

Extending the Site:
An artistic journey in performance, music and drama at Heaton Hall and Park

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Abstract

This PhD in Performance addresses the concept of site-specific work through the creation of seven site-specific and site-sympathetic music and theatre performances (evidenced on video) that display a distinctive aesthetic approach to their site in question: Heaton Hall (HH) and Park (HP). Critical ideas that have supported the creative practice include Barthes' idea of listening to the grain of the site, which serves as a metaphor drawing on the tangible and intangible materiality of the building, the ghosts of the past, and the presence of the audience. This complementary writing also explores Bachelard's ideas discussed in *The Poetics of Space*, (1958) each piece, bathing in the poetics of place within a playful theatre methodology to celebrate community values. Each performance has a unique sonic and visual matrix synthesising music and drama in a non-hierarchical, three-way relationship with site, narrative and the audience.. The works embrace theatrical re-enchantment to act as an antidote to audiences feeling out of place and utilises the technique of theatricalised ghosts to stride the temporalities of the past and present to help audiences connect to the site. This three-way relationship enables audiences to listen to the grain of the site.

Notably all the practice contained in this project has been undertaken at HH and HP, which opens up opportunities for further experimentation resulting in extending the performance to another site of equal significance. Thus, my submitted practice as research develops the site-specific genre by challenging Mike Pearson's notion and Fiona Willkie's definition that site-specific works are inextricably linked to their site by suggesting an addition to the genre, which I am calling 'extended site specific'. I propose that a site-specific work can be relocated to another site of significance (if executed within the parameters recommended in my concluding model) creating a heteroglossic dialogue with both sites.

The developing praxis discussed here embraces theatrical re-enchantment to act as an antidote to audiences feeling out of place and utilises the technique of theatricalised ghosts to stride the temporalities of the past and present to help audiences connect to the site.

The work, which is of national significance, allowed space for a complete artistic exploration, showing a development in my directorial method and revealing new insights within the genre, proposing the use of the terms, 'internal director,' 'directorial bliss,' and the importance of the performer as 'dwellers' of the site.

The work leaves a legacy in the Park and answers my original question of creating an audience with agency and a site-specific paradigm for HH and HP.

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**This doctorate is dedicated to my father
Arthur B Clegg
who passed away on the 9th of December 2020**

Introduction

Welcome to my work. This thesis accompanies a portfolio of site-specific performances that took place in Heaton Hall and Heaton Park with commentary and contextualisation set within an academic framework. (Heaton Hall and Heaton Park hereafter referred to as HH and HP). Heaton Hall built in 1772 is located in North Manchester and is the former stately home of the Egerton family. Upon their leaving it was purchased by Manchester City Council in 1904 along with its 600 acres of park land and pasture known as Heaton Park. The Hall and Park raise fascinating issues about agency and belonging for the local community.

My research questions below will explore these issues throughout the creation of my portfolio.

- a. Using a site-specific to create professional music and theatre performances, can I challenge my practice and develop a specific paradigm for Heaton Park (HP) and Hall (HH) that works alongside what Fiona Wilkie describes as a 'multi-functioning site'¹ or working park?
- b. How can I create site-specific work that encourages local communities, in particular, to engage with culture in the park on a regular basis; thereby encouraging a sense of agency and belonging?

My portfolio

Primary performances:

1. *Whispers of Heaton*, (hereafter referred to as *Whispers*), 2016 (script and music, in appendix 3)
2. *These Days - The Manchester Peace Song Cycle* (hereafter referred to as *Song Cycle*), 2018 - 2019 (script, and music, in appendix 5)

Secondary performances:

¹ 'Mapping the Terrain: Site-specific Performance and the Rules of Spatial Behaviour', *New Theatre Quarterly*, 18: (2); (2002), p. 141.

As Wilkie says, this is a site that is performing its function, creating different meanings for different people with areas that represent public, private, past, present, work and leisure, industrial and cultural all overlapping and interacting.

3. *Somme Memorial Peace Event Opening Ceremony*
4. *A Midsummer Night's Dream*, 2017 (hereafter referred to as MND)
5. *Marvellous Music of Heaton*, 2016 – 2017 (hereafter referred to as MMOH)
6. *Ghost Stories of Heaton*, 2016 and 2017
7. *Romeo and Juliet*, 2018 (hereafter referred to as R&J)

My Introductory chapter will provide a list of the key performances and further creative praxical projects included in this portfolio as well as a list of research questions that have driven the development of each project. It will then go on to provide the reader with a history of the site of Heaton Hall and Heaton Park (Heaton Hall and Heaton Park hereafter referred to as HH and HP) and its significance to me as a researcher and as a theatre maker of thirty years. The chapter will further provide the reader with a history of site-specific work and the key voices who have contributed to the discourse and enriched our critical understanding and practice of the site-specific genre. Thus, this chapter serves as a literary and reflective practitioner review. Further details concerning the significance of the Hall and Park will continue to be threaded through the thesis.

Chapter 1 establishes my own creative process and professional practice contextualised within an academic framework. Chapter 2 gives an account of how I bring my site-specific pieces to life, as well as the key ideas that have been tested out in my first primary piece, *Whispers of Heaton 2016*, (hereafter referred to as *Whispers*). Chapter 3, through commentary and evidence shows the development and execution of *Whispers*; with the script and music being included in appendix 3. Chapter 4 picks up on the outcomes of *Whispers* and flows onto an exploration of my five secondary performances and offers reflective outcomes that informed my final primary piece.

Chapter 5 is a commentary on my second primary piece, *These Days - The Manchester Peace Song Cycle*. Furthermore, it manifests my key concept of extended site-specific. Chapter 6 draws together my thoughts and offers a conclusion that further establishes my argument

for the notion of extended site-specific as well as a paradigm for HH and HP that could be utilised by other practitioners and scholars interested in this genre.

The main terms I use in this thesis are outlined in Fiona Willkie’s continuum ² below with further exploration of my use of them in the Introductory chapter.

Orthodox theatre (in theatre building)	Outside theatre	Site-sympathetic	Site-generic	Site-specific
Traditional production inside a purpose-built building.	A production on a purpose-built stage in an outdoor setting e.g. Shakespeare in the park.	Existing performance text, physicalised in a selected site.	Performance generated for a series of like sites e.g., car parks, swimming pools.	Performance specifically generated from/for one selected site.

Firstly, to Heaton Hall and Heaton Park



Plate 1. © Caroline Clegg

² Ibid., p. 142.

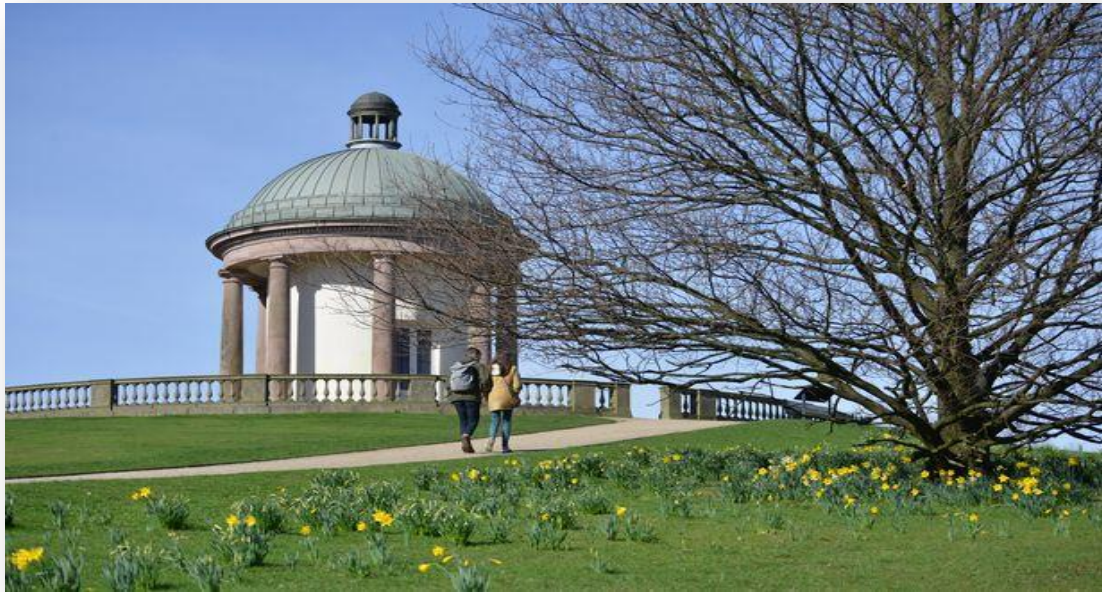


Plate 2. © Caroline Clegg

Prior to this portfolio of work, there had been a detrimental shift in the sense of pride in Heaton Park (HP) and Heaton Hall (HH) and this is coupled with a socio-economic downturn in the demographics of the community surrounding HP as outlined below. This acted as a springboard for my work. Located in a framework of Professional Practice (PP) and academic literature, my performances and commentary focus on the artistic journey and the outcomes of creating new site-specific music and theatre for a nuanced HP and HH audience. All the work has a distinctive aesthetic style for the site and exemplifies how a programme of cultural activity that celebrates its past, present, and future can be embedded into the life of the Park.

The research has allowed space for artistic exploration of directorial processes in creating performances of national significance, offering an innovative and stimulating experience to a range of audiences. As the producer and director of this portfolio, I have had responsibility for all aspects of the performances from concept to realisation, thereby

creating a holistic conversation between all the components.³ My performances contribute significantly to the genre of site-specific work and I propose a new idea that I have called 'extended site-specific', which is a further contribution to knowledge. This emanated from the second primary performance of *Song Cycle* and evolved as a surprise finding from relocating *Song Cycle* from its site-specific home of HH and HP in 2018 to the Royal Northern College of Music Concert Hall and most significantly Manchester Cathedral in 2019. Further reflection led me to realise that the Somme Remembrance Peace Event had begun to extend HH and HP's stories beyond its borders. The notion began meaningfully in the finale of *Romeo and Juliet*,⁴ as the dead lovers spirits walked towards the moonlit Manchester skyline, the sonic and visual matrix embraced the wider landscape of Manchester eliciting the sense that HH and HP was reaching out to the wider community in an almost filmic backdrop sutured by choral *a capella* singing. This notion of extended site-specific will be discussed in the relevant commentaries of the portfolio (chapter 4 and 5) and in the conclusion.

Performance Context

Over 40 years ago my career began as a professional performer - dancer, singer and actor. Since 1990 I have combined this with a freelance producing and directorial career. In 1994 I founded and continue to be Artistic Director of my own company Feelgood Theatre Productions (FTP), and a link to all the work can be found here.⁵ Feelgood specialises in site-sympathetic and site-specific work, tours nationally, internationally and into the West End. The portfolio submitted here was all created in collaboration with FTP as the production company.

³ My role includes, the visioning of the piece, fund raising, commissioning, writing, editing, design, casting, rehearsing, liaising with technical team, negotiating with all partners, marketing, employing production and performance team, liaising with board of trustees.

⁴ A site-sympathetic open air promenade production in and around HH and HP. <https://www.feelgoodtheatre.co.uk/romeo-juliet-2018>

⁵ 'Feelgood's mission is to create theatre with a definite sense of risk and adventure that delights audiences young and old with the sheer joy and surprise of live theatre. Bold productions at traditional and site-specific venues world-wide have enthralled 350,000 audience members and 14,500 workshop participants at site-specific and traditional venues. We have flown aeroplanes in for the start of a show, jumped off cliff tops and created spectacular shows in Africa, Europe, and the West End. We have employed 650 creatives through 35 original productions, 15 world- premieres, 30 new compositions and 35 education programmes.' Feelgood Theatre Productions is a registered charity. www.feelgoodtheatre.co.uk accessed 10 July 2020.

Since 1993 I have worked on significant large-scale events for Manchester City Council. I work internationally as an opera director working regularly for Welsh National Opera,⁶ Opera North, and the Royal Conservatoire of Glasgow. I have garnered a wealth of experience and a national reputation as an innovative director. A significant part of that experience has been my long-standing work in HP, north Manchester, one of the largest municipal parks in Europe. My professional work began in the Park in 1998 and continued through to 2009 with FTP's sell-out, award-winning shows as part of FTP's outdoor touring circuit. In 2015 after lengthy discussion with Manchester City Council, FTP agreed HP would be our 'home' to research and create site-specific shows solely for HP, and consequently we were awarded organisational partnership status by Manchester City Council (MCC).

Why Heaton Park?

In truth, my love affair with the park began as a child, growing up in the early 1970s in neighbouring Bury. No family holidays meant our holiday was a day out in HP which was just a train ride away. It was a place where we played out, listened to brass bands, conjured up mythical stories in enchanting dells amidst its 650 acres. We hid in the Hall, which was then an art gallery, until the caretaker in his uniform would chase the 'skallywags' out of the door. Our imagination in HP was our theatre. I particularly remember the acoustic band music in the green space setting. The sound reverberated around the park from the bandstand creating in me a sense of awe and wonder and a feeling of freedom, lost in my inner world of creativity in my park. From those early influences music became fundamental to my work, sometimes acting as a principal feature, sometimes acousmatic and out of sight but always acting as the binding thread or suture for the narrative.

Listening to the grain of site

For inspiration I often sit alone in the Park and Hall with stories buzzing in my head as I listen to the site and imagine the sounds and music of the past and listen to the present found sounds. As an opera director and commissioner, I identify with Barthes' intuitive allegory of

⁶ My most recent production (2023), for WNO, *Blaze of Glory*, is nominated for an International Opera Award for Best World Premier.

listening to a Russian bass where he describes the grain of the singers voice⁷ and I parallel this to the grain of the site. Roland Barthes suggests that there is something unique that is heard and transferred through the timbre, texture, and personification of the performer. Metaphorically this parallels my relationship with HH and HP. The Hall is the body of the bass, its corridors the muscles, the acoustics the cavities, the decaying curtains the cartilages and the skin the stories lining the Hall walls ready to be peeled back – like a palimpsest revealing the past allowing HH and HP to become my performance ally, which I will discuss in more depth in chapter 1.

Over the last fifty years, the grain of HH and HP has ingrained itself in me and I am well placed to reveal its stories through drama and music. Barthes goes on to say that the ‘grain is the body in the voice as it sings’,⁸ and as I will show in my commentary HH and HP was allowed to metaphorically ‘sing’ through our performances. This can be seen in the way I have taken the sound of the past, for example Seymour Egerton playing the cello, and used it in *Whispers* (fully explored in Chapter 3) to traverse the materiality of the Hall. This can also be seen in *Marvellous Music* (Chapter 4) where the music quite literally enlivens the Hall’s materiality. Importantly, I have made the trumpet a keynote instrument throughout my work (further explored in Chapter 5), which begins in *Whispers* with the bugle call as heard during the First World War at Heaton Hall as part of the Manchester Pals Army encampment daily routine. The use of trumpet continues into *The Somme Memorial and These Days* creating a perceptible link the past in the present and also to extend Hall and Parks ‘voice’ to the Cathedral as we will see in Chapter 5. My portfolio is an artistic exploration and also embraces my passion for children and adults to experience a sense of wellbeing through ‘playing out’: of being enchanted, to enjoy the environment, to validate a sense of ownership of the community’s park and to hear their cultural and social history

⁷ ‘Listen to a Russian bass (a church bass - opera is a genre in which the voice has gone over in its entirety to dramatic expressivity, a voice with a grain which little signifies): something is there, manifest, and stubborn (one hears only *that*) beyond (or before) the meaning of the words, their form, (the litany), the melisma and even the style of the execution: something which is directly the cantor’s body, brought to your ears in one and the same movement from deep down in the cavities, the muscle, the membranes, the cartilages, and from deep down in the Slavonic language, as though a single skin lined the inner flesh of the performer and the music he sings’. Roland Barthes, *Image, Music, Text*. Essays selected and translated by Stephen Heath (London: Harper Collins, 1977), p. 181.

⁸ *Ibid.*, p. 188.

voiced and celebrated. *Manchester Evening News* theatre critic Alan Hulme, once said of my work,

Clegg's site-specific theatre is enchanting escapism, akin to professional adults playing out, the playing out we all remember as kids.⁹

My work has been well received in the past in HP (1998 - 2009) and my data capture¹⁰ over that period showed that audiences came from all boroughs of Greater Manchester, primarily for entertainment and secondly because it was in HP. For my work in this genre, I was awarded the Horniman Award for Outstanding Services to theatre in 2007 at the Manchester Evening News Theatre Awards¹¹ with this citation:

Feelgood are a jewel in Manchester's theatrical crown. For over a decade, they've created award-winning productions and for the past eight years have mounted a series of unique outdoor, promenade family shows in Heaton Park. This year, Feelgood's founder Caroline Clegg... has launched Manchester's first open air repertory season in the park... There's magic to seeing this tale of spirits and spells, love lost and found and woodland mischief in the open-air... this is a real ensemble piece and marvellous stuff to boot.¹²

Reinvigorating HH and HP

As I witnessed the decline of HH and HP it became more important to me to validate and celebrate its social history by giving voice to the known and unheard stories. I wanted to reinvigorate a sense of local pride in the much loved, but more recently maligned, Hall and Park by creating an opportunity for people to re-connect and participate in a positive way

⁹ Alan Hulme, Theatre Review, *Manchester Evening News*, July 15, 2007.

¹⁰ Audience development data of demographics, age, etc based on audience questionnaires for Feelgood Theatre Productions culminating in the penultimate outdoor shows in 2008/9.

¹¹ Annie Horniman started repertory theatre in the UK in 1907 and it began in Manchester at the Midland Hotel, the home of the *Manchester Evening News* Awards ceremony. I was proud to receive this award on the 100th anniversary of the founding of Repertory Theatre. <https://www.manchestereveningnews.co.uk/whats-on/theatre-news/theatres-breath-of-fresh-air-1013774> accessed 28 May 2023.

¹² Kevin Bourke, A Breath of Fresh Air, *Manchester Evening News*, July 2007. www.feelgoodtheatre.co.uk accessed 28 May 2023.

and thereby engender a sense of agency. I particularly wanted to commemorate the Manchester Pals Regiments and the 100th anniversary of the Battle of the Somme. I don't intend to create a detailed record of the changes at HH and HP over the last hundred years, but it is important to briefly outline its recent history and the current local socio-economic position below.

Heaton Park

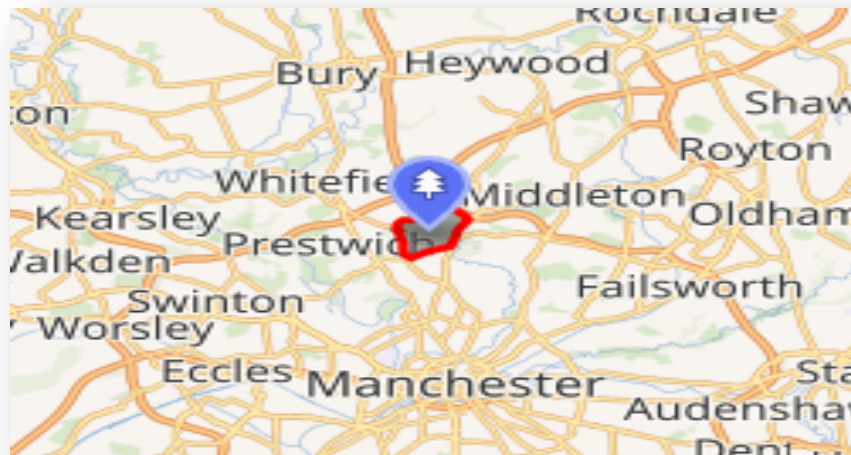


Plate 3. © MCC

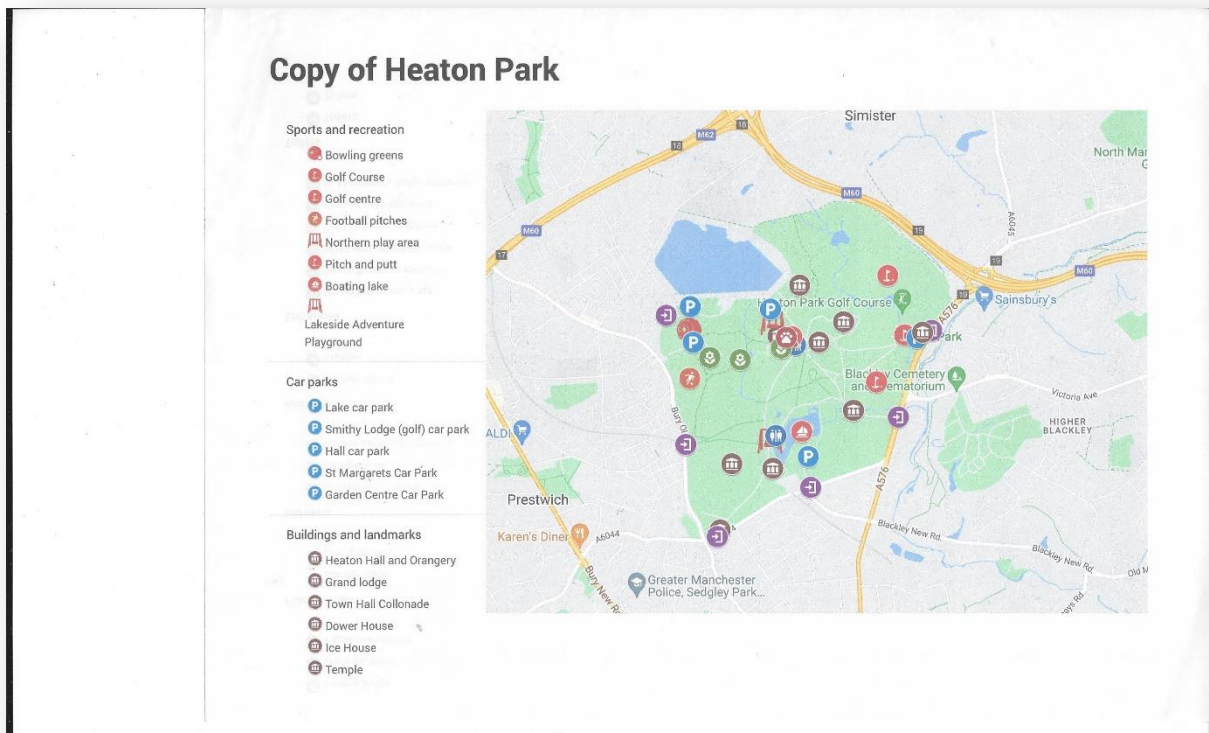


Plate 4. © MCC

Wilson describes Heaton Park as:

a single, unified park (1756) – a designed yet ‘organic’ whole where architecture, vegetation, hydrology, and ecology are one integrated whole. Heaton Hall had been owned by the Holland family since the Middle Ages until 1684 when it went to Sir John Egerton, 3rd Baronet of Wilton when he married Elizabeth Holland. His great grandson, Sir Thomas Egerton (1749 - 1814) inherited the title and estate and when he was 21 set about creating what is largely the park we have today. Owned by the Egerton family until 1902, when it was purchased by Manchester Corporation (now Manchester City Council) for £230 000. With the exception of a small section of the park given over as a reservoir in the 1920s it is complete and at 640 acres is one of the largest as well as the earliest public parks in Europe. The grounds were designed after the fashion of Capability Brown to make the most of the uninterrupted views of the hills across to the Pennines.¹³

In 2023 the view is of the urban city of Manchester and Salford with its skyscraper skyline.

Heaton Hall

Harwell et al describe Heaton Hall as being:

... at the centre of the park and is of outstanding significance in the development of the English country house and described as the finest house of its period in Lancashire. It is listed Grade I. In 1772, Sir Thomas Egerton, 1st Earl of Wilton, commissioned James Wyatt (1747-1813) to design a new home for his young family. Samuel Wyatt (James’s brother) designed the Music Room in the east wing in 1783 where the magnificent Samuel Green chamber organ is still in working order. The room was inaugurated with music by Handel and Corelli on August 22, 1789, when Lord Wilton played the cello to accompany a rendition of Corelli’s 8th Concerto Grosso. The design features of the building indicate that it was primarily a building

¹³ Richard Wilson, *A History of Heaton Hall*, (Manchester: Manchester Library, 1989), p. 5.

used for parties and guests, including the colonnaded wings which allowed all the rooms to be connected, making it easy for guests to pass through and circulate.¹⁴

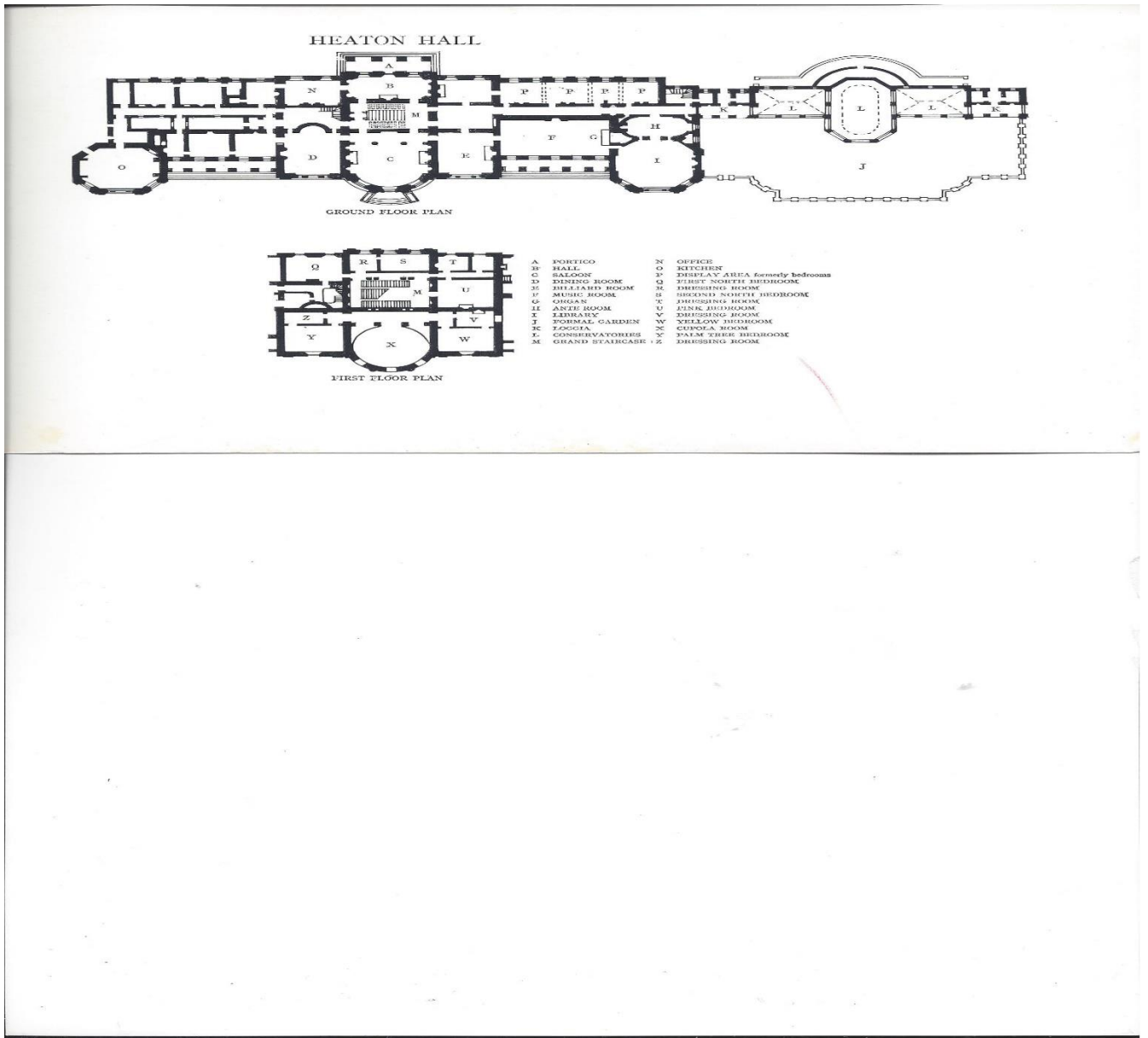


Plate 4.1. © MCC

¹⁴ Clare Hartwell, Matthew Hyde, Nikolaus Pevsner, *Lancashire: Manchester and the South-East*, (New Haven and London: Yale University Press, 2004), pp. 398- 403.



Plate 4.2. © Caroline Clegg

Notable, is the presence of two bronze lions (plate 1 pg. 13) that have been seated in front of the Hall since 1772, commissioned by Sir Thomas Egerton and made by sculptor John Cheere. The lions are iconic landmarks and treasured figures for generations of Mancunians. I agree with

Aidan O'Rourke who described the decades of fond memories for HP as having a 'psycho-generational imaginative and empathetic quality.'¹⁵ This regard for the lions was shared by Manchester City Council who restored them in 1997, making them the symbol of Heaton Park's regeneration programme.¹⁶ The lions feature in *These Days* as the leading characters as will be discussed in Chapter 5.

Heaton Hall's musical past

The first Earl of Wilton, Sir Thomas Egerton, had a passion for music, was an accomplished cellist and judging by the contents of his library, fascinated by science, astronomy, travel and architecture.¹⁷ All of his children played musical instruments and HH became a concert venue for friends, gentry and royalty. Thomas Egerton created the Wandering Minstrels Orchestra¹⁸ and his son the fourth Earl of Wilton Seymour John Grey Egerton, (also a cellist) was the conductor and president. My secondary piece *Marvellous Music of Heaton*

¹⁵ 'The park has an aura, and the lions are special. You can feel all those happy childhood memories, there's a sense of Manchester's history, of generations of children, parents, grandparents from communities from the local area and all over the world who have spent precious times here. I call it its psycho-generational imaginative and empathetic quality.' Aidan O'Rourke, I Love Manchester, 2017. <https://ilovemanchester.com/theres-a-lot-more-to-heaton-park-than-parklife> accessed 22 June 2023

¹⁶ Councillor Richard Leese, leader of Manchester City Council which owns the popular park, said: 'The lions are the official symbol of Heaton Park's regeneration programme, <https://www.lancashiretelegraph.co.uk/news/6168163.heaton-park-welcomes-back-keepers/> accessed 1 Feb 2023

¹⁷ https://web.archive.org/web/20141006090637/http://www.heatonpark.org.uk/HeatonPark/History_Architecture/The_Earls_of_Wilton/ accessed 29 April 2019.

¹⁸ The Wandering Minstrels were an amateur orchestra of forty or so players, drawn from the ranks of the aristocracy and military. The Earl of Wilton and his sons were leading lights in the orchestra and, for many years, the Earl's younger son, the Honourable Seymour Egerton was conductor and president. More information in Appendix 4:5

(MMOH)¹⁹ celebrates and reveals the Earl's formation of the orchestra and the musical heritage of HH. Because of this historical link to the cello, this instrument is an important musical thread throughout my portfolio and used in *Whispers*, *MMOH*, and *Song Cycle*.

The Egertons themselves took part in what at the time were called Masques which could now be referred to as site-specific performances. I found reference to a 17th century grand spectacle of site-specific promenade theatre or *masque* titled *Comus* produced by the First Earl John Egerton of Bridgewater (a relative of the Egerton's of Heaton) and performed in and around Ludlow Castle in 1634. It served to affirm the Earl's high status and remind his indentured tenants and servants of their place in the world,²⁰ the politics of *Comus* serving an opposing purpose to my pursuit to find ways to engender a sense of place and belonging.

Since it was bought for the people of Manchester, HP and HH has undergone many uses and physical changes. The Victorians saw it as the lungs of Manchester, a green oasis where families could play, listen to bands, and picnic - activities noted in my second piece *Song Cycle*. Ten years later it became the Manchester Pals Battalion training camp during the First World War, then an RAF training camp (as portrayed in my first piece *Whispers*) in 1941 during World War Two. Post World War Two, the Park became a haven for families. Four hundred and sixty prefabricated bungalows were built in the park as well as a local school, Park Side Primary. The school held many courses for other children to attend and enjoyed classes in the Park. There is a website dedicated to those times and fond memories, which highlight a working-class sense of ownership and pride of place. People cherished the memory of the prefabs as reported in an online forum,²¹ 'working class people got something good for a change,' as reported in *The Manchester Evening News*:

¹⁹ The commentary for this is in chapter 4 and the full script is in appendix 4:6

²⁰ *Comus*, was created for the inauguration of John Egerton, the first Earl of Bridgewater as King Charles I's Lord President of the Council of the Marches and Wales on Monday 29 September 1634. This early piece of interventionist theatre used the Ovid myth as a stand-in to focus on the participant's (villagers') condition. It was an interplay of music, dance and spoken verse popular at the time with pyrotechnics and gigantic walking puppets, a style reminiscent of Welfare State International or Walk the Plank spectacles using *giganti* (extra-large puppets) and fireworks. Susan Bennett and Julie Sanders, 'Rehearsing Across Space and Place: Rethinking A Masque Presented at Ludlow Castle,' in Anna Birch and Joanne Tompkins, eds, *Performing Site-Specific Theatre: Politics, Place and Practice*, (London: Palgrave Macmillan, 2012), p. 37.

²¹ <https://www.rootschat.com/forum/index.php?topic=278711.207> accessed 30 April 2023.

Surrounded by green space, they [prefabs] provided safety and comfort to a new generation of young families, whose children came to look upon places like Heaton Park as their personal playground.²²

This period has a direct connection with WWII and was mentioned several times in *Whispers* audience feedback in November 2016:

Really enjoyed the performance. I was born in a prefab in Heaton Park 30 May 1957. My dad was given a pre-fab on his return from serving in the RAF and returned to his wife and five-year-old son. They didn't have a home. His name was Francis Patrick Reilly and his father served in the First World War in the trenches. We should never forget their sacrifice.

Subsequently HP was seen as a place for small and large gatherings, the Pope John Paul II held a mass there in 1982 for over 250, 000 people, pop concerts, carnivals, bonfires, and other free and commercial enterprises have all taken place there.

Disconnect and lack of pride for Heaton Hall and Park

Throughout my time in HP, I have listened to people's stories.²³ Some related fond memories for HH and HP and others had become disillusioned and disappointed with the lack of upkeep considering it simply as a 'dog's toilet, a place that the council don't care about'.²⁴ Sadly, during the late 1980s and 2000s the Hall and Park declined. The bandstand was demolished, the cafés were uninspiring places, and the toilets vandalised. In 2010 English Heritage invested in the Park and restored the perimeter wall but MCC could not

²² <https://www.manchestereveningnews.co.uk/news/nostalgia/rise-fall-prefab-council-estates-21535055> accessed 29 April 2023.

²³ In 2015 I wanted to gauge the perception of Heaton Park by its various users and local people. I carried out informal face-to-face interviews with Heaton Park users; walkers, runners, picnickers, FTP audiences, dog walkers, the mums and toddlers' group, partnership groups including the Friends of Heaton Hall, The Astrology Group, the Beekeepers of Heaton, park wardens, the Boat Keepers, the Tramway, the Café proprietors, my friends, and my company of actors.

²⁴ 2015 a member of The Friends of Heaton Hall.

invest in the Park, the Hall closed²⁵ and it was placed on Historic England's Heritage at Risk register and the grounds were cared for by a significantly reduced number of staff.

Demographics of the area surrounding Heaton Park

The ward of Higher Blackley and Broughton, in which Heaton Park is located, is considered a deprived area.²⁶ The reasons are briefly summarised in this report on the socio-economic statistics for Blackley and Broughton:

It is a diverse constituency which stretches from the city centre's outskirts featuring a large Asian population in Cheetham Hill and Orthodox Jewish populations in parts of Crumpsall and the Salford suburbs of Broughton and Kersal. There is also an above-average number of Irish (the Irish World Heritage Centre is based here) and other European residents. The inner-city of Harpurhey district has a high proportion of social housing and has faced problems with deprivation and is mostly white working-class. More affluent areas include Higher Kersal and the Broughton Park area, with leafy roads and large detached houses.²⁷

Most people have to travel to access culture. Bury Met²⁸ is a refurbished music and arts venue (9 miles away) though recently in 2021 a local fringe festival Prestwich Festival, began in pubs and parks. The local community must travel to Manchester to access professional theatre or cultural events. Along with the socio-economic downturn of the area, HP continued to decline primarily due to lack of funding. Through FTP, between 2009 and

²⁵ The council's attitude towards the Hall didn't have a good start. In 1902 Manchester City Council were not prepared to purchase the contents of the Hall, so they were sold off at auction, including a Stradivarius violin. Then the council considered the Hall to be of little historical or architectural significance and the saloon and West Wing were used as a tea room. From the late 1960s until the 2000s Manchester City Council Galleries housed part of the Manchester Art Galleries collection and the Hall was open until council cuts, the roof began to leak, the art works were removed and it was mothballed in 2011. After 2011 you could no longer get married in the Library or hold your reception in the Orangery.

²⁶ Heaton Park is in the Higher Blackley ward/electoral division, which is in the constituency of Blackley and Broughton. Home ownership is below average (71.64% rented, 28.36% owned) compared to the North West average (66.33% owned, 37.67% rented) which is indicative of a deprived area. 61.92% of residents are born in the UK with 38.08% born outside UK. <https://www.manchestereveningnews.co.uk/news/greater-manchester-news/areas-greater-manchester-named-among-11841499> accessed 29 April 2023.

²⁷ <https://www.ilivehere.co.uk/statistics-blackley-manchester-3916.html> accessed 29 April 2023.

²⁸ https://themet.org.uk/?gclid=CjwKCAjwo7iiBhAEiwAsixQEfAROHJKMHFCUGzRtY9EdD_UTZi-rEWXkbBiP-TE- accessed 30 April 2023.

2014, I proposed two major programmes of cultural activity to MCC via the various councillors (those with responsibility for Culture, Leisure and Parks) and HP management team but both were rejected; only commercial operations were being accepted. There was no funding available and there was a distinct lack of enthusiasm for grassroots community-based theatre, mainly due to the small income it generated for the park, irrespective of its value to the local community. In 2015 I tried again and this time I was successful. MCC were developing a new strategy²⁹ for parks (after much campaigning and lobbying from Heaton Park user groups) with HP at the heart of it, with their aim to develop HP as a 'destination'³⁰ park to increase income.

As I mentioned earlier, I negotiated for FTP to be a partnership organisation (or stakeholder company) and the main theatre partner for HP. Therefore, I consulted with the management team of HP to collaborate on curating a seasonal cultural programme. This gave greater validation to FTP's work and therefore my portfolio as we could not be sidelined by commercial offers.³¹ In 2017 English Heritage and MCC invested £5m over a five-year period to renovate parts of the interior and exterior of the Hall and in 2022 it was opened on a day a month basis for tours. My portfolio of work coincides with this optimistic period and, for the first time in eighteen years, I was allowed to create performances inside the Hall. As an artist I finally felt a sense of belonging and as the director of FTP I felt a sense of responsibility to the local community to voice their stories.

²⁹ <https://manchesteropenspaces.files.wordpress.com/2019/01/parks-strategy-research-and-recommendations-1.pdf> accessed 29 April 2023.

²⁸ A destination in the sense of making Heaton Park a more attractive place to visit as a member of the local community or as a tourist, where a range of activities for the whole family would be on offer, including refreshments. Activities and a wider range of activities would increase the footfall thereby increasing income and investment.

²⁹ In the past any could perform in the park, regardless of production values, similar material or conflicting dates. With FTP as a stakeholder company this would not happen.

³⁰ Sally Mackey, 'Applied Theatre and Practice as Research: Polyphonic Conversations,' *Research in Drama Education*, 21 (4); (2016) p. 479.

³¹ *Ibid.*, p. 478.

My practice in the site-specific genre

My methodology is a hybrid: borrowing and merging ideas from across many disciplines and developed and honed over years of directorial and performance work in music and theatre. My practice, like Sally Mackey's, draws on Practice as Research (PaR) where 'practice is the core method of engaging with one's research hunches or questions'.³² The work is designed to investigate, respond to, or directly address the research question, 'the meshing of creativity and experiment in live practice'³³ whilst being mindful of the evolving social turns. Like James Thompson, I do not 'test academic theories in my practice, but practice to meet the contingencies of each moment'.³⁴

I also see parallels in my work with elements of Applied Theatre (AT), for example *Whispers* and *Song Cycle* included AT approaches such as participatory workshops with the local community, performance opportunities, and formal and discursive feedback. I also undertook on-site and local political management negotiations embracing the power of arts in the community to facilitate, what Helen Nicholson describes as, 'a relationship between theatre practice, social efficacy, and community building'.³⁵

In contrast to AT, where the process and not the end product is usually the primary focus in order to tackle an issue, the end product of my work in HP has equal focus with the creative development process. As producer and director (rather than facilitator) I have to ensure that the final product is of a standard to be performed for a paying general public in order for the work to be financially viable³⁶ and have national standing. However, all the work in my portfolio follows the rigours of a facilitator³⁷ to explore and bring about a sense of

³⁴James Thompson, *Digging up Stories: Applied theatre Performance and war*, (Manchester: Manchester University Press, 2005), p. 8.

³⁵Helen Nicholson, *Applied Drama: The Gift of Theatre*, (Basingstoke: Palgrave Macmillan, 2005), pp. 2-3.

³⁶In AT less importance is placed on the final show because it would not necessarily be for a paying audience, but often a family and community members sharing only.

³⁷In the context of applied theatre, a facilitator, refers to an individual who guides and enables the theatrical process within community and social settings. The facilitator's role is to support the participants in exploring their experiences, expressing themselves, and collectively creating meaningful theatrical interventions. A facilitator is required to create a safe, inclusive, stimulating environment for all participants, design and implement all the activities, mediate and support dialogue and reflective and reflexive feedback, mediate conflict, promote understanding between all participants, adapt to the context and changing needs of the group and reflect and evaluate on the intervention of the AT project. This may not be an exhaustive list to all individual AT facilitators but it includes much of

agency and belonging through participation. My process in creating a context for dialogical aesthetics is laid out in full in the artistic process for *Whispers* in appendix 3:6. In short, after consultation with the musical director, artists, and participants, in an open reflective and reflexive process, we agree a contract whereby I am able to make the final decisions on what I determine to be the best dramaturgical and musical choices for the performance. Participants at HH and HP (Friends of Heaton Hall and community participants) agreed with this method of creating a professional production, one that they would be proud of and still retain a sense of ownership. For *Whispers*, *MMOH* and *Song Cycle* community participants were a main source for HH and HP's stories and helped signpost me to other resources, thereby ensuring the amateur input inhabits the work across several levels. Finally, the copyright for the work remains with FTP. This does not invalidate the amateur participants' contribution.

Mackay cites Bourriaud's well known concept of relational aesthetics³⁸ to describe how AT is co-produced with participants to make meaning. Here debate focuses on the social benefits, often referred to by Bishop, Jackson, and Harvie³⁹ as the 'social turn' or 'micro-utopia'. Many practitioners (myself included) and participants experience 'sociality' or moments of 'micro utopia'⁴⁰ (joy, happiness, togetherness), even though in the end, in the final piece, there may be separation between the professional artist and the community, despite the best intentions of what Kester calls 'dialogical aesthetics'.⁴¹ According to Kester, the participatory discursive role of the participant is crucial for the artwork and by keeping channels of communication open (before, during and after the performances) via feedback (formal and informal) as we will see later in the data for the performances) we can gauge participants' levels of micro utopia and the developing attachment to place.

the work that I undertake in my process in HP.

³⁸ Nicholas Bourriaud, *Relational Aesthetics*, trans., Simon Pleasance and Fronza Woods with the participation of Mathieu Copeland, (Dijon: Les Presses Du Réel, 2002).

³⁹ Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*, (London: Verso, 2012); Shannon Jackson, *Social Works: Performing Arts, Supporting Publics*, (New York and London: Routledge, 2011); Jen Harvie, *Fair Play - Art, Performance and Neoliberalism*, (Basingstoke: Palgrave MacMillan, 2006).

⁴⁰ Sally Mackey, 'Applied Theatre and Practice as Research: Polyphonic Conversations,' p. 483.

⁴¹ Grant Kester, *Conversations Pieces: Community and Communication in Modern Art*, (Berkeley: University of California Press, 2005), p. 84.

In addition to PaR and AT, my stylistic approach may be seen as multifaceted or 'playful theatre', as described by Anthony Jackson who suggests that theatre should be '...a celebration of the community's values or beliefs, or of its vitality and camaraderie in fighting a common cause.'⁴² For my practice this merges my childhood memories of moments of micro-utopia in playing out in the park with a desire to create celebratory work for the community drawing on the long history of HP.

Early influencers in site-specific genre and on my work in HP

Fond memories (a positive motivator) of playing out and my professional practice could perhaps have foretold a desire I share with my early influencer Joan Littlewood to create an accessible theatre space in HP,⁴³ akin to her *Fun Palace* notion.⁴⁴ Brith Gof,⁴⁵ Welfare State (WSI, no longer operating) and Kneehigh (closed - June 2021), like Littlewood, are also key innovators in the genealogy of contemporary site-specific performance. Kershaw describes their predominance in the late 1980s and early 1990s as a 'new world order',⁴⁶ suggesting their style of interventionist theatre pioneered Theatre in Education (TIE) in the UK, and lies alongside Brecht, Boal, and community theatre in the origins of contemporary Applied Theatre in the UK. This 'new world order', was analogous to the social conditions at the time where the alienating effects of industrial capitalism were evident - WSI, for example,

⁴² Anthony Jackson, *Theatre Education, and the Making of Meanings*, (Manchester: Manchester University Press, 2007), p. 16.

⁴³ I would like to build a theatre space in HP. Following a meeting with arts leaders in Manchester (Dave Moutrey, John McGrath of the Manchester International Festival and Arts Council England) about a capital grant I proposed this idea to Councillor Luthfur Rahman (City Council lead for culture) and in 2017 he accepted the idea. Unfortunately, after further discussions it was revealed that it would have to be a commercial venture unsupported by MCC. As FTP is a registered charity this is not a trajectory that we were able to pursue.
<https://www.burytimes.co.uk/news/15772765.plans-revealed-for-theatre-to-be-built-in-heaton-park-prestwich/> accessed 20 December June 2017.

⁴⁴ Joan Littlewood, *Joan's Peculiar History as She Tells It* (London: Minerva Press, 1995), pp. 702 - 6. Littlewood tried to persuade local councillors to let her build The Fun Palace a 'playground of learning' or a creative arts and theatre space where everyone could be involved in the arts and sciences in the deprived East End of London in order to 'afford the therapy of theatre for everyone' and to engender a 'critical awareness of reality'. The plans were squashed, councillors calling local vandals and thieves 'young savages'. Undaunted, Littlewood invited the 'young savages' from East 15 to share their stories and before long in 1975 they were making work for themselves.

A temporary version of her vision came to fruition in 2014 led by Stella Duffy where Fun Palaces popped up all over the country.
<https://www.standard.co.uk/culture/stella-duffy-on-creating-joan-littlewood-s-fun-palaces-there-s-no-austerity-of-brilliant-people-a3356451.html> accessed 22 July 2023.

⁴⁵ The Welsh theatre group Brith Gof – founded by Mike Pearson - 'purposefully operated outside the prevailing theatrical orthodoxies, creating their own circumstances for performance, and relating their work to specific locations and occasions, experiences of cultural and economic decline and disintegration.'
<https://archives.library.wales/index.php/brith-gof-theatre-company>, accessed 29 March 2020.

⁴⁶ Baz Kershaw, *The Radical in Performance: Between Brecht and Baudrillard*, (London: Routledge, 1999), p. 31.

were 'offering art for all on the same basis as education and health',⁴⁷ because, like John Fox, many artists today are:

... deeply concerned for the survival of the imagination and the individual within a media-dominated consumer society, in which art too has become a commodity.⁴⁸

Brith Gof's productions were mostly created as a hybrid of four elements: physical actions, scenography, text, and music',⁴⁹ which are also the core of my work. Grid Iron, in Scotland⁵⁰ still create interventionist work, which, like mine, draws inspiration from the landscape, history, people, and culture in a fusion of professional and participatory performances.

The term site-specific has been used in different ways for some time; however, following their work on a number of special events with the Cardiff Laboratory Theatre (under the direction of Richard Gough) in the 1970s, Mike Pearson and Lis Hughes founded Brith Gof in 1981. They worked with Cliff McLucas and Michael Shanks and it was on their production of *Goddoddin* in 1989 that they first used the term site-specific performance.

Alongside the work of Brith Gof, in the early 1970s Richard Schechner's⁵¹ work with The New Orleans Group and The Performance Group established the idea of environmental

⁴⁷ Under Welfare State umbrella a group of engineer's musicians, sculptures, performers, poets and pyrotechnicians invented and developed site-specific theatre in landscapes, community carnivals and participatory festivals which were didactic, beautiful, provocative, disturbing, and gently therapeutic: <http://www.welfare-state.org> accessed 20 August 2019.

⁴⁸ John Fox, *National Arts and Media Strategy: A PLEA FOR POETRY*, August 1991.

<http://www.welfarestate.org/pages/resources/resources.htm> accessed 20 August 2020.

⁴⁹ <https://archives.library.wales/index.php/brith-gof-theatre-company> accessed March 2020.

⁵⁰ Grid Iron was founded in Edinburgh in 1995 by Ben Harrison and Judith Doherty; they 'swiftly gained a reputation for creating high-quality, high-profile shows. The Company went on to specialise in presenting shows in unusual locations. Occasionally they create work for the stage or use theatre buildings in a site-specific, promenade manner. They operate a cross-disciplinary, collaborative structure allowing involvement of artists and production crew at all stages.' <http://www.gridiron.org.uk/> Grid Iron Website, last accessed 9 March 2020.

⁵¹ This idea of a transformed environment originated from Schechner's early work on 'environmental theatre' with The New Orleans Group and The Performance Group. He borrowed the term 'environmental' from the American painter Allan Kaprow who had created the title of 'environmental art' for the art work that he and others were creating in the 1950s and 1960s. Kaprow described how painters depicted 'real life' and captured it in a solid frame. This developed into paintings with other materials stuck onto them to create 'collages'. Collages then 'spilled out' of the frames into three dimensional 'assemblages' or 'happenings' onto the art gallery floor energizing the whole space. Paintings were no longer contained, instead a spectator could walk through a created environment or 'installation art' work in the gallery. Schechner used this paradigm to inform his idea of removing the frame from his theatre work to alleviate the distancing effect that the proscenium arch had on audiences. 'Environmental theatre' became site-specific theatre in the late 1980s and historically one can now see how audiences and performers have entered and shared a created/transformed world without the barriers associated with traditionally staged productions. Richard Schechner, *Environmental Theater*. An Expanded New edition including "Six Axioms For Environmental Theater", (New York: Applause, 1994), pp. x – xvii.

theatre. The term 'environmental' came from the American painter Allan Kaprow who had used the title 'environmental art' for the art work that he and others were creating in the 1950s and 1960s. Kaprow described how painters had traditionally depicted 'real life' and captured it in a solid frame. This developed into paintings with other materials stuck onto them to create 'collages'. Collages then 'spilled out' of the frames into three dimensional 'assemblages' or 'happenings' onto the art gallery floor energizing the whole space. Paintings were no longer contained, instead a spectator could walk through a created environment or 'installation art' work in the gallery. Schechner used this paradigm to inform his idea of removing the frame from his theatre work to alleviate the distancing effect that the proscenium arch had on audiences in what he referred to as orthodox theatres.⁵² He then offered two perspectives on his theories of environmental theatre which are summarised succinctly here:

in the first case one *creates* an environment by transforming a space; in the second case, one *negotiates* with an environment, engaging in a scenic dialogue with a space.⁵³

A scenic dialogue with site and the label site-specific

This idea of a *scenic dialogue* with the site has been entrenched into my practice for 29 years. Current industry thinking as seen in The Scottish Arts Council's website defines site-specific as:

The purpose of site-specific performance is not to transpose classical theatre performance into a new setting, but to fully utilise the space so that it is a *participant*

⁵² Richard Schechner's label for theatre that is performed in a traditional or purpose-built space named as a theatre. This term will be used throughout this thesis.

⁵³ Richard Schechner, *Environmental Theater*. An Expanded New edition including "Six Axioms For Environmental Theater", (New York: Applause, 1994), p. xx.

in the overall theatrical experience. The content of the show and the space in which it is held feed directly into each other.⁵⁴

The Scottish Arts Council highlights the necessity for the site to become a *participant* in the process of transformation, the site and drama enhancing each other. Professor Mike Pearson, from his work with Brith Gof,⁵⁵ states that site specificity must contribute in relation to subject matter, theme and dramatic structure and he offered this operational definition of site-specific performance.

Site-specific performances are conceived for, and conditioned by, the particulars of found spaces (former) sites of work, play and worship. They make manifest, celebrate, confound or criticise location, history, function, architecture, micro-climate. They are an interpretation of the found and the fabricated They are inseparable from their site.⁵⁶

My research conclusion will challenge this inseparability with my concept of extended site-specific. My performance of *Song Cycle* transferred to Manchester Cathedral, and I propose that the new site extended the specificity of HH and HP to the Cathedral and the wider Manchester community, as well as extending the stories linked to HH found at the Cathedral. I will show the origins of my notion in chapter 4 and expand in chapter 5. Schechner, Scottish Arts Council and Mike Pearson all offer useful descriptors of site-specific art/performance/theatre/music with particular reference to the site being a participant with whom you negotiate. What this account reveals is that there is a continuum of practices held under the term site-specific which are often misrepresented. The media and general public often refer to other productions that are performed outside the orthodox theatre space as site-specific. Whilst it is recognised that definitive labels are often subjective, in

⁵⁴ www.scottisharts.org.uk/print/artsinscotland/drama/features/archi accessed on 10 June 2016.

⁵⁵ Mike Pearson, *Site-Specific Performance*, (Basingstoke: Palgrave MacMillan, 2010), p. 35

⁵⁶ *Ibid.*, p. 4

order to eliminate confusion, I reiterate Fiona Willkie’s continuum⁵⁷ as already outlined in the Introduction.

Orthodox theatre (in theatre building)	Outside theatre	Site-sympathetic	Site-generic	Site-specific
Traditional production inside a purpose-built building.	A production on a purpose-built stage in an outdoor setting e.g. Shakespeare in the park.	Existing performance text, physicalised in a selected site.	Performance generated for a series of like sites e.g., car parks, swimming pools.	Performance specifically generated from/for one selected site.

Many of the practitioners mentioned above (those still in operation at the time of writing) now use the term site-specific to describe their practice, though contemporary companies such as Blast Theory, Wils Wilson, Punchdrunk, WildWorks, Slunglow, and Quarantine are now adapting and merging site-specific with immersive theatre, which, according to Kershaw,⁵⁸ gained mainstream status around 2005 - 2010. I acknowledge there are methodological similarities in site-specific and immersive, but the focus of this commentary will remain on site-specific and with examples of my site-sympathetic work in chapter 4. And whilst Willkie’s continuum is still accepted by the Arts Council of England, I acknowledge that there is a contested space (and terminology) in the site-specific genre. This includes site-specific promenade (a performance in a specific site where action and audience move to different areas within the site), site-specific performance (a performance of any discipline in a site-specific setting), site-specific theatre/dance/music (a site-specific drama/dance/musical concert in a site-specific setting) and I will conclude by adding to that space with my notion of extended site-specific. However, irrespective of the prefix, site-specific work asks the audience to be mindful of the site that they are in and that what they are experiencing is intrinsically from and of the site.

⁵⁷ Site-Specific Theatre continuum taken from Fiona Willkie, ‘Mapping the Terrain: A Survey of Site-Specific Performance in Britain,’ *New Theatre Quarterly*, 18: (2); (2002), p. 142.

⁵⁸ Baz Kershaw, *The Radical in Performance: Between Brecht and Baudrillard*, (London: Routledge, 1999), p. 31.

It is important to note, that all my past FTP work in HP was site-sympathetic-open-air-promenade theatre and it garnered a loyal following, and many accolades with regular audience members being faithful to FTP every year.⁵⁹ Whilst they delighted in the environment of HP, my audience questionnaires did not ask them if they had an attachment to place, or a sense of agency. Therefore, it was essential to my research questions to challenge my professional practice and explore absolute specificity to the site to find impactful ways which would encourage a sense of agency and create a regular audience for cultural activities in HP.

Shift thinking and a thickening of space to engender a sense of belonging.

Exploring the relationship to space and place is important in building a sense of agency and belonging for my audience. To some HH is a closed dead building, once an art gallery and the Park is just a place to jog or walk the dog, and culture is *Parklife* Festival⁶⁰ or *Lightopia*.⁶¹ To explore audiences relationship to place, I will use Mackey's AT work for her research project *Challenging Place* (CP),⁶² as an example. One of the pieces focused on the relationship faced by newcomers in Oldham, Lancashire in 2016, (nine miles from HP). In CP, Mackey reports that the 'participants' views were part of the research focus; the art works were not the main focus'.⁶³ CP used extended forms of live art to test a performing-place model to shift amateur participants' (migrants') thinking on 'ownership' and dislocation to bring about a sense of belonging.

Like Mackey, my work seeks to find a theatrical matrix to bring about a sense of belonging and ownership. This requirement, as Kester outlines, for a 'common discursive matrix'⁶⁴ can encourage a sharing of ideas and create insights that bring about an interim sense of

⁵⁹ <https://www.feelgoodtheatre.co.uk/past-shows> A link to past shows which highlight the site-sympathetic nature of my work in Heaton Park. It also includes reference to work in this portfolio.

⁶⁰ Parklife is one of Europe's biggest independent music festivals held annually in Heaton Park.

⁶¹ Lightopia is a commercial lantern and light show in Heaton Park presented at Christmas.

⁶² Sally Mackey, 'Applied Theatre and Practice as Research: Polyphonic conversations,' pp. 478 - 491.

Challenging Place was an artistic co-creation titled *Performing Place* which facilitated co-ideas, and co-initiated performance practices for two community art performances one with Oldham Theatre Workshop and one at the Half Moon Limehouse, London.

Full information of *Performing Place* can be seen on the website <http://www.performingplaces.org/>

⁶³ *Ibid.*, p. 487.

⁶⁴ Grant Kester, *Conversations Pieces: Community and Communication in Modern Art*, (Berkeley: University of California Press, 2005), p. 84.

collectivity. This collaborative participation encourages people to move or 'shift' forward in relation to their sense of place, as an audience member commented on my production of *A Midsummer Night's Dream*:

I didn't think Shakespeare was for me, was dragged along by my wife with a bottle of wine and some sandwiches but seeing it in *our* park it made sense and seemed natural, and like I belonged here just bumping into real people. Brilliant! More here please. We made some new friends walking about too.⁶⁵

This moving forward or shift in thinking Mackey (2017) calls a 'thickening of space'.⁶⁶ As a result of performing *or* transforming a place as Mike Pearson outlines, 'art landscapes are intimately entwined',⁶⁷ places can be given new meaning and can accelerate and 'increase place attachment'⁶⁸ as it did for this young person who not only attended the performance but helped out for the rest of the run as he became so engaged:

I walk mi dog here every day and didn't know any of this. 'Av never been to the theatre but would cum here again for sumthing like this. I felt you understud me and I shud be here. This is my park. The lady in charge let me in for free 'cause I had no cash. Mi brother was killed in Afghan. I liked the sounds and music.⁶⁹

Lippard proposes: 'the psychological need to belong somewhere is one antidote to prevailing alienation.'⁷⁰ This is reinforced by another comment from an older audience member.

I came to the park when I was a Brownie, I have brought parties of school children here to see the spring blossom, I have walked with my friends and my family and I

⁶⁵ Audience feedback *A Midsummer Night's Dream*, 3 August 2018.

⁶⁶ Sally Mackey, 'Applied Theatre and Practice as Research: Polyphonic Conversations,' p. 487.

⁶⁷ Mike Pearson, *In Comes I, Performance, Memory and Landscape*, (Exeter: University of Exeter Press, 2006), p. 219.

⁶⁸ Sally Mackey, *Keeping a Sense of Place in a Disrupted World*, TedxRoyalCentralSchool, 10 November 2017.

<https://www.youtube.com/watch?v=vkju7hhtQFg> accessed 15 November 2018.

⁶⁹ Transcribed verbatim. Audience feedback Whispers 12 November 2016.

⁷⁰ Lippard cited in Caroline Bithell, 'Musical Archaeologists: the revival and Reconstruction of Polyphonic Settings of the Latin Mass in Corsica', *Ethnomusicology Forum*, 15: (1); (2006), p. 132.

like the feeling of space within the city, I feel at home here now I'm on my own and now I know the history of the Pals I feel proud.⁷¹

Miwon Kwon suggests that more people in contemporary society are living a transient life and feel 'out of place too often'.⁷² Travelling for work, refugee and asylum seekers, migration and living in a multi-cultural society can contribute to feeling in the 'wrong place'.⁷³ Kenneth Frampton notes that ongoing globalisation of technology and telecommunications to accommodate an ever-expanding capitalist order – exacerbate the effects of alienation and fragmentation.⁷⁴ The UK government has recognised the importance of a sense of place and in 2020, the Arts Council of England (ACE) created a new fund titled 'Place Making',⁷⁵ which values the sense of space and place and encourages community participation. ACE state that the 'extensive funding is primarily to engage local participants to restore a sense of pride in our communities'.⁷⁶ We not only see this development in theatre practice but also in the corporate world. The work that was developed for this research was not recognised by MCC as being sufficiently commercial enough⁷⁷ and this points to a mismatch in government policy – on the one hand in wanting to give people a sense of place in the world but then there being insufficient money locally to fund ongoing work. The prospect of further work with FTP in HH and HP will be summarised in chapter 6.

⁷¹ Audience feedback after *Whispers*, 12 November 2016.

⁷² Miwon Kwon, *One Place After Another*, (Massachusetts: MIT Press, 2002), p. 157.

⁷³ Ibid.

⁷⁴ Frampton cited in Miwon Kwon, *One Place After Another*, p. 157.

⁷⁵ ACE announced its Round 2 of *Creative People and Places*. This New Creative People and Places 2020-24 is allocating at least £39 million between 2020-24 to places identified as the 'least engaged' in arts and culture across England. <https://www.artscouncil.org.uk/theme/placemaking> accessed 8th March 2020.

⁷⁶ Ibid.

⁷⁷ By 2020 because the work did not render a significant profit for HP (other than self-financing the *Remembrance Peace Events*) it was not seen as an attractive option for ongoing development, unless I took the financial risk with FTP.

I have raised all the finances since 1998 for each production, ensuring that FTP had sustainability and box office viability. The period 2016 - 2018 exhibited a positive period with a management team who were arts and community focused and understood absolutely the layers and nuances of the work and how it fulfilled MCC's remit for community cohesion, well-being, and a sense of place. However, it is always precarious when working in public spaces, because local politics and personal can change frequently. With a management change and a re-focus to commerciality or free events FTP were not able to sanction large scale commissions on a similar scale to *Whispers* or *Song Cycle*. However, in order to continue to build an audience with agency, we continued the *Remembrance Peace Event* and created an outdoor production in 2019, (*Dracula the Blood Count of Heaton*), alongside the *Song Cycle* transfer to Manchester Cathedral in 2019 and a small family shows in 2021 post lockdown.

Business leaders in Performance Management used a Performance Studies methodology based on ideas in McKenzie's performance continuum⁷⁸ to inspire leaders to increase output as well as to 'locate' their work, in places where they can build on or re-imagine local communities' memories and attachment to place. I acknowledge here that culture is used by government, and private sector to drive investment for regeneration and commercialisation, as Miwon Kwon suggests:

...site-specificity in this context finds new importance because it supplies distinction of place and uniqueness of locational identity, highly seductive qualities in the promotion of towns and cities within the competitive restructuring of the global economic hierarchy. [However]...site-specificity remains inexorably tied to a process that render the particularity and identity of various [places] as a matter of product differentiation - often as a tourist promotion - pitching the place as a meaningful place to visit.⁷⁹

This is now the case with MCC pitching HP as a destination. Therefore the balance of the art, theatre, and music is used as a tool to manipulate place as Kwon expands:

...the appropriation of site-specific art for the vaporization of urban identities comes at a time of a fundamental cultural shift in which architecture and urban planning, formerly the primary media for expressing a vision of the city, are displaced by other media more intimate with marketing and advertising.⁸⁰

As a counterpoint to the business model and disenchantment⁸¹ created by capitalism one might argue that the rise in popularity of site-specific performance has been led by audiences looking for an experience that offers a sense of belonging. Schechner long chided Western Orthodox theatre for prioritising two (of his four) theatre maxims, entertainment

⁷⁸ Appendix A: 1, Jon McKenzie, *Perform or Else: From Discipline to Performance*, (London: Routledge, 2001), p. 55 - 56.

⁷⁹ Miwon Kwon, *One Place After Another*, (Massachusetts: The MIT Press 2002), p. 157.

⁸⁰ Ibid.

⁸¹ The concept of disenchantment in respect to a sense of belonging will be explored in chapter 2

and education over healing and ritual.⁸² Now, in its simplest form, are we seeing a return to grass roots theatrical philosophies through the kind of initiatives I have noted, to show how society is 'writing on the space'⁸³ as a mark of identity to create a sense of belonging. As my feedback throughout will show, my work in HH and HP has helped to engender a sense of belonging as seen here:

I loved it. Please do lots more. I was in the army for 3 years and I could relate to Albert the trumpeter, I felt at home and proud because it was in my park.⁸⁴

Digging up stories and treading carefully with their theatricalisation

I am mindful that balancing power dynamics and expectations when digging up stories and creating theatrical performances has to be done with great care. My work is welcomed in HP, though I do heed researcher James Thompson who urges carefulness when digging up stories:

... arriving as a guest with a gift of performance in the guise of theatre for audience development and social empowerment may be viewed on the surface with host joy.⁸⁵

However, my own artistic enthusiasm must be kept in check and depending on the specific circumstances, and I always make myself aware of the delicate balance of the potential power dynamics at play, with the local community and the site management, and in this case, Manchester City Council. The ethical considerations are crucial, hence I developed collaborative working methods for each project with feedback channels and I explored multi-cultural nuances, social heritage, and war memories. Authentic and good 'guest-hood' is essential. As Nick Kaye states, any work is only 'the latest occupation of a location

⁸² Richard Schechner, *Performance Theory*, (New York: Routledge, 1988), p. 156.

⁸³ Ibid.

⁸⁴ Audience feedback *Whispers*, 11 November 2016.

⁸⁵ Host joy means the welcome given to a visitor who arrives with the promise of gifts, or other advantages to their community. James Thompson, *Digging up Stories: Applied theatre performance and war*, (Manchester: Manchester University Press, 2005), p. 11.

where occupations are still apparent and cognitively active.⁸⁶ In all my pieces we considered the many groups in the Hall and Park, especially the Friends of Heaton Hall⁸⁷ and considered park users, especially on religious days,⁸⁸ when it was particularly important to be mindful of the presence of actors as soldiers in costume (*Whispers* and *Song Cycle*) which, for some, might be a trigger to trauma.⁸⁹ Taking and recording stories and notes of people's memories may, as Thompson says, expose an 'enactment of the expectation of what would be noted'⁹⁰ and possibly retold. There is an intricate value system of who and how people are invited to share their stories and consequently the value judgements that are made. I am mindful that stories belong to someone and they are given as gifts and that we cannot judge whether some may not wish to share, as Carolyn Norstrom says:

... people protect themselves through silence. Some define themselves in narration, but they equally constitute themselves in the silent space of the unsaid.⁹¹

This is articulated through the character of Walter in *The Fight* and the life-long silence of his shell-shock.⁹² Thompson also urges us to examine our own self-satisfaction in eliciting stories with his salutary recollections.⁹³ This resonates with me from visiting war zones in Sudan,⁹⁴ and of my experience directing the play *Not About Heroes*⁹⁵ and although HP is not

⁸⁶ Nick Kaye, *Site Specific Art: performance, place and documentation*, (London: Routledge, 2000), p. 6.

⁸⁷ The Friends of Heaton Hall are a group of volunteers who were set up to promote public awareness of Heaton Hall in Manchester. They are a dedicated, generous and knowledgeable group of people who have campaigned tirelessly for 20 years to upkeep the Hall and without whom this portfolio of work would not have been possible. Their website can be found here: <https://heatonhall.wordpress.com/>

⁸⁸ There is a large Jewish and Muslim population in the area. Shabbat, the Jewish day of rest takes place each week from sunset on Friday to sunset on Saturday and Friday is also the holy day for Muslims. We noted the different times faith groups came to the park and were respectful of their needs.

⁸⁹ The Friends of Heaton Hall have long campaigned for a monument to the Pals Battalions and I was mindful of being respectful to their 20 years of work.

⁹⁰ James Thompson, *Digging up Stories: Applied Theatre performance and war*, (Manchester: Manchester University Press, 2005), p. 11.

⁹¹ Carolyn Nordstrom, *A Different Kind of War Story*, (Philadelphia: University of Pennsylvania Press, 1997), p. 204.

⁹² We see Minnie break her silence regarding Walters aggressive behaviour which was as a result of shell shock (PTSD) and survivors' guilt, which was never spoken about within the family.

⁹³ In his work in Sri Lanka, Thompson faced life changing moments at border crossings; his colleagues made up 'performative' book titles to allay tension and later reflected that seeing a war zone as 'performance' was a cynical reading of the 'performative' and not meant to be-little. It gave absolute sharp focus and seriousness to the interlocutors sincerity - when being shown a cyanide tablet by a border guard who was prepared to die for his cause relieving Thompson of any complacency towards the 'real' - when the guards 'performance' was deadly serious. Thompson, J, *Digging up Stories: Applied Theatre performance and war*, (Manchester: Manchester University Press, 2005), p. 239.

⁹⁴ I went to Sudan in 2016 on a medical aid and research mission but unfortunately, I am not able to publish details about it because of security reasons.

⁹⁵ <https://www.feelgoodtheatre.co.uk/not-about-heroes-2014> Feelgood Theatre Productions 2014 production of *Not About Heroes*.

a war zone, I am digging up war related memories. Many WW1 and WWII veterans didn't speak of their experiences and in re-telling sensitive stories I must not glorify or use 'emotional clichés'⁹⁶ in their dramatisation. Digging deep and treading lightly therefore is paramount, so no assumptions are made; as Thompson says, 'they are not mine to make'⁹⁷ and 'exhibition or valorisation of a story has no automatic connection to the liberation of the teller'.⁹⁸ My dig has to be gentle in looking for 'theatre where beauty embraces resistance, firmly coupled – no longer spine to spine'.⁹⁹ I follow Thompson's guidelines (in appendix A:2) the ethics of which extend of course to audiences, hence developing formal questionnaires and informal feedback cards to gauge their responses after performances.

No pretensions consumerist hype or complacency in telling stories

Both of my primary pieces *Whispers* and *Song Cycle* end in the present day. They do not revel in uncritical nostalgia, or become overindulgent but ask questions of today, informed by the past. This chimes well with the opinions of Bachelard and Rancière. In addition to treading lightly to renew audience's relationship with HP, Bachelard warns against creating poetic pretensions and Rancière advocates that where contemporary theatre crosses boundaries and blurs roles (as in site-specific theatre) there is no need to 'relaunch' the 'form of the total artwork'¹⁰⁰ and sees the need to create the 'apotheosis of art and life'¹⁰¹ as egotistical and produced only for a 'consumerist hyper-activism.' Machon suggests this would lead to an experience that is 'style over content.'¹⁰² A critical HP and HH audience would not tolerate the treatment of their social history as pretentious and inaccessible. My feedback shows that a large percentage of my audiences have returned for each performance in this portfolio, and audiences who are new to theatre have been attracted to the performances for the first time to hear stories of their community in their Park.

⁹⁶ James Thompson, *Digging up Stories: Applied theatre performance and war*, (Manchester: Manchester University Press, 2005), p. 239.

⁹⁷ *Ibid.*, p. 238.

⁹⁸ *Ibid.*, p. 7.

⁹⁹ James Thompson, *Digging up Stories: Applied theatre performance and war*, (Manchester: Manchester University Press, 2005), p. 243.

¹⁰⁰ Jacques Rancière cited in Josephine Machon, *Immersive Theatres. Intimacy and Immediacy in Contemporary Performance*, (London: Palgrave MacMillan, 2013), p. 118.

¹⁰¹ *Ibid.*

¹⁰² *Ibid.*

Following the strategies outlined above, the following chapter will expand on how academic research informs my professional practice and is embedded into the process I used to create the site-specific work for HH and HP.

Chapter 1 – My Creative Process

Whilst this chapter is short it is significant as it provides the reader with a critical insight into some key terms that have had a significant impact on my research and developing practice as a site-specific maker and director over the course of this PhD journey. This chapter offers an account of my academic and professional process, summarising the main critical tenets, and highlighting the seminal influences on my professional practice, which are then threaded through each of the commentaries included in this portfolio.

In particular, it is important for me to speak about the critical terms found in the poetics of space outlined by de Certeau's and Pearson and McLucas' terms host and ghost and palimpsest. Furthermore, music acting as a unifier is a major tenet in my work and I borrow from Tarkovsky's filmic terminology, specifically suturing, to explore the way in which I use 'grain', 'voice' and 'breath' as a unifier or suture to create a sonic and visual matrix for the audience. I explore this 'suturing' of the sites musicality, alongside the mapping of the heterotopia (rules of the site) which embraces Cathy Turner's notion of revealing the palimpsest-like layers of the site to reinterpret the past in a present narrative, enveloping the site-specific messiness, following Victor Turner. I introduce my own term for the importance of the three-way coming together of the 'grain', 'site' and 'rules' as my 'poetic gap', which in the conclusion (plate 41) develops into a five-way coming together with research and the audience/users/participants. This development is initially explored here by looking at how the audience participates in a collective rhythm and questions, following Schechner, whether the audience experienced theatrical transportation, or are transformed by the work. This chapter then concludes by expanding on Pearson/McLucas's notion of the host and ghost into Bliss Cua Lim's seminal work on 'translating time', which affords me the opportunity to use the device of the theatricalised ghosts in order to expand my work. This flow has been enabled by staying with the one site for all of the performances using a low-tech approach in order for the site to reveal its many layers. In developing my portfolio of work I have been able to experiment with all the ideas contained in this chapter and show how they have continued to impact my ongoing praxis.

Developing my portfolio

Mapping the space of Heaton Hall and Park exploring Space, Poetics and Heterotopia

Starting with de Certeau's definition: 'space is a practical place'¹ and by using or naming an empty 'space' it becomes a 'place'. A theatre and a performance can be anywhere, as Peter Brook espoused:

a man who walks across an empty space whilst someone else is watching him, this is all that is needed for an act of theatre to be engaged.²

Thus, space is transformed by action. Its 'transformation' is ambiguous and open to interpretation in how the walker chooses to use the space but, as Nick Kaye states, when negotiating geographical rules, people are 'acting out'³ the space; they are not free to re-design the space. Therefore, the mapping of the space as an artistic journey brings into play the poetics of the space as Bachelard summarises in *Poetics of Space*⁴ with his theory of desire paths or desire lines. He describes the phenomenon of people making choices by creating their own paths, ignoring tarmac, grass, or paved pathways, establishing a web of 'footpaths', for example over a quadrangle on a university campus or across a park. This suggests there is free-will and poetry even in the most concrete landscapes. HP is a named specific place, I am not free to re-design, only interpret and negotiate it anew by creating and offering a range of potential performance paths. Whilst I seek to temporarily transform HP and HH into the setting for the narrative I must be considerate to users' existing 'poetics'. I must also have a robust understanding of the distinct areas, and rules of site which Fiona Wilkie summarises as the 'private and public, past, and present, work and leisure, industrial and cultural [are] all overlapping and interacting.'⁵ Different areas mean different things to the staff and the public and I must negotiate each area with care for the

¹ Michel de Certeau, *The Practice of Everyday Life*, (Berkeley: University of California Press, 1984), p. 117.

² Peter Brook, *The Empty Space*, (London: Penguin Books, 1968), p 11.

³ Nick Kaye, *Site-Specific Art. Performance, place and documentation*, (London: Routledge, 2000), p. 5.

⁴ Gaston Bachelard, *The Poetics of Space*, trans., Maria Jolas, (Massachusetts: Beacon Press, 1969).

⁵ Fiona Wilkie, 'Kinds of Place at Bore Place: Site-Specific performance and Rules of Spatial Behaviour,' p. 243.

public wellbeing and with permission from the management. At first it would seem that the multiple rules and interpretations would not be conducive to creating a theatre piece, however I 'read' HP and HH as an example of Foucault's heterotopia, where,

... a juxtaposition of incompatible spaces is in dialogue with one another in a single real place. Worlds within worlds; spaces that have layered relationships that don't immediately seem to coalesce...⁶

In negotiation with park stakeholders and staff I begin to map the artistic journey of the piece and the journey for the audience to allow HP to continue to perform its function as a public park. Many elements are incorporated, especially found sounds. For example, in *Whispers* and *Remembrance Peace Events* I integrate the Farm Centre clock (as it strikes 11 am for Armistice or 7pm for the start of the show), I ask the farm staff to wear a period costume as they take the cows back to their pasture passing the waiting audience before the performance starts. Then I carefully negotiate incompatible elements, for example, will there be a fairground in front of the Hall when our performances, set in 1918, take place? Will there be a fun-run past the Somme Memorial on Remembrance Sunday at 11 am when we are leading the *Remembrance Peace Event*?

