

Vanishing Point and Napoli Teatro Festival Italia present

# interiors

Conceived and directed by Matthew Lenton

Created by Vanishing Point



Originally co-produced with Teatro Stabile di Napoli and Traverse Theatre.

In association with Lyric Hammersmith and Tron Theatre.

Developed with the support of the National Theatre Studio.

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VANISHING POINT  
[www.vanishing-point.org](http://www.vanishing-point.org)



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# interiors

Created by Vanishing Point  
Inspired by the play Interior by Maurice Maeterlinck

Conceived and directed by Matthew Lenton  
Set and Lighting by Kai Fischer  
Music and Sound by Alasdair Macrae  
Projection and video by Finn Ross for mesmer  
Costume design by Eve Lambert  
Story and text by the Company  
Dramaturg Pamela Carter  
Creative Associate Sandy Grierson  
Assistant Director Rosie Kellagher  
Supporting Sound Artist Ross Ramsay  
European Producer Aldo Grompone, Rome

Production Manager Fiona Fraser  
Stage Manager Mickey Graham  
Technical Manager James Gardner  
Assistant Stage Manager Catherine Devereux  
Set Build B Scenic  
Photography Tim Morozzo  
Graphic Design Greenlight Creative

Cast  
Elspeth Brodie  
Sara Lazzaro  
Andrew Melville  
Aurora Peres  
Davide Pini Carenzi  
Barnaby Power  
Damir Todorovic  
Ann Scott-Jones

*Interiors* was originally performed in 2009 by Elicia Daly, Sara Lazzaro, Myra McFadyen, Andrew Melville, Aurora Peres, Davide Pini Carenzi, Barnaby Power and Damir Todorovic.

We would like to thank the following actors, who played a crucial part in creating and developing *Interiors*: Joseph Arkley, Pauline Goldsmith, Nick Malinowski, and Catherine Murray

# Vanishing Point



Vanishing Point creates new theatre for modern audiences. Our work begins with a curiosity – an idea or a story we are interested in diving into. We like the ordinary to become extraordinary and the extraordinary to become ordinary, creating a reality like our own but different – dreamlike, dark, mysterious and beautiful.

We are interested in how action, rather than words, tells stories. The work is visual, evocative and impressionistic. We work through collective collaboration, with performers, designers, musicians, film-makers and artists. Recent work includes *The Beggar's Opera* (2009), *Interiors* (2009), *Little Otik* (2008), *Subway* (2007), *Home Hindrance* (2006), *Mancub* (2005) and *Lost Ones* (2004/5). Our work has toured throughout the UK as well as to Kosovo, Macedonia, Sri Lanka, France, Corsica and Italy.

Artistic Director            Matthew Lenton  
General Manager            Severine Wyper  
Operations Officer           Eleanor Scott  
Creative Associates           Sandy Grierson and Kai Fischer

Board of Directors:        Audrey McIntosh (Chair), Greg Giesekam, Mike Griffiths,  
Caroline Thompson and Christine Walsh

Vanishing Point CCA, 350 Sauchiehall Street, Glasgow G2 3JD  
0141 353 1315 [info@vanishing-point.org](mailto:info@vanishing-point.org)

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visit our website [www.vanishing-point.org](http://www.vanishing-point.org)  
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Vanishing Point is delighted to be reviving *Interiors* following its successful tour in 2009. The show was originally created in co-production with Napoli Teatro Festival Italia, Teatro Stabile di Napoli and Traverse Theatre, in association with Lyric Hammersmith and Tron Theatre. All of these partners played a crucial part in realising *Interiors*. So too did the National Theatre Studio in London where we were able to experiment with initial ideas in September 2008.



At the Studio we played around with a diverse range of material that seemed, somehow, to be connected. We had a copy of an old play by Maurice Maeterlinck called *Interior*. In this play, an old man and a stranger are standing outside a remote house watching a family sitting together in their living room. Like the audience, the old man watches the unaware family through the window. He has come to tell the mother and father the terrible news that their daughter is dead, but the longer he watches the harder he finds it to deliver the news. Tension emerges from the intangible difference between what the old man knows, and what the family does not know, his experience and their innocence. They go on unaware. At the same time the old man is burdened by the weight of what he knows, even though he is distant from the family. Meanwhile, the local villagers are bearing the body of the dead child up to the house. Eventually, the man goes into the room, but as he does so, the villagers peer through the window. They watch the old man trying to find a way of telling the truth. Mothers and fathers lift their children so they too can see the compelling spectacle.

