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Pan Pan Theatre

in association with
The Samuel Beckett Centre,
Players Theatre and ArtsLab

present

**The 3rd Dublin International
Theatre Symposium**

11th – 16th January 1999

Samuel Beckett Centre, Trinity College Dublin



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The 3rd Dublin International Theatre Symposium is a unique and dynamic festival of talks, workshops, demonstration performances and full performances presenting the extraordinary variety of styles, approaches and viewpoints in contemporary European theatre. Also this year for the first time we are delighted to welcome the participation of Kagaya Sanae of the Butoh company of Tomoe Shizune & Hakutobo, from Japan.

Companies and practitioners participating in 1999 are as follows:

- Corcadorca Theatre, *Ireland*
- Tomoe Shizune & Hakutobo, *Japan*
- Teatr Ósmego Dnia, *Poland*
- Loose Cannon Theatre, *Ireland*
- Told by an Idiot, *UK*
- Odin Teatret, *Denmark*
- Bedrock Productions, *Ireland*
- Patrick Sutton,
The Gaiety School of Acting, *Ireland*
- Peter McAllister,
Department of Drama & Theatre Studies,
Samuel Beckett Centre, Trinity College
Ireland
- Ultima Vez, *Belgium*
- Pan Pan Theatre, *Ireland*
- Fishamble Theatre, *Ireland*
- Garry Hynes,
Druid Theatre, *Ireland*
- Johnny Hanrahan,
Meridan Theatre, *Ireland*
- Alex Johnston,
- Amharclann de hÍde, *Ireland*
- ArtsLab, *Ireland*
- Friedrich ch. Zauner, *Austria*
- Greenwich Studio Theatre, *UK*
- L'Oiseau Mouche, *France*
- CoisCéim
Dance Theatre, *Ireland*
- Domenico Mongelli, *Italy*

'More striking still was the very genuine hunger for dialogue and discourse... to explore fundamental questions about theatre – approaches to performance and language and its future as an art form.'
The Sunday Tribune 12th January 1997

The Symposium programme runs each day between 10am – 10pm. All events take place at the Samuel Beckett Centre in Trinity College. Each participating company will demonstrate its particular characteristics and language of theatre allowing audiences the opportunity to see, reflect on, and also to discuss and debate the work, the influences informing its development and its place in contemporary theatre. The companies also offer workshops on the different skills and approaches used in their work.

Workshops give the participant an experiential understanding of a company's work. They are aimed at professional and student actors, directors and people interested in theatre. Places are available by application (see page 20).

Talks and all Demonstration/Performances are free and open to all members of the public.

There are full performances presented each evening at 8.30pm. These are as follows:

WORMWOOD	12th MONDAY
Teatr Ósmego Dnia, <i>Poland</i>	
Traces in the Snow	13th TUESDAY
Odin Teatre, <i>Denmark</i>	
CARTOON	14th WEDNESDAY
Pan Pan Theatre, <i>Ireland</i>	
KANZAN	15th THURSDAY
Tomoe Shizone & Hakutobo, <i>Japan</i>	
Straight With Curves	16th FRIDAY
Cois Ceim, <i>Ireland</i>	

Booking Information
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DEMONSTRATION/PERFORMANCE (FREE ADMISSION)

monday 11 january at 1.00pm

WORKSHOP

saturday 16th 10.00am – 3.00pm

Corcadorca Theatre Company Ireland

Corcadorca was set up in 1991 by Pat Kiernan. The company has produced 20 plays to date. We see ourselves as using the potential of the medium to electrify our audience, to reflect the concerns and feelings of the society from which that audience is drawn, and to contribute to the enriching of Cork's cultural life through the production of new theatre in new settings.

Corcadorca tries to embrace as many aesthetic disciplines in its productions. It is intended that the Company will act as a proving ground for new talent in the Cork region and play an important part in developing an active and vibrant theatre culture in Cork.

In Spring of 1999, Corcadorca will begin rehearsals for Enda Walsh's new play *Misterman*. In the summer of 1999 the company will stage a production of *The Merchant of Venice*.

Artistic Directors:
Pat Kiernan and Enda Walsh
Associate Artists:
Michael Heffernan and Cormac O'Connor
Company Manager:
Dyane Hanrahan

DEMONSTRATION/PERFORMANCE
Monday 11 January at 1.00pm
Corcadorca Theatre Company will present a demonstration/performance of Enda Walsh's *Misterman*.

The *Misterman* of the title is a man called Thomas. Thomas lives in a one road town in the middle of Ireland called Inisfree. Between frequent trips up to Heaven and talking to the three taped conversations he has of his mammy. Thomas is the protector of all things good, in a town he sees as profane and rank.

As well as letting us in on the intensity of Thomas's mind, *Misterman* plays on the trust a story teller has with the audience. What we are part of is a character cajoling us deeper and deeper into his morality.

The Demonstration will also include the beginning of a detailed sound design for the world of Thomas. It will incorporate a live soprano boys choir singing traditional post-Vatican II hymns and a sound track mixed by sound designer Cormac O'Connor.

WORKSHOP

Artistic Director Pat Kiernan will lead a workshop for actors on accessing truthful performance. Using the interpretation of text as the beginning point, Pat will work with actors on a naked performance where finding the truth of the character, not the technique, is the important thing.

CORCADORCA THEATRE COMPANY
11 – 12 Marlboro Street, Cork
Telephone: + 353 021 278 326
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PERFORMANCE

thursday 14th january at 8.30pm

WORKSHOP

**tuesday 12th & wednesday 13th
january 10.00am – 1.00pm**

Tomoe Shizune & Hakutobo

Japan

Tomoe Shizune & Hakutobo was set up in 1986
under the direction of Tomoe Shizune.

Butoh is one of the most exciting art forms to emerge from Japan in recent years. The real meaning of 'BUTOH' is never formed and continually created. It is a contemporary interpretation of Japan's philosophical, spiritual and cultural heritage, allied to a response to modern dance developments in the west. The unique method of movement created has influenced the performing arts throughout the world and Tomoe Shizune and Hakutobo are one of its foremost exponents.

'Butoh is a lyrical honeymoon within the physical space of the human body – a secret journeying together according to the vulnerable itinerary of life and death. It travels at high speed through the cycles of souls' transmigration, sighing and caressing the endeared.

And from its impromptu is born a landscape of wind. Life flows out into death, incessantly experiencing stalls. That is why numerous lights are seen flickering on the form..... How it loathes to be alone. The skin has the thickness of a lotus petal. You and I inhabit there, and as we merge into each other, cells that are being woven out from the merger perk up. The body has never once been an object. Like a bookmark, a look is inserted.'

[FROM: *A Look Of The Wind*, TOMOE SHIZUNE and the context of Butoh]

'thought provoking and absorbing'
The Sydney Morning Herald, Australia

'Butoh performances transfix and seduce'
The Village Voice, USA

Kagaya Sanae is a Butoh dancer, she also works as assistant director to Tomoe Shizune. She appeared in the Edinburgh International Festival in 1996 and as principle dancer in 'BATTLE PRESENCE' in 1998. She also directs her own Company work on choreography, direction and stage art.

PERFORMANCE

There will be a performance of **KANZAN** on Thursday 14th January at 8.30pm.

KANZAN is the name of the hermit who appeared in an old Chinese story. Eventhough he is a hermit, he hides his appearance and disguises himself as a sanitation worker in a temple. He is found out but escapes with a loud laugh. He is the mystery of just being an incarnation of life, filled with marvellous wildness and nonsense.

This performance **KANZAN** has been produced by **TOMOE SHIZUNE** especially for The Dublin International Theatre Symposium.
Adm £6/£4 [Concession]

WORKSHOP

Kagaye Sanae of the company will conduct one day workshops on **Tuesday 12th and Wednesday 13th January 10.00am – 1.00pm.**
Workshop Fee £25

Tomoe Shizune calls the task usually referred to as choreography, Tofuri. And he describes the movement of Butoh as following; 'Tofuri has to be fundamentally different from usual choreography, which can be reduced into form and movement. In portraying a tree, for instance, we don't emphasize a visual approach. We consider it more important to incorporate into our performance the flow of energy as the tree absorbs nutrition through its roots, constantly sending it from the trunk to the branches and to the leaves. We emphasize the organic mechanism of nature itself. At the same time we need to look at a tree in the way that Saint Myoe [1173 – 1232], a Japanese Buddhist monk, did. He said 'It is all because of its Buddha nature that a tree stands there, grows Leaves on it, and lets flowers bloom. While we consider the tactile of texture important, we believe we will be able to cope with the body, which is in a way a mixture of material and spirit. And we also believe that, through such a body, we are able to live the question of life and death.'

