ANGEL EXIT THEATRE
EDUCATION RESOURCE PACK

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About *The Black Curtain*
1. ABOUT THE BLACK CURTAIN

*The Black Curtain* is a darkly comic, film noir thriller devised by Angel Exit Theatre and set in the dark underbelly of a film noir world peopled by wayward spies, greedy journalists and of course, the duplicitous femme fatale.

Duntown; a town which could be anywhere and anytime, a town sizzling in a heat wave, a town in which Frank Harmless and his friend Harry face a tough choice when they accidentally uncover that their boss is behind a series of deadly explosions. Should they speak out or stay silent? Whilst one man chooses to expose the corruption the other succumbs to greed and lust, becoming embroiled in a downward spiral of deadly events leading both men to the seedy town of Pebble Bay. As a storm breaks and the seagulls screech, Frank enters a nightmarish state of paranoia, deception and murder.

Inspired by classic film noirs such as *Double Indemnity* and *The Big Sleep*, *The Black Curtain* has language evoking Raymond Chandler and Dashiell Hammett, music inspired by Mancini and Miles Davis and a narrative influenced by contemporary news
Stories including the poisoning of Alexander Litvinenko, the death of David Kelly and the ‘War on Terror’. Angel Exit weave a web of intrigue which is at once glamorously removed from our reality, but also frighteningly close.

The world of the play is not England, America, Russia or France but it is influenced by all of these. Similarly it is not set in the world of 1950s America, although this is reflected in the aesthetic of the show. Laptops and mobile phones sit side by side with clunky typewriters and old-fashioned dial phones.

Themes/Discussion Points in The Black Curtain:

- Surveillance in modern society
- Betrayal
- The individual against the machine
- Urban landscape as metaphor
- Political corruption
2. ABOUT ANGEL EXIT

Formed in 2001 by graduates of the physical theatre school, Ecole Lecoq and co-directed by Tamsin Fessey and Acushla Bastible, Angel Exit Theatre is a shifting ensemble of performers with a shared passion for dynamic new physical theatre.

To date Angel Exit have produced four original pieces of theatre. The first, Imaginary Prisons was a dark, twisted fairy tale, set in a Sleeping Beauty Kingdom under a mad dictatorship. It played in the atmospheric Underbelly venue at the 2001 Edinburgh fringe where it was nominated for a Fringe First award. Angel Exit went on to create Bolt Upright, an Irish ghost story told by a gang of buffoon fairies and set in the aftermath of the Irish famine. Master Shuttlefate was the company’s third show, and with a cast of 12 was something of an epic affair.

The Black Curtain is the company’s most recent production and as with the other work it places a strong emphasis on storytelling through physical ensemble theatre, using the European traditions of clown, chorus, melodrama and buffoonery. Angel Exit’s aim is to transcend language barriers by creating a universal visual language and The Black Curtain is being co-produced by Le Preau Theatre, Normandy, The Brewhouse Theatre and Arts Centre, Taunton and The Theatre, Chipping Norton. The company have been working in France developing a bilingual version of the show for touring in France, carrying out workshops and working with the community in rural Normandy.

This international theatre collective was previously based in Dublin, but The Black Curtain is the first show to be created from our new base in South West England.
Previous productions: Press and Awards

“A devised work of rare brilliance…The commitment of this company to their art comes across as total…The work of this company is beautiful, droll and primeval.”
Bonnie Lee, The Scotsman on Imaginary Prisons (Fringe first nomination)

“Angel Exit, a new Jacques Lecoq trained company, is weaving stories with more than a little theatrical magic…There is so much vivid theatricality and inventiveness at work here that I am already looking forward to its next show”
Lyn Gardner, The Guardian on Imaginary Prisons

“Outstanding performances…with language and physical imagery clearly informed by an excellent devised process…I am glad to know these faeries are at work and look forward to their future magic.”
Total Theatre Magazine on Bolt Upright

“The Revolutions festival ended with one of its best productions…young, energetic, inventive, and magical theatre.”
The Albuquerque Journal, U.S. on Bolt Upright

“Angel Exit has a reputation for excellence in physical theatre and it is maintained.”
Gerry Colgan, The Irish Times on Bolt Upright

“The script…is full of enjoyable conceits, and the company match such verbal games with lively physical theatre”
The Irish Theatre Magazine on Master Shuttlefate

“This really is enjoyable physical theatre having everything to entertain audiences who appreciate the grip of raw cinema, but relish live performance”
BBC Somerset on The Black Curtain.
3. PHYSICAL THEATRE AND JACQUES LECOQ

Physical Theatre
Physical theatre as a term is often used to describe a mode of performance which tells a story primarily through physical or visual means. Physical theatre’s main focus is on the physical work of the performers, expressed through the use of their bodies.

