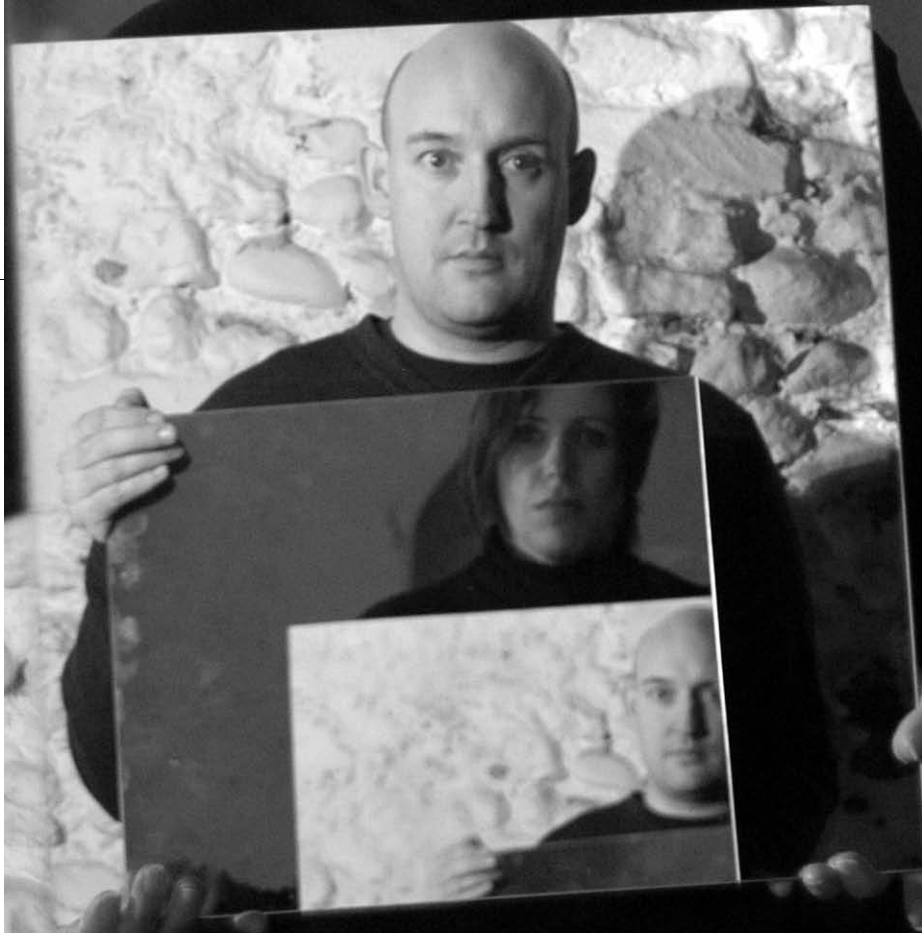


in situ: 2009

Twelfth Night
King Lear
The Winter's Tale
Macbeth



Leading the way in environmental theatre

Twelfth Night

by William Shakespeare

The Performers

ORSINO, Duke of Illyria
John Shippey

SEBASTIAN, brother to Viola
Aimée Lack

*ANTONIO, a sea captain,
friend to Sebastian* Tim Penton

SIR TOBY BELCH, uncle to Olivia
Mat Wollerton

SIR ANDREW AGUECHEEK
Simon Nuttall

MALVOLIO, steward to Olivia
Paul Paxton

FABIAN, servant to Olivia
Steve Adams

FESTE, a clown, servant to Olivia
Mark Sparrow

OLIVIA, a rich countess
Truus Abbink

VIOLA Rachael Duthie

MARIA, Olivia's waiting woman
Katrina Nuttall

CHORUS
Yvonne Bradley
Jing Huang
Tanya Jarvis

directed by: Richard Spaul



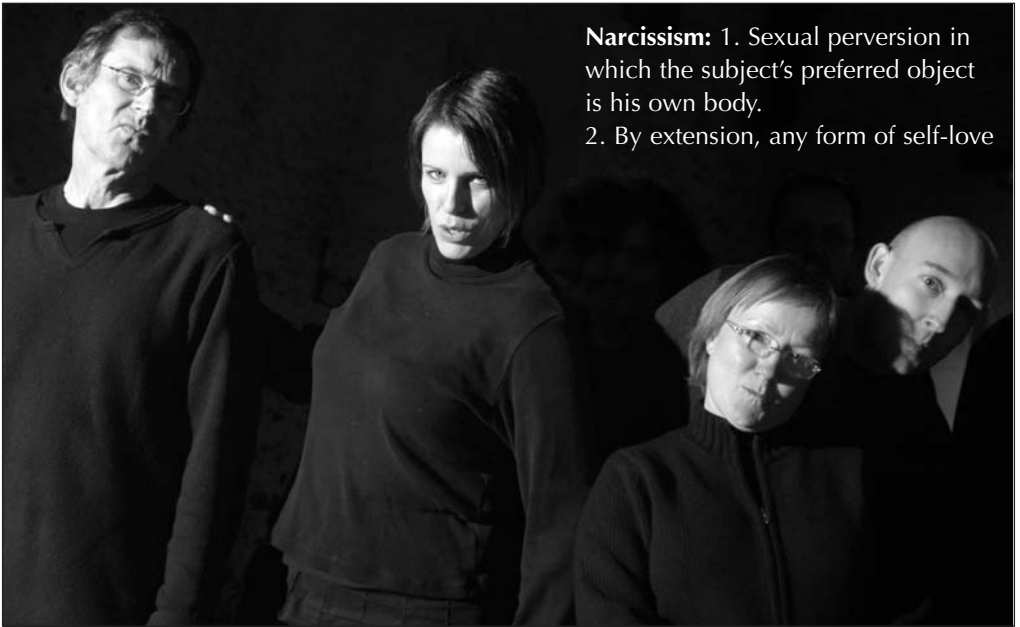
Melancholia: Obsolescent term for what is now called depression.

**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 *Twelfth Night*



Narcissism: 1. Sexual perversion in which the subject's preferred object is his own body.
2. By extension, any form of self-love

The Play

Twelfth Night was written in about 1601. It is one of Shakespeare's best-loved and most frequently performed comedies.

It has been interpreted in many ways over the years. Some productions have stressed the romantic elements, while others have performed it as farce. More recently, many productions have placed the emphasis on the play's inherent cruelty, while others have explored the issues of gender, identity and sexuality that the play raises.

The Plot

Viola is shipwrecked on the shores of Illyria. She loses contact with her twin brother, Sebastian, believing him drowned.

Posing as a man under

the name Cesario, she enters the service of Duke Orsino and falls in love with him.

Orsino, however, is in love with the Countess Olivia, who is in mourning for the death of her brother, and decides to use Cesario as an intermediary.

Olivia falls in love with this handsome messenger and so the love triangle is complete.

When Sebastian arrives on the scene, confusion ensues.

Mistaking him for Viola, Olivia asks him to marry her, and they are secretly betrothed.

Finally, when the twins appear in the presence of both Olivia and the Duke, there is more wonder and awe at their similarity, at which point Viola reveals she is really a woman. Olivia marries Sebastian and Orsino marries Viola.

