

PLATFORM 4 PRESENTS MACBETH



A taut and powerful version of Macbeth.

EDUCATION & MARKETING PACK

Enclosed :

1. A description of the work being presented for use in the theatre with some ideas and questions on the text.
2. A synopsis of the production for briefing marketing/front of house staff
3. Three conversational sentences to be used when describing the work to members of the public face to face or on the telephone
4. Sample Press Release
5. Sample direct mail letter to potential audience
6. Sample direct mail letter to schools and colleges
7. Company History/Background/Biographies
8. Publicity Quotes

For information regarding Platform 4 please contact:

Kath Boddy, Producer
5a Jewry Street, WINCHESTER SO23 8RZ
01962 808015
07812 189880
enquiries@platform4.org
www.platform4.org

1. A description of the work being presented for use in the theatre.

Platform4 presents: MACBETH

**“Tis safer to be that which we destroy,
Than by destruction dwell in doubtful joy.”**

In a land almost afraid to know itself, in a country where unnatural deeds are commonplace, and where the night is filled with a **restless ecstasy**, Shakespeare’s tragedy of ambition and guilt unfolds.

Platform 4’s production creates a taut psychodrama that crackles with a wild electricity, brought alive by the sonic experiments of composer and guitarist Bic Hayes and sound designer Jules Bushell.

Characters appear and disappear from the shadows as part of a nightmarish vision, played out under an immense canopy of darkness.

Building on the success of their *Tempest*, this *Macbeth* employs sparse staging and creates unique atmospheres whilst keeping the play intact, compelling, and fresh.

Platform 4 has developed a reputation for creating stunning visual theatre; blending text, movement and objects with evocative sound and light, to create unique theatrical gems.

“Platform 4’s strong visual approach creates theatrical rough magic.”
Lyn Gardner The Guardian

“Platform 4 create modern fairy tales full of charm and magic.”
Reviewsgate

“Platform 4 create images of exceptional beauty”
Total Theatre

“Poetic, moving and touching theatre.”
Total Theatre

www.platform4.org

How the show is created

The process of creating a Platform 4 show is collaborative and inclusive – all members of the creative team have input into the design, sound, direction, text and narrative – it incorporates the writer, director, designer, lighting designer, sound designer, dramaturg and actors. Every piece we make is unique in its own way but this spirit of collaboration is an ethos, which is very important to the company.

Catherine Church Artistic Director, P4

Notes and ideas on the text from the Director

Looking at nouns and adjectives and their flavour in the text.

Macbeth is described a lot throughout the play. The first instance of this in Act I Sc II by the Captain (himself described as a bleeding captain, a sergeant, a bloody man...):

“brave Macbeth (well he deserves that name)!”

And in the next few scenes Duncan describes or hails Macbeth in the following ways:

“Oh valiant cousin, worthy gentleman”

“noble Macbeth”

“most worthy Thane”

“worthy Macbeth”

“O worthiest cousin”

“My worthy Cawdor”

“he is full so valiant, it is a peerless kinsman”

Lady Macbeth, perhaps humorously, greets her husband upon his return:

“Great Glamis! worthy Cawdor!”

There follows the murder of Duncan, but when Macduff and Lenox arrive at Macbeth’s castle in Inverness the next morning the murder is still undiscovered and they greet him as follows:

Lenox: *“Good morrow, noble sir!”*

Macduff: *“Is the King stirring, worthy Thane?”*

Then the murder of Duncan is discovered!

Later, after Banquo has been murdered and Macbeth sees his ghost at the banquet it is Lady Macbeth that uses ‘worthy’ one last time in relation to her husband.

“my worthy lord!”

At this point of the play there is little description as such of Macbeth or anyone else until we get to Act III ScVI – enter Lenox and another lord. This is a commentary scene, an update for the audience but brilliantly written in order that it can have a number of meanings read into it about who trusts who, and who is for or against Macbeth.... However, in this scene the word *“Tyrant!”* is used twice.

In IV III Macbeth’s name is used and he is called a tyrant four times as well as being described as a *“fiend”*.

In the same scene the line, from Macduff's mouth:

"Not in the legions of horrid hell can come a devil more damn'd in evils to top Macbeth."

And Malcolm calls him:

"bloody, luxurious, avaricious, false, deceitful, sudden, malicious, smacking of every sin that has a name"

In Act V Sc II and onwards, as we speed towards the conclusion, his sins and his isolation, are reinforced with language; a host of characters are called by their proper names but Macbeth is again only referred to as the tyrant, three times, as well as a *"dwarfish thief"*.

