

# Kaloi k'agathoi: A History in Five Chapters

Siobhan de Souza<sup>1</sup>

## Chapter 1: The School Play

Kaloi k'agathoi took shape in the Classics Department at Hereford Cathedral School through performance of Greek drama by pupils for pupils, the first as far back as 1999 – a sixth form production of Aristophanes' *Assemblywomen*, which was an A-Level set text. A flavour of these early days can be tasted in the following review of one of the early productions, Euripides' *Hippolytus*, by a non-classicist pupil. The production team (see below) were pupils just finished at school, returning during their university vacations to guide pupils still at school, who joined them both on and back stage to create a spectacle which played for three nights in the school theatre to audiences of pupils, parents, friends and relatives. This collaboration between staff, university students and pupils grew organically, a result of past pupils being keen to relive their own experience as pupils, bring in new ideas, and experiment themselves with their growing creativity, inspiration and leadership. It made for a lively cross-fertilization with many advantages in creativity for all concerned. Several of the students involved have continued their commitment both in the company and in education.

### Three out of Pi

Having had only limited experience of the Classics (Latin at GCSE)<sup>2</sup> and none at all of drama, I admit I was more than a little surprised when I was asked to write a review of the Classics department's and Kaloi k'agathoi's production of Euripides' *Hippolytus*. While this may be an advantage from the perspective of impartiality – not having attended countless Saturnalia celebrations or croquet parties with which my approval could be bought could only improve the reliability of my review. Luckily such

1 Written on behalf of and with approval of Kaloi k'agathoi.

2 GCSE – General certificate of education: 16+ school leavers' examinations in England and Wales.

bribery is unnecessary as in *Hippolytus* Kaloi k'agathoi have proved that they need not rely upon the generosity of the department and its wine budget to dazzle an audience of discerning theatre-goers.

While being seated we were serenaded with Minnie Ripperton's *Loving You (Is Easy)* and as the lights dimmed I was struck by the clever irony of the choice of song. Those who knew the play or, like me, had read the programme (which included, as seems to be standard with plays on any great age, a synopsis of the plot) were aware that *Hippolytus* is about the despair and chaos caused by an unrequited and forbidden love and the song certainly served to put us on the wrong foot for what was to come next. The prologue, performed by Hannah Lewis as Aphrodite, was certainly a kick in the teeth to all who laboured under the same misapprehensions about love as Ms. Ripperton, seething as it was with malice, jealousy and hatred under a very sinisterly demure exterior. The early part of the play was a rollercoaster indeed as just as soon as we had settled into the cool and eerie evil of Aphrodite's realm the atmosphere exploded with song and dance<sup>e</sup> as we were introduced to the main players in the tragedy living a less-than-tragic life of excess and (topically) fox-hunting disputes in a 1930s English country house<sup>h</sup>. The effect was staggering<sup>e</sup> and while some of the gentlemen's dancing and singing lacked a certain polish at times this opening sequence of two songs back to back was an impressive achievement in itself and lightened the mood of the audience immediately (it even brought many laughs<sup>d</sup> – most notably at a placard declaiming 'Horses are Cruel', Dominic Lacey as a clownish Duke Theseus, and an appearance by Jonty, Mrs De Souza's dog).

After all of the excitement, enjoyable as it was, it was refreshing to see the action thereafter settle into the more formal style of what one would expect of a play. Perhaps at this point some clarification regarding the production as a whole is required, though it suits the surprising opening of the play that my readers are as blissfully ignorant reading it as I was seeing it. The play took on the form of a 30s country house murder mystery with all of stultifying choral odes reworked into some truly wonderful 30s style versions of latter-day classics<sup>g</sup> with new lyrics written by director Simon Andrews, truly professional instrumental accompaniment by Liam Dunachie's 'Red Collar Trio' and sung by the cast<sup>c</sup> – most impressively solos by Tizzy Jones who wowed the audience not only with her tremendous vocal talent but also her immensely dignified Phaedra that brought a sympathy to the character that many

