

NMT Automatics Promoter Information Pack

Touring Availability: September 2016 Onwards

The Show:

The show is adapted from Virgil's *The Aeneid* and fuses dance and theatre with a soundtrack that combines Purcell's original music with a new electrical, beat driven soundscape. It is performed by a diverse cast of four professional actors and a chorus made up of local young people and community members.

It is an epic tale of tragic love, a people torn from their land by war, searching for a new home whilst struggling against a climate of prejudice and fear.

Set within a period of industrial change, it is an imaginative retelling of an ancient story, which finds relevance in the cultural intolerance and xenophobia of the 21st century.

Genre: Theatre-dance

Scale: 50 to 400 seats **Performances:** 1-3

Number In Travelling Company: 5 people including 4 actors and 1 technical operator

Duration: Approximately 1 hour 15 minutes

Staging and technical requirements:

We tour with one sound/light operator.

Our set is modular and can fit into a range of traditional and non-traditional playing spaces.

We require a basic sound system to allow us to play pre-recorded tracks.

Performance space: A minimum of 7m x 6m

Performance History:

Two week Research and Development period which included active engagement and participation with Redbridge community youth, which culminated in a public and industry showcase at The Deptford Lounge on the 12th of September 2015, at The Deptford Lounge.

[Venue Video Promo Link](#)

[Complete video of the show](#)

Creative Team

Directed and adapted by Jonathan Young

Choreographed by Jennie Dunne

Original Music by David Hermann

Main Contact: Jonathan Young

Contact number: 0044(0)7824358006

Email: nmtautomatics@outlook.com

Website: www.nmtautomatics.com

DIDO & AENEAS: REMIXED



Research & Development Feedback:

“Text is brilliant, and choreography stunning.” **Bernie C Byrnes (Creative Learning manager at Theatre Royal Portsmouth)**

“I thought it was wonderful. Perfect for an international audience.” **Marjorie Lovegrove (International Theatre Exchange)**

“Exciting, poignant and beautiful!” **Holly Aston (Assistant producer at the Donmar Warehouse)**



“Phenomenal, the storytelling was very clear, continually imaginative and impressive!” **Ian Noble (RYTW youth leader)**

“The integration of contemporary and classical, in the choreography and the music alike, will ensure a wide appeal for this production, and the classical roots will appeal to upper level educational groups. We would certainly be interested in using the production to support our own education and outreach activities, with the workshops and community participation forming a strong part of the project’s appeal.” **James Haddrell (Artistic Director of Greenwich Theatre)**

“Hugely impressed, music works really well, very well done, great concept 4 actors working with youths. Giving them an opportunity to showcase with you is a great idea. I really enjoyed it!”

Keith Homer (Artistic Director of The Redbridge Drama Centre)

“A timely reinterpretation of this text. The show is great for GCSE and A level drama students as it seamlessly and meaningfully combines text music and movement, together with great skill, commitment and focus displayed by the performers.”

Jonny Siddall (Drama Officer of The Redbridge Drama Centre)

Synopsis

“After the Trojan war, Aeneas and the remains of his people are shipwrecked on the shore of Carthage. Searching for a new home - their promised land of Italy, they are brought to the widowed Queen Dido. He woos her with stories of war and hardship, and on a dark and stormy night their love is consummated. Their relationship sparks a string of rumours which spiral out of control, and quickly reach the ears of Dido’s ex-suitor Iarbas who urges the Carthaginians to react violently, thus forcing the Trojans to abandon the Libyan shores. Aeneas must decide between the woman he loves, and his people’s destiny. Not wishing to see the two nations fight, he is persuaded to leave Dido and continue his journey. When she hears of Aeneas’ plans, Dido is distraught and builds a great fire, secretly planning her own death.”

Potential audience groups

In ACE terms, this show appeals primarily to ‘urban arts eclectics’, ‘traditional culture vultures’, ‘fun, fashion and friends’, and ‘mature explorers’¹, with a main target age-group of 16-35yrs and secondary target of 45-75yrs. In mixing a highly visual style with a highly classical source, the production appeals both to younger audiences with its immediacy, accessible text, dance and music elements, and to an older audience of theatregoers aware of the original text or Purcell’s opera. By integrating performers of various ages from the local community, the piece also has an immediate appeal to friends and family of those participants.



¹ Classification system of potential theatre-goers as coined by Arts Council England

Performance & Workshops

The integration of community performers is delivered through a series of workshops, included in the venue booking deal. Three workshops for your in-house youth group / community pool / partnered school will lead to the inclusion of the participants in the final production. We are also able to offer free post-show Q & A events and a free resources pack for education groups.

Production costs:

£600 per performance vs 70/30 split

Fee includes all community workshops

Reductions available for multiple performance bookings



Mission Statement

NMT Automatics updates classical texts giving them relevance to a modern audience, fusing dance and drama and taking music as a primary source of inspiration.

We create work that is artistically dynamic and benefits the communities within which we work.

Stylistically, the company uses corporeal, poetic and surrealist imagery through physical theatre and text-based storytelling.

We aim to draw our audiences into imaginary worlds, which intertwine naturalistic, expressionistic and epic styles.

Company Structure

Co-artistic Director: Jonathan Young
(Middlesex University BA Performing Arts)

Co-artistic Director : David Hermann
(Windhouse Compositions, MA Comparative Literature, UCL)

Choreographer: Jennie Dunne
(Jacques Lecoq Physical Theatre School, East 15)

Designer: Rion Willard
(ARB registered Architect of The Thinking Hand Studio)

Dramaturg: Bernie C.Byrnes
(Creative Learning Manager at New Theatre Royal
Portsmouth)

Consultant: Holly Aston
(Assistant producer at The Donmar Warehouse)

Previous Projects

1. **Are We So:** An educational project experimenting with automatic writing and improvised movement. Performed in multiple rooms through which the audience was invited to pass, explore and promenade as if in a gallery.
2. **Wish You Were Here:** A site-responsive piece about the disintegration of societal values within the midst of war, first performed at the international visual art exhibition TransitStation in Berlin and then at The New Diorama, London.

“Nomanstime Automatics were in the perfect setting, fully utilising the physical set-up and the concept of TransitStation with an agitprop piece that explored Pinteresque social dynamics in physical form” **Rose Strang, Totalkunst**
3. **In Between Nothing:** A devised piece based upon a selection of existing myths and legends with the aim of celebrating cultural and religious differences.
4. **The Orpheus Project:** Our most recent show, a devised piece inspired by the Orpheus myth and Kafka’s The Trial. This dynamic, dark and satirical work used two performers, original soundscapes, digital content and movement to create a fusion of dance and drama set in a dystopian future. It played at the Edinburgh Fringe Festival 2014 and was then selected for The So & So On Festival in London, November 2015.

Trailer: [The Orpheus Project](#)

Praise for The Orpheus Project:

“Both actors are outstanding. This is a kill shot. A gripping, bold and exciting new work.” **Broadway Baby *******

“Impressive spontaneity. A visual statement.” **The Stage ******

“The visuals and the story are brilliantly done and creates a lasting impression.” **The Skinny ******

“Dynamic, satiric and comedic. It is this sort of storytelling that should be encouraged in the arts...” **Remotegoat**