This is not what *Interiors* is about, for as we played around with Maeterlinck's play, something else emerged, a new idea, a new scenario. Although the original play is very simple, it is also pregnant with possibility. It's beauty and melancholy get under the skin, but it also seems portentous and melodramatic.

We soon became fascinated by the simple idea of watching people through a window - seeing but not hearing, observing human behaviour from a distance, observing how people behave in front of each other, as their interior and exterior worlds collide. Maeterlinck intended the family sitting in his living room to be represented by puppets ('three little dramas for marionettes' says a subheading on the title page of a collection which also includes Alladine and Palomides and The Death of Tintagiles), adding to the sense that their lives are ultimately controlled by other forces. We started to play around with other ways of capturing this sense. How could we explode the ideas of Interior and place them in a modern world? How could we capture the almost gossamer fragility of people's tiny, everyday hopes and fears, the mini-tragedies that confront us at every turn? How could we communicate what people are thinking, rather than what they are saying?

Meanwhile, the cities of Glasgow, where Vanishing Point is based, and Naples, where we were visitors, began to make an impression on the development of the show. Both cities are densely populated and the apartments that people live in often overlook each other. You can see from your window into someone else's room, people share gardens or yards and hang their washing up in front of each other. On any given night, there is a panorama of lit windows inside which people are cooking, eating, watching TV, fighting, making love. Glasgow is a big influence on Interiors. In particular, that nocturnal panorama of lit windows, little boxes of light surrounded by darkness. An hour or two outside Glasgow is the wilderness, but in our imaginations we were drawn still further north, towards the pole, towards Longyearbyen on Svalbard, a snowy landscape where winters last four months, where – as one resident put it – those who are active in the community survive the winters and those who are not either go mad, or get eaten by the Polar Bears. We imagined houses in the middle of nowhere or distant ships on the sea. Little boxes of light, beautiful, hypnotic, enticing, intriguing. Inside all of them, people living their lives, hopeful, fearful, dependent on each other, but oblivious to what fate has in store.



"An old garden planted with willows. At the back, a house, with three of the ground-floor windows lighted up. Through them a family is pretty distinctly visible, gathered for the evening round the lamp. The Father is seated at the chimney-corner. The Mother, resting one elbow on the table, is gazing into vacancy. Two young girls, dressed in white, sit at their embroidery, dreaming and smiling in the tranquillity of the room. A child is asleep, his head resting on his mother's left arm. When one of them rises, walks, or makes a gesture, the movements appear grave, slow, apart, and as though spiritualised by the distance, the light, and the transparent film of the window-panes."

#### ***In preparing for Interiors we:***

*Took lots of photographs of windows at night*

*Worked on Interior by Maurice Maeterlinck*

*Played around with microphones*

*Had a meal together*

*Went to Shetland to get a sense of the atmosphere and the light*

*Drew maps of houses*

*Read jealousy by Alain Robbe-Grillet*

*Got drunk at a party*

*Talked about Big Brother*

*Studied people talking without hearing what they were saying*

\*Taken from Interior by Maurice Maeterlinck

*Read about Longyearbyen in Svalbard, Barrow in Alaska and other places where it stays dark over winter*

*Improvised without saying words*

*Looked at Edward Hopper paintings*

*Paid special attention to basement flats when we were walking home*

*Did improvisations where actors had to respond to directions from another actor over a microphone*

*Watched The Mist*



# Napoli Teatro Festival Italia

Napoli Teatro Festival Italia has been collaborating with Matthew Lenton since 2008. After a workshop in which Italian and British artists have worked together, a new production took off: a show that during the following year would result as one of the most acclaimed of the Neapolitan festival, reaching great success in different European cities.

