



KWAIDAN

ROUGE28 THEATRE



KWAIDAN is a cinematic and atmospheric piece for teenagers and adults inspired by Japanese ghost stories and horror movies. It features life-sized puppets, humanettes, shadows, acting and videos. **Kwaidan won the price for best puppetry at International Puppet Theaters And Movie Animations for Adults in Warsaw (Poland).**

Set in Japan in the early 1980s, Kwaidan tells the story of Haru, a young woman who comes back to her abandoned childhood home after many years of absence. Strange events happen as the house seems to be inhabited by spirits and ghosts from the past. As the story unfolds, the memory of a terrible event resurfaces.

Kwaidan has received funding from Arts Council England, Japan Foundation, Great Britain Sasakawa Foundation, and Japan Society and is supported by Horse and Bamboo Theatre, Norwich Puppet Theatre, Little Angel Theatre, The National Puppetry Archive, British Unima and Metal Culture.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Artistic Team

Aya Nakamura: Performer, co-writer, puppet designer and maker

Paul Piris: Director, co-writer, sound and video designer

Mohsen Nouri: Puppeteer, puppet designer and maker

Mark Whitaker / Gilbert Taylor: Puppeteers

Nao Nagai: Lighting designer

Phil Newman: Set designer and builder

Monika Kita: Photographs and video

Adam Hypki: Graphic designer

Jean-Baptiste Aubert: Music composer

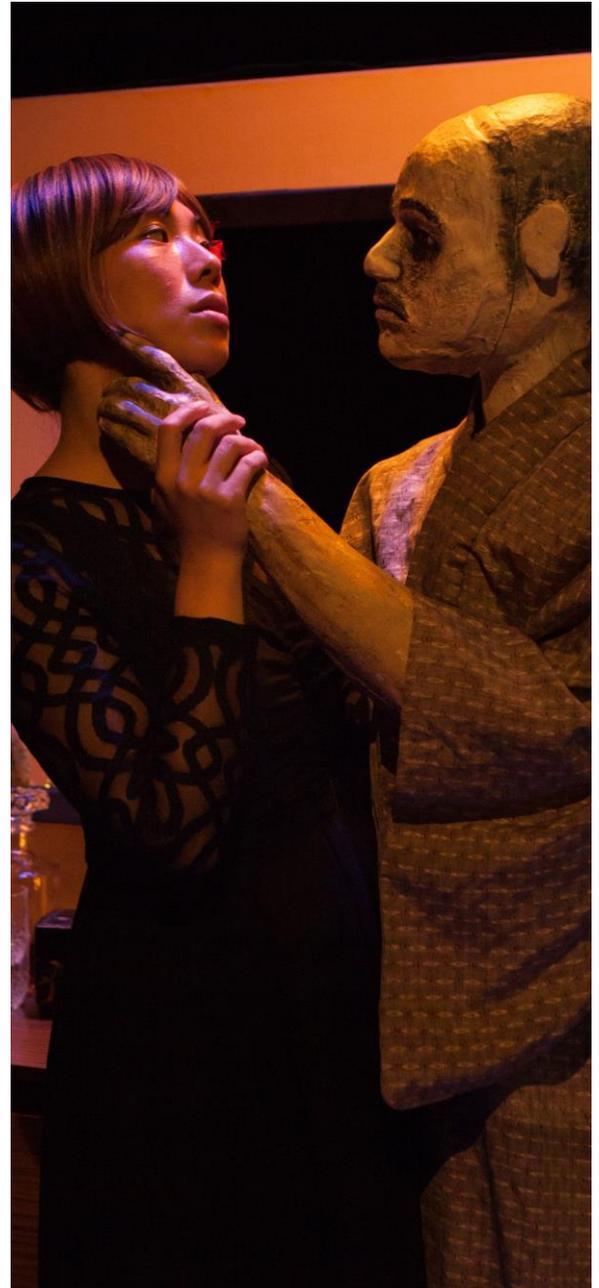
Kwaidan has been mentored by Bob Frith, artistic director of the award-winning company Horse and Bamboo Theatre.