This does not mean that there is no text or that a piece of work is performed in mime – but the text of the play must be immersed in or work alongside the physical representation or interpretation of the language. The text or dialogue of a show is woven into the physical journeys of the actors. Often the subtext appears visually rather than vocally, and often an audience can see what isn’t being said physically represented on stage. Multi-role playing and larger than life characters are frequently found in physical theatre shows.

Physical theatre has its roots in the work of European theatre practitioners such as Jerzy Grotowski, Vsevolod Meyerhold and Antonin Artaud. The form has strong roots in traditions such as clowning, commedia dell’arte and ancient Greek theatre.

Influential physical theatre companies who have inspired us include Complicite, Frantic Assembly, Kneehigh, Improbable and The David Glass Ensemble.

Jacques Lecoq
Tamsin, the artistic director of Angel Exit, and director of The Black Curtain, trained at L’Ecole Jacques Lecoq in Paris and the work of the company reflects this physical theatre training.

Jacques Lecoq is one of the biggest names in contemporary theatre. He expounded truly original methods of performing and in doing so changed the face of international theatre. He opened his theatre school in Paris in 1956 and taught his unique theatre methodology there until he died in 1999. In The Moving Body Lecoq shares his philosophy of performance, improvisation, masks, movement and gesture. Neutral mask, character masks, bouffons, acrobatics, commedia and clowns are all famous components of the Lecoq training.

The following passage is a quotation from Jacques Lecoq’s book, The Moving Body, (p.102) where he describes gestural languages which are particularly pertinent to the work of Angel Exit and The Black Curtain:

“Figurative mime, the second language we study, consists of using the body to represent not words but objects, architecture, furnishings. Two main possibilities are open to the actor: either to use his body to play a door, which another actor will open and close (the body of one thus becoming the stage set for the other), or the actor creates in space the virtual reality of a house – the roof, the walls, the windows, the door – so that it takes shape for the spectators, and so that the character can then go in and out. Although it has its limits, this language facilities a technical approach to the articulation of gesture and will prove fruitful later on.
Cartoon mime, a language which is close to silent cinema, uses gesture to release the dynamic force contained within images. Rather than the actor representing words or objects on his own, this language is made up of images expressed collectively. Let us imagine a character going down into a cellar by the light of a candle. The actors can represent both the flame and the smoke, the shadows on the walls and the steps of the staircase. All these images can be suggested by the actors’ movements, in silent play. One of the first exercises consists of building sequences of images.

In their auto-cours (private study groups) I ask a group of students to recreate a whole film without words, using only gestures. Cartoon mime can make use of any cinematic language: close-ups, long-shots, illusions, flashbacks, in short the whole repertoire of the modern language of film, with its rhythms, its brilliance, its ellipses, all transposed into the dimensions of theatre”.

In our creation of The Black Curtain we used a lot of Lecoq’s theatrical techniques and his teachings have inspired our practice. Devices derived from Lecoq which we feature in the show include the use of chorus, object manipulation, choreographed physical theatre sequences and clown characters.

We also use a lot of Lecoq exercises in our warm-ups and during rehearsals. A good physical and vocal warm-up each day is integral to Angel Exit’s working practice. The actors body is the place where work often starts and an actor’s personal physiology and physicality are at the heart of characterisations and these in turn inform the narrative of a piece of work.
4. THE DEVISING PROCESS

Our starting point for devising *The Black Curtain* was to watch lots of classic film noirs and to note the themes and cinematic devices that kept recurring. Some of the things we found interesting about film noir and we wanted to explore in the show were:

1. Character types: The femme fatale and the protagonist as anti-hero.
2. Film noir dialogue: Quick fire noiresque language which is rich in metaphor
3. Flashback and first person voiceover narration: How this created a sense of interiority and the way music was used to aid this.
5. Preoccupation with news and media: The sense of modernity this gives the stories.