Not being in a traditional⁷ theatre space, as a director I must manage my own (and audiences') expectations and develop resourceful technical methods within the limitations of the site. The host site is a generous canvas but practically HP is a Grade 1 listed building where you cannot affix any scenery, and all lighting and sound has to be run off a single 1 x 3 pin plug socket in each room.⁸ Health and safety is paramount, and all must be negotiated

⁶ Michel Foucault, cited in Neil Leach, ed., *Rethinking Architecture: A Reader in Cultural Theory* (London: Routledge, 1997), p. 354.

⁷ Traditional: a space designed specifically for the performance of theatre, dance, and music. May also be referred to as orthodox.

⁸ I now use non heat emitting LED spotlights and uplighters to adhere to the strict Fire Safety regulations. I complete a rigorous H&S Risk Assessment with HP management and then the Fire Officer from MCC measuring each entrance and exit each chair in relation to each other and every potential trip, slip and fall hazard which is heightened in a listed building. Every item of costume and set must be flame proofed, every fire exit manned and fire evacuation rehearsals undertaken. No scenery can lean on any wall, no fixings attached to walls all cable runs matted instead of stuck down with gaffer tape. No food or drink allowed in the hall. Dressing rooms have to be created in bedrooms. Disability access is an important issue, and all my shows allow for full wheelchair access.

against an artistic desire to challenge practice and transform the site to bring narratives to life.

Site-specific messiness

I must also allow for elements of site-specific 'messiness'. My pieces in HH and HP can be seen as interventionist, however, as Victor Turner notes, there is an argument that interventionism through drama can sometimes be 'messy focusing often as it does on societal issues and probing contamination of context'.⁹ Helen Nicholson describes this messiness as,

...contaminated by context, place, people, and politics [this] makes the flaws, hesitations, personal factors, incomplete, elliptical, context-dependent, situational proponents of performance visible.¹⁰

My work recognises these situational flaws and hesitations in the artistic planning. I validate and re-imagine flaws and fuzziness as positives, professionalising the site-specificity, and dramatising the 'contaminated' into bespoke experiences for the audience within the performances. The global issues of war told at local level using local stories allows audiences to own those stories giving them a sense of agency as they witness the community's messiness.

The notions of host and ghost and palimpsest

To describe the relationship between the work and the space I use Pearson, McLucas's notion of *host* and *ghost*, where the place (HH and HP) is the *host* being haunted for a time by a theatricalised *ghost* (the work). McLucas states,

⁹ Victor Turner cited, in Richard Edwards and Robin Usher, *Globalisation and Pedagogy: Space, Place, and Identity*, (London: Routledge, 2000), p. 124.

¹⁰ Helen Nicholson, *Applied Drama: The Gift of Theatre*, (Basingstoke: Palgrave Macmillan, 2005), p. 12.

...like all ghosts it is transparent, and the host can be seen through the ghost. Add into this a third term – the witness, i.e., the audience – and we have a kind of trinity that constitutes the work.¹¹

Cathy Turner emphasises that the 'performance is seen as the rewriting of space through a new occupation of site in tension with what precedes it'.¹² Whilst my work is not a re-writing of history, it is an occupation and a layering of stories, a 'palimpsest-like layering'¹³ of past 'host' and present 'ghost' in a narrative which interprets the past in the present'.¹⁴ The HH caretaker Dave Clegg commented to me after a performance of *Whispers* that the story was like we had 'scraped off the [wall]paper and found another layer of hidden stories'.¹⁵ Palimpsest from the Greek *palímpsēstos*, literally, means 'scraped again' referring to a piece of parchment where the writing has been scraped off to be used again for new writing, often happening several times. Metaphorically my portfolio draws on HH and HP's palimpsest, the history, the echoes of the past, the multiple layers of meaning. Pearson notes that the narrative emanating from this form of social archeology,¹⁶ that is to be used in performance is 'translated through the cultural and political interests of the present.'¹⁷ Therefore, there is a certain responsibility to the community to represent their history in an engaging and thought-provoking way to develop a regular audience.

Though the work, like the site, may never be complete (as the host stimulates new stories from the audience and we adapt the performance), host and ghost are in collaboration, day by day creating a new version in what Pearson describes as 'the latest occupation of a place where previous occupations are still apparent and cognitively active'.¹⁸ The performance

¹¹ McLucas cited in Cathy Turner, 'Palimpsest or Potential Space? Finding a Vocabulary for Site-Specific Performance', *New Theatre Quarterly*, 20: (4); (2004), pp. 373 - 374.

¹² *Ibid.*, p. 374

¹³ *Ibid.*

¹⁴ Pearson cited in Cathy Turner, 'Palimpsest or Potential Space? Finding a Vocabulary for Site-Specific Performance', *New Theatre Quarterly*, 20: (4); (2004), p. 378

¹⁵ Told to me in an informal moment after the first performance of *Whispers* as we were locking up the music room.

¹⁶ Archeology being concerned with evidence from the past.

¹⁷ Pearson cited in Cathy Turner, 'Palimpsest or Potential Space? Finding a Vocabulary for Site-Specific Performance', *New Theatre Quarterly*, 20: (4); (2004), p. 378.

¹⁸ *Ibid.*

ghosts and audiences leave but the host remains in place and returns to its normal daily function (or neutral) but as Rebecca Schneider suggests the 'performance persists through its remains',¹⁹ (programmes, photos, re-visits to the site post-performance) and this helps to reinforce the experience and a sense of attachment. Analysis of *Whispers* feedback (in chapter 3 and results in appendix 3:9) showed that over half of the audience engaged with the remains²⁰ and in chapter 4 we see they returned to attend other performances.

The site as 'grain', 'voice', and 'breath' to create site-musicality

Putting challenges aside, with heterotopia mapped and HP negotiations done, my creative vision begins to 'listen' and have a 'site dialogue' using Barthes' concept of 'the grain of the voice'²¹ (mentioned in the introduction) and translated here to the grain of the site. Wilkie defines the 'grain' as:

... embedded in the architecture; the site's usage (past and present), found text, objects, actions, sounds, anecdotal guidance, personal association, site-morphology, cultural and political context.²²

As I mentioned in the introduction, I relate to Barthes' Russian Bass metaphor which urges me to find 'the materiality of the body speaking its mother tongue',²³ the found sounds and stories are its mother tongue and our performance its vehicle. I want the site to communicate in all its voices, visible, invisible, found, and composed, and create a 21st century production that gives those 'spine tingling'²⁴ feelings. Moments where the trinity of

¹⁹ Panayiota. A. Demetrio, citing Rebecca Schneider in, *Performing Remains: Art and War in Times of Theatrical Reenactment*, (London and New York: Routledge, 2011), p. 84.

²⁰ Significant remains of the show were the poppy feedback cards that audiences left strung up on the washing line in the corridor of Heaton Hall. The programme also remains for the show and the poster which joined a display in the Friends of Heaton Hall meeting room and Long Gallery for four years alongside the painted flats with Owen and Sassoon poetry on which are described in the commentary in chapter 3.

²¹ Roland Barthes, *Image, Music, Text*. Essays selected and translated by Stephen Heath (London: Harper Collins, 1977).

²² Fiona Wilkie, 'Mapping the Terrain: A Survey of Site-Specific Performance in Britain,' p. 150.

²³ Roland Barthes, *Image, Music, Text*. Essays selected and translated by Stephen Heath (London: Harper Collins, 1977), p. 181.

²⁴ The emotional response to music has been researched, whilst it is not necessary to analyse here, it is worth mentioning that it has been suggested that certain melodic structures may appear more pleasing to the brain. Robert Jourdain has noted that contiguous notes express a pleasing harmony and that this line, because it can be organised by the brain, anticipates, and brings about pleasurable responses. Paraphrased from Robert Jourdain, *Music, the Brain, and Ecstasy: How music Captures Our Imagination*, (New York: William Morrow and Company, 1997), pp. 5 - 27.

'host', 'ghost' and audience are one. Using music, especially vocal *a cappella* harmony as a suture, creates a feeling of continuity, of joy or wellbeing as because as Barthes' suggests:

there is an imaginary in music whose function is to reassure, to constitute the subject hearing it ... that music is an access to jouissance',²⁵

as evidenced in chapter 3 with *Whispers*.

Lévi-Strauss understands more than many how vocalities tap into basic questions of human ethnicity, he says:

...innumerable societies, both past and present, have conceived of the relation between the spoken language and singing or chanting as analogous to that between the continuous and the intermittent.²⁶

In Caroline Bithell's 2006 work²⁷ using communal singing in Corsica she reports how the participants were not simply preserving their past but re-constituting a part of their cultural heritage which brought with it a sense of identity with self and place. Upon hearing the reconstructed Mass, old people in the village were 'moved to tears', along with the memories; 'as if the dead had returned'.²⁸ It brought the community together and gave the younger generation an opportunity to own and adapt traditional practices in the twenty-first century.

In my work I revel in finding both these visceral points that hint towards an audience micro utopia (as mentioned above) or jouissance. Schechner believes that voice work is 'identical to the breath – to the ancient notion of spirit; of life coming from outside and possessing

²⁵ Roland Barthes, *Image, Music, Text*. Essays selected and translated by Stephen Heath, (London: Harper Collins, 1977), p. 179.

²⁶ Claude Lévi-Strauss cited in Richard Schechner, *Environmental Theater*, (New York: Applause, 1994), pp. 171 - 172.

²⁷ Her examination of the reconstruction of polyphonic settings of the Latin Mass in Corsica explored a series of metaphors linked to memory and identity. Caroline Bithell, 'Musical Archaeologists: the revival and Reconstruction of Polyphonic Settings of the Latin Mass in Corsica', in *Ethnomusicology Forum*, (15): (1); (2006), p. 13.

the body, or of man's essential inner life'.²⁹ As an artist I can sense the breath or spirit of the Hall can be found in the unpeeling of the palimpsest, the ghost voices re-awakening, as Bithel found in her work and as I also find and in a completely different way as promenade leader. As you will see in chapter 3 (*Whispers*), I use my breath to cue the start of each scene. I 'conduct' the audience's collective tempo of walking and settling and then allow the influences of the site as ally to lead the scene's rhythm. I take a slow breath and give it to the lead performer, once accepted by the performer they began, and trinity of host, ghost and audience is united. This union with the site became a spiritual experience for or casts, as one performer said; 'by the second scene I felt as if our breath and spirits had joined with the hall's ghosts.'³⁰

Listening may speak - the site as an ally in a sonic and visual dialogue.

This spiritual experience or 'site dialogue' inspires a 'field of activities'³¹ and influences and often acts as the catalyst to the narrative. 'It's like throwing a six to go; it might get us several rungs up the theatrical ladder before we begin'.³² HH and Park is 'saturated'³³ with meaning and I embrace an organic synthesis of the site's topographical qualities, geography, history, sonic world, and external rules. I meld them into what Bachelard describes as a coexistence of things in a space - '...to which we add our own consciousness of our own existence. It becomes the centre of all space', as we saw above with the performer's spiritual experience.³⁴ As Bachelard continues, the grain connects within our intimate 'dream space', or imagination and this is the place I begin to create the show. I refer to this dream space as my 'poetic gap' as shown in the diagram below.

²⁹ Richard Schechner, *Environmental Theater*, (New York: Applause, 1994), p. 171.

³⁰ Performer in *Whispers*, 11 November 2016.

³¹ McLucas et al., cited in Nick Kaye, *Site-specific Art. Performance, Place and Documentation*, (London: Routledge, 2000), p. 53.

³² Nick Kaye, *Art into Theatre*, (Amsterdam: Harwood Academic Publishers, 1996), p. 213.

³³ *Ibid.*, p. 214.

³⁴ Gaston Bachelard, *The Poetics of Space*, trans., Maria Jolas (Massachusetts: Beacon Press, 1969), p. 201.

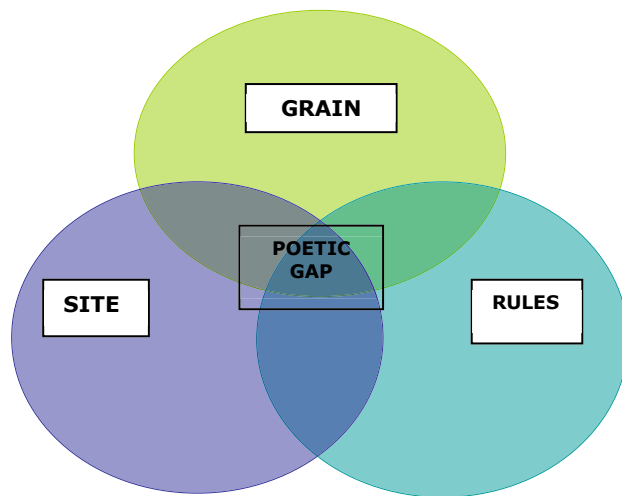


Plate 5. © Caroline Clegg

This three-way coming together is the crux of my creative process. I expand on Barthes' notion of the 'grain of the voice' to mean the grain of the site, which as Barthes suggests 'listening [to it] may speak!' ³⁵ This listening couples research of the site's stories within my own poetic gap allowing the site and its stories to become a partner, an ally, an actor, a transformer. It realizes Schechner's theories of environmental theatre, rephrased by Kneehigh as 'landscape theatre', ³⁶ removing audience barriers, engaging in a scenic dialogue with a space in order to transform the space and create site-specific performances. The site, therefore, is in sonic and visual dialogue with me the director and all the creative artists, composer, writer, choreographer, and designer. There develops a synchronicity of site, sight, and sound to create a sonic and visual matrix. Weaving what Schechner referred to as the site's active environment, or *found sounds* (bird song; hall echoes, rumbling pipes, children playing, rain on trees) into a composition, possibly as a leitmotif or to signify a fixed location. My listening to the grain of HP 'muscalises and determines composition'³⁷ suggesting the ethnomusicological hypothesis of an intrinsic relationship between sound and location.

³⁵ Roland Barthes, *The Responsibility of Forms*, trans. Richard Howard, Berkeley: University of California Press, 1991), p. 259.

³⁶ Cited by Fiona Wilkie, in 'Mapping the Terrain: A Survey of Site-Specific Performance in Britain,' p. 150.

³⁷ *Ibid.*, p. 17

Musically, Cage encouraged us to *listen to silence* in his 1952 landmark piece *4'33'*, Brandon LaBelle adds:

... in silent spaces, listening is forced away from the musical object and towards its own process: what I hear is the noise of my own listening where responsibility is given to the listener for the music produced.³⁸

(More on silence in chapter 3). My work embraces this notion, just as I sit in the space and listen to the site; I allow audiences space to listen and create their own extended internal narrative as they walk from room to room or sit in silence after or before a scene lost in their own thoughts. In chapter 3 I give examples in *Whispers* of silence as a theatrical device within the narrative encouraging the performers to use it to add meaning to particular moments.

Site specific as filmic

One could say that site-specific work is theatre on location. As a stage director with twenty-nine years' experience of outdoor site work, I have an 'on-location' film director's eye. I see each site-specific piece as if it were a film, as if I were in the film, immersed in it and experiencing the narrative; it's no surprise then that my work has been alluded to by critics and audiences as being 'filmic' and as *The Guardian* critic proffered in 2005, '...Clegg's production excels in longshot - and its pretty good in close up as well.'³⁹

A little boy once declared 'I feel like I have fallen into a film, but I can't see the cameras,'⁴⁰ as he followed Robin Hood from scene to scene in Dunham Massey Park. A major aim of my work is to engage with the multi-dimensionality of the imagined 'reality' through being immersed in a transformed world, transcending the confines of traditional theatre, and

³⁸ Brandon LaBelle, *Background Noise, Perspectives on Sound Art*, (New York: Continuum, 2006), pp. 16 - 17.

³⁹ Alfred Hickling, *The Guardian Review*, on Feelgood Theatre Production of *Dracula – The Blood Count*, 23 July 2005 <https://www.theguardian.com/stage/2005/jul/23/theatre> accessed 22 August 2020.

⁴⁰ FTP production of *Robin Hood* in Dunham Massey, July 1998.

importantly, not seeing any of the machinations of the stage management or how the theatrical magic is made. The mise-en-scène, sound, and site specificity paralleling film in what Stefan Smith suggests is its ability to allow the perceiver:

...the freedom to engage with their own sensitivity and un/sub/conscious mind to take an active role in creating a personal connection and meaning.⁴¹

Like Tarkovsky, who through the precision of structure in his filmmaking, 'invites us into a metaphysical world with no boundaries',⁴² all my pieces give audiences this opportunity. The staging creates filmic and freeze frame 'stage pictures' that stimulate personal memories and connections alongside the narrative. Unlike film they are immersed in the sites sights, sounds, smells and temperature which stimulate a connection to place. Please note that this is a live immersive experience and not easily replicated in the recordings necessary for the purpose of this thesis.

Immersive theatre

At this point it would be negligent of me not to acknowledge (briefly) specific notions of immersive theatre and where there are crossovers to site-specific. Machon acknowledges Rancière's point that 'contemporary theatre practice crosses boundaries, blurs roles, and mixes genre inspiring a range of interactive relationships',⁴³ this is certainly true of my portfolio and my practice as I have laid out in this chapter. As a producer I find the word immersive is now over used in marketing to sell commercial performances that are in a space other than a purpose-built theatre. As Machon suggests, some performances are often 'style over content...formalistic trends to superficial ends without depth of thought,'⁴⁴ though, authentic immersive productions can be dynamic and exciting as in *Operation Black Antler*. Machon succinctly summarizes the central features of an immersive theatre event

⁴¹ Stefan Smith, 'The edge of perception: sound in Tarkovsky's *Stalker*', *The Soundtrack*, 1: (1); (2007), pp. 41-51.

⁴² Pangborn on film, <http://www.pangbornonfilm.com/masters/andrei-tarkovsky-1932-1986/> accessed 2 March 2020.

⁴³ Rancière cited by Josephine Machon in *Immersive Theatres. Intimacy and Immediacy in Contemporary Performance*, (Basingstoke: Palgrave Macmillan, 2013), p. 118.

⁴⁴ Ibid.

as: 'in-its-own-world'-ness, through a dexterous use of space, scenography, sound and duration within interdisciplinary (or hybridized) practice';⁴⁵ Rancière suggests that: '...the challenges of the form meet a depth of artistic thought and critical engagement'.⁴⁶ I argue that my site-specific work achieves Rancière's suggestion and delivers all the elements of Machon's summary, however Machon defines the audience's interaction with the world as shaping the outcome of the work and here we deviate as I direct and shape the outcome.

Finally, according to Trueman:

...[immersive]marks a piece of theatre experienced from within rather than as an outside observer... you are part of it rather than looking on.⁴⁷

I would argue that my audiences in HH and HP experience an immersion of site, sound, sight and narrative evolving directly from the site. The audience are not active participants (as required of immersive theatre) but audiences are transported back to another time and place that is its 'own world-ness'. True immersive experiences are very exciting (as with *Operation Black Antler*) but in my opinion superimposed built locations akin to movie sets in warehouse locations are commercial enterprises for entertainment and often emphasise 'style over content'.⁴⁸ It has its place in the entertainment industry, but not in my site-specific work.

Participation and a collective rhythm

All my performances break the fourth wall and performers engage directly with the audience; but they do not (as in Augusto Boal's Forum Theatre technique), act in or

⁴⁵ Josephine Machon, *Immersive Theatres. Intimacy and Immediacy in Contemporary Performance*, (Basingstoke: Palgrave Macmillan, 2013), p. 278.

⁴⁶ Rancière cited by Josephine Machon in, *Immersive Theatres. Intimacy and Immediacy in Contemporary Performance*, (Basingstoke: Palgrave Macmillan, 2013), p. 117.

⁴⁷ Trueman cited by Josephine Machon in, *Immersive Theatres. Intimacy and Immediacy in Contemporary Performance*, (Basingstoke: Palgrave Macmillan, 2013), p. 72.

⁴⁸ Rancière cited by Josephine Machon in, *Immersive Theatres. Intimacy and Immediacy in Contemporary Performance*, (Basingstoke: Palgrave Macmillan, 2013), p. 118.

contribute to the performance as 'spect-actors'⁴⁹ but they can participate by sharing their thoughts as they promenade, singing with the actors (as in *Midsummer Night's Dream* and *Marvellous Music*) and contributing with their feedback at the end as exemplified here; 'thank you for a wonderfully unique marriage of music, dance, theatre, movement, and passion, with a rich historical setting.'⁵⁰

A shared audience rhythm

Importantly I create a shared rhythm within the audience. Rancière refers to Plato who suggested the need for a 'choreographic community,'⁵¹ a feeling of communality. At HP I carefully direct and choreograph the way we move about the space, the sound bath engendering a collective energy and allowing individuals time to reflect. I pay special attention to the finale always being musical to bring cohesion and inclusivity, ensuring no one feels alienated from the experience; as I experienced personally from a performance I have attended. Watching *Red Mask* by Punchdrunk in 2008 left me feeling isolated and disillusioned due to the lack of audience communality, I was a lone audience member, loud electronic music making conversation impossible; however, *Operation Black Antler*⁵² by Blast Theory and Hydrocracker in 2019 embraced audiences' collectively, confronted political issues and challenged my practice. In the future a hybrid or immersive and Forum Theatre approach may become useful in HH and HP, but I first need to gently encourage a new audience to share their stories informally and collaborate via groups such as the Friends of Heaton Hall to build confidence and to encourage people try a range of cultural offerings on a regular basis.

⁴⁹ Referring to the audience becoming involved in the action encouraged by agent provocateurs (actors) in the crowd. Augusto Boal, *Games for Actors and Non-Actors*, Second Edition, trans., Adrian Jackson, (Abingden: Routledge, 2002), p 23. involved encouraged by agent provocateurs (actors) in the crowd.

⁵⁰ Audience member feedback from *Whispers*, 11 November 2016.

⁵¹ Rancière citing Plato in Josephine Machon, *Immersive Theatres. Intimacy and Immediacy in Contemporary Performance*, (London: Palgrave Macmillan, 2013), p. 117.

⁵² *Operation Black Antler* is a site-specific, immersive theatre piece created by Blast Theory and critically celebrated theatre company Hydrocracker. The work invites the audience to enter the murky world of undercover surveillance and question the morality of state-sanctioned spying. <https://www.blasttheory.co.uk/projects/operation-black-antler/> accessed 3 August 2023.

Music as storyteller and unifier

This is a major tenet in my work. In this portfolio I experiment with music and sound, again adapting Tarkovsky's film techniques where music acts as a 'unifier' or 'suture'⁵³ to the *mise-en-scène*. This unifying music becomes the 'internal logic' the dialogue or 'sonic flow',⁵⁴ acting as an internal pulse. It highlights the grain and narrative through underscoring, leitmotif or found sound. It bridges visual breaks with sound overlaps, leads audiences on promenades; as Chion suggests, to 'bind the flow of images', immersing audiences in a 'sound bath.'⁵⁵ This sound world establishes atmosphere within HH, offering a framework that contains the image as a heard space in which the scene bathes. Ultimately:

...providing unity through non-diegetic music: this music is independent of the notion of real time and space and can cast the images into a homogenizing current.⁵⁶

However, crucially, music is not a directorial whim but adds a layer of meaning and as Tarkovsky (who experimented with the notion of not having a film soundtrack) states, if absent it would 'not just be the weaker in its idea and impact, it would be qualitatively different.'⁵⁷

In all my portfolio pieces, particularly *Whispers* and *Song Cycle* I also experimented with the technique of 'external logic'⁵⁸ shifting focus to a sound unrelated to the visual by playing with distance of sound and echoes in the hall and park bringing an interruption in the anticipated organic flow. This links to Chion's concept of 'causal' and 'reduced listening', rooted in acousmatic (out of sight) sound techniques from composer Pierre Schaeffer's idea of *musique concrète*.⁵⁹ There are parallels also here with Tarkovsky's film technique where

⁵³ Andrey Tarkovsky, *Sculpting in Time, Reflections on the Cinema*, (Texas: University of Texas: 1989), p. 159.

⁵⁴ *Ibid.*

⁵⁵ Michel Chion, *Audio Vision, Sound on Screen*, ed. & trans., Claudio Gorbman, (New York: Columbia University Press), p. 47.

⁵⁶ *Ibid.*, p. 47.

⁵⁷ Andrey Tarkovsky, *Sculpting in Time: Reflections on the Cinema*, (Texas: University of Texas Press, 2006), p. 159.

⁵⁸ *Ibid.*, p. 46.

⁵⁹ The word acousmatic, from the French *acousmatique*, is derived from the Greek word *akousmatikoi* (ἀκουσματικοί), which referred to probationary pupils of the philosopher Pythagoras who were required to sit in absolute silence while they listened to him deliver his lecture from behind a veil or screen to make them better concentrate on his teachings.

he utilises acousmatic sound to identify a place when there is an absence of dialogue or music in order to allow ‘the possibility of experiencing the feeling of space that exists around the immediate story.’⁶⁰ I also utilised this in *Whispers* chapter 3.

In site-specific theatre, acousmatic sound gives a potential illusion of silence, (this is evidenced in the soprano cadenza and trumpet solos in *Whispers* and *Song Cycle*, in chapter 3) or a heightening of tension. Artistically I share Pallasmaa’s concerns that the:

... tendency of technological culture to standardise environmental conditions and make the environment entirely predictable is causing serious sensory impoverishment and weakens the opportunity for haptic sensation and embodied involvement.⁶¹

A low-tech delivery

Therefore, I prefer to work low tech and acoustically in synchronisation with site’s acoustics eradicating barriers to the immediacy of voice or instrument. In my opinion technological barriers create a lack of enchantment (my ideas on enchantment are developed in chapter 2) and if recorded sound is required, I ensure it is played on period devices or emanates from a hidden device. Attention to detail and authenticity is my responsibility to the host and the audience, a 21st century speaker in a 1916 piece is not appropriate to site-specificity. However, I have seen technology utilised in mainstream commercial work labelled for example in Secret Cinema’s⁶² work and *Burnt City* (Punchdrunk),⁶³ which suits their purposes but in my opinion this does not suit my aims.

⁶⁰ Pangborn on film, <http://www.pangbornonfilm.com/masters/andrei-tarkovsky-1932-1986/> accessed 18 April 2020.

⁶¹ Pallasmaa, cited in Cathy Turner, *finding a Vocabulary for Site-Specific Performance*, published online by Cambridge University Press, October 2004. [10.1017/S0266464X04000259](https://doi.org/10.1017/S0266464X04000259) accessed 17 December 2017.

⁶² https://www.secretcinema.com/en_US accessed 30 April 2023.

⁶³ <https://www.punchdrunk.com/> accessed 30 April 2023.

Transportation and Transformation

Can performance and performance remains contribute to transportation or even offer a transformative experience in order to aid attachment to place? Helen Nicholson⁶⁴ cites Schechner's hypothesis of 'transformation' and 'transportation' and his notion that only transformation offers a permanent change. Victor Turner aligns transformation to a liminal experience,⁶⁵ an experience sometimes but not always associated with ritual or rites of passage, that brings about fundamental changes. Whereas transportation (Turner describes it as liminoid)⁶⁶ is temporary and transports an audience *to* somewhere for an experience, returning them to their starting point at the end of the experience. Theatrical transportation can have a profound effect as Tim Etchells poetically suggests, it is like 'going to another world and coming back with gifts',⁶⁷ gifts which are often tied to personal memories of place thereby igniting attachment to place. Schechner, however, suggests that 'a series of transportation performances can achieve a transformation,⁶⁸ therefore I propose that coming together on a regular basis in HP to share a cultural event may encourage transformation as I have seen with the establishment in 2016 of FTP's *Remembrance Peace Event*. This event is now embedded into HP's annual calendar where it has already become a yearly ritual for many, especially since the building of the Somme Memorial in the Park in 2018. The memorial has already permanently transformed the grain of the site in the area it is located, into a quiet space of contemplation. Local people now have their own monument in their park and the attendance at the Peace Event grows annually as commented on here:

⁶⁴ Schechner cited in, Helen Nicholson, *Applied Drama: The Gift of Theatre*, (Basingstoke: Palgrave Macmillan, 2005), p. 12.

⁶⁵ A liminal experience describes a state of being in a period of transition or on the threshold in between two distinct phases or statuses, often associated with rites of passage such as puberty to adulthood. Once the new status is achieved there is a heightened sense of communitas and a feeling of togetherness with the potential for collective transformation.

⁶⁶ Liminoid experiences building on liminal often arise in leisure, recreation, festivals and artistic performances.

⁶⁷ Tim Etchells in J. McKenzie, *Perform or Else: From Discipline to Performance* (London: Routledge, 2001), pp. 49.

⁶⁸ Schechner cited in, D. Conquergood, 'Of Caravans and Carnivals: Performance Studies in Motion', *The Drama Review*, 39: (4); (1995), pp. 137- 138.

I didn't used to go to an Armistice event but I came to *Whispers* because my great uncle was a Manchester Pal and it changed my feelings about war. I come here every Armistice Day now, just on my own.⁶⁹

This is only one example of many I have received and to prove transformation for many would take a period of study beyond this doctorate.

Translating time and the use of theatricalised ghosts in performance

In my secondary pieces *Marvellous Music*, *MND*, *Romeo and Juliet*, I have used the theatrical device of actors appearing as ghosts, in this case the ghosts of the Egerton family and Arthur Sullivan (friend of Seymour Egerton, the 2nd Earl) to tell their stories. Bringing 'ghosts' into the frame of contemporary performance is not only an entertaining and educative focus for the audience, but as Cathy Turner says, 'the image of the ghost that haunts the site seems interestingly recurrent in site-specific performance'.⁷⁰ Turner cites works by Geraldine Pilgrim, including *Spa* at the Elizabeth Garrett Anderson Hospital in 2003 and the effectiveness of theatricalised ghosts; in her accounts of the work she concludes that, through the work, the building 'has come back to life'.⁷¹ A view shared by Dave Clegg the HH caretaker for over 24 years, who said to me when we had finished *Whispers*:

...the hall loved that show, it has woken up for the first time in 30 years. As I walked down the empty corridors to put the shutters up and put off the lights each night, it was if the hall was breathing a sigh of contentment.

As Maddison suggests, telling stories is 'a movement culminating in creation and change'.⁷² *Whispers* and *Song Cycle* invited participants and audiences to become at one with HP and

⁶⁹ Audience member and HP dog walker, 10 November 2020. I met Roy Davies when I was sitting alone at the Somme memorial on 10 November 2020 during lockdown to make a film to share online because we couldn't hold an event.

⁷⁰ Cathy Turner, 'Palimpsest or Potential Space? Finding a Vocabulary for Site-Specific Performance', *New Theatre Quarterly*, 20: (4); (2004), p. 374.

⁷¹ Ibid.

⁷² D. Soyini Madison, *Performance, Personal Narratives, and the Politics of Possibility* cited in S.J. Daily, ed., *The Future of Performance Studies: Visions and Revisions*. (Annandale, VA: National Communication Association, 1999), p. 277.

share memories from one generation and make them manifest for the next by embedding local, social, and cultural history into a site through a performance; as Heddon suggests,

Bearing witness and giving testimony to others' life stories might serve to make more complex our historical knowledge or bring the past into the present as a means to inform our futures.⁷³

Bliss Cua Lim takes this exploration of the past a stage further in *Translating Time*.⁷⁴ She suggests that the awakening of ghosts and echoes from the past translates time and stirs a collective consciousness especially on the issue of war. By immersing ourselves in these 'whispers' they intertwine with present realities and offer a specific lens in which to examine our own present circumstances. This is seen quite markedly in audience's responses from *Whispers* which I will expand on in chapter 3, as translating time is an important corner stone of my work. In chapter 2, I will demonstrate the bringing to life of the stories within my first primary piece of work, *Whispers of Heaton* and delivering an aesthetic unity through enchantment.

⁷³ Deirdre Heddon, *Autobiography and Performance*: (Basingstoke: Palgrave MacMillan, 2008), p. 159

⁷⁴ Bliss Cua Lim, *Translating Time, Cinema, the Fantastic, and Temporal Critique*, (Durham: Duke University Press, 2009).

Chapter 2 - Bringing the story to life

This chapter will pull through some of the critical terms set out in the introduction and Chapter 1 with specific reference to the way in which *Whispers* and *These Days* evolved in an academic and performance-based framework. A full commentary on their execution can be found in Chapters 3 and 5 respectively.

The particular ideas explored in this Chapter are Bachelard's notion of the poetics of space, the role of enchantment. Re-enchantment has been apparent in my work prior to this doctorate but it came to prominence from my critical engagement and reflection on the practice of aesthetic unity and a re-connection with nature through my low-tech approach outlined in Chapter 1 and an examination of Weber's notions on disenchantment and re-enchantment. This emerged through my reflective practice following the making of *Whispers* which also revealed the important notion of the artist and director becoming what Pearson calls, virtuosic dwellers, another advantage of the performances all taking place in HH and HP. Coupled with the physical theatre method that I employed with the performers, and the familiarity of the site for the audience, each performance enabled the audience to become dwellers in a different, way resulting in them having a greater sense of agency. This sense of dwelling and losing oneself in the site gave me opportunities to create special 'discharge moments' for the audience which I called moments of 'directorial bliss'.

Creating the work

For the original scripts and libretto of *Whispers* and *Song Cycle*, I visited HH and Park regularly. Sitting next to the 226-year-old iron lions at the front of the hall, equipped with photographs, maps, artefacts, and months of background research of the Park's last 100 years - especially the period of the Manchester Pals (1913) and RAF (1939) training camps. I 'listened' to the grain of the site and indulged in the creative imagining of a narrative in my poetic gap. From the silent fields in front of me, I 'heard' the bugler's morning reveille, the sound of men and boys in training on the fields, the sports day boxing matches and the families who visited to say goodbye before the recruits left for the Somme. Ultimately, this

poetic gap process, as Bachelard suggests, becomes an artistic collaboration between the 'intimate space' (imagination) and 'exterior space' (written word and music):

...and each keep encouraging each other as it were in their growth, and when it is expressed poetically in the space, it assumes values of expansion.¹

We the theatricalised ghosts; (the performers) are only there for a specific time to bring the host's stories to life and we have a responsibility to both the host and the 'witness' i.e. audience. Therefore, in my work, the show enhances the site; the host can always be seen through the ghost ensuring that the host always remains the central protagonist (and ally) from which all stories emanate.

Listen with your eyes and body

Just as I have listened and mapped the space it is crucial that the performers also inhabit the site. I introduce my actors to the space in the same way as above, inviting them to absorb the grain of the site. I then introduce Frantic Assembly's notion of performers listening to each other physically within the space: 'we call it listening, but it is actually the use of peripheral vision, sensitivity to the touch and just learning to communicate non-verbally with your fellow performers'² because a FTP actor may be up a tree, or waiting in a bush to enter a scene, or even underground.³

I approach site-specific work equally from a physical perspective as well as blocking mise-en-scène. As a former dancer, my process is aligned to Physical Theatre (as defined by Frantic Assembly);⁴ it is an essential building block for my work. Nick Kaye explores Meredith Monk's choreographic and performance work and I also identify with her site-specific work and her description of it as 'a non-linear dramatic mosaic that incorporated film, dance,

¹ Gaston Bachelard, *The Poetics of Space*, tr., Maria Jolas, (Massachusetts: Beacon Press, 1994), p. 201.

² Scott Graham and Steven Hoggett, *the frantic assembly book of devising theatre*, (Abingdon: Routledge, 2014), p. 131.

³ In *Ghost Stories* I buried an actor in a safe underground space ready to emerge when he sensed the foot of the actor above.

⁴ 'Physical theatre is an umbrella term for aspects of performance including dance theatre, mime, clowning, traditional or pictorial theatre', Scott Graham, and Steven Hoggett, *the frantic assembly book of devising theatre*, (Abingdon: Routledge, 2014), p. 23.

music and image'.⁵ This listening to the body is a fundamental truth for all performers but especially in site-specific pieces. Performers must be agile and willing to experiment around a large site; they must be vocally strong and skillful, able to project from behind doors, up trees, within woods, in the rain and watch for their non-verbal cues to enter the space. This takes place in an active and unpredictable environment, often whilst moving solo amongst the audience or in a cohesive tightly choreographed team. The more time the actors spend in the site the better; they inhabit the space and their 'listening' to the grain of the site reveals nuances that I don't see or 'hear' as a director.

Habituation: Artists as dwellers and virtuoso

This physicalisation leads to the ability to inhabit. Pearson suggests a performer is both dweller and virtuoso⁶ in what he calls 'performance-as-taskscape'⁷ and I totally agree. I ask a great deal of site-specific performers. I ask them metaphorically to fall in love with the landscape, to undertake tasks in the environment (indoors and outdoors), to dwell in it by rehearsing and living in it each day, and to find ways in which to perform it. It is the skilled dweller who becomes the virtuosic dweller and acts or brings the performance site 'into being and vice versa, there is no priority'.⁸ Importantly, as Pearson declares, utmost is the 'propensity to engage, to commit without proviso: acute attention to the business of dwelling and doing'.⁹ This process Pearson calls 'habituation',¹⁰ and how artists find ways of getting into around and into scenes may be provisional or strategic but definitely not genre-specific techniques that are learnt at drama or music school.

From the time spent at HP the body of memory that the performers bring ensures that 'the experience and memory of experience will be denser'.¹¹ For example, I asked the performers to adapt and extend their performance for *Song Cycle* from HH to Manchester

⁵ Nick Kaye, *Site-Specific Art. Performance, Place and Documentation*, (London: Routledge, 2000), p. 119.

⁶ A person highly skilled in music or other art form. Oxford English Dictionary.

⁷ 'Inhabitants know their environs not as spectators but as inhabitants [in the landscape]'. Mike Pearson, *In Comes I: Performance Memory and Landscape*, (Exeter: University of Exeter Press, 2006), p.221

⁸ Mike Pearson, *In Comes I, Performance, Memory and Landscape*, (Exeter: University of Exeter Press, 2006), p.220.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Ibid.

Cathedral, located several miles from HP in the city centre. Because of the experience of the professional performers and detailed planning with the school children they were able to do this effortlessly but more importantly because they had become at one with HP or, as Mike Pearson advocates, they had become dwellers, inhabiting the site. In HH, in *Song Cycle* they may have entered through a large window; in the Cathedral they negotiated how to enter via the pulpit. As dwellers they listened to the grain, revealing new ghosts, and layers of the Cathedral's palimpsest. Their skills as virtuosic dwellers enmeshed the grain of both sites, whilst at the same time as coping with the technicalities of a new environment. Performers reflected that connecting, adapting, and suturing all those elements together is where the tangible theatrical magic happened; allowing them, and character to become at one with the site. I agree with Pearson that it is 'the relationship with objects and scenographic features',¹² including music, that accrue and add layers to the dwellers' storytelling in order to create an enchanting visual and sonic matrix that communicates to the audience. This was also observed in *MND* as recorded by Jane, age 10, in audience feedback on 25 July 2017, 'I felt as if the characters really lived in HP in the woods, I forgot they weren't real.'

Mystery and Ritual of the site-specific virtuosic dweller

Often as a director I will not know the full habitation of the performers until after all the performances have finished. One example might help here. I don't know the actors' route through the site as they run ahead of the audience, unseen, often changing costumes behind a tree or in a cupboard, each actor having their own route and rituals. I don't know how their character is developed and maintained whilst moving and dwelling in the site from scene to scene, that is their mystique. They are the virtuosic dwellers; their secrets and rituals help to personify their story. Outdoors, they add real-time characterisation inspired by their journey and environmental activities. Every day they are listening and evolving with the site. A morning rehearsal with bird song and sunlight may embolden an actor to climb a tree and wait to jump down into the scene. Contrast this to an evening

¹² Ibid.

performance when at 10 pm it is dark, raining, and the actor sits amid the branches with bats for company awaiting the scene. This is habituation, and at FTP we call it ‘communing’ with the site where actor and character become at one with each other and the natural elements. This also translates indoors, daylight hours feel safe, but as you wait alone in the dark in a deserted HH you listen to the grain in a different way, as actor JP Bell experienced, ‘I swore I heard a soldier’s boots one day in the long corridor and I was standing still.’¹³

Site-specific performers have tales to tell;¹⁴ as Pearson noted ‘tales from a place few scholars (and directors) have ever visited.’¹⁵ I also recognise these histories written on the bodies of the performers. Their oral testimonies are quite revealing in learning *how* the thing was ‘done’ as well as explaining the thing that was done. Pearson suggests that a director should ask ‘tell me about your scars’¹⁶ to elicit an intimate knowledge of the performance from the virtuosic dweller. In my work the performers enjoyed discussing their ‘battle scars’, revealing their secrets and most importantly their personal dialogue with HH and HP, which offers me a different perspective. This feedback allows me to add density and encompass further site-specific extensions that go above and beyond the usual artistic process of the rehearsal. Some performers won’t reveal their secrets, (and I respect that) preferring to hold onto their mystique, as one singer said:

I was at one with nature and the ghosts and if I reveal all I feel I will break the enchantment and I want to hold onto the incorporeal magic...¹⁷

As a director, I too hold onto many of my moments of magic, but it is the very incorporeality and writing on the body, (or physical memory) that is embedded into the virtuosic dweller’s performance, which is a vital component when relocating the performance to an extended site-specific location as I did in *Song Cycle*. I believe that without the original virtuosic

¹³ JP Bell, playing the character of Albert in *The Unknown Bugler*, 16 November 2016.

¹⁴ More so than actors in a traditional theatre building where there are few hazards to negotiate.

¹⁵ Mike Pearson, *In Comes I, Performance, Memory and Landscape*, (Exeter: University of Exeter Press, 2006), p.221.

¹⁶ Ibid.

¹⁷ Feedback from the actress playing Snout in *MND*, July 2018.

dwellers, it is not possible to re-locate and I will discuss the parameters of extended site-specific in chapter 5.

Site-specific theatre as an agent for *enchantment* and a sense of contentment and belonging

Through the process of researching and reflecting on my creative practice for this doctorate it has become clear that enchantment is fundamental to my artistic vision as a director and my relationship with the audience. As cited earlier, Kwon highlights how some people sense that they are always on the go and feel 'out of place too often.' Re-enchantment in a disenchanted world is an important concept in my site-specific work with significant links to Schechner's notions of theatrical transformation and transportation and his idea that the four maxims of theatre: ritual, entertainment, healing and education should have equal importance in performance pieces. Bernard Stiegler, in his discussion on the disaffection in contemporary hyperindustrial societies, where he suggests people are at risk of being over-saturated by a constant stream of adverts, sounds and images, he champions the need for 'slow time.'¹⁸ This slow time fulfils the human need for time and space in nature; to form relationships with others, to experience the grain of the site and to suspend your disbelief, all of which are pre-requisites of enchantment.

My outdoor work promotes Stiegler's concept of 'slow time' as I will show, however whilst it is beyond the scope of this thesis to analyse in detail Max Weber's theories of *Entzauberung* – disenchantment; a brief summary helps to identify the links between my work, site-specific theatre and a desire to re-connect with enchantment. In his lecture series, *Science as Vocation* (1917), Weber introduced his theory of *Entzauberung*, translated as 'de-magification' (demagification) or most commonly termed *disenchantment*. The supposed condition of the world when science and the Enlightenment eroded the influence of religion, myths, and superstition, and all aspects of life could be rationalised through scientific explanation.

¹⁸ Bernard Stiegler, *The Disaffected Individual in the Process of Psychic and Collective Disindividuation*, (Paris: Editions Galilée, 2006). <https://arsindustrialis.org/disaffected-individual-process-psychic-and-collective-disindividuation>

This text is an extract from the third chapter of *Mécréance et Discrédit: Tome 2. Les sociétés incontrôlables d'individus désaffectés* (Paris: Editions Galilée, 2006), published as a working paper for the Ars Industrialis seminar, "Suffering and consumption," 25 February 2006, tr., Patrick Crogan and Daniel Ross, August 2006.

In essence, he proposed that the world had become demystified, disenchanted and disenchanting, predictable and intellectualised. In that sense, the disenchantment of the world is the alienating and undesirable flip side of scientific progress. Transcendental values were no longer prevalent in society and people sought emotional fulfilment in private relations instead, rather than deities, mysticism, supernatural beliefs, and religion. But he thought that science could not fully fill the void left by the deterioration of religion because where science might illuminate questions of beliefs and morals, it could not answer them. Thereby, creating a stalemate between the inadequacy of both science and religion in the modern Western world.

It is this state of disenchantment that I have sought to address in my submitted practice. Much of my past work has been performed as outdoor promenade in the natural environment of HP and, whilst the work does not suggest ancient undiscovered magic, it asks the spectator to go beyond the theatrical normalities of orthodox theatre and immerse themselves in the environment, the narrative, and a world of theatricalised magic. In doing so, I hope to avoid one of the possible consequences of cultural consumption identified by Stiegler. Stiegler states that consuming culture and merchandise can also result in a similar form of addiction (over consumption) 'without ever being able to re-establish the slow time of a true artistic experience, the time of the amateur,'¹⁹ an experience that, I would argue, can be found in grass roots theatre embedded in the community. I suggest my work allows the audience to experience 'slow time' as we become aware during the performance of the slow passage from day to night for example and how the Park changes around us in the shifting light. The audiences in these works have something of 'the time of the amateur' as they move through the spaces in the Park or the rooms of the Hall. Audiences have a sense of the shared experiences with the characters, they feel the same rain, smell the same bark and grass, hear the same echo in the corridors or sit on the same chairs as some of the

¹⁹ Ibid

¹⁹⁵ Audience feedback analysis from *Whispers* and *Song Cycle* questionnaires carried out in 2018 and 2019 in appendix 3:9 and appendix 5:9 respectively.

ghosts in the Hall have sat on. In this shared ideal *Whispers and Song Cycle* re-enchanted (whilst guarding against nostalgic sentimentality) by juxtaposing historical stories with classical contemporary music. This allowed audiences to visit the past from the safe distance of the play and move beyond it. For some, it was a significant experience in which they made themselves vulnerable to their own memories of war in a safe transformed space away from a dis-enchanted everyday world.

Audience feedback showed they were transported and renewed a communication with place and nature. Audiences (some of whom are new to theatre) stated that they enjoyed site-specific performance in HP and HH because it was: 'in the natural environment', 'touchable', 'risk taking', 'family time outdoors', 'adventurous', 'informal', 'spiritual', 'no technology', 'magical'. Others said it evoked a sense of: 'being together', 'of community', and 'I could feel my past', as opposed to being in a formal theatre building described as 'alienating', 'formal', and 'reliant on technology.'²⁰ Site-specific theatre can engender a sense of community, but I would like to suggest that it might also offer an opportunity to re-connect to an enchanted world, not a regression but a new contemporary sense of enchantment. Site-specific theatre in the natural environment can project a connection to nature, which as James Gibson in his book *A Reenchanted World* suggests can offer, 'an optimistic and hopeful search for a culture of enchantment'²¹ For some a culture of enchantment is not practicable because as Gibson suggests, it:

... flatly rejects modernity's reduction of animals, plants, places, and natural forces to either matter or utilitarian resource, the culture of enchantment attempts to make nature sacred once again...²²

²¹ James William Gibson, *A Reenchanted World: The Quest for a New Kinship with Nature*, (New York: Metropolitan Books, Henry Holt and Company, 2009), p 11.

²² Ibid.

My work prioritises nature as sacred and alive interweaving the environment with the grain of the site, inviting performers to become virtuosic dwellers and audiences to become temporary dwellers²³ to share the experience close up with the performers

The need to be open to enchantment in a 24/7 digitally connected disenchanting world

As I stated earlier, I purposefully avoid the over use of technology in my performances to allow audiences to re-connect with the acoustic sound world of the site and silence. Patrick Curry²⁴ suggests our reliance on being connected 24/7 to the modern digital tsunami - particularly phones - has resulted in us having a 'continuous partial attention' where we are never 'alone with you[our]self' and enchantment can't happen if you are not 'present for it.'²⁵ Coupled with 'slow time', *Whispers* and *Song Cycle* created space for the dramatic narrative and music that stimulated an opening up of audience's internal extended narratives. For some (as seen in the feedback) this vulnerability allowed them to connect to personal stories perhaps bringing a sense of healing and subsequently returning to the Park as a form of annual ritual on days marking a Remembrance Peace Event, thus my work balanced Schechner's four maxims of bringing together ritual, entertainment, healing and education.

Aesthetic unity and a re-connection with nature

Clement Rosset in his essay *The Overwhelming Force* reflects on the human survival instinct of the attachment to life and the capacity for enchantment with which children seem to be born. He calls it 'beatitude' or:

... Joie de vivre; gladness, jubilation, pleasure of existence. The word is not important; what counts is the idea or intention of an unconditional allegiance to the simple and unadorned experience of the real.²⁶

²³ Temporary because they only inhabit the space for the time of the performance, though they are free to walk around the space and re-visit at another time.

²⁴ Patrick Curry, *Enchantment: Wonder in Modern Life*, (Edinburgh: Floris Books: 2019), p 106.

²⁵ Ibid.

²⁶ Clement Rosset, *Joyful Cruelty; Toward a Philosophy of the Real*, (Oxford: Oxford University Press, 1993), p. 25.

Is being transported in a site-specific production a way of experiencing the real although it is mediated by theatricalisation? Audience member's feedback above and in appendix 3: 10 expressed feeling enchanted and rooted by the shows unifying experience. Like Curry, political theorist Jane Bennett suggests that enchantment can still be achieved by being open to the unusual and the wonder of modern life. Suggesting that the development of disenchantment has 'more than one moral valance',²⁷ having reasons to both criticise and celebrate. So, when I take audiences on a site-specific journey that unites site, environment and narrative they are enabled to become dwellers in the story and bring about, what Elizabeth Wilkinson calls, aesthetic unity: '... an actual union and interchange between matter and form, passivity, and activity, [that] momentarily takes place...'²⁸

This union reconnects to the past as seen in *Whispers* and *Song Cycle*, which reconnected audiences to the personal, local and global trauma of war as it did Ralph Vaughan Williams in his desire to lose himself in music after the war.²⁹ In *MND* and *R&J* we also saw a reconnection to nature and a sense of enchantment (discussed in chapter 4).

It is interesting to note how the media reported people's reconnection to nature during lockdown, a re-balancing of life priorities. Referring to Friedrich Schiller, Rosset³⁰ suggests that enchantment like disenchantment is not in our control, and that it needs an unexpected gift or force of nature or energy for us to reconnect, and whilst Covid 19 cannot be described as a gift, I am illustrating how we witnessed people re-connecting with nature during a global trauma and that this can be enacted on a small scale through a performance. Gibson asks if we can:

... renew communication and establish kinship (with nature) through ceremony and ritual. Do people respond to the culture of enchantment because it offers them

²⁷ Jane Bennett, *The Enchantment of Modern Life, Attachments, Crossings and Ethics*, (Princeton, New Jersey: Princeton University Press, 2001), p. 60.

²⁸ Elizabeth Wilkinson and L. A Willoughby, ed & tr., Friedrich Schiller, *Introduction, On the Aesthetic Education of Man*, (New York: Oxford University Press, 1967), p. 189.

²⁹ Ralph Vaughan Williams's desire to lose himself in music after the trauma of war led him to immortalise the 'unknown bugler' in the haunting music of his *Pastoral Symphony*, which in turn encouraged me to create *Whispers of Heaton*.

³⁰ Rosset and Hesiod cited in Jane Bennett, *The Enchantment of Modern Life, Attachments, Crossings and Ethics*, (Princeton, New Jersey: Princeton University Press, 2001), p. 169.

something they need...a sense of mystery and meaning, glimpses of a numinous world beyond our own?³¹

Site-specific theatre can offer a glimpse of the numinous or otherworldliness. It offers a way of re-embedding Schechner's maxims of ritual and healing in a disenchanted consumerist society. As mentioned earlier, Schechner maintained that western theatre emphasised two of his four theatre maxims, entertainment and education over ritual and healing and perhaps, as seen by the rise in popularity of site-specific and immersive theatre, we have evidence that audiences in contemporary hyperindustrial digital societies are looking to social and artistic experiences to fill a void left by the absence of ritual. That is, to create space to be enchanted; for audiences themselves as dwellers to 'write on the space'³² as a mark of identity and if, as Gibson suggests, people are looking to nature for 'enchantment', then artists are re-considering how they write on the environment to allow people to reconnect with themselves, and their communities.

Losing 'oneself' and directorial bliss

In creating my site-specific work, I steer audiences towards a sense of intercorporeality - a reciprocity of actions and emotions with other people. Elias Canetti calls this the 'discharge';³³ a feeling of losing yourself in the performance and establishing closeness and a shared experience with others. This emotional consensual intersubjectivity is experienced in all areas of life but especially in site-specific work where audiences are often promenading and chatting together.³⁴ Bill Burford explored the intensification of losing oneself when being with other fans at a football match.³⁵ He experienced the communal singing, swaying, and crowd reaction, expressing it as having a transformative effect. He describes his experience as follows:

³¹ James William Gibson, *A Reenchanted World: The Quest for a New Kinship with Nature*, (New York: Metropolitan Books, Henry Holt and Company, 2009), p. 11.

³² Richard Schechner, *Performance Theory*, (New York: Routledge, 1988), p. 156.

³³ Elias Canetti cited in Gareth White, *Audience Participation in Theatre, Aesthetics of the invitation*, (Basingstoke: Palgrave Macmillan, 2013), p. 136.

³⁴ It poured with rain in *MND* and a 'Dunkirk spirit' prevailed bringing about a stoic sense of *communitas* with each other and the actors.

³⁵ Bill Burford in Gareth White, *Audience Participation in Theatre, Aesthetics of the invitation*, (Basingstoke: Palgrave Macmillan, 2023), p. 136.

I was becoming a different person to the one that had entered the ground; I was ceasing to be me. The match had succeeded in dominating my senses and had raised me... to a state of very heightened feeling.³⁶

I suggest Burford was living purposefully in the moment. He gave space to lose himself - to be enchanted by a contemporary communal secular ritual. As a director I have developed, to a high degree, the ability to create the 'discharge' moment for audiences where the aesthetic union has given space for the audience to lose themselves and connect with their internal narrative. I call this the moment of 'directorial bliss' where the narrative reaches a climax and the audience has an emotional reaction – as illustrated in chapter 3, in the account of the final scene of *The Fight*.³⁷

Directorial bliss is more than a cynical theatrical manipulation; it provides space, and time, often accompanied by silence for the audience to reflect on their own extended narrative or to simply be present in the moment, in the lived space, to re-connect to themselves and their community. Perhaps in this way *Whispers* and *Song Cycle* are not only writing on the environment in a different way, but also facilitating individual internal poetic gaps for contentment, and re-igniting our ancient need to know *all is well*. Collectively this communal enchantment in one sense negates Weber's notion that 'the very progress of civilisation inevitably led to the permanent anesthetizing of the human spirit,'³⁸ it may have marginalised, but theatre continues to be a voice, a crosser of boundaries and as Gibson, states:

...the primary value of cultural mythologies is not that they provide a perfect account of the world but that they give meaning to life, a feeling of belonging to a specific place and in a larger cosmos.³⁹

³⁶ Ibid.

³⁷ The final scene of *The Fight*, see's audience members losing themselves in the music as they tapped their feet intuitively to a jingoistic brass band march then moments later the climactic line (by George's mother Nancy) '...your dad was the only one of the Pals to come home', was delivered. A directorial bliss moment following moments of audience discharge.

³⁸ Ibid.

³⁹ James William Gibson, *A Re-enchanted World, The Quest for a New Kinship with Nature*, (New York: Metropolitan Books, 2009), p. 246.

As such I believe my portfolio contributed to filling a void, satisfying a need to push back against the 'regulative ideal',⁴⁰ ensuring that enchantment whether real or imagined remains in full view in the community and is reclaimed by them.

The following chapter is a commentary and analysis of *Whispers of Heaton*, which employs the key concepts in this and the preceding chapters. What is integral to *Whispers* and the work in my portfolio is the relationship between musicology and dramaturgy. My directorial work is music and movement driven and my portfolio shows how I use it to echo and enhance the score or script to add layers of meaning. Sometimes the dramatic context comes to the fore and the music enhances the text as in *A Midsummer Night's Dream* and *Romeo and Juliet*. In *Whispers* and *Song Cycle* it is the other way around with music coming to the fore. But my work does not have a hierarchical structure; it is about how the elements speak to each other and my research shows that the conjoining or suturing is not just a random stitching together but a carefully synthesised relationship. In the next three chapters I will show how this relationship develops, beginning with *Whispers* in chapter 3.

⁴⁰ Jane Bennett, *The Enchantment of Modern Life, Attachments, Crossings and Ethics*, (Princeton: Princeton University Press, 2001), p. 59.

Chapter 3

The development and execution of *Whispers of Heaton* performed at Heaton Hall and Park, 11 - 15 November 2016.

Evidence: Video https://youtu.be/H3BAmj1_W_c

Script: appendix 3:1

Music: appendix 3:2

Media reviews: appendix 3:3

Audience and Artists Questionnaire appendix 3:8

Questionnaire analysis: 3:9

Transcript of audience feedback cards: appendix 3:10

Programme: appendix 3:11

The Work

This chapter pulls through the critical context of previous chapters and focuses on the experience and the reception of *Whispers* and importantly the voices of all those that were involved, including the audience.

It offers a commentary of the performance which is an original piece of work that contributes to the genre of site-specific. It garnered positive audience feedback, and press reviews which are documented throughout. The critic, Thomason, commented that:

...All involved should be applauded for bringing these stories and the old hall to our attention, because *Whispers of Heaton* is something to shout about.¹

Academically I will demonstrate how I challenged my practice and laid the foundation stones of creating and encouraging an audience to engage with culture in HH and HP on a regular basis. *Whispers* addressed the aforementioned research questions (pg. 13) and was created using the principals below:

¹ Reviewer: Carmel Thomason for *Manchester Theatre Awards* Full review in appendix 3:3

1. Create a sonic/musical and visual matrix and a dialogical breath between the host and ghost using my site-specific process set out in chapter 1 and 2 to engender aesthetic unity.
2. Use the significant historical past of HH and HP during two world wars to create a sense of agency for park users and audiences that will engender a sense of pride of place.
3. Create symmetry between site, sight, sound, and narrative by using 'sound as a unifier or suture' (Tarkovsky)² and what Chion describes a 'sound bath'³ to aurally bind the flow of visual images when promenading between scenes.
4. Create audience feedback channels to discover audience engagement with the performance and site and their preferences for future cultural events.

Context, planning and rehearsals

Whispers was a promenade production to commemorate the park's role in two world wars. Inspired by historical accounts (noted in the following paragraphs) it highlighted the men of the Manchester Pals Battalions, WW2 RAF officers who trained in Heaton Park and the voices of the women left behind.

Whispers stimulated a heightened historical consciousness in the audience through encounters with the ghosts of the past encouraging audiences to engage in a new dialogue with the past thereby creating a sense of agency. As Bliss Cua Lim suggests:

...what is dead and long past comes to life, and old concerns acquire a new urgency and relevance, and a radicalized historical consciousness fathoms the past's entanglement with immediate concerns.⁴

² Andrey Tarkovsky, *Sculpting in Time*, (Texas: University of Texas, 1989), p. 159.

³ Michel Chion, *Audio Vision. Sound on Screen*, Claudio Gorbman, ed & tr., (New York: Columbia Press, 1991), p. 259.

⁴ Bliss Cua Lim, *Translating Time, Cinema, the Fantastic, and the Temporal Critique*, (Durham and London: Duke University Press, 2009), p. 160.

As producer, I timed *Whispers* to take place in 2016, the 100th anniversary of the Battle of the Somme. During the four-year period from 2014 – 2018 the government encouraged reflective and reflexive community activity to commemorate the First World War. In addition, in 2016, HP was chosen as the televised national focal point for the Somme100 memorial and a major community performance took place on 1 July 2016.⁵ *Whispers'* research, development, and performance (11-13 November) benefited from this spotlight and encouraged potential audience engagement and the desire to share stories with us in focus groups, as noted later. For those not involved in a WW1 activity *Whispers* gave people (in particular park users) an opportunity to feel connected, following Miwon Kwon's comment that there is a 'psychological need to belong somewhere, [and that this is] one antidote to prevailing alienation'.⁶ This connection was a key factor in beginning to build a growing and sustainable audience with agency.

What is Whispers?

Whispers consists of two commissioned plays with music and dance, ***The Fight*** and ***The Unknown Bugler, Pre Finale*** and ***Finale***.

Whispers Music

The music was composed and curated sympathetically to add depth and authenticity to time and place.

Commissioned Music:

- Ailis Ni Riain composed A Suite of 6 pieces for solo cello.⁷
- Pre Finale: *A Song of Letters* composed by Ailis Ni Riain for solo trumpet and soprano. Words by Caroline Clegg based on Albert (in *Unknown Bugler*) and Rifleman Cyrus Thatcher's⁸ series of letters.

⁵ https://secure.manchester.gov.uk/info/500306/heaton_park/7158/somme_100_-_heaton_park_in_world_war_one accessed 24 May 2020

⁶ Miwon Kwon, *One Place After Another, Site-Specific Art and Locational Identity*, (Massachusetts: The MIT Press, 2004), p. 137.

⁷ Ailis Ni Riain composed a suite of 6 pieces for FTP's production of *Not About Heroes* in 2014 details of which are further discussed in this chapter. Only two pieces were used and it was agreed that it would be appropriate to use the unused pieces for *Whispers*. The vision for the suite was to project the past in a contemporary sound world and it had proven very effective in the play. Unlike in *Not About Heroes* where it was recorded and played through speakers in *Whispers*, it was played live as the underscore for the narrative and as a suture for the promenades and dialogue.

Non-commissioned music:

Sung:

- 'The Lads in their Hundreds', libretto, A. E Housman, music, George Butterworth, sung by solo soprano.⁹
- Soprano solo, 3rd movement from the *Pastoral Symphony*, by Ralph Vaughan Williams.¹⁰
- 'Dona Nobis Pacem', (Grant us Peace) from the *Cantata* by Ralph Vaughan Williams sung by solo soprano.¹¹

Played live:

- The trumpet solo, from the final movement of RVW's *Pastoral Symphony*.¹²
- *Lark Ascending*, Ralph Vaughan Williams, played on solo flute.¹³
- The *Last Post*, the Military B flat bugle call played on trumpet.¹⁴

Recorded:

- Electronic music for *Spilled Ink*. Composed by Craig Frangleton.
- *Holyrood* - Royal Air Force Regimental March by Frederick Joseph Ricketts.¹⁵

⁸ Rifleman Cyrus Thatcher aged 19 was the youngest soldier to die in Afghanistan on June 2, 2009. Service personnel are encouraged to leave a 'Just in Case' (of death) letter at home when they are engaged in active service. This and a series of his letters home were printed in the Independent newspaper. I contacted his family in Nov 2009 to ask their permission for actor Jason Isaacs to read his final letter at a peace event Eloquent Protest on 11th Nov 2009 in London. His parents agreed and attended the event. Subsequently they agreed to allow me to use some of his words in this newly commissioned song. <https://www.independent.co.uk/news/uk/home-news/hello-mum-this-is-going-to-be-hard-for-you-to-read-1753008> last accessed 1 October 2016.

⁹ Number five from the song cycle *Six Songs from A Shropshire Lad* composed by George Butterworth in 1911 from the poems by A E Houseman 1896.

¹⁰ Whilst fighting in France, Ralph Vaughan Williams heard a French girl singing one morning and immortalised that sound in the soprano cadenza from Symphony No. 3, published as *Pastoral Symphony* completed in 1922.

¹¹ Ralph Vaughan Williams wrote his cantata in 1936 as a plea for peace and the First World War is reflected on and the fear of another one. The text is from the Roman Catholic Mass, the Bible and three poems by Walt Whitman. <https://rvwsociety.com/list-of-works/> accessed 20 June 2016. See appendix 3: 4 for more information

¹² In a handwritten note by from Ralph Vaughan Williams on the original score before the trumpet cadenza: 'It is important that this passage should be played on a true E flat trumpet (preferably a cavalry trumpet) so that only natural notes may be played and that the B flat (7th partial) and D (9th partial) should have their true intonation. This can, of course, be also achieved by playing the passage on an F trumpet with the 1st piston depressed. If neither of these courses is possible the passage must of course be played on a B flat or C trumpet and the pistons used in the ordinary way – but this must only be done in case of necessity.' <https://www.bl.uk/collection-items/vaughan-williams-a-pastoral-symphony> accessed 4 February 2020

¹³ Composed in 1914 for violin and piano, inspired by the 1881 poem of the same name by George Meredith.

¹⁴ The *Last Post* was first used in the 1790s by the British Army to signify the end of the day on the army camp lasting 45 seconds, in comparison to the now elongated more mournful version for remembrance purposes lasting 75 seconds. It began to be used to mark funerals of fallen soldiers in 1850s. <https://www.bbc.co.uk/news/magazine-34768398> accessed 10 August 2016

¹⁵ Composed in 1913 under the pen name Kenneth J. Alford, Ricketts. Frederick Ricketts was a bandsman in the army.

- *Love is Mine*, sung by Enrico Caruso, lyrics Edward Teschemacher, Music Clarence G Gartner, recorded 27 Dec 1911.

Music from concealed speakers in the music room:

- *Down by the Banks of Green Willow*, George Butterworth.¹⁶

Finale voice overs:

- *Argonne Forest* (the Sappers Song) anonymous (1915) and *San Martino del Carso* by Giuseppe Ungaretti (1916).¹⁷

Play 1, *The Fight* written by Lindsey Williams and Cathy Crabb, Music by Ailis Ni Riain.

Dance piece, *Spilled Ink* by Tangled Dance with music by Craig Frangleton.

The inspiration for *The Fight* came from Manchester born Margaret Ashton,¹⁸ a pacifist, non-militant suffragist and member of the Women's International League of Peace and Freedom. Playwrights Kathy Crabb, Lindsay Williams, and I had worked together previously, and we shared a desire to give voice to the women's peace movement during the World Wars and the often-unvoiced trauma to women when their men did or did not return. Many Suffragette rallies took place in Heaton Park led by Manchester's Emmeline Pankhurst and attended by Margaret Ashton.

Play 1: Synopsis – *The Fight*

The Fight takes place at the Manchester Pals army training camp in Heaton Park on the Battalions family Sports Day 19th April 1916. It follows the journey of Walter a young private in the 16th Manchester Pals Regiment who leaves his pregnant wife, Minnie to go to the front (the Somme) during WW1, despite attempts by peace campaigner Ann and Minnie to dissuade him. Walter survives but suffers from shell shock and is the only one of his pals to return.

¹⁶ Composed in 1913 a short orchestral piece, in the key of A major.

¹⁷ Vocal recordings created by the cast.

¹⁸ Margaret Ashton, (19 January 1856 – 15 October 1937) was an English suffragist, local politician, peace campaigner and the first female on Manchester City Council. Further information in Appendix 3:5 She made many speeches at peace rallies during the First World War and was ousted by MCC in 1921 due to her pacifist views during WW1. As a councillor she focused on women's health, education and improving employment rights for women. The writers, Lindsey Williams and Cathy Crabb researched Margaret Ashton at Manchester Library with additional research undertaken by myself and then collaboratively shared in the creative development stages.

Spilled Ink is a dance piece that intersects time (WW1 and WW2). It depicts two postal girls working in a sorting office during the First World War; in a nightmare sequence we see Walter wandering in no man's land, shell shocked. Then time shifts to 1940 where we see George, Walter's son, training with the RAF in the park. Dance, *a cappella* singing, original cello and trumpet music underscore the text and suture the promenades. Choreographed by Amy Freckleton; Music composed by Craig Frangleton; Directed by Caroline Clegg.

Play 2, *The Unknown Bugler* written by Peter Kerry.

Inspiration for the *Unknown Bugler*

Playwright Peter Kerry and I had previously collaborated and wanted to explore the story behind the *Pastoral Symphony* and in particular the trumpet solo in the second movement. Ralph Vaughan Williams (RVW) wrote of his war time experiences¹⁹ as the motivation for the symphony:

a great deal of it incubated when I used to go up night after night in the ambulance wagon at Ecoivres [near Vimy Ridge] and we went up a steep hill and there was wonderful Corot-like landscape in the sunset. It's not really lambkins frisking at all, as most people take for granted. A bugler used to practise, and this sound became part of that evening landscape and is the genesis of the long trumpet cadenza in the second movement of the symphony.²⁰

RVW believed the bugler was practising the Last Post and accidentally played an interval of a seventh instead of an octave which is a significant change.²¹ RVW also recalled the singing

¹⁹ Ralph Vaughan Williams took three years off his age in order to volunteer for the army during the 1914-1918 war: after a long period of training and waiting he was sent to France in 1916, serving as a stretcher-bearer in the Royal Army Medical Corps. Later, he was given a commission in the Royal Garrison Artillery and found himself in charge of both guns and horses the guns noise damaging his hearing leading to deafness later in life. The carnage and the loss of close friends especially the composer George Butterworth deeply affected him and influenced his music after the war. After the end of the war, he served as director of music for the British First Army until demobilised in February 1919. From the Ralph Vaughan Williams Society, <https://rvwsociety.com/short-biography/> accessed July 2016

²⁰ Tom Service quoting Ralph Vaughan Williams in *the Guardian*, 11 August 2014. <https://www.theguardian.com/music/tomserviceblog/2014/aug/11/symphony-guide-vaughan-williams-pastoral-symphony> last accessed 24 May 2016.

²¹ The interval of a seventh is significant musically because it creates a dissonance or tension within the musical context. In traditional Western tonal harmony, intervals that are considered consonant and stable include unison, octave, perfect fourth, perfect fifth, and major third. On the other hand, intervals such as the seventh are classified as dissonant due to the inherent clash or unresolved quality they possess. In the context of a bugler playing a musical interval, if the intended note was an octave but a seventh was played instead,

of the local French girls which metamorphosed into the lamenting soprano cadenza in the third movement.

Play 2 Synopses - *The Unknown Bugler*. Set in April 1916, Albert a bugler in the 17th Manchester Pals Regiment²² secretly enters the Music Room to view the organ. He is out of bounds but on meeting Mary (daughter of HH caretaker) he introduces her to Heaton's musical heritage and his own passion for music. They fall in love, they become engaged, but he leaves to fight at the front near Vimy Ridge and he doesn't return. In 1922 Adeline Vaughan Williams visits Heaton Hall and Mary is showing her the Music Room. We learn of RVW's war time experiences and of the *Pastoral Symphony* being completed. The two stories are told in parallel striding the temporalities of the past and present and as the two stories coalesce, we realise who Albert might have been and why Mary can no longer listen to music.

Pre-Finale - *Song of Letters* is based on Private Cyrus Thatcher's final letter to his parents. It was important to introduce a contemporary perspective to inject a sense of reality in order for the narrative not to be perceived as a nostalgic retrospective. Therefore, to merge the past and present I commissioned an original piece by Ailis Ni Riain for trumpet and soprano.

The Finale is a time step, bridging the two temporalities using poetry by Wilfred Owen, Adrian Mitchel, Carole Ann Duffy, Giuseppe Ungaretti, and Guillaume Apollinaire concluding with RVW's Cantata *Dona Nobis Peace* as a sonic unifier and plea for peace.

it would result in a dissonant sound. In the *Pastoral Symphony* the trumpet cadenza is in the second movement and here, the instrument is in effect a natural trumpet (a trumpet without valves) in E flat since the player is instructed not to use the valves. As a result, the seventh harmonic is played instead of the ordinary minor seventh, and so it sounds slightly out-of-tune with its nearest equivalent in 12-tone equal temperament which is an effect reminiscent of what RVW heard in France.

There are only three notes in the entirety of *The Last Post*; the tonic, the mediant, and the fifth. This is usual for military pieces, as this type of music had to be played on instruments, such as bugles, which have no valves. Consequently, there are no valves required to play the tune, meaning the instrumentalist will use their lip position (embouchure) to change the pitch of the notes.

<https://rwsociety.com/wp-content/uploads/2018/06/resource-pack-vaughan-williams.pdf> accessed 12 June 2016

²² The character of Albert was based on William R Bennett, Private 9512 an employee of the Manchester City Tramways Department and a bugler in the 17th Battalion band. When in combat the bandsmen would normally undertake lighter duties such as stretcher bearer, (as Ralph Vaughan Williams did). It cannot be known for certain if he returned as there was a man with the same name who was recorded as returned on 28th March 1919, however, for greater pathos in our story Albert is killed in action.

Information for William taken from; John Hartley, *The 17th Manchester's: A history of the Battalion and the men who served in the Great War*, (Brighton: Reveille Press 2013), p. 148. See appendix 3:5a for the photo of W. R. Bennett's Bugle Band.

Research and Development

My site-specific approach to *Whispers* built on my prior experience of Feelgood Theatre Production's, 2014 national tour²³ of *Not About Heroes* (NAH) by Stephen McDonald. A taut, emotional play about the meeting at Craiglockhart War Hospital²⁴ in 1917 of Wilfred Owen, who was in the Manchester Regiment, formerly the Manchester Pals²⁵ and Siegfried Sassoon. I was prompted to re-examine my creative process in the theatricalisation of war following a question-and-answer session after a performance at Catterick Garrison, North Yorkshire²⁶ to a group of disabled veterans and in service soldiers. I was confronted with the reality of modern warfare and I felt a deep shift in my already heightened sense of responsibility after a young disabled soldier, reflecting on what he had just seen said '...that's my story; I'm just the same as him [Owen] just a hundred years on'.²⁷

As a result of this I became all the more mindful of Thompson's reminder to take care when digging up stories. So, to assist my research and engender a sense of agency I formed a focus group for historical and local research gathering, as Panayiota Demetriou outlines, 'to involve the audience, enfranchising them so they can participate in the narrative making'.²⁸ The group consisted of The Friends of Heaton Hall (FOHH), Dave Clegg, (HH caretaker) and several official HP partnership groups.²⁹ Ian Pringle and Andrew Walker,³⁰ of FOHH, shared the HH's war time archives and records with me concentrating on:

²³ <https://www.feelgoodtheatre.co.uk/not-about-heroes-2014> <https://ftp2017.wixsite.com/nah2014> accessed 20 Sept 2016

²⁴ <https://www.garanc.co.uk/Craiglockhart-Edinburgh-Psychiatric-War-Hospital-World-War-One.php> accessed 10 June 2016

²⁵ On 21 October 1915, Owen enlisted in the Artists Rifles Officers' Training Corps following training at Hare Hall Camp in Essex. On 4 June 1916, he was commissioned as a second lieutenant in the Manchester Regiment.

²⁶ <https://www.army.mod.uk/who-we-are/our-schools-and-colleges/itc-catterick/> accessed 30 July 2023

²⁷ The young man at Catterick was suffering from PTSD. Owen was shell shocked, he met Sassoon when he was diagnosed with neurasthenia and sent to Craiglockhart to silence him in his outspoken views on the prolongation of the war.

²⁸ <https://www.feelgoodtheatre.co.uk/not-about-heroes-2014> <https://ftp2017.wixsite.com/nah2014>

²⁹ Panayiota. A. Demetriou, *Remembering Performance Through the Practice of Oral History, in Documenting Performance*, ed., Toni Sant (London: Bloomsbury Publishing, 2017), p. 91.

³⁰ Friends of Heaton Hall are a group of volunteers who care for the hall and curate the archival material available at Heaton Park. The official partnership groups included the Dog Walkers Group, Mums who Walk Group and the Astronomy Group.

³⁰ Andrew Walker - vice chair and Ian Pringle member of the FOHH are caretakers of the majority of the Heaton Park archives since the Halls closure as a branch Art Gallery.

- The 16th to 19th Battalions with special reference to the 17th Manchester Battalion facilitated by John Hartley's book.³¹
- Family Sports Day April 19th, 1916, prior to the Battalions leaving for France.
- RAF in Heaton Park during the Second World War
- Margaret Ashton
- Found sounds and historical music connections at HH and HP (Andrew Walker held musical records dating back to 1790)

I shared my preliminary findings, and vision with the creative team and outlined that their work should support the site-specific approach.³² This encouraged them, as Jen Harvie says, to 'explore spatial and material histories and to mediate the complex identities these histories remember and produce'.³³ The full creative process can be seen appendix 3:6

Rehearsals

All rehearsals took place on site to enable performers to fully immerse themselves in experimenting with sight, sound and physicality stimulating their creative imagination using Frantic Assembly's methodology outlined in chapter 2. This encouraged them to become dwellers, discovering the site's past in order to perform it in the present, immersing themselves into the daily rhythms of the site and observing how their bodies and voices reacted in the space. Acquainting themselves with the notion of the site as ally and how the site impacted their process when playing with acoustics in order to create the sonic and visual matrix of the performance, as one performer explained, '...the venue inspired me no end and bled into the imaginative process whilst building a character.' Performers' feedback (appendix 3:7) clearly shows that there was a lively dialogical process between the performer, host and audience.

³¹ John Hartley, *The 17th Manchester's: A History of the Battalion and the men who served in the Great War*, (Reveille Press: Brighton, 2013).

³² That the narrative emanated or had relation to the site as Pearson prescribes, 'whether this is in relation, subject matter, theme and dramatic structure.' Mike Pearson. *Site-Specific Performance*, (Basingstoke: Palgrave MacMillan, 2010), p. 134.

