

Vamos Theatre in association with The Hereford Courtyard presents



FINDING JOY



FINDING JOY EDUCATION PACK

SECTION 1: INTRODUCTION

This pack is for teachers and students to use before or after seeing a performance of *Finding Joy*. It contains lots of useful background information about the production and how it has been made, and some great resources for teachers. There are interviews, Q and As, activities, drama exercises, and links to further reading which we hope will inspire students and teachers to learn more about full mask, and make their own great work for exams.

Welcome to Vamos Theatre

Vamos Theatre is the UK's leading professional full mask theatre company. We devise and tour accessible, humorous and fearless work which showcases the best in full mask performance, which has no words. Our productions are known for their visual inventiveness, original music, wit and innovation, and the themes we explore are often challenging and emotionally resonant. Vamos is dedicated to making work based on stories of real people, and our productions are rooted in true life experiences and events. We formed in 2006, and are based in Worcester in the West Midlands.

For more about us and the Vamos team visit www.vamostheatre.co.uk

What is full mask theatre?

The answer is in the title! It's theatre in which the actor wears a mask that covers the entire face. When wearing a full mask you can't speak, so all acting is done non-verbally....think of black and white silent movies. To be successful, full mask theatre needs to be performed with physical precision, and be both detailed and economic. Full mask theatre cuts through to exactly what needs to be told, without words.

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SECTION 2: ABOUT FINDING JOY

Story synopsis:

Finding Joy is about one family's experience of dementia, and is based on a true story.

Scene 1

Joy is at home on her 83rd birthday. Her daughter, Jean, arrives with a present, which is a handbag. Joy's grandson, Danny, gives her a card and a balloon, and then gets a text and dashes out to meet his mate. Jean asks Joy to get some milk from the fridge, but Joy forgets what she wants and gets mayonnaise instead.

Scene 2

It's now evening, and Danny meets his mate, Billy, in the street. They take some drugs that Billy has brought. Danny notices Joy wandering in the street. She is wearing a table cloth instead of a coat and a plastic bag on one foot instead of a shoe. Despite his state, Danny realises she needs to get home and so takes her back to her house.

Scene 3

Danny tries to get Joy ready for bed, and can't work out how to do anything right. He finds an old cine-film reel in a cupboard, and asks if he can keep it. After lots of difficulty, he gets her into bed, and heads back out. Meanwhile, Joy can't find her beloved handbag: it's usually under her pillow, but Danny has put it on the floor at the end of her bed. As she tries to reach it, she falls. We hear the sound of an ambulance siren.

Scene 4

The ambulance siren turns into a different kind of siren, one used to warn people in World War 2 (1939 - 1945) about an imminent air raid. Old Joy is in the scene watching her younger self, as she remembers it. Young Joy is joined by her mother, who helps her into the shelter and comforts her. The sound turns back into a modern day ambulance siren.

Scene 5

Joy is in the A and E department. Jean arrives to check on her mum. Then the consultant, a specialist doctor, comes in to examine Joy. He is insensitive to Joy and only communicates with Jean. He discovers Joy's hip is damaged and tells the nurse to take Joy for an X-ray.

Scene 6

Joy has an X-ray on her hip. She finds the experience stressful, and so begins to think about a time in her childhood which was also frightening, when she was evacuated during World War 2. This scene, set in a train station, shows Little Joy being evacuated and finishes with her leaving on the train whilst her mother cries. Old Joy sits on the bed in the modern day hospital and cries.

Scene 7

Joy is now on a ward. Some nurses are kind and have time for her, some are too busy. Another patient in the ward bullies Joy, teasing and upsetting her. When Danny arrives to visit, Joy asks him to help her to leave. At first, Danny won't agree, but when he sees more of what she is experiencing, and how unhappy she is, he agrees to take her home,

Scene 8

It is now a few weeks later, and Joy is living back at home. Danny comes round, and brings the cine-film from Joy's cupboard that he has had transferred to DVD. He and Joy watch it together. The black and white film shows footage of Little Joy and her mother on the beach, along with their

West Highland terrier. We see Little Joy calling the dog and pretending to conduct music – these explain two mannerisms which Old Joy still has.

