

in situ: 2008

The Winter's Tale
Metamorphoses
Oedipus Rex



£2

The Winter's Tale

by William Shakespeare

The Performers

Master of Ceremonies Ian Sandison

Leontes, King of Sicilia
Mat Wollerton
Paul Paxton

Hermione, Queen to Leontes
Rachael Duthie
Tanya Jarvis

Mamillius, young Prince of Sicilia
Harry Sword
Helen Zhang

*Perdita, daughter to Leontes and
Hermione*
Rachael Duthie

Camillo, Lord of Sicilia
Simon Nuttall
Tony Barrs

Antigonus, Lord of Sicilia Tim Penton

Paulina, wife to Antigonus
Katrina Nuttall

Polixenes, King of Bohemia
Richard Hare
Simon Taylor

Florizel, Prince of Bohemia
Harry Sword

Shepherd, reputed father of Perdita
Mat Wollerton

Clown, his son Steve Adams

A Bear Steve Adams

directed by: Richard Spaul



**The performance lasts about 110 minutes,
with no interval.**

**Smoking is not permitted anywhere in
The Leper Chapel or its grounds.**

**Please switch off all mobile phones
during the performance.**

We hope you enjoy *The Winter's Tale*



The Play

The Winter's Tale was written in about 1611 and most people think it is Shakespeare's penultimate play (the last being *The Tempest*).

It defies the usual categories of comedy, tragedy, etc, mixing up elements of various different genres, and combining the extreme violence usually associated with tragedy, with the broadly happy and redemptive ending that we associate with comedy. Along the way there are also elements of romance, pastoral, horror and cabaret. This, along with a very dense and experimental use of language, makes for a fascinating challenge.

The Plot

It starts in Sicilia, where King Leontes develops a crazed fantasy that his wife, Hermione, is having an

affair with his best friend, Polixenes, King of Bohemia, and moreover that she is pregnant by him. He tries to persuade his trusted servant, Camillo, to poison Polixenes, but Camillo is a good chap and rescues him instead.

Hermione's baby is born — a daughter (they've already got a son — Mamillius), but Leontes orders another faithful servant, Antigonus, to take the baby away and abandon it in a forest somewhere. He does so. Hermione is put on trial for her life, but the Oracle of Apollo pronounces her innocent and prophesies that 'the King will live without an heir if that which is lost be not found'. Leontes disregards the oracle and proceeds with the trial.

Moments later, news comes that his son is dead. He is filled with remorse but it is too late. Then news arrives

that Hermione is also dead. He goes into deep mourning.

Meanwhile, Antigonus deposits the baby in a desolate forest in Bohemia, leaving some gold and some identification in case anyone should find her. He has been visited in a dream by the dead Hermione and told to name her Perdita (Little Lost Girl). Antigonus gets eaten by a bear, but Perdita is unharmed and rescued by a shepherd.

16 years pass.

Perdita is now a pretty shepherdess and is about to be engaged to none other than Prince Florizel, son of Polixenes, King of Bohemia. But his father disapproves of the marriage and threatens them with death if they pursue their plans.

The young couple flee to

● **Turn to Page 4**

● from Page 3

Sicilia, where a still-grieving Leontes agrees to intercede on their behalf.

The shepherd shows the documents he found with baby Perdita, revealing her to be the daughter of Hermione. The oracle has been fulfilled. That which is lost has been found.

A statue of Hermione has been 16 years in the making and is now about to be displayed by Paulina, one of the late Queen's ladies-in-waiting. All gather expectantly and are astonished to find that it is no statue, but Hermione herself, miraculously preserved.

She blesses her new-found daughter and is reconciled to her husband.

The Performance

You will be invited to move around from time to time during the performance, although for the most part you will be seated.



The performance begins outside the Chapel, after which you will be invited to enter the Chapel and sit down. About half way through, the action again moves outside, where you may stand, walk around, or sit on the grass as you wish.

You will then be escorted back inside for the play's conclusion.

