

# Michael Pinchbeck



## THE TRILOGY

Award winning writer and theatre maker **Michael Pinchbeck** has created three devised performances inspired by the work of William Shakespeare. In 2011, he made **The End**, triggered by a stage direction from *The Winter's Tale*. In 2012, he interpreted *A Midsummer Night's Dream* to make **The Beginning**. In 2013, he has deconstructed *Hamlet* to create **The Middle**.

**The Trilogy** fuses an experimental approach to Shakespeare's original text with autobiography to ask why we perform, where we began and how we will know how to stop. It interweaves the company's personal stories about their first or last times onstage with Shakespeare's own words to explore the relationship between audience and performer, actor and text, page and stage.

William Shakespeare is often our first way into reading or performing theatre. His work employed a play-within-a-play as a device and carefully scripted entrances and exits, beginnings and endings. **The Trilogy** asks the audience to enter into this world where a performance can be a rehearsal, text can be both script and set, and they are always aware of where the fire exits are.

**The Trilogy** renders three classic texts into a contemporary performance vocabulary that asks how we perform writing and how writing performs. **Michael Pinchbeck** is committed to telling stories that are both personal and powerful. He aims to find innovative structures to scaffold those stories that are original, surprising and risk-taking. He tells stories that take place across time and space and weave together different threads into a dynamic narrative.

## CONTACT

**Michael Pinchbeck**  
Primary, 33 Seely Road  
Nottingham, NG7 1NU  
United Kingdom  
Tel: +44 (0)7914492994  
Email: [info@michaelpinchbeck.co.uk](mailto:info@michaelpinchbeck.co.uk)  
Web: [www.michaelpinchbeck.co.uk](http://www.michaelpinchbeck.co.uk)

Michael Pinchbeck is a writer and theatre maker based in Nottingham. He co-founded Metro-Boulot-Dodo in 1997 after studying Theatre and Creative Writing at Lancaster University. He left the company in 2004 to embark on a five-year live art project – The Long and Winding Road.

Michael's work has been selected three times for the British Council Edinburgh Showcase. He has been commissioned by Nottingham Playhouse to write The White Album (2006) and The Ashes (2011). He was awarded funding by the British Council and Theatre Writing Partnership to visit Paris and Sarajevo to develop a new project, Bolero, which will premiere at NEAT14.

He has a Masters in Performance and Live Art from Nottingham Trent University and is pursuing a PhD at Loughborough University exploring the role of the dramaturg in contemporary performance. Michael is a co-director of Hatch, a platform for live art in Nottingham, and a lecturer in drama at the University of Lincoln.

Michael Pinchbeck's performance work has been developed as part of his PhD exploring dramaturgy. It is the starting point for educational workshops that weave together research and practice, absence and presence, the writing of performance and the performance of writing, to ask how we perform writing and how writing performs. Stemming from interest in theatrical re-enactment and reliving real life events, Michael invites participants to explore their memories of performance.

Workshops explore the notion of a theatrical 'signature' and 'handwriting' in devised work to ask whether autobiography might meet the autograph or personality might meet the page. Participants are introduced to a methodology that short-circuits notions of how narrative operates and locates a place somewhere between offstage and onstage, past and present, fact and fiction.

Michael presents exercises used to develop his trilogy of performances (*The Beginning*, *The Middle*, *The End*) to introduce a deeper understanding of the possibilities of experimentation in performance, combining choreography of text and movement with repetition, collision and echo.

 **BRITISH COUNCIL**  
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# THE BEGINNING



A flirtatious and seductive love letter to theatre, **The Beginning** takes place between rehearsal and performance, dreaming and being awake. Serge Gainsbourg's music meets A *Midsummer Night's Dream* in this mesmerising reflection on what it means to begin a career, a relationship or a show. Using objects usually found in the wings of a theatre, the performers enact a play within a play. Two fictional love stories collide and echo until no one is really sure who they should be playing and who they should be in love with.

'The Beginning asks us to reassess how we watch a play' - *The Stage*

**Credits:** Supported by the National Lottery through Arts Council England.  
Developed at The Junction (Cambridge), Lakeside Arts Centre (Nottingham), Leeds Met Studio Theatre and Loughborough University. Selected for the British Council Edinburgh Showcase 2013. Photograph by Julian Hughes.

**Blog:** [makingthebeginning.tumblr.com](http://makingthebeginning.tumblr.com)

**Trailer:** [vimeo.com/43531029](https://vimeo.com/43531029)

**Show Profile**

Length: 60 mins. (no interval)

No of performers: 3

Size of company on tour: 3 / 4

Tour Period: Spring 2014 onwards

Fee: Details available on request

Min. performance area: 6m (w) x 6m (d) x 6m (h)

Get in: 1 day

Stage set-up: End on

Technical requirements: Projector, screen, 3 hand held microphones and stands plus small furniture items. Full details supplied on request.



Inspired by *Hamlet*, **The Middle** is a one-man show devised for a theatre foyer, a liminal space between outside and inside, real world and theatre. Hamlet is a character caught in a limbo between 'To be or not to be' and by casting his father, Tony, to play the title role, Michael explores time passing, ageing and the relationship between father and son. Tony studied Hamlet at school in 1960 so he is stuck in the middle between the fading memory of reading that play over 50 years ago and performing it to an audience now.

'Michael Pinchbeck is a terrific theatre maker' - *The Guardian*

**Credits:** A hAb commission and developed at LPAC (Lincoln) Curve Theatre (Leicester) and Lakeside Arts Centre (Nottingham). Photograph by Julian Hughes.

**Show Profile**

Length: 20 mins.

No of performers: 2

Size of company on tour: 3 / 4

Tour Period: Spring 2014 onwards

Fee: Details available on request

Min. performance area: Flexible

Get in: 1/2 day

Stage set-up: Foyer

Technical requirements: Flat screen TV. Full details supplied on request.

# THE MIDDLE



**Credits:** Supported by the National Lottery through Arts Council England. Developed at The Junction (Cambridge), Lakeside Arts Centre (Nottingham), Leeds Met Studio Theatre and Loughborough University. Selected for the British Council Edinburgh Showcase 2011. Photograph by Kevin Edwards.

'A beautifully structured postmodernist piece...' - *The Guardian*

'Hugely entertaining' - *The Guardian*

**Show Profile**  
Length: 60 mins. (no interval)  
No of performers: 2

Size of company on tour: 3 / 4

Tour Period: Spring 2014 onwards

Technical requirements: Projector, screen, one microphone and stand and two speakers onstage. Four drop boxes. Full details supplied on request.

# THE END