



International Theatre Festival and Meeting
TRANSIT IV
Roots in Transit
15-25 January 2004

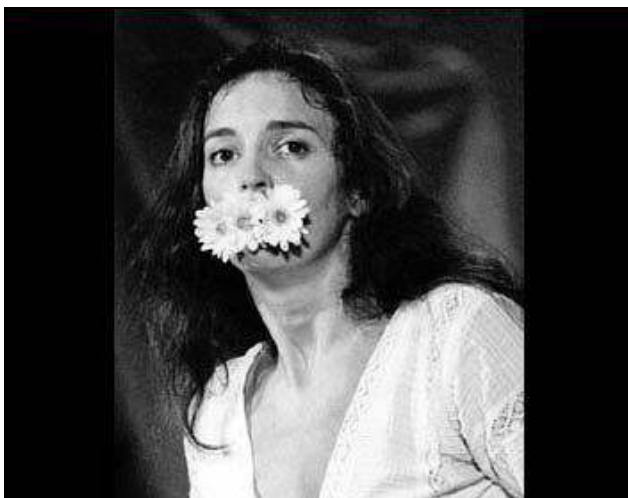
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ODIN TEATRET DANMARK

Odin Teatret was founded in Oslo, Norway, in 1964, when Eugenio Barba, on his return from three years' study with Jerzy Grotowski in Poland, gathered together a group of would-be actors who had been rejected by the State Theatre School. Within a year the first production, *Ornitofilene*, was ready. While on tour in Denmark, Odin Teatret was invited by the municipality of Holstebro to settle there.

In 1966 Odin Teatret established its base in Holstebro as the Nordisk Teaterlaboratorium. Within this framework, it developed a wide variety of local, national and international activities. The Nordisk Teaterlaboratorium receives grants from the Danish Ministry of Culture as a research institute, and from the town of Holstebro as a regional theatre.



The Castle of Holstebro

Photo: Jan Rűsz

DOÑA MUSICA'S BUTTERFLIES

Actor: Julia Varley

Director: Eugenio Barba

Text and stage design: Julia Varley

Music: Jan Ferslev and Frans Winther

Lights: Knud Erik Knudsen

Doña Musica's Butterflies is a performance about identity, which the protagonist defines as a *tendency* to exist. It is the story of a character evaded from a performance – *Kaosmos* – which tells the story of her origins and narrates her adventures with arguments of theatre entomology, with theories of modern physics and with poems and tales from other times.

THE ECHO OF SILENCE

Actor and director: Julia Varley

The Echo of Silence is a work demonstration which describes the vicissitudes of the voice of an actor and the stratagems she invents to interpret a text.

Julia Varley was born in 1954 in London, Great Britain. She joined Odin Teatret in 1976. Apart from acting Julia has been active in writing, directing and organising. Her articles have been published in *Mime Journal*, *New Theatre Quarterly*, *Teatro e Storia*, *Conjunto*, *Lapis* and *Mascara*. She has directed two performances for Theater in Pumpenhaus (Germany, 1992), *Seeds of Memory* with Ana Woolf (Argentina, 1999) and *Fox Wedding* with Hisako Miura (Denmark, 2003). Since 1980 she takes part in the conception and organisation of ISTA (International School of Theatre Anthropology). Julia is a member of the Magdalena Project since its beginning in 1986 and is artistic director of the Transit Festival. Julia is editor of *The Open Page*, a journal devoted to women's work in theatre and author of *Wind in the West*, a novel by a theatre character.

THE DEAD BROTHER

Actor: Julia Varley

Director: Eugenio Barba

The work demonstration *The Dead Brother* presents the different phases of the process in which text, actor and director interact for the creation of a performance at Odin Teatret.

THE CASTLE OF HOLSTEBRO II

Actor: Julia Varley

Director: Eugenio Barba

Text: Eugenio Barba and Julia Varley

Music: Jan Ferslev

Lights: Fernando Jacon

The Castle of Holstebro pursues a coherence of a non-narrative kind: coherence of rhythm, of associations, of leaps of thoughts along a flow of time, which can subvert its own direction.

cont. ODIN TEATRET
DENMARK



Salt

Photo: Jan Rűsz

Roberta Carreri was born in 1953 in Milan, Italy. She joined Odin Teatret in 1974 during the group's stay in Carpignano, Italy. Her experiences are presented in *The Actor's Way*, edited by Erik Exe Christoffersen. Roberta gives workshops for actors all over the world along with her work demonstration, a professional autobiography, entitled *Traces in the Snow*. Twice a year she leads the Odin Week in Holstebro. Roberta is accompanied by **Jan Ferslev** for the performance *Salt*.

SALT

Actors: Roberta Carreri and Jan Ferslev
Director: Eugenio Barba
Based on the short story "Letter in the wind" by Antonio Tabucchi
Music: Jan Ferslev
Lights: Jesper Kongshaug

A female Odyssey. A Woman travels from one Greek island to another in search of a loved one who has disappeared. A phantom accompanies her in a dance, which brings her closer to an awareness of a definitive absence.

Iben Nagel Rasmussen was born in 1945 in Copenhagen, Denmark. She was the first actor to join Odin Teatret after its arrival to Holstebro in 1966. Her experiences as an actress are published in *The Actors Way*, edited by Erik Exe Christoffersen. Iben's main pedagogical project is a yearly gathering of actors from different countries who share their artistic experiences as well as creating a performance which takes the name of the group Vindenes Bro (The Bridge of Winds) and De Nye Vinde (The New Winds).

ESTER'S BOOK

Actor and director: Iben Nagel Rasmussen

Ester's Book is a work in progress, a way of keeping memories alive. Iben Nagel Rasmussen writes:

Ester is sitting in her room in an old people's home. She has strong dementia. Remembers only little - and mostly things which happened a long time ago. With the help of a diary and a worn photo album we are finding pictures from what was her life. A very few memories, though hazy, are still preserved in her mind:

Glimpses of her parents - the many different places in which she has lived and which she mixes up and confuses. She knows that she is a writer and that she has written books, but not which, or what they were about. She remembers odd episodes from the war, among other things how she and her husband, Halfdan, were hiding two American soldiers in their small apartment until they could be sent on to safety in Sweden. The Liberation on the 4th of May, and the birth of her first child ten days later.

The story of Ester is the story of the conflict of an artist who is also a MOTHER. She is the woman whose life, through a late divorce, is splintered and who in her lonely bitterness is unable to bring it together in a meaningful unity, and she is the little girl who was abused by her Father.

Ester's is a woman's destiny - a picture of her times.

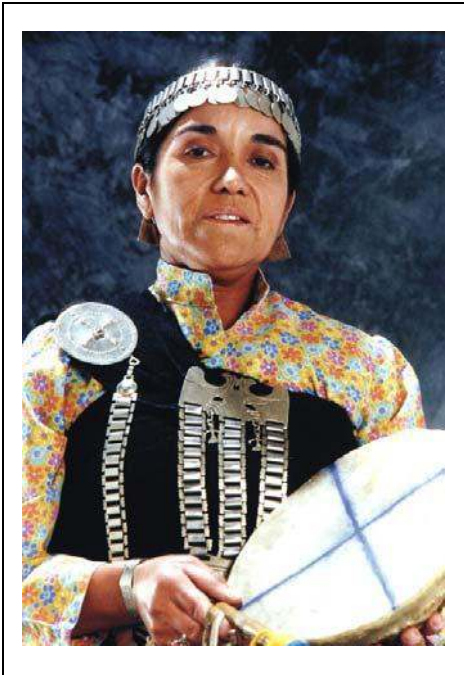
*Housewife and writer - in that order.
Halfdan became a famous poet.
Ester never really got a breakthrough with her writings.*

I am the daughter of ESTER.



