



If you require large print version of this please ask at Box Office

12-2000 Mezz + Open Space Roland and the Yeti Doldrum Theatre dur+intervention

Roland is on the mezzanine,
He needs your help to find the Yeti.
The Yeti is at the bar,
He just needs your help.
They've both got some tales to tell.

Yeti created by Harriet Godden

A piece in 2 parts - one on one and intervention

1200 on Front Bar The Edit (2008) Martin Hamblen durational

Intervention-based durational performance (whittling found wood using a penknife)
I will be whittling sticks to create sculptured objects which will be left behind as proof of action.

1200 on Front Bar Environmental Performance @ Manchester àart (àgata alcañiz) durational

Environmental Performance is happening in Manchester and needs the collaboration of its citizens.
Your contribution consists of saving and bringing to greenroom as many redundant plastic bags and other small pieces of non-organic waste to dispose of in the human recycling bin until it is full to the brim.
(NO GLASS/NO LIQUID)

1200 on Open Space Tea? Darren White 1on1, 7min

From darkness into light, together we will travel the journey inspired by perception, to a place that's so sweet it tastes like sugar.

A portal into a way of living that's free from the monotonous routine that the structure of our world enforces.
Would you like a cup of tea?

Look out for the colourful man with a cup of tea necklace and shades!

1200 on Open Space GOOD as GOLD Owen Glyndwr Parry intervention

GOOD as GOLD is a performance intervention. Drawing influence from minimalist tendencies and the politics of street protest the work attempts to disrupt and to queer the use of public space by offering minute yet spectacular surprises to the general public through everyday interactions.

With Alun Davies

<http://www.owengparry.blogspot.com/>

1200 on Open Space I think the world of you... 2 Sohail Khan intervention

"When is your World a performance? What takes the Audience out of their frame of being an Audience?
From Audience to Participant to Performer and back again.
Whose is responsible? Where, Why, How and to Whom?
I think the world of you...2. Because it is all about you."

1200 on Back Bar Every Woman Priya Saujani 1on1, 5min

An air of mystery is created as one 'enters' the performance. The references to the goddess and the whore are very strong and this speaks to the power of the female. Every woman's gentle, physical, nature ultimately has a profound effect on the participant. You open up like her legs.

1300 Performance Space Birds Behind Bars Katherina Radeva 20

The idea for Birds Behind Bars has its roots in the sudden release of the six innocent Bulgarian Nurses who were held captive in a Libyan prison from 1999 to 2007.

The piece aims to look at the elements that define what it is to be in 'exile' and how these elements impart on the individual and the collective from which he/she is a part.

1330 Workspace A Left Over Performance Tom Woolsgrove 20

What can be fitted into this casserole* dish of a timed performance? Tom attempts to find out using the left-overs found in the performance maker's mind. Is this a recipe for disaster? Let's just hope the material hasn't gone stale!

*Note this performance is not food orientated in any way!



If you require large print version of this please ask at Box Office

1400 Performance Space for a man they call captain Brian Fuata 20

for a man they call captain is an improvisation sampling text and movement. it is about love.

1430 Open Space/Bar activity: INTERVAL +

1430 Front Bar Morphine Karen McLeod durational 30

Live performance, Morphine.

Lipstick, beauty, drugs and death, woman, loose fitting, square calico, an alarm clock, electrifying, bubble gum, big hair, ripped tights, green tongue-gums-and-teeth, torso, forearms and legs, red lips and nails, ecstatic positions, broken movements, fluid thirty minutes, visually stunning, conceptually sound, physically compelling. Living for the now.

1430 Mezzanine Becoming Ladylike (Test 1) Michael David Jones intervention 30

Though a well-bred woman should hold herself perfectly upright, she should not be poker-baked, nor should she have an insolent gaze; she should strive to look "pleasant as in a pleasant world."

"To carry sunshine in your eyes or smile, is really making our old world worthwhile."

Ward, Lock and Co, *Ettiquette For Ladies*, 1920

1500 Performance Space Alice Robinson is not Ladylike Alice Robinson/Refresh Theatre 20

Mr Robinson gave a withering look and dispaired " Oh Alice, why can't you be more ladylike?"

Wot!? Exclaimed Alice slamming down her pint of lager, clumsily spilling a puddle on the bar.

Yes, dear reader, there is a lot to learn, Alice Robinson is Not Ladylike.

