



The KAOS DREAM

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or visit www.kaostheatre.com

**The KAOS website has video and 'blogs' about The KAOS Dream,
providing further insights into the rehearsal process
and the thoughts behind it.**

Your comments are always welcome!

www.KAOStheatre.com

Education & Outreach



KAOS Education has run workshops and artsweeks in over 70 schools, colleges, universities and theatres nation-wide and internationally. **KAOS Theatre UK** is keen to maintain its commitment to providing hands-on experience of physical theatre techniques by implementing an extensive education programme which will allow the company to work with diverse client groups.

The KAOS Education programme has always been viewed by KAOS as an integral part of the research aims of the company. As well as passing on the knowledge and experience gained throughout the company's existence work-shopping has always allowed the company to experiment with new ideas and forms for future work. Education and Outreach is a creative resource for company development.

The KAOS education programme provides startling and engaging approaches to curriculum and extra- curriculum activities through a **hands-on experience of the company's style**. Students are encouraged to put value into the **body** and **imagination** through participation in the workshop process.

Each workshop package is age and experience related, and can be tailored to the particular requirements of a group.

Comments on previous KAOS workshops:-

"...You emerge from a KAOS THEATRE workshop with a hunger to re-evaluate..."
(Theatre Royal, Newcastle)

"...a group highly suited, not just to further education and schools, but also to higher education where their research awareness and use of semiotics make them a must for degree course workshops..." (Cirencester College)

"...Kaos strike a strong rapport with students, creating a concentrated working environment allowing the students to develop new skills, challenging and developing their abilities..." (Stokesly School)

What is KAOS Theatre?



“Over the last year or so I've have been thinking carefully about what KAOS is. Every-time I've sat down to try and define us I'm stumped. I don't want to say ‘this is what we do’ because I don't want us to jam along a theme, producing variations of the same idea. KAOS is about throwing anything on the stage. KAOS is one-minute physical theatre the next it maybe a movie. KAOS is a mad flux of material. It is never the same. It is, however, always motivated by the political and social landscape surrounding us. I try to understand the human condition through the work I make. For me that is what art is, so if anything, that is what KAOS is. No rules or rhyme, just reason”. **Xavier Leret, Artistic Director 2007**

KAOS Theatre Productions since 1996

Swing by Xavier Leret, in development ('scratch' performance at BAC 2007)

Mine by Xavier Leret (UK tour - 2006)

Moll Flanders adapted from Defoe's novel by Xavier Leret (UK tour - 2005)

Richard III by Shakespeare (UK tour - 2004) nominated for Best Actor, Manchester Evening News

Alice by Xavier Leret (UK tour - 2003)

Thirst by Xavier Leret (UK tour - 2002)

Titus Andronicus by Shakespeare (UK tour, British Council Supported tours of Israel and Germany 2001 - 2002)

Volpone by Ben Jonson (Nominated for The Stage Award - Best Ensemble 2001)

Renaissance by Xavier Leret, (UK tour supported by the Millennium Festival 2000)

The Importance of Being Earnest by Oscar Wilde (Winner of The Stage Award - Best Ensemble, Time Out Critics Choice, UK tour, British Council supported international tour) (UK tour, British Council Supported tours of Paris, Bangladesh, Israel, Berlin. 1999)

The Master & Margarita adapted from the novel by Mikhail Bulgakov by Xavier Leret, (nominated for the best production on the Dublin Fringe, UK tour, British Council supported tours of Ireland, Taiwan and France 1998)

Metropolis by Xavier Leret (UK tour - 1998)

Caligula by Xavier Leret (UK tour and Western Australia 1996)

Notes From the Director

Bringing Shakespeare up-to-date

It is always important when you sit down to begin working on a classic such as *The Dream* and ask yourself what does the play have to say to a modern audience? Also, perhaps more importantly, what do I have to say, as an artist, through this play? After all, it was I who elected to work on the piece, and I am not one of those directors who takes on a play simply because I think its language is wonderful or that, in the case of a *Midsummer Nights Dream* it filled with magic – I'm not much of a believer in magic.