At this point the scenes change from the interior of his castle to the land outside and the approaching armies: in each scene outside his castle he is simply called the tyrant!

In Act V Sc VII as we near the end, Macbeth is actually asked his name by young Siward and Macbeth replies:

"Thou'lt be afraid to hear it".

How far have we come from *"Brave Macbeth"* and *"valiant cousin, worthy gentleman"*?

In the last few moments he is referred to again as a tyrant, three times! And also a *"hell hound"*, *"a villain"*, *"a usurper"* and a *"dead butcher"*.

In a word count we pick out the word worthy as the most common adjective early on and the noun tyrant as the most frequent used in the latter stages.

Final score? Worthy 8 – Tyrant 12

Both are reinforced by similar expressions but the sense that lingers is TYRANT; and we are forced to forget the worthy, noble, valiant, Macbeth that we first meet.

Possible education pack / workshop idea:

Finding the description of the characters; using words to describe someone in the room ; how it changes them / people's feelings about them, body language etc.

Some questions about the witches:

*“This supernatural soliciting
Cannot be ill; cannot be good ...”*

- What or who are the witches / weird sisters?
- Are the weird sisters instruments of fortune or should we think of them as wise old women who understand human nature?
- What were the beliefs about witchcraft in 16th and 17th century Elizabethan and Jacobean England and Scotland?
- Do the witches possess power and, if so, where does it lie, how does it function? Discuss the power of ideas and suggestion.
- How does “the idea” move/travel from character to character before the decision is made? And at what point does Macbeth decide on action?
- To what extent are the witches responsible for the actions that follow, bearing in mind also the riddles and visions that they present to Macbeth on his second visit to them (Act IV Sc I)?
- To what extent is Lady Macbeth responsible and what kind of a ‘strong female’ role does she present?
- What degrees of guilt are attached to Duncan’s murder?
- What would happen, do you think, if Macbeth merely did nothing?

2. A synopsis of the play for briefing marketing/front of house staff:

Macbeth, Thane of Glamis, is one of King Duncan's greatest war captains. Upon returning from battle having crushed the rebellion of Scottish lords and the invasion of the Norwegian King, Macbeth and Banquo encounter three witches. A prophecy is given to them: Macbeth is hailed as Thane of Glamis, Thane of Cawdor, and King; Banquo is hailed as the father of kings to come. With that, the witches evaporate into the mists. Both men nervously laugh off the prophecies until Duncan informs Macbeth that he is to assume Cawdor's title as a reward for his service to the king. When Lady Macbeth is informed of the events, she determines to push her husband's resolve in the matter—she wants him to take his fate into his own hands and make himself king.

Macbeth at first is reluctant to do harm to Duncan. However, when the king visits the castle, the opportunity presents itself too boldly to ignore. Pressed on by his wife, they plot Duncan's death. Lady Macbeth gets Duncan's attendants drunk; Macbeth will slip in with his dagger, kill the king, and plant the dagger on the drunken guards. Macbeth, in a quiet moment alone, imagines he sees a bloody dagger appear in the air; upon hearing the tolling bells, he sets to work. Immediately Macbeth feels the guilt and shame of his act, as does Lady Macbeth, who nonetheless finds the inner strength to return to Duncan's chamber to plant the dagger on the attendants when Macbeth refuses to go back in there. When the body is discovered, Macbeth immediately slays the attendants—he says out of rage and grief—in order to silence them. Malcolm and Donalbain, Duncan's sons, both flee Scotland (fearful for their own lives). To everyone else, it appears that the sons have been the chief conspirators, and Macbeth is crowned King of Scotland, thus fulfilling the witches' prophecy. Banquo, however, has suspicions of his own based on their encounter with the witches.

Macbeth knows of Banquo's suspicions and the reasons for them; he is also wary of the second prophecy concerning Banquo's offspring. As he prepares for a celebratory banquet on his coronation, Macbeth hires assassins to get rid of Banquo and Fleance, his son. Banquo is murdered that night, but Fleance escapes into the darkness. As Macbeth sits down to the feast, the bloody ghost of Banquo silently torments him, which causes him great despair. Meanwhile, Macduff has fled to England because he too suspects Macbeth of foul play. Macbeth, once a man of greatness, transforms into a man whose conscience has fled him. Upon learning of Macduff's flight, Macbeth exacts revenge by having Macduff's entire household butchered. Macduff grieves, but joins up with Malcolm in England to raise an army against Macbeth.

