

## Reading Greek Tragedy Online

A podcast with Paul O'Mahony, Joel Christensen, and Lanah Koelle

introduced by Claire Barnes

Recorded August 2020

WEDNESDAY, APRIL 29 · 3PM EDT


### WOMEN OF TRACHIS

Sophocles

**HOSTED BY**  
Joel Christensen

**WITH SPECIAL GUESTS**  
Emma Pauly  
Amy Pistone

**FEATURED ACTORS**  
Tim Delap  
Mariah Gale  
Tany Jayawardena  
Martin K. Lewis  
Anne Mason  
Evy Miller



**CHS.HARVARD.EDU**  
The Center for Hellenic Studies,  
the Kosmos Society, and Out of Chaos Theatre present

**READING GREEK TRAGEDY ONLINE**

WEDNESDAY, MAY 20 · 3PM EDT


### TROJAN WOMEN

Euripides

**HOSTED BY**  
Joel Christensen

**WITH SPECIAL GUEST**  
Robin Mitchell-Boyask

**FEATURED ACTORS**  
Danae Epithymiadi  
Tabatha Gayle  
Robert Matney  
Evelyn Miller  
Eunice Roberts



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**READING GREEK TRAGEDY ONLINE**

### Claire Barnes

Hello everybody and welcome to the latest episode of Staging the Archive. My name is Claire, I'm one of the APGRD archivists and today we have three special guests here to discuss a new and exciting project that is very much representative of the time we're currently living in. For those of you listening to this further down the line, we're recording in summer 2020 - so after several months of global lockdown.

The project in question is "Reading Greek Tragedy Online", a weekly series of seen readings and discussions presented by Harvard Centre for Hellenic studies, the Kosmos Society and Out of Chaos theatre. The project is aiming to encompass all of the Greek tragedies we have and a few other plays besides (we'll talk about that later). We're about halfway through the project currently, so a really good time to catch up with a few members of the team behind it and get an idea of their process. All three guests today are Paul O'Mahony, Joel Christensen and Lanah Koelle. Paul is an actor, director, writer and producer, he is the artistic director of Out of Chaos; Joel is chair of Classical Studies at Brandeis University and the host of this series, and Lanah

is the fellowship manager at the Centre for Hellenic Studies and executive producer for the series. I'll hand over to our guests in a moment, but firstly I'd like to introduce the archive items that they'll be using to start their discussion today. For each week's tragedy, the team have been putting together a series of wonderful posters actually designed by Lanah's husband, John Koelle – you might have seen them circulated around online. And for today's discussion, they've selected two posters in particular: those from *Trojan Women* and *Women of Trachis* (you can see them yourself on the podcast page of the APGRD website). So perhaps that's a good place to begin looking at that particular choice of plays, and the process behind the project more generally. Joel, perhaps you could start.

### **Joel Christensen**

So, one of the things I really enjoy about being the host of the show is I get to see the posters a few days before the performance itself. I'm always surprised as well, along with everybody else, at what's on them. I mean, they do emerge, in part from our discussions, but John, Lanah and Allie who helps out are really creative. One of the great parts about the series is that there's a theme throughout the lettering, the colouring, the simplicity has been the same to the beginning. I think that the images work really well in the digital space, so they pop on Twitter, and Facebook, but they're also beautiful, and really professional – we're lucky to have this sort of visual design scheme that we do.

### **Paul O'Mahony**

This is Paul here. I'd say I kind of echo part of what Joe was saying as well. It's a really amazing part of the week and of the cycle of these productions, which are pretty kind of relentless in a good way. Normally, on a Monday seeing the poster for the first time – occasionally with some glimpses in advance – it's just a really lovely kind of pick up at the beginning of the week, in terms of then launching into Wednesday and getting everything rehearsed in time for performance when it comes around. It's been a really lovely aspect of putting this whole project together, because everything happened so incredibly quickly. Actually, it's sort of amazing looking back on it at this point already thinking about how brilliant it was some of that design work started to come in, right from the very beginning and then very quickly developed. In the same way, I think the structure of the episodes and what we're dealing with performances is sort of developing as well, that it's all kind of going hand in hand and taking us in to places that we maybe weren't expecting when we started out.