³³ Jen Harvie, *Staging the UK*, (Manchester: Manchester University Press, 2005), p 44.

Early morning, actors' physical, musical, and vocal warmups increased the submersion and created synergy between cast and host. We experienced a connection to a past interior voice, as suggested by Richard Schechner, embracing his notion that voice work is 'identical to the breath - to the ancient notion of spirit, of life coming from outside and possessing the body',³⁴ as mentioned earlier. This could be considered by many as merely an acting process, but the performers agreed that for site-specific work, on-site rehearsals are essential for this 'spiritual' union to be fostered. The experimentation with acousmatic sound with singers and instrumentalists placed at different locations inside and outside initiated the theatrical and auditory layering. Through this collaborative on-site exploration, we established a sonic, visual and physical matrix to breathe theatrical life into the characters, as Demetriou would say 'encountering ghosts of a performance past'.³⁵ The caretaker (of twenty five years) Dave Clegg watched rehearsals and exclaimed to the cast after the second rehearsal 'it's as if the hall is waking up, giving us its stories and joining in',



Plate 6. © FTP

or as I interpret it, becoming our ally and collaborative actor, an essential tenet of site-specific work.

Following rehearsals, the final layer came when the actors donned period costume.³⁶ This, in particular, stimulated memories and feelings of identity for park users who witnessed rehearsals

(and chatted to us over coffee) as if 'the dead had returned'.³⁷ Nationally there had been a similar response noted in the media of the appearance

of hundreds of actors in WW1 uniform at train stations across the UK, including Manchester Piccadilly, on 1 July 2016.³⁸

³⁴ Richard Schechner, *Environmental Theatre*, expanded edition, (New York: Applause Theatre Books, 1994) p. 171.

³⁵ Panayiota A Demetriou, *Remembering Performance Through the Practice of Oral History*, in *Documenting Performance*, ed., Toni Sant, (London: Bloomsbury Publishing, 2017), p 91.

³⁶ <https://www.itv.com/news/2016-07-01/ww1-soldiers-appear-across-the-country-in-moving-somme-tribute> accessed 20 November 2021.

³⁷ Caroline Bithell, 'Musical Archaeologists: the revival and reconstruction of Polyphonic Settings of the Latin Mass in Corsica', in *Ethnomusicology Forum*, 15: (1); (2006), p.113.

³⁸ The *#wearehere* event was staged by Jeremy Deller and Rufus Norris, and photos and videos were posted on media sites which were collated at becausewearehere.co.uk

Leaving 'remains'

After the performance of *Whispers*, the actors mingled in character to chat to the audience as they exited down the long corridor. I created a feedback opportunity to increase a sense of agency by inviting audiences to write their thoughts on a card with a photograph of a poppy on it and peg it on a washing line that ran the length of the corridor, these cards became part of the performance remains.³⁹ This validation of memories was an important part of encouraging a sense of belonging as their words became a form of memorial in a contemporary living exhibition for visitors to the hall. People also took away a hard copy questionnaire (copy in appendix 3:8) or a code to complete it online, the results are analysed later and can be found in appendix 3:9.

Performance Outcomes:

The feedback was very positive and although *Whispers* is not categorised as immersive, I believe that part of its impact was that the theatrical transportation and the development of the sonic and visual matrix began as the audiences arrived by car or on foot. The actors in character, welcomed audiences (or acted out a tableau in the distance) as they gathered at the meeting point and a bugler could be heard accousmatically rehearsing.⁴⁰ The narrative of the work began to merge with the messiness of the living site with non-audience members interacting and gazing curiously highlighting the crossing of temporalities and the intended interventionalist nature of the piece. This pre-show is essential as Graham and Hoggett of Frantic Assembly say, 'laying claim to the space demonstrates we are taking full responsibility for what is about happen, and in fact, is already happening'.⁴¹

³⁹ See appendix 3:10 for full transcripts.

⁴⁰ Rehearsing *The Last Post* playing the same phrase of music over and over again accidentally playing an interval of a seventh instead of an octave to begin suggestions of RVW's Pastoral Symphony.

⁴¹ Scott Graham and Steven Hoggett, *the frantic assembly book of devising theatre*, (London: Routledge, 2009), p. 23.

Myself as audience leader:



Plate 7. © FTP

Dressed in 1916 period dress I acted as the promenade leader. I introduced the context that we were stepping back in time to the family sports day for the Manchester Pals Battalions on the 19 April 1916 before they left for the Western front. Being promenade leader allowed me to traverse the temporalities of past

and present and remain in constant dialogue with the site, curating any unrehearsed found sounds or interruptions and noting any new ideas. By chatting to audience members in period I became a conduit for audiences to step back into the past as developed further in *Marvellous Music of Heaton* chapter 4. I asked the audience to imagine 2,500 men camped in tents on the fields⁴² and immediately I sensed that they had begun to tune into to the site visually, physically and aurally as the site's active and freezing environment (especially the evening shows), immersed them in the narrative. The theatricalised ghosts stimulated the audience's extended internal narrative as the dialogical breath between host and ghost began. *The Last Post* was played (video time code 0.03 - 1.10) and I noticed many people stood formally, hands by their sides, the emotion being heightened on the first performance on Armistice Day at 11 am, 11 November 2016 in the hundredth year after the Battle of the Somme.

The following critique focusses on and provides in-depth accounts of three moments from the performance.

⁴² It is impossible to feel the full sensual experience of temperature, smell, darkness and auality from the videos. On the evening performance of the 11th November when I explained about the soldiers on the fields it was clear that people were moved emotionally realising the soldiers situation. It was freezing cold and the darkness made it seem quite real. The temperature inside the hall was also chilly as it would have been and there was only basic lighting.

Critique 1

(1.10 - 1.35) Scene 1 - Ann Campaigns for peace.

The first scene allowed for interaction between the audience and Ann creating a symmetry between the host and ghost as we moved into the hall.

A second distant trumpet call enabled the mediated site to reveal more meaning in the absence of dialogue and allowed the audience, as Stefan Smith suggests:

...the freedom to engage with their own sensitivity and un/sub/conscious mind to take an active role in creating a personal connection and meaning.⁴³

Entering the Hall (usually closed to the public) the audience took time to acclimatise and register their private viewing opportunity. Delicate papier mâché helmets each painted with a soldier's name⁴⁴ sat amongst sandbags and I heard comments that suggested a shift in thinking with regard to the Hall; one audience member said her great uncle trained in the park and one of the helmets could have been his, another began to cry .

The sound bath with acousmatic trumpet and faint exterior sounds could still be heard creating a sonic flow, an internal logic to the piece as the narrative shifted focus, from the epic exterior to the intimacy of the Hall. A blending of the visual and physical matrix took place, following Chion's filmic notion of surrounding and immersing audiences in a sonic reverberating narrative. This is further supported by *a cappella* acousmatic singing of the wordless soprano cadenza from the *Pastoral Symphony (3.28)* which brought about a 'shift' in the audience's visual flow as we promenaded. This Tarkovsky film technique shifted focus through an absence of words to encourage the feeling of 'space that exists around the immediate story',⁴⁵ noted earlier, which allowed the audience space to reflect.

⁴³ Stefan Smith, *The edge of perception: sound in Tarkovsky's Stalker, The Soundtrack*, 1: (1); (2007), pp. 41 - 51.

⁴⁴ Soldier's names from the 16th and 17th Manchester Pals Battalions'.

⁴⁵ Pangborn, on film, <http://www.pangborononfilm.com/masters/Andrei-tarkovsky-1932-1986/> accessed 18 April 2020

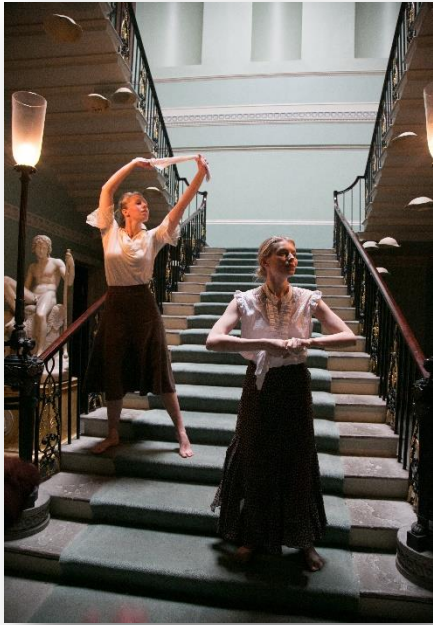


Plate 8. © FTP

In Butterworth's lament *The Lads in Their Hundreds*⁴⁶ (F # major), I changed the word Ludlow to Heaton to localise it. This lament is now seen in retrospect as a metaphor for young lads and girls everywhere at the time. It also created the first link to Butterworth, introducing the historical layering for the story in *The Unknown Bugler*. There is a simple equilibrium between the song and dance in contrast to the ornate (but slightly faded and peeling) grandeur of the staircase and the knowledge that in 1916 only officers inhabited the Hall. As Pearson suggests, site-specific can

'confound or criticise location, history function and architecture'.⁴⁷ The dancer's first wave joyfully (5.53) then realising the high probability of the loss of their loved ones the dance becomes more frantic, these movement patterns are mirrored in scene 4 and the Finale. Amy (soprano) returns to RVW's cadenza, walking up the stairs singing with

a distancing exactness until out of sight and singing the last few notes in an adjacent room achieving a ghost-like diminuendo alongside the echo of the Hall.



Plate 9. © FTP

Scene 3: The musical suture Heroes No 1 draws the audience into the Dining Room where we see Walter warming up for a boxing match. The

⁴⁶ First published in 1911 it is a setting by George Butterworth (No 5 from *Six Songs from A Shropshire Lad*) of Alfred Edward Housman's poem of the same name from his *Shropshire Lad* collection published in 1896. The subtle fluidity in the song of the alternating 6/8 and 9/8 bars in the first and last verse serve to emphasise key words in the text. George Butterworth was a friend of RVW and died at the battle of the Somme. He had burnt all his unpublished work before signing up.

⁴⁷ Mike Pearson, cited in Nick Kaye, *Art into Theatre* (Amsterdam: Harwood Academic Publishers, 1996), p. 209.

dark sombre tones of No1 projecting both aggression of war and boxing - soon to be played out in real life by Walter in the ring and in France.

The Hall's acoustics change from room to room, with and without audience present. We learnt in rehearsals how to adapt and attune ourselves to it sonically, spiritually and artistically in order to reveal its palimpsest, allowing it to be our ally and principal actor.



Plate 10. © FTP

This host and ghost equality and collaboration intensified the listening not only to the grain of the site but to each other in the blending of music, text and movement as we transitioned from dwellers to virtuosic dwellers through the performances, breathing as one cast. As described earlier, it is Schechner's notion of

'spirit, of life coming from outside and possessing the body',⁴⁸ the essential life of the host and ghost united.

In *Whispers* my intake of breath began each scene (unseen by the audience), the timing of the breath was crucial so as not to disturb or disconnect the physical and sonic world of the piece. I worked in sync with the performers and DSM gesturing to them with my breath to begin.⁴⁹ Once it was accepted by the performer, they were then in control of when to begin as exemplified at **(8.42)** when cellist Steph changes to Heroes No 2. No 2 becomes Minnie's leitmotif throughout the piece returning in the Finale to conjoin all characters and thoughts on the effects of conflict; in this scene Heroes No 2 became a piece that was independent of the time and place, instead as Chion suggests, it 'cast the images into a homogenizing current'.⁵⁰ No 2 is soothing, continuous, and regular with its tied 16ths

⁴⁸ Richard Schechner, *Environmental Theater*, extended edition, (New York: Applause Book, 1994), pp. 171 – 172.

⁴⁹ Me acting as usher and Deputy Stage Manager (DSM) i.e.: calling the show with the Stage Manager invisible behind the scenes.

⁵⁰ Michel Chion, *Audio Vision, Sound on Screen*, ed & tr., Claudio Gorbman, (New York: Columbia University Press), pp. 25- 29.

(semiquavers) sounding like the insistent tick-tock of a clock or heartbeat, emphasising the pieces internal logic but inducing anxiety that time will not stand still. I used this as a metaphor for the many countdowns: the time before the boxing match, Walter leaving for the front and the imminent arrival of the couple's baby. The heartbeat simile best observed when Walter puts his hand on Minnie's belly **(10.30)** and the melody is played pizzicato. An audience member commented that 'the music was like the baby's heartbeat, an innocent voice in a violent world.'⁵¹



Plate 11. © FTP

Both pieces offered audiences striking stage pictures which can aid attachment to place because they provide a lasting emotional memory, like a freeze-frame photographic image. Many commented on scene 4, seeing the endless letters with the choreography heightening the

horror; or seeing Walter shell shocked, as one audience member observed, 'I wanted to scream, I will never forget that lad standing by the window, my grandad was in the 17th's and I felt him there'. The sound bath was a claustrophobic fusion of typewriter sounds mimicking ricocheting bullets and horses and men in distress as we witnessed Walter's broken spirit mirroring the many wounded soldiers who returned to HH when it became a recovery centre in 1917. The intention was to depict an explicit ghost-like moment, frozen in time, attaching the action to the site to aid audience attachment to place.

⁵¹ Audience member 11 November 2016

Time change to April 1942



Plate 12. © FTP

Audiences accepted the narrative time travel from First to Second World War, helped by a room move. The unifying sound of Heroes No 3 played for nearly a minute in the Salon with its perfect acoustics⁵² calming the atmosphere. Older Minnie pondered the photos on the mantelpiece from the 1916 boxing match and the cello fades out as George arrived. We continued the theme of campaigning for peace in Minnie's desire to join Nancy in enemy-occupied Greece.⁵³ At that moment No 2 leitmotif **(44.10)** begins, bowed legato. The repetition taking us back to 1916 as Minnie's lines speak of how Walter wasn't always aggressive, that he was 'soft

once, very kind-hearted and joining up was thought of as a game', an emotional shift highlighting the multi-generational ravages of war. The music underscores the actress' delivery of the line, bathing her and the audience in a familiar musical blanket as she declares 'He's the only one that came back' **(44.49)**.

Silence

The silence creates a moment of aesthetic unity, as described in chapter 2, which gave space for the audience to lose themselves and connect with their internal narrative. In a few moments this scene revealed survivor's guilt, shell shock and the loss of friends, things most First World War survivors didn't talk about.

Stillness

The cello fades and stillness saturates the room. George's lifetime of misunderstanding his father is elucidated. This emotional climax of the play was a moment of directorial bliss

⁵² The Salon was designed in 1750 for chamber music. Seymour Egerton hosted concerts in the Salon before the Music Room was added onto the Hall.

⁵³ Minnie wanted to deliver food parcels to women and children. The Oxford Committee for Famine Relief founded in Britain in 1942 was a group who campaigned for food supplies to be sent through the allied naval blockade to women and children who were starving in enemy occupied Greece. After the war they became known as Oxfam.

created by the aesthetic union of the host and ghost in perfect harmony - mise-en-scène and music all coexisting in suspended time. This moment of emotional discharge caused some audience members to cry, as they lost themselves in it, enchanted by a contemporary communal experience. This evidences Barthes' notion 'that music is an access to jouissance, to loss'⁵⁴ and also that a reciprocity of actions and emotions can establish a closeness, a sense of belonging, of agency and an ability to validate personal memories as evidenced here by an audience member, '...when George realised [about his dad I] was frustrated and upset at the futility of war – it could have been my grandad, I cried, which is unusual for me', and another who said, 'an amazing connection to our local area, that poor lad, my 15 year old grandson cried'.⁵⁵

(45.07) Abruptly breaking the silence, a military band recording of the march *Holyrood RAF*⁵⁶ is heard accousmatically outside the window bringing us back to the narrative. This spirited march induced some members of the audience to tap their feet, then they stopped – realising how easily they lost themselves in the jingoist music so soon after what they had just witnessed. This scene emphasised the immediate and long-term effects of conflict and how it affects family relationships across multiple generations, which we continued in the pre finale and finale. The musical suture drew audiences into the next room passing Dave Clegg winding up an original gramophone playing *Be My Love* by Enrico Caruso which gave a hint of William Grimshaw's concerts in the park.⁵⁷ This visual and auditory cameo alluded to the perception of time travel back to 1916. These promenades gave the audience time to look at the Hall, extending their curiosity, and immersion in the

⁵⁴ Roland Barthes, *Image, Music, Text, Essays selected and translated*, tr., Stephen Heath, (London: Harper Collins, 1977), p 179.

⁵⁵ Audience feedback 11 November 2016

⁵⁶ Composed by Frederick Joseph Ricketts (21 February 1881 – 15 May 1945) in 1913 under the pen name Kenneth J. Alford, Ricketts. He was an English composer of marches for band. He was a Bandmaster in the British Army, and Royal Marines

⁵⁷ Dave Clegg is the present caretaker and has worked in Heaton Park for over 25 years and his presence adds a layer of security for me as director because he is a sensitive sounding board and mine of information on the Hall. Here we have the fascinating dynamic of the original period 'technology' by using the gramophone.

On September 19, 1909, 40 000 people attended a pioneering concert in Heaton Park of recordings William Grimshaw had made of Caruso at the Free Trade Hall in Manchester. Struck by the concert he had seen by Caruso he wanted the public to share the experience. He adapted a gramophone by making a large horn and took the innovative player on the back of a milk float to the bandstand (no longer in the park). He was dubbed the 'Gramophone King' and the world's first live DJ. He went on to 'play' in front of over 250 000 people in parks across the region and the idea caught on in other cities.

site, a sense they were privy to something special in the closed building heightening a sense of belonging as they became dwellers in the site.

In the Music Room, we hear the *Banks of Green Willow* (a tragic love story), a subliminal pre-cursor of what lay ahead.⁵⁸ This six-minute lightly orchestrated idyll filled the room and conjured up images of a gentle English landscape which in 1914 prior to war would have been visible outside the window and which men believed they were fighting to preserve. I observed the audience assessing the room, listening quietly to the music (as mentioned in chapter 1, no technology spoiling the illusion of the time and place), some still drying their tears before I gave the breath to begin.

Critique 2. Part 2, play 2.

The Unknown Bugler

Two stories told across two temporalities with music as the subject. For my practice this was a dramatic challenge but a technique that writer Peter Kerry and I had workshopped in a previous piece.



Plate 13. © FTP

⁵⁸ The folk ballad tells the story of a tragic love story. *The Banks of Green Willow* was written in 1913 by George Butterworth and the premier was conducted by Adrian Boult on February 27, 1914, with a combined orchestra of Manchester's Hallé Orchestra and Liverpool orchestras' in West Kirby. The London premiere took place three weeks later. It is said that this may have been the last time Butterworth heard his own music. Butterworth was a Lieutenant in the Durham Light Infantry and was killed on 5 August 1916, during the Battle of the Somme aged 31. His body has never been recovered.



Plate 14. © FTP

A musical segue **(47.24)** announces Adeline Vaughan William's entrance, her exclamations of delight echoing many audience members' vocal enchantment as they entered the music room. The script interconnected elements of the musical history of Heaton,

referencing the Samuel Green organ, The Hallé Orchestra, the Free Trade Hall, William Grimshaw's concerts on the bandstand and the celebrated English composers of the time, George Butterworth and Ralph Vaughan Williams. It was not a didactic⁵⁹ educative process but rather it revelled in the joy of synchronising the history of the Hall and Park through Albert and Adeline's joy of music. Crucially it allowed the whole site, especially the music room to be a leading player triggering its interior 'field of activities'⁶⁰ and bringing the outside in. It was the Nick Kaye moment suggested in chapter 1 of 'throwing a six to go; it might get us several rungs up the ladder before we begin.'⁶¹ Collectively this synthesis of the site's grain, sonic world, historical references and musical revelations allowed the poetics of the space to coexist with the audience's consciousness of their own existence, thus becoming a very concrete thing, and (the site) becoming the 'centre of all space' described in chapter 1.⁶²

Also in chapter 1 I highlighted the importance of silence as an important tool already seen in *The Fight* and now exemplified here. We hear again the elegiac soprano cadenza weave Adeline and Mary's story together **(1.05.10)** and underscore Albert's departure for France,

⁵⁹ Where a body of knowledge about a specific subject needs to be conveyed directly or indirectly to the audience. Anthony Jackson, *Theatre Education, and the Making of Meanings*, (Manchester: Manchester University Press, 2007), p. 16.

⁶⁰ Nick Kaye, *Art into Theatre*, (Amsterdam: Harwood Academic Publishers, 1996), p. 214.

⁶¹ *Ibid.*, p. 210.

⁶² Paraphrased from Gaston Bachelard, *The Poetics of Space*, tr., Maria Jolas (Massachusetts: Beacon Press, 1969), p. 201.

which interlaced and echoed almost ghost-like the cadenza in scene 1 physicalised by the dancer's choreographed goodbye. Mary's desperate plea came on the final note of the cadenza **(1.05.21)** 'yeah, but flippin heck Albert, I don't want you to go!'

In an instant Albert's potential to stay behind⁶³ is swept away, (as in *The Fight*), when sense of duty prevails. This emotional shift **(1.07.08)** is followed by **silence** except for Mary's tears as they both embrace desperately, the physical shape seen in scene 1 and to be repeated in the Finale.

(1.07.52). Adeline concludes the story with RVW's source of inspiration for the trumpet solo, and we hear the trumpet cadenza begin.



Plate 15. © FTP

This time although acousmatic, it was immediate and associated with a 'real' person and silence and stillness followed filling the space instigating Cage and LaBelle's ideas discussed in chapter 1 to 'listen to silence',⁶⁴ where: listening is 'force[d] away from the musical object and towards its own process... the noise of my own listening where responsibility is given to the listener for the music produced.'⁶⁵

This purposeful reflective pause with the site ally, helped to transport the audience not only back in time but to appreciate the

past in their own present reality before hearing the denouement delivered by Mary.⁶⁶

Breaking the fourth wall as neutral performer **(1.09.08)** in direct address Mary says, 'Albert

⁶³ Albert's commanding officer said that he could have taken up a place at the Manchester School of Music.

⁶⁴ Musically, Cage encouraged us to listen to silence in his 1952 landmark piece *4'33'*.

⁶⁵ Brandon LaBelle, *Background Noise, Perspectives on Sound Art*, (New York: Continuum, 2006), pp. 16 - 17.

⁶⁶ Transport as defined by Schechner's theory of transformation and transportation. Transformation offering a permanent change, (sometimes but not always associated with ritual), and transportation which takes the audience to *somewhere*, an imagined reality

was killed on the first day of the battle of the Somme, shot while carrying wounded men from the battlefield'. Slowly the ghost (Albert) leaves the room and eventually Mary as if waking from a dream **(1.09.31)** again in neutral direct address says: 'Mary trained as a nurse and administered to the men of Heaton Hall when it became a hospital for shell shocked soldiers.'

Silence

This is another tender moment of directorial bliss, aesthetic union and audience discharge. Mary's tears fell, accompanied by audience tears. Only the faint sound from children playing outside is heard which was touching but it does not disturb the sonic logic of the room because for the audience, the external active environment though audible was suspended as they listened to the silence, a calm stillness descending as they gazed at both women **(1.09.39)**. Slowly the quiet was replaced by the sound of the trumpet under the line 'the distant air of a melancholy and tender horn'⁶⁷ allowing space for an observation of their own internal narrative and sense of place.

Critique 3

Pre - Finale (1.10.34)

To suggest a cherishing of the past in the present, by passing stories to the next generation I introduced a character, Soldier Jo, (inspired by Rifleman Cyrus Thatcher) and an RNCM music student playing trumpet. The trumpet is the musical link from the past to the present and it will continue to have great significance throughout the portfolio.⁶⁸

In the styling of *Song of Letters* period and contemporary language coalesced with singspiel, trumpet, and dance **(1.14.13)**, which enabled the audience to traverse time as the song revealed the importance of the 'bluey' then the words of the 'just in case letter.'⁶⁹ The

(usually by actors in role) both parties returning to their original starting point. The change may not be permanent though some change of opinion may have taken place.

⁶⁷ Adeline's line at 1.09.08 spoken over the very distant trumpet cadenza as it diminuendo, the trumpeter walking down the corridor alongside Albert as he 'exited'.

⁶⁸ The trumpet features as a main musical voice in my final piece *Song Cycle*, chapter 5; in *Ghost Stories, and annually* at the *Somme Memorial Event* and in the *Remembrance Peace Events* chapter 4.

⁶⁹ A 'bluey' was the British Forces Post Office free airmail letter which was replaced by the 'e-bluey' and then INtouch email in 2017.

libretto is a contemporary tribute to all those who died in conflict and those who waited at home. Beginning with Cyrus Thatcher's factual letter and inserting Albert and Mary's fictional lines to express love and the ephemerality of time, this is a perfect example of what Pearson describes as 'the latest occupation of a place where previous occupants are still apparent and cognitively active.'⁷⁰ Here the stories make us conscious of the past but they appear fresh and ready to be owned and cherished by a new generation as seen in this audience comment:

I've still got my great grandad's letters to my great grandma; it made me realise today how important they would have been. He didn't come back and it's all she had.⁷¹

The Finale

The promenade suture music into the Library was *Lark Ascending*⁷² played on flute giving Albert's ghost a presence through his love of Butterworth's music, and a musical tribute to Butterworth who was also killed in the First World War. Soldier Jo stands side by side with Walter and the female characters. The poetry of Owen and Sassoon is written on canvas flats which frame the action, also providing acoustic sound boards. The familiarity of Heroes No 2 bathes the scene before the kaleidoscope of sound, poetry and movement begins. I chose the poems to reflect individual ordinary voices often unheard in the formality of history books. From the feedback it can be seen that the layering of words, music, and movement stimulated internal narratives for the audience and importantly did so without pretentiousness. This scene is not nostalgia, rather it asks the audience to question present reality informed by the past's global perspective through the German and French poems.

Paper 'blueys' can still be used. Combatants are encouraged to leave a 'just in case' letter at home for their loved ones in the event of their death.

⁷⁰ Pearson cited in Cathy Turner, 'Palimpsest or Potential Space? Finding a Vocabulary for Site-Specific Performance', *New Theatre Quarterly*, 20: (4); (2004), pp. 373 - 374.

⁷¹ Audience member *Whispers*, 11 November 2016

⁷² The original poem by George Meredith (1881) is a hymn or devotional paean to the skylark describing how "the press of hurried notes" bring a song of joy piercing the "shining tops of day". But it is the music itself that brings to life the skylark soaring and singing. Over the years it has been so evocative of the period prior to the First World War evoking as it does the English pastoral image. Butterworth completed it in 1914 but it wasn't performed until 1920 after the First World War ended.

The direct request in Pablo Casals's last line, 'we must all work to make the world worthy of its children'⁷³ crosses temporalities, cultures, and socio-economic divides, and purposefully tasks the audience to take action and redress the balance by finding compassion for one another. As a legacy, Casals's piece is used every year at our Remembrance Peace Event as a non-secular invocation for peace.

The movement throughout *Whispers* acted as storyteller and physical suture. *Spilled Ink* translated the terror of the front and resulting shell shock into movement, and the girl's choreography with handkerchiefs in scene 1 portrayed the many goodbyes and the wringing out and wrapping of bandages on limbs. Here, in the finale, all the characters repeat five of those movements in sequence, a movement leitmotif that shows each character's emotional journey. The movement blended the music and voice-over together, each performer using their breath to energise and transform the mise en scène with simple gesture recognised by everyone watching, the motion of holding a baby and saying goodbye to a loved one.

(1.24.22) To conclude, Heroes No 2 begins with long bow strokes, (echoing Minnie's original entrance), then we segue into *Dona Nobis Pacem*. This prayer for peace offered a soothing balm for the audience, the soprano's voice promoting introspection and a meditative air echoing RVW's soprano cadenza and Ann's opening quest for non-violence. The sonic, and physical matrix finds unification, as Chion states 'bind [ing] the flow of images',⁷⁴ and creating a shared rhythm, a sense of communality in the space (as I proposed in chapter 1) which Plato refers to as a 'choreographic community'.⁷⁵ The audience was bathed in silence at the end, lost in reflection, with memories of their own. The applause was not immediate, but once it began it was rapturous whilst some people wiped away tears. *Whispers* had

⁷³ Pablo Casals wrote this piece (known by some as the poem, *You are a Marvel*) in his book *Joys and Sorrows: Reflections* preceded by these lines: 'In the confusion that afflicts the world today, I see disrespect for the very values of life. Beauty is all about us, but how many are blind to it! They look at the wonder of this earth — and seem to see nothing. People move hectically but give little thought to where they are going.' Full poem in appendix 3: 1, the script. Pablo Casals, *Joys and Sorrows: Reflections*. (New York: Simon and Shuster, 1970), p. 295.

⁷⁴ Michel Chion, *Audio Vision, Sound on Screen*, ed & trans., Claudio Gorbman, (New York: Columbia University Press), p. 47.

⁷⁵ Ranci re citing Plato in Josephine Machon, *Immersive Theatres. Intimacy and Immediacy in Contemporary Performance*, (Basingstoke: Palgrave MacMillan, 2013), p. 117.

been an agent for sharing personal emotional memory as well as evoking a sense of place as illustrated here in these audience comments: (full transcripts in appendix 3:10).

What a tribute to so many. Brilliant and very atmospheric! In memory, James Waters my great uncle of the 16th Manchester Pals died 23rd July 1916 at the Somme front aged 29.

I loved the music room, but I heard Butterworth very differently today. Thank you for bringing our space to life with such tender memories.

This was the best theatre experience I have had in ten years. It had real heart and soul and it made Remembrance Day special with the Last Post floating over our park, I felt I belonged here.

Beauty and disaster and emotional pleasure. It took us all back in time to a place none of us could imagine. Family members died in these wars and this brought them temporarily back to life

My Dad was stationed here at Heaton Park during WW2. He was in the RAF.⁷⁶

Audience feedback

If I am to create viable work (artistically and financially) that will be attractive to a regular audience, I need to analyse their feedback. From the results it is evident that the theatrical transportation produced by *Whispers* had a profound effect. Feedback from the poppy cards, and audience questionnaires represented 56.56 % of the total audience.

- 91 audience feedback cards + 90 audience questionnaires = 181

Total audience over 3 days = 320

⁷⁶ All audience feedback comments on *Whispers*, November 2016

Whispers was successful in its four aims in creating a meaningful performance with a sonic, visual and physical matrix, which brought about a dialogical breath between the host and ghost. *Whispers* brought the Hall and Park's history to life through the lives of ordinary people, in particular the Manchester Pals, to evoke a sense of pride and belonging. The frequent use of 'our' was positive affirmation of that feeling of belonging. One comment says:

My grandad and I cum her cause his dad was in the war. He liked this show and said that it made him feel like Heaton Park was where he belonged cause it was his history. We are going to come again to another show cause the lady in charge said anyone can come. We liked the music and especially the trumpet.⁷⁷

Questionnaire: Analysis of park use and theatre attendance.

To ascertain whether I can create a long-term interpretive audience, it was important to collect data regarding past experience of the park and theatre attendance. Information about FTP was useful in measuring new audiences and FTP's old fan base: 60% of audience members were new to FTP's work in the park. FPT had not performed in the park since 2009 so the material attracted a new audience as well as bringing back 40% of past fans.

Other results show scales of enjoyment, absorption, artistry, connection to others and site specificity.

How much were your eyes opened to an issue or point of view that you hadn't fully considered?

22.7% = 5 50% = 4 18.2% = 3 4.4% = 2 4.5% = 1

These results show that the material stimulated people to look at the issue of war from a different perspective and that it did not make the majority of people feel uncomfortable.

The strongest response was to the following two questions.

⁷⁷ Audience feedback *Whispers*, 11 November 2016 transcribed verbatim. This young man volunteered on the last show and then got involved with our subsequent shows.

What does Heaton Park and Hall mean to you?

People identified personal connections, a sense of pride and its place in Manchester's cultural heritage as a valuable civic amenity.

The Hall

- Full of undiscovered history and secrets.
- My local park and we need to keep it.
- Pride of place in Manchester history.
- Very much a place associated with my childhood, a very happy memory, would like it to be opened up more.

The Park

- A beautiful park which caters for young and old from many different backgrounds and cultures, it's a safe environment.
- Brilliant open spaces for evening walks and often new areas to discover.
- Part of my life from childhood.
- An impressive civic resource.

The final questions asked about actions, expectations, and the future.

At what level were your expectations fulfilled by the show?

80% = 5 11.1% = 4 8.9% = 3

How likely are you to attend another event by FTP in the park?

56.8% = 5 29.5% = 4 13.6% = 3

Would you like to see a permanent theatre built in the park?

79.1% = Yes 20.9% = No

This data is very positive for audience building. *Whispers* satisfied a high level of expectation and 99.9% would return for another production. As I mentioned in the introduction, I have an aspiration to build a theatre in the park as a community hub for regular cultural activities, however, I am not in a financial position to undertake this alone. A high percentage agreed with this aspiration to facilitate local accessibility with theatre at

the heart of the community, not to have to travel into the city, to bring more visitors to the park, to employ local talent, to encourage nature and art to coexist. It proves a desire for long-term cultural engagement in HP.

What were your feelings as you left?

- In awe of the skills of the artists – moved that the hall is in use – especially the singing in the main hall, haunting - frustrated and upset at the futility of war – I actually cried.
- Tired, happy, thankful, motivated.
- Remembering my own family's experience in the 1st world war.
- An amazing connection to the local area and the stories of the local people.
- Felt moved but also excited by the experience.
- Happy that the stories have been told.
- Thought provoking with a local connection to a world event – war.
- Sadness (for the soldiers). Touched by the haunting music. We need more of this kind of thing.
- Valuable - we should maintain for the benefit of our children and grandchildren.
- A strong identity of being part of the people of Manchester, history.

It is interesting to relate this question to What Does Heaton Park Mean to You and the responses on the feedback cards that echoed feelings of *enjoyment, absorption, sadness, artistry, connection* to others and site specificity. Expressions of a sense of local and Manchester identity, that it was educative and the desire to maintain HH and HP for future generations are all positive outcomes to share with MCC. Again, the emotional attachment aids the probability of audiences coming back because of developing a deeper attachment to place.

Negative feedback and future work

When asked how could your experience have been improved the questionnaires didn't garner any negative responses except housekeeping ones i.e.: HH was cold; needs heating, needs toilets, better lighting, and signage to the car park the evening shows. Whilst the site is inspirational artistically and audiences are very positive, the personal comfort is a concern which may compromise the experience. These are hurdles that need to be overcome for long-term cultural experiences to be sustainable and will need to be addressed with Manchester City Council. Investment is required for HH to fulfill a role as a 'venue'; however, there is a dichotomy. Artistically, it is a unique site-specific space and elements of comfort would be an advantage. Conversely investment would bring with it a greater number of corporate events,⁷⁸ thereby losing elements of its appeal as a raw host. The community would also lose access to creating cultural experiences as commercial hire rates would be cost prohibitive. Even with this in mind, I was keen to know what other kinds of cultural experiences audiences would like to experience in HH and HP. The highest response was for plays linked to the history of the park, an event to commemorate the 100th anniversary of the end of the First World War open-air walk-about family shows including Shakespeare, or titles such as *Dracula*, *Wind in the Willows*, and a lasting memorial to the Manchester Pals in Heaton Park, (which became The Somme Memorial and Peace Event 2018). These suggestions informed the choice of my secondary performances and my final piece. They met the aim of HP and MCC to generate local community well-being and on a fiscal basis family shows' will increase footfall thereby helping MCC's goal for HH and HP to be a destination venue.

The work was of national significance and successful because of a collaborative team who were willing dwellers immersed in the site-specificity and scenic dialogue between host and ghost. They all enjoyed being part of the team and all eight said the venue inspired them. Seven responded with high grade responses that the site is a 'performer' in site-specific

⁷⁸ MCC are considering tenders to convert the Orangery adjacent to the Library back into a reception room and reintroduce HH as a wedding venue.

work. Only four performers had previously experienced site-specific work but they were attracted to the project due to the points they have stated here:

- Awe, the size was phenomenal. But also, sadness. The Hall deserves to be used not left in limbo.
- A massive sense of gratitude to be part of this production. I was simply awestruck at the beauty of the hall and the history hidden between the walls.

The creatives adapted their working methods to work with the grain of the site, for example they said:

- I played the flute – a lovely chance, but also the echo means you must slow down, the words and music have to breathe.
- The echo in the hall made the music and speech really resonate and come to life.
- I would have preferred the sound behind us. When I dance, I use the music a lot during more dynamic sections to help lift the energy.

Analysis and Reflection

Reflecting on the feedback and data, it is clear that *Whispers'* use of the historical past of HH and HP created a performance that contributed to the site-specific genre and articulated something vital for its audience. This in turn contributed to a sense of increased identity and agency. Methodologically, to aid the aesthetic unity, *Whispers* exploited breaking the fourth wall to assist in audience inclusivity this is coupled with a multidisciplinary performance approach utilising what Anthony Jackson calls, 'dialogical theatre' where the structure of the work attempts to offer different points of view and create dialogue for the audience:

...a genuine (heteroglossic) dialogue between characters and a different view of the world which incorporates a dialogic, interactive relationship with the audience... it is the audience who must decide for themselves what the message, if any, may be.⁷⁹

This is a vital element in my portfolio as I will show in the execution of my secondary pieces in chapter 4, some of which exploit this multidisciplinary approach in the open air and in my conclusion, chapter 6.

Shift thinking

As explored in the critiques, *Whispers* created a balanced aesthetic union, creating a conduit for audiences to be enchanted by the site, and to 'write on the space'⁸⁰ with their own internal narrative. This precipitated the germination of a nuanced audience by encouraging 'shift thinking.'⁸¹ This shift in perception towards HH and HP produced a 'thickening of space'⁸² whereby Heaton was not seen solely as a public park performing its daily function but as rich multi-layered space with a social history to be proud of and owned. Thus it created a synergy and a satisfaction between place and people helping to develop a feeling of agency, as Fiona Wilkie states, 'it's not just about a place, but the people who normally inhabit and use that place. For it wouldn't exist without them.'⁸³

Translating Time

By focusing on site-specificity *Whispers* not only challenged my practice, but it also revealed artistic elements that I employ in my practice that successfully engage with audiences. Firstly, translating time and playing with temporalities through the use of dramatised ghosts and, secondly, heightening the listening though the sounding of silence.

⁷⁹ Anthony Jackson, *Theatre Education and the Making of Meanings*, (Manchester University Press, 2007), p. 16.

⁸⁰ Richard Schechner, *Performance Theory*, (New York: Routledge, 1988), p 156.

⁸¹ Sally Mackay, 'Applied Theatre and Practice as Research: Polyphonic Conversations', *Research in Drama Education*, 21: (4); (2016), p. 479.

⁸² *Ibid.*, p 480, 'thickening of space' to give a familiar space a deeper meaning for its users.

⁸³ Fiona Wilkie, 'Mapping the Terrain: Site-specific Performance and the Rules of Spatial Behaviour', p. 145.

Of temporalities, Bliss Cua Lim's film work which explores how the fantastic as a narrative can juxtapose two or more radically different worlds chimes directly with my site-specific work in HP:

... if the past is not dead, but instead paradoxically coexists alongside the present, then the very notion of contemporaneousness – as a single, self-consistent entity – starts to fray.⁸⁴

Her notion that 'the existence of multiple times that fail to coincide with ... clock and calendar'⁸⁵ is theatrically demonstrated in the very nature of the performance of *The Fight* and the *Unknown Bugler* and its play of dual temporalities and the fragility of time especially for Mary and Minnie as the clock counts down for their partners to leave. Cua Lim's suggestion of translating time has revealed an exciting artistic concept to me; it extends the site-specific notion of the relationship of host and ghost, proposing that results can bring about a deeper performance encounter and a deeper comprehension for the audience of their present reality after having glimpsed the past. Significantly, in *Whispers* the visual, sonic and physical matrix was a portal for audiences to encounter ghosts of the past embedding local, social, and cultural history into a site through performance. *Whispers* in exploring the issue of war, brings to mind Cua Lim's observation in the film *Haplos*⁸⁶ which translates to my work:

...the haunting of a traumatic past comes to be experienced with the "singularity" of a "first time" renewing our sense of responsibility and solidarity towards the injustices endured by those long dead.⁸⁷

⁸⁴ Bliss Cua Lim, *Translating Time: Cinema, the Fantastic, and Temporal Critique*, (Durham: Duke University Press: 2009), p. 2.

⁸⁵ Ibid.

⁸⁶ *Haplos* a film interweaving phantoms from Japanese occupation in WWII with guerrilla conflicts of the 1980's. Bliss Cua Lim, *Translating Time, Cinema, the Fantastic, and Temporal Critique* (Durham: Duke University Press, 2009), p. 150 - 151.

⁸⁷ Ibid.

Not only did *Whispers* encourage people in the present to honour those long dead, but the narrative also created a musical and dialogical echo beyond the boundaries of HP to France (through the trumpet and soprano cadenza perceived to be heard in France), and to Germany, and Italy through the poems spoken in German and Italian. This stimulation of a global narrative provoked personal narratives, a sense of identity, and commemorative respect. So many respondents expressed in their feedback that ‘a sense of duty was served today’,⁸⁸ one respondent expressed her feelings very movingly:

This felt like a beautiful living memorial to those boys of a hundred and odd years ago. My son went to Afghanistan but thankfully came home and today I cried with relief for the first time because of the music and being sat inside history with the ghosts of ordinary boys. I felt close to my son and that a writer and music could feel my worry that I couldn’t speak... I don’t have a clue about classical music but didn’t want nobes pacim to stop. Thanks a lot.

Silence and ‘stretched’ listening

I have shared in chapter 1 and above how I utilise Cage and LaBelle’s ideas to craft moments of silence and create aesthetic union. After silence, a musical suture also allows audiences the space to blend their own extended narrative during the promenades as they walk from room to room. Playing with the ‘external logic’⁸⁹ of distant music and echoes, perhaps even the audience’s own footsteps, it brings about not only an interruption in the organic flow, and a feeling of ‘space around the immediate story’,⁹⁰ but it supports Salomé Voegelin who observes:

[w]hen there is nothing to hear, so much starts to sound. Silence is not the absence of sound but the beginning of listening.⁹¹

⁸⁸ Audience feedback, *Whispers*, 11 November 2016.

⁸⁹ Brandon LaBelle, *Background Noise, Perspectives on Sound Art*, (New York: Continuum, 2006), p. 46.

⁹⁰ Pangborn on film, <http://www.pangbornonfilm.com/masters/andrei-tarkovsky-1932-1986/> accessed 18 April 2020.

⁹¹ Salomé Voegelin, cited in George Home-Cook, *Sounding Silence, Theatre and Aural Attention* (Basingstoke: Palgrave Macmillan, 2015), p. 98 - 99.

George Home-Cook suggests that true theatrical sound and in particular ‘aural attention’⁹² asks audiences to ‘stretch’ their presumptions that whilst theatre is a ‘place of seeing’⁹³ the true nature of theatre is in ‘attending’ and attending in a specific way by paying attention to the act of listening. Therefore in ‘attending’ you are listening, and the silence heightens the immersive environment forcing us to listen diligently as Home-Cook suggests, ‘to sound out the sonic affordances of the environment.’⁹⁴ In *Whispers the Last Post* was played outside in the cold night air followed by silence making us aware of ourselves, as Home-Cook goes on to say:

Conversely, silence also has a tendency to make us readily aware of our own existence, as attending subjects within that environment. Take for example the two-minute silence.⁹⁵

My practice has now extended the use of silence, methodologically sitting alongside Barthes’ notion that ‘listening may speak’,⁹⁶ as discussed in chapter 1. Listening to the site within a poetic gap is the bedrock and starting point for all my site-specific pieces assisting the elevation of the site as partner and ally, in order to transport the audience to the world of the narrative.

Memory, community and commemoration

In *Whispers*, individual stories and HP’s history has become community owned and could be adopted by a new generation extending the boundaries of the past and present. The aesthetic trilogy of ghost, host, and audience led to the creation of a multi-generational sense of pride, and ownership. From the feedback comments it is clear that *Whispers*

⁹² George Home-Cook, *Sounding Silence, Theatre and Aural Attention* (Basingstoke: Palgrave Macmillan, 2015), p. 2.

⁹³ Ibid.

⁹⁴ George Home-Cooke, *Sounding Silence, In: Theatre and Aural Attention* (London: Palgrave Macmillan, 2015), p. 98 - 99.

⁹⁵ Ibid.

⁹⁶ Roland Barthes, *Image, Music, Text. Essays selected and translated*, by, Stephen Heath, (London: Harper Collins, 1977), p.181.

created a meaningful sharing at a time of national commemoration for the community, giving agency to pass on stories to a new generation, as Dawson highlights:

As memory fades, responsibility for the construction of narratives of self and indeed possession slip inexorably from the individual to the community... a merging of individual selves integral to a sense of community.⁹⁷

By sharing individual memories audiences ensured that they were passed on to the community and through their requests for the building of a permanent memorial in HP their memories can be validated in the communal sharing which takes place every Remembrance Sunday at the Somme Memorial.⁹⁸

Finally the pre-finale and finale added a layer of present-day reality ensuring that *Whispers* did not sentimentalise or glorify war; rather it left audiences with questions to reflect on. As autobiographical performer Nancy Miller writes, we need to

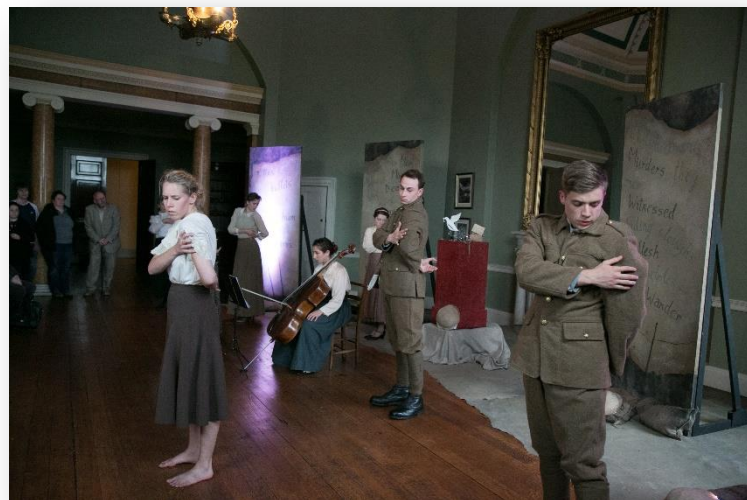


Plate 16. © FTP

encourage the audience to write the ending to bring about change.

Using the 'real', tries to 'activate the spectator, transforming them through this process into activist spectators.'⁹⁹ Like Miller I recognise my audience as allies and 'agents for change'¹⁰⁰ and *Whispers* and the annual *Remembrance Peace Event* has already brought about change

⁹⁷ Andrew Dawson, *The Mining community, and the Aging Body, Towards a Phenomenology of Community*, in *Realising Community: Concepts, Social Relationships and Sentiments*, ed., V Amir, (London: Routledge, 2002), p. 23.

⁹⁸ I began a Remembrance Peace event in 2016 on the opening day of *Whispers*. Post *Whispers* I was invited onto the MCC Somme Memorial committee along with the Friends of Heaton Hall to be an activist for change and ensure that a lasting memorial was erected in the park. I volunteered to be the artistic director of the event for the opening of the Somme Memorial (preceding *Song Cycle*) in Heaton Park (documented in chapter 4) and this event is now embedded into the annual HP calendar.

⁹⁹ Nancy Miller, *Bequest and Betrayal: Memories of a Parents Death*, (Bloomington: Indiana University Press, 2000), p 90.

¹⁰⁰ *Ibid.*, pg. 69.

because the audience used the momentum of both to reinforce their request for a permanent monument, resulting in the building of the Somme Memorial and the active communal peace event is not a passive gesture but one of engagement and agency.

Conclusion and next piece

I have shown through *Whispers* that my work created a music theatre performance that encouraged audience and community agency, and in order to fully explore my research questions that I needed to ensure that I continue to connect with the audience on a regular basis. The feedback shows that many have stimulated an emotional memory with HH and HP, aiding an attachment to place a stronger probability of coming back. The data showed that audiences requested future work linked to the history of the Hall and Park, as well as open-air walk-about family shows. *Whispers* sought to build a relationship between the site, sight, and audience, which has begun what Anthony Jackson would describe as dialogical theatre, drawing on Mikhail Bakhtin's notion of heteroglossic dialogue.¹⁰¹

... attempts to embody in its structure and text a genuine (heteroglossic) dialogue between characters and different views of the world which incorporates dialogic, interactive relationships with the audience.¹⁰²

Whilst *Whispers* offered a viewpoint from Heaton Park, I do not feel that this is yet a true heteroglossic dialogue, however, this will be demonstrated in my final piece *Song Cycle* which will incorporate ideas from my secondary pieces and the development of my notion of extended site-specific work.

¹⁰¹ Mikhail Bakhtin's description describes heteroglossic dialogue as sharing a variety of 'points of view on the world, forms for conceptualizing the world in words, specific world views, each characterized by its own objects, meanings, and values'. Mikhail Bakhtin, ed., Michael Holquist, tr., Michael Holquist and Carly Emerson, *The Dialogic Imagination: Four Essays by M.M. Bakhtin*. (Austin: University of Texas Press, 1981), p. 291

¹⁰² Anthony Jackson, *Theatre Education, and the Making of Meanings*, (Manchester University Press: 2007), p.16.

A paradigm or model for Heaton

Reflecting on *Whispers* and its successful outcomes shows how I have challenged my practice (away from site-sympathetic) and laid the foundation of a specific paradigm for HH and HP that incorporates the following notions for future performances:

- reference to HH and HP history
- translate time through the dramatised ghosts
- use popular dramatic titles for secondary pieces to encourage further attendance at cultural events
- layered sound and music in a sonic and visual matrix

In chapter 4, I will show how I use the ideas above in my secondary pieces to test out my developing methodology to further explore my research questions and to bring about a true heteroglossic dialogue in my concluding piece.

Chapter 4 - Secondary Performances

Ghost Stories of Heaton, Somme Memorial Peace Event Opening Ceremony, Marvellous Music of Heaton, A Midsummer Night's Dream and Romeo and Juliet

Building on the findings in Chapter 3 and the theatrical strategies used to create *Whispers*, this chapter will provide a commentary overview with a more detailed focus on the key findings from the secondary performances: *Ghosts of Heaton, Somme Memorial Peace Event Opening Ceremony, Marvellous Music of Heaton* (MMOH) *A Midsummer Night's Dream* (MND) and *Romeo and Juliet* (R&J), to illustrate findings. Somme Memorial, MND and R&J have short video clips.¹ This chapter will highlight the genealogy of my notion of extended site-specific, which emerged most specifically in the *Somme Memorial Peace Event* and *Romeo and Juliet*.

To create the secondary performances, I partnered with the Friends of Heaton Hall (FOHH) and the Heaton Park (HP) events team to shape HP's first seasonal programme with Feelgood Theatre Productions (FTP) producing the performances. All the work:

- referenced HH and HP history
- translated time through the dramatised ghosts
- layered historical stories into a theatrical narrative using music as the suture to create a sonic and visual matrix
- through 'listening' to the site, the work interacted physically and audibly with the materiality of the site.

Importantly, Bliss Cua Lim's² notion of translating time using ghost characters to help defy temporal constraints in the theatricalisation of performances emerges as a central tenet to my proposition of extended site-specific.

¹ For each clip please scroll forward to the appropriate point.

² Bliss Cua Lim, *Translating Time: Cinema, the Fantastic and Temporal Critique*, (Durham: Duke University Press, 2009).

Ghost Story of Heaton, 2016³



Plate 17. © FTP

Key findings from these two performances highlight my use of the theatricalised ghost. The audience feedback (transcribed in appendix 4:1) evidencing a continuing attachment to place from a developing HH and HP audience. This sits alongside my now confident practice in creating solely site-specific pieces for HH

and HP revealing the palimpsest of the site. *Ghost Story* interacted directly with the physical geography and materiality of the site using sights, sounds, and stories linking the Egerton's ghosts to the present day, further emphasised by taking audiences into unseen and derelict parts of HH.

Ghost Story of Heaton 2017

This was a 60-minute performance inside HH and outside in the dark woods. It linked the RAF airman in *The Fight* and the soldier in the *Unknown Bugler* back to the present-day, giving audiences a cohesive link to the history of HH and HP and my



Plate 17. © FTP

³ <https://www.feelgoodtheatre.co.uk/ghost-story-of-heaton> accessed 25 May 2023

mediated programme of work. I developed a greater use of the environment: the cold of the hall and outdoors coupled with the fear of the unknown impacting the audience and encouraging them to stay together on the promenades. I mined the found sound world of HH and HP, recording layers of sounds to create a sonic matrix played accoustically from hidden speakers set high in the trees or down derelict corridors. This coupled with the impact of the site-specificity heightened the sense of fear and enchantment for the audiences. Both tales were based on factual events which heightened the potential that we were not only translating time by using theatricalised ghosts but that (for some audience members) the theatrical transportation inspired their internal narrative to believe that the HH and HP ghosts were 'real'. I exploited the physical geography and visual site specificity to create moments of filmic aesthetics; for example, when the audiences left the woods in *Ghost Story* 2017 the First World War soldier emerged on the roof of HH playing the Last Post silhouetted against a full moon, once again the trumpet featuring as a main sound of HP. Both performances also developed audience attendance as seen below in the footnote.⁴

⁴ In *MND* a third (31%) of audiences returned to experience another cultural event after seeing *Whispers*. In the *Ghost Story* 2017, 52.7% of audience members had seen two of the three events (*Whispers*, *MMOHH* and *MND*) showing an increase. When I compare why people attended the show with *MND* it showed encouraging results for people enjoying theatre in site-specific spaces *MND* = 23.3%, *Ghost Story* = 29.3%, and the percentage who attended because it was in the Hall and Park, *MND* = 19.1%, *Ghost Story* = 48%

The Somme Memorial Peace Event Opening Ceremony, 18 November 2018

Video Clip: <https://youtu.be/KMWsmQmHZQ>



Plate 19. © FTP



Plate 20. © FTP

As I concluded in Chapter 3, after *Whispers*, was clear there was a desire by the audience and community for some form of permanent monument to create an annual ritual of remembrance in HP. Hence, I began an annual Remembrance Peace event under the trees in 2016 and pursued the building of the *Somme Memorial*⁵ in order to engender a sense of community and agency. For my practice and research questions there were four major outcomes from these events. Firstly, the sense of pride and ownership that it gave to the community in having an annual event and a war memorial which commemorates the sacrifice of the men and women of the local community and the park's contribution in two world wars. It is seen as



Plate 21. © FTP

⁵ I joined the working party at Manchester City Council to realise the building of the Somme Memorial and was invited to create the opening ceremony on 18 November 2018.

a people's monument in a people's park⁶ where people can come at any time to reflect on



Plate 22. © Miramax

all those who are affected by conflict. Secondly, the visual and sonic effect of the promenading tableau performance⁷ that I created for the opening of the *Somme Memorial* was an emotional experience, not only for those attending but those who happened to be in the park and, stayed to watch. As can be seen in the video some of the promenading performers carried a white wooden marker-post (on which they had written a tribute to a loved one or a message of peace) which they pushed into the earth on the very field where the Manchester Pals had lived in tents.



Plate 23. © FTP

This growing picture represented the row upon row of white war graves in cemeteries in France, a ghostly reminder that many of the Manchester Pals were laid to rest there, the

⁶ It is seen as a peoples monument because the 320 tiles in the monument were made by local people, and the surplus 400 tiles were buried beneath it. Heaton Park was referred to as the People's Park after it was purchased by the city council in 1902. It was seen as an accessible green space and a popular place to escape the city smog and often referred to as the 'green lung of Greater Manchester'.

<https://www.manchestereveningnews.co.uk/news/greater-manchester-news/history-in-the-making--a-new-look-879281> accessed 15 June 2023

⁷ Costumed community participants representing soldiers and families in the hundredth anniversary of the end of the First World War, who processed through the park, with Tom Hopkinson as Musical Director, singers Christopher Littlewood (tenor), Jenny Carson (soprano), Joseph Jordan (actor), Paula O'Malley (drum), Jasmin Perkin (actor) accompanied by 100 amateur 'Somme Dancers' (people who had taken part in the Somme100 event in July 2016) who reformed for the event.

⁷ We distributed 4 766 poppy petals amongst everyone who attended to signify the number of the Manchester Pals Regiment who had died during the First World War. After the commendation the trumpeter played the Last Post and each person threw their petals above their heads to signify a communal opening. This is repeated every year as a symbol of peace and unity.

power of the site-specificity evoking an emotional attachment to place and beyond. The poppy petal-throw⁸ acted as an act of communal ownership at the end of the ceremony.

This performance contributed to my notion of extended site-specific. Here the local story, which is part of a global one extended beyond the boundaries of HP; as in Whispers when Walter, Albert, George, and the modern soldier all leave to go to France or Afghanistan to fight. As I stood waiting at the memorial with the dignitaries and the crowd there was



Plate 24. © FTP

complete communal silence, a visiting army major stood to attention as simultaneously the performers came closer, their singing⁹ reaching a crescendo as the rows of white posts grew. The epic 'theatre of war' was spread out before us, performed by the local community in a stylized manner, with no gimmicks. It created intimate memories for many people and once again suggested Lim's translation of time where moments converge and diverge, inviting contemplation of the profound interplay between memory and anticipation. In those moments time became a multidimensional tableau, awaiting translation to the receptive hearts and minds of

the audience, a moment of enchantment and reflection, a sense of losing oneself, and of directorial bliss as discussed in chapter 2. Poetics of space were at play, where each idea developed and as Bachelard states 'when they are expressed poetically in the space, it assumes values of expansion;¹⁰ a mindful expansion, transformed and interpreted visually. When the two little girls who had been running in and among the posts holding doves of

⁸ A contrapuntal *a cappella* arrangement of *Pack up Your Troubles* by George Henry Powell with lyrics by Felix Powell in 1915 and it's a *Long Way to Tipperary* by Jack Judge and Harry Williams in 1912. Accompanied by a drumbeat.

⁹ A collaboration of the 'intimate space' (imagination) and 'exterior space' (written word) and each 'keep encouraging each other as it were in their growth'. Bachelard, Gaston, *The Poetics of Space*, tr., Maria Jolas, (Massachusetts: Beacon Press, 1994), p. 201.

¹⁰ *Ibid.*

peace arrived at the monument it represented a metaphor to remind us all that we must seek peace not war for each successive generation.

Thirdly, as a musical motif it can be seen how the trumpet (or bugle in *Unknown Bugler*) is becoming an important instrument in my work that threads a meaningful suture throughout most of the pieces, this theme will be developed in chapter 5. In chapter 2, I noted how in listening to the site when researching *Whispers*, I heard the bugler's morning Reveille¹¹ and it continues through into *Song Cycle*. During all the Remembrance Peace Events I have created since 2016, members of the public have been drawn into the event by the sound of the trumpet. Joggers, dog walkers, bike riders stand still as soon as they hear the *Last Post*, which is played as the stable clock strikes 11 am. The trumpet sound pierces through all other found sounds, acting as a sonic unifier that brings about a single act of *communitas* across the park's six hundred acres.

Finally, in Chapter 1, I asked if performances could contribute to an experience of transportation and offer a transformative encounter in order to build agency and an attachment to place. I proposed Schechner's notion that a series of events could achieve a transformation and I believe the annual Peace Events (now a permanent event in HP's calendar and promoted by MCC) and the building of the Somme Memorial has facilitated a long-term transformation not only of the HP physical landscape but it has given the local community an opportunity to come together annually to re-affirm their commitment to peace. The Somme Memorial has transformed a dark corner of land into somewhere reflective and peaceful bringing about a permanent transformation in HP.

Once again this transformation highlights the advantage of continuing to create work in the one site of HH and HP. Most importantly, it has resulted in much shift thinking in people's opinions of the park including MCC (who recognise the annual event) and those who

¹¹ From the silent fields in front of me, I 'heard' the buglers morning reveille, the sound of men and boys in physical training on the fields, the sports day boxing matches and the families who visited to say goodbye before the new recruits left for the Somme.

campaigned for it over the years have had their intervention validated, increasing their attachment to place. I believe as my work has dug below the palimpsest of HH to reveal layers of war time activities that there is now a sense that the past has been reclaimed by the community in the present as seen here in the feedback from a park user in June 2019 and an audience member at the Somme ceremony on the 18 November 2018 respectively:

I am so proud of it [the memorial] it feels like us ordinary people have reclaimed part of our park history.¹²

I never thought I would see this day. My uncle was in the 17th Manchester Pals Regiment, and I have fought for some kind of memorial in this park for 30 years.

There were many moving comments, too many to include here but they can be seen in the audience feedback comments in appendix 4:3 and there is also a press review in appendix 4:4

¹² Park user feedback, 16 June 2019, (a gentleman sitting by the memorial when I visited the memorial on my own).

**Marvellous Music of Heaton (MMOH) - Saturday 15th April – Easter Sunday 16th April
2017**

4 shows over 2 days. Capacity 80 per show.

Feedback was gathered through informal conversation from audiences at the event and feedback slips at the end of the show. Artist and partners feedback was undertaken informally via email.



Plate 25. Copyright free.

This classical concert revealed more of HH and HP's past through the Egerton family history and audiences were entertained with a high quality professional cultural event. It was the first time a classical concert had been staged in the Hall for over a hundred years. The FOHH supplied me with their archive of records and photocopies of original programmes and it is from them that I learned that the first concert¹³ in

Heaton Hall Music Room took place on August 22nd, 1789, hosted by the 1st Earl of Wilton.

The Egerton family was well known for their musical prowess, theatrical performances, and concerts. I mentioned in my introduction that Seymour Egerton was an accomplished musician (cello, trumpet, piano, and violin) and conductor and began his own orchestra The Wandering Minstrels¹⁴ which performed for thirty-eight years raising money for charity. It was an orchestra made up of aristocratic gentlemen (no ladies allowed, except his sister

¹³ Consisted of: Act 1 Overture *Saul*, Handel, song, 'Cara Sposa', Handel, Chorus 'Hail Stones', (*Israel in Egypt*) Handel., Act 2 Overture and first part of *Acis and Galatea*., Handel, Chorus of the 'Horse and Rider', (*the Song of Moses*), Handel Act 3, 8th Concerto, Corelli, 2nd part of *Acis and Galatea*, Handel. A hand written sheet of this first concert was given to me by the Friends of Heaton Hall.

¹⁴ The name being ironic as none of its members were poor minstrels; minstrels at that time being thought of as vagabond strolling players. See appendix 4:5 for link and more information.

Catherine who was an honorary member and played piano). Seymour was friends with Arthur Sullivan, and research¹⁵ suggests that Sullivan may have named his wandering minstrel character in the *Mikado* as a topical humorous nod to his aristocratic friend.

Creative Process

The FOHH¹⁶ furnished me with the musical history of HH concerts from 1789 to 1898 which I condensed into a cohesive script¹⁷ and in collaboration with *The Vine Quartet*¹⁸ (violin 1 and 2, viola, cello with added harpsichord) and singers Jenny Carson (soprano), Christopher Underwood (tenor), Tom Hopkinson (bass), Dan McDwyer (tenor), we chose a repertoire, that would respect and reflect the hall's history and create a balanced family concert that a broad audience could enjoy i.e.: those familiar with classical music and those new to it but who had attended *Whispers* and had been encouraged to try classical music because it was linked to HH. Before we finalised the repertoire and narrative, we collectively experimented with playing in many locations in the hall to create a dynamic sonic flow for the audience promenades.

The final repertoire (appendix 4.6) was chosen as musical layers to emphasise and compliment the family history and the journey through the Hall starting with the ghost of Seymour Egerton rehearsing Bach on the staircase. Then promenading to the Salon with its bright acoustic to experience a sense of early concerts there (prior to the Music Room being built) then on into the Music Room. We know the repertoire played in the Hall from the FOHH musical records and that Seymour Egerton was a Handel fan, hence Handel's portrait painted on the organ panels in the music room, and he was also a promoter for Charles-François Gounod.¹⁹

¹⁵ <https://blogs.bl.uk/music/2012/08/wandering-minstrels.html> accessed 20 June 2022

¹⁶ Andrew Walker - vice chair generously shared me all the musical archives from HH which he has curated since the Halls closure as a branch art gallery.

¹⁷ Full script in appendix 4:6

¹⁸ <https://www.thevinequartet.co.uk/> The Vine Quartet is Henry Rankin, (violin 1) Louisa Till (violin 2), Alex Robinson (viola, conductor, piano), Jon Gibson (cello). Formed whilst at Manchester University and then RNCM and the Guildhall School of Music and Drama.

¹⁹ Seymour Egerton became the first programmer for the Royal Albert Hall when it opened in 1871. He promoted European composers and gave Charles-François Gounod his UK debut there in 1871. Subsequently Seymour was 'retired' from the role due to his preference for contemporary European composers (Mendelssohn) over English ones.

As director, producer, writer, and performer, I further explored Cua Lim's film notion of playing with two temporalities and created a narrative that juxtaposed two different worlds by creating a theatricalised ghost character, Sarah (a gossiping maid), to act as narrator. I played Sarah and performed the *past* in the *present* as if *in situ* at the Hall, intertwining narratives across temporal planes revealing the family's stories as audiences



Plate 26. © FTP

promenaded through the hall. Sarah could also freeze the action with a click of her fingers - suggesting that the past was still very much present, and the site was still active and a leading player in the narrative. It encouraged the audience to stretch their listening in a different theatrical way from *Whispers* but it still activated Barthes' concept of listening as

an utterance and Schechner's theory of audience transportation. In this way audiences were immersed in the world of the Egertons, encouraging them to think of the Egertons as real people and their world, in 'their' Hall, a real place, rather than simply figures from the distant past.



Plate 27. © Caroline Clegg

Sarah was theatrically unseen by the performers except Tom Hopkinson when he became the theatricalised ghost of Seymour Egerton. Their interplay (during freezes) affirmed that the past was still present, playing with two temporalities and helping

ensure that we avoided 'the performance of nostalgia and sterilized commercial culture'²⁰ of reenactment. The script and characters were purposefully humorous and informal to increase accessibility and embedded in fact which enabled the audience once again to 'encounter ghosts of a performance past.'²¹ The audience and Sarah interacted freely, (Sarah maintaining her character in 1789) asking questions as various items of interest were pointed out along the route. This informality at a classical concert produced a relaxed atmosphere. Importantly, being immersed in the narrative world, I was able to interact with the audience and observe the audience's visual gaze²² and balance the acoustic matrix from both the performer and audience perspective which helped in my reflections afterwards. This reflective process concludes with my notion of the 'internal director' which I will discuss in chapter 6.

As in *Whispers*, whilst rehearsing for the concert in HH, we had the exciting prospect of balancing the acoustics, this time between voice, a string quartet and the harpsichord. Of course the dynamics of this collective worked beautifully as the Hall's Salon and Music Room were built and designed for such ensembles. The idiosyncrasies (changing in one of the Halls many rooms, no toilets and no back-stage) of the site-specificity and the sound acoustics challenged the singers, but their feedback showed that they valued and enjoyed the experience and realised the benefits the site-specificity brought to the audience. Jenny Carson, soprano, (full transcript in appendix 4:8) summed it up perfectly:

Performing a site-specific concert in a setting such as Heaton Hall affected me more than I expected! ... Knowing that we were recreating some of the musical history of the Hall by performing items from the original concerts held in the house allowed me to take on more of a character. Being so close to the audience made it a very

²⁰ Baz Kershaw cited in, Helen, Nicholson, *Applied Drama: The Gift of Theatre*, (Basingstoke: Palgrave Macmillan, 2005), p. 92.

²¹ Panayiota A Demetriou, *Remembering Performance Through the Practice of Oral History*, in *Documenting Performance*, ed., Toni Sant, (London: Bloomsbury Publishing, 2017), p. 92.

²² This enabled me to observe how much time audience members spent looking around and being enchanted by the space so that I could time the songs and narrative in a most effective way in order not to have a split audience gaze.

intimate and personal experience, as it would have been in the original concerts, and enabled us to have more connection and communication with the audience.

This testimony shows that Jenny was able to think across time and connect with earlier audiences. For the musicians and me, hearing Monteverdi, Corelli, and Handel in the Salon and Music Room where it had been played 136 years earlier encouraged us to stretch our listening also. Devoid of all the usual trappings of the concert hall or opera house stage we heard the beauty of the music anew, especially aligned as it was with the Egerton family and the characters we played.

As highlighted by feedback from audiences below and our partners (FOHH) (appendix 4:9 and 4:10 respectively) the site-specificity was fully embraced, and the concerts were favourably received with requests for more.

The Bach on the staircase and the Monteverdi in the Saloon were mesmerizing. I stepped back in time. The idea of ghosts coming back to tell us their story was enchanting.²³

²³ Audience feedback 16 April 2027

***A Midsummer Night's Dream (MND)* – 2017 Heaton Park and Hall**



Plate 28. © FTP

become a regular occurrence. With *MND* my aim was to deepen attachment to place and therefore the sense of belonging.

The Show. *MND* was an open-air promenade site-sympathetic production around carefully



Plate 29. © FTP

chosen areas in HP and HH. My experience ensured I found suitable locations to perform scenes that would mutually enhance the text and site, highlighting the site as ally.

I chose *A Midsummer Night's Dream (MND)* as a popular Shakespeare title (requested in *Whispers* feedback) to encourage new audiences and existing audiences from *Whispers* to return so that experiencing culture in HH and HP might

I merged the history of the Egerton family with references to contemporary Manchester whilst suturing

HP's internal and external topographical qualities. The listening to the site in order to merge key musical ideas with the site's specificity continued to challenge my site-specific

practice and further developed my skill in using music as a principal unifying element. The musical choices spanned 172 years from Mendelssohn to Oasis, all amalgamated into the theatrical layering as audiences promenaded from scene to scene.

Translating time and place

I supplanted the time and place in *MND* by writing a prologue²⁴ and employing the



Plate 30. © FTP

theatrical device of a group of contemporary actors arriving in front of the Hall to begin the performance. I encouraged lighthearted audience participation via the actors who taught them a song so that they could join in with the action later. Then the

stage manager announced several of the actors were stuck on the delayed 6.00 pm train from Colwyn Bay and could anyone 'step in'. Immediately the Hall door opened with a flourish, Mendelssohn's rousing Overture from *A Midsummer Night's Dream*, Op.61 (1846), (played from concealed speakers) and the theatricalised ghosts of the Egerton family led by Sir Thomas Egerton, the 2nd Earl stepped out. The ghost 'maid' is told to gather all the Egertons who are currently 'haunting'; the contemporary actors compose themselves and Thomas Egerton took control and allocated the missing parts and costume suitcases²⁵ to his ghost family and friends:

²⁴ Prologue in appendix 4: 11. Full script in appendix 4:12.

²⁵ I made the artistic choice to use suitcases for this production as a metaphor for travel and new beginnings; be that Bliss Cua Lim's time travel, Puck's temporal striding of the human and fairy world, or that of running away (as the lovers do) or symbolic experience of a new phase of life i.e.; Hippolyta moving in with Theseus after their wedding day. Practically, the actors also use the suitcases to transport their costumes as they run from scene to scene and change unseen behind trees.

Thomas Egerton	- Oberon
Mary Egerton (his wife)	- Titania
Katherine Egerton (daughter)	- Hermia
Elizabeth Egerton (daughter)	- Helena
Seymour Egerton (son)	- Lysander
Arthur Sullivan	- Bottom
Egerton Maid	- Flute / Cobweb

Video clip 1.²⁶ https://youtu.be/I_gV-V5BYRo 0:0 – 7:12

The play began with the contemporary actors taking their parts and joining the theatricalised ghosts – a slight mirroring of the play to come. All the place names within *MND* were localised, e.g.: Athenians = Heatonians, a dowager aunt didn't reside in Athens, but in Ramsbottom and the Athenian law became Heatonian law. This device, to site-specify a site-sympathetic show, challenged my professional practice but importantly broke the ice with audiences and familiarised the site for those whose habitus is that Shakespeare 'is not for them' but, as mentioned earlier, I also bore in mind Bachelard's warning against creating poetic pretensions, as Yakob Qureshi in the *Manchester Evening News* (28 July 2017) commented:

A lot of thought and effort has been put into a production which rejuvenates the Elizabethan story – making it relevant to the modern audience and to its setting in Manchester. (Full review in appendix 4:13).

Continuing on from *Marvellous Music*, the script reveals more of the Egerton family history. Modern references are added by the contemporary actors, which highlight HP's pivotal role in aspects of Manchester life including playing host to the Pope John Paul II's visit (31st May 1982), Oasis concerts in the 1990s, and visits by Richard Burton and Richard Attenborough.

²⁶ There are three clips and I have indicated the start time for each.

As evident in *Whispers* and *Marvellous Music*, revealing the park's lineage for the audience elicited positive feedback and enabled audiences to identify with the site through cultural references.

The Music



Plate 31. © FTP

All the music was primarily sung in four-part *a cappella* harmony with some flute accompaniment for pitching. The musical director Tom Hopkinson and I carefully chose the music to give a musical timeline from 1846²⁷ to the present-day fusing references from the 2nd Earl's family and contemporary music e.g.: Oasis to be accessible to audiences and facilitate the theatrical conceit of the two temporalities. The choices enhanced the narrative and host site and the full scope is below.

1. Felix Mendelssohn, 'Overture' and 'Scherzo' from *A Midsummer Night's Dream*, Op.61 (1842)
Overture used for the prologue and Scherzo for Puck and Fairy meeting.
2. John Grimshaw, 'Handloom Weaver's Lament' (Traditional, 1820s)
Sung at the first meeting of the Mechanicals with amended words
3. Benjamin Britten, Introduction from *A Midsummer Night's Dream*, Op. 64 (1958)
Used for Titania and Oberon meeting.
4. Gilbert and Sullivan, 'When I Was a Lad' from *HMS Pinafore* (1878)
Sung by Bottom (with donkeys head on) to boost his confidence as he waited alone in the woods.
5. Franck Pourcel and Paul Mauriat, adapted by Arthur Altman, 'I Will Follow Him' (1960)
Sung by Puck and the fairies when leading the lovers out of the forest

²⁷ Four years after Mendelssohn's variations on *A Midsummer Night's Dream* were published to allow an assumption (on my part) that music loving Lord Egerton may have been very familiar with this piece.

6. Everly Brothers, 'All I Have to Do is Dream' from the *Everly Brothers Show* (1970)
Sung by Puck and the fairies to the sleeping lovers
7. Gilbert and Sullivan, 'Brightly Dawns Our Wedding Day' from *The Mikado* (1885)
Sung by all the cast on the grand staircase of HH as audiences enter for the final wedding celebration scenes.

Video Clip 2. 7:22 – 8:11 https://youtu.be/l_gV-V5BYRo

8. Noel Gallagher, 'Masterplan' (single) from the Oasis album *Wonderwall* (1995)
Sung by the whole cast at the finale as the ghosts' step back in time to leave only the contemporary players.

Outcomes

The show ran for 19 performances with an average of 180 per night with a capacity of 200. Feedback was collected from online and postal audience questionnaires (appendix 4:14). Full analysis results in appendix 4:15. I have taken a small selection of comments in my analysis below.

MND was a strong springboard for future work with 98.5% stating they would attend future work by FTP. Frequently used words in feedback responses (full transcripts in appendix 4:16) included: 'uplifted', 'elated', 'enchanted', 'magical', 'humorous', 'impressed', 'happy', 'delighted', 'nourished', 'immersed', 'de-stressed', 'connected', 'ritual'. Other responses include;

I was mesmerised, blown away, enthralled and generally overcome which, considering I'm one of those folks who doesn't 'get' Shakespeare is very high praise.
Audience member feedback 29 July 2017

- The Hall is coming back to life.
- As good as I've ever felt leaving a theatrical production
- Proud to be Mancunian.
- [I] loved the park and woods re-imagined as the Athenian/Heatonian forest.
- Enjoyed the ingenuity of the script and the humour.

Evidence showed that *MND* attracted a 'new to the park' audience as 68.7% said it was their first experience of theatre and FTP work in HP. With a third being repeat attenders (31.1% had seen *Whispers and MMOH*), which is a positive sign of building a nuanced audience who will attend different cultural offerings.

Why did you attend is an important audience question and the results were positive in favour of site-specific / site-sympathetic work, which as discussed earlier can engender a sense of belonging:

- 23.3% enjoy theatre in site-specific spaces
- 19.1% attended because it was in the Hall and Park
- 17.5% because it was *MND*
- 13.8% to spend quality time with friends
- 9.5% reputation of the company

The performance was praised in terms of performance and production values, emotional response (which encourages a sense of belonging as discussed in chapter 1), the inclusion of the Egerton ghosts and a high score of enjoyment of being outdoors.

- 97.% absorbed in the play
- 93.2% had a strong positive emotional response to the performance
- 97.8% enjoyed the outdoor promenade
- 99.2% enjoyed the show
- 94.7% enjoyed the Egerton family concept
- 97.7% it was above expectations
- 98.5% would attend future work by the same company

The media critiques were excellent. Kevin Bourke writing for *Northern Soul* (29 July 2017) wrote:

Passers-by, mainly late evening joggers and dog-walkers, may have been a little taken aback by coming across the magical confusion but it was all rather delightful, albeit exhausting to watch the players running all over the place in between their scenes, before finishing back in the hall itself for the climactic wedding scene and the Mechanicals' show-stopping performance. (Full review in appendix 4:13).