All this will be very clearly explained to you during the performance.

Songs featured

I put a Spell on you - Screaming Jay Hawkins

Take good care of my Baby - Bobby Vee

Jealous Guy - Roxy Music

You was - Dean Martin and Peggy Lee

A Walk in the Black Forest - Horst Jankowski

Simon Smith and his Dancing Bear - Alan Price

Friendship - Judy Garland and Johnny Mercer

This Year's Kisses - Nina Simone



Metamorphoses

a new performance based on and inspired by Ovid's Metamorphoses



The Performers

The Guide

Mark Sparrow

The Storytellers

Rachael Duthie

Boris Mayger

Helen Zhang

Mat Wollerton

Tony Barrs

Tim Penton

Steve Adams

Demosthenes Tambakis

Woman on Bridge

Bella Stewart

directed by: Richard Spaul



“Above all, Ovid was interested in passion. Or rather, in what a passion feels like to the one possessed by it. Not just ordinary passion either, but human passion in extremis – passion where it combusts, or levitates, or mutates into an experience of the supernatural.”

Ted Hughes, Introduction to *Tales from Ovid*

“In any process, the total energy of the universe remains the same.”

First Law of Thermodynamics



The Performance

Metamorphoses is an environmental/walk-around performance in two parts. During the first part, eight different stories will be told at different points on the Iron-Age Ring Ditch. Many of these stories take place simultaneously and you are invited to listen to whichever ones you like, moving between storytellers as you wish. You can stand as near or far as you wish, or you can sit down on the ground if that's more comfortable. Please be prepared to change position though, if performers seem to need to move through the space you are occupying.

The second part consists of a short circular walk, during

which The Guide will escort you.

You will see and hear different things on the way. While you are free to go wherever you like in the park and experience the performance in your own way, we would recommend that you stay fairly close to The Guide to avoid getting lost!

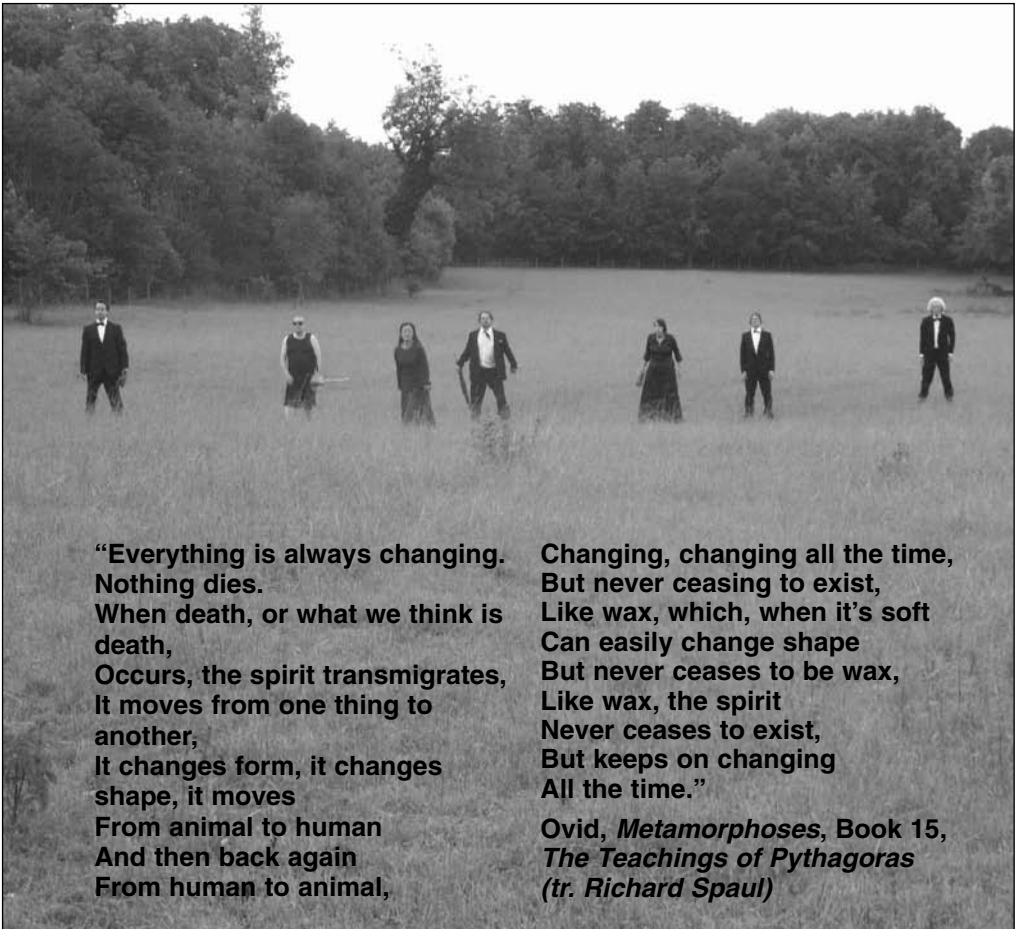
The pace of the walk is always sedate, with frequent stops.