### **Joel Christensen**

So, Paul, maybe it's unfair for us to just be referring obliquely to how it all started out. Do we want to go back to sort of the first episode and how this all came together? Because sometimes I forget. So, people ask me 'well, how did you get to be the host on this?'. Well, Lanah gave me the title and I'm not quite sure how we brought it before that. So, I don't know, maybe just for us, because we've never actually talked about it. How do we come together for that first meeting? I don't know. What do you remember?

### **Lanah Koelle**

I remember Paul writing me an email and saying 'hey, you know, this is an idea I have, do you think this is something we could do?', and I was in a state of mind where I had just been cancelling tonnes of things that I had been working on for months and I had no idea what the next couple months were going to look like. I felt very bereft, so this was like a ray of light of something I could throw myself into. When I reached out to some co-workers about it, Paul and I worked on a proposal, Paul did most of the work and I submitted it to the centre. Other co-workers mentioned that – Joel, you had been in touch with Keith Stone at the Kosmos Society, which is an outreach project of the Centre for Hellenic studies. You were thinking of an idea, but I never really got to ask you what your thought at that time had been, but it was sort of like: 'let's all get together on Zoom and see what happens' and you just sort of emerged in the midst as the man who should host everything.

### **Joel Christensen**

I mean, what happened? Along with the rest of the world, as I was sitting around in March, bereaved, like you said, Lanah, and thinking of what are ways that we can create community? What are ways I can get back what I've lost? And also, how am I going to spend my time at home? So, I had this idea that we do a Greek reading group online with the *Iliad*, and that we had to do a book a week as a discussion group, and I'd have a homerist come and talk every week – that was my idea. I reached out to Keith about it and he's like 'yeah, that sounds great, but we're doing something with Paul'. I know Paul and the Centre and he said 'well, why don't you come to the Zoom meeting with Paul and Lanah and let's see what happens?'. I was like 'okay, I'll show up', and then I showed up at the meeting. What I remember from the meeting is all of us saying different things and, somehow, coming down to the basic plan of that first play. What was the first play we did? – '*Helen*' [Paul O'Mahony] – *Helen*, right. So, we had a plan and then we just executed it. Paul, how much of that the plan that we started with was already in your head?

### **Paul O'Mahony**

It's really interesting looking at it now, because – even only four months on – it just shows the unreliability of memory and because in my head it was always going to be like this, but actually that's just not the case. I think it was a really amazing and happy coming together of people with you appearing *ex machina*. It was just really lovely! I've been there a couple of times as a visiting artist over the years and I've met you through connections with the CHS [Centre for Hellenic Studies] as well. My intention – just like yours – was, with the reading group as well, thinking about building a community, because we were all there going into lockdown and it's suddenly occurred to me that actually it was suddenly as easy to organise something with people 5000 miles away, as it was with my next-door neighbour. It felt like a really lovely opportunity for us to take some opportunity out of any way, like a chance for us to start building sort of an international community of people getting together, reading plays and discovering things within them. At that point, I didn't quite know what connections there might be and how we might then link into the situation that we were in at that point and it all just came together so quickly! This is sort of my memory – that it was on the Friday or something that, Lanah, you and I were briefly in touch and it was sort of cobbled together. I did the cobbling and you did proper work in putting together the proposal. Then we had agreed the proposal on the Monday, we had a meeting on the Tuesday and then we said 'okay, so should we do this tomorrow, then?' and everyone went 'okay, yeah, let's do it tomorrow'. I remember leaving that Zoom call saying 'I better go because I need to find some actors' and then I just go off and finding some brilliant people who have stayed with the project, like Eddie Muller, Eunice Roberts, and pretty people who have now done several, dozen probably, for every. Why did we choose Helen?

