

THE THEATRE OF MISTAKES

HOMAGE TO MORANDI



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Anthony Howell,
Julian Maynard Smith
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Text by Anthony Howell
Plans and Illustrations by Peter Stickland

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This Edition is limited to three hundred copies of which ten are a special edition. These are numbered and signed and include a DVD of the performance.

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HOMAGE TO MORANDI

A comedy for three performers in four Acts.
Running time thirty-five minutes.

Homage to Morandi was initiated by Anthony Howell in 1980.

It was developed as a performance by three members of The Theatre of Mistakes: Anthony Howell, Julian Maynard Smith and Peter Stickland.

It was first performed at Goldsmiths College in 1980. Later that year it was featured in the University Theatre Festival in Brescia, Italy and then performed in the Salle Polyvalente in Ferrara. The Company then toured the production in Holland starting at the Mickery Theatre in Amsterdam. In 1981 Homage to Morandi was performed at the Jeannetta Cochrane Theatre in London. Later the Company toured six cities and towns in Belgium and its final performance was at the Kunstlerhaus Bethanien in Berlin in 1981. A video was made of this performance and can be purchased from the publishers.

HOMAGE TO MORANDI

THE CAST

Performer 1 The WARDROBE

A tall performer wearing a brown warehouse coat over a grey suit. He has a white shirt with tie slightly askew. Always moves at a lumbering pace - a removal man.

Performer 2 The CHAIR

A performer of average height, wearing white overalls. Moves briskly at first, slowing down slightly towards the end of the performance: there is something of a garage-attendant about the CHAIR.

Performer 3 The SUITCASE

A smallish performer wearing black shoes, khaki/green trousers, shirt and tie. Neat, clipped movements, pointing his actions with moments of arrest and the odd click of the heel - a batman or chauffeur.

All three performers are servants. In the text, the words SUITCASE, CHAIR and WARDROBE, when in capitals, refer to these performers rather than to the items of furniture.

LIGHTING

A low-level floodlight to be positioned in the centre of the auditorium.
A bright floodlight placed above the starting position for wardrobe A.

EQUIPMENT

Two brown chairs of any description (but without arms)
Four white stacking chairs
Two brown wardrobes
Three military (khaki/green) suitcases
Two beige flats
A white backdrop
A grey carpet

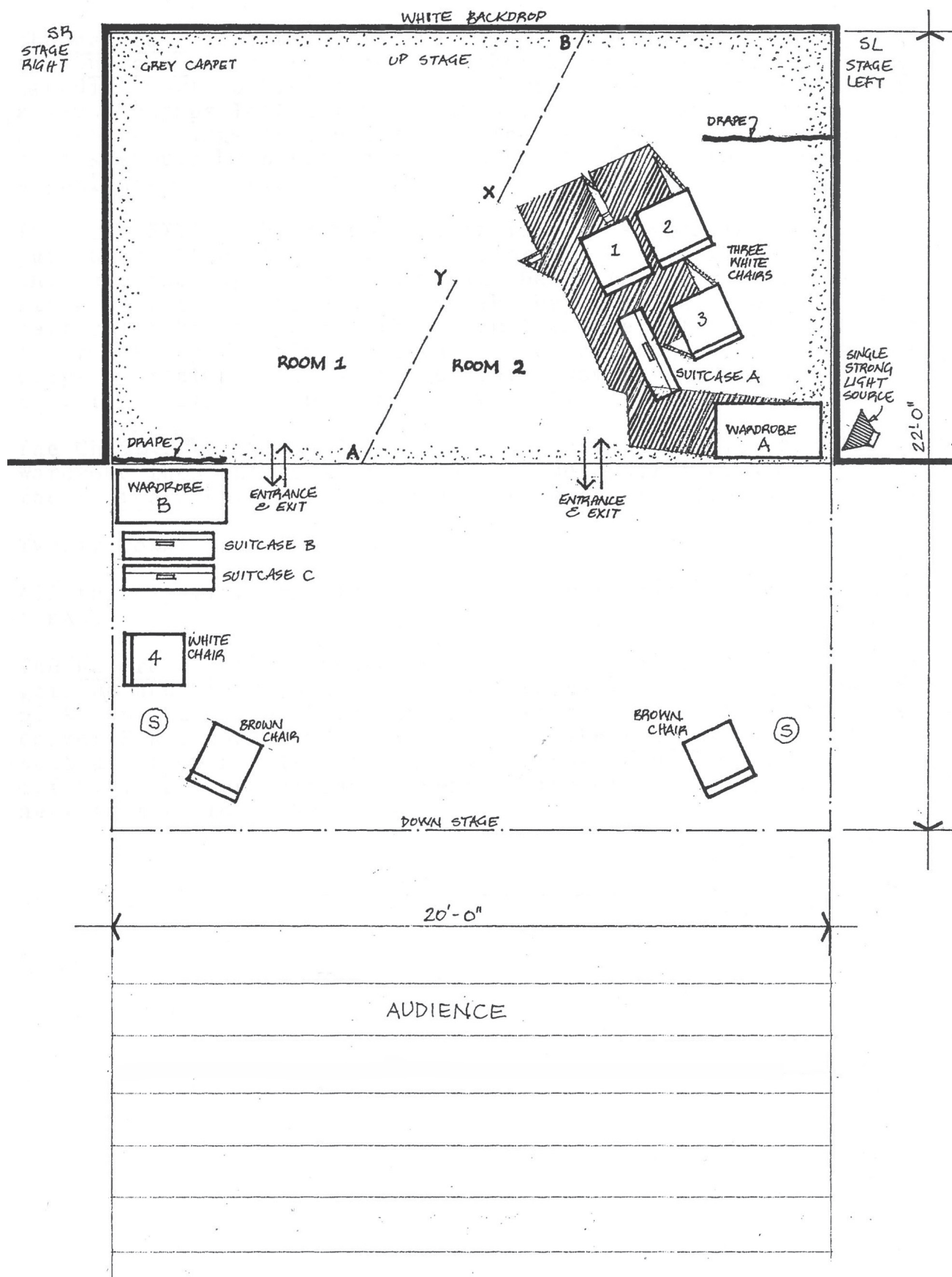
See Plan A for lighting and initial placing of equipment.

FURNITURE

ACT 1 Two wardrobes, three suitcases, four chairs.
ACT 2 Two wardrobes, one suitcase, three chairs.
ACT 3 One wardrobe, two chairs.
ACT 4 One suitcase.

When offstage, all the furniture is stacked in front of the downstage drape SR, except for one wardrobe, which is hidden behind the upstage drape SL. SR indicates Stage Right. SL indicates Stage Left.

The Plans help to clarify the initial placing of furniture in Act 1. From then on, however, items of furniture are removed at the beginning of each Act. In subsequent Acts, therefore, items of furniture are only referred to by their numbers or letters where an item with the same designation of number or letter remains in the position or positions it occupied during Act 1.



Plan A

PROLOGUE

The stage is set as in Plan A.

The WARDROBE is sitting on the brown chair facing the stage SR. The SUITCASE is sitting on the other brown chair with the CHAIR standing next to him on the side further from the centre (there should always be gaps left for performers to stand next to the brown chairs, nearer the wings or the edges of the performance space, and the brown chairs should be positioned so as not to interfere with audience sightlines - positions S).

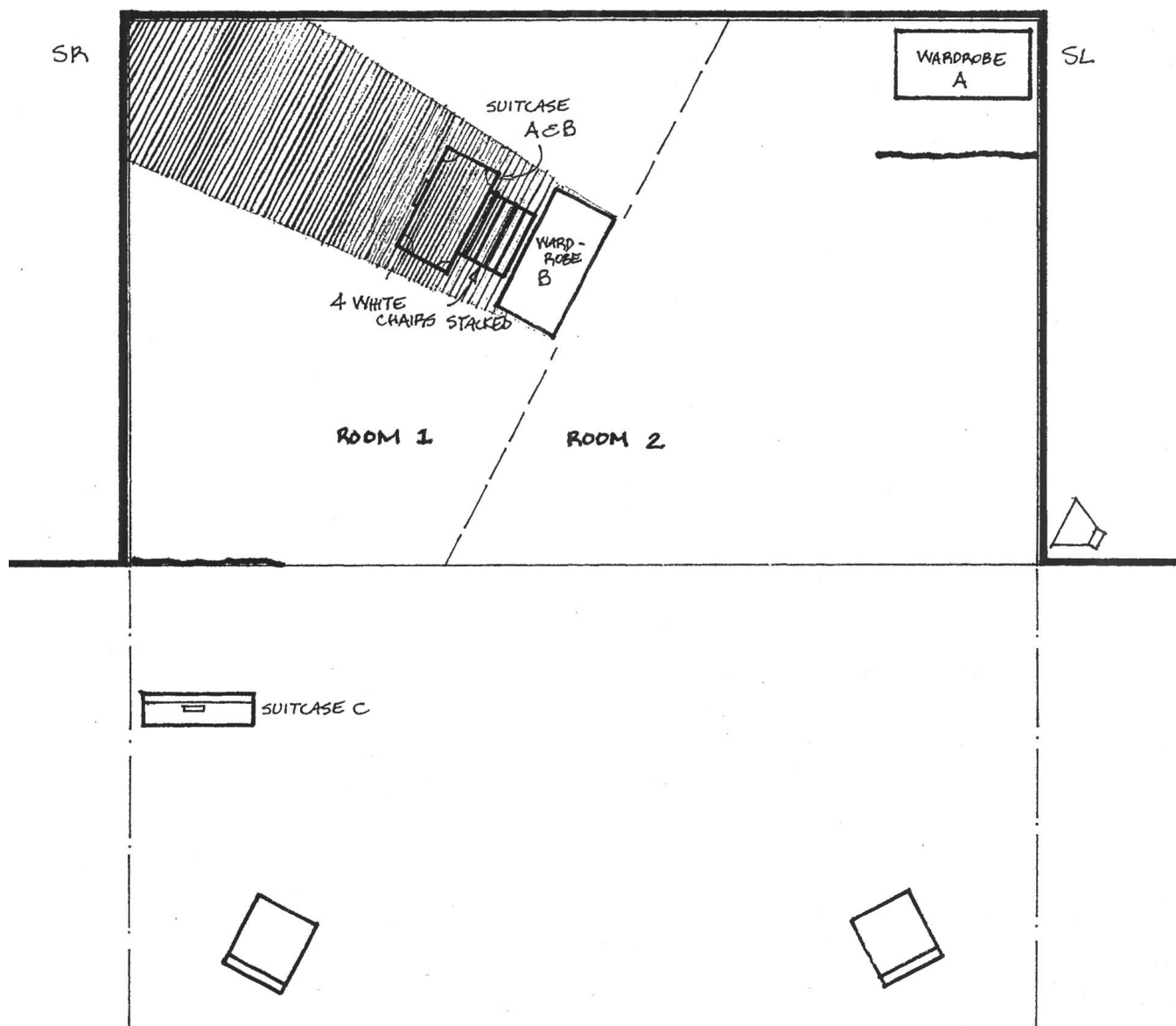
The line BXYA is hypothetical, invisible - suggesting a wall with a gap in it (XY being the gap). Performers never cross BX or YA. They only use the gap. From the brown chairs they may enter onto the stage directly - but only into the hypothetical room nearest that particular brown chair. Thus Room 1 may be entered from the brown chair SR by stepping onto the carpet between the downstage beige drape or flat and A, but to get into Room 2 from the brown chair SR the performer must pass between XY.

The CHAIR enters Room 2 and sits on chair 2 crossing his legs; the WARDROBE then enters Room 2 and sits on chair 1 crossing his legs; the SUITCASE enters Room 2 and sits on chair 3 crossing his legs.

Twenty count pause.

All three performers clap their hands very briskly in unison ten times.

The WARDROBE gets up and returns to brown chair SR. The SUITCASE gets up and stands next to chair 3 holding suitcase 1. The CHAIR picks up the three chairs one at a time, stacks them in the upstage corner SR, and stands next to them. The SUITCASE transfers the suitcase from his left to his right hand, pauses briefly, then goes off SR, places suitcase 1 next to the other suitcases and stands next to the brown chair SR.



Plan B

ACT 1, SCENE 1

WARDROBE *Picking up wardrobe B and placing it with its back in the gap XY in room 1.*

That should hold the fort for a while.

Then, as he picks up wardrobe A and hides it and himself behind the drape upstage SL.

And now I can get rid of this!

CHAIR *Stacking all the white chairs, including the one next to the brown chair downstage SR, with their backs against wardrobe B.*

And another chair and another chair and another chair - and - another chair.

He exits to stand next to the SUITCASE who is now sitting on the brown chair SR.

SUITCASE *Entering with two suitcases which he places, one on top of the other, on top of the stacked white chairs.*

Where are my Wellingtons? Where are my Wellingtons?

He exits to stand next to the CHAIR who has sat down on the brown chair SR.

See Plan B - note angle of shadows.

ACT 1, SCENE 2

The WARDROBE enters from drape upstage SL and tilts wardrobe B to manoeuvre it backwards through the gap. He then holds it tilted so that there will be enough room for the other performers to pass through the gap - see Illustration 1.

SUITCASE *Entering and picking up the two suitcases placed on the stacked chairs, to stand with one in each hand, motionless in the shadow beside the stacked chairs - see Illustration 1.*

Your move.

Pause

Your move!

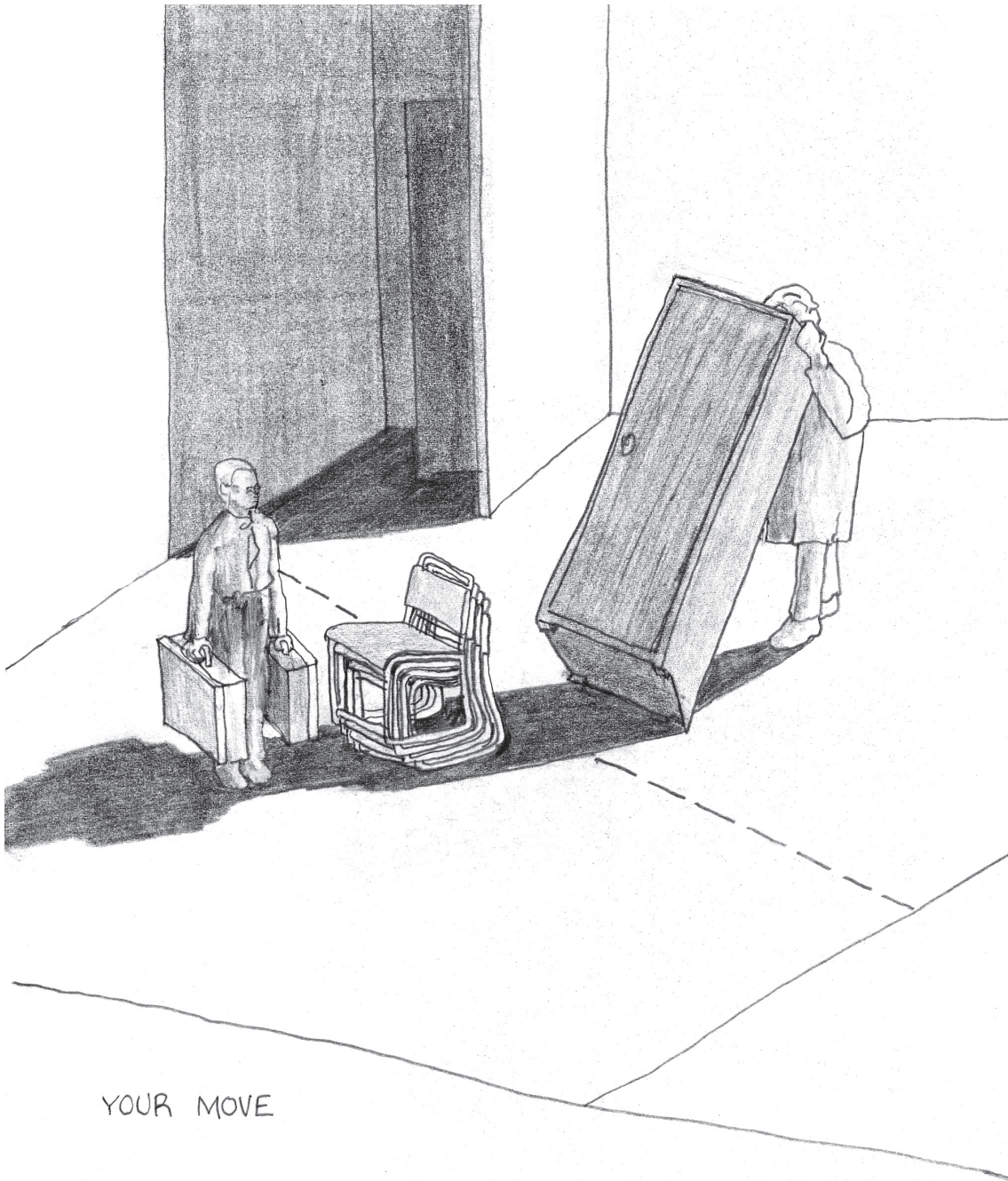


Illustration 1

CHAIR *Entering from the brown chair SR and picking up the chair on the top of the stack to pass through the gap and place that chair with its back to the hypothetical 'wall' upstage of the gap in room 2 - see Plan C.*

This will do nicely here.