Photo: Tony D'Urso

LUISA CALCUMIL
ARGENTINA



Luisa Calcumil has worked in theatre since 1975. She started as an actress, presenting twenty theatre performances and acting in five films of international importance and in various television programmes. Luisa says that Aimé Painé, the first renowned Mapuche singer, has had a great influence on her life. Luisa always remembers Aimé saying: “*El saber quien es uno es el principio de ser culto*” (To know who you are is the first step of learning). After several years of performing without finding plays where she felt represented, Luisa started to write her own scripts or participating in the creation of performances in which she was protagonist. This is how *It Is Good to Look at One's Own Shadow* and *Hebras* were created. At *Roots in Transit* Luisa is accompanied by **Valeria Fidel** and **Cecilia García**.

IT IS GOOD TO LOOK AT ONE'S OWN SHADOW

Actor and director: Luisa Calcumil

Texts: Luisa Calcumil

First performance in 1987

The title of the performance is taken from a Mapuche proverb and the piece presents images with themes which are central for people who live off the land. The idea comes from the heritage of ancient ritual time, when nature guided the rhythm of life and relationships. This reality was abruptly interrupted with pain and death at the arrival of the white man who brought with him greed, contempt, wire fences and a system of consumerism and power wrapped in plastic.

Grandmother Ermininda lives in the country and she keeps hold of the memory, generosity, beliefs and hope of her ancestors. Her back is bent under centuries of oblivion. Her daughter Julia has moved to the city in search of a better life, but exploitation, abuse and shameful education make mincemeat of her mind and heart. At the brink of madness, her genes help her understand how to recover her centre and lost identity. From here Julia tries to give out some light in order to move forwards and allow us all to rethink our principles of justice, love and freedom.

HEBRAS

Actors: Luisa Calcumil and Valeria Fidel

Director: collective creation by Luisa Calcumil, Valeria Fidel, Cecilia García, Gabriela Ottogalli

Laila wanders the streets. Nelsón had brought her to live with his numerous family. One night he went fishing and did not return from the river. She remained with his family convinced that he would return as he always did before. She played the violin and this made her mother-in-law mad. It irritated her to see Laila play the violin instead of helping with the housework. One day the mother-in-law was drunk and she threatened to break the violin in two with a machete. Trying to rescue her instrument, Laila was cut. Since then her hand - the one that grips the violin cords - has all its fingers, but almost no tendons. First she wandered the streets without love, then without music. Now she wanders the streets and sees the road transform into the river and Nelson speaking to her from the riverbed. Some time later Inacal, a woman who sings, passes by the same streets. Inacal does not roam; she walks with an aim. Her song weeps, talking of memories, oblivion, courage and solitude. “*Ovillo, urdimbre y por ¿dónde van las hebras?*”

NOMAD TEATRO SPAIN



Nomad was born in May 2000. Two actresses, with a wide professional trajectory, decided to create a very singular project. They based their work on the search for a new scenic language in collaboration with some international artists and creators. Nomad's projects have a very clear social engagement; the group is doing research about artists' role in conflicts. Nomad's acts don't pretend to give moral judgements, they just try to look at the conflict from a reflective perspective using artistic tools to enable us to understand the conflict from another point of view. Since 2001, Nomad has toured *Las sin tierra* in Spain, Argentina, Colombia and Australia.

At Roots in Transit **Rosa Casado** is accompanied by **Maria Eugenia de Castilla** who substitutes for Rocío Solís, who is unable to come because she is eight months pregnant.

LAS SIN TIERRA - 7 Attempted Crossings of the Straits of Gibraltar

Performers: Rosa Casado, Maria Eugenia de Castilla

Director: Jill Greenhalgh

Stage design: Mike Brookes

Assistant: Luis Fernández

This is the first piece by Nomad Teatro. It asks questions about the phenomenon of migration. The project starts from the social, economic and cultural conflict that affects our daily lives - the movement of people from underdeveloped countries to rich ones, from countries at war to those where there is peace. It was inspired by the work of the Brazilian photographer Sebastião Salgado and relates to the tragedies that occur at the Straits of Gibraltar, the natural frontier dividing Europe from Africa.

JILL GREENHALGH BRITAIN



Jill Greenhalgh is a producer, director, performer and teacher. In 1986 she founded the Magdalena Project and has remained its artistic director since. Her current performance work includes different groups of women performers across the globe, and *Las sin Tierra - 7 Attempted Crossings of the Straits of Gibraltar*. *Water[wars]* is one of her ongoing projects which has been presented in ex-Yugoslavia, Britain, Denmark, Colombia, Australia and the USA. She has recently taken up the post of lecturer in Performance Studies at the University of Wales, Aberystwyth. She is married and has two young daughters.

CYLCH is the title of a short series of fifteen-minute interventions, which Jill has proposed. *Cylch* in the language of Jill's birth means "circle". This word in Welsh carries many complex associations. Jill wants to instigate a space for reflection on the morphology and the meaning of the word "roots" in the distinct languages and heritages gathered together under Odin Teatret's roof during the ten days of Roots in Transit.

SACRED COW AUSTRALIA

Sacred Cow

(Dawn Albinger, Scotia Monkivitch and Julie Robson) is a Brisbane-based theatre ensemble that formed in 1999 to work in the pursuit of adventurous and original performance. In early 2001 the group became part of the Brisbane Powerhouse Centre for Live Arts "Incubator Program", designed to support local artists working on long-term laboratory style theatre training and performance building. From here, the Sydney-based director Nikki Heywood began to devise *The Quivering*. Sacred Cow are co-founding members of **Magdalena Australia**. In April 2003 they hosted the Magdalena Australia Festival inviting two-hundred artists from all over the world. At *Roots in Transit* the actresses are accompanied by **Anika Vile**.



THE QUIVERING

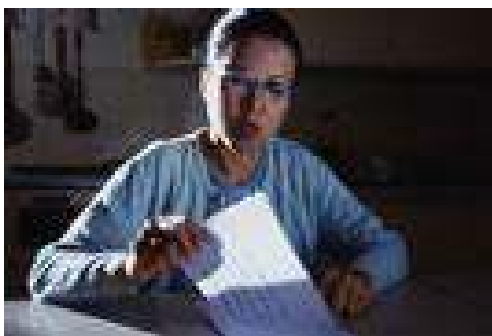
Performers: Dawn Albinger, Scotia Monkivitch, Julie Robson
Director: Nikki Heywood
Dramaturg: Virginia Baxter
Lighting design: Andrew Meadows

Set design: John Levey
Video artist: Suzon Fuks
Music: Catherine Mundy, Julie Robson
Sound production: Brett Coltery

The Quivering is an irreverent meditation on death and beyond. Three co(s)mic waitresses - Shazza the dazzler, more-Maureen-more, and Singrid the poet - inhabit what appears to be an outback Australian roadhouse. But alongside this world exists another level, a limbo, where bodies are washed, moved and mourned, where souls are sung onward. As sirens serving up a seductive, monstrous and blissful hypothesis on dying, these waitresses create a lament for the inevitable journey we all must make.

ANNA YEN AUSTRALIA

Anna Yen is an actor, physical theatre director and movement teacher. Her skills include circus performance (slack-rope, object manipulation, hula hoops, balancing), martial arts and clown. At Magdalena Australia Festival Anna played the role of Loo Peng in *Wicked Bodies* with the Zen Zen Zo Physical Theatre Company. Anna was awarded a Matilda Award Special commendation in 1997 for the theatre version of *Chinese Take Away* with Stage-Physical Theatre.



