

**MEL BRIMFIELD and
GWYNETH HERBERT**

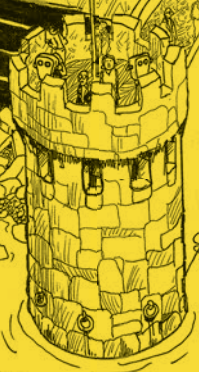
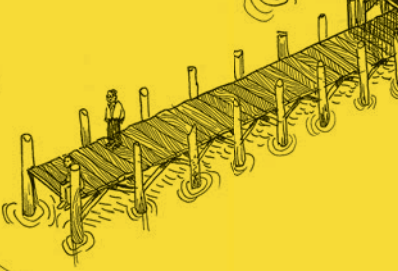
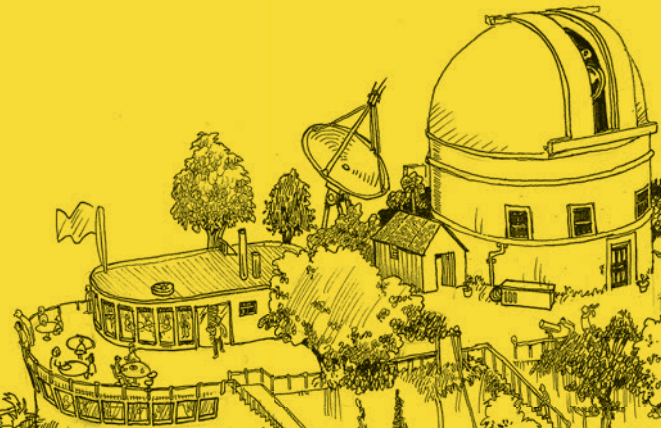
IN... THE

PALACE

THAT

JOAN

BUILT



In 2014 Art on the Underground commissioned artist Mel Brimfield and songwriter and composer Gwyneth Herbert to create a new artwork for Stratford Underground station responding to the life and legacy of pioneering theatre director Joan Littlewood. The project was commissioned to celebrate the centenary of Littlewood's birth on 4 October 2014, an occasion marked across the country by various individuals, groups and organisations under the banner of "Fun Palaces". This title originates from an ambitious plan devised by Littlewood and architect Cedric Price to create an experimental space or "Fun Palace" for anyone interested in the arts and sciences.

Brimfield and Herbert responded to Art on the Underground's brief with a project that mirrors the ambition visible in Cedric Price's architectural plans and the inclusive methodology central to Joan Littlewood's working style. Their response, *The Palace That Joan Built*, presents a biography of Joan Littlewood that blurs the boundaries between fact and fiction, giving new insights into the life and legacy of an extraordinary practitioner of theatre and collaborative arts. Situated on the mezzanine floor at Stratford Underground station the project unfolded in two phases. Launched on 4 October 2014, the first expression presented posters and a performance on Littlewood's centenary weekend, filling the station with new musical compositions performed live by Gwyneth Herbert, Upbeat Choir and East London Brass. The project culminated on 29 April 2015 with the launch of a major new film work, drawings and photographs inspired by Joan Littlewood.

Art on the Underground's relationship with Stratford's local community began in 2006, with artists Ella Gibbs and Amy Plant working with children from nearby Carpenters Primary School on *A Musical for Stratford Station*. Our commitment to building strong relationships between the programme, the station and local organisations is evident in the successive projects we have commissioned for this site over the last nine years. In recent years Stratford has undergone substantial redevelopment, playing host to the Olympic and Paralympic Games in 2012. Alongside this recent economic and infrastructural regeneration is the longstanding and transformative role played by individuals local to Stratford. This includes Joan Littlewood and organisations such as Theatre Royal Stratford East (TRSE) whose contribution has shaped the local community of Stratford along with the social, cultural and creative outlook of London and beyond.

This project builds on our pre-existing relationship with Carpenters School, Discover Children's Story Centre and TRSE, the award-winning theatre that was home to Littlewood's touring company Theatre Workshop. Through these collaborations with local organisations, combined with a thorough understanding of how stations operate, and an awareness of the relationship between staff, stations and local communities, Art on the Underground continues to support artists in delivering outstanding works of art within, and responding to, the context of London Underground and the city that is served by this network.

Art on the Underground would like to thank Mel Brimfield and Gwyneth Herbert for this remarkably dynamic and inclusive project. We would like to extend our thanks to all the participants involved, with a special thanks to Associate Producer Karen Fisher and long-time collaborator of Littlewood and archivist at TRSE, Murray Melvin. In addition, we are extremely grateful to staff at Stratford Underground station for their commitment and dedication in helping Art on the Underground realise the enterprising vision of the artists.

Eleanor Pinfield
Head of Art on the Underground

The Palace That Joan Built

The Palace That Joan Built by Mel Brimfield and Gwyneth Herbert is inspired by the legacy of visionary theatre director Joan Littlewood. This unconventional biography composed of posters, photographs, performance, film and musical compositions was commissioned for and exhibited at Stratford Underground station.

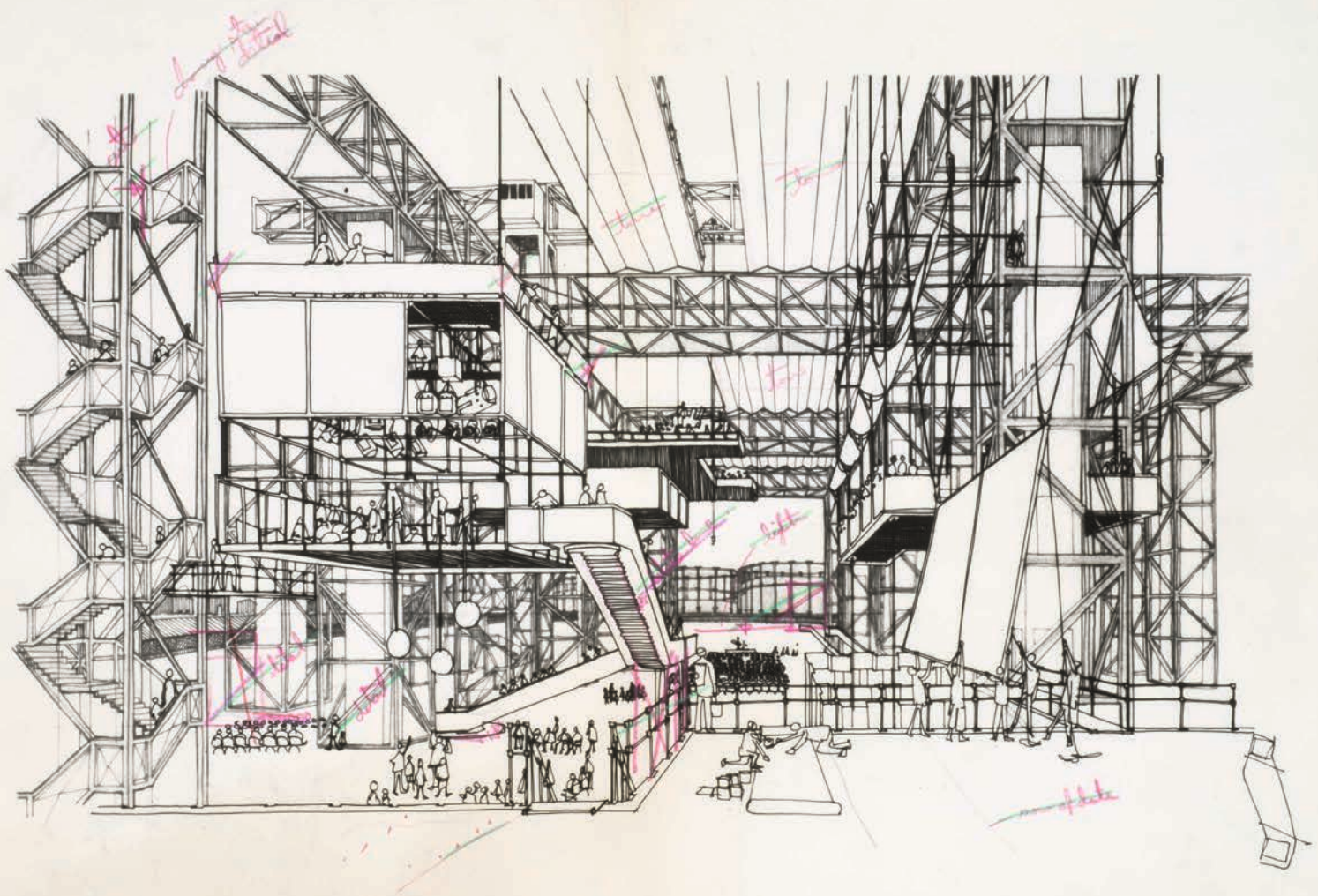
Joan Littlewood played an active role in the local community through her involvement with Theatre Royal Stratford East situated nearby Stratford Underground station. Littlewood's touring company, Theatre Workshop, was based at the Theatre between 1953 and 1979. During the 1970s when the Theatre was marked for redevelopment, Littlewood's long-time partner and theatre manager Gerry Raffles saved this important Victorian theatre from demolition by standing in front of a bulldozer. Today, Theatre Royal Stratford East continues to produce and stage award-winning theatrical performances, playing a vital role in the local community. The square on which the Theatre is located is named after Gerry Raffles.