Returning to room 1, he takes a second chair from the stack, placing it with its back to the hypothetical 'wall' downstage of the gap in room 2 - see Plan C.

And that should lend a touch of symmetry.

He exits to sit on the brown chair SL.

SUITCASE *Replacing the two suitcases on the diminished stack of chairs in room 1.*

That's that.

He picks up the remaining suitcase - left in front of the downstage drape - and enters room 2 via the gap, to stand with the suitcase in his right hand, facing the hypothetical 'wall'. He is silhouetted against the upstage drape, and standing about a foot downstage of it.

WARDROBE *Manoeuvres wardrobe B back into the position it occupied during Scene 1 - the arrangement of furniture in room 1 thus remains intact minus two chairs - the WARDROBE now exits behind the upstage drape in room 2 and returns immediately with wardrobe A which he places with its back to the hypothetical 'wall' next to chair 1. It is apparent that wardrobe A has a slight wobble, so he bends down to steady it with a piece of wood he carries in the pocket of his warehouse coat, saying:*

Just a second.

SUITCASE

I'm waiting.

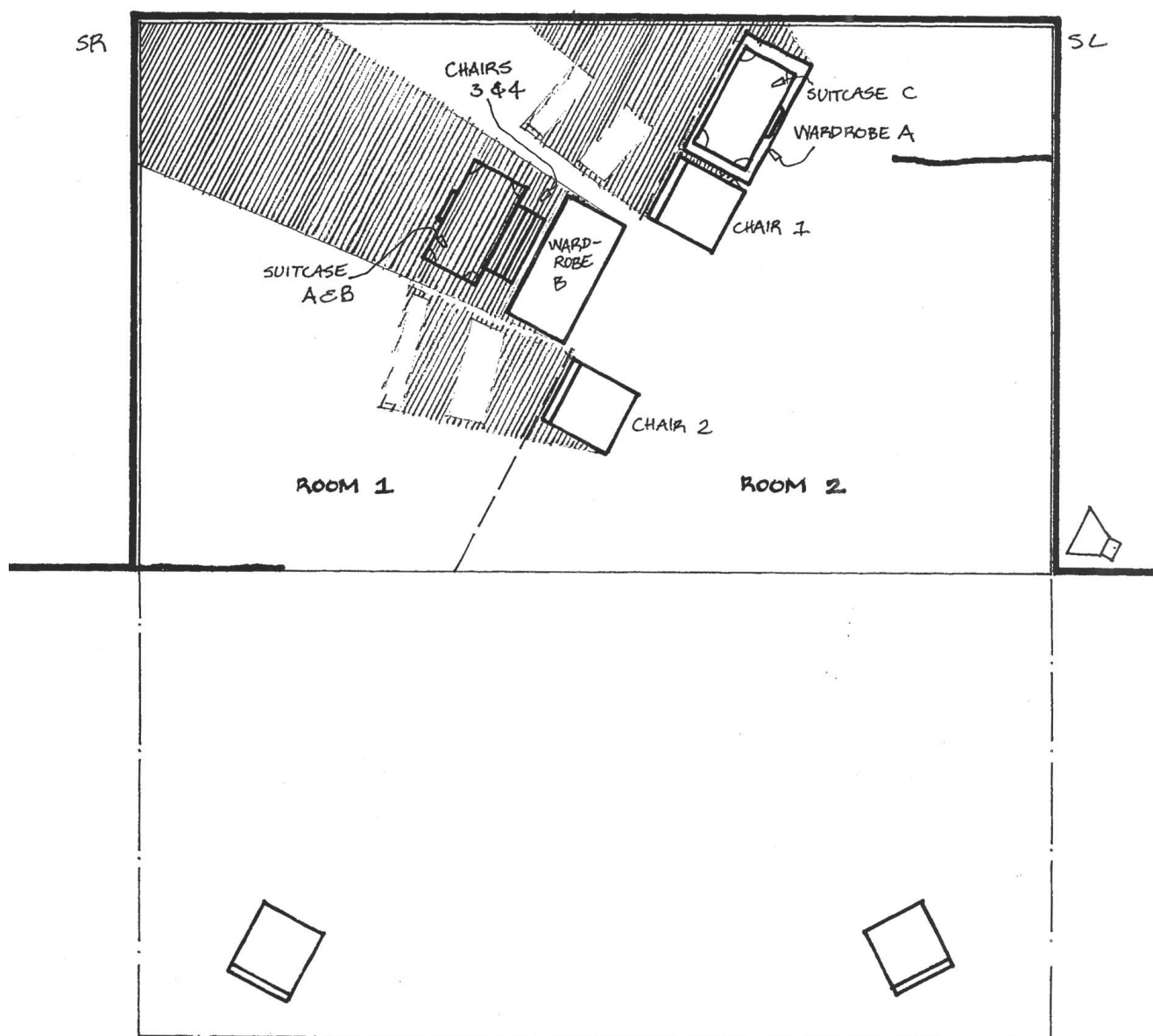
The WARDROBE corrects the wobble, straightens up, giving the SUITCASE a sour glance as he does so, and lumbers off to stand next to the CHAIR beside the brown chair SL. Now the SUITCASE places the suitcase he is carrying on top of wardrobe A. He turns to the other performers.

SUITCASE

We really ought to do something about this wobble.

SUITCASE exits behind the upstage drape.

See Plan C.



Plan C

ACT 1, SCENE 3

WARDROBE Enters and reaches round wardrobe B as if it blocked a doorway, to manoeuvre it (tilting it with a sort of see-saw motion) down the line YA, so that it finally stands a chair's length from the gap with its back still against the hypothetical 'wall' in room 1; here, the **WARDROBE** must take especial care not to breach the etiquette of passing only through the gap; more than any other move, this move helps create the illusion of a wall.

These things aren't meant to be manoeuvred about, you know.

He exits to brown chair SR.

SUITCASE *Enters from behind upstage drape, goes through the gap and picks up the two suitcases placed on the remaining stacked chairs.*

OK, OK, - where do these go?

Placing one of the suitcases parallel to the hypothetical 'wall' in the river of light streaming past wardrobe B - see Plan D.

This will be out of the way up on top of the tallboy.

He places the other suitcase on top of wardrobe B, and exits to stand next to brown chair SR.

CHAIR *Entering through gap, and placing one of the still stacked chairs in room 1 behind wardrobe A, in its shadow, so that wardrobe and chair are back to back.*

Well, there's room for improvement.

Placing the chair originally at the bottom of the stack with its back to chair 2, next to wardrobe B in room 1.

Now that's an arrangement!

Exits to stand next to the SUITCASE by the brown chair SR - complete arrangement as in Plan D.

SUITCASE *Entering and standing on chair 4.*

Do you think so?

Opening the suitcase on top of wardrobe B so that its lid is back, and placing it askew on top of that wardrobe - see Illustration 2.

How about a mood of excitement?

Jumping off the chair, he picks up the other suitcase in room 1, opens it, and places it upside down like a tent - but still keeping the longer edge of its lid parallel with the hypothetical 'wall' - see Illustration 2.

Lets have a touch of disruption!

CHAIR *He exits to stand next to the CHAIR by the brown chair SR.*

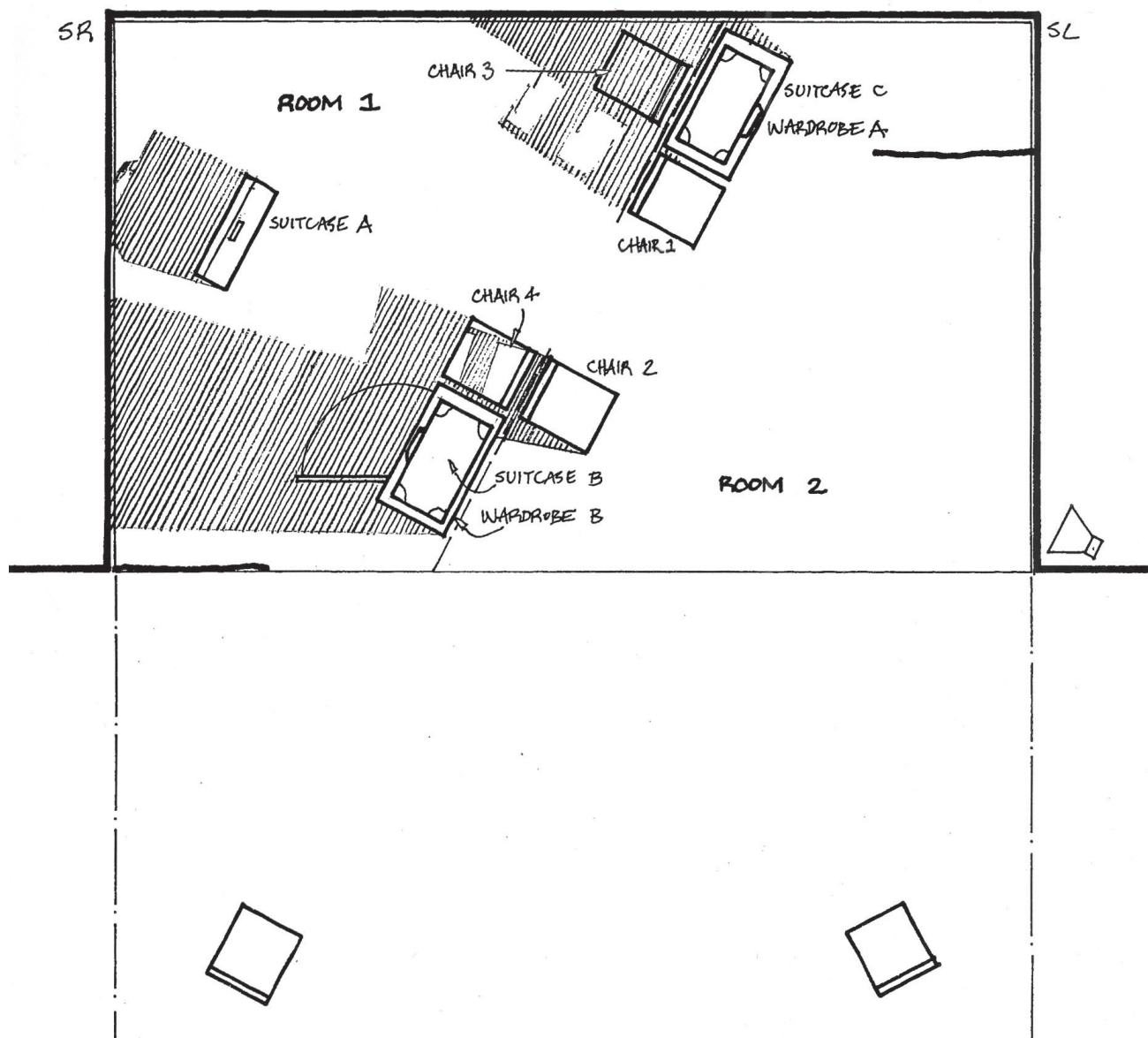
Excitement!

Enters and tilts chair 4 so that it leans against wardrobe B.

He then turns over chair 3 so that it rests on its back and on the front of its seat behind wardrobe A.

Even a mess can be improved.

He exits to stand next to the SUITCASE beside brown chair SR.



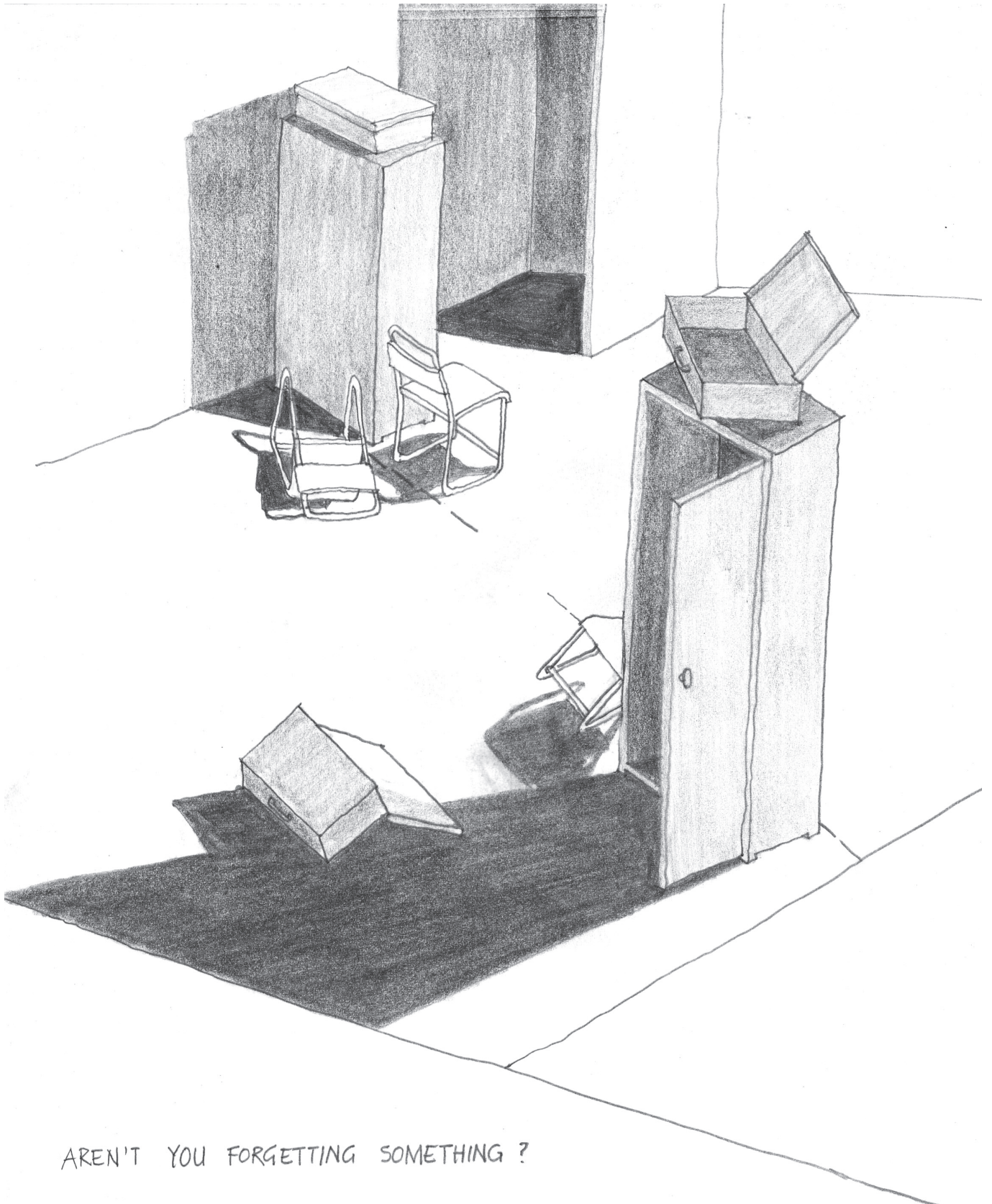
Plan D

WARDROBE Rising from brown chair SR which is immediately occupied by the SUITCASE.

Aren't you forgetting something?

He opens the door of wardrobe B, and returns to stand beside the CHAIR next to the brown chair SR.

See Illustration 2 for final positions in Scene 3. Note that the suitcase on top of wardrobe B is the only object which ever transgresses the hypothetical 'wall'.



AREN'T YOU FORGETTING SOMETHING ?

