



Reboot the Roots Alternative Actors Workshop Series 2015 Report



Focus Atelier (Cluj-Napoca) & Podul (Bucharest)

March 20th-April 12th 2015

Focus Atelier, Cluj-Napoca



The
atre
of
the
Oppressed

“Uplifting, inspiring!”

- Maria, workshop participant and facilitator at Education Action

“...a long and powerful experience. Long enough to have an impact, powerful enough to remind it from now on. I got new ways of emotional expression and the contact with new people, with different backgrounds, helped in this process of emotional healing. Overall, it came for me at perfect moment and I'm happy that I was attending this workshop.”

- Ani, workshop participant and organiser at Fabrika de Pensule

Over ten days and around 40 hours of workshops, a core group of around 12 participants with up to 20 people in total participated in the games, exercises and techniques of theatre of the oppressed, focusing on the ideas of monologue & dialogue, discovering the futures we want to create and examining forum theatre as a tool for discussing social issues.

It would be impossible and redundant to recount everything that happened in the sessions, but there were several standout moments that are worth briefly mentioning.

Images of Ourselves In The Future

Several participants reported a very strong response to the idea of creating the life they would like in the future, but one in particular stood out. At the end of the exercise, she created an image of committing suicide by hanging herself from the lighting rig. This led to a very meaningful, sincere discussion about suicidal thoughts and how we can address them by sharing with each other. Despite the shockingness of the image, this led to one of the most meaningful discussions of the series. The participant was gratified and relieved to be able to share her thoughts publicly and non-judgementally.

The Machine of Joy & Oppression

Participants remember a particular moment of oppression and make a rhythmic sound and gesture to express it. This is repeated mechanically faster and faster until the machine 'breaks' and symbolically the oppression also. Afterwards people reported feeling exhausted but strangely liberated by the experience, reducing a traumatic moment down to a sound and movement until it lost its power. This was countered by doing the same exercise with a moment of joy, until the machine 'explodes' in happiness. People found this to be a hugely rewarding yet simple exercise that allowed that to connect deeply and quickly with powerful emotions.

“I liked that from the beginning was presented a clear structure of the training. I liked that there were a lot of discussions about what we think, how we feel, how we act. I liked that every morning George had a look back and a sum of the activities from the other days (non-participation is always a choice, what we've done a day before etc) and also a feedback in the end. I really liked that every exercise had a clear meaning and all of them had a link with the other. I really felt that I was learning something coherent and meaningful.”

Forum Theatre Anti-Models

“the scenarios for forum theatre were like real life, and we were so engaged that I enjoyed to see how different persons react in some moments – even how I acted!”



1 The Border

Two guards wait at a border crossing. A woman attempts to pass through, and is sent back. The woman returns, protesting, and is rejected. She then comes back with a bomb, and blows up the border, killing one guard, but being assisted by the other, who has decided to help her come through.

Interventions included:

- organising a protest on the 'other' side
- using the media to generate awareness about migrants rights
- family members on the other side raising money to pay for the migrant to come through

Participants were particularly struck by how this anti-model attempted to generate sympathy for the 'guards' murdered during the violent uprising, however, interventions focused on non-violent methods of direct action to assist the migrants.

2 A Same-Sex Couple In A Park

Two women are kissing and cuddling on a bench. They are approached by a religious woman, who is disgusted by their behaviour, and she calls over a group of heteronormative people who begin to taunt and mock them. One woman grows angry, and tries to fight, the other becoming more shy and withdrawn. Eventually they are physically pulled away from one another. The angry woman becomes sullen and withdrawn, whereas the shy woman accepts a proposal of marriage from one of the men who formerly mocked her.

Interventions included:

- replacing the angry woman and making her stronger in her resistance, refusing to let go of her partner
- replacing the religious woman and having her sit down to discuss with the two women

Eventually, this piece became a discussion around stereotypes of same-sex couples, in particular the ideas around male ownership of females, and the 'lesbian fantasy'. Participants became very vocal in their distaste of such representations, and repeatedly intervened and replayed to try to solve the problem.

3 The Cafe Forum

“Two aspects made me think a lot. First was the fact that I could go and meet the characters with which I wanted to interact following probably my own introspection and I didn't need or get to know what is happening in other parts of the room. Then, the second, was the fact that in the after discussion, I found out that what I thought I have had influenced in the improvisation have had actually lots of other causes based on other interactions. This made me wonder about what is the history of an event since everybody plays an own part in making the event happen and then, everybody plays an own part in the storytelling that recounts the event.”