I agree with the audience member who described hearing *a cappella* harmony close up as 'theatrical magic especially in the environment unencumbered by technology.'²⁸ The music sutured the narrative and visual pictures throughout and transported audiences from glade and bower to the rooms of HH in a seamless journey. There were many opportunities for stunning stage pictures or film-like stills which can engender attachment to place when revisiting,²⁹ e.g.: Titania sleeping under the mechanicals oak tree; the lovers' chase through the woods, Titania and Oberon's fairy spirits emerging from the undergrowth, the three weddings in the grand Music Room and the final Oasis song.

MND again highlights two strengths of the process that I am developing as a paradigm for HH and HP i.e., the theatricalised ghost within the host and ghost concept and the key element of *a cappella* music. The layering of the harmony artistically echoed the revealing of HH's palimpsests which was entwined into the narrative of the play. The Egerton ghosts again commanded the time and space of HH and HP, theatrically enjoying a fantastical journey striding temporalities and heightening the suspension of disbelief to enchant audiences.

For the finale, in order to engender a shared rhythm of Plato's 'choreographic community',³⁰ I juxtaposed the scene with an *a cappella* version of *Masterplan* by Oasis, the words (in

²⁸ Audience member 30 July 2017

²⁹ Many past fans of FTP's work still recall places in the park aligned to our work. One family call the dell 'lion hill', from our 1998 production of *Wizard of Oz* and HH is Dracula's house from our 2009 production of *Dracula*.

³⁰ Rancière citing Plato in Josephine Machon, *Immersive Theatres. Intimacy and Immediacy in Contemporary Performance*. (London: Palgrave MacMillan, 2013), p. 117

appendix 4:17) being a contemporary interpretation of a cut and re-imagined final speech by Oberon and Titania (Lord and Lady Egerton). This scene can be seen on https://youtu.be/l_gV-V5BYRo

Developed in the Music Room in collaboration with the whole cast, in order to utilise acousmatic dynamics from the corridors, we used fragments of all the songs in the performance. This gave a harmonic textural layering by layer as each character entered the Music Room singing their character's leitmotif with suitcase in hand. Lines blended as if the past were gently reconnecting with the present and then the song was delivered in its entirety. Each Egerton ghost, except Lord and Lady Egerton, placed their suitcase on the floor and exited via the window into the darkness of the park, leaving their character's remains represented by their suitcase. The contemporary actors left via the Music Room door as the last line rang out '*it's all part of the Masterplan*'. Lord and Lady Egerton placed their Oberon and Titania crowns in front of the mirror and exited out of the window, their silhouettes fading into the darkness. Once all was silent it was left to Puck (contemporary actor) to deliver the last speech '*If we shadows have offended,*' etc., and exit into the night.

Video Clip 3 and 4. 8:12 – 8:36 and 8:40 – 15:46 https://youtu.be/l_gV-V5BYRo

This layering confirms how I craft the music into a unified 'sonic flow'³¹ and how I enabled the virtuosic dweller to input their intimate knowledge of the site and character into the final collective rhythm. This collaboration of sonic flow and virtuosic dweller confirmed the site as ally merging with my directorial vision and delivering a sense of audience satisfaction, inclusivity and communal cohesion. It concluded the audience's transportation and softly returned them to their own present reality in preparation to go home, whilst still being immersed in the enchantment of the hall and performance. It was a moment of directorial bliss each evening³² as the audience recognised the Oasis song but something richer endured as we had seen in scenes in *Whispers* and as expressed by one audience member; 'I wanted to join in the Oasis song but I was silently crying I was so in awe of it all, I was enchanted'.

³¹ Andrey Tarkovsky, *Sculpting in Time*, (Texas: University of Texas: 1989), p.159

³² As the promenade leader I stood at the back of the Music Room each night and it occurred every show even when nearly two hundred people were soaked to the skin from the rain.

There was a suspended silence and a sense of wonder as the actors left, as if no one wanted to be the first to break the enchantment. A group of three teenagers who had been sceptical at the outset realised they had heard Gilbert and Sullivan, Mendelssohn and then Oasis and they remarked;

I didn't think Shakespeare could be made local; wait till I tell Miss we need Oasis in our next show, I quite liked that Mendelssohn too!

This exemplifies my research to create a unique sound bath within a visual and physical matrix, using all elements of the grain of the site poised between two temporalities, described here by an audience member,

It was as if the Egertons had taken us all back in time, and we were part of a play within a play within a ghost play. After the song, the ghosts went back to spirit world and the audience had to go back to reality, I feel I have been a part of something enchanting and very unique. Audience member feedback 29 July 2017.

Romeo and Juliet³³

An outdoor site-sympathetic promenade performance in Heaton Park Wednesday 25 July to Sunday 12 August 2018.

<https://youtu.be/SBaDptRepi>

[S](#)

Video Clip 1



Plate 32. © FTP

I am including this example because the pre-prologue and finale provided evidence for my notion of extended site-specific. As with *MND*, I contextualised the production in Heaton in 1860 and, prior to Shakespeare's prologue, I created a pre-prologue (text in appendix 4:19) to establish the conceit that the Egerton family, is rehearsing for a production of *R&J*, thereby striding two temporalities.³⁴ In the present we see two young men (later revealed as Romeo and Tybalt) arguing aggressively on the lawn in front of the waiting audience and most of the audience believed the argument to be real. It was juxtaposed against the urban skyline of Manchester, hinting that in the extended city below there might well be gang-like scores being settled. A fusion of opera and music from 1860 to present day (full repertoire in appendix 4:20) is used throughout including 'Je veux vivre' from Gounod's opera *Roméo et Juliette*, sung in four-part *a cappella* harmony.

³³ Full production information here: <https://www.feelgoodtheatre.co.uk/romeo-juliet-2018> accessed 20 July 2021

³⁴ The ghost of Catherine Egerton is playing Juliet in the past and Romeo (modern actor) agrees to play Romeo in the Egertons play and step into her world – the past - to avoid another confrontation.

This opera premiered in 1867 at the Théâtre Lyrique and Seymour Egerton was a good friend to Charles Gounod. This is fused with two contemporary songs with the same title, *Songbird* by Christine McVie sung by Juliet high up on the balcony of HH, metaphorically as if trapped in a birdcage and *Songbird* by Liam Gallagher sung by Romeo below as if metaphorically caged by his emotional desire for Juliet. Following the pre-prologue the



Plate 33. © FTP

production continues through the woods, the hall where Juliet is lying in state in her coma. Audiences file past and we hear Fauré's *Offertoire*, video clip 2, <https://youtu.be/SBaDptRepis> before going to the finale on the lawn where we began the pre-prologue.

Two ballet dancers portray Romeo and Juliet's inner thoughts physicalising detailed nuances throughout the production and in the final scene we see them dance as the ghosts of the deceased Romeo and Juliet to the song *Fields of Gold*, chosen to signify that in life they would never walk in fields of gold but in death they might. Their final pas de deux silhouetted against the night sky with a full moon, offering dramatic filmic images.

<https://youtu.be/SBaDptRepis>

Video clip 3

I created the interrelated pre-prologue and finale not only as a beautiful and cohesive ending (as in *MND*) but to encourage audiences to make connections between the world of Shakespeare's play in the immediate space of HP and the stretched space of the distant cityscape of Manchester as an early test of my notion of extended site-specificity. That the conflicts of the Montagues and the Capulets and the intensities of a young couple's relationship might be playing out at that very moment in any of the tower blocks: thus, showing how the play and immediate site truly extended to Manchester, those buildings and parks on the night skyline becoming extended sites of possibility. The audience stood outside in the darkness, gazing at the skyline, bathed in a sonic and visual matrix, striding the temporalities of past and present as the anti-elitist force of the world of the show. This extended into the wider space creating a sense of questioning about the underbelly of gang crime and violence and of Manchester itself. In this moment, the theatrical transportation was complete but the extended internal narrative of the audience may have just begun as audiences travelled back into the city from the high point of HP.³⁵

Conclusion on the secondary pieces

These secondary productions contributed to the music and theatre landscape, importantly creating a range of cultural experiences that engaged audiences on a regular basis. Whilst the performances are ephemeral, my staying with the site has resulted in a permanent physical change in HP with the construction of the Somme Memorial. Therefore proving that it is possible to create performances of high production values that work alongside HH and HP's role as a multi-functioning public park. As a result, I have encouraged a sense of agency and belonging as I have shown in the feedback. I have cemented my skill in creating original site-specific work and challenged my practice to 'site-specify' a site-sympathetic text. I have clearly demonstrated how I successfully adapt the methods outlined in my Introduction and Chapters 1 and 2 and have shown how the notion of extended site-specific

³⁵ Heaton Park has a great view of the city scape and is the highest point in the city of Manchester <https://historicengland.org.uk/listing/the-list/list-entry/1200809> accessed 27 July 2023

has gradually emerged. This will be fully developed in my final piece *These Days the Manchester Peace Song* and presented alongside my site-specific paradigm for HH and HP.³⁶

Chapter 5 - *These Days - The Manchester Peace Song Cycle*

The development and execution of the performances at: Heaton Hall 18 November 2018, RNCM Concert Hall 21 November 2018 and Manchester Cathedral on the 11 November 2019.

Evidence: Video: <https://youtu.be/VpW8z6pMJRM>

Musical Score: appendix 5:1

Master Timeline with narrative and image queues: appendix 5:2

Song list and composer: appendix 5:3

Media reviews: appendix 5:8

Transcript of audience feedback: appendix 5:9

Programme and Poster: appendix 5:10

Chapter 5 will provide a critical account of *Song Cycle*. *Whispers* and the secondary performances developed my thinking and practice in site-specific theatre but also helped me to think about extending site-specific work beyond the physical space of the original site. The aforementioned works were predominantly narrative led with music underpinning the dramaturgy, *Song Cycle* enabled me to depart from this format and challenge my practice by commissioning a full song cycle. This was also assisted by having worked at the same site and knowing the sound world intimately.

It is useful to note that the 12-month gap between the first performance of *Song Cycle* at HH and HP in 2018 and the performances at the RNCM and the Cathedral in 2019 gave me time to reflect on ways in which I could productively respond to the research questions and realise what had been achieved thus far especially in relation to the notion of extended site-specific.

Extending boundaries

These Days - The Manchester Peace Song Cycle (Song Cycle) is an original site-specific work expressing a theme of peace and hope celebrating and expanding the stories of HH and HP (1902 - 2018) beyond their borders and drawing on the metaphor of 'fly kites not drones'.¹

¹ <https://quaker.org.uk/our-work/peace/opposing-armed-drones> accessed Jan 2 2018 accessed 24 June 2023.

Song Cycle comprises ten commissioned songs² with narrated text, cello and trumpet used as motifs to fuse the songs and underscore the narration, alongside a curated photo montage projected onto a space above the orchestra on a screen.³

Whispers and my secondary pieces were driven by the dramatic narrative in partnership with music chosen and curated by myself and the musical director. *Song Cycle* cements my creative, artistic, and academic ambitions and foregrounds the use of original music to make meaning and expand HH and HP's stories beyond their boundaries. These stories are expanded not only through the narrative but by physically relocating the event to the RNCM concert hall and then to Manchester Cathedral, testing my notion of 'extended site-specific'. *Song Cycle* explores the past and importantly makes the past relevant to the present by linking external global stories (with local connections) using verbatim libretto, poetry by Wilfred Owen and Simon Armitage, as well as my own site-specific text. It is performed by an ensemble cast of two professional singers, one actor and amateur performers aged from five to thirty-five years who were all involved in the workshop stages.

Song Cycle also links to *Whispers* and re-unites the theatrical ghosts of George and Minnie (from *The Fight*) in the song 'The Lucky Ones' and Mary, Albert and Walter from the *Unknown Bugler* and *The Fight* who are re-united alongside modern images on the screen as if the grain of their being is still haunting through the medium of music and photographs,⁴ perhaps also manifesting my own subconscious in a creative metaphor and war protest. But this song cycle is not only about war. It is about regeneration, the cycle of life and the Hall and Park's place in the minds of people in the city of Manchester today or '*these days*'. It could be termed as a 'people's piece' because we have used and validated the stories of Manchester people and gifted it back to the City of Manchester. This chimes with the historical description of HP as a 'people's park' (as noted in the Introduction and Chapter 1).

² Songs, composers and instrumentation in appendix 5:3

³ In HH this was on a screen hung above the organ pipes, in the RNCM it was on a roll down purpose build concert hall screen and in the Cathedral it was a large screen on a stand above the Rood screen, (the carved screen under the organ pipes separating the choir from the nave) neatly bordered by the nave's LED lit pillars which framed the images.

⁴ The changing of the images was carefully choreographed with the music to ensure the audience didn't have to split their gaze between singer, instrumentalist and image.

The vision and creative process

A song cycle is a lesser used genre but perfect for my vision, which was to capture and portray the relationship between the stories of HH and HP and the audience's attachment to place (as seen in the feedback). A song cycle often depicts a journey, creating meaning by evoking memories of a period of time or event. In my work, I have been inspired by composers who have written music to attempt to create meaning out of their experiences of the chaos of war. The eight-movement chamber piece *Quatuor pour la fin du temps* (Quartet for the End of Time) composed by Olivier Messiaen in a prisoner of war camp in 1941 gave hope to the prisoners who heard it; Aaron Copland's *Sonata for Violin and Piano* (Sonata No. 2) written in 1943, dedicated to the memory of a World War II pilot⁵ brought him solace. In *Whispers* Ralph Vaughan William's music (*Pastoral Symphony, Lark Ascending*) evoked memories and George Butterworth's 'The Lads in Their Hundreds' (from the *Song Cycle Six Songs from A Shropshire Lad*) crystallised the meaning of the girl's goodbyes amongst other emotions. Butterworth's song cycle and Benjamin Britten's setting of *The Holy Sonnets of John Donne* have always been familiar to me not only because of my love of A. E. Housman's poetry and Donne's metaphysical abstraction (which with Britten's dissonant musical settings intensifies Donne's emotional depth), but because of the art form of the song cycle. Through the lens of the individual story each song has the ability - because of the brevity and precision brought about by the poetic form - to stand alone as a complete drama or as an episodic journey in the full cycle as we see in Franz Schubert's *Die Schöne Müllerin* (The Lovely Miller-Girl) and *Winterreise* (Winter Journey) and Schumann's, *Dichterliebe* (A Poet's Love) all of which gave rise to the genre of 'lieder' or art song. In *Song Cycle* I aimed to bring a 21st century focus to the stories through contemporary music in order to better assist me in getting to the emotional depth and avoid nostalgic pastiche because, as Karl Paulnack rudimentarily states (based on the ancient Greek philosophy of how music works):

⁵ Harry H. Dunham, Copland's friend.

Music illuminates relationships between invisible, internal, transient objects. Music finds the invisible pieces inside our hearts and souls and helps describe the position of things inside us, like a telescope that looks in rather than out.⁶

To realise this, I challenged my creativity and viewpoint of the Park's stories and there, and my, ability to extend beyond the Park by commissioning eight women composers varying in age and experience from fifteen to seventy-seven. Commissioning one composer is familiar to me, but working with eight collaboratively is a challenge. Primarily to bring eight distinctive styles into a cohesive whole was a musical and dramaturgical challenge. Also, to maintain a timetable of workshops, meetings, drafts, and delivery deadlines also requires a high level of project management. Previously I had only commissioned composers and writers to work on single works for example, *The Fight*, *The Unknown Bugler*, but *Song Cycle* had nine different narratives to draw into a cohesive whole. I specifically chose women composers in order to present a broader interpretation of HH and HP's stories and to continue to offer a contemporary female perspective on war (begun in *Whispers*) to redress the balance of male compositions on the subject.

Performed by a chamber orchestra of five instrumentalists, each song has its own specific style focusing on the marriage of music and site-specific narrative, a narrative which has universal reach. As with *Whispers* the piece sits within an audio and visual matrix blended within an acoustic sound bath, the creation of theatricalised ghosts (in this case two lions), the playing with temporalities and the validating of the local audience's sense of pride of place and sense of ownership.⁷

Extended site-specific

The extending of boundaries brought to fruition my notion of extended site-specific for the first time. I relocated a site-specific work, thereby challenging my belief, and that of Mike

⁶ Karl Paulnack, 'We need music to survive', *The Montana Professor* 20: (1); (2009), (no page numbers). Karl Paulnack is a pianist and director of the music division at the Boston Conservatory. <https://mtprof.msun.edu/Fall2009/music.html> accessed 4 September 2023.

⁷ In the *Whispers* and *MND* feedback the highest percent of respondents wanted stories that emanated from HH and HP.

Pearson's, that site-specific performances are 'inseparable from their site'.⁸ I will show, throughout this chapter that separation from the originating site is possible and can deepen the meaning of both sites as evidenced in this reaction from a Cathedral audience member:

I haven't been to the park for 20 years and I cried tonight. I am going to go tomorrow and remember the ghosts of all those men and women and promise to do better to promote peace by my actions.⁹

Pearson's definition also notes that site-specificity must contribute 'in relation to subject matter, theme, and dramatic structure',¹⁰ and this, I suggest, can also be used as a first tenet for extended site-specific, if (and only if) by relocating the story it contributes deeper significance to the originating site, its stories, themes, and dramatic structure.

Secondly, I propose that the work should conjoin stories from both sites, revealing elements of the second site's palimpsest to enhance both sites and heighten the story or theme, for example, the Wilfred Owen song *Disabled* had greater impact in the Cathedral as the performance space was next to the Owen memorial in the Manchester Brigades Regimental Chapel. The rehearsal on the 4th November was also the 101st anniversary of Owen's death and the memorial book was open on his named page which expanded the meaningful links.

⁸ Mike Pearson, *Site-Specific Performance*, (London: Palgrave MacMillan, 2010), p. 134.

⁹ Audience feedback, 11 November 2019.

¹⁰ Ibid.



Plate 34. © Unknown circa 1915

The focus on the Manchester Pals, whose stories permeate *Song Cycle* (and *Whispers*) was significantly deepened as audiences realised (through programme notes and photo images) that after inspection at HP (seen above), the soldiers had marched to Manchester Cathedral for a blessing before boarding trains bound for France at the adjacent Victoria Train Station.

Song Cycle is the first song cycle written for Manchester and its theme of peace and hope fits well within the city of Manchester, which is renowned for its pioneering peace campaigning, being the first nuclear-free city in 1980;¹¹ furthermore, it is the secretariat for the Mayors for Peace Organisation.¹²

¹¹ <https://www.peacemuseum.org.uk/Blog/40th-anniversary-manchester-the-first-nuclear-free-city> the Manchester Museum, accessed 25 June 2023.

¹² <http://www.mayorsforpeace.eu/> Mayors for Peace is an international organization of 8,200 cities in 168 countries dedicated to the promotion of peace. Established in 1982 by the Mayor of Hiroshima Takeshi Araki, in response to the atomic bombing of Hiroshima on August 6, 1945, Manchester is the secretariat for the European chapter. In 2014 during Feelgood's tour of *Not About Heroes*, to Ors in France, I took an invitation from the Mayor of Manchester to the Mayor of Ors Mr Jacky Duminy to join the Mayors for Peace, which he accepted. In 2015 he attended Manchester Town Hall in celebration of friendship and peace with Manchester and Feelgood.

It was fitting then that *Song Cycle* transcended the borders of HH and was gifted to the City



Plate 35. © Ian Howarth

of Manchester and accepted by the Mayor of Manchester, Councillor June Hitchen on the 18 November 2018. Its lasting legacy is its use in schools and community groups,¹³ extending HH and HP's stories and its themes beyond the three sites of

its performances and ensuring a legacy that can continue to be shared with new audiences and new generations. I programmed the performance on the 18 November because it took place directly after the unveiling of the Somme Memorial, referred to in chapter 4 and represented the culmination of the 1914 -18 commemorations for Manchester.

Making musical connections

The trumpet and cello have been the leading musical voices throughout my portfolio, and here they not only bind the narrative and songs together, but their sound instigates a cohesive calling up and drawing together of the past and present, and offering a potential for the future as exemplified



Plate 36. © FTP

with the cello suturing the Egerton's past in *Whispers*, and the trumpet of the past Manchester Pals in the *Unknown Bugler*. Thereby the past, present and hope for the future is represented in the *Remembrance Peace Events* and the playing of the Last Post.

¹³ Free of copyright fee if used by schools and community groups. All the composers and creatives agreed to this. The *Song Cycle* can be performed in its entirety or a single songs can be sung. The songs were written with different age groups in mind from primary, to secondary, solo, and choral, semi-professional and professional level.

Aimee Mollaghan cites R. Murray Schafer's soundscape work who calls this leading musical sound the 'keynote' sound, which 'permeates the acoustic environment, marking out its primary tonal character.'¹⁴ Having used these keynote sounds throughout my portfolio their repetition has, as Schafer suggests, 'formed the background against which other sounds [and sights] are perceived.'¹⁵ He suggests it is also 'a way of touching at a distance'¹⁶ or as Mollaghan expands, 'it is a way of touching across time.'¹⁷ This can be seen in the way *Song Cycle*, aided by the musical keynote prompt, gives people time and space to step back and re-connect with the Park's stories. This in turn stimulates the audience's own internal narrative and perhaps allowing audiences metaphorically to touch their memories at a distance. Several audience members fed back to us on this.

I came to see *Song Cycle* and thought of my dad, he told me his grandad was a soldier here and I never understood. He brought me to see the Pope here and I now realise why. I felt that day and him again.¹⁸

What an emotional day. My grandad was a bugler and he told me about the soldiers in the First World War sat on one of the lions 60 years ago. My uncle was killed in the RAF, he wasn't one of the lucky ones. Thank you, for honouring, and for uplifting my soul with hope for the children, my tears haven't stopped flowing.¹⁹

In *Song Cycle* I have honed how I mediate and locate music and sound with these keynotes further incorporating Chion's concepts of 'sound baths' and 'external logic', as well as Tarkovsky's film technique using music as a 'unifier or suture'.²⁰ It also highlights my use of what Brandon LaBelle calls 'sound art'²¹ within the context of site-specificity. In *Song Cycle*

¹⁴ Aimee Mollaghan, citing Raymond Murray Schafer in, 'The Rest is Silence': Psychogeography, soundscape and Nostalgia in Pat Collins' *Silence, The New Soundtrack*, 5: (2); (2015), p. 127

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Audience member feedback, 18 November 2023.

¹⁹ Ibid.

²⁰ Andrey Tarkovsky, *Sculpting Time: Reflections on the Cinema*, (Texas: University of Texas Press, 2006), p. 159.

²¹ Brandon LaBelle, *Background Noise Perspectives on Sound Art*, (New York: The Continuum International Publishing Group, 2006), p. xii.

this sound art is a sculpting of an aural and visual experience directing the ear to the found sounds (echoes of children's laughter, running or marching feet). I also used Max Neuhaus's technique of seeking specificity through:

... modulating volume, shifting the proximate with the distant, the visible with the invisible. Thus, sound is never an extra musical addition but more a perceptual and spatial event infused with urban space [and] environmental conditions.²²

This sonic dialogue is a requisite in my notion of extended site-specific. It requires skill and experience, as I exhibited in *Song Cycle*, not only to have a silent dialogue with the site but also to be able to listen back and forth to sound (found and played); a kind of 'doubling up',²³ in order to transform and merge them as a concert or sculpt them as an acousmatic found sound, all the time drawing upon their 'inherent characteristics, tonal richness, and the sociality of environments'²⁴ and adapting them when the work is re-located.

The themes (*fly kites not drones*) and characters

Early in the creative process I found my inspirational key to the peace theme in 'fly kites not drones'; a metaphor used by the Quakers in their anti-war learning resources, which had originated during the war in Afghanistan.²⁵ I had often seen children and families flying kites in HP and this became our premise. I then worked collaboratively with Manchester poet Tony Walsh, the Friends of Heaton Hall and local school children (in workshops in Heaton Hall)²⁶ as we extended the research done for *Whispers* to include significant events along a timeline from 1902 to 2018. This included the Suffragette rallies, William Grimshaw's gramophone concerts in HP, the recruitment of First World War soldiers, the 1939 Heaton

²² Ibid, p. 157.

²³ Ibid.

²⁴ Ibid.

²⁵ <https://quaker.org.uk/our-work/peace/opposing-armed-drones> accessed Jan 2 2018 accessed 17 December

I visited the Quaker Meeting House in London in December 2017 and discussed my ideas with the manager of the shop. He introduced me to their concept of *Fly Kites Not Drones* and was given permission to assimilate the idea into my own work. Weaponised drones were used in Afghanistan, all kite flying was banned, which was a peaceful cultural tradition.

²⁶ As outlined earlier the FOHH hold the musical and historical archive for HH and I had full access to this. This was supplemented by my research at Manchester Library, the British Library the internet and the composers and schools own research.

Park RAF base, Pope John Paul II's visit in 1982, family picnics, boat rides, Oasis concerts, modern warfare and the invisible wounds of war.

Through creative discussions, Tony and I decided that the narrative would span the journey of a day in the life of HP from sunrise to sunset. It was natural that the poetics of place suggested that the trumpet play *The Reveille* at the start of the day (for the Manchester Pals camped in HP) and *The Last Post* to signify the end of the day or in memorial for those who have died.

Central to our vision was the dramatic personification of the male and female lions who have been seated in front of the Hall since 1772 (commissioned by Sir Thomas Egerton and made by sculptor John Cheere), both iconic landmarks and treasured figures for generations of Mancunians. I agree with Aidan O'Rourke who described the decades of fond memories for HP as having a 'psycho-generational imaginative and empathetic quality.'²⁷ This regard for the lions was shared by Manchester City Council restoring them in 1997 and making them the symbol of Heaton Park's regeneration programme.²⁸ It is fitting that these much-loved symbols representing resoluteness, hope and continuity would become embodied in the characters Amelia and Arthur. They metaphorically share the stories from a perspective of having borne witness to everything that had taken place over the last 246 years in HP and beyond as one audience member remarked: 'I have often talked to the lions and wondered what they have seen, now I know.'²⁹

Central to our vision was the dramatic personification of the male and female lions seated in front of the Hall since 1772. It is worth reiterating Aidan O'Rourke's words from my introduction who says that the lions have a 'psycho-generational imaginative and

²⁷ 'The park has an aura, and the lions are special. You can feel all those happy childhood memories, there's a sense of Manchester's history, of generations of children, parents, grandparents from communities from the local area and all over the world who have spent precious times here. I call it its psycho-generational imaginative and empathetic quality.' Aidan O'Rourke, I Love Manchester, 2017. <https://ilovemanchester.com/theres-a-lot-more-to-heaton-park-than-parklife> accessed 22 June 2023

³⁰ Councillor Richard Leese, leader of Manchester City Council which owns the popular park, said: 'The lions are the official symbol of Heaton Park's regeneration programme, <https://www.lancashiretelegraph.co.uk/news/6168163.heaton-park-welcomes-back-keepers/> accessed 1 Feb 2023

²⁹ Audience member feedback 18 November 2018

empathetic quality.³⁰ Most Mancunians have a photo of themselves sitting on one of the lions, myself included. They are the much-loved symbols representing resoluteness, hope and continuity and they became our lead characters Amelia and Arthur. They allegorically share the stories from a perspective of having born witness to everything that had taken place over the last 246 years in HP and beyond as one audience member remarked: 'I have often talked to the lions and wondered what they have seen, now I know.'³¹

The producing creative team and the extending vision

I formed a creative team of three: experienced and critically acclaimed lead composer Nicola LeFanu,³² musical director Thomas Hopkinson who knew HH and HP (*Marvellous Music, Midsummer Night's Dream, Romeo and Juliet*) and myself. I invited experienced and emerging composers: Professor Emily Howard, Ailis Ni Riain, Anna Appleby, Lizzy Gur, Lucy Hale,³³ Freya Ireland, Grace-Evangeline Mason, and Carmel Smickersgill.³⁴ Ailis who composed motifs in *Whispers* had the advantage of knowing the space and understood the musical confidence I was seeking, being reminiscent of the early 20th century yet fused with contemporary 21st century boldness. My dramaturgical experience of the site-specificity of HH and HP, its working space, acoustics, and found sounds conjoined with LeFanu's compositional experience. We decided at the start of the process that the instrumentation would be our keynote trumpet and cello (to link with the Egerton family and its resonant quality in the Hall), clarinet, small percussion, and violin.³⁵ The size and health and safety limitations of the Hall dictated to a certain extent the size of the orchestra, but we also wanted an intimacy of storytelling set against the epic subject matter.

³⁰ Aidan O'Rourke, *I Love Manchester*, 2017.

<https://ilovemanchester.com/theres-a-lot-more-to-heaton-park-than-parklife> accessed 22 June 2023

³¹ Audience member feedback 18 November 2018

³² I was privileged to work with Nicola LeFanu on this production as we had an established working relationship and over the course of this portfolio musical director Tom and I had built up a symbiotic professional musical relationship in our approach to the rehearsal and performance of work in the multi-functioning site of HH and HP. We had developed an organic dialogue with the grain of the site which allowed my practice to develop (in comparison to working alone prior to this portfolio) and both our inner poetics to have greater expression, particularly as I am not a trained musician. Working together we were able to encourage each other to discover the endless poetics of the space as we experimented with the dynamics and acoustics, reveling in weaving newfound sounds into the audio-visual matrix and adding layer upon layer especially when we came to relocate the performance to the Cathedral.

³³ In memory of Lucy who passed away on 11 January 2021.

<https://www.theguardian.com/music/2021/feb/12/lucy-hale-obituary> accessed 22 June 2023

³⁴ CVs' and biographies of all the composers can be seen in the programme in appendix 5:10

³⁵ The orchestra included Paula O'Malley (percussion), Adam Riding (violin), Danny Mills (trumpet), Emily Wilson (clarinet), Amy Surman (cello).

After Walsh and I had written and collated our poetry, I shared both our background research and the poems with the composers, to allow them to choose a poem that resonated with them. They could also choose the voice type and instrumentation they would use within the musical limitations that LeFanu and I had established.

I purposefully chose singers and actors who had worked in HH and HP with me before, soprano Jenny Carson, (*MND* and *Marvellous Music*) and tenor Christopher Littlewood (*Marvellous Music*), actor Joseph Jordan (*Whispers*, *MND*, *R&J*, and *Ghost Story*). From an audience perspective, they had begun to develop a relationship (and a sense of camaraderie) with the performers they had seen before. Having seasoned performers enabled me to capitalise on their familiarity with the grain and acoustics of the site and their adventurous performance ability as virtuosic dwellers, as discussed in chapter 2. As such they could immediately expand on their own performance and my direction when relocating and also share their knowledge with the composers. Musical director Tom Hopkinson's symbiotic relationship with the Park, the performers and with me was crucial.

Joining the professional team were forty-five pupils from Cheetwood Primary School, and 24 secondary school children who were members of the Hallé Youth Training Choir and 15 pupils from Xaverian College.³⁶

I introduced the singers to the composers early in the creative process so that they could collaborate and utilise the singers' vocal range and experience which also facilitated the learning process for the singers. LeFanu composed especially for primary and secondary school children. The whole team visited HH regularly during their compositional process to gain a sense of the sound world and acoustics. LeFanu and I placed the finished songs, and keynote motifs along a narrative time line we called the Master Timeline (appendix 5:2) and I wrote the script to create the dramatic arc or song cycle journey. This was also used alongside the stage management score to queue the images in at precisely the right moment musically as this fusion was crucial for the flow of the piece.

³⁶ The Hallé Youth Training Choir performed for the inaugural performance in HH and RNCM Concert Hall on 18 and 21 November 2018. When we re-located to Manchester Cathedral in 2019, the Hallé Youth Training Choir was unavailable and Xaverian College joined us.

LeFanu and I emphasised that each composition must be musically tonal to ensure accessibility to a wide-ranging audience. This was crucial because the performances in this portfolio have all contributed to building a nuanced and regular audience as evidenced in chapter four and thus answering my original research question that asks: how can I create site-specific work that encourages local communities in particular, to engage with culture in the park on a regular basis; thereby encouraging a sense of agency and belonging?

From audience feedback and the creative team's collective professional experience we reflected on the sound world carefully so as not to alienate our audience.³⁷

During the creative process we invited FOHH, parents and care givers of the young people to watch rehearsals to give feedback, especially important as classical music was not the



Plate 37. © FTP

children's normal cultural habit. It therefore had to be fun and learnable by teachers and pupils. Cheetwood Primary School is located in a deprived area of

Cheetham Hill and the pupil intake represents a diversity spanning 52 different countries. I specifically chose this school to give them a unique experience and also to create a legacy for the school. They did not have a school choir and Tom Hopkinson mentored the teachers to form one for this performance and it still continues today.

³⁷ From *Marvellous Music* and *MND* feedback I noted that some people had commented that they didn't think Shakespeare and or classical music was for them signalling a habitus that it was an elitist art-form from which they were excluded. In making those shows accessible and defying their socialised beliefs I wanted to ensure that we continued to maintain our developing audience by presenting tonal contemporary classical music.

It was essential for our audience to have a sense of ownership and feel included creatively to represent what happens in HH and HP *these days*, which was facilitated by collaborative workshops in the Hall. Tony Walsh and I led poetry workshops and FOHH gave guided tours to all areas of the Hall. One little girl from Bangladesh (age 6) was in awe of the Hall and pointed to a painted angel above the salon door. I had never noticed this before and she asked, 'is this the house where the angels live Miss?' My academic eyes saw the Hall afresh through a child's eyes, reminding me of its wonder and ability to enchant. The children played on the lions inspiring the line in the libretto 'you can even ride the lions, if you dare', which every child did, as children have done since 1902, which transcended time and created attachment to the Park for a new generation.

Tony Walsh created six poems based on the ideas above and I created *RAF – The Lucky Ones* extending George's story from *The Fight*³⁸ and then I chose *Disabled* by Wilfred Owen³⁹ to continue my exploration of the casualties of war, highlighting the universality of all the lives that war disables long after the peace has been signed. Owens' first verse below is powerful in locating it in a park reminiscent of our present performance location and our children playing:

Verse 1: *Disabled*

He sat in a wheeled chair, waiting for dark,
And shivered in his ghastly suit of grey,
Legless, sewn short at elbow. Through the park
Voices of boys rang saddening like a hymn,
Voices of play and pleasure after day,
Till gathering sleep had mothered them from him.⁴⁰

³⁸ An imaginary scene taking place between George and his mother Minnie after the original play ended. The narrative is of her hope that he would come home and not be killed, paralleled by his bravado that he will be okay and be one of the lucky ones. His father could be seen as one of the lucky ones because he came home but he suffered with shell shock – PTSD all his life.

³⁹ The Wilfred Owen Association gave permission for the use of Wilfred Owen's poem *Disabled*. Many soldiers (like Owen) returning after being injured in the First World War were sent to recovery centres like the one in HH and although this poem is not about HP Owens' experience of what he saw at Craiglockhart War hospital in Edinburgh in 1917 is echoed in HH.

⁴⁰ Full poem in appendix 5:4

Though written a hundred years earlier, the meaning could depict a soldier of any decade feeling isolated and reflecting on his decision to go to war having believed the propaganda (in this case WW1) to enlist and then having their youth stolen and scarred. Anna Appleby composed an unaccompanied lyrical song for soprano, which gave the singer freedom of interpretation but highlighted the aloneness and isolation of the veteran amidst the voices of playing boys, which could easily be the Park. 'Take Me' composed by Carmel Smickersgill was a mock-recruiting song after the style of the satirical music hall song 'I'll Make a Man of Anyone of You', featured in the musical *Oh What a Lovely War*.⁴¹ Smickersgill adroitly explored it as a duet depicting the soprano as the brash music hall actress recruiter with her jingoistic up-tempo line sung *ff* and percussion accompaniment marked to be played 'frantic and messy ad lib', contrasted with the soft *p* and *pp* dynamic of a young boy asking if they will *take me* as I am only sixteen thereby giving a voice to the normally silent recruit.

Disabled also links through to the song 'One Road' that portrays the words of the poem *Malaya Emergency* by Simon Armitage.⁴²

Musically it was written to accompany the recording of a veteran of the Malaya war, Cliff Holland. It is a difficult piece to listen to because of the graphic imagery of killing and particularly as it is Cliff's story and he lived locally and suffered from PTSD all his life.

⁴¹ Music and lyrics by Arthur Wimperis and Herman Finck; this was a song from *Oh What A Lovely War*, created by visionary director Joan Littlewood and her Theatre Workshop ensemble in 1963. It was inspired by a Charles Chilton radio series that combined statistics about the First World War with versions of songs from the time in which new lyrics about the war were set to hymns and music hall hits. Littlewood's partner and collaborator Gerry Raffles had the initial idea to adapt Chilton's show for the stage. Littlewood was resistant at first, but eventually warmed to the idea. The show was created through a process of improvisation, and is credited as having been written by the company. <https://www.bl.uk/works/oh-what-a-lovely-war> last accessed 4 September 2023.

⁴² Full poem in appendix 5:5 Simon Armitage gave his permission to use his pieces *Malaya Emergency* and *Parting Shot* which are two poems in his collection *The Not Dead* ISBN: 978-1-904-59018-7 Published: Pomona Books Pub Date: 2008. *The Not Dead* came out of a film of the same name commissioned and shown in 2007 by Channel 4 and produced by Century Films. The film and poem's focus on real soldiers who like Owen and Sassoon all suffered PTSD. Simon listened to the men and their stories, and in 'digging for stories' they re-lived their worst nightmares of their experiences in Bosnia, Basra and Malaya. Simon's role was to listen and turn their experiences into poems. Three soldiers appear in the film. *Malaya Emergency* depicts veteran soldier Cliff Holland who lived in Salford. He sadly passed away two weeks before we performed *Song Cycle*. With permission from Simon Armitage and Century Films for Channel 4, we used his voiceover as recorded for Channel 4. *The Parting Shot* depicts Cliff and his friends digging five graves to bury their comrades in Malaya and a boy bugler playing the Last Post.



Plate 38. © FTP

The song is un-conducted and gave collaborative interpretation to the instrumentalists, following Howard's instructions that it should be, 'dispassionate, indifferent; always understated; strictly in time (crotchet = 30),'⁴³ and the gradual timbral change throughout from 'barley present,

a soft gentle sound, e.g.: rubbing finger on cymbal to 'unbearably present', a harsh grating sound e.g.; metal scraping on metal. The result was an eerie soundscape supporting a brutal heart-breaking piece and emphasising the metaphor within the poem of a dark river continually running; the location of the Manchester Ship Canal a poignant connection (the Ship canal is fed by tributaries from the River Irwell that runs through the Park and can also be seen running adjacent to the Cathedral) reminding us that war, like a river, continues its course, seeping into all aspects of life, the past now fused to modern life as we see in the final verse:

...Joe with his eye shot out of his head,
(He'll live for now but meet his end
in a Manchester doorway, begging for bread),
river runs black, river runs red...⁴⁴

Using these poems not only gives *Song Cycle* a global perspective but it also aligns the poetry of WW1 with a contemporary poet's voice. Unlike the spoken layering of poetry in

⁴³ In rehearsals the instrumentalists discovered and created much of the dynamics themselves informed by Emily Howard's instructions and feedback cliffs evocative words and the dynamics of his voice. The full score can be found in appendix 5:1

⁴⁴ During the performance you could hear the found sounds of the city outside and when we finished (approx. 9.30 pm) we de-rigged from the main entrance normally kept closed and sadly there we found a homeless man who had bedded down for the night...the words of the *Malaya Emergency* reverberating in our ears.

the *Whispers* finale, setting the poetry to music elevated the message (by giving the words time and space) and brought ghosts and characters of the past into the present, positioning Cliff and Wilfred, who both experienced PTSD, alongside each other in a shared experience albeit a hundred years apart; a pertinent reminder that nothing has changed. Later in the cycle, Cliff's story in the song 'Parting Shot' (sung by children to emphasise the innocence and horror) recounts his experiences of burying his friends in five graves and listening to a boy-bugler with his golden horn playing *The Last Post*. Once again, recalling Albert in the *Unknown Bugler* in a different time and place, yet echoing the emotions of a present communality when we finally hear *The Last Post* played. The lines in the poem illustrate so clearly the memorial act: 'The boy-bugler raises a golden horn to his lips, and calls to his dead friends with his living breath,'⁴⁵ perfectly exemplifying HH and HP's musical voice through the keynote trumpet, which resonates at every *Remembrance Peace Event* and now connecting them to and validating a real story of today.

Throughout *Song Cycle Freya Ireland's* keynote trumpet links were cleverly composed tributes on traditional tunes based on *The Reveille* for the sunrise link, and *Taps*, for the second link.⁴⁶ Her final piece based on 'Ich hatt einen Kameraden' (I had a comrade),⁴⁷ a traditional lament of the German armed forces evokes war's universality providing the dénouement to the emotional conclusion (as in *Whispers*) when we finally hear *The Last Post*.

I recognise that I am not a composer; however, the song cycle was fashioned very much in collaboration, where I expedited the creation of meaning, extending it away from a traditional song cycle recital to create a fully realised music theatre. Following my

⁴⁵ Full poem in appendix 5:6

⁴⁶ *Taps* is a bugle call used to signal the end of the day in military settings, also commonly associated with military funerals and which was inspired by the phrase *Aux Morts* which translated means *To the Dead*.

⁴⁷ The text was written by German poet Ludwig Uhland in 1809. Its immediate inspiration was the deployment of Badener troops against the Tyrolean Rebellion. In 1825, the composer Friedrich Silcher set it to music, based on the tune of a Swiss folk song. The song is about the immediate experience of a soldier losing a comrade in battle, detached from all political or national ideology, as a result, its use was never limited to one particular faction and was sung or cited by representatives of all political backgrounds throughout the 19th and 20th centuries, and was translated for use in numerous fighting forces, French, Dutch, Spanish, and Japanese amongst others. Information given to me by composer Freya Ireland.

exploration of war in both *Whispers* and *Song Cycle* I have deepened my creative practice and the way in which I portray conflict. In *Song Cycle* I have created a raw and visceral depiction and, by linking the poems by Armitage and Owen, I have elevated the themes and stories through music and also given the stories applicability beyond its borders. This development will continue to be refined in my professional practice and comes from my ability dramaturgically and musically to create meaningful links across spatial and temporal spaces, multilayering a site's rich palimpsest.

For the Cathedral I extended the performance to include ballet dancer Kezia Coulson (spirit dancer in *Romeo and Juliet*) to represent the kite in dance form. She choreographed and performed in a red gossamer dress (mirroring our red prop kite) as if she were the very essence of a free flying kite; the size of the performance space allowed her to explore free expansive movements, which we didn't have in HH. When she was not dancing, she stood poised to move as if waiting for the wind to catch her again and remind people of her message.

This dance extension emerged after seeing the two first performances and having a site dialogue in the Cathedral, which inspired, as Kaye implies, a 'field of activities'.⁴⁸ I sat in silence immersed in the grain of the Cathedral's six-hundred-year history, sensing the building's scars,⁴⁹ almost breathing in its space and stories once again, imbibing Schechner's ancient notion of breath and life 'coming from outside and possessing the body.'⁵⁰ At the Cathedral I sat alone in silence in the regimental chapel for the Manchester Regiment (formerly the Pals Regiments') gazing at Owens' memorial plaque; the walls were 'saturated'⁵¹ with meaning and in those moments the Cathedral had become an ally alongside HH and HP, it was a collaborative partner. This relationship is a crucial element in my notion of extended site-specific; the relocated site has to be a collaborative partner. I

⁴⁸ Nick Kaye, *Site Specific Art, Performance Place and Documentation*, (London: Routledge, 2000), p. 53.

⁴⁹ In the 1940 Blitz the north-east roof was damaged demolishing the lady chapel and all the stained-glass windows were blown out, the organ-case over the pulpit was destroyed, the medieval choir stalls damaged. The Cathedral was again damaged in the IRA bombing in June 1996. <https://www.manchestercathedral.org/> accessed 29 June 2023.

⁵⁰ Richard Schechner, *Environmental Theatre*, extended edition, (New York: Applause, 1994), p. 171.

⁵¹ Nick Kaye, *Art into Theatre*, (Amsterdam: Harwood Academic Publishers, 1996), p.214.

felt the Cathedral's energy suggesting extensions; this was no longer a duologue with HH and HP but a collaborative trio. Thus, silence again, as discussed in chapter 3, was re-enacting, performing, just as much as the sound of the songs reverberated and navigated through the new spaces. This reflection inspired my re-direction and energised the cast to become virtuosic dwellers when they too explored the new environment and, in rehearsal, the first session was spent simply exploring the possibilities of the space and acoustics, allowing their interpretation to expand.

During the performance it was possible to hear the found sounds of the city outside. In the Cathedral the *fly kites not drones* metaphor extended the idea of how kites can not only fly high above a park but also a city, as was the original intention and link to the kite flyers in Afghanistan and their 800-year-old tradition.⁵² Personifying the kite and extending the performance style to include dance emphasised this message; the kite's ribbon acting as a suturing allegory that could be seen across a city scape. During the war in Europe and Afghanistan many social things were banned, including kite flying, replaced there by weaponised drones (as used in other theatres of war). In the performance of *Song Cycle* we see a young boy persuade a soldier to put down his remote drone control and take hold of the boy's kite. A symbolic act and a powerful message inherent in *Song Cycle* that asks if we want to protect our peace *these days*, perhaps we need to contemplate how we might fly kites not drones above our cities.

Photo images (appendix 5:7)

Vital to the piece were photo images of HH and HP that I researched, curated, and presented on a screen above the performers;⁵³ choreographed to fit the music and timed

⁵² Kite flying is a national sport in Afghanistan with an 800-year-old tradition. Children would make kites out of paper, then have battles, trying to knock each other's kites out of the sky. In the 1990s, when the Taliban rose to power in the country, they banned kite flying along with things like music and dance. Master kite-maker Sanjar Qiam, who left Afghanistan for the UK in 2011, says he used to fly kites as a child. "[Kites] are a universal symbol of expression, skill and cultural pride," he said. The 2022 festival "Fly With Me is an act of solidarity with the people of Afghanistan and an opportunity for all of us to come together and feel between our fingers the strings that connect us to this incredible country, its culture and its people." <https://www.bbc.co.uk/newsround/62596469> accessed 29 June 2023.

⁵³ Images came from Manchester Library, Heaton Park Photographic group, Feelgood Theatre and Almay stock images and copyright free online images. Please note that some images are no longer available.

precisely so as not to split the audience's gaze from singer or player. This montage assists the visualisation for people who do not know the Park (especially when we relocated to the RNCM and the Cathedral) and evokes memories for those familiar with the Park. The images enhance the narrative of each song and depict children playing in HP in 1902, present-day children flying kites in HP and a child in a bombed street in Kabul, Afghanistan. Images often speak louder than words and the images in *Song Cycle* were an important visual layer to help transcend time, validate people's memories. It also helped to show the changing role that HH and HP has had in the lives of the local community and how that has extended beyond its borders to Manchester and the world, as described here by one audience member:

...the photo images were a cornucopia of delight, taking me on an emotional journey through the ages of the park and around the world. The child in a bombed-out village made me weep with the futility of war; I take my children kite flying in the park...

Performance, development, and relocation

The performance in the Music Room of HH was a joyful experience. It was a bright sunny November day with performers entering from windows, and all doors. Some civic guests and members of MCC had not been inside HH or HP for many years but many attended the Somme Memorial performance and therefore experienced a total immersion in the stories of Heaton that day. The composers, the mayor Councillor June Hitchin, military personnel, and veterans from Broughton House⁵⁴ were present alongside families of the children and invited guests. I invited Cheetwood Primary School children to wear their own cultural dresses for the performances, which gave them a sense of belonging and pride. This represented a new multi-cultural generation enjoying Heaton Park. Many parents came to all three performances thereby the extended site-specificity enabled them to feel a sense of

⁵⁴ A local care home for military veterans Broughton House is a historic building located in Salford, Greater Manchester, England. Broughton House was originally established in 1916 as a home for disabled and injured soldiers returning from World War I. It was founded by Sir William Royle and named after his son, Lieutenant Colonel Robert Arthur Royle, who was killed in action during the war. <https://www.broughtonhouse.com/> accessed 28 June 2023.

ownership of the performance in the concert hall and Cathedral (both places that they may not have accessed in the past) and to see their children as part of a new generation of HH and HP's story tellers. They enjoyed a sense of belonging and inclusivity and the breaking down of barriers to western classical music.

Feedback, as seen in this short selection showed there had been a definite connection to the site and the meaning of its stories: (full transcripts in appendix 5: 9).

- The words and music were so meaningful; I loved the ideas of the lions watching us.
- Tomorrow I am coming back with my kids and kites. What a powerful message and I was in the army!
- The sun streaming in the window and teenagers coming in gave me hope for the next generation
- Wilf Holland's picture and voice made me weep. I walk past a homeless man every day, he might be a veteran...

One remark from the Cathedral performance in particular resonated with my own opinion: 'the park is a city heroine we need to look after her and her stories', showing an understanding of connection to place: that in cherishing the park we cherish the stories. For me the park has served the people of Manchester well and is a 'place heroine' and intrinsically feminine. 'I come to the park to feel calm. The song 'Lifted' honoured mother nature in the park.' As this comment implied, the performances foregrounded the nurturing and healing properties of Mother Nature, and the many untold women's nurturing stories associated with it that I have drawn out in *Song Cycle* and *Whispers*. For many, the Cathedral represents a space which has nurtured the city's people for decades and withstood bombardments; for some it is seen as a place of sanctuary for Christians and more recently as a multi-faith space for dialogue. However, I realise that it's important to note that gender associations with architectural structures can be historical, cultural, collective and or subjective.

RNCM transfer



Plate 39. © FTP

The transfer to the RNCM was quite simple as it was a traditional concert hall space and we experimented with acoustics for entrances and exits with HH's sonic and visual matrix in mind. However, whilst the performance shared the

stories, it didn't allow for their expansion. The traditional concert space allowed for full stage-management facilities, lighting, high resolution projector and multi-speaker sound; although natural echoes, HH acoustics and found sounds were lost. The concert hall environment allowed the listener to focus their attention on the performance and not be distracted by the HH and HP's many visual and sound distractions. However, it was bereft of the immersive experience of being in HH and devoid of this it was as if viewing the piece on a blank canvas deprived of my ally HH. I was anxious that the piece might not stand alone and, as the official world premiere (HH being a private civic performance), I expected critique. We received good critical feedback from regular RNCM concert goers (see an example here)⁵⁵ and a favourable press review by Robert Beale in *Classical Music* (see appendix 5:8), but the performance, though well-received did not deepen or add to the stories; other than to introduce some audience members to HH and HP. For the performers, young and old, it gave them an opportunity to have their work showcased at a nationally recognised venue and the memory of HH and HP was in their performance language, however, the formality of the concert hall setting distanced audiences from each other and the performers by the very nature of the structured seating and etiquette of the

⁵⁵ I had never heard of Heaton Park as I am from London, but this performance piqued my interest. I came as I am a contemporary music fan, but this piece moved me to tears with its adventurous portrayal of what must be a much-loved place in the city. Audience member feedback, 21 November 2018.

hall. Absent was the visceral experience afforded by the site-specificity of HH and HP and the lack of opportunity to be a temporary dweller reveling in the site's enchantment. The trappings of the concert hall obscure the ghosts, reinforcing for me the rewards of site-specific work documented throughout this thesis and it forced me to visualise new artistic ideas to bring about a sense of unification (as I emphasised in the finale of *Whispers* in chapter 3) to not only 'bind the flow of images',⁵⁶ but create a shared rhythm, a sense of communality; to once again bring about Plato's 'choreographic community'.⁵⁷ To do this I introduced a poppy petal throw (first seen at the Somme Memorial event).⁵⁸ This added a poignant communal act of aesthetic union as the audience members were showered in the petals as a symbol of peace; this was repeated in the Cathedral.

The Cathedral

The kite dancer, the poppy petal throw and the links that I have mentioned above in re-locating *Song Cycle* to the Cathedral added interpretation and extended the stories 'in relation to subject matter, theme, and dramatic structure.'⁵⁹ HH and HP have contributed to the war effort in two world wars, but it also serves the community of Manchester and is seen as a space for recreation and peace events and plays a special and central place in many people's lives. Similarly, Manchester Cathedral has been a central force in the lives of the inhabitants of Manchester for 600 years and, as I have shown, its war time stories are inextricably linked to HH and HP and, when extended as in *Song Cycle*, they have a greater impact for a wider audience. The Cathedral, constructed for the practice of Christian worship is still a place of worship but it is now a far more inclusive place for the multicultural inhabitants of Manchester with its use as a shared space of worship and a community space for performances and recreation.⁶⁰ In this way, both sites were able to

⁵⁶ Michel Chion, *Audio Vision, Sound on Screen*, ed & tr., Claudio Gorbman, (New York: Columbia University Press), p. 47.

⁵⁷ Rancière citing Plato in Josephine Machon, *Immersive Theatres. Intimacy and Immediacy in Contemporary Performance*, (London: Palgrave MacMillan, 2013), p. 117.

⁵⁸ Cheetwood children lined the isles of the auditorium and each performer on stage had handfuls of petals which they threw above the audience or onto the stage as the Last Post was played.

⁵⁹ Mike Pearson, *Site-Specific Performance* (Basingstoke: Palgrave MacMillan, 2010), p. 4.

⁶⁰ It can be hired for any manner of things, including concerts, gin festivals, book launches and fairs.

reveal more than their own local, social, cultural history therefore, as Deirdre Heddon suggests, they inform our futures:

Bearing witness and giving testimony to others' life stories might serve to make more complex our historical knowledge or bring the past into the present as a means to inform our futures.⁶¹

Expanding on Heddon's idea, I believe that sharing stories in different spaces today shifts the significance of the nature of place and that a named space such as a church is no longer just for religious worship.⁶² There is, instead reciprocity between site and community and an opening up of places which might have been alienating for some. This affords greater opportunity for people to immerse themselves in the site's rich palimpsest and aids a sense of belonging.

In performing *Song Cycle* on Remembrance Sunday in the Cathedral it provided a direct focus for the audience and also for the performers who had taken part in the Remembrance Sunday Peace Event in HP at 11 am that day. They had then travelled to the Cathedral along the route of the Manchester Pals. We received a positive press review in *Quays Life* (see appendix 5:8)⁶³ and at each venue we invited feedback written on cards (shaped like red kites) and the repeated words across all sites were:

'humbling', 'uplifting', 'rewarding', 'Mancunian', 'hypnotic', 'beautiful', 'sorrowful', 'funny', 'educational', 'classical', 'legacy', 'inspirational', 'enchanting', 'visceral', 'brutal' and 'hopeful'.

⁶¹ Deirdre Heddon, *Autobiography and Performance*, (London: Palgrave Macmillan, 2008) p. 159.

⁶² It signals to me that important communal buildings are adapting (some due to financial need) and welcoming secular activities which indicate a deeper understanding of modern city life and the acceptance of the need to come together to share stories not only through religious services, but through theatre, music and other social activities.

⁶³ He also mentioned *Song Cycle* as one of his concert highlights of 2018, see appendix 5:8

All positive responses, with 'beautiful' sitting alongside 'brutal' and 'visceral'.⁶⁴

Critically this showed that as artists we can be bold and not shy away from dramatising the difficult subjects. My professional artistry, the way I portray conflict, has expanded throughout the course of this doctoral research. Citing beauty, humour, death and brutality side by side, juxtaposing and challenging the audiences' emotional journey and internal narrative as seen in this audience feedback:

I wear a white poppy for peace. This show was universal. In the calmness of the Cathedral next to Wilfred Owens plaque I reflected on my grandparents and all civilians and women raped and killed in the name of war, refugees now fleeing and seeking safe haven.

All the feedback offers evidence to the central tenet of my notion of extended site-specific that not only does the re-location have the potential to add greater significance to the stories but audience members were given opportunities to create their own extended narratives, and connect and reconnect to the poetics of both spaces; thus, their shift thinking increased 'place attachment';⁶⁵ and an instinct to re-visit the sites as we see here:

I haven't been to Heaton Park for many years but in this place tonight [the Cathedral] you have shown me a poetic and musical path back.⁶⁶

Based on Bachelard's poetics of space, I wonder how many new 'desire paths' will be forged to HH and HP. The extended site-specific performance in the Cathedral activated a connection to the Park as shown in this comment, 'Parks are our lifeblood and shows like this reinforce our communities bonds.'⁶⁷ This may indicate a communal civic connection to place. In the calmness of the Cathedral whilst still being immersed in HH and HP's stories

⁶⁴ See Appendix 5:9 for feedback comments.

⁶⁵ Sally Mackey, *Keeping a Sense of Place in a Disrupted World*, TedxRoyalCentralSchool, 10 November 2017. Online: <https://www.youtube.com/watch?v=vkju7hhtQFg> last accessed 24 June 2023.

⁶⁶ Audience feedback, Manchester Cathedral 11 November 2019.

⁶⁷ Audience feedback, 18 November 2018.

audiences had time and space to reflect on the stories from a city perspective and their own internal connection to both spaces. This perspective reverses what audiences experienced in the pre-show and finale of site-sympathetic *Romeo and Juliet* (discussed in chapter 4) where audiences gazed at Manchester from HP extending their internal narratives to what might be happening there. *Song Cycle* with its absolute specificity has shown how powerful relocation can be in extending the boundaries as noted by one audience member: 'You brought Heaton into the city. Heaton and the Cathedral standing united' ⁶⁸

In my final chapter I will offer my definition of extended site-specific, drawn from my linear examination and findings of my portfolio, in particular the relocation of *Song Cycle* to the Cathedral. I will show how it can contribute to the wider field of music and drama performances in the future and contribute academic knowledge.

⁶⁸ Audience feedback, Manchester Cathedral 11 November 2019.

Chapter 6 - Conclusion: insights and contribution to knowledge

Across my submitted practice, I have sought to create an interconnected relationship between the audience, site, sight and sound. Extending from my work on *Whispers*, in relocating *Song Cycle*, for example, I argue that I have now created a piece that Anthony Jackson would describe as dialogical theatre, drawing on Mikhail Bakhtin's notion of heteroglossic dialogue⁶⁹ where the piece

... attempts to embody in its structure and text a genuine (heteroglossic) dialogue between characters and different views of the world which incorporates dialogic, interactive relationships with the audience.⁷⁰

As I suggested in chapter 3, *Whispers* offered a viewpoint from Heaton Park, now, as Mikhail Bakhtin proffers, in *Song Cycle*, I have also conceptualised the world of HH and HP offered an extended dialogue of global issues and views located within different sites, both offering different perspectives and, in some cases, 'meanings, and values'⁷¹ to the original stories. The audience feedback throughout this thesis shows the interactive relationship I have had with the audience, using their feedback and qualitative data results to shape and inform subsequent performances. Chapter 5 indicates that in relocating *Song Cycle* the work had a broader impact: extending the stories, extending the audience reach and creating the potential to extend the attachment to place. The relocation also gave the professional artists and amateur participants an opportunity to develop flexible performance skills by performing in very different environments. As explored in Chapter 5, the RNCM performance did not meet the criteria (set out at the end of this chapter) of being an extended site-specific performance. However, performing in the city at the RNCM, a

⁶⁹ Mikhail Bakhtin's description describes heteroglossic dialogue as sharing a variety of 'points of view on the world, forms for conceptualizing the world in words, specific world views, each characterized by its own objects, meanings, and values'. Mikhail Bakhtin, ed., Michael Holquist, tr., Michael Holquist and Carly Emerson, *The Dialogic Imagination: Four Essays by M.M. Bakhtin*. (Austin: University of Texas Press, 1981), p. 291

⁷⁰ Anthony Jackson, *Theatre Education, and the Making of Meanings*, (Manchester University Press: 2007), p.16.

⁷¹ Mikhail Bakhtin, ed., Michael Holquist, tr., Michael Holquist and Carly Emerson, *The Dialogic Imagination: Four Essays by M.M. Bakhtin*. (Austin: University of Texas Press, 1981), p. 291.

prestigious music venue, and in Manchester Cathedral, an important place nationally and locally it gave greater exposure to all the creatives and performers work. In addition, the positive audience feedback and media reviews validated and elevated the work to a wider public as well as within the arts sector.

As I proposed in my introduction, I agree with Mike Pearson's theoretical notion that site-specific performances 'should make manifest, confound, or criticise location, history, function, architecture and micro climate'.⁷² However, as my thesis shows, I disagree with Pearson, who states that site-specific performances 'are inseparable from their site,'⁷³ and Fiona Wilkie's definition, that proffers that site-specific performances are 'specifically generated from/for one selected site.'⁷⁴ I propose my notion of extended site-specific work as a contribution to knowledge in the site-specific genre and define the term as:

A relocation from the originating site, (called home site), to a second site that is equal in significance (in terms of historical stature, gravitas in locality and its palimpsest of stories) and becomes a collaborative ally revealing further palimpsestic layers which contribute to the original stories in relation to subject matter, theme, and dramatic structure. The relocation should bring about an interlacing and extension of the home site's stories and the sonic and visual matrix, thus, adding equal validity to both.

This contribution to knowledge, and my process, can be shared across the fields of drama and music to continue to develop not only the site-specific genre but to also stimulate debate on the concept of extended site-specific. My knowledge, experience and expertise also has the potential to impact a range of performance landscapes including non-commercial site-specific and immersive performances, though specifically I believe its use would be most positive in community-based music work and Applied Theatre practices where the benefits would see local users gaining agency and a heightened sense of place.

⁷² Mike Pearson, *Site-Specific Performance*, (Basingstoke: Palgrave MacMillan, 2010), p. 134.

⁷³ *Ibid.*

⁷⁴ Site-specific Theatre Continuum taken from Fiona Wilkie, 'Mapping the Terrain: A Survey of Site-Specific Performance in Britain,' *New Theatre Quarterly*, 18: (2); (2002), p. 142.

In answering my research questions, I have created seven professional pieces challenging my practice and creating a paradigm that not only serves to work alongside HH and HP as a working park but can be applied to any site-specific or extended site-specific performance in the music, theatre and potentially the house museum sector. Though HH is not a house museum, the performances, especially *Whispers* and *Song Cycle* have shown how music, sound and text can be directed and curated in a site-specific performance to interpret not only the immediate house and park narrative but also reflect and engage the local and wider communities' social and cultural history. I have evidenced, through qualitative data and audience feedback, how the work has encouraged the local community to engage with cultural activity on a regular basis, engendering a sense of agency and of belonging. So many heartfelt feedback statements have been shared showing how local people have re-connected to HH and HP via the performances and this has led them to connect not only the work but also to their own personal narratives.

Each performance had a clear step-by-step creative process set within an academic framework, which built on my professional experience; a symbiotic praxical process where, following Nelson, there was an 'imbrication of theory and practice'.⁷⁵ This process is rooted in two seminal notions, that of Barthes 'listening to the grain of the site' (with prominence to Barthes' metaphor of the Russian bass)⁷⁶ and Bachelard's 'poetics of space.' An artistic collaboration between the 'intimate' (imagination) and 'exterior space' (written word and music), which takes place in what Barthes' terms 'dream space'⁷⁷ or, what I term, my 'poetic gap'. Here the piece germinates and keeps encouraging growth, expanding and enhancing values and ideas.

⁷⁵ Quote paraphrased from p. 108, Richard Nelson, 'Practice-as-research and the Problem of Knowledge' in *Performance Research* 11: (4); (2006), pp. 105 - 116.

⁷⁶ 'Listen to a Russian bass (a church bass): something is there, manifest, and stubborn (one hears only *that*) beyond (or before) the meaning of the words, their form, (the litany), the melisma and even the style of the execution: something which is directly the cantor's body, brought to your ears in one and the same movement from deep down in the cavities, the muscle, the membranes, the cartilages, and from deep down in the Slavonic language, as though a single skin lined the inner flesh of the performer and the music he sings'. Metaphorically this parallels my relationship with HH and HP. The Hall is the body of the bass, its corridors the muscles, the acoustics the cavities, the decaying curtains the cartilages and the skin the stories lining the Hall walls ready to be peeled back – a palimpsest revealing the past with HH and HP becoming my performance ally.

Roland Barthes, *Image, Music, Text*. Essays selected and translated by Stephen Heath (London: Harper Collins, 1977), p. 181.

⁷⁷ Roland Barthes, *The Responsibility of Forms*, tr., Richard Howard, (Berkeley: University of California Press, 1991), p. 259.

Accumulatively, the performances have strengthened how I 'listen' to the grain, focusing my creativity on the fusion of music and drama. This development has enabled me to better 'musicalise and determine composition',⁷⁸ suggesting the ethnomusicological premise of an intrinsic relationship between sound and location, thus intensifying my belief in the importance of the site as ally. This nuanced skill will influence my future work in HH and HP, but it is transferable to any site thereby serving the wider music and theatre sector, but I will always revel in my formative 'playing out' space of HH and HP.

Moving Forward

As a result of my research, I have developed as a research artist challenging my practice especially my approach to the portrayal of war in performance. I have developed a stronger collaborative methodology as seen in *Song Cycle* with eight composers and working closely with the musical director, artists and local community. Subsequently, I have re-drawn my initial 'poetic gap' diagram from chapter 1 (A below) to now include the elements that have a greater significance in my practice (B below) for HH and HP and in my work in the profession. In addition, while not part of my initial methodology, Eugenio Barba's reflections on the art of the director has provoked and inspired me to incorporate his ideas of director/spectatorship into my practice going forward. This idea is developed below in my new thoughts on my 'poetic gap' which is reflected now in an extended diagram below.

⁷⁸ Brandon LaBelle, *Background Noise, Perspectives on Sound Art*, (New York: Continuum, 2006), pp. 16 - 17.

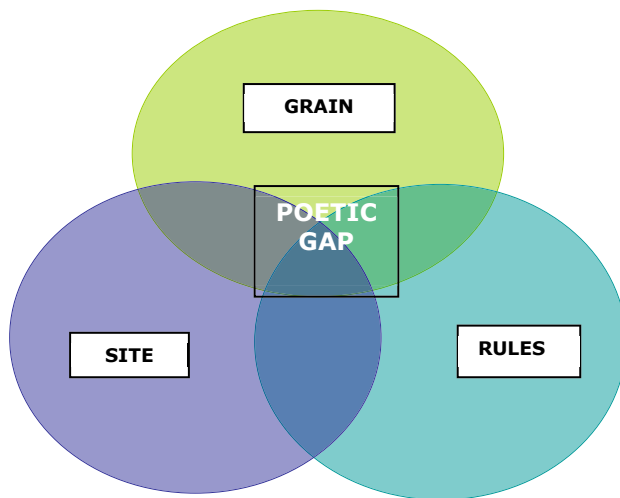


Plate 40. Diagram A. Poetic Gap © Caroline Clegg

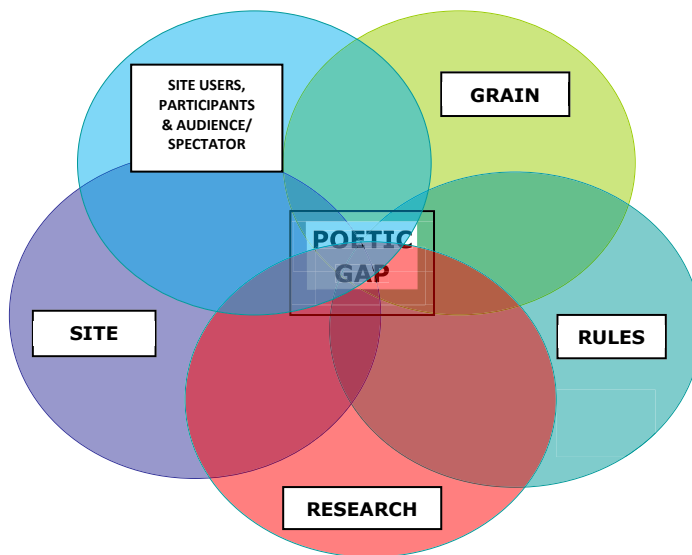


Plate 41. Diagram B. Poetic Gap © Caroline Clegg

As can be seen in B, when I am creating a piece of work, I now place greater emphasis on research, both academic and social, with equal focus on the site user, collaborative participants (professional and amateur) and the audience in order to engender a sense of agency and belonging. This was a surprise outcome for me as a director (and producer). My

work has always been collaborative, and audience focused,⁷⁹ however, I have now realigned my creative process to consider more deeply the site user and audience also known as the spectator, who as Jane Turner states, 'are an integral part of the creative celebration.'⁸⁰ This insight has emerged from my role as a performer (in *MMOHH*) and promenade leader or performance guide (in all the performances, except *Song Cycle*), which allowed me to observe or 'spectate' the performance, performers, and the audience from 'inside' the show; I now call this the 'internal director' perspective. From this perspective, during the performances I remain within an active poetic gap, gently holding the performance, feeling and shaping the heteroglossic dialogue, filtering ideas, assessing how the actors are developing the show, and how the audiences are receiving it.⁸¹ As 'internal director' I have time and space to reflect on all aspects of the performance and negotiate creatively with the performers (and audience/spectators) to develop organically a nuanced performance in situ, or for the next show. This spectatorship presents parallels with what Eugenio Barba describes as the 'technique of director as spectator.'⁸² Here the director is the first spectator, who at some point, before the opening show 'crosses over to the other side and becomes the spectator's representative.'⁸³ In essence, re-focuses the directorial view of the performance to that of the audience/spectator. Barba suggests there are four categories of spectator⁸⁴ which are useful guides and from my experience they correspond with my own.

As director, I can identify and will endeavour to harmonise Barba's four spectator categories within the mix of my poetic gap. However, always staying sympathetic to the nuanced HH and HP audience and maintaining the integrity of the site, the grain and rules of the site. As

⁷⁹ Ensuring that the performance had the highest level of production values; the story-telling was interesting, thought provoking, innovative, enjoyable, educational, accessible, affordable, authentic and rooted in the community.

⁸⁰ Jane Turner, *Eugenio Barba*, (London; New York: Routledge, 2004), p. 107.

⁸¹ Audience members chatted to me as we promenaded and I could also access 'back stage' and be 'on stage' with the performers to gauge how they were adjusting and developing the action and their characters as the performances developed.

⁸² Eugenio Barba and Richard Fowler, "Four Spectators." *The Drama Review* (1988), 34: (1); (1990), pp. 97 - 98.

⁸³ Eugenio Barba and Richard Fowler, "Four Spectators." *The Drama Review* (1988), 34: (1); (1990), p. 99.

⁸⁴ 1. That of a child, 2. That of someone who says he doesn't understand but in spite of themselves, dances. 3. Directors alter ego. 4. Spectator who sees through the performance as if it did not belong to the world of the ephemeral or fiction. Ibid.

a result of the above the internal director aids the flow and synchronisation of the whole performance in order to:

manipulate an emotionally effective impulse for the spectator not in terms of a specific reading but by enhancing or establishing a tone or emotional colour.⁸⁵

Whilst Barba does not explore the 'internal director,' this analogy shows how advantageous this role is in site-specific and extended site-specific work, especially when working in public space such as HP where you need to adapt to the many environmental changes. As the internal director I can enable a sensitive development of each performance and as Barba states, ensure that:

...the spectator is not patronised, does not feel like a number or like "part of the public", but experience the performance as if it were made *only for him/her* in order to whisper something personal to him/her.⁸⁶

I realise through the reflective process of this doctoral research, that Barba's notion underpins my directorial methodology to create a meaningful and personal performance for everyone through a collaborative creative process (chapter 2 and 3). Thus in turn creating layers of 'micro utopia,'⁸⁷ discussed below, and sense of community or 'communitas,' as described by Victor Turner,⁸⁸ which as I have shown in chapters 3 and 5 has stimulated emotional memory and attachment to place for audience members.

Of significant success is the aesthetic unity of each piece of work. This is the result of using sound and music as a unifier or suture⁸⁹ to create an original sonic and visual matrix for each piece. The 'sound bath',⁹⁰ binding the flow of images, especially when promenading from

⁸⁵ Eugenio Barba cited by Jane Turner in, *Eugenio Barba*, (London; New York: Routledge, 2004), p. 38.

⁸⁶ Eugenio Barba and Richard Fowler, "Four Spectators." *The Drama Review* (1988), 34: (1); (1990), p. 99.

⁸⁷ Sally Mackey, 'Applied Theatre and Practice as Research: Polyphonic Conversations,' p. 483.

⁸⁸ Victor Turner, *Dramas, Fields, and Metaphors: Symbolic Action in Human Society*, (Ithaca: Cornell University Press, 1974), p. 202.

⁸⁹ Andrey Tarkovsky, *Sculpting in Time*, (Austin: University of Texas, 1989), p. 159.

⁹⁰ Michel Chion, *Audio Vision. Sound on Screen*, ed & tr., Claudio Gorbman (New York: Columbia Press, 1991), p. 259.

scene to scene or watching a tableau from afar. At each stage, I ensured that the sound bath presented an authentic framework encouraging a dialogical breath between the host and theatricalised ghosts and maintaining an internal pulse or 'internal logic'⁹¹ to the narrative. This strengthened for me one of the most important aspects of site-specific work which is that of the site as ally and co-creator.

I gained further insight into the dramatic power of silence by using acousmatic sound or music to encourage a feeling of 'space that exists around the immediate story,'⁹² often using Tarkovsky's film technique to shift focus through an absence of words. The space I created was often to highlight an emotional climax and was then followed by a meaningful silence. This gentle lead into silence gave audiences space and time to be alone in their thoughts, for me it represented a moment of directorial bliss. It also created moments of shared moments of 'micro utopia,'⁹³ joy, happiness, togetherness and evidencing Barthes' notion 'that music is an access to jouissance.'⁹⁴ This reciprocity of actions and emotions established a closeness, and a sense of belonging, and agency. Audience members and participants had an opportunity to validate personal memories within their own narrative and also collectively. They wrote on the space by sharing their reactions through feedback channels, and also displayed in the Hall and Cathedral on poppy cards and kite cards respectively.

The sharing of memories through *Whispers*, *Song Cycle*, *Somme Memorial* and *The Remembrance Peace event*, came at an important time of national commemoration,⁹⁵ which led to a multi-generational sharing of stories and pride of place. As was evidenced in the feedback, increasing the sense of agency as the stories were cherished and passed on to a new generation; as Dawson highlights:

As memory fades, responsibility for the construction of narratives of self and indeed

⁹¹ Ibid.

⁹² Pangborn on film, <http://www.pangborononfilm.com/masters/Andrei-tarkovsky-1932-1986/> accessed 18 April 2020

⁹³ Sally Mackey, 'Applied Theatre and Practice as Research: Polyphonic Conversations,' p. 483.

⁹⁴ Roland Barthes, *Image, Music, Text, Essays selected and translated* by Stephen Heath, (London: Harper Collins, 1977), p 179.

⁹⁵ The 100th anniversary of the battle of the Somme, and the 100th anniversary of the end of the First World War respectively.

possession slip inexorably from the individual to the community... a merging of individual selves integral to a sense of community.⁹⁶

As discussed in chapter 3, embracing the reality of past stories and the present day with a renewed sense of agency can 'activate the spectator, transforming them through the process [of the real] into activist spectators'⁹⁷ and 'agents for change.'⁹⁸ In this case *Whispers*, and the *Remembrance Peace* event reinforced the campaign by the Friends of Heaton Hall and other site users to get a permanent war memorial for the Manchester Pals in Heaton Park. This resulted in the building of the Somme Memorial in 2018 and extending the simple *Remembrance Peace Event* begun during *Whispers* in 2016 into an annual communal civic event underpinned by a sense of *communitas*, engagement and ownership.

Fundamental all of the pieces is Cua Lim's notion of translating time,⁹⁹ using ghosts of the past to help defy temporal constraints. This awakening of ghosts and echoes from the past stirred a collective consciousness. The overwhelming acceptance by the audience of the performances site-specificity surprised me at first as I hadn't expected such a strong desire for the stories of HH and HP to be told. However, the deep immersion into the past in *Whispers* and *Song Cycle* interconnected with present realities. Through the personification of ghost characters based on 'real' people, the performances offered a specific lens through which to make connections and examine present circumstances. Encouraged by this, *MMOHH* revelled in sharing the Egertons' rich musical history. *MND* and *R&J* revealed more of the Egertons' history with prominent members being embodied as ghost characters and additional prologues re-locating Shakespeare's setting to Heaton. The finale of *R&J* introduced the notion of extended site-specific with the expansion of the visual narrative to the present night-time city of Manchester seen, lit up in the distance. This reference to present day was also seen at the end of *MND* where the theatrical Egerton ghosts

⁹⁶ Andrew Dawson, *The Mining community, and the Aging Body, Towards a Phenomenology of Community*, in *Realising Community: Concepts, Social Relationships and Sentiments*, ed., V Amir, (London: Routledge, 2002), p.23.

⁹⁷ Nancy Miller, *Bequest and Betrayal: Memories of a Parents Death*, (Bloomington: Indiana University Press, 2000), p 90.

⁹⁸ *Ibid.*, pg. 69.

