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| **PROFESSIONAL WORK** | **TO BE STRAIGHT WITH YOU** |
| **COMPANY** | **DV8** |
| **SCENE / MOMENT** | **CHRISTIAN PROTESTOR** |
| **OVERVIEW OF WORK** | **A multi-ethnic cast in a poetic but unflinching exploration of tolerance, intolerance, religion and sexuality. DV8's new production is based on hundreds of hours of audio interviews collected throughout the UK with people directly affected by these issues. Incorporating dance, text, documentary, animation and film, twenty years on DV8 still refuses to be defined.** |

**ELEMENTS**

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| **PERFORMANCE AND RELATIONSHIPS** | **DESCRIPTION** | **ANALYSIS** |
| Pace | Pace of vocal delivery is fairly quick and constant throughout  Speeds up at the end when talking about the future  Speed of individual movements is fairly fast but also steady pace maintained throughout | * Does not deviate from central belief – constant strength of conviction – confidence – well-practiced arguments. * More emotional response – anger, concern starts to come through at this point – the idea of homosexuals/paedophiles (“depending how you define it”) hanging around in parks to pick up children causes his to lose some of the control – perhaps suggests this is the driving force behind hid protest? * Suggests cannot be persuaded – mind already made up |
| dynamics | Sharp, clear, controlled, tension in arms,  Digging, stabbing, pulsing lower body gestures | * Confidence in what he is saying – well rehearsed – has made and refined this argument many times before * Some of the movements have an aggressive quality – gives a slightly threatening undertone which contrasts to the light-hearted vocal delivery at the start |
| timing | Movement   * tight unison, continuous, rhythmic phrasing * Simple canon – lead by speaker * 6/8 time signature –less common in modern songs but characteristic of older gospel, hymnals etc | * Confidence * United front – ensemble are supporting and agreeing with the speaker * Others are listening, following, agreeing with and him and his argument * Gives the scene a dated feel – perhaps reflecting what many would consider dated views? |
| musicality | Movement in direct correlation with music  Strong rhythmic footwork | * Sticking strictly and rigidly to the rhythm prescribed by the music - unlikely to be persuaded to stray from their beliefs. |
| voice | Natural but rhythmic delivery  Delivery is mostly light hearted and non-aggressive at the start despite the offensive content  Change of tone “I’m a family man” more serious and confrontational  Use of tone to highlight incredulity at children being taught stories with two princes | * Complete conviction is what he is saying * Highlights this as his most important quality – cannot be denied beliefs around marriage, children – gay individuals cannot be ‘family men’ * Trying to persuade and bring listener on board with his views |
| Movement | Line dance vocab  Seated on chairs – upper body contained  Very clear and precise footwork patterns | * Conservative and controlled * Well prepared to argue his point * Strong conviction and belief in what is being said |
| gesture | Hands on waist as if in pockets Focus on foot gestures – heel digs, twisting knees in and out | Reference to line dance combined with music choice – Southern United States and homophobic beliefs strongly held in the ‘Bible belt’ |
| Character | The speaker is one of a group of protestors outside parliament  Articulate |  |
| spatial awareness | Proxemics –formal formation of chairs performers maintain same distance from one another.  Near the end when the speaker discusses parents’ duty to teach their children to be pure – the dancers form a line (side by side – chairs touching) across the stage behind him  They spread out again then gradually clump together at the end of the scene bringing their chairs forward tightly together. | * Suggests relationship between protestors – formal, business-like. Not emotional – presenting a united front and spreading the message is the most important thing rather than them as individuals. * The line is more confrontational like a battle line - suggesting how they raise their children is something they are more passionate about and willing to ‘fight’ for. * The final image of the scene emphasises their support for one another and their common cause. Close proximity to the speaker shows they are aligning themselves fully with what he has said. |
| performer to performer | Use of unison and canon – see above  Moments where some dancers break away for very brief moments but they ultimately return to unison  Ensemble – are following and replicating the movements for the ‘leader’ but focus it out to the audience | * Suggest some comments being disagreed with – difference of opinions within the protestors but overall same general beliefs as mostly unison. * Complete agreement and familiarity with what he is saying * Could be seen as threatening, daring the audience to listen and disagree – the foot soldiers |
| contact work | n/a |  |
| performer to space | Centre stage  Gradually move forward during the scene |  |
| performer to audience | Direct address of text to audience | * Combined with vocal delivery feels as if speaker is trying to persuade the audience |
| performer to accompaniment | See musicality above  Stillness on ‘family man’ (see voice section above) | * Highlights this line and therefore the meaning behind it – juxtaposition - irony of a ‘family man’ protesting against adoption |
| placement and role of audience | n/a |  |