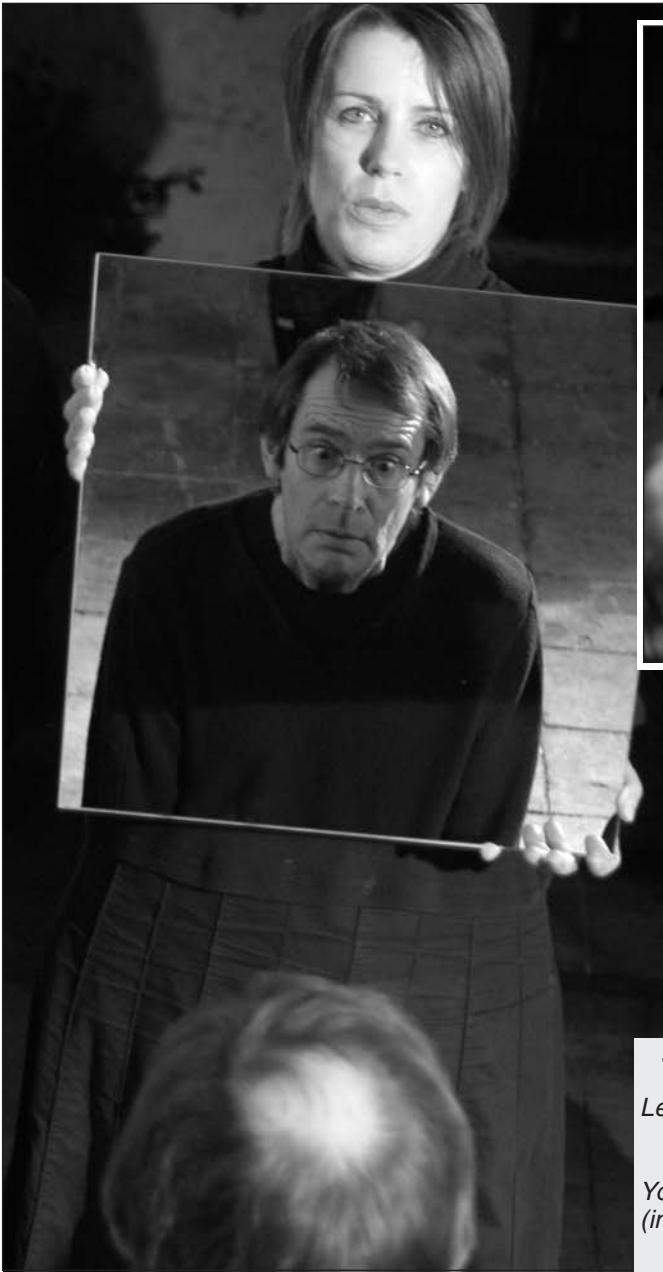
That's the main plot, but there's a subplot, involving an elaborate practical joke.

The perpetrators are Olivia's drunken uncle, Sir Toby Belch and her chambermaid, Maria. The victim is Malvolio, Olivia's pompous steward, who provokes them by objecting to their riotous behaviour.

Maria writes a letter which appears to be from Olivia, protesting love for Malvolio and asking him to come to her smiling, cross-gartered and wearing yellow stockings, in other words behaving like a lunatic.

Malvolio finds the letter, is taken in by it, and carries out these bizarre instructions. He is made a laughingstock for his pains and locked up as a madman.

When finally released and told of the joke, he swears revenge.



Mourning: The psychological processes that are set in train by the loss of a loved object and that commonly lead to relinquishing of the object. All schools of psychoanalysis regard mourning as the normal analogue of depression, the loss in depression being not that of an actual person but of an ambivalently invested 'internal object'.

Songs and music featured

Let's do it (Let's fall in love)
Ella Fitzgerald

You don't know what Love is (instrumental)
Sonny Rollins

You don't know what Love is (vocal)
Dinah Washington

The Party's over now
Noel Coward

Mirror Stage: According to the French psychoanalyst Jacques Lacan, the crucial experience of childhood, and indeed of life, is the first time a child sees his/her reflection in a mirror; he is captivated by his 'specular image', becoming for ever alienated from his body, which from then on has less reality for him than his mirrored image.

King Lear

by William Shakespeare

The Performers

Maxine Fay
Boris Mayger
Andy Murfitt
Cyrus Pundole
Susan Quilliam
Silvano Squizzato
Natalia Varela

directed by: Bella Stewart
and Richard Spaul

King Lear is believed to have been written between 1603 and 1606, and is considered one of Shakespeare's greatest works.

The play is based on the legend of **Leir of Britain**, a mythological pre-Roman king. It has been widely adapted for stage and screen, with the part of Lear being played by many of the world's most accomplished actors.