For me the central brawl between Oberon and Titania is less magical and more meddling, like the gods of ancient Greece. They serve to facilitate the battle between the eyes and the heart. There is a sad irony to Helena's lines love looks not with eyes, but with the mind. We are living in an age where the physical image is central to our vision of ourselves, our body fascism drives our lust. Video on the web allows us to watch each other, interact with each other in a liminal space, a space of interpretation and objectivity. If we were to compare the modern day with the historic it could be that rather than being grounded we are in orbit, we float above the physical world, rather like the spirits of the play, but our feelings and desires are not disembodied.

How the bar setting makes the play relevant

I have seen various productions of *A Midsummer Nights Dream*, one production was even a critical hit at the RSC, although what separated it from the outdoor version I saw in Australia I don't really know. All the productions have set the play in this 'never-Shakespearean' world which somehow forgets that much of the play does not work, that much of the play is in fact disturbing, that it is in fact quite rooted in our world. Sure, in order to bring out what I wanted to find I had to edit and adapt the play.

I was less interested in the class divide, the aloofness between Theseus' court and the Mechanicals, particularly because Shakespeare himself is dismissive of the Mechanicals – they are such caricatures. Also, this royal world is not mine, it a soap opera in our modern day, a soap opera which I never really get drawn into (apart from wishing we would simply scrap them). No, I wanted to place the play in an environment that my audience would recognise. Hence the bar. This in turn has a ripple effect in our use and exploration of the language. There is this ridiculous misconception within some parts of the press and indeed our audience that because we have made our show visually and physically powerful, that we have put images and physicality provocatively into the show that we have done this at expense of the language. This is often said about our work so let me refute this now. It is because some audiences cannot take in the both, the shock of the image jumps them out of the narrative or their pre-conceptions of what the play is. Of course, we have spent much time working the text.



I love it when we are sitting around in the early stages of our unusually long processes, listening to the text being spoken quietly and naturally, my process is to try and keep that sense of intimacy – it makes the language understandable, it makes it fresh. In short, for me, it explodes the play from a museum piece about fairies into a modern powerful play about sex and lust and the comedy of it all. And thus a play that is about sex should be set in a place where much coupling takes place, where the rules of fidelity do not apply, where the body is objectified – a strip bar!

Choices of editing the script

When cutting a text I always ask myself does the poetry move the story along? If it does not, I cut it.

Also, sometimes, we might be working on a moment and the language just seems unnatural. A good example of this was within our production of Titus Andronicus.

Our show was particularly bloody – I made the show to take to Israel and 9/11 happened as we making it, in fact as we making the scene I am about to describe. In the play Titus' daughter, Lavinia, is brutally raped and mutilated by the sons of Tamora, in revenge for the murder of their eldest brother. When we revealed Lavinia she was half naked and covered in blood and then the two brothers ran on naked with blood dripping from their genitals. In the next scene Titus sees his daughter for the first time. There was no need for words. The text has a three page lament by Titus, and yet words brought you out of the horror and reality of what we were showing, almost made it seem ridiculous. This is an extreme example but illustrates quite well what I wish to express. We now view the world as moving pictures. We do not go to hear plays but to see them. This does not mean that language is discarded; on the contrary, I study the text carefully and edit in order to create the most impact, so that when the language is particularly powerful it does not fall on ears that are drunk and drowsy to the text.

To certificate or not to certificate... is that a question...??? i.e the whole age guideline.

Should our work have an 18 certificate? I don't think so. I know some of the imagery is sexually pretty graphic but I don't think the work is something that should be banned from audiences that are 15+. I can understand the problems presented for teachers, however, I had an interesting workshop in a school in Norwich. They had seen the show the night before and wanted to spend the first hour discussing the work before we spent an hour doing practical stuff. The class was a diverse age group of 15 years to 17. The younger members of the group all ask if they should have been allowed to see the piece – whether we should have put an older age restriction on our marketing. They had been shocked by what they had seen. Indeed, some of the imagery is close to the sexual bone. However, when I asked them if they had enjoyed the piece the reaction was a unanimous yes!

The work had made Shakespeare real for them. They had expected to be bored for two hours but instead they had been thoroughly engaged and the feeling of the play and the issues therein had kept them debating all the way home and most of that morning. I don't think that adults should prevent the debate, our younger audiences are able to discern for



themselves. Yes, the show is explicit. So is life. And the play is not as explicit as that which is a click away or beamed direct to their phones. The production is of and for that audience.

