquitted.

On May 29, 2002, Libya offered up to US\$2.7 billion to settle claims by the families of the 270 killed in the Lockerbie bombing, representing US\$10 million per family. The Libyan offer was that:

- 1)40 percent of the money would be released when United Nations sanctions, suspended in 1999, were cancelled
- 2)another 40 percent when U.S. trade sanctions were lifted
- 3)the final 20 percent when the U.S. State Department removed Libya from its list of states sponsoring terrorism.

## **V. Lockerbie**

After the crash of Pan Am 103, the women of Lockerbie Scotland set up a laundry project to wash the 11,000 articles of clothing belonging to the victims that were found in the plane's wreckage. Once the clothes were washed, the women packed and shipped them to the victims' families around the world.

## **VI. Dark Elegy:**

**A sculpture depicting the face of terrorism, A healing sculpture garden for the world**

When on December 21, 1988, Suse Lowenstein's first born son, Alexander, age 21, was brutally murdered aboard Pan Am 103 in the stormy night skies over the Scottish village of Lockerbie, her most meaningful life's work began. She had been working as a sculptor for many years. Initially she portrayed herself, not only at that moment of hearing the heartbreaking news, but also in varying

positions of grief, rage and hopelessness. Soon other mothers and widows asked to participate: each one having lost loved ones on this fateful flight.

There are 76 larger than life size pieces, each portraying a mother or wife at that moment when they first heard the awful news of the death of their loved one to the terrorist act. At present these figures are displayed to form a circle of approximately 65 feet in diameter, but they can be site-specific and be arranged in many different configurations.

What makes this memorial so unique, even more so than the sheer number of pieces or the personal and individual loss each mother portrays, is the fact that it was created by one of those affected rather than by an outsider portraying someone else's tragedy.

Suse Lowenstein's dream is to donate this memorial to the public and to see it placed on a very prominent site that can be visited by as many people from many nations as possible. The UNITED NATIONS or WEST POTOMAC PARK in Washington DC are good examples of such a site.

Once an acceptable site is found and agreed upon, Suse would personally finance the casting of each figure in bronze to assure their longevity. She and her husband feel that this is the most appropriate use for the large sum of money paid to them by the Libyan government of Colonel Gadhafi.

For more information about Dark Elegy, please visit:  
[www.darkelegy103.com](http://www.darkelegy103.com).

## **VII. Quotes:**

“It was on the town of Lockerbie that the wreckage of the plane, its 259 passengers and crew, descended. It was in Lockerbie that 11 Scots also lost their lives. What has been so remarkable about these people of Lockerbie is the generosity of spirit that they have shown toward the memories of those who died and the sweet

kindnesses that they have shown toward their families. Most of those who died that night were strangers, but the townspeople of Lockerbie have truly been their brother's keepers...

When American officials told the Scots that clothing from the wreckage could not be returned because it was, in their words, contaminated, the women of Lockerbie volunteered to wash and iron it and more than 11,000 items of clothing were meticulously cleaned and sent back."

**---Ted Koppel**

"Working in the laundry gave me this feeling of, that I was getting, that I wanted to give love to, put all my love into this, this job and maybe make the people realize how much that was what we were all feeling over here. It also make me very conscious that love is the, was what was meant to come out of this, this disaster...and that the only way to overcome the evil and the nastiness in this world is through love and to look at everybody through love."

**---Resident of Lockerbie**

"It was a very emotional experience. Initially the first day I didn't think I could go back. I thought I was strong enough and would be able to cope. I knew what I was getting into. I knew the situation, but it still, when you picked up something, especially if it was a baby's, a small article, there were lots of tears. And then I said no, I'm going back. And I think that's how I coped with what would come through plus I knew that somebody somewhere wanted what we had there and it had to go back to, well, not the owner but the family."

**---Resident of Lockerbie**

"They built memorials of stone but the real memorial to those who have died is our willingness to live our lives joyfully, because that's how they want us to live. They don't want us to get all sad and mournful and grieving every day and go around dressed in black and weeping all the time. They want us to be alive and being alive and living our lives to the full and caring for each other and being full in life is the best memorial we can ever give to them."

