

AN INTERACTIVE PERFORMANCE DEVISED
AND PERFORMED BY PINCHBECK & SMITH

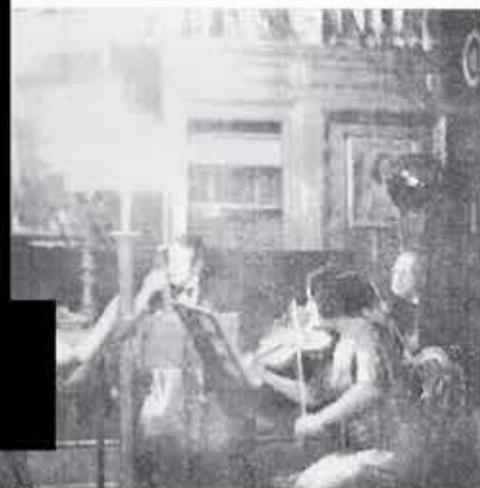


*Dear Mademoiselle S'Arangi,
I hope Triguac has*

Montf...

STO

TOURPACK



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SOLO

Devised and performed by
Pinchbeck & Smith



SHOW PROFILE

A LOVE LETTER TO THE VIOLIN.

A LOST EULOGY TO EASTERN EUROPE.

A MUSICAL INTERLUDE BETWEEN TWO WORLD WARS.

A STRUGGLE FOR CALM IN TIMES OF CHAOS.

THE PROBLEM IS... IT IS NOT FINISHED YET.

An intimate and interactive performance installation inspired by Maurice Ravel's extraordinary violin piece – Tzigane, Solo is a poetic, poignant 10-minute experience based on real-life events. It is played out for audiences of two at a time, from the moment the music starts to a curtain call.

You play the role of a violinist or a composer as you enact a true story of how this piece of music came to be. You meet Hungarian violinist, Jelly D'Aranyi, in a Soho restaurant and share cocktails and awkward silences. You visit French composer, Ravel, in his garden in Paris struggling to compose, surrounded by fallen leaves. You stand onstage at the Aeolian Hall in London, in 1924 after the world premiere, flowers at your feet.

This is an immersive story about the power of music told using both old and new technology. Original archive recordings of Tzigane from YouTube soundtrack slides found on eBay and pixelated black and white photographs projected on an OHP. You follow the story using headphones and are guided around the venue by Michael Pinchbeck and Ollie Smith.

CREDITS

Commissioned by Lincoln Performing Arts Centre for FutureShock Festival 2017. Supported by Arts Council England, Attenborough Arts Centre, The Guildhall (Leicester), Leicester Museums, Stokes Coffee, The Lawn (Lincoln) and Frequency Festival 2017.

SHOW TRAILER

<https://vimeo.com/338814251>

FULL LENGTH SHOW (Video shows both audience members' journeys)

Full Length Show: <https://vimeo.com/346954199>

Password: SOLO

TECHNICAL

Solo is performed in a non-theatre space with an interesting or historical architecture (e.g. Guildhall, Town Hall, church etc.) and sound is played from a laptop to the PA and two wireless headphones. The audience is met outside by an invigilator who plays them a track from a cassette player before bringing them into the space where they are given headphones. One audience member follows the journey of a violinist, the other, the journey of a composer.

LENGTH

10 minutes for two people at a time

PERFORMERS / ON TOUR

2/3 (one technician)

MIN. PERFORMANCE AREA

8m (w) x 6m (d)

GET IN

One half day

STAGE SET-UP

Empty space with plug sockets and not too much natural light

EQUIPMENT

OHP, slide projector, PA, wireless headphones etc. Full details supplied on request.

CREDITS

WRITERS AND PERFORMERS

Michael Pinchbeck and
Ollie Smith

VOICEOVER

Ollie Smith and
Phoebe Wall-Palmer

SOUND EDITING

Steve Sharp

TECHNICAL SUPPORT

Martin Rousseau

INVIGILATION

Danté Lane

PHOTOGRAPHY

Julian Hughes

VIDEO

James Hissett

MENTORING

Alexander Kelly



UNIQUE SELLING POINTS

- Music and theatre
- Immersive performance
- Interesting and unknown narrative
- Classical music
- Showing old spaces in different light
- Maurice Ravel

AUDIENCE

- Metroculturals / Urban Adventurers
- Appealing to theatre and music audiences
- Audience for classical music
- Ravel fans

Michael Pinchbeck and Ollie Smith's work is suitable for audiences who attend work by Action Hero, Chris Thorpe, Tim Crouch, Andy Smith, Emma Bennett, Chris Goode, Deborah Pearson, Chris Brett- Bailey, Lone Twin, Reckless Sleepers, Forced Entertainment, Uninvited Guests, Goat Island and Third Angel etc. The immersive performance is presented in a similar style to Darkfield's Séance or Flight, Stan's Cafe's It's Your Film and recent work by ontroerend goed.

