

T27/4/3



Pan Pan Theatre *presents*

Dublin International Theatre Symposium

8th – 13th January 2001 at **Samuel Beckett Centre** | *Trinity College Dublin* | www.dublintheatresymposium.com

participants

Andreas Staudinger, Austria

ArtsLab, Ireland

Bedrock, Ireland

Blue Raincoat Theatre Company, Ireland

Corcadorca, Ireland

Corn Exchange, Ireland

Forced Entertainment, UK

Irish Modern Dance Theatre, Ireland

Loose Canon, Ireland

Pan Pan Theatre, Ireland

Il Pudore Bene in Vista, Italy

Ridiculusmus, UK

Teatr Ósmego Dnia, Poland

Unga Klara, Sweden



18



20

Unga Klara

Booking

Samuel Beckett Centre Box Office
Telephone +353 1 608 2461

Information

Dublin International Theatre Symposium
Telephone +353 1 280 0544
Fax +353 1 230 0918
email info@dublintheatresymposium.com
www.dublintheatresymposium.com



02

Corcadorca



03

Ridiculusmus



06

Forced Entertainment



10

Blue Raincoat



12

Bedrock



13

Il Pudore Bene in Vista
& Andreas Staudinger



18

Corn Exchange



20

Unga Klara



Pan Pan Theatre present The 4th Dublin International Theatre Symposium a unique and dynamic programme of **Talks, Workshops, Demonstration / Performances** and full-length **Performances**. These events will present the extraordinary variety of styles, approaches and viewpoints in contemporary theatre.

The Symposium programme runs each day between 11am – 10pm. All events will take place at the Samuel Beckett Centre, Trinity College Dublin except for Forced Entertainment's performance of "Quizoola!", which will take place at the Green on Red Gallery, Lombard St & Corcadorca's workshop performance, "Noose" which will take place at the City Arts Centre, Moss St.

Each participating company will demonstrate their particular theatrical language and characteristics. This will allow the audience to view, reflect upon and discuss the influences that inform each company's development.

The six day programme of the Symposium:

Demonstration/Performances

take place daily at 1pm. They are free of charge and open to the public. The Demonstration/Performances will focus on new work in development and experiments towards performance.

Talks/Discussions

take place daily at 3pm. They are free of charge and open to the public. The talk/discussions will centre on the processes behind the work of leading theatre practitioners and their engagement with the Audience.

Workshops

offer practitioners and interested members of the public an opportunity to explore different approaches to theatre developed by both Irish and International theatre artists. The workshops will range from 1 – 5 days in length. Participation in workshops is by application only. You can sign up for workshops using the registration form inserted in this brochure.

Full Performances

take place each evening at 8:30pm in the Samuel Beckett Theatre and at 6pm in Players Theatre.

Plenary Discussion

the Plenary Discussion takes place at 3.00pm on the last day of the Symposium and offers theatre artists and audience members an opportunity to discuss ideas, practices and methods explored during the week.

BOOKING

Samuel Beckett Centre
telephone **+353 1 608 2461**

INFORMATION

Dublin International Theatre Symposium
telephone **+353 1 280 0544** fax **+353 1 230 0918**
web **www.dublintheatresymposium.com** e-mail **info@dublintheatresymposium.com**

Corcadorca



Corcadorca was set up in 1991 by Pat Kiernan. The company has more than twenty productions to its credit. Corcadorca's production of "Disco Pigs", which toured worldwide in '97-'98, won a number of awards including The Scotland on Sunday Critics Award at the Edinburgh Festival '97, The Stewart Parker Award and George Devine Awards as well as the award for Best Overall Production at the Dublin Theatre Festival Fringe 1996. Corcadorca's production of "The Trial of Jesus" was an outdoor theatre piece for Cork's Millennium Celebration.

The Corcadorca Playwright Award was inaugurated in 1999 in response to the large number of scripts arriving unsolicited at the company's offices. Winners of the award have their work produced by Corcadorca and receive a specially commissioned award from the National Sculpture Factory. Jerry Twomey's "Noose" was submitted for the Corcadorca Playwright award 2000.

Workshop / Demonstration

Corcadorca are seeking two performers, an interested sound designer and an interested set and/or lighting designer who would like to participate in the creation of the demonstration/performance of "Noose".

Use the Workshop Application Form to apply.

WORKSHOP

DATE + TIME

Monday 8 – Friday 12 January
11am – 5pm

ADMISSION

FREE

LOCATION

City Arts Centre
Moss Street

Liam Heffernan will conduct a workshop developing the text of Noose by Jerry Twomey.

DEMONSTRATION/ PERFORMANCE

'Noose'

DATE + TIME

Friday 12 January / 6pm

ADMISSION

FREE

LOCATION

City Arts Centre
Moss Street

Corcadorca will present a demonstration performance of Noose based on the materials created during the workshop week.

Corcadorca

11 – 12 Marlborough Street / Cork / Ireland

telephone +353 021 278 326

fax +353 021 278 326

e-mail corcadorcatheatre@tinnet.ie

Ridiculusmus



Ridiculusmus are one of the most notorious, prolific and innovative theatre companies in the UK. The company tour nationally and internationally all year round.

Ridiculusmus aim to produce high quality work that is accessible to all, that celebrates the imaginative power of theatre and is, "as the man in the urinals told me at half-time", 'a good night out - beats watching telly'. (What's On review of "The Third Policeman").

At the 1999 Edinburgh Fringe Festival, Ridiculusmus won The Herald Angel for Excellence in Writing and Performance for "Yes, Yes, Yes." and The Total Theatre Award for Best British Production for "Yes, Yes, Yes." and "The Exhibitionists". "Yes, Yes, Yes." was also nominated for the Granada Media Writing Award. At the Adelaide Fringe 2000, "The Exhibitionists" won the Advertiser's First Fringe Award.

Ridiculusmus are seriously funny. It is impossible to over emphasise this fact as well as the principles which guide the work. These have been formulated into the mnemonic:

"ARSE FLOP" Attitude, Reality, Sensitivity, Edge, Focus, Listen, Open, Play

Ridiculusmus's work inherently questions the traditional aesthetics and forms which pervade both modern and classical theatre and attempts to push beyond the values they reflect to enable discussion of wider and more complex issues.

"You leave the theatre feeling you've done something much more challenging than going to the cinema. It's dangerous for both the actors and audience. This is not slick, good-looking drama, but madcap, anything-goes stuff."