Illustration 2

ACT 1, SCENE 4

CHAIR *Entering room 1 and straightening chair 4.*

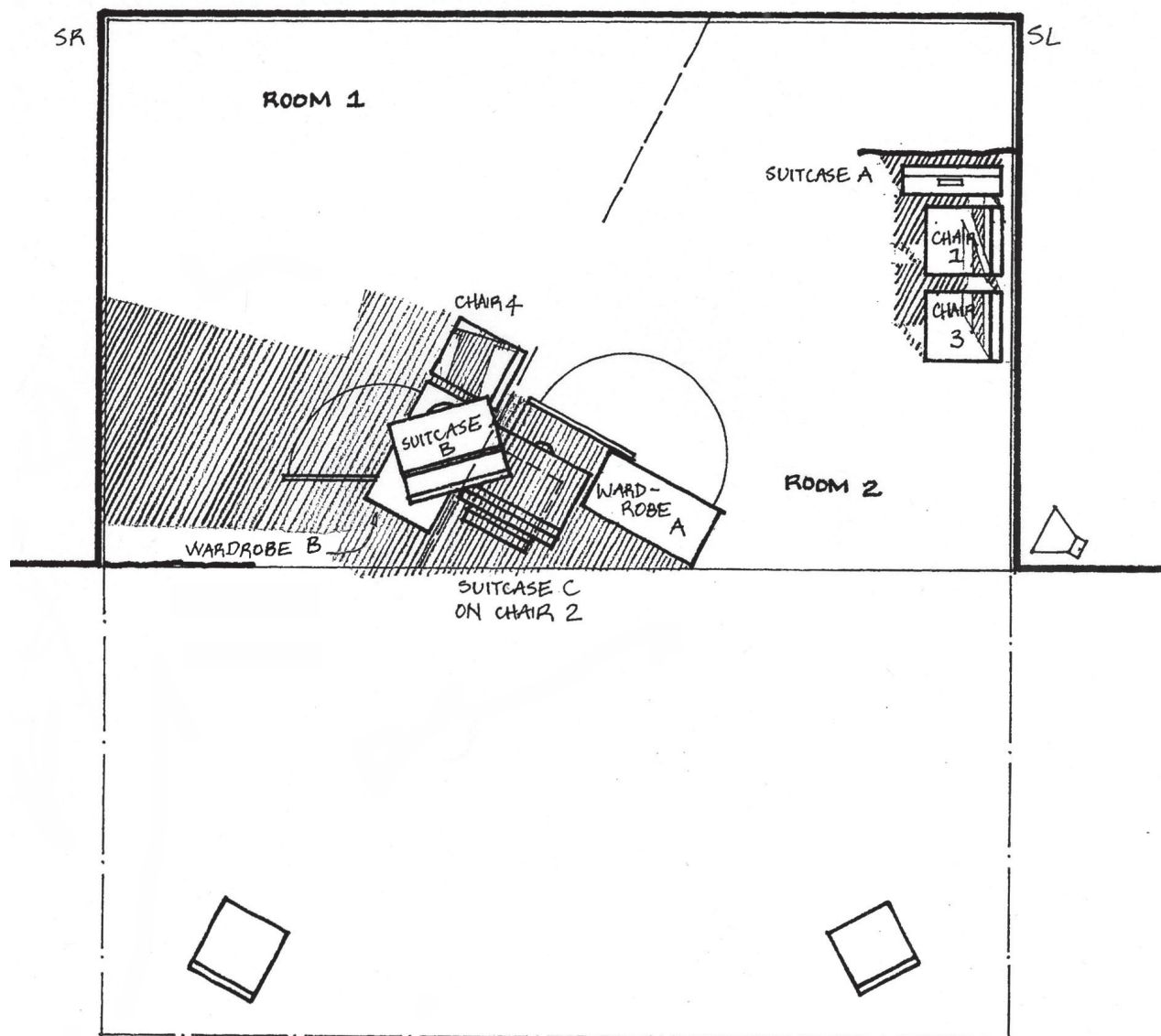
I'm fed up with this drama.

Picking up the tipped over chair 3, carrying it through the gap and placing it SL two feet in front of the upstage drape, facing the hypothetical 'wall' in room 2.

Let's rearrange this.

Placing chair 1 next to, but downstage of, chair 3.

Let's rearrange this. And this fellow ...



Plan E

Picking up chair 2.

... can sit in the corner.

Placing chair 2 near corner A in room 2, behind wardrobe B with its back to the audience - see Plan E. He exits behind upstage drape SL.

SUITCASE *Getting up from brown chair SR, picking up and closing the suitcase like a tent in room 1.*

Alright.

Placing this suitcase between chair 3 and the upstage drape in room 2.

Here's a little addition for you.

Getting down the suitcase from on top of wardrobe A.

And let's get this down ...

Placing it on chair 2 in the corner, and opening it so that the back of its lid rests against the chair's back.

... and open it up.

Exits to sit on brown chair SL.

WARDROBE *Rising from brown chair SR, which he has occupied since it was vacated by the Suitcase, and going through the gap to pick up wardrobe A - first removing the piece of wood propping up its wobble.*

Just a second.

Straining as he lifts wardrobe A.

Christ Almighty!

He staggers over with wardrobe A to place it with its back to the audience next to chair 2 - for precise angles see Plan E.

What have you got in it?

He opens its door, effectively shutting off chair 2 with its opened suitcase from the rest of room 2. Then he goes off to stand next to the brown chair SL.

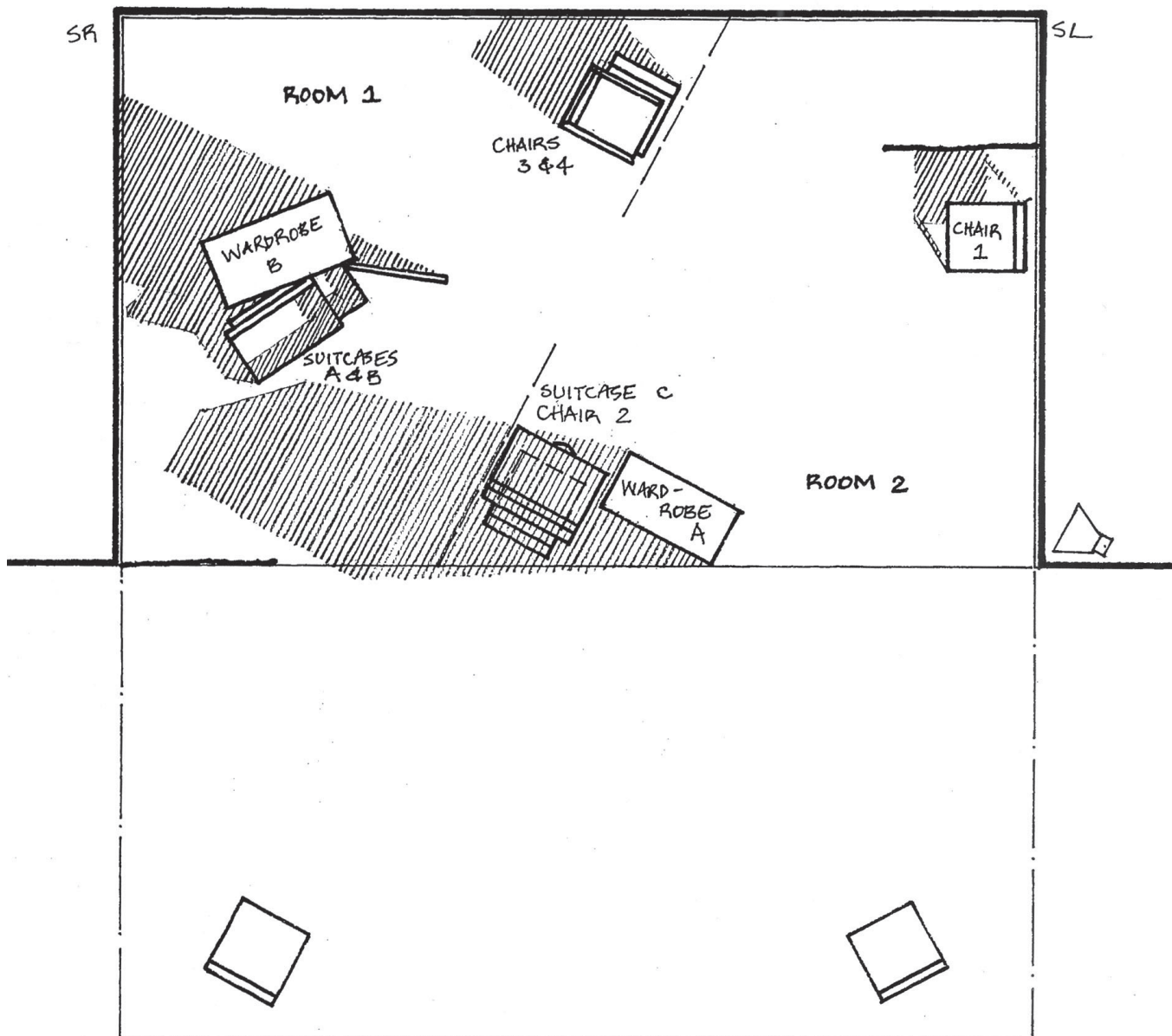
See Plan E.

ACT 1, SCENE 5

SUITCASE *Enters, the WARDROBE immediately occupying his vacated seat, and reaches for the suitcase next to the upstage drape - but freezes in this position as the CHAIR enters from behind the upstage drape, picking up chair 3 and placing it between X and B along the hypothetical 'wall' in room 1 - see Plan F.*

CHAIR

It ought to be my turn to move.



Plan F

SUITCASE *Turning his head.*

What?

CHAIR

It ought to be my turn to move.

Placing chair 4 upside down on chair 3, and leaving to sit on the brown chair SR.

SUITCASE

I heard you.

Picking up the suitcase next to the upstage drape and walking through the gap into room 1.

Hold it!

He puts down the suitcase he is carrying - parallel to the hypothetical 'wall' but far SR in the river of light streaming past wardrobe B - reaches up to the suitcase on top of wardrobe B ...

This is wrong.

He closes this suitcase and brings it down, but as he bends to pick up the suitcase he has just placed in the river of light, he freezes.

WARDROBE *Wandering into room 1 to pick up wardrobe B.*

I thought you said it was alright here.

He moves it into the position shown in Plan F, muttering:

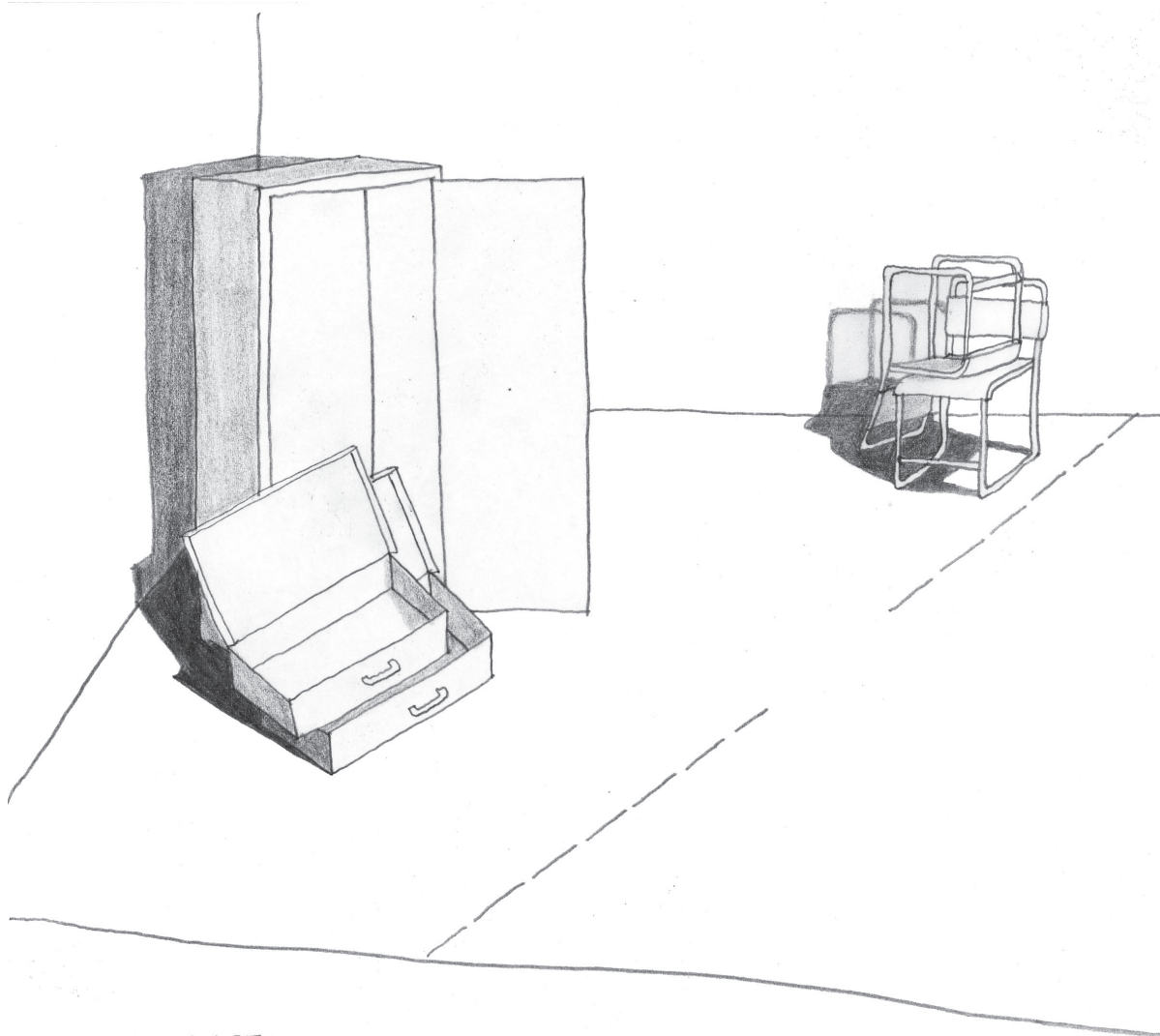
Still, if Mahomet won't come to the mountain, I suppose the mountain better come to Mahomet.

He swings its door wide open, and wanders back through the gap to the brown chair SL, closing the door of wardrobe A as he goes.

SUITCASE *Placing the two suitcases on the floor next to wardrobe B, he opens their lids with some difficulty ...*

Bastards! Bastards!

... and places them, propped up on the floor of the wardrobe, by the lower suitcase's right hand bottom corner, one on top of the other, so that both are inclined slightly SR with their lids open in the position shown in Illustration 3 - see also Plan F. He then leaves to stand beside brown chair SR.



BASTARDS

Illustration 3

ACT 1, SCENE 6

WARDROBE *Entering room 2, and picking up wardrobe A.*

This is the bastard.

As he picks it up, he knocks the open suitcase off the adjacent chair with the wardrobe's feet.

SUITCASE and CHAIR in unison

Oy!

WARDROBE *Moving wardrobe A to its original position in the prologue.*

And that's the last time I'm shifting it.

Returning to brown chair SL.

SUITCASE *Enters room 2 through the gap. He picks up and replaces the knocked over suitcase on its chair, then closes its lid, saying:*

Contain yourself.

He then takes that suitcase and places it back in its original position for the Prologue, suitcase C in Plan G, raising his voice to shout:

And do leave room for my feet!

Exits to stand next to the brown chair SL.

CHAIR *Picking up chair 4 - placed upside down on chair 3 - and tipping over chair 3 as he does so, then carrying chair 4 through the gap into room 2 and placing it in one of the positions for the Prologue - the position nearest wardrobe A.*

Don't worry, I'm not likely to forget your feet.