The performance is best experienced in silence, so we would ask you please not to talk during it, preferably not to each other and certainly not to the performers. Although you will be addressed at fairly close quarters, the performance does not include any audience-participation.

We hope the weather will be alright, but we will be performing in all circumstances (barring dangerous ones, in the event of which the park will be closed); so, if the weather is not good, it is your choice as to whether you want to proceed. If you stick with us, we will perform!

The Poem

Ovid was writing round about the time of Christ's birth, during the reign of Augustus Caesar. He was an extremely popular poet at the Roman court, but he fell into disfavour for some reason and in 8AD he was banished to Tomis, on the Black Sea, where he lived out the remainder of his days.



**“Everything is always changing.
Nothing dies.
When death, or what we think is
death,
Occurs, the spirit transmigrates,
It moves from one thing to
another,
It changes form, it changes
shape, it moves
From animal to human
And then back again
From human to animal,**

**Changing, changing all the time,
But never ceasing to exist,
Like wax, which, when it’s soft
Can easily change shape
But never ceases to be wax,
Like wax, the spirit
Never ceases to exist,
But keeps on changing
All the time.”**

**Ovid, *Metamorphoses*, Book 15,
The Teachings of Pythagoras
(tr. Richard Spaul)**

His masterpiece, *Metamorphoses*, is an exhaustive poetic treatise on the nature of change. It begins with the creation of the Universe and ends with the near-contemporary death of Julius Caesar. It consists of hundreds of stories about changes – metamorphoses (meaning ‘changes of shape’) – mostly Latinized versions of Greek myths concerning people changing into trees, stones, animals, birds, and so on. Towards the end of the poem, there is a long discourse delivered by the

Greek philosopher Pythagoras, proposing a Universe of perpetual transformation rather than one of finite individual identities. Ovid was extremely popular in his own time and throughout the Medieval period. He was a huge influence on Shakespeare and other Elizabethan dramatists, but was little regarded during the 18th and 19th centuries. He has, however, enjoyed a resurgence of popularity in the late 20th Century, with several new translations by

major poets such as Charles Martin and Ted Hughes. We have been struck by the paradox of an urbane courtly poet writing about powerful passions and transformations, which range from the charming to the horrific and we have imagined a journey in which people begin by telling stories of supernatural change and end up embodying those changes. We invite you to accompany us on this journey. We hope you enjoy *Metamorphoses*.

**Time and Tides:
East Devon,
Sept 12-19, 2008**

For the last six years, *in situ*: has been running its Theatre and Landscape series of residential workshops, exploring every aspect of environmental theatre. We've been on sand dunes in Norfolk, stone circles in North Wales, castles, marshes and abandoned nuclear weapons installations in Suffolk.

