

IOU

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Burt, S., and Barker, C., 'IOU and the New Vocabulary of Performance Art', *Theatre Quarterly*, Vol. X, No. 37, 1980

Eilash, M., 'Back to the Garden', *Performance Magazine*, No. 18, August/September 1982

Hiley, J., 'Mystery Plays', *Observer Magazine*, March 1st, 1987

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Gale, D., and Westlake, H., 'Doff this Bonnett before it becomes a Tea Cosy!', *Performance Magazine*, Nos. 44/45, November/February 1986/87

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Itzin, C., *Stages in the Revolution*, Methuen, 1980

Long, M., 'About the People Show', *Drama Review*, Vol. 15, No. 4, Fall 1971

Long, M., 'The People Show', *Theatre Papers*, Fourth Series, No. 2, Department of Theatre, Dartington College of Arts, 1982

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PIRATE PRODUCTIONS

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Hiley, J., 'Love Streams', *The Listener*, December 7th, 1989

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Pascal, J., Review of 'Ariadne', *Music Theatre Dance*, No. 2, Summer 1990

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Watkins, J., 'The Deadly Grove', *Art Monthly*, September 1988

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RED LADDER THEATRE COMPANY

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Itzin, C., *Stages in the Revolution*, Methuen, 1980

STATION HOUSE OPERA

Maynard-Smith, J., 'Documentation', *Performance Magazine*, No. 22, February/March 1983

Rogers, S., and Maynard Smith, J., 'Showing the Wires', *Performance Magazine*, No. 56/57, December/January/February 1988

Thornton, M., 'Psychological Architecture', *Artscribe International*, September 1988

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TRESTLE THEATRE

Frost, A., and Yarrow, R., *Improvisation in Drama*, New Directions in Theatre, Macmillan, 1990

WELFARE STATE INTERNATIONAL

Coult, T., and Kershaw, B. (eds), *Engineers of the Imagination, The Welfare State Handbook*, Methuen, 1990 (revised edn); see Appendix 7, 'Bibliography' (pp. 271-72), for books, selected magazines, and journals featuring Welfare State International's work.

Itzin, C., *Stages in the Revolution*, Methuen, 1980

# APPENDIX VIII

## Chronology of theatre companies

Belgrade Theatre-in-Education Company, Coventry	1965
The People Show, London	1966
Welfare State International, Ulverston	1968
Red Ladder Theatre Company, Leeds	1968
Greenwich Young People's Theatre, London	1970
Lumiere & Son, London	1973
Major Road Theatre Company, Bradford	1973
Forkbeard Fantasy, Tiverton	1974
Joint Stock, London	1974-89
IOU, Halifax	1976
Impact Theatre, Leeds	1979-86
Station House Opera, London	1980
Trestle Theatre, London	1981
Age Exchange Theatre Trust, London	1983
Forced Entertainment Theatre Co-operative, Sheffield	1984
Gloria Production Company	1988
Pirate Productions	1991

# NOTES

## 1 AN INTRODUCTION TO DEVISED THEATRE

- 1 For a detailed description of the origins and history of this company (and the beginnings of the theatre-in-education movement), see Redington, C., *Can Theatre Teach?*, Pergamon, 1983.
- 2 For a description of the Agitprop Street Players' early work, and development of Red Ladder Theatre Company, see Itzin, C., *Stages in the Revolution*, Methuen, 1980, pp. 39–50.
- 3 For a detailed description of Welfare State International's origins and history, see Coult, T., and Kershaw, B. (eds), *Engineers of the Imagination, The Welfare State Handbook*, Methuen, 1990 (revised edn).
- 4 For a general background to British alternative theatre, see Craig, S. (ed.), *Dreams and Deconstructions, Alternative Theatre in Britain*, Amber Lane Press, 1980.
- 5 Long, M., 'About the People Show', *Drama Review*, Vol. 15, No. 4, Fall 1971, p. 57.
- 6 From an unpublished interview with David Gale in September 1990.
- 7 From an unpublished interview with Mark Long in October 1990.
- 8 Long, M., 'The People Show', *Dartington Theatre Papers*, No. 2, Fourth Series, Dartington College of Arts, 1982, p. 19.
- 9 Itzin, C., *Stages in the Revolution, Political Theatre in Britain Since 1968*, Methuen, 1980; Wandor, M., *Carry on Understudies, Theatre and Sexual Politics*, Routledge and Kegan Paul, 1986; Ritchie, R. (ed.), *The Joint Stock Book*, Methuen, 1987.
- 10 Hanna, G., *Monstrous Regiment, A Collective Celebration*, Nick Hern Books, 1991.
- 11 Jellicoe, A., *Community Plays – How to Put Them On*, Methuen, 1987.
- 12 Gillian Hanna interviewed by Lisbeth Goodman, 'Waiting for Spring to Come Again: Feminist Theatre, 1978 and 1979', in *New Theatre Quarterly*, Vol. VI, No. 21, February 1990, p. 53.
- 13 The Arts Council of Great Britain operates a system of 'Annual' funding to cover a yearly programme of work in a specific financial year. At the same time, it offers 'Revenue' funding which recurs annually and is expected to continue subject to review. Companies