Alice makes theatre for indoor and outdoor settings + is a member of Angel Club (North) visual theatre company.

1530 Workspace Keeping Tabs Gemma Neep 15

A girl has a momentary encounter with a man on a bus and, with the help of the internet, subsequently strives to extend their relationship alone.

Initially comic, her confessional report exposes the darker side of the chase, displaying the dangers of the human desire to crave somebody.

Oh, and there's a flipchart.

1600 INTERVAL

1630 Mezzanine Talk me home Random People 15

Talk me home explores the city through walking and through the stories its inhabitants have to tell. Making my way across the city, following one rule: I can only walk if somebody walks with me and tells me a story. Upon my arrival I remember and retell the stories I have encountered.

1700 Performance Space You Tube My Face Book Robin Sidwell 20

You haven't really got 1000 friends. Bruce Crabtree drowned your teddy bear and Maggie McGuffin blew out your candles. So update your status to busy and I'll teach you how to be a better Atheist, how to use more plastic bags and why it'll be a sad day when Radio 4 is destroyed by Rupert Murdoch.

1730 Back Bar The Hair on My Head is Dead Helen Cuinn durational 60

Reasonably attached to her flame red locks, Cuinn tries to separate herself from her own image. This is the first in a series of performed installations focusing on dead red hair and was originally performed at this year's Arches LIVE! festival. More info can be found at www.helencuinn.com

1730 Workspace 9 to 5 Random People 12

9 to 5 explores the relation between artistic production and labour. Has the desire for a creative, unalienated way of life that artists expressed in the 60s/70s been appropriated for the field of work? Was my job as a sales assistant at a card shop actually a happening commissioned by Birthdays Limited?



If you require large print version of this please ask at Box Office

1800 **Open Space/Bar activity** (inc Adela Jones **INTERVAL +**

inc Adela Jones + Helen Cuinn

1800 **Open Space** **A Taste of Soul Cake** **Adela Jones, Live Art WOC** intervention 60

A Taste of Soul Cake invites visitors to participate in an intimate edible intervention, with conversation and cakes. The re-introduction of a mobile refreshments usher to the theatre sets out to bring something small, fulfilling and enjoyable to the evening. Form an orderly queue!

1900 **Performance Space** **Hips Don't Lie (Well, not much...)** Fighting Fit Productions 15

Nothing changes: Everything changes

Director: Declan Patrick

Dancers: Julia Griffin, Vicki Brown, Becci Cunningham

1930 **Workspace** **Clunk** The Suitcase Ensemble 15

Tyranny quietly emerges. A series of meaningless tasks are never quite completed, pleas for help are never quite heeded and a dying girl's wish is never quite fulfilled. *Clunk* draws on traditions of clowning, puppetry, storytelling and corruption to explore a world that turns us all into idiots.

2000 **Performance Space** **Room Temperature Romance** Levantes Dance Theatre 20

"Room Temperature Romance" is a work in progress revealing moments and creating series of extraordinary images. Images which shed a unique light on the beauty and ridiculousness of human existence.

Choreographers: Eleni Edipidi, Bethanie Harrison

Multimedia: Gopan Iyadurai

www.levantesdancetheatre.org

2030 **Open Space/Bar activity:** **INTERVAL +**

2030 **Open Space** **17 Kindnesses*** Mandy Romero 20

Last year Mandy travelled extensively in China performing and researching.

Asked what she had learned from her trip she said, "about the importance of kindness in the world".

Whilst working on a Live Art work, "Kindness", she is offering a promenade piece pausing 17 times to explore aspects of that important human quality.

Limited capacity - please book at box office

2100 **Performance Space** **Roland and the Yeti** Doldrum Theatre 16

An adventurer is piecing together all the stories, putting the last awkward part in the jigsaw.

He's nearly found the legend.

The legend is in the bar - he's probably got some stories of his own.

Just after nightfall tonight, they'll finally come face to face.

Roland will meet the Yeti.

Yeti created by Harriet Godden

2130 **DOUBLEBILL:**

2130 **Performance Space** **Third Party** Will Pollard 7

Party to something, party to nothing. This piece explores ideas of relationship within the context of performance. Stretching out before an audience, a stage becomes the site for an action.

2136 *please stay seated between pieces*

2140 **Performance Space** **Impromptu for Glitter Cannon** Hilton & Co 5

A harrowingly intimate meditation on particularity and finitude.