### **Joel Christensen**

That was me, I think. So, in my memory it was on a Tuesday or Monday, we got together and immediately I knew Paul had a better idea than I had, because mine was really boring – it was like: let's have homerists come and talk to people about Homer, which is interesting for me, but I don't know if it'd have been interesting for other people. Then Paul said 'hey, I want to have actors come and read these parts'. At first, I was sceptical, like 'who wants to do that?', and then the energy at the meeting... I don't know what happened, but during that I think we met from not even an hour, but it came from 'hey, we could do this too. We have to do this tomorrow'. And I think I put the *Helen* in there because it's a little weird, people don't usually read it that often and it's really interesting and fun, even though it's a tragedy. So, my thought was: this is going to be a dry run, it'll be a fun play to do and if we follow on our faces, not that many people are going to care about us messing up the *Helen*. Whereas if you start with *Oedipus* or *Bacchae* – there's a lot of expectation

there. So, it was like a Monday or Tuesday, we met on that following day and that's the only one we didn't broadcast live, because we didn't know if we were going to mess it up or not. But from that first episode, Paul has brought together an amazing cast of actors, Evelyn [Miller] and Eunice [Roberts] would just transcend it. The discussion that we had was amazing – just talking to the actors about their parts and the context, and also just sort of being human together and really, in human times, was just an amazing experience. I think that, at that moment, I was certain that we're going to keep doing it and Paul announced that we're going to do all of the place. It's going to be honest, when he said it, I thought he was just kidding. But this whole project has had this sort of like teleological logic to it – as soon as we started, it had to be done. So, by the next week, Lanah and Paul were outlining a schedule for the rest of the year. Am I skipping a step there, guys?

### **Paul O'Mahony**

It was pretty fast. Yeah, I think we certainly after that first week, there was already a couple months that you've reached out to some brilliant academics and, Joel, you've been sort of integral with that as well. So, there was already quite a few people on board for joining for an episode.

### **Lanah Koelle**

Yes, I think we felt compelled that we just had to keep going. In the same way that you both are mentioning community, for me, I was really excited to reach out to former fellows and people that I hadn't been in touch within a long time and bring them on and see what they're doing. In the cases that the Kosmos Society had a translation, we wanted to feature the work that they had done. So that was something that we use with the *Helen* and what they do will is take you out of copyright works, then they'll do some editing to highlight certain words, they'll put in the original Greek words so that readers can track how ancient Greek specific keywords are used in different ways. I think once we saw how feasible it was that we had such excitement, we just wanted to keep going. I'm amazed by how quickly and seamlessly it came together – there was no conflict, we were also good at communicating, we could just rapidly move through it without any obstacles, really.

### **Joel Christensen**

I think part of that is that we knew we have very different roles that we were playing, and we weren't ever trying to like take away from other people. I think part of what makes this project work is that we all just sort of dive into the work each week and trust into one another, which is neat. Each week brings new challenges and new guests a different topic – it's intellectually stimulating as well. Was in the second episode with the *Philoctetes* that we got a new guest and new actors, we did it a second time and it worked. It was amazing

learning from the actors, but also revisiting plays that I hadn't read in anywhere but academic settings, and also reading plays we hadn't read before – for some of us, the *Women of Trachis* is one (that poster that we were just talking about), I hadn't actually ever read that play and I have a PhD in Classics. We brought in Amy Pistone, who is already to have a fistfight about how awesome such a mediocre play is. I'm hoping she'll listen sometimes!

### **Paul O'Mahony**

It sounds as though you may not read it again, Joel!

### **Joel Christensen**

I mean, who knows? There may be another plague in a few years where we do this all again. I think part of what made each one so refreshing and fun is that we get an interesting mix of some of the same people, but also new people coming in all the time, new voices from the academic side and new actors. I've no idea, Paul, how do you do it? How do you bring all these people in? Have you gotten like 40 actors or more so far?

