

20
STORIES
HIGH



TALES FROM THE MP3

Resource Pack

Real Stories, Real People

Directed by Julia Samuels

Design by Miriam Nabarro

#talesfromtheMP3

20storieshigh.org.uk



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ABOUT THE SHOW

Real Stories, Real People



20 Stories High's Young Actors have been on a mission to find out the truth, the whole truth and nothing but the truth... about each other.

When tensions within the company ran high, they decided to interview each other to find out the stories that made each member who they are today. Armed with MP3 players, they created a play that tells the story of a group of ordinary – and extraordinary – young people. With unflinching honesty, the group convey stories of family, love, sadness, culture, migration and identity.

What makes the material all the more revealing, entertaining and transformative is that the company play each other: boys and girls, African and Scouse. The group tell the group's story – this is what it's like to be a young person in Liverpool today.

Tales from the MP3 has been developed as a piece of Verbatim Theatre, performed using the 'recorded delivery' technique. In this, the group listen to the original MP3 recordings live onstage, repeating the words they hear played through their headphones. This gives the performances and raw authenticity – and an incredibly spontaneous energy.

The show also features live music, poetry and spoken word created by the group, and a simple but striking design and projection aesthetic. This bold, contemporary piece of theatre is a totally unique and mesmerising show.

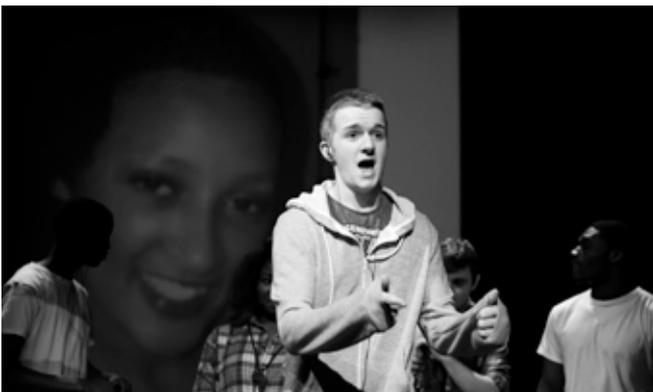
"Honestly If I had not come on the last night I would come again tomorrow. I thought the performances were really generous, really honest and really funny. I now feel better about the world and I want to go home and ring my Mum, or my Sister actually. I always think that is the big thing whenever you leave a show and you actually want to go and ring someone you love and tell them all about it and give them a bit of a hug down the phone as well. I just thought it was fantastic and I want to see it again please. It is alive and full of heart." Lindsay Rodden, Literary Associate, Liverpool Everyman Playhouse

"The work is a major triumph, and many who saw it here – myself included – regarded it as amongst the best live pieces they had seen in our space since we reopened the Bluecoat with its new arts wing in 2008" Bryan Biggs, Artistic Director, the Bluecoat

"I really did find it interesting, the techniques they used. I was sitting there thinking how would I do that and as the person is speaking on the MP3 how would I hear it and then speak it. It's just amazing. The story lines... the way they were true, and not scripted, was just amazing." Craig Allan, Young audience member

Check out the archive film of the original scratch performance by going to: www.youtube.com/user/20storieshighTV

IMAGES FROM SCRATCH PERFORMANCES (2012)



ABOUT

20 STORIES HIGH



20 Stories High is an award-winning theatre company based in Liverpool. We create dynamic, challenging theatre which attracts new, young and diverse audiences. Working with the narrative and artistic influences of the young people we collaborate with - we are passionate about pushing the boundaries of what theatre is. With a mix of professional productions and participation projects, we cross over art-forms to develop new ones, nurture new writing and involve our audiences at every stage of the theatre making process.

20 Stories High was established in 2006. Our work is culturally diverse and artistically ambitious. In 2012, 20 Stories High were made a National Portfolio Organisation by Arts Council England.

We are seen as one of the most exciting theatre companies in the North of England – and as a leading young people’s company nationally.

AWARDS AND NOMINATIONS

Whole by Philip Osment

2013 Writers Guild of Great Britain Best Play for Young People

Ghost Boy by Keith Saha

2011 Brian Way Award for UK’s Best New Play for Young People

2010 Liverpool Daily Post Arts Award for Best Touring Production

Blackberry Trout Face by Laurence Wilson

2010 Brian Way Award for UK’s Best New Play for Young People

2009 Shortlisted for Manchester Evening News for Best New Play



ABOUT THE CREATIVE TEAM

Julia Samuels - Director

Julia is Co-Artistic Director of 20 Stories High. For 20 Stories High, Julia has directed 'Whole' by Philip Osment (shortlisted for the Writers Guild Best Play for Young People Award 2013), and Laurence Wilson's 'Blackberry Trout Face', which won the Brian Way Award 2010. For 20SH Youth Theatre, she directed 'RAIN', created in collaboration with 84 Theater (Tehran), 'A Private Viewing' and co-directed 'Dark Star Rising' and 'On Me Onez' with Keith Saha. She was Associate Artist on national tours of 'Melody Loses Her Mojo', 'Ghost Boy' and 'Babul and the Blue Bear'. She is currently co-directing new show 'HEADZ' for 20SH Young Actors Company. Previous to her work with 20 Stories High, Julia worked in the Education departments of the National Theatre and Theatre Royal Stratford East. She has also worked extensively as a freelancer for a range of organisations including North West Playwrights, RSC, and Theatre Centre, and most recently directing the Manchester Theatre Award-Nominated Production of 'Duck!' for Z-Arts.

Keith Saha - Musical Director

Keith Saha is Co-Artistic Director of 20 Stories High. He started acting in the Everyman Youth Theatre in Liverpool in the 1980's before going on to be an actor, working for companies such as, Graeae, Theatre Centre, Red Ladder, Contact, Theatre Royal Stratford East and Birmingham Rep. He then became a composer for theatre for various companies including Cardboard Citizens, Theatre Centre and Oval House. Now a writer and director he has been focusing on telling stories through the forms of Hip-Hop Theatre with Puppetry and Mask. In 2010, he was awarded The Brian Way Award for the UK's Best New Play for Young People for his play Ghost Boy, a co-production with Contact and Birmingham Rep which championed this form. In 2013, he wrote and directed Melody Loses Her Mojo. He also writes and develops plays with 20 Stories High's Youth Theatre and Young Actors Company including, Rain, Bulldozer Urban Cabaret, The Universe and Me, and Headz which will be performed in summer 2014.