- Lorand, Focus Atelier organizer

Of the three forum pieces designed by the group, the 'Cafe' forum was the most interesting and complex, taking more from Rainbow of Desire and an immersive theatre experience where there was no 'outside'. The previous two had a clear audience/actor split, but this one did not.

The 'audience' is all sat at cafe tables. Three people wait in line outside. A manager stands in the cafe, observing. A boss sits behind it all, smoking a fat cigar. One person enters, applies for a job from the manager, and starts furiously serving coffee to the 'audience'. After a while, the waiter

approaches the manager, asking for a raise. The manager says no. The waiter asks to see the boss. The manager says no, but goes to speak to the boss on his behalf. The boss is furious, and tells the manager to sack the waiter. The waiter leaves, and starts picketing the cafe shouting 'Worker's rights now'. A person from the line enters and applies for a job. The manager hires them, and they start serving again. The person outside grows tired, and goes back to join the line of people applying for jobs. The waiter repeats exactly the same actions as the previous waiter, getting sacked again. They then picket, and someone else is employed. The pattern repeats until someone in the 'audience' changes something.

To capture what happened next in words is extremely complex, as by placing the audience 'in' the scene as cafe customers meant that everyone's experience was entirely subjective. For the next 40 minutes, multiple intertwining narratives took place as people took on different roles and attempted to change what was happening in the scene to create a model of the world as they wanted to see it, or to challenge the ideas of other people.

I also was invited in as a customer, so perhaps it is simplest to relate my own experience:

I was drinking coffee in the cafe watching as the manager repeatedly fire waiters who briefly protested before returning to the dole line. Then, a group of anarchists left the cafe and decided to set up an autonomous space next door. A health inspector arrived at the cafe I was in and complained that it didn't meet health and safety standards. I went over to the autonomous cafe, where the anarchists were having a meeting about how to organise. I volunteered to go flyering for them, and realising the old cafe was shutting down, stole some chairs from their to furnish the new space. The manager from the cafe, now unemployed, came back with me to the new autonomous space, where people were still having a meeting about how to promote the space. Believing that they had set up in an abandoned building, I decided to become the landlord, and knocked on the door, informing them that they had to leave as I wanted to use the space. They continued talking, deciding that they would not leave. I marched around them in a threatening manner, stamping my feet to put pressure on them. When I returned, the anarchists and the manager refused to leave, and instead barricaded themselves inside (rearranging chairs into a wall). I then became the riot police, and stood outside banging my 'shield' and ordering them to leave. The people inside chanted 'no pasaran!' and 'blockade' and refused to leave. Then, the manager threw a cup, which hit me in the head, and in response I stormed in through the barricades and pulled out the protesters one by one, throwing them down into a 'cell' in the corner. Once everyone inside was arrested, I rearranged the barricade into a circle, and sat inside the empty property, now a security guard.

The anarchists sang songs in the prison cell, until after a while, they were released. They stood on the side, still talking about what had happened, and forgot about the manager, who saw only their backs and felt excluded from their group.

Bored in my empty shop, I was approached by the boss of the old cafe, and his pregnant wife, who asked if he could hire the space to set up a new cafe. I said yes, and set about rearranging the chairs into tables, hiring one of the former squatters as a waiter. The anarchists came to visit, to ask about why I had kicked them out just to open a new cafe, and I offered them some fair-trade, organic, Zapatista coffee.

Eventually, I grew weary of being a waiter, and started selling drugs in the cafe to customers. Once I had made some money, I approached the anarchists and offered to use the money to fund some new project. They refused, and I went back to dealing in the cafe, getting more and more tired of the job. Then the boss' wife came in, and pointed to a body in the street – the manager had died of a drug overdose. Remembering he was the one who hit me with the cup, I refused to help. The boss wife kept trying to inform people, but nobody was interested. Eventually, some customers did go to look, and they saw the manager's body was holding a sign that said 'I WAS ONE OF YOU.'