### **Paul O'Mahony**

Yeah, there's been about 40 actors so far that have that appeared. So far, they've been drawn from the UK, US, Greece, Mexico, Canada and we're hoping in the coming months as well – it's kind of really increased that. I suppose a lot of the people that I brought in were just people that I had worked with in the past, who'd either kind of done some work with (Out of Chaos) – because I work as a freelance actor and I kind of met them in various different places. A few of them had worked with a company called Actors from The London Stage (AFTLS), which is a UK based company in a way, but actually its home is Notre Dame in Indiana. Their thing is they do '500 Shakespeare and tour them around American Universities. I've done three tours with them, I've always been struck by how brilliant it is, for that kind of meeting of theatre and academia. The idea of putting aside a text and picking up a script, and how you just bring a very different perspective to it, that's something that I really wanted to encourage, but this actually was both sides to look at things in new ways, and to be challenged about what a play might mean to certain people – because, as actors, we're always looking at it from my character's point of view, rather than the overall viewpoint. That's been a really lovely, lovely part of it. As it's carried on the project, then more people have heard about it, so people have been introduced by other actors. I used to live in Greece and I knew some people working theatre out there and they introduced me to Argyris [Xafis] and Danai [Epithymiadi], who have already joined us a few times and will be joining us for more as well. It's just been a really interesting process to bring that international ensemble together,

because it's something that would be very difficult to do if we were doing this in a room and actually assembling everyone would be really challenging, but actually, right now, it's something that is possible. I've always chosen people who I know can pick it up and just jump into it, because it's not like we have a load of rehearsal time – there just isn't that scope for it, we just have to work pretty quickly. So, you're relying on those people just being able to make really great, strong choices and play them out.

### **Joel Christensen**

I think that, for me, the singularly most amazing thing about the process is the intelligence and compassion that the actors bring to the craft, even in this short turnaround time, has made me appreciate the depth of almost every character in the plays. So, there's not a play whose esteem has not gone up in my mind and some of the minor ones have really just been made phenomenal by the process. So, I just I mocked *The Women of Trachis* before, but seeing that play performed and watching everybody breathe life into the characters made me appreciate how important that performance process is. I think that, for me, it's almost like I'm getting a second PhD, I'm spending so much time reading these plays, looking at scholarship for them, about them, and then relearning them each time the performers take them off. When I teach tragedy again, this will definitely change the way I approach it all together, because what's the time when we teach it, we just read these dead things, right? And we talk about it, we skip the choruses and we focus on the characters we like the most, right now thinking about whether or not they would have been believable to everyone.

### **Lanah Koelle**

That's something I'm so excited about that we built an educational resource practically, by having all of these recordings together. I think it can change the way people teach these works, by bringing different researchers on – it's amazing how successful that has been and the exchange that happens between the actors and researchers and looking at things from different perspectives. That's something I've always wanted to see happen and I'm so grateful that through the Centre I was able to facilitate a visiting artists programme and that's how we got to know Paul. It's been an amazing way to build these networks and collaborations.

### **Joel Christensen**

And another thing about this project that I don't know how well it will age in the future is the timeliness of some of the plays and how much our discussions and experiences of them are connected to things like the pandemic and the anti-racist protests going on in the US. Those conversations, I think it had been hard for us at times, to conduct successfully in the Zoom context, but

especially in the beginning with the pandemic, we were all seeing the themes of bad leadership, of contagion and of isolation. Obviously, it's easy in *Oedipus* to see this, but even the discussion there, I think deepened our understanding about a person showed how important you know your political context is for the way you understand a play. For me, that's something that there have been moments where my heart has been racing, listening to the performances and talking to the actors about it – I don't know if that experience can ever be replicated. So, for us on this side of the screen, when we're performing these like it is, it's equally an emotional as well as an intellectual experience. And I haven't said this enough to the group, but it's buoyed me over the past four months, it's given me something to do every week, even though I have plenty to do, I look forward to it. Someday I would love to meet all these people in person, but if I don't, I feel like I've made a bunch of new friends, and learned a lot from them.