Littlewood's plays challenged historical narratives, social conventions, tradition and authority. In *A Taste of Honey* (1958) a number of social taboos such as race and gender roles were addressed, while *Oh What a Lovely War* (1963) presented audiences with an altogether new perspective on World War I.

Littlewood's personal approach to theatre production was as unconventional as the plays she directed. Evident from her working style is her objection to the traditions and exclusivity of the dramatic arts at that time. A firm believer in collaboration and inclusivity, Littlewood offered a platform to anyone wanting to engage in creative production. By working with local young people and taking her productions out of the theatre building and onto the streets, Littlewood rejected the conventional practices of theatre, sowing the seeds of early community arts and collaborative practice.

Brimfield and Herbert present a creative exploration of the legacies of Littlewood and the Theatre Workshop by adopting a similarly inclusive approach to production. *The Palace That Joan Built* combines a number of formats, from musical theatre to documentary making, inviting contributions from amateur and professional cultural practitioners. Following a period of extensive research, the artists have responded to the voices of Littlewood's friends, colleagues and academic researchers. Personal and academic accounts have been paired with interpretations by actors, musicians, choreographers, comedians and other assorted enthusiasts. The resulting songs, posters, drawings, photographs, fictional archival material and film blur the lines between fiction and reality, offering an alternative narrative while paying homage to the legacy of Joan Littlewood.

At the core of this homage are the unrealised plans for a "Fun Palace", created by Joan Littlewood and architect Cedric Price. Price was a major figure in 20th Century architecture developing radical designs for buildings that were often left unrealised. His influence however was enormous and is evident today in iconic structures such as the Centre Georges Pompidou in Paris. Littlewood



Cedric Price, *Fun Palace: interior perspective*, 1960–1964,
Pink and green coloured pencil on reprographic copy on paper, 26.4 × 40.4 cm.

and Price's plans for a "Fun Palace" depict an ever-changing, impermanent space where people could gather, discuss and realise creative ideas. For them, such a space was instrumental in fostering social change. Handwritten notes, sketches and architectural blueprints, housed at Theatre Royal Stratford East, express Littlewood and Price's desire for a space that incubated imagination and experimentation. Their vision was to create a welcoming space, accessible to anyone, with varying levels of interest in the arts and sciences.

Inspired by and echoing the rich heritage of visual arts, theatre, filmmaking and musical composition, *The Palace That Joan Built* has evolved in Stratford station since October 2014 offering moments of reflection on the legacy of a pioneering theatre director.

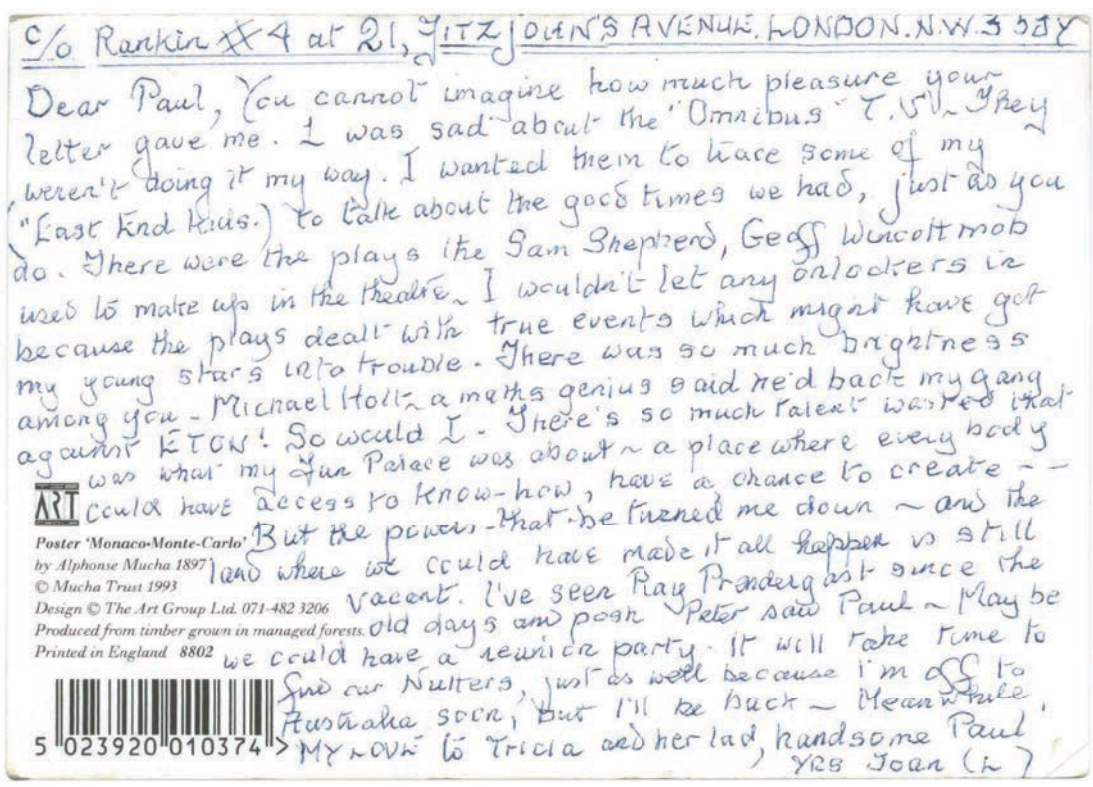
At the heart of the project is a film, with an assorted cast of characters including performance artist Dickie Beau playing Joan Littlewood herself. Weaving together myriad fragments the film presents narratives on Littlewood's personal and professional life while reflecting wider political, social, and cultural developments. Peppered throughout the film are original songs that convey a musical biography of Littlewood and the aspirations and experiences that formed her life.