of the Classics veterans had never seen before. The country house and its garden were portrayed very elegantly by a set of movable columns with attachable lintels and gates and two statues depicting the Goddesses Artemis and Aphrodite (which were used with great imagination by the actors to portray the fundamental war between the two powers that is central to the play). The effect was both appreciably simple and ingenious and took advantage of the classical origins of the Georgian architecture it represented. While the period and murder mystery style may seem an odd choice it soon became apparent that the intrigue, mystery, snobbery and of course death in the original fitted the mould perfectly<sup>s</sup> – but what of murder? The directors took the liberty of taking the small part of the servant from the opening scene and making him the factotum of Aphrodite's wrath<sup>f</sup>. Purists may cringe but his constant sinister, smiling presence (I cannot imagine anybody playing the role better than John Crichton) about the house served to bring to a modern audience the omnipotence and omniscience of Aphrodite that would have been obvious to Euripides' contemporaries and his serving of Aphrodite's foul bubbling love potion of death to the tragic Phaedra on a silver salver in full view of the household and audience gave a deliciously cheesy and occasionally hilarious<sup>d</sup> nod to 'the butler did it' traditions. After a first act of tea, poison and some surprising songs on the lawn with the ladies of the house playing the role of the traditional Greek chorus with more character and imagination than most choruses I've witnessed (including producer Christina Robinson as the shrewd and prudish 'Aunt Jane' – Agatha Christie fans will see the significance) and following a brief interval, the second half was notably darker. The musical numbers were noticeably less regular and night descended upon the house as Dominic Lacey and Ian Corder as Hippolytus played out the tragic unravelling of the story with gut-wrenching honesty. The classic 'messenger scene' was replaced with a group of squabbling huntsmen who, along with Jodie Mallet's very horsey and very county Artemis which was played just lightly enough to raise a slight smile, served to hold back the tears until the final scene of Theseus kneeling over the broken body of his son. Yes, I did see people in the audience crying at the end<sup>b</sup>, even during the music of the finale – a sensitive reworking of the Pretenders' *I'll Stand By You* that was at the same time sad and celebratory<sup>c</sup>, upholding the Classics dept. tradition of ending on a bit of a hoedown. I am not a classicist, but appreciation is easy when you see the legacy of the ancient world used so skilfully and imaginatively<sup>a</sup> and so I award Kaloi k'agathoi's *Hippolytus*.

Review by Guy Jeffery Old Herefordian (OH) of *Hippolytus*, September 2004.

Directors: Simon Andrews OH, Kerrith Davies OH.

Producers: Christina Robinson OH, Siobhan de Souza

Musical Director: Liam Dunachie

It may be noted that four out of the five members of the production team are still, more than ten years' later, involved in the company and were part of the team at Grenoble.

Also to be noted is that many of the elements of the company's ethos are here in embryo, principally (lettering refers back to text of the article above):

a) The over-riding aim of appealing to a mass audience without a classical background;

b) A desire to highlight the universal nature of themes in the texts. It has always been my passion to show the common bonds between ourselves and the Greeks rather than to highlight what is merely weird and shocking. Though the differences between cultures can be very interesting and we do explore these at times, often through exercises punctuating the drama – for example, the ancient practice of exposure of infants makes for a controversial discourse in the *Oedipus*; though I would argue, we still come back to the similarities underlying the differences;

c) Use of music to enhance atmosphere and understanding;

d) The bold insertion of comic moments to hold an audience largely unused to the heightened register of tragedy;

e) The role of visual spectacle on stage (see the image of Dionysus and the Bacchae, from the production the following year of Euripides' *Bacchae*, performed by pupils at Hereford Cathedral School, directed by past pupils);

f) The embracing of ideas and interpretations of participants;

g) The use of analogy to help audiences identify across cultural distances;

h) A timeless eclecticism in the use of costume / set / prop;

i) The use of the vernacular rather than the original Greek. Whilst a few of the pupils and students involved were studying the language, we considered it an extra barrier between both the audience and the ideas and also the actors and the ideas. We have seen numerous student productions in the original Greek, by students at Oxford, Cambridge and King's College London; all of them now use super-script translations for the audience and while they can be very effective, the linguistic skills required of the actors are beyond our school level language learning and would exclude most of the cast.