The Company

Founded in 2005, Rouge28 Theatre is a company of international theatre artists based in London. Our work fuses puppetry and performing arts to produce original and intriguing visual theatre.

Rouge28 Theatre is run by Aya Nakamura (associate artist) and Paul Piris (artistic director).

www.rouge28theatre.co.uk / info@rouge28theatre.co.uk



Past productions

- ***Urashima Taro*** (2010-2018), a solo puppet show which has been extensively toured across Britain as well as being performed at international festivals in Singapore, France, Poland and Greece.
- ***Mademoiselle Lychee*** (2013), a puppet peepshow for one audience member presented at World Puppet Theatres Festival in Charleville-Mézières.
- ***Postalgia*** (2007-2008), a psychogenic journey into the realm of oppression performed at Shunt and The Little Angel Theatre.
- ***Madame*** (2006) inspired by Jean Genet's play *The Maids* performed at Shunt and Ghent Puppetbuskers festival (Belgium).
- ***The Story of the Panda Bears*** by Matei Visniec (2005, 2014& 2015) which received critical acclaim at Edinburgh Fringe Festival and has been performed at Voila Festival (London) and the Romanian Institute of Culture in London.
- ***Heartsnatcher*** (2005) adapted from the eponymous novel by Boris Vian which was performed at the Cockpit Theatre (London).

Review extracts of Kwaidan

“As an actor and puppeteer, Aya Nakamura is an impressive performer. When working with life-sized puppets, Nakamura moves gracefully about the stage and convincingly breathes life into these large figures. She is a skilled provider of focus and a pleasure to watch.”

“Kwaidan is an unusual theatrical experience, which succeeds in its attempts to creep the audience out through immersive and unexpected methods.” (Animations Online)

“The audience is kept on the edge of their seats, never quite knowing what is going to happen and which of the cleverly rigged and performed image effects is going to appear next.”

“Rouge 28 have created something of a classic in the puppetry mystery horror genre”
(Total Theatre)

“The transition between humans and puppets is handled marvellously, with fantastic use of the darkness of doorways, the ambiguity of scrims, and the pitch black borders between rooms.”
(webcowgirl.wordpress.com)

“the melding of live performance with recorded audio-visual effects creates an atmosphere of tension and dread, which sucks in even the more cynical viewer.”
(Heidi Potter for Japan Society)

“the technical skill of human-puppet interaction delivers an unsettling and unique theatrical experience.”
(www.theupcoming.co.uk)



Audience feedback on Twitter

Seen some amazing shows at @suspense2015! Loved esp. the moving #threestagesoflazarus, visually stunning #Outpost and terrifying #Kwaidan!
@JaneCrawshaw

Went to see 3rd show at @suspense2015 #Kwaidan has loads of great technical theatre, and great puppet action! #spooky **@Roxanna_Kennedy**

Kwaidan @suspense2015 was a lovely spooky show, with excellent integration of puppetry & live action & great lighting effects. Also: scary! **@LifeCheapSeats**

Really enjoyed #rough28's production of #kwaidan last night for @suspense2015 **@oliverrhymans**

PAST TOUR

2015-16-17

THE BOO ROSSENDALE (24 OCT 2015)

SUSPENSE FESTIVAL LONDON (05 to 07 NOV 2015)

SACKVILLE THEATRE SEVENOAKS (12 NOV 2015)

PREMA ULEY (13 NOV 2015)

MANIPULATE FESTIVAL NORWICH (30 JAN 2016)

THE ARTS CENTRE ORMSKIRK (02 FEB 2016)

STAMFORD ARTS CENTRE STAMFORD (04 FEB 2016)

NORDEN FARM CENTRE FOR THE ARTS MAIDENHEAD (11
FEB 2016)

IVY ARTS CENTRE GUILDFORD (23 FEB 2016)

BRISTOL FESTIVAL OF PUPPETRY BRISTOL (03 SEP 2017)

BORNHOLM PUPPET FESTIVAL DENMARK (12 SEP 2017)

INTERNATIONAL FESTIVAL ANIMO KWIDZYN (05 OCT 2017)