There are two distinct versions of the play: *The True Chronicle of the History of the Life and Death of King Lear and His Three Daughters*, which appeared in quarto in 1608, and *The Tragedy of King Lear*, which appeared in the First Folio in 1623, a more theatrical version.

The two texts are commonly printed in a



conflated version, although many modern editors have argued that each version has its individual integrity.

After the Restoration, the play was often modified by theatre practitioners who disliked its dark and depressing tone, but since

the 19th century it has been regarded as one of Shakespeare's supreme achievements.

The tragedy is particularly noted for its probing observations on the nature of human suffering and kinship.

The Performance

King Lear is an environmental/walk-around performance. It consists of a circular walk, during which you will meet and be escorted by different guides. 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 your 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 by the performers, 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 which event 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 play will not be performed in anything like its entirety, nor will each role be played by any particular actor.

Instead, we've imagined a group of people who, perhaps as a result of some social or personal trauma, are attempting a reenactment of a tragedy, the details of which they can barely remember. It is full of gaps, jumps, repetitions, amnesias and improvisations.

So the conventional plot summary that follows is not an exact account of what you're going to see, but may be helpful nevertheless.

**Tears begun
streaming down my
face and my froat akit**

**Lissener hispert,
'Whats the matter?'**

**I hispert back, 'O what
we ben! And what we
come to!'**

**Riddley Walker, by
Russell Hoban**

The Plot

Lear, who is old, plans to divide his kingdom between his three daughters. In return they must tell him how much they love him. His elder daughters, Goneril and Regan, give flattering answers, but his youngest, Cordelia, refuses to enter into the charade. Lear casts her out, along with the Earl of Kent, who intercedes for her. Cordelia marries the King of France.

The arrangement that Lear makes with the two remaining daughters is that he will stay with each of them in turn, keeping a private bodyguard of 100 knights. This immediately leads to conflict, when Goneril objects to their behaviour and insists that Lear reduce their number. Lear curses her and decides to stay with Regan, but she takes the same line. Lear finds himself homeless. A storm begins. For company he has only the banished Earl of Kent, who has returned in disguise, together with his Fool. Lear goes mad. They meet Edgar, the outlawed son of the Earl of Gloucester, who is impersonating a mad beggar in order to avoid capture. The Earl of Gloucester, outraged by the treatment Lear has received at the hands of his daughters, launches a plot with Cordelia to invade Britain and restore Lear to the throne.

