

Headlong Education Pack
2011

Headlong

National
Theatre
On Tour



Earthquakes in London

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INTRODUCTION

This education pack is intended to accompany the 2011 tour of 'Earthquakes in London'. It has been produced to provide a guide to the play, its themes, its staging and provoke comment and discussion within the classroom or lecture hall.

Suggested exercises are placed within the appropriate sections. They focus on the disciplines of writing, directing, designing and performance. They are intended to encourage students to analyse the text as well as think about different approaches to performance.

Further information is available at:

www.headlongtheatre.co.uk

Education pack produced by Tom King

SYNOPSIS

'Earthquakes in London' is the story of three sisters and their relationship with their estranged father: Sarah, the eldest, is an environment minister in the newly formed coalition government, Freya, the middle child, is a teaching assistant expecting her first baby and the youngest, Jasmine, has just been kicked out of university. It flicks back and forward between the past, present and future.

Act 1 Act 1 Prologue

In Cambridge 1968 Robert Crannock and Grace are on their first date. Robert discusses his role as a student at the university studying for a doctorate in Atmospheric Conditions on Other Planets. Grace is further intrigued. The date goes well and the couple hit it off.

Act 1 Proper Coffee

Present day – we join one of the couples' daughters Freya as her husband Steve prepares to depart for a business trip. She is evidently worried at the prospect of an earthquake hitting London and the state of her pregnancy. Meanwhile her younger sister Jasmine encounters Tom, a University student, in a coffee shop. Telling him she has been kicked out of university, she invites him to see her 'burlesque routine' at a club that evening. She tells him that their mother Grace died when Jasmine was young. The eldest sister Sarah, despite being invited to see Jasmine perform, is unable to attend and Colin her husband comes instead.

Arriving in Scotland we learn that rather than going on a business trip, Steve left to meet Freya's estranged father, Robert. Back at home, Freya has been visited by one of her pupils, Peter. Joining her in the flat he smokes and drinks and encourages Freya to 'do something' and 'pack a bag'. She duly does so, leaving the house with Peter still in it. Returning home from a busy day, Sarah is dismayed to find that Colin was unable to get the dinner ingredients she has asked for. She argues with her husband, telling him to find a job.

Act 2 Prologue

1973 – Robert Crannock is met by two businessmen from the UK's biggest Airline. He agrees to author a report predicting the effect on the climate of increased emissions from air travel.

Act 2 All the Mothers

Freya is sat by the ponds in Hampstead Heath. Worried, she phones Sarah and arranges to meet her later at her office to talk. On her way to the office Freya meets an old woman who is laying a wreath on the war memorial. The old woman laments the passing of an England made from 'Devonshire cream' and 'Coventry steel'. Freya confesses her worries about her pregnancy saying that her baby 'hates it in there'. Transformed into her younger self and with her husband on her arm the old woman predicts there is a 'gathering storm'.

Expecting Freya, Sarah is shocked to see Jasmine at her office instead. Jasmine confesses that after her performance she slept with Tom, who has taken photos of her and is threatening to release them unless Sarah stops all airport expansion in the UK. Tom's Eritrean family have already suffered the effects of climate change and he is convinced the only way to stop it is direct action. Sarah dismisses Tom, citing the role of democracy and government rather than blackmail. After an argument, where we learn that Jasmine has never met her father, she storms out of the office. Sarah reads a letter from someone called Carter asking for a meeting, she tells her assistant to arrange it for that afternoon. Still on

Hampstead Heath, Freya receives a phone call from Sarah telling her she can no longer meet.

In Scotland it is revealed that Freya had previously made the same journey to meet with her father. Robert's confrontational, cold tone towards Steve is shocking but they eventually agree to talk over a glass of whisky. In London, Jasmine has headed to a bar to drink as much as she possibly can. Sarah meets Carter and they head off for lunch. Freya encounters a group of 'Stepford' mothers on the Heath; they discuss their perfect lives and natural childbirth. They encircle Freya before disappearing ethereally.

Act 3 Prologue

1973 – Unhappy with the results of Robert's preliminary investigation showing that growth in emissions is unsustainable, the airline executives ask him make the results more 'meaningful'. They want Robert's results to play down the effect that the emissions will have on the planet. Accepting a cheque Robert agrees.