In reviewing the experience, participants reported an almost trance-like, hallucinogenic quality to the exercise – realising that there was no way 'out', and that they had to keep improvising and creating until I called out stop. They were excited at seeing their ideas put into action and challenged by reactions, and reported that the 40 minute exercise felt like it covered about 2 years of 'real life'. People expressed genuine shock and horror at the fate of the manager, whose story felt like the most complete narrative. For myself, playing the roles of landlord, riot cop and security guard was a fascinating experience of the psychology of such people, generating a deeper sense of empathy and understanding with problems they face, and how they react.

Invisible Theatre

The culmination of the series was a day of public theatre performance. In the morning, participants hit the streets and parks of Cluj to play games and 'perform' in public – throwing invisible balls around, creating an orchestra from objects in a park, and ultimately, performing a piece of invisible theatre.

A girl leaves her bike outside a shop and enters to buy something. A man passing sees the bike, and attempts to steal it. He is stopped by a passerby, and the girl returns to an ensuing argument.

When we did this in an alleyway near a square, the response was electric. Women working on local stalls entered the argument to berate the 'thief', who held his hands up and apologised profusely. They condemned him for ruining the image of Cluj, and one woman walked and talked with the 'victim' about the problems of being too trusting these days. This was the first time I had facilitated a piece of invisible theatre, and the results were intriguing.

Overall, the last day represented the autonomy of the group, as they decided the location, design and implementation of the exercises and the invisible theatre. The practice of doing theatre in public and attempting to engage the people around was a thrilling and gratifying experience that the whole group thoroughly enjoyed.

Total shambles Book reading

George F. performed his one man show at Reaktor to an audience of around 30 people with food provided by a local Vegan anarchist collective. The audience expressed delight at the use of performance and poetry to promote a book, saying this was an original and effective way of dramatising a normally dry and undramatic process of 'book reading'.

Identity Deconstruction

“Besides the workshops in themselves, the overall atmosphere was constructive. I liked the fact that all of the workshops made me think a lot and made me connect lots of dots regarding my past experiences, my views and ideas. These process was extended also in the break times and in the time off ... I was literally going to sleep full of questions, I was dreaming on them, and experiencing them the next day.”

- Lorand

This series of workshops had a powerful effect on the students involved. Even though it was short the series had a lasting impact on those attending. The highlight most responded to was the stick exercise taken from Odin Teatret’s archives which involves students overcoming fears through being in full focus with a partner swinging and ducking sticks in a controlled environment. The exercise allowed participants to overcome physical and mental limitations through repetition and providing a platform of resistance through which the participants could continually work during the four days. The next powerful moment was in a dual day looking at two polar emotions. In the morning we took participants through the loneliness exercise (from CRAFT Theatre UK) that took performers to the darkest emotional corners they chose venture to (many took it really far) and sparked a debate between participants. The debate was mainly triggered by a single participant who, unable to access his emotions and acted only as spectator to the event. From the outside he saw something horrible versus the experience of the participants which was powerful and cathartic. His concerns were alleviated after the break as the polar opposite of emotion was explored at its maximum through a series of physical improvisation (by Pina Bausch), a rhetoric exercise called fighting cocks (Augusto Boal) and a combination of other exercises around the subject of love where explored to create the balance between the morning’s darker exploration. These exercises inspired what would be the final performance work for the Identity Deconstruction workshops.

Theatre Sports

Theatre sports acted as a great counter balance to the intensity of the Identity Deconstruction workshops with its light and fun filled approach. Theatre Sports is an uncommon practice in Romania and has only just started to become a standard practice despite its nearly forty year history in the UK. The response was fantastic as the participants had to use their creative impulses in a different way to suit the Improvisation system of game process of Theatre Sports. Have we another opportunity to work with Reciproca again I would make this series longer to serve the needs of the cultural pursuit.

Television Interview with George

Together with the main organiser of Focus Atelier, Lorand Maxim, George was interviewed about his work with Reboot the Roots and in particular forum theatre for a local TV station. The footage is uploaded online at ...

Flash Mob

“The collaborative part was the best, in my opinion. The ideas that people came up with for the flash-mobs were really cool and I liked how we were able to intertwine physical elements with social problems which exist in Cluj.”

- Lorena, workshop participant who also attended in Carei

To suit the tone of radical theatre that many participants are looking for in their creative process a low risk outdoor performance was created to touch the surface of issues in the community with a series of Flash Mobs created by the participants. The participants split into small groups to create and develop Flash Mobs based on issues they wanted to challenge, a location to present the work and simple performance to express the challenging theme. The results were viewed and discussed as a group and rehearsed briefly before they were taken to the streets as the final conclusion to Focus Atelier workshops for 2015.

