

*Aristophanes'*  
*The Frogs*



*rearranged by Katy Walker*



*Sotherington Theatre*

The action takes place in Athens, outside Heracles' house, on the River Styx, and in the Underworld.

Cast

DIONYSUS, God of Wine (and Drama)	Josh Mazas
XANTHIAS, servant of DIONYSUS	Martha Harlan
NEWSREADERS, DINERS	Ashley Viljoen, Megan Harley, Imi Gibbon, Rosanna Verdon-Roe
MINISTERS	Rhea Pappetas, Noah Clarke-Hall, Phoebe Devonshire, Alex Houghton
HERACLES, former hero	Per Carminger
KAREN, boatperson to the Underworld	Izzy Soper
FROGWOMEN	Kitty Kennedy, Molly Brooks, Lulu Anderson, Jemima Goodfellow
AEACUS, Hostess	Hebe Bartlett
MAID	Sam Harding
EVELYN, VERONICA, Landladies	Josie Parker, Bella Anderson
JEAN PAUL, Maître D'	Ally Macdonald
PERSEPHONE, God of the Underworld	Rhea Papettas
EURIPIDES, poet	Emma Young
AESCHYLUS, poet	Elea Henderson

CHORUS OF FROGS & INHABITANTS OF HADES

Zeyno Yurddas, Bertie Warner, Guy Whitby, Monty Clevely, Hilda Zhu, Emma Duncan, Anna Baring, Erin Jones, Ivan Reilly



## Production Team

Director	Alex Walker
Production Manager	Joanne Greenwood
Assistant Director	Toby Walker
Crew	Ned Jones, Hannah Lester, Juliette Perry

## Enormous thanks to:

Jo Alldridge for the choreography/company work

John Barker for ticketing and front of house

Peter Coates for letting us invade Outdoor Work

Lesley Dakin for costumes

Felix Neilson for preparing the pond!

Rebecca Cunliffe and Cameron Cross for the coracle

Keir Rowe for sound recording



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When I first read Aristophanes’ “Frogs” I was sent into a panic: how on earth to translate all the smutty ‘humour’ and obscure Athenian politics into something both suitable and enjoyable for a Bedales production? On re-reading, however, I discovered that (as with so much Classical drama) much of it is as topical and relevant today as it was when it was first written. Here, then, in 405BC, is a city threatened by war, an economy on the brink of collapse, and a coalition government crippled by political infighting. Here is a play which nearly didn’t get performed because of massive funding cuts: for the first time in the history of the Athenian festival there was no single sponsor to cover the costs, leaving Aristophanes to cobble together funding from three different sponsors who all wanted their money’s worth (so Culture Secretary Maria Miller’s call this month for artists to advertise and promote British businesses abroad is not, in fact, anything new.) Most of the smut has gone, but plenty of silliness remains. This is not at all a conventional translation, as you will see, but it is, I hope, truly in the spirit of Aristophanes, and in the spirit of Bedales!