Each new site yields something unique in terms of atmosphere, history, acoustics and space, and the more sites we explore, the more convinced we become that theatres are probably the least interesting place to do theatre!

Theatre and Landscape is artistically exhilarating and great fun to do.

Maxine Fay explains why: **"I had done Learn to Act and one performance with *in situ*: before going on my first Theatre and Landscape weekend. I was very nervous about going and worried that I wouldn't be able to be 'creative' for a whole weekend. I was so worried that I panicked and nearly didn't go but I am so glad that I did. The weekend was such good fun (I don't think I stopped laughing all weekend), and I became such an addict that I have been on every weekend possible since then, and on the week long course to Llandudno last year. There's no pressure because the way the weekends are planned**

Theatre and

'For anyone who has no previous experience of performing, this is the perfect introduction'

Be inspired

means that you just have fun – collecting material, visiting interesting sites and creating performances. And that's not to mention the fantastic cooking, the copious amounts of wine, the singing and the good company."

And Brandon High, who has worked with *in situ*: for many years, says: **"There is no pressure to produce perfect performances, nor to learn impossibly large amounts of text. For anyone who has no previous experience**

Landscape

‘It was great to be with others who could so imaginatively use the world as their stage’

d by nature

of performing, or who is not familiar with *in situ*, this is the perfect introduction. You need not much more than a willingness to experiment and an open mind.”

Jennie Ingram, on the other

hand, had never done any performing until she did Theatre and Landscape in May. She says: “It was an opportunity to rediscover your best self with great support and enthusiasm from *in situ*. Good food, wonderful

setting – more productive than you’d ever imagine possible.”

And Margaret Pikes, herself a voice teacher of international reputation, with The Roy Hart Theatre, says: “It was great to be with others who could so imaginatively use the world as their stage! The beach or the museum, the garden or the forest became part of our intended scenery and often gave such a deep poetical dimension to simple actions. I felt so well guided by the course leaders, who enabled us all to feel relaxed and concentrated on making theatre together in places where we could easily have become dispersed and unfocused.”

in situ: runs several **Theatre and Landscape** weekends each year and one week-long residency.

They are open to all, regardless of previous theatre experience. A wholehearted willingness to collaborate is all that is required.

This year we’ll be based at the fabulous **Sheafhayne Manor** (Francis Drake’s hunting lodge) in East Devon. Our visits will include **Lyme Regis** (Jane Austen, John Fowles and much much more), the famous landslip known as **The Undercliff** and the **Jurassic Coast**, famous for fossils and geology.

Time and Tides runs from September 12-19, 2008. For more information, please pick up a leaflet, ask a member of staff, or visit our website: www.insitutheatre.co.uk

Oedipus Rex

a new performance by *in situ*: based on Oedipus Rex by Sophocles,
in a new translation by Richard Spaul



in situ: would like to dedicate these performances of Oedipus Rex to John Thompson – performer, supporter and friend.

The Performers

Chorus Leader Katrina Nuttall

Oedipus

Richard Hare
Simon Nuttall
Paul Paxton
James Blake
Richard Spaul
Ian Sandison

Creon Jane Durkin

Tiresias Julie Kendall

Jocasta Maxine Fay

Messenger Tanya Jarvis

Shepherd Cyrus Pundole

directed by: Richard Spaul

Thanks to Demosthenes Tambakis for helping us with Greek pronunciation.

The performance lasts about 100 minutes. There is no interval.

Smoking is strictly forbidden anywhere in the Leper Chapel or its environs.

Please switch off all mobile phones during the performance.

Please note that there are NO LOOS on the site.



The Story

Thebes is suffering from a dreadful plague. The King, Oedipus, sends his deputy, Creon, to the Oracle at Delphi to find out what is causing it. Creon returns with the news that the plague will not end until the murderer of King Laius, the previous king, is brought to justice.

Oedipus pronounces his curse on the murderer, whoever he may be, and summons Tiresias, a blind prophet, to see if he can help with the investigation. Tiresias is at first reluctant to speak, but then reveals that Oedipus is himself the murderer he seeks.