are freely moved between both 'Annual' and 'Revenue' funding, in order to take account of those companies in crisis, such as, managerial or local authority problems, and as a strategy for rescue. Non-building based companies may apply for a 'Three year franchise' which becomes 'Annual' funding after two years, so that the position can be reviewed. 'Project' funded companies can apply for franchise funding (based on a long track record of artistic achievement), and are evaluated against long-standing franchise companies. Although traditional companies receive more funding overall than those devising theatre, it is interesting to note that since 1986 there are seventeen devising companies who have come on to franchise funding (including Trestle Theatre, Forkbeard Fantasy, and Gloria), against six companies who have lost revenue or franchise funding status on primarily artistic, but also managerial and financial, grounds (such as Joint Stock and Lumiere & Son). For further information, see *47th Annual Report and Accounts, 1991/92*, The Arts Council of Great Britain, October 1992.

- 14 For 1992/93, Belgrade Theatre was allocated £420,000 Arts Council funding. From this allocation, Belgrade Theatre Trust contributed £50,550 to Belgrade Theatre-in-Education Company, leaving a remainder of £369,450 for other theatre activities. The theatre-in-education company received £148,940 from Coventry City Council in 1992/93.
- 15 *47th Annual Report and Accounts, 1991/92*, The Arts Council of Great Britain, October 1992, pp. 60-61.

Selected examples of 'Annual Clients':

Forkbeard Fantasy	£ 54,500
Lumiere & Son Theatre Company Ltd	£ 95,500
Red Ladder Theatre Company Ltd	£ 96,000
Trestle Theatre Company Ltd	£110,000

Selected examples of 'Three year franchise clients (touring)':

IOU Ltd	£ 98,000
Major Road Theatre Company	£100,500
The People Show Ltd	£ 65,500

Selected examples of 'Projects':

Forced Entertainment Theatre Co-op	£ 38,400
Gloria Theatre Ltd	£ 20,000
Pirate Productions	£ 23,900

- 16 This budget was not grant aid, but made available from Age Exchange reserves. Otherwise, this project would have been unfunded.
- 17 £4,040 does not include salaries, and was solely for set construction, hardware, and other production costs. The total production budget for 'Some Confusions in the Law about Love' was £6,561, which included the costs of hiring rehearsal rooms, lighting, and making the soundtrack.
- 18 £800 was dedicated to costume, set, lighting, music, and other

related production costs. It did not include salaries, or company running costs.

- 19 Impact Theatre started as a group of ex-students of Leeds University in 1978. The original members were Tyrone Huggins, Graeme Miller, Lesley Stiles, Pete Brooks, and Claire MacDonald. In the period 1981–86, the company produced a huge amount of devised theatre, including three to four major shows a year, residencies in colleges, and children's performances. Impact Theatre did not receive Arts Council funding until 1982 with 'Dammerungstrasse 55', which toured widely. One of its most influential productions was 'The Carrier Frequency' (1984–85), which was concerned with the physical language of people in a mythical, fictional environment. It was created through a collaborative process with Russell Hoban, which resulted in his writing a specially commissioned script/text. (The text was also used in his novel *The Medusa Frequency*.) See Hoban's description of the working process of 'The Carrier Frequency' in 'Working with Impact', *Performance*, No. 32, November/December 1984, pp. 12–14.

