



Caroline Horton & Co with China Plate and The Bush Theatre present

ISLANDS

Commissioned by Warwick Arts Centre



This is my world, I am the king so I make the rules and everyone else can fuck off.

This is off-shore.

A bouffon show about little empires, enormous greed and the few who have it all – yes, your bit too.

From Stage Award winner and Olivier Award and Offie nominee Caroline Horton (*You're Not Like The Other Girls*, *Chrissy*, *Mess*)

Supported by Oxford Playhouse and South St Reading



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ISLANDS

A brand new bouffon show from multi award-winning theatre maker Caroline Horton.

Following the great success of *You're Not Like The Other Girls* Chrissy and Mess, Caroline is embarking on a new project co-produced with the Bush Theatre. *Islands* is about the world of off-shore finance – its secrecy and terrifying, brutal power. Its about the people that perpetuate and manage it - like a bunch of dysfunctional teenagers hidden away in their bedroom kingdoms and childhood dens, or the eccentric pioneers who set themselves up as princes of invented micro-nations. This lot, however, run the modern world. It's uncomfortable and relentless, absurd and unnerving.

It is about a powerful woman with an unstoppable need to own stuff and to reign. Mary and her band arrive in the theatre, instate their rule and set up home – just another fabulous, unopposed conquest. But this time the outside world begins to make its presence felt and it turns out there's a whistleblower in the ranks. Mary's rule is clearly at an end - society has woken up and we're having none of it. Justice will finally be done – Mary's going to have to be like the rest of us. Unless of course she has something else up her sleeve – something that no-one saw coming...



"I initially became interested in how we create small private worlds for ourselves that separate us from wider society. Secretive, cut-off places including the unexceptional, like teenagers' bedrooms or a child's den, and the bizarre, such as micro-nations like Sealand (a strange fort in the North Sea that the residents claim to be an independent principality). But it is the extraordinarily powerful 'islands' - tax havens and The City – that the show focuses on. It has been suggested that tax avoidance - after climate change is the most de-stabilising phenomenon to affect the modern world. Recent media uproar seems to suggest change is afoot but little concrete change is apparent.

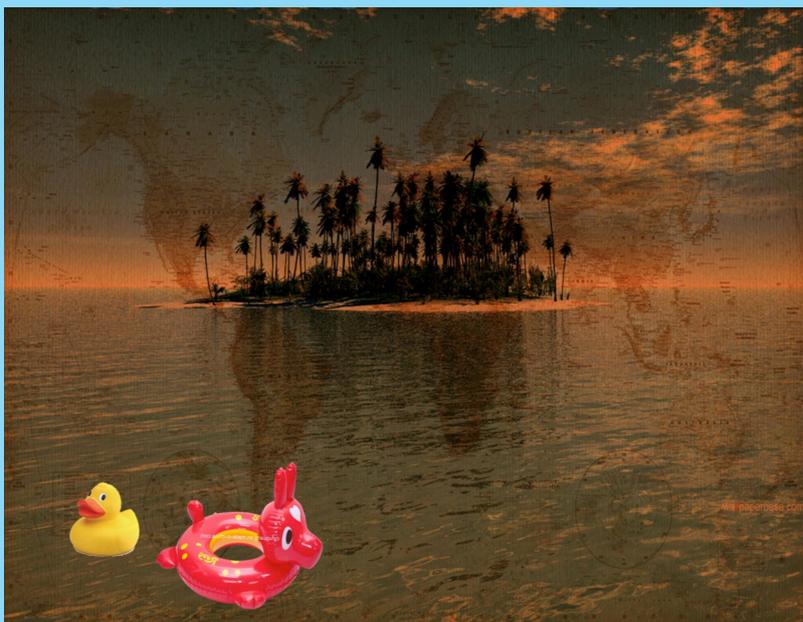
I'm interested in whistle-blowing, neo-liberalism, the human ability to be inhuman, secrecy and parallel worlds, ideas of rottenness and the general public's ignorance about the financial world and how our economy is run."

