

Produced by
**TURTLE
KEYARTS**

ockham's
razor

THIS TIME

CRE DITS

Directed by
Charlotte Mooney
and Alex Harvey
- Ockham's Razor

Produced by
Alison King
- Turtle Key Arts

Devised & Performed by
Lee Carter,
Alex Harvey,
Faith Fahy and
Charlotte Mooney

**Musical Direction,
Re-composition,
Arrangements, Sound
Design and Production**
Max Reinhardt

**Piano Composition
and Performance**
Chioma Uma

Lighting Designer
Phil Supple

Costume Designer
Tina Bicat

Assistant Costume Designer
Kit Bicat

Aerial Consultant
Luke Horley

**Additional devising and
Body Double for Faith**
Emily Nicholl

Outside Eye
Bim Mason

**Equipment Design &
Show Concept**
Ockham's Razor

Production Manager
David Sherman

Technical Stage Manager
Stacey Choudhury-Potter

Company Stage Manager
Laura Haynes

Chaperone
Jackie Fahy

Marketing
Shaun Dawson
- Turtle Key Arts
Holly Cameron-Jennings
- Turtle Key Arts

Assistant Producer
Kelly Bray
- Turtle Key Arts

Production Administrator
Imogen Easton
- Turtle Key Arts

Press
Chloé Nelkin Consulting

Graphic Design
www.topright.co.uk

Film & Video
Alan Bowyer
www.primodv.co.uk

Running time: Approx.
70 minutes (No interval)





INTRO DUCTION

BY CHARLOTTE & ALEX

Once circuses were mostly inter-generational; it was a family affair. Although some traditional circuses still work this way, in contemporary circus it is fairly rare to see old and young together. Over the past few years we had an increasing desire to see more contemporary circus with different bodies, different ages.

Four years ago our daughter Ida was born and we were pitched headlong into new terrain. Walking the streets at 4am, hammered into a new state of being, memories flooding back from our own childhoods. Apart from navigating our new relationship with each other and our daughter our relationships with our own parents changed. We were more reliant on them, drawing on their time and memory, at the same time shifting in how we remembered them as children.

Perhaps it was inevitable that we became drawn to making a show of autobiographical stories considering the impact of change, memory and family – exploring the realities of support, expectation and independence.

We recently both turned 40 and are asked regularly by well meaning (and perhaps not so well meaning) people: “how much longer do you think you can keep this up?”. This fuelled the other half of this show - this question of strength and age, what you are capable of when. We were interested to test the limits of any age and question what is imposed by our own and others’ expectations. This seemed relevant at both ends of the spectrum - we underestimate children as much as we infantilise the old.

A necessary part of the creation was pushing at the edges of expectation and ability. We are eternally indebted to Faith and Lee for their trust and commitment in this alongside their wisdom and insight. It was a joy to be in an age integrated work place.

For most of history this was the norm, different ages mingled: generations worked side by side. We live in a time of greater age segregation than ever before as people live, work and socialise in close age groupings. Research is beginning to show this is related to antisocial behavior, competitiveness and aggressiveness: that society needs the perspective we afford each other. We count ourselves extremely lucky to have had this experience.

We were buoyed and supported through this process by the sheer joy, inventiveness and experience of an extraordinary creative team – Max, Chioma, Tina, Kit and Phil. We were guided, as ever, by the unparalleled Turtle Key Arts and especially our producer Ali King who carries us through all our endeavours and we were held together by the tireless positivity of Stacey, Laura and Dave. We were blessed with a peach of a workplace family.

Charlotte Alex

Charlotte Mooney and Alex Harvey
Ockham’s Razor
Co-artistic directors

COSTUMES IN THE AIR

The costumes for This Time look like ordinary clothes. But they’re not. The action is too dangerous to risk ripping seams or flapping shirt tails.

They are full of invisible tricks - cut, fastened, re-enforced and stitched to cope with the stringent demands of the movement. The performers trust me, and when I’m choosing and cutting the cloth I imagine their bodies, strong and tender, moving, balancing and flying. I remember the burning friction of ropes, the bruising of metal, the blinding flap of cloth.

That’s the practical bit. The design decisions for each costume centre round the characters that are developing in rehearsal. It’s a long, collaborative and changeable business. I watch, talk, wait, draw and dye cloth. I cut patterns in any old cloth and we have precarious, active, sweaty and often funny fittings to test the shapes in movement.