**Writing**

In creating the show we began by creating a storyboard on paper of the key characters we wanted to have in the story and what the main elements of the narrative would be. We then used this structure as a guideline for devising as we knew what we wanted to happen in the play we just had to create how we were going to make it happen in rehearsals and what decisions we would have to make to tell the story.

We used writing exercises to create both voiceover for the flashbacks and for punchy “hard-boiled” dialogue in some of the scenes.

To provide us with inspiration we sat in a circle and took it in turns to read aloud from pages picked at random from a collection of Raymond Chandler and Dashiell Hammett stories; we would then each write our own bits of voiceover to tell part of Frank’s story in *The Black Curtain*. The following passage shows the richness of the language present in classic noiresque texts:

**From Raymond Chandler’s *The Big Sleep***:

“She approached me with enough sex appeal to stampede a businessmen’s lunch, and tilted her head to finger a stray, but not very stray, tendril of softly glowing hair. Her smile was tentative, but could be persuaded to be nice. “Was it something?” she inquired. I had my horn-rimmed sun-glasses on. I put my voice high and let a bird twitter in it. “Would you happen to have a Ben Hur 1860?” She didn't say “Huh?” but she wanted to. She smiled bleakly. “A first edition?” “Third”, I said. “The one with the erratum on page 116.” “I'm afraid not-at the moment.” “How about a Chevalier Audubon 1840- the full set, of course?” “Er – not at the moment,” she said harshly. Her smile was now hanging by its teeth and eyebrows and wondering what it would hit when it dropped. “You do sell books?” I said in my polite falsetto. She looked me over. No smile now. Eyes medium to hard. Pose very straight and stiff. She waved silver finger-nails at the glassed —in
shelves. She was as sore as an alderman with the mumps. “Perhaps Mr Geiger- but he’s not in at the moment.” Her eyes studied me carefully. She knew as much about rare books as I knew about handling a flea circus”.

In this text note the use of metaphor, short punchy sentences, surprising turns of phrase, conversationality, adjectives, adverbs and description.

**From The Black Curtain:**

“The heat was stifling and the dense fug of pollution hung in the air like a bad smell, which wouldn’t come out in the wash. As I pounded the streets the niggling feeling something was wrong buzzed around my head like an angry wasp.

I had to speak to her again. This lady had got right under my skin and I needed her now like I knew she needed me. But I didn’t know where in the hell she was and it was making me crazy.
Dark clouds loomed in the sky – a storm was brewing. The kind of storm which makes you feel like it’s the end of the world and nothing will ever be the same again. The kind of storm that rattles your nerves and you can’t think straight”.

**Devising and writing**
Obviously it is always difficult to describe a rehearsal process, and for us the devising and rehearsal process overlapped. We had done a good deal of preparation before we got into the rehearsal room so we knew quite a few “scenes” we would need to create to tell our story. But at the start of rehearsals we had no script and only an outline of what we wanted to happen.

The full script only began to take shape one week before our first performances and even this was constantly changing and developing. Up until then we worked with our laptops, bluetoothing scenes to each other as we recorded them from improvisations, and then moulded and shaped them into something that could tell our story. Every evening after devising sessions we went through the transcripts of improvisations and any text we had written during the day and edited this into our working script.

**Current politics**
When we began our devising process in 2007, two news stories stood out as they seemed to embody many film noir characteristics: the death of David Kelly and the poisoning of Russian spy Alexander Litvinenko. We researched both stories and elements of each are reflected in the narrative of *The Black Curtain*.

In writing the show we also collected quotations from politicians and public figures in contemporary news stories, which we wove into the script. An example of this includes text from Alexander Litvinenko’s last words which included the phrase: “If these people are not stopped this lawlessness will flood the country.” Jimmy Fallantyne’s remark in the press conference “We believe in the civil liberties of the individual and that is why we are introducing such measures” is a direct quote from Gordon Brown.
5. FILM NOIR

Why do film noir?