Throughout the project Brimfield and Herbert reference various historical and contemporary cultural practitioners such as Eisenstein, Stanislavski and Brecht. Photographs citing plays including *Antony and Cleopatra*, *Hamlet*

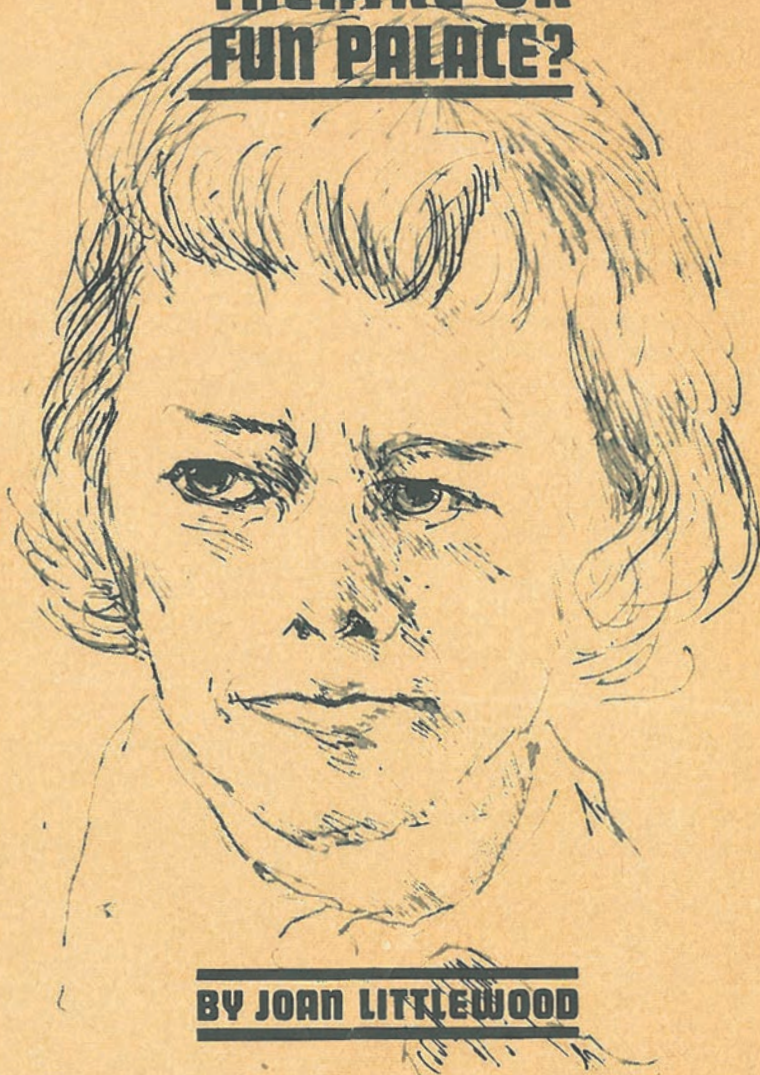
and *Lysistrata* are paired with recreations of rehearsal sessions organised by Littlewood, further blurring the boundaries between fact and fiction. Posters present typography and design from the 1950s through to the 1980s and musical compositions bring together professional musicians, a brass band, a choir, and young people to record and perform songs tipping a nod to ballads, pop and musical theatre. The result of Brimfield and Herbert's inclusive methodology is the story of Joan Littlewood told by the people she inspired, incorporating the creative heritage that influenced her own work.

The Palace That Joan Built is an ambitious project that draws on the past while presenting a contemporary narrative within the station that serves Stratford, an area where Littlewood lived and worked for many years. On 4 October 2014 the artists launched the first expression of this project to 58,000 people at Stratford Underground station during a three-hour performance. The songs, posters, drawings, photographs and film continue to animate the space. By exhibiting this project in one of London's busiest Underground stations, Brimfield, Herbert and Art on the Underground are reflecting and celebrating Joan Littlewood's own ambition, taking theatrical performance out of the theatre and bringing it to the people.

Littlewood's postcard to Paul Bird, member of The Nutters.



'THEATRE' OR FUN PALACE?



BY JOAN LITTLEWOOD

Can man's taste for the theatrical delights of war and violence find a different outlet? Peace is a negative state—let's have some positive conflict for a change, the opposition of sharpened minds and wits geared to stimulating and difficult objectives. Today, we need universities of the streets—which are laboratories, work places, educating nuclei, Fun Palaces—call them what you like.

We intend to raise 10,000,000 pounds to build the first such Fun Palace, in London; later we'll set up others elsewhere. The whole project is governed by a trust (foundation), and our trustees include Lord Harewood, Professor Buckminster Fuller—the American “dome” man, Yehudi Menuhin and Professor Ritchie Calder. The plan for our pilot Fun Palace promises room for many kinds of action. *Continued*

EXAMPLE: a science area full of the astonishing games and tests that experts in psychology and electronics now devise for the service of industry or war (but we shall play them for fun).

EXAMPLE: a music area—by day, instruments available, instruction free, recordings for anyone, classical, folk, jazz and pop disc libraries; by night, jam sessions, jazz festivals, poetry and dance — every sort of popular dancing, formal or spontaneous.

EXAMPLE: a learning area—by day, lecture-demonstrations with teaching films, closed-circuit television and working models; by night, an agora or *kaffeeklatsch* where the Socrates, the Abelard, the Mermaid poets, the wandering scholars of the future, the mystics, the sceptics, and the sophists can dispute till dawn.

EXAMPLE: an acting area — the therapy of theatre for everyone: men and

women from local factories, shops and offices, bored with their daily routine, re-enact incidents from their own experience in burlesque and mime and gossip, so that they no longer accept passively whatever happens to them but wake to a critical awareness of reality, act out their subconscious fears and taboos and are stimulated to social research.

EXAMPLE: a plastic area — for dabbling in paint, clay, stone, textiles, for the rediscovery of the childhood joy of touching, handling and making; for constructing anything (useless or useful, to taste) from a giant crane to a bird-cage.

The essence of the place is its informality: nothing is obligatory, anything goes. There are no permanent structures. Nothing is to last for more than ten years, some things not even ten days: no concrete stadia, stained and cracking; no legacy of noble contemporary architecture, quickly dating; no municipal gera-

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nium beds or fixed teak benches.

The main elements are to be:

1. An open timber framed cube or "box" capable of housing a staircase, a roof, walls, floors or an inclined surface.
2. A range of seats, tables, screens, stairs and space dividers to be used in conjunction with the "boxes."
3. Inflatable structures consisting of inflatable ribs joined by plasticised nylon membranes providing large enclosed and protected free areas.
4. Portable combined illumination and audio units. These units can be used in the open air to project light and sound to any area.
5. Large scale screens capable of use in the open for direct or back projection.
6. Plasticised canvas canopies forming inclined roofs between "boxes", providing unobstructed semi-enclosed space.

Closed-circuit television will show coal miners, woodmen and dockers actually at

work; Monkey Hill or the insect house at the Zoo; the comings and goings outside the casualty ward of a hospital or a West End club.

Here and there in the Fun Palace will be panels flashing out the news—not war and crime and scandal, but news that is featured less prominently in the newspapers, news of adventure and discovery, news of individual and social achievement. There will be zones of quiet for those who don't feel like listening to music or taking part actively in all that is going on. Here they can enjoy solitude without feeling lonely; here lovers can be absorbed, without distraction.

We mean to start soon.

"You're a nut, Ma'am," some people say.

Watch it, have you looked in the mirror lately? □

Joan Littlewood, who makes the words "director" and "producer" seem inadequate, is a passionate and brilliant iconoclast who remains the enfant terrible of the British stage—at fifty. Founder of London's acclaimed Theatre Workshop in 1945, she has staged many films and plays—with Oh, What A Lovely War her most recent effort.

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FUN PALACE THEME

Which side are you for?
Is it the distant-greener-grasses
Or the sitting-on-their arses
Or the pick your feet up, pick the beat up
Follow where the brass is?

What's the team that is yours?
Is it the whinies or the moanies
Or the snobby stuffy phonies
Or the grab your minds don't lag behind and
Follow where our Joan is...
 Follow where our Joan is...
 Follow where our Joan is...?
 Follow Joan!

**The kids are all right at the Fun Palace
The Fun Palace Kids are all right
The kids are all right at the Fun Palace
The Fun Palace Kids are all right
Yeah, the Fun Palace Kids are all right**

So which side are you for?
Is it the pooh-stick-in-the-muddies
Or the dusty fuddy-duddies
Or the stand and shout, sing up, sing out and
Round up all your buddies?

What's the team that is yours?
Is it the deep-down-in-the-dumpers
Or don't-like-it-have-to-lumpers
Or the face the day and find a way and
Follow Joanie's compass...
 Follow Joanie's compass...
 Follow Joanie's compass...?
 Follow Joan!

**The kids are all right at the Fun Palace
The Fun Palace Kids are all right
The kids are all right at the Fun Palace
The Fun Palace Kids are all right
Yeah, the Fun Palace Kids are all right**

*This is the place—
A transformative space
Made of gestures and jesters and bars*

*Haven't done it? Then try it—
Go start up a riot
Or sit back and laugh at the stars*



Young participants from schools across Newham sing the Fun Palace Theme.