WRAPAROUND ACTIVITY

The cast are available to deliver workshops around the themes of the show. Both Michael and Ollie are theatre makers and educators who work at different universities. They present exercises used to develop the performance to introduce a deeper understanding of the possibilities of experimentation in performance, combining choreography of text and movement with repetition, collision and echo. They also introduce the way in which working with music can inform the dramaturgy of devised performance as explored in 'The Ravel Trilogy' (Bolero, Concerto, Solo etc.). Workshops for Solo take apart the key themes from the show: journey, migration, loss, memory, the creative process and audience experience. There is also potential for Michael and Ollie to lead a workshop in using technology in performance.

BIOGRAPHIES

MICHAEL PINCHBECK

Michael Pinchbeck is a writer and theatre-maker based in Nottingham. He studied Theatre and Creative Writing at Lancaster University and has an MA in Performance and Live Art from Nottingham Trent University. He completed a PhD at Loughborough University exploring the role of the dramaturg in contemporary performance. He is a Principal Lecturer in Drama at the University of Lincoln where he is MA Theatre Programme Leader. He was commissioned by Nottingham Playhouse to write *The White Album* (2006), *The Ashes* (2011) and *Bolero* (2014), which toured to Kosovo and Bosnia & Herzegovina.

michaelpinchbeck.co.uk

OLLIE SMITH

Ollie Smith is a theatre-maker, writer and dramaturg based in Nottingham. He studied Acting at Bretton Hall (University of Leeds). He is an Associate Lecturer in Theatre and Performance at De Montfort University (Leicester) and the University of Lincoln. He is one half of the creative partnership LaPelle's Factory, which is company-in-residence at Attenborough Arts Centre (Leicester), and supported by In Good Company. His approach to theatre and performance-making is multidisciplinary and imbued with playful irreverence and dark humour.

ollie-smith.com

PINCHBECK & SMITH

Pinchbeck & Smith have created several performances together over the last 10 years including *The End* (2010), *The Beginning* (2012), *Bolero* (2014), *The Trilogy* (2015), *Concerto* (2016) and *Solo* (2018).



PROGRAMME NOTE

A solo is a virtuoso's moment in the spotlight. All focus is on them. But in this piece, where there are two of us and two of you, no one's quite sure who's watching whom. So, the spotlight becomes focussed on us all. Throughout the process of devising Solo, back in 2017, we enjoyed the irony of two people making a piece together about performing alone – and then presenting it to pairs of other people. Our aim was always to explore the fragile relationships between the writer and the performer, between the process and the product – and, of course, between the performance and its audience. Casting our two participants as our two protagonists, and having them follow a score-like map around the performance space, felt like a neat way to achieve this. For your 10 minutes you give and take, listen and respond, and you watch whilst also being watched.

Solo was made to speak intimately about the creative process: how one person, an author or composer, might write words or music for another person, an actor or musician, to perform. We wanted to share how it feels when something special has been composed for you. We wanted you to feel that you belong. De capo al coda, from the beginning to the end. The 10-minute piece of music that inspired us – Tzigane – was our structural handrail; and by taking old text fragments, sounds and images, we reimagined its creation within a fresh context. The analogue and obsolete sit alongside the digital, just as we sit alongside you. Solo reuses and reinterprets its material to breathe new life – just as Maurice Ravel did by borrowing from gypsy folk. The present wears its history. Such is the nature of all music, we don't know exactly what Ravel was thinking when he wrote Tzigane, or what Jelly D'Aranyi was thinking about as she played it at the premiere in 1924. But it translates, like its title, into a gypsy-infused narrative, where displacement and migration are both evident in its discordant, jazz-like intensity.

In uncertain times such as these, where we question our own notions of belonging, it is worth reflecting that music, like theatre, cuts across boundaries and takes us to a place where we can be with ourselves: where we can be alone together. Thank you for your performance of Solo. Brava! We hope you enjoyed the experience.

Pinchbeck and Smith, April 2019



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SOLO
AN INTERACTIVE
PERFORMANCE DESIGN
BY MICHAEL FRODOLOV
& JULIE BRIDG

BOOKING

For all booking enquiries contact
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