Act 3 Mad Bitch

Desperately worried Freya checks herself into hospital. Telling her there is nothing wrong, the doctors only agree to let her stay if she agrees to a scan. Agreeing, Freya is upset to see the kind doctor mouthing 'mad bitch' to the nurse. Drunk and embarrassed Jasmine turns up at Sarah's house to see Colin. Convincing him to get drunk, she receives a phone call from Freya but tells her she can't meet her right now. Irritated Freya hangs up. At dinner with Carter, Sarah demands to know why he has sent her copies of her father's reports for the airline industry. An executive for the same company, Carter denies he sent the report. However, imagining if he has, he tells Sarah how embarrassing it would be for her father, now a leading climate expert, to have been shown covering up the effects of airline emissions. His attempt to blackmail her opposition to airport expansion fails. She tells him she hates her father and will gladly pass the report to the press herself.

At Robert's house Steve continues to pursue the facts surrounding Freya's visit to see her father. Explaining that we are all part of the earth's delicately balanced eco system, Robert tells Steve that eventually the earth will act to self regulate and eliminate a large proportion of the human population that cannot be sustained. Not seeing the link as to why his wife returned so upset, Steve probes further and Robert tells him that he told his daughter to abort the baby, that her child will hate her for bringing her into a world of destruction and chaos. In London, a drunk Jasmine makes a pass at Colin, and Sarah relaxes in Carter's company and he makes her a job offer, to 'change things from the inside'. Steve argues that he needn't have said that to Freya, Robert continues to reiterate that it is merely the truth of the matter. Freya, still in hospital, believes she can lip read her daughter asking for help on the ultra sound scan. The act ends with a piercing scream from the foetus.

Act 4 Prologue

1991 – Struggling after his wife's death, Robert tells Sarah that there is no point pretending he loves any of his daughters as he only loves his deceased Wife, Grace. Sarah, upset, packs a bag and leaves with her sisters. Robert ignores the calls of an upset, young Freya asking if she can have her mother's dress, imperceptibly this voice turns into her older self telling Robert she is pregnant.

Act 4 Thomas Hood

Leaving hospital, Freya's iPod track 'I am Not a Robot' comes alive in front of her. Street performers, newspaper sellers all join in the performance of the song. At its finale, she is left

crying and texting. Peter, the young boy who she left in her flat, finds her. Sarah tells Colin she is leaving politics for a job on the board of the airline. He argues with her about how she used to be a campaigner when Jasmine enters from the spare bedroom. Continuing her rebellious behaviour she persuades Colin to leave and come shopping with her. After receiving a text Sarah leaves and Colin considers a divorce. At Robert's house Steve also receives a text message. Increasingly frantic, Steve leaves, telling him Freya has contacted him and wants to meet up.

In London Peter and Freya talk about the predicted earthquake. Sarah makes an appointment with the prime minister and invites the climate activist Tom for lunch. In Liberty's department store, Jasmine helps Colin pick a new set of clothes. At lunch with Carter, Sarah introduces Tom, she tells Carter she has changed her mind about accepting the job offer and that the total halt to the expansion of airports has been cleared by the PM and will be announced that afternoon. Reminded of her activist past, she sides with Tom. However, Tom remains unhappy, he wants a complete ban on air travel to halt the effects that climate change is having on his relations.

Arriving back in London, Steve rushes to meet Freya at Waterloo Bridge. Peter's increasingly strange behaviour culminates in the revelation that he is in fact a carrier signal for Freya's daughter Emily. Emily tells Freya how difficult her life is. Confirming Freya's worst fears about the future Emily takes her to the side of Waterloo Bridge where she tells her to jump. Below, a crowd shout at Freya to jump, as Jasmine, Colin, Sarah and Steve arrive to see her standing on the edge. Quoting poetry Freya clings to the side of the bridge. A policeman attempts to get her to come down, as the earthquake hits. Letting go of the side, Freya falls into the River Thames.

Act 5 Prologue

2525 – A narrator tells the story of Solomon; The saviour of the human race who in the early 21st century travelled barefoot to London proclaiming the new enlightenment from Waterloo Bridge.

Act 5 Certain Distraction

Awaking in the year 2525, Grace, Freya's dead mum, tells her that her body has been frozen and she has been reawakened at the time medical science was able to save her. Grace needs to know whether Freya knew or had heard of Solomon. Grace dismisses Freya's idea that it might be her as impossible since Solomon then travelled the world.

In present day London Freya's family must face the fact that she has been severely injured and is unlikely to survive. Gathering at the hospital, Jasmine finally meets her father who has also made the journey. Having saved the baby, the doctors offer Steve the choice to wake Freya and let her see her baby before her death or to keep her sedated. Brought back together by the day's events, Sarah and Colin face the strained nature of their relationship and eventually agree to part company.

