

in situ: 2012

Agamemnon
King Lear
Wild
Macbeth

***leading the
way in
environmental
theatre***

in situ: so far

Father, can't you see I'm burning?
 Decameron
 The Macbeth Project
 Without History
 Paradise
 Macbeth
 The War of the Worlds
 Mirabilis
 The Bacchae
 The Hedda Gabler Project
 The Canterbury Tales

The Cherry Orchard Project
 Who's that Woman buried out in
 Greenlawn Cemetery?
 Metamorphoses
 Krapp's Last Tape
 Oedipus Rex
 The Winter's Tale
 A Case of Obsessional Neurosis
 Twelfth Night
 King Lear
 Frankenstein
 made on another day
 Agamemnon
 Wild



in situ: was founded in 2000 by Pete Arnold, Richard Spaul and Bella Stewart

since then we've created 24 productions, including new works and adaptations of/ responses to classic works of literature, film and science

we've taught hundreds of people, of all ages and backgrounds, many of

whom have gone on to become collaborators in our productions

we've worked in museums, houses, churches, woods, iron-age forts and burial grounds, gardens and pubs; on beaches and sand dunes; up trees, on the edges of cliffs and in the middle of ponds

we've done residencies in

Wales, Norfolk, Dorset, Suffolk, Devon and Cornwall

we've striven to do work that is intimate, serious and memorable and that has emotional and intellectual resonance

we hope that in the coming years we can continue to lead the way in environmental theatre

Agamemnon

by Aeschylus in a new adaptation by Richard Spaul

The Performers

Watchman *Steve Adams*
 Clytemnestra *Gail Bull*
 Maxine Fay
 Aimée Lack
 Agamemnon *Paul Barrow*
 Mark Dalgarno
 Tim Penton
 Cassandra *Andy Murfitt*
 Aigisthos *John Cooter*

directed by: Richard Spaul

sound: *Cyrus Pundole*
 Steve Adams

Thanks to: Eleanor Whalley
 and all at St Andrew's Church
 Georg and The Cambridge
 Museum of Classical
 Archaeology



The Play

Agamemnon is the first play in **The Oresteia**, the only surviving trilogy in Greek Tragedy. The other two plays are **Choephoroi** and **Eumenides**. They were written in about 460 B.C.E. The trilogy deals with the bloody vendetta within the House of Atreus.

The Trojan War has just ended with victory for the Greeks and for their commander-in-chief, Agamemnon. He returns in

triumph to his home in Argos, accompanied by Cassandra, a Trojan princess and prophetess, whom he has taken as his lover, along with a chariot full of other booty from the destroyed city. On arrival they are both killed by his wife, Clytemnestra, assisted by her lover, Aigisthos. They each have rather different motives.

Clytemnestra is angry with her husband because, ten years earlier, he killed their daughter, Iphigenia, in order to propitiate the goddess

Artemis and ensure eventual victory in the Trojan War.

She also feels insulted by his publicly taking Cassandra as his lover.

Aigisthos is the son of Thyestes, who was the brother of Atreus. Atreus is the father of Agamemnon and Menelaos.

Many years earlier, Atreus killed Thyestes' other sons and tricked Thyestes into eating them at a banquet. Thyestes cursed his brother and all his descendants.

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Aigisthos sees himself as an agent of vengeance on Atreus' entire blood-line. The play ends with Clytemnestra and Aigisthos seizing power in Argos.

In **Choephoroi**, Orestes, son of Agamemnon and Clytemnestra, who is a child in the earlier play, having grown up, returns to kill his mother and her lover in revenge for his father.

In **Eumenides**, Orestes is pursued by The Furies, supernatural beings who revenge crimes against blood relations, and the gods intervene in a complicated finale to bring the cycle of vengeance to an end.

The Performance

In common with a lot of *in situ*'s work, this performance moves around the site and is not confined to one space. It is a promenade performance – in other words you are invited to walk around the space to experience the action, some of which has more than one focus. However, most of the time there are chairs available and you may sit down whenever you like. But bear in mind that the chairs are simply for your convenience and are not necessarily the best places from which to experience the action. Please do not move the chairs. When we move from one space to another, you will be told



very clearly what you need to do.