Fortnight magazine review of "All About H. Hatter"

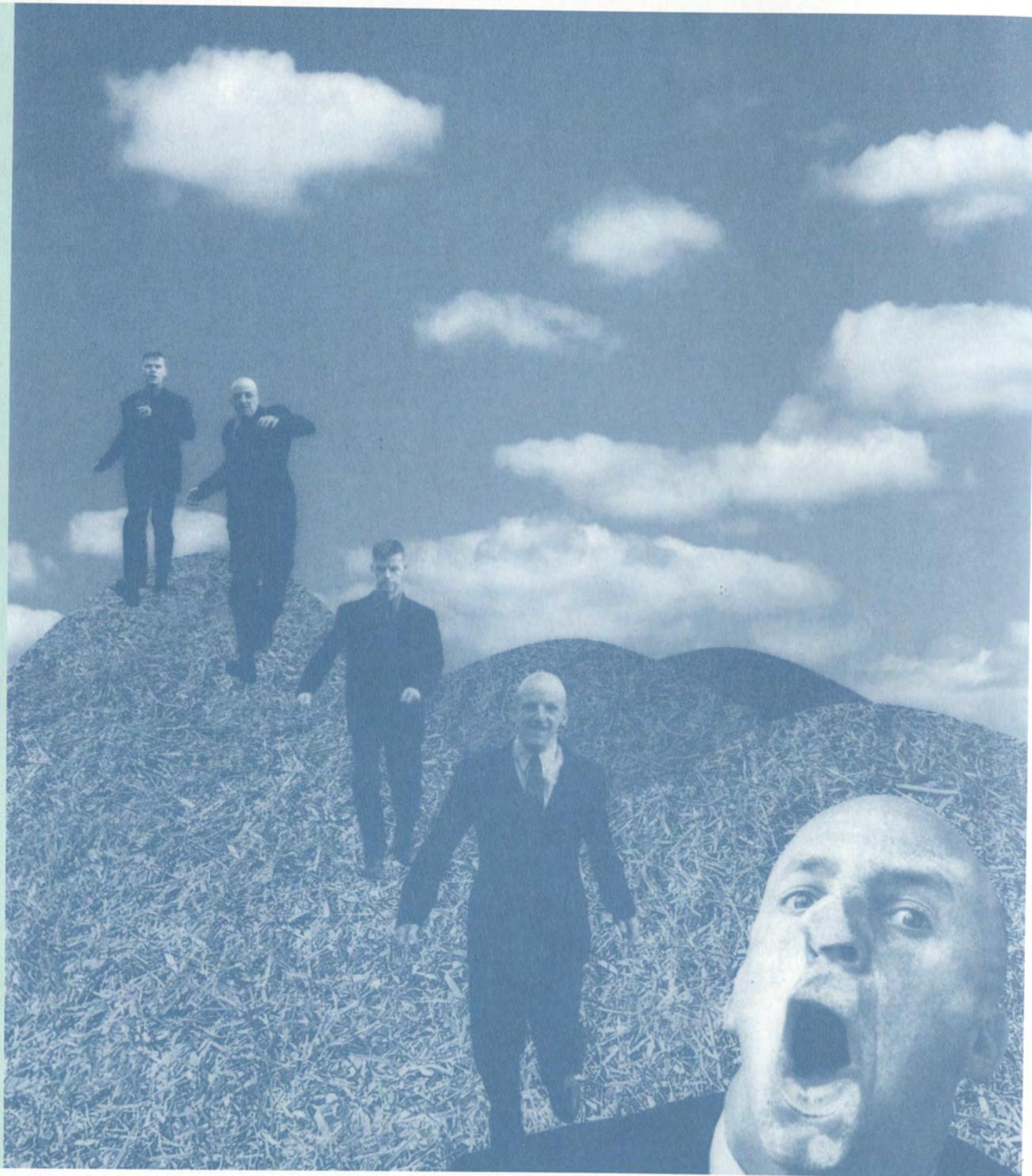
Performance

Yes, Yes, Yes

In "Yes, Yes, Yes." Mr. H., an excitable bundle of confused identity and his maniacally depressed friend Chatterfee attempt to explain the meaning of life by presenting an evening of philosophical discussion peppered with biographical illustrations.

"Ridiculusmus are to theatre what Captain Beefheart is to music and 'Yes, Yes, Yes.' Is their Trout mask replica. This is wonderful stuff in every sense of the word. Hardcore surrealism."

Mark Fisher – **The Herald**



Performance

Say Nothing

"Say Nothing" is a comic exploration of Northern Ireland reticence. Nothing is said, and nothing means everything.

"'Say Nothing' makes full use of the company's physical and verbal dexterity and its audacious humour. This show examines the Irish peace process played out against a backdrop of senseless violence. I prefer this bitter mockery of the violence to all the effects laden Hollywood bombast about the noble cause. . . . This is probably the most effective evocation of the infuriating, head-against-the-wall negotiation process I have seen."

Hettie Judah – **The Times**

Workshop

Experience a day devising with Ridiculusmus.

The participation of Ridiculusmus is supported by the British Council

PERFORMANCE Yes, Yes, Yes	DATE + TIME Monday 8 January / 6pm 90 mins	ADMISSION £9 / £5	LOCATION Players Theatre	Written and performed by Jon Hough and David Woods .
WORKSHOP "A Day Devising"	DATE + TIME Tuesday 9 January 11am – 5pm	FEE £25	LOCATION Room 191, Samuel Beckett Theatre	
TALK / DISCUSSION	DATE + TIME Wednesday 10 January / 3pm	ADMISSION FREE	LOCATION Samuel Beckett Theatre	Jon Hough and David Woods will explore life, the Universe and arseflop with the audience.
PERFORMANCE Say Nothing	DATE + TIME Thursday 11 January / 8.30pm 70 mins	ADMISSION £9 / £5	LOCATION Samuel Beckett Theatre	Written and performed by Jon Hough and David Woods .

Ridiculusmus

1A9Edenderry Industrial Estate / Crumlin Road / Belfast / Northern Ireland
telephone / fax +44 780 175 6694 **web** www.ridiculu.dircon.co.uk **e-mail** chenine@bhatthena-jancovich.co.uk

Forced Entertainment



Forced Entertainment is an ensemble of artists based in Sheffield UK working together since 1984 and producing work in theatre, installation, digital media and film. Since Summer 1993, the group has been based at The Workstation, a purpose built office and rehearsal space which also serves as a resource for other artists and a focus for performance activity in the region.

Our work grows from project to project, using text, technology, soundtrack and other elements in varying degrees. Our long-term commitment is not to specific, formal strategies but simply challenging and provocative art – to work that asks questions and fuels dreams.

We seek to address audiences in a provocative and contemporary way, exploring the mythologies, issues, dreams and nightmares of modern urban life. The landscape we chart is one of cities, late night television, ghosts and half-remembered stories. The themes we return to are love and fragmentation, the search for identity, the need to confess.

We are committed to an ensemble practice, to building and maintaining a group that shares a history, performance skills and an equal involvement in the process for making new work. Alongside this we involve artists from other disciplines, introducing fresh skills and ideas, invigorating our practice and the notion of what a modern theatre might be.

Performance

Speak Bitterness

In "Speak Bitterness" seven people make confessions from behind a long table in a brightly lit space. Dressed in their best suits, the performers meet the gaze of the audience, speaking softly, drawing them in.

From big time stuff like forgery or genocide to those nasty little details like reading each other's diaries – the people in "Speak Bitterness" have done the lot. Some of these crimes are unspeakable, some of them are incredible and some of them aren't even against the law.

First performed in 1995, "Speak Bitterness" is one of the company's most extraordinary and unique works and has toured internationally to wide acclaim. The performance shows Forced Entertainment at its most intimate and exhilarating; a comical ritual of sham, guilt and complicity.

"a beautifully simple idea, beautifully developed to create something clever, funny, mind-bending and profoundly humane"

The Scotsman

SPEAK BITTERNESS



SPEAK BITTERNESS

Performance

Quizoola

The audience is free to arrive, leave and return at any point as this extraordinary, marathon game of questions and answers is played out. Why are people afraid to die? What is a tree? Was John Wayne really brave? Are you a natural blonde?

Over many hours three performers in shabby clown makeup interrogate each other with a text of 2000 questions. They sit inside a circle of bare, electric light bulbs, in the intimate surroundings of a "found space".