Now, I had real problems with the mechanicals. I've hated them in every production of the play that I have seen. They are terrible stereotypes and far from addressing these problems other productions have pandered to them. I have always got to what should be the end of the play and then thought, 'oh no, there another hour for that damn play within a play'. In truth I was that close to cutting them, but you can't because Bottom is such a central character.

When we started rehearsals they were the part of the play that I was most stuck with – I was unable to resolve the issue. I had already changed the class of Theseus etc by setting the production in a strip bar, how do you lower the status of these working class

paradies. Soooo, what to do? It was during the first reading with everyone that I jokingly said Oh wouldn't it be amusing if the chink in the wall was actually a hole in a toilet wall – and then I asked what kind of performers work in an environment as the one I had chosen to set the play in? After that it seemed obvious – they are like porn actors, their characterisation and interpretation of the Pyramus and Thisby story is as two-dimensional. Throw in a bit of Carry On humour, a touch of the Burlesque and Voila! At one point I did wonder whether we would get away with it but at the time I was crying with laughter and just couldn't say no. Yes it's rude – but so is the text!

So when we get to the end of the play I can safely say it is, certainly, the first time that I have heard Puck's final speech raise an ironic knowing laugh.

If we shadows have offended,
Think but this, and all is mended,
That you have but slumber'd here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,

Xavier Leret
Artistic Director, KAOS Theatre

The Conception: Questions to The Director



➤ How did you make the cuts to the text?

Cuts to the text were made in order to give the story pace, ensuring there was always something happening and the story was constantly moving forward.

There are moments in the text where there are long monologues, which can be cut when putting Shakespeare on stage as you can allow the audience to watch the action rather than hear all the words. This was essential when making the show run to 90 minutes.

Modern theatre audiences are intelligent, with many of them knowing the story of *A Midsummer Night's Dream*, as it is one of the most well known of Shakespeare's plays. I wanted the audience to not only understand the story but also be entertained by the text. Cuts can be done to Shakespeare on stage, as a modern audience needs fewer words.

In a modern day society we are more a tune to visual images, as we have television, film and advertising, which makes us able to watch images and interpret a meaning from them much better than audiences hundreds of years ago. As a director this allows much exploration and adaptation of the written word, allowing for less text and more physical expressions.

When you produce a play with only seven performers you have to cut things, as there are only so many people who can do so much at any one moment in time!

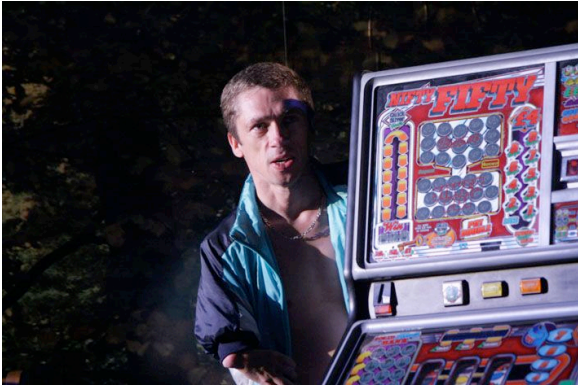
Also relationships have to be different, as people have to double up. This means that you have to think carefully about how you would stage the play; where exits and entrances can happen, along with incorporating in quick changes.

➤ How did you cast the show?

After working with Tina (who plays Hermia) on a short film, and another KAOS show, I found that she was a pole dancer, and teaches it! Tina also is trained in Kung Fu, and at first I couldn't quite believe it!! With the current influences from Burlesque coming back into fashion, and pole dancing becoming more accessible, with people (mostly women) starting classes just for fun, I thought this was a great skill to be added into the play. This then helped me inform all of the other choices we could explore.

Other members of the cast were people I had both worked with before and met through the auditions we held. I didn't want to use actors who were the usual Shakespearian choices as my main aim was to make the story feel real, helping audiences to see that although the language is old, the concepts of love, betrayal and mischief are still very true within modern society.

I worked with Serge (who plays Oberon and Theseus) on MINE (which toured the small scale in 2006) and really liked his ability to bring not only a different cultural element to the



piece but also a gravitas and meaning to the story. He has a very strong physical presence on stage.