Miriam Nabarro - Designer

Miriam Nabarro is a London based theatre designer and artist. She often works with new writing, Verbatim Theatre and performances of a political and international nature. Recent credits include My Name Is... (Tamasha Theatre Co, Arcola, Tron+ tour), War Correspondents (Helen Chadwick Song Theatre, Birmingham Rep, GDIF + tour), Anne and Zef (Co. of Angels/ Salisbury), Bang Bang Bang (Out of joint/ Royal Court +tour), Mad Blud (Theatre Royal Stratford East). Others include award winning productions Palace of the End (Royal Exchange/ Traverse), Dr Korzak's Example (Royal Exchange/ Tron), The Great Game, Afghanistan (Tricycle + US tour including the Pentagon and Prima Doona (Edinburgh Fringe First) as well as A Winters Tale (Headlong/Chichester + tour), Sabbath (Dukes + Orange Tree), Snow Queen (Polka), Quicken Tree (Edinburgh Botanic) Macbeth, Midsummer Night's Dream, Twelfth Night, Cupboard of Surprises, Word Alive! (all National Theatre Education), Tombstone Tales (Arcola), St George and the Dragon (Lyric/ WAC + tour) and large scale community productions such as The Fear Brigade by Adrian Mitchell and ID 1000 for NYT. Miriam has run creative projects with young people and artists around the world, often in areas affected by conflict, with various NGO's, UNICEF and the British Council. She regularly exhibits as a photographer and printmaker and is currently artist in residence at SOAS.

ABOUT THE CREATIVE TEAM - CONT.

Douglas Kuhrt – Lighting Designer

Douglas Kuhrt is a lighting designer and recent designs include: Jack and The Beanstalk (Liverpool Playhouse); The Blue Boy (New Writing North); Take Me With You, Road Movie (Starving Artists); Broadway Enchanté (Paris); Jiggy (Edinburgh) and Rain Man (Frankfurt). He has also designed for The Pitmen Painters (Duchess, National & Broadway); Little Voice (Hull Truck); Witness For The Prosecution (Bill Kenwright Ltd), Piccadilly Revisited (Linbury); Cinderella! (Liverpool Playhouse); Aladdin (Liverpool Everyman); Educating Rita (Citizens, Glasgow); Geoff Dead: Disco for Sale (Live); Depth Charge (Gecko); King Lear (Yellow Earth, Shanghai); The Deranged Marriage (Rifco); Zipp! (Duchess); Pinocchio (Polka); Fascinating Aida (Haymarket); Dreaming (Queen's); Melody Loses Her Mojo (20 Stories High) and Naked Justice (West Yorkshire Playhouse).

Philip Osment – Dramaturg

Philip Osment started out as an actor with Gay Sweatshop and Shared Experience. His first script was his one man show, Telling Tales. He directed and wrote productions for Gay Sweatshop, including the acclaimed This Island's Mine and for Theatre Centre and Red Ladder (Who's Breaking?, Wise Guys, Little Violet- joint winner of the Peggy Ramsey Award). His collaborations with the director Mike Alfred's produced The Dearly Beloved (winner of Writers' Guild Award), What I Did in the Holidays, Flesh and Blood and Buried Alive. More recently he created Mad Blud – a verbatim play about knife crime for the Theatre Royal Stratford East and Inside at the Roundhouse. His play Whole for 20 Stories High toured in the Spring of 2013. His radio plays include a dramatisation of H.G Well's The Time Machine and he translated Pedro The Great Pretender by Cervantes for the RSC and Kebab for the Royal Court. Philip also directs and teaches acting and writing in a variety of contexts. He is 20 Stories High writing associate and dramaturg.

YOUNG ACTORS COMPANY



Ade Ajibade - Performer

Ade is 20 years old and currently in her second year of studying Manchester Metropolitan University. Ade is from Liverpool and trained at the Liverpool Theatre School Academy, gaining Grade 4 and 6 LAMDA (Distinction) and Grade 3, 4 and 5 IDTA Musical Theatre.

Shows she has worked on include 'Family Nurse Partnership DVD's' (COI), 'Radio City Liverpool' (NBS), 'Scousers on the Rampage' (Allstars Casting), 'The Bulldozer Urban Cabaret' (20 Stories High), Hope Street Festival 'Oliver' and 'Our Day Out'.



Annie Mukete - Performer

Annie is 20 years old and was born in Cameroon. She has lived in Liverpool since she was 8. Before 20 Stories High, Annie had no acting experience or training. She has been a part of 20 Stories High since the age of 13. During this time, shows she has been in include 'Dark Star Rising', 'A Private Viewing', 'On My Onez', 'RAIN', 'The Bulldozer Urban Cabaret' and 'Tales from the MP3'. She is currently studying Law at Aston University but acting will always remain her passion.



Bradley Thompson - Performer

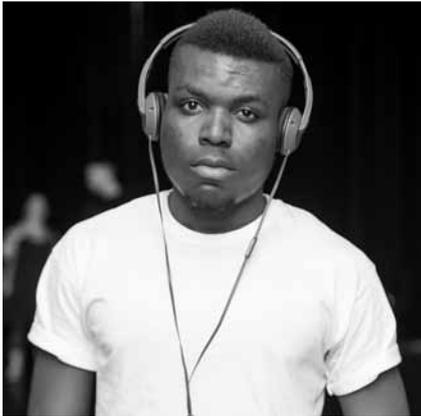
Bradley Thompson joined 20 Stories High Youth Theatre in 2008, which inspired him to start an Acting Course at Ricky Tomlinson's Liverpool Media Academy. In his second year, he was cast in the feature film 'Route Irish' (2010) that was screened at Cannes Film Festival. He also starred in First Take's feature film 'Big Society, The Musical' (2012). Other TV/film credits include 'Playstation Vita' commercial (2011), and theatre credits include 'Aladdin' (2014 - Epstein Theatre) and 'The Terriers' (2014 - Royal Court).



Brodie Arthur - Performer

Brodie Arthur is 22, and has a 1 year old son, Thomas-Kyle. She works full time at a nightclub and cocktail bar. Brodie loves singing and acting and got involved with 20 Stories High when it first started, at the age of 15. Brodie is working towards becoming a Social Worker, Youth Probation Worker or Youth Worker. For the past 2 summers, Brodie has worked with the Youth Offending Services on a 3-week intense program called 'Summer Arts College' which is designed to help young people in the YOS obtain Arts-based qualifications.

YOUNG ACTORS COMPANY - CONT.



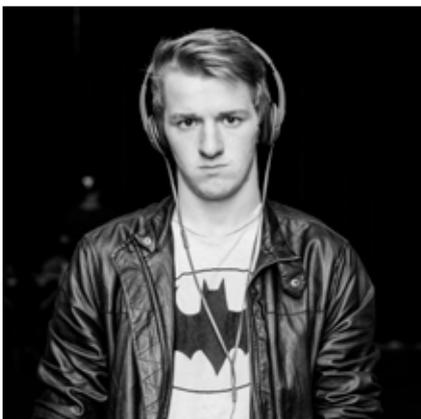
Nsensa Gephte Mbolokele - Performer

Nsensa is 19 years old and was born in Democratic Republic of Congo. He moved to the UK in 2008. He has been in four shows with 20 Stories High, including 'Grounded', 'The Universe & Me' and 'The Bulldozer Urban Cabaret'. Nsensa also enjoys playing football and FIFA, and owns his own clothing label. He has been offered an international football scholarship and hopes to become a professional footballer.