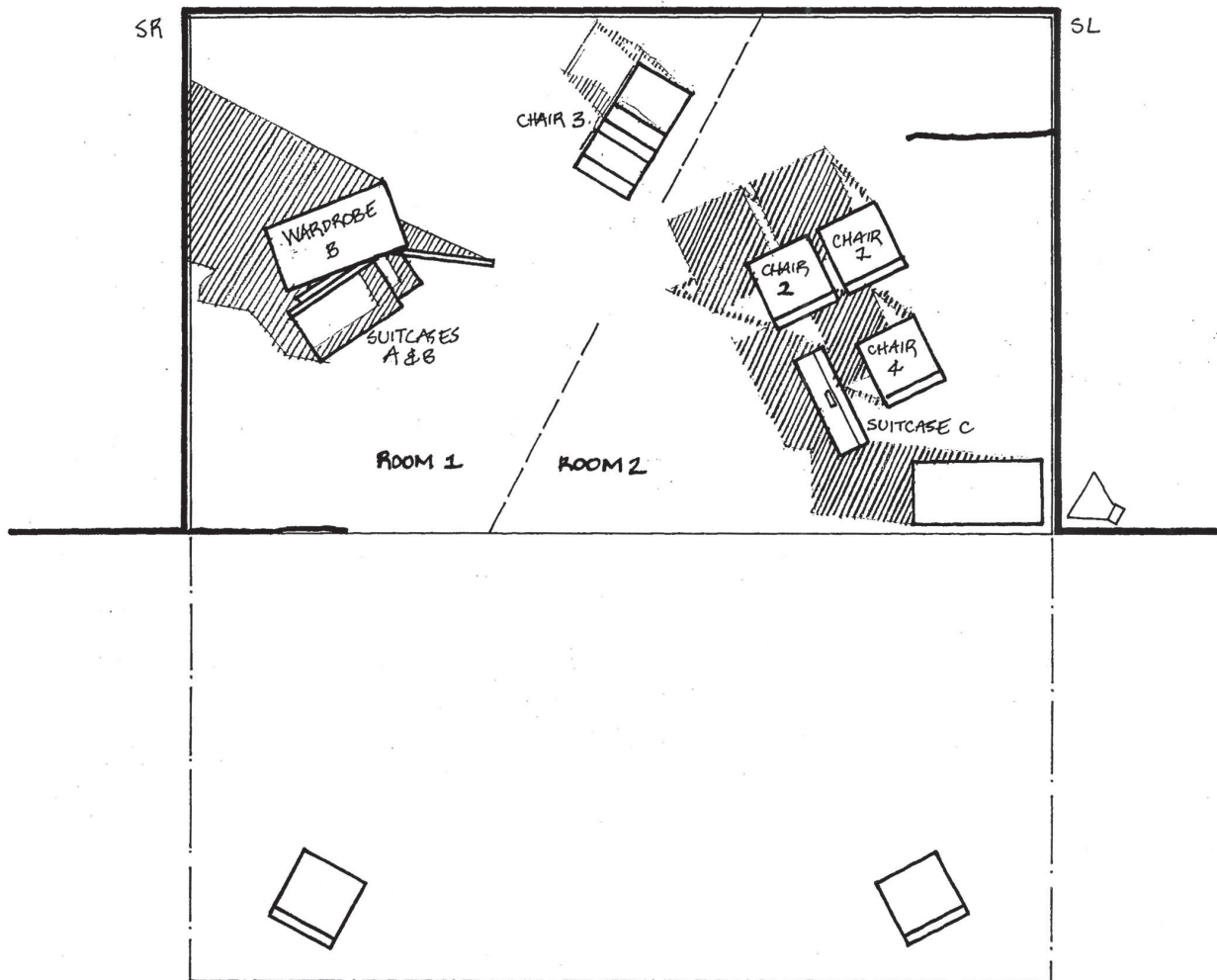
Placing chairs 1 and 2 in the arrangement in room 2 first seen in the Prologue - see Plan G.

That's the ticket. That's the ticket.

He exits to stand behind the upstage drape.

ENTR'ACTE

Arrangement of furniture is as shown in Plan G. The SUITCASE enters, picks up suitcase C with his left hand, and stands almost in the place occupied by suitcase C before he picked it up, facing the gap XY, while the CHAIR removes all chairs, placing one off stage next to brown chair SR, and stacking the other three, one at a time, with their backs to the upstage corner SR - he then stands next to the chairs, one hand on their backs, facing the back of wardrobe B. The SUITCASE then transfers the suitcase to his other hand, taking a step forward as he does so. He pauses. Then he walks through the gap and places the suitcase offstage, next to the solitary white chair SR, he returns for the other two suitcases, still leant against the floor of wardrobe B, closes them, picks them up, one in each hand, pauses, then places them offstage also, next to the other suitcase. He sits down in the brown chair SR.



Plan G

ACT 2, SCENE 1

WARDROBE *Enters from brown chair SL, picks up wardrobe B, having closed its door, and places it with its back in the gap XY in room 1.*

That should hold the fort for a while.

Then, as he picks up wardrobe A and hides it and himself behind the drape upstage SL.

And now I can get rid of this!

CHAIR *Stacking the three white chairs still on stage so that their backs rest against wardrobe B ...*

And another chair, and another chair, and another chair ...

... but occupying the place of the fourth white chair by sitting on the stack himself ...

... stacked up.

He says this in a plaintive, slightly higher voice than he uses to shift the furniture, using this voice whenever he embodies a chair later in the play.

SUITCASE *Entering with one suitcase, which he places on the knees of the CHAIR*

Where are my Wellingtons?

Then bending down, he rests his body on this suitcase, hiding his face in his arms - see Illustration 4 - the CHAIR turns his face upstage, and the SUITCASE says, in a clipped, sharper voice than he uses to shift the furniture, using this voice whenever he embodies a suitcase later in the play.

Lost, and found.

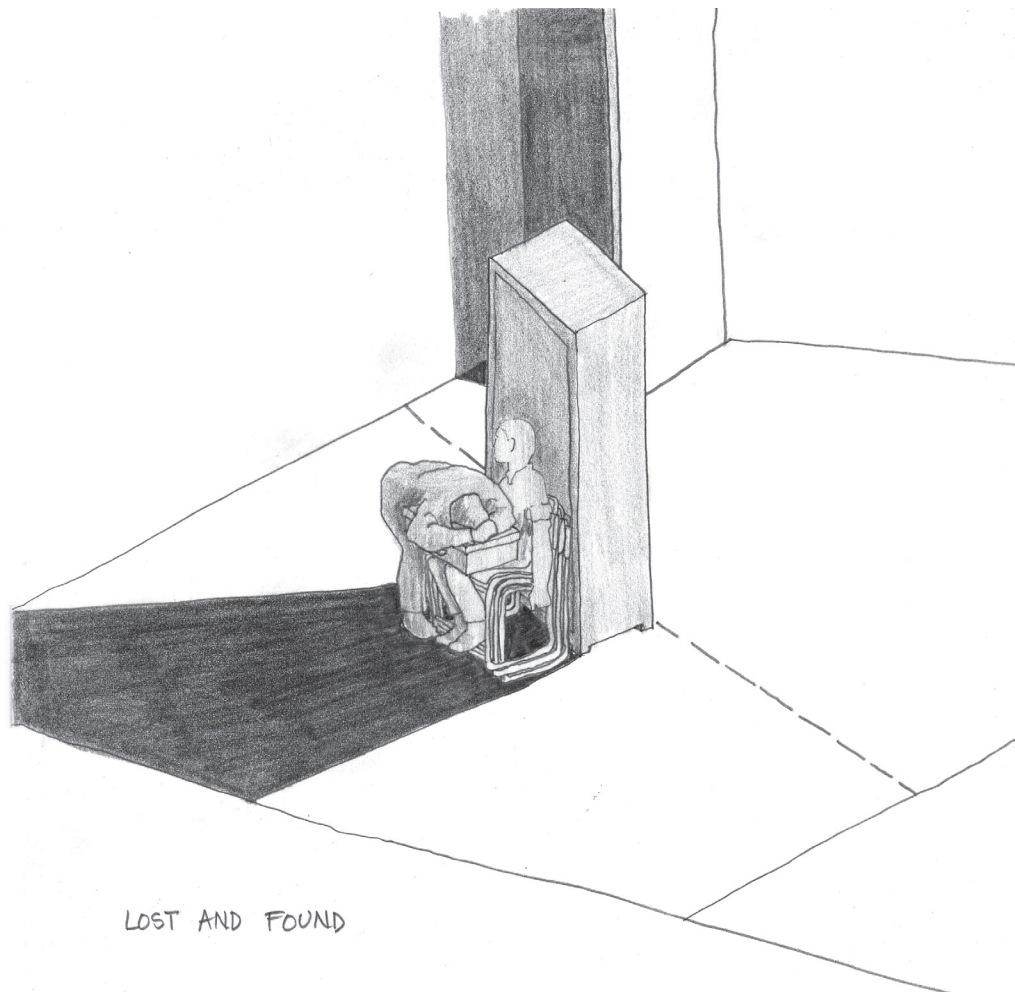


Illustration 4

ACT 2, SCENE 2

The WARDROBE enters from drape upstage SL and tilts wardrobe B to manoeuvre it backwards through the gap; then stands in room 2, holding it tilted so that there will be enough room for the other performers to pass through the gap - see Illustration 5.

SUITCASE Standing up, the SUITCASE picks up the suitcase resting on the CHAIR'S knees with his right hand, and places it on the floor where before he had held a suitcase in his right hand, in the shadow created by wardrobe B. He then curls up in Suitcase position, on his back, his knees tucked up against his chest, his hands clasped together underneath his knees, between the suitcase and the stack of chairs - see Illustration 5.

Posted overseas.

A brief pause. Then the SUITCASE stands up, picking up the suitcase next to him with his right hand.

Your move!

CHAIR Springing to his feet, from the stack of chairs on which he has been sitting, and picking up the chair on top of the stack to pass through the gap and place that chair with its back to the hypothetical 'wall' upstage of the gap in room 2 - as in Plan C.

This will do nicely here.

Returning to room 1, he takes a second chair from the stack, placing it with its back to the hypothetical 'wall' downstage of the gap in room 2 - as in Plan C - it should be noted that as he does this he crouches down to align this chair with the other further up the 'wall', as he will have done in the previous act.

And that should lend a touch of symmetry.

Rising from his crouched position, he exits to sit on the brown chair SL.

The SUITCASE enters room 2 via the gap, to stand with the suitcase in his right hand, facing the hypothetical 'wall', silhouetted against the upstage drape, and standing about a foot upstage of it.

WARDROBE Manoeuvres wardrobe B back into the position it occupied during Scene 1, then exits behind the upstage drape in room 2 and returns immediately with wardrobe A which he again places with its back to the hypothetical 'wall', next to, and upstage of, chair 1. Again, he bends down to steady the wobble with the piece of wood in his pocket.

Just a second.

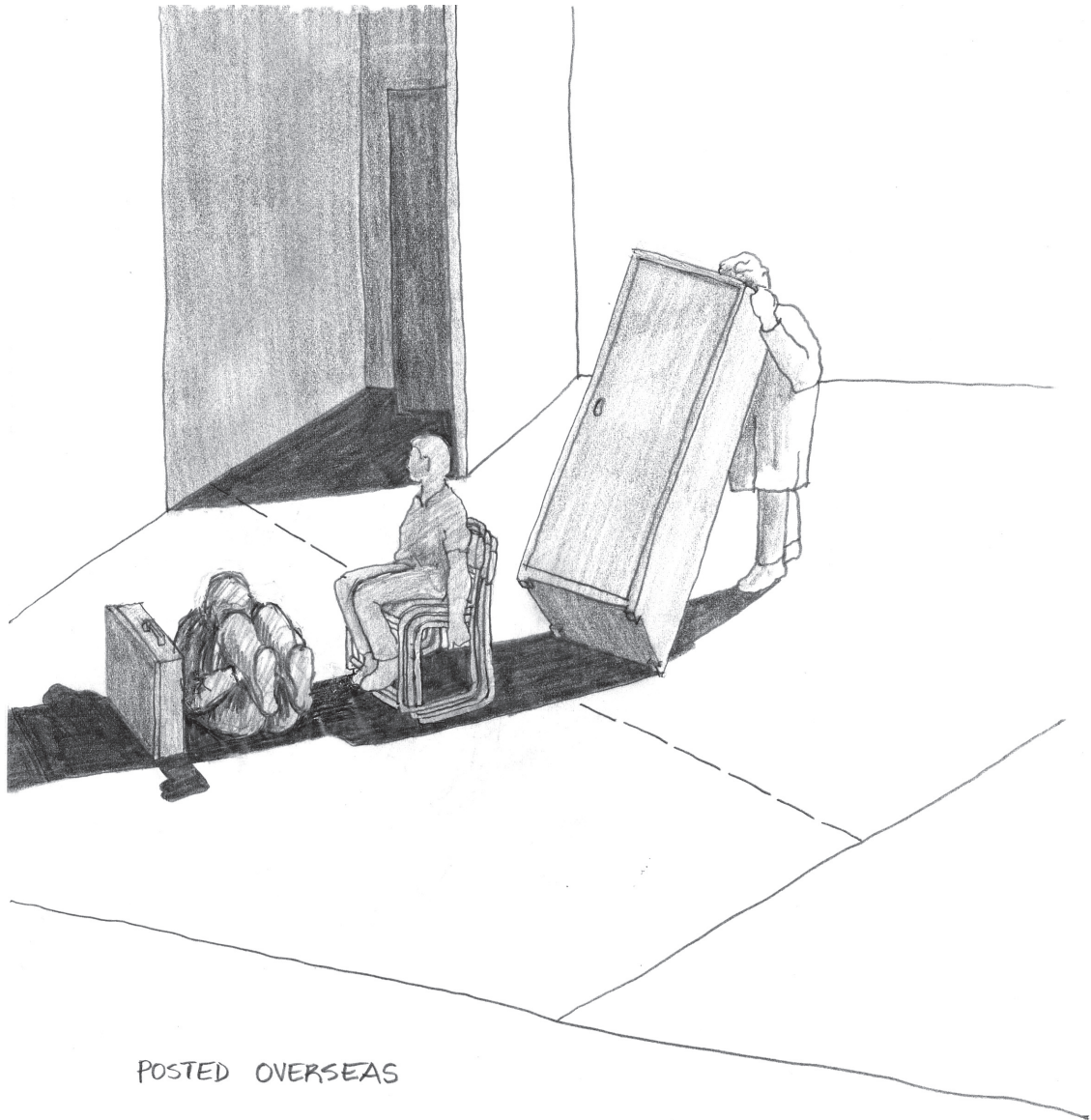


Illustration 5

SUITCASE

I'm waiting.

The WARDROBE corrects the wobble, straightens up, giving the SUITCASE a sour glance as he does so, and lumbers off to stand next to the CHAIR beside the brown chair SL. Now the SUITCASE places the suitcase he is carrying on top of wardrobe A. He turns to the other performers.

We really ought to do something about this wobble.

SUITCASE exits behind the upstage drape.

ACT 2, SCENE 3

WARDROBE *Enters and reaches round wardrobe B as if it blocked a doorway, to see-saw it down the line YA, so that it finally stands a chair's length from the gap with its back still against the hypothetical 'wall' in room 1.*

These things aren't meant to be manoeuvred about, you know.

He exits to brown chair SR.

SUITCASE *Enters from behind upstage drape and takes the suitcase down from on top of wardrobe A.*

Let's get this down ...

... walking through the gap, hesitating a moment, then placing the suitcase on top of wardrobe B ...

... and this will be out of the way on top of the tallboy.

Now the SUITCASE takes up suitcase position in the river of light, placing himself parallel to the hypothetical 'wall' - see Illustration 6.

CHAIR *Entering room 2 from the brown chair SL and picking up the chair in that room next to wardrobe A, which he carries through the gap and places with its back to wardrobe A in room 1 - so that wardrobe and chair are back to back.*

Well, there's room for improvement.

SUITCASE

Shut up.

CHAIR *Picking up the last of the chairs originally stacked in this act and placing it with its back to chair 2, next to wardrobe B in room 1 - see Illustration 6, noting that chair 2 is invisible because hidden by wardrobe B.*

Now that's an arrangement!

Exits to stand next to the brown chair SR.

SUITCASE *Jumping to his feet and standing on the chair last moved.*

Do you think so?

Opening the suitcase on top of wardrobe B so that its lid is back, and placing it askew on top of that wardrobe.

How about a mood of excitement?

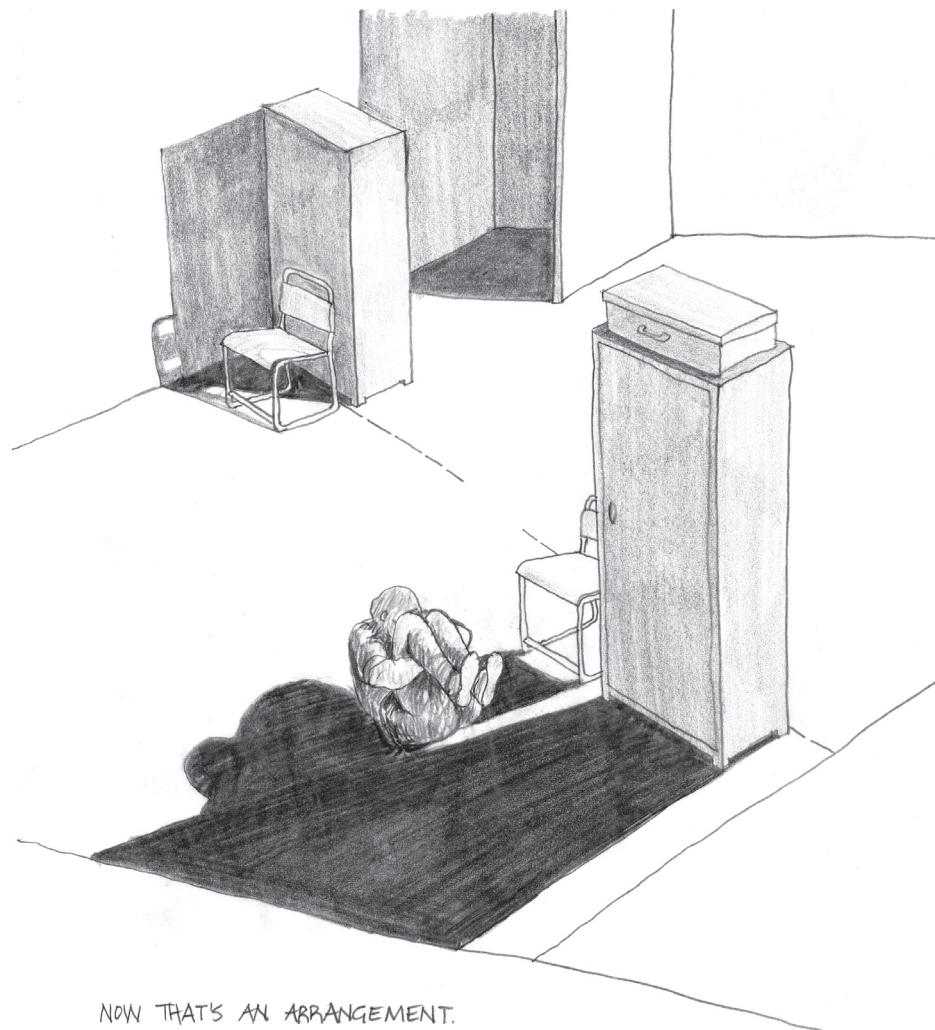


Illustration 6

Jumping off the chair, the SUITCASE walks back a pace or two, then falls flat on his face to take up a new position - that of the disrupted suitcase - in the river of light; he lies on his stomach, with legs apart, calves in the air, feet together, resting on his elbows, chin in his hands - See Illustration 7.