Scene 9

After the film showing, Billy arrives at the house, as he and Danny have arranged to watch a football match. After celebrating a goal, the boys get too boisterous and accidentally hit Joy with a pillow. This upsets her and she decides to go out. Danny is exasperated, as he wants to watch the match, but eventually agrees.

Scene 10

Set in the 1950s, this scene introduces us to Joy when she was 25 and working in a sewing shop. It's the day when she meets her future husband, Walter. He arrives at the shop wanting to have some trousers taken in, and Joy falls instantly in love.

Scene 11

Joy and Walter go dancing, and through the choreography, they move from courting to engagement and finally their marriage.

Scene 12

We move back to the present day. Danny and Joy have been shopping and now it's time for Danny to help Joy to bed. This time, with all that he has learned, he knows how to keep her calm and happy. He accepts her dementia, and loves her for who she is. Through his playfulness and creativity, she stays contented and happy to be looked after by him.

Scene 13

Joy dreams of going for a picnic with Walter and feeding the ducks. It begins to rain and they pull the umbrella down so they can't be seen. When the umbrella comes up again, they have a little baby – who will, of course, grow up to be Jean.

Scene 14

Back in Joy's house, Danny finds Joy throwing bits of bread – he doesn't know it is because she is feeding the ducks, but he joins in. By the time Jean arrives, there is bread everywhere. Danny and Joy tease Jean, who is stressed and tired. She finally loses her temper and begins to pack a suitcase for Joy – she can't cope with caring for her mum anymore. Danny and Jean have a huge row, during which Joy slips unnoticed out of the front door.

Scene 15

It is evening, and Joy is lost – something that can often happen to people with dementia as they get confused and can't remember the way home. Joy is dazzled by headlights and stressed by the traffic noise. In her mind, she is back at the train station, with her mum being bombed in the war, and with Walter. Eventually she finds herself in the middle of the road, with cars hooting all around her. Just then Danny finds her and pulls her to safety and with Jean, takes her back home.

Scene 16

At Joy's house, Jean and Danny try to make Joy comfortable. It's a relief to have her safely home, and losing her has made both of them realise how much they love her. Jean is constantly stressed trying to juggle her work and care, and it often makes her angry. In a tentative way, Jean tries to become more playful, and to accept both her son and mum more openly. Joy dances with Danny, and then insists that Jean dance with her too. Jean does so, and holds her mum in a fierce hug of relief and love.

Where the story came from

All our shows are made after several years of research into the subject matter. With *Finding Joy* it was the discovery of one particular true story that gave the show its central focus. Writer and director Rachael Savage met with a family friend, Penny Greenway, founder of the movement-play specialist company, JABADAO, and heard how Penny's teenage son, Rowan, was caring for his grandmother, Audrey, who was living with dementia. Rowan was a natural, and his care was unconventional. He would take Audrey out in the car or watch football with her – always caring for her with playfulness and acceptance. The story of *Finding Joy* was devised in rehearsal, based on these experiences, and those of other people we'd talked to during the research process. The message of *Finding Joy* is that people living with dementia should be valued for who they are, despite the illness they live with, and that their lives are valuable.

About the structure

Finding Joy uses a non-linear structure, interspersing scenes set in modern day with flashbacks to the 1940s and 1950s, in which aspects of Joy's life are gradually revealed. So, during the show, we meet Joy at three stages in her life: as Little Joy aged 8 (1940), Young Joy aged 25 (1957), and Old Joy at 83 (modern day). When you watch the show, see if you can spot which decade the action is taking place in – there are clues in the music and the costumes.

The show's theme: what is dementia?

The word 'dementia' describes a set of symptoms that may include memory loss and difficulties with thinking, problem-solving or language. A person with dementia may also experience changes in their mood or behaviour. Dementia is caused when the brain is damaged by diseases, such as Alzheimer's or a series of strokes. Alzheimer's disease is the most common cause of dementia, but not the only one, and there are different types of dementia. The specific symptoms that someone with dementia experiences will depend on the parts of the brain that are damaged and the disease that is causing the dementia. As of 2017, there are currently around 850,000 people in the UK with dementia. It mainly affects people over the age of 65 (one in 14 people in this age group have dementia), and the likelihood of developing dementia increases significantly with age. However, dementia can affect younger people too. There are more than 42,000 people in the UK under 65 with dementia.