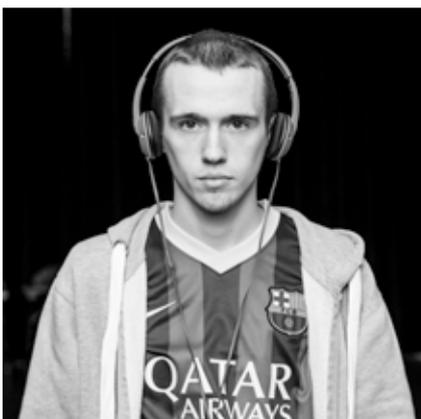
Odile Mukete - Performer

Odile Mukete is 21, she was born in Cameroon and is currently living in Liverpool. She joined 20 Stories High Youth Theatre when she was 16. Odile went to Hugh Baird College to study Performing Arts and then went on to study Fashion and Design at Liverpool Community College. Odile's theatre credits include 'Road' (2009 - Hugh Baird College), and with 20 Stories High Youth Theatre 'Dark Star Rising' (2008), 'A Private Viewing' (2008), 'On My Onez' (2009), 'RAIN' (2010), 'Bulldozer Urban Cabaret' (2011), 'Universe & Me' (2012). Odile has just directed her first show, 'Faking it til' you make it' with her church.



Owen Jones - Performer

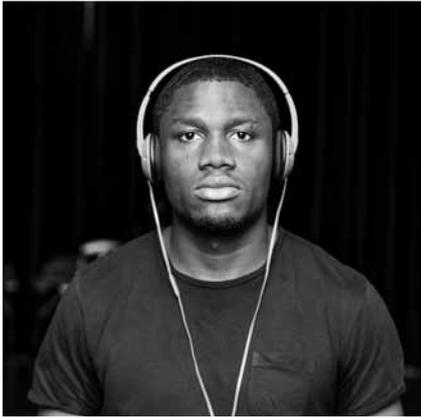
Owen Jones is from Liverpool and has just completed 3 years training in Performing Arts at Liverpool Community College. Owen started acting in when he was 12 and joined 20 Stories High Youth Theatre in when he was 14. Owen has performed in every 20 Stories High Youth Theatre and Young Actors Company show since (except one) and has been part of two short films, 'Noticeable' (focused on knife crime) and 'Limited' (focused on alcohol abuse).



Scott Lewis - Performer

Scott Lewis is from Kirkdale in Liverpool and is in his first year of Level 3 Acting at Liverpool Community Arts Centre. He has been involved with 20 Stories High for 4 years - with the Youth Theatre for 3 years and Young Actors for 2. He has performed in 'The Bulldozer Urban Cabaret', 'The Universe and Me', 'Grounded', 'Crashed' and 'Rabbit'. Scott has also been a member of Young Everyman Playhouse (YEP) for 3 years and performed in 'Intimate', 'What Is Paper Town' and 'The Grid'. His main hobbies are acting and dancing, and he also enjoys playing football and computer games and listening to music. He is a keen supporter of Everton FC.

YOUNG ACTORS COMPANY - CONT



Sam Ikpeh - Performer

Sam is originally from Accra, Ghana. He is currently studying Buildings Services Engineering in Liverpool, and has been involved with 20 Stories High for 6 years – both as performer in the Youth Theatre and Young Actors Company shows, and as the Emerging Artist on the Youth Theatre show Crashed in 2013. He also enjoys sports, from football to badminton. His favourite 20 Stories High performances have been 'RAIN', 'Grounded' and 'Rabbit'.



Toyin Otubusin - Performer

Toyin lives in Liverpool, but is originally from Nigeria. He is currently studying BSC Accounting and Finance at Liverpool John Moores University. He has been involved with 20 Stories High for the past 3 years, as a hobby but also to develop his acting abilities. 20 Stories High has provided a platform for him to learn, develop and grow. Toyin is currently a member of 20 Stories High Young Actors Company, but also sits on the Board's Finance Sub-Committee. Since joining 20 Stories High, he has worked on several shows including, 'Grounded', 'The Universe and Me', 'Rabbit' and 'The Bulldozer Urban Cabaret'.



Lateefah Wainwright - Ex-member

Lateefah is 22 and first became involved with 20 Stories High when she was 16. Lateefah first joined the Youth Theatre, and then progressed to the Young Actors Company. Lateefah also sits on the board of 20 Stories High, and has done for 3 years. Lateefah is currently a Law student, working in Liverpool. She really enjoys working with 20SH because it has enabled her confidence to grow and she has been able to participate in great projects. She really enjoyed working on the original version of 'Tales of the MP3' as it was a true manifestation of 20 Stories High's tagline 'Everyone has a story to tell... and their own way of telling it'.



Anita Welsh - Assistant Producer

Anita is 22, and she started her journey with 20 Stories High at the age of 16. Being part of 20 Stories High has been a huge part of her growth as a person and it is part of her everyday life. Anita started as a spoken word artist, poet and musician and has been developing her skills in the wider arts sector, which has helped her progress with her personal and professional goals. She now sits on the board of 20 Stories High, carrying forward the shared vision. Just like any true artist Anita still has undeniable love for being creative and she still dabbles in writing poetry! Anita is the Assistant Producer on Tales from the MP3 2014, and was part of artistically developing the original scratch performance in December 2012.

INTERVIEW WITH DIRECTOR JULIA SAMUELS



Tell us about Tales from the MP3 and what inspired you to create the piece?

I had been to see a show called 'Mad Blut' which was created by a Writer/Director that we work with a lot called Phillip Osment and it was verbatim piece. It was interviews with Young people and families in East London about the effects of knife crime and what's going on in East London. They used this very interesting performance technique which I hadn't seen before which is called recorded delivery. What happens is you've got the real interview that's playing on your MP3 player and you're hearing it in your ear during the performance and you're repeating the words as you hear them. It just gave this incredible, powerful authentic immediate performance...

really, really interesting. It just felt like it was the right technique to play with so we started having a play with that just learning how to use the technique, because it can be quite tricky and it takes a bit of practice.

We didn't really know what the piece was going to be about. The nature of the group is that you've got a lot of very opinionated people in the group, so people would say, 'Let's do it about this and somebody else would be like 'let's not do it about that' so there were lots of lively debates about it and we hadn't answered it, we didn't answer that question.

But anyway there was just this one hilarious moment, well it's not really hilarious actually, but during rehearsal (when discussing adding additional rehearsal dates) one of the group had said 'I'm not being funny or nothing Julia but we don't even like each other' and it just clicked inside me OK that's what the show needs to be about. It was not entirely true but there was some truth in it and actually this group of people who have worked together for quite a long time, there are all kinds of tensions and separations. This needed to be a story about a group who don't really know each other who get to know each other a bit better throughout doing this show.

How did you get from the concept to the creation of Tales from the MP3?