### **Paul O'Mahony**

It's been really notable actually how a number of the actors have been in touch with me afterwards, saying that they've just been so hungry to perform and they've been starved of any performance for ages. Actually, even though this is in a different format, than, obviously, what we would normally be doing, there's something actually that on a Wednesday evening then has become very alive for them – it has been a huge sort of creative outlet and boost during this whole period. Likewise, for me as well, it's been so amazing to see things come together and introduce people has been a real kind of thrill and seeing those kinds of connections start to exist. I've really loved not only how much the actors have enjoyed it, but and how much they've enjoyed the discussion afterwards – and there's been some nervousness sometimes in advance of that kind of going like 'I don't know, no, this is not my field of expertise' and I go 'well, but, actually, it is your field of expertise, because it's acting, you're there to offer that perspective and that's something that other people don't know about'. And actually, it's amazing, as you were saying, Joel, what new insight that brings to people who might know these plays very intimately, but in maybe slightly drier ways.

### **Joel Christensen**

I think "slightly drier" is a really kind way to put it. So, I play a routine, it's not a character, but the stance I take off in the episodes – I'm just a homerist, I have no idea what's going on here. I find that kind of useful, I'm always trying to like step outside of what I think I know, because part of what we see this as is outreach to communities who may not know the plays that well at all. Also, to defamiliarize ourselves with what we think we know. So, when I teach Greek tragedy, I always mention 'look, these plays are closer to Bollywood musicals than they are to seeing Neil Simon or Eugene O'Neill on a stage'.



They're spectacle, there's music, and there are performances, that may or may not be like what we expect acting to be like – what we don't know is huge. So, I think we sat down, we're always sitting down, but we set out to figure out what can we learn about tragedy in this context and how can it be useful to people. I think one of the things we've learned is that the individual voices and speeches are still really powerful, separate from the spectacle, and that watching them performing and talking about them is so much more powerful than just reading them. So, I think for like an audience who's watching the episodes, they'll learn a lot about the history of Greek theatre and some details about the plays, but I think what they may see the most is the life that can still be breathed into the plays by performances. So, that's one of the reasons we keep experimenting is to see what we can do – Paul keeps having people sort of push the performance constraints and it's really important. In the last week's episode, where we did the chorus, we brought in some music and talked about the metre, because that's such an important part of the ancient Greek theatrical art.

### **Lanah Koelle**

I think what's been so exciting about the project I'm sure pockets a more about this is though the way the ways that it pushes theatre in different directions and so I feel like last week did do that with Sara Valentine's incredible tech version of the Ode to Man [*Antigone*] and then bringing Bettina Joy de Guzman on to delight us with her liar. Going back to what Joel was saying with his speeches, I think what's been exciting to see in Zoom is we all think of it as a very energy sucking medium but that's only because of how people use it. There're ways that it's incredibly intimate and, again, the course episode last week showed the intensity that can happen using the foreground and background with the laptop cameras. That's been very exciting for me to see and I wish more Zoom meetings would incorporate these aspects.

### **Paul O'Mahony**

Yes, I've really enjoyed how we've tried to embrace it as much as possible and that we keep discovering new things about how these performances can work. And I agree, Lanah, I think there's just something about the very intense connection that you can have with someone, and with the audience in this kind of environment where you can really be right up in their face in a way that you would not be on stage. And there's something kind of interesting to explore with that, that works very well, I think, with the speeches and I with some of the passages which have got some more sticking the fear, and then sometimes we had technical issue in terms of there being a delay with that, but I think we're discovering new ways to tackle that as well. We stayed clear of gallery view for about three months, we've slowly embraced it. Mentioning Sara Valentine, who performed an amazing *Ode to Man* last week, it brings

up another aspect – which I think is really exciting about the project – it's how it has grown, and how we've kind of met more people along the way, which has been really brilliant, because Sara got in touch with Joel, sort of in connection with this and then, all of a sudden, she's been performing with us a few times, and we'll be doing much more. Then a big part of what changed, probably about six or so weeks in, was Emma Pauly got in touch with Joel on Twitter, and everyone gets in touch with Joel rather than me, because of the job he's much friendlier than I am. So, Emma got in touch with Joel and easily offered to help in any way that she could and has then gone on to be an amazing help, because, up until that point, I'd been choosing all the passages and putting those all together and find translations or casting and it was all kind of pretty manic. And now she's a dramaturg and has taken on that whole role of choosing the scenes, she creates a fantastic pack that all of the actors get every week, which gives the context of the play and information about each of the characters, she creates audio files for each of the characters to help out with pronunciations of proper names within it. That's just been a really lovely aspect that, rather than hunting for people, help out actually – a lot of people have been energised and infused by what they've seen and then got in touch.