Macbeth is given another prophecy by the witches as he prepares for Malcolm's assault. His throne is safe until Birnam Wood comes to Dunsinane, and he will not die by the hand of any man born of a woman. Macbeth feels confident in his chances for victory at this pronouncement. Lady Macbeth, on the other hand, has been slowly driven mad by her dreams in the wake of killing Duncan. She sleepwalks, wringing her hands together, and inadvertently reveals her part in the murder. As the English armies approach, Macbeth learns that many of his lords are deserting him, and that Lady Macbeth has died. On top of this, a messenger brings news that Malcolm's army

is approaching under the cover of boughs, which they have cut from the trees of Birnam Wood. Resigned now to his fate, Macbeth grimly sets to battle.

None, however, can bring Macbeth down. Finally, Macduff meets him on the field of battle. Macbeth laughs hollowly, telling him of the witches' prophecy: no man born of a woman may slay him. As Macduff retorts, he was "from my mother's womb untimely ripp'd," meaning he was delivered by a Caesarian section (and hence, not technically born of a woman). Grimly, Macbeth presses on. The play ends with the death of Macbeth; Macduff greets the others bearing Macbeth's head. Malcolm is crowned King of Scotland, restoring his father's bloodline to the throne.

3. Three conversational sentences to be used when describing the work to members of the public face to face or on the telephone:

Beautiful, visual theatre using highly choreographed stage pictures whilst true to the Shakespearean verse.

A stylish, beautiful piece of theatre, accessible, clear Shakespeare - but not dumbed down!

Platform 4 has developed a reputation for creating stunning visual theatre; blending text, movement and objects with evocative sound and light, to create unique theatrical gems.

On previous P4 productions:

"A great mixture of creative energies – shows packed with imaginative ideas and whimsical imagery." Total Theatre

"Inventive, poetic and touching theatre." Total Theatre

"Beguiling whimsy" The Times

4. Sample Press Release

PLATFORM 4 PRESENTS *Macbeth*

**“Tis safer to be that which we destroy,
Than by destruction dwell in doubtful joy.”**

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Platform 4’s production creates a taut psychodrama that crackles with a wild electricity, brought alive by the sonic experiments of composer and guitarist Bic Hayes and sound designer Jules Bushell.

Characters appear and disappear from the shadows as part of a nightmarish vision, played out under an immense canopy of darkness.

Building on the success of their *Tempest*, this *Macbeth* employs sparse staging and creates unique atmospheres whilst keeping the play intact, compelling, and fresh.

(biographies at end)

“Platform4’s strong visual approach create theatrical rough magic.”

Lyn Gardner The Guardian

www.platform4.org

Performing at: VENUE

DATE/TIME Box Office:



**For review tickets and further information contact Venue or Platform 4 on Tel:
01962 808015 email: enquiries@platform4.org website: www.platform4.org**

5. Sample direct mail letter

«FirstName» «LastName»
«JobTitle»
«Company»
«Address1»
«City»
«State»
«PostalCode»

DATE

Dear «FirstName»

PLATFORM 4 PRESENTS

Macbeth

Performing at

VENUE & DATE & TIME

"Platform 4 create modern fairy tales full of charm and magic." Reviewsgate

***"Platform 4 create images of exceptional beauty"* Total Theatre**

Shakespeare lovers will be swept away by this taut psychodrama that crackles with a wild electricity, brought alive by the sonic experiments of composer and guitarist Bic Hayes and sound designer Jules Bushell.

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Lyn Gardner The Guardian

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Total Theatre 2004

www.platform4.org

Don't miss your chance to see Platform 4's unique production. Book your tickets now on: BOX OFFICE TEL NO.

Yours sincerely

Name , Marketing Manager VENUE

Platform 4 Macbeth Education and Marketing Pack 31/5/11

6. Sample direct mail letter to schools and colleges

«Head of Drama»

«School»

«Address1»

«Address2»

«Postcode»

DATE

Dear «Head of Drama»

**PLATFORM 4 PRESENTS
MACBETH**

**Venue and Date/Time and BO NUMBER
Workshop Opportunities**

Platform 4 has produced a stylish, thrilling piece of Shakespeare. The company has a reputation for creating stunning visual theatre; blending text, movement and objects with evocative sound and light, to create unique theatrical gems.