CHINESE TAKE AWAY

Actor and text: Anna Yen
Producer and director: Mitzi Goldman
Line producer: Isabel Perez
Director of photography: Himman Dhamija
Editor: Melanie Sandford
Original music: Charlie Chan
Sound recordist: Paul Finlay
Production designer: Kate Wills
Costume designer: Justine Seymor

Chinese Take Away is a cinematic adaptation of an acclaimed physical theatre show which tells the story of performer/writer Anna Yen's grandmother, mother and herself. In a unique blend of storytelling, performance, archival footage and poetic cinematography, *Chinese Take Away* reveals the story of three generations. The stories are anchored by Anna's desire to understand her mother's life. Weaving their way from old China to modern day Australia, the stories pass through Hong Kong in the 30s and suburban Sydney in the 60s. In adapting the stage play *Chinese Take Away*, Mitzi Goldman has explored cinematic language in a more dramatic way than in previous work, without sacrificing either her documentary or theatrical roots.

TOPENG SHAKTI BALI

In 1998 Cristina Wistari and Desak Suarti created **Topeng Shakti**, a women's Topeng and Gamelan group. In Topeng Shakti, for the first time ever in Bali, the dance and gamelan music are entirely performed by women. In Bali the dance is a supreme form of offering to the gods, in which the dancer becomes a medium between the two worlds.

Ni Nyoman Candri is a renowned Arja (Balinese classical opera) singer in the role of Condong, the queen's servant, and is one of the rare female *dalang* (puppeteer) masters of the Wayang Kulit (shadow theatre), a genre usually reserved for men. Since her childhood Ni Nyoman Candri has learnt classical dance and in particular Baris and Legong Keraton from her father, I Made Kredek. Since 1998 she is part of Topeng Shakti where she excels in the role of Wijil, the king's servant and storyteller, and of the *bondres*, the comic characters. Ni Nyoman Candri performs in Indonesia and abroad, and teaches students coming to her from all over the world.

Cristina Wistari was born in Italy and has lived in Bali since 1983. The first theatre discipline she studied was mime. Since 1978 she has travelled extensively throughout Asia researching arts as embodied in ancient traditions. She studied Kathakali, the South Indian dance drama, for two years. On reading Antonin Artaud's essay on Balinese theatre, she was drawn inevitably to Bali and its rich Hindu culture, complex rituals and metaphysical dance theatre. The study of Topeng, the masked dance drama, was a catalyst for further development. Besides Topeng, Cristina studied Gambuh, a court dance of the 15th century, the most ancient form of Balinese dance drama, and Calonarang, the dance drama of magic. Under the guidance of I Made Djimat, a master of the classical style, she studied these classical forms for sixteen years. In 1985 she commenced dancing in the temple ceremonies. During the last decade she has devoted herself to the preservation, research and documentation of Gambuh, the most ancient dance drama of Bali and she has edited a book on this classical art (*Gambuh*, Lontar 2000).

TOPENG

Performers: Ni Nyoman Candri and Cristina Wistari

Music: recorded gamelan orchestra

The masked dance drama Topeng dates back at least 500 years. This classical form takes its tales from the *Babad* (Chronicles) of the Balinese Kings. The drama always begins with a group of two full wooden masks (*pengelembar*) which are archetypes of prime ministers. These characters set the stage for the story, performing pure dance to show their skill as dancers. The actual story itself then begins with the entrance of two servants of the king, *Panasar* and *Wijil*, who wear half masks which allow them to speak. They serve as storytellers. Then enters the *Dalem* (king), a full-faced refined character wearing a white mask, which represents purity and the perfection which results from the unification of male and female. At this point, the plot evolves differently according to the story which is being told. The *bondres* comic characters representing the common people appear now. They wear half-masks and articulated masks, which give them great freedom to speak. The *bondres* are given the liberty to go back and forth from ancient to modern times and to improvise on themes relating to contemporary and social issues. At Roots in Transit the Topeng performance presents the story of **The Chinese Queen**.

THE CHINESE QUEEN



A Chinese queen sailed to different countries, selling and buying merchandise. Her skill as a merchant was as renowned as her beauty. One day, just on the seashore of Bali, her ship was damaged and was obliged to stop for several days in the harbour. Dalem Punjungan, a King from West Bali, on seeing her, falls madly in love and asks her to marry him. The Queen, returning his love, accepts, but on one condition: he has to file his teeth. Evil forces are believed to be in the points of the frontal teeth and the only way to eliminate the negative spirits is to file the teeth. Dalem Punjungan agrees and the marriage takes place. All expenses of the big ceremony are paid by the Queen in Chinese coins (*Kepeng*). This is why, even nowadays, Chinese coins are always used in all Balinese ceremonies.

Characters in order of appearance:

Topeng Keras (Prime Minister); Topeng Tua (The old advisor of the King); Wijil (King Punjungan's servant and story teller. He introduces the King); Topeng Dalam (King Punjungan); Topeng Raja Putri (Chinese Queen);

Bondres luh (Queen's servant); Bondres suab (big mouth); Bondres ulinan (jolly); Bondres keto (stuttering); Bondres gelem (ill-man); Bondres luh (vain woman).

GRENLAND FRITEATER

NORGE

Grenland Friteater was founded in 1976 and is located in Friteatret in Porsgrunn in Norway. The group produces and performs theatre performances, invites guest performances, produces festivals, workshops and conferences. Grenland Friteater consists of nine persons, and several freelance collaborators for different projects, besides guests and pupils. The performances vary from intimate and experimental productions to big outdoor shows. Grenland Friteater tours in Norway and abroad. Since 1995, Grenland Friteater organises the Porsgrunn Internasjonale Teaterfestival every year in June.



Geddy Anniksdal is a performer and director at Grenland Friteater and a teacher of actor's methods of creating their own material. She has been active with the Magdalena Project from its beginning. She is also in the editorial board of the Magdalena Project journal *The Open Page*. At Roots in Transit Geddy is accompanied by **Anette Røde**, **Leila Berg**, **Torn Arne Ursin** and **Georg Johannesen**.

NO DOCTOR FOR THE DEAD

Actor/singer: Geddy Aniksdal
Piano: Anette Røde
Director: Torn Arne Ursin
Text: Georg Johannesen

Music: Guttorm Guttormsen
Costumes: Gerd Christians
Light design and sound: Leila Berg
Sound design: Geir Bremer Øvrebø

I cannot tell my own story. To do that, one would have to be absolutely insensitive. And insensitive people remember nothing. So no one gets to hear the truth either about themselves or about others. It is just like the sun, no one can stand to look it in the eye, but no one can live without it.

Georg Johannesen

No Doctor for the Dead is an intimate concert performance. The aim of this work has been to bring out the poetic texts and support them through music and movement in a bold and expressive style. They are texts with a special sensitivity to political, historical and social questions like war, peace, violence, destruction and death. They are often about themes that are considered to be not poetical like distance, detachment and lack of emotion.

There is a certain kind of work of resistance that is easier to deal with than others. The resistance that flows in your veins, the resistance that comes naturally, the resistance that you do not have to be an intellectual to take part in, the resistance that is controlled, supervised, analysed and put forth from your own gut. As I am very human, with a tendency to laziness, despair, emptiness, doubts about whether anything really matters, I can only deem myself extremely lucky to have a Georg Johannesen well to drink from. For I am thirsty and in need of water.

Geddy Aniksdal

Back to basics: performing body, voice, text and music. No set. Action. Yes! Physical action, vocal action. Also speaking, reading aloud, writing and publishing a text like Georg's, is an action. This is the fifth time we present a performance based on the texts by Georg Johannesen. Quite simply, in our native Norwegian language he is the greatest contemporary poet. He opposes intellectual sensitivity to the brutal romanticism of our times. These texts, many of them written in the fifties, seem frighteningly up to date. For every strike of the Empire against people, these texts grow in significance.