### **Joel Christensen**

I think that the ethic behind what Paul is talking about is something that's not common in academic endeavours, typically – behind it is the idea of the ensemble work, I think, and that we are all collaborating together and contributing to something. So, Paul, it's not that you're less friendly than me, because that's certainly not the case, but I have this ridiculous Twitter account (@sentantiq) that has, I don't know, 36,000 followers at this point. And I just blast out about the plays and performances and I respond to people – my wife keeps warning me that eventually I'm going to respond to a crazy person online and invite crazy into our lives, but I take risks. Again, I think to understand, like how this happened, we have to go back even farther. Paul mentioned the actress in the London stage, that's how we originally met at UTSA when I was teaching there, in maybe 2013 or 2014, and Paul just emailed me 'you want to have coffee? I want to talk about Classics'. Now a lot of people might ignore emails, but I like to talk and I like coffee, and I figured why not. So, we met then, and then again back when I moved here, and he went to the Centre for Hellenic Studies where I had been a fellow and I really want to give the centre a shout out, because the Centre for Hellenic Studies under Gregory Nagy has really emphasised partnerships and collaboration over the past few decades, which is really uncommon in academia. It's something that's been central to my career publishing and researching. So, when Paul reached out and said 'you know, let's work together, right?', that was easy for me, I'm like 'I understand this'. Then other people reach out, and

we just looped them in like 'sure, fine. Come in, let's see what happens'. Because the worst thing is that people won't do the work or they will, you know, maybe try to take over and we can just shut them out, but you don't win anything from not trying. We kind of have a two-part screening process, like I talked to someone, then they Zoom with Paul and if both of us think this might be okay, we're just like 'let's go'. And yes, Emma has been amazing, Sara has gone from being on email to performing and we have other people cross the line like Toph Marshall, from UBC – he was one of our academic experts, now he's a performer (he was a performer) and it's been really fun to try out those different roles,

**Paul O'Mahony**

That's exciting to see that crossover becoming a double threat, both because the acting and the academic credentials.

**Joel Christensen**

So, Paul, you're the man with the plan, I usually just make stuff up on the spot. Where do you think we're gonna go with this over the next six months? And then the rest of our lives?

**Paul O'Mahony**

I mean, we're gonna wear it like an albatross for the rest, we're not going anywhere – that's the news for that. Then, in terms of where going to go in the next six months is a really interesting question, to which I have some ideas. But also, because of that sense of it being an ensemble of so many people now being involved, and so much creativity going into it, I'm really excited to find out exactly where it goes. We recently added Liz Fisher into kind of what we're doing as well and she's sort of come on board and is really helping us raise our game in terms of how we're approaching it from a tech point of view, which is then opening up a lot of direction and possibilities. We're planning to do full length readings, in addition to the Wednesday readings, because we feel like there isn't enough tragedy happening right now, we should add some more. As well, we recently did our first comedy and we're keen to add in a few more, and have a few more kind of surprise episodes. I suppose one of the reasons we wanted to do the chorus by itself as an episode was that it's very hard from a week-to-week basis to work out what you're gonna do with chorus and assemble it, it's just a bit too much work, to be honest, in terms of capacity. So actually, just concentrating into one-episode showed us what we could start to play around with, I think that there were five different approaches to it and it was amazing. Think about how you could take from each one of those and now try to include those as we go on. And I'm hoping that we're going to increase our ensemble up to maybe like 60 or 70 actors by

the by the end of this. We've got a couple of Homer episodes just to keep Joel calm – he can't play the innocent in those episodes.

### **Joel Christensen**

Just to revert to: I'm just an American. I mean, when Paul says at the end of this, he means we are going to get through all the all the tragedies that we have, one satyr play, another comedy, we're going to dramatize some homework here and there and I think our plan is to end with Aristophanes' *Frogs*, if that works. So, one of the things going on here in the background is a whole crew supporting the effort at the Centre of Hellenic Studies. So, part of this is, Lanah, how long do you guys want to keep up this partnership? Because Paul is pretty ambitious!