"Quizoola!" is a live negotiation of what is real and what is performed – of what questions to ask and how to answer. Sometimes whispered, sometimes yelled, a barrage of questions are asked, from pop trivia through to personal secrets, via pub-quiz and twisted philosophical search. Developed as a text by Tim Etchells, "Quizoola!" was originally co-commissioned by the NRLA and ICA Live Arts in 1996.

Workshop

Members of Forced Entertainment will lead a workshop exploring approaches to creating and structuring devised performance. Drawing on the shows "Speak Bitterness" and "Quizoola!", they will also lead participants through some of the groups' approaches to strategies for using text and to performance itself.

The participation of Forced Entertainment is supported by the British Council

PERFORMANCE
Speak Bitterness

DATE + TIME
Mon + Tues, 8+9 January /
8.30pm / 90 minutes

ADMISSION
£9 / £5

LOCATION
Samuel Beckett Theatre

Concieved and Devised by: **Robin Arthur, Tim Etchells, Tim Hall, Richard Lowdon, Claire Marshall, Sue Marshall, Cathy Naden and Terry O' Connor** / Performed by: **Robin Arthur, Tim Etchells, Richard Lowdon, Claire Marshall, Sue Marshall, Cathy Naden and Terry O' Connor** / Director: **Tim Etchells** / Text: **Tim Etchells** with the company / Soundtrack: **John Avery** / Design: **Richard Lowdon** / Lighting Design: **Nigel Edwards** / Production: **Andy Clarke, Ray Rennie**

WORKSHOP

DATE + TIME
Wednesday 10 January
11am – 5pm

FEE
£25

LOCATION
Players Theatre

PERFORMANCE
Quizoola

DATE + TIME
Thursday 11 January
5pm – 11pm

ADMISSION
£9 / £5

LOCATION
Green on Red Gallery,
Lombard Street

Performed by **Forced Entertainment** / Text: **Tim Etchells** / Design and Lighting: **Richard Lowdon** / Production: **Andy Clarke, Ray Rennie**

TALK / DISCUSSION

DATE + TIME
Friday 12 January / 3pm

ADMISSION
FREE

LOCATION
Samuel Beckett Theatre

Members of Forced Entertainment will present a brief introduction to their work, its methods and concerns. Following this, they will answer questions from the public.

Forced Entertainment

Unit 102 / The Workstation / 46 Shoreham Street / Sheffield S1 4SP / England
telephone +44 114 279 8977 **fax** +44 114 221 2170 **web** www.forced.co.uk **e-mail** fe@forced.co.uk



Blue Raincoat Theatre Company



Blue Raincoat Theatre Company has forged a unique reputation in Irish Theatre synonymous with physical flair, imagination and innovation. Drawing inspiration from the European master Etienne Decroux, the work of Blue Raincoat Theatre Company is founded on the growing expertise of a 12-member ensemble that trains extensively abroad between company productions.

Workshop

Blue Raincoat 2-day intensive Workshop will focus on the various disciplines in which the company members have trained including Corporeal Mime, Viewpoints and Suzuki.

Corporeal Mime: *Founded in Europe By Etienne Decroux, (1898-1991) Dramatic Corporeal Mime is a highly developed theatrical form encompassing body articulation, the study of counterweights, walks and displacements in space, figures of style, mobile statuary, dynamism and musicality of movement. The teachings of Decroux continue to be taught and developed through the Ecole de Mime Corporeal Dramatique under the tutelage of Corinne Soum and Steve Wasson in London.*

Viewpoints Training: *Developed in the US by post modern choreographer Mary Overly, Viewpoints was given its acting application by Anne Bogart and the SITI company based in New York. The training consists of a number of specific improvisational areas for theatrical exploration including Spatial Awareness, Kinaesthetic Response, Repetition, Tempo, Duration, Gesture and Architecture.*

Suzuki Method: *Developed in Japan, this rigorous physical training began life as choreographed movements in the stage productions of Tadashi Suzuki and his Company. The training pushes the participant to extremes to bring about a heightened awareness to each movement on stage.*

Participants are advised to wear clothing that allows for both ease of movement and corporeal definition, e.g. Leotards, leggings, shorts etc.

WORKSHOP	DATE + TIME	FEE	LOCATION
	9 – 10 January / 11am – 5pm	£40	Room 191, Samuel Beckett Theatre

Blue Raincoat Theatre Company

The Factory Performance Space / Lower Quay Street / Sligo / Ireland
telephone / fax 071 70 431 **web** www.blueraincoat.com **e-mail** bluerain@iol.ie



Bedrock



Bedrock's artistic policy is to look beyond the canon of Irish and international drama and to produce work which participates in the changes and conflicts of modern life and to upset the established certainties of what theatre is for and how it can and should be done.

As a theatre company, Bedrock is committed first and foremost to the audience, staging unseen work by foreign writers of international reputation and continuing to develop work by Irish writers. In our formative years, we concentrated on bringing unfamiliar work to local audiences, but have forged strong links with international organisations in a determined effort to expand the audience for Irish theatre.

As a primarily text-based theatre company, we think it is important to continue in this direction by further strengthening relations with Irish writers we have worked with in the past and continuing to discover and produce work from writers as diverse as Heiner Müller, Bernard-Marie Kolts and Edward Bond. We hope to continue to produce work of this quality in an effort to broaden the theatrical vocabulary of local audiences and challenge ourselves as theatre makers.

Bedrock was formed in 1993.

Demonstration / Performance

"Request Programme" by Franz Kaver-Kratz

A play depicting the homecoming, dinner, evening ritual and eventual suicide of a lonely woman while the radio in her bedsit plays a cheery request programme.

Grim sounding but it proves unusual in the fact that there is no on-stage dialogue and could lead to a performance of exceptionally high intensity.

**DEMONSTRATION/
PERFORMANCE**

"Request Programme"

DATE + TIME

Tuesday 9 January / 1pm

ADMISSION

FREE

LOCATION

Samuel Beckett Theatre

Bedrock Productions

36 - 37 Lower Ormond Quay / Dublin 1 / Ireland

telephone +353 1 872 9300 **fax** +353 1 872 9478 **e-mail** bedrock@clubi.ie

Il Pudore Bene in Vista, Italy and Andreas Staudinger, Austria



Emerging from the experimental work within the Academy's Theatre Workshop directed since 1988 by Fabrizio Crisafulli in Sicily, Il Pudore Bene in Vista formed in July 1991. Since December 1992 it has been based in Rome, and it is now directed by Fabrizio Crisafulli and Giovanna Summo.

Il Pudore Bene in Vista produce work with strong visual and sound effects, focusing on lights and colours to represent feelings and emotions. The group works in a field in the middle between theatre and visual arts. Its research is based upon a special kind of dramaturgy, shaped by image and sound, time and movement. But also by gestures and words, expressed as signs and poetic instruments. Towards a visionary theatre.

The company has produced 22 shows, 25 short performances, and a number of installations and video-art works.

Andreas Staudinger is an award winning writer and dramaturg who has developed a very particular approach to working in theatre, creating "metalogs" and using words like rhythmic costumes for actors. Recent work includes "Alchimia" (1993), "Helden Hundesprache" (1996) and "Snow Flash" (1997). The results of his collaborative work with a number of theatre companies have been toured widely and he has also worked as a dramaturge and writer on several large scale festivals such as the Citta Invisibili Festival (1992 - 1996) and the Territorium Artis in Fara Sabina in 1993. He also wrote the text for Pan Pan Theatre's, "Cartoon"(1998).