Torn Arne Ursin

*No Doctor for the Dead is a rock 'n roll poem, a petition for rest
Enlightenment of the state on earth
The angels have had enough, they no longer weep, they scream
Strident voices pierce space
Nasty words*

Thus it is what we have come to: that heaven has stopped preaching peace

Anette Røde

ILEANA CITARISTI ITALY / INDIA



I was in search of a land where I could express in a total and unrestricted way those inner questions of the soul that could not find satisfaction in any of the solutions offered by the present patterns of living of this western civilisation. After completing my doctorate in philosophy and having worked for some years in both traditional and experimental theatre in my own country, Italy, I followed the callings of ancestral and inexplicable paths and reached this land of Orissa. Here, completely dedicated to the sacred art of Indian dance at the feet of my guru Kelucharan Mohapatra, I am able to give shape to the inner striving of the soul and overcome the anxiety of human existence.

Italian by birth, **Ileana Citaristi** holds a Doctorate in Philosophy with a thesis on “Psychoanalysis and Eastern mythology”. She has come to Indian dance after years of experience in the traditional as well as experimental theatre in Europe. Ileana has been living in Orissa, India, since the year 1979 in close contact with the people, their language and culture. Her mentor in the Odissi dance style is the renowned Guru Padmabhushan Kelucharan Mohapatra. She is equally at home with the different martial postures of the Chhau dance of Mayurbhanji, which she has learnt under the guidance of Guru Shri Hari Nayak, obtaining the title of Acharya from the Sangeet Mahavidyalaya of Bhubaneswar in Orissa. Her innovative choreographies in Mayurbhanji Chhau include the Greek myth *Echo and Narcissus*, which was a revelation at the East-West Dance Encounter held in Bombay in April 1985, *The Wreck* (December 1988), *Icarus* (July 1991), *Pancha Bhuta* (January 1996), *The Journey* (1998), *Images of Change* (1999) and in Odissi style the ballet *Maya Darpan* premiered at Nehru Center in Bombay in April 1993.

ODISSI DANCE

Dancer and choreography: Ileana Citaristi
Recorded Music: (1) Sri Ghanashyama Panda;
(2) Sri Ghanashyama Panda, Sri Bonomali Maharana;
(3) Sri Profulla Kar

1. Mangala Charan

The programme opens with *mangala charan*. After the *puspanjali* and *bhumi pranam* or salutation to Mother Earth, the dancer pays homage to Surya, the Creator and Destroyer, effulgent like a red hibiscus flower, riding glorious on his chariot, first among the nine planets. The *mangala charan* ends with a triple salutation, above the head to the Gods, in front of the face to the Guru and in front of the chest to the public.

2. Pallavi

The *pallavi* is an item of *nritta* or pure dance where lyrical music is interwoven into the fabric of body movements. A soft blossoming forth of music and dance ending in a crescendo. The *pallavi* is a distinctive item of Odissi dance, a creative elaboration

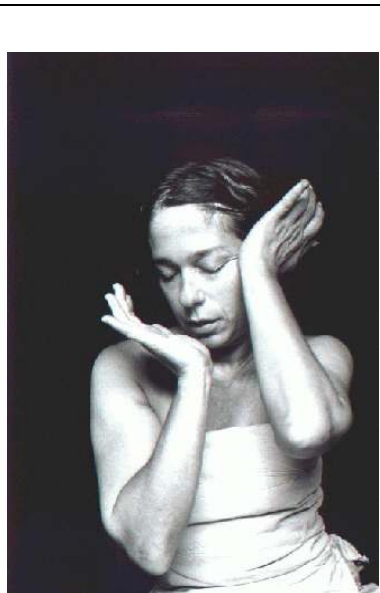
which flows along and heightens the unique character of a raga. It works up effects mainly through rhythmic variations and cyclic patterns.

3. Abhinaya: Ekalavya

The item is based on the Oriya version of the epic poem the *Mahabharata*, written by Sarala Das. It deals with the story of the tribal chief Jara who is not entitled, due to his low origins, to study at the martial school of the great guru Dhrona, but nevertheless imbibes the skill and knowledge imparted by the master by watching the training from faraway. His dedication is such that, with his expertise, he becomes a threat for all the other warriors, including Arjuna, the guru's best pupil. The master decides to test his devotion and Jara does not hesitate to sacrifice the thumb of his left hand and offer it to the guru as *dakshina* (remuneration). His guru *bhakti* (devotion) remains proverbial for all generations to come and earns him the title of *Ekalavya* (the incomparable). In this composition elements of Orissa folk and martial arts have been utilised along with the classical Odissi movements.

GRUPO CULTURAL YUYACHKANI PERU

For over two decades **Grupo Cultural Yuyachkani** has been considered the most important independent theatre group in Peru. One of Yuyachkani's aims is to promote the creation of a theatre based on dance, music, tradition, masks, symbols and elements from the Peruvian culture. They base their productions on the true elements of Peruvian traditions, passing them on to their audiences. Apart from theatre production work, Yuyachkani teaches seminars and workshops for people of all ages and runs a library specialising in theatre and popular culture. In 2000, Yuyachkani won Peru's National Human Rights Award.



Teresa Ralli is a founding member of Grupo Cultural Yuyachkani. She has taken part in all the productions of the group as actress and deviser, touring nationally and internationally and organising pedagogical activities. In 1992 Teresa participated in the *Canu o Brofiad* working process organised by the Magdalena Project in Wales and directed two meetings on Women in Theatre in Peru. She is professor in Oral and Physical Expression at the Pontificia Universidad Católica del Perú and is also working as invited actress with other companies.

In *Roots in Transit* Teresa is accompanied by **Miguel Rubio** and **Alejandro Siles**.

ANTIGONE

Actor: Teresa Ralli

Director: Miguel Rubio

Text: Jose Watanabe (adaptation of Sofocles' tragedy)

Teresa Ralli performs in Spanish. This performance has been played in connection with political protests concerning missing people in Peru.

1. It is the first day of peace in Thebes. A woman appears carrying an urn to make a ritual. Before beginning the ritual, she decides to tell us her story. While narrating, all the characters she has lived with start coming to life again. First Creon, who enjoys his power and declares that there will be no forgiveness for Polinices' dead body or for whoever dares to bury him. Alone in her courtyard at home, Antigone despairs and reflects on how power has changed her uncle Creon. She only succeeds in asking her dead brother what she should do. The narrator says to her: "Rest Antigone, let sleep be a pacifying truce while the long night passes by... Sleep." Blue.

2. The narrator tells us how the castle guard arrives to warn Creon that someone has buried Polinices. Antigone, alone before the gods, asks them why her brother has to remain exposed to the dogs and birds of prey, and she takes the decision to cover him with dust and officiate the funeral ritual. In the loneliness of his castle, Creon speculates over possible guilty people. With fury he remembers Polinices' missing mortuary mask and he swears to take revenge on the treacherous. The narrator tells us how she has seen Antigone "running secretly from corner to corner and from one column to the next, as if hiding from nobody" to reach her dead brother. The guards discover her as she is beginning the funeral and take her prisoner. Blue.

3. The narrator tells us how Antigone is carried "like a hunted animal while the people of Thebes look at her like curious monkeys". Creon and Antigone face each other. The narrator tells us of how Antigone is taken, thrown into a cave and walled in. Antigone, alone in the cave, starts thinking about the death awaiting her in consequence of her mercy and piety. Her future with Hemon, her beloved, is destroyed. The narrator introduces Hemon, Creon's son and Antigone's love. Hemon decides to beg his father forgiveness for Antigone. While Creon suggests to Hemon to let Antigone find a suitor in hell, Hemon tells his father what he has heard. He tells him what simple people say and demands that his father should learn from them. Hemon asks his father to listen to the gods and to give in so that "everyone can celebrate peace and Antigone can see the light". In the cave Antigone hears the voices of her father, mother, brothers and sister. She knows that "the sweet resignation we call death" is near. Blue

4. The narrator describes the apparent calm that surrounds Thebes. Tiresias, the old seer, is coming. He tells Creon that he sees the crown at the edge of an abyss and warns him to bury the dead body and free the loyal sister, because the gods reject all kind of sacrifices and the furnaces are full of Polinices' remains brought by birds of prey and dogs. Creon starts showing his fear and the solitude of his power based on unjust behaviour. Tiresias returns to Creon to warn him that the smell of blood is overwhelming and that the Furies are approaching in order to take a beloved person as victim. The narrator takes us to the cave where Antigone daydreams that the sun is rising and she decides to die. The narrator, moved by her own story, tells us about the people of Thebes, how they finally rouse and shout to Creon at the doors of his palace. Creon appears on the balcony and revokes his order. He decides to go himself to the cave to break the seal of rocks and free Antigone. It is too late. Somebody has entered the cave and found Antigone's dead body. It is Hemon, who tries to plunge his sword into his father's body and, as he doesn't manage to do so, finally kills himself. "Cruel sign of rage against his own father". The narrator describes her meeting with Antigone and reveals her own identity. She came tonight to do the ritual. Finally she begins, she opens the box, in a belated but necessary gesture.