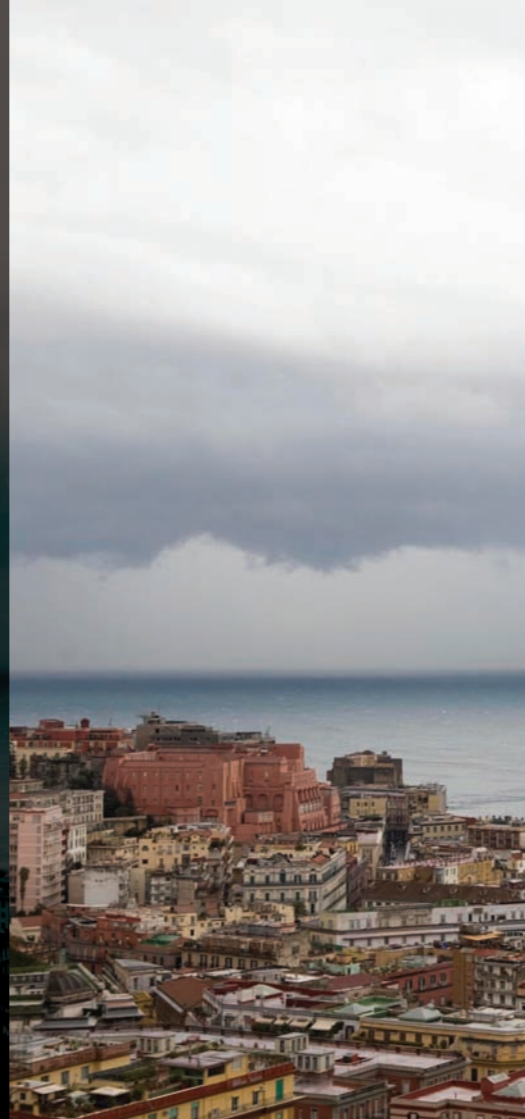
In 2010, Matthew Lenton was asked to curate the nineteenth edition of the École des Maîtres, an international course of dramatic specialization addressed to young actors coming from Italy, France, Belgium and Portugal. The project is directed by Franco Quadri and will take place between Udine and Naples.

In 2011, Lenton will direct a new show co-produced by Napoli Teatro Festival Italia together with other European theatres and festivals. The profound poetic and light touch describing this part of Lenton's creative journey have found, here in Naples, yet another city to experiment intuitions and give productive concreteness to his ideas. The Festival and the international side of Naples speak the same language of Lenton, that of emotion and of the world.

Renato Quaglia

*Artistic Director and Organiser of the Napoli Teatro Festival Italia*

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108 thousand spectators for 24 days of show, 41 venues, 25 countries involved and 10 different languages spoken on stage. These are the numbers that sum up the third edition of the Napoli Teatro Festival Italia, an International theatre review that each year during the month of June inhabits the Campania capital.

The Festival was founded in 2008 and is promoted by the Italian Ministry of Cultural Heritage and Activities and by the Regione Campania. Ever since the very first edition the Festival has distinguished itself by promoting new creations, often a result of the collaborations with other international theatres and festivals; it has turned its attention to a new dramaturgy, thus inviting Italian and foreign artists to reside in Naples and commissioning them to write texts dealing with the city (Adonis, Tiziano Scarpa, Banana Yoshimoto, Antonio Skármeta, Colum McCann, Manlio Santanelli and Eugéne Savitzkaya); it has featured shows in unusual non-theatrical sites of the city (monuments, museums, art galleries, entire districts and former industrial plants), unveiling to audiences the many faces of the metropolis; it has also obtained the EMAS certification (Eco-Management and Audit Scheme) making it the first Italian "eco-festival", and one of the few in Europe. Among the many international projects, the Festival has been promoting – ever since the first edition – the European Theatre Company, a company made up of actors coming from different European countries that keep, on the stage, their language; but also the École des Maîtres and the project Le Città del Mediterraneo.

Enrique Vargas, Jan Fabre, Alvis Hermanis, Karole Armitage, Christoph Marthaler, Tadashi Suzuki, Robert Lepage, Peter Stein, Matthias Langhoff, Antonio Latella, Ismael Ivo; these are just some of the great masters of the contemporary scene that, together with many young artists coming from Italy and all parts of the world, during the first three editions of the Festival have transformed Naples into an international capital of theatre.