Ralf is a long-standing member of KAOS and has been in many shows. He is someone who I enjoy working with who is not afraid of anything! I knew that as he has such a gentle nature playing Demetrius would be a challenge to him, as I wanted Demetrius to be a nasty piece of work, who is a women beater, but... I also knew

that he was a very capable actor and up for the challenge.

Mat and I have worked on shows previous to The Dream. He had always wanted to play PUCK and I couldn't think of anyone better! He is both physically talented and has an amazing ability for people to warm to him, the perfect characteristics for PUCK. Mat also wasn't afraid to fly!

➤ **Why set in a workingmen's club?**

Traditionally the play is set in a wood, I thought it would be amusing to put it into a new environment, and I wanted a place that allowed the story to remove class, and the lords and ladies.

The working men's club setting came from conversations with the designer Sarah, after looking through books of eastern European strip clubs. There was a real harshness about these places, which were all dirty, out of date and slightly forgotten about.

The working men's club environment dictated a performance style close to the idea of 'End of Pier', which helps us to stop treating the play too reverentially. This is not a play about class it is a play about sex; the spirit world and real world is centred on sex.

➤ **Why did you wanted a man to play Titania? –**

This was because Oberon expresses his desire to pursue the Indian boy, and Titania also wants him. Making Titania a transvestite gave the play a homosexual dimension, adding a modern twist, having a richer variety of characters, which reflects the modern day much closer, and one that is more interesting to watch and possibly helps to understand the text. It also fitted well into the world of singers in pubs and the underground sex world!

➤ **How did you get the style of the show?**

Working out a scene can be blocked out easily, but to extend this to make it more visual and physical demands a fluidity of form through the play, so it can jump between naturalism to physically outrageous comedy. This enables the show to have a varied influence of many different styles, therefore making the story really come to life and entertain, rather than just being about pure story telling. Music was a big influence in the making the show as it provided a great way of setting the tempo and rhythm of each scene.

Check out www.KAOStheatre.com for rehearsal video blogs

Music in the Production

Comments by Musical Director Jules Bushell

Since Xav and I started working together, over ten years ago, we have talked about having live music, and for one reason or another it has never been possible. This is the first time it has been made possible and we jumped at the chance! As Mat was a drummer, we were able to get the essence of the band. And as the rest of the cast was formed, it turned out that all members could either sing or play an instrument.



With Bass and drums being at the core of the sound we were able to layer it with different musical from rock and roll to jazz.

Composing the songs were all done all on stage during rehearsals. I worked closely with Erica to work on the lyrics of the songs. All the incidental music was all made up on the spot in response to what was happening on stage.

Another factor, not all (just the toilet flush which I recorded back stage), but most of the sound effects are performed live. Having live music and sound has added to the show, making it a more interactive show. This is especially apparent in the scene with Hermia beating up Demetrius.

Bottom's song was decided to be a rock and roll song as this matched Bottom's rougher character, adding a new sound, as the rest of the music has a jazz element.

List of instruments used

Double bass – Jules

Drum Kit –Mat

Trumpet – Serge

Keyboard – Nick/ Tina/Jules

Mandola – Jules

Percussion (thunder drum, triangle, cymbal, casbassa, swanee whistle, etc.) - Jules

By using some of Shakespeare language in song, due to the *iambic pentameter*, it enabled the songs to use the poetic words and make them into songs rather than just spoken words.

Songs helped to change the tempo and atmosphere of the play, which helps bring it to life for the audience, making it also more interesting to watch. Listen carefully to the songs as they contain more of the text!

NB - An iambic Pentameter is a meter in poetry. It refers to a line consisting of five iambic feet. The word "pentameter" simply means that there are five feet in the line; iambic pentameter is a line comprising five iambs).

Relationships in the production

Tina Barnes comments on playing Hermia



I have really enjoyed playing Hermia, as she is layered and has many different sides, the violence and fury side, mixed with her beauty and her gracefulness, which really comes out when she is with Lysander.

Hermia is a strong character that is not afraid to stand up to what she believes, even though the older men oppress her in her life, Theseus and Egeus, but she is not afraid. As well as that she has a beautiful and tender side to her that comes out when

she is alone with Lysander. She can stand up for her own when she needs to. I feel that Hermia is not as cheap as Helena, as Hermia has a high self esteem, which is probably due to the fact that Hermia is in a loving relationship with a man who loves her, while Helena is in a violent relationship and her love for Demetrius is not reciprocated.

