

'Wuthering Heights'

by Peter McMaster

★★★★
The Guardian

★★★★
The Times

★★★★★
The Herald

★★★★★
The Scotsman

★★★★★
Fringe Review

'One of Scotland's most interesting young theatre makers moves forward into new ground' The Scotsman

SYNOPSIS

Four performers explode their own experiences of being men in this bold theatrical debut from '*one of Scotland's most interesting young theatre makers*' (The Scotsman). Attempting to stage an all male version of this iconic English novel, the performers repeatedly encounter their own failures and limitations to do so, ultimately marrying the raw emotional quality of this classic text, with their own frustration.

As the men recall the dark expanses of the Yorkshire moors, sing together full-throated and bold, recall poignant memories of being a boy and dance optimistically to the howling tones of Kate Bush, the energy of this brave new performance is not to be missed.

RUNNING TIME: 65MINS

AGE 16+ (FULL NUDDITY, SWEARING)

TARGET AUDIENCE

- Intergenerational groups of men
- People interested in English literature and how it is re-appropriated/re-staged
- Experimental performance audience
- People interested in LGBT and/or gender issues

PROMOTIONAL AND PRODUCTION SHOTS:

<http://goo.gl/xDmVdR>

VIEW THE FULL SHOW:

<http://vimeo.com/78760436>

CREDITS

Directed by **Peter McMaster**

Created & Performed by **Nick Anderson, Murray Wason, Gary Gardiner and Peter McMaster**

Produced and presented by **IBT** and presented in association with the former **Arches**, Glasgow.

Touring Stage Manager **SARAH WILSON**

BIOGRAPHIES

PETER MCMASTER

Peter McMaster is a young, award-winning, experimental performance and theatre maker currently based in Glasgow, Scotland. Artistic works under his

directorship span educational and community projects through to international touring of studio based performance works and research. Peter likes to imagine his works fulfill a function of destabilizing what is perceived as 'normal' particularly within the realms of hegemonic masculinities, as well as contributing to the cultural and artistic landscape of Scotland and beyond. He has received commissions from organizations and venues such as The Arches, Glasgow, National Theatre of Scotland, The British Council, Live Art Development Agency, Battersea Arts Centre and In Between Time in Bristol. He has been a tutor on the (BA) Contemporary Performance program at the Royal Conservatoire of Scotland for 4 years and he has a dog and lives on a boat.

www.petermcmaster.org

Twitter: @mcmaster_peter

IBT (In Between Time)

The first In Between Time Festival was established in Bristol in 2001 as an international biennial of live art and future performance practices. In Between Time emerged as part of Arnolfini's live programme, produced by IBT's Director, Helen Cole between 1997-2009.

In 2009, the Paul Hamlyn Foundation awarded Cole a prestigious Breakthrough Award, and she left Arnolfini to establish In Between Time as an independent organization.

After four editions, the In Between Time Festival is established as a respected international biennial and one of the UK's most significant events in which to experience genre-defying performance and unusual contemporary artwork in all its many guises.

In 2011, In Between Time became a new National Portfolio Client of the Arts Council of England further securing its future and programme.

www.inbetweentime.co.uk/

Twitter: @In_Between_Time



“The piece sparks with theatrical imagination in a way that suggests we may well be hearing the name of Peter McMaster again in the not-too-distant future.”

The Sunday Herald

TECHNICAL REQUIREMENTS

The show has been created as an in-the-round performance as the emphasis is on creating an intimate relationship between the performers and the audience. The house number should be limited to 70-100 to uphold this principle.

Company

- 4 male performers – happy to share dressing rooms, provided they are big enough

Stage Area

- Sprung floor / marley dancefloor
- Playing space of min. 9x9m / max. 10x10m **Lighting**
- 1 x professional quality lighting console (ETC / Strand preferred)
- Programmable cuystack and submasters essential
- Min. 24 ways of dimming required
- 10 x 1kW PCs or equivalent
- 8 x 650 Fresnels or equivalent
- 2 x S4 Jr Zoom profiles or equivalent *lighting is subset to slight change, depending on venue size and aesthetic. **Sound**
- 1 x professional quality PA (with subs) – preferably flown USR and DSL of space; subs on floor directly underneath
- 1 x professional quality mixing console (Midas/ Allen and Heath/ Yamaha preferred – no Beringer products please)
- 1 x stereo DI box for laptop playback at FOH (Radial or KT – no Beringer products please) **Set-Up/Rehearsal Time**
 - Ideally 1 full day; minimum 4 hours (assuming pre-rig)

