



KWAIDAN

ROUGE28 THEATRE



KWAIDAN is a cinematic and atmospheric piece inspired by Japanese ghost stories and horror movies. It features life-sized puppets, humanettes, shadows, acting and videos.

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 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.

Kwaidan premiered in October 2015 at the Boo and went on tour across England. We are currently working on a new tour for Spring 2017.



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: Puppeteer

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.

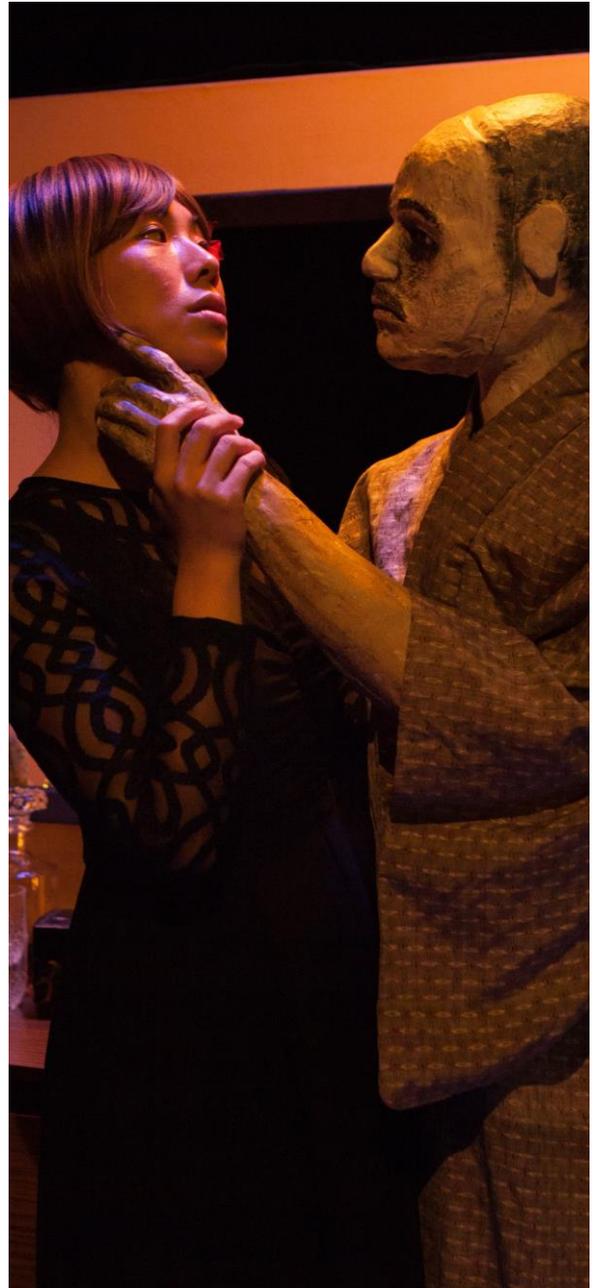
The Company

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

Tour Booker: helena@richardsonprm.com / www.richardsonprm.com



Past productions

- ***Mademoiselle Lychee*** (2013), a puppet peepshow for one audience member presented at World Puppet Theatres Festival in Charleville-Mézières.
- ***Urashima Taro*** (2010-2015), a solo puppet show which has been extensively toured across Britain as well as being performed at international festivals in France, Poland and Greece.
- ***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 scrim, and the pitch black borders between rooms.”

“I’d had chills enough for an evening and hugely enjoyed myself, so on that basis I think Kwaidan was very much a success.”
(**webcowgirl.wordpress.com**)

“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 **@oliverhymans**

2015-16 TOUR



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)

NEXT TOUR (SPRING 2017)



CAST DONCASTER (27 APRIL 2017)

THE MERCURY THEATRE COLCHESTER (5 & 6 MAY 2017)

PEGASUS THEATRE OXFORD (9 & 10 JUNE 2017)

CATSTRAND CASTLE DOUGLAS (TBC)

BATH SPA UNIVERSITY BATH (TBC)

THE KIRKGATE COCKERMOUTH (TBC)

YVONNE ARNAUD THEATRE GUILDFORD (TBC)

MARINE THEATRE LYME REGIS (TBC)

THE CIVIC BARNESLEY (TBC)

RICH MIX LONDON (TBC)

BORNHOLM PUPPET FESTIVAL DENMARK (7 to 12 SEPT 2017)

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

LIGHTING PLAN