Tomoe Shizune & Hakutobo

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<http://www.tomoe.com>



PERFORMANCE

monday 11th january at 8.30pm

WORKSHOP

13th – 15th january:

10.00am – 1.00pm or
2.00pm – 6.15pm each day

Teatr Ósmego Dnia, Poznan Poland

Teatr Ósmego Dnia (Theatre of the Eight Day) is one of the leading theatre companies in Poland. Drawing on the work of Grotowski the group has developed and devised original work based on improvisation. Teatr Ósmego Dnia is a theatre of visual imagery and expressive acting; it draws on the language of the body and music creating both lyrical indoor pieces and huge open-air creations. The company has toured extensively in Europe, participating in festivals and international theatre projects.

PERFORMANCE

There will be a performance of **WORMWOOD** on Monday 11th January at 8.30pm. Adm £8/£5 (Concession)

WORMWOOD is first of all an expression of human hankering for other worlds and other people, it is an attempt to discover and save one's hopes; a breath of fresh air that can lead a man to what is unknown and extraordinary.

'WORMWOOD is a brave and moving attempt to capture the meaning of the whole of recent Polish experience in 70 minutes of densely packed images that are worked out in every small detail.'

Joyce McMillan *The Guardian*

'The fervour behind the brilliantly crafted stage pictures, the cast of four's unselfconsciously yet heightened use of bodies, faces and voices, take on a harrowing immediacy at such close quarters.'

Mary Brennan *Glasgow Herald*

WORMWOOD is written by the company and directed by Lech Raczak.

Cast: Ewa Wójciak, Adam Borowski, Tadeusz Janiszewski, Marcin Kszycki

Music: Lech Jankowski. Violin Improvisation: Katarzyna Klebba.

WORKSHOP

Theatre of the Eight Day will conduct three day workshops on both the training of the individual actor and collective improvisation as a method of theatrical practice. The actor's training concentrates primarily on the expression of the body and on extending its possibilities to convey meaning. Improvisation allows a group of actors to create theatrical situations and dramatic action. It also enables them to create their own performances based on their own inspirations, ideas and personal experiences. The workshop will be divided into two parts: 1. The actor's training. 2. Individual improvisation on a theme; collective improvisation on a theme.

13th – 15th January 10.00am – 2.00pm
or 2.15pm – 6.15pm each day.
Workshop Fee £60

The participation of Teatr Ósmego Dnia is supported by the Polish Ministry of Culture.

Teatr Ósmego Dnia, ul Ratajczaka
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Fax: +48 61 852 2720

Wormwood

We meet in transit, get to know each other on the train, in dimly lit waiting rooms, we relate our vicissitudes in daily life and discover common truths like this one:

A man dies, murdered by the secret police, hit by the more or less accidental bullet of a soldier or drunken lunatic.

A need to believe in eternal life awakens in us. The gold of alters, the power of hymns sublimate our pain, our despair. But our masses often turn into a drunken ritual, barrack-songs are sometimes the choral of times.

The era we lived in is a time of lonely, lost people who cannot find a common path.

Our empty apartments are our sanctuaries and prisons. We leave them out of hate and a need for revenge. This is what we have in common with others. So we begin to conspire yet in the end we will abandon all thoughts of bloody retribution. We will once again go back to our empty apartments to die alone.

But there is still life in us, there is the ability to go mad, to go beyond ourselves. So let us rebel against ourselves, against weakness, let us unfurl the sails of our dreams in a flight towards life, adventure and beauty.

The world of power, the world of violence will now openly attack us. A police concocted crime will be authenticated by a judicial sentence.

However, no authority will ever be able to conquer the memorial human desire to be co-authors of the beauty of living.

We, people from sailing ships, are immortal.



DEMONSTRATION/PERFORMANCE (ADMISSION FREE)

tuesday
12th january at 1.00pm

Loose Cannon Theatre Company Ireland

Loose Cannon was established in 1996. The company produces the plays of sixteenth and Seventeenth Century dramatists. In focusing exclusively on these plays, the company aims to develop an ensemble company equipped to meet the specific demands of this particular canon and, through experience, to deliver its productions to an ever increasing standard.

Recent productions:

Coriolanus (1998)
The Spanish Tragedy, The Duchess of Malfi, Woyzeck (1997),
Measure for Measure, The Revenger's Tragedy and Julius Caesar (1996)

The company will give a
DEMONSTRATION/ PERFORMANCE
of their production
in rehearsal *The White Devil* on
Tuesday 12th January at 1.00pm
(Free Admission).

The White Devil by John Webster
Directed by Jason Byrne

The apparent contradiction of the title suggests a society that is superficial and volatile. In an atmosphere of religious, sexual and political

ambition, propelled by murder and revenge, the centrepiece of the play is the trial of Vittoria, the white devil. Through her trial the ideas and practices of society at large are examined. Webster reveals in *The White Devil* a world that is cynical, despairing and deeply suspicious of women.

The White Devil opens at project @ the mint, Dublin on January 27.

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loosecan@indigo.ie



DEMONSTRATION/PERFORMANCE (ADMISSION FREE)

tuesday 12th january at 3.00pm

WORKSHOP

tuesday 12th january
10.00am – 2.00pm

Told by an Idiot UK

Told by an Idiot was set up in 1992 by Hayley Carmichael, Paul Hunter and John Wright (co-founder of Trestle Theatre Company). Productions include *On the Verge of Exploding, An Evening with the Bondress, You Haven't Embraced Me Yet* and *Don't Laugh It's My Life*. These have been widely toured both in the UK and internationally.

The company set out to discover the epic in the most personal of stories. Drawing on their experience of working with some of the leading figures in visual theatre, they pursue a commitment to producing work that is both popular and challenging. In their huge world of extremes the line between comedy and tragedy has never been closer. Through devising and play the company aim to tell stories using a wealth of imagery, and a rich theatrical language.

'This is such a fabulous piece of theatre, you think you are going to burst'
The Times

'A handful of objects and three of the most gifted performers result in an hour of the finest theatre.'
Timeout

DEMONSTRATION/PERFORMANCE

There will be a demonstration
performance from *Don't Laugh It's
My Life* on Tuesday 12th January
at 3.00pm (Free Admission).

Don't Laugh its My Life is an anarchic tale of redemption inspired by *Tartuffe*, Moliere's classic comedy of human obsession. It is a farce with occasional dark and disturbing undertones.

In an attempt to rediscover the spontaneity and invention of *Commedia dell'Arte*, the Company, using half masks, has drawn heavily on the techniques and structures of that form whilst managing to avoid the distinctive marks of tradition.

'Told by an Idiot's brand of physical theatre is as about as inventive, imaginative, and fantastical as you can get.'
Timeout

WORKSHOP

Told by an Idiot will conduct a workshop on Tuesday 12th January 10.00am – 2.00pm. The workshop will look at techniques and skills involved in working with Mask. Workshop Fee £15.

The participation of Told by an Idiot is supported by the British Council

Told by an Idiot
c/o The Battersea Arts Centre,
Lavender Hill, London, SW11 5TF
Telephone: +44 171 978 4200
Fax: +44 171 978 5200



PERFORMANCE

tuesday 12th january at 8.30pm

WORKSHOP

**tuesday 12th, wednesday 13th
& thursday 14th january**

**Roberta Carreri, Nordisk
Teaterlaboratorium/Odin Teatret
Denmark**

Odin Teatret was set up in 1964 by Eugenio Barba. During the past thirty four years he has directed 18 productions, some of which have required up to two years of preparation. Among the best known are *Ferai* (1969), *Min Fars Hus* (My Father's House) (1972), *Brecht's Ashes* (1980), *The Gospel According to Oxyrhincus* (1985), *Talabot* (1988), *Kaosmos* (1993) and most recently *Mythos* (1998). Since 1974, Eugenio Barba and Odin Teatret have devised their own way of being present in a social context through the practice of theatre 'barter'. Subsequently other forms of popular itinerant performing, including acrobatics and the grotesque, have become part of their dramaturgy.

In 1979 Eugenio Barba founded ISTA, International School of Theatre Anthropology. Odin Teatret runs its own publishing house and has a collection of films and videos on training and performances as well as the largest library of publications on theatre in Scandinavia.

Roberta Carreri, was born in 1953 in Milan, Italy. She joined the Odin Teatret in 1974. Her experiences are presented in *The Actor's Way*, edited by Erik Exe Christoffersen. Roberta gives workshops for actors all over the world. Twice a year she leads the Odin Week in Holstebro.

PERFORMANCE

There will be a performance of Roberta Carreri's *Traces in the Snow* on **Tuesday 12th January at 8.30pm.** Adm £6/£4 (Concession)

Traces in the Snow – An actor's artistic autobiography

Every performance tells a story. The characters belonging to the world of fiction become credible reality for the spectator as a result of the actors technique. In *Traces in the Snow*, the technique itself becomes the protagonist. The actress carries on a dialogue with the secrets which precede and follow the building of a character and the creation of a performance. In its process, she exposes these secrets. The tension which characterises every drama is also present in this performance/work demonstration, due to the confrontation between the actress's two forms of behaviour: daily and scenic.