VOIX POLYPHONIQUES FRANCE



Polyphonic and a cappella singing are the basic elements which characterise **Voix Polyphoniques'** work in creation and production, teaching and intercultural exchange. Voix Polyphoniques aims to promote a transmission of musical knowledge and memory, and at creating a repertoire of modern composers. Since its creation, Voix Polyphoniques has collaborated with the Magdalena Project and Unter Wasser Fliegen, participating in numerous festivals and meetings.

Brigitte Cirla, started a career as a singer and actress, after an education in classical piano. In 1991 Brigitte created Voix Polyphoniques and her activities are based at the cultural centre of La Friche Belle de Mai in Marseilles. In 1998 she created the vocal group Les Dissonantes, whose concerts took inspiration from the repertoire of Bartok, Kodaly and Ligeti. In 2000 she directed *Le Rôti de l'Impératrice* with Les Dissonantes and in 2003 she created *Les Chants de la Mer Noire* with one British and two Georgian singers. Brigitte maintains a pedagogical work in connection with environments that range from prisons to hospitals. Brigitte Cirla met **Vincent Audat** in 1987 at the Théâtre du Lierre in Paris, and since then they are dedicated to research in the field of musical theatre in order to bring a renewed proposition based on the language of body and music rather than words. At Roots in Transit Brigitte is accompanied by Vincent Audat, **Dominique Clément** and **Raphaël Verley**.

NAKASONE

Actors/singers: Brigitte Cirla, Vincent Audat

Director: Anne de Broca

Songs presented during the performance:

<u>Titles</u>	<u>Authors or composers</u>	<u>Arrangement</u>
<i>Sourate</i>	Russian and Greek Orthodox	Vincent Audat
<i>Ay Nararara</i>	Traditional Hungarian	Vincent Audat / Brigitte Cirla
<i>Ay Dédéna</i>	Traditional Hungarian	Vincent Audat / Brigitte Cirla
<i>Yamina</i>	Bratsch, traditional Yiddish	Brigitte Cirla
<i>Opnich Kingiri</i>	Bratsch, traditional Yiddish	Brigitte Cirla
<i>Jalousie</i>	Jacob Gade / A. Mauphrey / Et J. Larue	/
<i>Voï voï</i>	Mikis Theodorakis	Vincent Audat
<i>Alefa</i>	Traditional Italian	Brigitte Cirla
<i>Alger</i>	Lili Boniche, Judaic-Arab	/
<i>To Barburi</i>	Didier Labbé / Vincent Audat	/
<i>Posto seis/Posto nove</i>	Didier Labbé / Vincent Audat	/
<i>Abu Kilia</i>	Traditional Curd	Brigitte Cirla
<i>Iesce o' sole</i>	Traditional Italian	Roberto de Simone
<i>Che Bella Voca</i>	Traditional Italian	Roberto de Simone
<i>Vurria ca fosse ciaola</i>	Traditional Italian	Roberto de Simone / Serge Dutrilleux

Nakasone, which started as a vocal a cappella duo in 1991, has now taken a more theatrical form. On the stage we see a kitchen table, two chairs, a fridge, and vegetables to be prepared, cooked and eaten. The objects lose their everyday function; a knife becomes a musical instrument; the fridge is a source of light becoming an altar, a castle, a partner for a dance of tango. A couple, accomplices or adversaries, between fear and humour, pass through a universe inspired by Balthus' paintings with their songs. Singing is at the centre of the story presenting a relationship between man and woman. The challenge is to find coherence in songs that originate from different parts of the world.

LA MUSICA INDEPENDENT THEATRE GROUP EGYPT



Founded in Cairo, in January 2000, by actress, director and writer, Nora Amin, **La Musica Independent Theatre Group** focuses on new forms of theatre expression intersecting with literature, visual arts, movement, dance and film. Nora Amin is interested in discovering new forms of theatrical expression, representing autobiographies and biographies creating physical metaphors. La Musica organises international workshops, exchanges and collaborations. The group also works in non-traditional venues, with site-specific projects, with non-performers and performers, with intercultural performances and interdisciplinary projects. With the use of techniques derived from physical theatre and ritual, literary and poetic structures, improvisation and abstract theatre, La Musica pays special attention to issues of gender and personal experience.

Nora Amin was born in Cairo in 1970. She is a writer, performer and theatre director. Currently she is working in arts management. She graduated from the Faculty of Art at Cairo University having studied French and Comparative Literature. She has directed ten plays, written seven and performed in twenty different productions and in eight short films. In *Roots in Transit* Nora is accompanied by **Maysa Zaki** and **Ahmad Alsalakawy**.

One of my favourite playwrights is Marguerite Duras. I have performed two of her scripts, La Musica Deuxième and L'amante Anglaise. I translated both texts three years ago into colloquial Arabic and the two have been published in a single volume. I later staged them at the Cairo Experimental Theatre Festival.

Themes such as death, oppression, repression, solitude, love and opposition have been the basis of my work. I would very much like to get rid of them and focus on other themes but don't know how to.

From my experience in the independent theatre community I think what we need most is not artistic talent - we have that - but to manage, distribute and promote much better. I am the first woman from the Middle East to have this opportunity and my plan is to pass on what I learn to independent theatre groups in Egypt.

I am emptying my apartment and turning it into an office with a fax machine and a computer for the use of any independent theatre group. It is something that I've wanted to do for three years now.

Nora Amin

THE ENGLISH LOVER

Actors: Maysa Zaki, Ahmad Alsalakawy

Director: Nora Amin

Text: Marguerite Duras (translated into Arabic by Nora Amin)

Music composition: Nader Sami

Funded by the Royal Netherlands Cultural Fund

A crime committed close to Paris is the object of **The English Lover**, the book that Marguerite Duras wrote in 1967. The body of the victim was torn to pieces and the pieces were thrown down from the top of a viaduct onto the passing commercial trains that travelled in different directions. The pieces of the body were therefore later found all around France. The author reconstructs the story imagining a kind of interview with the people implied.

The performance presents the last police interrogation of Claire Lannes, the woman who confessed murdering her deaf and dumb female cousin for no apparent reason. The police officer, sometimes the echo of her inner mind, sometimes the representative of the spectators, will try to guide us through the mysterious imagination of this lonely woman, her strange relation to her husband, her alienation, and her own fantasies of love and death. Perhaps somewhere in that long uneven dialogue, in the silence, or in the gestures, resides the logic of the secret madness and brilliance of many of us. Of Claire, Duras says: "She knows nothing, only the things she herself invents." The novel ends with Claire's sentence to the interviewer, "In your place I would listen. Listen to me."