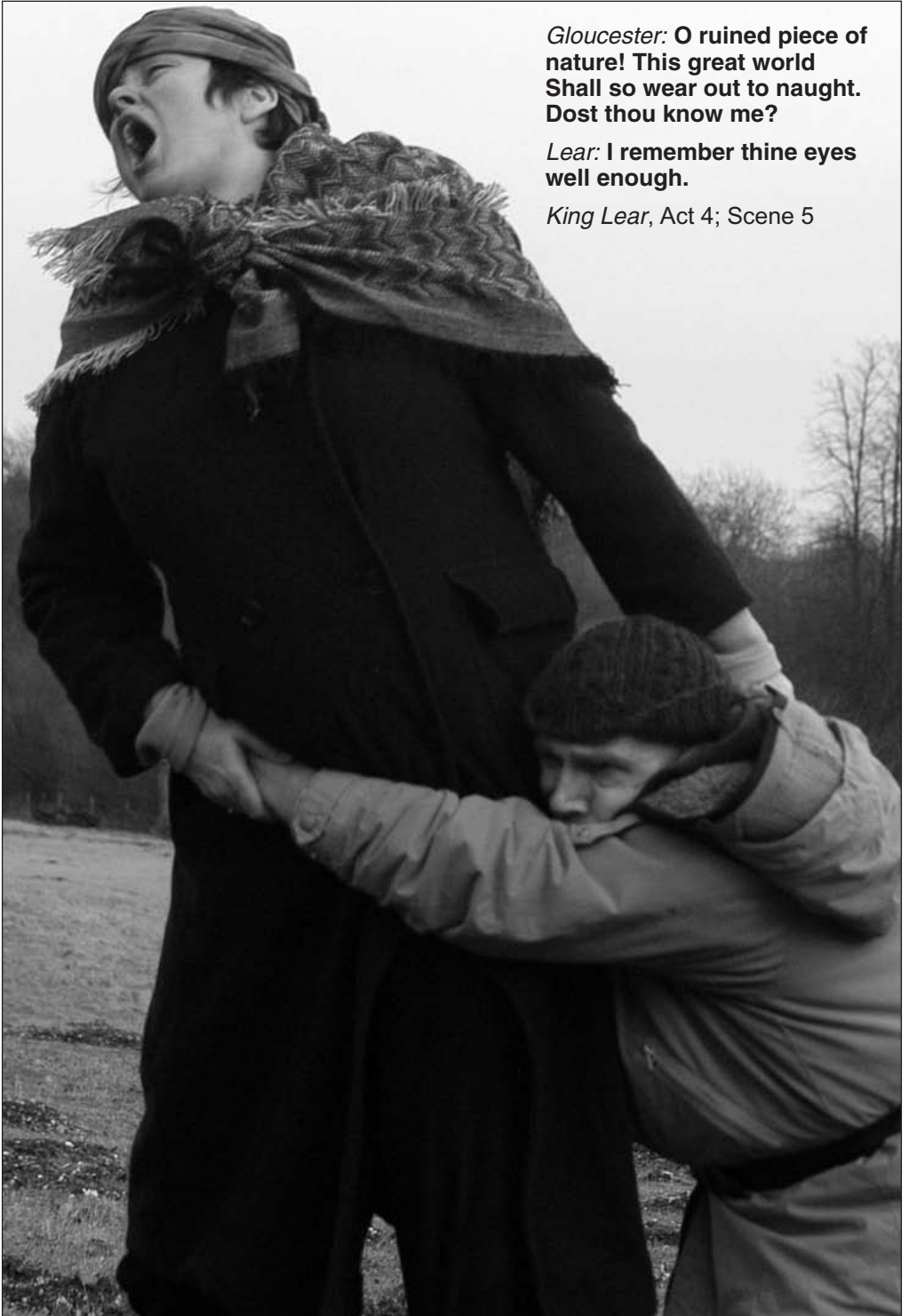
The plot is discovered and Gloucester blinded. He is found by Edgar and led to Dover where he attempts to kill himself. The blind Gloucester meets the mad Lear. Gloucester soon dies.

Cordelia's army has now invaded. Lear is found and is brought to Cordelia. They are reconciled, but the invading forces lose the subsequent battle with the British and Lear and Cordelia are captured. Cordelia is hanged. Lear dies.

Gloucester: O ruined piece of nature! This great world shall so wear out to naught. Dost thou know me?

Lear: I remember thine eyes well enough.