Oedipus is concerned when his wife, Jocasta, widow of King Laius, describes the circumstances of the former king's death, namely that he was

attacked at a cross-roads between Phocis and Delphi. Oedipus remembers that he killed a traveller, together with his entourage, during an argument at that very crossroads.

Could he unknowingly have pronounced his curse upon himself?

Oedipus explains this to Jocasta and in so doing reveals important information about his background. He was originally a prince of Corinth, son of King Polybus and Queen Merope, whose court he had fled after receiving a prophecy that he would kill his father and marry his mother.

It was during his flight that the incident at the cross-roads had taken place. Arriving at Thebes, he had found the city in thrall to the Sphinx, a monster, half-woman, half-lion, but had overcome her by answering

her famous riddle. His reward was to be made king and to be given the hand of Jocasta in marriage.

A messenger arrives from Corinth with the news that King Polybus is dead.

Oedipus is relieved because this seems to mean that the dreadful prophecy cannot come about, but the messenger tells him that he was not Polybus' natural son - he had been adopted. The messenger himself had been given the baby Oedipus from a shepherd on Mount Cithaeron, near Thebes.

The shepherd, now an old man, is summoned and interrogated - from whom did he receive the baby? It was from Jocasta. Oedipus is Laius' son.

Laius had himself received a prophecy that he would be murdered by his own son.

To thwart this he had

● **Turn to Page 12**



A DVD of *in situ*'s Oedipus Rex is on sale at a price of £10.

● **From Page 11**
ordered the baby Oedipus to be taken to the mountainside and killed. But the shepherd felt sorry for the child and gave it to the messenger from Corinth. Oedipus and Jocasta now realise the dreadful truth. Jocasta hangs herself.

Oedipus gouges his eyes out and is cast out of the city.

The Performance

This performance begins with a brief, walkaround section, taking place outside, during which you are invited to move from

Complex issue

“He reacts as though by self-analysis he had detected the Oedipus complex in himself, and had recognised the will of the gods as glorified disguises of his own unconscious; as though he remembered in himself the wish to do away with his father and in his place to wed his mother, and must abhor the thought. The poet’s words seem to him to mean: ‘in vain do you deny that you are accountable, in vain do you proclaim how you have striven against these evil designs. You are guilty, nevertheless; for you could not stifle them; they still survive unconsciously in you.’ And psychological truth is contained in this; even though man has repressed his evil desires into his Unconscious and would then gladly say to himself that he is no longer answerable for them, he is yet compelled to feel his responsibility in the form of a sense of guilt for which he can discern no foundation.”

**Sigmund Freud –
Introductory Lectures on
Psycho-analysis**

one performer to another, listening to whoever you wish. After about five minutes, the action moves into the interior of the building. You will be shown to your seats and the remainder of the performance takes place with the audience seated.



John Thompson 1953 - 2007

in situ: performer, board member and supporter

WITH the death of John Thompson last November, *in situ*: lost an enthusiastic performer, a dedicated board member and, above all, a great friend.

John was very well known for his involvement with many good causes, notably The Emmaus Community and The Michaelhouse Centre, with which he was involved for many years, but it was fairly recently (in 2004) that he got the acting bug and started doing *in situ*:’s acting classes. He loved every minute of it, going on to play the unforgettable Simeonov-Pishchick in *in situ*:’s *The Cherry Orchard Project*.

He began work on *Oedipus Rex* in April 2006, but had to

withdraw at the beginning of 2007 after being diagnosed with cancer.

He continued to serve on *in situ*:’s Board of Trustees until shortly before his death. He was helpful, wise, enthusiastic and kind. We’re very grateful to him and we miss him terribly.

in situ: performer Mila Ginsburskaya knew him well. She says: “When I go back from The House after rehearsals I cross the railway bridge on Coldhams Lane. This is the route John showed me. I lived back then in Chesterton, and he often accompanied me as we cycled back home from our *Cherry Orchard* rehearsals. He would make a big detour to make sure I was safe and

did not have to cycle alone in the dark.