Thank you to Alzheimer's Society for this description. You can read more on their website at www.alzheimers.org.uk

SECTION 3: THE MAKING OF FINDING JOY

Many people have been involved in making *Finding Joy*. We've asked some of our production team to share a typical day working on the show, and ways into the profession for young people.

Director: Rachael Savage

Describe a typical day working for Vamos...

There isn't really a typical day working for Vamos – every day really is different – but in terms of directing *Finding Joy*, the day usually begins with a production meeting, where I meet the other members of the team to discuss what needs doing. Then it's into the rehearsal room, where we usually start with a warm-up – a game such as Big Baddy which wakes you up and tests your concentration. It gets everyone focussed. I always have a really organised rehearsal schedule, as there's so much to do, and we work through scenes making sure we keep to it. Rehearsal times are very, very busy, and the other parts of being an Artistic Director carry on too, so it gets very intense, but it's always worth it when we get the show up and on the road.

How did you become a director?

I went to Drama School and did a BA Degree where I specialised in directing. I then worked as an actor for ten years to learn from other directors how to direct. I'm what actors call an 'actor's director' as I understand how it feels to perform. I've worked with some directors that are so intellectual that I had to keep stopping them to ask what on earth they were talking about. So, how can someone become a director? By gaining experience in theatre from school, drama school, university, and then directing as much as possible. An additional important skill is to be able to look after people - actors can be fragile beasts.

Set and Costume Designer: Carl Davies***Describe a typical day working for Vamos...***

Each day is different and no day's the same. Usually I walk to work through town bright and early picking up items of costumes from the rehearsal notes I received the night before. I say hi to everyone in the rehearsal room, have a coffee and a catch up with the production team to check the plan of action. Costumes can be worked on and props sourced while the actors are on set. I'll do most of my notes and by lunch time I can reconvene with the rest of the team looking at the scenes rehearsed in the morning, then I'll do any notes that come from the morning session. While the actors have lunch I'll often work on the set, and re fit the costumes if needed when they arrive back. The second half of the day will be alterations, painting and prop making, then I'll watch some scenes. Once the actors have gone I'm free to paint the set and continue with the alterations for the next day's rehearsals: all in all, having a jolly good creative and collaborative day.

What skills do you need to become a set and costume designer?

You need imagination, or the drive to find out what it is that's asked of you, and to be creative. It helps to be able to draw, though a lot of designers can't draw, but still have the ideas. A lot of the time designers will do lots of the making and construction. I'd say having lots of skills helps you get regular work. Try to learn all the time - the more you can do, the more you are open to job opportunities.

Lighting Designer: Chris Barham***Describe a typical day working for Vamos...***

My day starts with a need to hunt down munchies for the production desk, where a high intake of sugar and caffeine is often needed to get through the long technical rehearsals. These require high levels of concentration and button pushing. There are a lot of numbers involved in programming the lighting for a show. Once a rig check is complete (where we make sure that all the lights are still working since the day before!) we continue where we left off with our technical rehearsal, stopping when any technical problem arises. This is the first chance for me to see how the lighting that I have drawn on a lighting plan actually looks on stage with the set, cast in costume, colours put in the lights, and focused to certain areas. I will be watching for dark areas that need more light, or bright areas that need less light, and tweaking the intensity of various lanterns, to give an overall balanced and 'painted' look to the scenes. The tech is eventually completed, the show file saved, and now it's time for a dress rehearsal. One last chance before we have an audience, to make sure everything is just right!

How did you become a lighting designer?

I trained in Technical Theatre at RADA (Royal Academy of Dramatic Art). The course introduced me to the art of lighting design, and the equipment/technical processes involved. Many drama schools and universities offer lighting design and technical theatre degrees, and I currently work at a university, teaching the next generation of technical theatre specialists/lighting designers.