The only person who can really hurt Hermia is her love Lysander.

In our production of *The Dream* we have two women actors with an age difference of over fifteen years. The relationship between Helena & Hermia is therefore informed not only by the setting (ie. *The Working Men's Club*) but also by this age gap. Theirs is a friendship that has come from Helena's protecting of Hermia from the 'sex-world' they live in, with both women being close through the nature of the jobs they do, and the world they are surviving in. At the beginning of the play they are two women who are friends looking out for one another.

Helena and Demetrius' relationship is normally played for comedy in many productions – but when looking at this scene it actually felt quite dark and sinister, as it is about a woman loving someone who does not reciprocate her feelings. In this version, rather than making this into a comic scene, Helena is in a violent relationship with Demetrius and is beaten by him,

Hermia is in love with Lysander and wants to be with him, as he is a way out of this down-trodden world. Hermia is played as a woman wanting to better herself by leaving the only thing she knows.

Helena is empowered during the play by the potion from Puck, which gives her self esteem back and a true and real love from the man who has been vicious towards her.

Hermia is portrayed as someone who is very in tune with herself and comfortable in her body. By having her dressed in very little clothing, it shows that she is very confident and powerful. She has more confidence than Helena, who has 'issues' that she is getting 'past it' and is not loved. In this setting Hermia is a new 'entertainer' who is in control, whereas Helena is 'old school' and has lost her powers.

The fairies have been subverted. We have burlesque type show girls, in keeping with the Club environment.

Making Shakespeare Physical



Some games to try; designed to use physical action as a means to discover new meaning and extra-ordinary delivery of Shakespearean text.

1) In groups of four, or more, take a speech from a Shakespearean play. Set the action of the story with the 'volume' turned down. Two people then narrate the action in various styles (e.g. Newscaster, Kids' presenter, Phillip Marlowe, etc).

- Experiment with juxtaposing narration and action (e.g. Kids presenter at a funeral,).
- Development: Include cinematic techniques into the action e.g. Close-ups, long shots, fast forward, action replay, etc.
- Hone and rehearse this 'story' so that it can be presented to other groups at the end of the session.

2) In groups of four, or more, take one of Shakespeare's 'purple passages' and create 5 photos of images in the speech (eg. 'wild thyme blows', the snake throws her enamelled skin', 'full of hateful fantasies').

- Find the journey from image to image
- Hone and rehearse these images into a sequence that can underscore the delivery of the speech.

3) Take one of Shakespeare's 'purple passages' and set it to music; find the song of the passage.

- Let the style of the song suggest the setting and environment of the performance.

4) Create a short, but physically challenging, movement sequence that can be repeated ad infinitum (eg. 4 ways of stretching, 4 ways of moving from a reclining to standing position)

- Say one of Shakespeare's speeches whilst executing the movement sequence.
- Notice how the sequence affects delivery of the speech. Use the task of executing the movement sequence to punctuate the speech.
- Perform your 'dance/speech' to others in the group and allow them to interpret meanings to the arbitrary combination of words and movement.
- Use their interpretations to inform and develop your delivery of the speech

WORKSHOP OPPORTUNITIES



A typical workshop is suitable for participants aged 15+ including:

- GCSE Drama & English
- A & AS Level Drama/Theatre Studies
- A Level English
- BTEC Drama
- BA English & Performing Arts
- Youth Groups
- Theatre groups
- Theatre practitioners

Workshop content can include:

- Creating “Visual Magic”
 - Exploring text through physical action
 - The themes of a current KAOS play
 - Contact improvisation
 - Ensemble dynamics
 - Acrobatics and balancing
 - Vocal techniques
-
- **Maximum number per workshop: 24**

Please note:

- Due to the physical content of these workshops loose clothing is essential.
- KAOS workshops may not be suitable for anyone with an injury.
- All KAOS workshop leaders have been “police checked” and will require at least 1 other resident teacher or equivalent to be present throughout.

Content may vary depending on the workshop leader

If you would like to book a workshop the easiest way is to email us via our website www.KAOStheatre.com The website also has video and ‘blogs’ about The Dream and has clips of past shows that KAOS have devised.