**---Father Patrick Kegans**

“It seems strange that we could have so much love for someone that we never knew. It may seem strange that we shared so many tears for someone that we never met in life.”

**---Resident of Lockerbie**

“You could take the memory and show that their death will not have been in vain. Their spirit is protected in the fields and within the community of Lockerbie and they will always be remembered. They will not just be part of folklore. They’re in our hearts and will always be in our hearts. While each family may have lost one or two or sometimes more, the people of Lockerbie and those who were involved in the recovery either short or long-term, lost 270. And we carry the burden of protecting their spirit and their memory.”

**---Alex Mackelroy**

“...The first item we come across was the mail bags and various bags of mail beside the road and then as soon as we started walking into the field there were pieces of wreckage from the interior of the plane. Seats were all around and well, I think half the luggage from the first part of the plane landed right across here and up onto the hill. Then we knew as soon as we started finding so many pieces of luggage and seats it was just a matter of time before we come on a body. When we found him, he looked so young, we thought of him as a boy, really...”

**---Hugh Connell**

“He looked so young, his hair was so dark, he was so slim and we thought goodness, a young man and we immediately thought of parents somewhere, maybe even a young wife. And it was quite a few months later before we really found out his name and for a long time we just called him our boy.”

**---Margaret Connell**

“Right away we seemed to love him. He was a fellow human being and, you know, for some reason he belonged to us. We had connected with him...And we felt we would like to tell him, you know, that he’s here somewhere nice. He didn’t land in the midst of the wreckage or a burned up but he was lying, just lying there as

if had landed, been given to us. And we just seemed to have that love for him as soon as he arrived, as it were.”

**---Hugh Connell**

“Frank Chula’s body was found on Hugh and Margaret Connell’s sheep farm 20 minutes after Pan Am 10 exploded over Lockerbie. He looked so young, the Connell’s called him out boy. But, in fact, he was 45, and executive with the Chase Bank in London, the father of three, happily married to his high school sweetheart and headed home to New Jersey for Christmas...

The people of Lockerbie have reaffirmed the great lesson that we should do unto others as we would have them do unto us, which is exactly what they did. They treated the dead with dignity and respect and they asked themselves what they would do to alleviate the suffering of the families. There is, it turns out, no greater gift than a personal act of kindness and even a seemingly small act can fill a very great need.”

**---Ted Koppel**

Grief fills the room up of my absent childe,  
Lies in his bed, walks up and down with me,  
Puts on his pretty looks, repeats his words,  
Remembers me of all his gracious parts,  
Stuffs out his vacant garments with his form;  
Then, have I reason to be find of grief?  
Fare you well: had you such a loss as I,  
I could give better comfort than you do.  
I will not keep this form upon my head,  
When there is such disorder in my wit.  
O Lord! My boy, my Arthur, my fair son!  
My life, my joy, my food, my all the world!

**---King John, Act III, scene 4**

# THE ACTORS' GANG

Tim Robbins, Artistic Director

## Glossary of Terms

### *The Women of Lockerbie:*

**Shelves of Sorrow:** The warehouse in Lockerbie where the debris and wreckage was organized and catalogued during the criminal investigation.

**Winter Solstice:** The Winter Solstice or Midwinter occurs around December 21 or 22 each year in the Northern Hemisphere, and June 21 or 22 in the Southern Hemisphere. It is the shortest day and the longest night of the year, when the sun is at its greatest distance from the equatorial plane. Worldwide, interpretation of the event varies from culture to culture, but most hold a recognition of rebirth, involving festivals, gatherings, rituals or other celebrations.

### **Greek Tragedy:**

**agon** ('contest'): a debate between two characters in long, formal speeches setting out structured arguments.

**anapests:** meter with which the chorus enters and exits.

**angelia** ('report'): a messenger-speech describing at length what has happened offstage:

**Coryphaes:** leader of the chorus.

**iambic pentameter:** the basic meter of spoken dialogue (actually six, not four feet long like Shakespeare).

**kommos** ('breast beating'): a shared lament between chorus and actors.

**protagonist:** central character in the story plot.

**catharsis** ('cleansing' or 'purification'): refers to a sudden emotional breakdown or climax that constitutes overwhelming feelings of great pity, sorrow, laughter or any extreme change in emotion that results in the renewal, restoration and revitalization for living.