We were initially attracted to making a new show with a film noir aesthetic because we are big fans of the form and thought that it would be really exciting to translate some of the filmic language of noir into a theatrical form. The themes and ideas of film noir are really rich for exploration and we felt that their production in a time of post-war malaise was very pertinent to the modern world in which we live now. In film noir there is a sense of the breakdown of normal moral codes and laws and the feeling of alienation felt by individuals in a city where communication is becoming less human. Surveillance is a big theme in film noir and we felt that in our society the feeling of being watched is ever present. We believed that the film noir character types would work really well in theatre and we wanted to explore the strong female characters, the clown characters and the troubled anti-hero.

We felt a cinematic style of theatre would be useful to explore these themes and characters; so we set out to create a theatrical language of close-ups, flashback, voiceover, rewinds, "edited" cuts between images and filmic mise-en-scène.

What is film noir?

- The term film noir was coined by French critics Raymond Borde and Etienne Chaumeton in their 1955 book Panorama du Film Noir Américain 1941–1953 (A Panorama of American Film Noir).

- The 1940s and 1950s are generally regarded as the "classic period" of American film noir. Orson Welles' Touch of Evil (1958) is frequently cited as the last noir of the classic period.

- Film noir is difficult to define and very diverse, but there are a number of common themes, which include an urban setting, often the backstreets of a city at night. The claustrophobia of the setting can reflect the mindset of the protagonist. The haunted past of the protagonist who is trying to escape some past burden.

- Film noir archetypes: The truth seeker, often a private investigator, their role is to navigate the convoluted maze of the noir universe to find answers. The Femme Fatale who is often seen in stark opposition the perfect domestic woman.

- Low level lighting: Shafts of light piercing Venetian binds, smoke and shadows are some of the key visual elements in film noir. These create a landscape which creates a dramatic tension all on its own. This visual style is heavily influenced by German expressionism of the 1910s-1930s, seen in the films of
Fritz Lang. Black and white photography with high contrasts and stark exteriors became the trademark of film noir. Odd camera angles and unusual close-ups are also characteristic.

- The primary literary influence on film noir was the hardboiled school of American detective and crime fiction, led in its early years by such writers as Dashiell Hammett (The Maltese Falcon, Red Harvest) and James M. Cain (Double Indemnity, Mildred Pierce, The Postman Always Rings Twice), and continued by Raymond Chandler (The Big Sleep, Farewell, My Lovely). Chandler became a major screenwriter of the genre.

Film noirs which inspired us:

- Double Indemnity (1944) d. Billy Wilder, w/ Fred MacMurray, Barbara Stanwyck, Edward G. Robinson
• *The Big Sleep* (1946) d. Howard Hawks, w/ Bogart, Lauren Bacall, Dorothy Malone, Cook
• *D.O.A.* (1950) d. Rudolph Maté, w/ O'Brien, Luther Adler
• *Strangers on a Train* (1951) d. Hitchcock, w/ Farley Granger, Ruth Roman, Kasey Rogers, John Doucette (costarring Robert Walker)
• *Kiss Me Deadly* (1955) d. Robert Aldrich, w/ Dekker, Paul Stewart, Marian Carr, Jack Elam, Helton (starring Ralph Meeker)
• *Touch of Evil* (1958) d. Welles, w/ Charlton Heston, Janet Leigh, Welles, Calleia, Ray Collins

**Useful books:**

• *Film Noir*, Silver, Alain and Ursini, James (eds), Taschen, 2004
• *The Big Sleep*, Chandler, Raymond
• *The Maltese Falcon*, Hammett, Dashiell
• *The Moving Body*, Lecoq, Jacques, Routlege, trans Bradby, David, 2000
6. THE REHEARSAL PROCESS

Our rehearsal process only really began once we had a printed out copy of a script which continued to be a work in progress. Then we began to choreograph sections and explore characters. Both the devising and rehearsal process involved a lot of improvisation to create scenes and characters in the story.

In rehearsals we often split into two groups to work on a scene with actors playing any characters required for a scene even if they are not playing that part in the show. Very early on in rehearsals we worked in two groups to create a scene where we imagined what a normal day in the office would be like for Frank. From this we learnt about the personality of our main character, what he did for a living and his relationship with his colleague and friend Harry. Many of the ideas from these early improvisations were discarded but some made it into the show. Working in two groups allows everyone in the company to input to scenes, create characters and to observe what works in performance.

