

TIMETABLE

Duration 40' / 60' for each show

SATURDAY 8th

3pm CORIALANUS
4pm KING JOHN
5pm MACBETH

7pm LOVES LABOUR'S LOST
8pm RICHARD II
9pm THE TAMING OF THE SHREW

SUNDAY 9th

3pm TIMON OF ATHENS
4pm TWO GENTLEMEN OF VERONA
5pm ROMEO AND JULIET

7pm MUCH ADO ABOUT NOTHING
8pm HENRY IV - PART 1
9pm ANTONY AND CLEOPATRA

TUESDAY 11th

7pm OTHELLO
8pm HENRY IV - PART 2
9pm THE MERCHANT OF VENICE

WEDNESDAY 12th

7pm JULIUS CAESAR
8pm HENRY V
9pm TWELFTH NIGHT

THURSDAY 13th

7pm CYMBELINE
8pm HENRY VI - PART 1
9pm AS YOU LIKE IT

FRIDAY 14th

7pm COMEDY OF ERRORS
8pm HENRY VI - PART 2
9pm MEASURE FOR MEASURE

SATURDAY 15th

3pm TITUS ANDRONICUS
4pm A MIDSUMMER NIGHT'S DREAM
5pm THE WINTER'S TALE

7pm ALL'S WELL THAT ENDS WELL
8pm HENRY VI - PART 3
9pm HAMLET

SUNDAY 16th

3pm PERICLES
4pm THE MERRY WIVES OF WINDSOR
5pm KING LEAR

7pm TROILUS AND CRESSIDA
8pm RICHARD III
9pm THE TEMPEST

BE ELSEWHERE ROMAEUROPA FESTIVAL 2016

XXXIst YEAR | SEPTEMBER 21 - DECEMBER 03

HOFESH SHECHTER ≈ FORCED ENTERTAINMENT
ANNE TERESA DE KEERSMAEKER ≈ WIM VANDEKEYBUS
GUY CASSIERS ≈ ROMEO CASTELLUCCI ≈ DEFLORIAN/TAGLIARINI
EMIO GRECO/PIETER C. SCHOLTEN/BALLET NATIONAL DE MARSEILLE
LIZ SANTORO/PIERRE GODARD ≈ ANN VAN DEN BROEK
GIORGIO BARBERIO CORSETTI ≈ ALVIN CURRAN ≈ JAN MARTENS
SHARON EYAL/GAI BEHAR ≈ NOÉ SOULIER ≈ RAIZ ≈ CHASSOL
BEN FROST/DANIÉL BJARNASON ≈ DIMARTINO/FABRIZIO CAMMARATA
COLAPESCE ≈ L'ORCHESTRE D'HOMMES-ORCHESTRES ≈ DIGITALIFE VII
SHIRO TAKATANI ≈ CHRISTIAN PARTOS ≈ KURT HENTSCHLÄGER ≈ NONE
ADRIEN M & CLAIRE B ≈ PIERRE RIGAL ≈ LES 7 DOIGTS DE LA MAIN
AND MANY MORE...

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The FORCED pass allows you to live the 'Shakespeare Marathon' as you like it the most. Take a look below:

ONE PLAY / full price ticket 10 € / reductions € 7 and € 5

FORCED2BE / personal / 2 performances € 14

FORCED6 / personal / 6 performances € 30

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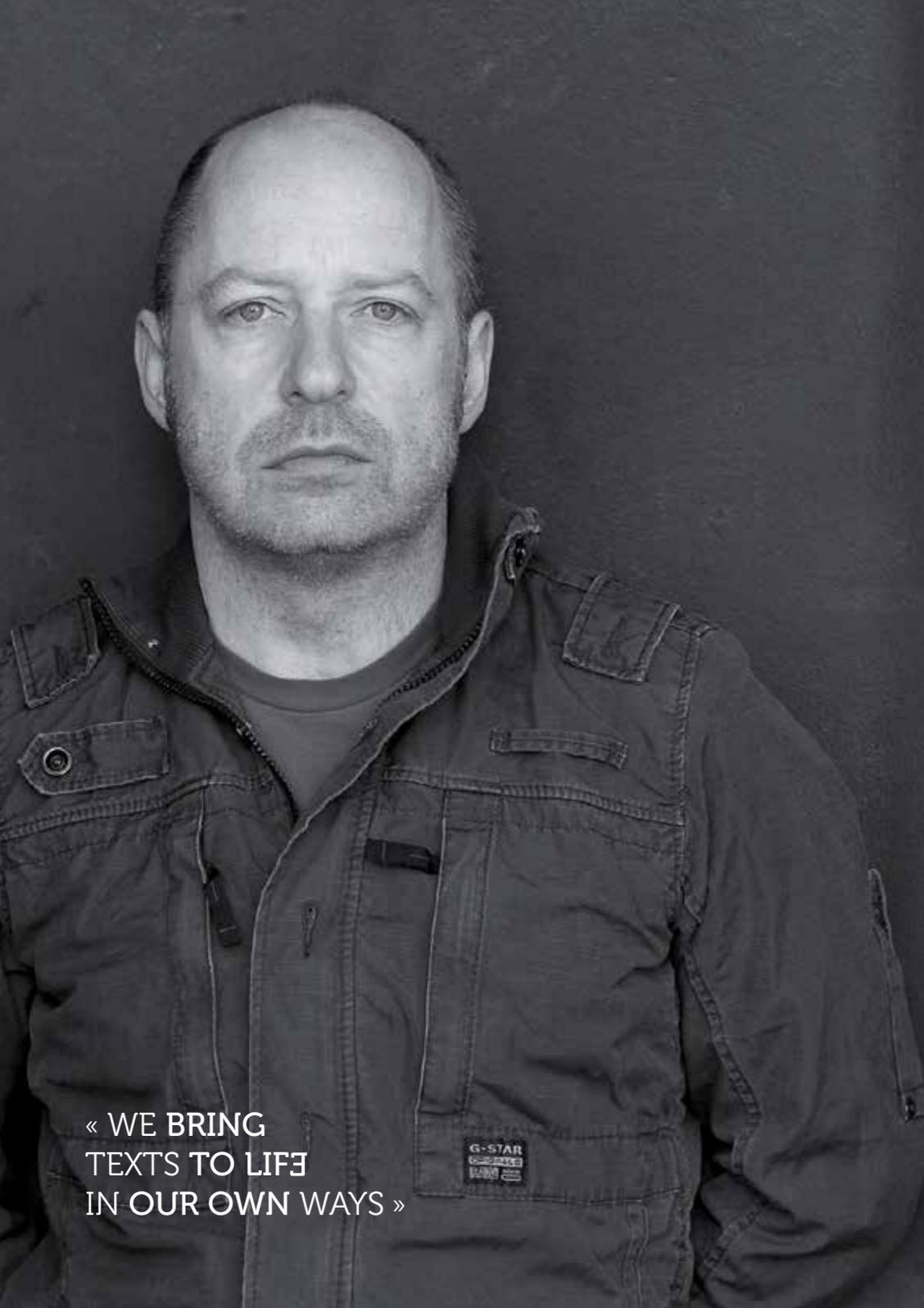
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FORCED ENTERTAINMENT

Complete Works: Table Top Shakespeare

10/8-16 | MACRO TESTACCIO - LA PELANDA



« WE BRING
TEXTS TO LIFE
IN OUR OWN WAYS »

Stage talk TIM ETHELLS Complete Works: Table Top Shakespeare

interview by Chiara Pirri

A one-meter table top, tools, common objects and all the 36 plays written by William Shakespeare in a week. Forced Entertainment, famous Sheffield based English collective directed by Tim Etchells, brings to Romaeuropa Festival a 'dramedy marathon', irreverent and poetic about a new way to re-read the bard's work.

A journey of experimentation, theatrical tricks and creative pulse through the Shakespearean lingual power.

Forced Entertainment: why did you choose this name for your company?

We liked the combination in the name, of something that appears positive and friendly -entertainment- and this word 'forced' which points to something problematic and uneasy. We were thinking of the theatre of course, and our problems with it - the machine of theatre and all the expectations that it brings, how tied up with the idea of pleasing people it is. I think we didn't know it at the start, but it became clear that in so many ways this duality, this tension, is at the very heart of our work... so the name became a kind of manifesto. We wanted to challenge that idea, if playfully.