Composer: Janie Armour***Describe a typical day working for Vamos...***

I'm very lucky with Vamos, as I get to work on the music in rehearsal with the performers from the start, rather than it be an add on: so my day will often begin with getting the rehearsal PA switched on and tested. Then I'll usually join in with the warm up, unless I'm too sleepy. Whilst the scenes are being worked on, I'll try different mixes and lengths of the music I've written, and edit as I go along so that the music suits the scene. If the pace isn't feeling right, I'll often try other people's music too, just to check a feel or tempo. The best bit about how I work with Vamos is that I can adapt the soundtrack as we go along, so it can really support the action. Once we've finished rehearsals I make sure everything's switched off and head home to do more editing!

What skills do you need to become a theatre composer?

You need to have a good grounding in making music, though there are no rules about how you get that. A theatre composer can be self-taught or formally trained, but has to be able to apply their music in practice, so you'll need the skills of putting your ideas over to other musicians, as well as playing, programming and recording your own music. It helps to be able to play an instrument because it gives you a solid understanding of how music works, but it's equally possible to do everything using software. It helps to go to lots of theatre and learn about the particular role music has in theatre – it's not the same as any other genre, even film. Lastly, you have to learn not to be precious – theatre is a team game and you have to compromise all the time, in a good way.

Performer: Sarah Hawkins***Describe your typical day in the rehearsal room...***

We always start with a cup of tea in hand! There's half an hour to warm up how you wish - the brave do HITT workouts, but I prefer to stretch. Then we'll always come together to play a game. At the start of the rehearsal process we might spend all day working on our characters or learning dance routines with our choreographer. Then we'll spend a couple of weeks gradually working through the show, scene by scene. Lunch is spent in Café Bliss, the fab Mexican influenced cafe we're lucky enough to have in the building. After lunch, energy levels aren't as high, so we might focus on adding more detail to a scene instead of dancing or learning something brand new. This is also a good time for costume fittings (my favourite!) and photoshoots. Once we've packed up for the day we often head into town for food together, because we're friends too!

What advice would you give to someone who wants to be an actor?

Be part of a youth theatre you love. I joined Vamos Young People's Theatre when I was 17. I applied for drama school, didn't get in, but carried on with youth theatre and continued developing my mask skills. I was offered a part in their first full-length professional production which toured for a year. Since then I've been on seven tours in different shows, and been involved in many other aspects of the company - care home shows, walkabout, workshop leading, conferences, even some of the behind-the-scenes stuff like organising international travel. That may not be everyone's idea of fun, but I find it rewarding. It's about using your other skills and being a useful asset to a company.

SECTION 4: ACTIVITIES

In this section, we'd like to share three simple drama exercises which we use in making all our shows. The aims of these exercises are:

- To establish physical character using pace, pause, gesture and isolation
- To establish the importance of clarity in non-verbal communication
- To look at the use of music in mask theatre

These exercises are designed specifically for mask theatre, but the skills of establishing character, clarity of movement and creating atmosphere are equally applicable to any kind of theatre.

If you are a teacher and interested in trying out mask theatre with your students, we produce a Full Mask Set which is perfect for use in your own full mask productions or follow up sessions after seeing a Vamos performance. See more at:

www.vamostheatre.co.uk/merchandise

Exercise 1 Catwalk

 **You will need:**

- Eight Vamos masks (or more if you have them): the exercise also works unmasked if you don't yet have a mask set
- Upbeat, fast 'catwalk' music, ideally without words
- A camera device

Stage 1: Striking a pose

All actors split into two different groups and start at opposite corners of the back of the stage. You should have as many masks as possible taking part i.e. all eight masks. One at a time, each actor walks to centre stage in the way they think that their character would walk on a catwalk. They then pull three poses, with pauses in between, so that the full mask has time to be read by the audience. Their last pose could be encouraged to be ridiculous or out of character. They then walk to the opposite side of where they started, and the first person waiting on that side takes their turn.

Stage 2: the Full Collection photo

When all the actors have had their turn, ask all the catwalk characters to come back on stage to do their final pose. Ask them to be on their best behaviour, and take a photo. Now ask them to show their true colours, their 'other side', reacting to other people around them, and take a second photo.

This is an exercise in which the whole group gets the chance to have a go.

Exercise 2 Two people meet



You will need:

- Two chairs
- Two Vamos masks, if you have them
- Music of your choice, ideally without words

When the music starts, two people come on stage entering one at a time (tell them who goes first). The first character should sit down on one of the chairs, which cues the second character to enter the stage and sit on the other chair.