**gesture:** a form of non-verbal communication through the use of the body. In Greek tragedy gesture was used with size, simplicity, and selectivity to express a variety of feelings and thoughts.

## THE ACTORS' GANG

Tim Robbins, Artistic Director

# Story Structure

In creating a theatrical production, the first element of the structure is the text. So, before analyzing Deborah Brevoort's text, which is structured like a Greek tragedy, let's first look at the basic elements of story,

### A. Basic Plot Structure

The plot is the structure of the play. It is the actions/ events, which make up the story. The plot has five parts:

**Exposition:** The presentation of information that the audience needs to enter the play's action.

**Rising Action:** The central part of the story during which various problems and complications arise, which cause the characters to take action.

**Climax:** The highest point or turning point in the action, which pits protagonist and antagonist against each other in a final confrontation that settles all their difficulties.

**Falling Action:** Contains the action or dialogue necessary to lead the story to a resolution or ending.

**Resolution:** The end of the story in which the problems are solved and the story is finished.

## **B. Greek Tragedy Story Structure**

**Prologue** ('preliminary talk'): anything (sometimes a lengthy scene, sometimes a single speech) that precedes the entry of the chorus.

**Parodos** ('entry from the side'): the entry of the chorus, first chanting in anapests, then singing (and dancing) in the pattern: 1. strophe (turning) 2. antistrophe (counter-turning) 3. epode (final song).

**First Episode:** the spoken dialogue sections (which advance the plot) between songs of the chorus.

**First Stasimon:** any song or dialogue by the chorus after its entrance.

**Second Episode**

**Second Stasimon ( Choral Ode)**

**Third Episode**

**Third Stasimon ( Choral Ode)**

**Fourth Episode**

**Fourth Stasimon ( Choral Ode)**

**Exodus** ('exit'): the concluding section of the tragedy (after which there is no further chorus song).

**\*Some tragedies have one more or less episode or stasimon.**

Story structure is the way the story is organized and presented. The order of the action and the placement of the characters within it.

- How is *The Women of Lockerbie* structured?
- Would you add or take away different technical elements of the production that aided the storytelling?

- What function did Characters Woman #1 and Woman #2 serve in the storytelling?

#### Discussion Section:

The function of the exposition is to acquaint the audience with the characters in such a way that the audience becomes concerned with what happens to them. In The Actors' Gang production of *The Women of Lockerbie*, the audience learns about all the major characters through exposition revealed both in dialogue and action. Identify the following moments of exposition in the play.

- An action that showed the Mr. Jones' power.
- An action that revealed Olive's point of view towards Americans.
- Dialogue that revealed Bill's (Mr. Livingston) conflict.
- Movement that expressed Madeline's (Mrs. Livingston) struggle and emotion
- Identify a physical gesture used by each character and what it represents.
- Identify a cathartic moment in the play for one of the characters.

### C. Setting

**Definition:** The time and place of the story. Geography, social eras and political events are all influential to a story's setting.

The Actors' Gang production of *The Women of Lockerbie*, takes place on December 21, 1995, the 7-year anniversary of the crash. The night of the Winter Solstice. The setting is the rolling green hills of Lockerbie, Scotland, where Pan Am Flight 103 crashed. There is a stream running between the hills. How did the design elements of the production create this setting and time period?

- How did the setting of the production affect the storytelling?
- How did the costumes affect the story?
- How was the lighting used to tell the story?
- How did the sound design help tell the story?