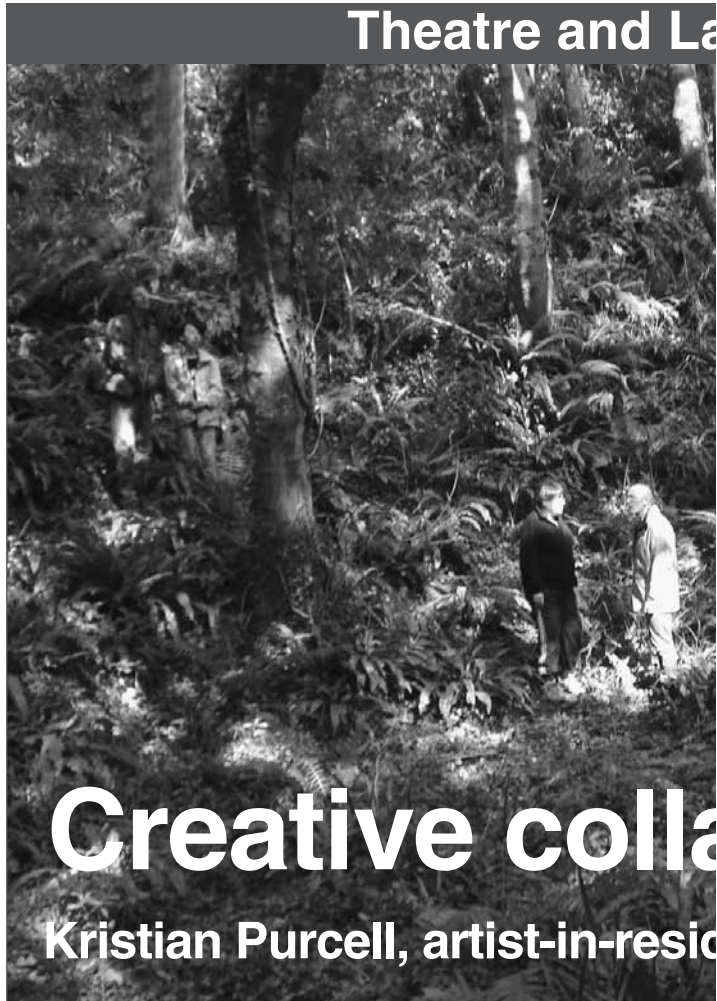
King Lear, Act 4; Scene 5



This year will see *in situ*'s third **Theatre and Landscape** week, which will take place in Dartmoor, that magnificent wilderness of tors, moors and megaliths. **Theatre and Landscape** is a week-long residency exploring every aspect of environmental theatre and taking inspiration and stimulation from the landscape. We go to beaches, castles, churches, woods and rivers – all sorts of environments natural and man-made – and respond to them in different ways – through acting, movement, painting, singing, writing and installation.

Each year, we invite an artist-in-residence to work with us. This year we have invited singer and internationally-renowned voice-teacher Margaret Pikes; and in 2008, we enjoyed the company of singer-songwriter Lawrence George in Sheafhayne Manor, in East Devon. In 2007, visual artist and teacher, Kristian Purcell joined us for the week in Llandudno, North Wales and was commissioned to create a number of works based on his experience of the week. Some of these works, plus other works inspired by *in situ*: performances are shown here. This is what he says about creating art in those circumstances:

“Creative collaboration with *in situ*: involves immersing yourself in the creative process – not just painting but acting, vocalising, moving, singing, playing.



When it was first suggested that I 'artistically document' **Theatre and Landscape**, I had vaguely envisaged sitting around drawing people act, but from the off – and the 'off' came with an email giving me a passage of text to learn some weeks before the trip to Llandudno – it was clear that the only way to do this properly was from within the experience.

My other paintings based on *in situ*:’s work ('Lovborg' from **The Hedda Gabler**

Project and 'The Passer By' from **The Cherry Orchard Project**) had come from memories of instances in the performance and this was a good grounding for a the process of documenting **Theatre and Landscape**.

As a non-actor participating totally in the week was an amazing experience to be part of, and it took some weeks and months to absorb fully the experience and then to work through sketches and gouaches to come up with the final images.

andscape



aborations

ence, Llandudno, 2007



The Audience



In the Hall of Glain Orme



The Passer-by

To find out more about Kristian's work, you can contact him at kristianpurcell@hotmail.com

This year's **Theatre and Landscape**, entitled **Stone and Water** runs from September 11–18.