# Biographies

## Matthew Lenton, Director

Matthew founded Vanishing Point theatre company in 1999 and has directed all of the company's productions. He has also directed for National Theatre of Scotland and numerous other theatres. Recent work outside Vanishing Point includes the development of *Journeyman*, a new show at the National Theatre Studio in London and *Boy*, his first film (for Channel 4). Matthew was honoured to be chosen as the first UK director to lead the *Ecole des Maitres*, a pan-European project. Recently Matthew has worked at the Rustavelli Theatre in Tbilisi, Georgia and has worked regularly at the Royal Scottish Academy of Music and Drama, developing projects with acting students and directing *The Visit* by Freidrich Durrenmatt and *Roberto Zucco* by Bernard Marie Koltes. Matthew recently completed *Boy*, his first film, four Channel 4 and Touchpaper Television.

## Kai Fischer, Set and Lighting

Kai has been designing sets and lighting for Vanishing Point's productions since early on: his very first set design was for the 1998/99 production of *Last Stand*. Kai trained at Glasgow University and at HDM Stuttgart, from where he graduated with a degree in Audio-Visual Media Design. Most recent designs for Vanishing Point include *The Beggar's Opera*, *Interiors*, *Subway*, *Little Otik* and *Lost Ones*.

His design work for other companies has amongst others included the set and lighting designs for *Re:Union* (7:84 Scotland), *Fewer Emergencies* (Ankur), *Heer Ranjha* (Ankur and Tramway Glasgow), *The Severed Head of Comrade Bukhari* (The Arches), *Home Caithness*, *Mancub*, *Allotment 3* and *Allotment 4* (The National Theatre of Scotland) as well as *One Night Stand*, a recent video, set and lighting design for Nick Underwood.

Lighting Design credits include productions for the Citizens Theatre Glasgow, Dundee Rep, Dogstar, MacRobert Stirling, Perth Theatre, RSAMD and York Theatre Royal, Richard B. Fisher Center in Annandale on Hudson NY, Royal Lyceum Edinburgh, SweetScar, TAG, Take Two Productions, Theatre Babel, Traverse Theatre Edinburgh, Tron Theatre Glasgow and Young Vic London. His designs have widely toured abroad, which has given Kai the opportunity to work in many European countries as well as Canada, Hong Kong, India, Malaysia, the Philippines, Sri Lanka, Taiwan and the USA .

## Alasdair Macrae, Music and Sound

Alasdair trained in Theatre Arts at Langside College, Glasgow. Since graduating he has worked in theatre in the UK and internationally, including productions with: Vanishing Point, Borderline, Hopscotch, The Tron, Communicado, Mischief La-Bas, Take Two Productions, National Theatre of Scotland, Traverse Theatre, the Arches, the King's (Glasgow), the Pavillion and Perth Theatre. He has also worked extensively as a musician and composer, and has won major national awards for his work

(CATS and Burnsong). Look out for his debut solo album, *Popstardombeckons*.

## Finn Ross, Projection Designer

Finn trained at Central School of Speech and Drama. For Complicite: *Shunkin* (Setagaya Public Theatre, Tokyo and Barbican, London). Recent design work: Simon McBurney's *All My Sons* (Broadway), *Three Zero* (Touring), *A2K* (Touring), *Little Otik* (Vanishing Point & National Theatre of Scotland), *Il Tiempo del Postino* (Manchester International Festival), *Orlando* (Sadlers Wells), *Sugar Mummies* (Royal Court), *Face of* (Dublin RDS), *An Audience with William Barlow (Deceased)* for the London Architecture Biennale, *Silverland* (Arcola).

## Eve Lambert, Costume

Eve first trained at the College Marie-Victorin, Montréal, studying Fashion Design, then continued her education at Edinburgh College of Art in Performance Costume. With Vanishing Point, Eve worked on *The Beggar's Opera* and the award-winning *Interiors* which toured internationally. Eve has designed costumes for many contemporary dance companies including Erròl White Dance, David Hughes Dance, X-factor Dance and for Australian choreographer Lina Limosani. Eve is also experienced in designing costumes for puppetry and street theatre having worked with the Puppet Lab on productions including *Big Man Walking*, *The Wish-gatherers*, *The Gift* and *The Big Shop Inverness*. Eve also designed costumes for Heer Ranjha, by Ankur productions.