We'd been doing this practicing and collecting bits and pieces. What I did was a really rough edit of just some of the highlights of conversations that we'd had. I gave that recording to a few members of the group before the next session told them who they were playing. Then I sort of got everybody in a circle and I said just start the performance. I introduced it to the group through us doing it. And there were like oh yeah that really works. So that was really important that the group where up for it. Then what we did was just collect a whole load more interviews. I got the group to interview each other, I sometimes interviewed them. Sometimes I'd set up like little conversations to have, like 'tell us about things that make you sad' or I'd get somebody to talk about their whole life story. People would go off in different pairs and we just collected loads of recordings. What we would always do is that you would go away and do a recording then you would come back to the group, you'd swap over who performed it and you'd share the material with the group. And we were able to go 'Oh yeah that works, that's very interesting,

that's really funny' and then I would take it away and do loads and loads of editing, which takes forever!

And a couple of the group were really up for doing that as well, a few people got involved in a small way but a couple of them did quite a lot of it, which was really good. So we just kept trying to edit it and edit it until we felt like we had something that stuck together as a piece. We sort of themed things together. So we had a whole load of stuff about relationships, so we put all that together. We had a whole lot of different conversations that had happened about people's journeys to Liverpool from Africa, so we put them all together as a track. So we kind of had these themed tracks where we had different voices.

We didn't really know if it would work and we were just all being really brave and trying it out. They kept going 'Is this going to work?' and I'd say 'I don't know'. And I didn't know if it was going to be like the world's least interesting piece of theatre or a really touching, interesting, beautiful piece of theatre. I think in the end, when we tried our first scratch performance in 2012, it was definitely that beautiful piece of theatre, but we just didn't know until we tried it.

So what did you find challenging about creating this piece?

Challenging? Loads of things. Editing is really challenging like somebody could be saying something so interesting and they take 15 minutes to say it and you know that you've got to create a piece that can only be an hour or so, you can't have the 15 minute but then you can't just get a little bit out of it because it doesn't work without knowing the things that happened before so actually getting things that make sense is really really hard. It was hard rehearsing because you've got these MP3 players so you'd try one scene and then you can't just stop it like you would normally as people all need to get their tracks back to the right place.

How would you describe your directing style?

I think one of the things I enjoyed about doing MP3 is that I couldn't do what I'd normally do, because of the MP3 players and stuff. I've normally have got quite a set process that I like which is sort of Stanislavski based so it's all about objectives and all about what the characters want...I did a course with Mike Alfreds and I sort of use loads of his techniques that Philip [Osment] has also supported me with along the years. So I've got a real process I like to go through. But with verbatim it's sort of hard to do a lot of that because of the fact that it's just all there and you've got someone's words and their intonations and what you're trying to do as an actor is just say what their saying as truthfully as you can by copying them. It's just really different. So I think what I did with MP3 was really different to what I normally do and I enjoyed that experience. What I just kept trying to get into the actors heads was that you need to embody that person as fully as you can and as truthfully as you can. I think my job was just to bring these voices into physicality and I don't think I really wanted to impose anything - a vision - on top of that because the job was to let these voices be heard.

What would you say your favourite or most powerful experience of Verbatim Theatre has been?

Well I was very very struck by 'Mad Blut' when we saw it. I was really deeply affected by it. I also saw a show years and years ago, it wasn't the recorded delivery method but it was Verbatim Theatre show called 'The Colour of Justice'. It was about the Steven Lawrence enquiry and it

was just the things that had been said in Court, performed on stage, like word for word and that was really, really powerful. I think I was really overwhelmed at that point about how actually just hearing what words people really say in real life, when you put them on stage and the lights are shining on them, you hear them differently and the ordinary feels more extraordinary.

20 Stories High are known for cleverly fusing different Art forms. How did you find fusing the various art forms with the recorded delivery technique?

We knew very early on that we weren't going to go anywhere near puppetry and masks for this one...We always knew there would be music but I didn't know what that was going to be. One of the scenes is a poem that was written by one of the group. In one of our development workshops days we said to Bradley, 'Bring your guitar and we'll see if there is a way that we can write any songs'. They did this really beautiful response to the story that Owen tells about his dad. Owen had to actually leave the room for a while to go to a college interview and when he came back the group had created a song based on his testimony and story...Owen coming back into the room to hear this song was one of the most moving moments of the process. In the context of fact that this was about a group who didn't like each other and that it felt like there was some sort of lack of empathy or lack of support, then you've got this very very personal, really upsetting story being shared and the group having this response that we want to write a song for you about this.

This is the first ever Young Actors tour, are you excited?

It's just going to be amazing to take these guys on tour! I really excited about them being able to take this show to different cities and it's all about them, they're performing it and the audiences are going to absolutely going to love it and like our guys. So I'm really just excited about that. I think for the group it's something none of them have ever done in this form.

INTERVIEW WITH PERFORMER ODILE MUKETE



At 20 Stories high you've had the opportunity to play with loads of different art forms, what has been your favourite and why?

The one that stood out the most for me would be verbatim. I feel that I'm more comfortable with it than reading a script and having to remember everything. With that you just have to hear it and say it but your already familiar with what is being said so that's easier and better.

What was it that made you join 20 Stories High?

It was a friend who said 'I'm doing this drama, music and stuff do you want to come?' When I came it was totally different, it was more like acting. Acting was part of a dream thing to do. I'd never done theatre before so that was like a door opening and to build my confidence, so that's why I chose to do this and it was of one the best decisions I ever made. Even though sometimes I'm like 'I wanna quit' but I'm still standing here strong!

What is one thing you have learnt from the process of Tales from the MP3?

When they (Julia) brought the idea of doing the whole MP3 stuff, we were like 'Agh we've never done this'. So it was like oh what are we going to say? How truthful do we have to be? So in a way it kind of brought us closer and I am happy to do the tour with all the cast. I think it made us more of a family and able to share our stories and see why people are the way that they are. So it helps you understand each and every one of us.

So how do you feel about the fact that the play is based on real life stories and real experiences from you and your fellow cast members?

It was hard actually to be honest, because I'm more of a person that jokes about everything. But to just get to the emotional and like real life events in your life it's hard and your thinking 'This person is going to hear this, are they going to judge me?' It takes you to another level. So it was a hard thing to express yourself in that manner and for them to receive it in an OK way.

How have you found the technique of recorded delivery?

I really find it easy and better in a way than the whole script idea, because it helps you feel the emotion itself rather than you just having to think 'What was this person like when and this and that?' It just helps you do it in your own way, but have the consciousness of how the person felt as well but make it your own story.

Share with us your favourite moment from the rehearsal room...

There has been loads...Erm...There was this one time when we were playing a game and I fell and it was like I was sliding for ages ha ha! I was just going for ages! It was a pure shameful moment but I think it was one of the funniest.

INTERVIEW WITH PERFORMER ODILE MUKETE

So what is next for you?

Getting paid for doing the work I do ha ha! That's what's next. Well, the tour is coming up so I'm really really excited and happy about it. In a way I'm kinda scared though because we're getting paid to do the work. Normally if we want we could do it halfly so now you have to put your energy in and get every word correct so your kinda a bit pressured, but not pressured. So yeah that's my next step and hopefully there are more tours to come!