⁹⁹ Bliss Cua Lim, *Translating Time, Cinema, the Fantastic, and Temporal Critique*, (Durham: Duke University Press, 2009).

disappeared through the open window into the dark night as if going back to the past. Then the timeless Puck, concluded the performance with the ‘...if we shadows have offended’ speech bathed in the contemporary sounds of the Manchester band Oasis’s song ‘Masterplan’. So, whilst all my research followed Thompson’s guidelines to dig deep but tread lightly, I also chose directorially to end my pieces in the reality of the present. This was an important choice to ensure that the performances were not over indulgent or full of ‘emotional clichés’¹⁰⁰ or uncritical nostalgia but that they continued to examine questions of today informed by the past and the site’s specificity.

As I discussed in chapter 2, I have discovered through this portfolio that my use of the notion of translating time is directly linked to my artistic desire to create a sense of enchantment, or re-enchantment. This is satisfying a need to push back against the ‘regulative ideal’¹⁰¹ and Weber’s notion of ‘de-magic-ation’ or disenchantment. As a child and now as an adult director I have known the Hall and Park for over fifty years. I have created work there over a period of 22 years but now this detailed portfolio of work has enabled me to examine my place there as a virtuosic dweller and create work that truly re-enchants. I have encouraged re-enchantment through the transformation of the natural and historical environment of the Hall and Park with theatrical magic. This in turn has given audiences the opportunity to experience ‘slow time,’¹⁰² assisted by the artists, the audience were able to immerse themselves in the space; to observe the environment, to take in the smell of the grass, feel the wind in the ancient trees and hear the echoes down long corridors. They became temporary dwellers in the space, transcending the disaffection of ‘contemporary hyperindustrial societies’¹⁰³ saturated by technology, and accelerating life styles. Through slow time and being in the moment, the performances, created space for a feeling of tranquillity which is a pre-requisite of enchantment. As I expressed earlier, my

¹⁰⁰ James Thompson, *Digging up Stories: Applied Theatre performance and war*, (Manchester: Manchester University Press, 2005), p. 239.

¹⁰¹ Jane Bennett, *The Enchantment of Modern Life, Attachments, Crossings and Ethics*, (Princeton: New Jersey, Princeton University Press, 2001), p. 59.

¹⁰² Bernard Stiegler, tr., Patrick Crogan and Daniel Ross, 'The Disaffected Individual in the Process of Psychic and Collective Disindividuation'. In *Ars Industrialis*, 2006, no page numbers recorded online.

¹⁰³ <https://arsindustrialis.org/disaffected-individual-process-psychic-and-collective-disindividuation> accessed 4 September 2023.

¹⁰³ Ibid.

work does not suggest undiscovered magic but is an example of re-enchantment bringing about 'aesthetic unity...an actual interchange between matter and form.'¹⁰⁴ Audience feedback has shown how this theatrical re-enchantment in a site-specific setting afforded greater opportunity for them to suspend their disbelief and explore difficult issues such as war. Directorially the performances held the audience in a safe unified aesthetic matrix. The crafted moments of directorial bliss ensured that enchantment whether real or imagined, remained in full view in the community and was reclaimed by them through the performances. As a result, the audience feedback from *Whispers*, *Song Cycle* and the *Remembrance Peace Events* demonstrated a balance of Schechner's four theatre maxims of entertainment, education, ritual and healing,¹⁰⁵ offering a counter-balance to the emphasis on entertainment and education in a dis-enchanted contemporary society.

Musically I have used a myriad of styles meaningful to each performance, in a non-hierarchical, three-way relationship with drama and place. I have created acoustic chamber ensembles and delighted in the collaborative development of *a cappella* vocals for each piece. I also utilised the acoustic sound world of the space emphasising two prominent 'keynote' sounds, that of the cello and trumpet or bugle. I was surprised by how strongly the symbolism of the trumpet continued to appear throughout my work, rooted initially in Ralph Vaughan Williams *Pastoral Symphony* and the *Unknown Bugler* and then becoming a symbol of so many of the Hall and Parks stories, past and present. The aloneness of the bugler permeated the epic narrative of war, whilst also allowing audiences to reflect intimately on their own narrative. This reflection was not reserved only for the theatrical performances. In the transformed area of the Park where the Somme Memorial stands the trumpet notes of the *Last Post* and *Reveille* can be heard across the 600 acres of the Park on Remembrance Sunday piercing the environment with its tribute at the *Remembrance Peace Event*.

¹⁰⁴ Elizabeth Wilkinson and L A Wiloughby, ed and tr., Introduction in Friedrich Schiller, *On the Aesthetic Education of Man*, (Oxford: Oxford University Press, 1967), p. 189.

¹⁰⁵ Whilst I cannot prove long term healing in a medical sense, I am referring to an emotional connection for people whose loved ones were lost during conflict and the feedback we received in that regard and the ritual of being able to go to the Somme Memorial as a place for quiet contemplation and reflection.

This links musically and symbolically to *Song Cycle's* extended site of Manchester Cathedral where *The Reveille* and *Last Post* are also heard at exactly the same time as in Heaton Park. I suggest therefore the *Remembrance Peace Event* is 'a way of touching across time,'¹⁰⁶ going facilitated by the music which is 'a way of touching at a distance.'¹⁰⁷ One could argue this happens at memorials across the country every year, and that is true, but, as a result of my work the local community have validated their own stories, and those of HH and HP and as agents for change, they share a sense of pride and ownership of the Somme Memorial. That a similar service is happening at the Cathedral and at the War Memorial in the city centre now creates extended links, invisible perhaps, but non the less a symbolic poetic pathway.

I will continue to produce the *Remembrance Peace Event* even though FTP may not be able to create any more extensive site-specific performances, due to financial restrictions. Heaton Park's management team are under increasing pressure to increase their income streams from large scale events in the Park and therefore seek to collaborate with commercial operators. Unfortunately, FTP does not have the resources and I do not have the desire to create commercial forms of entertainment.

I am not dismissive of commercial entertainment; however, I believe my creative process, with artists and participants is more in line with Kester's 'common discursive matrix,'¹⁰⁸ and a fully collaborative process, best described by Anthony Jackson (chapter 2) as 'playful theatre.' Playful theatre is, '...a celebration of the community's values or beliefs, or of its vitality and camaraderie in fighting a common cause.'¹⁰⁹ Perhaps, in this case, I was not 'fighting' a common cause but seeking to find a sense of belonging as another antidote to dis-enchantment or a feeling of being 'out of place too often.'¹¹⁰ Until now, I had not

¹⁰⁶ Aimee Mollaghan, 'The Rest is Silence': Psycho-geography, soundscape and Nostalgia in Pat Collins' *Silence, The New Soundtrack*, 5: (2); (2015), p. 127.

¹⁰⁷ R Murray Schafer cited by Aimee Mollaghan, in, 'The Rest is Silence': Psycho-geography, soundscape and Nostalgia in Pat Collins' *Silence, The New Soundtrack*, 5: (2); (2015), p. 127.

¹⁰⁸ Grant Kester, *Conversations Pieces: Community and Communication in Modern Art*, (Berkeley: University of California Press, 2005), p 84.

¹⁰⁹ Anthony Jackson, *Theatre Education, and the Making of Meanings*, (Manchester University Press, 2007), p. 16.

¹¹⁰ Miwon Kwon, *One Place After Another*, (Massachusetts: MIT Press, 2002), p. 157.

realised that just how much my 'playful theatre' style owed to my influencers: Joan Littlewood, Welfare State, Kneehigh and Brith Gof, incorporating, as they did, classical and contemporary music and theatre, 'where the four elements: physical actions, scenography, text, and music combined'.¹¹¹ Pearson and McLucas with Brith Gof and Welfare State's raw, and innovative site-specific productions still have relevance today, and I still embed their philosophies in my work seeking that distinct balance of music, mise-en-scène, choreography, and narrative. In the 21st century there has been a crossing of boundaries and genres from site-specific into immersive work, however, I have not followed that trend and for the purposes of my research it is clear that site-specific with re-imagined site-sympathetic performances has successfully answered my research questions and created what Mackey calls a 'thickening of space'¹¹² or a deeper meaning and attachment to place, a place where 'art and landscapes are intimately entwined'.¹¹³

As a consequence of this research praxis, a nuanced model has emerged for HH and HP. At the heart of this model is the notion that the site is a performance ally. The model is transferable to all site-specific and extended site-specific work, and I will outline the ten most significant points below.

A model conceived for site-specific performances at Heaton Hall and Heaton Park.

1. Listen to the grain of the site:

Reveal the site's many layers (palimpsest) through a performative synergy of site-specificity, sight, sound and narrative; making sure that the unusual, and incompatible spaces (heterotopia)¹¹⁴ and the 'messiness'¹¹⁵ (idiosyncrasies and politics of the working Park) are included.

¹¹¹ Nick Kaye, *Art into Theatre*, (Amsterdam: Harwood Academic Publishers, 1996), p. 209.

<https://archives.library.wales/index.php/brith-gof-theatre-company> accessed March 2020.

¹¹² Sally Mackey, 'Applied Theatre and Practice as Research: Polyphonic Conversations,' p. 487.

¹¹³ Mike Pearson, *In Comes I, Performance, Memory and Landscape*, (Exeter: University of Exeter Press, 2006), p. 219.

¹¹⁴ The heterotopia is: '... a juxtaposition of incompatible spaces in dialogue with one another in a single real place. Worlds within worlds; spaces that have layered relationships that don't immediately seem to coalesce...
Michel Foucault, *Of Other Spaces: Utopias and Heterotopias*, cited in Neil Leach, ed., *Rethinking Architecture: A Reader in Cultural Theory* (London: Routledge, 1997), p. 354.

¹¹⁵ The sites messiness is: '...contaminated by context, place, people, and politics [which] makes the flaws, hesitations, personal factors incomplete, elliptical, context-dependent, and [the] situational proponents of performance visible.'

2. Base performances on the stories of the Hall and Park or re-imagine known titles, e.g. Shakespeare, into site-sympathetic performances to stimulate interest in the history of the site and encourage regular audience attendance at cultural events. Build in feedback channels for the audience, partners and site users in order for them to have time to 'write on the space' as a mark of identity and belonging.
3. Build a sonic and visual matrix to create a unique sound world or sound bath to act as a suture or binding flow for the performance, especially if promenading from scene to scene.
4. Consider the use of theatricalised ghosts as it gives a satisfying illusion that the building and people 'has[have] come back to life.'¹¹⁶ Combine this with the theory of 'the host and the ghost' relationship¹¹⁷ and Bliss Cua Lim's 'translating time' theory¹¹⁸ to enable the audience/spectator to reflect on their personal narrative by glimpsing ghosts of the past.
5. Ensure there is a 'choreographic community',¹¹⁹ or feeling of community, through a shared audience rhythm ending with a cohesive finale for which I recommend using music.
6. Endeavour to balance Schechner's four maxims of theatre: entertainment, education, ritual and healing in the performance.¹²⁰
7. Allow artists and creatives to inhabit the space daily to become dwellers and virtuosic dwellers in the space. This habituation will serve well if the performance becomes an extended site-specific piece where the performers 'experience and memory of experience [to] will be denser',¹²¹ which is why it is vital to have the same performers in the second site.

Helen Nicholson, *Applied Drama: The Gift of Theatre*, (Basingstoke: Palgrave Macmillan, 2005), p. 12.

¹¹⁶ Cathy Turner, 'Palimpsest or Potential Space? Finding a Vocabulary for Site-Specific Performance', *New Theatre Quarterly*, 20: (4); (2004), p. 374.

¹¹⁷ The relationship between place and event. The host (site) is haunted for a time by theatrical ghosts. The host always remains transparent 'the performance is seen as a re-writing of space through a new occupation (the theatricalised ghosts) of site in tension with what preceded it.'

McLucas et al., cited in Nick Kaye, *Site-specific art, performance, place and documentation*, (London: Routledge, 2000), p. 53.

¹¹⁸ Bliss Cua Lim, *Translating Time, Cinema, the Fantastic, and Temporal Critique*, (Durham: Duke University Press, 2009).

¹¹⁹ Ranci re citing Plato in Josephine Machon, *Immersive Theatres. Intimacy and Immediacy in Contemporary Performance*, (London: Palgrave Macmillan, 2013), p. 117.

¹²⁰ As a counter-balance to the emphasis on entertainment and education in a technological, capitalist, contemporary society.

¹²¹ Mike Pearson, *In Comes I, Performance, Memory and Landscape*, (Exeter: University of Exeter Press, 2006), p. 220.

8. Reignite our ancient need to know *all is well*. To do this allow audiences to become temporary dwellers, by creating moments for them to be ‘alone with themselves’¹²² and be ‘present’ for re-enchantment.
9. Avoid over use of technology. If it is necessary, ensure it is housed within authentic representations of the period or hidden. Nothing must jar with the aesthetic, sonic or visual unity.
10. Employ Barba’s technique of ‘director as first spectator’ and my notion of ‘internal director’ to develop the performance from all perspectives.

This model list is not exhaustive and it sits alongside the nuanced creative process in this thesis and my 30 years’ experience. However these core principles offer a guide to future work in HH and HP and re-confirm my opening statement at the beginning of this conclusion that my notion of extended site-specific has taken the site-specific performance beyond the park and created a genuine piece of dialogical theatre. *These Days: The Manchester Peace Song Cycle* proposed questions of war and family life reflecting on the past and the present or ‘these days.’ In extending the performance to Manchester Cathedral with its global relevance to the past and present (as discussed in chapter 5) the questions were re-framed and elevated to give deeper significance. Therefore the stories and questions resonated not only in its home site and diverse local community of North Manchester but beyond its boundaries into the city of Manchester and the world, a true heteroglossic dialogue.

The success lay in the conscious mining of both sites palimpsest and the enmeshing of what at first seemed to be incompatible spaces or heterotopias;¹²³ proving that ‘...worlds within worlds; spaces that have layered relationship...’¹²⁴ can be united, and their stories given deeper relevance through extended site-specific performances.

¹²² Ibid.

¹²³ ‘... a juxtaposition of incompatible spaces in dialogue with one another in a single real place.’ Michel Foucault, *Of Other Spaces: Utopias and Heterotopias*, cited in Neil Leach, ed., *Rethinking Architecture: A Reader in Cultural Theory*, (London: Routledge, 1997), p. 354.

¹²⁴ Ibid.

Now the dialogue has begun. HH and HP stories will continue to extend beyond its boundaries as new paths are opened up because of the songs from *Song Cycle* being used across the city and beyond. Those who were inspired by seeing the performances may find their own poetic path back to the Hall and Park and vice versa to the city and Manchester Cathedral.

The notion of extended site-specific will expand the possibilities of the genre for future artistic works. This thesis, therefore, has implications for music and theatre across the sector: promoting extended artistic partnerships between sites and artists, as well as enhanced audience experiences.¹²⁵

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APPENDIX A

Chapter: Introduction

A:1 THE CHANGING ROLE OF MANAGEMENT

The Changing Role of Management ⁴⁸⁰

Business Manager role	Artist role
<u>From</u>	<u>To</u>
Risk-taking voided	Innovation encouraged
Directive	Participative
Control of people	Enabling control of product
Inform if need to know	Inform if want to know
Commitment to boss	Commitment to purpose
Competitive	Collaborative

The Changing Role of Employees if utilising the theatre performance approach

<u>From</u>	<u>To</u>
Dependent	Empowered
Passive	Assertive
Childlike	Mature
Cynical	Optimistic
Competitive	Co-operative
Distrustful	Trusting
Ignorant	Informed
Unskilled	Skilled
Assumed lazy	Motivated

⁴⁸⁰ Jon McKenzie, *Perform or Else: From Discipline to Performance*, (London: Routledge, 2001), p. 55 - 56.

A:2 JAMES THOMPSON'S GUIDELINES FOR *DIGGING UP STORIES*

Questions to be applied to any process of finding stories.⁴⁸¹

1. By asking to hear must we retell?
2. Can stories be owned?
3. Can stories be 'stolen'?
4. Do we judge the truth of one story against another?
5. Should we champion a narrative that denies the rhetoric of war, and deny the narrative that champions the need for war?
6. Do we tell what we are told?
7. By asking for, witnessing or retelling stories, when does the theatre practice become implicated in the horrors of the situation it displays?

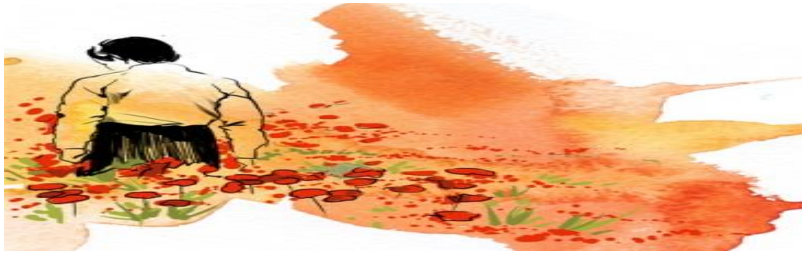
⁴⁸¹ James Thompson, *Digging up Stories: Applied theatre performance and war*, (Manchester: Manchester University Press, 2005), p. 243

APPENDIX 3

Whisper of Heaton 2016

3:1 THE SCRIPT AND FINALE POEMS

Please note: punctuation, spelling and layout is the playwright's own.



Whispers of Heaton- the final script

11th - 13th November 2016

Tales of uncompromising love and laughter, courage and humanity at a time when the First World War and the Somme changed lives forever.

A site-specific show for Heaton Hall and Park blending music and drama: *The Unknown Bugler* by Peter Kerry, *The Fight* by Cathy Crabb and Lindsay Williams and *Spilled Ink* dance piece by Amy Eccleston and Tangled Dance Company.

Conceived and directed by Caroline Clegg. Produced by Feelgood Theatre Productions

Original music composed by Ailis Ni Riain and Craig Frangleton.

The company:

Amy Webber	Soprano
Stephanie Stamoplous	Cello
Illiam Quane	Trumpet
Any Eccleston	Tangled Dance
Helen McCarron	Tangled Dance (Georgina Abbott, understudy for Tangled Dance)

The Fight

Sophie Coward	Minnie Taylor (1916), Nancy
Elianne Brynne	Ann, Minnie Taylor (1941)
Jon-Paul Bell	Walter
Joseph Jordan	George (son of Walter and Nancy)

The Unknown Bugler

Elianne Brynne	Adeline Vaughan Williams
Sophie Coward	Mary Hargreaves (caretaker's daughter)
Jon-Paul Bell	Albert Bennett
Dave Clegg	Mr Hargreaves (caretaker)
Finale	Full cast

Supported by: The Arts Council of England, Manchester City Council and Heaton Park
Sponsored by: PZ Cussons and the Stage Door Foundation

SCRIPT LEGEND:

ALL BRACKETED TIMINGS CORRESPOND WITH THE FILM. **BLUE = MUSIC OR SOUND.**
GREEN = DANCE **AmyD = Amy the dancer not Amy soprano** **PURPLE = LINES USED IN**
FINALE

AUDIENCE ASSEMBLE AT 'MEETING POINT' NEAR FARM CENTRE.
FRONT OF HOUSE (FOH) STAFF IN COSTUME. DIRECTOR CAROLINE
CLEGG (CC) IN COSTUME GIVES WELCOME SPEECH. **(WELCOME SCRIPT**
IN APPENDIX AND PROGRAMME WITH FULL INFORMATION OF
MANCHESTER PALS BRIGADES AND HEATON HALL AND PARK)

IT IS APRIL 21ST, 1915 in HEATON PARK. THE MANCHESTER PALS
BATTALION SPORTS DAY WITH BOXING MATCHES AND SPORT EVENTS.
FAMILIES ARE ALLOWED TO VISIT ALONG WITH OTHER VISITORS.

THE FIGHT, by Cathy Crabb and Lindsey Williams

Scene 1. Ext. Hall. April 1915

(0.03 - 1.10)

MUSIC:

TRUMPETER PLAYS THE LAST POST (filmed at 11 am 11th Nov 2016)

(1.10 - 1.27)

CC LEADS AUDIENCE OVER TO THE HALL. WE SEE A WW1 SOLDIER IN UNIFORM AND TWO OTHER GIRLS (DANCERS FROM TANGLED) IN UNIFORM MINGLE

WE SEE **MINNIE TAYLOR**, A HEAVILY PREGNANT WOMAN, IN HER EARLY TWENTIES, SHE HEADS ACROSS THE PARK, SHE HAS A SMALL LACE SCARF AROUND HER NECK. SHE'S HOT AND TIRED AND LOOKING FOR SHADE WE

SEE **ANN YATES**, A MIDDLE-AGED MEMBER OF THE LOCAL WOMEN'S PEACE MOVEMENT HANDING OUT LEAFLETS. AT THE ENTRANCE TO THE HALL (STEPS AUDIENCE GATHER) ANN ADDRESSES THE GATHERED AUDIENCE. SHE HOLDS OUT PRINTED LEAFLETS ABOUT FROM THE WOMEN'S PEACE CRUSADE MOVEMENT TO ANYONE WHO PASSES TRYING TO GET THEM TO TAKE A LEAFLET AND LISTEN TO HER MESSAGE.

(1.35)

Ann:

Sisters and Brothers, here in our cherished Heaton Park, we have come to together to celebrate good sportsmanship and competition. Today, our boys may win trinkets and triumph as champions, but when they leave this place for the horror of the trenches, the trials they face will have no winners or losers. (INTERJECTION OF SOLDIER IN AUDIENCE: *'of course, we will be the winners'*) In this war, which men have declared on each other, the victories will be tainted with the blood of our husbands, of our sons, of our brothers. War is orchestrated, calculated, mass murder. It is not game.

Brothers and Sisters it is our duty to speak out now, even if there are those who will not hear us. Would we not save our men if we saw them dying in the streets? (ANN HANDS MINNIE A LEAFLET) Would we not lay down our own lives to save them? So, who has decided they should go off and die for a cause they know little of? This is not our battle. INTERJECTION OF SOLDIER IN AUDIENCE: (*'know little of?'*). This is a quarrel that should be settled in the meeting rooms of Europe. These men would never deign to pick up a rifle themselves, (INTERJECTION OF SOLDIER IN AUDIENCE, *'rubbish'*) yet they'd see us killed by the random firing of a million German guns. Please let's

gather and organise, it isn't too late to make ourselves heard.

MINNIE HESITATES, SHE'S INTERESTED IN WHAT ANN HAS TO SAY, BUT NOT SURE SHE SHOULD BE.

Ann: ANN STAYS WHERE SHE IS AND REPEATS HER SPEECH AGAIN.
sisters and brothers, here in our cherished park... ETC

AUDIENCE IS LED INTO THE ENTERANCE HALL AND THROUGH TO THE STAIRCASE

IN THE ENTRANCE HALL THERE IS SET DRESSING OF A CLOTHES MANGLE WITH PAPER AND LETTERS BEING *RUNG OUT* BETWEEN ITS ROLLERS, PHOTOS, AND THREADS OF STRING/WASHING LINE; PAPIER MACHE LIFE SIZE HELMETS WITH SOLDIERS NAMES FROM THE PALS REGIMENTS ON THEM AND DOB AND DOD ON THEM ON THE MANTLEPIECE ALONGSIDE A PORTRAIT OF MAJOR ROBERT TATE MCKENZIE (a Canadian physician of Scottish extraction who was a pioneer in physiotherapy and psychotherapy piloted at Heaton and paralleled at Craig Lockhart War Hospital).

IN THE BACKGROUND WE HEAR A FAINT BUGLE AWAY ON THE FIELD
*TRUMPET CADENZA FROM RALPH VAUGHAN WILLIAMS (RVW)
PASTORAL SYMPHONY*

Scene 2. Grand Staircase **(3.32)**

HANGING FROM THE BALUSTRADES ARE MORE HELMETS.

(3.28) Amy: *WEAVES HER WAY UP THE STAIRCASE (USING THE ACOUSTICS OF THE DOMED CEILING TO GREET EFFECT) SINGING THE, SOPRANO CADENZA, 3RD MOVEMENT. RALPH VAUGHAN WILLIAMS PASTORAL SYMPHONY.*

TANGLED DANCERS (Amy and Georgina) IN COSTUME WEAVE THEIR WAY UP THE STAIRCASE, DANCING IN A SERIES OF MOVEMENTS REMINISCENT OF *CHEERING* ON THEIR LOVED ONES AT THE SPORTS DAY, *WAVING OFF TO WAR* WITH WHITE HANDKERCHIEFS, BEING WOUNDED IN THE ARM AND KNOWING THEY ARE DEAD. (these movements return in the Finale)

AS AMY ARRIVES AT THE TOP OF THE STAIRS, SHE SINGS

(4.40) *'THE LADS IN THEIR HUNDREDS'*
BY GEORGE BUTTERWORTH. DANCERS CONTINUE MOVEMENTS AS ABOVE BUT BECOMING PHYSICALLY MORE ANIMATED IN REACTION TO THE WORDS OF THE

LADS NOT RETURNING v4

DESOLATION AT THE END OF THE SONG. AMY S (REMAINS IN SIGHT ON STAIRCASE FOR THIS SONG EVEN THOUGH CAMERA ANGLE MAY NOT SEE HER.

The lads in their hundreds to HEATON (changed from Ludlow) come in for the fair,
There's men from the barn and the forge and the mill and the fold,
The lads for the girls and the lads for the liquor are there,
And there with the rest are the lads that will never be old.

There's chaps from the town and the field and the till and the cart,
And many to count are the stalwart, and many the brave,
And many the handsome of face and the handsome of heart,
And few that will carry their looks or their truth to the grave.

(5.53) I wish one could know them, I wish there were tokens to tell
The fortunate fellows that now you can never discern;
And then one could talk with them friendly and wish them farewell
And watch them depart on the way that they will not return.

DANCERS CHANGE MOVEMENT ON *NOT RETURN* USE
HANDKERCHIEFS AS BANDAGES ON WOUNDED ARMS.

But now you may stare as you like and there's nothing to scan;
And brushing your elbow unguessed-at and not to be told
They carry back bright to the coiner the mintage of man,
The lads that will die in their glory and never be old.

(6.49)
Amy:

RVW PASTORAL SYMPHONY SOPRANO SOLO.

AS AMY FADES OUT OF HEARING (7.36) WALKING DOWN
THE CORRIDOR FOR DIMINUENDO EFFECT.

(7.41) THE DANCERS STOP DANCING AND DROP THEIR HANDKERCHIEFS AT THE
END OF SOPRANO SOLO. AT THIS MOMENT WE IMMEDIATELY HEAR THE
CELLO PLAYING HEROES PIECE NO 1 FROM THE DINING ROOM.
(HEAVY BOW, PLAYED STRONGLY WITH A SENSE OF DARKNESS AND AGGRESSION)

CC LEADS US INTO THROUGH THE DINING ROOM DOOR INTO THE DINING
ROOM FOLLOWING THE MUSIC - ENSURING A DRAMATIC, AUDIBLE AND PHYSICAL
FLOW FROM STAIRS TO NEXT ROOM.

Scene 3. Int. Dining room. 1915

CELLO CONTINUES.

ORIGINAL HALL PAINTINGS (1790) ON THE WALL. THERE IS AN ADJACENT

CLOSED DOOR TO THE SALON. WOODEN FLOOR. A LARGE WINDOW ONLY HALF SHUTTERED SO YOU CAN SEE THE FIELD BEYOND.
A LARGE TABLE, 2 CHAIRS, A CHALK BOARD WITH THE HEATS OF THE INTER BATTALION BOXING MATCHES WRITTEN ON IT.

THE ROOM IS BEING USED AS A CHANGING ROOM FOR THE BOXERS.
WE SEE **WALTER** MINNIE'S HUSBAND GETTING READY FOR HIS MATCH. HE JOGS ABOUT, LOOKING OUT OF THE WINDOW HE HAS HIS GLOVES ON BUT NOT TIED, HE IS WEARING LONG SHORTS, BOOTS AND A VEST. HIS ARMY CAP SITS ON A CHAIR

THE CELLIST SITS TO ONE SIDE IN CLOTHES OF THE PERIOD.
AS CELLIST SEES THAT ALL THE AUDIENCE ARE SETTLED, SHE CHANGES THE PIECE TO PRE - EMPT MINNIE'S ENTRANCE - (this become Minnie's leitmotif)

(8.42) *HEROES PIECE NO 2 (played gently and with tenderness)*
(8.54) MINNIE ENTERS (CELLO CONTINUES UNDERSCORING DIALOGUE)

Walter: You've been gone for ages. I was getting worried;

Minnie: I came over all over faint, needed some fresh air.

Walter: Here help me tie these up.
Walter holds out his gloved hands and Minnie ties them.

Walter: Minnie will you hurry up now. It's the final.

(9.11) CELLO FADE OUT

Minnie: You've plenty of time.

Walter: There's half of Manchester stood out there, took me nigh on 20 mins to get passed the crowd for the semis.... I want to be in the ring, ready to put the frighteners up John Horrocks when he comes out. That way I get the advantage...

Minnie: Oh Walter, does it really matter that much?

Walter: Oh aye, half the battle is won and lost in the mind. Your opponent may be the strongest paper but if you get him to doubt his own strength then your halfway to thrashing the beggar. (not on film as actor slipped this perf) *As he speaks Walter darts about, practicing his moves.*

Minnie: Why does it have to be a thrashing?

Walter: The 16th Battalion are all strutting round like cocks of the camp saying they have the championship in the bag. If I can snatch the trophy out of their dirty mitts that means the 17th Battalion are overall champions... Anyway, do you want to see me beaten?

Minnie: I didn't want you to fight at all.

Walter: I can't let the lads down; I'm the best we've got.

Minnie: I don't like seeing you all bloodied like that.

Walter: Give over, it's a badge of pride. Women should never be allowed to talk about boxing, they don't get it...

Minnie: What's to get? You stand in a ring and belt each other.

Walter: There's a lot more to it than that, it's a tactical game, you've got to be quick as a flash, read your opponent's move and then belt him one.

Minnie finishes doing up his gloves.

Minnie: I just don't understand why things always have to be decided by strength and violence. Why can't you have a competition for who's the smartest? The kindness?

Walter: Oh that's right, I tell you what I won't go in the ring and lamp him. I'll just go in there and give him a big kiss. That'll go down well with the judges.

Minnie: I didn't mean that exactly. [BEAT] But you are kind Walter, you're lovely.

Walter: Shut up; don't go telling anyone that.

Minnie: I just think we'd do well to put kindness before anger these days.

Walter bursts out laughing.

Minnie: What are you laughing at?

Walter: Women should stay out of things they know nothing about. Now come on I've got a fight to win for my little lad.

He puts his hand on her belly.

Minnie: And what if it's a girl?

(10.30) CELLO HEROES PIECE NO 2, PIZZICATO ONLY. LIKE GENTLE SOOTHING
TICK TOCKING HEARTBEAT AND AS A METAPHORICAL COUNTING DOWN TIME.

Walter: I'd go round the bend dealing with two of you....

Minnie: Don't say that Walter.

Walter: Come on now I was kidding, you know I'll love the little blighter either way.

He heads to the door ready for his fight.

Minnie: You go ahead, I'm still feeling a bit flush, and I need a minute here, where it's nice and cool.

Walter: Well don't be long; don't want to miss my big moment.
Walter heads out. (NB: the actor will run around the hall to the window outside)

MINNIE TAKES A MOMENT AND LOOKS AT THE PEACE LEAFLET. SHE THINKS AND READS A SECTION OUT LOUD. (LEAVING LONG ENOUGH FOR WALTER TO GET AROUND TO THE OUTSIDE OF THE WINDOW)

(12.32) **Minnie:** ...These men would never deign to pick up a rifle themselves and yet they'd see us killed by the random firing of a million German guns.

(12.49) (KNOCK ON WINDOW) AND A LOUD SHOUT FROM OUTSIDE MINNIE LOOKS UP STARTLED, SEES WALTER OUTSIDE.

Walter: (*Shouting*) Get a shift on.

ANN YATES WHO IS MINNIE GOES TO LEAVE, BUT FINDS HERSELF FACE TO FACE WITH
COMING IN THE DOOR.

(13.02) Ann: Sorry I didn't realise anyone was in here.

Minnie: I was on my out.

Ann: Don't go on my account, it's lovely and peaceful in here.

Ann walks round and looks at the room, with much more of sense of entitlement than Minnie.

Minnie: Aye, first time my poor ankles have cooled down all week, but my Walter will be mad as hops if I miss his big fight.

Ann: Oh, he's one of these [boxing chaps](#), is he?

(13.24) [CELLO HEROES PIECE NO 2 PIZZICATO ENDS ON BOXING CHAPS.](#)

Minnie: He's in the final.

Ann: *(Trying to be polite)* you must be very proud.

Minnie: Well, I'm pleased for him, but tell you the truth I'd rather not watch myself. I don't like fighting.

Ann: I know what you mean, all that blood and shouting. I'd stay a while in here if I were you...

Minnie: No, he won't like it if I miss the match.

Ann: There's that many out there I doubt he would notice.

Minnie: I've never seen so many folks in Heaton Park. Could barely get mi bump through.

Ann: The last time I was here I came to Listen to Mrs Pankhurst speak, the grass was a blanket of people.

Minnie: Do you know Mrs Pankhurst; I thought she supported the war? Why don't you?

Ann: I don't believe violence is ever the answer.

Minnie: I suppose if he asks, I could tell him I were stood at the back.

Minnie smiles at Ann- a little conspiracy between them. They sit.

(14.49) **Ann:** So, when is the stork due?

Minnie: Hopefully not long now, I'm fit to burst, and I'd like the baby to meet his father before he ships off.

Ann: He's going soon then?

Minnie: They've got some big push on the German lines; need all the troops they can get apparently.

Ann: Then let's hope the baby comes before he goes.

Minnie: Well, if not, they'll be home again by Christmas.

Ann: I really hope so.

Minnie: Bet you want it to go on don't you, you and your lot will have egg on your face if we've won by then.

Ann: Believe me I'm praying every day for the war to end, but even when it does I'm not sure there will be winners either way, just a side who loses a little bit less.

Minnie: Well, we're in it now and I have to hope for the best.

Ann: I didn't mean to upset you; I do admire anyone who puts their life on the line for what they believe is right.

Minnie: What about your husband? Is he fighting?

Ann: I wouldn't have thought so... The man can barely get rid of a spider, shouldn't think he'd be going to war, but I left him a long time ago, so I've no idea what he'll do.

Minnie: Well I love my Walter....

Ann: ...sure you do.

Minnie: And I don't want to see him go to war, and get hurt but what can I do?

Ann: You could talk to him.

Minnie: He won't listen to me and anyway this war is happening, no matter we say or do.

(16.33) **CELLO HEROES PIECE NO 3. UNDERSCORE POSITIVELY BUT MEZZO UNTIL**

Ann: *Every single one lay down (undertone of fear - lambs to the slaughter)*
You know, when I was a girl, I had a short cut home past a farmer's field and I always loved going by during lambing season. One time this inquisitive one came towards me and I touched its soft ears, beautiful. The farmer was furious, 'They're not pets, they're here to get fattened up for the table'. I walked a different way after that, but then a few months later, I happened to go that way and there were just the yews in the field. Lay there. *Every single one lay down.* And the farmer couldn't get them to stand up, he was shouting, and the dog was barking, but nothing would move them. I ran home and I told my father and he said, 'That always happens on the day they take the lambs. Even though they can't change what happens, they make their feelings known.' Now you could argue that it makes no difference to the farmer, but I haven't eaten lamb since.

Minnie: I didn't realise they did that.

Beat.

Minnie: You know...I do admire you. For trying.

Ann: It's not easy, some of the things they shout at me, it's all I can do not to pull a gun on them myself!

Minnie gets up and goes to look out of the window.

Minnie: People are like herds aren't they, just do what they're told and don't ask questions.

Ann: *I believe they will start asking questions, in time.*

Minnie: I did try to talk Walter out of enlisting with the baby on the way. Thought I'd got through to him an all, but then all his pals signed up and now he won't stand me talking about it.

Ann: You'd be surprised how many other wives and mother feel the same. Just because people don't agree with what you're saying, you've still got the right to speak up.

Minnie is thinking on this when Walter enters bloodied, sweating and angry.

(19.10)
MOMENT AND

CELLO HEROES PIECE NO 6. PLAYED AGGRESSIVELY TO SHATTER THE
ANNOUNCE WALTERS ENTRANCE

Minnie Oh Walter...

Walter Where the bloody hell were you?

Minnie: What happened?

Walter: I was doing alright, I'd have beaten him, if I wasn't so busy mithering about where you were.

Minnie: I'm sorry; I was just on my way.

Walter: I've taken a right pummeling because of you.

Ann: Perhaps you should go and see a nurse rather than shouting.

Minnie: It's okay, I'll take care of it.

Ann: I hope everything works out; it was really nice talking to you. Get that LIP seen to Walter.

Ann leaves and Walter turns on Minnie.

Walter: How does she know my name? Who is she?

Minnie: No one, just some woman who walked in. Now tell me what happened in the fight.

(19.49) CELLO OUT.

Walter: I've already told you; I got a pasting.

Minnie: I'm sure it wasn't that bad.

Walter: Flamin 16th took the championship didn't they.

Minnie: I am sure you did your best.

Walter: Well At least we beat the 19th and I did make it to the final and here, I won you this...

He hands over a cake slice.

Minnie: Oh, right a cake slice... Lovely.

Walter: Just wish you'd been there to see it.

Minnie: Tell you the truth Walter, I couldn't stand by and watch some bloke hit you with our baby inside me.

Walter: You've always been soft as butter you Minnie.

Minnie: Well, I do worry about you.

Walter: Ah well it's all over now.

Minnie: It's not over, it's just starting... You're going away, and I'll be here worrying.

Walter: Oh, come on it'll be alright, I'll be with the lads.

Minnie: All of you going over there fighting a war you know nothing about.

Walter: What do you mean know nothing about?

Walter jumps up and grabs the leaflet.

Walter: Is this from that woman? Has she been putting ideas in your head?

Minnie: You know this is what I think, and I've got the right to have my say. Why don't you just read it Walter?

*Walter flies away from Minnie towards the center of this room.
Pacing, with the leaflet
still in his hand, his blood now staining its pages.*

Walter: Why say this to me now? This is the worst time. I can't have that in my mind while I'm out there in the trenches. You think I need to be sat there with my rifle trained, wondering if I've done the right thing? Crying like a little girl?

Minnie starts to breathe deeply.

Minnie: Walter!

Walter: *(looking out of the window)* I need you to be cheering me on, not coming out with daft ideas. It's dangerous and I won't have it.

Minnie has a contraction and winces in pain.

Minnie: Walter this doesn't feel right.

Walter: No. I'm putting my foot down and that is that.

Minnie: No, I think I need to see the nurse; the baby might be coming.

Walter rushes over to his side.

Walter Here? You can't have it now.

Minnie winces in pain. Walter goes to hold her hand but realises...

Walter: I've still got my bleeding wrappings on.

[\(22.00\) CELLO HEROES PIECE NO 2 PIZZICATO - MINNIE'S LEITMOTIF LINKING TO EARLIER PEACEFUL MOMENT \(12.49\)](#)

Minnie: Then best hurry up and get help, I think I need to lie down.

Walter leads her to the door.

Walter Hang on a bit longer George.

Minnie George?

Walter If it's a boy.

Minnie and if it's a girl?

Walter Oh I think it's definitely a lad, giving us trouble already.

Minnie: Fine, George if it's a boy. I just really need to lie down!

Walter: I'm here you'll be okay.

He puts his arm round her and puts one hand on her belly, boxing gloves still on. He leads her out of the room.

Walter: At least I'll get to meet my son. My little George.

Walter and Minnie exit, leaving the bloody leaflet on the floor. Her lace scarf accidentally falls on the floor.

CELLO STOPS AFTER THEY EXIT.

THE SALON DOOR OPENS.

(22.20) SOUND OF A TYPEWRITER IS HEARD. (RECORDED AND PLAYED ON SPEAKER IN THE ADJACENT SALON) DANCER ENTERS AND GIVES THE AUDIENCE SOLDIERS LETTERS AND INVITES THEM TO FOLLOW HER. DANCER AND CC LEAD AUDIENCE INTO THE ADJACENT SALON. SOUND CONTINUES LOUDER. CELLIST EXITS AFTER AUDIENCE HAVE ALL GONE.

Scene 4. Salon

AUDIENCE SETTLE IN SALON.
THE SET IS TO DEPICT THE LETTERS TO AND FROM THE FRONT, AND A ROOM TURNED INTO A POSTAL ROOM DURING THE WAR.

SET: THERE ARE THREE LARGE WINDOWS. ONLY ONE SHUTTER IS OPEN SLIGHTLY. THERE ARE STACKS OF SEPIA PHOTOS AND LETTERS ALL OVER THE FLOOR.

A 4 M X 1.M STAGE FLAT STANDS TO THE RIGHT OF THE WINDOW. IT IS PAINTED IN CHARCOAL WITH IMAGES OF A FIRST WORLD WAR TRENCH AND ODD LINES OF POETRY BY SASSOON AND OWEN (THE

FULL PICTURE OF THE FLATS IS SEEN IN FINALE) THE FLAT STANDS ON A PIECE OF PAINTED FLOOR CLOTH SHAPED LIKE A SHEET OF LETTER PAPER WITH MUD EFFECT AND LINES OF WORDS AND POETRY. AT ITS BASE ARE SANDBAGS HIDDEN BEHIND THEM IS AN LX UPLIGHTER TO ADD EFFECT ESP FOR THE EVE SHOWS.

PHOTOS OF THE 1915 BOXING DAY ARE ON THE MANTELPIECE.

A WOODEN TABLE STANDS TO ONE SIDE WHICH ONE OF THE DANCERS IS STANDING ON.

SHE HAS A PIECE OF LACE AROUND HER NECK.

ON THE TABLE IS WALTERS FOLDED UP ARMY JACKET.

SOUNDTRACK
AUDIENCE.

CONTINUES. PLAYED FROM HIDDEN SPEAKERS BEHIND THE

The narrative at the beginning of Spilled Ink is to show the transition of Minnie and Walters baby (George) being born and Walter going off to war. The only contact now will be through letters sorted by the postal girls. Walter is alone with his thoughts in a 'no-person' kind of space. The juxtaposition between the 'real' sports day and this space is to advance time and to heighten the dislocation of Walter and Minnie's lives as he goes to war. For Walter it is an invisible 'emotional interim' - for the audience it is a very contemporary imagining with an almost dream-like voyeuristic quality - as we see the disintegration of Walter's mind and the suffering of the postal girls. Using dance to interpret this emotional trauma I believe magnifies the effect of the narrative. Most veterans never spoke of their war time trauma, especially those who suffered from shell shock. We learn more of Walters experience in the final scene.

(22.49)
her 'job',

(Georgina)

Dancer on the table (AmyD) moves energetically and monotonously at

movements mimicking typing a letter whilst the other dancer

the other dancer repeatedly sorts out the letters on the floor.

(23.07)

Walter walks in with the bloodied peace leaflet and puts it down on the table.

(23.12)

the table takes

(23.29

suddenly and

The soundtrack includes a 3-note trumpet call as the dancer (Amy) on

his jacket and shapes it into a baby like bundle before shaking it out

- helping him to put it on.
 (23.50) Amy then takes the lace from around her neck and gives it to Walter. The second dancer Georgina helps him with his jacket and turns him the way he must go.
- He leaves.
 (24.17) Dance continues.
 MUSIC phrenetic typing the dancers share letters with the audience. The letters sometimes appear to 'stick' to them as if they can't escape the words, quite often the telegram telling of a soldier's death.
- (24.37) MUSIC piano, violin is added onto soundtrack.
 (25.16) add guitar
 (26.06) dancers build the dance together
 (26.47) drum kit added, building pace
 (27.18) tempo builds
 (28.19) dance as if imagining Walters shell shock through the letters they have read
- (29.51) tempo at its fastest, most phrenic
 (30.05) Return to typing only. Dancers find a stillness out of the phrenic
 (30.16) The dance builds pace with repetition and a more frantic, serious aggressive tone.
- (30.20) Door squeaks open
 (30.24) Walter re-enters, 'shell shocked'. Eyes glazed. Holding Minnie's piece of lace. He is fully dressed but his uniform is disheveled.
- (30.58) The typing noise on the soundtrack now sounds like ricocheting bullets, and sound of horses and men in distress are added.
- (31.49) Walter crosses to the window and looks out of it.
- AmyD collapses onto the table, physically and mentally broken as the cacophony of sound continues to a crescendo.
- (32.44) Georgina dancer makes her stand up and they get back to work.
- (33.12) SOUNDTRACK returns to guitar, typing and drum kit
 (33.12) Frenetic work movements.
 (34.36) Guitar string plucked, typing stops, tempo slow.
 AmyD goes to Walter. He shies away from her touch and embrace. She tries to dance with him. Finally, she turns him around.
- (35.49) Horse sounds, typing returns, desperate movement to

try to get Walter to react
(foreshadowing what Minnie will have to cope with)

(36.35) Georgina gives AmyD his discharge papers, Georgina then lays a path of papers on the floor for him to follow.

(36.58) Amy gives papers to Walter and takes the piece of lace he has been clutching and she leads him over the 'paper discharge path' until he exits. (37.40)
Georgina exits.
AmyD remains.

SOUNDTRACK
Slow fade out.

(37.41) **CELLO HEROES PIECE NO 2 (BOWED)** signifying Minnie's entrance.
An older Minnie enters and crosses to AmyD. Minnie and Amy mirror each other's gesture reminiscent of the young Minnie putting her hair behind her ear as seen in scene 1. Amy gives Minnie her piece of lace and Minnie places it around her neck and crosses to the mantelpiece to look briefly at the photos.

IT IS NOW APRIL 1942

Minnie older now, (played by the same actor who played Ann in scenes 1).

Well-dressed working class she carries herself with confidence and has an air of wisdom

about her but she gets emotional as she looks at her boy all dressed in uniform.

(38.30) **CELLO OUT**

(38.40) **GEORGE, (MINNIE AND WALTER'S SON) ENTERS DRESSED IN RAF UNIFORM.
HE IS 18, MORE WELL-SPOKEN THAN WALTER AND MORE EDUCATED**

Minnie: George, oh look at you.

George turns and sees her on the verge of tears.

George: Don't start already Mum.

Minnie: I'm sorry, it's just so good to see my boy again, I've been worried sick for months.

George: I'm alright Mum....

Minnie: When I heard on the wireless there were so many planes went down over Augsburg I really thought the worst George.

George: I told you, I'm one of the lucky ones.

Minnie: I'm just glad you're back safe and being posted so close to home again.
She hugs him.

Minnie: Your Dad sends his love too.

George: Right.

Minnie: He did want to come along, but his bad leg was playing up again last night.

George: Don't tell me, he had to have a nip of something strong for the pain.

Minnie: You know he's not well George.

George: Oh, I know.

Minnie: He did want to see you get your medal, but tell you the truth, it's not easy for him to come here. He's not been back at all since they brought him home from the Somme.

George: No need to explain Mum, I wasn't expecting him to turn up anyway.

Minnie: Hopefully he'll make it next time we come to visit.

George: Not sure how long I'll be posted here; they're talking about sending some of us pilots to train with a new squadron. Some fancy kind of bomb this fella called Wallis is working on.

Minnie: It'll be a few months at least, won't it?

George: There's a real push on to attack Hitler on his own turf now and they need all the pilots they can get.

Minnie: Oh, I was just hoping you and Nancy might have time to tie the knot

before your next mission.

George: Even if I had time, not sure Nancy does.

Minnie: Oh George, there's not been any trouble between you?

George: I've hardly seen her since I got back. She's that busy with the WAF's and now she's got involved with this relief thing, wants to go off to Greece and help deliver food over there.

Minnie: Greece? Well, she's a brave lass, knows her own mind. I like that about her, I thought you did an all.

George: I do, but not everyone else sees it like that. Some of the lads think it's almost treason to go behind enemy lines.

Minnie: That what you think?

George shrugs- not really.

Minnie: Then it shouldn't matter what anyone else says. You know some of your Dad's pals thought I was trouble when we were first wed.

George: You've never caused any trouble in your life Mum.

Minnie: You know I did try to talk him out of enlisting at the start of the Great War, but he wouldn't hear a word of it.

George: There's a surprise, Dad's always done exactly what he wanted.

*Minnie glances over at a photo on the wall of the sports day in 1915-
Nancy hurries in- she is a young and dynamic WAF
(Played by the same actress who played Minnie in scenes 1 and 2.)*

(47.41) Soooooorrrrrry (long shout from off stage then Minnie enters running)

Nancy: I got caught up at a meeting, then the flaming buses were running late cause of a raid down Bury Old Road.

Minnie: Don't worry love; you've not missed anything.

Nancy: Thanks, Mrs Taylor.

Minnie: I've told you, it's Minnie.

Nancy: Thanks Minnie, and I am sorry George.

George: Luckily the Air Marshall is running late an all, it'll be a while before he gets here for the ceremony.

Nancy: It'll give us chance to look round, not often you get to see inside a fancy hall.

Minnie: Oh I've been here before. His Dad was stationed here with the pals in the Great War. In fact, I very nearly had George in the room next door!

Nancy: He never told me that.

Minnie: I had to cross me legs to make it to the nurses station!

George: oh Mam, give over, you're not telling that story again!

Nancy: You kept that one quiet Georgie, wait until I tell the girls in the WAF, you were nearly lord of the manor!

Minnie walks over top the photo.

Minnie: In fact, I think this was taken on the day he was born. Look, George, you can see your dad in his boxing gloves.

Nancy: You're kidding me, is that Walter? I didn't know he was a boxer.

Minnie: He was good, an' all, got right to the final. When he lost it was my fault as usual.

George: Well, he liked throwing his weight about.

An awkward silence which Nancy fills.

Nancy: Fancy that being here. Why don't you ask if you can have it George?

George: Why would I want a picture of that? He got leathered then, and he's been getting leathered ever since.

Minnie: Don't you talk about your father in that way George Taylor.

George: Sorry Mum, but it's true.

Nancy: Why don't we go and have a nice cup of tea in the Nafi? No point sitting round here if it's going to take forever.

George: I suppose not...

Nancy: We can talk wedding plans.

George: Mum reckons we should tie the knot before I go off on my next mission.

Nancy: I'd like that, but now they're talking of lifting the blockade I could be going to Greece as early as next week.

George: Next week?

Minnie: What exactly is it you're doing over there love?

George: She's going to help with a nice little food package for the Nazi's.

Nancy: (Turns to Minnie) It's for the children who are starving behind this blockade, and George knows that.

George: Yeah, but there's a blockade in place for a reason, it's there so the Nazi's can't get supplies and the sooner the war's over, the quicker things will go back to normal.

Minnie: They thought the Great War would be over by Christmas and look how that went on.

George: No one knew what they were fighting for back then. This is different; sacrifices have got to be made to stop a tyrant like Hitler.

Nancy: I feel the same way as you George, but all this Oxford Famine committee wants to do is go over there and help those children.

Minnie: Good for you Nancy, a woman once told me, that even if no one listens, you've got to question things and do what you believe is right.

Nancy: I'm going to.

Minnie: I wish I had your courage at that age. You know if I was a few years less in the tooth, I'd go to Greece myself.

Nancy: Why couldn't you anyway?

George: Mums never been further than Southport!

Minnie: Well, I do have Walter to think about.

George: He could take care of himself perfectly well if he wanted.

Minnie: He'd hit the roof George, and you know it.

George: Only it's not the roof that he'd hit.

Minnie: Yes, George he's a troubled man.

George: Look I don't want you to go to Greece, I don't want Nancy to go, but if she really wants this I'm not going to be like him and stop her doing what she thinks is right.

Nancy: You wouldn't dare.

George: If Dad starts trouble, I'll have a word with him.

Minnie: No George.

(44.10) CELLO HEROES PIECE NO 2. PLAYED BOWED. (LINKING HER MEMORIES TO SCENE 1)

Minnie goes over and looks at the picture.

Minnie: You know, he was soft once your dad, and very kindhearted, back then. He could move fast, but he never really wanted to thump anyone. He just wanted to impress his mates. That's why he fought. That's why he joined up. They saw it like a game, only it wasn't a game. He's the only one who came back.

(44.49) CELLO OUT *On, he's the only one who came back.*

George: He'll be alright Mum; I'll look in on him if you want to go.

Nancy: You could always just go to Oxford and help pack.

Minnie: Despite what my son thinks I am capable of making it further than Southport. I want to help: I've always wanted to help.

George: It's not too late.

Minnie If I can help the children of other mothers.

(45.07) SOUND FROM OUTSIDE THE WINDOW WE HEAR A MILITARY BAND (RECORDED TRACK of HOLYROOD RAF (QUICK MARCH) PLAYED ON A PORTABLE PLAYER UNDER THE WINDOW FROM OUTSIDE)

George panics as he is going to be late,

George goes to put his leather gloves on, but he struggles (45.31)

Minnie goes to help him, reminding her of when she tied Walters boxing gloves.

Minnie slowly leaves followed by Nancy.

George alone is about to exit but turns slowly back.

(45.51) He advances to the mantelpiece and salutes his father's photo.

CAST TAKE A BOW (NOT ON FILM)

(46.11) DOOR TO THE ADJACENT BILLIARD ROOM IS OPENED. AUDIENCE ARE LED OUT BY CC. THROUGH BILLIARD ROOM WHERE WE SEE THE CARETAKER (DAVE CLEGG) WINDING UP AN OLD GRAMOPHONE PLAYER.

SOUND PLAYING A RECORDING OF *BE MY LOVE* BY ENRICO CARUSO.

AUDIENCE CARRY ON THROUGH TO THE MUSIC ROOM

(46.37) SOUND *BANKS OF GREENWILLOW* BY GEORGE BUTTERWORTH IS HEARD AS THEY ENTER. (PLAYED ON HIDDEN BLUETOOTH SPEAKERS).

AUDIENCE ARE SEATED IN CURVED INFORMAL ROWS WITH A CENTRAL AISLE FACING THE ORGAN.

THE ROOM IS SIMPLY SET. A STOOL AT THE ORGAN.

THE SHUTTERS ON THE FIVE WINDOWS ARE OPEN FOR DAY TIME SHOWS AND TWO FOR EVENING SHOWS. SIMPLE TRIPOD LIGHTING WITH LED LIGHTS FOR EVENING SHOWS.

Please note: (*The Unknown Bugler* flows straight through, but due to the formatting of the playwrights script I was unable to paste it here, please open the pdf below).

Play 2, The Unknown Bugler by Peter Kerry

Please click on the pdf below to open the full script. You will need Adobe Reader.



THE UNKNOWN
BUGLER2 By Peter Kei

Complete poems. The highlighted text was used in the Finale

The Last Post, Carol Ann Duffy, 2009

In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.
If poetry could tell it backwards, true, begin
that moment shrapnel scythed you to the stinking mud ...
but you get up, amazed, watch bleed bad blood
run upwards from the slime into its wounds;
see lines and lines of British boys rewind
back to their trenches, kiss the photographs from home -
mothers, sweethearts, sisters, younger brothers
not entering the story now
to die and die and die.

Dulce - No - Decorum - No - Pro patria mori.

You walk away.

You walk away; drop your gun (fixed bayonet)

like all your mates do too -

Harry, Tommy, Wilfred, Edward, Bert -

and light a cigarette.

There's coffee in the square,
warm French bread
and all those thousands dead
are shaking dried mud from their hair
and queuing up for home. Freshly alive,
a lad plays Tipperary to the crowd, released
from History; the glistening, healthy horses fit for heroes, kings.
You lean against a wall,
your several million lives still possible
and crammed with love, work, children, talent, English beer, good food.
You see the poet tuck away his pocket-book and smile.
If poetry could truly tell it backwards,
then it would.

DULCE ET DECORUM EST, Wilfred Owen, (written 1917, pub 1920)

Bent double, like old beggars under sacks,

Knock-kneed, coughing like hags, we cursed through sludge,

Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.

Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of tired, outstripped Five-Nines that dropped behind.

Gas! Gas! Quick, boys! – An ecstasy of fumbling,

Fitting the clumsy helmets just in time;

But someone still was yelling out and stumbling,

And flound'ring like a man in fire or lime . . .

Dim, through the misty panes and thick green light,

As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight,

He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace

Behind the wagon that we flung him in,

And watch the white eyes writhing in his face,

His hanging face, like a devil's sick of sin;

If you could hear, at every jolt, the blood

Come gargling from the froth-corrupted lungs,

Obscene as cancer, bitter as the cud

Of vile, incurable sores on innocent tongues,

My friend, you would not tell with such high zest

To children ardent for some desperate glory,

The old Lie; **Dulce et Decorum est**

Pro patria mori.

Anthem for Doomed Youth, Wilfred Owen, 1917

What passing-bells for these who die as cattle?

Only the monstrous anger of the guns.

Only the stuttering rifles' rapid rattle

Can patter out their hasty orisons.

No mockeries now for them; no prayers nor bells;

Nor any voice of mourning save the choirs, –

The shrill, demented⁶ choirs of wailing shells;

And bugles calling for them from sad shires.

What candles may be held to speed them all?
Not in the hands of boys but in their eyes
Shall shine the holy glimmers of goodbyes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of patient minds,
And each slow dusk a drawing-down of blinds.

Futility, Wilfred Owen, 1917

Move him into the sun —
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.
Think how it wakes the seeds —
Woke, once, the clays of a cold star.
Are limbs so dear-achieved, are sides
Full-nerved, — still warm, — too hard to stir?
Was it for this the clay grew tall?
— O what made fatuous sunbeams toil
To break earth's sleep at all?

Argonnerwald, um Mitternacht

Pionierlied aus dem Weltkrieg, 1915

Written by an anonymous German soldier (sapper or combat trench engineer) thinking of his love

The music composed by Herman Albert Gordon, 1915

Argonnerwald, um Mitternacht,
Ein Pionier stand auf der Wacht.
Ein Sternlein hoch am Himmel stand,
Bringt Grüße ihm aus fernem Heimatland.

Und mit dem Spaten in der Hand,
Er vorne in der Sappe stand.

Mit Sehnsucht denkt er an sein Lieb,
Ob er es wohl noch einmal wiedersieht.

Und donnernd dröhnt die Artill'rie,
Wir stehen vor der Infant'rie,
Granaten schlagen bei uns ein,
Der Franzmann will in uns're Stellung 'rein.

Und droht der Feind uns noch so mehr,
Wir Deutschen fürchten ihn nicht mehr.
Und ob er auch so stark mag sein,
In uns're Stellung kommt er doch nicht 'rein.

Der Sturm bricht los! Die Mine kracht!
Der Pionier gleich vorwärts macht.
Bis an den Feind macht er sich ran
Und zündet dann die Handgranate an.

Die Infant'rie steht auf der Wacht,
Bis daß die Handgranate kracht,
Geht dann mit Sturm bis an den Feind,
Mit Hurra bricht sie in die Stellung ein.

Argonnerwald, Argonnerwald,
Ein stiller Friedhof wirst du bald.
In deiner kühlen Erde ruht
So manches tapfere Soldatenblut.

Translation

Argonne Forest, at midnight

A sapper's song from the World War, 1915

Argonne Forest, at midnight,
A sapper stands on guard.
A star shines high up in the sky,
bringing greetings from a distant homeland.

And with a spade in his hand,

He waits forward in the sap-trench.
He thinks with longing on his love,
Wondering if he will ever see her again.

The artillery roars like thunder,
While we wait in front of the infantry,
With shells crashing all around.
The Frenchies want to take our position.

Should the enemy threaten us even more,
We Germans fear him no more.
And should he be so strong,
He will not take our position.

The storm breaks! The mortar crashes!
The sapper begins his advance.
Forward to the enemy trenches,
There he pulls the pin on a grenade.

The infantry stand in wait,
Until the hand grenade explodes.
Then forward with the assault against the enemy,
And with a shout, break into their position.

Argonne Forest, Argonne Forest,
Soon thou wilt be a quiet cemetery.
In thy cool earth rests
much gallant soldiers' blood.

L'adieu du cavalier

Guillaume Apollinaire, 1916

Translation below by Anne Hyde Green

Ah Dieu ! que la guerre est jolie
Avec ses chants ses longs loisirs
Cette bague je l'ai polie
Le vent se mêle à vos soupirs

Adieu ! voici le boute-selle
Il disparut dans un tournant
Et mourut là-bas tandis qu'elle
Riait au destin surprenant

The Cavalier's farewell

Oh God! What a lovely war
With its hymns its long leisure hours
I have polished and polished this ring
The wind with your sighs is mingling

Farewell! The trumpet call is sounding
He disappeared down the winding road
And died far off while she
Laughed at fate's surprises.

San Martino del Carso

Valloncello dell' Albergo Isolato, 27 August 1916

Di queste case
Non è rimasto
Che qualche

Brandello di muro
Di tanti
Che mi corrispondevano
Non è rimasto

Neppure tanto
Ma nel cuore
Nessuna croce manca
E' il mio cuore
Il paese più straziato

Translation (anonymous)

Of these houses

nothing
but fragments of memory

Of all who
would talk with me not
one remains

But in my heart
no one's cross is missing
My heart is
the most tormented country of all

To Whom it May Concern (Tell me Lies About Vietnam)

Adrian Mitchell, 1964

I was run over by the truth one day.

Ever since the accident I've walked this way
So stick my legs in plaster
Tell me lies about Vietnam.
Heard the alarm clock screaming with pain,
Couldn't find myself so I went back to sleep again
 So fill my ears with silver
 Stick my legs in plaster
 Tell me lies about Vietnam.
Every time I shut my eyes all I see is flames.
Made a marble phone book and I carved all the names
 So coat my eyes with butter
 Fill my ears with silver
 Stick my legs in plaster
 Tell me lies about Vietnam.

I smell something burning, hope it's just my brains.
They're only dropping peppermints and daisy-chains
 So stuff my nose with garlic
 Coat my eyes with butter
 Fill my ears with silver

Stick my legs in plaster
Tell me lies about Vietnam.

Where were you at the time of the crime?

Down by the Cenotaph drinking slime

So chain my tongue with whisky

Stuff my nose with garlic

Coat my eyes with butter

Fill my ears with silver

Stick my legs in plaster

Tell me lies about Vietnam.

You put your bombers in, you put your conscience out,

You take the human being and you twist it all about

So Chain my tongue with whisky

Stuff my nose with garlic

Coat my eyes with butter

Fill my ears with silver

Stick my legs in plaster

Tell me lies about Syria, Afghanistan, Iraq, Kosovo, Burma, Rwanda, Nicaragua, Guatemala, Cambodia, Chile, Bosnia, China, Korea, Suez, Hiroshima, Nagasaki – and Vietnam.

Material for rehearsal inspiration

➤ Sassoon's Declaration

In July 1917 Siegfried Sassoon's *A Soldier's Declaration* was published in The Times and was subsequently read out in Parliament.

I am making this statement as an act of wilful defiance of military authority because I believe that the War is being deliberately prolonged by those who have the power to end it. I am a soldier, convinced that I am acting on behalf of soldiers. I believe that this War, upon which I entered as a war of defence and liberation, has now become a war of aggression and conquest. I believe that the purposes for which I and my fellow-soldiers entered upon this War should have been so clearly stated as to have made it impossible for them to be changed without our knowledge, and that, had this been done, the objects which actuated us would now be attainable by negotiation. I have seen and endured the suffering of the troops, and I can no longer be a party to prolonging those sufferings for ends which I believe to be evil and unjust.

*I am not protesting against the military conduct of the War, but against the political errors and insincerities for which the fighting men are being sacrificed.
On behalf of those who are suffering now, I make this protest against the deception which is being practised on them. Also, I believe that it may help to destroy the callous complacency with which the majority of those at home regard the continuance of agonies which they do not share, and which they have not sufficient imagination to realise.*

- Simon Armitage poetry from his collection *The Not Dead*, (London: Pomona Books, 2008).
<https://www.simonarmitage.com/the-not-dead-2/#:~:text=The%20poems%20in%20this%20book,have%20seldom%20been%20heard%20before> accessed 14 July 2023

The poems in this book were originally aired on a Channel 4 documentary film of the same name, shown in the summer of 2007. They focus on the testimonies of veterans of the Gulf, Bosnia and Malayan wars - ex-soldiers who have seldom been heard before.

Both songs below were considered for the finale but rejected but were used in rehearsals.

- Scottish Australian folk singer-songwriter Eric Bogle's song from 1976 called 'No Man's Land' also known as 'The Green Fields of France' or 'Willie McBride'. A song reflecting on the grave of a young man who died in World War I.
- 'Harry Patch' (In Memory Of) by Radiohead. Recorded in June 2009 and self-released on 5 August 2009 as a downloadable single for £1 all proceeds donated to The Royal British Legion. Harry Patch passed away on 25 July 2009 at the age of 111.

The song was re-released on Remembrance Day 2016.

<https://genius.com/Radiohead-harry-patch-in-memory-of-lyrics> accessed 14 July 2023

3:2 THE MUSIC

(heavy metal -)
war

Not About Heroes 1

Atli's Nr Rain (2014)

Cello

$\text{♩} = 66$

mf

f

ff

p

mp

pp

mf

p

mf

mp

mf

p

mf

mp

Bowed and
Pizz $\text{\textcircled{a}}$
and

2.

Cello

Handwritten musical score for Cello, numbered 2. The score consists of ten staves of music in bass clef, with a tempo marking of quarter note = 72. The music features a mix of bowed and pizzicato techniques, indicated by the handwritten text "Bowed and Pizz and". The notation includes various chords, arpeggios, and melodic lines with slurs and accents. The key signature has one sharp (F#). The score ends with a double bar line and a final chord on the tenth staff, followed by three empty staves.

mois jagged
dangerous

3.

(talk of lambs
to slaughter)

Cello

$\downarrow = 72$

The musical score consists of ten staves of music in bass clef. It begins with a tempo marking of $\downarrow = 72$. The first staff has dynamics *pp* and *mf*. The second staff includes *f*, *p*, and *pp*. The third staff has *mf* and *f*. The fourth staff has *mp* and *p*. The fifth staff has *f*, *ff*, and *p*. The sixth staff has *mf*, *mp*, and *pp*. The seventh staff has *mp* and *mf*. The eighth staff has *pizz* and *mf*. The ninth staff has *Arco*, *pizz*, *Arco*, and *pizz*. The tenth staff has *mp* and *Arco*. Performance markings include *Arco*, *pizz*, and *mf*. There are also some numerical markings like '3' and '3:2'.

6. Whispers

Cello

$\text{♩} = 76$

Aulis N. R.
July 2014

Pastoral Symphony (No. 3)

I. II. III. — tacet
IV.

R. Vaughan Williams

Lento. (♩ = 60)
Soprano or Tenor Solo. (Distant.)
senza misura (not too slow)

Timp.
pp *p* *pp*

Sopr. or Ten. Solo. Distant.

Sopr. or Ten. Solo. Distant.

VI. 2, Vle con sord.
pp

niente

Sopr. or Ten. Solo. Distant.

6 5 A 130 P 8

149 Lento. **Q**

Sopr. or Ten. Solo. Distant.

Tutti Str. con sord.

p *dim.* *pp*

156 Soprano or Tenor Solo. Distant.

Sopr. or Ten. Solo. Distant.

pp

Sopr. or Ten. Solo. Distant.

ppp

niente

Trumpet 1. 2.

F. Clar. 1 Viol. (concert pitch)

1 in E \flat solo G

Quasi Cadenza. (senza misura)

H Tacet. 3 Change to C.

Trumpet 1. 2. in C.
Moderato pesante.

III.

Horn. A Animato.

Flutes. 6

1. Solo 3. Trump.

ff marc. 6

3:3 Reviews: Manchester Theatre Awards Review

Reviewer: Carmel Thomason

Print: 12 November 2016, The Manchester Evening News.

Whispers of Heaton

Cathy Crabb, Lindsay Williams and Peter Kerry

Feelgood Theatre

Heaton Hall, Heaton Park



Whispers of Heaton

It is seven years since Feelgood Theatre last performed at Heaton Park, and its close association with the site has been missed. *Whispers of Heaton* is a welcome return for the company, which after 16 previous promenade productions has become very much a part of the park's history.

It feels apt that a company with such a long association with Heaton Park is bringing the history of its magnificent hall to life with a production that showcases the region's artistic talent in writing, acting, music and dance.

Whispers of Heaton is a new commission which focuses on the history of the eighteenth-century hall during the two World Wars – first as a military camp for the Pals Battalions, and later as a base for the Air Force.

The hall is not normally open to the public, and stepping inside feels like we're being given a glimpse of a secret world. Although it's a ghost of its former self, the ornate ceilings, marble sculptures and wide-open staircase give an immediate sense of the hall's past grandeur.

Inside, it's not hard to imagine we're back in 1914.

This is where the first of the two plays, *The Fight*, starts. Written by Cathy Crabb and Lindsay Williams, who recently collaborated on *Dreamers* for Oldham Coliseum, it tells the story of

young boxer Walter, all cocky and full of fire, who returns from war barely recognisable from the energised youth he once was.

In five short scenes we move through the hall and almost three decades of history, touching on Manchester's place in the women's peace movement, and ending up in a room with Walter's son, a soldier in the Second World War.

The dialogue is interspersed with interpretive dance from Tangled Dance Company. Coupled with the melancholy sound of Stephanie Stamopoulos on cello and the haunting voice of Amy Webber, these interludes gives the audience time to soak in the atmosphere of the surroundings as well as ponder on the reality of such untimely loss of life.

The next play, *The Unknown Bugler*, by Peter Kerry, follows as another scene, with the audience moving into the music room which houses an impressive chamber organ, built by Samuel Green in 1790.

That the plays aren't separated out more distinctly could be slightly confusing for those who haven't read the programme notes. Yet, that aside, this is a play which effectively demonstrates the importance of music and the arts in boosting morale and creating identity.

Even in the most desperate of times we still long to be entertained. It is a message relevant in our cost-cutting times, and when seen in the context of war becomes at once both uplifting and heart-breaking.

There are some lovely performances, particularly from Jon-Paul Bell, who as Walter, and later as Albert, embodies all the enthusiasm and energy of youth, bringing the loss of so many young lives home with a force that isn't easy to shake off.

All involved should be applauded for bringing these stories and the old hall to our attention, because *Whispers of Heaton* is something to shout about.

3:3 Reviews: Quiet Man Dave Review online Blog

Please note: Dave Murray passed away in 2019 and his blog has been removed from the internet so therefore there is no online link to this review.

Whispers of Heaton

QuietManDave | 12 November 2016 by QuietManDave | Outside Manchester | Site Specific



Whispers of Heaton saw Heaton Hall open up for a promenade performance remembering the First World War. Dovetailing two short plays with dance and live music, this production from Feelgood Productions offers a rare opportunity to see inside this Hall, a place that played such an important role in the wars. It can be tricky to combine spoken word, music and dance in a convincing way, but this performance

works really well, and leaves you with important questions and memories.

Towards Heaton Hall *The Fight*, written by Cathy Crabb/Lindsey Williams, follows soldier Walter (Jon-Paul Bell) from local boxer to shell-shocked victim of the Great War. Stationed at the Hall, Walter finds identity in the Pals regiments, and his sporting prowess. Fiancée Minnie (Sophie Coward) and Ann (Elianne Byrne) open up the bigger questions, challenging any notion of it being a 'good' war. As we progress through the Hall, Tangled Dance Company perform the hugely emotive *Spilled Ink*, supported by cello and voice. It all adds to a powerful message on the consequences of war.



The Hall itself plays a significant role in this production, the action happening physically inside the rooms, and in memory outside the windows in the camps that would have existed during times of conflict. The contradiction of the sounds of modern-day children playing outside makes this especially moving.

The Unknown Bugler by Peter Kerry offers an alternative viewpoint on the same story. A fourteen-year-old bugler goes off to war, driven by duty and heroics, whilst a young woman



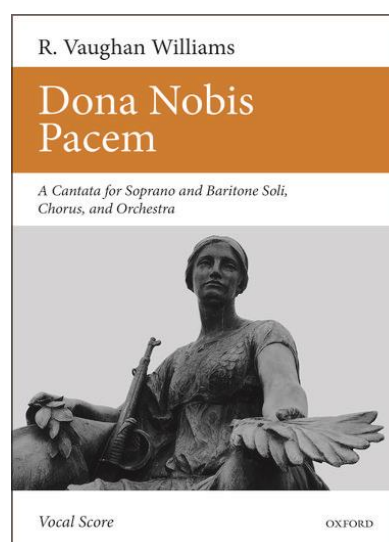
wants him to stay. In the same space the wife of composer Vaughan Williams looks back nine years later on the consequences of war. Is the loss of a bugler greater or less than the loss of a potentially great composer? Should we remember? I sometimes feel that we alone amongst all of Europe are starting to forget the wars of the Twentieth Century. At the end, the audience were asked to leave their thoughts on postcards. On one, there was a poignant message from a nine-year-old girl saying that the performance reminded her of her grandfather. Performances like this are important to enable us to put our history in perspective.

3:4 Ralph Vaughan Williams *Dona Nobis Pacem*

A description of *Dona Nobis Pacem* by Ralph Vaughan Williams

<https://blog.oup.com/2014/02/dona-nobis-pacem-by-ralph-vaughan-williams/> accessed 10 May 2016

By Hugh Cobbe, 11 February 2014 for Oxford University Press (OUP) Blog.
Hugh Cobbe OBE is the Director of the Vaughan Williams Charitable Trust.



© Portrait of Ralph Vaughan Williams and sheet music courtesy of OUP sheet music department.

The cantata *Dona Nobis Pacem* by Ralph Vaughan Williams was written at a time when the country was slowly awakening to the possibility of a second European conflict. When invited to provide a work for the centenary of the Huddersfield Choral Society in October 1936, Vaughan Williams remembered that he had in his drawer an unpublished setting of Walt Whitman's 'Dirge for Two Veterans', taken from Whitman's 1865 collection *Drum Taps* inspired by the American Civil War which had just ended. Vaughan Williams had written it in 1911 before the First World War, and now resurrected it as the centrepiece of this new work, preceding it with two further poems by Whitman, also from *Drum Taps*: 'Beat! Beat! Drums!' and 'Reconciliation'. He prefaced this group of Whitman poems with a setting of the words of the *Agnus Dei* of the Latin Mass and followed it with a passage from a speech given in Parliament by John Bright in 1855 at the time of the Crimean War, 'The

Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings ...'

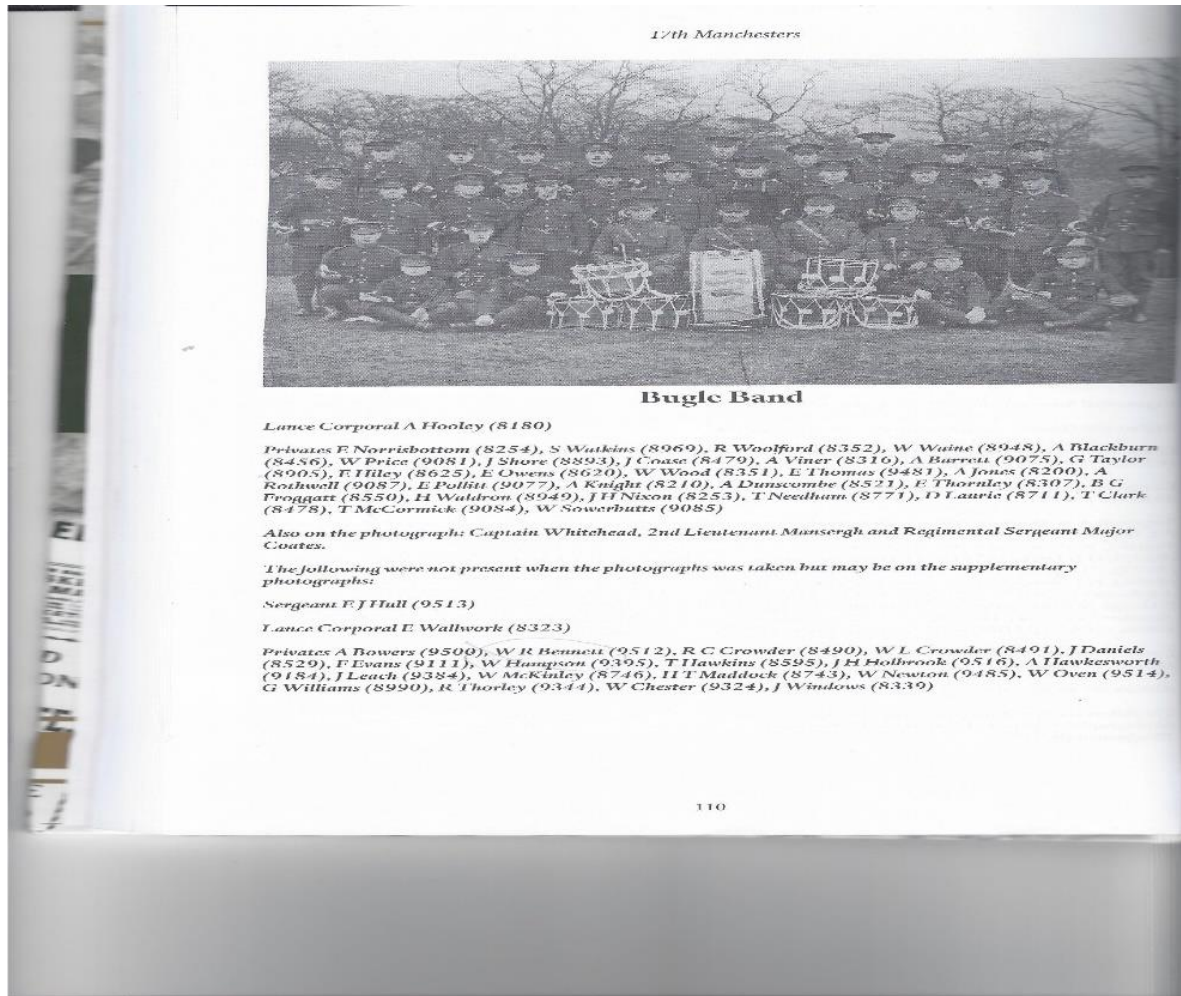
3:5 MARGARET ASHTON

<https://map.mappingwomensuffrage.org.uk/items/show/245> last accessed 25 July 2022

She was a member of the National Union of Women Suffrage Societies, the Women's International League for Peace and Freedom, the Women's Liberal Federation, and founder member of the Women's Trade Union League. She was a Suffragist. Ashton became chairperson of the North of England Society for Women's Suffrage, and financially supported its newspaper, *The Common Cause*. Ashton remained committed to the use of constitutional methods to gain votes for women. Ashton, like other members of the NUWSS, feared that the militant actions of the Women's Social and Political Union (WSPU) would alienate potential supporters of women's suffrage; however, she did admire the courage of the Suffragettes and supported the women in Holloway Prison.