In the future, Freya's mum explains to her that she is 'on her way'. A young Robert enters, bringing a cot and what Freya thinks is her baby. Frantic and confused she awakes in the present day and hugs Steve. He delivers the news of her impending death and the birth of their baby daughter.

Epilogue

Wearing Grace's floral dress that Freya so treasured, Emily now sixteen, prepares to leave her house and walk barefoot to London. A now middle aged Tom accompanies her as she prepares to complete her destiny.

INTERVIEW WITH MIKE BARTLETT

'Earthquakes' covers a lot of topics in a very distinctive style, can you explain some of the reasons behind your decision to write the play?

It was partly inspired by a quote from the climatologist James Lovelock. He's an amazing man, now in his nineties, who believes that we are, in fact, all doomed. This is a well respected scientist who's saying things that you might normally only hear from an end-of-the world fantasist. He believes that the evidence suggests it's going to get a lot worse, and that we're living in a period similar to the Weimar republic, ie we know something bad is on the way but we're trying to ignore it. It's the line Robert has in the play "we've got our head down and we're dancing and drinking as fast as we can". That was my starting point I think. A kind of cabaret at the end of the world.

I also found that so much of the work about climate change and global warming was very worthy or preachy, and often strangely disconnected from the way we live day-to-day. I also want to write plays which are in some way vitally important for the audience watching them, so the question I had was, how does the threat of global warming change our behaviour? And the story came from there.

In contrast to your previous work ('Cock', 'Contractions', and 'My Child') 'Earthquakes' has an epic style, why did you make this choice?

From the beginning it was a very different thing. Headlong as a theatre company has specialised in big epic work, and I wanted to write a play that would challenge them. Also, the stage directions in Cock specify that there should be no set, props or costumes. I wanted this to be the opposite - let's throw everything in! I knew that if it was going to talk about the whole world then I wanted to see big. The motto we had for the play and production from the beginning was "too much". A complete indulgent overload. That's the aesthetic and the metaphor at the heart of the play. A blow out party before times get tough.

I think also, to be a bit more academic - which I quite like - it's very much an epic play in the Brechtian sense. There's a great list from Brecht's 'Short Organum for the Theatre' where he lists the differences between dramatic theatre (which he disliked) and Epic theatre (his kind of theatre). It's interesting to apply this list to Earthquakes.

Many of the events of the play comment on contemporary events, climate change, airport expansion, the coalition government, did you find it difficult to create a play with events moving so swiftly around you?

I think that's the joy of a project like this, and theatre in general. It can respond quickly, and I love the thrill of that - the audience knowing a certain scene could only have been written in the last couple of weeks. I hope there will be some moments like that with this production on tour. I'm really keen to update it, change sections from what we had before. I don't want this to be simply copy of last year's production. It's new, refreshed and updated, happening now. In the original production Sarah had just got into government, and as a Lib Dem minister was excited about the power. I think that's going to be a different story now...

The play seems to be as much about the visuals and action as it is about the text. Describe the relationship with the director Rupert Goold/Headlong in the development of the script?

I knew Rupert's work well and loved it, so I was very much writing the play for him. I love writing stage directions which as the writer David Grieg puts it "provoke the director". It's

cheeky and it invites collaboration. So I wrote a storm into the play, multiple mums in the park, a full song and dance routine, as well as a huge amount of quite difficult dramatic scenes. Of course Headlong loved this, and pushed it further. One of the first things Ben Power, who was Associate Director at Headlong then, said to me was, “do all the things you think you’re not allowed to do”. That really stuck with me.

The thing about all the visuals is they have to be rooted in the meaning of the play. Rupert is wonderful at this. Whatever they are, they have to be a metaphor, or a representation of psychology or something that helps us to understand deeper the feeling or content. Otherwise they’re just nice to look at.

The original production at the National Theatre had a very distinctive set design, some aspects of which have been carried over into the tour. How fundamental is the set to the function of the play? Can you imagine a production that abandons the notion of the audience at the centre of the play?

The set was crucial to that production, but not to the play itself. I wrote the play without a specific set in mind. Again it’s about collaboration. I’d worked with Miriam Buether, the set designer, twice before and knew that her design would be much better than anything I could come up with. The design at the National Theatre was very much a response to being in that particular theatre space: the Cottesloe. There were many other options discussed and even as it was, the majority of the audience watched the play from the sides, not the middle.