This year it's the 400th Shakespeare's death anniversary: how this author can still be contemporary?

I see Shakespeare as a pile of texts. It's contemporary when we read it because we're contemporary. We bring texts to life in our own ways. And the same with any production - the contemporary is what animates and activates texts.

In that sense I think about Shakespeare as a set of potentials - it's words that can make something happen, all kinds of different things. Perhaps what's made him last so long as a force in the culture is that the plays have become raw materials in this way - they're something that people can grab hold of to pursue many different ideas.

Of course you can also look at the objects themselves - they're rich and open at the same time. And that makes them perfect tools in this kind of alchemy.

Using a collection of everyday objects to replace the characters, the play becomes quite a virtual performance, but also a game. How Shakespeare's plays are transformed by this spectacular approach? Which relation between objects and characters it's created?

I really love the language in Shakespeare, it always grips me when going to see the plays. In approaching the plays for Complete Works: Table Top Shakespeare though we were interested in something else - in boiling the plays down to the plots and looking at the clockwork story mechanisms that drive them along. It gives a very different perspective on them I think. What I like in that project is that we are doing the plays, taking them all on somehow, but then at the same time we aren't doing them at all - only outlining or diagramming them, making them happen in this rather absurd lo-fi puppet show. What's really interesting is that they still work - so even in this very reduced, home-made form the stories still carry a charge.

Partly the objects are a comical move - it's about taking the rather grand, important, objects of the plays -these cultural icons- and levelling them, bringing them down to earth in an encounter with these very banal, everyday, rather stupid things. A king becomes a bottle of Wood Glue. A princess a jar of marmalade. A servant becomes a hammer. Another becomes a small box of cornflakes. At the same time though the objects come

to really stand in for the characters, however absurd this initial proposition is. You really do end up looking at the paper flower in a small vase, that is Ophelia, and caring about it, wondering what she is going to do or say. There's very stupid, and something magical about what we are doing with the objects - and the stupidity and the magic are connected together.

Which is the role of the actors in this piece? How each of them can take care of one entirely play?

The performers are narrators - they tell the stories. And at the same time they are puppet-masters - moving the characters (objects) on and off the stage (table top). Part of their task is to tell the story in a compelling way - to take the audience with them on a journey. The other part of their task is to animate the objects - to make us look at them, and think about them as if they were characters. So much of these jobs is about taking time, and focusing attention. We discovered early on that the performers need to treat the objects carefully - and that their attention on them is a really important part of focusing our attention.

As an English and European citizen, how do you consider the Europe's actual political and social situation, particularly relating to the recent Brexit?

I think these are frightening times in the world right now, not just in Europe, but also in the U.S., and in the Arab world. In many places in Europe and the US there is a turn to the right; to nationalism, isolation, xenophobia and racism. The context -austerity, climate change, political instability, refugee crisis as well as war and civil war (Syria, Iraq, Afghanistan, Egypt)- is very grim. I'd see the Brexit vote in this context - a nightmarishly stupid referendum, and this small majority pushing us out of connection with our neighbours. I really don't think people

who voted did so with a clear understanding of what it meant - and even now as the government is trying to plan for Brexit it seems they have no real sense of what that is or how to go forwards. It's horrible. If Trump wins in the U.S. that seals 2016 as a nightmare I think.

CREDITS

Conceived and devised by
Forced Entertainment
Performers Robin Arthur, Jerry Killick,
Richard Lowdon, Claire Marshall,
Cathy Naden, Terry O'Connor
Director Tim Etchells
Text Robin Arthur, Tim Etchells,
Jerry Killick, Richard Lowdon,
Claire Marshall, Cathy Naden,
Terry O'Connor
Design Richard Lowdon
Sound, Lighting Design Jim Harrison
Production Jim Harrison
Complete Works is a
Forced Entertainment production
Co-produced by Berliner Festspiele
Foreign Affairs Festival - Berlin
Theaterfestival - Basel

Thanks to the RSC My Shakespeare
initiative, which commissioned
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an early, development version
of this project, as well as to
the people who participated
in that phase of the work.

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forcedentertainment.com