## Pamela Carter, Dramaturg

Pamela is a playwright, dramaturg and director. She founded ek performance co. in 2002 and has written and directed five productions for it since – *Soul Pilots* (Tramway,2004), *Habitats* (Tron, 2004), *Plain Speaking* (Tramway, 2005/6), *Game Theory* (co-written with Selma Dimitrijevic;Traverse, 2007) and *What We Know* (Traverse, 2010). Her writing includes *An Argument about Sex* (an adaptation of Marivaux's *La Dispute*, a co-commission from Traverse/Tramway/Untitled Projects 2009), *Slope* (Tramway/Untitled Projects 2006), *The Space Where My Body's Been* (Ben Wright Dance Company, 2007) and *The Last of Us* (Oran Mor, 2008). In 2008, she spent three months at the National Theatre Studio writing a new play *Almost Near*. Pamela is currently under commission to Magnetic North Theatre Company to write a new play about the 'Wild Boy of Aveyron', Swedish conceptual artists Goldin + Senneby, and to Jasmin Vardimon Dance Company to write the text for 7734 which will open at Sadlers Wells in November 2010. As dramaturg she has worked for the National Theatre of Scotland, Malmo Opera House and the Ben Wright Dance Company.

### Sandy Grierson, Creative Associate

As an actor Sandy Grierson works predominantly in devising theatre. He trained with David W.W. Johnstone of Lazzi, ex-Cricot 2 actor Zofia Kalinska and the Puppetlab in Edinburgh. He is a creative associate of Vanishing Point. In 2007 he won the Critics Award for Theatre in Scotland for Best Male Performance for his title role in Comunicado's production of *Fergus Lamont*.

Other companies he has worked with include Greyscale, Traverse, Theatre Royal Bath, Teatr Polski Bydgoszcz, National Theatre of Scotland, Royal Lyceum Edinburgh, Wee Stories, Cumbernauld, Young Vic, Periplum, Wee Stories. His writing credits include *Tonight ... Will Lecture, Dance and Box* (Greyscale), *Oresteia* (Lazzi), *Little Otik, Subway, Hidden* (Vanishing Point).

### Rosie Kellagher, Assistant Director

Rosie has worked with theatre companies including Soho Theatre, The Arches, Traverse Theatre, Paines Plough and Live Theatre. She was Associate Producer at Glasgow's A Play, A Pie and A Pint Theatre Company for which she also directed many productions.

Her production of *Tir Nan Og* won Best New Musical at the 2007 Edinburgh Festival Fringe and she also won the 2007 Arches Award for Stage Directors.

### Ross Ramsay, Supporting Sound Artist

Ross graduated from Glasgow University with an honours degree in Electronics and Music. Since graduating he has created compositions and sound designs for the National Theatre of Scotland, Poorboy Theatre, Aberdite Childrens Theatre and Ankur Productions. He has also facilitated music and technology workshops for BBC Scotland, Scottish Youth Theatre and is currently the creative music specialist for RSAMD Dramaworks. He continues to build and manage his media company Otago Sounds.

### Fiona Fraser, Production Manager

As well as Vanishing Point, Fiona has worked with many companies including: The Traverse, (Venue Manager Traverse 3), NTS (*Black Watch* 2006), Perth Rep, Scottish Dance Theatre, The Happy Gang, Mull Theatre, Pitlochry Festival Theatre, The Citizens, Giant Productions, The Byre, Unique Events, Stellar Quines, Suspect Culture, Licketyspit, Toonspeak, Visible Fictions and Vox Motus

Fiona has been production manager for Grid Iron since 2002 heading up the Stage Management team who won the 2004 SMA excellence in Stage Management Award. She was also part of the team who conducted workshops in Lebanon and Jordan, returning to Beirut with *Those Eyes, that Mouth* and creating a new show as part of a capacity building and skills transfer project developed by Grid Iron for the British Council. Fiona also managed and promoted the Scottish musician Aly Macrae to launch his debut album Popstardombeckons.