Flash Mob 1 The Easter Slaughter

The participants enter a local central market in centre of Cluj and dispersed before coming together, bleating and baaing outside a butchers shop, they began pointing in horror continuing the sheep calls at the meat in the front counter. The customers from the other stores and market sellers gathered around laughing and loving the spectacle before them. The three women shouted for us to leave from behind the counter. The pointing outwards turned inwards as one sheep amongst many was chosen, lifted and plunged upon by the group. They backed away from her lifeless body and shouted ‘Christos A Inviat! And in response to that Adevarat A Inviat!’ (Christ Is Resurrected! -Indeed Christ Is Resurrected!’. The group including the sacrifice dispersed amongst the market to the applause of the spectators calling for an encore, feeding spinach by hand to participants and saying ‘I get it, I get it, I know what you mean’.

Flash Mob 2 No Beggars Allowed

An open square with a sign stating ‘No Beggars Allowed’ at the end amidst a line of café seating. A pile of long sticks is dropped in open square and people begin sitting cross legged in a group, palms facing out turning at the hips repeatedly. The remaining begins picking up the sticks as everyone comes to their feet, the palms out turning continues. Those with sticks begin swinging relentlessly at the heads and feet of those exposing their palms who must evade through jumping and ducking lest they be hit. Those with the sticks strong arm those with palms facing out, pulling their arms behind their backs and marching them to the edge on the square and pushing them out. As the group leaves from the space a crowd of spectators has built up, watching as one member of the group scales the sign and strikes a black cross over it with a marker before leaving.

Flash Mob 3 Cell Phone Disconnection Re-connection

A large open square in the centre of Cluj people begin walking the large square in a grid like pattern, straight lines and corner turns back and forth across the pitch, everyone is holding a mobile phone, texting or talking. A large group of Hungarian tourists are grouping together in the background, setting up to take a photo, they are the main spectators. The mobile phone holders begin finding each other in pairs touching hands and begging contact improvisation between each other, they dance, run and move together in pairs before dispersing once again. But then a call is heard from one of the group members who has hijacked the tourist's photo, they are yelling in Hungarian for her to move out of the photo, she in turn yells to the rest of the group to jump in on the photo. In a 20 person photo bomb the group descends and poses into the Hungarian group holding position until the photographer half begrudging half laughing takes the photo in utter confusion to all. The group disperses again.

Flash Mob 4 Traffic Control

The traffic lights flick to red and the pedestrian crossing to green at the perpetually congested traffic crossing. People walk from either side across the zebra crossing forming a line in front of the waiting traffic. Vomiting, retching sounds echoes out as the line hurls invisible violence over arm with rage at the standing cars. The hurls, turn into violent slaps still aimed at the vehicles whose drivers sit mesmerised at the sight before them. The slaps finish and the group drops to their knee throwing their bodies up to the heavens heads touching the ground before pulling back over their bodies in a scream of anguish. The group stands back up and links arms across the shoulders holding the traffic in silence. One van revs its engine weakly in threat but stops, perhaps knowing the group will not move or perhaps out of the lack of the same initiative by the other forty cars held at standstill. The silence becomes deafening as the traffic is held for a full cycle of traffic lights before the group moves off the road and away.

A discussion followed amongst the group in the large square about what happened and how improvements could be made. The facilitators made it clear with the group that this was just the start of something that could be made great. The group loved the series of flash mobs and left on a high from the Focus Atelier workshops, most would return for the debate later that evening.

Debate

The debate was run by Miki Braniste who very quickly proved inadequate to get an effective active discussion among participants running. In the discussion George Weilgus, Kurt Murray and Iulia Benze left conversation threads hanging in the air for Miki to jump on to steer the conversation into something more lively and at odds to search for depth within the subject matter that was Social Change. Mikki missed every cue and was a bit out of her element, however in spite of this the debate become very a powerful and reflective view of Alternative Actors Workshop Series as a whole. George, Iulia and Kurt discussed the details of the practices and how they were demonstrated and the desired effect of such work. The participants who were present spoke at length of their experiences and struggles with various tasks presented to them during the workshops and with overwhelming positive growth at the challenges they overcame in the process. The Debate

lasted two hours and hour longer than planned and was followed by free vegan food and drinks to all who attended.