When each mask enters the stage, ask them to come on in character, look around at the whole audience so that everyone gets to see the mask, look at the chair, look at the audience and then go and sit down. We describe this as ‘audience, chair, audience, go.’

When both characters are sitting down, they should then clock (look at) each other five times, and then leave the stage, one at a time. When each mask exits, they need to first look at the audience, look at the exit, look at the audience and then leave. We describe this as ‘audience, exit, audience, go.’

1. Beginning: “Audience, chair, audience, go.”
2. Middle: Clock each other five times.
3. End: “Audience, exit, audience, go.”



Discuss:

- What worked, and what the story was
- The internal monologue (what the characters were ‘saying’ in their heads: see the last section of the Pack for a more detail)
- The importance of the scene having a beginning, a middle and an end, which gives the scene structure



Development:

Joy and Danny look through photographs

Follow the exercise again, but instead of the characters clocking each other five times, put a small photo album in a bag and have Danny give it to Joy as a present. Watch how they react whilst looking through the photos.

Exercise 3 Using a mask script

You will need:

- Four masks: An older woman, a harrassed mum: a young husband, a young wife
- A selection of props, including a baby
- A selection of music, from popular music to classical with everything in between!

This exercise breaks down into three stages. Each stage focuses on making sure that the actor has complete clarity in their movements, and their internal monologue can be read by the audience. Look up the stage direction 'clock' in the final section of this Pack if you need to.

Stage 1:

Split the group into pairs. If there is an odd number, one lucky group can have a director. In pairs, read the scripts included here from *Finding Joy*. Ask the actors to walk either of the scripts through and be aware of how they are 'saying' the lines with their body. Each actor should have an awareness of the pace of the character's walk and movements and what gestures they are using to reflect the internal monologue.

Stage 2:

Once they have learnt the script, the actors perform the scene without using words. Both actors need to constantly check that they are clearly conveying their internal monologue through their bodies. It is also important to ensure that only one person has the focus at a time so the audience are able to understand where to look (for more on this, see the final section of this Pack.)

Stage 3:

Mask work is impossible without a director or outside eye. Ask another group member or the audience to be the outside eye and give feedback. Discussion points could include:

Discuss:

- Did we understand what was going on?
- Did we understand what the characters were saying, thinking or feeling?
- Did we know who to be watching at any one time?
- How could we physically say something more clearly?

Development:

Find a piece of music that either supports or distracts from the action and play it as you run the scene again. Here are some suggestions of different music to try:

- A well-known song with lyrics
- A piece of instrumental music
- A piece of music from a well-known film
- A particularly fast or slow piece of music

Discuss:

- What did each piece of music do to the scene?
- What happened when you played a song with lyrics?
- What happened to the pace of the scene?
- How did it feel to perform with the music?

Scripts: *Finding Joy* Mask Scenes

Option 1: Joy's 83rd birthday (Joy and Jean)

[Joy opens the door. Smartens herself. Feels for hanky up one sleeve; looks]

Joy: *"it's not there."* [Feels, then looks for hanky in other sleeve] *"Odd."* [Sees it on the table] *"Oh there it is."*

[Walks forward, picks it up, flicks it. Closes handbag and puts on left arm. Closes the door behind her. Dabs nose with handkerchief and tucks into watch strap]

Joy: *"Better. Now what time is it?"* [Clock, checks watch] *"She's late!"* [Winds watch] *"She's always late."*

[Jean knocks at the door]

Joy: *"Ah here she is!"*

[Jean enters with shopping bags through stage left door and closes it behind her. Sighs. Looks to Joy]

Joy: *"You're late."*

Jean: *"Oh for goodness sake."* [Puts gift bag down and looks in shopping bag] *"I got your milk."*

Joy: *"Ah yes, put that in the fridge."*

[Jean opens fridge] *"Hmm where shall I put it?"* [Puts on bottom shelf. Closes fridge. Posts carrier bag into top right corner] *"Right, what are all these letters? One from Marge, one from Janet..."*

