

PDF Transcript

for Video Intro talk by Emma-Jane McHenry

for 111

Emma (00:04):

We'd like to give you some background information for the audio described film of 111. This is part of the hybrid version presented for the Liberty Festival Twenty-twenty-two. The performance will blend, film, and live performance. My name is Emma-Jane McHenry, and I'll be voicing this Audio Description, introduction and accompaniment to the film of 111. The film has recorded music and spoken word. You'll hear my voice providing the audio description, but also at times the performers, Joel Brown and Eve Mutso. It's a powerful duet between two exceptional dancers, Joel Brown and Eve Mutso, as they explore their different strengths and vulnerabilities. Joel is a paraplegic dancer, self-trained, who dances with Candoco—the UK's leading inclusive dance company—and Eve is a former principal dancer with Scottish Ballet. 111 is the number of vertebrae Joel and Eve have between them. Hypothetically, Eve moves like she has a hundred. Joel's spine is fused and he jokes he only has eleven.

(01:11):

Commissioned and supported by Unlimited, celebrating the work of disabled artists, with funding from Spirit of 2012, Creative Scotland Made in Scotland, The Work Room, Tramway, The Place and Check it Scaffold.

Unfortunately, due to unforeseen circumstances, we'll be presenting a hybrid version of 111, blending film and live performance. A digital adaptation of the show is also available for those who cannot experience it live.

Content warning: Joel and Eve take off their tops. Though, for Eve, it's only her back exposed.

Creative team:

Joel Brown: creator co choreographer and performer.

Eve Mutso: co-writer, co choreographer and performer.

George Bushaway: co-writer.

Mark Gibson: aerial coach.

Susan Hay: producer.

The film depicts an open stage space with a seven meters by seven meters black dance floor. As the piece develops, a scaffolding frame emerges. It's square in shape and towers over the performers with both vertical and horizontal bars. The horizontal bars are across two sides and the back of it. There are diagonal bars on the two sides and a cross brace as its roof. This is a structure—a skeletal structure, if you like—a frame, a form, from which both Eve and Joel climb on, suspend and swing from it, ascend it, balance on it. They're sometimes encased by it and held by it. They enter it from the open front and duck under its many bars. Another notable element of this film is the brick

(02:58):

back wall of the Tramway stage where this was filmed. It showcases its painted deep terracotta red brick wall. This was built and painted for a production of Peter Brook's Mahabharata in 1988. It's almost ceiling height, and during the film there is cutaway shots of the silhouetted scaffold, and the performers on its distressed surface.

Let me tell you a bit about costume:

To begin with, Eve wears a black leotard with thin straps that cross at the back, and voluminous black trousers. Later on, she replaces the top of her leotard with a rose pink soft shirt. Eve is a white woman in her thirties, with pale, blonde, short hair, and a slim but strong frame.

To begin with, Joel wears a black vest top and dark jean trousers. Later, he replaces his vest with a dark gray shirt. Joel is a white man in his thirties with closely cropped dark hair and a muscular frame. He's a wheelchair user and performs both in and out of his wheelchair.

The film of 111 begins in darkness on stage in Tramway Glasgow.

I will leave you now with 111. Thank you for listening.