“That bridge on Coldhams Lane is actually quite steep, and every time we climbed it I marvelled at John’s fitness as I was getting out of breath.

“We were partners in several episodes in the *Cherry Orchard* and this connection added a special quality to our relationship outside the play.

“I am still engaged in *in situ*: projects and go to The House every week. And every time I cycle back across that bridge I remember John. It has become a souvenir, and a monument.”

These performances of *Oedipus Rex* are dedicated to John and his tragically brief love affair with acting.

Cyrus Pundole gives his thoughts on a rewarding three years since joining the ranks of *in situ*:

Six years ago I picked up the phone and spoke to Richard Spaul, director of *in situ*. I can recall nothing about our brief conversation, save the fact that it was certainly friendly.

I was enquiring about acting classes, yet I was a little apprehensive about the idea. Perhaps I thought being in a room with strangers, doing strange things (I never went near a drama class at school) was not for me after all. I didn't take things further.

Three years later I heard about an *in situ*: Learn to Act taster session -- a chance to try it out with little risk, AND I had a friend who was interested too.

Within minutes the sense of slight trepidation had completely dissipated. Aided by Richard's relaxed, yet focussed style, there were 15 people who were having fun. We started off playing games, simple ones that helped us communicate



through play... and laughter. Within half an hour we were improvising on the hoof, not something I would have expected to be able to do, let alone enjoy.

Less than five weeks later I had completed Learn to Act 1 as part of a group of six. The skills we learned were often elementary, as you would expect, but one thing I'm sure Richard was keen to achieve, and he did, was making us feel comfortable to push ourselves, just a little bit.

Learn to Act 2 focussed more on acting together as

a group, or in pairs and threes, interacting with each other. A set text, of our own choice – I chose a poem of around 100 words – had to be learned and we had to choose the best way to perform it. At no point did I find any of this daunting. I think entering into the spirit of what Richard tells the group to do is key to everyone getting along and learning.

What I did find daunting was walking through the Leper Chapel doors for the first time. If you want to carry on acting with *in situ*: after



Learn to Act, there's only one thing for it, and that's to join the next group building towards a performance.

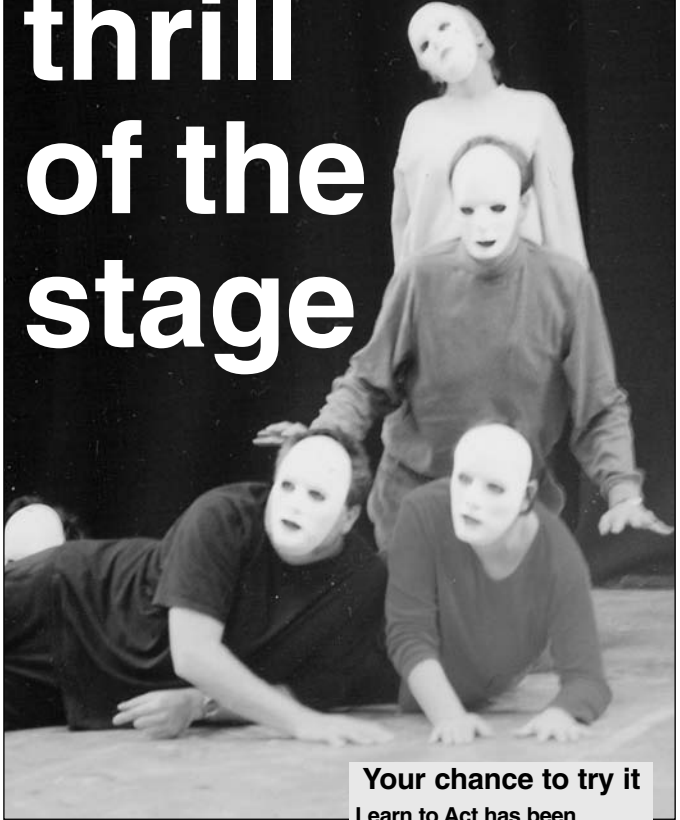
That's what I did, and other than three or four familiar faces from Learn to Act, there were other slightly less familiar faces, who I recognised either from *The Cherry Orchard* or *Hedda Gabler*, *in situ*: shows I'd have seen in the six months previously.