FOR FURTHER DETAILS CALL Sharon Schaffer AT KAOS ON 020 7379 6204 OR E-MAIL sharon@kaostheatre.com VISIT WWW.KAOSTHEATRE.COM

Or fill in the form below & send it to us at: 43 Chandos Place, London WC2N 4HS



**KAOS Theatre
WORKSHOP ORDER FORM**

TEL: 0207 379 6204
E-MAIL: admin@kaostheatre.com

YOUR DETAILS...

NAME:

POSITION:

SCHOOL/COLLEGE:

ADDRESS:

.....

.....

TEL:

FAX:

EMAIL:

I am interested in booking:

WORKSHOP TITLE	TYPE OF WORKSHOP	DATE & TIME
Eg. 'The Dream' 'Devising Techniques' 'Approaches to Physical Theatre' 'Developing an Ensemble'		

The KAOS Dream: Company Biographies

Xavier Leret – Writer/Director

As Artistic Director of KAOS Theatre Xavier's writing credits include an adaptation of the *Master & Margarita* (nominated for the best production on the Dublin Fringe and an Edinburgh Fringe First), *The Fantastical Adventures of Leonardo Da Vinci* (a commission for the International Festival of Perth, Western Australia), *Renaissance* (a Millenium Award Winner) and *Thirst*.

Directing credits for KAOS include, all the above, *The Importance of Being Earnest* (Winner of The Stage Award - Best Ensemble, Time Out Critics Choice) *Volpone* (Nominated for The Stage Award - Best Ensemble), *Titus Andronicus* and *Richard III* (nominated for a Manchester Evening News Award).

Outside of KAOS Xavier directed the world premiere of Tony Harrison's *A Common Chorus* as a part of world-wide anti-war Lysistrata Project at the Pleasance Theatre, London, *A Theatrical Mass Chorus of Disapproval* at Parliament Square, and was an Associate Director for the *Concert for Peace* at the Theatre Royal, Drury Lane.

Ralf Higgins – Demetrius

Ralf Higgins trained in Theatre & Performance at Brighton University.

Roles include; Fernando in 'The Simple Process of Alchemy' (Exiled Theatre, UK tour) All eight roles in 'Quint' (Ralf's own adaptation of 'The turn of the screw', UK tour) and for Kaos - Moll Flanders/Daniel Defoe 'The Kaos Moll', Richard III in 'The Kaos Richard III (UK tour, M.E.N. Theatre Awards nomination for best performance in a visiting production) Jack Worthing in 'The Importance of being Earnest' (3 UK tours, Israel tour, Bangladesh, Berlin, Paris) Laertes in 'Hamlet' (DreamThinkSpeak, UK tour, Toneelschuur Theatre, Haarlem). From November 2005 to July 2007 Ralf was Actor In Residence at Theale Green Community School & Performing Arts College. Ralf is an Associate Artist with KAOS Theatre.

Serge Srdjan Soric – Oberon

Trained at Charles University in Prague. Since living in the U.K., some of the credits include: (film) "It's A Free World", "Breaking and Entering", "Revolver", "7 Seconds", "The Marksman", "Quicksand", "Fourth Angel", "Rosencrantz and Guildenstern Are Dead", (T.V.) "Spooks", "Casualty", "The Royal", "Diamond Geazer", "The Bill", "Inspector Lyncey's Mysteries", "9/11", "Prime Suspect", "Lock, Stock & Two Smoking Barrels", "Sword of Honour", "Ultimate Force". In theatre, performed with Kaos Theatre on the production of "Mine" and collaborated with Border Crossings, The Royal Court and Freakshow Theatre Company. Claims to be a Croatian successfully surviving in Sidcup.

Mat Fraser - Puck

Mat trained with Graeae Theatre Co. Recent theatre credits include “*Swing*” (Kaos Theatre Co), “*The Flid Show*” (off Broadway, NYC), “*On Blindness*” (Soho Theatre), and his own show “*Thalidomide!! A Musical*” (National tour, BAC). Film credits include “*Chemical Wedding*” (Bill&Ben prods), “*Stubborn & Spite*” (Pie Films), “*Quills*” (Charenton prods), and “*Mutant Shagfest 3*” (So Hoe films). TV includes “*Every Time You Look At Me*” (BBC 2 films), “*Helen Of Troy*” (U.S. TV), “*If We Could Stop The Violence*” (BBC 2), and “*Metrosexuality*” (Channel 4). Online drama includes “*Wannabes*” (BBC). He’s currently working on his next play “*A Multitude Of Elvis*”.