Talk / Discussion

Drawing on the work of Thomas Bernhard, Elfriede Jelinek and Werner Schwab, Andreas Staudinger will give a short history of the avant garde theatre in Austria of the past 10 years. Additionally, Staudinger will describe his own work and his way of using words like music and combining them with different "image worlds" of European choreographers. The discussion will also focus on his work with Fabrizio Crisafullis, which aims towards a new kind of anti-psychological theatre which exists between dance, theatre and film.

Performance

Camera Echo

Camera Echo is a World Premiere specially commissioned by the Dublin International Theatre Symposium in collaboration with Ministero dei Beni e delle Attività Culturali, Dipartimanto dello Spettacolo, Italy, Klagenfurter Ensemble, Klagenfurt.



"Echo" and "mirror" – or reflection of sound and light – are the performance's topics. These mythical matters are objects of the director's peculiar view: a disenchanting glance upon contemporary reality.

Two actresses bring images and sounds into action. The rhythm is quick. The gestures are mysterious, paradoxical, ecstatic. Lines of light run on stage. Objects resound. In this enigmatic, artificial world you can see the imaginative resonance and poetic reflection of present society. You can no longer distinguish reality from reproduction. Narcissism becomes a connatural element.

The work combines the textual fragments by Andreas Staudinger, with texts, movements, images and sounds created step by step during the rehearsals. Gestures and words are used the same way (a rhythmical, visionary way) as sound and light, unifying different codices into the same score.

As in his previous works, Crisafulli tends to use two types of light. "The first one," he says, "is normal, 'functional' light, involving the set and the actors; the other is what I'd call 'positive' lighting. The former enables things to be seen, while the latter (strips of light, projected shapes, 'active' beams) is designed to be seen".

In "Camera Echo", the Italian company also experiments with new sound devices concerning sonorities and the amplification of stage, objects and bodies.

Workshop

Fabrizio Crisafulli will lead this two part workshop. Part one will be a discussion of theory and will include a slide presentation. Part two will be practical and will utilise lighting instruments in a theatre setting.

The participation of Il Pudore Bene in Vista and Andreas Staudinger is supported by the Austrian Embassy

TALK / DISCUSSION	DATE + TIME Tuesday 9 January / 3pm	ADMISSION FREE	LOCATION Samuel Beckett Theatre	Andreas Staudinger and Fabrizio Crisafulli will conduct a talk/discussion with the audience based on their artistic collaboration.
WORKSHOP	DATE + TIME Thurs + Fri, 11+ 12 January 11am – 5pm	FEE £40	LOCATION Players Theatre	
PERFORMANCE Camera Echo	DATE + TIME Saturday 8 January / 8.30pm 70 Minutes	ADMISSION £9 / £5	LOCATION Samuel Beckett Theatre	Directed by: Fabrizio Crisafulli / based on a text by Andreas Staudinger / with: Irene Coticchio, Barbara de Luzenberger / Choreography: Fabrizio Crisafulli, Giovanna Summo / Lighting design: Fabrizio Crisafulli / Set design: Valerio Di Pasquale / Costume design: Eva Coen / Music + sound: Andrea Salvadori

4th Dublin International Theatre Symposium

MONDAY 8 January

Workshops 11am – 5pm

- Corcadorca
City Arts Centre

Official Launch / 3pm

- Minister Sile De Valera
Minister for the Arts, Heritage,
Gaeltacht and The Islands
will officially open the
4th Dublin International
Theatre Symposium

Performances

- "Yes Yes Yes"
Ridiculusmus / 6pm
Players Theatre
- "Speak Bitterness"
Forced Entertainment / 8.30pm
Samuel Beckett Theatre

TUESDAY 9 January

Workshops / 11am – 5pm

- Blue Raincoat
Room 191, Samuel Beckett Theatre
- Corcadorca
City Arts Centre
- Ridiculusmus
Dance Studio
- Loose Canon
City Arts Centre, Gallery

Demonstration – Performance / 1pm

- Bedrock
"Request Programme"
Samuel Beckett Theatre

Talk – Discussion / 3pm

- Il Pudore Bene in Vista
and Andreas Staudinger
Samuel Beckett Theatre

Performances

- "Foley"
Corn Exchange / 6pm
Player's Theatre
- "Speak Bitterness"
Forced Entertainment / 8.30pm
Samuel Beckett Theatre

WEDNESDAY 10 January

Workshops / 11am – 5pm

- Blue Raincoat
Room 191, Samuel Beckett Theatre
- Corcadorca
City Arts Centre
- Loose Canon
City Arts Centre, Gallery
- Forced Entertainment
Players Theatre
- Unga Klara
Dance Studio

Demonstration – Performance / 1pm

- Irish Modern Dance Theatre
"Rough Air"
Samuel Beckett Theatre

Talk – Discussion / 3pm

- Jon Hough and David Woods
Ridiculusmus
Samuel Beckett Theatre

Performances

- "No Man's Land" (Version II)
Teatr Osmego Dnia 830pm
Samuel Beckett Theatre

Calendar

THURSDAY 11 January

Workshops / 11am – 5pm

- Corcadorca
City Arts Centre
- Il Pudore Bene in Vista
Players Theatre
- Unga Klara
Dance Studio
- Irish Modern Dance Theatre
City Art Centre Gallery
- Loose Canon
Room 191, Samuel Beckett Theatre

Demonstration – Performance / 1pm

- “Deflowerfucked”
Pan Pan Theatre
Samuel Beckett Theatre

Talk – Discussion / 3pm

- Unga Klara
Samuel Beckett Theatre

Performances

- “Quizoola”
Forced Entertainment / 5 – 11pm
Green on Red Gallery
- “Say Nothing”
Ridiculusmus / 8.30pm
Samuel Beckett Theatre

FRIDAY 12 January

Workshops 11am – 5pm

- Corcadorca
City Arts Centre
- Il Pudore Bene in Vista
Players Theatre
- Unga Klara
Dance Studio
- Irish Modern Dance Theatre
City Art Centre Gallery
- Loose Canon
Room 191, Samuel Beckett Theatre

Demonstration – Performance / 1pm

- Teatr Osmego Dnia
Samuel Beckett Theatre
- “Noose”
Corcadorca 6pm
City Arts Centre

Talk – Discussion / 3pm

- Forced Entertainment
Samuel Beckett Theatre

Performances

- “Standoffish”
Pan Pan Theatre / 8.30pm
Samuel Beckett Theatre

SATURDAY 13 January

Talk – Discussion / 1pm

- Arts Lab
Samuel Beckett Theatre

Plenary Session / 3pm

Players Theatre

Performances

- “Camera Echo”
Il Pudore Bene in Vista / 8.30pm
Samuel Beckett Theatre

Corn Exchange

The **Corn Exchange** was founded in 1995 to create a space for practitioners to exchange various disciplines and styles of performance. Known for its productions based in Commedia dell'Arte (Baby Jane, Big Bad Wolf, Street Car) and more recently, the multi award winning Car Show, The Corn Exchange is an organisation dedicated to creating a forum for informed and interesting performance work to grow through an exchange of skills and techniques between artists on a local, national and international basis.

We are not interested in putting on plays for the sake of it. We're interested more in the creation of an environment where our work can grow within the context of Irish theatre as a whole. This means we engage in dialogue with the sector, we participate in workshops, we facilitate workshops, we invest in our own experience, with the goal of spending longer and better quality time in the development of work, and performing and touring that work for a longer life.

