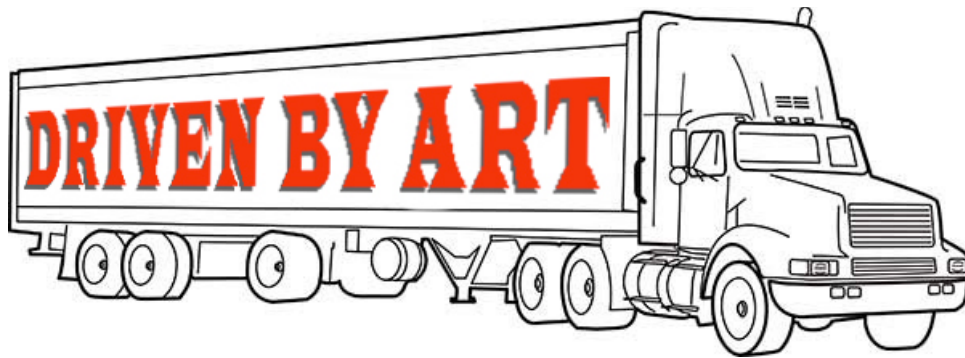


Third Party Productions, together with their associates are looking for new audiences and new partners to make something a little bit different.

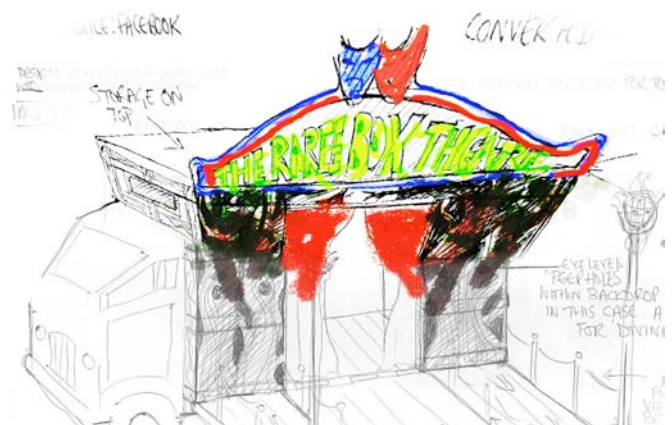


Combining visual and performance art to create a new audience experience. One where an installation informs a narrative, which uses visual art to enhance its tale and creates a fully immersive experience for participants.

Event based theatre with a narrative drive, live music, dance, drama and festival scaled effects.

A theatre critic once described our work as a Raree box. We looked it up:

A Raree box is a storyteller's prop, a visual aid, a peep show which enhances the narrative, heightens the intrigue, beguiles the eye and, persuades the audience to stay and take the next step into the story, and part with another sum of money.



We want to make a Raree box the size of a truck.

We believe that the audience for this work will be generated in association with festivals, art galleries and theatres looking to expand their audiences or to engage with new consumer groups, Councils and visitor attractions looking for a unique promotion.

We have toured plays throughout the UK and Europe, to theatres, studios and festivals, performing indoors and out, with a common or a different language, and now want to explore this multiple perspective as both a new platform for narrative theatre and a reflexive driver for telling a story.

We can think of three ways to do this:

1. We find an artist who gets the idea and channel their input into the theatre creative process, letting the concepts generated thereby drive the theatrical conceit.
2. Think of the story we want to tell and let that drive the rest of the creative process,
3. From a community, establish a college of artists in various disciplines and work to a conceptual unity.

1. Driven by Art

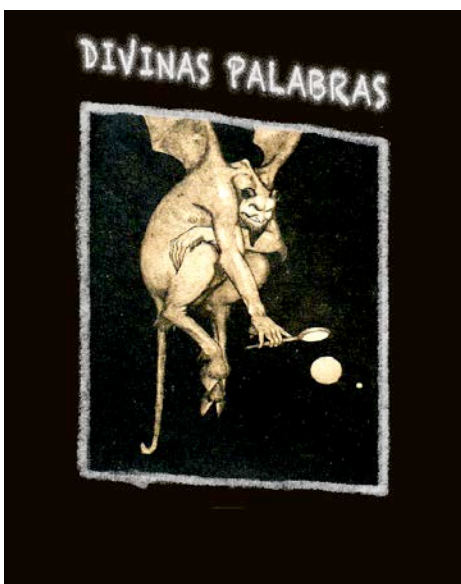
We find an artist who gets the idea and channel their input into the theatre creative process, letting the concepts generated thereby drive the theatrical conceit.

This is a wild idea and the first one that we had, it would all depend on finding the right artist, a name like Grayson Perry or the Chapman brothers would make it an interesting proposition for a wide range of venues.

As theatricals, we would need a guide through the world of visual arts.

2. Devils in the Dust: Divinas Palabras.

We think of the story we want to tell and let that drive the rest of the creative process.



A Strange and fascinating play; a picaresque, set in Galicia with a freak in a cart, an animatronic encephalitic dwarf: a sideshow curiosity. Fought over as a means of income at fairs, lost in drunken revelry, killed and reborn in a redemptive passion. Bizarre characters, base double-dealing, low life and a goat goblin devil that flies in the night; a world in short, which my colleague would describe as gleety and gloomy but then he's not from around these parts.

Original score Celtic music & song, drama, dance: episodic multi media story telling to



tantalise the passing eye and drive the story forward.

A couple of years ago we spent some time in Galicia in R&D for a three language version of the piece with a company of Galician clowns. We resolved that the only way we would want to do it was as a multi discipline piece requiring a large and probably outdoor performance space. This may be its time. The key is that in Galicia, devils are real – they live in the woods; also, they have some great tunes. The possibilities for artistic input into the raree box are beguiling. I believe we are visualising fires, projection art, musician actors and dancers.

And the Raree Box of course, a standalone exhibit available for all the time when there is no performance.

3. Produced by a community of artists.

I think this one is driven by the theatre piece and the art content is commissioned or curated by the company – or perhaps - the art smartest of our associates. It's important to keep the process open and collaborative in order to generate the unlooked for ideas which will make the experience unique.

We would be looking among visual and installation art, video/film art, sound installation and sculpture, with a particular interest in moving sculpture, mechanics and transformations, some hands-on. All of which would concord with our travelling showman aesthetic.

We have been incorporating video into our work, in a simple way – complementary and mildly interactive, using original film by Postgate & Firmin in *The Sagas of Noggin the Nog*, and as a visual accompaniment, scene setting and an additional story telling device to the life and work of Pug in *The Man in the Wideawake Hat*. Our work has often been framed with a meta-theatricality built around the performer's relationship with the audience, the text and the character he plays. We would like to use live camerawork to extend this with a shooting script that includes both offstage characters and actors. This will be incorporated into the large screen projection that will be part of the performance art of the installation/performance.

One of our associates is Richard Houghton of HKD, creative museum and exhibition designers. Working with arts and science, Richard is a source of great insights and experience in how to manage the kind of space we envisage in and around the raree box.

Have fun, ride the goat, give us a call: 07768 694211

Most of **Third Party's** work has been based on Classic, deconstructed and re-imagined to produce fast paced, visually and physically expressive theatre that allows the audience into the narrative of the play without necessarily being reliant on text. For the last ten years we have been collaborating with John Wright who many will know from *Trestle* and *Told by an Idiot*. Our productions always include live music.

Times change and, like many, we're looking for a new vehicle for narrative theatre. This last year we have been performing for families – Theatre Royal Brighton [Brighton Festival], and touring – *The Sagas of Noggin the Nog*. *Noggin* is very popular with audiences and has a strong cross-generational appeal. It can be revived as part of a package using the same stage for performances.