This tradition continued for some years:

- 1999 – *Assemblywomen*
- 2002 – *Euripides' Electra*
- 2003 – *Dyskolos (The Old Git)*
- 2004 – *Hippolytus*
- 2005 – *Bacchae*
- 2005 – *Medea*

Interspersed with a couple of more ambitious productions:

- 2002/3 – *Frogs* (part of the *Three Choirs' Festival* fringe, a community-focused alternative series of events running alongside the celebrated music festival)
- 2006 – *Philoctetes*

And those involved started to think that what was enjoyed so much at school could appeal to a wider public.

## **Chapter 2: The Workshops, Part 1: Adults**

For the *Three Choirs' Festival* fringe in 2006, the company branched out for the first time into workshops, with a series of three sessions provided free to the general public on consecutive evenings during the festival week, entitled *Kaloi k'agathoi's Guide to Aristophanes, Free and Gratuitous* or *A Herefreudian View of the Aristophallic*. The following review, by a local Science teacher, gives an idea of the reception.

### **Hereford *Three Choirs' Festival* fringe 2006**

As part of the world-famous *Three Choirs' Festival' fringe*, held this year in Hereford, talented classicists and performers from Kaloi k'agathoi

offered a series of free workshops on the subject of Aristophanic comedy. The three workshops were on the subjects of ‘Double Acts’, ‘The Chorus’ and ‘Music’ in Aristophanes and provided attendees with a wealth of practical and theoretical advice on these topics, including historical facts, audience-participation dramatic activities, live excerpt performances and examples from modern comedies such as *Morecambe & Wise* and *The Mighty Boosh* .

Admittedly the thought of audience participation exercises had me approaching the workshops with trepidation, but after an enthusing introduction and a couple of hearty warm-ups I, along with the rest of the audience, was prepared to plunge into anything I was asked to do. Activities included reading a string of dodgy jokes from *The Peace*, being a gang of angry vespine jurors from *The Wasps*, and belting out an original composition of the frog chorus from *The Frogs*.

When we weren’t acting things out ourselves we were presented with masterful demonstrations of the singing competition from *The Assemblywomen*, the Right v Wrong agon from *The Clouds* and the opening scene of *The Frogs* (all performed by the Kaloi k’Agathoi team) to name but a few. As if this weren’t enough I was strangely delighted to sit through pithy, informative history lessons on ancient Greece and the life of Aristophanes, accompanied by an uproariously entertaining slideshow.

These tremendously enjoyable elements were brought together by the group of enthusiastic young people that make up Kaloi k’agathoi. The group was happy to take questions at any time and seemed to have a vast array of knowledge and experience at their fingertips. My one regret is that Kaloi k’agathoi weren’t around when I was choosing my A-level subjects.

A.J. Burdett

Encouraged by this response from an adult audience, in 2007 a group of past pupil founder members incorporated the informal society into one of the British Government’s new Community Interest Companies (designed to bridge the gap between small business and charities with a simpler form of governance and administration) with the intention of bringing an element of the classics, in the form of live, inter-active Greek drama into education.

### Chapter 3: The Stage

The first project was a large-scale production of Aristophanes' *Clouds*, in memorial to one of our founder members, Eddie Tomlinson, who, having just finished a degree in Classics at St John's, Oxford, was working on a new translation for the company when he died tragically in Beirut with his copy of the Greek text open beside him. With a cast of professional and semi-professional actors complementing the amateur core of the company, and an original score by musical director Liam Dunachie played by professional musicians, the show was driven by founder member, co-writer and director, Alex Outhwaite (now working for the BBC), and opened at the Borough Theatre, Abergavenny, before moving to the Greenwood Theatre in London and finally to the Courtyard Theatre in Hereford. Alex secured a grant from the Arts Council of £12,000, which enabled us to pay some of professionals involved and provide living expenses for others during the rehearsal and performance period.