Performance

Foley

Foley is the last of his family, among the last Protestants in Ireland; he is the end of his line at the end of the line.

Foley attempts to recall his life for us, to set it straight. His story concerns his estrangement from his loved ones – he has lost or displaced his wife, his family and his estate. He looks for clues in the way he was raised, particularly the example in life and death set by his father and his father's horse.

"It's taken me my whole life to realise that your inheritance is not the things that come down to you, it's the things you can't get rid of."

"A truly fine solo piece... excellent writing, a superb performance... It is one of the best and most original pieces of new Irish dramatic writing to emerge in several years." Karen Fricker – **Irish Theatre Magazine** (Spring 2000)

PERFORMANCE

"Foley"

DATE + TIME

Tuesday 4 January / 6pm
70 minutes

ADMISSION

£9 / £5

LOCATION

Players Theatre

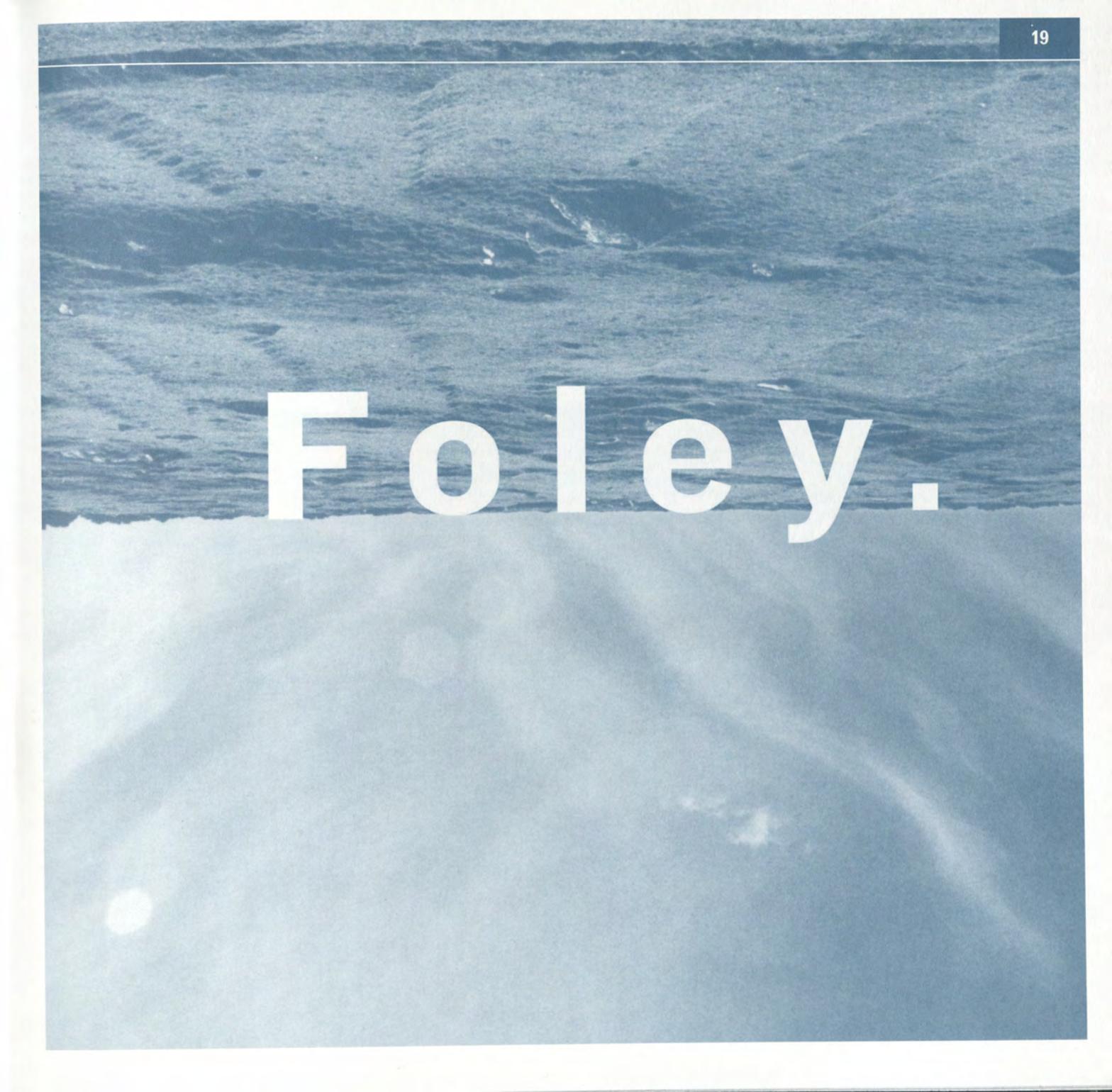
Written by: **Michael West** / Directed by: **Annie Ryan** /
Music by: **Vincent Doherty** / Lighting by: **Eamon Fox and
Morleigh Steinberg** / Set Design by: **Amanda Hogan**

The Corn Exchange

43 – 44 Temple Bar #7 / Dublin 2 / Ireland

telephone +353 1 679 6444 **fax** +353 1 679 6284

e-mail cornexchange@eircom.net

An aerial photograph of a vast, textured landscape, possibly a desert or a large-scale construction site, rendered in various shades of blue and grey. The terrain is uneven with numerous small depressions and ridges. The word "Foley." is printed in a large, white, sans-serif font across the center of the image, with the period at the end of the word. The text is positioned horizontally, spanning across the middle of the frame.

Foley.

Unga Klara



Unga Klara was started in 1975 by Susan Oster. Unga Klara is an independent theatrical company within Stockholm City Theatre. The ensemble has its own budget, choice of repertoire and two stages. Unga Klara has developed children's and youth theatre, both within and beyond Sweden. Several of Unga Klara's plays have been translated and performed abroad, making them one of the few Swedish companies with an international name.

Unga Klara alternates between adult productions and those designed for a younger audience. For Unga Klara, there is no stringent division between these two areas of performance. A performance such as "The Toad Aquarium" (Paddakvariet) for 10 to 12 year olds or "Hamlet", the company's most recent success for teenage audiences, have worked equally well for adult audiences. The work for children and young people continues to be a mainstay in Unga Klara's repertoire. The encounters with child audiences give opportunities to confront the most challenging questions – questions important to bear in mind while working with an adult audience.

Workshop

Is it possible to create a performance that would concern both young and grown up audiences? Are there "adequate" and "inadequate" themes? How about SUICIDE as a theme? Maybe persenting DEATH as a clown? In this three-day workshop, actors from Unga Klara will introduce their working process.

The participation of Unga Klara is supported by the Embassy of Sweden.

TALK / DISCUSSION

DATE + TIME

Thursday 11 January / 3pm

ADMISSION

FREE

LOCATION

Samuel Beckett Theatre

The actors of Unga Klara will facilitate a discussion about their work.

WORKSHOP

DATE + TIME

Wed 10 – Fri 12 January /
11am – 5pm

ADMISSION

£50

LOCATION

Dance Studio

Unga Klara

Box 16 412 / 103 27 Stockholm / Sweden

telephone +46 8 7000 370 fax +46 8 7000 355

web www.stadsteatern.stockholm.se

e-mail ungaklara@stadsteatern.stockholm.se



Irish Modern Dance Theatre



Irish Modern Dance Theatre was founded in 1991 by John Scott. The company creates new works by Scott and international choreographers. IMDT has established itself as one of Ireland's most original contemporary companies through its relentless ability to push boundaries and challenge audiences. One of the hallmarks of the company's work over the years has been Scott's imaginative collaborations with other artists including playwright and visionary Tom Mac Intyre, internationally acclaimed photographer Chris Nash and New York based choreographer Sean Curran. The company has toured internationally to France, Sweden, Bulgaria, the USA and the UK. Scott's "Intimate Gold" was a finalist in the Recontres Chorégraphiques Internationales De Seine-Saint-Denis Competition.