CHAIR *Enters and tilts the chair just stood upon by the SUITCASE so that it leans against wardrobe B.*

Excitement!

He then turns over the chair behind wardrobe A so that it rests on its back and on the front of its seat behind wardrobe A.

Even a mess can be improved.

He returns to his place beside brown chair SR.

WARDROBE *Rising from brown chair SR - which is immediately occupied by the CHAIR.*

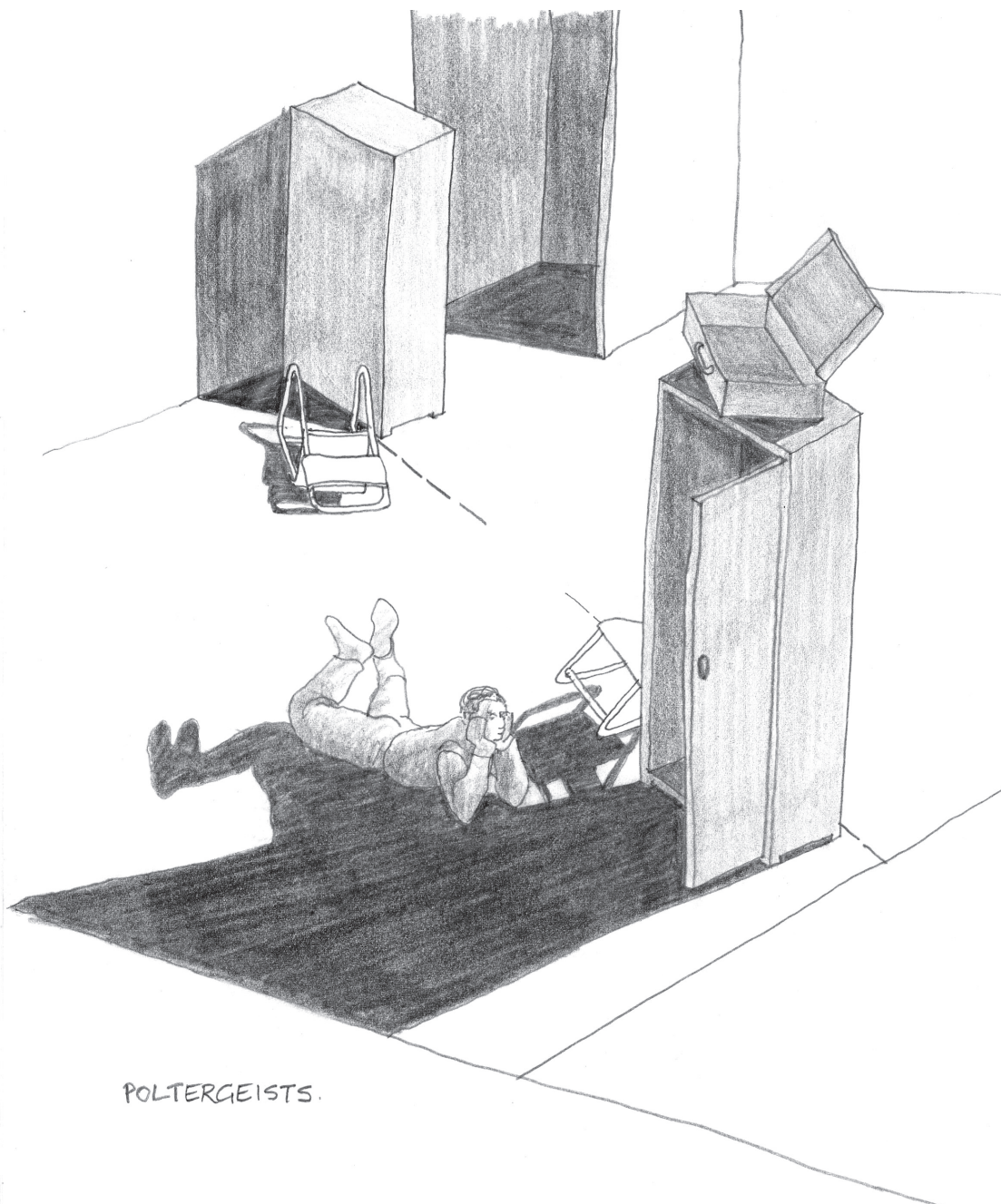


Illustration 7

Aren't you forgetting something?

He opens the door of wardrobe B and returns to stand beside brown chair SR.

SUITCASE *After a long pause.*

Poltergeists!

See Illustration 7 for final arrangement, noting that chair 2 remains in the position shown in Plan D - but is hidden by the wardrobe B in the illustration.

ACT 2, SCENE 4

CHAIR *Rising from brown chair SR - which is immediately occupied by the WARDROBE - entering room 1 and straightening the chair that leans against wardrobe B.*

I'm fed up with this drama.

Picking up the tipped over chair behind wardrobe A, and carrying it through the gap to place it SL, two feet in front of the upstage drape, facing the hypothetical 'wall' in room 2.

Let's rearrange this.

Picking up the chair stood upon by the SUITCASE - which is now once more back to back with chair 2 - and carrying it through the gap to place it next to, but downstage of, the last chair moved.

Let's rearrange this. And this fellow ...

Picking up chair 2.

... can sit in the corner.

Placing chair 2 near corner A in room 2 behind wardrobe B with its back to the audience - see Illustration 8. He exits behind upstage drape SL.

SUITCASE *Jumping to his feet.*

This is wrong.

He reaches up for the suitcase on top of wardrobe B, closes it and brings it down. Then he carries this suitcase through the gap and places it next to the chair two feet in front of the upstage drape - see Illustration 8.

Here's a little addition for you.

He then walks straight over to chair 2, sits down sideways on it - facing SL, picks up his legs and swivels all the way round so that in the end he is in closed suitcase position, with his feet and bottom facing the audience through the chair back - see Illustration 8.

WARDROBE *Rising from brown chair SR, walking through the gap to pick up wardrobe A - first removing the piece of wood.*

Just a second.

Straining as he lifts wardrobe A.

Christ Almighty!

He staggers over with wardrobe A to place it with its back to the audience next to chair 2.

What have you got in it?

He opens its door, which bangs loudly against the SUITCASE'S head.

SUITCASE

Three pairs' assorted socks.

The WARDROBE ambles off to sit in the brown chair SL.

Final arrangement Illustration 8.

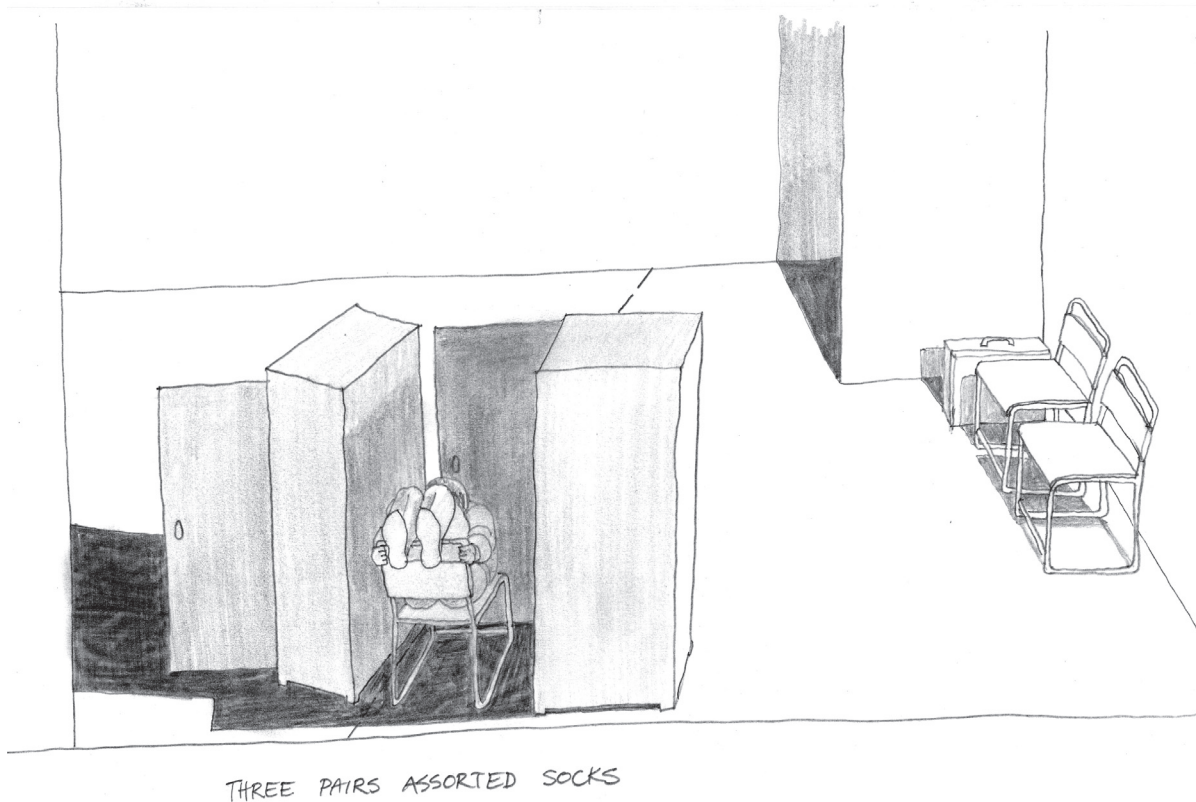


Illustration 8

ACT 2, SCENE 5

CHAIR *Enters from behind upstage drape, picking up chair 3 - on Plan E - going through the gap and placing it between X and B along the hypothetical 'wall' in room 1.*

It ought to be my turn to move.

Going back for chair 1 on Plan E, the chair next to the suitcase, and placing chair 1 upside down on chair 3.

It ought to be my turn to move.

Then leaving to occupy brown chair SR.

WARDROBE *Wandering into room 1 to pick up wardrobe B.*

I thought you said it was alright here.

He moves it into the position shown in Plan E, muttering.

Still, if Mahomet won't come to the mountain, I suppose the mountain better come to Mahomet.

He swings its door wide open, and wanders back through the gap to the brown chair SL, closing the door of wardrobe A as he goes. As the door of wardrobe A swings shut, the SUITCASE falls to the floor on his back, picks himself up, then goes over to the suitcase beside the upstage drape.

SUITCASE

I heard you.

He picks up the suitcase, walks through the gap into room 1, places the suitcase on the floor next to wardrobe B, and opens its lid with some difficulty.

Bastards!

He places it with its right hand bottom corner propped up on the floor of the wardrobe, and, still in a crouch, he then swivels on his toes to sit in the suitcase, his hands clasping his knees, his knees tucked up to his chest - see Illustration 9.

Have suitcase, will travel.

Note - in this position the SUITCASE'S body should be quite rigid but inclined SR parallel with the lean of the opened suitcase which is tilted upwards by its right hand bottom corner resting on the floor of the wardrobe.

ACT 2, SCENE 6

WARDROBE *Entering room 2, and picking up wardrobe A.*

This is the bastard.

Moving it to its original position in the Prologue.

And that's the last time I'm shifting it.

Returning to brown chair SL.

SUITCASE Swivels round out of the suitcase, places it on the floor below wardrobe B, closes it, picks it up and enters room 2 through the gap, to place it in the original position for suitcase A in the Prologue - see Plan A.

And do leave room for my feet!

The suitcase exits to stand beside brown chair SL.

CHAIR Picking up the chair placed upside down on chair 3 - and tipping over chair 3 as he does so, then carrying the chair he has picked up through the gap into room 2 and placing it in one of the original positions for the Prologue - the position nearest wardrobe A.

Don't worry, I'm not likely to forget your feet.

Placing the two remaining chairs in the positions for chairs 1 and 2 in the prologue - Plan A.

That's the ticket. That's the ticket.

He exits to stand behind the upstage drape.

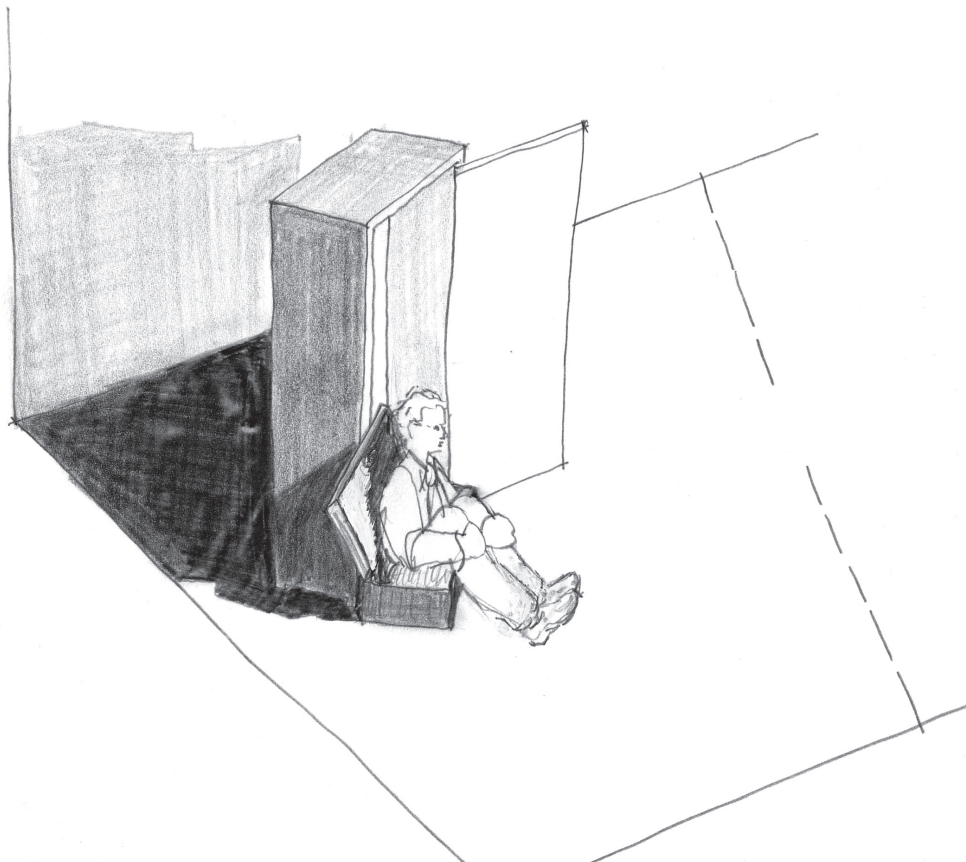


Illustration 9

Note - The arrangement is as it was for Plan G, minus suitcases A and B, and what was designated chair 3 in that plan.

ENTR'ACTE

The SUITCASE enters, picks up the suitcase in room 2 and stands holding it while the CHAIR removes all the chairs. He stacks one on top of the chair off stage next to the brown chair SR. He stacks the other two, one at a time, in the corner upstage SR as always - but this time he is whistling through his teeth to the tune of *My old man said follow the van ...* When he has finished he again stands next to the two stacked chairs upstage SR, hidden by wardrobe B. The SUITCASE then transfers the suitcase to his other hand as before, pauses, then walks off with the suitcase and places it beside the other two offstage chairs, before sitting down in the brown chair SR.

ACT 3, SCENE 1

WARDROBE *Enters from brown chair SL, picks up wardrobe B, having closed its door, and places it with its back in the gap XY in room 1.*

That should hold the fort for a while.