What is your best piece of advice for anybody who is looking to become a performer?

Just basically take your time with it, you don't have to rush, you don't have to do what other people do, just be comfortable at the pace that you're at and be able to try different ideas as well. Just go for it!



VERBATIM THEATRE

The word verbatim is just a fancy way of saying word for word. If you copy something verbatim you use the exact words that were used originally.

When creating Verbatim Theatre, the playwright or company interviews people that are connected to the topic that the play is focussed on and uses their responses to construct the piece.

There are two main types of verbatim plays:

- a play that focuses on people's testimony of a particular event (e.g. a natural disaster, a murder or other tragedy)
- a play that focuses on a group of people's responses to a particular topic (e.g. what it's like to be a child or how people feel about their bodies)

Because verbatim plays contain real testimonies and stories, they are often very powerful tools for social change. Verbatim plays are a type of documentary theatre, documenting a very precise moment in history and giving an insight into the political, social and cultural make-up of that particular moment.

What is Recorded Delivery?

Recorded delivery is one way of creating Verbatim Theatre. Instead of transcribing the interviews into a script, the interviews are edited into audio tracks. Performers then listen to the tracks through headphones live onstage and simply speak the words as they hear them.

Recorded delivery allows the performer to recreate the original interview in a more authentic way – every cough, splutter and hesitation is recreated in the performance. The actors do not learn the lines during rehearsal allowing them to remain accurate to the original recordings and stopping them from slipping into their own patterns of speech.

Theatre Inspiration:

- Alecky Blythe, founder of Recorded Delivery Theatre, has pioneered the innovative verbatim technique, originally created by Anna Deavere Smith.
- Deavere Smith was the first to combine the journalistic technique of interviewing her subjects with the art of interpreting their words through performance. Find out more at: www.recordeddelivery.net.

RESEARCH – other Verbatim Theatre performances



©Tamasha Theatre Company

My Name Is... (2014) by Sudha Bhuchar

The story behind a story that fleetingly hit headlines in 2006 when a Scottish girl's disappearance from her Mother's home was assumed to be an abduction by her Pakistani father.



©Chris Goode and Company

Monkey Bars (2012) by Chris Goode and Company

An insight into the world as seen by children, Monkey Bars uses adults to re-frame the dialogue into adult world situations to poignant and often hilarious affect.



©Mark Douet

London Road (2011) by Alecky Blythe and Adam Cork

An innovative musical verbatim play set in and around London Road in Ipswich, Suffolk during the serial murders and subsequent trial of killer Steve Wright in 2006-2008.



©Liverpool Everman and Playhouse

Unprotected (2006) by Esther Wilson, John Fay, Tony Green and Lizzy Nunnery

A response to Liverpool's proposed legal zone for street sex workers. Four Liverpool writers exhaustively researched all viewpoints in the debate allowing the real people involved and their stories to speak for themselves.



©National Theatre of Scotland

Black Watch (2006) by Gregory Burke and the National Theatre of Scotland

Based on the interviews of former soldiers in the Black Watch regiment of the British Army that served on Operation TELIC in Iraq during 2004



My Name is Rachel Corrie (2005) by Alan Rickman and Katherine Viner

Based on the diaries of Rachel Corrie, a member of the International Solidarity Movement who was killed by an Israel Defence Force operated bulldozer whilst apparently acting as a human shield in front of a Palestinian home in the Gaza strip



Talking to Terrorists (2005) by Robin Soans

Discusses the importance of resolving terrorism not with violence or conflict, but with negotiations and peaceful discussions



©Tectonic Theater

The Laramie Project (2000) by Moises Kaufman and Tectonic Theatre

Based on interviews with the people of Laramie, Wyoming, USA in the wake of the horrific homophobic killing of Matthew Shepard, an event which captured media attention across the globe. The Laramie Project was also made into a film by HBO

SHARING STORIES – WORKSHOP PLAN

This 2 hour workshop plan offers a range of exercises and activities, through which participants will:

- Learn the 'recorded delivery' performance technique: copying real dialogue as accurately as possible, through both spoken word and Mp3 recordings.
- See a short excerpt of Tales from the Mp3
- Create and share your own verbatim piece

Resources needed:

1. MP3 player/recorders or smart phones (enough for one per pair)
2. Headphone Splitters (small adapter that allows 2 sets headphones to plug into the same mp3 player socket, easy and cheap to purchase; you need one per pair)
3. Head/ ear phones

Plan:

Welcome & explanation of workshop aims

1. Warm up as a group
2. Introduce group to Verbatim Theatre and the recorded delivery technique. Show the Tales from the Mp3 archive footage to illustrate the technique.
3. Agree on an interview question/s as a group. The question/s needs to be accessible and personal. For example: Tell me about a time you've felt angry? Or tell me about at time you've been happy?
4. Ensure each pair has one recording device, a pair of ear phones each and a splitter to share.
5. In pairs conduct a mini interview (2-3 mins each). Each pair is asked to take it in turns to ask the question/s to their partner, whilst recording the entire interview on a smart phone or mp3 player.
6. Listen back to the interview through the headphones
7. Listen again and this time, as you hear what your partner is saying – repeat their words, word for word. So Person A repeats what Person B is saying in the interview, and vice versa.
8. Each pair presents their partners' interview back to the full group, word for word.
9. Discuss the impact of the stories, technique and performance: What have we learnt? What did we find interesting/ challenging? How would we like to use this in the future?

TOP TIPS FOR INTERVIEWS, BY PHILIP OSMENT

(Tales from the MP3 Dramaturg)



- Make sure you ask open questions so that your interviewee talks about their lives rather than gives you opinions. Opinions are two a penny, anecdotes about personal experiences are gold-dust.
- Mistakes, mispronunciations, stammers, stutters, random expressions are part of the way we talk - writers forget to include them. Verbatim Theatre allows us to hear how people really express themselves.
- Don't assume an interview is boring before you've seen it performed.

SHARING STORIES- PROJECT IDEAS

Project plan

Using interviews to generate material is a great way to create honest, political, interesting and stimulating theatre. Follow these simple steps to create your own verbatim project.

Step 1. Talk to your group about choosing a big question, theme or starting point. Examples include...

A significant event in the local press – you could interview people affected by the event

Choose an issue that is relevant to your group – body image, sexuality, immigration, unemployment, the cuts, the future for young people... the possibilities are endless!

Step 2. Create your interview questions. Consider the following...

Draw up a list of interview questions that interrogate your chose topic or issue. In order to get answers which are more likely to generate stories than opinion, it works better to start with 'Tell me about a time when....' or 'Tell me about...' than something more general which might generate more of an opinion than a personal experience ("What do you think about...."?)

Be bold with your questions! But remember to make interviewees feel comfortable and be clear that they do not need to answer if they do not want to (you should also let people listen to their responses and give their consent for it to be performed before you perform it)

Step 3. Decide who you would like to interview

Try to interview a diverse range of people, to include different voices and stories

Step 4. Conduct your interviews

You can use smart phones, Dictaphones or MP3 player/recorders

Make sure people are clear on what you are doing with their interview and get their consent to use it

Use open ended questions, and try not to make it conversational, minimising reactions from the interviewer (as that makes editing complicated!).