Demonstration/Performance

"Rough Air"

How blind we really are how information is not knowledge-knowledge is not what we get on the net or in magazines but more what we get in doctor's waiting rooms or on buses to offices in the rain

Or what derives from restless, anxious nights of wondering how-or in lifts in hospitals

Or during excessive turbulence or, as some call it, rough air so it's like a pay off derived from some bruises and thuds

And news that makes you queasy

And burglaries

And meeting or encountering forces of nature like

A racoon or an angry wasp or a big bear in a forest

How to survive it?

Just keep on going-whisper the odd clues or warnings to the others (if there are others)

John Scott / September 2000 / excerpt from "Rough Air" workbook notes

DEMONSTRATION / PERFORMANCE

"Rough Air"

DATE + TIME

Wednesday 10 January / 1pm

ADMISSION

FREE

LOCATION

Samuel Beckett Theatre

Choreographed by: **John Scott** / Music by: **Mel Mercier**

WORKSHOP

DATE + TIME

Thursday 11 January and
Friday 12 January / 11 – 5pm

ADMISSION

£40

LOCATION

City Arts Centre Gallery

Irish Modern Dance Theatre

SFX City Theatre / 23 Upper Sherrard Street / Dublin 1 / Ireland
telephone 353 1 874 9616 **fax** 353 1 878 7784 **e-mail** imdt@iol.ie

Workshop

John Scott and company members from Irish Modern Dance Theatre will conduct a workshop using the unique and sometimes surreal work processes used for the creation of "Rough Air". The workshop will begin with a physical and vocal warm up followed by exercises in improvisation towards creating performance material. Focusing on the use of the body as an instrument, Scott will guide participants to creating dances and dance situations open to every type of body and every technical level. Every participant is a potential dance performer.

The workshop will focus on the following tasks: learning and rehearsing sections of "Rough Air"; creating solos, creating partnering duets, creating larger group dances.



Teatr Ósmego Dnia

(Theatre of the Eighth Day)



Teatr Ósmego Dnia (Theatre of the Eighth 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

No Man's Land (Version II)

No Man's Land is a term that was used to denote a strip of land fenced off by barbed wire, and guarded by spotlights and self-shooting guns, which separated West Berlin from East Berlin. No Man's Land is the forty years of building a wall across European civilization. No Man's Land is the hole left by the wall that isn't there any more; it is an abyss separating us from you. No Man's Land is the awareness shaped by a different historical experience. No Man's Land is conscience, remembrance and loyalty.

But you will return there.

You will return, because this is a place left by that man who died far away from here, in a strange city.

Even today it is probably removed from central squares, tribune's, temples and gardens.

It is a lonely place, left unpenetrated by the echoes of triumphant songs.

It is a place just for you.

Ewa Wójciak

The participation of Teatr Ósmego Dnia is supported by the Embassy of Poland

PERFORMANCE

No Man's Land (Version II)

DATE + TIME

Wednesday 5 January / 8.30pm
70 minutes

ADMISSION

£9 / £5

LOCATION

Samuel Beckett Theatre

Scripts, texts: **The Cast** / Scenography: **Jacek Chmaj** /
The Cast: **Ewa Wójciak, Adam Borowski, Tadeusz Janiszewski, Marcin Kejszycki** / Music: **Lidia Zielinska, Jacek Chmaj**

**DEMONSTRATION /
PERFORMANCE**

DATE + TIME

Friday 12 January / 1pm

ADMISSION

FREE

LOCATION

Samuel Beckett Theatre

Members of **Osmego Dnia** will give a demonstration of ideas from a new work and will also give a demonstration of their particular method of creating a performance.

Teatr Ósmego Dnia

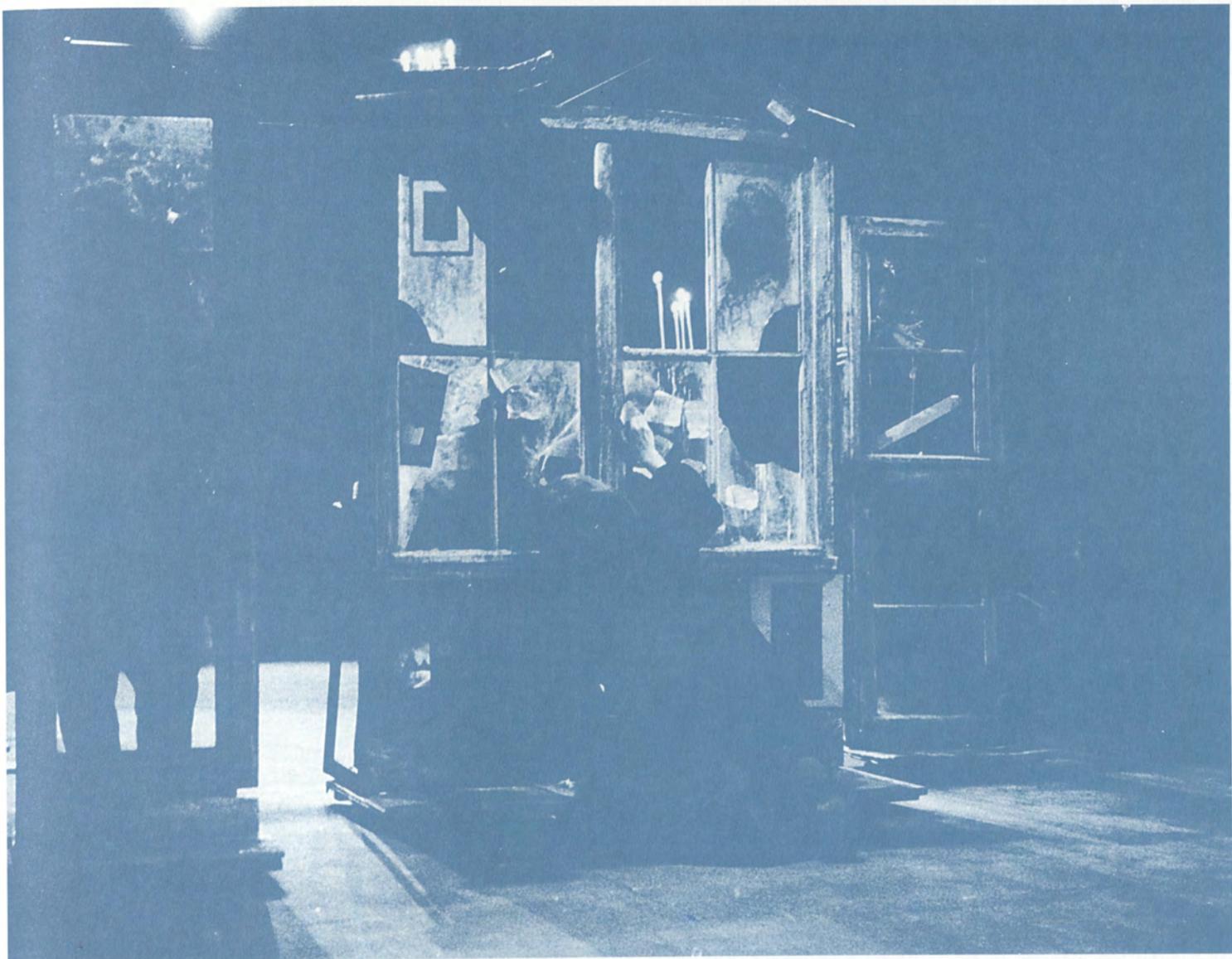
ul Ratajczaka / 44/61 - 728 / Poznan / Poland