*Yes, this is the spot—
An illustrious dot
Made from rainbows and chocolates
and dreams*

*Want to learn it? Then do it—
A hole? Go peep through it
The world is more fun than it seems*

*Now skip over here,
Stick a pipe in your ear
And relax to the song of the moon
Or just wail your favourite tune
It's up to you...*

**The kids are all right at the Fun Palace
The Fun Palace Kids are all right
The kids are all right at the Fun Palace
The Fun Palace Kids are all right
Yeah, the Fun Palace Kids are all right**

**The kids are all right at the Fun Palace
The Fun Palace Kids are all right
The kids are all right at the Fun Palace
The Fun Palace Kids are all right
Yeah, the Fun Palace Kids are all right!**



Students from Newham Collegiate Sixth Form Centre recording the Fun Palace Theme.



Acclaimed poet John Hegley collects creative inspiration from bright young minds at Carpenters Primary School, Stratford.



John and Gwyn with participants in a Fun Palace music and poetry workshop at the Discover Children's Story Centre, Stratford.



Mel and Gwyn talk through plans with project curator, Mariam Zulfiqar.



Gwyn and pianist Ned Cartwright rehearse with Upbeat Choir in a secret room in Stratford Underground station.



Percussionist Dave Price makes some final adjustments before the Stratford station performance begins.

Gwyn and the colourful Upbeat Choir steal a sneaky rehearsal between performances.





Guitarist Al Cherry takes his musical role in the production of Fun very seriously.

Hey Joan

Hey Joan,
What a bloody morning, what a ruddy lot of rain, Joan
Soaked me right through to the sodding sodden bone,

Joan,
Want a cup of tea? I'm making one for me...
No milk again, Joan!
Knew there was something I'd forgotten -

*Just it's been like this for months now - every minute, on the go
What with the statue - all that filing -
No, you didn't ask, I know...*

*Gawd, even tearing off a strip - and no one ever mentions this -
She sounded bloody beautiful...
Oh Joanie, how I miss...*

Well here's your cup, Joan,
What a lot of fuss, you know they're just now catching up, Joan
All good intentions, but they still need to be shown,

Joan,
How do we begin to fill them in?
But yes, we must, Joan
There's so much method in your magic

And I know you don't go in for all that sentimental crap
But you took us off the streets
And then you put us on the map

*And then she tears the map in half and makes us draw it all anew
Our paths were all our own, but Joan,
the compass always you...*

**And still I build my life on the rock of change - daily,
Like she changed the rock we lived on every day:
"The cat's been on the strawb'ries so I shan't be in tomorrow"
"Damn silly place to put a window anyway"**

**And still she puts me through my matchstick paces - gaily,
Like she pushed us to our limits on the stage
"Stop that bloody acting, bugger off and be a star"
"Live and breathe and bleed each scene before you read a single
word upon a bleedin' page..."**

They're still all here, Joan,
Faces on the wall, I love 'em all, our Fellows Square, Joan,
They're watching over - see - I never drink alone,

Joan,
We had a good old run, when all is said and done
We had a ball - didn't we - Joan?
You got us working like a stink

And look, there's dear old Vic Spinetti - Lawd, you had a scrap or three -
And here's our Avis throwing lines out
To some bloke in aisle three

Oh, all your lovely waifs and strays
Plucked out of Stratford's lost and found
And I straighten all their frames, you know,
I keep 'em safe and sound
And every evening I still dutifully
Bring the curtain down...

Goodnight, Joan





Legendary actor Murray Melvin and Theatre Royal's Associate Producer Karen Fisher join the crowds cheering from the balconies.

Cutting some shapes on the Jubilee line concourse.





Several hundred trains and an "audience" of 58,000 people passed through this unusual performance space.

Musical Director Paul Higgs conducts the choir singing from the mezzanine above.



NUTTERS

That's me, picking through the rubble,
Pocket full of trouble
with a gasmask on

And that's Roy, digging up the trenches,
Kicking down the fences
'til it's good and flat

And that's Paul, sparkin' up the fire,
throwing on a piana or two

And yep, that's us, bunch of bloody nutters
with a bunch of bloody nuffink to do

Then look that's me reachin' through the winder
Grab a bit of timber
and then hop it sharpish

That's Roy, sittin' by the motors,
Hoping no one notices
the wheel's come off

And that's Paul, swigging out a bottle,
waiting for the coppers to go

And yep, that's us, lot of bleedin' nutters
with no not a bleedin' nowhere to go

But here's Joan
Blowing all of Stratford apart
And here's Joan
Opening up her world and our hearts

And here's Joan
Giving us a dream and a voice
And here's Joan
Giving us a chance, giving us a choice
Oi Joan, flash the ash...

Now look that's me, clearing up the rubble,
Steering clear of trouble
'til his mum finds out

And that's Roy, filling in the trenches,
Painting up the fences
and the cars as well

And that's Chris, legs in lovely leathers,
Lady and a love and our mate

And yep that's us, load of bloody Nutters
But to you, Club 48

And here's Joan
Blowing all of Stratford apart
And here's Joan
Opening up her world and our hearts
And here's Joan
Giving us a dream and a voice
And here's Joan
Giving us a chance, giving us a choice

That's Roy...





That's Paul...

Can you see what they're doing over there Mr Woods?

Make sure you lay 'em flat for the football pitch

Is that... crazy paving?

Hey Joan, d'ye think we can have donkey rides as well?

What d'you wanna hang around the theatre for?

Did you see that Shirley Bassey in her furs last night?

They're wonky, that lot

Is this hovercraft actually gonna fly?

We just don't want to encourage that sort of behaviour...

Everyone's an actor, Shakespeare said

All poofs... hookers...
drug addicts... Trotskyites...

What's a Trotskyite, anyways? I dunno

Oi ,what you doing shag?

*Reading, knitting, line-learning,
play-watching plate-smashing
playground-building basket-weaving...*

“THAT'S QUITE ENOUGH
OF YOUR SAUCE!”

Now look, that's me, swinging from the rafters,
Ambulance for afters
when his head cracks up

And that's Roy, a-tapping and a-typing
Set the stage for fighting
get an extra boot in

That's Chris, mopping up the puddles
tending to the troubles and cuts

Yep that's us, we may be bloody nutters
but we know that we're the nuts

And here's Joan
Blowing all of Stratford apart
And here's Joan
Opening up her world and our hearts
And here's Joan
Giving us a dream and a voice
And here's Joan
Giving us a chance, giving us a choice
And here's Joan
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And here's Joan
Giving us a chance, giving us a choice

OI JOAN FLASH THE ASH!



The mighty East London Brass attract a crowd with their monster wall of sound.

Pianist Ned Cartwright watches intently for his cue from above.





The Upbeat Choir boogie through their breaks.

Mel, Gwyn and all our Stratford Fun Palace Players.



Puppet on a Shoestring

All you need to make a show
Is the first line of a song
Some old girl on the Joanna
So the gang can sing along
Just the seed of an idea
The resolve to make it grow
And that's all you need to make a show

All you need to make a show
Is a belly full of fire
And a mate to make the props
And find the digs and change the tyre
An ideal to represent
A regime to overthrow
And that's all you need to make a show

**Just a puppet on a shoestring
Just an army on the dole
And please don't shoot the waiters
If your stew is all potatoes
No pie with your licker, no toad in your hole**

**'Cos everybody loves a fighter
Just as everybody loves a war
Let 'em jeer, let 'em hiss
Let 'em laugh 'til they piss
Just as long as they holler for more**

*and a little bit of public funding...
No then? Well then...*

All you need to make a show
Is an 'ovel with a door
And a company of mugs
Who don't mind sleeping on the floor
Just the flicker of ambition
And some lights to make it glow
And that's all you need to make a show

All you need to make a show –
A team o' dreamers with a gift
And some others to sell tickets
Build the sets and man the lift
And a couple on the door
And twenty more to find the dough
And that's all you need to make a show

**Just a puppet on a shoestring
Just a spotlight in the gloom
Please don't get in a rage
If there's more on the stage
Than there are in the whole bloody
rest of the room**