# THE ACTORS' GANG

Tim Robbins, Artistic Director

## Greek Tragedy

The Greek Theater is the earliest form of Western drama that we have substantial evidence of. Through Greek text it is apparent that its style and dramatic form are reflective of the cultural society that created it. Greek drama was based on the human struggle for survival. In pre-civilized Greece, tribes were focused on dealing with forces of nature and fertility. In that world, a fertile woman, meant the possibility of birth to a brave warrior. In order to deal with the forces, such as sun, rain, earth, and fertility, the tribes created Gods for each of them. Sacrificing to the Gods or the worshipping of Gods became a part of a daily ritual that was then structured into seasonal festivals. As Greek tribes became more of a civilized society and worshipping Gods was formalized, the Greek focus of survival transformed into an exploration of the moral purposes of human existence in relation to the Gods.

One of the most famous Greek festivals was the Dionysian festival, which celebrated the God of Fertility. The festival was a competition among poets, where the myths of the Gods were performed in front of the entire Athenian

society through masks, songs and dance, which gave birth to Greek tragedy. Greek tragedy stresses the vulnerability of human beings whose suffering is brought on by a combination of human and divine actions, but is generally undeserved with regard to its harshness. The tragic hero is usually called the protagonist and is the central character of the story.

Unlike contemporary theater, where the focus of the performance is on the actors, Greek theater focused more on the playwright. Playwrights competing in the festivals cast citizens in their productions, who in turn performed for the rest of the community. Whereas contemporary society tends to focus on individualism, Greek society focused on the realization of self through participation of the whole.

The element of the chorus plays an integral part in Greek tragedy because it serves as the interpreter between the Gods, the actors, and the citizens (audience). Consisting of twelve to fifteen non-actors, the chorus was made up of singers and dancers. The chorus would speak to the actors through their leader, the Coryphaes, and relay the spiritual views of the citizens and Gods. In addition, the chorus often times would recap in song or dance what just happened in the prior episode or foreshadowed what was about to happen. The Greek tragedian chorus can be loosely compared to a modern day chorus in a Broadway musical, where they work as an ensemble to create one voice through rhythm and movement.

The poetical language and meter of Greek tragedian plays is also unique because it is heightened compared to modern text. The reason for this is because the language needs to fit the elevation of spirit and magnitude of the issues the Greek characters faced. The language creates a sense of exaltation and makes a direct emotional contact to the actor and audience through its rhythm. The themes and actions in Greek tragedies were also so intense that the actors needed to use gestures to relay their emotions. Gestures are used very specifically in Greek tragedy on order to reflect the impact of the situation. Fidgeting and careless movement weakens the strength of the emotion. Greek tragedy gestures also have a clean beginning, middle, and end, and require the whole body to be active. Not only did gestures help in relaying the gravity and immensity of the character's emotions, but since the Greek amphitheaters were massive and open-aired, they also served as a way of focusing the audience's attention and were large enough for even the back row to see.

# THE ACTORS' GANG

Tim Robbins, Artistic Director

## Classroom Activities

### I. Creating Political Theater

#### A. Journal Exercise

- Write a powerful quote on the board from *The Women of Lockerbie* like Olive's lines "Trust in the strength of love to overcome the awesome power of hatred." Or a powerful quote from history or current news, like Frederick Douglas' "Power concedes nothing without a demand. It never has, it never will".
- Give students 2 minutes to continuously write in their notebooks after reading the quote. They must never pick up their pen from the page or stop writing until the time is complete. Let them know that they won't have to read this in front of their classmates.
- The instructor should ask students to yell out any words they remember from their writing and then write them on the board.

- **Sculpting Exercise:** Instructor pairs up students and chooses one word from the list on the board for everyone to work with. One student in each pair is the sculptor and the other is the clay. The sculptor creates a sculpture from their piece of clay with this word in mind. Challenge the students to be very specific with their detailing. Also remind the clay partners to give over to the sculptor and stay still. All of the sculptors should look at all the sculptures after 1 minute of working and then they switch roles with their partners.

### B. Composition Work (45 minutes)

- Divide students into groups of 6 and give them composition guidelines (refer to index)
- Allow 10 minutes of rehearsal time.
- If time allows, instructor can give notes on making the stage pictures more dynamic or clear and have the students perform them again.

### C. Evaluation

- Discuss exercises and answer any questions. What were some of the obstacles for each group in the composition exercise? What images do people remember?
- Discuss commitment.