## 2 BEGINNINGS: HOW AND WHERE TO START

- 1 From an unpublished interview with Mark Long in October 1990. All subsequent quotations cited are taken from this interview.
- 2 Introduction by Sandars, N., *The Epic of Gilgamesh*, Penguin Classics, 1960.
- 3 Opie, I., and Opie, P., *Classic Fairy Tales*, Oxford University Press, 1974.
- 4 Eliot, T.S., *The Complete Poems and Plays of T.S. Eliot*, Faber & Faber, 1969, pp. 115–26.
- 5 Waits, T., 'Christmas Card from a Hooker in Minneapolis', from the musical album *Blue Valentine*, WEA Records Ltd, 1978; Waits, T., 'Frank's Wild Years', from the musical album *Swordfishtrombones*, Island Records Ltd, 1982.
- 6 Stories retold by Williams-Ellis, A., *Tales of the Arabian Nights*, Blackie & Son, 1957.
- 7 Alfreds, M., 'A shared experience: The actor as storyteller', *Theatre Papers*, Third Series, No. 6., Department of Theatre, Dartington College of Arts, 1979.
- 8 From an unpublished interview with Pam Schweitzer in June 1990. All subsequent quotations cited are taken from this interview.
- 9 From an unpublished interview with Pam Schweitzer in November 1989.
- 10 From an unpublished interview with Annie Griffin in August 1989. All subsequent quotations cited are taken from this interview.
- 11 Brennan, M., review of 'Ariadne', *Glasgow Herald*, April 5th, 1990.
- 12 From an unpublished interview with Terry O'Connor in July 1990. Unless otherwise indicated, all subsequent quotations cited are

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taken from unpublished interviews with Terry O'Connor and Tim Etchells in July 1990.

- 13 From an unpublished interview with Hilary Westlake in May 1990.

## 3 PROCESS: WAYS AND MEANS OF MAKING THEATRE

- 1 From an unpublished interview with Mark Long in October 1990.
- 2 Ibid.
- 3 Long, M., 'The People Show', *Theatre Papers*, Fourth Series, No. 2, Department of Theatre, Dartington College of Arts, 1982, p. 7.
- 4 From an unpublished interview with Tim Etchells in August 1989. Unless otherwise indicated, all subsequent quotations cited are taken from unpublished interviews with Tim Etchells and Terry O'Connor in August 1989 and July 1990.
- 5 McGillivray, D. (ed.), *British Alternative Theatre Directory 1990-1991*, Conway McGillivray, 1990, p. 122.
- 6 From an unpublished interview with Sarah Westaway in March 1990. All subsequent quotations cited are taken from unpublished interviews with members of the 'Monkey' sub-company in March 1990.
- 7 From an unpublished interview with Gail McIntyre in July 1990. All subsequent quotations cited are taken from this interview.
- 8 McGillivray, D. (ed.), *British Alternative Theatre Directory 1990-1991*, Conway McGillivray, 1990, p. 129.
- 9 From an unpublished interview with Viv Harris in November 1989. Unless otherwise indicated, all subsequent quotations cited are taken from unpublished interviews with Viv Harris, John Wood, and other company members in 1989 and 1990.
- 10 Goodman, L. (ed.), 'Devising as Writing', *TDR*, No. T126, Summer 1990, p. 17.
- 11 Goodman, L. (ed. and intro.), 'The (Woman) Writer and T.I.E. Part II', *MTD*, No. 4, Summer 1991, p. 25.
- 12 Wandor, M. (ed. and intro.), *Strike While the Iron is Hot*, Three Plays on Sexual Politics, Journeyman Press, 1980, p. 63.
- 13 Churchill, C., 'Light Shining in Buckinghamshire', in *Plays: One*, Methuen, 1985, p. 184.
- 14 Gooch, S., *Altogether Now*, Methuen, 1984, p. 55.
- 15 Davis, J. (ed. and intro.), *Lesbian Plays*, Methuen, 1987, p. 52.
- 16 From an unpublished interview with Annie Griffin in May 1990. All subsequent quotations cited are taken from this interview.
- 17 From an unpublished interview with Hilary Westlake in April 1990. All subsequent quotations cited are taken from a series of unpublished interviews with Hilary Westlake, David Gale, Simon Corder, and Jeremy Peyton-Jones in 1990.
- 18 Hiley, J., 'Nexus of Ariadne', *Observer Magazine*, November 26th, 1989, p. 69.