**'Cos everybody loves a trier
And everybody loves a drink
So make sure the bar's flowing
To keep 'em from going
As long as you're making 'em, long as you're
making 'em think**

*with a little bit of public funding...
No then? Well then...*

All you need to make a show
Is to blast it to the stars
Trotsky's so much more compelling
With some brass and five guitars
Want more Winter in your Tale?
Then get a canon firing snow
And that's all you need to make a show

All you need to make a show –
Lots of gold dust, girls and glitz
With some feathers round the neckline
To accentuate their prose
Every curtain call exploding
From a mighty red gateaux
And that's all you need to make a show

**Just a puppet on a shoe string
Just a starlet on the stage
And please don't get upset if the
Moet's too wet
Or they misspell your name on the
Mirror's front page**

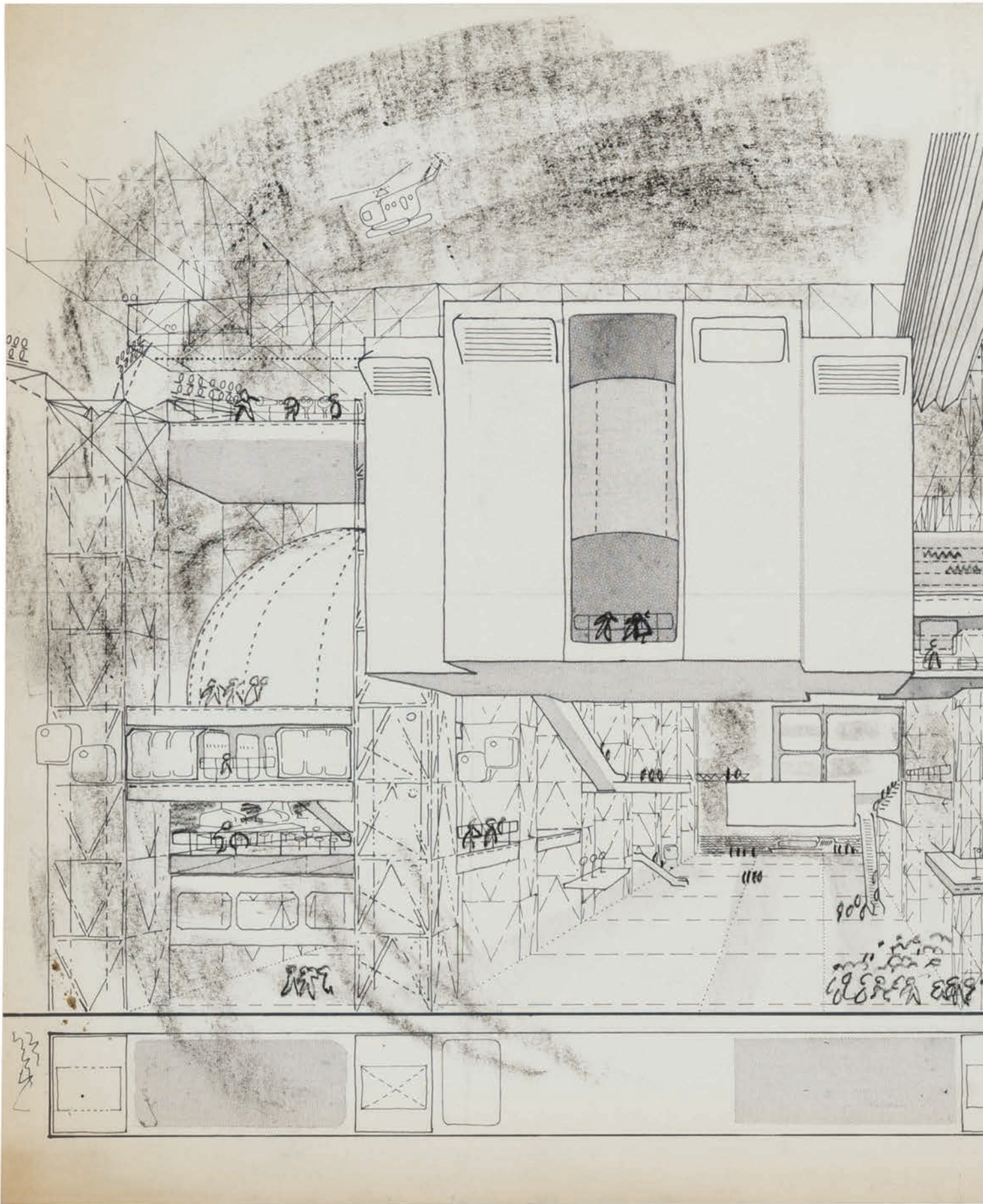
**'Cos everybody loves a winner
Just as everybody loves a fall
And who gives a damn
If they don't understand
As long as they're having a ball**

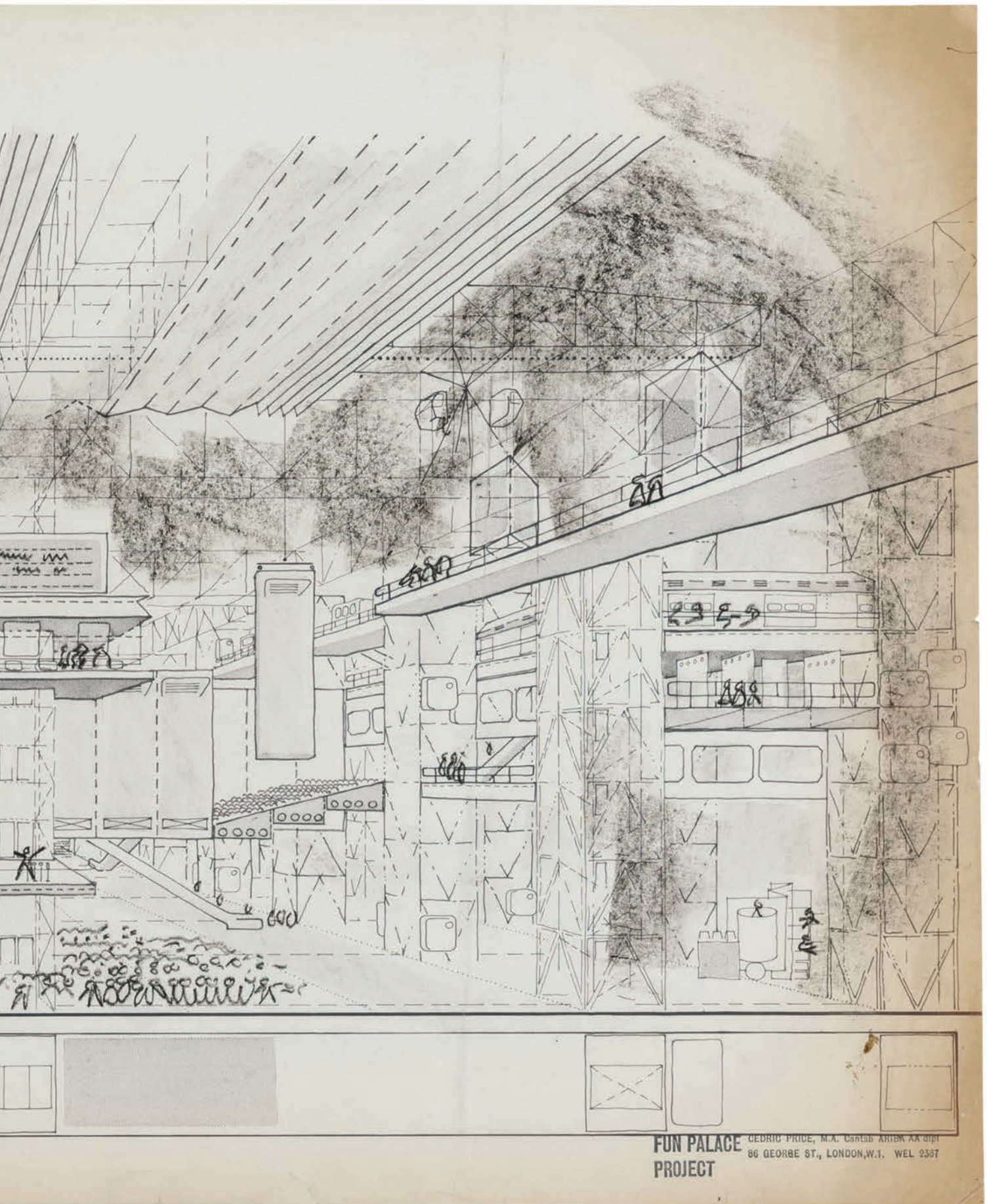
'Cos everybody loves a winner
Just as everybody loves a fall
And who gives a damn
If they don't understand
As long as they're having, as long as they're
having, as long as they're having a...