The process of creating a Platform 4 show is collaborative and inclusive - it incorporates the director, designer, lighting designer, sound designer, dramaturg and actors. Every piece we make is unique in its own way but this spirit of collaboration is an ethos, which is very important to the company. Catherine Church Artistic Director, P4

Company members have years of experience running workshops and education projects – and have also delivered access programmes for other theatre companies including: Trestle, Shared Experience, Royal National Theatre, KAOS UK, Theatre Alibi, Watford Palace Theatre and Nuffield Theatre.

Inspire your students with a 90 minute workshop that will include:

Unusual ways into the Shakespeare text to open up voice and physicality and bring out new perspectives on character and theme.

- **Specific warm up techniques used in rehearsals.**
- **Use of improvisation and choreographic exercises that might open up a beginning to staging a scene.**
- **Ways into text for devising as opposed to a 'written play'.**

"Platform 4's responsiveness to the needs of The Arc's Sparking Out project allowed the young people to explore the themes of 'The Visitation of Mr Collioni' and develop a range of devising and physical theatre skills through a well structured and excellently delivered residency project" Deryck Newland ~ Director, Arc Theatre Trowbridge

For more information regarding Platform 4's education and participatory projects please visit their website **www.platform4.org** or email: **enquiries@platform4.org** or phone: **01962 808015**

Yours sincerely, Venue Manager

7. Company History/Background/Biographies.

A COMPANY HISTORY AND BACKGROUND

Platform 4 was founded in 1997 and has developed a style of work that is quirky, heavily based on the visual arts, physical play and devising.

For the last twelve years Platform 4 have been making performance work that tours nationally and creating participatory cross-art projects and street theatre events that feed off and influence each other.

Characteristics of the work include the immediacy of direct address, quirky movement and dances interspersed with visual sequences that use scenography for visual effect. We aim to create environments that surround and envelop an audience with sound, light and scene from the moment they walk into the space.

B COMPANY BIOGRAPHIES

The Creative Team – Platform 4

Simon Plumridge – Director and Designer

Simon has previously designed *Claustrophobia* (05), *Shiver* (06) and *BLISS* (06) and our Southampton Live commission *THE BLISS BOOTH* (06). He has built sets, made props, assisted and designed sets for a range of companies across London, including: The Gate, The Bush, Strathcona, Battersea Arts Centre, Southwark Playhouse, the Young Vic, Scarlet Theatre and Angels in the Architecture. He is co-founder, devisor and designer of The Ding Foundation: for the advancement of things - an animation and puppetry theatre company, with whom he also performs.

Catherine Church – Co-Director and Artistic Director

Catherine is P4's Artistic Director and Creative Producer, devising a series of national and regional touring shows over the last eleven years. She has devised many of P4's cross art projects most recently *Our Kingdom* a Creative Partnerships Project. Catherine has worked as a Movement / Education Project Director for: *The Royal National Theatre*, *Oxford Stage Company*, *Nuffield Theatre*, *Southampton*, *Lighthouse: Poole Centre for the Arts*, *Battersea Arts Centre*, *Watford Palace Theatre* and *Shared Experience*. In 2007, she was short listed for the Clore Duffield Leadership Award.

Su Houser: Costume Designer

Su Houser originally joined Catherine to co-create 'Illumination'. This led to more cross-arts collaborations and she has been involved in the design of many of Platform 4's shows from 'Hat Fair Lotto Cha, Cha, Cha!' through to participatory projects. After the success of 'Starlight ballroom' for the Alzheimer's Society in 2009, she will be one of the lead artists for our exciting new project being developed for the Point 2011-2012.

Su has worked as a set and costume Designer at Bristol Old Vic, the Orange Tree in Richmond and Salisbury Playhouse. Her most recent shows 'Midsummer Night's Dream' and 'Captain Miserable and the Book Guardian' have been for Blue Apple Theatre, working with performers with learning disabilities.

James G Bellorini: Macbeth

James studied at Dartington College of Arts followed by a year performing & directing with a French street theatre company based in Toulouse.

Acting credits include: ***L'elisir d'amore*** (Glyndebourne Opera Festival 2009 & 2011) ***Romeo & Juliet*** (Royal Shakespeare Company); ***Bliss*** (Platform 4/Salisbury Playhouse); ***The Rake's Progress*** (Aldeburgh Festival); ***Dona Flor & Her Two Husbands*** (Lyric, Hammersmith); ***Don Juan*** (Lyric, Hammersmith); ***Le Pub*** (National Theatre); ***East*** (The Vaudeville Theatre, West End); ***Nirvana*** (Riverside Studios); ***Epitaph for the Whales, The Puppetmaster*** and ***A Box of Bananas*** (The Gate Theatre, Notting Hill); ***L'arte della Commedia*** (Old Vic).