### **Lanah Koelle**

I mean, we're committed to the end of December, but, beyond that – maybe not on a weekly schedule – I could see so many different things happening, I would love to explore plays that are adaptations or receptions of the original tragedies, things that have not been performed very often or are kind of obscure scripts and bringing those to life again – I think that would be a great resource for faculty to get more students interested in how different communities have responded to these dramas and promote those works that I don't think get performed very often. The chorus episode showed us the benefit of focusing on a certain topic having a thematic episode and, I think, that's another way that we could we could grow the series if we wanted to focus on different characters and how they're represented through different dramas – that would be another option. We did a lot of brainstorming for that course episode before we decided that's what the theme would be. So those are two options, I think the idea is just that it's really fun. The weekly schedule is brutal, so maybe we wouldn't carry that on forever, but I think we definitely want chances to get the gang back together again in the future.

### **Paul O'Mahony**

Yes, I think it's such a strong game, it would feel like a shame to disband them. I'm pretty sure that there will be something and I agree possibly monthly happening online. I'd also hope that we can get to a point where things can happen in person as well, because it would be amazing for some of these people who have met online and already created great work online, to then see how does that translate to then being in a room and creating a production and maybe touring that production as well, that's something that I would love to do with this ensemble – that's growing and growing. I suppose one of the things, just to mention as well, that we're doing and picking up on the idea of it being an educational outreach is that we're keen to see how we can include more people within the project and where we're running a few outreach

competitions in connection with that. So, we're gonna have competitions in the UK and the US, for students of various ages to kind of film scenes from the data, and then kind of be involved in the project. And we're hoping as well, to launch a competition in Greece, doing the same. And things that we want to open up as much as possible to people and include more and more.

### **Joel Christensen**

I think we are very conscious of the fact that we built this out of our own need to do something at a real critical time in our lives. A lot of what's going to happen will be dictated by how the world changes over the next few years – will we get a vaccine? Will we be able to go back to normal? And how would people respond to this? Will it be used in the classroom? Will they want us to do more? I mean, we're all learning a lot about how to work in Zoom, how to perform in Zoom, and about tragedies. So, my responses are almost always institutionalised, like 'how will I use this in the classroom', 'we should publish something on it'. But I think the important thing to take away is, as Paul said, we're building like real relationships that aren't just grounded in our institutions. For me, that's one of the most important things and I really do hope that we'll be able to travel again someday, and we can meet everybody in person and we could see where this takes us next. I'm really open to that serendipity at this point. And I think seeing the chaos and death around us only emphasises for me more that we have to be open to those things when they come to us.

### **Claire Barnes**

Thank you, everybody. Really wonderful to hear you talk through your process, and with several more months to go to. So, we'll be following very closely to see where you go next, including those full-length readings you mentioned, as well as some comedies, bit of humour as well – very exciting stuff. You all spoke about this idea of pushing performance constraints and recalibrating expectations of both online media and the place themselves and I think our listeners would agree, but we've all learned a huge amount from these performances and those interspersed discussions as well.

I'd strongly recommend that our listeners – check out previous recordings, they're all available on YouTube or on the Out of Chaos website. If you're listening to this on the day of publication and you'd like to join the live stream this Wednesday, that'll be *Electra*, head to the Centre for Hellenic Studies homepage to join that, that's [chs.harvard.edu](http://chs.harvard.edu). You can check Out of Chaos at [out-of-chaos.co.uk/greek-tragedy](http://out-of-chaos.co.uk/greek-tragedy). If you want to speak to Joel, as mentioned, on Twitter that's @sentantiq, and if you want to make Paul feel a little less lonely on Twitter as well, I highly recommend you tweet him at @wordsofchaos and the Centre for Hellenic Studies (@hellenicstudies). Do

check out the APGRD website as well – will have pictures of the posters that we discussed so that you can have an idea of the imagery that our guests were discussing. Thank you so much, all three of you for a wonderful discussion. I hope to speak to you soon, thank you!