## II. Sound Effects Exercise (Sensory Awareness & Improvisation)

**Objective:** The objective of this exercise is to familiarize students with the play *The Women of Lockerbie* and work on developing their storytelling skills. Through this exercise students will learn how to create a story with a beginning, middle/ conflict, and end.

**Motivation:** Discuss how sound effects were used in *The Women of Lockerbie*. How did the sound effects help in storytelling? What are the basic story elements of this play?

**Activity:** Have the class sit in a circle facing each other. The instructor begins the story, while holding some sort of talking stick to indicate he/she is designated to speak. After a few lines, the instructor passes the stick to their right and it continues around the circle with each student adding a few lines each. An important note to make is that the group should be aware that they need to create a beginning, middle, and end and to use the whole circle wisely so as to not leave the whole ending to the last person in the circle. In addition, each person needs to have some sort of sound effect in his or her part of the story and when it comes up, all the students should make the sound together. The instructor can first do this activity with retelling the story of *The Women of Lockerbie* before creating an original story.

**Evaluation:** How clear do you think the story came out? Why? How could it have been improved? How did the sounds affect the storytelling? How was the environment set up? Would it have been easier if the characters were named, so they could easily be referred to? Was it difficult to remember the details of the story as it continued?

**Materials:** Talking stick.

### **III. Snapshot Exercise (Sensory Awareness)**

**Objective:** This exercise familiarizes students with Brevoort's *The Women of Lockerbie*. This exercise requires the students to work together to create a visual story. Students also learn to visualize and recreate sensations.

**Motivation:** Show the class a comic strip. Discuss how each cell/ block tells a story visually with emotion and relationship. Also discuss how in the production students were able to tell how each character felt about the others. How did they hold themselves physically? How did they tell the story of their character in just their movement? How did the director do this in the creation of his stage pictures?

**Activity:** Divide the class into groups of five. The instructor should assign each group a well-known fairytale (ex Cinderella, The Three Little

Pigs, etc.) Explain that each group is to tell the story of their fairytale with just five still pictures/ snapshots. Each group must create the five snapshots that they think will help tell the story. There can be no movement or sound in each still picture. When it is time for the Snapshot presentations, the instructor should say “lights out”, so the audience can close their eyes, while the group is getting into their first snapshot, and then say “lights up” when they are done, so the audience can see their first image. The instructor repeats these orders until all five snapshots are seen and the class can guess what fairytale they just saw.

Then the instructor can break up the class again into groups of five and they need to tell the story of *The Women of Lockerbie* with seven snapshots each.

**Evaluation:** What visual cues in the snapshots were the most helpful in the retelling of the fairytale and play? What was confusing about some of the snapshots and why? Was it difficult to decide on the specific snapshots in your group? Why? What role did you play in the group dynamic? Was it difficult to rely only on your visual sense? What it difficult to remain still?

**Materials:** Comic Strip.

#### **IV. Choral Exercise (Rhythm & Improvisation)**

**Objective:** The objective of this exercise is to increase reaction time and group awareness. Working as a group, the students must tell a story one by one without dropping the rhythm and creating too much of a pause. This exercise forces students to listen to each other and think quickly to maintain a fluid story.

**Warm-up: (Clapping Circle)** Instructor and students stand in a circle. Instructor begins by turning to their right and clapping simultaneously with their neighbor. The neighbor then turns to their right and repeats. The main objective of this exercise is for students to make eye contact and to keep the rhythm. If the clapping circle is going well, then the instructor can add a step forward to be passed on the left side of the circle. This exercise also works on focus and building group awareness.

**Motivation:** Discuss the purpose of a chorus in musicals, Greek tragedy, and in The Actors' Gang production of *The Women of Lockerbie*. How was the chorus used in *The Women of Lockerbie*? What elements are necessary in creating a chorus or a choral effect?