WORKSHOP – The Dance of Intentions

The workshop will be divided into two parts. The first part will be concentrated on the actors physical training – on the awakening of the actor's presence.

The second part will concentrate on work with voice exercises to awake the sonority of the voice and to develop the capacity to make vocal actions in the space.

Each participant is required to come to the workshop with a text of about 20 lines and a song learned by heart. People who play musical instruments are encouraged to bring them along.

Roberta Carreri will conduct a three-day **WORKSHOP** with two different groups:

Group A
Tuesday 12th, Wednesday 13th and Thursday 14th January from 10am – 12pm

Group B
Tuesday 12th, Wednesday 13th and Thursday 14th January from 12.15pm – 2.15pm

Workshop Fee £50

Odin Teatret
Sækærparken 144, post box 1283, DK-7500
Holstebro, Denmark.

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E-mail: HYPERLINK
mailto:odinteat@post4.tele.dk
odinteat@post4.tele.dk



DEMONSTRATION/PERFORMANCE

wednesday
13th january at 1.00pm

WORKSHOP

friday 15th January
3.00pm– 7.00pm

Bedrock Productions Ireland

Bedrock was set up in 1993 to produce plays addressing important social issues, these are often by writers whose work is rarely seen in Ireland. The company created an ensemble of actors, designers and stage technicians and worked on a wide range of material from Steven Berkoff's *East* to Brad Fraser's *Unidentified Human Remains*, *And The True Nature of Love*. Bedrock offers Dublin audiences radical international plays such as Caryl Churchill's *The Skriker*, Edward Bond's *Early Morning* and Heiner Müller's *Medea Material*. In these extremely active and productive five years Bedrock have built up a strong following.

In 1995 Bedrock set up the Dublin Fringe Festival which continues to go from strength to strength as an important showcase for the many excellent Irish and International theatre companies.

In 1997 Bedrock produced *Electroshock – A Theatre of Cruelty Season* which included plays by Samuel Beckett, Heiner Müller, Edward Bond and new work by Gavin Kostick and Mark O'Rowe.

'...an extraordinary degree of skill and commitment .. in the scale, intelligence and ambition of this season – Bedrock has established itself as a real force in Irish Theatre'
 Fintan O'Toole *The Irish Times*.

Recent productions have seen Bedrock return to fringe roots with a production of *Greek* by Steven Berkoff and an International Tour of founder member Alex Johnston's *Deep Space*. In 1999 Bedrock plan to produce work by the French playwright Bernard-Marie Koltès – the first English production of *Quay West* (translated by David Fancy and Joseph Long) and *Night Before the Forest*.

DEMONSTRATION PERFORMANCE

There will be a demonstration performance of *Night Before The Forest* by Bernard-Marie Koltès at 1.00pm on **Wednesday 13th January**.

Night Just Before The Forest was written in 1977 and was regarded by Koltès as his first truly original play. It is the monologue of a man in an unnamed western city and is several things at once: a travelogue of the Third World, a collection of stories about characters even more marginalised than the narrator, a paranoid rant about global conspiracy theories, and a kind of affectionate parody of Dostoyevsky by way of 'Mean Streets'. It has been performed in Europe and America and won the award for best show at the Edinburgh Fringe Festival in 1981.

WORKSHOP

Friday 15th January 3.00pm – 7.00pm
 workshop fee £15. Artistic Director Jimmy Fay will conduct a workshop for actors using the texts of Koltès' *Night before the Forest* as a starting point. he will focus on text interpretation and physical character development as an ensemble.

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 Telephone: +353 1 872 9300
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 E-mail: HYPERLINKmailto:bedrock@clubi.ie
bedrock@clubi.ie

TALK/DISCUSSION

**wednesday 13th january
at 4.00pm**

WORKSHOP

**tuesday 12th january
(10.00am – 4.00pm)**

Talk/Discussion: Theatre Training in Ireland Patrick Sutton & Peter McAllister

Talk Theatre Training in Ireland Wednesday 13th at 4pm

Patrick Sutton , Executive Director, The Gaiety School of Acting
Peter McAllister, Course Co-ordinator of the BTS Acting Course,
The Samuel Beckett Centre for Drama & Theatre Studies, Trinity College Dublin

There will be a joint talk/discussion between Patrick Sutton and Peter McAllister, Head of the Diploma Course in Theatre Studies at the Samuel Beckett Centre, Trinity College, on Philosophies of Theatre Training.

Patrick Sutton

Patrick Sutton trained at Dartington College of Arts in Devon, England. He is the Director of the Gaiety School of Acting and teaches improvisation on the full time actor training programme there. Previously, he was Artistic Director of Plymouth Action Community Theatre, Wexford Arts Centre and TEAM Educational Theatre Company. He is a board member of Project Arts Centre, the Lisa Richards Agency and the Gaiety School of Acting. He is also Director of Communicate, a company working in industry, politics and the arts. He was recently appointed to the Arts Council.

Peter McAllister

Peter McAllister teaches acting, voice and text on the Bachelor in Theatre Studies, the three year acting degree course at the Samuel Beckett Centre, where he is also Course Co-ordinator. After graduating from the University of London, he went on to study at the Laban Centre for Movement & Dance, and subsequently trained at the Central School for Speech & Drama. He has taught at a number of British drama schools including the Royal Scottish Academy of Music & Drama where he was Lecturer in Acting for six years. He has directed professionally in both England and Scotland, and directs regularly for Theatre Babel, Scotland's leading classical touring company.

WORKSHOP

Patrick Sutton will lead a workshop in improvisation on **Tuesday 12th January (10.00am – 4.00pm)**
Workshop Fee £20.

The workshop will focus on the process of improvisation, looking at locating the seeds of spontaneity and exploring ways in which that spontaneity can best be used in the development of character and narrative.

The Gaiety School of Acting, Sycamore Street, Meeting House Square, Temple Bar, Dublin 2

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The Samuel Beckett Centre for Drama and Theatre Studies, University of Dublin, Trinity College, Dublin 2

Telephone: +353 1 608 1239 Fax: +353 1 679 3488 E-mail: amullign@tcd.ie



WORKSHOP

**thursday 14th & saturday
16th january**

Ultima Vez Belgium

Set up in 1985 Ultima Vez is the working structure of the Flemish director, choreographer, actor, filmmaker and photographer, Wim Vandekeybus.

'After two or three years together, the dancers start to look alike', points out the choreographer, 'as if I had a bacteria and it is contagious. That's a nice definition of the function of a company! I create the images with the people: the dancers are my raw material, and the first assistants for the choreography. I chose extremely different people. That gives me a more interesting variation, less homogenous, but curiously, maybe they go together better than people who are too much alike. The Frontiers, the bodies, the languages mix, perhaps in the image of the contemporary World.' (Wim Vandekeybus)

Ultima Vez are currently developing a new creation to be presented in March 1999. It is a piece for 10 dancers including film projections.

WORKSHOP

Nienke Reehorst, a leading member of Ultima Vez, will conduct a three day workshop with professional dancers between **14th and 16th January (10am – 2.30pm each day)**.
Workshop Fee £60.

Nienke Reehorst trained as the Rotterdam Dance Academy in Holland. Her teachers include Bebe Miller, Irene Hultman and Stephen Petronio. From 1991 – 1996 she was a company member of 'Ultima Vez'.

The workshop will involve contact and partner work and will focus on the vocabulary of Ultima Vez.

Part 1: is a physical dance training based on floorwork and release technique. Basic floor exercises lead up to more complex dynamic phrases moving through space using suspension, falls and jumps. The focus will be on finding and trusting our own impulses and instincts while we dance.

Part 2: will build upon this training but focus on group and partner work, stressing communication between dancers. We will learn to use all our senses to act and react within the moment to find unexpected extremes and through improvisation, explore and develop our own personal interpretation and creativity.

The participation of Ultima Vez is supported by the Flemish Community.

Ultima Vez
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E-mail: HYPERLINK <mailto:ultim@ibm.net>
ultim@ibm.net



PERFORMANCE

wednesday
13th january at 8.30pm

Pan Pan Theatre Ireland

Since it was set up in 1993 by Gavin Quinn and Aedín Cosgrove Pan Pan Theatre has produced eight original plays and has toured extensively in Europe to festivals in Poland, Italy, France, Austria, Germany, UK and around Ireland (Northern and Southern).

Most recent productions include 'A Bronze Twist of Your Serpent Muscles' which won the award for Best Overall Production in Dublin Theatre Festival Fringe '95 and 'Tailors Requiem' which has recently toured in Ireland and Northern Ireland. In 1997 Pan Pan Theatre produced **PEEPSHOW** which premiered in Gdansk, and toured to Olstzyn, Poland. Also toured to Waggonhalle, Marburg, Germany and The International Cultural Centre, Utrecht, The Netherlands. 'PEEPSHOW' also ran as part of the programme for the 2nd Dublin International Theatre Symposium and at the Samuel Beckett Centre in June 1998. In 1998, Pan Pan produced a new production - **CARTOON** - which performed at the Brouhaha Festival, Liverpool, Kronfrontacje Teatralne, Lublin, Poland and at Project @ the mint, Dublin. Pan Pan are currently working on a new production with Irish writer Dermot Healy who they have commissioned to write a new play which will premiere in 1999 (September).