The following is an extract from *Aristophanes: An Introduction*, Duckworth (shortlisted for the Runciman Award, 2010), by James Robson (Senior Lecturer, Open University), reproduced by kind permission of Dr Robson, who came to see the performance and subsequently gave a lecture at a re-run of the show in 2009 at the Bridewell Theatre, London. In his chapter on modern adaptations of Aristophanes, he writes:

The 2007 production of *Clouds* by the Kaloi k'agathoi, a small company based in Hereford (a city in the West of England), was quite a different proposition from these well-financed productions. [Robson has just discussed Peter Hall's production of Ranjit Bolt's *Lysistrata*, which premiered in Liverpool in 1993 before transferring to the Old Vic Theatre in London, Blake Morrison's version of *Lysistrata*, *Lisa's Sex Strike* and The National Theatre's production of *Birds*.] Here, the hard-edged anti-establishment undercurrents of Northern Broadside *Lisa's Sex Strike* and Mamoloucus *Birds* were certainly not in evidence. Instead, this production was characterized by spirited humour, with a vibrant script complemented freely by well-judged ad libis delivered by an energetic cast. Sam Pay in particular in the role of Strepsiades injected real pace into the show with his lively performance of both dialogue and song – such as the regretful and revengeful lyric that Strepsiades sings when he realizes that his plan has backfired:

I thought I'd come up with a foolproof plan  
 To help me get out of arrears  
 But now my whole scheme has gone arse-over-tit  
 And it's all going to end in tears  
 But there must be a way to make it turn out  
 That they're Socrates' tears and not mine  
 As I cannot accept and I will not admit  
 It was my stupid fault all the time  
 I'll pay the bastards back! ...  
 I'll slag them all off to my local MP  
 Or I'll write to the *Mail* and the *Times*  
 I'll make up a story that Socrates touched me  
 I'll make them all pay for my crimes.

Whilst its backdrop was fifth-century Athens, the play included much topical humour and contemporary references to politics, music, television shows and even the recent floods suffered in the West of England which had been a media obsession in the UK (an authoritative newscaster's voice at one stage announced that 'this is the worst flood since records of this flood began'). The production, billed as 'a dazzling new musical', included songs in a mixture of musical styles, both old and new, in addition to a spontaneous parabasis delivered by a Hereford-based rap duo called the Anomalies, who took as their subject matter suggestions called out by the audience. Both song and dance was provided by the cloud chorus, too, who effortlessly shape-shifted from Georgian ladies to a sassy girl-group – but it was as curiously posh cheerleaders that they introduced themselves to the audience, spelling out various obscene acronyms as they sang:

Tedious Intelligentsia Talking Shit  
 We're totally out of touch but we think we're it!  
 T.I. Tits, are us!  
 You won't catch us with the people, on a public bus!  
 Capitalism Unchecked? No Thanks!  
 We've had it up to here with your merchant banks.  
 C.U. Ooh, yes please.  
 We're upper middle-class revolutiun'ries!

The Kaloi k'agathoi *Clouds* was hugely appealing and demonstrates well two points. First, that Aristophanes' plays can be staged successfully for a modern audience even on a relatively low budget. But second, that a



production that does Aristophanes justice simply eats ideas – and so this twenty-first century *Clouds* makes us appreciate all the more the enormous amount of energy that Aristophanes (along with his various casts and crews) must have ploughed into his plays year after year in fifth-century Athens.

(James Robson, *Aristophanes: an introduction*, p. 215-7)

## Chapter 4: The Workshops Part 2 – Schools

Alongside the stage preparations ran a wide educational programme. Schools' performances were preceded by lectures from Alan Sommerstein, Emeritus Professor of Greek, University of Nottingham (Penguin translator of several of Aristophanes' plays, including *Clouds*) and Dr Nick Lowe, Royal Holloway, University of London, renowned Aristophanic scholar, and attended by groups from many schools in London and the Welsh Marches, as well as classicists and the general public. Between performances ran a week of workshops for schools, provided free with the Arts Council grant and other funding raised. The following article, published in the educational magazine *Conference and Common Room*, captures the spirit of those first schools' workshops.

### Free and Gratuitous: Sharing the Benefits of a Classical Education

'What would be absolutely perfect,' says Sally McCamley, Head of Stoke Prior Primary School, who has rung up bravely to investigate the suspicious promise of something for nothing, 'is if every child in the school could experience something of Greek drama.'

I record the details on one of the increasingly crowded scraps of paper covering the desk as though the Classics Dept. at Hereford Cathedral School deals with similar statistics every day of the week. Three classes, covering 70 pupils aged from 4 to 11.

'Our theme this term,' she adds, 'is Special People, so it will be wonderful to have some really Special People coming to see us.'

'It's funny you should say that...'

