

## WHAT WE'RE ALL ABOUT

I • D • Φ • X (Idée Fixe) is a performing arts company developed from an original concept by Leigh Landy, its Artistic Director. The Yorkshire-based company draws from a collaboration of like-minded artists from a range of backgrounds to create performances in which sounds, images, movement and drama are imaginatively conjoined using a variety of forms of technology. Working within a cross-arts framework, the company mission is to bring together audiences with a range of artistic interests and expectations.

I • D • Φ • X is developing devising as a working practice; we encourage and facilitate a range of community-based activities – whether community be defined by geography or similar interest. The company is pleased to announce that it will start a two-year residency with *The Ark* at South Hill Arts Centre (Bracknell, Berkshire) in 1997, participating in workshops with people with severe learning difficulties. The company will premiere its next piece, *Bon Voyage?* at South Hill Park during next summer's Bracknell Festival.

## THANK YOU TO

YORKSHIRE AND HUMBERSIDE ARTS, SOUTHERN ARTS, and STICHTING GAUDEAMUS AMSTERDAM for financial support ;  
BRETTON HALL for use of facilities; MICHAEL MARX for introducing us to partners in the Southern Region; HANSON'S BATHROOM & DIY CENTRE for its contribution to the production; TERRY PRIMUS & DAVID BARRACLOUGH for key music technical support; the Technical and Wardrobe teams at Bretton Hall; GLENYS GILL & SUSAN EASEY for the use of Powerhouse Theatre in Wakefield; KEITH GOODWIN for lighting assistance; the JANES WOFFENDEN & RICHARDSON for co-ordination during the rehearsal period; CLAIRE FRENCH for her role in the devising process and hours on the telephone; SIMON COVE for publicity photographs; and JOHN MORTON for programme layout.

I • D • Φ • X  
*Experimental Sound & Movement Theatre*

I • D • Φ • X  
*Experimental Sound & Movement Theatre*

presents

# (Y)our House



## THE COMPANY

### Leigh Landy

Artistic Director Leigh Landy is a composer, performing artist and musicologist. Professor and Head of Music at University College Bretton Hall in West Yorkshire, many of his works have been made with video, dance and/or theatre in mind. His works have been performed in countries including China, Cuba and Brazil and, in recent years, his duo La Zététique with composer-flautist Jos Zwaanenburg has toured internationally and made several radio and CD recordings. His books, *What's the Matter with Today's Experimental Music?* and *Experimental Music Notebooks* (Harwood), and other writings often concern the difficulties contemporary music faces in today's society. He is one of the founding editors of *Organised Sound: an International Journal of Music and Technology* (C.U.P.) and is a cast member in the production.

### Evelyn Jamieson

Choreographic Director Evelyn Jamieson is Lecturer in Dance at University College Bretton Hall. She has been a member of several professional dance companies including, most recently, Random Dance Company, has lectured nationally and received choreographic commissions internationally. She has been Dance Animateur for Peterborough as well as Artistic Co-Director of a professional Scottish Community Dance Company, Antics and Director of the International Conference, *Dance 95: Move into the Future*. Her choreographic signature is one of high energy that appeals to young and old.

### Bob Collins

Bob Collins graduated from Bretton Hall with a BA (Hons) Dance in 1994. He has performed in works by Gregory Nash, Andrew Howitt and Janet Smith. In 1994, he performed in *Rock's Music*, Leigh Landy's first collaboration with Evelyn Jamieson and has recently been in their site-specific work for Hull's Hooked Dance Festival in September 1996. He runs a number of community dance workshops in the region including Lemmings for unemployed adults in Wakefield. Currently he teaches part-time at Thomas Danby College and at Bretton Hall.

### Winifred Jamieson

Winifred Jamieson trained at London Contemporary Dance School where she obtained a BA (Hons) in Dance. She then spent a year with Transitions Dance Company touring Britain and the Far East. She was a founder member of Dundee Rep Dance Company and was Artistic Director of Moving East Dance Company for three years. She is joint Artistic Director of Helter Skelter Dance Company with Ethelinda Lashley-Johnstone touring *Escapades & Adventures*, a dance show for 5–11 year olds. She is currently Artistic Director of the Scottish Youth Dance Festival.

### Filippo Massa

Filippo Massa trained at Sisina Augusta's Dance Academy and performed professionally for a number of years. He has a BA (Hons) Dance degree from Bretton Hall and is now a part-time lecturer on their Dance Programme. He has worked with the company's Directors on a number of occasions including their recent site-specific work in Hull. Choreographers he has worked with include Wayne McGregor, Kevin Finnan and Janet Smith.

### Jos Zwaanenburg

Jos Zwaanenburg has worked at the Amsterdam School of the Arts and at Bretton Hall. He is Artistic Director of Bretton Hall's Cornelius Cardew Ensemble and founder of KXTAHPAPH, an experimental pop group. He has performed flute extensively throughout Europe and the U.S. including several radio and television broadcasts and CD recordings. He is well known for his research into new playing techniques and designs for the flute, work reflecting his interests in performance, composition and the use of live electronics.