Then, as he picks up wardrobe A and hides it and himself behind the drape upstage SL.

And now I can get rid of this!

CHAIR *Stacking the two white chairs still on stage so that their backs rest against wardrobe B.*

And another chair, and another chair ...

Occupying the place of the third white chair himself ...

Stacked up ...

Standing up, and then sitting down on the stack again ... to signify the fourth white chair.

... and sat upon.

SUITCASE *Entering without any of the suitcases, he kneels down behind the CHAIR and bends his body across the CHAIR'S knees, hiding his face in his arms - the CHAIR turns his face upstage.*

Lost, and found.

The SUITCASE raises his body, hands by sides, then lowers it again onto the CHAIR'S knees, head hidden in hands - to signify the second suitcase.

Lost, and found.

CHAIR

Stacked up, and sat upon.

Note: this position is similar to that shown in Illustration 4, except that there is no suitcase between the CHAIR'S knees and the SUITCASE'S body.

ACT 3, SCENE 2

The WARDROBE enters from the drape upstage SL and tilts wardrobe B to manoeuvre it backwards through the gap, then stands in room 2, holding it tilted so that there will be enough room for the other performers to pass through the gap.

SUITCASE *Raises his body once, lowers it again, raises it and then stands up, steps to the side and then curls up in Suitcase position, on his back, his knees tucked up against his chest, his hands clasped together underneath his knees, in the shadow - as in Illustration 5 - there is a pause.*

Waiting for the conveyer-belt?

CHAIR *Springs to his feet, picks up the chair on top of the stack and carries it through the gap to place it with its back to the hypothetical 'wall' upstage of the gap - as in Plan C.*

This will do nicely here.

Returning to room 1, he takes the other chair, goes back into room 2 and crouches to place this chair with its back to the hypothetical 'wall' downstage of the gap, aligning it with the other chair.

And that should lend a touch of symmetry.

Rising from his crouched position, he exits to sit on brown chair SL.

The SUITCASE stands up, goes through the gap into room 2, and takes up Suitcase position on his back, silhouetted against the upstage drape, his feet towards the hypothetical 'wall'. The WARDROBE manoeuvres wardrobe B back into the position it occupied during Scene 1.

SUITCASE

To Heathrow.

WARDROBE walks round the upstage chair and takes up a rigid position, hands by sides, parallel with the hypothetical 'wall', facing upstage in room 2. He then sits down on that chair, still facing upstage. The SUITCASE jumps up, jumps onto that chair, and then onto the Wardrobe's shoulders. The WARDROBE stands up and makes a half turn SL - see Illustration 10.

Four little legs.

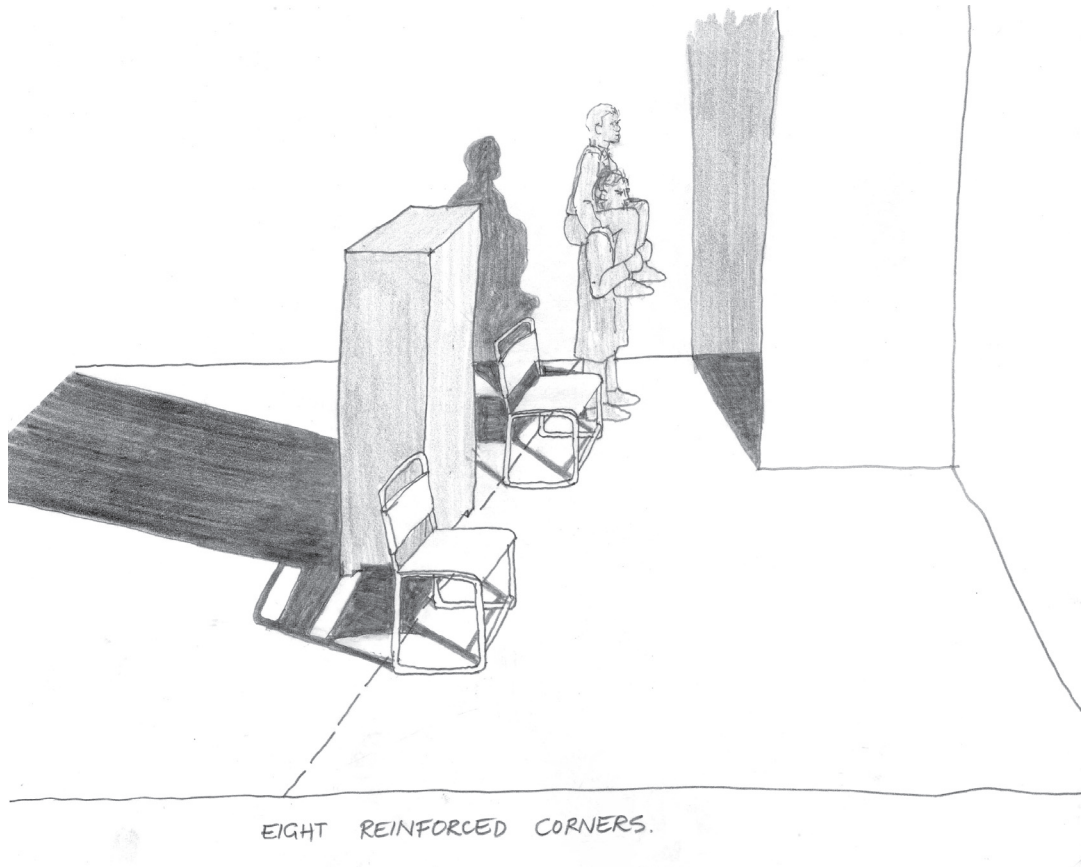


Illustration 10

SUITCASE

Eight reinforced corners.

The WARDROBE reverses his half turn and sits down again on the chair. The SUITCASE gets off his back and takes up the same Suitcase position as he occupied before this move, in front of the upstage drape. The WARDROBE stands up, walks back round the chair to the gap, and prepares to see-saw wardrobe B.

SUITCASE

From Marrakesh.

ACT 3, SCENE 3

WARDROBE *Reaches round wardrobe B as if it blocked a doorway, to see-saw it down the length YA, so that it finally stands a chair's length from the gap with its back still against the hypothetical 'wall' in room 1.*

These things aren't meant to be manoeuvred about, you know.

Exits to brown chair SR. The SUITCASE stands up, goes through the gap, and takes up Suitcase position in the river of light, as usual parallel to the hypothetical 'wall', as in Illustration 6.

CHAIR *Entering room 2 and picking up the chair which has just been sat upon by the WARDROBE, then carrying this chair through the gap and placing it with its back to the hypothetical 'wall' in room 1 - in the position for chair 3 on Plan D.*

Well, there's room for improvement.

SUITCASE

To Buenos Aires.

CHAIR *Going back into room 2, picking up the other chair and placing it in room 1, having passed through the gap again - positioning this chair next to wardrobe B, its back to the hypothetical 'wall' - chair 4 on Plan D.*

Now that's an arrangement!

Exits to stand beside brown chair SR.

SUITCASE *Stands up, walks over to the CHAIR, taps him on the shoulder, returns to room 1, stands in front of the chair next to wardrobe B, bends down, places both hands on that chair, straightens, walks a small circle and takes up Suitcase position again in the river of light (Illustration 6), then jumps into Disrupted Suitcase position - Illustration 7. Next, he stands up and takes one step to the side - towards the gap - so that he is directly in line with the wardrobe B. The CHAIR enters and places both hands on the chair next to wardrobe B. The SUITCASE steps onto that chair and then onto the CHAIR'S back, and thus clambers up on top of wardrobe B, where he sits immobile, parallel with the hypothetical wall, hands by sides, feet dangling over the short side of the top of the wardrobe, facing upstage - see Illustration 11. The CHAIR straightens takes a pace backwards, turns, and goes into Suitcase position - closed - on his back, knees tucked up to his chest, hands clasped under his knees.*

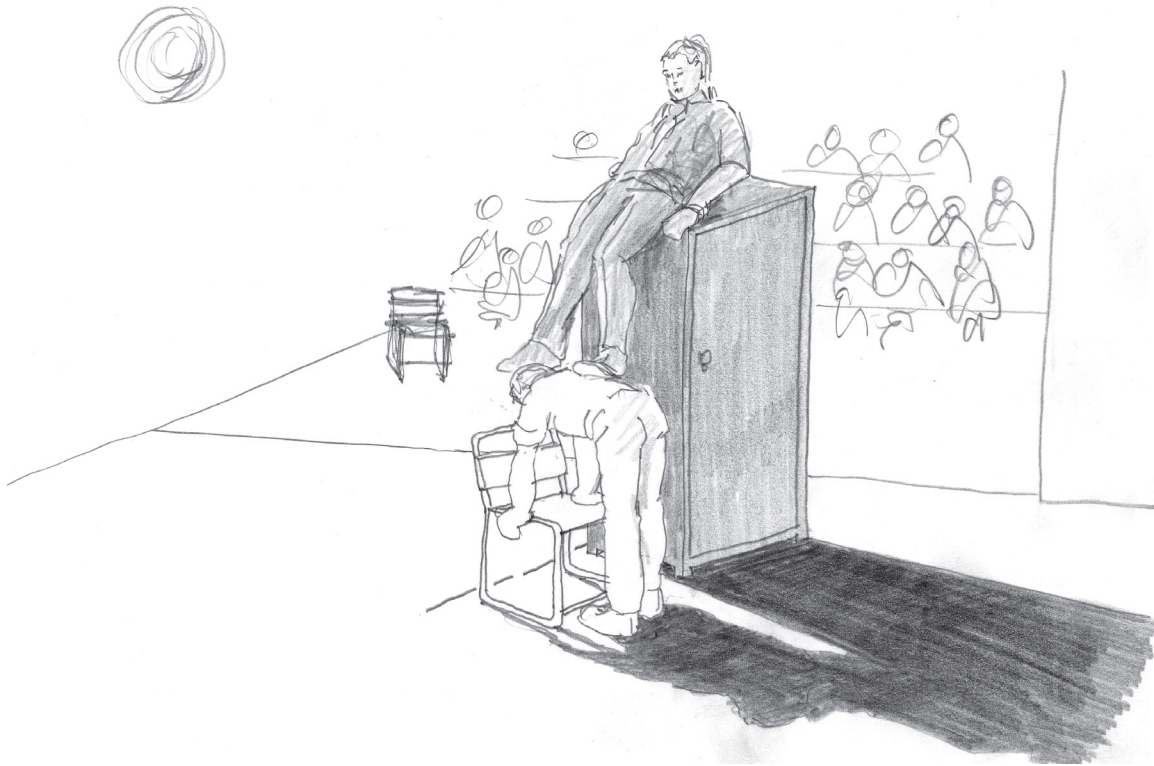


Illustration 11

SUITCASE

Perched above the hanging space.

CHAIR

Near Windermere.

WARDROBE *Rising from brown chair SR.*

Aren't you forgetting something?

He opens the door of wardrobe B and returns to brown chair SR. The CHAIR leaps up and places the two chairs in room 1 in their disrupted positions - see Illustration 12.

SUITCASE

I wandered lonely as a cloud ...

As he says this the SUITCASE raises his right arm, bending forward and transgressing the hypothetical 'wall': immediately the CHAIR, falling forwards into Disrupted Suitcase position, shouts:

Burst!

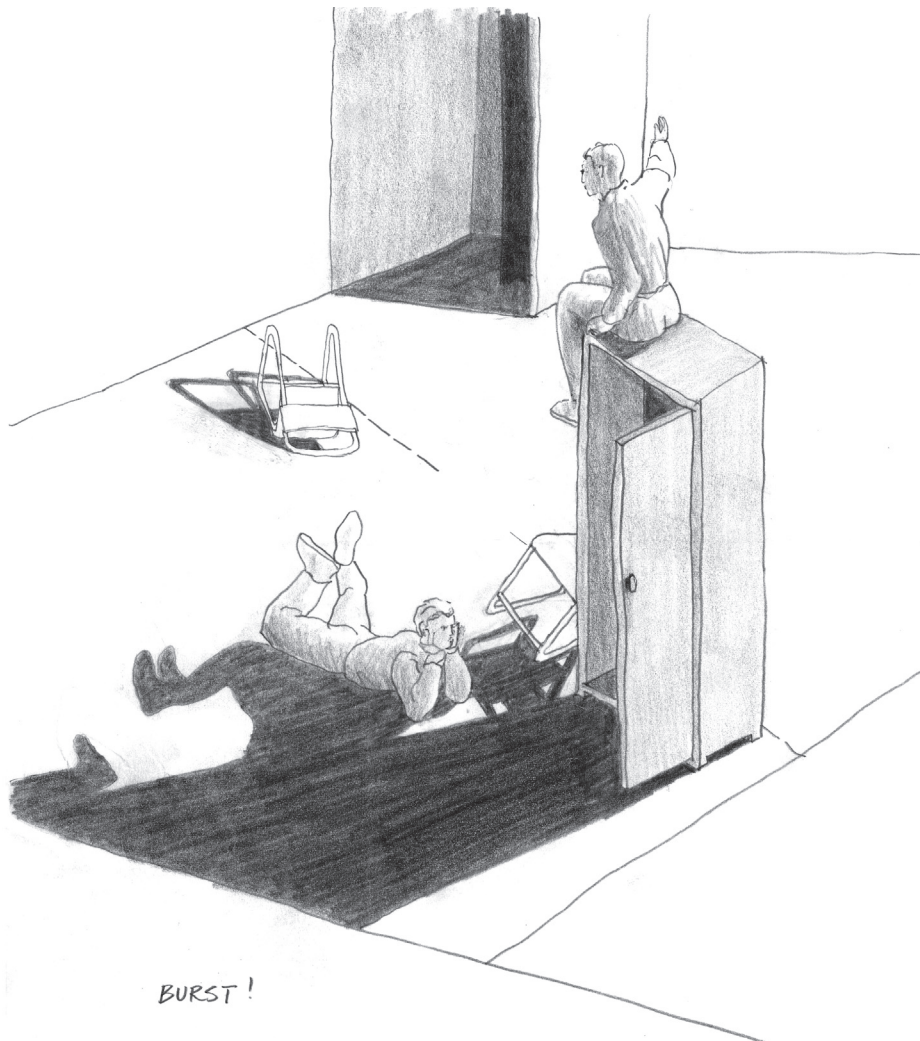


Illustration 12

ACT 3, SCENE 4

CHAIR *Jumping to his feet.*

I'm fed up with this drama.

He picks up the tipped over chair near corner B in room 1, and carries it through the gap to place it SL, two feet in front of the upstage drape, facing the hypothetical 'wall' in room 2.

Let's rearrange this.

Then he picks up the chair leaning against wardrobe B.

And this fellow ...

He places this chair near corner A in room 2, behind wardrobe B with its back to the audience - in the position for chair 2 on Plan E ...

... can sit in the corner.

The CHAIR sits down on his knees next to the chair placed downstage of the upstage drape in room 2, signifying the absent chair, see Illustration 13.

Vacant.

SUITCASE Bends further forwards, bringing down his outstretched arm, as if to jump off the wardrobe - but realizes that there is no chair below for him to jump onto.

Oy!

CHAIR Picks up the chair next to him, carries it back through the gap and places it beside wardrobe B, its back against the hypothetical 'wall' in room 1, below the Suitcase's dangling legs. He then returns to room 2 and takes up his Chair position again, in the same place as before.

Vacant.

SUITCASE Jumps off the wardrobe onto the chair below, and from there jumps to the floor. He walks through the gap, turns, and walks straight to the chair with its back to the audience in corner A of room 2. He sits down sideways on it - facing SL - picks up his legs and swivels all the way round so that in the end he is in Closed Suitcase position, with his feet resting on the top of the chair back, his bottom facing the audience through the chair back - see Illustration 13.

WARDROBE Enters via the gap, and stands, very erect, hands by sides, SL of the chair in corner A of room 2, facing the back of wardrobe B. He raises his right arm away from the audience, then swings it in front of and above the SUITCASE - signifying the position taken by wardrobe A in previous acts, with its opened door cutting off the chair in the corner - see Illustration 13.

One clean white boiler suit.

CHAIR

Vacant.

SUITCASE

Three pairs assorted soiled underpants.

CHAIR Gets up, goes through gap, picks up the chair used by the SUITCASE to get down from wardrobe B, still standing beside wardrobe B in room 1, and carries this chair through the gap to place it SL, two feet in front of the upstage drape, facing the hypothetical 'wall' in room 2.

Let's rearrange this.

He then takes up Chair position next to, but downstage of, this chair - see Illustration 13.

Occupied.