He has developed work with many companies including: Theatre de Complicite, Fecund, reCreation, Ludique; and worked with many directors including: Steven Berkoff, Annabel Arden, Kazuyoshi Kushida, Simon McBurney & Neal Bartlett.

Tamsin Fessey: Lady Macbeth/Witch

Tamsin trained at the international Lecoq school of theatre in Paris. She played Miranda/Ariel in the third leg of Platform 4's tour of *The Tempest*. Other Theatre credits include; *Starseeker, Firebrand, Wish Wash* and *Through The Wardrobe*; Northampton Theatre Royal, *The Countess*; Criterion Theatre, West End, *Stig of the Dump*; Courtyard Theatre, Hereford, *Death and the Devil*; King's Head, London, *The Last Women*; Coventry Belgrade, and *The Snow Queen*; Brewhouse, Taunton. She has devised and performed with Kaos Theatre, The Clod Ensemble, and internationally she has performed with the Philippe Genty company in *Le Concert Incroyable*; Paris, and *La Dispute*; Theatre le Preau, Normandy.

Tamsin is Artistic Director of Angel Exit Theatre and has performed in all 5 of their shows around the U.K, Ireland, France and the U.S. She directed *Moonfleet, The Black Curtain* and *The Secret Garden*.

Lynne Forbes: Lady Macduff/Malcolm/Witch

Lynne studied Drama at The University of Manchester and gained a Masters in Performance from Goldsmiths College, University of London. She is an Artistic Associate of Ladder to the Moon and works extensively with the company creating interactive theatre for people living with dementia. She is Co-Artistic Director of Angel Exit Theatre, a physical theatre company specialising in devising new work including *The Black Curtain* (France and UK tour) and *Moonfleet* (UK tour).

Other work includes: *Wake* (World Premiere, Nationale Reisopera, Netherlands), *In Her Shoes* (Qualia Theatre/Bristol Old Vic Ferment), *The Odyssey* (The Playground),

Stig of the Dump (Courtyard, Hereford), *Hell and High Water* (StrangeFace), *Wilde Tales* (Southwark Playhouse), *Novecento* and *Invisible Cities* (Italian Tour) and *Hideaway* (Quiconque/Complicite).

Jonathan Dixon: Donalbain/Murderer/Porter/Witch

Jonathan trained at Ecole LeCoq and Bretton Hall Leeds. Over the past 15 years he has toured throughout Europe in the fields of physical theatre, puppetry, mask work and outdoor performance. Recent international performance has involved puppetry for Welsh National Opera and Houston Grand Opera, Texas (The Queen of Spades), an award winning performance at the Tehran International Puppetry Festival Iran, with StrangeFace Mask theatre (The Last Resort) and performing to audiences of thousands at the Poznan Outdoor Theatre Festival, Poland (Periplum). Other European puppetry touring has included work with Faulty Optic, Green Ginger and The Wright Stuff. His one-man show Muzzle gained critical acclaim in the UK and Germany in 2009.

An experienced mask and puppet maker (including puppet making for Billy Elliot the Musical), Jonathan has also recently held his first solo exhibition of book illustrations.

Henry Douthwaite: Banquo/Captain/Rosse

Henry trained at LAMDA graduating in 2001. His most prolific performances were as Guy Fawkes in ITV's "The Gunpowder Plot: Exploding the Legend" and Giles Ralston in "The Mousetrap" at St. Martin's Theatre. Theatrical work includes performances in "A Doll's House", "Richard III", "Jane Eyre" and as Sherlock Holmes in "The Hound of the Baskervilles". He was also part of the team that workshopped Mark Ravenhill's "Mother Clap's Molly House" for the National Theatre. The role he drew most pleasure from was as Elzevir Block in Angel Exit Theatre's production of "Moonfleet" and will also take part in their new production of "The Secret Garden". Recent films include "Other Side of the Game", "The Deserter", "Shelved Memories" and "To Meet It With Awe", premiered at the Sundance Film Festival.