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| **PRODUCTION AND REPERTOIRE** | **DESCRIPTION** | **ANALYSIS** |
| Text | Verbatim – interview with a protestor.  Quite jokey at start – everyone smells, two consenting cannibals | * Starting the scene with this comparison suggests he is blasé about the strength of what he is implying. Demonstrates the man’s strength of feeling |
| choreography/direction | Formation places speaker front and centre  Other performers join him on stage and join in with his movement  Fast gestural movement with clear reference to line dance movement vocabulary  Unison main choreographic device used | * Shows him as a leader influencing others who begin to agree and support his rhetoric * Energy and choice of popular social dance form makes the scene accessible to audience and pleasing to watch – this creates sense of unease when combined with the vitriolic content of the text – audience are torn and drawing attention to t |
| score/music | ‘He is my Story’ performed by Arizona Dranes (1926)  Pentecostal gospel piano | * Cheerful, energetic/driving rhythm – suggests conviction in what is being said- gives positive energy and pace to the scene suggesting the energy and drive of the protestor. * Gospel style– Christian (Pentecostal), supports the beliefs of the speaker – same sex relationships immoral and sexual relations outside of marriage against the will of God. * Lyrics – “He is my story” – follows the word of God. |
| content | Annotate transcript of text |  |
| genre | Documentary Theatre - Verbatim | * Creates authentic voice Newson wanted for this piece – using real words from a man who is joined by supporters protesting against gay adoption outside the Houses of Parliament * Reflects the depth and length of research process * Speech delivery is natural and gives a clear sense of character |
| style | Physical Theatre  References to line dance | * Creates contrast as stylised dance movement provides background for the text * The choice of dance style supports the content of the text through cultural reference to ‘Bible belt’ America where similar protest would be common. |
| set | n/a |  |
| staging and special effects | Use of chairs – they are moved into different formations precisely and slickly | * This grounds the speaker – he is restrained and in control physically and emotionally * The way the group formations are so clean and well-rehearsed emphasises their united front suggesting this type of protest is a regular occurrence with the process and arguments fully considered and refined. |
| costume | n/a |  |
| hair and makeup | n/a |  |
| mask | n/a |  |
| lighting and multimedia | n/a |  |
| sound | Performed to gospel music – the instrumental opening section forms an underscore to the spoken word. In the final lines of the text the speaker suggests paedophiles and homosexuals are the same hanging round parks to pick up children - the Volume increases when the speaking ends and the vocals come in on the music track – the performers continue the dance without further speaking. | This emphasises the last words spoken and highlights the irrational belief that paedophilia and homosexuality are one and the same. As the lyrics start ‘He is my Story’ immediately the speaking ends this highlights the speaker’s religious beliefs are central to this viewpoint. Increasing the volume suggests the speaker being enveloped and consumed by their religious belief with no further need or desire to justify their argument. |
| puppetry | n/a |  |

**CONTEXTS**

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| Historical | DV8 came into existence under Thatcher and her pernicious attacks on the homosexual community.  Section 28  ‘AIDS crisi’ |
| Social | Religious belief – The music is gospel (Christian -Pentecostal), same sex relationships immoral and sexual relations outside of marriage against the will of God  The church community – it is performed by a group moving in unison |
| Cultural |  |
| Geographical | Music – Dranes member of Church of God in Christ – toured Texas Bible Belt - Homophobia |
| Economic | What economic class do the costumes suggest? |
| Political | Political protest |