3:5a THE 17TH MANCHESTERS BUGLE BAND. W.R.BENNETT WAS ABSENT FOR THIS PHOTO

John Hartley, *17th Manchester's: A history of the Battalion and the men who served with it during the Great War*, (Brighton, Reville Press, 2013), p. 110.



3:6 THE CREATIVE AND DEVELOPMENT PROCESS

14 August 2016. An informal meeting with members of the Focus Group (partnership groups **FOHH, Dog Walkers, Astronomy, Mums who Walk**) and Dave Clegg (caretaker) to discuss the inspiration for the performances, accessibility, costs, participating by volunteering. All these ideas were fed in to the creative meetings and anyone could come to input at any time and were invited to rehearsals and dress rehearsals and feedback sessions.

Creative meetings (Sept 15 - Jan 16)

Meeting 1

Discuss narrative with writers.

Outcomes:

***The Fight* - Lindsey Williams, Cathy Crab.**

To embrace First and Second World War involving 2 generations of the same family:

- a. told from a female point of view.
- b. a character influenced by Margret Ashton and pacifism.
- c. RAF training at Heaton Park.

***The Unknown Bugler* - Peter Kerry**

To dramatise the story of the unknown bugler (1916) that inspired the trumpet solo in Ralph Vaughan Williams *Pastoral Symphony* and imagine it as

- a. a bugler from the 17th Pals bugle band
- b. incorporate a love story
- c. tell it from a woman's perspective i.e.: Adeline Vaughan Williams
- d. parallel two stories simultaneously

Agreed parameters:

Whole performance to be no longer than 2 hours with no more than 2 male and 2 female cast members with double casting for both shows. To use the Hall's exterior and all the downstairs rooms.

Intermediate discussions:

Caroline Clegg (CC) and Amy Eccleston discussed choreographic narrative for dance and use of Hall.

Tangled Dance was familiar with the Hall from their previous dance performances there.

Outcome: *Spilled Ink*. A dance piece depicting two First World War mail room girls handling letters to and from the front.

Meeting 2 on site.

Creative team of writers, Amy Eccleston, Tangled Dance, designer, production manager, FOHH, Heaton Hall caretaker.

- To discuss the flow of the promenade through the Hall and Park and identify which story uses which space and the inclusion of music and dance.

Outcomes:

The Fight

Entrance steps, the Dining Room and Salon

Tangled Dance - *Spilled Ink*

Spilled Ink - Tangled Dance.

Main Staircase and Salon

The Unknown Bugler

The Music Room

Pre-Finale

The Music Room

Finale

The Library

Audience experiential route

- Audience to be welcomed and have the scene set by CC as promenade leader (in costume).
- Enter front door following the lead character Ann in *The Fight*.
- CC with characters to lead audience throughout the performance.

- After Finale exit the library down back corridor to complete feedback cards and hang them on the 'washing line'.
- Meet Friends of Heaton Hall and visit the Long Gallery First World War exhibition curated by the Friends of Heaton Hall.
- Exit front door.

Feedback / Data gathering

Each audience member given a hard copy questionnaire with SAE to fill in with the option of filling in online. As we anticipated that many of our audience members would be elderly and may not have access to a computer, we decided to do hard-copy questionnaires to give greater potential for feedback.

Meeting 3 on site

With creative team and Friends of Heaton Hall.

Outcomes:

- Draft scripts presented and read in situ with Friends of Heaton Hall present for feedback. Amends suggested and final script delivery deadline agreed.
- Auditions scheduled and cast to be contracted before meeting 4.

Meeting 4

Attended by the whole cast and creative team a read through took place in situ and acoustic experimentation began by singing and playing in different areas of the hall.

As in Caroline Bithell's musical research on the rediscovery of a sung Corsican mass⁴⁸² (in Latin) which explored methods of re-constructing a Corsican mass linked to memory and identity, *Whispers* created an original piece of work using threads from the past, the found sounds of Heaton (the clock tower bell from 1790), fused with composed and original compositions.

⁴⁸² Caroline Bithell, 'Musical Archaeologists: the revival and reconstruction of Polyphonic Settings of the Latin Mass in Corsica', *Ethnomusicology Forum*, 15: (1); (2006); p. 113.

3:7 PERFORMERS FEEDBACK

The feedback here is from anonymous feedback questionnaires given out on the 13th November 2016 to 8 creatives. Not all creatives responded to each question.

Q: What attracted you to work on Whispers of Heaton?

- I am passionate about site-specific work. I wanted to work with this director and I love the venue.
- I have worked with the director before and I wanted to give voice to the First World War stories.
- It's my first job out of college so obviously I wanted to say yes as I had seen the companies work before outdoors.
- The reputation of the company and the unusable collaboration of music, dance and drama.
- A job.
- The stories and the Somme centenary anniversary. I wanted to honour my grandad.

Q: What if any restrictions did you experience that you don't find in a traditional theatre building? And did the restrictions hamper your creative process?

- None. The venue actually helped! Obviously for an actor there are fewer restrictions anyway than for a musician.
- None – the history and beauty of the hall made my creativity increase.
- The cold affected me no end but the venue inspired me no end and bled into the imaginative element of my process whilst building a character.
(Referenced in chapter 3).
- Finding the right vocal range in the rooms and dealing with echoes.
- The cold was challenging as well as the echo in the hall but it was a gorgeous venue that made me really think about character.
- I fell in love with site-specific work. I felt like I was a ghost from the past.

- The space inspired the characters. You can create a real relationship with the space.
- I was really inspired by being in those rooms and it was good to have a vocal challenge.

Q: How much did the venue inspire you?

All answered 100%

Q: did you find the historical stories easy to research for your characters?

5 out of 8 responded 100%. 3 answered N/A (dancers, who had researched previously for their dance and cellist did not have a specific character).

Q: How strong was your emotional response to the site?

(5 = very high 1 = not at all)

6 respondents = 5

1 respondent = 4

Q: What emotions did you feel when you first entered the site?

- Awe, the size was phenomenal. But also, sadness. The hall deserves to be used not left in limbo. So glad Caroline is using it.
- A massive sense of gratitude to have the opportunity to be part of this stunning production. I was simply awestruck at the beauty of the hall and the history hidden beneath its walls.
- The pride of the venue is coming back to life.
- Overwhelmed, inspired, humbled.
- Overwhelming sense of awe, sadness and melancholy; but more so a sense of wonder at the beautiful history laid out before me.

Q: How did the acoustics affect your creativity?

- I played my flute – a lovely chance! But also, the echo means that you have to slow down, the [different] worlds and music have to breathe.

- The echo of the hall made music and speech really resonate and come to life.
- The acoustics made vocal delivery a challenge but I love a challenge.
- I would have preferred the music behind us as the music felt a bit quiet and dull. When I am dancing, I use the music a lot during more dynamic sections to help lift the energy, it was different having it behind us, but I understand why aesthetically, a big speaker would have looked out of place.

Q: It has been said that the site in a site-specific performance is like a performer. To what extent do you agree with this?

(5 = strongly agree 1 = strongly disagree)

7 respondents = 5 1 respondent = 4

Q: In regard to the performance, did you enjoy being part of it?

(5 = high, 1 = not at all)

8 respondents = 5

Q: In regard to the performance, did the history of the venue make it easier to portray characters and find character in the music?

(5 = high, 1 = not at all)

8 respondents = 5

Q: In regard to the performance, did you feel more immersed in the story because of the venue?

(5 = high, 1 = not at all)

8 respondents = 5

Q: What was the most enjoyable part of working on *Whispers*?

- The Team – a truly lovely group of supportive, giving and positive people.
Thank you!

- Having an opportunity to tell stories from such an important time in our history and having the opportunity to learn so much from Caroline Clegg.
- Truly wonderful people to work with.
- It has been such an honour and a privilege to be part of this work. Telling these stories in the actual site where they are set has been an amazing experience.
- The wonderful team, fantastic writing: an array of creatives intertwining.
- A collaboration at all levels. The stories, the writing, the music and the venue all telling the story together.
- I loved being in our secret enchanting world together – like waking up and dancing with the ghosts.

Q: What were the most challenging aspects of working on *Whispers*?

- The strong emotions rising and sometimes getting in the way of telling the story. Also, projection and vocal clarity in the space.
- The temperature in the hall and only two and a half weeks rehearsal.
- Personal injury (long standing).
- Getting to know the hall and finding characters in a short time.
- The acoustics and the cold challenged me but the rest was sheer joy.
- The management not really understanding what we are doing and not sorting out the heating.

Q: How could your experience have been improved?

- Not possible!
- Performed for longer.
- It's been amazing, a bit longer on rehearsals perhaps but we got there as a team.
- More shows.

- The cold inside the hall. It wasn't Caroline's fault but it makes you feel that the management doesn't really appreciate the work.

Q: Are there any other comments you would like to make?

- Thank you thank you thank you.
- Thank you for this opportunity. A life changing experience.
- Just thank you. A unique and absolutely wonderful creative experience.
- I would just like to mention what a remarkably fun and inspiring piece of art it was. Extremely touching.
- I loved the whole project, and everyone involved. The hall was a beautiful site to perform **in**. I feel extremely lucky to have been involved and I would love to work with everyone again.
- I didn't think creating theatre could be like this. It has been magical, cold, but magical and given me a whole different perspective on site-specific work. Thank you.

Q: Would you work with Feelgood Theatre Productions and Caroline Clegg again?

8 respondents said yes.

3:8 AUDIENCE QUESTIONNAIRE

Audience Members Questionnaire for *Whispers Of Heaton* at Heaton Hall between 11th and 13th November 2016.

Caroline Clegg (PhD) candidate (under the supervision of Professor Barbara Kelly) and Artistic Director of Feelgood Theatre Productions is investigating the audience experience when attending a show at a sites-specific venue i.e.: Heaton Hall and Park in order to inform future cultural events and programmes of work she is aiming to develop there.

You are invited to complete this questionnaire to help in that research. If possible it is preferable (but not essential) if you can complete the questionnaire within 24 hours of seeing the show either in hard copy here and posting it in the envelope provided or completing it in a word document and emailing it to Caroline at the email address below.

By completing and submitting the questionnaire the researcher will assume that you have given your informed consent to take part in the research. You do not have to answer every question but it would be very helpful indeed for the research if you could do so. Your name will be kept separately from your responses to the questionnaire. All the information that is collected about you will be kept strictly confidential. Any information about you that is disseminated will have your name removed so you cannot be identified by it.

If you have any questions please contact Caroline Clegg at

Caroline.Clegg@student.rncm.ac.uk

Professor Barbara Kelly, supervisor. Barbara.Kelly@rncm.ac.uk

Thank you very much for completing and submitting this questionnaire.

1. Have you seen any other productions by Feelgood Theatre either in the park or at another theatre e.g. The Lowry?

- None -- this was my first
 - Yes. I saw
-

2. In a typical year, approximately how many times do you attend the theatre?
(tick one)

- None -- this was my first time
- Less than once a year
- 1 or 2 times a year

- 3 to 5 times a year
- 6 or more times a year

3. In a typical year, approximately how many times do you visit the Park?

(tick one)

- None -- this was my first time
- Less than once a year
- 1 or 2 times a year
- 3 to 5 times a year
- 6 or more times a year

If you visit the park often, what activity do you do? E.g.: dog walking, jogging, meet friends etc.

4. Whose decision was it to attend this performance?

- Mine.
 - My spouse or partners decision.
 - Joint decision
 - A friend
 - A child in the family
 - Someone else
-

5. What type of ticket did you hold? *(tick one)*

- Concession
- Complimentary ticket
- Individual adult ticket

6. Select the three most important reasons why you attended the performance.

- Because someone invited you
- I enjoy theatre events in non-theatre spaces
- To energize your own creativity
- To be emotionally moved or inspired
- The First World War subject matter
- To see the work of a specific artist or company
- To see inside the Hall
- To commemorate Armistice & Remembrance Sunday
- To expose others to the arts
- Because it was in the Hall and Park
- For work or educational purposes
- To spend quality time with family or friends

7. Beforehand, did you do anything (apart from reading advertisements or brochures) in order to prepare yourself for the performance and understand what to expect? *(select one)*

No

Yes

8. If Yes, please give an example of what you did to prepare specifically for this performance.

9.

Before the performance... (circle a number)	Not At All	→→→→→→→→→→→→			Very Much
Overall, how much were you looking forward to this performance?	1	2	3	4	5

Reflecting on Your Experience

10.

In regard to the performance... (circle a number)	Not At All	→→→→→→→→→→→→			Very Much
Overall, to what degree were you absorbed in the performance?	1	2	3	4	5

11.

In regard to the performance... (circle a number)	Strong	←←←←←←←←←←				Weak
Overall, how strong was your emotional response to the performance?	5	4	3	2	1	

12.

In regard to the performance... (circle a number)	Weak	→→→→→→→→→→				Strong
Overall, how much did the skill and artistry of the performers impress you?	1	2	3	4	5	

13.

In regard to the performance... (circle a number)	Strong	←←←←←←←←←←				Weak
To what extent did you feel a bond or connection with the story of the plays?	5	4	3	2	1	

14.

In regard to the performance... (circle a number)	Strong	→→→→→→→→→→				Weak
Did you enjoy it?	5	4	3	2	1	

15. Can you express what emotions you feeling as you left the performance? One word is ok.

In regard to the performance... (circle a number)	Not At	→→→→→→→→→→				Very Much
16. How much did you feel a sense of connection to others in the audience?	1	2	3	4	5	
17. How much were your eyes opened to an issue, idea or point of view that you hadn't fully considered?	1	2	3	4	5	
18. To what extent did the play being inside Heaton Hall enhance your experience as opposed to seeing it in a theatre setting?	1	2	3	4	5	
19. During the performance, how much did you think about the structure of the show?	1	2	3	4	5	

In regard to the performance... (circle a number)	Not At	→→→→→→→→→→				Very Much
20. To what extent did anything about the performance make you uncomfortable?	1	2	3	4	5	
21. To what extent did the performance spur you to take some action, or make a change?	1	2	3	4	5	
Are you any more likely than you were before the performance to follow the work Feelgood in the future?	1	2	3	4	5	

22. Did you leave the performance with questions that you would have liked to ask

the actors, director or playwright? (select one)

- No Yes

23. If “Yes”, what did you want to ask?

24. What does Heaton Hall mean to you?

25. What does Heaton Park mean to you?

26. Afterwards, did you discuss the performance with others who attended? (tick one)

- No Yes–casually Yes–intensely

27. After the performance, did you or do you plan to do any of the following activities? (tick all that apply)

- Complete a card and peg it onto the line?
- Visit the First World War exhibition in the room adjacent to the final scene?
- Read the programme more closely
- Search for more information online
- React to the performance online or through social media
- Email or speak with a friend about the performance after you got home
- Reflected privately about the meaning of the work, without discussing with others

		A lot	←←←←←←←←←←			Little
28.	If you did any of these activities after the performance, how much additional perspective did you gain?	5	4	3	2	1

29. Overall, at what level were your expectations fulfilled for this performance? (circle a number) 1 = Not met 2 = Below 3 = Met 4 = Above Expectations 5 = Exceptional

1.....2.....3.....4.....5

30. How could your experience have been improved?

31. In this venue, what would you like to see? (tick your top 6)

- Open-air walk-about family shows: eg Shakespeare, or titles such as Dracula, Wind in the Willows.
- Plays linked to the history of the Hall and Park
- Children's plays and storytelling
- Classical Chamber concerts in the Hall
- Small scale opera
- Folk music
- Brass Bands (in the park)
- Last Night of the Proms concert in the park.
- Musicals
- Contemporary music and dance
- Development of a Youth Theatre
- Development of a Community Choir
- Multi-cultural events e.g.: world music. If yes please be specific
- Being involved as a volunteer at events back stage or front of house
- Commemorating the 100th anniversary of the end of the First World War (2018)with a Peace Concert
- Creating a lasting memorial to the Manchester Pals in Heaton Park
- Other (please state)

32. Would you like to see a small theatre built in Heaton Park to present a range of events and for use all year around by a range of different professional and community groups?

- Yes Why?

No Why not?

To finish, please answer a few questions about yourself. Please be reminded that your answers are confidential.

A. How old are you?

18–24 25–34 35–44 45–54 55–64 65–74 75+

B. How far have you travelled?

0 -1 mile 2 – 5 miles 5 – 10 miles 10 – 20 miles up to 50 miles over 50 miles

Have you any other feedback you would like to give?

We would like to interview a number of people who would be interested in helping us further with our research. If you would like to take part in a 30 min informal interview with Caroline Clegg please include your name, email address or postal address or phone number so that we may contact you.

Thank you most sincerely for your feedback. Please return your survey in the envelope provided.

Best wishes

Caroline Clegg

3:9 DATA RESULTS FROM QUESTIONNAIRE

Please note: all feedback comments are transcribed verbatim.

Reason to attend the show

24.0%	enjoy theatre in non-theatre spaces
19.2%	commemorate Armistice and or WW1 content
12.8%	see inside hall
9.6%	because it was in the Hall and park
9.1%	to see the work of a specific artist or company
9.0%	to spend quality time with family and friends
8.9%	to be emotionally inspired
7.4%	to energize own creativity

The high percentage who indicated they enjoy theatre in non-theatre spaces was heartening, alongside those who wanted to see inside the Hall, and those who came because it was specific to the Hall and Park.

How much were you looking forward to it?

48.9% = 5 26.7% = 4 24.4% = 3

Were you absorbed?

82.2% = 5 17.8% = 4

How strong was your emotional response to the performance?

71.1% = 5 22.2% = 4 6.6% = 3

How much did the skill and artistry impress you?

93.3% = 5 6.7% = 4

To what extent did you feel a bond to story and place?

57.8% = 5 33.3% = 4 8.9% = 3

Did you enjoy the experience?

88.9% = 5 11.1% = 4

What extent did the performance being in the Hall enhance your experience?

88.9% = 5 8.9% = 4 2.2% = 3

Did you feel a sense of connection to others in the audience?

6.6% = 5 15.6% = 4 42.2% = 3 20% = 2 15.6% = 1

The results above underline the responses on the feedback cards, showing that people were very absorbed in the show and that they had a strong emotional response to the material. They were highly impressed with the artistry of the performers and the enjoyment of the piece was highly enhanced by being in the Hall. In the range of 1 to 3 there was a 64% connection in some way to others in the audience, though 35.6% had little or no connection. For some perhaps the material was a private moment of commemoration, for others possibly communal catharsis, it would require further research to determine this. I am encouraged by the results.

Reaction to the material

How much were your eyes opened to an issue, point of view that you hadn't fully considered?

22.7% = 5 50% = 4 18.2% = 3 4.4% = 2 4.5% = 1

How much did you think about the structure of the show?

24.4% = 5 40% = 4 28.9% = 3 4.4% = 2 2.2% = 1

To what extent did anything about the performance make you uncomfortable?

(5 very much 1 not at all -)

63.3% = 1 15.9% = 2 9.1% = 3 6.8% = 4 4.5% = 5 (2 people)

To what extent will the performance spur you to take some action, or make a change?

(5 very much - 1 not at all)

13.3% = 5 17.8% = 4 31.1% = 3 13.3% = 2 24.4% = 1

To what extent did the performance celebrate your cultural heritage or express a part of your identity?

(5 very much - 1 not at all)

56.8% = 5 29.5% = 4 13.6% = 3

Did you leave the performance with questions you would have liked to ask any of the creatives?

(yes or no?)

No = 66.7%

Yes = 33.3%

These results show that the material stimulated people to look at the issue of war from a different perspective and that it did not make the majority of people feel uncomfortable. 2 people did feel uncomfortable but did not express why on the feedback card or relevant space on the questionnaire. Many wanted to ask questions and a Q&A would be considered in the future. On this occasion as there were 2 performances in a day it was felt that there was insufficient time to allow the actors to re-set and rest between shows. The security aspects in the eve would not allow us to extend the session. Many people did ask questions on the questionnaire which ranged from specific storyline queries to questions of legitimacy of war, when are you coming back, who funds you, how long did you rehearse for and simply I wanted to meet the actors.

The question, what does Heaton Park and Hall mean to you, garnered the most comments.

Of the Hall:

- Full of undiscovered history and secrets.
- A place in Manchester history.
- It is like a sleeping beauty. We need to cherish it.
- It is our hall and park and we deserve it used for things like this.
- I got married in the Orangery.
- Happy happy memories of summer holidays in our park.
- Heritage. Beginning of a new adventure.
- A very much a place associated with my childhood, a very happy memory, would like it to be opened up more.
- History and heritage.
- Seeing *Dracula* disappear off the roof (FTP show on 2006).
- Part of my history.

- Where my grandad trained in the RAF.
- A place that my nan loved. We have photos of us on the lions.
- Strong affection as my wife and I grew up within a couple of miles and it's great to see it being used.
- Heritage, generosity that this park was given to the people of Manchester to enjoy.
- Loved going in it when it was an art gallery.
- It should be used more for things like this.
- It is a magical place.

Of the Park:

- Using my imagination after I had seen *Wizard of Oz* (1998). Mum used to bring me all the time.
- A beautiful park which caters for young and old to many different backgrounds and cultures in a safe environment.
- Something for the family, great activities.
- Brilliant open spaces for evening walks and often new areas to discover.
- A beautiful place to organize thoughts.
- Having lived in the area for 40 yrs. I use the park continuously.
- I came to the park when I was a Brownie, I have brought parties of school children here to see the spring blossom, I have walked with my friends and my family and I like feeling of space within the city.
- Part of my life from childhood.
- I love our park. It's my escape place with my dog.
- Seen many great shows here and it helps the kids use their imagination.
- Without our park I would wilt away.
- It's like home from home in the countryside.
- My local park and we need to keep it.
- Country in the town.
- Proud that it is in Manchester

- An impressive civic resource.
- HP is a very special place in my heart - it has many memories and experiences that are part of my formative years.
- I will always cherish this park. My dad and I came here and he taught me to ride my bike here.

As can be seen from this selection there was a strong reaction to these two questions. It was strongly felt that the Hall was part of Manchester's cultural heritage and it should be preserved and opened up more for the community. Many remembered it being open regularly as children when it was under the authority of the Art Gallery. The park also held strong memories from people's childhood. It served for many as a 'getaway' space from the city and there is a sense of pride and connection to it being a civic amenity.

The final questions asked about actions, expectations and the future.

Afterwards did you discuss the performance with others who attended/

No = 7.3% Yes casually = 58.5% Yes intensely = 34.1%

After the performance did you do any of the following activities?

Complete a poppy card?	25.3%
Visit the Friends IWW exhibition	23.3%
Read programme more closely	14.6%
Look for more info online	6.3%
React to perf online and social media	3.2%
Email or speak with friends after you got home	13.4%
Reflect privately on the meaning of the work	13.9%

From those activities how much additional perspective did you gain?

(5 = a lot 1 = little)

32.6% = 5 23.3% = 4 34.9% = 3 9.3% = 2

From the 90 respondents it is clear that many undertook several activities and gained an added perspective of the work, hall and First World War.

At what level were your expectations fulfilled?

80% = 5 11.1% = 4 8.9% = 3

How likely are you to attend another event by FTP in the park?

56.8% = 5 29.5% = 4 13.6% = 3

Would you like to see a permanent theatre built in the park?

79.1% = Yes 20.9% = No

If no, can you say why?

- Should use an old building here already.
- Not sure how it would be funded.
- The council wouldn't look after it.
- We like the outdoor shows.
- It would be creepy coming into the park at night as there is no lighting.

It is heartening to know that a high level of expectations were met and that 99.9% would return for another production with a very high proportion wanting to see a theatre built in the park. The main reasons were for local accessibility to the arts, to have theatre at the heart of the community, not to have to go into the city, to bring more visitors to the park, to employ local talent, to encourage nature and art to coexist. Of those who said no they felt the existing buildings could be used, there would be lack of funding.

What were your feelings as you left?

- In awe of the skills of the artists – moved that the hall is in use – especially the singing in the main hall, haunting - frustrated and upset at the futility of war – actually, cried which is unusual for me.
- Tired, happy, thankful.
- Remembering my own families experience in the 1st world war.
- An amazing connection to the local area and the stories of the local people.
- Very involved with the stories. Very impressed by the level of performance. Moved emotionally. Felt I had learned something e.g., about Vaughan Williams.
- Sad, inspired, motivated.
- Absorbed and sad for the lads in the Somme year and my husband's Grandad lost his young life on the Somme.

- Sad but elated at the same time.
- Felt moved but also excited by the experience.
- Happy that the stories have been told.
- Thought provoking with a local connection to a world event – war.
- Sadness (for the soldiers). Touched by the haunting music. We need more of this kind of thing.
- Valuable - we should maintain for the benefit of our children and grandchildren.
- A strong identity of being part of the people of Manchester, history.

So many felt moved, sad and elated and thankful that local stories were told.

Have you any further feedback you would like to give?

39 responders added their comments. They were similar in tone to the poppy cards and here is a selection. Please note, all comments are transcribed verbatim.

Really enjoyed the evening, my friends first experience of Heaton.

Fantastic, thank you for showing off the hall.

Quality of artist excellent, venue added to the atmosphere came a long way to see the singer would come again and bring more people next time. Really impressed with the whole show.

- I loved it. Please do lots more. I was in the army for 3 years and this make me feel proud because it was in my park.
- This was the best theatre experience I have had in ten years. It had real heart and soul and it made Remembrance Day special with the last post.
- An amazing sense of connection to the local area and the stories of local people.
- An important part of my life and our cultural heritage.

How could your experience have been improved? 32 responded.

The main response was for the hall to be warmer; better lighting for the evening shows, better signage in the park, a Q&A over a cup of coffee and toilets in the hall. These are all aspects of the venue that might compromise the enjoyment of the experience and are

hurdles to overcome with Manchester City Council as it is an ongoing issue (Friends of Heaton Hall have the same issues). One respondent thought that the dance was too long and didn't like the modern music and one thought it too long overall. Several answered nothing could be improved except the heating!

In this venue what would you like to see?

13.6% Plays linked to the history of the park

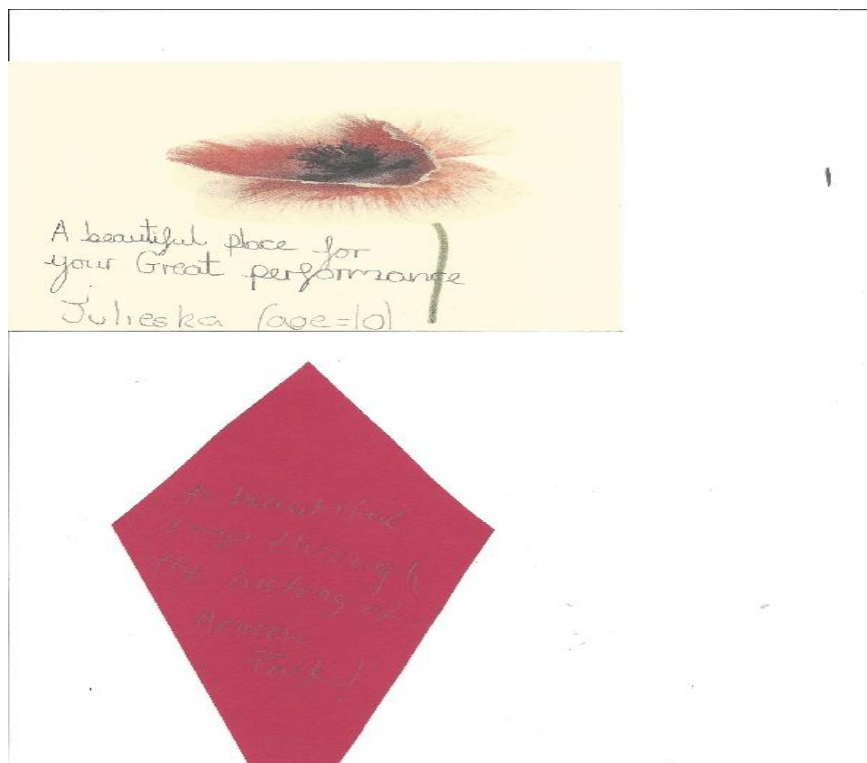
9.5% Event commemorating the 100th anniversary of the end of the First World War/peace event (2018).

10.3% Open-air walk-about family shows e.g.: Shakespeare, or titles such as *Dracula*, or *Wind in the Willows*.

9.1% Creating a lasting memorial to the Manchester Pals in Heaton Park

3:10 AUDIENCE FEEDBACK LEFT ON POPPY CARDS AND QUESTIONNAIRES

Please note: all comments are transcribed verbatim. The small image shows a copy of a poppy card from *Whispers* and a kite card from *Song Cycle*.



- I enjoyed the show. I loved the last room. It reminds me of my grandad because he was in the war. xx – *Katie (age 9)*
- *Whispers of Heaton* – a beautifully scripted and sensitively realised, powerful anti-war statement. An artistic tour de force, seamlessly threading the story lines together with movement of superb comic timing and great pathos. So many references to our Heaton Park and Hall in World War 1 revealing a deep level of understanding. Many congratulations to Caroline and all her crew! Once again, the beauty of Heaton Hall was brought to life.
- Fantastic and moving! Great young actors – same age as those who died.... Stunning music, dancing and vocals. It's so lovely to see such a talented group of young people

doing such an inspiring piece of theatre that acts as a living memorial in our park.

Well done All!

- Really wonderful experience, thank you. Everyone should see with children.
- Fantastic performance and thought-provoking facts and common sense. Beauty and disaster and emotional pleasure. Worth seeing again and again and maybe then the lessons will prevail. Family members died in these wars and this brought them temporarily back to life. Well done! – *Kathleen*
- I would love to be a part of something like this. It inspired me to find out more about the history of the park and the local lads. I am in a choir and would love to do something that we could all join in with? A Big Sing in the park on Remembrance Sunday?
- A wonderful, wonderful tribute to all those who served, all those who died. Depicts so well the futility of war. No matter how honourable it is to fight for and protect one's country it strikes through to the heart that at the end of the day it's all due to greed and men and statesmen who can't agree to preserve peace. Lest we forget. – P Holden
- 13842 CPL. Harry V Jordan, 11th Batt West York Reg. My Dad and Joseph Jordan's Grandad.
- Dona Nobis Pacem I. Thank you for the "famine" in all. Uncle Ernest.
- Why is the people's history of the park not commemorated? There should be a permanent memorial in the park or an annual event. This felt like a beautiful living memorial to those boys of a hundred and odd years ago. My son went to

Afghanistan but thankfully came home and today I cried with relief for the first time because of the music and being sat inside history with the ghosts of ordinary boys. I felt close to my son and that a writer and music could feel my worry that I couldn't speak. Today actors honoured their sacrifice and us all why do we keep repeating the same mistakes. I didn't know theatre could be so emotional. I don't have a clue about classical music but didn't want nobes pacim to stop. These people are amazing. Thanks a lot.

- The duty of memory was beautifully served today. Thank you.

- What a tribute to so many.

- Really wonderful experience, thank you. Everyone should see with children.

- Thank you for a very beautiful, emotional performance which sensitively told an important part of our history which we should never forget. Wonderful actors and performers. Thank you.

- Beautiful piece of theatre on a beautiful day. Thank you all. – *Cat*

- Beautiful. Touching. Intimate. Manchester!
- What a very moving performance! Thank you so much for bringing the memory of Heaton alive. FANTASTIC. – *Jan Eales*

- Very moving and evocative – a wonderful way to spend a Monday! Thank you – *Simon*

- Stunning. Loved it. Very well done.

- Thought provoking, very enjoyable.

- For all those who do not grow old – memories live on. X
- A wonderful play in a beautiful location – excellent and very moving.
- A beautiful place for your great performance. – Julieska (*age 10*)
- Really well written play. Well-acted and the music was amazing.
- Let's hope for a better future.
- Thoughtful, moving and hugely entertaining. Loved the dance between each piece.
Overall, a very evocative performance. Well done everybody and thank you. – *Debra Dalton*
- Powerful drama. Well written, well-acted, well done.
- Thank you, so moving and beautiful.
- For Philip Kelly, died 31/7/1917 at the 3rd Battle of Ipres. Your family were proud. Xx
- Very moving, well done. Lovely to see the Hall used in such a manner.
- Wonderfully moving and emotive, in a fantastic location.
- Well played – beautiful storytelling. Loved the music. X
- What a fantastic play. It was so moving. I especially enjoyed Albert's performance. –
Amarela

- So moving, beautifully told and the singer was superb.
- Powerful and emotive. Brilliant to watch and ... the caretaker was excellent in his debut.
- We never learn!
- James Waters my great uncle of the 16th Manchester Pals died 23rd July 1916 at the Somme front aged 29.
- It was sad, funny and I really liked watching the dancers. The music was lovely and the singing was too. It's a lovely building and I enjoyed the play a lot. Thanks. – Sue
- Well done to all involved. Brilliant. Xx – Tracey
- What a beautiful moving play! It gets better as it goes on. Another superb production. Bravo!
- Really atmospheric. Beautiful setting. Excellent amalgamation of thoughts, music and performance.
- Fantastic and moving concept made relevant for always. Brilliant stuff. Thank you.
- Fabulously atmospheric. ☺
- Brilliant, touching and emotional.
- Thought provoking. Moving. Inspiring.

- Very moving, lovely piece of theatre. Thank you. X
- Moving, atmospheric and heartfelt. Look forward to more.
- A very moving and powerful performance. Excellent acting and a unique way of performing. Thank you. Would like more... - *Ruth and Julie*
- Terrific! Marvellous music, lovely dance, superb stories, great acting! Bravo! X
- What a privilege – a marvel – marvellous. – Amitasuri
- Just beautiful. X
- Thank you. What a beautiful performance – with fond memories of this amazing Hall. Yes, we should make the world worthy of our children! Many thanks. – *Sue Jenkins and David*
- Brilliant and very atmospheric! In memory of Bernard Carbally. X
- To all the lads whose lives were stolen; and to those who had to continue afterwards with memories that destroyed them, I salute you. “Lest me forget” – The horrors that occur when lions are led by donkeys. To Grandad, all of my respect. Xxx
- Non dulce non et decarum est pro patria mori. In memory of my Great Uncle William.
- Well done! – *Ian and Nick*

- Really enjoyable evening. Great dancing, acting and singing. Please do more! Great to see something happening in the hall at last.
- Heart breakingly beautiful. Thank you. X
- Very moving, children should see!
- I loved everything about it! The beautiful Hall, the singing, the costumes, I cried!
Bravo. Xxx
- Excellent and very poignant. It makes your heart hurt to think about it. – *Joan*
- Beautifully constructed. Great music – lovely to have live cello – very lugubrious and sonorous, to suit the mood of the piece. Excellent choreography that captured the emotional of the women left at home. Design exceedingly atmospheric and in such a beautiful hall, very effective and affective. Well done! – *Aniko*
- Another wonderful performance by Feelgood. Well done for blessing us with your talent
- Didn't know the history of the hall until now. A smashing production which was very moving. – *Janice*
- What a beautifully poignant play! Fabulous acting and wonderful music in the most beautiful location! Stunning! Stunning! Stunning! – *Jacqueline Leonard*
- Enjoyed the play and the good acting in a very special setting, especially remembered the Somme. We will remember them.

- Am stunned.
- Wow! Very impressive and topped by the message at the end. X
- Beautifully done! Very moving, excellent performances. Lovely to be in the hall. –
Mary
- Excellent – brought tears to my eyes and reminded me of some World War One veterans I interviewed. One, who lied about his age to join up, lost an arm and spent the rest of his life hawking fish and veg from a barrow, said, “I’ve had a good life, if I’d have had two arms I’d have been out of work and had nothing.” Yet not long before he died, aged 86, we were having a drink with him and he picked up his pint and said, “Aye, it were a bad war,” and his eyes filled up with tears all those years afterwards.
- Harold South. 16th Manchester's. Killed in Action. July 1st, 1916. First day of the Somme.
- Thank you for a wonderfully unique marriage of music, dance, theatre, movement and passion, with a rich historical setting. Just BEAUTIFUL! Congrats to all. X
- Excellent play and production. Moving. Great to see use of the restored... Heaton Hall
- Absolutely breath-taking! So lovely to see our hall brought to life.
- Really enjoyed the performance. I was born in a pre-fab in Heaton Park May 30th 1951. My dad was given a pre-fab on his return from serving in the RAF and returned to his wife and five-year-old son in 1939. They didn't have a home. His name was

Francis Patrick Reilly and his rather served in the First World War in the trenches. We should never forget their sacrifice. – *Loretta Hughes*

- Excellent, very moving.
- It was a very beautiful and moving piece. I loved the music as well. – Steve
- A very moving performance beautifully played.
- Great to see the hall being used. Thank you
- Great last line – Grant us Peace! – Ray
- So unique and fascinating.
- Wonderful performances. Very moving and a perfect venue. – G. Boyle
- A seamless, evocative piece. Emotional and mesmerising. A wonderful company. –
Mike
- Fantastic and original performances in a special place and in memory of my grandfather Albert Upton. 20th Manchester, who survived the Somme and the war.
- My Dad was stationed here at Heaton park during WW2. He was in the RAF. We both really enjoyed this performance. It was very moving. – G Bailey
- Wonderful, thank you so much for bringing this beautiful space to life, with such tender memories. X
- Beautiful piece and was wonderfully moving. It is gorgeous here. – Hannah

- Terrific! Terrific! Terrific! Most moving. I cannot describe the tumult of emotions I went through. It showed the futility of war and all its aspects. Wilfred Owen, whom I often wonder whether he came to Heaton as he was in the Manchester Regiment, came very much to mind. Thank you!

- Absolutely stunning. Congratulations Feelgood. X

3:11 THE PROGRAMME

Please click on the pdf below for full programme. You will need Adobe Reader



Whispers of Heaton
Programme..pdf

APPENDIX 4

Ghost Stories of Heaton 2016 – 2017

4:1 AUDIENCE FEEDBACK

The quotes below show a selection of audience comments transcribed verbatim from oral feedback given to ushers immediately after the performance at HH.

- I was simply terrified from start to finish and when the doll fell from the rafters onto the kitchen table I screamed so much.
(30 October 2016)
- I was surprised but appreciative of the fact that the story was based on actual events and that Feelgood had gone to so much trouble to research it.
(30 October 2016)
- I was so scared in the dungeons that when I felt a hand on my shoulder I nearly passed out. (30 October 2016)
- Coming round the corner and seeing the trumpet player on the roof top was something really special especially with the full moon behind him – how did you do that? (30 October 2017)
- It kept my kids quiet for a whole hour and now they are fascinated by the history of the park and want to get involved if you will have them.
(31 October 2017)
- I know it was very scary, but I learnt a lot about our park.
(31 October 2017)
- *A Midsummer Night's Dream* was my introduction to live theatre and now I am hooked on site-specific shows here because I feel they are part of our community. (31 October 2017)

Remembrance Peace Events 2016 – 2022 and Somme Memorial

4:2 INFORMATION on *Remembrance Peace Events*

On Armistice Day 2016 my colleagues and I had held a small act of Remembrance in the park prior to *Whispers of Heaton*, with poetry readings and the playing of the Last Post. 50 people attended. We repeated this in 2017 and 225 attended. I asked to join the Manchester City Council committee to develop the Somme Memorial in the park and volunteered to present the opening on 18 November 2018.

In 2019, with community participants and professionals we once again created a performance which the Leader of Manchester City Council Sir Richard Leece attended, marking what has now become an annual 'ritual'. Despite Covid19 in 2020 we recorded a video which we streamed live on Feelgood Theatre Productions website at 11 am on the 11 November 2020 to enable people to engage in an act of remembrance from HP. In 2021 we held a distanced event at the Somme Memorial. In 2022 we were back to normal and created a beautiful peace event. The event now regularly attracts over five hundred people every Remembrance Sunday.

4:3 AUDIENCE FEEDBACK on *The Somme Memorial Opening Ceremony*

The quotes below are comments given directly to Caroline Clegg after the performance and at other times. There are no written feedback cards for this event as it is not appropriate to ask for comments at a time of contemplation, but we do encourage people to contact FTP and the management of Heaton Park if they have any comments for future Remembrance Peace Events.

- What a wonderful ceremony and performance, the marker posts reminded me of my trip to the war graves in France.
(The Lord-Lieutenant of Greater Manchester Sir Warren Smith KCVO KStJ JP, 18 November 2018)
- I never thought I would see this day. My uncle was in the 17th Manchester Pals Regiment, and I have fought for some kind of memorial in this park for 30 years.
(David Blood, chair of the Friends of Heaton Hall, 18 November 2018)
- I am so proud of it [the memorial] it feels like us ordinary people have reclaimed part of our park history. (16 June 2019. Tom Clegg, (no relation) whom I met whilst visiting the park on my own)
- I'll be back next year! This really means something now, keep going lass, you're doing a grand job, we don't need pomp and ceremony your poetry and peace talk is what we need here.
(18 November 2018, an elderly man wearing a beret and medals who had attended the Somme Memorial opening and Remembrance Peace Events in 2016 and 2017)
- My daughter researched a soldier in the Manchester Pals Regiment at school and made it into a tile that is now on the memorial. It has made the park feel

very special for her now. (A lady who attended the Somme Memorial opening, 18 November 2018)

- I've been coming to your Remembrance Event since 2016 and I can't thank you enough. Can I buy you a cup of tea to thank you? I'm 89 and you have made a real difference to me. I survived World War Two but my grandson died in Afghanistan. (Reg Buttle, whom I met on 13 November 2022)

4:4 MEDIA REVIEW: Somme Memorial

The Manchester Evening News 19 NOV 2018 PAUL BRITTON

[HTTPS://WWW.MANCHESTEREVENINGNEWS.CO.UK/NEWS/GREATER-MANCHESTER-NEWS/HEATON-PARK-BATTLE-SOMME-15430310](https://www.manchestereveningnews.co.uk/news/greater-manchester-news/heaton-park-battle-somme-15430310)

Battle of the Somme memorial unveiled in Heaton Park

The park was used as a training ground for Army recruits and a military hospital



Jack Carter at the memorial to honour those killed at the Battle of the Somme (Image: Joel Goodman)

A memorial to honour soldiers who lost their lives during the Battle of the Somme in the First World War has been unveiled at Heaton Park. The tribute, in the shape of a curved wall, was designed to represent a Western Front trench stacked with sandbags. The park itself played a key role in the war effort, as a training ground for Army recruits, the Royal Air Force and the Manchester Regiment. It also went on to be used for a military hospital.



Stan Pope and Jack Carter at the memorial (Image: Joel Goodman)

The unveiling ceremony on Sunday came a week after Manchester and the nation fell silent on Remembrance Sunday to mark 100 years since the end of the First World War. Manchester was also selected to host a national commemoration to mark the centenary of the battle in 2016, with an evening of remembrance held at Heaton Park, featuring the Halle Orchestra, a children's choir and a huge dance performance. The memorial includes the inscription 'Somme 1916' and stands two metres high over seven metres.



A memorial to honour those killed at the Battle of the Somme is unveiled at a dedication ceremony in Heaton Park (Image: Joel Goodman)

The first day of the Somme - July 1, 1916 - was the bloodiest day in the entire history of the British Army. Nearly 300 men from Manchester died, including four 17-year-old soldiers. British casualties numbered 57,470 on the first day of fighting. Of those 19,240 were killed.



Harry Mace actor and bugler for Feelgood Theatre at the memorial to honour those killed at the Battle of the Somme is unveiled at a dedication ceremony in Heaton Park. (Image: Joel Goodman)

The memorial also features more than 320 'memory tiles' created for the national commemoration, recast in porcelain. Each tile - submitted by members of the public - was used to form a pathway through the park and remembered individual soldiers.

Councillor Luthfur Rahman, Manchester council's executive member for schools, culture and leisure, said: "No-one could have failed to have been moved by the national events in Heaton Park that took place two years ago now to commemorate the centenary of the Battle of the Somme, and particularly by the tiles used in the Path of the Remembered that poignantly told the stories behind some of those who fought or were involved in the battle.



Caroline Clegg leading the ceremony in Heaton Park (Image: Joel Goodman)

"It's important we always remember and not forget the sacrifices made by all those who fought and lost their lives or were injured in the battle, and that we pass their stories on to future generations so they also never forget.

"The memorial in the park will be a fitting and permanent tribute to those who died and will ensure their stories and our memory of them is never forgotten."

By the end of the 141-day offensive, there were more than a million casualties on both sides.



British soldiers along the River Somme in late 1916 (Image: PA Archive/Press Association)

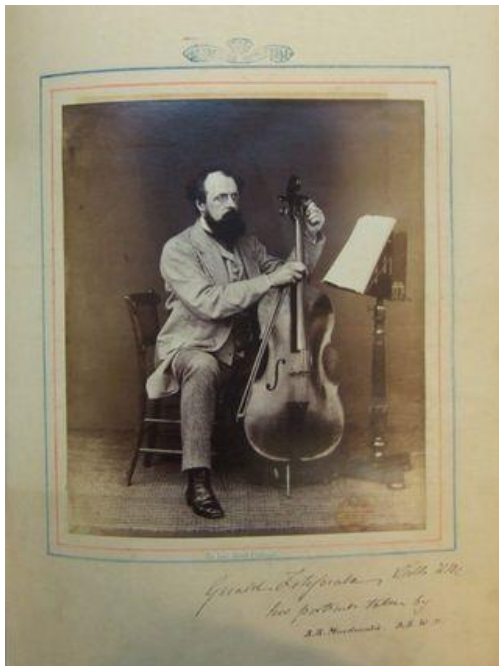
MARVELLOUS MUSIC OF HEATON

4:5 The Wandering Minstrels

<https://blogs.bl.uk/music/2012/08/wandering-minstrels.html>

From the British Library Music Blog, first accessed 20 Nov 2016

The story of the Wandering Minstrels by Sandra Tuppen



As outlined in my thesis The Wandering Minstrels were an amateur orchestra drawn from the ranks of the aristocracy and military by The Earl of Wilton and his sons with the Earl's younger son, the Honourable Seymour Egerton, being conductor and president.

The Wandering Minstrels conscientiously documented their activities and they can be seen in this archive.

the Wandering Minstrels filled the best concert halls in London. They toured England giving several hundred concerts over their nearly 40-year history, mainly but not exclusively for charity. By the time they disbanded in 1898, they had raised over £16,000 for good causes - a huge sum in those days. They also popularized the 'smoking concert' - an exclusive social gathering at which gentlemen (and occasionally ladies) would gather to drink, dine, and listen to high-quality music and - the gentlemen only - to smoke. The Wandering Minstrels also gave the very first concert at the Royal Albert Hall in 1871 - a concert to test the acoustics and it was performed to all the workmen who had just finished

building the hall!

The orchestra named themselves 'the Wandering Minstrels' because of their habit of travelling around the country to give their concerts. The name was probably a slightly tongue-in-cheek one: the so-called wandering minstrels of earlier times had been musicians at the bottom end of the social scale. They travelled from town to town, scraping a living from their playing. The Victorian Wandering Minstrels were right at the other end of the social spectrum and didn't need to earn a living from music. They performed for their own enjoyment and for philanthropic purposes.

SCRIPT – MARVELLOUS MUSIC – HEATON HALL (2017)

INTRODUCTION IN THE ENTRANCE HALL BY FRIENDS OF HEATON HALL AND SARAH THE MAID (STORYTELLER). THE IDEA IS THAT SHE IS A 'GHOST' LIKE CHARACTER WHO LIVED AND TRANSCENDED TIME AND THEREFORE KNEW ALL THE EGERTON'S OVER A PERIOD OF 100 YEARS. SHE WILL INTERJECT AND ALSO BE ABLE TO 'FREEZE' TIME.

ALEX WILL DO SOME INTRODUCTIONS AND TOM WILL PLAY SEYMOUR EGERTON.

FOHH CHAIRMAN WILL EXPLAIN HOUSE KEEPING AND H&S

SARAH: ah, he's finished...good.

1. ON THE STAIRCASE: SOLO CELLO. BACH: *BOUREE CMAJ 3*

SARAH: Oh, that's his Lordship practising, lovely isn't it....

CELLO HEARD FROM ON THE STAIRCASE.

Don't mind me, I'm just the maid... laughs... oh he can't see me, he doesn't think I exist. Some of the friends of Heaton Hall believe in ghosts, some don't, but they are a lovely bunch.... Who do the powers that be think keeps this hall neat and tidy when there is no one here; magic fairies??? No, it's us ghosts titivating the chandeliers and sweeping the carpets.

Oh, his lordship is rather good isn't he, he plays the cello and is very enthusiastic about music. His lordship?, that's the First Earl of Wilton, Sir Thomas Egerton, he's a proper nice fella. He's an MP you know. He looks after his staff very well too.

The west wing is where the servants live, it's very nice. He's built quite a nice house for himself, and his family hasn't he – designed by James Wyatt a young up and coming architect. The south 'façade' that's posh for the front of the house is proper lovely I like the lions best. We they put them in we all had a bit of a party. His children loved them too, but it's so sad that five of his six children died, poor Eleanor the only child to survive....

But this house has always had music in it. I listen at the door when I am supposed to be dusting – (sees duster). Oh, my goodness I should be polishing the staircase now....(she goes to exit then comes back)... oh well, if you are here, you might as well and come and have look around, you never know you might hear a bit more playing....

AUDIENCE MOVE TO THE BOTTOM OF THE STAIRCASE.

FINISH PLAYING BOUREE, IF ENDED ALREADY BEGIN A SECOND PIECE.

SARAH DUSTS THE RAILING.

SARAH: oh, that was a lovely bit of Bach that....I know it's not really his lordship... but... he is a handsome chap, like his lordship... I like to think I am still back in 1790 sometimesnow come on I will show you into the salon, this is where we had the parties... This house was built for entertaining, the family used to dance in here – oh the food, the dresses ... and the clearing up!

IN THE SALON: quartet in place – cello join from staircase.

2. MONTEVERDI *PUR TI MIRO*: BEGIN SOLO VIOLIN, THEN SOPRANO JOIN, THEN CELLO JOIN.
3. HAPPY WE FROM ACIS AND GALATEA. SOPRANO AND TENOR.

SARAH: Oh, I love Monteverdi.....that was the first song, and the second song was from that lovely Handel opera Acis and Galatea - just like we had in the very first concert in 1789! You might ask me how I know all this....I used to chat to all the musicians that came here they would tell me all about it and then the children would try to teach me to play music in here on the Kirkman harpsichord....and their lordships didn't mind me being in the background

I know I live in a bit of a dream world But I come alive when things like this happen; this is the first concert in over 127 years ... these lovely musicians playing here.... This house should be celebrated with music...

Right, I suppose I'd better be going. I've only got a broom and I've got to sweep the whole of the omfilarde'.... I've got a sparse brush if anyone wants to help. Anyone got experience of sweeping an omfilarde....? Omfilarde... it's posh for corridor...no? well come on then.....

Audience follows - once seated.

SARAH: The music room was inaugurated in August 1789 with a lovely concert; it was packed with lots of his family and friends, posh folks in carriages and lovely dresses. Lots of famous people came here in their time: Disraeli, Duke of Wellington – he wrote over 600 letters to Lady Wilton, and all sorts of royalty.

This organ was finished in 1791 specially built by Samuel Green for the price of £370 5s....and this case was painted by Biaggio Rebecca – (I don't think he was Italian, he lodged in Denton), he got paid £40... he painted his lordships favourite composer Handel right here in the middle.

When they fitted that in here there was lots of dust I can tell you - dusting for days; and no sign of a Dyson in those days.

QUARTET ENTER.....oh those chaps are coming in, how lovely....

4. HAYDN. OPUS 1
5. CORELLI.

ALEX: *GOOD AFTERNOON, LADIES AND GENTLEMEN (AND DISTINGUISHED GUESTS WHEN LORD MAYOR IS THERE).*

OUR FIRST PIECE THERE WAS HAYDN ADD MORE INFO ON INSTRUMENTS AND THEN THE CORELLI WAS INSPIRED BY THE FACT THAT CORELLI WAS PLAYED AT THE VERY FIRST CONCERT HERE.

BEGIN OMBRA - JENNY ENTERS FROM BEHIND AUDIENCE.

6. HANDEL. *OMBRA MA FU.*
7. HANDEL. *RUDDIER THAN THE CHERRY* PLUS RECIT. ACIS AND GALATEA. BASS
8. MOZART. *LA CI DAREM.* SOP.
9. *IDEALE* BY TOSTI. TENOR

SARAH: CLICKS HER FINGERS AND FREEZES THE PLAYERS.

Very sadly when his lordship the first Earl died, he didn't have anyone to inherit his title, so the house fell silent for a time. Until his only daughter Eleanor married – she married proper posh – the marquis of Westminster and she had 3 sons, and her second son Thomas took the title by special license (not sure what the first son did wrong). So, Thomas became the second Earl, and he was very talented musician as well, he loved the organ and played cello. He married and had ten children but only five survived. Arthur who played the drums, Alice, Elizabeth, and Catherine who all sang and played piano and Seymour or Sim as he was nicknamed who played piano, organ, cello, violin, cornet, and viola they certainly inherited the musical genes.

So, the house got spruced up a little and the parties began again - They were also into amateur operatics and spent a lot of time at their other house in Melton Mowbray too....

Now the Second Earl had a bit of a wandering eye (his nickname was the wicked earl)....a bit of a ladies man by all accountsa few trollops came herebutI'll tell you that later....

But first let's have some more music. I rather fancy a little something French myself... maestro if you please....

Clicks fingers....

10. GOUNOD. *AVA MARIA* TRIO. ALL SINGERS.
11. BELLINI. *VI RAVISO* TOM.
12. *O MIO BABBINO*

13. VINE QUARTET – *BLUE DANUBE*, STRAUSS

Now: the fourth Earl, Seymour.... he was my favourite. This is a photo of him and his friend Arthur Sullivan.... Arthur said of Seymour

TOM ENTERS: I can take it from here Sarah. That I was the best amateur musician in England and struggled manfully against the disadvantage of birth, wealth, and position.

SARAH: Well.... Well.... (Flabbergasted).... I thought you reminded me of someone. (Curtseys to him).

I set up a little orchestra with some of my friends. The Wandering Minstrels Orchestra Father was the President and composed things for us and I was the conductor or often I would play cello too. It was an orchestra of my friends in the gentry and military. Well, it was a little pun really. Of course, we weren't poor starving minstrels, but it was a good joke. One of my best friends Arthur Sullivan wrote an operetta called the Mikado. In that a chap called Nanki Poo was an aristocrat playing a minstrel – I am not sure which came first the operetta or the orchestra, but it was jolly good fun. We played all over the country; Arthur would pop by from time to time and play with us. Charles Halle used to come for dinner; actress Fanny Kemble would stay and come down for dressed in her costume, then go and perform at the Opera House and come back for a party.

The orchestra raised money for charity, and we had wonderful reviews –

So, I think it might be nice to re-live a little of that time: maestro if you please.

ALEX DON'T REACT: SARAH CLICK FINGERS.....

14. *WANDERING MINSTREL*, JENNY

15. *NANKI POO AND YUM YUM DUET 'WERE YOU NOT TO COCO PLIGHTED*

Oh, that was gorgeous, I remember the premier at the Savoy Theatre ... it ran and ran, 672 performances, I think.

Now at our parties here we would all take turns at singing around the piano – often Arthur would bring WS... you know, William, William Gilbert, G&S. He had a lovely friend a tenor....we used to sing a little ditty; I think it went something like this.....

Now somewhere along the line my brother Arthur inherited the Hall and then I took over as Fourth Earl. The orchestra went from strength to strength –we played at Crystal Palace and then we were invited to play a pre-opening promenade concert at the brand-new Royal Albert Hall. I was then invited to programme the music programme for the Hall and brought over lots of exciting new players and composers

– Gounod being one who I particularly liked. I travelled all over the world and wherever I went there would be a production of The Mikado.... But my favourite song has to be

16. *GOT A LITTLE LIST. TOM*

EVERYONE BOW AND LEAVE AND COME BACK FOR A SECOND BOW. SARAH FREEZES EVERYONE.

SARAH: Oh, ladies and gentlemen, now you can see why Seymour was my favourite – he was such fun. He went abroad to train with the best musicians, he went to New Zealand and Australia, and he was so good; but he didn't handle money very well... he went bankrupt.

He came back to the Hall when he inherited the title aged 46 in 1885 – he still had a few friends who would come and of course his family. But the house was enormous, and he actually lived in one room and a parlour in the West Wing. He would still play music and it was quite sad. He could be seen conducting an imaginary orchestra in the music room and outside, but he was not well, he lost his memory and thought he was a young man again.

When he died aged 59 his son Arthur inherited but he couldn't afford to keep it. So he sold it to the corporation 3 years later in 1901 for the princely sum of £230 000 The Hall and the 600 odd acres....pity they didn't keep the harpsichord and Seymour's violin, it was a Stradivarius you know!

And here we are today enjoyed the Egerton's musical legacy and I had better get on with my cleaning..... but it has been jolly nice talking to you all.....

Now perhaps there's just time for another couple of songs??? I think the words to one of them might be in your programme.

Alex takes over: SINGERS RE ENTER

Encore:

17. *Love Unspoken.* Lehar

18. *Rule Britannia.* 3 verses. A verse each.

CURTAIN CALL.

SARAH LEADS AUDIENCE OUT VIA THE LIBRARY. FOHH TO ASK FOR FEEDBACK AND GIVE OUT *MIDSUMMER NIGHTS DREAM* LEAFLETS.

WHEN MAYOR ATTENDS THERE WILL BE AFTERNOON TEA FOR GUESTS AND CAST IN THE LIBRARY

4:7 THE MUSICAL PROGRAMME - *Marvellous Music of Heaton*

On the Grand Staircase

1. Bach: *Bouree Cmaj 3* Solo Cello.

In the Salon

2. Monteverdi: 'Pur ti miro' from *Incoronazione di Poppea*
3. Handel: 'Happy We' from *Acis and Galatea*.

In the Music Room

4. Haydn: Opus 1
5. Corelli: Opus 3
6. Handel: 'Ombra Ma Fu', from *Serse* (also known as 'Largo' from *Xerxes*)
7. Handel: 'Ruddier than the Cherry' (incl recit) from *Acis and Galatea*
8. Mozart: 'Là ci darem la mano', from *Don Giovanni*
9. Tosti: *Ideale* (song)
10. Gounod: 'Ava Maria' (song) sung as a trio
11. Bellini: 'Vi ravviso...Tu non sai', from *La Sonnambula*
12. Puccini: 'O Mio Babbino', from *Gianni Schicchi*
13. Strauss: 'The Blue Danube', (Vine Quartet)
14. Gilbert & Sullivan: 'Wandering Minstrel', from *The Mikado*
15. Gilbert & Sullivan: 'Were you not to Coco Plighted', (duet) from *The Mikado*
16. Gilbert & Sullivan: 'I've Got a Little List', from *The Mikado*
17. Lehar: 'Love Unspoken', (duet) from the *Merry Widow*
18. Thomas A Arne: 'Rule Britannia', ensemble (3 verses)

4:8 FEEDBACK FROM SINGER JENNY CARSON - *Marvellous Music of Heaton*

Performing a site-specific concert in a setting such as Heaton Hall affected me more than I expected! Firstly, the grand setting itself imbued the event with a great sense of occasion - as a performer you can't help but be influenced by your surroundings, and the beauty and scale of the performance venues served to heighten my excitement, as well as making me feel that I was involved in something out of the ordinary. I imagine that this feeling also transferred itself to the audience members. Knowing that we were almost recreating some of the musical history of the Hall by performing items from the original concerts held in the house allowed me to take on more of a character. Being so close to the audience made it a very intimate and personal experience, as it would have been in the original concerts, and enabled us to have more connection and communication with the audience. I was also able to imagine how the original audiences would have felt, experiencing new music and performer's first-hand. I loved the idea of leading the audience through the house to experience music in different locations - the chronological nature of our programme heightened the sense of travelling through time.

The acoustics of the different performance locations were beautiful to sing in, but changed a lot once the audience were introduced. This made the first performance a little bit of a struggle, but we were used to it by the second day.

At first, I was nervous about learning such a wide variety of material - singing everything from Monteverdi to G&S is a great vocal challenge and probably not quite what I expected at first! But part of what I enjoyed so much about this experience was adapting to each new musical style and growing as a performer. I also enjoyed the collaborative nature of the rehearsal process, especially on the day of the performance, when we were able to draw on our surroundings for inspiration. Being accompanied by a quartet was very special too and greatly added to the occasion for both performers and audience members alike. Next time, a longer rehearsal period between the singers and the musicians would be extremely beneficial though.

The immersive element of the concert was a wonderful idea - perhaps it could be pushed even further next time, with period costume for all the performers, and maybe more historical characters popping up? A Christmas performance could be very special, with festive decoration, candlelight, mulled wine, festive music, carol singers etc. The 'family of the house' could host it, and audience members could be encouraged to dress in festive finery! I once performed 'Marriage of Figaro' in a country home in France, and the audience members wore period costume and ate a banquet on long tables on the lawn in the interval - it was very special and made them feel part of the performance so perhaps something like that on a smaller scale could work?!

Aside from that, a semi-regular recital series could work, perhaps with a theme for each concert? I understand this would require a piano, but perhaps something to think about down the line, when the house has been renovated more? There definitely seemed to be an audience base for it anyway. Or a series of opera scenes taking place in different parts of the house, again depending on finances and pianos! There's just so much potential - I can understand why you find it such an inspiring place full of possibility! Anyway, those are my thoughts.

4:9 FEEDBACK FROM PARTNERS FRIEND OF HEATON HALL - *Marvellous Music of Heaton*

From Andrew Walker (HH musical historian and member of FOHH)

This is my recollection of a fascinating Easter weekend. That was an opportunity to see a musical production, a concert of classical music, produced and directed by Caroline Clegg. Why the fascination, well, it was Caroline's realisation of a quantity of information supplied by me, concerning the musical life at Heaton Hall starting in 1789 and its continuation to 1898 Just over 100 years, that is 100 years of the "Musical Wilton Family". The Earls of Wilton who owned Heaton during that period would provide enough fascinating musical and social facts to stage many concerts.

Caroline, to her credit, managed to hone down the facts I had given to her, and to stage a concert, which proved to be a winner. (See the program for full detail).

How did it go? In our case we, as helpers and stewards, (members of The Friends of Heaton Hall), would say it went well, very well, due to excellent planning by Caroline and her team. Excellent planning beforehand, that was, good advertising, efficient ticket sales and liaison with the staff at Heaton Park, made our part in the production a lot easier than having to sort out the possible glitches that bad planning would produce.

To be honest we did not get any negative responses. The general opinion was " more of the same and yes, it's great to see Heaton Hall being used once again, keep it up". Only negative side was, we had turn people away as all the tickets were sold.

Sad to say the facilities provided by the council for the performers and us, The Friends, were, to say the least, inadequate, but that was not Caroline's fault.

From Dorothy Walker, volunteer and FOHH

Marvellous music at Heaton Hall ----- A wonderful production, conceived and realised in its entirety by the artistic director – Caroline Clegg: everything, the musicians, singers, story tellers, venue, decor, finance, publicity, and volunteers were all expertly managed by Caroline.

Every aspect of this innovative venture combined to delight the audience.

The concert fused a glimpse of the Hall's history with gems from its musical past. The programme and performances were immediately embraced by the audience. Everyone had a great time and the applause at the end was unanimous in its appreciation and enthusiasm.

From Colette Heavey, Friends of Heaton Hall volunteer

Hi Caroline,

I really enjoyed being able to help out and I'm delighted it was such a success for you and your company after all your hard work. It was a shame about the awful weather over the weekend, I can't believe how nice it was on the Tuesday! However maybe it worked to your favour being an indoor event, I suppose it's hard to know about these things.

So many congratulations to you again on this wonderful event which really brought the Hall back to life again. What a talented company you put together and I liked the idea of "Sarah the maid" bringing all the threads of the Wilton story together.

Best wishes

Colette

From Nelline Ranaweera audience member and classical musician

Dear Caroline

Marvellous music was my first experience of a sight-specific concert, and it was a wonderful experience. It made me feel engaged so much that I did not feel the time passing. The aspects liked about the show were: moving from one room to the other (rather than sitting in one place for a long time), the character of Sarah (guiding the audience with the story and explaining). The instrumentalists and three singers were fantastic - the singers were immersed in their characters all the time (even when they were not performing) and the costumes were great too. All this helped to create the perfect atmosphere in setting the scene. The leaflet with brief descriptions that was given to the audience helped a lot to follow the scenes. I was wondering if it was possible to include the English words of the songs that were sung. I enjoyed the music a lot more than an instrumental concert

(especially the Blue Danube waltz). I'm not very interested in current affairs, and I assume the song about the list was to do with current affairs. I thought it was a great idea to include something like that to entertain the audience. Also, loved the fact that there was audience participation in the show by joining the singing. In summary, I loved the show and look forward to coming in the future too.

Best wishes

Nellinne (musician and audience member)

4:10 AUDIENCE FEEDBACK - Marvellous *Music of Heaton Hall*

This is a selection of comments from audience feedback cards that were written directly after the show. Please note: comments are transcribed verbatim.

- This was magical. The music was heavenly.

- Saw *Whispers* and wanted to hear more.

- I've been taken back to an enchanting musical timeless place. I came because I wanted to see inside the house and to educate myself about the music that might have been played there.

- I wanted to hear classical music played live in a setting where the acoustics would be right for it.

- My dad once played the organ in the music room, and I wanted to see it.

- If I had lived then, I'd have been the maid too.

- I think I fell in love with classical music today.

- The sun coming through the window and dappling the violinist during the Handel was beautiful, as if the Hall was blessing the concert.

- I don't go to the Bridgewater, but I would come locally to this. It's very special

- I didn't know the musical history of the Hall or even about the Egertons, but this makes me love our hall even more. I will definitely come back.

- The Bach on the staircase and the Monteverdi in the Salon were mesmerizing. I stepped back in time.
- I liked the idea of ghosts coming back to tell us their story in a happy not preachy way. Sarah was funny but you could see she knew her stuff. Can't wait for the next one.
- I came to see *Whispers* and because of that I came to this. I will be on the lookout for the *Midsummer Night's Dream* next.
- Saw *Whispers* and saw *Feelgood* shows years ago, and I am so glad they are back. Brings life to the Hall again as if we have reclaimed it.
- Saw the show about the bugler and went off and researched Vaughan Williams and it really started me off into classical music, it's amazing how accessible it is when you are introduced to it like this. Can't wait for the next thing in the park. Beautiful.
- Never bin to classical music, my Nan dragged me here - it was boss. Them singing without mikes and the old piano thing was mint. (purposefully uncorrected grammar and spelling)
- I play guitar, I can come and help next time, and I could play too, I only live on Sheepfoot lane.
- Better than going to Bridgewater. That's too posh for me - great to come to our park and hear this. Love it if they got the band stand back
- I would come for anything that Caroline does, it's always first rate and it's in our park.

- Used to go to the Free Trade Hall, but I can't get on a bus now. I used my buggy to get here today, I cried when I heard the music in the salon.

- Like stepping back in time. My only complaint is that it's not on long enough.

- My friends came yesterday and said I needed to come. I teach music at a local school, and they would love to come here. It's given me lots of ideas.

- I didn't like the last song. But I know it's a bit prom like, be nice to have a last night of the proms here.

- Didn't realise this was part of our local history.

- What a great show, my grandchildren loved The Music Box, and they went off to play whilst I came back for this. Who funds this company; they should be a regular feature here?

A MIDSUMMER NIGHT'S DREAM

4:11 THE PROLOGUE FOR - *A Midsummer Night's Dream*

Feelgood Theatre Productions
A Midsummer Night's Dream
Prologue

7.25 pm

Welcome everyone. My name is Caroline, and I am the director of the show and would like to welcome you to our *Dream*. In the name of safety, I have to say in case of fire when we are outside, we would ask that you return here to the grass. When we are inside for three weddings and a rustic play in the second half, we ask you that you follow the strict procedure laid out by the butler who will be on hand and one of our team who is wearing a green jacket will guide you out. We will go out by one of three exits including the large window in the Music Room. Then we all meet on the grass on the other side.

Some of you will remember from our outdoors shows of old that we move from scene to scene – sometimes just a turnaround sometimes a lovely stroll into the park. And as my mother would say – pick your feet up – we don't want anyone to go down a rabbit hole. If you get taken short – please don't be tempted to go off the path *au natural* – the toilets are over there, and we end up there for the interval.

So, our audience etiquette is for everyone to help each other. Anyone with a cushion or mat they go to the front and sit on the grass. Then if you have your own chair, you go next and make up the stalls in the middle. Then if you are standing you go to the back. So, we end up with a three-tiered arrangement, a bit like the opera house but friendlier and not as expensive. If it rains and you can't resist putting your umbrella up, you have to stand at the back in the name of eye safety – i.e.: we don't want anyone to lose an eye on the end of your brolly. Also, it means someone behind you can't see. So instead, whip out your cagoule and carry on! Look after each other. If you have a bottle of wine, feel free to share it.

7.30 pm Oh, here are some of the actors so I will get going.

EBONY, JO, DAN, JP, HARRY AND CONNOR (depending on SM duties) enter.

EBONY: This Dream is a very musical affair, and, in the past, we have been asked if we could

share that a little bit so we are going to teach you a very simply lullaby that you can join in with us deep in the woods – it goes like this...

TEACH THE AUDIENCE WITH THE REST OF THE CAST la la la la of lullaby and digga digga dum of Scherzo.

When you see this sign SING held up that's when you help us out.

SM: Ladies and Gentlemen I am very sorry but some of our actors went on a day out today to Llandudno and I have just had notice that their train has been cancelled, so as well as helping out with the singing do we have any actors in the audience. we have a few scripts here... and costumes as well. (COSTUMES ARE PRE-SET BY DOORWAY)

DOOR TO HALL OPENS Mendelssohn is heard Thomas Egerton enters.

TE: ENTERS WITH MAID JENNY. Ah, I hear you are having a spot of bother. My name is Thomas Egerton, the Earl or informally known as the wicked earl... but less of that. We know this play. Fanny Kemble that wonderful actress stayed with us when she was giving her Titania at the Palace Theatre..... and maybe Seymour can get his orchestra The Wandering Minstrels to play some music.... Damn fine they are – opened the Royal Albert Hall you know.

SM: are you a ghost??

TE: Well, you could say that. Been dead a hundred years....Ah, here's my son Seymour. Seymour, we need to help out here!
These good modern folks are doing Midsummer Night's Dream and are a few actors short.

AS: Well, I could give you my Bottom old chap and we must have some music. I was just rehearsing our friend Felix ... Felix.... Mendelssohn's new music for a Midsummer Night's Dream that he left a few weeks ago after our concert.... It's a damn fine bit of music too....

TE: And I can deliver a good Oberon And I could double as the Duke – I would be very happy as a Duke - And my good wife Lady Mary can play opposite me as Hippolyta and Titania
Who else is haunting today in the West Wing? Sarah, (maid) run into the House, stir up our families spirits to merriment and tell them we are going to do a play.

MAID/Nick: Right away sir.

SE: We always used to have plays and musical evenings here – tip top that they are reviving it now- so, much culture in those old stones....

AS/Karl: Arthur, if you are doing this you can't do it without me.

SE: Arthur (to audience – Arthur Sullivan) old chap. Splendid. Can I sing that song of yours from H M S PINAFORE?

AS: Delighted old chap and we can do *A Glorious Wedding* from the Mikado too!

SOPHIE AS LADY KATHERINE AND JASMINE AS LADY ELIZABETH ENTER WITH LADY MARY and JENNY AS A MAID and NICK

LK: Father, we have studied this play with Grandma we would be delighted to help out - rattling around in the old house is such a bore... after all acting is in our blood (to the modern actors) Grandma Farren was a very famous actress you know....

SE: (to actors) righto; if you don't mind playing opposite ghosts, who do you need?

JP: Hello, I'm Demetrius but we need the rest of the lovers.

SE: Righto Seymour, can you give us your lover Lysander!

SYLVIA GIVES HIM A COSTUME SUITCASE.

SE: Dear sisters: Katherine you can be Hermia and Elizabeth you Helena. My darling wife, will you play Titania opposite my Oberon?

LM: Of course, my dear. This will be such fun. Its reminiscence of that wonderful dinner party when we had dear Charles Halle came to dinner when Miss Terry was playing at the Opera House.

SE: (to Sylvia) now for the rest you were best to call them generally, man by man....

EBONY:or woman

SE: or woman ... according to the scrip....

EBONY: I'm Puck

Jo: I'm Peter Quince and a fairy...

Dan: I'm Snout and a fairy...

Harry: I'm Starveling and a fairy

Connor: I'm Philostrate and a fairy.

SE: there are a lot of fairies....

EBONY: And you're one too.... (Hands him his costume suitcase...)

SE: ... oh well, I erm, erm, father... (Gets his costume out of the case. Begins to try to give it to someone in the audience....)

Sylvia: We need Flute and Snug.....

TE: Come on girls, (to the maids) let's move with the times and be thoroughly modern. You can play Flute and Snug.

SE: And fairies Peaseblossom and Cobweb (Takes fairy costume out of case – or shared case).
So, we have a fine cast of actors,

JP: Did you know Richard Burton was here in the war and Richard Attenborough....

SE: (smiles) mmmm they're' probably not going to appear tonight....

SE: we have actors, we have music....

EBONY: Okay, if we are going to have all that old music that was played here, can we at least have some modern music – since your son Arthur the 5th Earl sold it to the council it's become a people's park – tons of bands played here....

SE: Like who?

JP: The Stone Roses.....

SE: yes, they made a terrible racket.....

Harry: The Pope came....

EBONY: Oasis.....

SE: Well, some good tunes there I'll grant you....

EBONY: (and SE: shake hands) – alright – we will have an Oasis song as well.

AS: Okay, masters spread yourself and let's begin.

Feelgood Theatre Productions

A MIDSUMMER NIGHT'S DREAM

By William Shakespeare

SCRIPT NOTES: Please note that this is the cut script that will be used. Anything that is underlined may also be cut in rehearsal - we may decide to reinstate some things but we need to be extremely mindful of the timing of promenades and also of our extra Prologue.

MUSIC NOTES: TO MAKE THIS SITE SYMPATHETIC PRODUCTION MORE SITE-SPECIFIC 90% OF THE MUSIC CHOSEN HAS LINKS TO HP, HH OR THE EGERTON FAMILY.

WHEN AUDIENCE ARRIVE THEY GO TO BOX OFFICE OUTSIDE FARM CENTRE.
ONCE TICKET CHECKED AUDIENCE GATHER OUTSIDE THE FRONT OF THE HALL.

PROLOGUE: SEPERATE SCRIPT

SEVERAL ACTORS ARRIVE IN COSTUME TO BEGIN THE SHOW BUT ARE OBVIOUSLY CONCERNED AND LOOKING AT WATCHES. THE 'MISSING' ACTORS TOOK A DAY OUT TO COLWYN BAY AND ARE NOT BACK. THE TRAIN WAS CANCELLED.

THE ACTORS PROCEDED TO TEACH THE AUDIENCE SECTIONS OF A LULLABY (TO BE SUNG LATER) AND JOKINGLY ASK IF THERE IS ANYONE WHO WOULD LIKE TO PLAY A FAIRY.

STAGE MANAGER (ACTOR) ARRIVES TO SAY THAT WE ARE TERRIBLY SORRY BUT THERE WILL BE A DELAYED START DUE TO THE LATE ACTORS.
AT THAT MOMENT THE HALL DOOR BURSTS OPEN AND WE HEAR MENDELSSOHN (MIDSUMMER NIGHT'S DREAM) COMING FROM THE HALL AND OUT COMES SIR THOMAS EGERTON (GHOST).

SCRIPT HERE TO BE WRITTEN AND DEVISED IN REHEARSAL FROM A CC DRAFT.

DURING THIS SCRIPTED SECTION MANY 'GHOSTS' APPEAR AND ASSUME THE ROLES IN THE PLAY.

