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
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!