The contrasts of bare skin and cloth, colours, shapes and texture settle. Phil the lighting designer and I talk and look together. We watch the performers’ beautiful, efficient bodies moving in the music. I know he can see what I want to show and what I want to hide. He thinks and I wait. And at last he pours his magic light onto the stage and shows us the subtlety and beauty of everyday life reflected in the common humanity of the performance the audience will see.

Tina

Tina Bicât

This Time - The Music

When Ockham’s Razor asked me to produce/compose the music for the production they requested that I work with a musical partner from a different generation. This Time, of course, is a fleeting vision of different generations interacting closely together, so it made inspirational sense that the creation of the music followed the same path. I chose to work with Chioma Uma, a young composer/performer/pianist whose work fascinated me when I saw and heard her performing, while I was teaching on the actor/musician course at Rose Bruford College of Theatre and Performance.

This musical process for me was one of recomposition/production and sound design, in which the soundtrack evolved totally in response to the movement and narratives of the performers and the dynamic of the piece...a practice that has developed between us over the last two summers of working with the company. So Chioma’s compositions and piano took their place alongside works by other artists, including our own duet, within a sonic tapestry of music from many decades, from many sources and many places.

Max

Max Reinhardt



INTRO DUC TION

BY ALISON KING

Just as we started rehearsals for the creation of *This Time*, my father passed away, so the show and the themes have seemed all the more poignant to me at this stage in my life. The intergenerational nature of the show, looking at our strengths at different times in our lives, memories and families have all been at the forefront for me these last few months. Also as I approach my 50th, you start to question yourself and what next?

As always Ockham's Razor have created another innovative and ground breaking show, interweaving autobiographical stories with brand new equipment, pushing themselves and the boundaries of contemporary circus once again.

We have been working with Ockham's Razor since 2006 and I marvel at all that we have achieved together, it is a true partnership and collaboration and this latest show is a testament to that enduring relationship. It is a joy to be working with them on this latest gem.

We could not do this show without the support of our partners. Once again heartfelt thanks to The London International Mime Festival, The Lowry Salford, New Theatre Royal Portsmouth, Dance City Newcastle and arts depot. Also to Arts Council England for their ongoing funding and support.

Creating a new show and producing a tour are not without their challenges and is only possible because of the people around you. I am so grateful to the team at Turtle Key Arts who all work so tirelessly to support our many companies and projects, continuing to thrive in these challenging times. I am personally indebted to the support from Charlotte, Shaun, Holly, Imogen, Alan, Kelly and Ruth.

I am also indebted to the *This Time* Team that join us in making the show Lee, Faith, Phil, Tina, Max, Chomia, Dave, Stacey, Laura, Kit and Jackie for all their hard work, dedication and belief that has helped make this production possible.

I remember the first show we produced with Ockham's Razor, *The Triple Bill*. It premiered in January 2007 at the Linbury Studio - Royal Opera House as part of the London International Mime Festival. My Father turned to me after the show during the celebrations saying this company were not only clever but truly decent and nice people, he also believed they'd created a new art form and I think he was right on all counts!

Time indeed marches on for all of us. I shall miss seeing his proud and smiling face in the audience, but this time I shall instead enjoy watching the enthralled and smiling faces of all our audiences and I hope they enjoy it as much as I will.

Ali

Alison King
Ockham's Razor Producer
Chief Executive - Turtle Key Arts

BIOGRAPHIES

ALEX HARVEY

Artistic Director/Performer

Alex studied singing and fine art at university before training at Circomedia, the academy of circus and physical theatre in Bristol. In 2004 he co-founded Ockham's Razor and has performed in, devised and co-directed their shows which have won awards, received critical acclaim and reached audiences around the world.

He has also performed with Improbable, the English National Opera, the Metropolitan Opera New York, the National Theatre, Rosemary Lee, Amici Dance Theatre, Oily Cart and Theatre Rites. Alex is also a consultant for equipment design and creative rigging and works with companies to help them develop and realise their ideas for new shows. He is a qualified circus instructor and has run circus theatre workshops worldwide.



