



photo © Graeme Braidwood

2019 London International Mime Festival in association with Jacksons Lane presents

STAN'S CAFE (UK)

THE CAPITAL

London premiere

JACKSONS LANE

Thu 31 Jan - Sat 2 Feb

After-show discussion: Sat 2 Feb (following 2.30pm perf) led by Lyn Gardner

Runs approx 90 mins, no interval

Devised by Gerard Bell, Amy Ann Haigh, Luanda Holness, Hema Mangoo, Craig Stephens
Director James Yarker

Designer Stan's Cafe

Lighting Designer Simon Bond

Sound Designer Nina West

Costume Designer Kay Wilton

Stage Manager Matthew Blackmore

Assistant Stage Manager Emily Davies

Relighter Jack Wills

Set Construction Milorad Zakula

Graphic Design Simon Ford

Photography Graeme Braidwood

Walkways supplied by Canning Conveyors

For Stan's Cafe

Executive Producer Roisin Caffrey

General Manager Laura Killeen

Board Members Rob Elkington, Lara Ratnaraja, Sanjay Mistry, Steve Molsom and Lindsey Cook

Advisory Board Helen Dyke, Dawn Roberts, Marcel Woodhouse

Stan's Cafe is an internationally acclaimed theatre company renowned for its artistic innovation, and prolific, eclectic performance projects. Embracing site-specific, immersive, durational, non-text-based as well as scripted work, Stan's Cafe's portfolio defies simple categorisation. Running through all its work is a collaborative devising process that champions a playful experimentation with form. The company's 28 year history of theatrical experimentation has led to Bloomsbury-Methuen commissioning a book, *Devising Theatre with Stan's Cafe*, which was published in 2017. The company is proud to be based in Birmingham's Jewellery Quarter. Its work tours nationally and internationally, and productions have been commissioned by Birmingham Repertory Theatre, Warwick Arts Centre, Wiener Festwochen, Theater Der Welt, Fierce Festival and venues in New York, Los Angeles, Tokyo, Melbourne and Frankfurt. The company's installation *Of All The People In All The World* has

performed in over fifty cities around the world.
www.stanscafe.co.uk

DIRECTOR'S NOTE

Craig (Stan's Cafe's Associate Director) and I had spent two days listening to the top economists of Warwick University explain their research projects to us. Our minds were boggled. The range of their ideas was overwhelming and the challenge of making a show inspired by them was intimidating. When the boggling subsided we were left with a single stark assertion echoing: "economic inequality is the single biggest challenge facing the world today."

So what to do with that?

Many years before, we had started to consider all the fun that could be had making a theatre show on twin travelators. Thus far the only thing that had prevented us doing so was a chronic lack of decent ideas for what this show could be about. It had to be an idea that could only be staged in this way.

So that's what we do with that! We make a show about inequality using travelators.

'About' inequality? Well, telling people what to think isn't what Stan's Cafe does, so this isn't a polemic or manifesto. It is a reflection of and on what we see, hear, experience and learn as citizens of Birmingham, Stourbridge, and London and Dudley. Of course *The Capital* is full of stories but we never see any from beginning to end, except our own.

The Capital is the fourth in a series of shows Stan's Cafe have been making without words on tightly framed stages. It all started back in 1998 with *It's Your Film*, a four and a half minute long story of detective work and romance watched through a picture framed aperture from a viewing booth seating one person at a time. We enjoyed the space that an absence of words gave to audiences, allowing them an opening to feel part of the show.

The Cleansing of Constance Brown (2007) was set in a corridor with audiences learning what was happening in the rooms off stage through what they saw on stage. Here the cast did speak to each other, but not loud enough to be heard, seeing the conversations was enough.

The Cardinals - which came to LIMF in 2013 - shared the off stage space with its audience so they can watch efforts to stage an epic biblical puppet show in a tiny puppet theatre centre stage.

Now, finally, we bring you a show on a full width stage but don't worry, there are still no words and so space for you. Still conversations you don't need to hear and still a tight frame. The only real difference? The floor moves.

James Yarker

WITH THANKS TO:

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Produced in association with Birmingham Repertory Theatre



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London International Mime Festival (LIMF) promotes contemporary visual theatre. Its productions have won nominations for Olivier Awards and in 2017 the festival was honoured with the Empty Space - Peter Brook Special Achievement Award for its work over four decades. Founded in 1977, LIMF is an Arts Council England National Portfolio Organisation.

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Bill Deverson

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