For details of that and other courses, please visit our website at:

www.insitutheatre.co.uk



Lovborg

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
Sakura Nishimura

Mamillius, young Prince of Sicilia
Richard Spaul

*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
Richard Spaul

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.**

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The Leper Chapel or its grounds.**

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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 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 12

from Page 11

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
- Simon Smith and his Dancing Bear* - Alan Price
- Friendship* - Judy Garland and Johnny Mercer
- This Year's Kisses* - Nina Simone



Macbeth

by William Shakespeare

The Performers

Macbeth
Richard Spaul

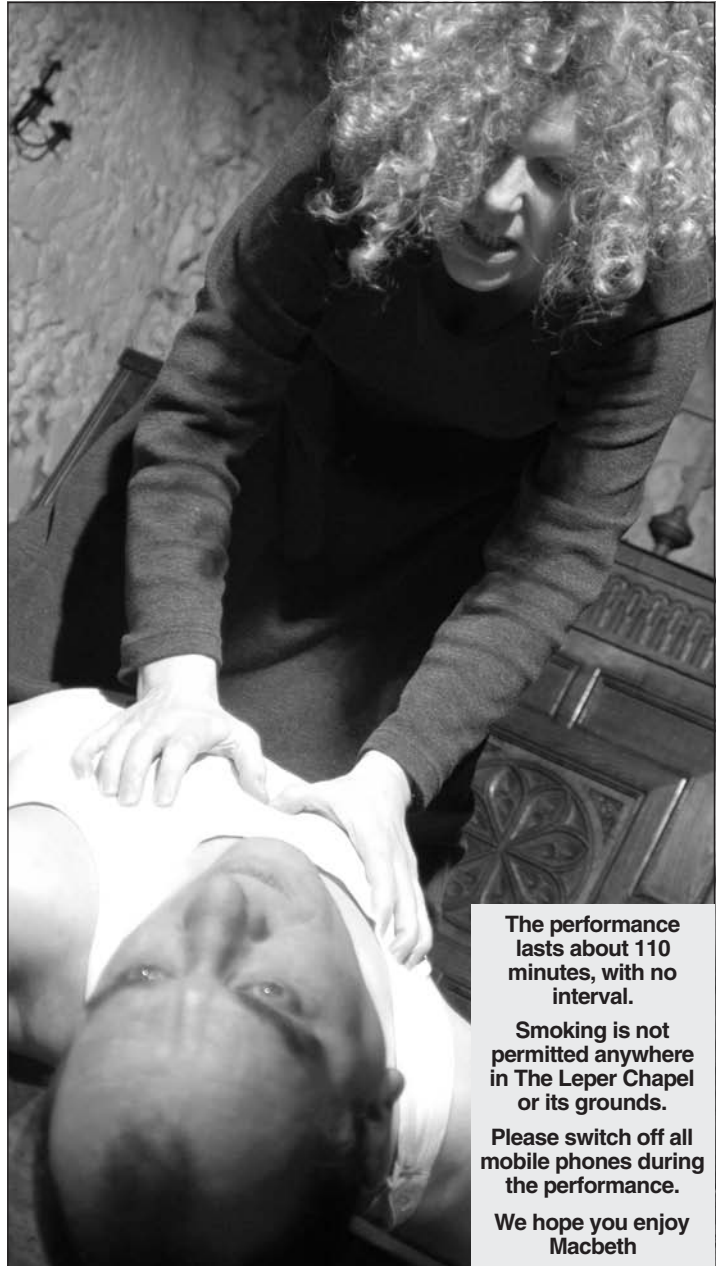
Witch
Bella Stewart

directed by:
Bella Stewart
and Richard Spaul

The original 2003 production was directed by *in situ*: founder member, Pete Arnold, and we would like to take this opportunity to thank Pete for his contribution to this and many other *in situ*: performances.

The Play

Macbeth is Shakespeare's shortest tragedy and is believed to have been written sometime between 1603 and 1606. Shakespeare's sources for the tragedy are the accounts of Kings Macbeth and Duncan in Holinshed's Chronicles (1587), a history of England, Scotland and Ireland familiar to Shakespeare and his contemporaries.



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We hope you enjoy Macbeth

The Plot

Macbeth and Banquo are generals in the army of Duncan, King of Scotland. Returning from a battle in which they have defeated the King's enemies, they meet three witches, who prophesy that Macbeth shall become Thane (meaning 'Duke') of Cawdor and then King. To Banquo they prophesy that his children shall be kings. Unknown to Macbeth, the present Thane of Cawdor is about to be executed for treason and his title conferred on Macbeth.