CHARLOTTE MOONEY

Artistic Director/Performer

Charlotte initially trained as a dancer. While at Sussex University studying Literature, she discovered a passion for visual theatre and went to Circomedia to train in circus and physical theatre. In 2004 she co-founded Ockham's Razor and since then has been devising, directing and performing their work. She has also performed with Improbable, Theatre Rites, Blue Eyed Soul, Roswitha Gerlitz, Amici Dance Theatre, Oily Cart, English National Opera and Metropolitan Opera. She has worked as a movement director for the Oily Cart shows Gorgeous and The Bounce, directed the Roundhouse Street Circus Collective show A Thousand Fibres and Contact Theatre youth show Switch. She co-directed the National Centre for Circus Arts' ensemble shows Wrap, Tear, Scrunch, Impulse and Even the Stones. She lectures on the MA in Directing Circus at Circomedia and also performs regularly as a storyteller including shows at The Moth.



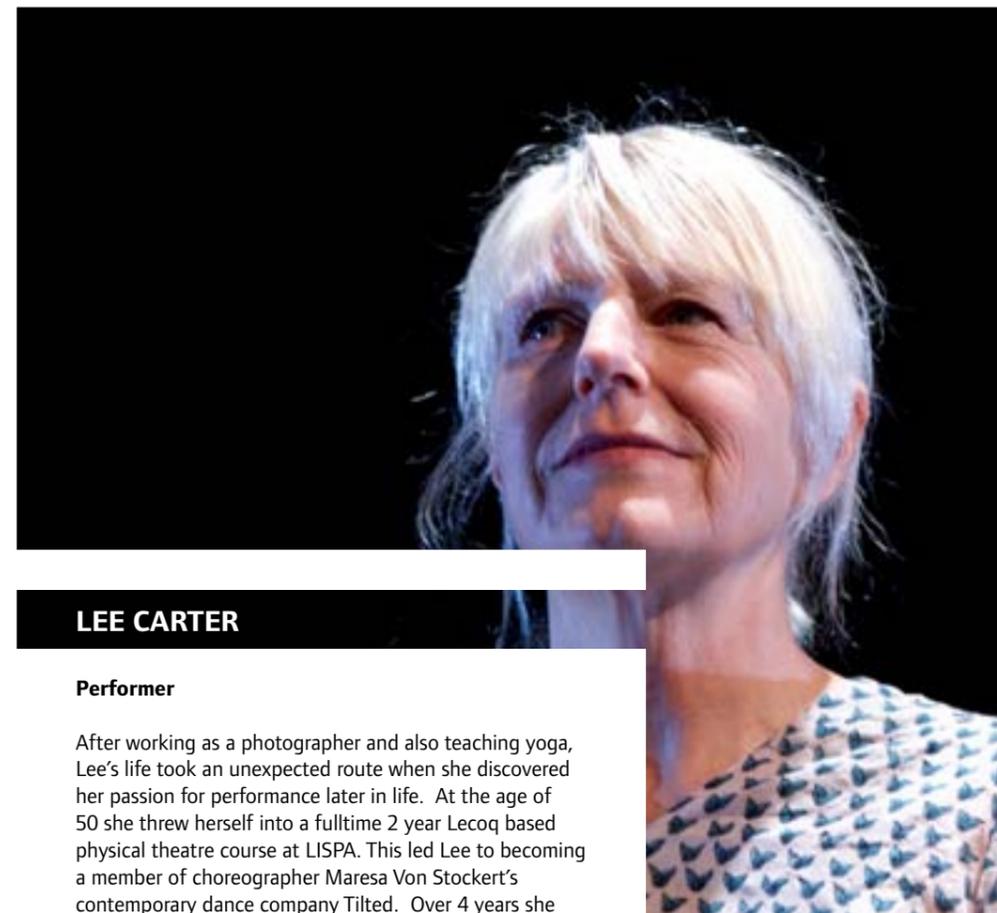
FAITH FAHY

Performer

Faith has trained in dance, including tap, Irish and contemporary; drama and music, with her current focus in singing and drums. She studied circus skills, for just over a year, at the National Centre for Circus Arts. She was part of the Elmwood Home Education Dance, Drama and Music group when she was 6 - 8. She is in Ealing Swimming Club's squad, the Westway's Climbing Academy and does Trampoline with the Phoenix Flyers.

Faith performed the part of Little Inez, in Vivo d'Arte's production of Hairspray, aged 8. She is home educated and therefore able to pursue all of her passions, and is free to be as physical as she wants to be, everyday.