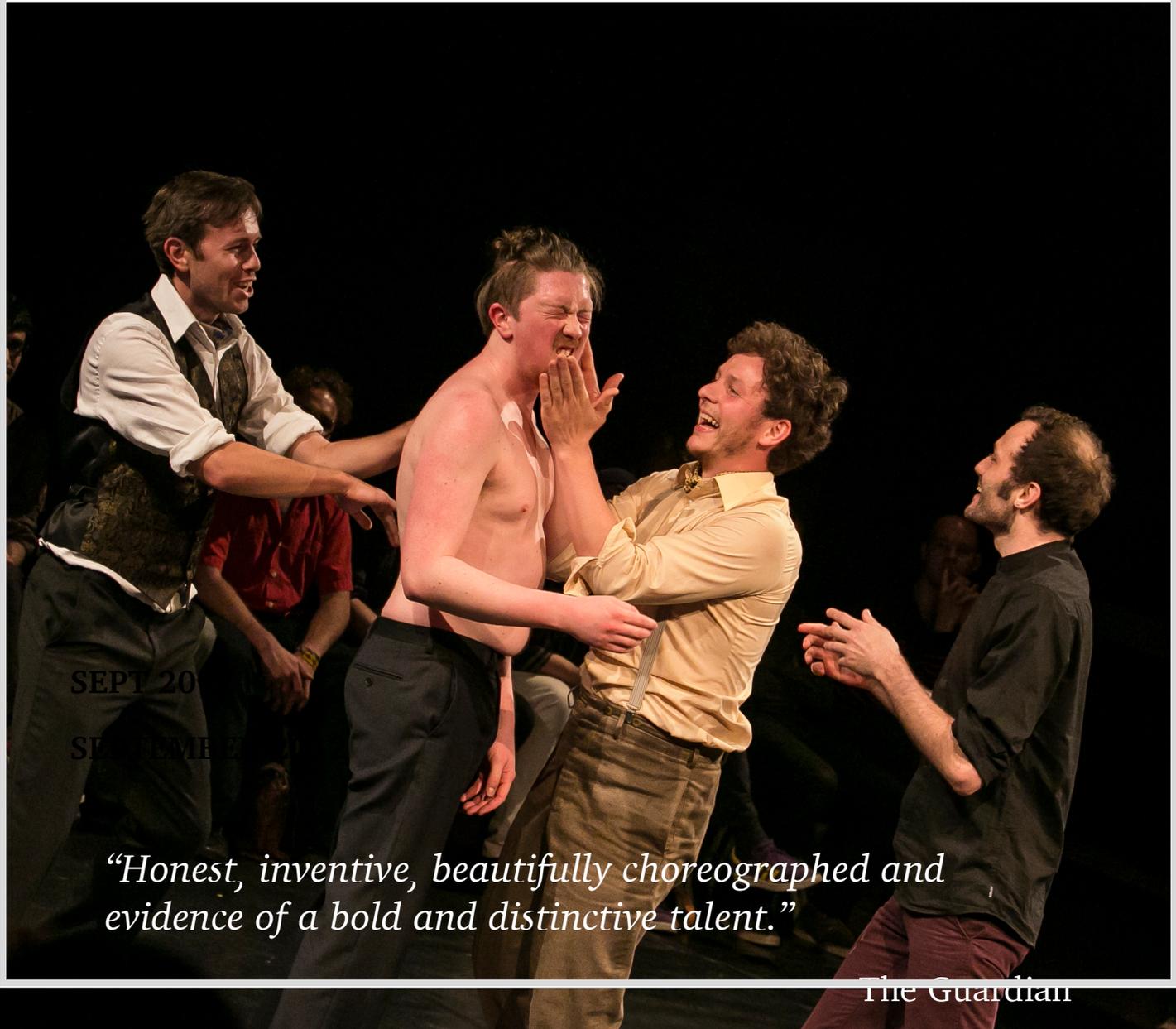
completed in advance)

- Min. 1 x in-house technician to be available throughout

Additional Requirements

- In-the-round seating preferred; comfortable individual chairs
- Min. 1 in-house technician to be available throughout **ALSO AVAILABLE//**

Post-show discussions and workshops available upon request.



SEPT 20

SEPTEMBER

“Honest, inventive, beautifully choreographed and evidence of a bold and distinctive talent.”

The Guardian

TOURING HISTORY

SEPTEMBER 2012

Arches LIVE, Glasgow

APRIL 2013

BEHAVIOUR Festival, Glasgow & Traverse Theatre, Edinburgh.

NOV 2013

Battersea Arts Centre, London

MAY 2014

Mayfest, Bristol GIFT, Gateshead

AUG 2014

Edinburgh Fringe, Summerhall, Edinburgh
The Arches,

SEPT 2014

Battersea Arts Centre, London
Quarterhouse, Folkestone
Brewery Arts Centre, Kendell
The Dome, Brighton
The North Wall, Bristol

OCT 2014

SPILL Festival, Ipswich

NOV 2014

Contact, Manchester

CONTACT

Touring Producer:

Lynn Goh

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Tel: 0117 316 9955

“Simply sublime. If I were looking for someone to give me a radical re-mastering of a Classic McMaster would be top of my list – I bag a front row seat for the next performance.”

Fringe Review