COSTUMES ARE DONNED AND WE BEGIN

ACT I - In front of the Hall.

SCENE I.

Enter THESEUS, HIPPOLYTA, PHILOSTRATE, and Attendants

THESEUS

Now, fair Hippolyta, our nuptial hour
Draws on apace; four happy days bring in
Another moon: but, O, methinks, how slow
This old moon wanes! she lingers my desires,
Like to a step-dame or a dowager
Long withering out a young man revenue.

HIPPOLYTA

Four days will quickly steep themselves in night;
Four nights will quickly dream away the time;
And then the moon, like to a silver bow
New-bent in heaven, shall behold the night
Of our solemnities.

THESEUS

Go, Philostrate,
Stir up the Mancunian youth to merriments;
Awake the pert and nimble spirit of mirth;
Turn melancholy forth to funerals;
The pale companion is not for our pomp.

Exit PHILOSTRATE

Hippolyta, I woo'd thee with my sword,
And won thy love, doing thee injuries;
But I will wed thee in another key,
With pomp, with triumph and with revelling.

Enter EGEUS, HERMIA, LYSANDER, and DEMETRIUS

EGEUS

Happy be Theseus, our renowned Duke!

THESEUS

Thanks, good Egeus: what's the news with thee?

EGEUS

Full of vexation come I, with complaint
Against my child, my daughter Hermia.
Stand forth, Demetrius. My noble lord,

This man hath my consent to marry her.
Stand forth, Lysander: and my gracious duke,
This man hath bewitch'd the bosom of my child;
Thou, thou, Lysander, thou hast given her rhymes,
And interchanged love-tokens with my child:
With cunning hast thou filch'd my daughter's heart,
Turn'd her obedience, which is due to me,
To stubborn harshness: and, my gracious duke,
Be it so she; will not here before your grace
Consent to marry with Demetrius,
I beg the ancient privilege of Heaton,
As she is mine, I may dispose of her:
Which shall be either to this gentleman
Or

THESEUS

What say you, Hermia? be advised fair maid:
To you your father should be as a god;
Demetrius is a worthy gentleman.

HERMIA

So is Lysander.

THESEUS

In himself he is;
But in this kind, wanting your father's voice,
The other must be held the worthier.

HERMIA

I would my father look'd but with my eyes.

THESEUS

Rather your eyes must with his judgment look.

HERMIA

I do entreat your grace to pardon me.
But I beseech your grace that I may know
The worst that may befall me in this case,
If I refuse to wed Demetrius.

THESEUS

You shall wed or abjure
For ever the society of men.
Therefore, fair Hermia, question your desires;
Know of your youth, examine well your blood,
Whether, if you yield not to your father's choice,
You can endure the livery of a nun.

HERMIA

So will I grow, so live, so die, my lord,
Ere I will my virgin patent up
Unto his lordship, whose unwished yoke
My soul consents not to give sovereignty.

THESEUS/HYPOLOTA

Take time to pause; and, by the next new moon--
The sealing-day betwixt my love and me,
Upon that day either prepare to die to nunnery go
For disobedience to your father's will,
Or else to wed Demetrius.

DEMETRIUS

Relent, sweet Hermia: and, Lysander, yield
Thy crazed title to my certain right.

LYSANDER

You have her father's love, Demetrius;
Let me have Hermia's: do you marry him.

EGEUS

Scornful Lysander! true, he hath my love,
And what is mine my love shall render him.
And she is mine, and all my right of her
I do estate unto Demetrius.

LYSANDER

I am, my lord, as well derived as he,
As well possess'd; my love is more than his;
My fortunes every way as fairly rank'd,
If not with vantage, as Demetrius';
And, which is more than all these boasts can be,
I am beloved of beauteous Hermia:
Why should not I then prosecute my right?
Demetrius, I'll avouch it to his head,
Made love to Nedar's daughter, Helena,
And won her soul; and she, sweet lady, dotes,
Devoutly dotes, dotes in idolatry,
Upon this spotted and inconstant man.

THESEUS

I must confess that I have heard so much,
But, Demetrius, come;
And come, Egeus; you shall go with me,
I have some private schooling for you both.
For you, fair Hermia, look you arm yourself
To fit your fancies to your father's will;
Come, my Hippolyta: what cheer, my love?

EGEUS

With duty and desire we follow you.

Exeunt all but LYSANDER and HERMIA

LYSANDER

How now, my love! Why is your cheek so pale?
How chance the roses there do fade so fast?

HERMIA

Belike for want of rain, which I could well
Beteem them from the tempest of my eyes.

LYSANDER

Ay me! for aught that I could ever read,
Could ever hear by tale or history,
The course of true love never did run smooth;
But, either it was different in blood,--

HERMIA

O cross! too high to be enthralld to low.

LYSANDER

Or else misgraffed in respect of years,--

HERMIA

O spite! Too old to be engaged to young.

LYSANDER

Or else it stood upon the choice of friends,--

HERMIA

O hell! to choose love by another's eyes.
Then let us teach our trial patience,
Because it is a customary cross,
As due to love as thoughts and dreams and sighs,
Wishes and tears, poor fancy's followers.

LYSANDER

A good persuasion: therefore, hear me, Hermia.
I have a widow aunt, a dowager
Of great revenue, and she hath no child:
From Ramsbottom is her house remote seven miles;
And she respects me as her only son.
There, gentle Hermia, may I marry thee;
And to that place the sharp Mancunian/Heatonian law
Cannot pursue us. If thou lovest me then,
Steal forth thy father's house to-morrow night;
And in the wood, a mile without the town,
There will I stay for thee.

HERMIA

My good Lysander!
I swear to thee, by Cupid's strongest bow,
By all the vows that ever men have broke,
In number more than ever women spoke,
In that same place thou hast appointed me
To-morrow truly will I meet with thee.

LYSANDER

Keep promise, love. Look, here comes Helena.

Enter HELENA

HERMIA

God speed fair Helena! whither away?

HELENA

Call you me fair? that fair again unsay.

Demetrius loves your fair: O happy fair!

Your eyes are lode-stars; and your tongue's sweet air

More tuneable than lark to shepherd's ear,

When wheat is green, when hawthorn buds appear.

Sickness is catching: O, were favour so,

Yours would I catch, fair Hermia, ere I go;

My ear should catch your voice, my eye your eye,

My tongue should catch your tongue's sweet melody.

Were the world mine, Demetrius being bated,

The rest I'd give to be to you translated.

O, teach me how you look, and with what art

You sway the motion of Demetrius' heart.

HERMIA

I frown upon him, yet he loves me still.

HELENA

O that your frowns would teach my smiles such skill!

HERMIA

I give him curses, yet he gives me love.

HELENA

O that my prayers could such affection move!

HERMIA

The more I hate, the more he follows me.

HELENA

The more I love, the more he hateth me.

HERMIA

His folly, Helena, is no fault of mine.

HELENA

None, but your beauty: would that fault were mine!

HERMIA

Take comfort: he no more shall see my face;

Lysander and myself will fly this place.

Before the time I did Lysander see,

Seem'd Heaton as a paradise to me:

O, then, what graces in my love do dwell,

That he hath turn'd a heaven unto a hell!

LYSANDER

Helen, to you our minds we will unfold:

To-morrow night,

A time that lovers' flights doth still conceal,

Through Heaton's gates have we devised to steal.

HERMIA

And in the wood, where often you and I

Upon faint primrose-beds were wont to lie,
Emptying our bosoms of their counsel sweet,
There my Lysander and myself shall meet;
And thence from Heaton turn away our eyes,
To seek new friends and stranger companies.
Farewell, sweet playfellow: pray thou for us;
And good luck grant thee thy Demetrius!
Keep word, Lysander: we must starve our sight
From lovers' food till morrow deep midnight.

LYSANDER

I will, my Hermia.

Exit HERMIA

Helena, adieu:

As you on him, Demetrius dote on you!

Exit

HELENA

How happy some o'er other some can be!
Through Heaton I am thought as fair as she.
But what of that? Demetrius thinks not so;
Things base and vile, holding no quantity,
Love can transpose to form and dignity:
Love looks not with the eyes, but with the mind;
And therefore is wing'd Cupid painted blind:
Nor hath Love's mind of any judgement taste;
So the boy Love is perjured every where:
For ere Demetrius look'd on Hermia's eyne,
He hail'd down oaths that he was only mine;
And when this hail some heat from Hermia felt,
So he dissolved, and showers of oaths did melt.
I will go tell him of fair Hermia's flight:
Then to the wood will he to-morrow night
Pursue her; and for this intelligence
If I have thanks, it is a dear expense:
But herein mean I to enrich my pain,
To have his sight thither and back again.

Exit

**AUDIENCE PROMENDE THROUGH THE FARM CENTRE TO BEHIND THE
FARM CENTRE WALL IN THE GARDEN.**

ACT 1 SCENE II. QUINCE'S house.

SONG: THE HAND WEAVERS SONG IS HEARD AS THE MECHANICALS ENTER.

QUINCE, SNUG, BOTTOM, FLUTE, SNOUT, and STARVELING

QUINCE

Is all our company here?

BOTTOM

You were best to call them generally, man by man, according to the scrip.

QUINCE

Here is the scroll of every man's name, which is thought fit, through all Heaton, to play in our interlude before the duke and his duchess, on his wedding-day at night.

BOTTOM

First, good Peter Quince, say what the play treats on, then read the names of the actors, and so grow to a point.

QUINCE

Marry, our play is, The most lamentable comedy, and most cruel death of Pyramus and Thisby.

BOTTOM

A very good piece of work, I assure you, and a merry. Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.

QUINCE

Answer as I call you. Nick Bottom, the weaver.

BOTTOM

Ready. Name what part I am for, and proceed.

QUINCE

You, Nick Bottom, are set down for Pyramus.

BOTTOM

What is Pyramus? a lover, or a tyrant?

QUINCE

A lover, that kills himself most gallant for love.

BOTTOM

That will ask some tears in the true performing of it: If I do it, let the audience look to their eyes; I will move storms, I will condole in some measure. To the rest: yet my chief humour is for a tyrant: I could play Ercles rarely, or a part to

tear a cat in, to make all split.

The raging rocks
And shivering shocks
Shall break the locks
Of prison gates;
And Phibbus' car
Shall shine from far
And make and mar
The foolish Fates.

This was lofty! Now name the rest of the players.

This is Ercles' vein, a tyrant's vein; a lover is more condoling.

QUINCE

Francis Flute, the bellows-mender.

FLUTE

Here, Peter Quince.

QUINCE

Flute, you must take Thisby on you.

FLUTE

What is Thisby? A wandering knight?

QUINCE

It is the lady that Pyramus must love.

FLUTE

Nay, faith, let me not play a woman; I have a beard coming.

QUINCE

That's all one: you shall play it in a mask, and
you may speak as small as you will.

BOTTOM

An I may hide my face, let me play Thisby too, I'll
speak in a monstrous little voice. 'Thisne,
Thisne;' 'Ah, Pyramus, lover dear! thy Thisby dear,
and lady dear!'

QUINCE

No, no; you must play Pyramus: and, Flute, you Thisby.

BOTTOM

Well, proceed.

QUINCE

Robin Starveling, the tailor.

STARVELING

Here, Peter Quince.

QUINCE

Robin Starveling, you must play Thisby's mother.

Tom Snout, the tinker

SNOUT

Here, Peter Quince.

QUINCE

You, Pyramus' father: myself, Thisby's father:

Snug, the joiner; you, the lion's part: and, I hope, here is a play fitted.

SNUG

Have you the lion's part written? pray you, if it be, give it me, for I am slow of study.

QUINCE

You may do it extempore, for it is nothing but roaring.

BOTTOM

Let me play the lion too: I will roar, that I will do any man's heart good to hear me; I will roar, that I will make the duke say 'Let him roar again, let him roar again.'

QUINCE

An you should do it too terribly, you would fright the duchess and the ladies, that they would shriek; and that were enough to hang us all.

ALL

That would hang us, every mother's son.

BOTTOM

I grant you friends, if that you should fright the ladies out of their wits, they would have no more discretion but to hang us; but I will aggravate my voice so that I will roar you as gently as any sucking dove; I will roar you an 'twere any nightingale.

QUINCE

You can play no part but Pyramus; for Pyramus is a sweet-faced man; a proper man, as one shall see in a summer's day; a most lovely gentleman-like man: therefore you must needs play Pyramus.

BOTTOM

Well, I will undertake it. What beard were I best to play it in?

QUINCE

Why, what you will.

BOTTOM

I will discharge it in either your straw-colour beard, your orange-tawny beard, your purple-in-grain beard, or your French-crown-colour beard, your perfect yellow.

QUINCE

But, masters, here are your parts: and I am to entreat you, Request you and desire you, to con them by to-morrow night; and meet me in the wood, a mile without the

town, by moonlight; there will we rehearse, for if we meet in the city, we shall be dogged with company, and our devices known. In the meantime I will draw a bill of properties, such as our play wants.

I pray you, fail me not.

BOTTOM

We will meet; and there we may rehearse most obscenely and courageously. Take pains; be perfect: adieu.

QUINCE

At the duke's oak we meet.

BOTTOM

Enough;

ALL REPRISE HAND WEAVERS SONG AS THEY EXIT

Exeunt

AUDIENCE MAY STAY IN SAME PLACE TBC

ACT II SCENE I. A wood

MUSIC: (SOPHIE and LANE hidden playing the flute.

ALL FAIRIES hidden SINGING

Enter, from opposite sides, a Fairy, and PUCK

PUCK

How now, spirit! whither wander you?

Fairy - SUNG TO BENJAMIN BRITTEN TUNE (all hidden on backing).

Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander everywhere,
Swifter than the moon's sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be:
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dewdrops here
And hang a pearl in every cowslip's ear.
Farewell, thou lob of spirits; I'll be gone:

Our queen and all our elves come here anon.

PUCK

The king doth keep his revels here to-night:
Take heed the queen come not within his sight;
For Oberon is passing fell and wrath,
Because that she as her attendant hath
A lovely boy, stolen from an Indian king;
She never had so sweet a changeling;
And jealous Oberon would have the child
Knight of his train, to trace the forests wild;
But she perforce withholds the loved boy,
Crowns him with flowers and makes him all her joy:
And now they never meet in grove or green,
By fountain clear, or spangled starlight sheen,
But, they do square, that all their elves for fear
Creep into acorn-cups and hide them there.

Fairy

Either I mistake your shape and making quite,
Or else you are that shrewd and knavish sprite
Call'd Robin Goodfellow:
are not you he
That frights the maidens of the villagery;
Those that Hobgoblin call you and sweet Puck,
You do their work, and they shall have good luck:
Are not you he?

PUCK

Thou speak'st aright;
I am that merry wanderer of the night.
I jest to Oberon and make him smile
When I a fat and bean-fed horse beguile,
Neighing in likeness of a filly foal;
The wisest aunt, telling the saddest tale,
Sometime for three-foot stool mistaketh me;
Then slip I from her bum, down topples she,
And then the whole quire hold their hips and laugh,
And waxen in their mirth and neeze and swear
A merrier hour was never waster there
But, room, fairy! here comes Oberon.

Fairy

And here my mistress. Would that he were gone!

MUSIC: SOPHIE ON FLUTE. ALL FAIRIES ON BACKING. MENDLESOHN SCHERTZO FOR ENTRANCE. POSSIBLY AUDIENCE PARTICIPATION ALSO.

Enter, from one side, OBERON, with his train; from the other, TITANIA, with hers

OBERON

Ill met by moonlight, proud Titania.

TITANIA

What, jealous Oberon! Fairies, skip hence:

I have forsworn his bed and company.

OBERON

Tarry, rash wanton: am not I thy lord?

TITANIA

Then I must be thy lady: but I know
When thou hast stolen away from fairy land,
And in the shape of Corin sat all day,
Playing on pipes of corn and versing love
To amorous Phillida. Why art thou here,
Come from the farthest Steppe of India?
But that, forsooth, the bouncing Amazon,
Your buskin'd mistress and your warrior love,
To Theseus must be wedded, and you come
To give their bed joy and prosperity.

OBERON

How canst thou thus for shame, Titania,
Glance at my credit with Hippolyta,
Knowing I know thy love to Theseus?

TITANIA

These are the forgeries of jealousy:
And never, since the middle summer's spring,
Met we on hill, in dale, forest or mead,
By paved fountain or by rushy brook,
But with thy brawls thou hast disturb'd our sport.
Therefore the winds, piping to us in vain,
As in revenge, have suck'd up from the sea
Contagious fogs; which falling in the land
Have every pelting river made so proud
That they have overborne their continents:
The ox hath therefore stretch'd his yoke in vain,
The ploughman lost his sweat, and the green corn
Hath rotted ere his youth attain'd a beard;
The nine men's morris is fill'd up with mud,
And the quaint mazes in the wanton green
For lack of tread are undistinguishable;
The spring, the summer,
The childing autumn, angry winter, change
Their wonted liveries, and the mazed world,
By their increase, now knows not which is which:
And this same progeny of evils comes

From our debate, from our dissension;
We are their parents and original.

OBERON

Do you amend it then; it lies in you:
Why should Titania cross her Oberon?
I do but beg a little changeling boy,
To be my henchman.

TITANIA

Set your heart at rest:
The fairy land buys not the child of me.
His mother was a votaress of my order:
And, in the spiced Indian air, by night,
Full often hath she gossip'd by my side,
And sat with me on Neptune's yellow sands,
Marking the embarked traders on the flood,
When we have laugh'd to see the sails conceive
And grow big-bellied with the wanton wind;
But she, being mortal, of that boy did die;
And for her sake do I rear up her boy,
And for her sake I will not part with him.

OBERON

Give me that boy, and I will go with thee.

TITANIA

Not for thy fairy kingdom. Fairies, away!
We shall chide downright, if I longer stay.

Exit TITANIA with her train

OBERON

Well, go thy way: thou shalt not from this grove
Till I torment thee for this injury.
My gentle Puck, come hither. Thou rememberest
Since once I sat upon a promontory,
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song
And certain stars shot madly from their spheres,
To hear the sea-maid's music.

PUCK

I remember.

OBERON

That very time I saw, but thou couldst not,
Flying between the cold moon and the earth,
Cupid all arm'd: a certain aim he took
At a fair vestal throned by the west,

And loosed his love-shaft smartly from his bow,
As it should pierce a hundred thousand hearts;
But I might see young Cupid's fiery shaft
Quench'd in the chaste beams of the watery moon,
And the imperial votaries passed on,
In maiden meditation, fancy-free.
Yet mark'd I where the bolt of Cupid fell:
It fell upon a little western flower,
Before milk-white, now purple with love's wound,
And maidens call it love-in-idleness.
Fetch me that flower; the herb I shew'd thee once:
The juice of it on sleeping eye-lids laid
Will make a man or woman madly dote
Upon the next live creature that it sees.
Fetch me this herb; and be thou here again
Ere the leviathan can swim a league.

PUCK

I'll put a girdle round about the earth
In forty minutes.

Exit

OBERON

Having once this juice,
I'll watch Titania when she is asleep,
And drop the liquor of it in her eyes.
The next thing then she waking looks upon,
She shall pursue it with the soul of love:
And ere I take this charm from off her sight,
As I can take it with another herb,
I'll make her render up her page to me.
But who comes here? I am invisible;
And I will overhear their conference.

Enter DEMETRIUS, HELENA, following him

DEMETRIUS

I love thee not, therefore pursue me not.
Where is Lysander and fair Hermia?
The one I'll slay, the other slayeth me.
Thou told'st me they were stolen unto this wood;
Hence, get thee gone, and follow me no more.

HELENA

You draw me, you hard-hearted adamant;
But yet you draw not iron, for my heart
Is true as steel: leave you your power to draw,

And I shall have no power to follow you.

DEMETRIUS

Do I entice you? do I speak you fair?
Or, rather, do I not in plainest truth
Tell you, I do not, nor I cannot love you?

HELENA

And even for that do I love you the more.
I am your spaniel; and, Demetrius,
The more you beat me, I will fawn on you:
Use me but as your spaniel, spurn me, strike me,
Neglect me, lose me; only give me leave,
Unworthy as I am, to follow you.

DEMETRIUS

Tempt not too much the hatred of my spirit;
For I am sick when I do look on thee.

HELENA

And I am sick when I look not on you.

DEMETRIUS

You do impeach your modesty too much,
To leave the city and commit yourself
Into the hands of one that loves you not;

HELENA

Your virtue is my privilege

DEMETRIUS

I'll run from thee and hide me in the brakes,
And leave thee to the mercy of wild beasts.

HELENA

The wildest hath not such a heart as you.
Run when you will, the story shall be changed:
The dove pursues the griffin; the mild hind
Makes speed to catch the tiger; bootless speed,
When cowardice pursues and valour flies.

DEMETRIUS

I will not stay thy questions; let me go:
Or, if thou follow me, do not believe
But I shall do thee mischief in the wood.

HELENA

Ay, in the temple, in the town, the field,
You do me mischief. Fie, Demetrius!
Your wrongs do set a scandal on my sex:
We cannot fight for love, as men may do;
We should be wood and were not made to woo.

Exit DEMETRIUS

I'll follow thee and make a heaven of hell,
To die upon the hand I love so well.

Exit

OBERON

Fare thee well, nymph: ere he do leave this grove,
Thou shalt fly him and he shall seek thy love.

Re-enter PUCK

Hast thou the flower there? Welcome, wanderer.

PUCK

Ay, there it is.

OBERON

I pray thee, give it me.

I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
There sleeps Titania sometime of the night,
Lull'd in these flowers with dances and delight;
And there the snake throws her enamell'd skin,
Weed wide enough to wrap a fairy in:

And with the juice of this I'll streak her eyes,
And make her full of hateful fantasies.

Take thou some of it, and seek through this grove:

A sweet Mancunian lady is in love
With a disdainful youth: anoint his eyes;
But do it when the next thing he espies
May be the lady: thou shalt know the man
By the Heatonian garments he hath on.
Effect it with some care, that he may prove
More fond on her than she upon her love:
And look thou meet me ere the first cock crow.

PUCK

Fear not, my lord, your servant shall do so.

Exeunt

AUDIENCE MOVE TO THE DELL

ACT II SCENE II. IN THE DELL BY THE POND

Enter TITANIA, with her FAIRIES

TITANIA

Come, now a roundel and a fairy song;
Then, for the third part of a minute, hence;
Sing me now asleep;
Then to your offices and let me rest.

SONG: LULLABY FROM BRITTEN ALL FAIRIES SING

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blind-worms, do no wrong,
Come not near our fairy queen.
Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby, lulla, lulla, lullaby:
Never harm,
Nor spell nor charm,
Come our lovely lady nigh;
So, good night, with lullaby.
Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offence.
Philomel, with melody, & c.

Fairy

Hence, away! now all is well:
One aloof stand sentinel. (AUDIENCE FAIRY)

EXEUNT FAIRIES. TITANIA SLEEPS

Enter OBERON and squeezes the flower on TITANIA's eyelids

OBERON

What thou seest when thou dost wake,
Do it for thy true-love take,
Wake when some vile thing is near.

Exit

Enter LYSANDER and HERMIA

LYSANDER

Fair love, you faint with wandering in the wood;
And to speak troth, I have forgot our way:
We'll rest us, Hermia, if you think it good,
And tarry for the comfort of the day.

HERMIA

Be it so, Lysander: find you out a bed;
For I upon this bank will rest my head.

LYSANDER

One turf shall serve as pillow for us both;
One heart, one bed, two bosoms and one troth.

HERMIA

Nay, good Lysander; for my sake, my dear,
Lie further off yet, do not lie so near.

LYSANDER

O, take the sense, sweet, of my innocence!
Love takes the meaning in love's conference.
I mean, that my heart unto yours is knit
So that but one heart we can make of it;
Two bosoms interchained with an oath;
So then two bosoms and a single troth.
Then by your side no bed-room me deny;
For lying so, Hermia, I do not lie.

HERMIA

Lysander riddles very prettily:
But, gentle friend, for love and courtesy
Lie further off; in human modesty,
Such separation as may well be said
Becomes a virtuous bachelor and a maid,
So far be distant; and, good night, sweet friend:
Thy love ne'er alter till thy sweet life end!

LYSANDER

Amen, amen, to that fair prayer, say I;
And then end life when I end loyalty!
Here is my bed: sleep give thee all his rest!

HERMIA

With half that wish the wisher's eyes be press'd!

**They sleep ADIENCE REPRISE LULLABY LED BY STAGE MANAGER
(ACTOR)**

Enter PUCK

PUCK

Through the forest have I gone.
But Mancunian found I none,
On whose eyes I might approve
This flower's force in stirring love.
Night and silence.--Who is here?

Weeds of Heaton he doth wear:
This is he, my master said,
Despised the Mancunian maid;
And here the maiden, sleeping sound,
On the dank and dirty ground.
Pretty soul! she durst not lie
Near this lack-love, this kill-courtesy.
Churl, upon thy eyes I throw
All the power this charm doth owe.
When thou wakest, let love forbid
Sleep his seat on thy eyelid:
So awake when I am gone;
For I must now to Oberon.

*Exit - THROW COVER OVER THEM OR UMBRELLA? TBC SO HIDDEN FROM
HELENA AND DEMETRIUS*

Enter DEMETRIUS and HELENA, running

HELENA

Stay, though thou kill me, sweet Demetrius.

DEMETRIUS

I charge thee, hence, and do not haunt me thus.

HELENA

O, wilt thou darkling leave me? do not so.

DEMETRIUS

Stay, on thy peril: I alone will go.

Exit

HELENA

O, I am out of breath in this fond chase!
The more my prayer, the lesser is my grace.
Happy is Hermia, wheresoe'er she lies;
For she hath blessed and attractive eyes.
No, no, I am as ugly as a bear;
For beasts that meet me run away for fear:
Therefore no marvel though Demetrius
Do, as a monster fly my presence thus.
What wicked and dissembling glass of mine
Made me compare with Hermia's sphery eyne?
But who is here? Lysander! on the ground!
Dead? or asleep? I see no blood, no wound.
Lysander if you live, good sir, awake.

LYSANDER

(Awaking) And run through fire I will for thy sweet sake.
Transparent Helena! Nature shows art,

That through thy bosom makes me see thy heart.
Where is Demetrius? O, how fit a word
Is that vile name to perish on my sword!

HELENA

Do not say so, Lysander; say not so
What though he love your Hermia? Lord, what though?
Yet Hermia still loves you: then be content.

LYSANDER

Content with Hermia! No; I do repent
The tedious minutes I with her have spent.
Not Hermia but Helena I love:
Who will not change a raven for a dove?

HELENA

Wherefore was I to this keen mockery born?
When at your hands did I deserve this scorn?
Is't not enough, is't not enough, young man,
That I did never, no, nor never can,
Deserve a sweet look from Demetrius' eye,
But you must flout my insufficiency?
Good troth, you do me wrong, good sooth, you do,
In such disdainful manner me to woo.
But fare you well: perforce I must confess
I thought you lord of more true gentleness.
O, that a lady, of one man refused.
Should of another therefore be abused!

Exit

LYSANDER

She sees not Hermia. Hermia, sleep thou there:
And never mayst thou come Lysander near!
For as a surfeit of the sweetest things
The deepest loathing to the stomach brings,
Or as tie heresies that men do leave
Are hated most of those they did deceive,
So thou, my surfeit and my heresy,
Of all be hated, but the most of me!
And, all my powers, address your love and might
To honour Helen and to be her knight!

Exit

HERMIA

(Awaking) Help me, Lysander, help me! do thy best
To pluck this crawling serpent from my breast!
Ay me, for pity! what a dream was here!
Lysander, look how I do quake with fear:
Methought a serpent eat my heart away,
And you sat smiling at his cruel pray.
Lysander! what, removed? Lysander! lord!
What, out of hearing? gone? no sound, no word?
Alack, where are you speak, an if you hear;
Speak, of all loves! I swoon almost with fear.
No? then I well perceive you all not nigh
Either death or you I'll find immediately.

Exit

ACT III SCENE I. The wood. TITANIA lying asleep.

SONG: HAND WEAVERS

Enter QUINCE, SNUG, BOTTOM, FLUTE, SNOUT, and STARVELING

BOTTOM

Are we all met?

QUINCE

Pat, pat; and here's a marvellous convenient place
for our rehearsal. This green plot shall be our
stage, this hawthorn-brake our tiring-house; and we
will do it in action as we will do it before the duke.

BOTTOM

Peter Quince,--

QUINCE

What sayest thou, bully Bottom?

BOTTOM

There are things in this comedy of Pyramus and
Thisby that will never please. First, Pyramus must
draw a sword to kill himself; which the ladies
cannot abide. How answer you that?

SNOUT

By'r lakin, a parlous fear.

STARVELING

I believe we must leave the killing out, when all is done.

BOTTOM

Not a whit: I have a device to make all well.

Write me a prologue; and let the prologue seem to
say, we will do no harm with our swords, and that
Pyramus is not killed indeed; and, for the more
better assurance, tell them that I, Pyramus, am not

Pyramus, but Bottom the weaver: this will put them out of fear.

QUINCE

Well, we will have such a prologue; and it shall be written in eight and six.

BOTTOM

No, make it two more; let it be written in eight and eight.

SNOUT

Will not the ladies be afeard of the lion?

STARVELING

I fear it, I promise you.

BOTTOM

Masters, you ought to consider with yourselves: to bring in--God shield us!--a lion among ladies, is a most dreadful thing; for there is not a more fearful wild-fowl than your lion living; and we ought to look to 't.

SNOUT

Therefore another prologue must tell he is not a lion.

BOTTOM

Nay, you must name his name, and half his face must be seen through the lion's neck: and he himself must speak through, saying thus, or to the same defect,--'Ladies,'--or 'Fair-ladies--I would wish You,'--or 'I would request you,'--or 'I would entreat you,--not to fear, not to tremble: my life for yours. If you think I come hither as a lion, it were pity of my life: no I am no such thing; I am a man as other men are;' and there indeed let him name his name, and tell them plainly he is Snug the joiner.

QUINCE

Well it shall be so. But there is two hard things; that is, to bring the moonlight into a chamber; for, you know, Pyramus and Thisby meet by moonlight.

SNOUT

Doth the moon shine that night we play our play?

BOTTOM

A calendar, a calendar! look in the almanac; find out moonshine, find out moonshine.

QUINCE

Yes, it doth shine that night.

BOTTOM

Why, then may you leave a casement of the great

chamber window, where we play, open, and the moon may shine in at the casement.

QUINCE

Ay; or else one must come in with a bush of thorns and a lanthorn, and say he comes to disfigure, or to present, the person of Moonshine. Then, there is another thing: we must have a wall in the great chamber; for Pyramus and Thisby says the story, did talk through the chink of a wall.

SNOUT

You can never bring in a wall. What say you, Bottom?

BOTTOM

Some man or other must present Wall: and let him have some plaster, or some loam, or some rough-cast about him, to signify wall; and let him hold his fingers thus, and through that cranny shall Pyramus and Thisby whisper.

QUINCE

If that may be, then all is well. Come, sit down, every mother's son, and rehearse your parts. Pyramus, you begin: when you have spoken your speech, enter into that brake: and so every one according to his cue.

Enter PUCK behind

PUCK

What hempen home-spuns have we swaggering here,
So near the cradle of the fairy queen?
What, a play toward! I'll be an auditor;
An actor too, perhaps, if I see cause.

QUINCE

Speak, Pyramus. Thisby, stand forth.

BOTTOM

Thisby, the flowers of odious savours sweet,--

QUINCE

Odours, odours.

BOTTOM

--odours savours sweet:

So hath thy breath, my dearest Thisby dear.
But hark, a voice! stay thou but here awhile,
And by and by I will to thee appear.

Exit

PUCK

A stranger Pyramus than e'er played here.

Exit

FLUTE

Must I speak now?

QUINCE

Ay, marry, must you; for you must understand he goes but to see a noise that he heard, and is to come again.

FLUTE

Most radiant Pyramus, most lily-white of hue,
Of colour like the red rose on triumphant brier,
Most brisky juvenal and eke most lovely Jew,
As true as truest horse that yet would never tire,
I'll meet thee, Pyramus, at Ninny's tomb.

QUINCE

'Ninus' tomb,' man: why, you must not speak that yet; that you answer to Pyramus: you speak all your part at once, cues and all Pyramus enter: your cue is past; it is, 'never tire.'

FLUTE

O,--As true as truest horse, that yet would never tire.

Re-enter PUCK, and BOTTOM with an ass's head

BOTTOM

If I were fair, Thisby, I were only thine.

QUINCE

O monstrous! O strange! we are haunted. Pray, masters! fly, masters! Help!

Exeunt QUINCE, SNUG, FLUTE, SNOUT, and STARVELING

PUCK

I'll follow you, I'll lead you about a round,
Through bog, through bush, through brake, through brier:
Sometime a horse I'll be, sometime a hound,
A hog, a headless bear, sometime a fire;
And neigh, and bark, and grunt, and roar, and burn,
Like horse, hound, hog, bear, fire, at every turn.

Exit

BOTTOM

Why do they run away? this is a knavery of them to

make me afeard.

Re-enter SNOUT

SNOUT

O Bottom, thou art changed! what do I see on thee?

BOTTOM

What do you see? you see an asshead of your own, do you?

Exit SNOUT

Re-enter QUINCE

QUINCE

Bless thee, Bottom! bless thee! thou art translated.

Exit

BOTTOM

I see their knavery: this is to make an ass of me; to fright me, if they could. But I will not stir from this place, do what they can: I will walk up and down here, and I will sing, that they shall hear I am not afraid.

SONG: WHEN I WAS A LAD (from HMS Pinafore by G&S) re written

The ousel cock so black of hue,
With orange-tawny bill,
The throstle with his note so true,
The wren with little quill,--

TITANIA

(Awaking) What angel wakes me from my flowery bed?

BOTTOM

[Sings]

The finch, the sparrow and the lark,
The plain-song cuckoo gray,
Whose note full many a man doth mark,
And dares not answer nay;--
for, indeed, who would set his wit to so foolish
a bird? Who would give a bird the lie, though he cry
'cuckoo' never so?

TITANIA

I pray thee, gentle mortal, sing again:
Mine ear is much enamour'd of thy note;
So is mine eye enthralled to thy shape;

And thy fair virtue's force perforce doth move me
On the first view to say, to swear, I love thee.

BOTTOM

Methinks, mistress, you should have little reason
for that: and yet, to say the truth, reason and
love keep little company together now-a-days; the
more the pity that some honest neighbours will not
make them friends. Nay, I can [jest] upon occasion.

TITANIA

Thou art as wise as thou art beautiful.

BOTTOM

Not so, neither: but if I had wit enough to get out
of this wood, I have enough to serve mine own turn.

TITANIA

Out of this wood do not desire to go:
Thou shalt remain here, whether thou wilt or no.
I am a spirit of no common rate;
The summer still doth tend upon my state;
And I do love thee: therefore, go with me;
I'll give thee fairies to attend on thee,
Peaseblossom! Cobweb! Moth! And Mustardseed!

Enter PEASEBLOSSOM, COBWEB, MOTH, and MUSTARDSEED + FAIRIES

TBC

SONG: 'FOUR LITTLE SPRITES FROM SCHOOL ARE WE'

PEASEBLOSSOM

Ready.

COBWEB

And I.

MOTH

And I.

MUSTARDSEED

And I.

ALL

Where shall we go?

TITANIA

Be kind and courteous to this gentleman;
Hop in his walks and gambol in his eyes;
Feed him with apricocks and dewberries,
Nod to him, elves, and do him courtesies.

PEASEBLOSSOM

Hail, mortal!

COBWEB

Hail!

MOTH

Hail!

MUSTARDSEED

Hail!

BOTTOM

I cry your worship's mercy, heartily: I beseech your worship's name.

COBWEB

Cobweb.

BOTTOM

I shall desire you of more acquaintance, good Master Cobweb: Your name, honest gentleman?

PEASEBLOSSOM

Peaseblossom.

BOTTOM

I pray you, commend me to Mistress Squash, your mother, and to Master Peascod, your father. Good Master Peaseblossom, I shall desire you of more acquaintance too. Your name, I beseech you, sir?

MUSTARDSEED

Mustardseed.

BOTTOM

Good Master Mustardseed, I know your patience well: that same cowardly, giant-like ox-beef hath devoured many a gentleman of your house: I promise you your kindred had made my eyes water ere now. I desire your more acquaintance, good Master Mustardseed.

TITANIA

Come, wait upon him; lead him to my bower.

Tie up my love's tongue bring him silently.

Exeunt

INTERVAL

AUDIENCE ARE TAKEN BACK TO THE FARM CENTRE CAFÉ.

ACT 3 SCENE II. ON THE GRASSY KNOLL OUTSIDE THE CAFÉ (Hall side)

Enter OBERON

OBERON

I wonder if Titania be awaked;

Then, what it was that next came in her eye,

Which she must dote on in extremity.

Enter PUCK

Here comes my messenger.
How now, mad spirit!
What night-rule now about this haunted grove?

PUCK

**ENTER ALL FAIRIES (MECHANICALS MINUS BOTTOM) REPLAY THE LOVERS
SCENE IN SHADOW DANCING**

My mistress with a monster is in love.
Near to her close and consecrated bower,
While she was in her dull and sleeping hour,
A crew of patches, rude mechanicals,
That work for bread upon Mancunian stalls,
Were met together to rehearse a play
Intended for great Theseus' nuptial-day.
The shallowest thick-skin of that barren sort,
Who Pyramus presented, in their sport
Forsook his scene and enter'd in a brake
When I did him at this advantage take,
An ass's nole I fixed on his head:
Anon his Thisbe must be answered,
And forth my mimic comes.
So, at his sight, away his fellows fly;
I led them on in this distracted fear,
And left sweet Pyramus translated there:
When in that moment, so it came to pass,
Titania waked and straightway loved an ass.

OBERON

This falls out better than I could devise.
But hast thou yet latch'd the Mancunian's eyes
With the love-juice, as I did bid thee do?

PUCK

I took him sleeping,--that is finish'd too,--
And the Mancunian woman by his side:
That, when he waked, of force she must be eyed.

Enter HERMIA and DEMETRIUS

OBERON

Stand close: this is the same Mancunian.

PUCK

This is the woman, but not this the man.

DEMETRIUS

O, why rebuke you him that loves you so?
Lay breath so bitter on your bitter foe.

HERMIA

Now I but chide; but I should use thee worse,
For thou, I fear, hast given me cause to curse,
If thou hast slain Lysander in his sleep,
Being o'er shoes in blood, plunge in the deep,
And kill me too.

The sun was not so true unto the day
As he to me: would he have stolen away
From sleeping Hermia?

It cannot be but thou hast murder'd him;
So should a murderer look, so dead, so grim.

DEMETRIUS

So should the murder'd look, and so should I,
Pierced through the heart with your stern cruelty:
Yet you, the murderer, look as bright, as clear,
As yonder Venus in her glimmering sphere.

HERMIA

What's this to my Lysander? where is he?
Ah, good Demetrius, wilt thou give him me?

DEMETRIUS

I had rather give his carcass to my hounds.

HERMIA

Out, dog! out, cur! thou drivest me past the bounds
Of maiden's patience. Hast thou slain him, then?

Henceforth be never number'd among men!

O, once tell true, tell true, even for my sake!

Durst thou have look'd upon him being awake,

And hast thou kill'd him sleeping?

DEMETRIUS

You spend your passion on a misprised mood:

I am not guilty of Lysander's blood;

Nor is he dead, for aught that I can tell.

HERMIA

I pray thee, tell me then that he is well.

DEMETRIUS

An if I could, what should I get therefore?

HERMIA

A privilege never to see me more.

And from thy hated presence part I so:

See me no more, whether he be dead or no.

Exit

DEMETRIUS

There is no following her in this fierce vein:

Here therefore for a while I will remain.

Lies down and sleeps

OBERON

What hast thou done? thou hast mistaken quite
And laid the love-juice on some true-love's sight:
Of thy misprision must perforce ensue
Some true love turn'd and not a false turn'd true.

PUCK

Then fate o'er-rules.

OBERON

About the wood go swifter than the wind,
And Helena of Heaton look thou find:
All fancy-sick she is and pale of cheer,
With sighs of love, that costs the fresh blood dear:
By some illusion see thou bring her here:
I'll charm his eyes against she do appear.

PUCK

I go, I go; look how I go,
Swifter than arrow from the Tartar's bow.

Exit

OBERON

Flower of this purple dye,
Hit with Cupid's archery,
Sink in apple of his eye.
(He squeezes the flower on Demetrius's eyes)
When thou wakest, if she be by,
Beg of her for remedy.

Re-enter PUCK

PUCK

Captain of our fairy band,
Helena is here at hand;
And the youth, mistook by me,
Pleading for a lover's fee.
Shall we their fond pageant see?
Lord, what fools these mortals be!

OBERON

Stand aside: the noise they make
Will cause Demetrius to awake.

PUCK

Then will two at once woo one;
That must needs be sport alone;
And those things do best please me
That befall preposterously.

Enter LYSANDER and HELENA

LYSANDER

Why should you think that I should woo in scorn?
Scorn and derision never come in tears:

HELENA

You do advance your cunning more and more.
When truth kills truth, O devilish-holy fray!
These vows are Hermia's: will you give her o'er?

LYSANDER

I had no judgment when to her I swore.

HELENA

Nor none, in my mind, now you give her o'er.

LYSANDER

Demetrius loves her, and he loves not you.

DEMETRIUS

(Awaking) O Helena, goddess, nymph, perfect, divine!
To what, my love, shall I compare thine eyne?
Crystal is muddy. O, how ripe in show
Thy lips, those kissing cherries, tempting grow!
O, let me kiss
This princess of pure white, this seal of bliss!

HELENA

O spite! O hell! I see you all are bent
To set against me for your merriment:
If you were men, as men you are in show,
You would not use a gentle lady so;
To vow, and swear, and superpraise my parts,
When I am sure you hate me with your hearts.
You both are rivals, and love Hermia;
And now both rivals, to mock Helena:
A trim exploit, a manly enterprise,
To conjure tears up in a poor maid's eyes
With your derision!

LYSANDER

You are unkind, Demetrius; be not so;
For you love Hermia; this you know I know:
And here, with all good will, with all my heart,
In Hermia's love I yield you up my part;
And yours of Helena to me bequeath,

Whom I do love and will do till my death.

HELENA

Never did mockers waste more idle breath.

DEMETRIUS

Lysander, keep thy Hermia; I will none:

If e'er I loved her, all that love is gone.

My heart to her but as quest-wise sojourn'd,

And now to Helen is it home return'd,

There to remain.

LYSANDER

Helen, it is not so.

DEMETRIUS

Look, where thy love comes; yonder is thy dear.

Re-enter HERMIA

HERMIA

Dark night, that from the eye his function takes,

The ear more quick of apprehension makes;

Wherein it doth impair the seeing sense,

It pays the hearing double recompense.

Thou art not by mine eye, Lysander, found;

Mine ear, I thank it, brought me to thy sound

But why unkindly didst thou leave me so?

LYSANDER

Why should he stay, whom love doth press to go?

HERMIA

What love could press Lysander from my side?

LYSANDER

Lysander's love, that would not let him bide,

Fair Helena, who more engilds the night

Than all you fiery oes and eyes of light.

Why seek'st thou me? could not this make thee know,

The hate I bear thee made me leave thee so?

HERMIA

You speak not as you think: it cannot be.

HELENA

Lo, she is one of this confederacy!

Now I perceive they have conjoin'd all three

To fashion this false sport, in spite of me.

Injurious Hermia! most ungrateful maid!

Is all forgot?

All school-days' friendship, childhood innocence?

And will you rent our ancient love asunder,

To join with men in scorning your poor friend?

HERMIA

I am amazed at your passionate words.
I scorn you not: it seems that you scorn me.

HELENA

Have you not set Lysander, as in scorn,
To follow me and praise my eyes and face?
And made your other love, Demetrius,
Who even but now did spurn me with his foot,
To call me goddess, nymph, divine and rare,
Wherefore speaks he this
To her he hates? and wherefore doth Lysander
Deny your love, so rich within his soul,
And tender me, forsooth, affection,
But by your setting on, by your consent?

HERMIA

I understand not what you mean by this.

HELENA

Ay, do, persevere, counterfeit sad looks,
Make mouths upon me when I turn my back;
Wink each at other; hold the sweet jest up:
If you have any pity, grace, or manners,
You would not make me such an argument.
But fare ye well: 'tis partly my own fault;
Which death or absence soon shall remedy.

LYSANDER

Stay, gentle Helena; hear my excuse:
My love, my life my soul, fair Helena!

HELENA

O excellent!

HERMIA

Sweet, do not scorn her so.

DEMETRIUS

If she cannot entreat, I can compel.

LYSANDER

Thou canst compel no more than she entreat:
Thy threats have no more strength than her weak prayers.
Helen, I love thee; by my life, I do:
I swear by that which I will lose for thee,
To prove him false that says I love thee not.

DEMETRIUS

I say I love thee more than he can do.

LYSANDER

If thou say so, withdraw, and prove it too.

DEMETRIUS

Quick, come!

HERMIA

Lysander, whereto tends all this?

LYSANDER

Away, you Tyke!

DEMETRIUS

No, no; he'll

Seem to break loose; take on as you would follow,

But yet come not: you are a tame man, go!

LYSANDER

Hang off, thou cat, thou burr! vile thing, let loose,

Or I will shake thee from me like a serpent!

HERMIA

Why are you grown so rude? what change is this?

Sweet love,--

LYSANDER

Thy love! out, tawny Tartar, out!

Out, loathed medicine! hated potion, hence!

HERMIA

Do you not jest?

HELENA

Yes, sooth; and so do you.

LYSANDER

Demetrius, I will keep my word with thee.

DEMETRIUS

I would I had your bond, for I perceive

A weak bond holds you: I'll not trust your word.

LYSANDER

What, should I hurt her, strike her, kill her dead?

Although I hate her, I'll not harm her so.

HERMIA

What, can you do me greater harm than hate?

Hate me! wherefore? O me! what news, my love!

Am not I Hermia? are not you Lysander?

I am as fair now as I was erewhile.

Since night you loved me; yet since night you left
me:

Why, then you left me--O, the gods forbid!--

In earnest, shall I say?

LYSANDER

Ay, by my life;

And never did desire to see thee more.

Therefore be out of hope, of question, of doubt;

Be certain, nothing truer; 'tis no jest

That I do hate thee and love Helena.

HERMIA

O me! you juggler! you canker-blossom!

You thief of love! what, have you come by night
And stolen my love's heart from him?

HELENA

Fine, i'faith!

Have you no modesty, no maiden shame,
No touch of bashfulness? What, will you tear
Impatient answers from my gentle tongue?
Fie, fie! you counterfeit, you puppet, you!

HERMIA

Puppet? why so? ay, that way goes the game.
Now I perceive that she hath made compare
Between our statures; she hath urged her height;
And with her personage, her tall personage,
Her height, forsooth, she hath prevail'd with him.
And are you grown so high in his esteem;
Because I am so dwarfish and so low?
How low am I, thou painted maypole? speak;
How low am I? I am not yet so low
But that my nails can reach unto thine eyes.

HELENA

I pray you, though you mock me, gentlemen,
Let her not hurt me: I was never curst;
I have no gift at all in shrewishness;
I am a right maid for my cowardice:
Let her not strike me. You perhaps may think,
Because she is something lower than myself,
That I can match her.

HERMIA

Lower! hark, again.

HELENA

Good Hermia, do not be so bitter with me.
I evermore did love you, Hermia,
Did ever keep your counsels, never wrong'd you;
Save that, in love unto Demetrius,
I told him of your stealth unto this wood.
He follow'd you; for love I follow'd him;
But he hath chide me hence and threaten'd me
To strike me, spurn me, nay, to kill me too:
And now, so you will let me quiet go,
To Heaton will I bear my folly back
And follow you no further: let me go:
You see how simple and how fond I am.

HERMIA

Why, get you gone: who is't that hinders you?

HELENA

A foolish heart, that I leave here behind.

HERMIA

What, with Lysander?

HELENA

With Demetrius.

LYSANDER

Be not afraid; she shall not harm thee, Helena.

DEMETRIUS

No, sir, she shall not, though you take her part.

HELENA

O, when she's angry, she is keen and shrewd!

She was a vixen when she went to school;

And though she be but little, she is fierce.

HERMIA

'Little' again! nothing but 'low' and 'little'!

Why will you suffer her to flout me thus?

Let me come to her.

LYSANDER

Get you gone, you dwarf;

You minimus, of hindering knot-grass made;

You bead, you acorn.

DEMETRIUS

You are too officious

In her behalf that scorns your services.

Let her alone: speak not of Helena;

Take not her part; for, if thou dost intend

Never so little show of love to her,

Thou shalt aby it.

LYSANDER

Now she holds me not;

Now follow, if thou darest, to try whose right,

Of thine or mine, is most in Helena.

DEMETRIUS

Follow! nay, I'll go with thee, cheek by jole.

Exeunt LYSANDER and DEMETRIUS

HERMIA

You, mistress, all this coil is 'long of you:

Nay, go not back.

HELENA

I will not trust you, I,

Nor longer stay in your curst company.

Your hands than mine are quicker for a fray,

My legs are longer though, to run away.

Exit

HERMIA

I am amazed, and know not what to say.

Exit

OBERON

This is thy negligence: still thou mistakest,
Or else committ'st thy knaveries wilfully.

PUCK

Believe me, king of shadows, I mistook.
Did not you tell me I should know the man
By the Mancunian garment he had on?
And so far blameless proves my enterprise,
That I have 'nointed an Mancunian's eyes;
And so far am I glad it so did sort
As this their jangling I esteem a sport.

OBERON

Thou see'st these lovers seek a place to fight:
Hie therefore, Robin, overcast the night;
The starry welkin cover thou anon
With drooping fog as black as Acheron,
And lead these testy rivals so astray
As one come not within another's way.
Like to Lysander sometime frame thy tongue,
Then stir Demetrius up with bitter wrong;
And sometime rail thou like Demetrius;
And from each other look thou lead them thus,
Till o'er their brows death-counterfeiting sleep
With leaden legs and batty wings doth creep:
Then crush this herb into Lysander's eye;
Whose liquor hath this virtuous property,
To take from thence all error with his might,
And make his eyeballs roll with wonted sight.
When they next wake, all this derision
Shall seem a dream and fruitless vision,
And back to Heaton shall the lovers wend,
With league whose date till death shall never end.
Whiles I in this affair do thee employ,
I'll to my queen and beg her Indian boy;
And then I will her charmed eye release
From monster's view, and all things shall be peace.

PUCK

My fairy lord, this must be done with haste,

For night's swift dragons cut the clouds full fast,
And yonder shines Aurora's harbinger;

OBERON

But we are spirits of another sort:
I with the morning's love have oft made sport,
But, notwithstanding, make no delay:
We may effect this business yet ere day.

Exit

SONG: PUCK AND FAIRIES 'I WILL FOLLOW HIM' (from Sister Act)

PUCK

Up and down, up and down,
I will lead them up and down:
I am fear'd in field and town:
Goblin, lead them up and down.
Here comes one.

Re-enter LYSANDER

LYSANDER

Where art thou, proud Demetrius? speak thou now.

PUCK

Here, villain; drawn and ready. Where art thou?

LYSANDER

I will be with thee straight.

PUCK

Follow me, then,
To plainer ground.

**Exit LYSANDER, as following the voice. FAIRIES LEAD HIM TO GRASS
OPPOSITE THE FRONT OF THE HALL. AS THEN WITH DEMETRIUS.
AUDIENCE FOLLOW.**

Re-enter DEMETRIUS

DEMETRIUS

Lysander! speak again:
Thou runaway, thou coward, art thou fled?
Speak! In some bush? Where dost thou hide thy head?

PUCK

Thou coward, art thou bragging to the stars,
Telling the bushes that thou look'st for wars,
And wilt not come? Come, recreant; come, thou child;

I'll whip thee with a rod: he is defiled
That draws a sword on thee.

DEMETRIUS

Yea, art thou there?

PUCK

Follow my voice: we'll try no manhood here.

Exeunt

Re-enter LYSANDER

LYSANDER

He goes before me and still dares me on:
When I come where he calls, then he is gone.
The villain is much lighter-heel'd than I:
I follow'd fast, but faster he did fly;
That fallen am I in dark uneven way,
And here will rest me.

Lies down

Come, thou gentle day!
For if but once thou show me thy grey light,
I'll find Demetrius and revenge this spite.

Sleeps

Re-enter PUCK and DEMETRIUS

PUCK

Ho, ho, ho! Coward, why comest thou not?

DEMETRIUS

Abide me, if thou darest; for well I wot
Thou runn'st before me, shifting every place,
And darest not stand, nor look me in the face.
Where art thou now?

PUCK

Come hither: I am here.

DEMETRIUS

Nay, then, thou mock'st me. Thou shalt buy this dear,
If ever I thy face by daylight see:
Now, go thy way. Faintness constraineth me
To measure out my length on this cold bed.
By day's approach look to be visited.

Lies down and sleeps

Re-enter HELENA

HELENA

O weary night, O long and tedious night,
Abate thy hour! Shine comforts from the east,
That I may back to Heaton by daylight,
From these that my poor company detest:
And sleep, that sometimes shuts up sorrow's eye,
Steal me awhile from mine own company.

Lies down and sleeps

PUCK

Yet but three? Come one more;
Two of both kinds make up four.
Here she comes, curst and sad:
Cupid is a knavish lad,
Thus to make poor females mad.

Re-enter HERMIA

HERMIA

Never so weary, never so in woe,
Bedabbled with the dew and torn with briers,
I can no further crawl, no further go;
My legs can keep no pace with my desires.
Here will I rest me till the break of day.
Heavens shield Lysander, if they mean a fray!

Lies down and sleeps

PUCK - and FAIRIES SING 'DREAM' Everly Brothers song

On the ground
Sleep sound:
I'll apply
To your eye,
Gentle lover, remedy.

Squeezing the juice on LYSANDER's eyes

When thou wakest,
Thou takest
True delight
In the sight
Of thy former lady's eye:
And the country proverb known,

That every man should take his own,
In your waking shall be shown:
Jack shall have Jill;
Nought shall go ill;
The man shall have his mare again, and all shall be well.

Exit

ACT IV SCENE I.

The same. **LYSANDER, DEMETRIUS, HELENA,** and **HERMIA** asleep.

Enter **TITANIA** and **BOTTOM**; **PEASEBLOSSOM, COBWEB, MOTH, MUSTARDSEED,** and other Fairies attending; **OBERON** behind unseen

TITANIA

Come, sit thee down upon this flowery bed,
While I thy amiable cheeks do coy,
And stick musk-roses in thy sleek smooth head,
And kiss thy fair large ears, my gentle joy.

BOTTOM

Where's Peaseblossom?

PEASEBLOSSOM

Ready.

BOTTOM

Scratch my head Peaseblossom. Where's Mounsieur Cobweb?

COBWEB

Ready.

BOTTOM

Mounsieur Cobweb, good mounsieur, get you your
weapons in your hand, and kill me a red-hipped
humble-bee on the top of a thistle; and, good
mounsieur, bring me the honey-bag. Do not fret
yourself too much in the action, mounsieur; and,
good mounsieur, have a care the honey-bag break not;
I would be loath to have you overflown with a
honey-bag, signior. Where's Mounsieur Mustardseed?

MUSTARDSEED

Ready.

BOTTOM

Give me your neaf, Mounsieur Mustardseed. Pray you,

leave your courtesy, good mounsieur.

MUSTARDSEED

What's your Will?

BOTTOM

Nothing, good mounsieur, but to help Cavalery Cobweb to scratch. I must to the barber's, monsieur; for methinks I am marvellous hairy about the face; and I am such a tender ass, if my hair do but tickle me, I must scratch.

TITANIA

What, wilt thou hear some music, my sweet love?

BOTTOM

I have a reasonable good ear in music. Let's have the tongs and the bones.

TITANIA

Or say, sweet love, what thou desirest to eat.

BOTTOM

Truly, a peck of provender: I could munch your good dry oats. Methinks I have a great desire to a bottle of hay: good hay, sweet hay, hath no fellow.

TITANIA

I have a venturous fairy that shall seek
The squirrel's hoard, and fetch thee new nuts.

BOTTOM

I had rather have a handful or two of dried peas.
But, I pray you, let none of your people stir me: I have an exposition of sleep come upon me.

TITANIA

Sleep thou, and I will wind thee in my arms.
Fairies, begone, and be all ways away.

Exeunt fairies tbc. SING LULLABY BEHIND TITANIA

So doth the woodbine the sweet honeysuckle
Gently entwist; the female ivy so
Enrings the barky fingers of the elm.
O, how I love thee! how I dote on thee!

They sleep

Enter PUCK

OBERON

(Advancing) Welcome, good Robin.
See'st thou this sweet sight?

Her dotage now I do begin to pity:
I did ask of her her changeling child;
Which straight she gave me, and her fairy sent
To bear him to my bower in fairy land.
And now I have the boy, I will undo
This hateful imperfection of her eyes:
And, gentle Puck, take this transformed scalp
From off the head of this Mancunian swain;
That, he awaking when the other do,
May all to Heaton back again repair
And think no more of this night's accidents
But as the fierce vexation of a dream.
But first I will release the fairy queen.
Be as thou wast wont to be;
See as thou wast wont to see:
Dian's bud o'er Cupid's flower
Hath such force and blessed power.
Now, my Titania; wake you, my sweet queen.

TITANIA

My Oberon! what visions have I seen!
Methought I was enamour'd of an ass.

OBERON

There lies your love.

TITANIA

How came these things to pass?
O, how mine eyes do loathe his visage now!

OBERON

Silence awhile. Robin, take off this head.
Titania, music call; and strike more dead
Than common sleep of all these five the sense.

TITANIA

Music, ho! music, such as charmeth sleep!

MUSIC: PUCK WITH AUDIENCE

PUCK

Now, when thou wakest, with thine
own fool's eyes peep.

OBERON

Sound, music! Come, my (Fairy) queen, take hands with me,
And rock the ground whereon these sleepers be.

PUCK

Fairy king, attend, and mark:
I do hear the morning lark.

TITANIA

Come, my lord, and in our flight
Tell me how it came this night
That I sleeping here was found
With these mortals on the ground.

Exeunt

BOTTOM

(Awaking) When my cue comes, call me, and I will answer: my next is, 'Most fair Pyramus.' Heigh-ho! Peter Quince! Flute, the bellows-mender! Snout, the tinker! Starveling! God's my life, stolen hence, and left me asleep! I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was: man is but an ass, if he go about to expound this dream. Methought I was--there is no man can tell what. Methought I was,--and methought I had,--but man is but a patched fool, if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was. I will get Peter Quince to write a ballad of this dream: it shall be called Bottom's Dream, because it hath no bottom; and I will sing it in the latter end of a play, before the duke: peradventure, to make it the more gracious, I shall sing it at her death.

EXIT

Enter THESEUS, HIPPOLYTA, EGEUS, and train to where the lovers are asleep.

EGEUS

My lord, this is my daughter here asleep;
And this, Lysander; this Demetrius is;
This Helena, old Nedar's Helena:
I wonder of their being here together.

THESEUS

No doubt they rose up early to observe
The rite of May, and hearing our intent,
Came here in grace our solemnity.
But speak, Egeus; is not this the day
That Hermia should give answer of her choice?

EGEUS

It is, my lord.

THESEUS

Go, bid the huntsmen wake them with their horns.

LYSANDER, DEMETRIUS, HELENA, and HERMIA wake and start up

Good morrow, friends. Saint Valentine is past:
Begin these wood-birds but to couple now?

LYSANDER

Pardon, my lord.

THESEUS

I pray you all, stand up.

I know you two are rival enemies:
How comes this gentle concord in the world,
That hatred is so far from jealousy,
To sleep by hate, and fear no enmity?

LYSANDER

My lord,

I cannot truly say how I came here;
But, as I think, --for truly would I speak,
And now do I bethink me,
I came with Hermia hither: our intent
Was to be gone from Heaton, where we might,
Without the peril of the Mancunian law.

EGEUS

Enough, enough, my lord; you have enough:
I beg the law, the law, upon his head.

DEMETRIUS

My lord, fair Helen told me of their stealth,
Of this their purpose hither to this wood;
And I in fury hither follow'd them,
Fair Helena in fancy following me.
But, my good lord, I wot not by what power,--
But by some power it is,--my love to Hermia,
Melted as the snow, seems to me now
As the remembrance of an idle gaud
Which in my childhood I did dote upon;
And all the faith, the virtue of my heart,
The object and the pleasure of mine eye,
Is only Helena. To her, my lord,
Was I betroth'd ere I saw Hermia:
But, like in sickness, did I loathe this food;
But, as in health, come to my natural taste,
Now I do wish it, love it, long for it,

And will for evermore be true to it.

THESEUS

Fair lovers, you are fortunately met:
Of this discourse we more will hear anon.
Egeus, I will overbear your will;
For in the temple by and by with us
These couples shall eternally be knit:
And, for the morning now is something worn,
Our purposed hunting shall be set aside.
Away with us to Heaton; three and three,
We'll hold a feast in great solemnity.
Come, Hippolyta.

Exeunt THESEUS, HIPPOLYTA, EGEUS, and train

DEMETRIUS

These things seem small and undistinguishable,

HERMIA

Methinks I see these things with parted eye,
When every thing seems double.

HELENA

So methinks:
And I have found Demetrius like a jewel,
Mine own, and not mine own.

DEMETRIUS

Are you sure
That we are awake? It seems to me
That yet we sleep, we dream. Do not you think
The duke was here, and bid us follow him?

HERMIA

Yea; and my father.

HELENA

And Hippolyta.

LYSANDER

And he did bid us follow to the temple.

DEMETRIUS

Why, then, we are awake: let's follow him
And by the way let us recount our dreams.

Exeunt

Exit

ACT IV SCENE II.

Enter QUINCE, FLUTE, SNOUT, and STARVELING

QUINCE

Have you sent to Bottom's house ? is he come home yet?

STARVELING

He cannot be heard of. Out of doubt he is transported.

FLUTE

If he come not, then the play is marred: it goes not forward, doth it?

QUINCE

It is not possible: you have not a man in all Heaton able to discharge Pyramus but he.

FLUTE

No, he hath simply the best wit of any handicraft man in Heaton.

QUINCE

Yea and the best person too; and he is a very paramour for a sweet voice.

FLUTE

You must say 'paragon:' a paramour is, God bless us, a thing of naught.

Enter SNUG

SNUG

Masters, the duke is coming from the temple, and there is two or three lords and ladies more married: if our sport had gone forward, we had all been made men.

FLUTE

O sweet bully Bottom! Thus hath he lost sixpence a day during his life; he could not have 'scaped sixpence a day: an the duke had not given him sixpence a day for playing Pyramus, I'll be hanged; he would have deserved it: sixpence a day in Pyramus, or nothing.

Enter BOTTOM

BOTTOM

Where are these lads? where are these hearts?

QUINCE

Bottom! O most courageous day! O most happy hour!

BOTTOM

Masters, I am to discourse wonders: but ask me not what; for if I tell you, I am no true Heatonian. I will tell you every thing, right as it fell out.

QUINCE

Let us hear, sweet Bottom.

BOTTOM

Not a word of me. All that I will tell you is, that the duke hath dined. Get your apparel together, good strings to your beards, new ribbons to your pumps; meet presently at the palace; every man look o'er his part; for the short and the long is, our play is preferred. In any case, let Thisby have clean linen; and let not him that plays the lion pair his nails, for they shall hang out for the lion's claws. And, most dear actors, eat no onions nor garlic, for we are to utter sweet breath; and I do not doubt but to hear them say, it is a sweet comedy. No more words: away! go, away!

Exeunt

AUDIENCE MOVE TO INSIDE THE HALL

ACT V

SCENE I. HEATON HALL.

LOVERS, THESEUS, HIPPOLYTA AND MECHANICALS ALL ON GRAND STAIRCASE.

**SONG: BRIGHTLY DAWNS OUR WEDDING DAY. (From the Mikado by G&S)
THIS IS SUNG AS AUDIENCE PASS AND MOVE INTO THE SALON.
ONCE ASSEMBLED HYPY AND THESEUS ENTER INTO THE HALL TO THE
MND WEDDING MARCH BY MENDLESOHNN (played on speaker)**

Enter THESEUS, HIPPOLYTA, PHILOSTRATE,

HIPPOLYTA

'Tis strange my Theseus, that these lovers speak of.

THESEUS

More strange than true: I never may believe These antique fables, nor these fairy toys.

(Enter LYSANDER, DEMETRIUS, HERMIA, AND HELENA)

Here come the lovers, full of joy
And where is our usual manager of mirth?
What revels are in hand? Is there no play,
To ease the anguish of a torturing hour?
Call Philostrate.

PHILOSTRATE

Here, mighty Theseus.

(Giving a paper) There is a brief how many sports are ripe:
Make choice of which your highness will see first.

THESEUS

(Reads) 'The battle with the Centaurs, to be sung
By a Mancunian eunuch to the harp.'

We'll none of that:

'The riot of the tipsy Bacchanals,
Tearing the singer in their rage.'

That is an old device; and it was play'd
When I from Yorkshire came last a conqueror.

'The thrice three Muses mourning for the death
Of Learning, late deceased in beggary.'

That is some satire, keen and critical,
Not sorting with a nuptial ceremony.

'A tedious brief scene of young Pyramus
And his love Thisbe; very tragical mirth.'

Merry and tragical! tedious and brief!

That is, hot ice and wondrous strange snow.

How shall we find the concord of this discord?

PHILOSTRATE

A play there is, my lord, some ten words long,
Which is as brief as I have known a play;

But by ten words, my lord, it is too long,

Which makes it tedious; for in all the play

There is not one word apt, one player fitted:

And tragical, my noble lord, it is;

For Pyramus therein doth kill himself.

Which, when I saw rehearsed, I must confess,
Made mine eyes water.

THESEUS

What are they that do play it?

PHILOSTRATE

Hard-handed men that work in Heaton here.

THESEUS

And we will hear it.

PHILOSTRATE

No, my noble lord;

It is not for you:
Unless you can find sport in their intents.

THESEUS

I will hear that play;
For never anything can be amiss,
When simpleness and duty render it.
Go, bring them in: and take your places, ladies.

Exit PHILOSTRATE

HIPPOLYTA

I love not to see wretchedness o'er charged
And duty in his service perishing.

THESEUS

Why, gentle sweet, you shall see no such thing.

HIPPOLYTA

He says they can do nothing in this kind.

[THESEUS]

[The kinder we, to give them thanks for nothing].

Re-enter PHILOSTRATE

PHILOSTRATE

So please your grace, the Prologue is address'd.

THESEUS

Let him approach.

Flourish of trumpets

Enter QUINCE for the Prologue

Prologue

If we offend, it is with our good will.
That you should think, we come not to offend,
But with good will. To show our simple skill,
That is the true beginning of our end.
Consider then we come but in despite.
We do not come as minding to contest you,
Our true intent is. All for your delight
We are not here. That you should here repent you,
The actors are at hand and by their show
You shall know all that you are like to know.

THESEUS

This fellow doth not stand upon points.

LYSANDER

He hath rid his prologue like a rough colt; he knows

not the stop. A good moral, my lord: it is not enough to speak, but to speak true.

HIPPOLYTA

Indeed he hath played on his prologue like a child on a recorder; a sound, but not in government.

THESEUS

His speech, was like a tangled chain; nothing impaired, but all disordered. Who is next?

Enter Pyramus and Thisbe, Wall, Moonshine, and Lion

Prologue

Gentles, perchance you wonder at this show;
But wonder on, till truth make all things plain.
This man is Pyramus, if you would know;
This beauteous lady Thisby is certain.
This man, with lime and rough-cast, doth present
Wall, that vile Wall which did these lovers sunder;
And through Wall's chink, poor souls, they are content
To whisper. At the which let no man wonder.
This man, with lanthorn, dog, and bush of thorn,
Presenteth Moonshine; for, if you will know,
By moonshine did these lovers think no scorn
To meet at Ninus' tomb, there, there to woo.
This grisly beast, which Lion hight by name,
The trusty Thisby, coming first by night,
Did scare away, or rather did affright;
And, as she fled, her mantle she did fall,
Which Lion vile with bloody mouth did stain.
Anon comes Pyramus, sweet youth and tall,
And finds his trusty Thisby's mantle slain:
Whereat, with blade, with bloody blameful blade,
He bravely broach'd his boiling bloody breast;
And Thisby, tarrying in mulberry shade,
His dagger drew, and died. For all the rest,
Let Lion, Moonshine, Wall, and lovers twain
At large discourse, while here they do remain.

Exeunt Prologue, Thisbe, Lion, and Moonshine

THESEUS

I wonder if the lion be to speak.

DEMETRIUS

No wonder, my lord: one lion may, when many asses do.

SNOUT/Wall

In this same interlude it doth befall

That I, one Snout by name, present a wall;
And such a wall, as I would have you think,
That had in it a crannied hole or chink,
Through which the lovers, Pyramus and Thisby,
Did whisper often very secretly.
This loam, this rough-cast and this stone doth show
That I am that same wall; the truth is so:
And this the cranny is, right and sinister,
Through which the fearful lovers are to whisper.

THESEUS

Would you desire lime and hair to speak better?

DEMETRIUS

It is the wittiest partition that ever I heard
discourse, my lord.

Enter Pyramus

THESEUS

Pyramus draws near the wall: silence!

Pyramus

O grim-look'd night! O night with hue so black!
O night, which ever art when day is not!
O night, O night! alack, alack, alack,
I fear my Thisby's promise is forgot!
And thou, O wall, O sweet, O lovely wall,
That stand'st between her father's ground and mine!
Thou wall, O wall, O sweet and lovely wall,
Show me thy chink, to blink through with mine eyne!

(Wall holds up his fingers)

Thanks, courteous wall: Jove shield thee well for this!

But what see I? No Thisby do I see.

O wicked wall, through whom I see no bliss!

Cursed be thy stones for thus deceiving me!

THESEUS

The wall, methinks, being sensible, should curse again.

Pyramus

No, in truth, sir, he should not. 'Deceiving me'
is Thisby's cue: she is to enter now, and I am to
spy her through the wall. You shall see, it will
fall pat as I told you. Yonder she comes.

Enter Thisbe

FLUTE/Thisbe

O wall, full often hast thou heard my moans,
For parting my fair Pyramus and me!

My cherry lips have often kiss'd thy stones,
Thy stones with lime and hair knit up in thee.

BOTTOM/Pyramus

I see a voice: now will I to the chink,
To spy an I can hear my Thisby's face. Thisby!

FLUTE/Thisbe

My love thou art, my love I think.

BOTTOM/Pyramus

Think what thou wilt, I am thy lover's grace;
And, like Limander, am I trusty still.

FLUTE/Thisbe

And I like Helen, till the Fates me kill.

BOTTOM/Pyramus

Not Shafalus to Procrus was so true.

FLUTE/Thisbe

As Shafalus to Procrus, I to you.

BOTTOM/Pyramus

O kiss me through the hole of this vile wall!

FLUTE/Thisbe

I kiss the wall's hole, not your lips at all.

BOTTOM/Pyramus

Wilt thou at Ninny's tomb meet me straightway?

FLUTE/Thisbe

'Tide life, 'tide death, I come without delay.

Exeunt Pyramus and Thisbe

SNOUT/Wall

Thus have I, Wall, my part discharged so;
And, being done, thus Wall away doth go.

Exit

HIPPOLYTA

This is the silliest stuff that ever I heard.

THESEUS

The best in this kind are but shadows; and the worst
are no worse, if imagination amend them.

HIPPOLYTA

It must be your imagination then, and not theirs.

THESEUS

If we imagine no worse of them than they of
themselves, they may pass for excellent men. Here
come two noble beasts in, a man and a lion.

Enter Lion and Moonshine

SNUG/Lion

You, ladies, you, whose gentle hearts do fear
The smallest monstrous mouse that creeps on floor,
May now perchance both quake and tremble here,
When lion rough in wildest rage doth roar.
Then know that I, one Snug the joiner, am
A lion-fell, nor else no lion's dam;
For, if I should as lion come in strife
Into this place, 'twere pity on my life.

THESEUS

A very gentle beast, of a good conscience.

DEMETRIUS

The very best at a beast, my lord, that e'er I saw.

THESEUS

It is well: leave it to his discretion, and let us listen to the moon.

STARVELING/Moonshine

This lanthorn doth the horned moon present;

DEMETRIUS

He should have worn the horns on his head.

STARVELING/Moonshine

This lanthorn doth the horned moon present;

Myself the man i' the moon do seem to be.

THESEUS

This is the greatest error of all the rest: the man
should be put into the lanthorn. How is it else the
man i' the moon?

DEMETRIUS

He dares not come there for the candle; for, you
see, it is already in snuff.

HIPPOLYTA

I am awaery of this moon: would he would change!

THESEUS

It appears, by his small light of discretion, that
he is in the wane; but yet, in courtesy, in all
reason, we must stay the time.

LYSANDER

Proceed, Moon.

STARVELING/Moonshine

All that I have to say, is, to tell you that the
lanthorn is the moon; I, the man in the moon; this
thorn-bush, my thorn-bush; and this dog, my dog.

DEMETRIUS

Why, all these should be in the lanthorn; for all
these are in the moon. But, silence! here comes Thisbe.

Enter Thisbe

FLUTE/Thisbe

This is old Ninny's tomb. Where is my love?

SNUG/Lion

[Roaring] Oh—

Thisbe runs off

DEMETRIUS

Well roared, Lion.

THESEUS

Well run, Thisbe.

HIPPOLYTA

Well shone, Moon. Truly, the moon shines with a good grace.

The Lion shakes Thisbe's mantle, and exit

THESEUS

Well moused, Lion.

DEMETRIUS

And then came Pyramus.

LYSANDER

And so the lion vanished.

Enter Pyramus

BOTTOM/Pyramus

Sweet Moon, I thank thee for thy sunny beams;
I thank thee, Moon, for shining now so bright;
For, by thy gracious, golden, glittering gleams,
I trust to take of truest Thisby sight.

But stay, O spite!

But mark, poor knight,
What dreadful dole is here!

Eyes, do you see?

How can it be?

O dainty duck! O dear!

Thy mantle good,
What, stain'd with blood!

Approach, ye Furies fell!

O Fates, come, come,

Cut thread and thrum;

Quail, crush, conclude, and quell!

THESEUS

This passion, and the death of a dear friend, would

go near to make a man look sad.

HIPPOLYTA

Beshrew my heart, but I pity the man.

BOTTOM/Pyramus

O wherefore, Nature, didst thou lions frame?
Since lion vile hath here deflower'd my dear:
Which is--no, no--which was the fairest dame
That lived, that loved, that liked, that look'd
with cheer.

Come, tears, confound;

Out, sword, and wound

The pap of Pyramus;

Ay, that left pap,

Where heart doth hop:

(Stabs himself)

Thus die I, thus, thus, thus.

Now am I dead,

Now am I fled;

My soul is in the sky:

Tongue, lose thy light;

Moon take thy flight:

Exit Moonshine

Now die, die, die, die, die.

Dies

DEMETRIUS

No die, but an ace, for him; for he is but one.

LYSANDER

Less than an ace, man; for he is dead; he is nothing.

THESEUS

With the help of a surgeon he might yet recover, and
prove an ass.

HIPPOLYTA

How chance Moonshine is gone before Thisbe comes
back and finds her lover?

THESEUS

She will find him by starlight. Here she comes; and
her passion ends the play.

Re-enter Thisbe

HIPPOLYTA

Methinks she should not use a long one for such a

Pyramus: I hope she will be brief.

DEMETRIUS

A mote will turn the balance, which Pyramus, which
Thisbe, is the better; he for a man, God warrant us;
she for a woman, God bless us.

LYSANDER

She hath spied him already with those sweet eyes.

FLUTE/Thisbe

Asleep, my love?
What, dead, my dove?
O Pyramus, arise!
Speak, speak. Quite dumb?
Dead, dead? A tomb
Must cover thy sweet eyes.
These My lips,
This cherry nose,
These yellow cowslip cheeks,
Are gone, are gone:
Lovers, make moan:
His eyes were green as leeks.
O Sisters Three,
Come, come to me,
With hands as pale as milk;
Lay them in gore,
Since you have shore
With shears his thread of silk.
Tongue, not a word:
Come, trusty sword;
Come, blade, my breast imbrue:
(*Stabs herself*)
And, farewell, friends;
Thus Thisbe ends:
Adieu, adieu, adieu.

Dies

THESEUS

Moonshine and Lion are left to bury the dead.

DEMETRIUS

Ay, and Wall too.

BOTTOM

(*Starting up*) No assure you; the wall is down that parted their fathers. Will it please you to see the epilogue, or to hear a Bergomask dance between two of our company?

THESEUS

No epilogue, I pray you; for your play needs no excuse. Never excuse; for when the players are all dead, there needs none to be blamed. But come, your Bergomask: let your epilogue alone.

DANCE: A MORRIS DANCE WITH KAZO ACCOMPANIMENT

Lovers All exit at some point to let Mechanicals finish dance / or Theseus remains and is given Oberon cosume to put on with Titania Tbc.

The iron tongue of midnight hath told twelve:
Lovers, to bed; 'tis almost fairy time.
Sweet friends, to bed.
A fortnight hold we this solemnity,
In nightly revels and new jollity.