Faith loves things that are physically demanding and risky, so is thrilled to be working with Ockham's Razor in their new show This Time.



LEE CARTER

Performer

After working as a photographer and also teaching yoga, Lee's life took an unexpected route when she discovered her passion for performance later in life. At the age of 50 she threw herself into a fulltime 2 year Lecoq based physical theatre course at LISPA. This led Lee to becoming a member of choreographer Maresa Von Stockert's contemporary dance company Tilted. Over 4 years she was part of the creation process and toured the site specific piece Belongings and the theatre based work Constructions of Thin Air. Now she feels very fortunate to be joining Ockham's Razor.

For This Time which has again taken Lee into another new universe, challenging her in ways she never expected! Working on This Time has felt like a very organic wonderful journey of discovery as together we unravel what the piece is all about.



BIOGRAPHIES

MAX REINHARDT

Musical Director/ Recomposer/Sound Designer

Max has worked on a variety of projects with Ockham's Razor over the last decade: on their co-productions with Oily Cart (Max was a founding member and long-time musical director of the Cart) and on Ockham's Razor projects with the National Centre for Circus Arts.

He's a regular presenter of BBC Radio3's Late Junction, truly a show for the Musically Curious. His compositions have graced BBC Children's TV on the one hand and Spitalfields Music Festival on the other. He's an associate artist for Oxford Contemporary Music, where he is the leader of the Instant Orchestra and also the being behind a Free Music initiative for schools, Playing the Curriculum.

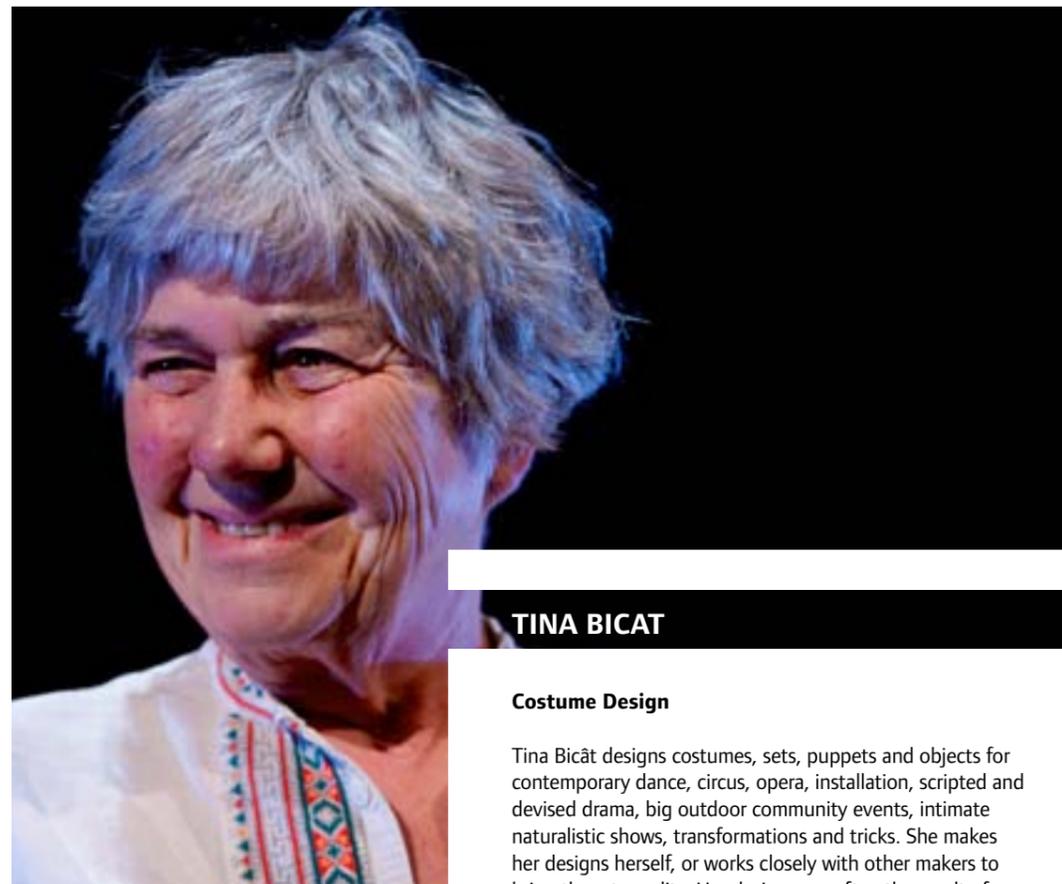
CHIOMA UMA

Musical Composition

Chioma Uma (a.k.a. Chichi) is a Rose Bruford Actor-Musician graduate. She started playing piano at three, singing at six and composing at seven. This is her first professional credit as a theatre composer debuting for Ockham Razor's new show This Time.