Bubble Performance

A small stage amidst large parkland surrounded by 20 tower blocks is the stage set for the performance. It's cold, a lot colder than the day before and the day after will be. Kurt and Iulia with the help of other members of Reciproca get buckets of water from the stream down the hill and bring them back up. Kurt mixes the solutions for the bubbles and begins experimenting as a large group of children from the surrounding blocks under care by to workers are brought over by Lorand. Our audience is lively and incredibly excited. Kurt now presented as Doctor Bubble begins the show translated into Romanian via Iulia Benze now as Milkshake the clown. Doctor Bubble does small bubbles, handstands and juggles knives before getting to the big stuff. The kids are crazy, mostly brought up in rough backgrounds that have left them deprived of such experiences as they are having now. Their promises to not run on stage snap in two as the wind changes back and forth sending bubbles back across the stage. As the bubbles get bigger the kids grow wilder running back and forth and chasing a single surviving giant bubble a hundred metres into the park before it pops of its own volition. The show concludes with giant nets sending swarms of clouds of bubbles across the audience with the kids so ecstatic after would that Doctor Bubble and Milkshake put each child individually inside a giant bubble each. After the kids leave the members of Reciproca and other residents of the tower blocks who have come down go into the bubbles. The remaining big bubble liquid is given to the residents before we leave.

Response to event /Future Possibilities

The overall response to the event was extremely positive. The Alternative Actors Workshops made the biggest impact of all the workshops in the Focus Atelier based on responses from those who attended all. The impact of our presence presented the participants with new levels of enthusiasm in their various life pursuits and the tools for attaining different perceptions of the world around them. Lorand the organiser who through and through truly spearheaded and made this remarkable set of workshops possible is now a flurry of ideas and thoughts for the future. At the end of the debate when asked what the future may hold Lorand stated the idea of starting a Theatre Laboratory with collaboration with International and local artists to pursue further development. The next day Lorand had coffee and breakfast with Iulia and Kurt who explained exactly what a Theatre Laboratory is and brainstormed the idea with him at length. Kurt offered the idea to him of creating a Street Theatre Laboratory to focus the intentions of radical theatre into an area where the most impact of created works could be made based on the Invisible Theatre and Flash Mob results. Lorand was hesitant however Kurt and Iulia developed such a passion for the concept that they are now looking to rebrand Playhouse International into the Street Theatre Laboratory focus in the near future for workshops, exploration and development of the performing arts. The relationship formed

between Reciproca and RTR as a result of these workshops is a strong bond that will definitely occur again in the future based on the work put in by all during Focus Atelier.

Podul, Bucharest



Workshops

After the amazing experience of Cluj we three facilitators had concerns that Bucharest would be a grind of workshops knowing that the best was already behind us. The Cluj experience had been such an improvement on the previous workshops from the year before in Brasov and Carei that it seemed a one of dreamlike event, how wrong we were. The numbers for the duration of the ten days were never less than 20 participants and by the third day we extended the workshops by adding an early session of two hours so that we were teaching at Podul from 3pm to 9pm and often leaving between 9:30 and 10pm, such was the enthusiasm for our work. Unlike the varied backgrounds of participants at Cluj, the participants of Podul all had a hunger for performance and an internal knowledge that their needs were not being provided by the current climate of the arts education in Bucharest. First day the quote from one student was, 'I cannot bear to think that you will leave in ten days'. Between Identity Deconstruction and Theatre of the Oppressed the students were challenged at every level, while behind the scenes the facilitators constructed a skeleton of a show out of the results of everything they created. The challenges were great with new exercises and combinations of exercises tried out on the participants by all the facilitators. The twenty strong group who stayed through the whole process became the performers of The Organic Cabaret Creation.