The WARDROBE swings his arm upstage and closes it to his side again - as his arm swings, the SUITCASE falls out of the chair, onto the floor, on his back. The SUITCASE then picks himself up, and takes up Suitcase position between the chair SL and - the upstage drape - see Illustration 13.

CHAIR

Occupied.

The CHAIR gets up and collects the chair in corner A of room 2, places it next to the chair SL, but downstage of it - position for chair 3, Plan E.

Let's rearrange this.

Exits to brown chair SL.

WARDROBE

One brown warehouse coat.

SUITCASE

In Honolulu?

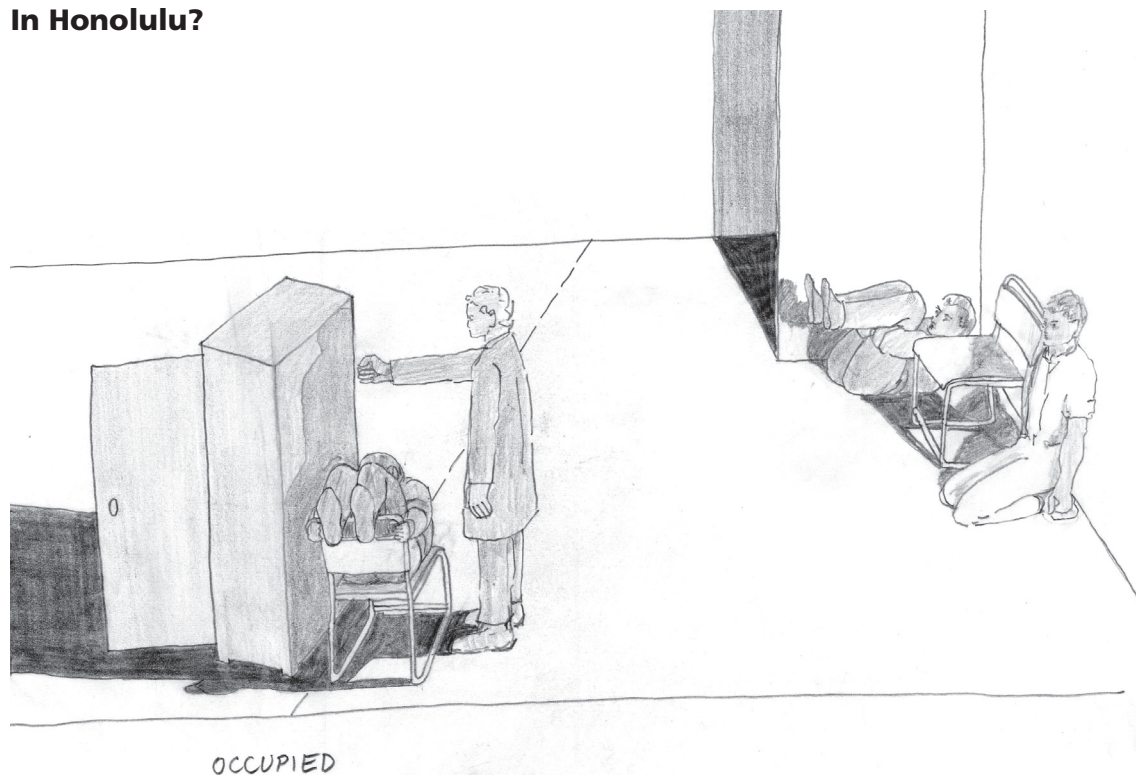


Illustration 13

ACT 3, SCENE 5

WARDROBE *Wandering into room 1, he closes the door of wardrobe B and picks it up.*

I thought you said it was alright here.

He moves it into the position shown in Plan F, muttering:

Still, if Mahomet won't come to the mountain, I suppose the mountain better come to Mahomet.

He swings its door wide open, and ambles off to sit in the brown chair SR.

The SUITCASE gets up, walks through the gap into room 1, hesitates, then goes and taps the WARDROBE on the shoulder. The SUITCASE then returns to room 1, and sits down with his knees bent, feet slightly SL, his back against the door of wardrobe B, then stands up, moves away and turns round, having thus demonstrated the position he wishes the WARDROBE to take up, deputizing for a missing suitcase. The WARDROBE gets up from brown chair SR and takes up the position the SUITCASE has just shown him. Then the SUITCASE sits down on the floor of wardrobe B, knees up, feet slightly SL - a pause - then both tilt towards SR - see Illustration 14.

WARDROBE

I always wanted to see the world.

He says this in a voice pitched higher than the deep voice he uses to signify a wardrobe, showing that he is deputizing for a suitcase.

CHAIR *Entering from brown chair SL.*

It ought to be my turn to move.

He picks up the chair he last moved, carries it through the gap, and places it between X and B along the hypothetical 'wall' in room 1. He then disappears behind wardrobe B for a second, performs a backward roll, and ends up with his head under the chair, upside down on the chair - see Illustration 14.

WARDROBE

I always wanted to see the world.

CHAIR

Better to rest one's weary feet.

SUITCASE

A change is as good as a rest.

SUITCASE and WARDROBE shift to upright position before their tilt to the side.

ACT 3, SCENE 6

WARDROBE *Gets to his feet and enters room 2 to take up the position that would have been occupied by wardrobe A in the prologue.*

Removed!

CHAIR

Better to rest one's weary feet.

SUITCASE *Gets up and goes through into room 2 to occupy the original position for suitcase A in the prologue.*

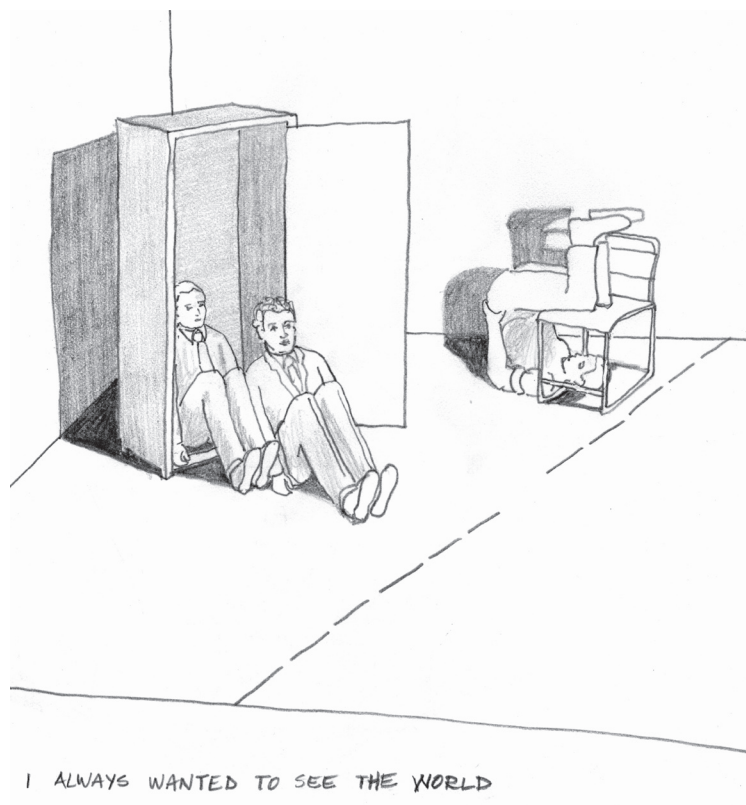


Illustration 14

CHAIR *Unrolls from his position on the chair, stands up, picks up the chair, saying:*

Don't worry, I'm not likely to forget your feet.

While carrying the chair through the gap into room 2 and placing it in the position for chair 3 in the prologue. Next, the CHAIR picks up the chair near the upstage drape and places it in the position for chair 2 in the prologue - Plan A.

That's the ticket.

The CHAIR now takes up the position of the chair missing from this arrangement - the chair nearest the gap in the prologue, chair 1 on Plan A - see also Illustration 15.

WARDROBE

Doorless.

CHAIR

On a rubbish dump.

SUITCASE

Near Peckham?

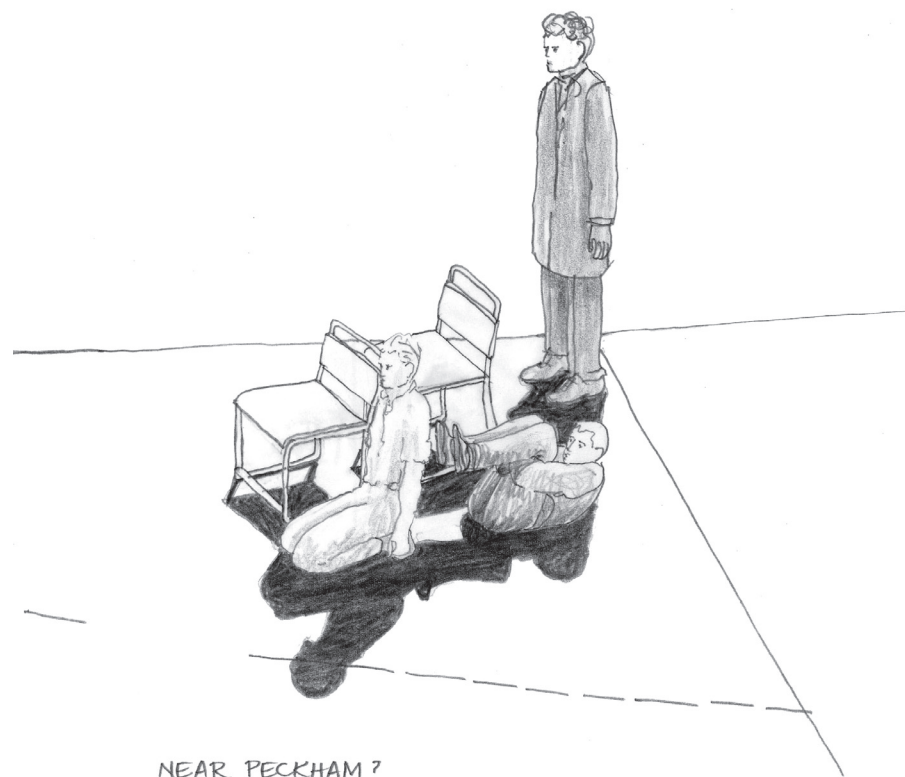


Illustration 15

ENTR'ACTE

The WARDROBE exits to the brown chair SL, the SUITCASE remains in Suitcase position, and the CHAIR gets up and removes the two remaining chairs, one at a time as usual, whistling - stacking them both on top of the two already off stage next to the brown chair SR. He then takes up Chair position in the upstage SR corner of room 1, behind wardrobe B, facing the audience - though the audience cannot see him because of the wardrobe. The SUITCASE gets up, goes through the gap and exits to sit on the brown chair SR. The WARDROBE walks into room 1, picks up wardrobe B and places it off stage in front of the downstage drape SR.

ACT 4, SCENE 1

The WARDROBE enters, and stands in room 1, facing the CHAIR in the SR upstage corner, a pace or two in front of the gap. He stands to attention, very rigid, hands by sides, pauses, then shuffles back until he stands in the gap itself, in the position occupied by wardrobe B in the first scene of the previous acts.

Now the CHAIR gets up and takes up Chair position, sitting on his knees, back upright, directly in front of the WARDROBE. He gets up, then takes the Chair position again, and again he gets up, and again he takes up the Chair position - signifying three of the stacked chairs. He gets up again, but instead of signifying the fourth chair in the same manner, this time he curls up in a ball at the foot of the WARDROBE, hiding his face in his hands.

Now the SUITCASE brings on one of the suitcases placed together between the stacked chairs and wardrobe B (off stage); he walks round behind the CHAIR and sits down on the CHAIR'S neck and shoulders, his bottom facing the audience, and he bends over, with the suitcase – closed - balanced on his own back - see Illustration 16.

CHAIR

Pulled out and sat upon, stacked and pushed over.

SUITCASE

Where are my Wellingtons?

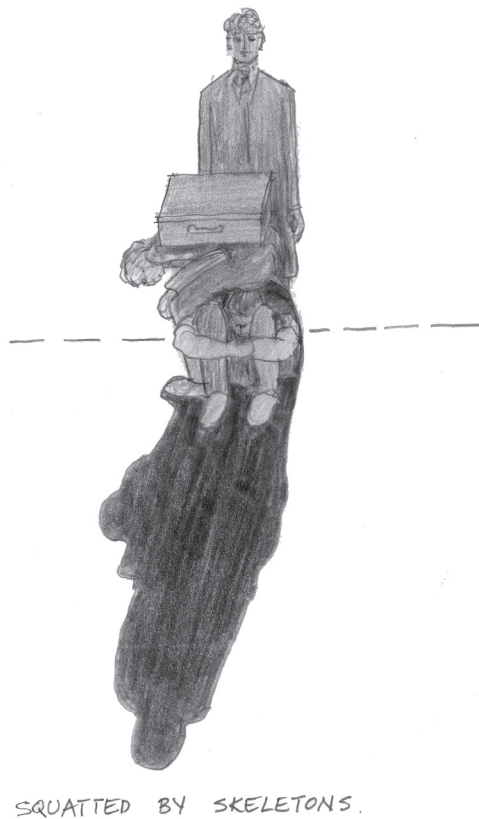


Illustration 16

CHAIR

Pulled out and sat upon, stacked and pushed over.

WARDROBE

Squatted by skeletons.

CHAIR

Pulled out and sat upon, stacked and pushed over.

SUITCASE

Lost, and found.

CHAIR

Pulled out and sat upon, stacked and pushed over.



Illustration 17

ACT 4, SCENE 2

The WARDROBE steps back slowly, three paces, and then tilts himself so that there is enough room for the other performers to pass through the gap.

SUITCASE *Getting off the CHAIR'S shoulders and placing his suitcase across the shadow created by the WARDROBE, then taking up Suitcase position between this suitcase and the CHAIR - see Illustration 17.*

Nothing to declare.

The SUITCASE stands up, picks up the suitcase next to him with his right hand, standing in the shadow.

Your move.

A brief pause. Then the SUITCASE turns on his heel and walks through the gap, to stand in room 2 with the suitcase in his right hand, facing the hypothetical 'wall', silhouetted against the upstage drape.

WARDROBE *Straightens up, and moves into wardrobe A's position for Scene 2, with his back to the hypothetical 'wall', near corner B of room 2, his hands clasped behind his head.*

The shoe-rack.

SUITCASE *Balances the suitcase on the wardrobe's head and elbows - see Illustration 18. He exits to the brown chair SL, saying to the audience:*

We really ought to do something about this wobble.

The CHAIR stands up, sits down again, this time on his knees, in Chair position, stands up again, sits down in Chair position again, stands up again, sits down in Chair position yet again - then stands up, turns, pauses. Next, he goes through the gap, walks over to the SUITCASE, taps him on the shoulder and returns to room 2, where he sits down on his knees in Chair position with his back to the hypothetical 'wall' in the position for chair 2 on Plan C. Now the SUITCASE enters and takes up this Chair position at the same time as the CHAIR himself gets up and goes to sit in Chair position further upstage - in the position for chair 1 on Plan C - see also Illustration 18.

CHAIR

The back-rest.

WARDROBE

The knob.

CHAIR and SUITCASE in unison

The bottom!

ACT 4, SCENE 3

SUITCASE *Gets up, walks in a half circle, and reaches for the suitcase on top of the Wardrobe.*

Let's get this down.

He stands with the suitcase in his right hand, facing the hypothetical 'wall', silhouetted against the upstage drape and standing about a foot downstage of it.

I'm waiting.

The WARDROBE has remained standing with his hands clasped behind his head. Now he lowers his arms, and, giving the SUITCASE a sour glance, he goes back to his position in the gap XY, facing SR.

CHAIR

The finish.

WARDROBE Tilts himself to the right so that his left foot comes off the ground - his body remaining quite rigid - legs apart he rocks from side to side, see-sawing himself down the line YA in room 1, to come to rest with legs together again, a chair's length from the gap, with his back against the hypothetical 'wall', clasping his hands behind his head at the same time as he brings his feet together, and saying, with barely controlled fury:

I won't be manoeuvred about like this!