I think what’s exciting about the tour is that we’re in different shaped theatres, so we have to redesign, and that’s a good thing because we’re all having to really work at it again. We’re not simply copying the original, we’re updating it, refreshing it and yes, design-wise, to some extent changing how it operates. But talking to Miriam about it, the new design will bring out aspects in the play we didn’t see before and that’s really exciting. And of course underneath it’s the same show. A big, exciting, over-loaded cabaret.

Writing Exercise

Separately in your class generate characters. In character write responses to these questions as quickly as you can:

- Age:
- Name:
- Job:
- Favourite item of clothing:
- Favourite food:
- Last book read:
- Favourite music:
- Dream job:
- Dream holiday:

Once you have your characters, partner with someone else and write a scene where they first meet.

Choose a clear location and make sure the scene builds to a conclusion.

What is the process of creation for ‘Earthquakes’. Did you start with the issue of climate change and generational divide or did this evolve from the characters?

Normally I just start with dialogue and see what happens. But this play was too big for that, so for about three months, I just planned and planned. Not characters so much as stories and how they would connect. Eventually the family emerged at the heart of it, and once I had that, I began to write. I find that character takes care of itself once they start talking. Who is the character? It’s simply the person that did and said those things on stage.

How important was it of you to address climate change without seeking to lecture the audience?

It's a play so it has to be about dialogue and discussion and at the heart of it is a question. When I write it has to be about something I don't know the answer to. In this case, I suppose it was whether it's a good thing to have children or not, in light of climate change. As long as that question is underneath the entire play, it'll never be lecturing because you don't have the authority to do that. You instead have to explore and allow characters to tell each other what they think the truth is. But no-one's ever entirely right in the play.

The songs in the play drive a lot of the action and are interwoven into the text. How important was it for you to create an aural soundscape for the play?

It's very important as I think it's how we live now. iphones, mp3 players, music in cars and in airports. Sound is everywhere. And I'm a fan of these sounds because I think they help us to engage emotionally in the world. That's why they're in the play - often moments when the character is feeling something very strongly.

THEMES

Family

'Earthquakes in London' centres around the lives of three sisters and their estranged father. The play is preoccupied with the nature of their relationship and how this affects their lives. Moreover, the three sisters have also lost their mother and have to adjust to cope. Sarah takes on the maternal role bringing up Jasmine and Freya. The impact of these events is evident in the characters' relationships on stage. Jasmine directs anger at her missing father towards her sister and Freya's reactions to her father's apocalyptic warnings is rooted in his absence as much as the environmental situation.

IMPROVISATION EXERCISE

In small groups, recreate the family from 'Earthquakes in London'.

Decide who you are and form two tableaux: one before Grace's death, when Robert is still around, and one after he has left.

Think hard about how they are different.

Try running each scene as an improvisation to see how much you learn about each member of the family.

Is Robert more complicated than you originally thought?

What has changed in Freya from the first scene to the second?

'Earthquakes in London' also portrays a family unit in disarray – their fractured lives provide an important angle from which to judge the play. They exist as the opposite of the 'average' family.

Modern politics and morals frequently refer to the breakdown of the family as one of our most pressing crises. Viewed from one angle, the sisters difficult relationships seem to represent this.

Furthermore, the play presents us with a generational gap. The sisters must grapple with impending environmental disaster, the waste of resources and the impact this will have on future generations. However, their father, whose generation caused these issues suffers little from their consequences. In the play, Robert warns Freya of the danger of having children but yet this didn't stop him from doing so. Moreover, he actively chose to conceal the potential dangers of aircraft travel and helped to cause the problem in the first place.

Modernity

'Earthquakes in London' is a modern play about modern issues. It consists of a series of rapid, short scenes that collide and intermingle with one another. The scene structures seem to reflect the way people surf the internet or channel change when watching television. Mike Bartlett's play insists that the stage should 'overflow with scenery' and the characters' issues seem symptomatic of the time we live in. There is much discussion of burlesque dancing, coffee shops, supermarkets and the internet. At one point, Google is projected when the character of Colin is researching his job application.

Freya navigates this modern world, filled with anxiety about what it might lead to. Her meeting with 'All the Mothers' on Hampstead Heath shows the distance between herself and her peers. Her constant worrying about giving birth and the world in which her baby will grow up, is ignored and side-lined by almost all the other characters.

Environment

Climate change is a real and present issue. Greenpeace estimates that it is responsible for the deaths of 315,000 every year. Predictions from scientists indicate that a small increase in global temperature would wreak untold havoc. Consequences include famine, flooding, extinction of species, destruction of habitat and even war, as climate change causes mass migration from vulnerable parts of the globe.