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- 19 From an unpublished interview with John Wright in July 1990.
- 20 From an unpublished interview with Pam Schweitzer in July 1990. Unless otherwise indicated, all subsequent quotations cited are taken from this interview.

## 4 FROM PROCESS TO PRODUCT: RELATIONSHIP AND PRACTICE

- 1 The author is aware of Living Memory Theatre based in Newcastle-upon-Tyne, whose policy is to 'use reminiscence as a basis for theatre that is relevant to the life experience of our audience'. McGillivray, D. (ed.), *British Alternative Theatre Directory 1991-1992*, Rebecca Books, 1991, p. 84.
- 2 'Making Memories Matter', *Age Exchange Annual Report*, 1988/1989, p. 1.
- 3 From an unpublished interview with Pam Schweitzer in July 1990. Unless otherwise indicated, all subsequent quotations cited are taken from unpublished interviews with Pam Schweitzer in November 1989 and in July 1990.
- 4 Coveney, M., 'Forced Charm', *The Financial Times*, March 14th, 1987.
- 5 MacDonald, C., 'The Challenge of Experimental Theatre', *New Socialist*, April 1987.
- 6 From an unpublished interview with Tim Etchells in August 1989. Unless otherwise indicated, all subsequent quotations cited are taken from unpublished interviews with Tim Etchells and Terry O'Connor in August 1989 and March-July 1990.
- 7 Unpublished company pamphlet of 1988 is lodged with Forced Entertainment Theatre Co-operative at Unit 102, The Workstation, 46 Shoreham Street, Sheffield S14 5P.
- 8 Etchells, T., 'Forced Entertainment, You and the City', *Music Theatre Dance*, Winter 1990, p. 34.
- 9 For a description of The Wooster Group and its work, see Savran, D., *Breaking the Rules: The Wooster Group*, Theatre Communications Group, 1988.
- 10 Gale, D., 'Forced Entertainment', *Guardian*, March 8th, 1990.

## 5 FROM PROCESS TO PRODUCT: THE PARTICIPATORY THEATRE-IN-EDUCATION PROGRAMME

- 1 From an unpublished interview with Viv Harris in November 1989. All subsequent quotations cited are taken from unpublished interviews with company members in 1989 and 1990.
- 2 Since abolition of ILEA in 1990, the Inspectorates of neither principal funding body (London Boroughs of Greenwich and Lewisham Education Departments) have included a post with exclusive responsibility for drama. Both inspectorates have

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reduced considerably during 1990–93, with contacts maintained via the English Inspectors. There are two continuing teacher advisory groups (for primary and secondary sectors), plus additional groups created for specific projects (for example, HIV Education programmes) comprising teachers, users, and other specialists.

- 3 Since April 1990, Greenwich Young People's Theatre has undergone various changes in its funding situation and company structure. In Spring 1993 (with grant aid from both London Boroughs further reduced by 45%), the company is currently re-organising staff structure again, with a commitment to continuing an in-house company of actor-teachers. The company is also identifying targets for increase in earned income, and new audiences as appropriate.

*Staff at April 1993:*

3 actor-teachers; technical stage manager; education liaison officer; youth arts worker; business development director; artistic/educational director; administrative director; administration secretary; accounts assistant; caretaking, reception, and cleaning.

- 4 See Appendix II for full version of the Jacobin's monologue written by John Wood for the pre-school visits in September 1989.