Joy: *"Yes, I've got one from Betty."*

Jean: *"Huh, she's popular."* [Tosses post onto table. Picks up gift bag] *"I got you a present!"* [Walks towards Joy awkwardly with bag outstretched]

Joy: *"Thank you."* [Pulls out handbag] *"Oh dear."* [Puts bag back and turns to put it in the cupboard]

Jean: *"Wh... hey! Give that here."* [Puts gift bag on floor and pulls out handbag] *"It's got a little zippy pocket..."*

Joy: *"You need to get a hair cut..."*

Jean: *"Get off mum. And, it's got a long strap so you can put it on your shoulder and have your hands free!"*

Joy: *"Yes but I like this bag, the straps go on my arm, like this."*

Jean: *"Grrr."* [Puts bag back into gift bag]

Option 2: Picnic (Young Joy and Walter)

[Walter and Young Joy enter from stage right. Walter has picnic basket and umbrella, Young Joy has blanket]

Both: *"What a lovely spot."*

Young Joy: *"Shall we sit there?"*

Walter: *"Yes."*

[Young Joy walks over to stage left and puts blanket on floor. She sits, Walter sits. They snuggle closer with the basket in between them. Walter puts his arm around her shoulders. Young Joy looks at his hand and strokes it]

Young Joy: *"Oh look! Our rings!"*

[Twinkle rings. Clock each other. Young Joy entwines their fingers. Both sigh]

Young Joy: *"Look, ducks!"*

Walter: *"Oh yes."*

[Young Joy gets bread out of the basket. Throw three pieces each]

Walter: *"Oh, it's raining."*

Young Joy: *"Quick, get the brolly."*

[Brolly goes up]

Young Joy: *"Phew."*

[They look at each other, clock slowly to audience, go in for snog. Walter brings brolly down in front of them. Behind the umbrella, Joy takes the baby out of the basket without the audience seeing and cradles it in her arms. When Joy is ready, Walter lifts up the umbrella again. Walter and Young Joy look at each other, look out, sigh]

Young Joy: *"Who's a pretty girl?"* [Sniffs baby's bottom] *"Urgh! Take her."*

Walter: [Takes the baby. Jiggle.] *"Sniff. Urgh."*

Young Joy: *"Give her here."* [Takes the baby, starts to walk off stage left. Turns] *"Come on."*

Walter: *"Coming."*

[Walter stands up with basket and brolly. Throws last piece of bread to the ducks and exits stage left]

SECTION 5: USEFUL THEATRE TERMS

Mask theatre, and theatre in general, has some specialist terms: knowing them will help you to understand the language of theatre better and enable you to analyse and discuss what you see more effectively. Here are a few of the most useful:

Mask theatre terms

Internal monologue

Audiences comment on how easy it must be for actors not to have to learn lines; this couldn't be further from the truth! We have scripts for all our productions, but they are very different from those conventionally used in theatre. The 'lines' that mask actors use are spoken internally, and this is called an 'internal monologue' or internal dialogue. We often rehearse by speaking the internal monologue out loud, with masks off.

Clocking

This is a technique intrinsic to mask acting, where the mask looks straight at the audience for a brief time. It is a moment of connection between the mask and the audience, and gives the viewer a chance to interpret what the mask is thinking.

Counter mask

This is when the actor plays the opposite emotion to the one written on the mask. Why? A mask that plays the same emotion will soon become boring and predictable. Counter mask is played through gesture, physicality and pace, and goes against the expression on the mask. This is often the moment when the audience think that an actor has changed their mask, or that their mask is moving.

Giving focus

As a basic rule, only one mask should have the focus at once on stage. To give the focus as an actor, look at where you want the focus of the audience to be. If you want to go unnoticed then you need to "disappear", for example; look down, keep still or even hide your mask behind a newspaper. This is also called being in major or minor.

Moments of stillness

All mask work needs moments of stillness. These moments give the audience time to interpret and absorb the action and story; it gives mask work definition, punctuation and clarity.

Moments of isolation

If the whole body is moving all the time, there will be no clarity or focus: bringing the movement down to a tiny detail can be extremely effective. By isolating movements, such as a finger or a foot, moments can be made much more poignant.

Keeping the mask alive

A mask becomes lifeless if it is kept still for too long. You need to keep it alive (with moments of punctuated stillness...it's a fine balance!).