**INTERNATIONAL PUPPET THEATERS AND MOVIE
ANIMATIONS FOR ADULTS** WARSAW (9 OCT 2017)

GREENWICH THEATRE LONDON (19 TO 21 OCT 2017)

STANBURY THEATRE MILTON KEYNES (24 OCT 2017)

BATH SPA UNIVERSITY BATH (27 OCT 2017)

LAWRENCE BATLEY THEATRE HUDDERSFIELD (28 OCT 2017)

SLUNG LOW HUB LEEDS (29 OCT 2017)

UNIVERSITY OF SHEFFIELD SHEFFIELD (30 OCT 2017)

FOREST ARTS CENTRE NEW MILTON (02 NOV 2017)

PEGASUS THEATRE OXFORD (03 NOV 2017)

SALISBURY ARTS CENTRE SALISBURY (08 NOV 2017)

DEREE ATHENS (20 TO 22 NOV 2017)



Workshops

Aya Nakamura creates performances that combine different techniques and styles such as acting, puppetry, storytelling and object manipulation in an original and unique way.

The company offers a variety of workshops to people interested in training in the techniques that we have developed over the years.

Workshops can last from a few hours to a full week and range from an introduction to puppet animation to the making and performing of your own short piece.

An introduction to puppetry for actors

Participants train with the company's specially designed puppets and learn the three core principles of puppetry: body, gaze and rhythm. Suitable for people with some experience in performance.

Duration: from 3 hours to one day.

Maximum number of participants: 16

Complete workshop: the other Self

Participants create a short performance from conception to performance. The intensive workshop is divided into three phases. The first phase consists of the participant designing and constructing their own life-sized puppet. The puppets are made in papier-mâché by casting body parts of the participants. In the second stage they train in pupp-acting with their puppet. During the final stage they devise and perform a short piece.

Suitable for puppeteers, actors and designers

Duration: 5-10 days

Maximum number of participants: 12

Acting with a puppet

This innovative form of performance fuses acting and puppetry. Performers are able to simultaneously animate a life-sized puppet and interact with it as a different character. Our workshops range from the learning of the core principles of this technique to the construction of puppets and the creation of short individual pieces.

TECHNICAL REQUIREMENT

Equipments required (or equivalent)

- 6 x Selecon high performance PC 1000W
- 1 x Minuette Fresnel 650W
- 1 x PAR 64 1000W
- 3 x Profiles ETC Source 4-50 degree 575W
- 1 X lighting stand about 1,80-metre-high for one profile (channel 6).
- 4 X stage weights

All the PAR 16 are on floor or on the set.

The following channels are also on the floor: 101, 102, 17 and 6.

The following channels are on the grid: 1,2,3,4,5,8,21,23,104

We run the lighting, the sound and the video from a mac mini which is located on stage (ideally upstage right). We don't need a lighting board.

- We use an Enttec DMX USB Pro to connect our computer to the dimmer box of the venue through 5 pins DMX.
- We use a Focusrite Scarlett 2i4 USB Audio Interface to connect our computer to the sound box of the venue through XLR or ¼' Jacks.

The Mac Mini located on stage is remotely controlled through an Ethernet cable to another laptop located in the technical box or in the audience (depending on the venue).

The company tour with the following lights:

- 1 x Desk lamp
- 1 x hanging bulb
- 8 x PAR 16
- 1 x Minuette Fresnel 500W
- 1 x Led strip
- 2 x floods (500W)

All the lights have 15A plugs. The company needs 13 X 15A floor sockets. We can bring adapters to connect our 15A plugs to 16A European Schuko plugs.

Space

We need to be able to make a black out and ideally the walls around the stage area need to be in black.