Exeunt

Enter PUCK

PUCK

Now the hungry lion roars,
And the wolf howls the moon;
Whilst the heavy ploughman snores,
All with weary task fordone.
And we fairies, that do run
By the triple Hecate's team,
From the presence of the sun,
Following darkness like a dream,
Now are frolic: not a mouse
Shall disturb this hallow'd house:
I am sent with broom before,
To sweep the dust behind the door.

Enter OBERON and TITANIA with their train

OBERON

Through the house give gathering light,
By the dead and drowsy fire:
Every elf and fairy sprite
Hop as light as bird from brier;
And this ditty, after me,
Sing, and dance it trippingly.

Song and dance

TITANIA

Now, until the break of day,
Through this house each fairy stray.
to the best bride-bed will we,
Which by us shall blessed be;
And the issue there create

OBERON

Ever shall be fortunate.
Trip away; make no stay;
Meet me all by break of day.

Exeunt OBERON, TITANIA, and train

**PUCK (MUSIC) OASIS - 'MASTERPLAN' WILL BE BEGUN BY PUCK AND ALL
OTHR CAST SLOWLY JOIN AND ENTER THE SPACE.**

If we shadows have offended,
Think but this, and all is mended,
That you have but slumber'd here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend:
if you pardon, we will mend:
And, as I am an honest Puck,
If we have unearned luck
Now to 'scape the serpent's tongue,
We will make amends ere long;
Else the Puck a liar call;
So, good night unto you all.
Give me your hands, if we be friends,
And Robin shall restore amends.

Manchester Evening News Review: *A Midsummer Night's Dream* at Heaton Park

Feelgood Theatre's production of Shakespeare's much-loved *A Midsummer Night's Dream* comes to life at Heaton Park

By Yakub Koreshi 28 July 2018

Bookmar



Titania and Nick Bottom (Image: Feelgood Theatre)

Fumbling with Gore-Tex, galoshes and gaiters, I arrive at Heaton Park prepared for outdoor theatre as only a Mancunian can be.

Shakespeare in the park, north Manchester-style. It seems like the ultimate physical test, the sort sadistic PT instructors might pull out towards the end of a Royal Marine training regime.

But apart from a few minutes of Peter Kay-style spitting, it remains a warm, clear summer evening –the resident peacock struts proudly through the grounds, blinking in unfamiliar sunshine. Feelgood Theatre Productions have been staging plays in Heaton Park off and on since the late Nineties.

We're here to watch their latest version of *A Midsummer Night's Dream*, an immersive magical mystery tour in which the audience move from scene to scene as the 400-year-old story about love, loyalty and dreams unfolds.

The journey begins outside the Heaton Hall, where the audience are treated to a format-breaking preamble in which the ghostly characters of the Egerton family – the stately home's previous inhabitants are introduced before the Bard's narrative kicks in.

Then we're taken from setting to setting, the audience carrying their fold-up chairs as they go.



Heaton Park (Image: Joel Goodman)

Effort has gone into the costumes (from which the actors frequently change – presumably behind some handy bush) as well as a clever choice of music which sees the actors bursting out into song and urging the audience to join them.

Yet even greater care has gone into the script and the setting in a way which cleverly reference the park and its history.

Shakespeare purists, look away now. The Italianate setting of Shakespeare's comedy is replaced with references to Manchester, Ramsbottom and the Heaton Park area. A preamble which introduces us to the Downton-esque Egerton family and their servants, also references some of the famous guests including Arthur Sullivan (whose music later features in the production).

And the wedding hall which the lovers finally retire to is... actually Heaton Hall.



The surroundings at Heaton Park (Image: Eddie Garvey)

The audience are afforded a rare visit inside the splendid but timeworn surroundings of the home. There the story is brought to a magical end in a mirror-filled drawing room, as the cast sing in harmony their closing lines.

The backdrop of Heaton Park – and its hidden gem hall - provides a setting which few stage designers could rival. The space is cleverly utilised and is a testament to the care and attention put in by director Caroline Clegg, who cheerfully leads the audience from scene to scene.

Out of a fine cast in which everyone pulls their weight, it's hard to single out a particular performance. However, Toby Hadoke, a veteran TV actor and comedian, who performs the role of Bottom, does so with great forcefulness and humour and Ebony Feare also plays a restless Caribbean-themed Puck with great physicality and panache.

A lot of thought and effort has been put into a production which rejuvenates the Elizabethan story – making it relevant to the modern audience and to its setting in Manchester.

It'd be a huge shame if more productions like this do not take place at Heaton Park.

Even if it does pour buckets, come prepared and you'll still greatly enjoy this wonderful experience.

A Midsummer Night's Dream runs until Sunday, August 6. Tickets from £16/12 available online

NORTHERN SOUL

STUFF TO DO
THINGS TO THINK ABOUT

REVIEW: A MIDSUMMER'S NIGHT'S DREAM, HEATON PARK AND HALL

Posted by Kevin Bourke | 22 Jul 2017 | Arts, Theatre

The passion, heart and indomitable spirit of adventure in all of Feelgood's work has made them a vital part of Manchester's independent theatre scene since their very first show more than 20 years ago. Since then, their promenade shows in Heaton Park have proved to be one of the most loved aspects of their work.

So it was exciting news that they were returning to the park this Summer with their first outdoor show there since *Macbeth* in 2009 (as last year's *Whispers Of Heaton* was actually performed within Heaton Park Hall). What's more, they are now official 'theatre partners' with Manchester City Council for the park and the hall, a status that allows them – and us – to dream of a new permanent theatre and rep company in the park, much as London enjoys with Regent's Park.



There is a 'site-sympathetic' (as opposed to site-specific) version of The Bard's mischievous *A Midsummer Night's Dream*, which Feelgood founder Caroline Clegg had earlier promised would "bring all the history and the culture and the great stories of Heaton Park into the play as well. We're aiming to juxtapose the history of the hall with this sense that Heaton is a real people's park."

The rather ingenious way this was worked into the already dream-like structure of the play was by means of a prologue in front of the hall, wherein the audience were alerted that several members of the cast hadn't yet returned from a day out. Promptly from out of the hall emerged several ghosts of the Egerton family with some of their famous musical and theatrical friends, offering to take part in

the evening's entertainment in a less chaotic echo of the way the mechanicals were shortly to talk about their contribution.

Then audience and players wandered through the remarkable park, with actors emerging from the woods at different junctures to continue the action. Passers-by – mainly late evening joggers and dog-walkers – may have been a little taken aback by coming across the magical confusion but it was all rather delightful, albeit exhausting to watch the players running all over the place in between their scenes, before finishing back in the hall itself for the climactic wedding scene and the Mechanicals' show-stopping performance.

The music played throughout made witty but not intrusive references to the hall and park's history, including dashes of Gilbert & Sullivan, Britten, Mendelssohn and even Oasis, while the players, many of them Feelgood regulars, threw themselves into the action (rather literally for Toby Hadoke's Bottom at one point) with gusto, notably Ebony Feare as Puck, a part far removed from her Mende in *Slave – A Question Of Freedom*.

Even the weather played along for once. So something of a triumphant return for Feelgood and a tantalising promise of great things to come in the park.

By Kevin Bourke, Theatre Editor.

A Midsummer Night's Dream runs in Heaton Park and Hall until August 6, 2017 (no performances on July 23, 24 or 31). It's suitable for ages eight and above, although all children must be accompanied by an adult. Venue is wheelchair accessible, although some of the grassy locations will need a strong push. The wheelchair pusher goes free. This is a walkabout show and rain will not stop play, so no refunds and please wear sensible clothing and footwear. Feel free to bring a cushion, blanket or light fold-up chair.

4:14 AUDIENCE QUESTIONNAIRE - *A Midsummer Night's Dream*

This information sheet was submitted as part of the ethics requirements for the Audience Questionnaire. **To access the whole questionnaire double click on the words *A Midsummer Night's Dream* below and it will open a separate pdf.**

A Midsummer Night's Dream - Audience Members' Questionnaire

Page 1: Information Sheet

Audience Members' Questionnaire for *A Midsummer Night's Dream*

at Heaton Park

between 20 July – 6 August 2017

Caroline Clegg (PhD) candidate (under the supervision of Professor Barbara Kelly) and Artistic Director of Feelgood Theatre Productions is investigating the audience experience when attending a show at a sites-specific venue i.e.: Heaton Hall and Park in order to inform future cultural events and programmes of work she is aiming to develop there.

You are invited to complete this questionnaire to help in that research.

If possible it is preferable (but not essential) if you can complete the questionnaire within 24 hours of seeing the show. By completing and submitting the questionnaire the researcher will assume that you have given your informed consent to take part in the research. You do not have to answer every question but it would be very helpful indeed for the research if you could do so. Your name will be kept separately from your responses to the questionnaire. All the information that is collected about you will be kept strictly confidential. Any information about you that is disseminated will have your name removed so you cannot be identified by it.

If you have any questions please contact Caroline Clegg or Professor Barbara Kelly, supervisor: Barbara.Kelly@rncm.ac.uk.

Thank you very much for completing and submitting this questionnaire.

4:15 QUESTIONNAIRE STATISTICS: *A Midsummer Night's Dream*

The data below is based on 324 audience members filling in the online questionnaire. Over the eight performances (26th July – 3 Aug) 1 620 people attended therefore the data is based on 19% of the audience. Whilst this is a small number, it highlighted that 320 people took time to respond after the show which assisted my reflexive process when analysing the information against my focused research questions. There were no negative comments which is a strong affirmation of the work, however, from negative remarks you can learn and grow.

68.7% of respondents said it was their first experience of our work in the park, whilst 31.1 % had seen *Whispers*, *MMOH* and past Feelgood work in HP. With a third of the audience being repeat attenders this was a good sign that the audience was building and that they will come and see different cultural offerings.

How regularly do you use the park?

37.4% of audiences were new to or only came once a year to the park. This increase from *Whispers* (27%) showed that the offering was attractive and encouraged them to return.

Why did you attend? This is an important question in relation to my developing site-specific performances in order to engender a sense of belonging.

- 23.3% enjoy theatre in site-specific spaces
- 19.1% attended because it was in the Hall and Park
- 17.5% because it was *MND*
- 13.8% to spend quality time with friends
- 9.5% reputation of the company

If you combine the first two figures 23.3% and 19.1% the result is 42.4% which reflects that performances in HH and HP have an attraction and meaning for the audience.

The performance was also praised in terms of production values and emotional response which increases audience attachment. The inclusion of the Egerton ghost and playing with temporalities was also very positive and a high score of enjoyment for the performance being in outdoors. When asked questions specifically about the performance the responses highlighted that audiences had a positive experience and would return to see another show by Feelgood Theatre Productions.

- 97.% absorbed in the play
- 93.2% had a strong emotional response to the performance
- 97.8% enjoyed the outdoor promenade
- 99.2% enjoyed the show
- 94.7% enjoyed the Egerton family concept
- 98.5% would attend future work by the same company
(59.2% = 5, 38.5% = 4, 2.3% = 3, with 5 being high)

Would you attend future work by Feelgood Theatre Productions?

The results from *Whispers* showed 56.8% = 5, 29.5% = 4, and 13.6% = 3 (with 5 being high) which compares favourably with a *MND*. It does highlight that 13.6% perhaps had other questions to ask and this was noted by one respondent on the questionnaire 'further comments' who asked: 'I would have liked to ask the director and actors questions at the end of the show but I did email the director and she kindly answered my questions'.

The questions were about how we put together a site-sympathetic or site-specific show and how the actors prepare for their roles.

When asked **at what level was your expectation of the show fulfilled** the responses again were positive. 80% = 5, 11.1% = 4, 8.9% = 3

4:16 AUDIENCE FEEDBACK: from questionnaire comments between 26 July – 3 August
A Midsummer Night's Dream

These quotes below (each sentence is one quote) represent additional comments written on the questionnaires in the space for further comments. I asked respondents for feedback on how they felt after the performance and what they thought about the show. The comments are positive and offer insights for my research question of audience building, attachment to place and developing a sense of agency. It validated my practice and ideas and informed future work.

- The Hall is coming back to life. Loved the adaptation being rooted in Manchester
- [I] loved the park and woods re-imagined as the Athenian/Heatonian forest
- I wanted to join in the Oasis song at the end but I was silently crying I was so In awe of it all, I was enchanted.
- The whole show was enchanting. I remembered playing out as a child here and now my children can see how to do it too.
- [I] enjoyed the ingenuity of the script and the humour.
- I love the play within a play within a play with the prologue. Ingenious and made us all laugh from the get-go. I was disappointed that they didn't have a spare part for me!
- It was as if the Egertons had taken us all back in time, and we were part of a play within a play within a ghost play. After the song, the ghosts went back to spirit world and the audience had to go back to reality, I feel I have been a part of something enchanting and very unique
- Saw the kids show at Easter and was lucky enough to catch *Midsummer Night's Dream* at Heaton Park. I was mesmerised, blown away, enthralled and generally overcome which, considering I'm one of those folks who doesn't 'get' Shakespeare is very high praise. A solid cast and imaginative use

of the park made for a fantastic evening. I don't care what you guys are doing next, whether it's Chekov or Cinderella, I'm there! Thanks for a great night.

- I didn't think Shakespeare could be made local; wait till I tell Miss we need Oasis in our next show, I quite liked that Mendelssohn too!
- If music be the food of love, play on. Thanks to my mum dragging me here I now understand why she loves this place so much. I used to play out here and now it makes sense.
- Elated & amazed by the talent
- Happy and entertained
- I felt part of the magic. I have never felt so involved in a play before.
- Uplifted could have stayed and watched it all again
- Tired but in a good way, with a big smile on my face. Pleased that my children had such a wonderful magical first experience of William Shakespeare. They loved it.
- I felt like it was the best play I have ever seen! I was quite happy and joyful but a little sad because the play had finished.
- Elated by the energy and creativity of the players and the director. Thankful that you are doing all this in our local historic and beautiful park.
- Elated, Relaxed and Nourished!
- Really good. It was a really great show. I loved every minute of the production. A totally unique and memorable evening.
- Very uplifted.
- Happy, up lifted, like i had been in a dream.
- As if I had a really good evening's entertainment.
- Very good offering of the play, created a magical atmosphere, loved it.

- On a high we were chatting and laughing.
- Very relaxed and happy.
- Inspired and nostalgic.
- As though I had had VERY enjoyable night the actors were great.
- Happy. Emotional & uplifted.
- Brilliant experience and would come back to see another performance.
- Challenged and energised. It was a magical and innovative performance.
- Glad that Feelgood are back.
- A fantastic performance, education and high energy experience. Hats off to the organisers and actors. An absolute fabby use of the park.
- Wonderful. It was a great performance in a spectacular setting. Particularly liked the intimacy of the settings especially the final scene in the Hall.
- Really enjoyable both the play & the performance /total engrossed by the evenings event.
- Invigorated by seeing excellent theatre in a unique location.
- Utterly blown away, amazed, inspired, happy, thrilled, in awe! I could go on and on!
- I thoroughly enjoyed it. It poured with rain but we all enjoyed the bravery of the actors who were soaked.
- Good mood having laughed much and been totally impressed with athleticism and skill of cast.
- Happy, admiration and satisfied.
- Wonderful.

- Uplifted, happy, enthusiastic
- Uplifted. It was magical
- Even though it had been raining I felt really happy and glad I'd attended.
- I had a big smile on my face. I loved the performance and not even the rain and wind could spoil it.
- Happy, inspired.
- Uplifted and inspired by the performance and evening ... the memory of it stayed with me a long time afterwards.
- It was very emotional and mesmerising, particularly the last section in the hall.
- On a high.
- Uplifted, inspired and impressed.
- Inspired, engaged, happy.
- One of the best theatre I have recently seen and the very best ever in a park.
- Very pleased to have seen an excellent production, satisfied.
- Inspired with the creativity and quality of the performance and performers, and the continuing increasing importance of Heaton in Manchester.
- Very emotional.
- Happy, feeling that I had enjoyed an interesting performance, from talented players.
- Very happy.
- Wanting more of same/similar.

- I thought the whole experience was beautiful. The performances, the staging and the setting.
- Happy at having watched a very good play in all ways in gorgeous environments ... fortunate it didn't rain!
- Inspired and uplifted. Performance had a real feel-good factor.
- I felt that the concept and vision of Feelgood was powerful. Taking a classical text and relating it to a modern audience isn't as easy as people think. The performance was engaging and electric!
- Pleased I had made the effort to see the play.

4:17 LYRICS FOR MASTERPLAN BY OASIS

A Midsummer Night's Dream

Source: [Musixmatch](#): Songwriters: Noel Gallagher: The Masterplan lyrics © Oasis Music

<https://www.google.com/search?q=lyrics+of+masterplan+by+oasis&oq=LYRICS+OF&aqs=chrome.69i59j69i57.2382j0j7&sourceid=chrome&ie=UTF-8> accessed 26 July 2022

Take the time to make some sense
Of what you want to say
And cast your words away upon the waves
Sail them home with Acquiesce
On a ship of hope today
And as they land upon the shore
Tell them not to fear no more
Say it loud and sing it proud today

And then
Dance if you wanna dance
Please brother take a chance
You know they're gonna go
Which way they wanna go
All we know is that we don't know
How it's gonna be
Please brother let it be
Life on the other hand won't make us understand
We're all part of the masterplan

Say it loud and sing it proud today
I'm not saying right is wrong
It's up to us to make
The best of all the things that come our way
'Cause everything that's been has passed
The answer's in the looking glass
There's four and twenty million doors
On life's endless corridor
Say it loud and sing it proud

And they
Will dance if they wanna dance
Please brother take a chance
You know they're gonna go
Which way they wanna go

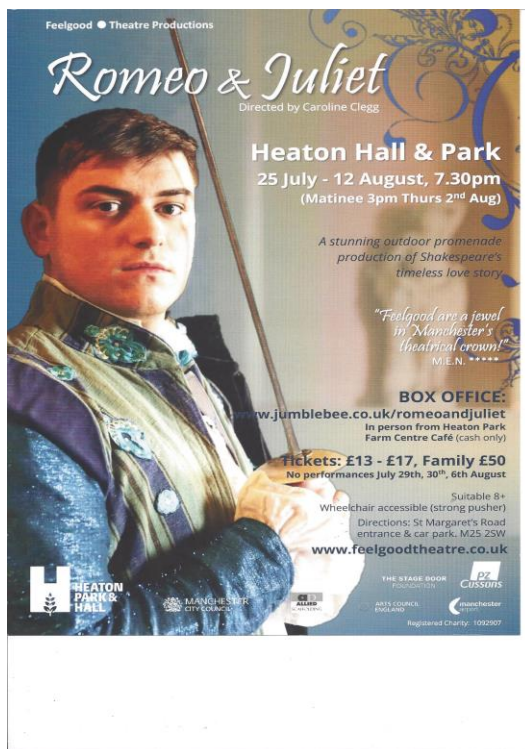
All we know is that we don't know
How it's gonna be
Please brother let it be
Life on the other hand won't make us understand
We're all part of the masterplan

ROMEO AND JULIET

4:18 PRE-PROLOGUE SCRIPT: *Romeo and Juliet*

Feelgood Theatre Productions

Romeo and Juliet pre-prologue



Pre-Prologue

The idea of the prologue (as last year) is to introduce the audience to the Egerton Family who lived in Heaton Hall before it was sold to Manchester Corporation (1902).

Pre-show

7.20 Karl, Joe, Ed go into the park separately. Dressed in modern dress. Audience are around the Box Office area (in front of the Stables Café) and some are gathering in front of the Lions once they have had their tickets checked. Helen Sheard (FOH

Liaison/Security/ ASM) is walking around the area. We hear shouting but it is ignored.

7.25 Joe runs close to Box Office and asks for Security as there is some trouble at the Hall.

7.26 HS: Okay I am coming.

HS: Walks over to Joe and Karl who are seen to be arguing on the grass opposite the Hall (lion side).

Ned approaches. Karl sees him and gives chase. HS: gives Joe a warning to go home.

7.30 CC welcomes assembled audience who are now gathered in front of the lions. She explains the promenade rules; outlines housekeeping, H&S and Hall etiquette.

7.31 Nia arrives from the Music Room window and enters the pagoda. There is an old wind up gramophone there. She winds it up but instead of listening to a record she begins to sing Je Ve Vivre (Gounod).

We see Ned run into the performance space and pull up short on seeing the pagoda. He is a local lad and this is something new in the park.

Ned: Has earphones draped around his neck.

(Aside) What is that? Not seen that the park before.

Hello what are you doing here?

Nia/Lady Catherine: *I live here and you're trespassing!*

Ned: *Ha, no-one has lived here for over a hundred years!*

Nia: *My uncle owns this house, the fourth Earl of Wilton and my cousins and friends are putting on Romeo and Juliet here today. I was practising a new piece of music by my brother's friend Charles Gounod when you rudely burst in...*

Ned: *You're a little behind the times with that contraption (looking at Gramophone). Listen to something up to date, here (gives her an ear pod).*

Nia: *I have never seen or heard anything like it before... you've never seen an Ipod?*

Where have you been hiding yourself? Its 2018....

Nia: *We are a thoroughly modern family here at Heaton! Uncle had this pagoda built to house his new marble statues of the 3 Fates... Especially for this production...*

(3 servant/fates)

Ned: *And I suppose they are the 3 fates...*

Nia: *No they're servants!*

Ned: *Okay.... (a little phased but gaining confidence) You know, I played Romeo at college.*

Lane/Earl Wilton: *Lady Catherine, have you seen Seymour? We will have to abandon this play if our Romeo doesn't turn up!*

Ned: *Who the heck are you?*

Lane/Earl Wilton: *I am the fourth Earl of Wilton.....I live here.... O I expect she's told you.*

Ned: *I feel like I am in some kind of time warp...*

Lane: *Exactly.... We ghosts like to do a bit of haunting from time to time... don't let it frighten you...*

Nia: *Uncle, he's played Romeo...*

Ned: *Now don't get any funny ideas....*

Nia: *All you have to do is take my hand and step into our world.... You can bring your Ipod thing...*

Karl: (Shouts from out of sight....)

Ned: (hearing it) *looks like this might just be a way out...*

(Takes Nia's hand and steps into her world.)

4:19 MUSIC: *Romeo and Juliet*

All the music was chosen by Caroline Clegg and Tom Hopkinson and arranged for *a cappella* harmony by musical director Tom Hopkinson and assistant musical director Dan McDwyer with collaborative input from Caroline Clegg and the cast.

1. 'Je veux vivre' (soprano aria), by Charles Gounod from the opera *Roméo et Juliette*
The opera premiered in 1867 at the Théâtre Lyrique.
Sung by Juliet in the pre-prologue establishing the time frame of the 1860s.
2. 'One Day Like This' (single), by Elbow, on *The Seldom Seen Kid* album released 2 June 2008
3. 'Songbird' (single), by Christine McVie for Fleetwood Mac on the *Rumours* album, 1977
Sung by Juliet on the balcony of Heaton Hall.
4. 'Songbird' (single), by Liam Gallagher on the Oasis album, *Heathen Chemistry* released on 3 February 2003
Sung by Romeo with backing from the cast (unseen)
5. 'Ta-ra-ra Boom-de-ay', anonymous, (tune only)
This tune is used to set Shakespeare's words for the nurse in Scene 4.

First performed by Henry J. Sayers in the USA in 1891 and then in England by Lottie Collins in 1892. The original lyricist and composer is unknown though has been credited to Alfred Moor-King, Paul Stanley, and Angelo A. Asher.

6. 'Rose Rose Rose Red', anonymous, an old English song
Sung as Juliet is laid in the Capulet tomb.
7. Offertoire from Requiem in D minor, Op. 48, by Gabriel Fauré, 1989
Sung in Latin as audiences promenaded through HH to view Juliet's body.
A choral-orchestral setting of the shortened Catholic Mass for the Dead sung in Latin and focusing on eternal rest and consolation.
8. 'Fields of Gold' arrangement by Eva Cassidy written in 1996 for the album *Songbird*
Originally composed by Sting, 1993 for his fourth album, *Ten Summoner's Tales*.

APPENDIX 5

Chapter 5: *These Days – The Manchester Peace Song Cycle*

5:1: THE MANCHESTER PEACE SONG CYCLE SCORE WITH ALL QUEUES AND DIRECTORS NOTES. **CLICK ON *THESE DAYS* TO OPEN IN A PDF.** You will need Adobe Reader to access this.

These Days

The Manchester Peace
Song Cycle

| 21st November 2018 |

5:2: THE MASTER TIMELINE [CLICK ON THE TABLE BELOW TO OPEN IN A PDF.](#) You will need Adobe Reader for this.

Times are approx.	These Days – The Manchester Peace Song Cycle. Master Time Line (28.10.18)			
TIME	MUSIC	SPOKEN LINKS and PERFORMERS	SCREEN IMAGES	Direction notes
Pre-Show	<i>In Heaton Park/Muddy Puddles</i>	Cue: cello to enter through Library As audience enter, we hear see the Cheetwood Primary School children singing <i>Muddy Puddles</i> in small groups.	Q0.5 Pre-set: Heaton Hall The gates of Heaton Park	Children purposefully located in places with echo and flagged floors to emphasise their playing feet on floor. <i>Reveille</i> can be heard in the distance as audience settle played from the staircase out of sight (acousmatic)
0.00	Cello motif: <i>Terpsichord 9</i> (underscore for narration, repeat x3 on third repeat play up a 5th)	Narrator Link 1 Joseph <i>An early start in Heaton Park, the lions stretch and yawn. They've seen it all from Heaton Hall, right since the park was born.</i> <i>Picnics...raining...soldiers training, concerts, rallies, plays and fairs. And in the park, when it gets dark, they talk about these days</i> <i>The pride of lions, fired in iron, watching and they're wise. So much to learn if we return and see things through their eyes...</i>	Q1 Sunrise Q2 Sunrise brighter Q3 Male lion Q4 Female lion Q5 Both lions	Joseph enter through the window as Park Keeper Joseph exit through window Cello exit to Library

5:3 THE LIST OF SONGS AND INSTRUMENTAL PIECES

- **Prologue: Cello motif: *Terpsichord 9*.**
Comp: Ailis Ni Riain
- **Trumpet motif: *After Reveille***
Comp: Freya Ireland
- **Song: 'In Heaton Park' (*Muddy Puddles*)** arranged for primary school children, performed by Cheetwood Primary School
Lib: Tony Walsh. Comp: Nicola LeFanu for primary school children (a capella)
- **Cello motif: *Terpsichord 10*.**
Comp: Ailis Ni Riain
- **Song: 'These Days - in Heaton Park'** arranged for secondary school children performed by the Hallé Training Choir / Xaverian College (in Manchester Cathedral)
Lib: Tony Walsh. Comp: Nicola LeFanu choral
Cello, clarinet, percussion.
- **Cello Motif: *Terpsichord 8*.**
Comp: Ailis Ni Riain. Narrative: Caroline Clegg
- **Song: 'Willy Grimshaw's 'Orn'.** Tenor solo.
Lib: Tony Walsh. Comp: Lizzy Gur
Clarinet, trumpet, cello.
- **Cello motif: *Terpsichord 5*.**
Comp: Ailis Ni Riain.
- **Song: 'Take Me'.** Tenor and soprano
Lib: Tony Walsh. Comp: Carmel Smickersgill
Trumpet, violin, cello, snare drum.
- **Trumpet motif: Based on "taps" / "Aux Morts.**
Comp: Freya Ireland
Reprise: *Muddy Puddles* sung contrapuntally over trumpet motif
- **Cello motif: *Terpsichord 3*.**
Comp: Ailis Ni Riain.

- **Song: ‘Kisses, Crosses, Losses’.** Soprano
Lib: Tony Walsh. Comp: Lucy Hale
Clarinet, trumpet, violin, cello, cow bell,
 - **Song: ‘Disabled’.** Soprano a capella
Lib: Wilfred Owen. Comp: Anna Appleby
 - **Song: ‘Kite Song’ (*Lifted*).** Soprano
Lib: Tony Walsh. Comp: Grace Evangeline Mason
Violin, clarinet.
 - **Song: ‘RAF – The Lucky Ones’.** Tenor and soprano
Lib: Caroline Clegg. Comp: Freya Ireland
Clarinet, trumpet, cello, tambourine
 - **Trumpet motif:** based *Ich hatt Einem Kameraden*.
Comp: Freya Ireland
 - **Song: ‘One Road’ (*The Malaya Emergency*)**
Lib: Simon Armitage. Comp: Emily Howard.
Violin, cello, cymbal.
 - **Song: ‘The Parting Shot’** Choral arrangement for secondary school with solo soprano line.
Lib: Simon Armitage. Comp: Nicola LeFanu
Clarinet, trumpet.
 - **Finale:** a multi layered arrangement of: ***Cello motif: Terpsichord 9, ‘Kite Song’, ‘These Days’, ‘Heaton Park’***, interspersed with spoken lines **from ‘Disabled’, and ‘Take Me.’**
 - **Song: ‘Let Children Come’.** Soprano, a capella.
An arrangement of the poem *H is for Heaton, (A Manchester Alphabet)*⁴⁸³ by Roger Oldham, 1906. Comp: Nicola LeFanu
- **The Last Post.** Trumpet solo

⁴⁸³ In 1906, Roger Oldham wrote and illustrated *A Manchester Alphabet*. A book with a short poem and a picture for each letter of the alphabet, each on Manchester places/people - from Ancoats to Belle Vue Zoo and H for Heaton Park. HP was bought by MCC in 1902 and had become a place where families and children regularly visited, and this was a very fitting link to the past in the pre sent. https://mmuspecialcollections.wordpress.com/roldham_h-spread/ accessed 27 June 2023

5:4 *DISABLED* BY WILFRED OWEN

Highlighted words are the ones used in the libretto.

He sat in a wheeled chair, waiting for dark,
And shivered in his ghastly suit of grey,
Legless, sewn short at elbow. Through the park
Voices of boys rang saddening like a hymn,
Voices of play and pleasure after day,
Till gathering sleep had mothered them from him.

About this time Town used to swing so gay
When glow-lamps budded in the light-blue trees,
And girls glanced lovelier as the air grew dim,—
In the old times, before he threw away his knees.
Now he will never feel again how slim
Girls' waists are, or how warm their subtle hands,
All of them touch him like some queer disease.

There was an artist silly for his face,
For it was younger than his youth, last year.
Now, he is old; his back will never brace;
He's lost his colour very far from here,
Poured it down shell-holes till the veins ran dry,
And half his lifetime lapsed in the hot race
And leap of purple spurted from his thigh.

One time he liked a blood-smear down his leg,
After the matches carried shoulder-high.
It was after football, when he'd drunk a peg,
He thought he'd better join. He wonders why.
Someone had said he'd look a god in kilts.
That's why; and maybe, too, to please his Meg,
Aye, that was it, to please the giddy jilts,
He asked to join. He didn't have to beg;
Smiling they wrote his lie: aged nineteen years.

Germans he scarcely thought of, all their guilt,
And Austria's, did not move him. And no fears
Of Fear came yet. He thought of jewelled hilts
For daggers in plaid socks; of smart salutes;

And care of arms; and leave; and pay arrears;
Esprit de corps; and hints for young recruits.
And soon, he was drafted out with drums and cheers.

Some cheered him home, but not as crowds cheer Goal.
Only a solemn man who brought him fruits
Thanked him; and then inquired about his soul.

Now, he will spend a few sick years in institutes,
And do what things the rules consider wise,
And take whatever pity they may dole.
Tonight he noticed how the women's eyes
Passed from him to the strong men that were whole.
How cold and late it is! Why don't they come
And put him into bed? Why don't they come?

5:5 THE MALAYA EMERGENCY BY SIMON ARMITAGE

One road in and one road out.
A world away from a bricklayer's yard,
from Manchester's oily ship canal
to a tented camp on a river bank.
River runs deep. River runs dark.

One road there, one road back.
Leaf-light dapples a mountain track.
Then all-out attack.
Buds like bullets, flowers like flack.
River runs thick, river runs fast.

Me and Lomas and Polish John.
We sat and thought.
Whispered and smoked.
Men without rank, men on their own.
One road out, one road home...

so we drove back into the killing zone,
just drove right into the killing zone,
river still rolling, turning its stones,
mates I'd drank and laughed and joked with,
mates I'd effed and jeffed and smoked with
are butchered now and their shirts are burning,
river still writhing, river still turning,

Joe with his eye shot out of his head,
(He'll live for now but meet his end
in a Manchester doorway, begging for bread),
river runs black, river runs red,
some boy wailing his mother's name,
Tommy asleep with a hole in his brain...
I found his killer and shot him dead,
tossed him onto a barbed wire fence,
taught him a lesson, left him to rot.

Job done.
Till thirty years on,
When the dead, like drowned, float up to the top.

One road out, one road in.
And all for what – rubber and tin.
A can of beans, a bicycle tyre.
A river in flames, a river on fire.
A bicycle tyre and a can of beans
and a river that streams and streams and streams.

Simon Armitage, *The Not Dead*, (London: Pomona Books, 2008), (no page number).
ISBN: 978-1-904-59018-7

5:6 THE PARTING SHOT BY SIMON ARMITAGE

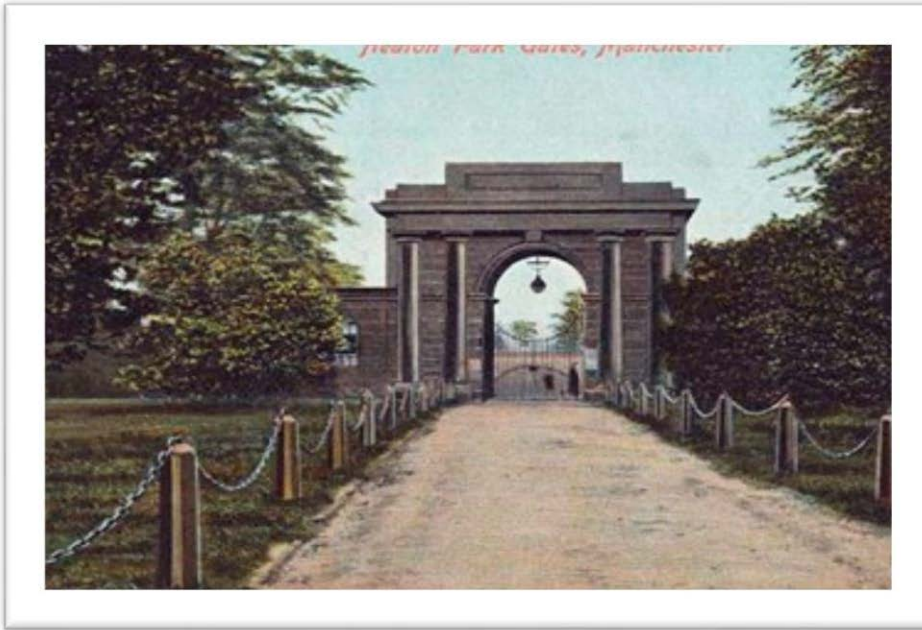
So five graves, like long evening shadows, are dug,
And five coffins wait in line, varnished and squared off,
And the firing party aims for the distance and fires,
And all are starched and suited and booted and buttoned up.

Then ramrod straight, under the shade of a tree,
The boy-bugler raises a golden horn to his lips,
and calls to his dead friends with his living breath.
And the tune never wavers or breaks,
but now tears roll from his face and bloom
on his ironed green shirt like two dark wounds.

Then the world swims and drowns in everyone else's eyes too.

Simon Armitage, *The Not Dead*, (London: Pomona Books, 2008), (no page number).
ISBN: 978-1-904-59018-7

5:7 PHOTO IMAGES



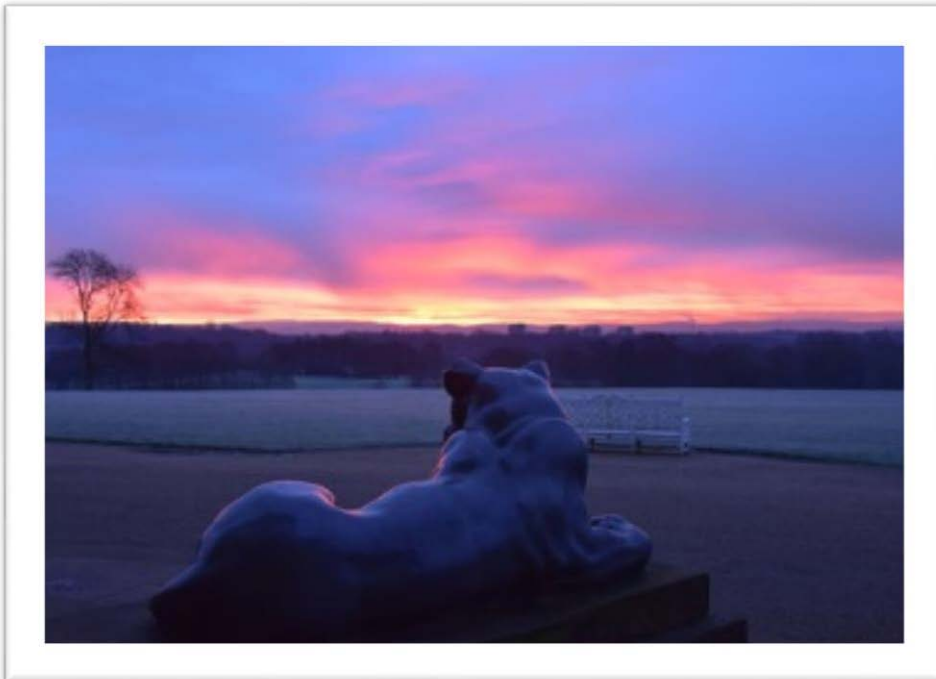
Q.0.5 Heaton Hall Gates



Q.1 Sunrise over Heaton



Q. 2 Sunrise brighter



Q. 3 Male Lion



Q. 4 Female Lion



Q. 5 Both Lions



Q. 6 Edwardian Lady in carriage by Heaton Park gate.



Q. 7 Victorian Heaton Park tram stop.



Q. 8 1970 Playground in Heaton Park



Q. 9 Goat in animal centre



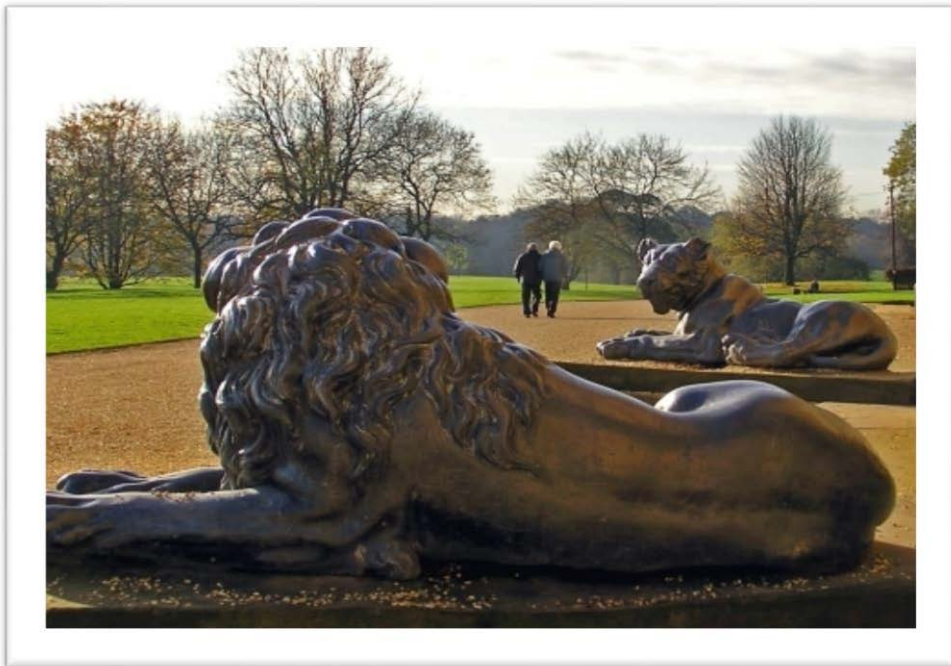
Q. 10 Lions



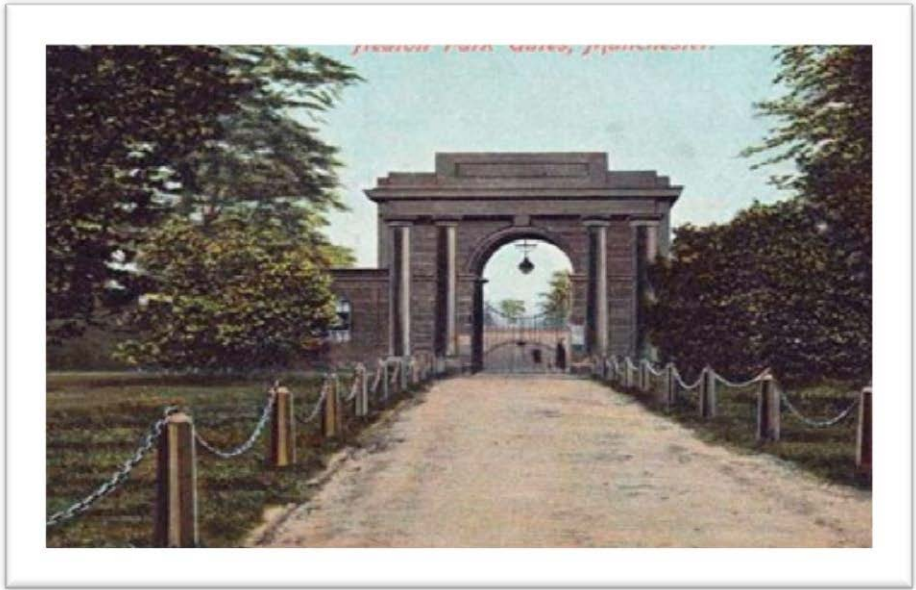
Q. 11 Male Lion



Q. 12 Female Lion



Q. 13 Lions



Q. 14 Edwardian Gates of Heaton Park



Q. 15 Children playing

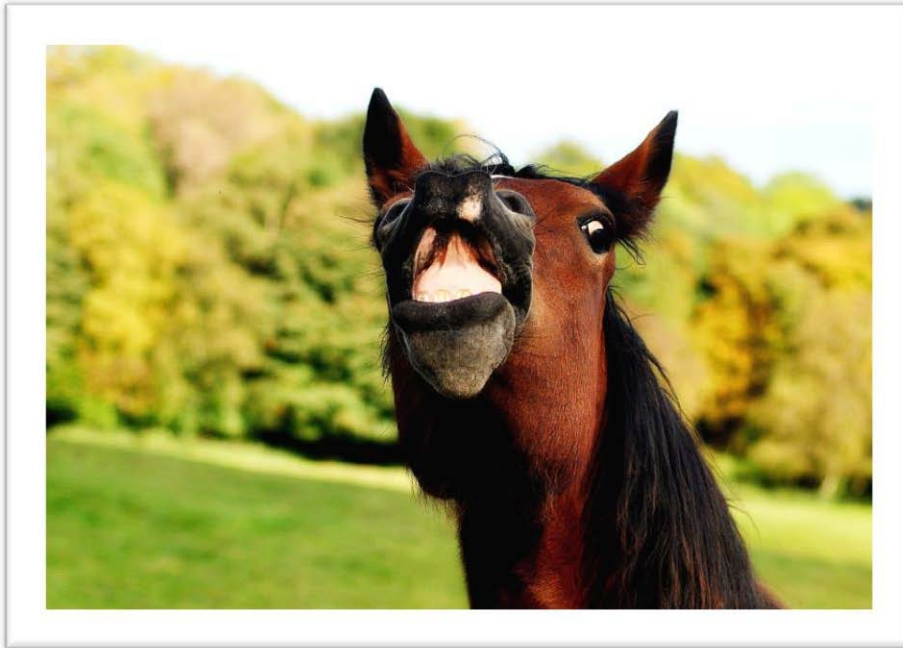


Q. 15 Boats on paddling pool

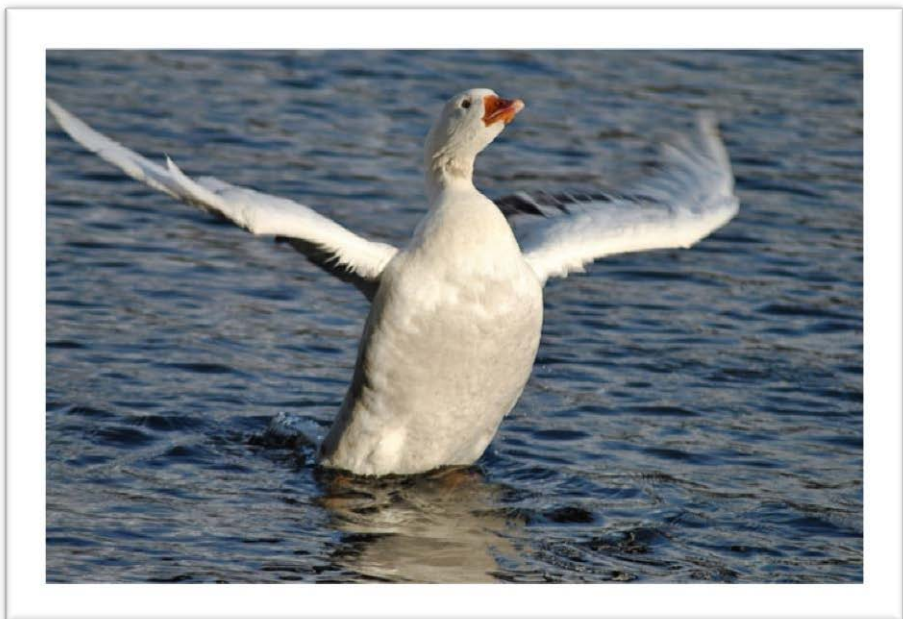


Q. 16 Conker time

Q. 16.5 Café image no longer available



Q. 17 and Q 18 Horse



Q. 19 Duck



Q. 20 Peacock



Q. 21 Liam Gallagher



Q. 22 Rollercoaster



Q. 23 Stone Roses

Q. 23.5 Titania edited from final show (due to too many images within musical time)



Q. 24 Joggers

Q. 24.5 Muddy bikers edited from final show (due to too many images within musical time)

Q. 24.6 Tree Top Trek edited from final show (due to too many images within musical time)
edited from final show

Q. 25 Tree Top Trek family edited from final show (due to too many images within musical time)

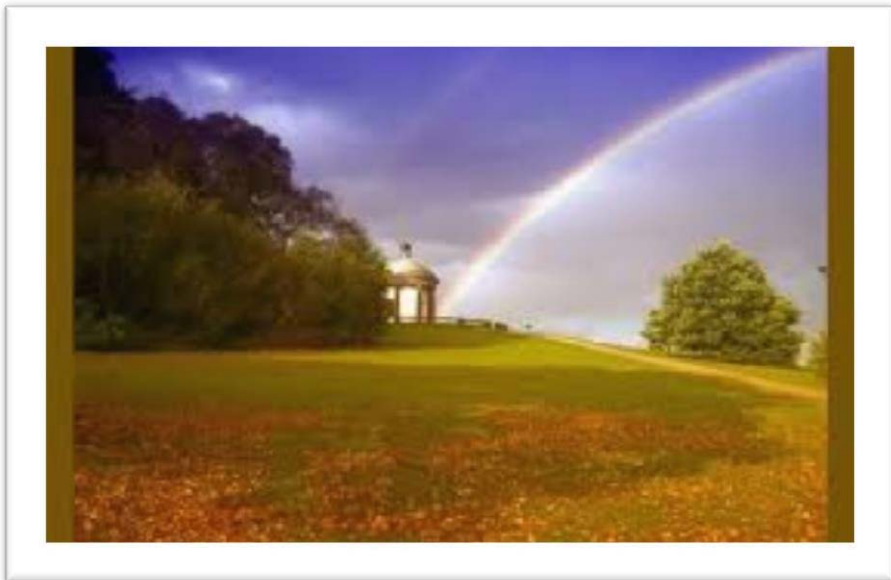


Q. 26 Parklife poster



Q. 27 girl with camera

Q. 25.5 Pope John Paul 11, image no longer available



Q. 27.6 Temple image replace Grand Lodge

Q. 28 Dog on Lion edited from final show (due to too many images within musical time)



Q. 28.5 chocolate ice cream



Q. 29 Caruso (follow on quickly to second Q. 29)



Q. 29 Bandstand (follow on quickly to third Q. 29)



Q. 29 Willian Grimshaw

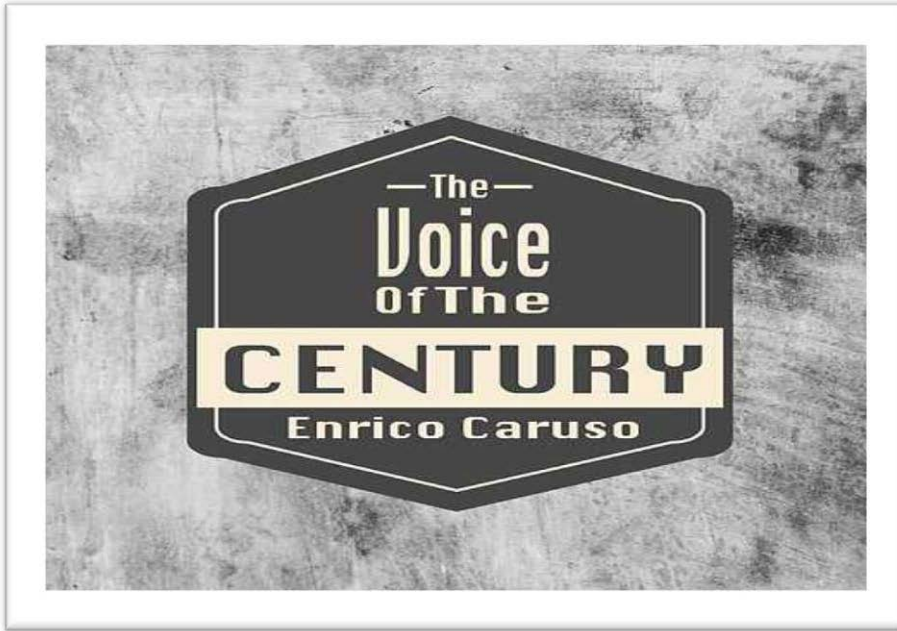
Q. 30 Caruso repeat – removed from final show



Q. 31.5 Grimshaw concert poster



Q. 32 Grimshaw's 'horn'.



Q. 34 Voice of the Century



Q. 35 Crowd at Grimshaw's gramophone concert of Caruso



Q. 36 Caruso 2



Q. 37 Parklife raving



Q. 38 Grimshaw's 'horn'



Q. 39 First World War recruiting office



Q. 40 Recruits



Q. 41 Showgirl

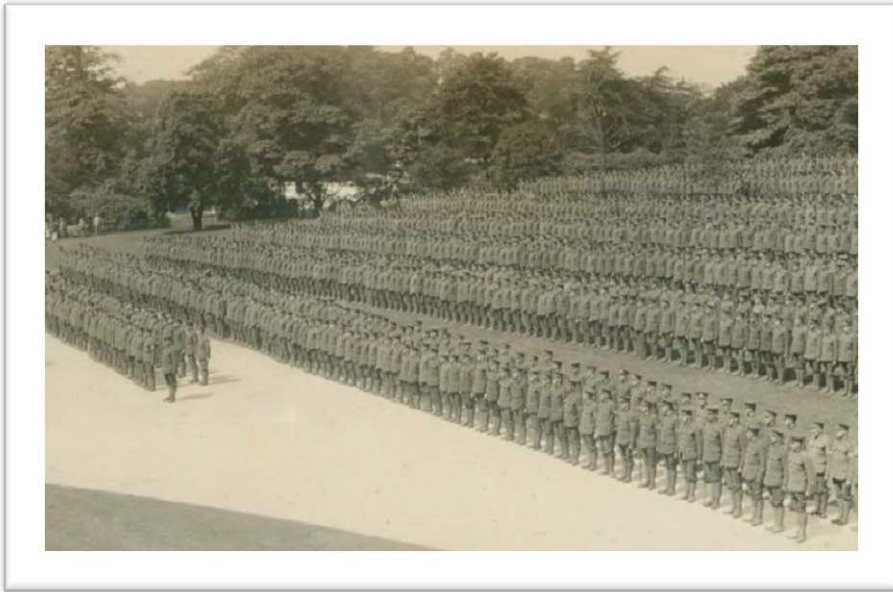


Q. 42 The 17th Manchester Pals Battalion



Q.43 Enlist poster

Q. 44 Oh What A Lovely War poster edited from final show (insufficient musical time)



Q. 45 Manchester Pals Battalions inspection



Q. 47 Ambulances arriving at Heaton Park recovery hospital



Q. 48 Nurses and doctors of Heaton Hall recovery centre



Q. 48.5 Physiotherapy gym in Heaton Hall Music Room



Q. 49 Emeline Pankhurst at Heaton Park tram stop



Q. 50 Tram conductors First World War



Q. 51 Voting slip



Q. 51.5 Albert and Mary kissing



Q. 52 Votes for Women



Q. 52 Votes for Women



Q. 53 Votes for Women Rally in Heaton Park



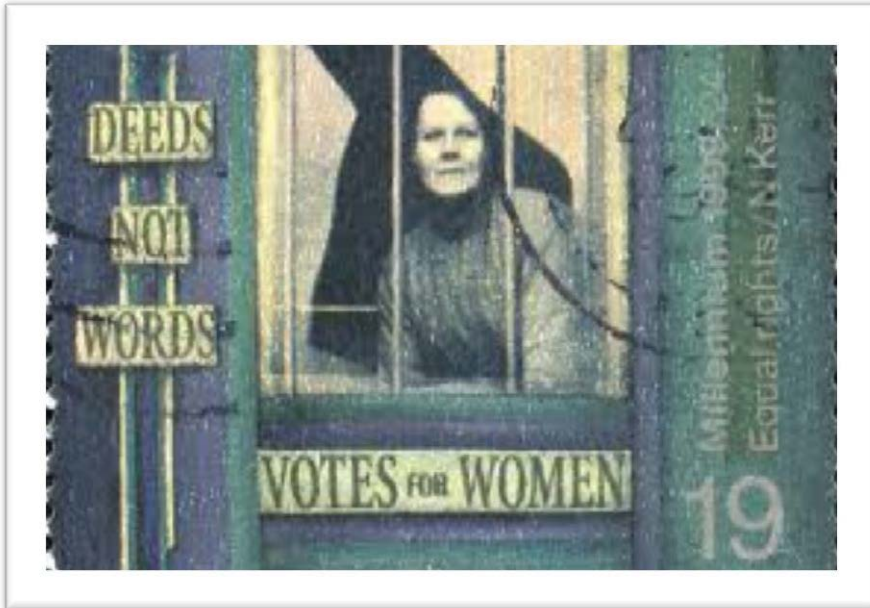
Q. 54 Voting paper



Q. 56 Walter silhouette



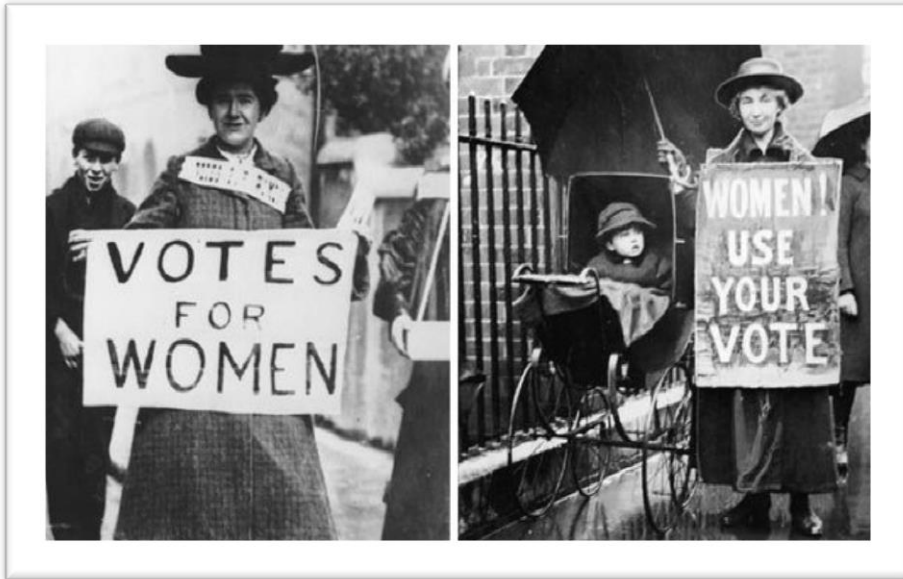
Q. 57 Voting slip



Q. 58 Women behind broken window



Q. 59 First women voters



Q. 60 Working class voters



Q. 60.5 1960s women voters



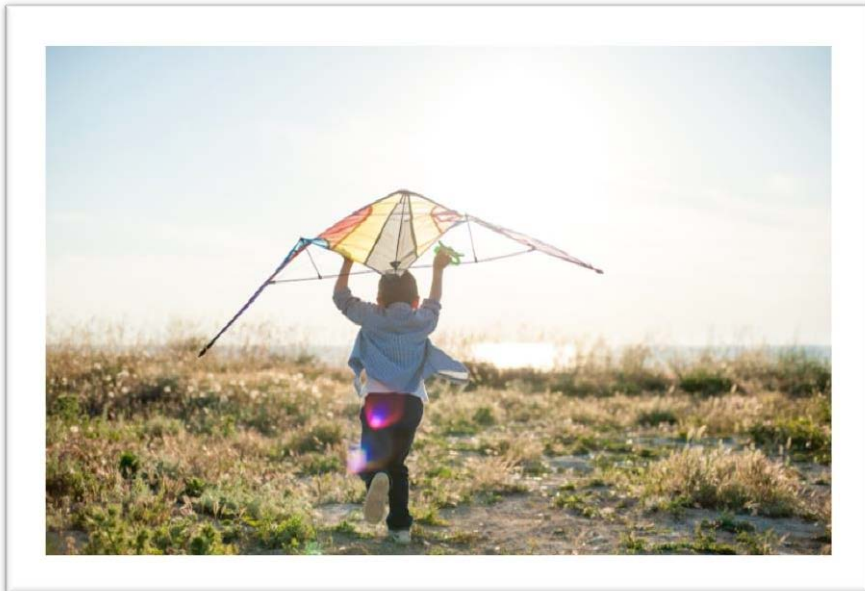
Q. 60.7 Heaton Park as recovery centre



Q. 62 Beginning of Kite Song



Q. 63 Boy with kite



Q. 64 Boy running with kite



Q. 65 Sunset girl with kite



Q. 66 George and Minnie from *The Fight*



Q. 67 Ground trades



Q. 68 RAF handbook

Q. 69 Boxing match edited from final show (due to too many images within musical time)



Q. 70 Airman scramble



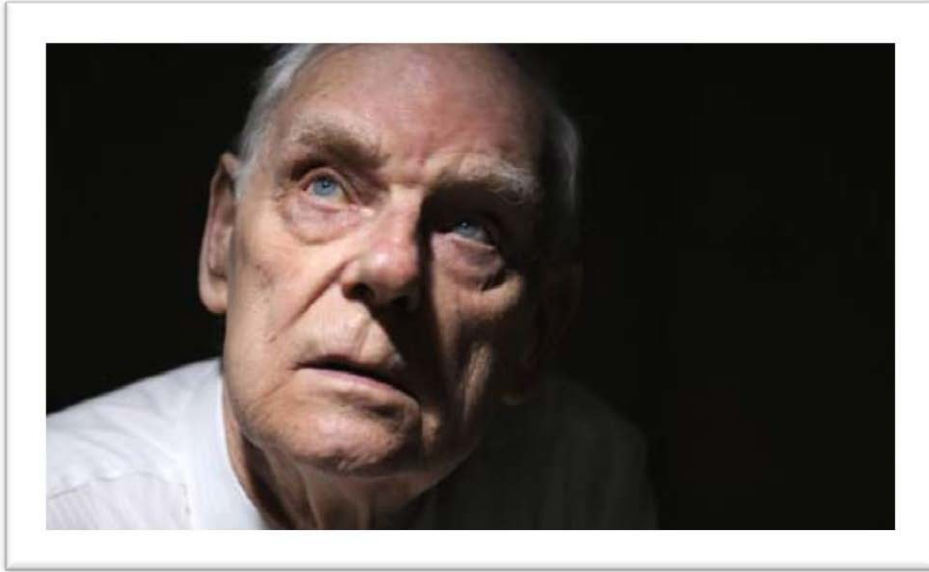
Q. 72 Wheelchair



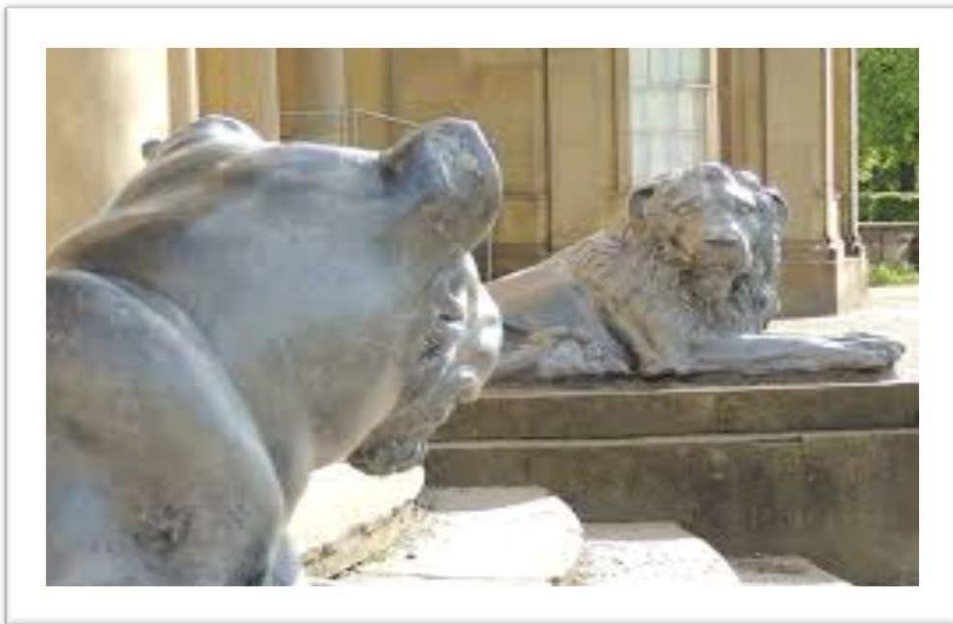
Q. 73 Minnie



Q. 73 Sunset kites



Q. 74 Cliff Holland



Q. 75.5 Lions



Q. 76 Poppy



Q. 77 Lone bugler



Q. 77.5 Harry Mace, *Ghost Story* bugler in the woods



Q. 78 Lost friend



Q. 79 Boy in bombed out site



Q. 80 kite image
(No image 81)



Q. 82 Lions



Q. 83 Kids with kites

Q. 84 Guy Fawkes image edited from final show

Q. 85 Superheroes image edited from final show

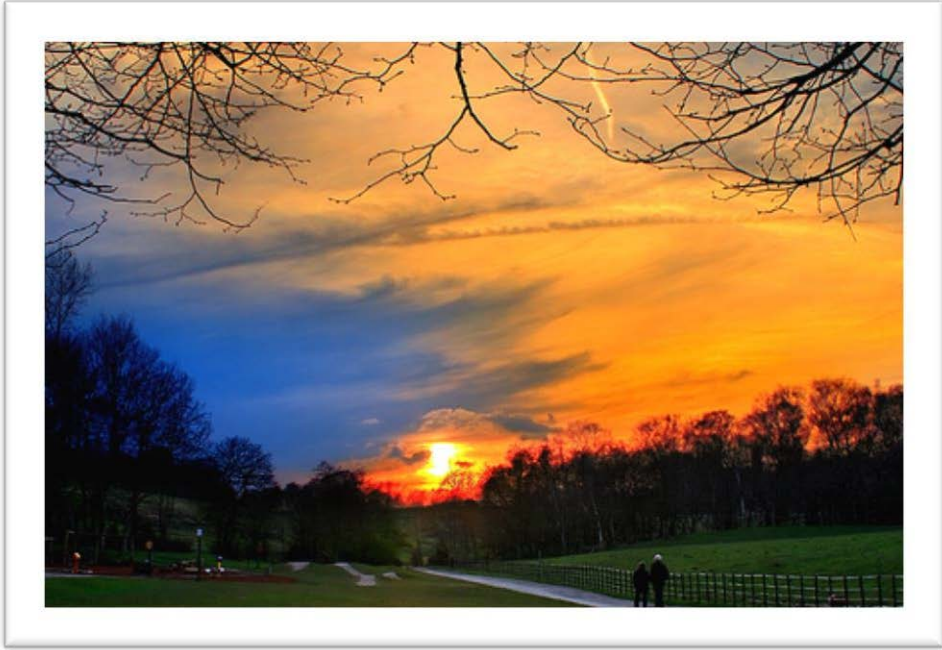
Q. 86 Kids with kites repeat



Q. 87 Sun setting on lions



Q. 88 Parklife big wheel edited out in final show replaced with this of the Temple



Q. 90 Sunset



End holding slide

5:8 MEDIA REVIEWS: CLASSICAL MUSIC BY ROBERT BEALE

<https://manchesterclassicalmusic.blogspot.com/2018/11/review-of-the-manchester-peace-song.html>

Thursday, 22 November 2018

Review of The Manchester Peace Song Cycle at the RNCM by Robert Beale in *Classical Music*

'These Days – The Manchester Peace Song Cycle', to give it its full name – was a staged song cycle about Heaton Hall and particularly its story in wartime, performed as a special private event last Sunday in the hall itself and getting its official world premiere last night at the Royal Northern College of Music.

It's remarkable example of collaboration, as perhaps only Manchester can do it, inspired, and realized by Caroline Clegg and her Feelgood Theatre Productions company, who have a role all their own in the present re-enlivening of the hall as a piece of our city's heritage. There are nine composers (all women), and the texts are nearly all by Tony Walsh. The performers included children from Cheetwood Community Primary School and the Hallé Youth Training Choir, with soprano Jenny Carson, tenor Christopher Littlewood and Joseph Jordan as actor and sometime narrator, and a five-piece instrumental ensemble. It was presented with some superbly researched visual imagery projected above the performance space, and with actor and musicians all in costume and the children's choirs – excellently prepared and directed and conducted by Thomas D Hopkinson – fully using the auditorium's capacities, it made for an absorbing and very moving experience.

On one level it was a good piece of story-telling, with a linking thread being the two great sculpted lions which lie recumbent outside the back of the hall's central block – just think what they have seen, we're invited to imagine as events from the past are re-enacted before us. The children sing about them ('You can even ride the lions if you dare'), and they come to life near the beginning, as Amelia and Arthur, with shaggy-collared coats and represented by the two singers. A lyric, 'These Days', by Tony Walsh, recurs to bring the survey of their memories to a thoughtful close.

I was particularly interested in the new songs which are at its musical core. Writing songs is rarely considered the peak of composerly skill in today's 'classical' circles, though in the rest of the universe the word 'music' seems to be equated almost totally with recorded song. These miniatures showed that in Manchester at least we have some real talent for song creation among the other skills expected of trained practitioners.

Lead composer is Nicola LeFanu, and several of the children's songs are her work: well-judged to fit the two choruses, both in their level of sophistication and technically, with the Hallé youngsters rising to considerable challenges.

Ailís Ní Ríain has written a series of cello solos which accompany narrative, there are trumpet motifs by Freya Ireland, while Emily Howard's music for *The Malaya Emergency*, from much nearer the present and accompanying archive film, had the unenviable task of

reflecting a particularly gruesome description of killing in combat. The other songs are by Anna Appleby, Lizzy Gür, Lucy Hale, Emily Howard, Freya Ireland, Grace Evangeline Mason and Carmel Smickersgill.

Lizzy Gur's *Willy Grimshaw's 'Orn* (about the public demonstration of the gramophone by William Grimshaw in Heaton Park in 1909) was a lot of fun with some mad ragtime in its instrumentals, and Carmel Smickersgill's *Take Me* was a mock recruiting song from the First World War part of the park's history, full of sadness and one that changed the atmosphere of the entire show. Freya Ireland's *The Lucky Ones* (about the RAF training of the Second World War) had a fascinating mini-ensemble sound – a lot from a little.

But the ones I found most powerful were Lucy Hale's *Kisses, Crosses, Losses*, a slow, keening lament that continued the story of the 1914-18 tragedy, Anna Appleby's *Disabled*, an unaccompanied setting of Wilfred Owen that formed a pivotal point in the evening, and Grace Evangeline Mason's *Lifted*, an interlude of simple innocence that did what the title said, with eloquent melody, as a child describes the joy of solitude and the open freedom of the park. That was one that stayed with me.



The Manchester Peace Song Cycle - Cheetwood Community Primary School. Below, the finale with cast.



Robert Beale also commented on the best concert and opera experiences for him during 2018 as listed here and includes Song Cycle as highlighted below.

[The best performances of 2018](#)

Classical Music, Saturday 22 December 2018 by Robert Beale,

So what were the stand-out performances of 2018 in Manchester and the North West? Here's a personal selection...

...Three other concerts made 2018 a special year for me: Manchester Collective's June outing at the Stoller Hall, which included Kurtág, Cage, Prokofiev, Janáček, Pärt and Messiaen and showed how to do imaginative programming and advocacy for the unusual combined with top quality musicianship; **the lively, community-linked Manchester Peace Song Cycle, heard at the RNCM and written by a team of women composers inspired by Caroline Clegg to tell the story of Heaton Park in war and peace;** and English Touring Opera's *St Matthew Passion* at the Stoller Hall – not strictly an opera performance but not merely a concert one either, and in conception and execution completely absorbing and moving.

Quays Life: 11th November 2019 written by Moses Kabunga
<https://quayslife.com/reviews/the-manchester-peace-song-cycle/>

★★★★

Feelgood Theatre presented *These Days – The Manchester Peace Song Cycle* at Manchester Cathedral on 10 November 2019.

Aptly timed and warmly received ‘*These Days – The Manchester Peace Song Cycle*’ is tender look back at the history of Heaton Park. The story is told through the eyes of the two metal lions (Amelia & Arthur) who first appeared 1799 and ‘stand’ guard at the park’s south entrance.

This work premiered in 2018 and has been described as ‘an example of what music and theatre can do to celebrate and learn from the best of our past’.



These Days – The Manchester Peace Song Cycle

The program guide describes this piece as ‘...a modern classical fusion of music, poetry and drama’. In this respect this performance delivers. Set in Heaton Park and spanning a single day from sunrise to sunset we’re invited to take a closer look at the history of the park. A history that initially seems familiar: kite flying, family picnics and leisurely walks. The other history, however, is one where the park plays host to: suffragette rallies and alleged attacks; a World War I Army Recruitment Camp; and a RAF base in 1939. As well as this the park was centre stage with visits from William Grimshaw (performing his Gramophone concert); Pope John Paul II and later when Oasis held sell out concerts at the venue.

While waiting to enter Manchester Cathedral, a building whose majestic ornateness I’ve

always admired, we were treated to the sounds of voices singing – this immediately set the tone for the evening by transporting us back in time. Once the evening commenced an approximately 20 strong child choir sings with a musical accompaniment. My one criticism here is that (rather ironically) I wish the acoustics could have been better. At odd intervals it was slightly difficult to clearly interpret what was being said or sung. Nevertheless, above the stage carefully curated images of the park's past were projected. Grainy sepia and full colour photographs charting the park's progress through the years.

By far the most poignant sections of the evening were when the actors gave earnest interpretations to historical events. The first of these was the retelling of the Manchester Pals Army Camp. War is declared and young men with their lives ahead of them were called upon to be patriotic and enlist.



These Days – The Manchester Peace Song Cycle

I, like many others, studied this in school many years ago and I'd even heard of the Manchester Pals – what I didn't know was that their army camp was at Heaton Park. Many of these recruits never returned and a proportion of those who died left loved ones at home. This was tenderly articulated on stage when we were presented with war widows sharing their stories through song. Women had responded to the call to step into the roles left behind by the absent men fighting abroad. Parallel to this the very same women reacted to the persistent failure of a bill in Parliament that would have allowed women to vote. Heaton Park again had a role to play here when Suffragettes held some of their rallies here. Perhaps, more controversially, Suffragettes were suspected of being behind arson attacks on the both the Heaton Park bowls house and the nearby station.

Throughout the evening the stories are told eloquently through song, projected images,

dance and a touching libretto by Manchester poet, Tony Walsh. Together this combination, as seen through the eyes of the faithful Amelia and Arthur, invites us to consider what they (Amelia and Arthur) would think of how far we've progressed since they arrived. Are we a more compassionate society? Has the sacrifice suffered over two World Wars taught us anything? The night ends positively with a rallying call to us all visiting the park to have open minds and hearts; and to fly kites not drones. Overall, this was a poignant and educational way to end Remembrance Sunday.

5:9 AUDIENCE FEEDBACK

Please note: transcripts are transcribed verbatim.

- I think I have just been a spectator to something truly special!!! It was visceral, hypnotic, funny and sad. Superb really well done.
- I found it very educational and quite humbling.
- I was intrigued. I didn't know what contemporary classical music was, but now I do and I like it! I came because my grandson was in it. It was pure joy but upsetting at the same time. Made me want to do something.
- I can't put into words how I feel except that I feel haunted by the ghosts of Heaton to go out and do something to make a difference. I feel very humble tonight.
- Great concept brilliantly performed. I learned so much but was enchanted, moved to tears and angry all in the same hour.
- Remarkable production that really gets to the essence of why Heaton Park has been so special to Manchester for so many years.
- The photos were a cornucopia of delights. Proud to be a Manc!
- Cheers of the lions. Here forever!
- Like the song my grandad was 'one of the lucky ones' who came back, William Morrison, Manchester Regiment, 1914 - 18.
- Feelgood does us proud once again. A wonderful show for Heaton Hall, well done.
- My family has sat on the lions do 3 generations but today gave me so many pictures in my minds eye, those poor boys of the Pals, but glad we are having concerts here now.
- I kept in tuch with Miss Caroline after that first thing, whispers, she aksed me in to help cos I was hangin about she helped me get to collige she sed [said] I had dyxlesia

and she were right. going to design her next poster for feelgood. This show is for my dad, he died in Afghanistan, it's okay to cry.⁴⁸⁴

Cathedral

- The music was so cleverly written to capture the time, the humour, the sadness and joy. In the cathedral it was enchanting but brutal at the same time. I could hear the boys feet echoing to the train station...chilling.
- I have never been to the park, but I will now. Made me think outside the city limits. Haunting.
- Too much to say on one kite alone – you'd need a flotilla of kites to do justice to the work. I think it is conceptually brilliant, the words beautiful and all the more impressive for being unafraid to unsettle (the insistent refrain of 'we will take you'), and the veterans poem reading was especially haunting. Some of the linking sections could be a bit smoother but once it gets its stride and flair it soars. Remarkably uplifting and profound.
- What beautiful humbling experience.
- A very moving experience in a wonderful setting. I know Heaton Park and I come to the Cathedral and I now see both quite differently. Heaton Park is like the grandmother of the city and now with a direct line to the Cathedral.
- The dancer as the kite tied everything together with a ribbon of peace. Made me think of the ribbon on my grandads war medals.
- Funny, sad, brilliant music and no one used microphones! Awesome.

⁴⁸⁴ A teenager who I met during *Whispers*, he was hanging around the park so I let him watch, he enjoyed it and became interested. He then came to help on *MND* as a volunteer and applied to college. He went to college to do a foundation course and now he is doing design.

- What have we learnt? Will there ever be peace? The voices soaring and the dancer and the images were beautiful but heartbreaking. The stories need to be told over and over.
- I used to play in the park as a kid but haven't been for forty years but I am going to go to the Remembrance Event next year as the lovely lady in charge said I would be very welcome.
- I cried buckets tonight [in the cathedral] because the stories tied in with this special place and seemed to be like poetic prayers saying what I can't put into words.
- I sing in the cathedral choir and stayed to watch the performance and I realised that the park and the cathedral are both grandees of the city, the stories are so connected.
- For my grandfather Aurum Lapidus and Father Lesley Lapidus.
- Brilliant evocation of the history of Heaton Park. Poignant, joyous, enjoyable. Something very special and memorable about tonight in this place [cathedral].
- Very emotional and moving. Wonderful after all these years to see Heaton Park and Hall being commemorated for the large part they played in two world wars. It feels more part of the city than ever now.
- Thank you for the joy and sadness. x
- I saw it in Heaton Hall and the cathedral which made it extra special because of the links to the Manchester Regiment, the dancer being the kite felt as if she had flown from the park and was linking us together.

- Thank you so much. A Manchester triumph. A great way to bring the park and city together.

- We should cry on Remembrance Sunday, because of the past but because of here and now and the fighting still in the world. Read *Futility* by Wilfred Owen this week at school and this show made me realise humans are cruel.

- 'Think of your losses, kisses, your crosses and go out and change the world...' a beautiful hour of story, song, music and an abiding message of peace and freedom, thank you. x

5:10 PROGRAMME

Please click on the pdf link below to open the full programme. You will need Adobe Reader for this.



Feelgood Theatre -
210x210 - MPSC- am