### Mickey Graham, Stage Manager

Mickey has worked with many Scottish based theatre organisations including: National Theatre of Scotland, Grid Iron, Dundee Rep, The Gaelic Arts Agency, Stellar Quines, The Royal Scottish Academy, Mull Theatre Company, Catherine Wheels, Bench Tours, Traverse Theatre, Wee Stories, macrobert, Boilerhouse and Edinburgh International Festival. He has also worked with New Perspectives (Mansfield) The Bush Theatre (London) and The Lyric Theatre (Belfast).

### James Gardner, Technical Manager

James is a Technical Manager and Lighting Technician, working primarily in Scotland but also throughout the UK and beyond. James has recently worked with companies including: Ankur Productions (*Roadkill*), National Theatre of Scotland (*Peter Pan*), Grid Iron (*Huxley's Lab, Once Upon a Dragon*), Birds of Paradise (*Clutter Keeps Company, Offshore*), Visible Fictions (*Zorro, Curse of the Demeter*), Giant Productions (*The Songbird*), Stellar Quines, Vanishing Point, Random Accomplice, Greenwich and Docklands International Festival, Scottish Opera, Shakespeare's Globe, 7:84 Theatre Company Scotland. James is delighted to be returning to Vanishing Point where he previously worked on *The Beggar's Opera*.

### Catherine Devereux, Assistant Stage Manager

Catherine has worked in a range of roles for a variety of companies across Scotland, including Lung Ha's Theatre Company, Assembly Theatre and Grid Iron. She is delighted to be joining the team for the revival of *Interiors*.



## Cast



**Elspeth Brodie, Actor**

Trained at Drama Centre London. Elspeth appeared in Vanishing Point's *The Beggar's Opera* in 2009. Other theatre work includes *Fuente Ovejuna* (Oran Mor), *Ghosts*, *Don Juan* (Citizens Theatre), *The Pearlfisher* (Traverse Theatre). Film work includes *Acts of God* (due for release in 2010). Television work includes *The Bill* (Talkback Thames), *Emmerdale* (Granada Television). Radio work includes *The Ca'd'oro Cafe*, *Losing Lottie*, *The Island With No Name* (BBC Scotland).



**Sara Lazzaro, Actor**

Sara graduated from Drama Centre London and prior to her training, obtained a B.A. in Visual and Performing Arts at I.U.A.V. University, Venice, Italy. Her theatre credits include *The Bootmaker's Daughter* (Brighton Festival, directed by Thomas Guthrie), the award-winning *Interiors* (Vanishing Point/Napoli Teatro Festival/Traverse Theatre) and F. Dürrenmatt's *Portrait of a Planet* (directed by Riccardo Bellandi).

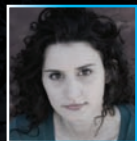
Sara has appeared in the film *Dieci Inverni*, directed by Valerio Mieli (winner of the David Donatello 2010 award for best emerging director) and *Blind Maze*, directed by Heather Parisi. Currently Sara is working on the development of *The Woe of Wit* by A. Griboedov. She is also involved in the development of various feature film projects.



**Andrew Melville, Actor**

Andrew's numerous theatre credits include *Interiors* (Vanishing Point), *Little Otik* (Vanishing Point and National Theatre of Scotland), *Midsummer Night's Dream* and *The Taming of the Shrew*, (Regents Park Theatre), *School for Scandal* (Salisbury Playhouse), *Two Gentlemen of Verona*, *Julius Cesar* (RSC/Lyric Hammersmith), *Loot*, *Comedy of Errors* and *A Midsummer Nights Dream* (Bristol Old Vic), *Crime and Punishment in Dalston* (Arcola Theatre), *Stairs to the Roof* (Chichester), *A Passionate Englishman* (Pace Productions), *The Taming of the Shrew* (Exeter Northcott), *Wait Until Dark* (Watford Palace), *She'll be Wearing Pink Pyjamas* (The Orange Tree), *Silver Face*, *The Weavers and Candide* (The Gate), *The Royal Hunt of the Sun* (Swan, Worcester), *Othello*, *Romeo and Juliet* (Young Vic.) His numerous television and radio credits include *Harold the Amazing Contortionist Pig* (2am Films), *The Gunpowder Plot* (Channel 4), *The League of Gentlemen* (BBC), *Crime and Punishment* (BBC Radio 4), *The Sexton Tales* (Rewind Productions), *Martin Guerre* (BBC Radio 4), *The Prisoner of Papastour* (BBC World Service), *The Burn Supper* and *The Piano* (BBC Radio 4).