As well as acting in & writing drama, he’s presented 3 of his own documentaries for Channel 4, and is a regular co-host for the monthly “*Ouch*” pod cast, (BBC’s disability Website).

Tina Barnes – Hermia

Tina studied at the Birmingham School of Speech Drama graduating in 2000. Since then, she has worked in TV, Film and Theatre. Tina’s first major screen appearance was in *Darkhunters*, a film with Dominique Pinot, released worldwide. She has made appearances in *The Bill*, *Doctors*, and *Holby City*. Other credits include the short film *Nightmares*, which won a Silver Remi at the LA Short Film Fest 2004. Due for release this autumn, Tina will appear in *Cold Earth*, Bridgeway Productions and *Bane*, Amber pictures in which she plays lead support roles.

Tina also does regular performances with stage & screen combat group RC Annie. She is fully trained to advanced level with the BADC in many weapons. She has recently taken on learning the art of the Sai. Tina also trains in Capoeira. Having come from a background of dance and acrobatics she finds this a fun and challenging fight style in which she trains regularly. She is advanced level in pole dancing and teaches around London for Polestars, along with striptease and burlesque.

Erica Roberts - Helena

Erica Roberts graduated from two years of training at Ecole Internationale de Théâtre Jacques Lecoq in Paris, having already trained in voice and in Stanislavski-based theatre in New Zealand. Her recent theatrical ventures include working with Théâtre de la Moustache in Paris; co-founding and devising shows with *Pants on Fire* in London; working with Christina Castrillo and Teatro della Radici; and co-devising and touring Philadelphia and New York international festivals with Blue Inc. Erica worked as a singer in New Zealand for many years, notably with *Manic Opera*; and worked extensively in NZ theatre with *Masquerade*, *Intents* and *Theatre Workshop* companies. She has taught physical theatre at Royal Holloway University of London, Brunel University, and Goldsmiths University of London, as well as teaching courses for Blue Inc and *Pants on Fire* theatre companies. She has also taught voice extensively in NZ and France.

Nick Chambers – Lysander/Titania

Nick trained at John Moore's University and Drama Studio London.

Recent theatre credits include *Bloody Mess* (Forced Entertainment), *A Christmas Carol* (Shaw Theatre), *Macbeth* (Oxford Shakespeare Co.), *Romeo and Juliet* (Volcano), *Air Guitar* (Bristol Old Vic), *Jarman Garden* (Riverside Studios), *Field* (New Wolsey), and *The Invisible College* (Primitive Science). Touring with *The snow children* (pop-up) and *Pygmalion* (tour de force). Recent Radio includes *Fame and Fortune* (radio 4), and *Crusty Pie* (resonance fm). Film includes *Lycanthropy* (rotunda films) and *Weekend Lovers* (Little Keiran Prods).

Jules Bushell – Musical Director/Egeus

This is Jules' sixteenth show with Kaos, but his first time he has appeared on stage with them. Jules' music and sound has been heard in various environments, including; On stage with - *Platform 4* (various, including *Dr.Heidegger's Experiment*, *Claustrophobia*, *Shiver*), *Hoodwink* (*Sheer Folly*), *New Perspectives* (*The Ghost Downstairs*, *Saturday Night and Sunday Morning*), *Walk the Plank* (*20,000 Leagues Under the Sea*), *Site Specific/outdoor with-* *Angels in the Architecture* (*Dido Queen of Carthage*), *Walk the Plank* (*Supernova*), *Hoodwink* (*Pleasure Garden*, *The River is Revolting*), *Fuse* (*the I Scream Van*)*Big Screen-* *Kaos* (*Mine*), *Kneehigh* (*Flight*)*Small Screen/Internet-* *BBC Jam* (*Yesterday's Children*) He has also played mandolin for *Midland Aquaphiliacs* at BAC, trumpet on a hip-hop 12" by Lower Case, and phonofiddle for whoever will let him. When not working in the theatre, Jules runs *Soundbase Studios*, a recording and rehearsal facility in Wellington, Somerset, and can regularly be heard playing *Double Bass* with the *Thunderbridge Bluegrass Boys*.