1999 will be the third year that Pan Pan Theatre has produced the **Dublin International Theatre Symposium** at the Samuel Beckett Centre, Trinity College Dublin.

PERFORMANCE

Pan Pan Theatre will give a performance of **CARTOON** on Wednesday 13th January at 8.30pm. Adm £8/£5 (Concession)

The story of Mussolini Frog, a rambling chronicle of a little man who strives for world domination from the confines of his bedroom.

A marching shambling paradox, Mussolini Frog assembles himself casually into a saliva soaked screaming maniac enacting great military conquests. Dreaming of coming home from the war, his underpants are dirty with fear. In his world he dreams in cartoons and fear war to opera. Like the figure of St. Sebastian our Frog is a metaphor for dying. He is an imaginary hero who dies laughing.

Mussolini/Frog ••• Charles Kelly

Voices

Peter Capel, Natasha Lohan, Mary Donovan, Kristof Romanowski, Andrew Synnott, Gavin Quinn

Director ••• Gavin Quinn

Text ••• Andreas Staudinger

Design ••• Aedín Cosgrove

Costume Design ••• Susanne Cave

Music Director ••• Andrew Synnott

Video Projection/
Camera ••• Natasha Lohan

Video Projection ••• Andrea Newall

Sound ••• Brian Mooney

The animation for **Cartoon** is by the Department of Animation, Dun Laoghaire Institute of Art, Design & Technology.

Sounds of **Cartoon**: Verdi, Andrew Synnott, Mürke Freidrich, Puccini, Eugene Ionesco, Peter Capel.

'Well worth both watching and listening to... remarkable emotional and intellectual clarity.'
Irish Times 28/10/98

'This is fascinating theatre'
The Sunday Independent 1/11/98

'Marvellous new production.... considerable emotional impact.'
The Sunday Times 1/11/98

Pan Pan Theatre
The Old School House, Eblana Avenue,
Dun Laoghaire, Co. Dublin
Telephone: +353 1 280 0544
Fax: +353 1 230 0918
E-mail: panpan@iol.ie



DEMONSTRATION/PERFORMANCE (FREE ADMISSION)

thursday

14th january at 1.00pm

Fishamble Theatre Company Ireland

Fishamble (formerly Pigsback) is committed to developing innovative new Irish writing for the theatre, and to presenting this original work in exciting dynamic productions to audiences in Ireland and overseas. The company has produced many award winning plays by emerging and established playwrights and continues its commitment to producing new plays by new writers through its play development scheme.

Pigsback was founded in 1988 and between 1990 and 1996, the company produced 10 new plays by Irish writers, presented 5 Dublin Theatre Festival premiers, 4 national tours, and transferred to the Abbey Theatre and to Britain (Tricycle Theatre London, Traverse Theatre, Edinburgh and to the Mayfest and Tron Theatre in Glasgow).

At the beginning of 1997, the company was renamed Fishamble. The inspiration for the name came from Fishamble Street, Dublin, whose playhouse in 1784, became the first Irish theatre to pursue a policy of presenting solely new Irish work.

Since 1997, the company has presented 7 public play readings and produced the premieres of 2 new Irish plays. From Both Hips by Mark O'Rowe opened the new Tallaght Theatre, played at project @ the mint and transferred to the Tron Theatre Glasgow. Mark O'Rowe subsequently won the BBC/ Stewart Parker Trust Award.

'...rush to book a seat... performed with immense style.... fascinating.. makes you glad that we still have a theatre'
Daily Telegraph.

In May 1998 The Nuns Wood by Pat Kinevane received its premiere at project @ the mint before going on a nationwide tour.

'Utterly compelling...a collective performance to savour... a significant debut'
Irish Times

Future plans include new plays by Joe O'Connor, Pat Kinevane, Ian Kilroy and Gavin Kostick, as well as a festival of short plays to celebrate the new millennium.

DEMONSTRATION/PERFORMANCE

Artistic Director Jim Culleton will talk about the play development and production work of Fishamble and will present a Demonstration/ Performance of rehearsed readings from plays by Pat Kinevane and Joe O'Connor on **Thursday 14th January at 1.00pm.**

Fishamble Theatre Company Ltd.
Shamrock Chambers, 1-2 Eustace Street, Dublin 2
Telephone: +353 1 670 4018
Fax: +353 1 670 4019
E-mail: fishamble@isite.ie

TALK/PANEL DISCUSSION

Thursday 14th January
4.00pm

**Garry Hynes / Alex Johnston /
Johnny Hanrahan**

'General creative impulses and ideologies in Irish Theatre'

'Theatre and reality, theatre as an expression of the individual.'

Each panel member presents themselves to the audience and a chaired discussion will ensue involving our panel and the audience. The atmosphere of this discussion will be very informal and offers a chance for the audience to meet with our panel. The discussion will be chaired by Fiach MacConghail, Director of Project Arts Centre.

Panel Members:

Garry Hynes *Director, Druid Theatre Company, Ireland*

Druid Theatre Company was founded in 1975 by director Garry Hynes and actors Marie Mullen and Mick Lally. It was the first professional company established in Ireland outside Dublin. Garry was Artistic Director 1975 - 1991 and again from 1995 to date.

Druid: Many productions include *The Playboy of The Western World*, *Bailegangaire*, *Conversations on a Homecoming*, *Wood of the Whispering*, *Tis a Pity She's a Whore*, *Lover's Meeting*, *The Loves of Cass Mc Guire*, *The Beauty Queen of Leenane*.

Abbey: Many productions include: *A Whistle in the Dark* (Also Royal court); *King of the Castle*, *The Plough and the Stars*, *The Power of Darkness*, *Famine*, *Portia Coughlin* (Also Royal Court).

Other Theatre: *Mr Peter's Connections* (Signature Theatre, New York); *The Man of the Mode*, *The Love of the Nightingale* (Royal Shakespeare Company); *The Colleen Bawn* (Manchester Royal Exchange).

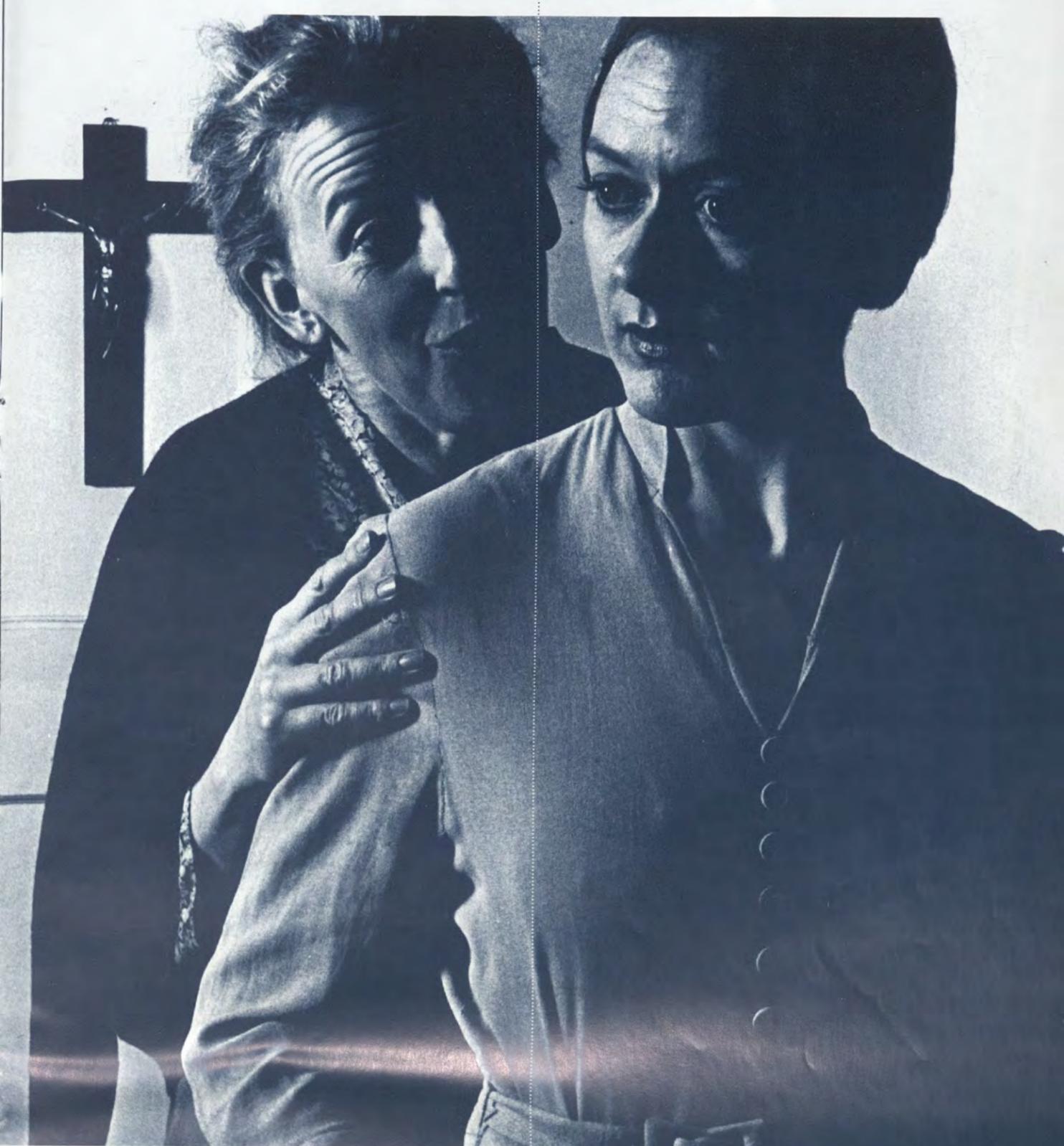
Awards: 1998. Tony Award, Best Director for *The Beauty Queen of Leenane*.