The Adaptation

Richard Spaul writes: 'First of all I want to acknowledge the enormous contribution made by the performers. They don't just do the acting of the finished piece, they contributed to the adaptation from the very beginning of the project. They have

improvised, written and researched and all this has had a powerful influence on the adaptation. The highpoint of this work was a visit to The Cambridge Museum of Classical Archaeology, which contains plaster casts of Greek and Roman stone carvings. It's an absolute treasure house of inspirations and stimuli. We spent a very jolly morning there and the remainder of



our weekend creating performances based on our research.

For me the main lesson was that these artefacts are old, worn, damaged, repaired and have lots of bits missing. The same is true of the written text, but this is less obvious when we read it, because we don't read the original tatty and damaged papyri, we usually read a nice new clean printed book.

But words too are lost, missing, reconstructed, and the result of guesswork, conjecture, fashion and bias.

We can't simply get back to an authentic text or an authentic way of performing.

I wanted to make all that a visible and audible part of the performance and the performance text, in the hope of stimulating people to think about history, loss,

damage, war, ghosts and death, which are some of **Agamemnon's** main themes.

I'm not a Greek scholar and my Ancient Greek is not proficient. This is not in any way a full or faithful translation. There are plenty of them around already. It's our particular response to the material.'

The Performers

'One thing I've had to consider is whether any particular episode is best translated into words at all and if so whether those words are best written down or best improvised. I've come up with different solutions for different bits. As you will see and hear, some of it is 'translated' into movement, some into sound installation, some into DVD installation and some into the performers' improvised reportage. From the very start I felt I didn't want to 'update' the text and pretend the action was happening in the recent past. Still less did I want to set it in the fantasy Ancient Greece of conservative scholars. Both these solutions, although apparent opposites, struck me as being overused and boring. I didn't think it was a very good idea to pretend it was happening anywhere.

It seemed to me more interesting to try to create a sort of dialogue between ourselves, our own times

● **Continued on Page 6**

The performance lasts approximately 110 minutes.
Please switch off mobile phones.
No smoking during the performance or anywhere
in the building.



and a text and period and civilisation that is only available to us through fragments, conjecture and imagination.

This accounts for a few ghosts from relatively recent history floating around who are obviously not part of the original, but who have seemed to me to be clamouring for inclusion nevertheless.

Robert Kennedy memorably and movingly quotes Aeschylus on the occasion of Martin Luther King's assassination. And it seems to me uncanny that he was himself a member of a privileged and doomed 'Royal House', who himself got



murdered at a moment of triumph.

Other phantoms you might or might not notice include Mussolini and his mistress Clara Petacci, the aerial bombardment of German cities during World War Two, the nervous twitches

of Nazi War criminals on trial at Nuremberg, the expressionist gesturing of Martha Graham and the anguished anti-war protests of a pair of clairvoyant Wo(o)lves – Virginia and Christa.

This may simply amount to an acknowledgement that **Agamemnon** is an extraordinarily powerful lens

through which to view the unprecedented violence of the last century; but the reverse is also true – the last century is a shockingly powerful lens through which to view **Agamemnon** – one of the earliest plays in existence.'

King Lear

by William Shakespeare

The Performers

Maxine Fay
Boris Mayger
Andy Murfitt
Cyrus Pundole
Susan Quilliam
Silvano Squizzato
Rachel Thilwind

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.