That is, arguably, exactly what Kaloi k'agathoi means. Or at least, some five years after the christening, we're still arguing about the interpretation: The Cool Gang, The In Crowd, The A-Listers, The Gentle Folk, or, as Simon, who mocked up the logo for us, insists, The Beautiful and the Good. I can't quite bring myself to agree. It's what the snobs in

Socrates' time called themselves; the glitterati meet the intelligentsia. As an educator, I should no doubt be happy that a room full of past pupils are happy to hold their own for half a decade on a detail of translation, but sometimes I wish I'd never mentioned it.

What I have no doubts about, however, is how happy I am that a room full of past pupils is scratching its head over plans to share some of their undoubtedly privileged classical education with local primary schools. Kaloi k'agathoi is a fledging theatre company with a mission to bring Greek drama to the 21st century. Born in the Classics Dept. at Hereford Cathedral School, the venture was originally pupil-led and the aim at first simply to bring to life the texts pupils were studying and have a good time.

When Lorna Hardwick, Director of the Open University's project on modern reception of Classical drama came to interview pupils after one of their early productions, the young director, asked why they were doing it, looked surprised.

'Because we can,' he said, as though it were obvious.

Later, those same pupils, now out in the wider world, collaborated with current pupil enthusiasts – not just classicists, but artists, technicians, musicians, comedians, writers, costumiers and composers – their first productions were based in the school theatre and aimed largely at our own pupils and those of other schools. Most recently, Aristophanes' *Clouds* (2007) was on a grander scale, and went on what I noticed billed on a subsequent UCAS (Universities and Colleges Admissions Service) form as an 'international tour'.

'Abergavenny – London – Hereford,' the young lady pointed to a recent flier when I queried it. 'Wales is another country.'

The workshop idea came about accidentally, in the deepest sense of the word. In 2006, while the company was taking on a life of its own and incorporating into one of the government's newly invented non-profit-making Community Interest Companies, real tragedy took the place of literary. One of our founder members, Secretary, and dear friend, Edward Tomlinson, died of carbon monoxide poisoning in Beirut, the tragic outcome of a faulty water heater. On his bedside table was his *Greek lexicon*, and an open copy of Aristophanes' *Clouds*, which he was translating for our summer production, booked for the *Three Choirs' Festival* fringe. Instead of the play, and in his memory, we held a series of three Community Workshops. Eddie, agreed Heather Tomlinson, his mother, would have wanted to share the privilege of his education (he had just graduated in Classics from St. John's College, Oxford, where he was President of the Union) with everyone.

No one was quite sure what to expect (least of all the company) at the debut class: *Free and Gratuitous*, or a *Herefreudian look at the Aristophallic*. But the boisterous success soon showed that this was the way forwards (or, as we say to each other when the need arises to justify any excess, *iqve – id quod voluisset Eduardus*: It's what Eddie would have wanted).

Since then the company has worked with a diversity of humanity, from the metropolis to the Welsh Marches, through every school year group up to A-Level Classics and Drama pupils, and beyond, to the Classics PGCE students of KCL and the wider public – including a gig at Chickenstock, a charity music festival in a field near Malvern, where the Sunday afternoon crowd had been relaxing in the June mud since Friday night and proved an unexpectedly receptive audience.

Most gratifying of all was a week's worth of sessions for local schools, free, thanks to the generosity of Hereford Cathedral School, at the point of delivery. The partnership between the company and the School has been key to the venture throughout. Paul Smith, Headmaster, is happy to lend me out for the day here and there to join the team of Old Herefordians, which keeps costs down on the facilitator front. Impressed by the success of this pilot week, the Oxford Classics Outreach Project is now offering grants to schools for pupils of any age to cover up to half the costs of a workshop.

The key to a good workshop, as to any good learning environment, is give and take – or, as we say in the trade, inter-activity. As we found out when we took a workshop performance of *Clouds* up to the Outreach programme of Liverpool University's School of Classics, hosted by a Catholic girls' school where one of the teachers held her hands over her ears as she rocked with laughter, the only thing more exciting than watching a really good production of Aristophanes is being part of it.

