

workshop catalog



1 | Jump in - Move up!

Fé André

ESCRIMA is a Filipino stick fighting art with a long tradition. Besides the 12 basic strokes we will learn different blocks and strokes with one and two sticks. Through playful struggles we discover our joy in our own power and physicality and learn respect and concentration.

The course works with knowledge of the body, with right/left and hand/eye coordination. Grounding, centering and attention are trained. Another focus is the training of the sense of rhythm. For this we use stick techniques and body percussion. In the end, we will bring everything that we have learned to the stage.

Fé André is from Budapest (Hungary) and is an actress, dancer, choreographer, documentary filmmaker and martial artist. In her hometown, she first studied dance at the *Classic Dance School* in Budapest, then trained as a documentary filmmaker at the *Black Box* and won the *Duna Televízió Television Prize* with one of her films. Until 2007, she graduated from the *Karavan Theater* with acting education and also played in many plays and musicals. Since 2007 she is living in Germany and teaches New Dance and Stick Fighting throughout Europe. Her special passion is the combination of theater, dance, rhythm and martial arts on stage.

2 | Physical Theatre

Michelle Greet

This workshop is about „physical storytelling“ and contemporary practices of fabric development. Each day we will begin with a different theme, or performance ‘object’ to use as a way to inspire our imagination. The work will be collaborative, and mostly practical. We will focus on allowing ourselves the freedom to ‘play’ with ideas and exchange techniques, moving on to apply them to create a performance fragment each day. We will be exploring different ways of physically communicating the stories we want to share with our audience. The aim is to create a ‘scrapbook’ of work, so that the participants can select a piece of work to showcase at the end of the week.

Michelle Greet is a lecturer in Drama at Loughborough University in England. Her area of special interest is in Devising Performance, in particular using physical expression as the primary means of creative exploration and expression during the process of theatre-making. As humans we have communicated with each other since ancient times by storytelling. She is always intrigued by the limitless imaginative possibilities which are revealed if we explore ideas and texts not just verbally, but through physical play and improvisation.

3 | African Dance

Hope Theatre Nairobi

It is what it is.

This workshop will be led by members of the **Hope Theatre Nairobi**. The group is also a guest ensemble at the *Mad Mix*.

4 | Rhythm

Ralf Siedhoff

In this course participants will be given an insight into the rhythm and style of pop, rock, jazz and worldmusic. The focus is on rhythm and improvisation training, based on teaching methods from flamenco and classical Indian music. It also tries to integrate everyday objects as percussion and melody instruments. Musical knowledge is not required. Just to have fun improvising tapping in your musical creativity.

Ralf Siedhoff took to playing the guitar for the first time at the age of 17. He completed an evening study at the music school, became a professional musician and studied at the Academy of Music *Franz Liszt* in Weimar. From 1990 he dedicated all his energy to working with his *Ralf Siedhoff Group*. In 1994 he was the initiator and director of the international music festival *One Sky, One Rhythm* in Weimar and, along with Eberhard Weber, Markus Stockhausen and Thomas Alkier, a member of the project *Zeitreisende - contemporary improvised music*. Siedhoff's versatility and experience with exotic scales and unbalanced rhythms result, among other things, from his studies at the *Karnataka College of Percussion* with Mrs. Rama Mani in India, working with oriental musicians e.g. Mohamed Zinelabidine and Michalis Klapakis. He was musical director at the *Thalia Theater Halle* from 1996 to 1997 and regularly composes and produces music for theater and film in addition to his extensive concert career. From 2009 to 2015 Ralf Siedhoff was musical director, composer and musician in the ensemble of the *Freilichtspiele Schwäbisch Hall*.

5 | The Magic of Musicals

Brady Swenson

In this workshop we combine three disciplines of stage art - singing, dancing, acting - into one, the musical. In the ensemble we work with excerpts that challenge us to use and unite

the three most important musical arts. Emphasis will also be put into transitioning from non-musical dialogue into song while remaining in character. An exciting task that demands all facets of the actor.

Brady Swenson was born and raised in Chippewa Falls, Wisconsin, USA, and has been singing since the age of five. He completed his education at *Luther College* in Decorah, Iowa / USA, where he also studied singing and choral conducting in addition to musicology. His stage experience in the US includes starring in the musicals *Anything Goes*, *Godspell* and *Primitives of Penzance*. Brady has also appeared on many theater and musical stages in Germany - eg. *Les Miserables*, *City of Angels*, *Jesus Christ Superstar* and in Schwäbisch Hall *Stairways to Heaven*. In addition to his stage work, he works as a composer and studio musician, supporting already greats like Joe Cocker, The Princes and Silbermond. He also teaches singing and leads eight choirs.

6 | Speaking on Stage Melanie Hanselmann

The voice is one of the most important tools of an actor. That's why you could also call actors voice artists. Many activities and emotions on stage are accompanied with speech. To be authentic, the voice has to support the emotions, the body language and the spoken lines. It is very challenging to repeatedly play a scene and believably recite the lines of a script. To do so, the actor has to experience every emotion anew when playing the scene. That will also help him to reflect the emotions in his voice. This requires basic knowledge on the right way of breathing and speaking, about how to control the voice in a flexible body and how to connect speech with emotions. During the workshop, we will discuss these basics and will work both practically and theoretically. In different exercises we will learn about the right way of speaking as well as anatomic principles. We will also deal with rhythm and expressiveness. The aim is to get in touch with speech from several sides.