Ralf Higgins – Duncan/Witch/Macduff

Ralf trained at Brighton University, graduating with a BA in Theatre & Performance. He co-founded Alarmist Theatre in Brighton, touring nationally and representing the UK at the first Moscow University Festival of Avant Garde Theatre. Roles include Doctor – Woyzeck (Etcetera Theatre, Camden) Jack Worthing – 'The Importance of being Earnest' (3 national tours, Israel tour, Bangladesh, Berlin, Paris, winner of 'The Stage' award for 'Best Ensemble') Laertes – 'Who Goes There (Hamlet)' for DreamThinkSpeak (Brighton International Festival, Toneelschuur Theatre, Haarlem) Margaret Thatcher in 'Drool & Drivel They Care' with Divas Dance Theatre (National tour, Holland tour, Vienna, Montpellier Opera House) Richard III (two national tours, nominated for 'best performance in a visiting production' Manchester Evening News Theatre Awards) and all 8 roles in 'Quint', Ralf's adaptation of Henry James' 'The turn of the screw'.

Bic Hayes (Christian Hayes): Soundscape

Bic Hayes is an English rock guitarist, singer and songwriter; frontman of the band Dark Star and performer with the **Cardiacs**. He has worked and toured with Heather Nova and The Pet Shop Boys and produces solo work under the guise of Mikrokosmos (for which he plays the majority of the instruments).

An English psychedelic musician, who emerged from the post-punk scene of the early 1980s, with Dark Star he created a layered and detailed but hard-rocking sound using a wide variety of effects pedals and devices. Although he played numerous lead lines, these were always part of an integrated band sound.

Jules Bushell: Composer / Sound Designer

As well as providing the music and sound for all of Platform 4's touring shows, Jules is a regular collaborator with Kaos Theatre and has also been heard in shows by Hoodwink; Sheer Folly, Pleasure Garden, New Perspectives; The Ghost Downstairs, Saturday Night and Sunday Morning, *Walk the Plank*; 20,000 Leagues Under the Sea, Supernova; *Angels in the Architecture*; Dido Queen of Carthage, and a short film with Kneehigh; Flight. He has played mandolin for Midland Aquaphiliacs at BAC, trumpet on a hip-hop 12" by Lower Case, and phonofiddle for whoever will let him.

When not working in the theatre, Jules runs Soundbase Studios, a recording and rehearsal facility based in an old textile mill in Wellington, Somerset, and can regularly be heard playing Double Bass with the Thunderbridge Bluegrass Boys.

Robert Bryan: Lighting Designer

Robert was Lighting Consultant for Glyndebourne and The Royal Opera House during which time he lit some 150-200 productions as well as lighting many West End, National Theatre and Royal Shakespeare Company productions. He has worked all over the world, including for Opera Australia where he twice won the Green Room Award for Best Lighting Design.

Laura Townsend: Dramaturg and Assistant

Laura became interested in dramaturgy whilst studying at the University of Winchester, when writing her MA Thesis where she looked at the development of the dramaturg in England and Germany, considering how a dramaturg could assist a director or company with the creation of performance. The discoveries made through her research helped Laura to think of ways to help Platform 4 with this performance, and she is certain that the experience will be invaluable when she starts her PhD study next year.

7. Publicity Quotes: Praise for PLATFORM 4

Past Performances:

“CLAUSTROPHOBIA”

"Quirky film noir plot, a highly visual piece, strong on atmosphere" The Stage

"Well acted, quirky and highly entertaining ~ the audience were captivated" -
Salisbury Journal

“The Visitation of Mr Collioni”

"Begs to be praised for its quirkiness." Time Out

"A charmingly magical experience." The Metro

"Zany, original and wholly absorbing work." The Stage

"Dynamic theatre, stunning visual effects." Salisbury Journal

"Inventive, poetic and touching theatre." Total Theatre

"Beguiling Whimsy." The Times

“Dr Heidegger’s Experiment”

"Evocative soundtracks, inventive direction. Poetic and Touching Theatre"
Total Theatre(2003)

"A compact marvel of innovative and intelligent physical theatre.. Simply exceptional" The Stage (2002)

"A unique theatre experience" The Salisbury Journal (2002)

General:

"Purveyors of unique and lyrical theatre" Venue South West (2002)

"Platform 4 should be promoted to Platform 1!" The Cornishman (2002)

"Unique gems of theatre" Venue South West (2001)

For information regarding Platform 4 please contact:

Simon Plumridge, Director / Designer

Kath Boddy, Producer

5a Jewry Street, WINCHESTER SO23 8RZ

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