## 6 SPACE: SITE-SPECIFIC THEATRE

- 1 McGillivray, D. (ed.), *British Alternative Theatre Directory 1991–1992*, Rebecca Books, 1991, p. 64.
- 2 From an unpublished discussion document with IOU in 1991. All subsequent IOU quotations are taken from this document, and are agreed by the company as representing one collective voice.
- 3 Eilash, M., 'Back to the Garden', *Performance Magazine*, No. 18, August/September 1982, p. 19.
- 4 From an unpublished interview with Graham Devlin in December 1990. All subsequent quotations cited are taken from this interview.
- 5 The 'Feast of Furness Festival' in the summer of 1990 was the result of Welfare State International's three-year residency in Barrow-in-Furness. It was a spectacular community celebration using plays, music, songs, images, stories, and pageant. Central to the Festival were the 'Shipyard Tales', written by local writers and performed by hundreds of local people drawing on the town's own skill and resources.
- 6 Neumark, V., 'The Lake Lake Lake Show', *The Times Educational Supplement*, No. 3659, August 15th, 1986.
- 7 From an unpublished interview with Tim Britton in December 1990. All subsequent Forkbeard Fantasy quotations in this chapter are attributed to Tim Britton from the same interview.
- 8 This has also been the case for other company members, such as David Gale and Jeremy Peyton-Jones. (See chapter 3, pp. 56–58 and

- pp. 59–60 for additional views on the difficulties of local involvement and working with amateurs.)
- 9 From an unpublished interview with Hilary Westlake in May 1990. All subsequent quotations cited are taken from this interview.

## 7 THEORY AND PRACTICE

- 1 Graeme Miller: 'A Girl Skipping' (1991), 'The Desire Paths' (1993); Gary Stevens: 'Name' (1992–93); Annie Griffin: 'How to Act Better' (1993); Steve Shill: A Trilogy of Interiors (1993), including 'Face Down', 'A Fine Film of Ashes', and 'A Little Theatre'.
- 2 The University of Kent offers a B.A. Single Honours degree in Drama and Theatre Studies over a period of four years. Students must choose one of three specialist courses offered in Devising, Directing, or Theatre Administration for full-time study in the fourth year.
- 3 Enterprise Kent is a government-funded scheme through which the University of Kent has been able to develop a Drama 'Professionalisation Project' from 1990 to 1993. From July 1990 to July 1991, £12,500 was allocated to the Drama Board of Studies to enable a series of different theatre projects to be set up between staff, students, and professional theatre practitioners. 1991–93 has seen a continuation of further financial support with £7,100 being given to additional projects.
- 4 See chapter one, note 19 for further information about Impact's 'The Carrier Frequency'.
- 5 McGrath, J., *A Good Night Out*, Methuen, 1981, pp. 5–6.
- 6 The Cardiff Performance Research conference on 'Devising and Documentation' was held in Cardiff on February 26–28th, 1993. Companies attending included: Anna O; Bodies in Flight; Brith Gof; Clanjamfrie; Clock; Desperate Optimists; Emergency Exit Arts; Forced Entertainment Theatre Co-operative; Forkbeard Fantasy; IOU; Man Act; Pants; The People Show; The Practice; Triangle.

## 8 LEARNING TO DEVISE: PRACTICAL IDEAS AND SUGGESTIONS

- 1 Ritchie, R. (ed.), *The Joint Stock Book*, Methuen, 1987; Coult, T., and Kershaw, B. (eds), *Engineers of the Imagination, The Welfare State Handbook*, Methuen, 1990 (revised edn); Savran, D., *Breaking the Rules: The Wooster Group*, Theatre Communications Group, 1988; MacLennan, E., *The Moon Belongs to Everyone, Making Theatre with 7:84*, Methuen, 1990.
- 2 The London International Festival of Theatre originated in 1981 and is a biennial festival that presents some of the most significant international companies in contemporary performance work. In

1993, the Lift Festival hosted 150 different performances from 22 world companies at venues across London; these included: the first performances in England of The Wooster Group's 'Brace Up!'; a world premiere of 'A Guerra Santa' (performed in Portuguese and Italian) and directed by Brazilian Gabriel Villela; a 'work-in-progress' of 'Sarajevo', performed by artists of former Yugoslavia in Serbo-Croat, Turkish, Yiddish, Swedish, Slovenian, and Macedonian; Platform's 'Homeland' (an installation in a house that will travel through London); and the British premiere of Bobby Baker's 'HOW TO SHOP'.