telephone +48 61 855 2086

telephone / fax +48 61 855 1892

web <http://osmego.dnia.info.poznan.pl>

e-mail teatr.osmego.dnia@info.com.pl



Pan Pan Theatre



Pan Pan Theatre was founded by Aedin Cosgrove and Gavin Quinn in 1993. Since then, Pan Pan has created 14 new productions and has toured throughout Ireland as well as Germany, Netherlands, U.K, Italy, Sweden, Poland, Austria, Australia, France and Korea. Pan Pan is also *founder and producer* of the Dublin International Theatre Symposium.

Pan Pan's performances have emerged from collaborative partnerships with actors, musicians, composers, writers, designers and visual artists and have been performed in both theatres and public spaces.

Pan Pan's past productions include: "Negative Act", "The Crystal Spider", "The Man with Two Kisses", "The Exorcism of Mechanical Frantoio", "Martin Assassin of his Wife", "Mademoiselle Flic Flac in the Red Room", "A Bronze Twist of your Serpent Muscles" (winner of the Best Overall Production in the Dublin Theatre Festival Fringe '95), "The Beekeeper's Grave", "Tailors Requiem", "Peepshow", "Cartoon", "Mr. Staines" and "Standoffish" (winner of a Fringe First, Adelaide Festival, 2000)

Performance

Standoffish

A play about sulking and beautiful awkward men and women who keep diaries. A lot of it takes place in the dark and may involve hugging.

"Having affairs in your sleep. I was accused of snogging a girl I never met. She had shoulder length black hair and it was down by the canal. Living your life through the sexual intrigue of others; a friend of mine."

"Weird and touching and absurd and incredibly funny. It was truly cutting edge and was the best thing I saw at the Adelaide Fringe 2000." **DB Magazine**

**DEMONSTRATION /
PERFORMANCE**
Deflowerfucked

DATE + TIME
Wednesday 1 January / 1pm

ADMISSION
FREE

LOCATION
Samuel Beckett Theatre

A demonstration of new work inspired by Poland.

PERFORMANCE
Standoffish

DATE + TIME
Friday 11 January / 8.30pm
69 mins

ADMISSION
£9 / £5

LOCATION
Samuel Beckett Theatre

Directed by: **Gavin Quinn** / Designed by: **Aedin Cosgrove** /
Music by: **Brian Mooney** / Performed by: **Emma McIvor,**
Kevin Hely, James Hosty.

Pan Pan Theatre

The Old Schoolhouse / Eblana Avenue / Dun Laoghaire / Co Dublin / Ireland
telephone 353 1 280 0544 **fax** 353 1 230 0918 **web** www.panpantheatre.com **e-mail** info@panpantheatre.com

Standoffish is a 69 minute journey from applause to song. A voluptuous, caring show with maximum love vibes from us to you. Standoffish is moving, heart wrenching and every moment is hilarious, sublime and at the same time deeply rich and cathartic. It is a play for everybody out there. Standoffish is an event of huge global importance not to be taken lightly and definitely not to be missed.

"The three stooges on speed, in a cornucopia of inspired nonsense. The fun is delicious." Irish Times

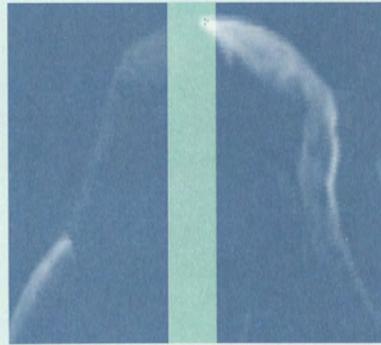


Loose Canon Theatre Company

Loose Canon Theatre Company was founded in 1996. It has produced nine plays by Shakespeare and other writers of the sixteenth and seventeenth centuries and most recently, a work in progress, "In the Dark Air of a Closed Room".

Workshop

Artistic Director Jason Byrne and members of the company will lead a four day workshop on techniques of physical and vocal training.



WORKSHOP

DATE + TIME

Tuesday 9 – Friday 12 January
11am – 5pm

ADMISSION

£60

LOCATION

City Arts Centre, Gallery
Moss Street, and
Room 191
Samuel Beckett Theatre

Loose Canon Theatre Company

43 Morehampton Road / Donnybrook / Dublin 4 / Ireland

telephone / fax +353 1 660 6012

web loosecanon.com

e-mail info@loosecanon.com

ArtsLab



ArtsLab is a theatre laboratory set up in 1995 by performer Jarlath Rice and director Chrissie Poulter which works in both rural and urban settings in Ireland and abroad. ArtsLab explores the relationship between story, myth and landscape and the role of the actor as physical storyteller. The company's performance language centres on developing the link from breath to physical movement of the actor's body.

ArtsLab collaborates with visual artists, musicians, composers and choreographers, expanding its vision of the theatre image to a place beyond the spoken word. These collaborations are deliberately formed with artists who's style and language is not based on English-language literary theatre. Their most recent collaborations have involved Polish Greek, French, Italian, Catalan and Basque theatre artists.

Talk / Discussion

The talk/discussion centres around "Macalla Para Manana" (Echo for Tomorrow), ArtsLab's most recent (and ongoing) collaboration between artists in Ireland, Navarre and Catalunya.

"Macalla Para Manana" is a project which takes place in five languages, Catalan, Euskera, Irish, Castilliano and English.

In the year 2001, four handmade books will be sent their seperate ways. . . each contains recipes for making theatre and remembrances of the time in the year 2000 when a group of artists came together to experiment with each other's ways of working and walking and talking. The books will be used for youth theatre projects in villages in Catalunya, Navarre, Kerry and Fermanagh. Meanwhile, the artists are continuing their journey into each other's work through laboratory and dialogue. . . a journey which will see them perform together at a moment in the future when the four books will be reclaimed as part of a performance encounter in each village.