Alex Johnston

Alex Johnston was born in 1970 and grew up in Dublin. He trained as an actor with Bull Alley 1989-1992. Alex joined Bedrock Theatre Company in 1993 where he has been the company's Literary Manager since 1995. His writing for theatre includes *Salty Dog* as part of **CAR SHOW** for Corn Exchange (Dublin Fringe Festival 1998); An adaptation of *At Swim Two Birds* at the Peacock; *Deep Space* (for Bedrock Theatre, Adelaide Fringe Festival, Bush Theatre, London, Project @ the mint); *Melonfarmer* (Peacock Theatre) Description of a Struggle (Minutemen Theatre Company). Car Show won the Culture Ireland Inspiration Award and *Melonfarmer* won the 1998 Stewart Parker Award.

Johnny Hanrahan

Johnny Hanrahan is Artistic Director of Meridan Theatre. He has written numerous plays including *Valpone*, *Lear*, *Headroom* and has adapted Maria Edgeworth's *Castle Rackrent*, William Trevor's *Reading Turgenev* as well as *The Art of Waiting*. He has also adapted Gogol's *The Government Inspector* (*Adios Amigos*) and his classic short story *The Overcoat*. He has directed many of these productions in some cases with his musical collaborator, John Browne. Johnny recently wrote a one act play for Macra na Feirme. He wrote and directed the libretto, *The Pied Piper* for the Ark National Children's Cultural Centre. Johnny wrote and directed *Craving* which ran in Project @ the mint as part of Dublin Fringe Festival 1998.



DEMONSTRATION/PERFORMANCE (ADMISSION FREE)

friday

15th january at 1.00pm

Amharclann de hÍde Ireland

Amharclann de hÍde was founded in 1992 with the aim of commissioning and producing new work in the Irish language and, through the use of the language, to create a distinct aesthetic and a vibrant, alternative form of theatre of relevance to contemporary Ireland.

Now in its sixth year, Amharclann de hÍde has embarked on a number of new projects: the development of writing groups in the Gaeltacht areas through a programme of workshops and for the first time devising new work with writers such as Alan Titley and Liam O Muirthile. Also In 1999, the company is looking forward to its first international tour to America and Canada with Liam O Muirthile's *Tine Chnamh*, a revival of the company's first production.

DEMONSTRATION PERFORMANCE

The company will give a demonstration/performance of **A Thig Na Tit Orm** on **Friday 15th January at 1.00pm** (Admission Free).

The company will present a demonstration performance of **A Thig Na Tit Orm**. This is a collaboration with the writer/performer Maidhc Dáinín O'Sé. The piece is being developed as a work of theatrical storytelling. Storytelling was for many years the only form of public performance practised in Ireland. Director, Bríd O'Gallochoir will be drawing on this tradition and the writer's experience as a storyteller to construct this one man performance.

In the post-performance **Talk**, Bríd Ó Gallchoir will cover a number of areas including: a comment on the demonstration performance of **A Thig Na Tit Orm**; her experiences of working in a minority language; the nature of the language as a medium versus the theatre as a means of communication; where these both overlap and which can or will take ultimate priority.

Amharclann de hÍde

Upper Courtyard, Dublin Castle, Dublin 2

Telephone: 01 475 4901

Fax: 01 475 4898

email: adhehide@indigo.ie



DEMONSTRATION/PERFORMANCE (ADMISSION FREE)

saturday 16th january at 1.00pm

TALK/PRESENTATION

friday 15th at 3.00pm

The Greenwich Studio Theatre UK & Friedrich Ch. Zauner Austria

TALK/PRESENTATION

Friedrich Ch. Zauner, author of *A Day of Reckoning*, will give a talk on theatre in Austria on **Friday 15th January at 3.00pm**.

Austria is a small country in the middle of the European continent. It is self-sufficient but shares its language with its larger neighbour Germany. There are many similarities between the two nations but in some respects – particularly concerning literature and theatre – development seems to be different.

Friedrich Ch. Zauner will expand upon his thesis that the real difference between Austria and Germany is a result of their common language.

Friedrich Ch. Zauner

Friedrich Ch. Zauner was born in Rainbach near Schärding in Upper Austria. He received his doctorate in 1962 and worked in theatre until 1965, whereupon he returned to Rainbach and has lived there as a writer ever since. Zauner first became known as a dramatist and later as novelist. His works have been translated widely and performed regularly in Austria and abroad.

Works of Zauner available in English

translation include:

Charade – Novel
Good Night, Kids
Kidnapping
A Handful of Earth
Day of Reckoning

DEMONSTRATION/PERFORMANCE

The Greenwich Studio Theatre will give a demonstration performance of *A Day of Reckoning* on **Saturday 16th January at 1.00pm** (Admission Free).

A DAY OF RECKONING
(Friedrich Ch. Zauner, Austria)

Directed by **Margarete Forsyth**.

A play in seven scenes. 1 male. 1 female. 1 setting.

Manuela 'Let's go on S two points along,
the third right above. S. S. S. S.
Do you have it?'
Adam 'Yes'
Manuela 'Good'. 'So. L'
Adam 'L'
Manuela 'O'
Adam 'O'
Manuela 'S'
Adam 'S'
Manuela 'E'
Adam 'E'
Manuela 'You see. We already have our first
word. Lose'

A thrilling mystery-play or a moving social drama?

A female nurse has to train a man who has lost his eyesight in a car crash. Little by little she learns that the accident was an affair with a curious background.

Adam Koch has to hide himself and has changed his identity. Nurse Manuela gets more and more emotionally involved with Adam's life story and finds out that he was engaged in some arms dealings to aid his gallery.

Adam Koch gives his now worthless life a new sense by developing a desperate plan of reckoning.

Julian Forsyth has especially adapted *A Day of Reckoning* for presentation at the Theatre Symposium.

Greenwich Studio Theatre was founded in 1990 by three young actors, Neil Linden-Johnson, Nick Carpenter and Ian Embleton, who set up operations above a pub in Greenwich. While running it primarily as a receiving venue for visiting fringe companies, they produced several successful productions of their own, notably *Distant Point* by Soviet dramatist, Alexander Afinogenev, which was nominated for a London Fringe Award. In 1993 the GST was taken over by husband and wife team Margarete and Julian Forsyth, who quickly established it as one of London's leading fringe venues, specialising in a neglected European repertoire and winning a Time Out Award and London Fringe Award for their opening season of plays from the Age of Enlightenment. In autumn 1995 at the invitation of Battersea Arts Centre's Artistic Director, Tom Morris, the company moved temporarily to the Centre pending a return to more suitable premises in Greenwich in the run-up to the Millennium. To date the GST has produced translations or adaptations of works by Frenchmen Marivaux and Diderot (*The Will and The Nun*); the Germans Lessing (*Minna von Barnhelm*); Borchert (*Out in the Cold*) and Fallada (*What Now Little Man?*); the Austrian Schnitzler (*Comforting Myths and The Green Parakeet*).

The participation of Friedrich Ch. Zauner and Greenwich Studio Theatre has been made possible by the support of the Austrian Embassy.