...puppet on a shoe string
Just a ruse to pay the bills
Though it stinks something rotten
Don't think we've forgotten—
We're funding our dreams with the
fluff and the frills

'Cos everybody loves a funfair
And everybody wants a throw
So what does it matter
If our company's in tatters
As long as we're making,
As long as we're making,
As long as we're making
A SHOW!







**FUN PALACE
PROJECT** CEDRIC PRICE, M.A. Cantab. ARIBA AA DipI
86 GEORGE ST., LONDON, W.1. WEL 2387

Cedric Price, *Fun Palace: interior perspective*, c. 1964,
Coloured pencil and ink on rephotographic copy on paper, 49.6 x 81.3 cm.

“Arrive and leave by train, bus, monorail, hovercraft, car, tube or foot at any time YOU want to – or just have a look at it as you pass. The information screens will show you what is happening. No need to look for an entrance – just walk in anywhere. No doors, foyers, queues or commissionaires: it’s up to you how you use it. Look around – take a lift, a ramp, an escalator to wherever or whatever looks interesting. CHOOSE what you want to do – or watch someone else doing it. Learn how to handle tools, paint, babies, machinery or just listen to your favourite tune. Dance, talk or be lifted up to where you can see how other people make things work. Sit out over a space with a drink and tune into what’s happening elsewhere in the city. Try starting a riot or beginning a painting – or just lie back and stare at the sky. WHAT TIME IS IT? Any time of day or night, winter or summer – it really doesn’t matter. If it’s wet, the roof will stop the rain but not the light. The artificial cloud will keep you cool or make rainbows for you. Your feet will be warm as you watch the stars – the atmosphere will be clear as you join in the chorus. Why not have your favourite meal high up where you can watch the thunderstorm?”

Manifesto for The Fun Palace
Joan Littlewood

FUN PALACE THEME

ARR. PAUL HIGGS

MUSIC AND LYRICS BY GWYNETH HERBERT

G/F F G/F F G/F F G/F

Musical notation for measures 1-7, piano accompaniment. The score is in 4/4 time with a key signature of one flat (Bb). The right hand plays chords and the left hand plays a simple bass line.

8

F G/F F G/F F G/F F

Musical notation for measures 8-14, piano accompaniment. Measures 8 and 14 contain melodic lines in the right hand.

15

(A)

WHICH SIDE ARE YOU FOR? IS IT THE

G/F F (A) G/F F G/F F

Musical notation for measures 15-20, piano accompaniment. Measure 15 is a whole rest. Measures 16-20 contain chords and a melodic line in the right hand.

21

DIS-TANT GREEN-ER GRASS ES OR THE SIT-TING ON THEIR ARS-ES OR THE PICK YOUR FEET UP PICK THE BEAT UP

Dm Bb Gm

Musical notation for measures 21-26, piano accompaniment. Measures 21, 23, and 25 contain melodic lines in the right hand.

27

(B)

FO-LLOW WHERE THE BRASS IS? (B) (B) (B) (B) (B) (B) (B) (B)

WHAT'S THE TEAM THAT IS YOURS? IS IT THE WHI-NIES OR THE MOAN

Musical notation for measures 27-34, piano accompaniment. Measures 27-34 contain chords and a melodic line in the right hand.

VOICE, PIANO

34

-IES OR THE SNOB-BY STUFF-Y PHON-IES OR THE GRAB YOUR MINDS DON'T LAG BE-HIND AND FOL-LOW WHERE OUR JOAN IS?

41

THE KIDS ARE ALL RIGHT AT THE FUN PAL ACE, THE

(C) F Csus C

47

FUN PAL-ACE KIDS ARE AL-RIGHT THE KIDS ARE ALL RIGHT AT THE FUN PAL-ACE, THE

Gm7 Csus C F Csus C

51

FUN PAL - ACE KIDS ARE AL - RIGHT YEAH, THE FUN PAL - ACE KIDS ARE AL - RIGHT

Gm7 Csus C Gm7 C7

54

(D) (D) G/F F G/F F

VOICE, PIANO

58

G/F F G/F F So

62 (E)

(E) WHICH SIDE ARE YOU FOR? IS IT THE POOH-STICK IN THE MUDD-IES OR THE
 (E) G/F F G/F F Dm

68

DUST-Y FUD-DY DUD-IES OR THE STAND AND SHOUT SING UP SING OUT_ AND ROUND UP ALL YOUR BUD - DIES?
 Bb Gm7 C7 C7

74 (F)

(F) WHAT'S THE TEAM THAT IS YOURS? IS IT THE DEEP-DOWN-IN-THE-DUMP-ERS OR DON'T
 (F) G/F F G/F F Dm

80

LIKE - IT - HAVE - TO - LUMP-ERS OR THE FACE THE DAY_ AND FIND A WAY_ AND FOLL - OW JOAN-IE'S
 Bb Bb Gm C7

VOICE, PIANO

85

COMP - ASS? THE

C7sus C7 C7sus C7 C7sus C7 C7sus C7

90 (G)

KIDS ARE ALL RIGHT AT THE FUN PAL ACE, THE FUN PAL-ACE KIDS ARE AL-RIGHT THE KIDS ARE ALL RIGHT AT THE

(G) F Csus C Gm7 Csus C F

95

FUN PAL-ACE, THE FUN PAL-ACE KIDS ARE AL-RIGHT YEAH, THE FUN PAL-ACE KIDS ARE AL-RIGHT

Csus C Gm7 Csus C Gm7 C7

100 (H)

THIS IS THE PLACE, A TRANS-FORM - A-TIVE SPACE MADE OF GEST-URES AND JEST-ERS AND BARS, HAVE-NT

(H)

104

DONE IT? THEN TRY IT, - GO START UP A RI-OT, OR SIT BACK AND LAUGH AT THE STARS, YES

VOICE, PIANO

108

THIS IS THE SPOT, AN ILL-UST-RI-OUS DOT MADE FROM RAIN-BOWS AND CHOC-OLATES AND DREAMS, WANT TO

112

LEARN IT? THEN DO IT, A HOLE? GO PEEP THROUGH IT, THE WORLD IS MORE FUN THAN IT SEEMS, NOW

116

SKIPO-VER HERE... STICK A PIPE IN YOUR EAR... AND RE-LAX TO THE SONG OF THE MOON... OR JUST

120

WAIL YOUR FAV'-RITE TUNE, IT'S UP TO YOU... THE

124

KIDS ARE ALL RIGHT AT THE FUN PAL ACE, THE FUN PAL-ACE KIDS ARE AL-RIGHT THE

VS.

VOICE, PIANO

128

Musical score for measures 128-131. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "KIDS ARE ALL RIGHT AT THE FUN PAL-ACE, THE FUN PAL-ACE KIDS ARE AL-RIGHT YEAH, THE". The piano accompaniment features a steady bass line and chords in the right hand. Chords are labeled as F, Csus, C, Gm7, Csus, and C.

132

Musical score for measures 132-135. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "FUN PAL-ACE KIDS ARE AL-RIGHT/ KIDS ARE ALL RIGHT AT THE FUN PAL ACE, THE FUN PAL-ACE KIDS ARE AL-RIGHT". A circled 'R' is placed above the first measure of the vocal line. The piano accompaniment features a steady bass line and chords in the right hand. Chords are labeled as Gm7, C7, (R) F, Csus, C, and Gm7.