Step 5. Share performances of your interviews

Performers should always listen to the interviews before they try to perform them.

Spend some time trying out performing different sections of the interviews

With your group make note of what works well and what doesn't, and what is missing

Step 6. Gather further interviews (if needed)

You may wish to do a second or third round of questions based on the discoveries you've made

Try out all of your interviews – and ensure you feel happy with your content

SHARING STORIES- PROJECT IDEAS

Project Plan Cont...

Step 7. Edit interviews

Edit interviews down taking the bits that work and discarding parts that may not be relevant - you can download the audio editing software Audacity for free here: <http://audacity.sourceforge.net>

Listen to the interviews as one long edit, making sure it is interesting and explores your story or question effectively.

Step 8. Performing the interviews

Every performer must have a copy of the full recording on an MP3 or phone and a set of headphones.

Recorded delivery can be used with both experienced actors and with people with no acting experience at all - the fact that you don't need to learn lines or develop character in the traditional sense mean it's a very accessible technique!

Play around with structure, parts and staging - there is no right or wrong with this technique, it's all about playing and discovering what works for your material

Experiment with music to enhance the overall mood of the piece

Perform sections to an audience to gauge their response and get feedback before creating a final edit

Step 9. Create your final edit - and start rehearsals!

Step 10. Perform your piece!



CREATING MUSIC FOR THEATRE

Music is an integral art form to every 20 Stories High show. Music is used to tell stories, and enhance the words you hear and the action you see on stage.

Key definitions

Music and sound effects can be used in different ways in theatre...

Diegetic – this is music or sound effects that is used within the play itself so that the characters onstage can hear it within their fictional world

Non-diegetic – this is music or sound effects that is used to enhance the mood of a play and to aid with transitions and scene changes – the characters are unaware of this.

Live – music and sound effects may be played live by actor/musicians – actors may stay in character or step out of character to perform the music

Musical influences

Hip Hop & Dub

Music within Tales From the MP3 is used predominantly to aid with scene changes. Much of the music chosen is from urban genres such as Hip Hop. Some songs were chosen because the lyrics or songwriter has a connection to a scene or the dialogue that has taken place. As the show documents the lives of young people from Liverpool, some of the music choices also reflect their musical tastes.

Live Music

Live music is also used within the play and uses a range of genres to reflect the action on stage. For instance, the song 'Water, Water' is in the style of a traditional Congolese chanting song – this song was shared with the group by Nsensa who originally comes from the Democratic Republic of Congo and is used to contextualise the sections where the members of the company who have emigrated from Africa discuss whether Africa or Liverpool is home to them.

Poetry to Song

The song 'I Don't Know Why He Did It' was developed by the group in response to the story that Owen tells about the abuse he suffered as a child. We encouraged Owen to write a poem about his experience which is spoken over the lyrics that the rest of the group wrote about the story. It is a fantastic example of verbatim material being turned into a musical piece.

Using a loop pedal...

In Tales from the MP3, a loop pedal is used to create simple beats and accompanying music. A loop pedal is small pedal that records sound and then instantly plays it on repeat or on a loop. Why not see if you can create a piece of music or using a loop pedal?

Lots of musicians use technology to help create their music. Both Imogen Heap and KT Tunstall use a loop pedal to make their songs. Check them out on YouTube!

ACTIVITY STARTER: Creating music with your group



You don't need to be a world-class musician to create sounds or music for a piece of theatre! Think about what strengths people in your group have and play to them.

Here are some ideas to get you started...

- Recreate a soundscape using your voices and bodies to reflect the mood of a section in your piece
- Write poems and lyrics based on the themes of the piece – try creating your own song with them or speak or rap them over a pre-existing piece of music
- If you have anyone who can play an instrument, experiment with how they can enhance the piece by playing
- Collect lots of music from the group – it's good to have a selection of tracks that are relevant to the piece to use in the rehearsal room
- As a group name as many different types of music as you can, and research the influence each genre has had on today's top 10!
- Experiment with technology if you have access to it – try amplifying voices or instruments or create a piece using a loop pedal (you don't need to be an expert, it's all about playing and experimenting!)
- When you next go to see a show analyse the use of live music within a theatrical setting, what its purpose is and how it can be used to enhance the telling of a story. Discuss the impact of this as a group, and use your findings to influence the way you use music in your next production.

WHAT'S ON YOUR MP3?

Keith Saha, Tales from the MP3 Musical Director

Karol Konka - Amazing African Female Hip Hop artist...She energises me and takes me to another place

Game of Owns Game of thrones podcast -I'm a geek... And I love hearing about all the different view points on plots and character!!

Mediation compilation -Every night this helps me drift off into the land of nod

Scott Lewis, Tales from the MP3 performer

Chris Brown- Turn Up The Music

Michael Jackson - Billie Jean

Eminem ft Nate Dogg - Shake That Ass

Ade Ajibade - Tales from the MP3 performer

TLC - Creep

Beyonce - Drunk In Love

Mr Probz - Wave

Nathaniel Hall, Participation and Touring Team Assistant

When Doves Cry - Prince (because he is the god of funk)

Human - Carpark North (because I love the lyrics)

The Moment I Said It - Imogen Heap (because her unique brand of bubble-gum, electro, loop-pedalled pop and her exquisite voice calms my frantic mind)

CURRICULUM FOCUSED ACTIVITIES

Through a fusion of urban arts, music, spoken word, poetry and theatre, Tales From the MP3 supports the Citizenship, PSHE and Drama/ English at KS3/4 and Drama and Music GCSE, as well as Religious Studies and Ethics for young people aged 13+.

The show focuses on exploring the following themes/issues:

Culture and Identity

Race and Racism

Religion

Body Image

Family

Happiness

Relationships, Love and Marriage

Learning Difficulties

Gender

Sexuality

Home

Relationships

Domestic violence/abuse

Young Parents

Bullying

Aspirations for the future

Drama and Theatre Studies

Going to see live performance is a great way to get ideas for devising and improvisation. It allows students to explore theatrical devices and interesting themes. An original piece of theatre can also be a great inspiration for creating discussions or writing a review.

Starter: What was unique about Tales from the MP3? What techniques did the director, designer and cast employ to create the show? Why do you think the Company chose to use the Recorded Delivery technique? Do you think it was successful?

Discuss: Compare and contrast Verbatim Theatre/Recorded Delivery with another theatrical form you are familiar with (e.g. scripted play or devised physical performance etc.). Write a list of pros and cons of each on flip-chart paper.

Do: Have a go at recorded delivery – check out the section ‘Create your own Tales From the MP3’. Write up a short reflective log book of your experience – what did you discover? What did you find challenging? What did you learn?

English

Tales From the MP3 is a fantastic starting point to explore the English language and its uses in colloquial and everyday settings. All the words spoken in Tales From the MP3 are direct copies of original conversations and are performed in the most naturalistic way possible.