We also found out that no one has yet proved too young to understand, without the need for explanation, the principles of drama. Tragedy is the art of turning myth into drama. The timeless motifs and lessons of the ancient stories still ring true. As a grief-stricken Daedalus sheds tears to a few plaintive chords from a school piano (specially tuned in his honour) over a drowned Icarus, sixteen tiny rescuers abandon their imaginary wings, launch themselves onto the corpse and resuscitate him roughly but effectively.

One young lady – obviously, despite her four summers, second in command only to the Headmistress and falling naturally into role as Leader of the Chorus – steps up to address the protagonists with authority.

'It's All Right!' she says, urgently, clutching Daedalus firmly and authentically by the beard. 'We've dragged him to the shore, and he's promised never to do it again.'

What price Aristotle?

Siobhan de Souza, January 2008

That was the real beginning of our true vocation. Kaloi k'agathoi is now an educational drama group run by practising teachers and professional performers that aims to make elements of the classical world accessible to as broad a population as possible. The company works with university departments, teacher trainers and schools, and any interesting projects that come along. The majority of our work is done with young people, in schools, charities and in the community. This year, in addition to our visits to individual schools, we gave a series of workshops at the Hay Festival of Literature and the Arts, an interactive INSET (Inservice Teacher Training) session for the Association for Latin Teaching Summer School for teachers who find it hard to get a handle on teaching Ancient Comedy (*I Just Don't Find it Funny*), our annual day on using Drama in the Classics Classroom for the Post Graduate Certificate of Education (the teaching qualification needed for graduates in England and Wales) Classics Programme at King's College London, a week-long marathon of interactive storytelling sessions for children in Hereford's County libraries for the *Three Choirs Festival* and worked with the Storytelling Group from Echo, a local charity for adults with Learning Disabilities, who produced their own performance of the Agamemnon story.

Each workshop is bespoke and tailored minutely to the needs of the groups and the learning outcomes desired by their teachers and organizers. Our experience suggests that all classical drama workshop participants, regardless of age or educational background, are more likely to be receptive to learning if they first feel part of a supportive and enthusiastic team, so activities are designed to create the atmosphere of confidence and trust conducive to tackling, for example, the complexities of an inflected language or the deep emotions that can be aroused by Greek tragedy. Exercises are always planned to access potential for kinaesthetic learning and promote maximum receptivity for memory in both acquisition of ancient language learning and understanding of literature. Methods using interactivity and improvisation aim to enable participants to understand and empathise with characters in a text; such tasks not only help students to encompass the events of a narrative, but also to step into role

as one of the main characters, and appreciate, for example, the difficult situations and ensuing decisions involved. For example, in an *Oedipus* workshop, during the first 'act' (an explanatory 'prequel' to Sophocles' play), a character (who will appear later as the Messenger from Corinth) goes into the audience to collect a selection of doll 'babies', planted under some seats before the performance and, in character, explains and leads an audience discussion of the practice of exposure.

In a version of the Daedalus story, audience members are invited to take the place of Icarus as he tries to persuade his father to find a way to escape from Crete.

In the *Hippolytus*, the servant warning Hippolytus against the hubris of only worshipping Aphrodite conducts an audience survey of personal hobbies and passions and matches participants with the Greek gods to which they would have had a special devotion. At the end of a workshop, the audience might be asked to come forward and sit at the feet of a character with whom they sympathise/whom they blame, leading to 'live' discussion between characters and audience.

Interactivity is also a useful means for elucidating the conventions governing Greek tragedy; for example, some of the workshop participants may act as a Chorus, or protagonists, whilst a retelling of a tragedy can also be used to explicate, say, the unities of time and place, the three-actor convention, the role of the messenger speech or the variants in myth available to playwrights. For example, in the *Agamemnon*, the audience discuss and vote on whether they prefer Iphigenia to die or to be rescued by Artemis.

Kaloi k'agathoi workshops usually have a musical component, which not only reflects the original musical nature of Greek drama, but also is an important element in memory. Improvised activities will often be accompanied by incidental music to help students reflect on the key emotions of a scene. In an early school production of *Elektra*, the girls of the Chorus had trouble in rehearsal to stop themselves giggling at the entrance of Elektra and Orestes after the killing of Clytemnestra. We hoped to mitigate this by giving them all handkerchiefs and telling them to laugh into the handkerchiefs and hope it looked like crying. In performance the first night, the music was played for the scene for the first time (*Ravel's Pavane for a Dead Infante*). When afterwards I congratulated the Chorus on their realistic crying, they replied, in astonishment, that they had been crying – the music had focused their emotions and completely changed the mood for them (and the audience).