Caroline Horton summer 2013

Creative Team

Created by	Caroline Horton
Director	Omar Elerian
Writer	Caroline Horton
Designer	Oli Townsend
Performed by	Caroline Horton
	Further cast TBC

Special Adviser	John Christensen (of the Tax Justice Network)
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WHAT IS BOUFFON?

Bouffon is a wickedly playful, political theatre style with its ancestry going back as far as Greek satiric drama. This grotesque form has the capacity to be incredibly funny and simultaneously dark and monstrous. Philippe Gaulier describes bouffons as those creatures rejected by 'beautiful' society that occasionally rise up from the swamps and come to the city walls to entertain the 'people of god' – they are full of a beautiful, devilish rage but must be careful and clever so as not to be put to death. They offer their audience an uncomfortable and uncompromising truth. As an experience it can be brutally thrilling. There has been a recent resurgence in the form through performers like Sacha Baron Cohen, The Red Bastard and Dr Brown.

PRESS ON YOU'RE NOT LIKE THE OTHER GIRLS CHRISSY

WHAT'S ON STAGE



Walking back to my rented flat after witnessing Caroline Horton's one-woman tour de force, a funny thing happened – I started sobbing with what I can only describe as pure joy.

Terri Paddock

METRO



Caroline Horton's extraordinary one woman show is full of delightful surprises.....Horton's comic timing and facial expressions move us effortlessly from thunderous belly laughs to tears of heartbreak'

Denise Bailey

THE FINANCIAL TIMES



Gathers in both charm and emotional engagement until even a hardened hack may be on the brink of tears. Winsome in all the best ways, this Horton may not be hearing a "Who?" for very long.

Ian Shuttleworth

STAGE

'MUST SEE'

Horton's enchanting script ensures that this ordinary tale of ordinary people in extraordinary times touches each one of us

Natasha Tripney

PRESS ON MESS

TIMEOUT LONDON



It's impossible to imagine anyone who wouldn't thoroughly enjoy this funny, sweet and illuminating piece.

Daisy Bowie-Sell

FT



Despite the bleak subject matter...the predominant tone is a delicate whimsy. It ought not to work, but it does, charmingly.

Ian Shuttleworth

METRO



Caroline Horton brings anorexia into the open with this honest and uproarious play with music... (and) deals sensitively with the thorny subject matter. The play acknowledges that eating disorders are an ongoing battle because 'things won't be perfect, they never are'. Mess comes joyously close.

Damon Smith

LONDON EVENING STANDARD



A deceptively profound comment on the way adolescents exert control over their eating in a vain attempt to starve off the multifarious confusions – not to mention possibilities – of the adult world.

Fiona Mountford

WHATSONSTAGE



The talent of, and rapport between, the company infuses the stage... it illustrates a hopeful, moving struggle to step out from under the duvet and relinquish a little control on life.

Laura Tosney

TEAM BIOGRAPHIES

Caroline Horton is a theatre maker based in Birmingham. The pieces she creates begin with an idiosyncratic, personal story from which, something emerges that is universally moving and funny. Always looking to expose a story's messy mixture of comedy, tragedy and whatever lies in between in a playful stage language that is visually and textually rich and immediate. Caroline's work is as accessible as it is insightful and has been presented at theatres, village halls and festivals in the UK and abroad. Caroline is *an artistic associate at The Bush Theatre and an Evolve artist in residence at Oxford Playhouse*.

Caroline trained with Philippe Gaulier in Paris 2005-2007, after studying at Cambridge University. Her first show *You're Not Like The Other Girls Chrissy* has toured internationally and won The Stage Award for Best Solo Performer at the 2010 Edinburgh Fringe Festival and was nominated for an Olivier Award. *Mess* won The Stage Award for Best Ensemble at the 2012 Edinburgh Fringe Festival and has been nominated for Best Play at the OFFIES. Aside from her own projects, Caroline directed/co-adapted *Grisly Tales from Tumblewater* for Teasel and is developing their new show, as dramaturg/performer. She's also collaborated with Tangram, Shams, MAKE/SHIFT and The Plasticine Men and devised on a new show directed by Sally Cookson. She recently made a podcast for Fuel's series *While We Wait*. Caroline is directing *Ishbel* and *I* for Julia Voce.