Starter: Listen to a track from Tales from the MP3 (tracks can be provided) and discuss the language techniques used by the interviewee and interviewer – think about formality of language, regional and cultural dialect, fillers and connecters as well as how the person uses these to express their attitudes, values and beliefs.

Discuss: Choose a section from Tales from the MP3. Get into groups and discuss the language used and how it reflects the speakers’ attitudes, values and beliefs and their social, political, economical and cultural background.

Do: Write a review of Tales from the MP3 – remember to consider the type of publication you are writing for and the audience that will be reading it (writing for the Guardian will be very different from writing for Hello magazine or an online blog) Evaluate the literary and language techniques you have used and explain why.

CURRICULUM-FOCUSED ACTIVITY IDEAS

Citizenship and PSHE

Tales From the MP3 covers a broad array of issues relevant to the Citizenship and PSHE curriculum including pregnancy, relationships, self-image, learning difficulties, racism and sexuality. There are many complex issues tackled but the show does not aim to prescribe any answers and so offers a unique opportunity for exploration and learning.

Starter: List all the issues you can remember from the show – were there any opinions that shocked you or you agreed/disagreed with?

Discuss: Choose one issue from the show such as racism. How much of a problem do you think this is where you live? Why do you think people lack understanding and respect for others? How can you make a positive change in school, college and your community?

Do: Create a campaign for your school, college or community. This could be tackling something you feel is a negative issue in your community. Research charity poster campaigns and slogans (i.e. Some People are Gay. Get Over It' or 'Love Football, Hate Racism') and devise your own. Think of creative ways to get your positive message across – could you use social media, local radio or a website?

Religious Studies and Ethics

Tales From the MP3 explores differences between people's attitudes, values and beliefs – with particular focus on religion and sexuality.

Starter: In groups, list different factors that influence a person's attitudes, values and belief systems – this could be anything from cultural influences, political influences, where people were raised, faiths, popular culture (film, TV and music), the press and country of origin etc.

Do: Draw an outline of your body. On the inside list your attitudes, values and beliefs (e.g. I respect all people equally, I dislike the killing of animals for food, I believe gay people should/shouldn't be able to marry) – be honest! Then write the influences in your life that have informed your attitudes values and beliefs around the outside (e.g. I was bullied for being gay/for wearing a hijab, I grew up in Africa, I was raised by Jewish parents). Take time to reflect on the person you are and what has made you this way. If you wish to share this with others, do so.

Music

The play offers the chance to analyse the use of live music within a theatrical setting, what its purpose is and how it can be used to enhance the telling of a story. The play also is a strong starting point to explore contemporary and popular music styles such as Hip Hop, Dubstep, Beatboxing and Afrobeats and their social and historical context.

Starter: Name as many musical genres as you can think of such as Classical, Hip Hop, Soul or Disco.

Discuss: How do different musical styles change the feeling on stage? Discuss how they can be used to help the telling of a story. Consider how this was done in Tales From the MP3 and pick out your favourite musical moments? Why were they effective?

Do: Tales From the MP3 uses a fusion of different urban-inspired music. Create/write your own music that fuses different genres together. What interesting sounds can you make? Can you successfully 'mash-up' two totally opposing genres such as Classical and Dance? You could do this by creating a new song or by using a well-known song and playing it in a different genre.

GROUP ACTIVITY:

Agree or Disagree

Tales from the MP3 explores many different stories and debates, and is a great starting point for group discussions and debates.

Use the quotes and statements below to get your class/youth group talking. Each statement can be used in a number of ways to create discussion and explore the themes within the play.

- Divide the group in two. Ask one side to be the agree side and the other the disagree side. Each side must give a one minute rant about why they either agree or disagree.
- Stage a head-to-head debate with one person arguing in favour and one against. Get the whole group to vote after each has spoken for one minute.
- Divide the room in to two with the headings AGREE and DISAGREE at either end. Get your group to run to the side (or create a 'sliding scale' across the space) after each statement is read out. Ask people to say why they chose to go where they did.
- Choose a statement to use as a stimulus for improvisation or devising. It could be used as the first sentence or used within the performance.

Quotes from the play...

"I feel like I do like Liverpool as a city but, I do feel like its racist in areas and let's not sugar coat it, it's racist."

"From having this hard background I have. I put a guard up"

"I think I get angry very quickly and most of the time"

"I'm usually happy whenever I progress to something, whenever I achieve something"

"I want to fall in love, do you know what I mean. Absolutely head over heels and feel it every day"

"I'm not able to overcome my problems"

"It is harder for black men to succeed... They face a lot of barriers"

"So when girls know you do respect them more and, you know, they like it more do you know what I mean. So you probably get more girls that way"

"Just because I have learning difficulty does not mean I am stupid"

"Being a parent is stressful. But I love it"

DISCUSSION STARTERS

Use the following statements as starting points for group discussions, debates or interviews. Or use as a stimulus for improvisations, poems and writing exercises.

Liverpool

If there was no racism more black people more Asian people and that would feel more free to probably live in certain areas, that there are not allowed to. Like where all the nice houses are that's where the racist people are.

I love Liverpool, I don't know to me it's the best best city but, I know it's not if you get me? Like I think the culture of it and the history of it that it's got is brilliant and I want to be part of that history, do ya know what I mean? I want people, like say maybe down the line of years and years like ancestor, when I'm an ancestor for so- for someone to say like, am an ancestor. Like say me granddad is from Liverpool, and I want that to me happen.

Relationships

I don't trust anyone especially not lads. And I don't think a lad would just want to go to Nandos and sit across the table and talk.

This thing, there's like different kinds of girls, and we compare them to football. Like the leagues and that...They're saying like, like that if you're nice, let's say like proper nice, we'd call you premier league standards. So, if we're calling you premier league standard, that means like you're fit, you're amazing blah blah blah. But if we call you Sunday League, you know, you need to check yourself out! You need to go home and get on that make up on and sort yourself out before you come out. If you're like World Cup, we're talking like...models, like those...Beyonce, Rhianna and Kelly Rowlands. That's... that's world cup standard.

I want to fall in love, do you know what I mean. Absolutely head over heels and feel it every day.

Religion

Person A: Who do you love more, your Mum or God?

Person B: God

Person A: More than your Mum?

Person B: Yeah I used to love my Mum more, but then as I grew up I got to another part of my life where I realised that to be fair if God was able to send his son to come and die for me, well then I have got to love him haven't I. Do you know what I mean? That was the ultimate sacrifice like.

Right now I can say I don't believe in a religion, but I believe in people. I believe in humans and what they can do and what they can achieve.

GETTING INTO THEATRE- PATHWAYS

How to get into directing theatre with Julia Samuels!

How did you get into directing theatre?