GILLA CREMER
GERMANY



Gilla Cremer lives in Hamburg and has been producing at Kampnagel, Kammerspiele Hamburg and Thalia in der Kunst Halle. Since 1987 she is performing her solo-shows in Germany and abroad. Gilla collaborates with Theater Unikate, a group of freely associated artists and advisors (Stage directing: Michael Heicks, Johannes Kaetzler, Max Eipp. Script writing: Natascha Wodin. Music: Hennes Holz, Jörg Schäffer. Stage design: Peter Brower. Dramaturgy: Dr. Christel Weiler. Production management: Gilla Cremer, Uschi Mierzowski. Technical advice: Achim Koch. Web design: Georg Gess. Photography: Arno Declair. Graphics: Karen Sterrenberg.) Her productions include: *Odyssee Embryonale - a foeto-drama*, *Once I lived* based on the novel by Natascha Wodin, *Rita – alone against the mafia*, *The Bitch of Buchenwald*, *Morrison Hotel* and *Nightfather* by Carl Friedman.

Modern everyday life: the drama of a broken relationship, a family falls apart

M.E.D.E.A.

Actor: Gilla Cremer,
Text and concept: Gilla Cremer
Director: Eva-Maria Martin
Stage and costume design: Jasmin Andreae
Music: Ernst Bechert
Assistant director: Uschi Mierzowski
Premiere: Kammerspiele Hamburg (2001)

CONTENT:

A man leaves his partner after twenty years of living together. The couple, open-minded and word-wise in the sense of the 70s spirit, always felt it was superfluous to wed. Now the man marries (!) a younger woman. The abandoned woman, mother of two sons, is unable to express her hate, her sorrow and the sudden fear of becoming old and being alone. She borrows Medea's voice, rummages among the fund of Medea material to safeguard and cover her tracks in it.



The press has written:

“The grand masterpiece Gilla Cremer achieves is not only an association of set pieces from Medea literature (by Euripides, Sylvia Plath or even Heiner Müller), but the portrait of a woman between composure and insanity. Superlatives would not suffice to describe the fantastic acting by the solo artist Gilla Cremer.” (*Welt*)

“Modern Medea does not murder, she calls a top lawyer. The revenge myth of the abandoned woman takes place in real life, but to express her true feelings with bloodshed is forbidden by decorum and the law. Modern day woman, like Renate, bravely smiles in her Prada outfit, stylishly sips from her wineglass and sensibly reasons about crying, instead of sobbing and raging with pain and anger, until...” (*HA*)

“Cremer serves the audience small portions of Medea and one's own insane way of experiencing life. A myth becomes human and celebrates its resurrection. Just as subtle as it is impressive.” (*Mopo*)

HASNA EL BECHARIA
ALGERIA



Coming from the Algerian Sahara, **Hasna el Becharia** is a woman of freedom, a “never-making concession” person having a high colour, she is well known in the south of Algeria, more particularly in Béchar (her native town) where she has made wedding music for more than thirty years. She is the daughter and granddaughter of Gnawa musicians; she plays popular Saharan traditional songs and personal compositions (some call her “Gnawa poetess”) with acoustic and electric guitars, and gumbri (traditional Gnawa instrument, usually only played by men). She arrived in France in January 1999 where she was invited to a festival called “Women of Algeria”. Hasna decided to stay in Paris because her situation was too difficult in Algeria. In spite of her singing of the Prophet, she is a too free and disturbing element, going out alone in the evening despising the curfew, welcoming homeless women and children. Hasna el Becharia, fifty-one years old, has just released her very first record, something she refused to do before in Algeria. At Roots in Transit Hasna is accompanied by **Souad Aslaoui** and **Khiredine Medjoubi**.

VIVE LES CELIBATAIRES

Singer and guitar: Hasna el Becharia

Percussion: Khiredine Medjoubi

Vocal accompaniment: Souad Aslaoui

In the concert Hasna presents her own music and texts with traditional and contemporary instruments. Hasna told us: “When I was a little girl I didn’t know what Gnawa was. My father would heal people. If my father made a ritual, the person who was ill would come alone and he would make some Gnawa to make him well, with music from Morocco. My father is originally Moroccan and he introduced Gnawa to Béchar in Algeria. During the rituals I could fall into a trance. The rhythm made me feel better, as if I was on good form. I played the gumbri, and learned to use the *jaoui* (incense) with my father and the other musicians. Thirty-five people played the karkabous, while my father only played the gumbri. When he played people felt something special, which touched them in their hearts and spirits.

The Gnawa are descendants from the black slaves who were taken to North Africa. They are organised in confraternities and they have spiritual and therapeutic powers. They play therapeutic music as a part of a ritual in which the *djinns* (spirits) come from the invisible world into the visible world to cure human beings. The gumbri (which has the same function as the balafon in black African music) and the percussion lead people into a trance. We sing the love of God and the Prophet, in a language that mixes Arabic with African dialects like Bambara, Haoussa, Germa and Fulani.”

TEATRET OM DENMARK

Teatret Om is an international group founded in 1989 by Sandra Pasini and Antonella Diana in Italy and now based in Denmark. Teatret Om's members at the moment are **Annemarie Waagepetersen** from Denmark; **Sandra Pasini**, **Roberto Mascioletti**, **Emanuela Bauco** from Italy; **Ana Woolf** from Argentina; and **Hisako Miura** from Japan. The activities of the theatre are directed to a broad audience, producing performances for adults and children, concerts and street performances. Teatret Om organises workshops for actors, directors, stage designers and musicians, seminars in painting technique and exhibitions. The group has toured with performances and pedagogical activities in Denmark, Sweden, Norway, Greenland, Yugoslavia, Greece, Britain, Germany, New Zealand, Argentina, Brazil and Italy. The whole group will be present at Roots in Transit, with Emanuela Bauco taking care of the written documentation of the Festival.

Sandra Pasini was born in 1964, in 1989 she founded Teatret Om with Antonella Diana. Since 1993 she has been a member of the international group Vindenes Bro directed by Iben Nagel Rasmussen.



SUMMA SUMMARUM

Actors:

The white clown - Annemarie Waage Petersen

José Fino Argentino - Ana Woolf

Spugna - Sandra Pasini

Director: Leris Colombaioni

Stage design and costumes: Leris Colombaioni, Antonella Diana and Lisbeth Forbæk

Technician: Roberto Mascioletti

Dedicated to Giulia Huesca

A clown performance with live music.

Two tombstones are standing in a graveyard of a southern country. Under the first tomb rests the noble count José Fino and under the other is Spugna, the street-sweeper. One evening they rise from their graves and immediately a lot of trouble begins, which lasts most of the night. The Count cannot accept that classes are levelled in such a way that the street-sweeper can have his grave right next to his. The white clown who rules in Death's garden interferes with the magic of music. At the end, when the morning breaks and the count and the street-sweeper have to return to their graves, they may have learnt something. *Summa Summarum* is inspired by a poem written by the Neapolitan comedian Totó. The title of the poem, *A Livella*, indicates the tool that carpenters use to level differences, just as Death does; for in death we are all equal, here there are no rich and poor.

cont. **TEATRET OM**
DENMARK



Hisako Miura was born in 1961 in Japan. She has worked as an actress with a modern theatre laboratory in Tokyo and has trained in Taichi and Butoh with Mitsutaka Ishi and Kazuo Ohno. Since 1989 she has been a member of the traditional Japanese dance troupe Ryukyu Buyo, Tamagusuku Theatre and Dance Company in Okinawa. Since 2000 she has worked with Teatret OM in Denmark playing her solo children performance *Fox Wedding*.

FOX WEDDING

Actor, text and stage design: Hisako Miura
Director: Julia Varley

Fox Wedding is a children's performance, which tells a story about a meeting between two cultures in two languages, Danish or English and Japanese. A character called Dokeshi, a Japanese storyteller, narrates how a lady fox falls in love with a foreign man. The lady fox goes to a troll to ask for a human face so that she can marry the man. She gets a human face, but then loses it when following a fish trail. Luckily the man grows a foxtail, and they are able to marry after all. But the happy end of the fairy tale shows its comic side when the lady fox and the foreign man start arguing about their future: should they live in the wood or in town? What kind of school should they send their children to? Dokeshi reappears to tell them that "in Japan they say foxes get married on days with sunshine and rain". The performance presents the beauty and magic of Japanese props, costumes, musical instruments, masks and characters to introduce foreign elements as fascinating and attractive to children.