## Chapter 5: The School Play or Back to the Beginning

Unfortunately, as the senior members of the company all now have their own diverse careers, there is never enough time to take on all the fascinating challenges that come up and we have to turn down almost as many requests from schools as we accept. This is the main limitation on our current operation, and yet individual members' experience in schools as teachers is vital to the success of the enterprise. Much time and care is necessary to recognize, recruit and nurture upcoming talent in the ranks of school pupils and participants to restock the company year by year; often members are able to involve themselves for a few years, while at school and university, and then have to settle down into paid employment.

Fortunately, the ideal nursery for such work goes back to the roots of the company, which still flourish in the tradition of the annual Hereford Cathedral School Classics Department play. This is still composed, directed, produced, costumed, cast and acted by senior pupils, with help and guidance as light and as invisible as possible from the Department and from past pupils, who regularly return to share their talents and expertise. Some of these are adaptations of pupils' set texts (see below, *Frogs / Clouds*), others are crafted afresh from myths by pupils.

Latest productions:

2009 – *Stoned! (the Perseus story)*

2010 – *The Helliad*

2011 – *Clouds*

2012 – *Frogs*

2013 – *Hercules*

2014 – *Down Under*

2015 – *Jason!*

We also foster similar projects undertaken by teachers at other schools, both those where our members teach (e.g. Camden School for Girls, *Troy Story* 2013, *Mean Girls BC* 2014), and others.

**The team at Grenoble for *Fabula Agitur*:**

**Simon Andrews** graduated from the University of Manchester in 2006 having studied Psychology, and continued there to complete an MEd in the Psychology of Education. He now works as a specialist in speech and language development at an Academy in North London and is currently Chairman of Kaloi k'agathoi, of which he was a founder member.

**Siobhan de Souza** teaches Classics and Drama at Hereford Cathedral School, where she was Head of Classics for ten years. Having given up the responsibility of heading the department, she teaches full time across the 11-18 age range, and is heavily immersed in Classics Outreach through the medium of drama for all ages from nursery to adult.

**Liam Dunachie** is a freelance pianist, composer and arranger based in London. Having read music at Trinity College, Cambridge and subsequently studied jazz piano at the Guildhall School of Music & Drama, he is in high demand in the capital and beyond. As a jazz pianist he has performed at Ronnie Scott's and all the major jazz clubs in London. As an accompanist he was recently featured on BBC2 working with Gareth Malone on the popular television series *The Choir: Sing While You Work*. He has worked extensively in theatre, most recently having been assistant musical director for a critically acclaimed production of *Hairspray* at Leicester Curve Theatre, and also undertakes regular work as an arranger and composer with recent work commissioned by CBS Network, and City of London Sinfonia. He has been a member of Kaloi k'agathoi since 2004.

**Christina Robinson** is Head of Classics at Camden School for Girls, an outstanding comprehensive school in north London. She has an MA in Classics from Cambridge and a PGCE from King's College London. She is strongly committed to the teaching of Classics in the state sector, and has recently received an Inspirational Educator award from the Worshipful Company of Educators in recognition of her work training teachers in state schools. She is a Senior Examiner for Classics for the OCR exam board. Christina was a founding member of Kaloi k'agathoi and enjoys performing with them whenever other commitments allow.

**Also founder members:** Alex Outhwaite, Edward Tomlinson, Ian Corder, Kerrith Davies, John Crichton, Chris Deutsch.

**Also currently active in the company:** Archie MacLeod, Nico Vaughan, Lily Morris, Martin Prior, Charlotte Prior, Jodie Mallet, Will Vincent.

**Also active in the history of the company:** Patrick Dunachie, Rhian Frith, Nicholas Deiwiks, Isabelle Drury, Xander Drury, Tom Bull, Rory Turnbull, Emily Burdett, Henry Davies, Morgan Condon, Daniel Hingston, David Taylor, Jason Aftalion, Paul Tandler, Richard Pygott and many others.