Music was also an integral part of creating the show, particularly for the more physical and non-verbal elements. Using music, created especially for this show, was a great way of setting the tempo and rhythm of each scene as well as illustrating the characters states of mind.

Some of our rehearsal exercises are below:

**Example exercises**

1. **Chairs**
   In this exercise two actors each have a chair. They have to carry out a conversation using a chair without the use of dialogue. Each actor is given an objective – for example in our rehearsals we used this exercise with Frank and Gloria, the protagonist and the femme fatale. Gloria’s objective was to pretend she wasn’t interested in Frank and Frank’s objective was to get Gloria to notice him.

   The conversation takes place by each actor moving their chair into a different position in relation to the other actor on stage. The first actor moves their chair and when they have stopped moving and placed themselves in relation to this chair the second actor has to “reply” straight away by moving their chair. This exercise carries on with each of the actors trying different strategies to achieve their objectives within the given circumstances.

   The exercise is very useful to discover physical relationships between character without the need for dialogue. We eventually added the dialogue of a scene where Frank and Gloria meet for the first time and what we took from the exercise is that we could make
this scene highly stylised, physical and visual rather than just blocking and saying the lines.

2. Five tableaux to tell the scene
We often use this exercise in rehearsals to explore the meaning of scenes in a physical way. We take a scene and then the actors in the scene have to create five still images, or tableaux, to tell the story of this scene. The exercise is useful to break down the essence and meaning of a scene and to illustrate how a physical pictures can tell an audience as much as a whole page of dialogue.

In relation to this we would sometimes take a scene and do the scene in silence whilst other members of the company watch so that they can see if they can still understand what is happening in a scene through the body language and non-verbal communication of the actors; this was key to the creation of The Black Curtain in France, where we had to make sure that every scene was telling a story for someone who didn’t understand English.

3. Film close ups
In relation to film noir especially we experimented in rehearsals with how we could translate the filmic devices of close up into theatre. We looked at isolating actors body parts and framing them in the space so we could create the impression of camera close ups. We experimented with telling a story seeing only the hands or feet of the actors.
7. QUESTIONS TO AN ACTOR AND THE COMPOSER

JONATHAN DUNSTAN – Who plays Harry in the *Black Curtain*

How is being an actor in an Angel Exit production different to being an actor in another play?
In an Angel Exit production the actor in involved with all the stages of a production, ie the devising, writing, directing and acting. So it’s possible to have a much greater input into the final production than in a regular rehearsal period; which is much more creatively rewarding.

What is the best thing about working as part of an ensemble?
As an ensemble, because we have shared aims and know each other abilities, we can work much more quickly and effectively towards a solution to a problem. Also, an ensemble can achieve a theatrical language and theatricality which is beyond that of an individual actor, which can be thrilling to be part of.

What is the hardest thing about being part of this type of ensemble?
Letting go of ideas.

TOM BALL – Composer of the original soundtrack for *The Black Curtain*

Where did you start?
I started by chatting to the director about what kind of thing she had in mind, and she played me some examples of film noir music she liked, as well as a bit of Miles Davis and Mancini. I had a bit of a think, and investigated some other music that I thought might give me some ideas. I’d never written anything like this before, and not having a Hollywood soundtrack orchestra to hand, I had to be pretty flexible and experiment a bit. But after a while I just jumped in. I find that whatever you’re doing, it’s usually the best way.

What were your inspirations? What’s your favourite film noir music?
I like to have a fairly clear image in my head while I’m going along, and mine was a kind of dreamy-Graham-Greene-seaside-pier-1940s-jazzy-spy-vs-spy-thing, with a bit of cigarette smoke curling from blood red lips in the foreground. I’d try and keep that at the back of my mind. That way you’ll automatically veto anything that doesn't fit, without thinking about it. I suppose it's a bit like getting into character. Musical ideas tend to take on a life of their own, which is fine when you're creating for its own sake, but not great when you're composing to fit in with something else. I suppose the balancing act is to let the ideas flow freely, while not letting it get out of hand and into bagpipe calypso territory. And I kept in mind that the music is secondary to the action on stage, so anything too in-your-face will probably not work.
What instruments did you use?
I used all sorts, sometimes starting with piano, sometimes with drums or percussion. Double bass is quite prominent. For the more tuneful pieces I used rhodes electric piano, organs, trumpets, strings and vibraphone, as well as some samples and things pulled from my bucket of odd stuff.