136

Musical score for measures 136-138. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "THE KIDS ARE ALL RIGHT AT THE FUN PAL-ACE, THE". The piano accompaniment features a steady bass line and chords in the right hand. Chords are labeled as Csus, C, F, Csus, and C.

139

Musical score for measures 139-142. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "FUN PAL-ACE KIDS ARE AL-RIGHT YEAH, THE FUN PAL-ACE KIDS ARE AL-RIGHT". The piano accompaniment features a steady bass line and chords in the right hand. Chords are labeled as Gm7, Csus, C, Gm7, and C7.

SPONSORED BY THE DELOREAN MOTOR COMPANY

THE FUN PALACE CYBERNETICS COMMITTEE
IN ASSOCIATION WITH TOMORROW'S WORLD

Present

SCIENCE FAYRE

SATURDAY 13TH – FRIDAY 19TH DECEMBER

CHRISTMAS LECTURE DEMONSTRATION SERIES

DR. EMMET L. BROWN

The Fun Palace Cybernetics Committee

PRINCIPLES OF TEMPORAL DISPLACEMENT

Demonstration of plutonium-
enabled Flux Capacitor System

DR. GORDON PASK

Brunel University

**CONVERSATION THEORY
AND ITS APPLICATION**

Demonstration of Ambulatory
Personal Telecommunication Units

PROFESSOR BRUCE LACEY

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**ATAVISTIC ANDROID PRIMITIVISM
AND THE GEOMANTIC TRUTH**

featuring Rosa Bosom and Old Moneybags

DR. EGON SPENGLER

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**EFFECTIVE CAPTURE AND CONTAINMENT
OF VAPOROUS APPARITIONS**

Demonstration of the Positron
Collider and Muon Trap

INCLUDES:

Jasia Reichardt Cybernetic Serendipity for Beginners

Jukebox Information Plug in and Learn

Peter Zinovieff and the 7 Deadly Synthesizers

Roger Ruskin Spear and His Giant Kinetic Wardrobe

Cedric Price Back to the Drawing Board

Ernő Rubik and the Cubular Belles Square Dancing

Jean Tinguely Metamechanical Mayhem!

The Superstring Quartet Good Vibrations

Guess the Atomic Weight of the Cake Cash Prizes!

Whack the Lab Rat Fun for all the Family

VIRTUALLY REAL LIVE BROADCASTING ALL DAY, EVERYDAY

Transplant Surgery • Deep Space Transmissions • Childbirth • And much more

Joan Littlewood and Gerry Raffles
in association with the London Borough of Newham

10-7
FREE ENTRY

20TH
JULY

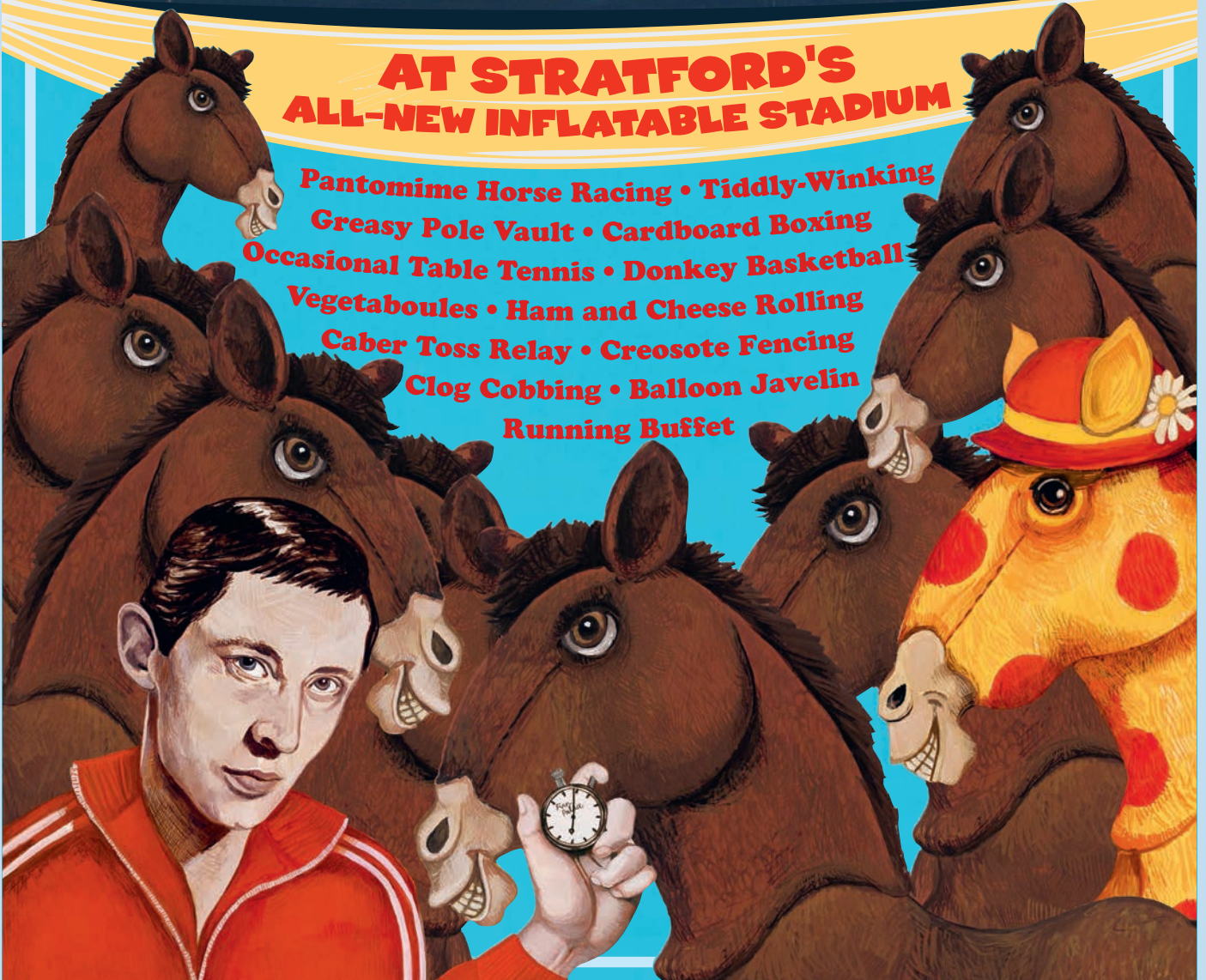
THE FUN PALACE PRESENTS

THE 12TH ANNUAL INTERNATIONAL

SPORTS DAY

AT STRATFORD'S
ALL-NEW INFLATABLE STADIUM

Pantomime Horse Racing • Tiddly-Winking
Greasy Pole Vault • Cardboard Boxing
Occasional Table Tennis • Donkey Basketball
Vegetaboules • Ham and Cheese Rolling
Caber Toss Relay • Creosote Fencing
Clog Cobbing • Balloon Javelin
Running Buffet



A THEATRE WORKSHOP
PRODUCTION

General Manager and
Licensee: Gerry Raffles

Mixed Nuts

At THE FUN PALACE

6.15
TWICE
NIGHTLY
8.15

Where Enthusiasts Converge

MATINEE
Wed 2.30

WEEK COMMENCING MON 8TH AUGUST

DIRECTED BY JOAN LITTLEWOOD

IT'S MAGIC!

THE MARX BROTHERS

PERFORM
THE FLOATING LIGHT BULB, THE BULLET CATCH AND
THE VANISHING OF THE PROLETARIAN UNDERCLASS

YEHUDI MENUHIN
FIDDLE ME THIS!

TONY BENN
WHAT'S LEFT?

BUCKMINSTER FULLER
DOME, SWEET GEODESIC DOME

OLEG POPOV
THE SUNSHINE CLOWN

WATSON AND CRICK SHOW US WHAT WE'RE MADE OF!

EWAN MACCOLL
CLASS ACT

AND FOR THE WEEK'S GRAND FINALE:
THE SWANK PROMENADE
Meet at The Fun Palace at 3pm, Sunday 14th August

KEN DODD
HOW TICKLED AM I?