Macbeth reports all this to his wife who encourages him to kill King Duncan. An opportunity presents itself when Duncan stays overnight at Macbeth's castle.

Macbeth kills the King, whose two terrified young sons, Malcolm and

Donalbain, flee the country and Macbeth becomes king.

Concerned about the witches' prophesy to Banquo, he has Banquo murdered, but Banquo's son, Fleance, escapes. The Ghost of Banquo appears at Macbeth's inaugural dinner and Macbeth exposes his guilt by his crazed behaviour on seeing it. He decides to revisit the witches, who give him one warning and two prophecies. They tell him to beware Macduff (another thane); they tell him that none of woman born shall harm Macbeth; and they tell him that he shall never be defeated until Birnam Wood comes to Dunsinane Castle (Macbeth's military headquarters).

Macbeth orders the sacking of Macduff's castle and the killing of his wife and children, but Macduff himself has escaped to England,

where he joins Malcolm, who is planning an invasion.

Lady Macbeth is now mentally ill. She reenacts the night of Duncan's murder in her sleep and then kills herself.

Malcolm, Macduff and others loyal to the former king invade Scotland and find themselves at Birnam Wood. To camouflage their approach, Malcolm orders every soldier to cut down a branch and carry it in front of him. A servant reports to Macbeth that a wood is moving towards Dunsinane and thus the first prophecy is fulfilled.

Macduff is seeking Macbeth to gain revenge for the killing of his wife and children. They meet and, on hearing the second prophecy, Macduff tells Macbeth that he was 'from his mother's womb untimely ripped'. Macduff kills Macbeth and Malcolm becomes king.

Psychoanalyst inspired us

In creating this production, we have been influenced by the work of the psychoanalyst Melanie Klein – its powerful picture of the psychic roots of violence, and the extraordinary imagery it conjures.

Klein worked in the first half of the Twentieth Century, primarily in Britain, with young children. Approaching children's play as an expression of unconscious desires, fears and urges, she formulated some still-controversial and not very pretty ideas about the infantile psyche. These involved the splitting of internal and external objects into 'good' and 'bad'. The body of the mother, particularly the breast, becomes the focus of a vengeful, violent drama.

Psychic development moves through a chaotic, shattered and envious 'paranoid-

schizoid' position, to reparation and recognition of a complete and complex other.

Klein's writing isn't as lucid as Freud's, but its vocabulary and images are arresting and potent. Her collected writings, 'Envy and Gratitude' and 'Love, Guilt and Reparation' describe the clinical setting of her work – a playroom with toys that are often scattered, smashed, thrown, torn apart and hidden away.

Using *in situ*'s fine collection of ravaged and broken dolls (many of them part-objects), we have sought to evoke the nightmarish, unconscious fantasy that underpins the violence of the play. Macbeth's external and internal worlds are blurred, and his interlocutors are an unstable conglomeration of fantasy partner, analyst and self. *Bella Stewart*

Killing someone is just
like walking outdoors. If
I wanted a victim I'd
just go out and get one.

(Henry Lee Lucas)



in situ: 2009

PERFORMANCES

TWELFTH NIGHT

June 16 - 27
The Leper Chapel,
Cambridge

KING LEAR

July 2 - 11
Wandlebury Country Park,
Cambridge

THE WINTER'S TALE

July 14 - 25
The Leper Chapel,
Cambridge

MACBETH

October 15 - 25
The Leper Chapel,
Cambridge

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Tel: 01223 511511
www.junction.co.uk
or at the venue from
7.30pm, 8pm start.

£11 (£9 conc)

Running time: 110
minutes approx.

Suitable for 16+

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 Richard Hare for our website and to Cyrus Pundole for press liaison, leaflet, poster and

programme design. Thanks to our Board of Trustees for all their help and support.

in situ: mailing list

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.

To find out more about **in situ:** please:

call us on: 01223 211451 or visit our website at www.insitutheatre.co.uk