Much is made in 'Earthquakes in London' of the dangers of climate change. The Earthquakes of the title foreshadow the potential destruction wrought by environmental change. Tom's family in Eritrea are already suffering the effects of global warming and Sarah makes it a central part of her government policy. All of the characters are somehow involved in the imminent crisis and every one of their choices is made with this as in the background.

Global warming is generally considered the fault of human activity. Excessive use of cars, electricity generated from fossil fuels and our inability to re use our waste all contribute to this dangerous phenomenon. Try making a list of all the activities during your day that contribute to climate change. What could change easily to make a big difference? Could you use less electricity? Recycle more? Use more public transport?

DISCUSSION EXERCISE

How successful do you think Mike Bartlett is at raising the audience's awareness of the impact of climate change? What could have been done differently? How effective would this have been? What scenes or characters in particular provide us with an insight into this issue?

Directing Exercise

Imagine you are preparing your own production of 'Earthquakes in London'.

Make a list of the themes and ideas that you think are most important in the play. Focusing on one moment from the production, comment on how director Rupert Goold helped bring these themes to life.

Using the same scene, imagine an alternative version using a different theme. What theme would you like to focus on? Describe in detail how your actors would make this apparent to an audience.

If you have access to a script, try staging this version. You might like to ask your actors to look at different themes within the scene. What changes in their performance when you do?

What version do you prefer and why?

EPIC THEATRE

Bertolt Brecht was an important theatre practitioner of the twentieth century. He proposed a system of theatre designed to engage the audience making them question and involve themselves in the events on stage. He was passionate about making theatre that differentiated itself from naturalism or psychological realism on stage. His 'Epic' form of theatre sat in direct contrast to what he termed 'Dramatic Theatre'

Below is an extract from a table that Brecht drew up to establish these differences:

DRAMATIC	EPIC
Plot	Narrative
Implicates the spectator in a stage situation	Turns the spectator into an observer
Wears down his capacity for action	Arouses his capacity for action
Provides him with sensations	Forces him to take decisions
The human being is unalterable	The human being is alterable and able to alter
One scene makes another	Each scene for itself
Linear development	Broken up

'Plot' versus 'Narrative'

Brecht's idea of narrative rather than plot implies a play that can begin anywhere at any point and in which the main issues may be left unresolved. 'Earthquakes in London' follows some aspects of this Brechtian notion; each act's prologue takes place in a different time period, and the scenes flow and intercut between one another.

'Implicates the Spectator in a Stage Situation' versus 'Turns the Spectator into an Observer'

For Brecht, Dramatic theatre makes the audience member complicit in the action of the stage, weakening their capacity for critical thought. In contrast, Epic theatre encourages the creation of an Observer, who seeks to understand and question what they are seeing. 'Earthquakes in London' provokes the audience to think about how their lives affect others around them.

'Wears Down his Capacity for Action' versus 'Arouses his Capacity for Action'

In much the same way that Brecht wanted the audience to question what they are seeing, he also wanted the audience to feel that they could do something about it. You should consider this in respect to Earthquakes in London's themes of environmental destruction. After seeing the play do you feel empowered to do something about climate change or did you merely enjoy the drama of the story?

Acting Exercise

Divide into groups and pick a scene from 'Earthquakes in London' or any other play.

Using the ideas on this page, perform the scene twice: firstly, as a 'Dramatic' scene and secondly as an 'Epic' scene.

What changes did you make in the way you perform? What choices do you make that alter the way you create your character?

Does anything change for the audience member?

‘Provides him with Sensations’ versus ‘Forces him to take Decisions’

Epic theatre makes it clear that there are issues that need resolving without providing the answers on stage. Again the focus is on turning the audience member into an agent of change. Mike Bartlett’s decision to leave the issue of environmental crisis unresolved and provide little instruction on what to do about that fits into this mould. How can we as the audience seek the answers the characters cannot find?

Directing/Improvisation Exercise

In groups nominate a director. Pick an important issue from current affairs.

Based on the ‘issue’ give yourself characters and a clear location.

Improvise a scene trying to make the audience aware of the issue. Pay particular attention to Brecht’s idea of ‘forcing the audience member to make a decision’.

As a director, what changes did you make in the way you directed the scene? Is your main focus the actor or the audience?