### Aurora Peres, Actor

Aurora graduated in 2005 at the National Academy of Drama "Silvio D'Amico" in Rome. Since then she has worked in various projects; some of them were under the direction of Gigi Proietti, Cristina Pezzoli, Tommaso Tuzzoli and Filippo Timi; she has also been involved in the PPP project driven by Cristina Pezzoli and Letizia Russo.

More recently, Aurora worked with Vanishing Point under Matthew Lenton's direction in *Interiors*. In 2009 she was selected for the *École des Maîtres*, a pan european project, directed by Franco Quadri, where she worked with Arthur Nauczziel in *Dolls House*. In the same year she played Laura in *The Glass Menagerie* under Jiuri Ferrini's direction. Aurora also performed in *The Son*, the final result of the work of the "Permanent Centre of Dramaturgy", managed by Fausto Paravidino, Letizia Russo and Paolo Zuccari.

During her career she acted with Marco Bellocchio in the films *The Wedding Director* and *Vincere*.



### Davide Pini Carenzi, Actor

Davide Pini Carenzi is 27 years old and was born in Cremona in the north of Italy. As an actor he has attended workshops and seminars led by Enrico Bonavera, Claudia Contin, Mariano Dammacco, Emma Dante, Danio Manfredini and Ferruccio Merisi. Davide has had singing lessons and vocal training with Key Foster Jackson and Antonella Talamonti and has attended a vocational training workshop for apprentice-actors (2006) with Stefano Geraci, Elisa Cuppini, Massimiliano Civica and Piotr Boroski at Fondazione Pontedera Teatro. Experienced in classical dance and acrobatics, Davide is a graduate in *Theatrical Ideation and Production and Performing Arts* at Università Cattolica del Sacro Cuore of Brescia. He has performed in *Der Untergang* by Stefano Massini, *Infinite Passioni* directed by Mariano Dammacco, *Aspettando Godot* directed by Roberto Bacci and *Che tragedia!* directed by Annalisa Bianco and Virginio Liberti. Davide has written and performed *Nei polsi, un debole battito* and *Campo Santo* monologues.



### Barnaby Power, Actor

Barnaby's theatre credits include *The Wonderful World of Dissocia* for the National Theatre of Scotland and Royal Court, London; *Twelfth Night* and *Comedy of Errors*, for the RSC; *The Girls of Slender Means* (Stellar Quines), *Interiors* (Vanishing Point), *The Big Lie*, *Trumpets and Raspberries*, *Faust 1 & 2* and *Laurel and Hardy*, all for the Edinburgh Lyceum, *A Perfect Child* (Oran Mor), *Vanity Play* for David Gale Company, *I Am Dandy* for the Edinburgh Intertentional Festival and Edward Gant's *Amazing Feats of*

*Loneliness* for Plymouth Theatre Royal. *Deep Dark Cuts* – a sketch show with Alan Francis transferred from the Edinburgh Festival to London's Soho Theatre, before touring the UK. Radio credits include: *Inside Alan Francis*; *Stamp Collecting With Legs*; *Be Prepared*; and **Self Storage**, all for BBC R4.



### Ann Scott-Jones, Actor

Ann began her career at Glasgow's Citizen's Theatre, 1962. Her long career includes several seasons and many productions in most Scottish theatres. Ann was in the original cast of several Liz Lochhead plays including *Perfect Days* which toured Scotland before transferring to Hampstead then the Vaudeville Theatre in London's West End. Ann Subsequently directed it for Borderline Theatre.