Organic Cabaret Creation Rehearsals

The idea behind this was aimed at a showing of work to the general public by the end of the ten days; as well through a two page programme, synopsis and bios of participants and facilitators. This would be not a direct aim but reveal itself through the standard workshops and then be pieced together when the time was right, and it happened just like that. All the work was generated by the participants from the exercises presented. The core of the work came from Poems, movements and objects crafted into monologues and duologues to created short episodes linked with other creations of the previous week to bring about the piece. It was rehearsed over four days and presented on the evening of the fourth day. The focus of the full push of the work was the emotional and physical commitment of the actors to that which that they created. The facilitators acted as directors working in unison and individually pushing the limits of comfort for the work as a whole, the participants rising to the challenge. The work did not come without challenges, as the creations brought people close to personal emotional traumas and truths within themselves for some it was a hard experience. One participant stated her poem brought back an unspoken trauma from her life, to adapt to this we instructed she cut up her poem and rearrange it as to give the trauma new meaning whilst disguising its origin enough to make it bearable to perform. Another participant refused outright to perform her poem at all stating to the director of the Podul that the facilitators where arrogant and manipulative. To accommodate this we made it open to the group that performing their poems was not compulsory and the participant in question after creating a scene with her movements and the poem and movements of another, created a scene she loved so much that she jumped at the opportunity to put her poem back in when it was offered as an option. Each of the participants came across struggles and walls within their creations and where treated like committed professionals with strong discipline throughout by the facilitator come directors.

Performance

The evening's performance was exceptional; to be there it was hard to believe that it had all come to light in just ten days. The work and commitment of the participants presented a work much more powerful than something so quickly devised could have ever been expected. The work was powerful and emotional, it linked together with fluid commitment and for at least three of the participants was their very first stage experience. Over 60 spectators viewed the work and were engaged throughout which showed through the pin drop silences that were created during the show. It was a post-modern representation of the dreams, traumas, triumphs, loves lost, joys and tragedies of the cast expressed with full intent of emotion. Some spectators flinched in their seats at the expressions of their family members in the cast expressing things directly related to them by name or story others laughed, some still cried. It was a powerful evening of emotion and commitment at a new level to self-truth and performance. The story was connected to actors returning time and again to various cleaning objects with which they repeatedly tidied the space or transformed into weapons, tribal dance objects, people and times of ancients past returning again and again to inform the audience that they are just mops, brooms, bags of rubbish etc... The personal objects were entered into the space with each new poem ending with the Director of Podul Costache standing on log surrounded by his performers screaming at him repeatedly 'I look in the mirror and there I am not' to crescendo before the Director dropped his object the box and solo repeated the line one last time



leading into blackout.

Response to event/Future Possibilities

“Seeing this makes me want to burn down the Romanian system and start again.”

- Costache, PODUL Director

After a curtain call of applause by the audience, Iulia announced a question and answer session to the show. The audience praised the work coming from varying backgrounds and education in theatre. One woman, a psychoanalyst, broke down the show in its detail with praise, another member stated how he was not educated well in these things but wanted to say how much he connected with the powerful emotions presented before him stirring the audience to another applause. One audience member praised Costache for his poem personally asking how he managed to create an English Shakespearian soliloquy with such accuracy, then he went on to rant about foot fetish references (the actors did not wear shoes during the performance) and after five minutes it became quite clear his education and eccentricities were becoming foot pornography and he was shut down by numerous audience members and facilitators. The cast discussed their experiences in the ten day period with positive appreciation before we called an end to the discussion.

Costache the Director of Podul stated that he wanted ‘burn down the theatre of the old Romanian system of theatre just to start again’ to George at one point based on what he was seeing in our workshops. Costache also said to Kurt and Iulia at one stage that he was amazed at how much we were pushing the students to improve effectively and that he would have some deep soul searching to do in the way that he would approach things differently. Costache video recorded every moment of the workshops and all of us encouraged him to take whatever he wants from our teaching practice and move forward with it. The group of Podul is the most tight it has been in years, since the previous professor died and was replaced by Costache who up until this moment had not fully accepted the mantel. The connection and knowledge of these participants has come from our workshops and their natural ability to bring a group together and recent Facebook photos show this group is still hanging out together. On that last evening each of us received different words of praise from students about their experience in the past ten days, their appreciation and their desire for us to return, my statement was often the same ‘There is three of us and twenty of you, if you get together to make it happen then we will come and it will happen all the faster’. George stated a desire to come back to Podul for a full month working consistently to the point we got to in ten days and taking it further using forum theatre audience interaction as a platform for incremental development of a continuing work, Iulia and Kurt agree. For the three of us as facilitators this series even more so than Cluj formed a marked development in our roles. As individuals we all tried new things and even more exciting was the co-directing of a production witch can so easily go awry in theatre but between the three of us worked with ebb and flow to the full creation of the work. I am excited about what any future workshop series will occur as from this time in Romania a powerful evolutionary step has occurred in the way we three work not just individuals but as a group.