Clarity of thought and intention

As with all acting, if you do not know exactly what you are thinking on stage then the audience has no chance of understanding it either. Always have a clear internal monologue.

General theatre terms

Upstage (US)

The part of the stage furthest from the audience

Downstage (DS)

The part of the stage nearest the audience

Stage left (SL)

The side of the stage on the actor's left when facing the audience

Stage right (SR)

The side of the stage on the actor's right when facing the audience

Wings

The areas to the sides of the stage which (usually) can't be seen by the audience

Flat

An oblong frame of timber, covered and painted, which forms part of the set

Tech

Short for technical rehearsal: a rehearsal specially held to get all technical effects right

Dress

Short for Dress Rehearsal: the rehearsal immediately before the first performance, usually without an audience present

Blocking

The placing of the actors' positions and where they go (their 'moves') in rehearsals

Special

A lighting term: a lantern used for a special effect, such as lighting a single actor in one place

Cans

Headset earpiece, microphone and beltpack used for communication and co-ordination of technical departments during a performance

Gauze

A loosely-woven cloth. When lit from the front, it is opaque; when lit from behind, transparent

Clearance

Message passed to Stage Management from the Front of House Manager that the house is ready for the performance to begin. Announced as 'We have Front of House Clearance'

Preset

Anything in position before the beginning of a scene or act (e.g. props placed on stage before the performance, lighting state on stage as the audience are entering)

Get-in

The process of moving set, props and other hardware into a theatre

Get-out

Moving an entire production out of the venue

SECTION 6: RESOURCES

Each Vamos Theatre production is rooted in real life stories and a large amount of research has gone into making *Finding Joy*. As well as one-to-one interviews, we read books, articles, and online materials, and watch films and TV programmes. Here are a few of them; hopefully they will inspire your own theatre making too.

Films:

Still Alice

The Iron Lady

Iris - a memoir of iris Murdock

Away from her

The Savages

The Notebook

Novels:

Still Alice Lisa Genova

Have the men had enough yet? Margaret Foster

Factual reading:

Contented Dementia Oliver James

Music:

Music from World War 2: *Finding Joy* features performers like Lew Stone, Al Bowley, Henry Hall, and Vera Lynn

Music from the 1950s: listen to performers like Percy Faith, The Cadets, Pee Wee Hunt and Alma Cogan

Vamos Theatre website:

We're continually adding new full mask and physical theatre resources onto our website, where you can find lots more to inspire your own theatre making. Visit us at:

www.vamostheatre.co.uk/learning/resources

Workshops for schools and universities:

If you'd like to learn more about mask theatre directly from us, we've a great selection of workshops, ranging from a 1 hour taster session to a week long full mask theatre residency. We run workshops for d/Deaf and HoH students, students with Special Educational Needs, and also sessions for teachers to support their drama making. To find out more, visit our Learning section at:

www.vamostheatre.co.uk/learning

SECTION 7: GET INVOLVED!

How to get involved with Vamos Theatre

There are several ways to get involved with us.

If you are between 13 and 21 and live local to Worcester, you can join our weekly Vamos Youth Theatre. Find out more at

www.vamostheatre.co.uk/learning/vamos-youth-theatre/

You can join our mailing list (you have to be over 18). Sign up from our Home Page at

www.vamostheatre.co.uk

Follow us on Facebook and Twitter

www.facebook.com/VamosTheatre

twitter.com/VamosTheatre (@VamosTheatre)

Occasionally we have work placements and apprentice positions for young people: contact us if you are interested in finding out more

www.vamostheatre.co.uk/contact-us

Send us your comments

We'd love to hear from you, and to find out what you thought about *Finding Joy*. You can contact us in lots of ways:

We have an online Comments Book on our website

www.vamostheatre.co.uk/comments-book

You can contact us direct via our website Contact Form

www.vamostheatre.co.uk/contact-us

You can get in touch with us via social media

www.facebook.com/VamosTheatre

twitter.com/VamosTheatre (@VamosTheatre)

You can write to us at:

**Vamos Theatre
Worcester Arts Workshop
21 Sansome Street
Worcester
WR1 1UH**