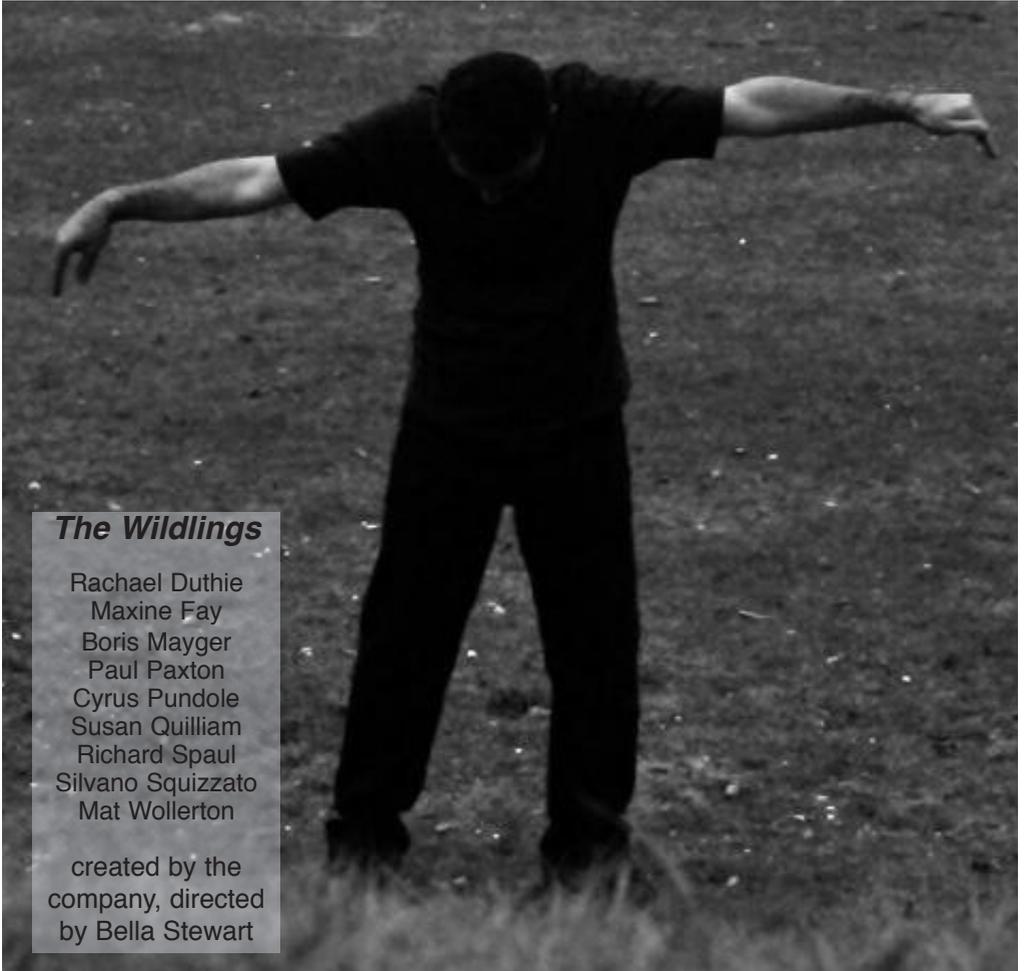
The arrangement that Lear makes with the two remaining daughters is that he will stay with each of them in turn, keeping a private bodyguard of 100 knights. This immediately leads to conflict, when Goneril objects to their behaviour and insists that Lear reduce their number. Lear curses her and decides 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.

WILD

a new performance for Wandlebury Country Park



The Wildlings

Rachael Duthie
Maxine Fay
Boris Mayger
Paul Paxton
Cyrus Pundole
Susan Quilliam
Richard Spaul
Silvano Squizzato
Mat Wollerton

created by the
company, directed
by Bella Stewart

WILD ...

Unnoticed, untamed, unbidden, unauthorised, uncultivated, unlooked-for, behind our backs, under our feet, above our heads, in our dreams, at the back of our mind, in the corner of our eye ...

in situ:s new performance

attempts to catch a glimpse of the Wild. From a poetry of our everyday encounters with our environment, from the way we inhabit our bodies to the buildings and objects we use and then abandon, from the weather and dreams of flying to the core of the Earth and Jack-

in-the-Green, the Wild is everywhere.

in situ:s Wild is where ordinary movement is dance, a face has its own silent language, leaves have eyes and everything happens the moment our backs are turned ...