Chioma has perfect pitch and Chromesthesia which frequently and unapologetically contributes to her creative flair.

She was classically trained before her innate desire for jazz took over. With her extended love for minimalism, Chioma aspires to become a film and TV composer as well as pursue a career in theatre as she also makes her first professional theatre debut as Hattie in The Watermill Theatre's actor-musician production of Kiss Me, Kate!



TINA BICÂT

Costume Design

Tina Bicât designs costumes, sets, puppets and objects for contemporary dance, circus, opera, installation, scripted and devised drama, big outdoor community events, intimate naturalistic shows, transformations and tricks. She makes her designs herself, or works closely with other makers to bring them to reality. Her designs are often the result of working and inventing with the company in rehearsal.

She also works with the Drama students of St Mary's University where she is the design technician and lectures on various aspects of design and creative thinking.

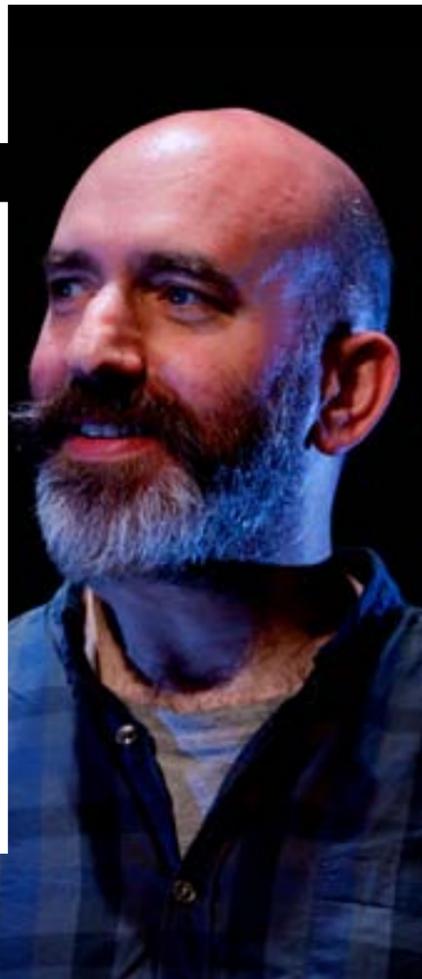
She is an Associate Artist with Ockham's Razor, won the Critics Circle award for her work with Punchdrunk and has written seven books on various aspects of theatre practice.

PHIL SUPPLE

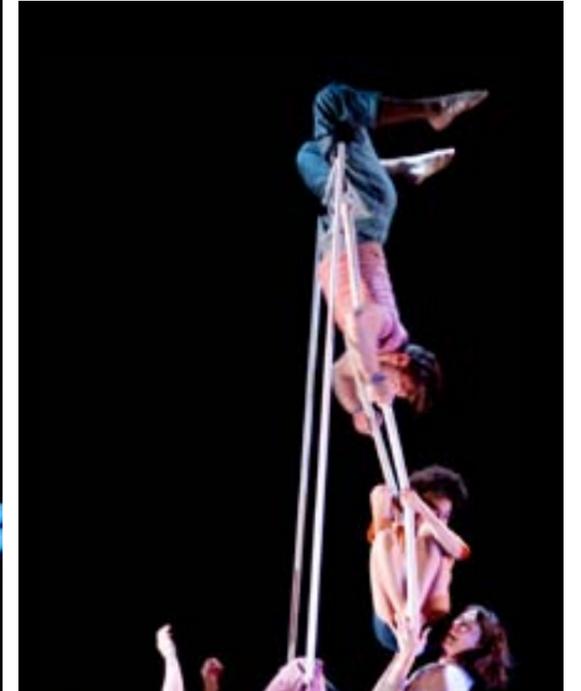
Lighting Designer

Phil is an associate artist with Ockham's Razor and has created work with the company since 2010. Phil also designs for large scale outdoor commissions and mass cast public events. Recent credits include Speed of Light, Ghost Peloton and Hinterland for NVA; Watermusic for Aarhus 2017/Motionhouse in Denmark, Freedom on the Tyne for the Freedom City Newcastle celebrations in 2017; Beautiful Thing for GDIF 2018; Great North Star for City Games/Great Exhibition of the North 2018; Blood Swept Lands and Seas of Red the installation of 888,264 ceramic poppies at the Tower of London in 2014, and 2018's Beyond the Deepening Shadow – the Tower's fire and light artwork seen by an audience of over 300,000.