Greenwich Studio Theatre

c/o The Battersea Arts Centre, Lavender Hill,
London, SW11 5TF

Telephone/Fax: +44 181 858 6965



DEMONSTRATION/PERFORMANCE

friday 15th january at 5.00pm

WORKSHOP

**friday 15th – saturday
16th january**

Compagnie de L'Oiseau Mouche France

L'Oiseau Mouche is a permanent company of 23 actors which explores the diversity of Living Theatre. This is a permanent centre for theatre training which welcomes artists from diverse backgrounds who want to share their art. Their work in theatre is based on an aesthetic of simplicity. The company is not interested by particular stories or by written text but on what an actor can bring from his own experience of life, in human conditions and in deepest feelings. Set up in 1981 the company has produced a variety of original productions and has toured widely both in France and internationally.

DEMONSTRATION/PERFORMANCE

RENDEZ-VOUS

L'Oiseau Mouche will RENDEZ-VOUS on **Friday 15th January at 5.00pm** in **Players Theatre**

The Performance

Samuel B telephones
from Paris
it's like nothing on earth I feel as I did
before becoming a ghost
I have no regrets
I welcome whatever happens next.

We will come to Dublin with these lines and a poem from Samuel Beckett, *Comment Dire* which was written in French in October 1988.

We will come equipped with a camera and equipment to record atmospheric sounds of Dublin. These tools will serve to contextualise the work, and these visual and sound props will be used in a meeting with the public. I would like to present this work in a straight forward theatre but also not necessarily in the street. This piece will be about a performance which gives a glimpse in images and sound of a meeting/encounter between this poem and the city of Dublin, in summary, a measured work.

WORKSHOP

There will be a two day workshop between **Friday 15th – Saturday 16th January** 10.00am – 3.00pm. Workshop Fee £40.

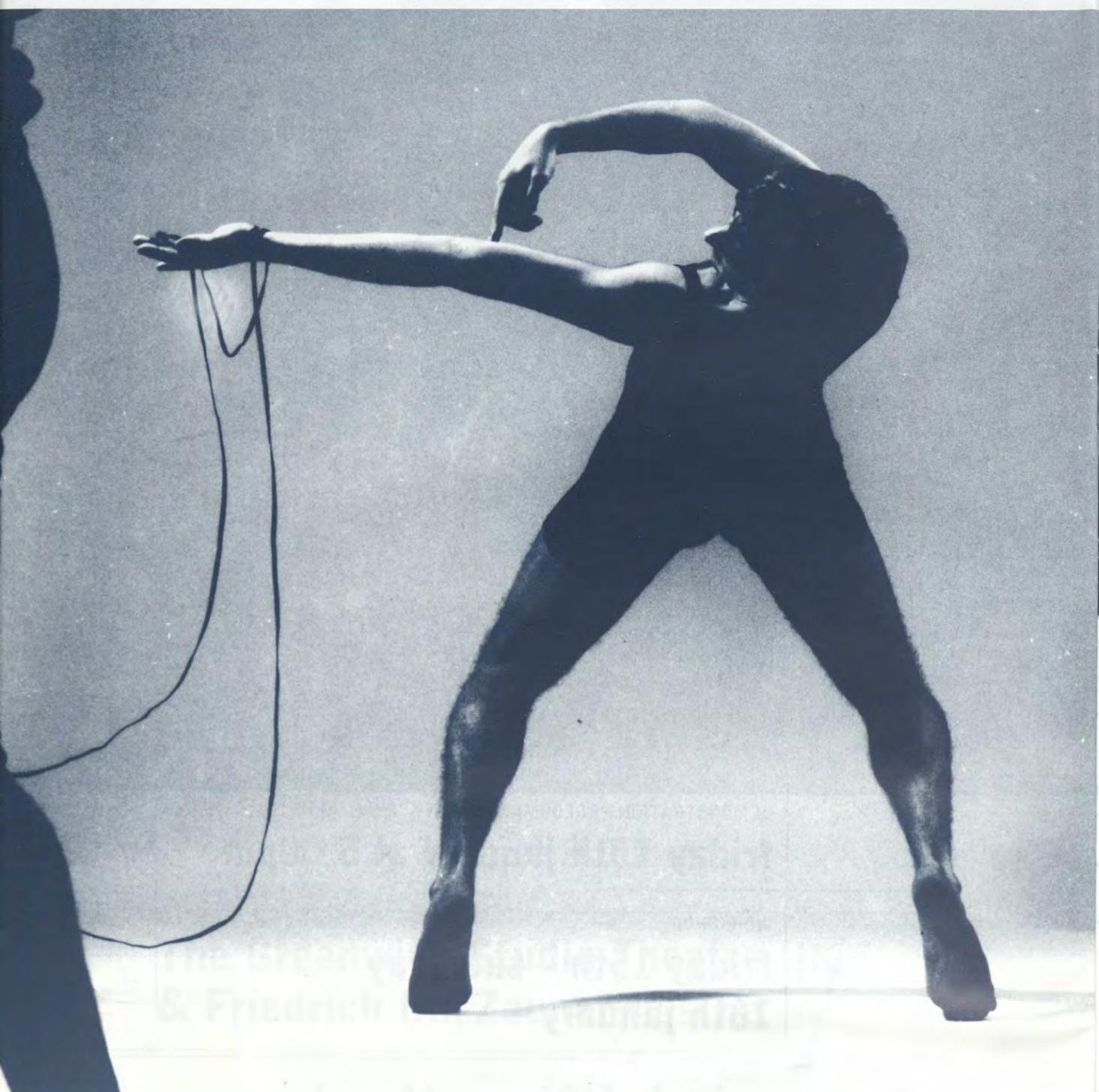
The starting point for the workshop will be an extract from Molloy Bloom's monologue in Joyce's *Ulysses*. We will use the following fragment as a starting point.

'He remembered the initial paraphenomena? More active air, a matutinal distant cock, ecclesiastical clocks at various points, avian music, the isolated tread of an early wayfarer, the visible diffusion of the light of an invisible luminous body, the first golden limb of the resurgent sun perceptible low on the horizon.'

We will attempt to evoke the atmosphere of this piece through theatre. The text begins with he remembered/memories or more precisely memory. It is this phenomenon which we pompously refer to as 'memory' that I like to explore in the work, what it means to inhabit the world. There is always a way in, to activate this, a gesture, the sound of footsteps, two words – something which presents itself as fiction which makes the present possible by intensifying it. We will attempt to create this intensity using these ideas.

The participation of L'Oiseau Mouche is sponsored by the French Embassy.

Compagnie de L'Oiseau-Mouche
136-138, rue Pierre-de-Roubaix, 59100 ROUBAIX,
France
Telephone: +33 3 20 65 9650
Fax: +33 3 20 73 6172
E-mail: HYPERLINK mailto:oiseau-
mouche@nordnet.fr oiseau-mouche@nordnet.fr



PERFORMANCE

friday

15th january at 1.00pm

CoisCéim Dance Theatre Ireland

CoisCéim is a dynamic young dance theatre company which takes its name from the Irish word for footstep. The company was set up at the beginning of 1995 by a group of professional artists who work in dance and theatre in Ireland. The artistic vision was to form a contemporary dance company which would capture the spirit and convey the energy of Ireland's young people.

What makes CoisCéim unique in an Irish context is its ability to cross the conventional boundaries of dance and theatre and to explore that new creative frontier. Since its formation, CoisCéim has presented eleven acclaimed productions throughout Ireland as well as Scotland, London and France – from its first show for Dancetime '95 in Belfast – through the Spring Loaded Festival at the Palace Theatre, London and the residency at the 10th anniversary Scottish Youth Dance Festival – to its most recent works, **Toupees and Snare Drums**, the first ever co production between the National Theatre Society and a dance theatre company and **Seasons** which premiered at the Belfast Festival at Queens last November.

Winner of the Irish Times Choreographer Award in 1996 and 1997, David Bolger is the co-founder and Artistic director of CoisCéim Dance Theatre. To date, he has choreographed **Dances With Intent; Reel Luck and Straight With Curves; Hit and Run; Back in Town and Toupees and Snare Drums** for the company. He has worked with all the major houses in Ireland, most notably with the Abbey Theatre where credits include the award winning **Tarry Flynn** which recently transferred to the Royal National Theatre, London; **The Secret Fall of Constance Wilde** which received its Australian premiere at the Melbourne Festival in November and **The Colleen Bawn**. Choreography for film includes **Dancing at Lughnasa**.

PERFORMANCE

CoisCéim will perform their award winning production – **STRAIGHT WITH CURVES** on Friday 15th January at 8.30pm. Adm £8/£5 (Concession)

Straight with curves examines what happens when boy meets girl meets boy. A wickedly comic satire which explores sexuality, power and relationships through a combination of dance and theatrical images. Inspired by the works of Rodin, the piece studies the moving body as it adapts to new situations and the environments which surround it.