The project and the performance

WILD is a new performance project, begun in January 2011, with rehearsals and intermediate showings moving between outdoors and indoors over the 18 months of work. The project is the group's

exploration, collectively and individually, of the idea and experience of 'wildness'. Not so much a theme, but a starting point, an inspiration, or an impulse. Through research – reading, observation, walking, chance encounters, accidents and discussions

– we find our raw material. In rehearsals, we have looked for ways of transforming these experiences into performance. Our work has been a series of responses, to the material, and to each other's work.

The images, texts and movements we have discovered have been through processes of repetition and translation, forgetting and retrieval, fragmentation and conglomeration.

The human order we try to impose – time, technology, an endless procession of explanations – is always resisted, only sometimes quietly, by small, unnoticed things like decay and weeds and rust and snails. There are closer rebels too, our unknown selves – dreams, memories we can't shake off or retrieve, even the rebellion of our own bodies. Then there is the wildness that first comes to mind, 'Nature', animals, birds, weather, phenomena that seem so clearly not 'of us' that they can be consigned



to a fatal separateness. We have tried to re-consider this separation through performance in a space we have to share with them.

Although the performance necessarily takes the form of a sequence of events, unfolding over time as we move from place to place, it is really intended as a single experience, with everything in play at once. We have made a framework, treating time as

material, and within it, we leave room for chance – encounters, transitions, mistakes, failures and transformations. The environment is part of the performance, everything – birds, sheep, mud, trees and weather – is included, so don't ever feel that you are being 'distracted' by the synchronised ambling of sheep or the drumming of a woodpecker!

Our intention is for events to fold in and out of one another, and for connections to emerge and disperse as the performance unfolds. If it is anywhere, the 'about-ness' of the piece resides in these connections, the relation of disparate things and the paths they might follow.

Some of the material drawn upon, quoted and taken as inspiration:

The Sound of a Wild Snail Eating, Elisabeth Tova Bailey
Ralph Waldo Emerson's essay on *Nature*
Thomas Hardy's poem, *Before Life and After*, set to music by Benjamin Britten and sung by Peter Pears
Songs from the British Music Hall tradition
Michael Symonds Roberts'

and Paul Farley's exploration of *Edgelands*
Urban exploration websites
A strike demonstration by Italian women textile workers
Orwell's *Coming up for Air*

Objects owned, found and made by company members
Dreams, memories, original writings/oral compositions and musical improvisations by company members

The performance lasts about 100 minutes, with no interval.

Please switch off all mobile phones during the performance.

This production is in collaboration with Cambridge Past, Present and Future. We would like to thank Janet Cornish and all at CPPF for their help and support.

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 some time between 1603 and 1606. Shakespeare's sources 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.



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.

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. Macbeth becomes king.

Concerned about the witches' prophecy to Banquo, he has him murdered, but his 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 escapes to England, where he joins Malcolm, who is

planning an invasion.

Lady Macbeth is now mentally ill. She re-enacts 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.

Bella Stewart, co-director, writes:

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.

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: 2012

PERFORMANCES

www.insitutheatre.co.uk

AGAMEMNON

March 26-31
St Andrew's Hall,
Chesterton, Cambridge

KING LEAR

June 14-16
Wandlebury Country Park,
Cambridge

WILD

July 4-7
Wandlebury Country Park,
Cambridge

MACBETH

July 18-21
The Leper Chapel, Cambridge

For all performances: Advance
Booking: www.insitutheatre.co.uk
or 01223 211451

8pm Suitable for 16+

Acknowledgements:

We would like to express our gratitude to Janet Cornish, Jon Gibbs and Cambridge Past Present and Future for permission to perform in these two wonderful sites and for their support of our work.

To find out more about CPPF please phone: 01223 243830 or visit their website at:

www.cambridgeppf.org

We would also like to thank Eleanor Whalley, Nick Moir and all at St Andrew's Hall for their support during *Agamemnon*.

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