These were experienced performers. What were they going to make of someone like me? Well, over that first 'half-term' of *Oedipus* my confidence grew as I got to know everyone – it certainly helped to have a few post-class drinks at The Wrestlers after Tuesday nights in the chapel.

There was no huge jump in the demands Richard placed on us, certainly initially. Blindfold games helped to build trust and the constructive way that pairs or threes could produce 'scenes' at five, or even three minutes notice was quite an experience. If it might have been demanding for me at first, more experienced members would contribute the ideas required, allowing me to quickly learn from them.

This time last year we presented *Oedipus Rex* for a week, including some sold-out performances. It was thoroughly enjoyable, and the camaraderie that grew within the cast was something to treasure. I got a real buzz from performing. I would be

The thrill of the stage



Your chance to try it

Learn to Act has been running for several years. It has been attended by hundreds of people from all walks of life, and many go on to take part in *in situ*:s performances.

Learn to Act weekends run regularly throughout the year.

The next Learn to Act I is on Saturday and Sunday October 25/26.


The next Learn to Act II takes place on Saturday and Sunday November 8/9.

For more details of classes, please see the enclosed leaflet or visit our website at: www.insitutheatre.co.uk

nervous – we all would be – at the start of a show, but once under way we all knew what was required. I can only describe it as a kind of automatic pilot infused with high energy levels.

If you've ever been tempted to act, but haven't plucked up the courage, there really is little to worry about. You won't find yourself being pushed to perform. What you will get is a sense of achievement, and perhaps you will surprise yourself.

Fear of the rat



A Case of Obsessional Neurosis

a new performance by *in situ*: based on Sigmund Freud's 'Ratman' case history.

November 25-28, with an extended 9-hour performance on Saturday, November 29.

This November will see the culmination of a remarkable new *in situ*: project – *A Case of Obsessional Neurosis* – a new performance inspired by Freud's case study, now better known by the ominous title of 'Ratman'.

It's about a young man who sought Freud's help after he develops a morbid fear of rats. Freud's case study offers a fascinating insight into obsession and mental illness.

The performance takes place in The House and, due to space restrictions, will not be made available to the general public.

If you would like to receive an invitation and further details, please put your name on our free email list. You can do this by speaking to one of our front-of-house people, or by visiting our website at: www.insitutheatre.co.uk

Acknowledgements:

First and foremost, we would like to express our gratitude to Janet Cornish, Jon Gibbs and The Cambridge Preservation Society for permission to perform in these two wonderful sites and for their support of our work. To find out more about C.P.S. please phone: 01223 243830 or visit their website at: www.cpswandlebury.org

Thanks to Jennie Ingram and our faithful front-of-house volunteers; to Christine Cellier for photographs and video records of the performances; to Jennie Ingram for photographs; to Richard Hare for creating our new website and to Cyrus Pundole for press liaison and programme design. Thanks to our Board of Trustees for all their help and support.

in situ: mailing list/Friends of *in situ*:

If you've enjoyed the performance, would you like to join *in situ*:s free mailing list? We will give you regular updates on performances, workshops and residencies, some of which take place in very small locations, such as houses, and are not advertised to the general public. Please give your name to the front-of-house people.

You might also like to consider becoming a Friend of *in situ*:, which has various benefits, including ticket offers, invitations to *in situ*: special events and priority booking. Forms can be found at front-of-house.

To find out more about *in situ*: please: call us on: 01223 211451 or visit our website at: www.insitutheatre.co.uk