Ana Woolf is a teacher, actress and director with training in Stanislavski and Strasberg systems, dance theatre and Tadashi Suzuki's technique. Since 2000 Ana started working with Teatret OM. Ana is co-founder of Magdalena 2nd Generation (Latin American Women Network in Contemporary Arts) which organises festivals, meetings and the edition of an annual newsletter to continue developing the network of women artists in Latin America. Ana is also an active member of a network of women related to missing people and working in human rights associations from Argentina, Mexico, Chile, Lebanon, Palestine, Turkey, Kurdistan, Afghanistan, Belgium, France, Morocco, Sahara, Nigeria and Senegal.



SEEDS OF MEMORY

Actor: Ana Woolf
Director: Julia Varley
Set design: Elias Leguizamon
Text: Ana Woolf and extracts from historical documents
Dramaturgy: Julia Varley

Seeds of Memory is about absence: the absence of a father, the absence of a body to bury and the absence of 30,000 missing people in Argentina during the last military dictatorship. But absence generates its opposite: resistance, presence and identity. Absence is the starting point to build a performance that contains both a personal message and political discourse. Although no words will ever be enough to compensate the horror and suffering which have touched many generations of Argentines, the autobiographical words of a child and the real pain caused by the recent loss of her father become the dramaturgical solutions which allow the telling of the story of a Latin American country hit by a military dictatorship.

SCUOLA SPERIMENTALE DELL'ATTORE ITALY

The Scuola Sperimentale dell'Attore was founded in 1990 by Claudia Contin and Ferruccio Merisi to support the theatre company Compagnia Attori & Cantori for projects of research, education and social engagement.

Claudia Contin was born in 1965. With an education in figurative arts and theatre, in 1988 Claudia Contin joined the Compagnia Attori & Cantori, directed by Ferruccio Merisi in Pordenone, Italy, as an actress. In the context of the Scuola Sperimentale dell'Attore, Claudia developed a strong competence in research on the Commedia dell'Arte, that has given her international fame, both as teacher and as performer (especially in the part of Arlecchino). Claudia also devotes herself with continuity to experimentation concerning the actor's behaviour in connection with contemporary art, and moreover she is leading the Progetto Sciamano (Shaman Project), an educational and creative work-in-progress with disabled actors. She has published in different languages several scripts, essays and papers. At Roots in Transit Claudia is accompanied by **Ferruccio Merisi**.



ARLECCHINO AND HIS DOUBLE

Actor: Claudia Contin

Director: Ferruccio Merisi

Production: Scuola Sperimentale dell'Attore

Free of the easy folklore that sometimes accompanies this figure, the general recollection of Arlecchino is clearly divided in two. There are historical documents, transmitted by actors and authors; and there is an imaginary memory, made up of a half, unfinished, boundless myth part of an extraordinary fairy-tale and endowed of a singular destiny. Similarly to Oedipus, Prometheus and perhaps Hamlet too, in the imaginative dimension Arlecchino is a figure that embodies deep dark human sides, even though he is free of inevitable tragedy. People say that his progenitors and prototypes used to make a carnival eruption into social reality, after a ritual time of retirement in the woods, a period of literal immersion in wildness.

Claudia Contin felt a nearly physiological attraction for the force emanating from this Arlecchino. Her actor's body was "driven" to wear his postures, angles and rhythms. Claudia felt the same basic kind of attraction towards the postures, angles and rhythms coming from the paintbrush of a painter like Egon Schiele, which he explained as a mutation of the vision of the self. This performance explores the meaning of those attractions and the relation between the two languages, in name of the need to renew a sense of difference, to improve knowledge and escape from being recognised.

GILLY ADAMS WALES

Gilly Adams is a director, workshop leader and editor, whose work has focused mainly on the development of text for all sorts of performance. She is a founder member of the Magdalena and she and Geddy Aniksdal run the Performing Words workshops. Gilly is also an associate artist of Welfare State International where she works on celebrations and rites of passage. She is currently the Director of BBC Wales' Writers' Unit.

LOOKING FOR THE MEANING

Performer and director: Gilly Adams

Looking for the meaning is a work-in-progress reading.

It is a reflection on life, work and what's it all about anyway? Somewhere in the no-woman's land between a reading and a talk, this is a tentative attempt by a non-performer, whose working life has nonetheless been spent in the performing arts, to trespass onto the stage and find out what it is exactly that she encourages other people to do. There may be rather a lot of words.

UHAN SHII THEATRE GROUP

TAIWAN

Ya-Ling Peng founded **Uhan Shii Theatre Group** in Taipei in 1995. The performances of the group of elders usually refer to real stories told in first person by their protagonists, mostly people who are not professional actors. Past performances have touched on mother-daughter relationships, emigration and the consequences of Taiwan's separation from China.

Ya-Ling Peng is an actress, director and playwright since 1981. From 1988 to 1991, Ya-Ling studied acting in London with Animate Theatre and London School of Mime and Movement, and joined the professional touring theatre Tragic Carpet. Ya-Ling co-operates with many professional groups and also helped the cities of Kau-Sheion, Shin-Chong and Shin-Jeou to start their own community theatres, directing their first performances.



MY JOURNEY

Actresses: Yue-Sha Shei, Ya-Lan Chow, Fon-Shuen Chew,
String Instruments: Mon-Lian Chen,

Percussion Instruments: Boo-Chow Zuong, Zin-Zon Chen

Director: Ya-Ling Peng

Acting Director: Yue-Sha Shei

Movement Director: Zen-Fen Wang

Producer: Yeh Yeh

Administration: Ching-I Lin

Stage Technician: Yaw-Chong Wang

My Journey presents the life story of Yue-Sha Shei, one of the most famous Taiwan Opera actresses in Taiwan. Yue-Sha Shei learned Taiwanese Opera when she was five years old specialising in the male role. All her life she has travelled all over Taiwan. At sixty, Yue-Sha Shei performs her story assisted by two younger Taiwan Opera actresses who represent the female and male roles, and the two sides of her psyche.

*There are two voices inside my body, they recently kept knocking on my heart.
One said I am a very handsome man, the other said feminine charm is my nature.
Neither side would withdraw, until they shouted and fought.
After all the noises subsided, I realised that I have many facets,
I can be handsome like a man, and charming like a woman.*

Shei: *I started to learn opera when I was five, becoming the leading actor at sixteen. Now I am in my sixties. Over the past forty years, complex images of men and women have been inside my head. Even now, I cannot tell whether I am a man or a woman. Which personality am I really? Am I a man or a woman?*

Male: *The teacher asked me to be the male role, but really I am a woman. Will anybody marry me, if I play the leading actor all the time? Wouldn't it be great if I could be the female role? In my mind I will play the most beautiful woman.*

Female: *Oh, please, do you think it is easy to be the female role? Just waving your hands around like that? You are so rude. Do you really think you could do it?*

Male: *Hun (sneer)! I was born a woman, it's not right to ask me to be a man. With make-up like this, how can I look pretty? I look stupid and silly. Look at me! Such a cheap-looking dork!*

Female: *Whom can you blame? You look just like a man; that's why the teacher asked you to play male role. You have to work hard to make something out of yourself. Don't pick up all that nonsense!*

Shei: *No matter if you are playing man or woman, you have to know what you are doing on stage. You have to act like a man with handsome gestures or act like a woman as charming as you, so pretty, so gentle. Show it all!*

Male: *You have to be as good as I am on stage, the male role has to look striking.*

Female: *The female role has to look charming. Once on stage, you have to hook the audience with the tail of your eyes.*

Male: *Mountain after mountain, river after river, my heart is restless until I find the truth. Even though the journey is tough, I will not regret my choice.*

