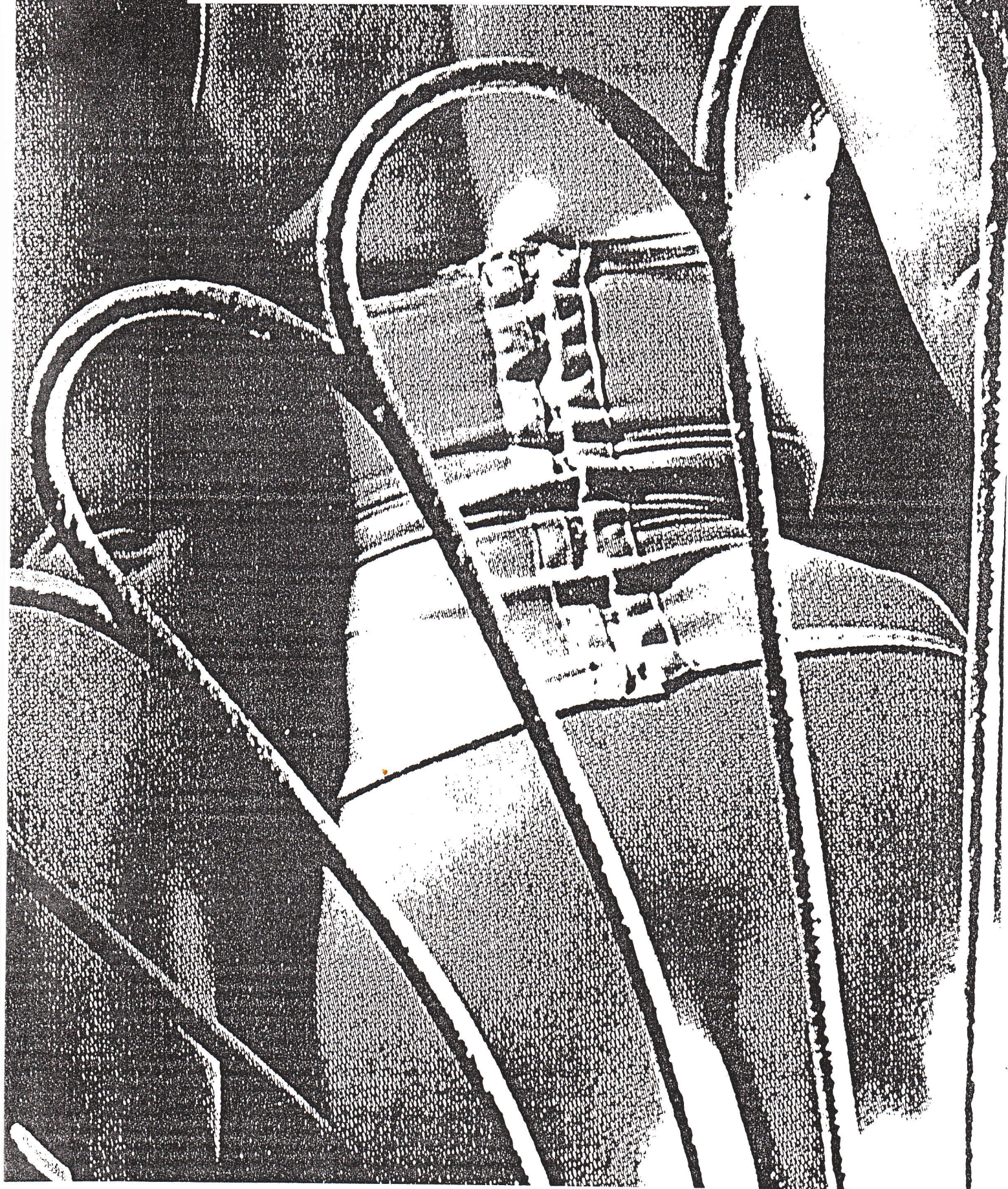


NAKED AS THE NIGHT



SUNDAY EVENING, 22.00, IN THE VAR

Naked as the Night

by
Günter Berghaus

Cast: Liz Wendelbo, Lucy Baldwin, Chris Ratcliff, Barny Power

DESIGN: Jenny Norman
SOUND: Simon Pegg
LIGHTING: Rik Boulton
STAGE MANAGEMENT: Rachel Feuchtwang

Thanks to Bower Ashton Labs for loan of Albatros, BBC (Bristol Bath Company) for loan of bath tub, DIE FORM for sound material

This is not a play for a large theatre. a room big enough to indicate four locations is the best size. the audience can walk about freely. there should be no more than 25-30 spectators.

The production is loosely based on Artaud's idea of an *integrated* or *total* theatre. the following statements concerning the Théâtre Alfred Jarry have given us inspiration for our production style:

the idea of absolutely pure theatre - theatre is not a game but a reality - a world in contact with real life - it is not a kind of theatre made up of tricks - there are no trappings which usually clutter the stage - no plastic artificiality, no psychological conventions - it is a real operation involving not only the mind but also the very senses and flesh - it has physical density - it is reality in a direct, literal sense - it does not cheat, it does not ape life, but *extends* life in a sort of magical operation - it is unique, unexpected and as incapable of being repeated as any act in life - it is a serious business addressed to the audience's whole existence, and they will not leave the theatre unscathed - they will be shaken and irritated by the inner dynamism of the production taking place before their eyes - they will not feel entertained by visual and verbal display, but gripped by the disturbing action - it touches the deepest part of the audience's soul - it is a real, physical projection of the mind's obscure, hidden and unrevealed aspects - it is full with mystery and the magnetic fascination of dreams, the dark layers of consciousness, all that obsesses us within our mind - they must feel that a scene in their lives, a truly vital scene is being acted out in front of them - they can join in and be as deadly earnest as the actors - it is that sort of catharsis - it synthesizes all desires and all agony.