## (Y)OUR HOUSE

*(Y)our House* is I • D Φ • X's (Idée Fixe's) second full length production. This fully devised work (read: no complete composition of the artistic director's or anyone else has been recycled in it) is influenced by Georges Perec's unusual text *La vie – mode d'emploi*, translated as "Life – A User's Guide". This large book does nothing but describe a Parisian apartment building in enormous detail. How anyone could turn that brief into interesting reading is beyond us. Perec not only succeeds, his book invites the reader to return to it again and again.

The piece deals with nothing specific from the book other than the notion of, in our terms, treating spaces representing one or more flats, not only as "movements" of the work, but also allowing them to act as décor, sound installation and perhaps "orchestration" at the same time. The rooms are to be "played", not only "played in". Audio: what one plays, triggers and hears from tape, and visual: the live performance including movement as well as the décor, meet in a work which is intended to be fast-moving, challenging, humorous and accessible.

### SCENE BY SCENE

#### **Wake Up Call {Bedrooms}**

After much deliberation about where to start, it was decided to begin at the beginning

#### **Water Music {Loos}**

With no offence to other composers who have already used the title, this one's wet!

#### **Stein's Way/1 {Study}**

Although the scenes are short, most transitions are shorter. This Stein's name is Gertrude and her texts, somewhat recomposed, though fun to read, are definitely to be seen and heard ...

#### **Warm Up {Cloak Room}**

Brekkies news has hardly begun and the daily rhythm of life begins

#### **{Lift}**

Just a way to get from point A to point B ...

#### **The Lesson {Music Room}**

A history of twentieth century music for the flute in 5 uneasy lessons

#### **{Lift}**

... and on the way from point A to point B, imagine the characters you can encounter

#### **Order out of Chaos {Storage Room}**

Everyone has a feeling about tidying up; some turn it into a ritual

#### **Stein's Way/2 {Study}**

... and seen and heard ...

#### **I Conduct Electricity {Listening Room}**

Indeed the ambiguity of the title is correct, but can that electricity be conducted?

#### **Canine Lontano/1 {Outside an open window}**

Dogs from afar, but who would have guessed that they were such a nice sound source for a miniature piece for a transition?

#### **5 Conversations {Sitting Room}**

A telephonic suite in 5 uneasy movements

#### **Tea for Three {Living Room}**

How many positions on a settee seem natural to you?

#### **{Lift} → Stein's Way/3 {Study}**

... how high can a lift go ... and... are those really texts or just organised sounds? ...

#### **To John Cage and Marcel Duchamp {Games Room}**

Some forty years ago these two great artists played a game of chess and all 64 squares were wired to make different sounds – a reprise

#### **Drain Pipes {Loos}**

If art might be part of life, why can't parts of life be used to make art?

#### **{Lift}**

... and how far underground can a lift go and where does it stop?

#### **Variations on Factor 15 {Roof Garden}**

The only outside room in the piece, a surreal ritual and a surreal soundscape

#### **Canine Lontano/2 {Outside an open window}**

Dogs from afar again, but this time the poor animals seem to have been transformed: bellow to bells and back

#### **Living Rooms with Postmodern Interior {Living Rooms}**

Another ritual of the rhythm of life, early evening. Are we really so similar?

**Stein's Way/4 {Study}**

... this time Ms. Stein leaves us with a question, but will it make any sense?

**Le sacre du diner (The Rite of Spring Onions) {Kitchen}**

An homage to a great composer and a great piece at a great time of day

**Audible Make Up {Dressing Room}**

Inspired by the Japanese art of Butoh, a very slow form of movement joins Salvador Dali-like expressions of surrealism with sound as a woman prepares herself for a party

**Fill up Glass and Contact Sport (Party scene)**

The grande finale – the end of the day. Repetitive sounds based on a broken glass introduce the scene where contact is sought, but how long will these contacts last?

**DIRECTION / DESIGN TEAM**

**Paul Cowen**

Rehearsal Director: Paul Cowen is Head of Dance and Theatre at Bretton Hall. He has directed dozens of theatre productions nationally throughout the years, specifically looking into new approaches to devising. One of his recent interests is in management. The company is pleased that he was willing and able to come back into the sweat and tears of the rehearsal process for our production.

**Odilon Marcenaro**

Sound Diffusion, Composition: Odilon Marcenaro has studied Music Technology at the Hilversum Institute for Art, Media and Technology in The Netherlands specialising in electroacoustic composition and MIDI wind controllers. He has worked as a sound diffuser for Leigh Landy and Jos Zwaanenburg's duo, La Zététique since 1992. He is currently pursuing an MA in Contemporary Performing Arts at Bretton Hall. In 1996 he became Head of Music at North Shropshire College.

**Paschall de Paor**

Sound Diffusion, Composition: After starting career as a master blower for Waterford Glass (guess who jumped at the chance to make a piece based on the sounds of broken glass towards the end of the *(Y)our House?*), Paschall de Paor went on to study music and music technology in Waterford and at the University of York. He is currently Lecturer in Music at Bretton Hall specialising in applications of music technology in contemporary music.

**Tim Skelly**

Lighting Design: Tim Skelly has worked extensively both in dance and drama, throughout Britain, and also has worked with Sir Anthony Caro at the Yorkshire Sculpture Park. He has lectured and worked on productions at the Royal College of Dramatic Arts and at Bretton Hall. Currently he is resident at the University of Leeds specialising in lighting design for the arts. He has worked with I • D φ • X in both of their productions as well as with Janet Smith and Dancers in their recent tour of *Chiaroscuro*.