When I was a young person I did lots of drama at school and youth theatre and I was part of an amateur dramatics group in my town, so I was always doing drama. I went to University and did a drama degree but I hadn't really thought about a career. I sort of knew I wanted to do young people's theatre because I had seen some brilliant work in my school and I sort of had a sense I wanted to do something that had a benefit for a community and had sort of social motivation behind it. When I left university I had done a directing module as part of it. I hadn't thought of what my role would be I just knew I wanted to work in young people's theatre or community theatre. So I did various jobs for companies: community arts, theatre stuff. I really enjoyed creating work that toured into schools for young people. I wasn't directing professional work at that stage but I was leading lots of workshops and I really enjoyed leading youth theatre and directing youth theatre shows. That was brilliant. It was after I'd been doing that for some years that I started thinking that maybe I could actually be a professional director, which would mean I'd get to do shows with professional actors as well as youth theatre too – I knew I'd always want to keep doing stuff with young people. That's one of the most fun things I get to do.

What advice would you give to some who would like to become a theatre director?

I would say get involved in as much theatre as you can: as an actor, as a helper, as a back stage person, as an assistant director, as a director, all of this stuff. The more you do in theatre the more you learn about how theatre works. So I would do as much as you can. I'm really glad I went to university. I think there is something really valuable about going to university or even drama school to do some proper training. That gives you 3 years of really focusing on that, which is great – but also really hard in this day and age, with the issues around university funding. I understand that some people might not be able to do that. But there are brilliant youth theatres up and down the country so get involved in whatever you can get involved in. Don't be afraid to try things out and don't be afraid to learn as much as you can with the people you're working with and steal their ideas and adapt their ideas and try out what you can.

I think it's not a career choice for everybody, you need to be really happy working independently. You need to be comfortable with being bossy, but you also need to be comfortable with being humble because in theatre there are lots of egos that you're managing and lots of different people with their own creative ideas and have to channel that as a director, so sometimes you need to be bossy and sometimes almost the opposite and facilitatory. I think the best directors get the best work when they are supporting the people around them to be as creative as they possibly can. If it's what you love doing then it's an amazing job to have. I feel very very lucky.

GETTING INTO THEATRE

There is no one set path to get a job in theatre, but working hard and loving what you do is definitely essential. Here are our some of our top tips:

Make something

Try writing or devising a play, you could do this on your own or with a group of friends. By putting on a scratch performance to showcase your ideas to family/friends/local theatre groups you can gain valuable experience and ask for their advice and feedback. The best way to share your work or ideas is to perform it!

Youth Theatre/Participation Programmes

Many theatres provide some sort of Youth Theatre - a great first step for acting experience and performing. If acting isn't for you, look out for other Youth Schemes in theatres such as director or technicians. Contact your local theatre for more information.

Get online

Research opportunities and jobs in your area. There are some great websites full of advice and useful blogs where you can share ideas. Some of the best are:

www.ideastap.com

www.ayoungentheatre.com/getintothetheatre.org

Study

College, University & Drama School all offer courses in theatre and if theatre is your passion then training can provide an excellent start to your career. It is sometimes hard to know which way to go, so think hard about what you want to do: Acting? Design? Dance? Directing? Writing? Then do your research and find out which is the best course for you. Check out www.dramauk.co.uk/courses for the low-down on courses available in the UK today.

Casting opportunities

Look out for casting opportunities. You could even put together an acting CV and approach a casting director or even follow companies on Twitter/Facebook and look out for open casting calls. There are a number of big casting websites in the UK with thousands of jobs listed. Why not check out www.castingcallpro.com/uk, www.starnow.co.uk and www.spotlight.com?

Volunteer

By offering to volunteer you will gain valuable experience and broaden your skills. You may also get the chance to work alongside professional actors/practitioners in the workplace. Many Youth Theatres and Community Arts Organisations will provide such opportunities and support volunteers. Find your local theatre and get in touch!

Experience theatre

Watch as many plays as you can, read new local writing, support local and visiting regional theatre companies and engage with the theatre scene in your area. This is a great way to gain ideas and engage with people of similar interests.

Get some experience

Theatres are not just for actors. Getting a job in an arts organisation can give you a wealth of skills and still allow you access to the theatre. A job such as a front of house usher or an admin role is an excellent way to learn how a theatre works and engage with all the different departments that are involved in live production.

HELP & GUIDANCE

If you would like further support about any of the issues raised in the show please contact:

YoungMinds www.youngminds.org.uk / 0808 802 5544

YoungMinds are the UK's leading charity committed to improving the emotional wellbeing and mental health of children and young people.

Childline www.childline.org.uk / 08001111

Childline is a free 24 hour counselling service for children up to their 19th birthday.

Bullybusters www.bullybusters.org.uk / 0800 169 6928

Bully Busters is an Anti Bullying organisation supporting victims of bullying and their families.

NSPCC 0808 800 5000 / email help@nspcc.org.uk / text your query to 88858.

If you have any concerns about a child, then contact the NSPCC helpline service to speak to one of their trained child protection officers.

Stonewall www.stonewall.org.uk

Stonewall works to achieve equality and justice for lesbians, gay men and bisexual people.

Gay Christian (Gay Christian Network) www.gaychristian.net

If you have questions or just need someone to talk to, GCN is the place to go!

Barnardos www.barnados.org.uk / 0151 488 1100

Barnardos transforms the lives of the most vulnerable children across the UK through the work of their services, campaigning and research expertise.

Youth Charter www.youthcharter.co.uk / 0161 877 8450

The Youth Charter tackles educational non-attainment, health inequality, anti-social behaviour and the negative effects of crime, drugs, gang related activity and racism by applying the ethics of sporting and artistic excellence.

Ditch the Label www.ditchthelabel.org / 01273 979930

Ditch the Label works with schools, colleges, youths and parents from across the UK to help reduce the prominence and harmful effect of bullying within the UK's education system.

The Refugee Council www.refugeecouncil.org.uk / 020 7346 1134

The Refugee Council provides free advice, support, information and participatory opportunities to asylum seekers and refugees in UK.

Migrants Rights www.migrantsrights.org.uk / 020 7336 9429

Migrants' Rights Network is a young, dynamic national NGO working and campaigning in support of migrants in the UK.

OTHER INFORMATION

The Audience

20 Stories High's work is aimed at an audience aged 13-30. We have vast experience in connecting with culturally diverse and socially excluded young audiences. We also offer seasoned theatre-goers a new experience that is accessible and firmly rooted in strong theatre tradition - breaking down common misconceptions of Hip-Hop and Urban Street Art and Culture.

Participation

Participation is at the heart of everything 20 Stories High does. Alongside the show, we are aiming to offer each venue a range of participatory activities for youth groups, schools and individual audience members, including:

- Sharing Stories workshop – exploring Verbatim Theatre
- Post-Show discussion with the company
- Post-Show Jam: an innovative club night where artists and young people are invited to collaborate and perform.

Contact

Leanne Jones, Participation and Touring Team Manager

leanne@20storieshigh.org.uk / 0151 708 9728

20 Stories High, Toxteth TV, 37-45 Windsor St, Liverpool, L8 1XE

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www.20storieshigh.org.uk