Popular in comedy she has toured with Jimmy Logan and with Sid James in England, Australia and New Zealand. She was in Canada (Montreal and Toronto) with the Tron's production of *The Guid Sisters* – Germany with the Traverse in *The Hardman*. Favourite parts include Kate Keller in *All My Sons*, Magrit in *The Steamie* (Which she has also directed for Dundee's Whitehall Theatre), Fonsie in *'The Gin Game'* and Joan in *"The Marble Madonna"* at the Tron Theatre. An Experienced artiste in dramas, serials, series, plays for today, short stories and poetry for BBC Radio and Television. Films include: *Shakespeare's Mounted Foot*, *Local Hero*, *Greystone*, *Tangerine*, *An Angel Passes By*, *Soft Top Hard Shoulder*, *Breaking the Angel's Back* and *On A Clear Day*.



### Damir Todorovic, Actor

Born in Serbia, Damir trained at the National Academy of Drama Arts in Novi Sad, Serbia. His theatre credits include the multi award winning *Interiors* (Vanishing Point), *The Beggar's Opera* (Vanishing Point), *Timon of Athens* (Laboratorio 9) and most recently *Shoot*, *Get Treasure*, *Repeat* (Accademia Degli Artefatti).

Damir has worked extensively in cinema and television. Recent film credits include *The Butterfly Zone* (Play Phoenix Productions), *The Nativity Story* (New Line Cinema) and *Fade to Black* (Dakota Films).

**"They think that nothing will happen because they have closed their doors, and they do not know that it is in the soul that things always happen, and that the world does not end at their house-door."\***

\*Taken from *Interior* by Maurice Maeterlinck



## Other Projects

### Untitled Show for 2011 with Napoli Teatro Festival Italia

Vanishing Point is currently developing a large-scale co-production with Napoli Teatro Festival Italia (Naples, Italy), Tramway (Glasgow) and other European partners. The show will premiere at Napoli Teatro Festival Italia in June 2011 before embarking on a European tour.

### École des Maîtres with Napoli Teatro Festival Italia

Throughout August and September, Matthew has been leading the École des Maîtres, an international itinerant course of dramatic specialisation for young professional actors, directed by Franco Quadri. The school offers young actors, from European theatre schools and academies, the opportunity to meet and learn from directors on the international theatre scene and to test themselves by playing challenging roles and confronting masterpieces of modern and classical theatre. Previous directors associated with the École des Maîtres include Jerzy Grotowski, Anatolij Vasil'ev, Lev Dodin, Peter Stein, Jacques Vassalle, Dario Fo, Eimuntas Nekrosius, Antonio Latella, and Jean Louis Martinelli, so naturally Matthew is delighted to have been asked and Vanishing Point is proud that its work has been recognised in this way.

### Boy for Channel 4

Earlier this year, Matthew directed his first film, Boy for Touchpaper Television and Channel 4. Boy was screened at the Curzon Cinema Soho and the Edinburgh Film and Television Festival and will be shown on Channel 4 this autumn. Written by Northern Irish writer Ronan Blaney, Boy tells the story of a boy locked in his room, alone until one day he discovers a mouse. Motivated by the desire to care for his new friend, he escapes and embarks on an odyssey in search of cheese. But not just any cheese – Boy wants the best.

### Rustavelli Workshop, Tblisi

In March, Matthew led a week-long workshop at the famous Rustavelli Theatre in Tblisi Georgia, working with actors from the ensemble company. The workshop was a collaboration with the National Theatre Studio in London and explored early ideas for Vanishing Point's 2011 show.

## Space 11

Since 2004 Vanishing Point has pioneered the innovative Space 11 project, a capacity building, creative hub supporting emerging artists, theatre and dance companies based in Glasgow. This project has received project funding from the Scottish Arts Council, Glasgow City Council and the Esmée Fairbairn Foundation. Nine companies have benefited from the project since its inception.

The project has enjoyed tremendous success, evidenced through the emergence of a number of highly successful artists. It encourages a spirit of collaboration, co-operation, generosity and openness and has led to us re-evaluating the different ways in which artists emerge and how work is made.

Vanishing Point is currently developing Space 11 into a Producing Initiative, helping to realise the work of emerging artists and companies. Each year we will produce one small-scale show that will tour to venues across Scotland. As part of this initiative, we aim to move into a new office and rehearsal space, providing office and administrative facilities to support these artists. The first project will be created in Spring 2012 in collaboration with Tramway.



## Thank you

Vanishing Point would like to acknowledge the support of the following restaurants...



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