- 3 Particular productions that inspired and influenced me as an undergraduate included:

'The Great Caper', performed by the Ken Campbell Roadshow at Exeter University in 1974;

A promenade production of 'The Speakers' by Heathcote Williams, performed by Joint Stock in a Plymouth hall in 1974;

Monstrous Regiment's 'SCUM - Death, Destruction and Dirty Washing', and 'Vinegar Tom' by Caryl Churchill, at St Luke's College, Exeter in 1975/76;

Gay Sweatshop's group-written 'Mister X', at Exeter University in 1975;

'England Expects' by The Belt and Braces Roadshow, at St. Luke's College, Exeter in 1976;

Shared Experience's trilogy 'The Arabian Nights or Recitals of Mystery, Violence and Desire', at St Luke's College, Exeter during 1976/77;

Foco Novo's 'A Seventh Man' by Adrian Mitchell, at St Luke's College, Exeter during 1976/77;

7:84's 'Wreckers' by David Edgar, at St Luke's College, Exeter during 1976/77;

Nola Rae and the London Mime Theatre.

- 4 Hunt, A., *Hopes for Great Happenings: Alternatives in Education and Theatre*, Eyre Methuen, 1976, pp. 167-75.
- 5 Johnstone, K., *IMPRO Improvisation and the Theatre*, Methuen, 1981.
- 6 Barker, C., *Theatre Games*, Methuen, 1977, p. 1.
- 7 Tufnell, M., and Crickmay, C., *BODY SPACE IMAGE Notes Towards Improvisation and Performance*, Virago, 1990 (Introduction).
- 8 I attended a 4-day course on 'The Theatre of the Oppressed', at Goldsmiths' College in March 1985.
- 9 See Boal, A., *Theatre of the Oppressed*, Pluto Press, 1979.
- 10 I attended a one-day workshop with Boal at Trent Polytechnic, Nottingham (now The Nottingham Trent University) in 1988; a week's course on 'Image Theatre', 'Forum Theatre', and some 'Cop in the head' techniques at Trent Polytechnic on August 20-26th, 1989; and a week's course on 'The Rainbow of Desires' at the London Bubble on January 20-25th, 1992.
- 11 See Boal, A., *Games for Actors and Non-Actors* (trans. Adrian Jackson), Routledge, 1992.

- 12 This is a verbal quotation from Boal, frequently used by him at 'The Rainbow of Desires' course at the London Bubble, January 20–25th, 1992.
- 13 Ibid. Boal's description of the selected exercises is as follows:  
Columbian hypnosis, pp. 63–64;  
Bolivian mimosas, pp. 98–99;  
The machine of rhythms, pp. 90–91;  
West Side Story, p. 93;  
Noises, p. 107;  
Complete the image, pp. 130–31.  
  
It is interesting to note that Boal placed 'mimosas' in the first category of exercises in August 1989, but it is now in the second category of exercises in his book *Games for Actors and Non-Actors*.
- 14 Feldenkrais, M., *Awareness Through Movement*, Penguin, 1980.
- 15 Iyengar, B.K.S., *Light on Yoga*, George Allen & Unwin, 1966.
- 16 Pisk, L., *The Actor and His Body*, Harrap, 1975.
- 17 At the beginning of an introductory session with a new group, I stress the importance of each individual being able to choose not to participate in an exercise if it seems uncomfortable or inappropriate. This is particularly relevant in relation to gender, race, or religion.
- 18 The painting is 'The Red Model' by René Magritte, 1934, Sussex, Edward James Foundation. It is reproduced in Wilson, S., *Surrealist Painting*, Phaidon, 1975.
- 19 Levy, D. (ed.), *Walks on Water*, Methuen, 1992, pp. 158–81.
- 20 Research for 'Women Imprisoned' was completed over a six-month period. The show was devised in three weeks.
- 21 On February 22nd, 1985, Annie Maguire was released from Cookham Wood prison after serving more than nine years for a crime that she did not commit. She was convicted of explosives offences at the Old Bailey on March 4th, 1976.
- 22 For further details about the Campaign for Women in Prison, contact Women in Prison, Highbury Grove, London.
- 23 The 'Crimes Against Women' Conference was organised by Leeds Women's Committee at Civic Hall, Leeds, on January 26th, 1985.
- 24 See Clements, P., *The Improvised Play – The Work of Mike Leigh*, Methuen, 1983 for a description of Leigh's approach to improvisation and character.
- 25 See Alfreds, M., 'A Shared Experience: The Actor as Storyteller', *Theatre Papers*, Third Series, No. 6., Department of Theatre, Dartington College of Arts, 1979, for one approach to 'Storytelling Theatre'.

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### 6 SPACE: SITE-SPECIFIC THEATRE

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