...wickedly satirical ...original and inventive...
Irish Times

...suberb, liquid dance...
The Scotsman

...imaginative, original and extremely energetic...
Irish Independent

CoisCéim Dance Theatre
7 South Great Georges Street, Dublin 2
Telephone: 01 670 4134
Fax: 01 670 4076
email: coisceim@iol.ie



PERFORMANCE/DEMONSTRATION (FREE ADMISSION)

saturday 16th january at 8.30pm

WORKSHOP

**tuesday 12th & wednesday 13th
january (2.00pm – 3.00pm)**

Nuove Produzioni Spettacolari, Domenico Mongelli, Italy

Domenico Mongelli has directed a very wide range of both classical and modern plays over the past twenty years. He has also worked on Radio, Television and on film.

He originally trained at Accademia Nazionale d'Arte Drammatica 'Silvio D'Amico' in Rome. He has been a student and collaborator of some of the most important Italian theatre directors (Ronconi, Trionfo). He works for many Italian theatres usually on plays of European contemporary dramaturgy. Nuove Produzioni Spettacolari is the company established by Domenico Mongelli. In 1994 it represented in the manifestations of 'Lisbon, European capital of culture'. The company produces activities also in video, cinema and other arts. Now it is active in the theatre of research 'La casa dei doganieri' in Mola di Bari.

DEMONSTRATION/PERFORMANCE
Laboratory demonstration from the participants of the Domenico Mongelli workshop.
Saturday 16th January at 8.30pm.

WORKSHOP

Domenico Mongelli will also give a two day workshop between **12th – 13th January 2.00pm – 6.00pm**
Workshop fee: £40

Mimo Mongelli will conduct a workshop with an actor from the Nuove Produzioni Spettacolari.. The workshop will be based on the novel **The Immortalist** by Andre Gide. Any body interested in doing this workshop should read the novel. On the final night of the symposium, this workshop group will present a Demonstration performance of their work at 8.30pm in the Samuel Beckett Centre.

The participation of Nuove Produzioni Spettacolari was made possible by the collaboration of the Italian Cultural Institute and The Dublin International Theatre Symposium.



DEMONSTRATION/PERFORMANCE

thursday

14th january at 6.00pm

ArtsLab Ireland

ARTSLAB is a theatre laboratory set up by performer Jarlath Rice and director Chrissie Poulter in 1995 to explore the role of the actor as physical story-teller. We work in both rural and urban settings in Ireland and abroad.

Our work explores the relationship between story, myth and landscape. Our performance language centres on developing the link from the breath to the physical movement of the actor's body. This in turn leads to vocal expression and the exploration of text, myth and personal story.

We deliberately engage in exchange and collaboration with international artists whose style and language is NOT based on English-language literary theatre. In the past two years we have collaborated with Polish, Greek, French and Italian theatre artists.

We also collaborate with visual artists, musicians, composers and choreographers to extend the possibilities of our theatre image beyond the spoken word. Our work continually returns to the discovery and expression of an Irish voice in the language and experience of the material we work with and in the theatre language through which this is communicated.

DEMONSTRATION PERFORMANCE
Thursday 14th January 6pm
Players Theatre.

'And the walls will be silent'

'And the walls will be silent' is an ongoing work which has included collaboration with Mandala Theatre from Poland and the Roy Hart Centre for Voice in France.

The project has been to explore silence, the unspeakable and the unspoken. It used a wealth of material from contemporary European novels to Brendan Kennelly's 'Trojan Women'. Each performer has created physical theatre images based on the material and these have been brought together within one embracing story....

Two characters, each alone in their own grief, are beside the sea on the night of the dead. Their grief brings a woman from the sea who leads them into and out of the heart of their own stories until they can find hope there. By needing and naming each other and their world, will they be able to live with both grief and hope?

Each character stays true to the novel researched by the individual performer whilst all three interact in the story created between them. The novels are "Fugitive Pieces" by Anne Michaels, "To The Wedding" by John Berger and "Fo" by J Coetzee

The company

- Chrissie Poulter: Director of the show and co-director/founder of Artslab
- Jarlath Rice: Performer and co-director/founder of Artslab
- Mia Gallagher: Performer
- Roisin Loughrey: Performer

Music for the project has been developed with Rossa O'Snodaigh and Dee Armstrong who are both members of the band KILA

The first draft of the piece was shown as part of a symposium in Naples. The second draft will premiere at the Samuel Beckett Centre on January 20th and will tour in Ireland before going to the Milos Theatre in Thessaloniki as the completion of this latest laboratory project from Artslab. 1998 so far...

Pan Pan Theatre gratefully acknowledges the support of the following in producing the 3rd Dublin International Theatre Symposium

-
- The Arts Council
-
- European Cultural Foundation
-
- Dun Laoghaire County Council
-
- Dublin Corporation
-
- Visio International
-
- The Italian Cultural Institute
-
- Trinity College Dublin Association and Trust
-
- The Provost Fund
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- The French Embassy
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- The British Council
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- The Flemish Community
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- The Danish Embassy
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- The Polish Ministry of Culture

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Thanks Madeline Boughton, Charles Kelly, Elizabeth Kelly, Jean O'Reilly, Clíodhna Shaffrey, Chrissie Poulter, all the staff of the Beckett Centre, Phelim Donlon & Nicola Swanton.

Previous Participants in
The Dublin International Theatre Symposium

1997 1st Dublin International Theatre Symposium

Graeae Theatre Company, UK; Mandala, Poland; Marburger Theaterwerkstatt; Germany, Pan Pan Theatre, Ireland; Scena Plastyczna KUL, Poland; Scarlet Theatre, UK; Teatro Potlach, Italy; The,tre de L'Instant, France, Tyst Teater, Sweden.



1998 2nd Dublin International Theatre Symposium

Teatr Ósmego Dnia, Poland; Marburger Theaterwerkstatt, Germany, International Visual Theatre, France, Grusomhetens Theatre, Norway; Pan Pan Theatre, Ireland, Tom Fjordefalk, (Artistic Director, Tyst Teater, Sweden); Artslab Ireland, Ultima Vez, Belgium, Barabbas .. the company, Ireland, Andreas Staudinger, Austria.



SYMPOSIUM STAFF

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and Aedin Cosgrove

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Emma Kickham

Workshop Coordinator
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Stage Manager
Mags Mulvey

ASM
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Emma Lohan,
Kevin Treacy,
Declan O'Sullivan

Sound Recording
Brian Mooney

Video/Photography
Enda O'Brien
& Andrew Flynn

Hospitality
Lisa Esposito

For the Samuel Beckett Centre

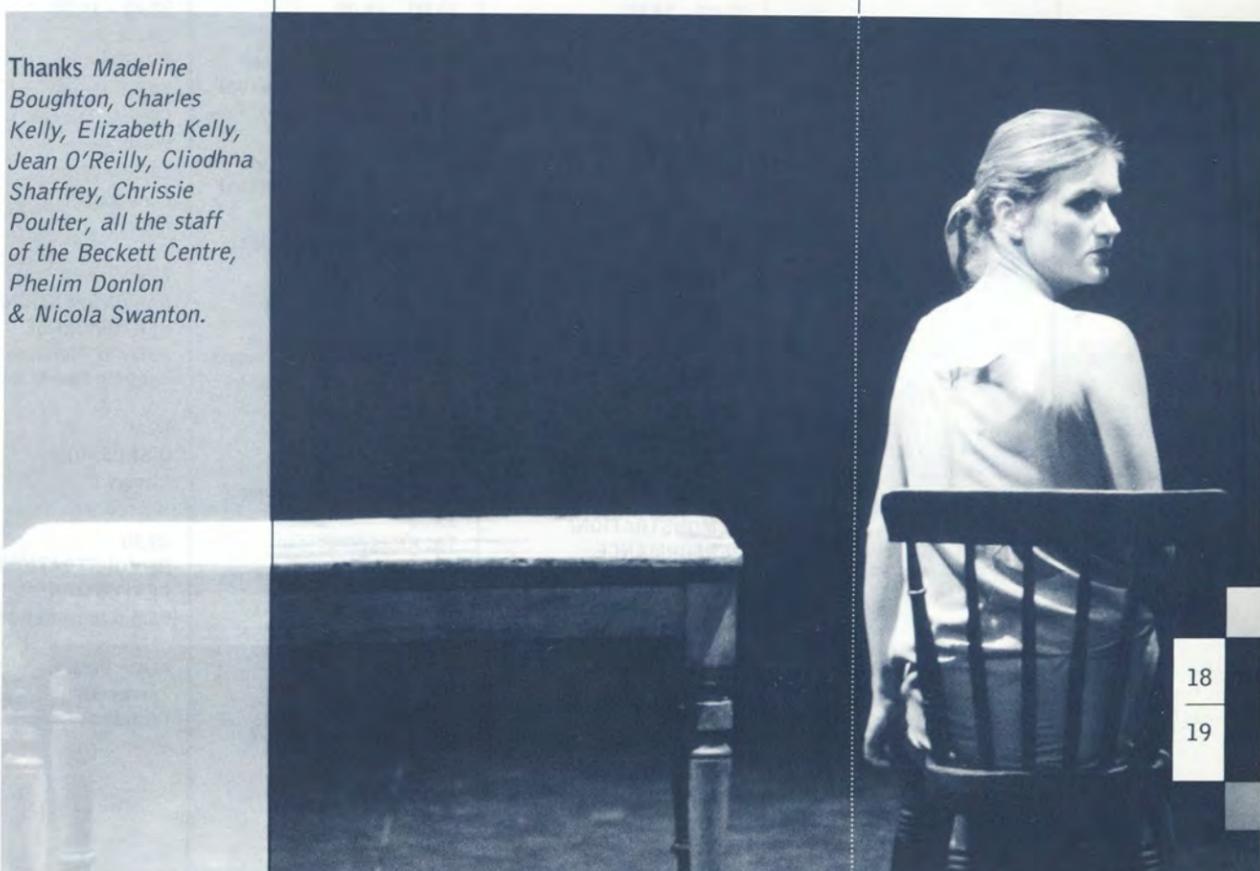
Director
Professor Dennis Kennedy

Theatre Manager
Richard Seager

House Manager
Ann Mulligan

Box Office Manager
Elaine Winters

Technical Manager
Kieran Murphy



APPLICATION FORM FOR WORKSHOPS

Name: _____

Address: _____

Telephone Number: (Day): _____ (Evening): _____

Please describe briefly your interest and/or experience in theatre.