Ideal configuration:

Space used end-on

Black box studio with seating in rows on a rake

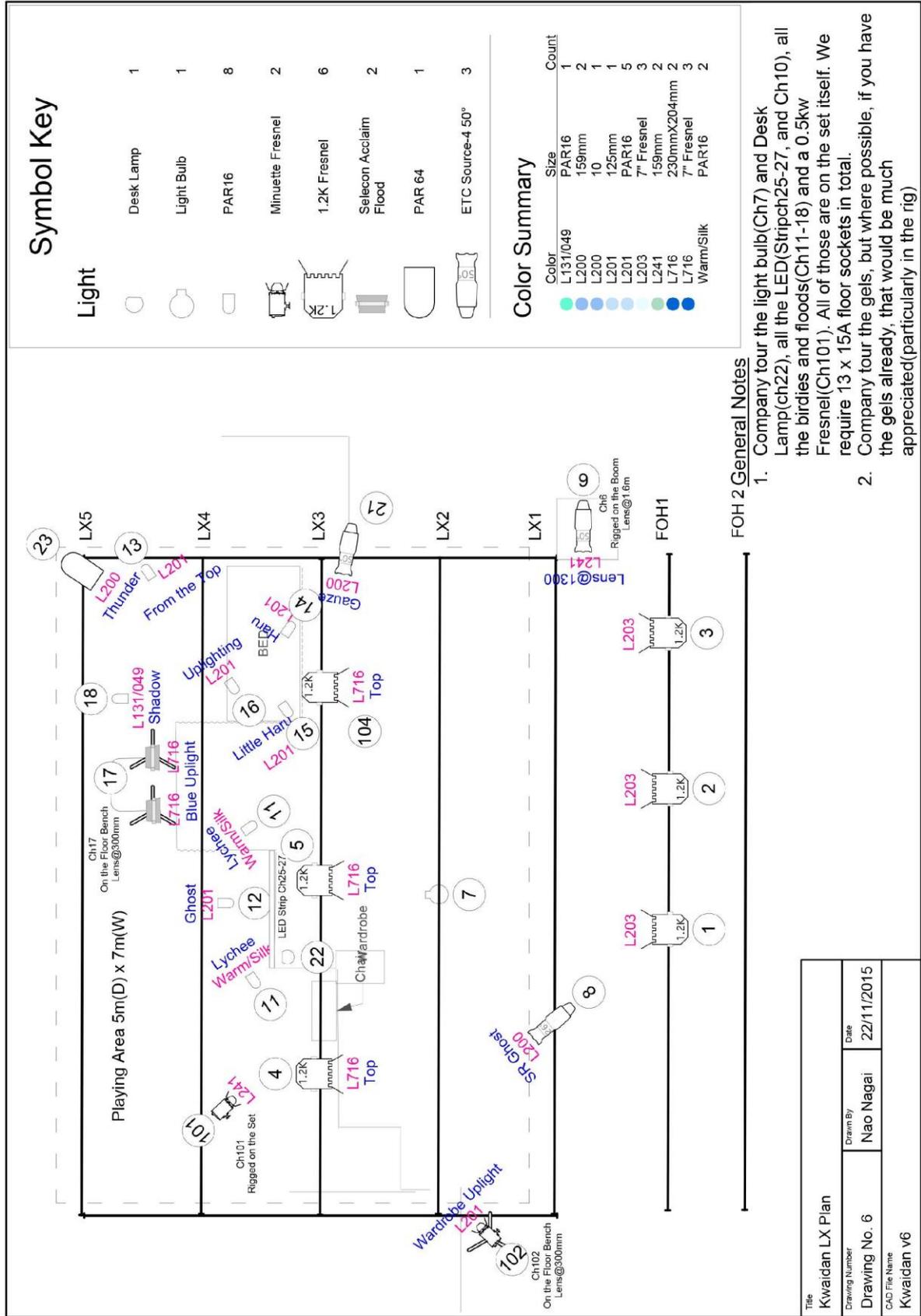
Ideal size:

Stage width: 7.00m

Stage depth: 5.50m

Running time: 70 minutes – Get in: 6 hours – Get out: 2hours 30 minutes

LIGHTING PLAN



Title		Kwaidan LX Plan	
Drawing Number	Drawn By	Date	
Drawing No. 6	Nao Nagai	22/11/2015	
CAD File Name		Kwaidan v6	

VIDEO

Short video (1m59):

<https://youtu.be/Ln5GfDZBlDc>

Full Show (65mn):

<https://vimeo.com/154910203>

Password: kwaidan