**Activity:** The instructor should choose five students to stand in a line facing the rest of the class. The Instructor can ask the class what type/genre of story they would like to hear: for example: a mystery, science fiction, romantic comedy, or melodrama. Once the genre is chosen, the instructor acts as a conductor and points to one of the five selected students to start improvising the story. After a few sentences, the instructor/ conductor points to another student in the row to pick up where the last student left off and continue with the story. The student storytellers need to listen intently so there is not a pause in between and to make sure they finish an incomplete sentence as if the whole group is one voice with five heads. The five students must work together to make sense out their group's story and for it to have a basic beginning, middle, and end. When a story has been completed, the next group of five students can do the exercise with another chosen genre, until all students have participated.

**Evaluation:** What was the most difficult and easy aspect of this exercise? Was it difficult to come off as one voice? Why? Were there times when the rhythm was broken and why? Were you able to remember what was said earlier in the story? How does this exercise relate to Greek choruses? How does this exercise relate to theater and *The Women of Lockerbie*?

# THE ACTORS' GANG

Tim Robbins, Artistic Director

## Discussion & Essay Questions

- I. How does this production of *The Women of Lockerbie* implement elements of Greek Tragedy?
- II. Identify a 'kommos' moment in this production (refer to glossary for definition of term). Discuss what it represents and its theatrical effect.
- III. Did any characters have an 'angelia' (refer to glossary for definition of term) speech in the production? Which character and how did it aid in furthering the story plot? How was it staged?
- IV. There are many references to Mrs. Livingston's desire for revenge on the terrorists for her son's death. She says "I want justice! I won't find peace until there is justice." Mr. Livingston replies "That's not justice. That's revenge". Discuss your own opinions about this dialogue. Discuss the themes of justice and revenge in

regards to this play and in reference to our current war on terrorism.

- V. Throughout the play, Mr. Livingston refers to the different ways that women and men grieve. He says “The women show it and the men don’t. And they show it more because we don’t”. Discuss this idea as a class. What are the differences between male and female communication in regards to emotion. Is there a difference? Why or why not?
- VI. The theme of lightness and darkness runs through both the text of *Women of Lockerbie* and this particular production of it. Discuss this theme and where and when it is represented physically, emotionally, and spiritually.
- VII. The theme of fate and choice also runs through this play in regards to our own individual power and that of the universe. Olive says:

“Our lives are made of choices.  
Hundreds of little choices  
that determine our fate  
each  
with a consequence  
we cannot see.”

Discuss this quote and its significance in the play and in your own experiences.

# THE ACTORS' GANG

Tim Robbins, Artistic Director

## California Content Standards

### A. English-language Arts Content Standards

#### Grades Nine & Ten: Reading

##### 1.0 Word Analysis, Fluency, and Systematic Vocabulary Development

1.3 Identify Greek, Roman, and Norse mythology and use the knowledge to understand the origin and meaning of new words (e.g., the word *narcissistic* drawn from the myth of Narcissus and Echo).

#### Grades Eleven & Twelve: Reading

##### 1.0 Word Analysis, Fluency, and Systematic Vocabulary Development

1.1 Trace the etymology of significant terms used in political science and history.

##### Listening And Speaking

###### *Organization and Delivery of Oral Communication*

1.4 Use rhetorical questions, parallel structure, concrete images, figurative language, characterization, irony, and dialogue to achieve clarity, force, and aesthetic effect.

### B. Visual and Performing Arts: Theater Content Standards

#### Grades Nine Through Twelve

##### 1.0 ARTISTIC PERCEPTION

*Development of the Vocabulary of Theatre*

1.1 Use the vocabulary of theatre, such as acting values, style, genre, design, and theme, to describe theatrical experiences.

*Comprehension and Analysis of the Elements of Theatre*

1.2 Document observations and perceptions of production elements, noting mood, pacing, and use of space through class discussion and reflective writing.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

*History of Theatre*

3.3 Identify key figures, works, and trends in world theatrical history from various cultures and time periods.

### **4.0 AESTHETIC VALUING**

*Critical Assessment of Theatre*

4.1 Compare a traditional interpretation of a play with a nontraditional interpretation and defend the merits of the different interpretations.

*Derivation of Meaning from Works of Theatre*

4.2 Report on how a specific actor used drama to convey meaning in his or her performances.

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