Omar Elerian is an Italian/Palestinian theatre director, deviser and performer, trained at Jacques Lecoq International Theatre School in Paris. His latest directing credits include acclaimed site-specific production *The Mill – City of Dreams* (Bradford, Yorkshire), *You're Not Like The Other Girls Chrissy* (The Stage Best Solo Performer Award winner, Pleasance Attic, Edinburgh) *Testa di Rame* (Festival Inequilibrio, Italy) *Les P'tites Grandes Choses* (Maison de Arts du Cirque et du Clown, France) and *L'Envers du Décor* (Theatre Les Enfants Terribles, France). He was also Associate Director on Jericho House's *The Tempest*, part of the Barbican's BITE '11 season in St Giles Cripplegate. Omar is currently Associate Director at the Bush Theatre.

Oli Townsend trained at RWCMD. He is an associate artist of the Gate Theatre, Notting Hill. Currently : *Jack and The Beanstalk* (Lyric Hammersmith) *Recent Designs*, (Set and Costume): *Rodelinda* (Scottish Opera), *Grounded* (Notting Hill Gate/Edinburgh Traverse), *Macbeth* (Blackheath Halls Opera), *Hitchcock Blonde* (Hull Truck), *Blood Wedding* (Royal and Derngate), *Gods are Fallen* and *All Safety Gone* (Greyscale/Almeida Festival), *Wittenberg* (The Gate, (Costume): *Wozzeck* (English National Opera), *The Lighthouse* (ROH Linbury), www.oftownsend.co.uk

The Tax Justice Network (set up by John Christensen) promotes transparency in international finance and opposes secrecy. We support a level playing field on tax and we oppose loopholes and distortions in tax and regulation, and the abuses that flow from them. We promote tax compliance and we oppose tax evasion, tax avoidance, and all the mechanisms that enable owners and controllers of wealth to escape their responsibilities to the societies on which they and their wealth depend. Tax havens, or secrecy jurisdictions as we prefer to call them, lie at the centre of our concerns, and we oppose them.
www.taxjustice.net

China Plate is a non-building based theatre studio that works with artists, venues and festivals, to make high quality, exciting theatre that is formally adventurous and narratively engaging. We achieve this through three strands of work: Programming and commissioning, artist and audience development, making and touring. Underpinning this activity is a desire to make and facilitate inventive, original theatre that connects with people and matters to them. We believe that exciting, innovative theatre can have popular appeal and reach a large and diverse audience. China Plate work with a number of the UK's most exciting and innovative artists and are currently making work with Caroline Horton, Action Hero, Chris Thorpe, Contender Charlie, and Inspector Sands. We are Associate Producers at Warwick Arts Centre, Directors of Pulse Festival and Associate Artists at New Wolsey Theatre, Ipswich.

The Bush Theatre is a world-famous home for new plays and an internationally renowned champion of playwrights and artists. Since its inception in 1972, the Bush has pursued its singular vision of discovery, risk and entertainment from a distinctive corner of West London. Now located in a recently renovated library building on the Uxbridge Road in the heart of Shepherd's Bush, the theatre houses a 144-seat auditorium, rehearsal rooms and a lively cafe-bar.



INTERNATIONAL TOURING

The Islands production design and technical information is still to be finalised. Information included below should be used as a guide until full production details are confirmed.

Freighting

All props and set items can be transported by freight (11 cubic metres). Alternatively, set can be re-made / re-worked locally.

On the Road

9 (five performers, one production manager, 2 touring technicians and one producer)

Minimum venue requirements

A full touring tech spec will be available on request. Please contact China Plate with any queries.

Estimated weekly fee (to include 4 performance days)

£11440.00*

*** The venue to cover all flights (including transfers), freighting / excess luggage charges, accommodation and PDs unless otherwise agreed. Print and delivery costs to be negotiated.**



FOR MORE INFORMATION CONTACT

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