For the more atmospheric parts I could go a bit more out-there, adding echo and treating sounds so that it's not clear what they are. I like the disorientating effect this has.

How did you get the noir-ish feel to the music?
I was keen not to attempt to copy an authentic film noir soundtrack. I wanted to give it a bit of a contemporary twist. But going for suspense and tension are really important. And wearing a mac and trilby throughout!
8. ANGEL EXIT EDUCATION

Angel Exit is devoted to the educational aspect of its work, believing that continuous training is essential to our own and other performers’ creative development, and believing that theatre has a unique way of encouraging people to work together which is beneficial and rewarding in all aspects of life. We understand that the world of a play is opened up through students working with first hand with the actors from a show.

Angel Exit’s ensemble members are experienced workshop leaders and between them have many years of teaching and facilitating experience. They have run workshops with, among others, drama students at Dublin’s Trinity College and Albuquerque University, U.S.A, with experienced performers at the Edinburgh fringe festival, for primary schools in London for national refugee week, for children with English as a second language in Santa Fe, New Mexico, at the Eden project in Cornwall, and with children and performing arts students in rural Normandy. All workshop facilitators are CRB checked.

Angel Exit tailors every workshop to suit the particular group. A typical Black Curtain workshop is suitable for participants including: GCSE Drama and English, A A/S level Theatre Studies, Media Studies and English, BTEC Performing Arts.
Workshop Plans:

1. Introduction to Physical Theatre and Devising
A general introduction to physical theatre, with a focus on rehearsal games, ensemble creation, use of objects and soundscapes and chorus work. This workshop looks at Angel Exit’s creative process of devising using Lecoq based exercises. Suitable for any age group. 30 participants. Suggested length: 2 hours.

2. The Chorus
Starting with a series of complicity exercises, this workshop goes on to explore the concept of chorus in theatre. It incorporates Lecoq based chorus exercises, and goes on to look at how a chorus can be used to portray the state of mind of a protagonist, with specific examples from The Black Curtain. Suitable for GCSE level and above. 30 participants. Suggested length: 2 hours.

3. The Black Curtain – Theatre Studies
This workshop is a practical exploration of our processes of creating our current show The Black Curtain. We will explore techniques of physical theatre, ensemble and chorus work and how these impacted upon our creation of the show. We will also examine how filmic language translates into theatre, devising techniques and rehearsal exercises related to the show. Suitable for GCSE level and above. Suggested length: 1-2 hours

4. The Black Curtain – Media Studies
This workshop can be classroom or studio based. It is suitable for GCSE level students and above. A DVD viewing set up is required. Using extracts from Film Noirs, Angel Exit discover the genre of film noir and put it in its context, then go on to explore their process of creation from this inspiration, to achieving a piece of theatre. An examination of how filmic language differs from theatre, and practical examples of how The Black Curtain translates the filmic language of close-up, rewind, montage, flash back and voice over to theatre. Suitable for GCSE level and above. Suggested length: 1-2 hours

5. Tailored Package
Angel Exit Theatre can tailor a workshop based on a specific text or subject, looking at it through a practical, creative viewpoint, with a focus on a physical, ensemble approach. The content should be agreed on at least one month prior to the workshop. Suggested length: Minimum 2 hours, maximum 1 day. Price negotiable.

For more detailed workshops plans please contact lynnemforbes@yahoo.co.uk
Angel Exit Theatre

WORKSHOP BOOKING FORM

Tel: 07979 751 576
Email: lynnemforbes@yahoo.co.uk / www.myspace.com/angelexit

15 Queens Road, Twickenham, TW1 4EZ

YOUR DETAILS:

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POSITION: ..............................................................

SCHOOL/COLLEGE: ....................................................

ADDRESS: .................................................................

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I am interested in booking:

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Prices: Up to 2 hours - £150, Half day - £175, Full day - £250.
Costs are negotiable if more than one workshop is booked.