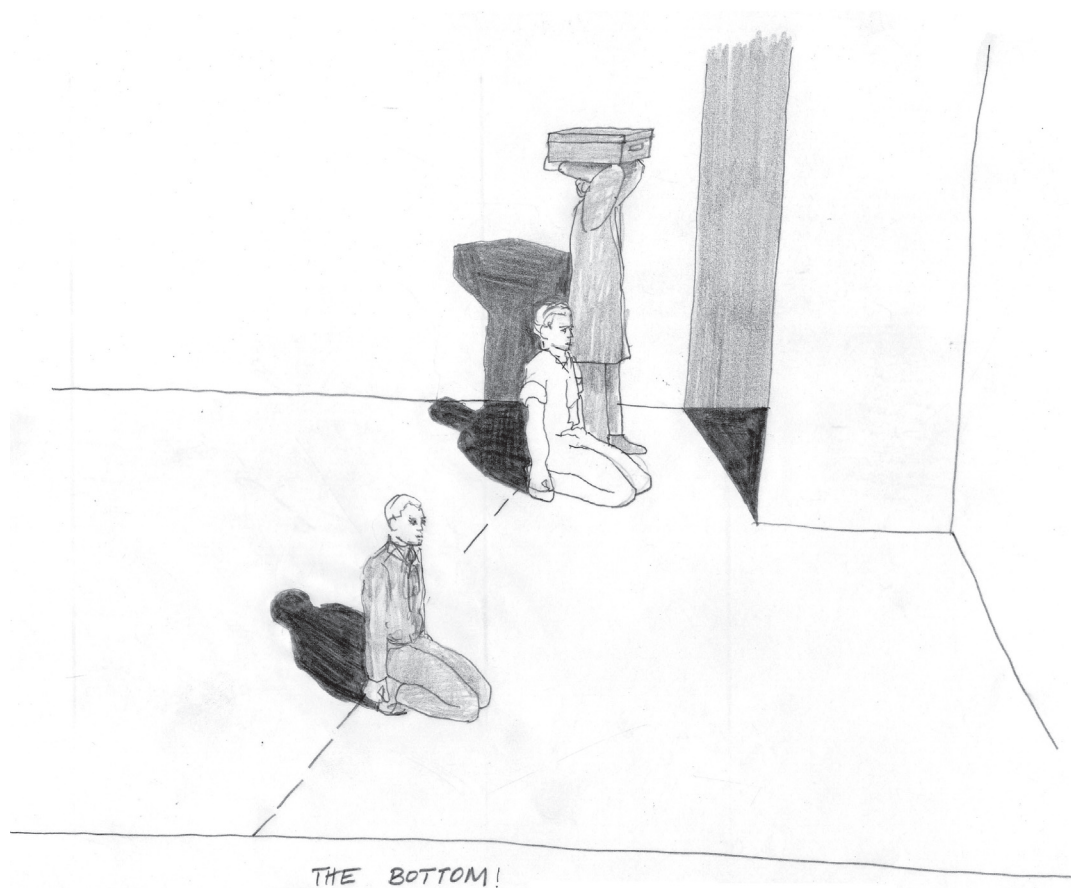


Illustration 18

SUITCASE *Walking through the gap into room 1, hesitating, then plonking the suitcase on top of the Wardrobe's head and elbows.*

And this will be out of the way up on top of the tallboy.

He then takes up suitcase position - see Illustration 6.

The CHAIR gets up, goes through the gap into room 1, and places himself in Chair position with back to hypothetical 'wall' next to, but upstage of, the WARDROBE - position for chair 4, Plan D.

WARDROBE

I wish I was built in.

CHAIR

Make yourself comfy.

SUITCASE

Sit on its lid.

The SUITCASE jumps to his feet, and puts a foot on the CHAIR'S knee, in order to reach up to the suitcase on top of the Wardrobe.

CHAIR

Hey, I'm not a pair of steps!

SUITCASE *Pulling down the suitcase with his right hand at the same time as he gives the CHAIR a swipe with his left hand, knocking the CHAIR against the WARDROBE.*

Do you think so?

The SUITCASE opens the suitcase and places it back on the WARDROBE'S shoulders, askew and open, so that its lid transgresses the hypothetical 'wall' - the suitcase is mainly supported by the WARDROBE'S right hand, together with his right elbow - his right hand remaining behind his head.

SUITCASE

How about a mood of excitement?

He then takes up disrupted suitcase position, falling straight forwards into it as usual - see Illustration 7.

WARDROBE *Stretching out his left hand - to signify his open door.*

Will no one take this weight off my shoulders?

SUITCASE

Akimbo!

CHAIR *Getting up, he takes up a new chair position in Room 1 - that of Chair 3 in Plan D - and then he falls forward onto his head, still retaining his kneeling chair position, despite having fallen through ninety degrees. His feet are now in the air.*

I could have been Chippendale.

ACT 4, SCENE 4

CHAIR *Gets up, goes through the gap, and places himself in Chair position in room 2, behind the WARDROBE, with his back to the audience, in corner A.*

Vacant.

SUITCASE *Gets up, and reaches for the suitcase on top of the WARDROBE.*

This is wrong.

He closes it while it is still on the Wardrobe's head, and carries it through the gap, to place it on the CHAIR'S arms, opening its lid.

Let's open it up.

Now he takes up Suitcase position in front of the upstage drape in room 2 - facing the hypothetical 'wall' - see Illustration 19.

WARDROBE *Closing his door with a sigh.*

Who wants to be a tallboy?

He ambles through the gap, and stands next to the CHAIR, facing the hypothetical 'wall' in room 2. He raises his right arm away from the audience, swinging it in front of him, above the CHAIR - see Illustration 19.

CHAIR

One military suitcase.

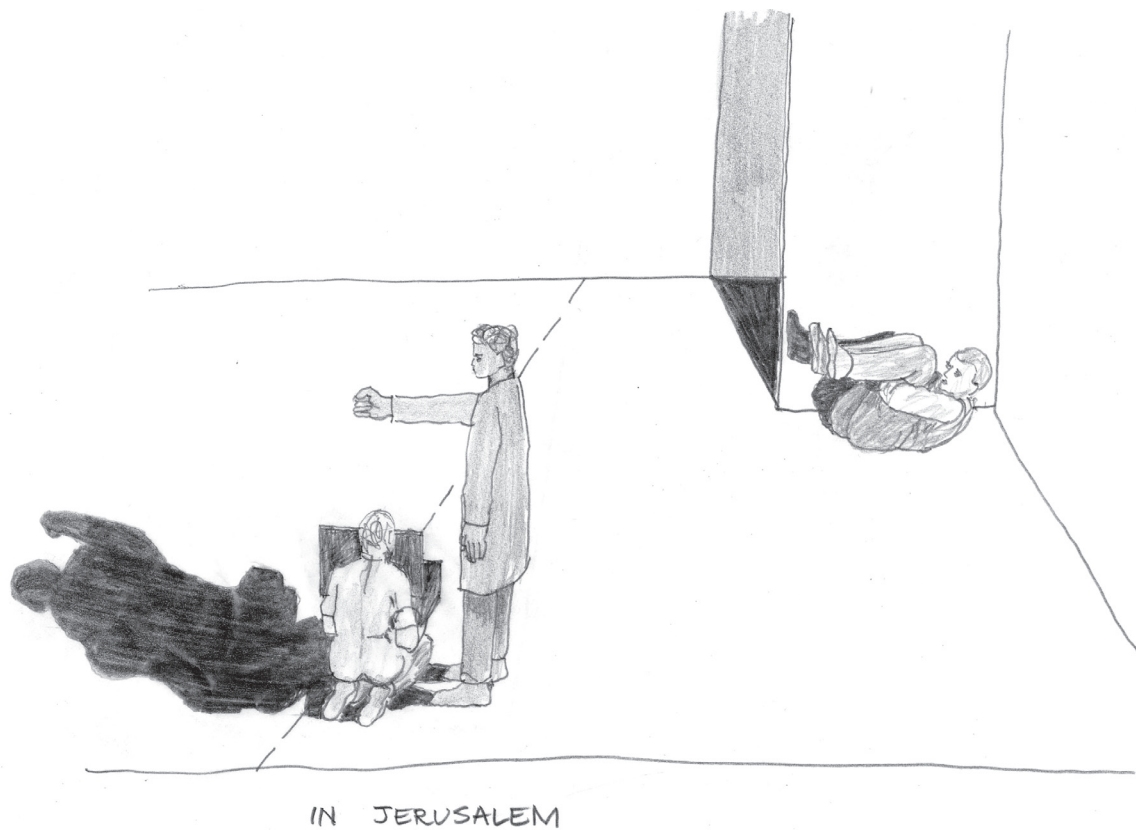


Illustration 19

SUITCASE

In Jerusalem.

WARDROBE

One pair neatly folded khaki trousers.

The WARDROBE swings back his arm and lets it fall to his side. As he does so, the CHAIR tips the suitcase off his arms onto the floor. The SUITCASE gets up, and closes the fallen suitcase.)

SUITCASE

Contain yourself.

He places the closed suitcase next to the upstage drape SL, in the position he has just vacated. He then walks off to the brown chair SL. The CHAIR then gets up, walks over to the SUITCASE and taps him on the shoulder, then goes back into room 2 and demonstrates a Chair position - chair 3, Plan E - a chair's length downstage of the suitcase. He gets up as the SUITCASE enters, takes a sidestep upstage, and now both take up Chair positions - the CHAIR in the position for chair 1 on Plan E, the SUITCASE in the position for chair 3 on Plan E.

SUITCASE

Occupied!

CHAIR

Occupied? ... Vacant

WARDROBE

The odd sock.

ACT 4, SCENE 5

WARDROBE *Stomps off into room 1, via the gap, and stands in the position for wardrobe B in Scene 5, wardrobe B, Plan 6 - making an abrupt, wide gesture with his left arm, to signify his open door - see Illustration 20.*

Another bloody wardrobe!

SUITCASE *Getting up and reaching for the suitcase next to the drape.*

I heard you.

He picks up the suitcase, carries it through the gap, places it at the foot of the WARDROBE, and opens it with some difficulty.

Bastards!

He then swivels round, in his crouched position, and sits in the suitcase with his knees up and his feet outside it - see Illustration 20.

WARDROBE *Raises his right heel, his right foot having been placed slightly behind his left, so that he almost seems to spring forward.*

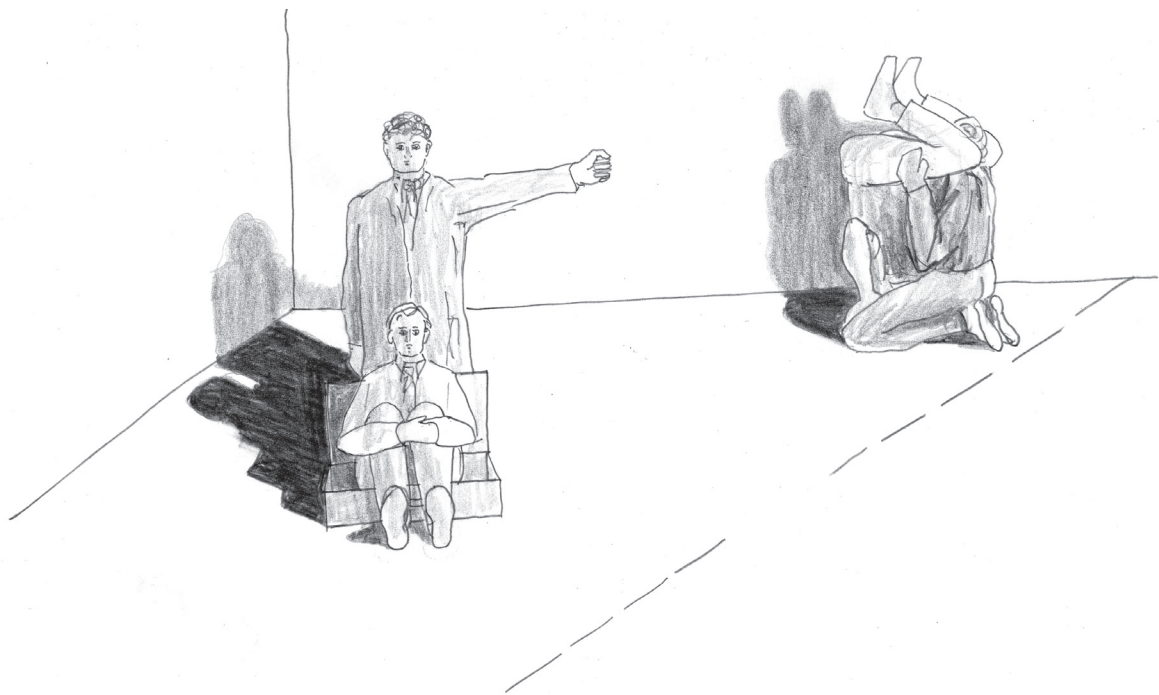
Ah, all is revealed!

Ah, all is revealed!

SUITCASE

I could come up with a catch or two.

CHAIR *Gets up, enters room 1, via the gap, taps the WARDROBE on the shoulder, and goes to stand in corner B. The WARDROBE drops his arm, and turns round to watch the CHAIR. The CHAIR kneels in Chair position in corner B, facing SR, spreading his knees slightly apart. He then stands up, with legs still apart. The WARDROBE kneels in the Chair position thus demonstrated, his*



BETTER TO REST ONE'S WEARY FEET.

Illustration 20

knees between the CHAIR'S feet. The CHAIR bends over and puts his hands on the WARDROBE'S knees, as the WARDROBE hoists up the CHAIR'S legs - so that they end up like one chair placed upside down on another - see Illustration 20.

Better to rest one's weary feet.

WARDROBE

It's not up to me to support your seat.

SUITCASE

They're alike as two peas.

CHAIR

Better to rest one's weary feet.

WARDROBE

It's not up to me to support your seat.

SUITCASE

They're alike as two peas.

ACT 4, SCENE 6

WARDROBE *Allows the CHAIR to roll over backwards, to land with a thump on the floor, still in Chair position. The WARDROBE stands up, and goes through the gap into room 2, where he takes up wardrobe A's original position in the Prologue, his back to the audience in the downstage, SL corner, hands by his sides - Wardrobe A, Plan A.*

Wobbling?

SUITCASE *Swivels out of the suitcase, closes it, goes through the gap into room 2, where he places the suitcase in the position for suitcase A in the Prologue - Plan A.*

And do leave room for my feet!

He then kneels in the Chair position for chair 3 in the Prologue, Plan A.

CHAIR *Still tilted over in room 1.*

This is the last time you kick me around!

The CHAIR gets up, goes through the gap into room 2, and kneels in the Chair position for chair 1 in the Prologue, Plan A, the chair nearest the gap.

WARDROBE

Jammed into an alcove.

SUITCASE

In the bedroom ...

CHAIR

... of a semi-detached?

SUITCASE *Still on his knees he pulls himself forwards to occupy the Chair position for chair 2 in the Prologue, Plan A, parallel with the CHAIR.*

Row upon row.

WARDROBE

Deserted.

Now the WARDROBE kneels down to occupy the Chair position just vacated by the SUITCASE, chair 3, Plan A.

SUITCASE

Row upon row ...

WARDROBE

... in the auditorium ...

CHAIR

... of the afternoon Gaumont?

These last phrases are intoned, in high voices, as in a church. The CHAIR gets up, and walks off to the brown chair SL, then the SUITCASE gets up, and walks off, through the gap, to the brown chair SR, and then the WARDROBE gets up, goes through the gap, and joins the Suitcase, beside the brown chair SR.

THE END

CURRICULUM VITAE

Anthony Howell, a former dancer with the Royal Ballet, was the founder of The Theatre of Mistakes. His solo performances have been seen at the Hayward Gallery and at the Sydney Biennale. He is a published poet whose first collection of poems, *Inside the Castle*, was published in 1969. His Selected Poems have been published by Anvil and his *Analysis of Performance Art* is distributed by Routledge. His novel, *In the Company of Others*, was published by Marion Boyars and his articles on visual art, dance, performance and poetry have appeared in many publications.

Julian Maynard Smith founded the internationally renowned performance company Station House Opera in 1980. The company have performed extensively throughout Europe, in North and South America and more recently in China. The work varies enormously in scale, appearance and location and uses spectacle to explore the intimate relationship between people and the environment they inhabit.

Peter Stickland has a career that spans a number of disciplines, including performance art and the practice of architecture. He is currently a Principal Lecturer at the University of the Arts London. He continues to explore the possibilities for narrative as architectural interventions, gallery installations and performances. His novel, *Dreaming in Public*, was published in 2004.

This seminal piece of performance art, created in 1980, was inspired by the 'still lives' of Giorgio Morandi. It was sensed that certain of the Italian artist's arrangements of little boxes, vases and containers might be alluding to family groups posing for the camera. The Theatre of Mistakes scaled up these boxes and containers to larger household items (suitcases, chairs and wardrobes) that seemed more appropriate to the stage.

The company had pioneered the notion of 'being not acting' in the 1970s, and its participants had already tried to 'become' each other in their performance GOING. In HOMAGE TO MORANDI the three performers attempt to 'become' pieces of furniture.

The little play that transpires generates a magical, if elusive, atmosphere aligned to metaphysical art. The trio rigorously persist with a quirky methodology that is both peculiar and amusing. The play-script that was developed to accompany the performance accurately documents each move while making use of diagrams and apt illustrations. It thus becomes an artwork in its own right.

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