TALK / DISCUSSION

DATE + TIME

Saturday 13 January / 1pm

ADMISSION

FREE

LOCATION

Samuel Beckett Theatre

Arts Lab

2 Fontenoy Terrace / Strand Road / Bray / Co Wicklow / Ireland
telephone / fax +353 1 286 2566 **mobile** 087 241 4650 **e-mail** chrissiepoulter@hotmail.com

Sponsors & Patrons



The Dublin International Theatre Symposium gratefully acknowledges the generous support of the following:

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The Embassy of Sweden
The Provost Fund
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Bayer Ireland

Pan Pan Theatre Staff

Artistic Directors/Producers
Gavin Quinn & Aedin Cosgrove
Administrator
Aoife White
Publicity
Siobhan Colgan
Assistant Producer
Peter Capel
Administrative Assistant
Rebecca Walter
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Kevin Treacy
Stage Managers
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& Paula Tierney
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Workshop Coordinator
Lian Bell
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Ann Mulligan
Box Office Manager
Elaine Winters

Special Thanks To

Chrissie Poulter, Professor Dennis Kennedy and all the staff of the Samuel Beckett Centre, the Board of Pan Pan Theatre, White's Garage Athlone, Ron Hamilton, Jennifer Lynch, Rudi Kyongo, Colette Farrell and all the staff of the City Arts Centre, Cathy O'Brien, Chairperson of Players Theatre, Jerome O'Driscoll and all the staff of the Green on Red Gallery, The River Club, Jane Daly, Susan Coghlan, Ali Curran, Mary O'Donovan, Irene Kiernan, Impress Printing

Previous Symposium Participants



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
Theatre de L' Instant, France
Tyst Teater, Sweden



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 Theatre, Sweden
ArtsLab, Ireland
Ultima Vez, Belgium
Barrabas...the company, Ireland
Andreas Staudinger, Austria

3rd Dublin International Theatre Symposium

Corcadorca, Ireland
Tomoe Shizune & Hakutobo, Japan
Teatr Ósmego Dnia, Poland
Loose Canon Theatre Company, 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, Meridian Theatre, Ireland
Alex Johnston, Ireland
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





Video Archive



The Dublin International Theatre Symposium has compiled an archival video library. Videos of past Symposium workshops will be available for viewing in the lecture room at the Samuel Beckett Centre. Titles available:

1st Dublin International Theatre Symposium

Graeae Theatre	<i>Accessible and Innovative Theatre Techniques</i>
Mandala	<i>Releasing Language</i>
Pan Pan Theatre	<i>Non-Theatrical Responses: Real World</i>
Scena Plastyczna	<i>The Acquisition of the Characteristics of Objects by Actors</i>
Scarlet Theatre	<i>The Emergence of Personal Traits</i>
Teatro Potlach	<i>The Actor's Art</i>
Theatre de L'Instant	<i>Karl Valentin's 'Theatre of the Grotesque'</i>
Tyst Theatre	<i>Transmission of Expression</i>

2nd Dublin International Theatre Symposium:

Teatr Osmego Dnia	<i>Voice and Body as a Means of Creating Modern Theatre</i>
Marberger Theatrewerkstatt	<i>The Quality of Unpretentiousness</i>
International Visual Theatre	<i>Invented Personal Languages</i>
Grusomhetens Theatre	<i>Artaud's 'Theatre of Cruelty'</i>
Pan Pan Theatre	<i>Translating for Theatre</i>
Tom Fjordefalk	<i>Gesture and Text</i>

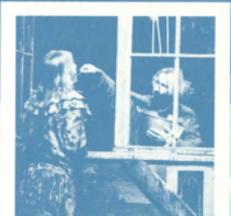
3rd Dublin International Theatre Symposium

Tomoe Shizune and Hakutobo	<i>Tofuri Choreography</i>
Teatr Ósmego Dnia	<i>The Individual Actor and Collective Improvisation</i>
Told by an Idiot	<i>Techniques and Skills of the Mask</i>
Roberta Carerri/Odin Teatret	<i>The Dance of Intentions</i>
Bedrock Productions	<i>Physical Character Development as an Ensemble</i>
Ultima Vez	<i>The Vocabulary of Ultima Vez</i>
Compagnie de L'Oiseau Mouche	<i>The Phenomenon of Memory</i>
Nuove Produzione Spettacolari	<i>Explorations of 'The Imoralist' by Andre Gide</i>



Irish Modern Dance Theatre

22



Teatr Ósmego Dnia

24



Pan Pan Theatre

26



Loose Canon Theatre Company

28



Arts Lab

29

Théâtre du Soleil



Set up in 1964 by Ariane Mnouchkine, Théâtre du Soleil has established an international reputation and a repertoire of original and classic productions. Collaborators with the company include leading practitioners, Philippe Léotard, Erhard Stiefel, Catherine Dasté and Hélène Cixous. Théâtre du Soleil has produced work on both a large and small scale which has been toured world wide. The company has also been involved in a number of collaborative film projects based on their work.

Duccio Bellugi has been involved with Théâtre du Soleil since 1987, beginning with their production of "L'Indiade ou L'Inde de Leurs Reves" (The Indiad or the India of their Dreams) by Hélène Cixous. He is currently one the longest standing members of the company.

Workshop

Duccio Bellugi will give a four day workshop based on improvisation with masks, a primary pedagogical tool in Théâtre du Soleil.

Talk/Discussion

Duccio Bellugi will discuss the methods employed by Théâtre du Soleil in the creation of their work, including their most recent piece, "Tambours sur la Digue" by Hélène Cixous. He will also speak about his own experiences and development within the company's framework.

The participation of Théâtre du Soleil is supported by the French Embassy

WORKSHOP

DATE + TIME

Tuesday 9 – Friday 12 January
11am – 5pm

FEE

£60

TALK / DISCUSSION

DATE + TIME

Saturday 13 January / 3pm

ADMISSION

FREE

LOCATION

Samuel Beckett Theatre

Théâtre du Soleil

Cartoucherie / 75012 / Paris / France

telephone +33 1 4374 8763 fax +33 1 4328 3361 e-mail thssoleil@worldnet.fr



Dublin International Theatre Symposium

Name			
Address			
Phone	day >	evening >	
Email			

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

Please rank the workshops you wish to attend in order of preference.

1 = first choice
8 = last choice
Do not rank any workshops that you do not wish to attend.

Workshops run from 11am to 5pm each day

workshop	dates	venue	preference
Corcadorca*	Mon 8 – Fri 12 January	City Arts Centre	
Blue Raincoat	Tue 9 – Wed 10 January	Room 191, Samuel Beckett Centre	
Forced Entertainment	Wed 10 January	Players Theatre	
Il Pudore in Bene Vista	Thur 11 – Fri 12 January	Players Theatre	
Loose Canon	Tue 9 – Fri 12 January	Dublin Corporation, Parnell Square	
Ridiculusmus	Tue 9 January	Dance Studio	
Unga Klara	Wed 10 – Fri 12 January	Dance Studio	
Irish Modern Dance Theatre	Thur 11 – Fri 12 January	City Arts Centre	
Théâtre du Soleil	Tue 9 – Fri 12 January	TBA	

*participants in this workshop will give a demonstration/performance of Noose by Jerry Twomey at 6pm on Friday 12 January in the City Arts Centre

Please return this application form via post or fax to:

Dublin International Theatre Symposium

Old Schoolhouse / Eblana Ave. / Dun Laoghaire / Co. Dublin / Ireland

Fax +353 1 230 0918

Do not send any payment. You will be contacted via post ASAP with details on workshop availability. Workshop places are limited. Please book early.

Please note: entry into workshops is by application only.



PARTICIPANTS Andreas Staudinger, Austria / Arts Lab, Ireland / Bedrock, Ireland / Blue Raincoat Theatre Company, Ireland / Corcadorca, Ireland / Corn Exchange, Ireland
Forced Entertainment, UK / Il Pudore Bene in Vista, Italy / Irish Modern Dance Theatre, Ireland / Loose Canon, Ireland / Pan Pan Theatre, Ireland / Ridiculusmus, UK
Teatr Osmego Dnia, Poland / Unga Klara, Sweden

Booking

Samuel Beckett Centre Box Office
Telephone +353 1 608 2461

Information

Dublin International Theatre Symposium
Telephone +353 1 280 0544
Fax +353 1 230 0918
email info@dublintheatresymposium.com
www.dublintheatresymposium.com

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