Please list the workshop or workshops in which you want to participate in order of preference. The fee for each workshop is listed in the brochure. Do not send booking fee until your place on a workshop has been confirmed.

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

Entry onto the workshops is by application. Please note that space is very limited so early booking is advised.

Please return application form to: **Pan Pan Theatre**, The Old School House, Eblana Avenue, Dun Laoghaire, Co. Dublin. Telephone: (01) 280 0544 Fax: (01) 230 0918 E-mail: panpan@iol.ie

MONDAY 11th January 1999	TUESDAY 12th January 1999	WEDNESDAY 13th January 1999	THURSDAY 14th January 1999	FRIDAY 15th January 1999	SATURDAY 16th January 1999	
<p>13.00 Demonstration/Performance Misterman Corcadorca Theatre, Ireland</p> <p>19.00 Official opening, inc. extract Butoh Kanzan Tomoe Shizone & Hakutobo</p> <p>20.30 Wormwood Teatr Ósmeo Dnia, Poland</p>	<p>WORKSHOPS 10.00 – 16.00 Patrick Sutton, Gaiety School of Acting, Ireland (R192)</p> <p>10.00 – 12.00 Workshop A Roberta Carreri, Odin Teatret, Denmark (PT)</p> <p>12.15 – 14.15 Workshop B Roberta Carreri, Odin Teatret, Denmark (PT)</p> <p>10.00 – 13.00 Tomoe Shizone & Hakabutobo, Japan (DS)</p> <p>17.00 – 21.00 Nuove Produzioni Spettacolari Domenico Mongelli, Italy (DS)</p> <p>10.00 – 14.00 Told By An Idiot (191)</p> <p>13.00 DEMONSTRATION/ PERFORMANCE The White Devil Loose Cannon, Ireland</p> <p>15.00 Don't Laugh Its My Life Told by an Idiot, UK</p> <p>17.00 TALK/DISCUSSION Teatr Ósmeo Dnia, Poland</p> <p>20.30 PERFORMANCE Traces in the Snow Odin Teatret, Denmark</p>	<p>WORKSHOPS 10.00 – 14.00 Workshop A Teatr Ósmeo Dnia, Poland (R192)</p> <p>14.15 – 18.15 Workshop B Teatr Ósmeo Dnia, Poland (R192)</p> <p>10.00 – 12.00 Workshop A Roberta Carreri, Odin Teatret, Denmark (PT)</p> <p>12:15 – 14:15 Workshop B Roberta Carreri, Odin Teatret, Denmark (PT)</p> <p>10.00 – 13.00 Tomoe Shizone & Hakabutobo, Japan (DS)</p> <p>14.00 – 18.00 Nuove Produzioni Spettacolari, Domenico Mongelli, Italy (DS)</p> <p>13.00 DEMONSTRATION/ PERFORMANCE <i>Night Just before the Forest</i> Bedrock Theatre, Ireland</p> <p>16.00 TALK/DISCUSSION <i>Theatre Training in Ireland</i> Patrick Sutton GAIETY SCHOOL OF ACTING Peter McAllister DEPARTMENT OF DRAMA & THEATRE STUDIES TCD</p> <p>20.30 PERFORMANCE Cartoon Pan Pan Theatre, Ireland</p>	<p>All Talks, Demonstration Performances and Evening Performances take place in The Samuel Beckett Theatre and Players Theatre.</p> <p>Workshops take place in: ROOM 192 (R192), DANCE STUDIO (DS), PLAYERS THEATRE (PS)</p>	<p>WORKSHOPS 10.00 – 14.00 Workshop A Teatr Ósmeo Dnia, Poland (R192)</p> <p>14.15 – 18.15 Workshop B Teatr Ósmeo Dnia, Poland (R192)</p> <p>10.00 – 12.00 Workshop A Roberta Carreri, Odin Teatret, Denmark (PT)</p> <p>12.15 – 14.15 Workshop B Roberta Carreri, Odin Teatret, Denmark (PT)</p> <p>10.00 – 14.30 Ultima Vez, Belgium (DS)</p> <p>10.00 – 14.30 L'Oiseau Mouche (PT)</p> <p>15.00 – 19.00 Bedrock Productions, Ireland (DS)</p> <p>13.00 A Thig naTit Orm Amharclann de hIde, Ireland Demonstration/Performance</p> <p>15.00 TALK/DISCUSSION Friedrich ch. Zauner, Austria</p> <p>17.00 DEMONSTRATION/ PERFORMANCE Rendez-Vous Players Theatre L'Oiseau Mouche, France</p> <p>20.30 PERFORMANCE Straight With Curves Cois Ceim, Ireland</p>	<p>WORKSHOPS 10.00 – 14.00 Workshop A Teatr Ósmeo Dnia, Poland (R192)</p> <p>14.15 – 18.15 Workshop B Teatr Ósmeo Dnia, Poland (R192)</p> <p>10.00 – 12.00 Workshop A Roberta Carreri, Odin Teatret, Denmark (PT)</p> <p>12.15 – 14.15 Workshop B Roberta Carreri, Odin Teatret, Denmark (PT)</p> <p>10.00 – 14.30 Ultima Vez, Belgium (DS)</p> <p>10.00 – 14.30 L'Oiseau Mouche (PT)</p> <p>15.00 – 19.00 Bedrock Productions, Ireland (DS)</p> <p>13.00 A Thig naTit Orm Amharclann de hIde, Ireland Demonstration/Performance</p> <p>15.00 TALK/DISCUSSION Friedrich ch. Zauner, Austria</p> <p>17.00 DEMONSTRATION/ PERFORMANCE Rendez-Vous Players Theatre L'Oiseau Mouche, France</p> <p>20.30 PERFORMANCE Straight With Curves Cois Ceim, Ireland</p>	<p>WORKSHOPS 10.00 – 14.30 Ultima Vez, Belgium (DS)</p> <p>10.00 – 15.00 L'Oiseau Mouche, France (PT)</p> <p>10.00 – 15.00 Corcadorca, Ireland (R192)</p> <p>13.00 DEMONSTRATION/ PERFORMANCE A Day of Reckoning Friedrich Zauner, Austria</p> <p>16.00 DISCUSSION Plenary</p> <p>20.30 DEMONSTRATION/ PERFORMANCE Workshop performance</p> <p>Nuove Produzioni Spettacolari Domenico Mongelli, Italy</p>



The Arts Council
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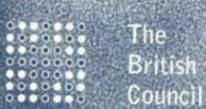
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For Information & Booking:
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- Corcadorca Theatre, *Ireland*
- Tomoe Shizune & Hakutobo, *Japan*
- Teatr Ósmego Dnia, *Poland*
- Loose Cannon Theatre, *Ireland*
- Told by an Idiot, *UK*
- Odin Teatret, *Denmark*
- Bedrock Productions, *Ireland*
- Patrick Sutton,
The Gaiety School of Acting, *Ireland*
- Peter McAllister,
Department of Drama & Theatre Studies,
Samuel Beckett Centre, Trinity College
Ireland
- Ultima Vez, *Belgium*
- Pan Pan Theatre, *Ireland*
- Fishamble Theatre, *Ireland*
- Garry Hynes,
Druid Theatre, *Ireland*
- Johnny Hanrahan,
Meridan Theatre, *Ireland*
- Alex Johnston,
- Amharclann de hÍde, *Ireland*
- ArtsLab, *Ireland*
- Friedrich ch. Zauner, *Austria*
- Greenwich Studio Theatre, *UK*
- L'Oiseau Mouche, *France*
- CoisCéim
Dance Theatre, *Ireland*
- Domenico Mongelli, *Italy*

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