‘The Human Being is Unalterable’ versus ‘The Human Being is Alterable’

Dramatic theatre places importance on the immovable. Characters seemed doomed with little hope of change or chance of survival. They are locked into their destinies in a way we can merely watch. Epic theatre seeks to destroy this convention, replacing it with an idea of change. We are products of society but we are not bound by its conventions.

‘One Scene Makes Another’ versus ‘Each Scene for Itself’

Brecht didn’t believe that scenes should necessarily connect and build into a greater whole. Instead he thought that individual moments should be capable of standing alone, dramatically interesting in their own right. The

rapid succession of scenes in ‘Earthquakes in London’ implies an interlocking of individual stand alone units rather than a cohesive plot. Think about what effect this has on you as an audience member.

‘Linear Development’ versus ‘Broken Up’

In much the same way that each scene stands alone, the architecture of ‘Earthquakes in London’ is also broken up and fractured. Epic theatre demands a structure that places the events of the play over the psychological development of the characters. This reinforces Brecht’s belief that the capacity for action should be aroused in the spectator rather than diminished.

Production Question

Using Brecht’s table of Epic theatre, compare his ideas to the production of ‘Earthquakes in London’.

List underneath each section moments from the play that you think fall into the Epic or Dramatic theatre categories.

Do you think it was an Epic production in the way Brecht intended?

STAGING THE IMPOSSIBLE

“The play is presented using as much set, props and costume as possible. The stage should overflow with scenery, sound, backdrops, lighting, projection etc. Everything is presented. It is too much. The play is about excess, and we should feel that.”

Fist stage direction taken from the preamble to ‘Earthquakes in London’

Mike Bartlett’s first stage direction indicates just what a challenge staging ‘Earthquakes in London’ is. The director and designer, must grapple with a large cast performing over 25 characters in a world that spans the 1960s through to the year 2525.

The picture below shows the original model box design for the National Theatre where the production was staged in the Cottesloe auditorium.:



Form and Content

Design Exercise

Make notes on the design for the production of ‘Earthquakes in London’ that you saw.

How is it different from the original design for the National Theatre?

Design your own ‘Earthquakes in London’ set. Think carefully about the type of theatre it is being performed in and how this might change your design.

Explain how you will create all the different locations needed for the play.

Rupert Goold, director, and Miriam Buether, designer, settled on an innovative design for 'Earthquakes in London's' first performance at the National Theatre in London. They decided to create a totally new playing space, with a central 'S' shape in the centre of the stage. Both this and the end stage areas could be performed upon, allowing a quick cut inbetween each of the scenes.

They make a clear link between the 'form' or staging of the play and the 'content' or what the play is about. The frenetic pace of the writing is reflected in the imaginative staging. In this design the audience is placed within the action, sitting around and above the 'S'. Immersing the audience in the action helps change their relationship with what they see on stage.

Directing the impossible

Directing such a large, exciting show is a considerable challenge. The link between the chosen 'form' and the 'content' of the show is vitally important. Mike Bartlett's script indicates the need to create a carnival on stage. Rupert Goold's direction responds by creating the feeling that the stage is ready to burst. He creates a world packed with light and sound. Moreover, our attention is drawn to different parts of the stage to see different scenes from the play. This pace of movement between scenes keeps the audience in suspense and reinforces the structure of Mike Bartlett's play.

Think about the production that you saw, what other links can you make between the 'content' of the play, and the 'form' in which it is presented?

Directing Exercise

Pick a scene from 'Earthquakes in London'.

Thinking about Rupert Goold's direction and Brecht's Epic theatre, plan your own version of the scene.

Decide what effect you want your scene to have on the audience. Describe how you will enable your actors to do this and what it will look like on stage.

Talk about, the staging, the actor's body language and any lights and sound you choose to use.

Tour Dates

22-24 September	PLYMOUTH, Theatre Royal	01752 267222 www.theatreroyal.com
27 Sept-1 Oct	BATH, Theatre Royal	01225 448844 www.theatreroyal.org.uk
4-9 October	MALVERN, Malvern Theatres	01684 892277 www.malvern-theatres.co.uk
11-15 October	BRIGHTON, Theatre Royal	0844 871 7650 www.ambassadortickets.com/Theatre-Royal-Brighton
25-29 October	RICHMOND, Richmond Theatre	0844 871 7651 www.ambassadortickets.com/Richmond-Theatre
1-6 November	OXFORD, Oxford Playhouse	01865 305305 www.oxfordplayhouse.com
8-12 November	CAMBRIDGE, Arts Theatre	01223 503333 www.cambridgeartstheatre.com