Male: *It seems as if you are imitating me, every movement you make was so offensive.*

Female: *You are so silly. The teacher praised me both as male and female role. Every action was done perfectly.*

Male: *I did every action perfectly too.*

Male: *I was born charming. If I could be the female role, I would be even more attractive. I see you jump while walking. If I were the female role, the teacher would not have to train me.*

Female: *I don't think you have the right look, you lack skills and talk wildly too. No wonder people don't like you.*

Male: *How dare you say that to me? Do you know that my nickname is wicked girl? If you keep on pretending, I will slap your face. I dare you to come and fight with me then!*

Shei: *You have to understand: on stage you are a handsome young man, but off stage you will always be a beautiful girl. You are so beautiful. Show all your gentleness and beauty with confidence. Show it all!*

Male: *That's right, I am a woman. I want to be myself! I want to be myself!*

Shei: *The mountain is the mountain, but it looks different at a distance. I didn't know the real mountain, only because I was in the mountain. Now my heart is as free as cloud. My mind is as easy as water.*

CHERIFA KERSIT MOROCCO



The natural talent of her voice has put **Cherifa Kersit** in the position of a *cheikhat* - professional singers and dancers who sometimes are part of the chorus of great masters, and other times become soloists continuing an ancient tradition of poetry declamation. Cherifa grew up in the region of Khénifra, and trained her voice since she was a little girl in the open air while looking after her herd. At sixteen she started singing at weddings and traditional feasts. The master Mohamed Rouicha, a famous singer of the Middle-Atlas region, soon noticed her and engaged her in his chorus. After that Cherifa rapidly developed becoming a soloist of great power and mastery.

SONGS OF BERBER TRADITION

Singer: Cherifa Kersit

Lute: Aziz Aârim

Percussion: Raho El Moussaoui and Salah Maârouti

Cherifa's warm voice proclaims the words of Berber poets. At first retained and secret, and then suddenly breaking through with the help of the *bendir* percussion, her voice echoes the mountainous geography and the volcanic earth characteristic of the Moroccan region of Middle-Atlas. In her concert Cherifa is accompanied as always by **Aziz Aârim**, whose *lotar* lute evokes both the Oriental and African colours of the Berber music, and by the two percussionists, **Raho El Moussaoui** and **Salah Maârouti**, whose *bendir* rhythms are a permanent invitation to dance.

DEBORAH HUNT, HISAKO MIURA and SALLY RODWELL

NEW ZEALAND / JAPAN / PUERTO RICO

Deborah Hunt is an expert in manipulation and creation of masks with twenty-five years of experience working with puppet theatre. Deborah has also studied ancient Greek and history, English, contortionism, capoeira, classical ballet, contemporary dance, pantomime and fire works. She is co-founder and artistic director of Toporojo, a theatre company which worked in New Mexico from 1985 to 1988 and a member of the well-known research theatre group Red Mole Enterprises in New Zealand from 1976 to 1984. She has published *La Maestria de Máscaras: Manual de la Fabricación de Máscaras, Fabricando Titeres: Un Manual, Deborah Hunt: Mask Work 95/96* and *Windows/Vitrinas 97/98*. Originally from New Zealand, Deborah moved to Puerto Rico in 1990 where she lives now and works, also touring and teaching abroad. Her productions receive the support of New Zealand Art Council, NEA and Puerto Rico Cultural Institute.

Hisako Miura see Teatret Om

Sally Rodwell was born in Dunedin, New Zealand. She is a founding member of the touring theatre company Red Mole, whose philosophy was to play everywhere and for everyone. More recently Sally founded Roadworks, a multi-lingual ensemble of young performers and musicians which she directs. Sally is also a video artist, writer and teacher, and co-director, with Madeline McNamara, of Magdalena Aotearoa.

STRANGE COUNCIL

Actors: Roots in Transit participants of Strange Council workshop

Directors: Deborah Hunt, Hisako Miura and Sally Rodwell

Presentation of the work process workshop held during the first part of Roots in Transit.

HELEN JAMIESON

NEW ZEALAND

Helen Jamieson is a citizen of cyberspace and responsible for the Magdalena Project's website. Hailing from Aotearoa (New Zealand), Helen has a tendency to pop up all over the globe, both in the flesh and virtually. A theatre practitioner since childhood, Helen has had three original plays professionally produced, and has produced and directed others. To pay her way in life, she provides writing and project management services for the web, digital media and the arts. In previous lives she has been a student president, managed a women's comedy group, taught web development, organised a women's festival, worked in libraries and nursing homes, DJ'd on student radio, run a careers course, travelled widely and accidentally completed a BA in English and Drama. Her latest distraction is cyberformance - live performance incorporating graphical chat applications on the internet - which she indulges in with her co-conspirators Avatar Body Collision and desktop theatre.

At Roots in Transit Helen will give a talk entitled *Cyber creepers*.

MARGARITA BORJA

SPAIN

Margarita Borja is a poet, theatre playwright and director of Teatro de las Sorámbulas, and a social and theory feminist. Her work is inspired by visual arts. Among her projects are *Helénica, poemas para "El Público"* (1994); *Almas y Jardines* with Sorámbulas and Concertus Novo, directed by Sara Molina; the recital *Voces de Poetas Hispanoamericanas*; her poem *El Parque de Canalejas; Entre bromas y veras; Hécuba, nómos y música de las ciudadanas* (1998), *Las Flores del yodo* (2000), *Oratorio del cubo de San Agustín* (2003). Since 1996 she has co-ordinated the Spanish-American Women Meetings in Performing Arts at the FIT Festival in Cadiz, creating a network of women theatre practitioners from Spain and Latin America. She teaches Image Dramaturgy in Contemporary Theatre at Alicante University and recently has published *Lael's River*, a book of poems.

At Roots in Transit Margarita will give a talk about her work entitled *Sorámbulas, a journey between two or more shores*.

MARIA FICARA

ITALY

Maria Ficara was born in Sicily in 1969, graduated in Foreign Languages and Literature and undertook post-graduate studies in theatre. She is a translator and writer. She works in Scilla with Teatro Proskenion as a dramaturg and project leader. Since 1996 she has co-ordinated the yearly sessions of the University of Eurasian Theatre. As a theatre scholar-practitioner she has given lectures in several universities in Scotland, Denmark, Brazil, Peru and the United States. She has given workshops on dramaturgy at the University of L'Aquila, Italy, since 2000. As a result of her course "Writing in connection with theatre experience", she has published the book *Theatre as a land of meeting*. She is an editing collaborator of *The Open Page* and a member of the international theatre network Linea Trasversale.

At Roots in Transit Maria will talk about the activities of Linea Trasversale around the world during the meeting on *Immigration and emigration*.

CARRAN WATERFIELD

BRITAIN

Performer and writer **Carran Waterfield** started her company Triangle Theatre in 1988. Under her artistic direction, the company has been making cutting-edge performance work, with award-winning productions firmly based on personal stories, some of which are rooted in the city of Coventry. The universal resonance of these stories has ensured that this work has been presented in such diverse places as Europe, Russia and Asia. The company is well respected for its inspirational education work having been company in residence at The University of Warwick between 1995 and 2001. Since November 2001, Triangle has been company in residence at Coventry's Herbert Art Gallery and Museum, where it is engaged in performance and interactive projects for a period of three years.

At Roots in Transit Carran will give a talk about her work entitled *When the bough breaks and the root rots*.

DORTHE KÆRGAARD

DANMARK

Dorthe Kærsgaard is a Danish painter who has illustrated all the Transit brochures. Her painting "Transit" was responsible for the original title of the Festival. After working in Odin Teatret's administration, Dorthe is now also a part time teacher of drawing and painting and a passionate gardener.

As for every Transit Festival, during Roots in Transit, an exhibition of some of Dorthe's paintings will transform the usual aspect of Odin Teatret's foyer.