Phil is currently studying for The Bartlett / UCL MSc in light and lighting in the built environment, developing architectural design skills to complement his existing practice. www.lightrefreshment.co.uk



ABOUT



OCKHAM'S RAZOR

We are an aerial theatre company who combine circus and visual theatre to make work that is arresting and entertaining. We specialise in creating physical theatre on original pieces of aerial equipment and create stories from the vulnerability, trust and reliance that exist between people in the air.

Rather than paint the circus performer as a superhuman character capable of impressive feats we make work that draws on the human and the real, where the characters go through recognisable experiences, emotions and conflicts which the audience can identify with and relate to. Our shows are exciting and moving and we feel that we've achieved our aims when members of the audience have said to us "I wanted to come on stage and do it with you".

The name Ockham's Razor comes from a logical principle attributed to the medieval philosopher William of Ockham. It states that between two plausible theories, the simpler is preferable. It is called a razor because it cuts out unnecessary elements. As a company we work with this simple approach.

Ockham's Razor are Company in residency at artsdepot and an Arts Council England National Portfolio Organisation www.ockhamsrazor.co.uk



ABOUT

TURTLE KEY ARTS

Turtle Key Arts produces and devises original groundbreaking art to entertain and inspire. They believe that access to the arts helps to improve the quality of life by bringing people together, offering creative opportunities, social inter-action, confidence and self-esteem. They produce a number of innovative and original theatre, dance and circus companies including the internationally renowned Ockham's Razor and the unique integrated Amici Dance Theatre Company. They have a long track record of running excellent arts projects, free to all participants, for disabled, disadvantaged and socially excluded people including people with dementia, young people with autism spectrum conditions, dyslexia or living with HIV.

They often work in partnership with organisations who are leaders in their own fields, including the National Portrait Gallery, Wigmore Hall, English Touring Opera, Royal Opera House, Lyric Hammersmith, Royal Court Theatre, Opera North, Universities of Oxford, Reading, York, Wolverhampton and Cambridge.

In a typical year their projects reach a national and international audience of 30,000, they work with up to 3000 participants and involve around 250 artists and 20 volunteers. www.turtlekeyarts.org.uk

THANK YOU



SPECIAL THANKS

Scott Ramsey and all the staff at the New Theatre Royal, Anthony Baker and all the team at Dance City, Steve Cowton, Helen Lannaghan and Joseph Seelig, Steve Ryan for being an unobtrusive, supportive presence, Barnz Munn for the counterweighting wisdom, all the performers who joined us through the R&D: Deborah, Kevin, Richard, Lisa, Susan, François, Joan, Genevieve, Gerard, Erin, Ross, Mae, Raffy, Wren, Jack, Isabel, Beth, Lila & Eddie, Iris and Lina Jungergård for your invaluable help at the very beginning, Cerys Matthews for supportive walking on the canal, Topher Dagg for the Jacob's Ladder playtime, Nich Galzin for swinging knowledge, Daniele Kohn for feedback and generous understanding of 11th hour changes of plans, Jackie Fahy for the quiet support throughout and of course the dolls, Epsom salts and a thousand other kindnesses, Matthew Butler, Robin at Robin Brown Studios for the shiny dance floor, the Lyric Hammersmith, the Ockham's Razor advisory board, Erica Campayne and Pam Vision from ACE and to all those people who emailed, tweeted, re-tweeted, instagrammed and facebooked about our work.



Thanks to TSL Lighting LTD for the lighting equipment.



Thanks to Class A Consultancy for their technical help in Edinburgh

Finally, a very special thanks to Maureen Mooney and Gillian Larley for all their love and support with Ida - because none of this is possible without you.

MUSIC

Music samples include commissions by Max Reinhardt and Chioma Uma/Max Reinhardt.

CO-COMMISSIONED BY

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