After **Melanie Hanselmann** finished her education as a teacher for breathing, singing and narrating, Melanie collected work experience for many years in teaching both at the Drama school in Erlangen and in a practice for logopaedics. For specialization she studied speech training, speech and rhetoric's art at the *University of Music and Performing Arts* in Stuttgart. and since 2015 she teaches there herself. Apart from that she is a self-employed trainer for rhetoric and speech in the economy for Change Management. Melanie has already lead workshops for the *Mad Mix* in the years 2007, 2009 and 2011.

7 | Improvisational Theatre

Aljoscha Lüpke

Imagine you're standing on stage and you can't remember your lines or even worse, you can't even remember the roll you're suppose to be playing all the while your colleges are frantically gesturing like a pantomime trying to remind you your roll. A horror scenario, right? Not in this workshop! That's exactly what our work is about. We will relish the impossibility of leaping into cold water and artificially failing so that others turn green with envy in the face of our misery. And we will have fun doing so! That can't be right? Can it? It's not, actually. But what would the world be without some crazy people?

Aljoscha Lüpke made his first improvisational theatre baby steps during the *Mad Mix* in Schwäbisch Hall in 2010 and since that he is constantly getting better at not having a clue. Since September 2015 he has been studying drama education at the *University of Applied Sciences* in Osnabrück and has been part of the voluntary module Improvisation theatre since spring 2016. He also directed several improvisation workshops, including one in 2017 for the nationwide theatre get together of the *Christopheruswerk*. During his studies, he worked on the theatrical status of Keith Johnston, which also characterizes his work. Since the beginning of 2018 he has directed the inclusive theater group *Wolkenroller* in Schüttorf.

8 | Live Audio Drama

Moritz Fleiter

What is the sound of summer meadow? Can you hear „falling in love in a café“? And does a car accident at the corner create music? - How can we bring drama to the stage mainly using the elements of voice, sound and music? In this workshop we will find out how we can use everyday objects to create sound an enact scenes of a given story. In the end of the week we will perform our own little live audio drama. Apart from the vocal and audio elements, all your acting skills will be required to bring the story to life.

Moritz Fleiter was born and raised in the Ruhr area. During his studies at the *Folkwang University of the Arts* in Essen, he created several physical theatre plays and showed them on festivals. In 2013 he founded the theatre group *TOBOSO* with colleges. He is seen in *We have to laugh before midnight*, *Krabat*, also in the live audio dramas *The Little Waterman* and *Little Peter's Journey to the Moon*. The play *SEINS.fiction* was shown at the *NRW Westwind Youth Theatre Festival* and won the price of the jury. *TOBOSO* will show their new play *lost & found* at the *Freilichtspiele Schwäbisch Hall* this summer.

9 | Let's play the puppet show!

Anais Lüpke

In this workshop, we will discover the magic of figure theatre. Not only children have a great fascination for dolls, adults can also be pulled into their spell and can develop sympathy for a seemingly lifeless object. Let us explore which objects we can bring to life and out of which everyday materials we can create little creatures to tell their stories to others.

"The moment one realizes that each object is a doll, one has discovered the true essence of puppetry." (Lazic 1991)

In her youth, **Anais Lüpke** was a participant in the *Mad Mix*. In the last 4 years she studied theatre pedagogy at *University of Applied Sciences in Osnabrück* and she participated in several theatre projects. During her studies, she intensively dealt with non-verbal communication methods and today she works increasingly with elements from dance and movement theatre. Last year she followed her passion for puppetry and staged a monologue from a self-made doll.

10 | Fine emotions - big impact (Camera Acting)

Maximilian Hirsch & Martin Herrmann

„Fine emotions - big impact“ - The development of recording our actions on film brought us the opportunity to show emotions and processes in details, you can't show in theatre. Through practical experience, we want to show you what impact your acting choices can have on film.

Maximilian Hirsch has been working as a film and theatre director as well as a coach since 2008. He is the artistic director of the theatre school *Goldoni* in Berlin and runs his own theatre. His latest productions are *Les Miserables* and the short film *Wortlos*. These are a part of an extensive collection of various theatrical and film productions, which he conducted in Canada, Germany and Poland. Maximilian runs the theatre and film production company *On-Point-Production Berlin*.

Martin Herrmann has been an entrepreneur and creative filmmaker since 2009. For his latest projects, he worked with internationally renowned filmmakers in Germany and England, including a production of *Sky Ticket Germany* and a short film with crew members and actors of Oscar-nominated films. Martin Herrmann runs the production company *On-Point-Production Berlin* together with Maximilian Hirsch.

MAD MIX April 22 to 27, 2019

Registration form for workshop and meals

last name: _____ first name: _____

date of birth: _____ female male

Ich belong to the theatre group: _____

(leave these lines empty for individual registrations)

My group leader/teacher is: _____

Workshop:

You attend a workshop of your choice, which takes place four days in the morning. The number of participants for each workshop is limited. Therefore, we ask you to select three favorites. We will try to keep your request as good as possible. Info for groups: From each theatre group, the highest three can attend a workshop, so that the groups are as heterogeneous as possible. Please vote in this regard in your theatre group.

1th choice: Workshop N^o. _____ Title _____

2th choice: Workshop N^o. _____ Title _____

3th choice: Workshop N^o. _____ Title _____

Catering: (please mark)

I eat: vegetarian with meat no pork

For breakfast, I drink: coffee tea milk/cacao

Other nutritional information / allergies: _____

place/date: _____

signature: _____

(for participants under 18 years signature of the parent or guardian)

Please collect this individual registration form all other participants of the group and send it back by 31st March 2019 by post to the following address:

Freilichtspiele Schwäbisch Hall | 8. Internat. Jugendtheaterfestival | Im Haal 14 | 74523 Schwäbisch Hall | Germany

Or, scan it **with signature** and send it by eMail to entner@freilichtspiele-hall.de