MORECAMBE AND WISE
FOOLS RUSH IN

Plus
THE FUN PALACE PLAYERS
present a programme of
TABLEAUX VIVANTS AND DANCE ENTERTAINMENTS

WILSON, KEPPEL AND BETTY
ECCENTRIC DANGERS

THE NEWHAM DAILY
ECHO FOR LOCAL NEWS,
YOUR LIVING NEWSPAPER

The WORLD PREMIERE of
THE HYPERTONIC
OSMOTIC DIFFUSION
BALLET

Featuring
Harry H Corbett
as the Semi-
Permeable
Membrane.

GARY B GOODE AND THE
ROCKING HOTRODS
TURN IT UP



Participants in the LADA / National Theatre Studio workshop pose for photographic tableaux conjuring fictional Theatre Workshop production stills. *Top:* Theatre Workshop production of John Webster's *Duchess of Malfi*. *Bottom:* Theatre Workshop production of Shakespeare's *Antony and Cleopatra*.





Theatre Workshop production of Aristophanes' *Lysistrata*.

Theatre Workshop production of Shakespeare's *Hamlet*.



Talking Through the Night (the ballad of Jimmie and Joan)

They met within the theatre's gloom,
in the dust upon the stage
He wore sandals, she a cap,
they both wore ruby rage
She took his hand
He took her home
And through a scarlet megaphone
Until the world turned light
Oh they went talking, talking, talking,
They were talking through the night.

They met again still drunk on words
they'd drunk the night before
The sparrers singing as she left,
a-creeping from his door
He met his match
She lit a fire
And through the flames of red desire
They spoke the world to rights
Oh they went talking, talking, talking,
They were talking through the night.

**LET TALKING LEAD US TO ACTION
LET ACTION LEAD US TO POWER
LET EVERY ANGRY WORD RAIN DOWN
IN AN UNREPENTING SHOWER**

**LET'S DANCE ON THE GRAVE
OF INJUSTICE
TIL EACH HUNGRY MOUTH CAN SING
AN ACT OF WAR IN EVERY ACT
WITH EVERY ACTION WAR MAY BRING**

They travelled in a dusty truck to
chimney-dotted skies
He sang her songs to lift her heart when the
smoke got in her eyes
He gave commands
She took 'em – well...
She took 'em, then
She gave him hell
But still they held on tight
Oh they went talking, talking, talking,
They were talking through the night.

**LET TALKING LEAD US TO ACTION
LET ACTION LEAD US TO POWER
LET EVERY ANGRY WORD RAIN DOWN
IN AN UNREPENTING SHOWER**

**LET'S DANCE ON THE GRAVE
OF INJUSTICE
TIL EACH HUNGRY MOUTH CAN SING
AN ACT OF WAR IN EVERY ACT
WITH EVERY ACTION WAR MAY BRING**

The roads was long, the crowds were tough,
their feet and spirits sore
They gave until they'd given up,
and still they gave some more
Then in an old and dirty town
He saddled up, and she settled down
And he rambled out of sight
There'd be no talking, talking, talking,
No more talking through the night.

**LET TALKING LEAD US TO ACTION
LET ACTION LEAD US TO POWER
LET EVERY ANGRY WORD RAIN DOWN
IN AN UNREPENTING SHOWER**

**LET'S DANCE ON THE GRAVE
OF INJUSTICE
TIL EACH HUNGRY MOUTH CAN SING
AN ACT OF WAR IN EVERY ACT
WITH EVERY ACTION WAR MAY BRING**

**BERTOLT
BRECHT'S**

**THE FUN PALACE PLAYERS
CHRISTMAS PANTOMIME**

MOTHER GOOSE

**AND HER
CHILDREN**

6-WEEK RUN

COMMENCING 1ST DECEMBER
TUES – SUNDAY 7PM

Extra Matinee
performances at
2:30 every Tues
and Weds

STARRING:

BRIAN MURPHY
as Priscilla the Goose

AND INTRODUCING:

BARBARA WINDSOR
as THE GOLDEN EGG

**DIRECTED BY
JOAN LITTLEWOOD**

BOOK, MUSIC AND LYRICS BY
LIONEL BART

ORIGINAL CHOREOGRAPHY BY
JEAN NEWLOVE

FEATURING SMASH HITS:
Goosey Goosey Gander

Song of the Invigorating
Effect of Money

**"Pungent, earthy
and full of grit"**

KENNETH TYNAN, The Observer



THEATRE ROYAL, STRATFORD E15



Dickie Beau – as Joan – leads LADA workshop participants in a Stanislavsky actor's training class, following Littlewood's own exercises and techniques. *Top*: Rehearsal of the Atomic Ballet for *Uranium 235*. Littlewood used Laban based movement training to increase physical awareness and dexterity, alongside approaches to text and character analysis drawn from Stanislavsky's techniques. She also drew on Vsevolod Meyerhold's quasi-scientific conception of biomechanics and the biomechanical actor, and was influenced by Emile Jaques-Dalcroze's theory of Eurhythmics. *Bottom*: Joan in action.





Littlewood maintained faith in the centrality of a permanent creative ensemble, the “composite mind” engaged in a cooperative sharing of ideas, skills and creativity.

Littlewood insisted on a regular training regime for her company, encompassing research into theatre history, theories of acting and rigorous practical explorations. She hoped to help actors grow and develop into creative artists.



And Then Back Around Again...

World full of phoneys and Joanie ain't one
Looking with her lighter for a writer with a gun
Take the fire from their belly, put their bullets on the stage
Sing a little song of the Sparrer in a cage
No truth got learnt from facepaint and flattery
It's simple - have a tippie with the people from the factory.

Working in the factory or sweating in the yard
That man Chapman's a brickie and a bard
Get a barrow on the morrow, build a wall every night
Lord Chamberlain is madder when the ladder stands right
Clothes off script out chorus cursing something rotten
Now a letter and a ladder from the top to the bottom.

Scrabbling at the bottom, scribbling on the side
To Rattigan and back-again to take us for a ride
Yep, here comes Delaney with the Salford city blues
The ditty of a guy with an eye for pretty shoes
No kitchen sink don't wash big money
But the world is sweeter with a little Taste of Honey.

**Go and listen to the people
Bring them into your home
Put the people on the stage
And then the stage is their own
They're your people, you're the people
And together you've grown
And then back around again...**

**Go and listen to the people
Bring them into your home
Put the people on the stage
And then the stage is their own
They're your people, you're the people
And together you've grown
And then back around again...
And back around again...**

Little Taste of Honey for a Borstal Boy
One banged up beat down firebomb o' joy
Little Taste of Honey for a Borstal Boy
One banged up beat down firebomb o' joy
Republican, near-publican, a pen o' pain and laughter
They're rolling in the aisles as he's swinging from the rafters
New night a new point to sink or swing
And the bells of Hell go ting-a-ling-a-ling.

The ting-a-ling-a-ling of the great Bow Bells
Clanging all to rights from the Camp Hill cells
Yep here's our Frank with a tongue that rings
An ear for the chatter and an eye for the Fings
Have a gift have an 'art have a Bart take a glossary
And look - cor blimey guv - I am now the boss o' me.

Boss of me, boss of who, oh what are bosses for?
Oh what a silly question, oh what a lovely war!
Now Pierrots are dancing, the roosters are merry
Few songs and battles, few jokes with the Gerry
Have a laugh, take a breath, have a death, have more
It takes a lot of ticker tape to make a lovely war.

**Go and listen to the people
Bring them into your home
Put the people on the stage
And then the stage is their own
They're your people, you're the people
And together you've grown
And then back around again...**

**Go and listen to the people
Bring them into your home
Put the people on the stage
And then the stage is their own
They're your people, you're the people
And together you've grown
And then back around again...
And back around again...**

World full of phoney's and Joanie ain't one
In the building we're still building on the work she's done
She's done, we're doing, get a teacup brewing
New world, new words, new languages are stewing
Green Lanes, wild nights, big dreams, small flats
Deliver an Olivier to hip hop rats
Makeover, takeover, keeping on our toes
And what's next season? Nobody knows.

**Go and listen to the people
Bring them into your home
Put the people on the stage
And then the stage is their own
They're your people, you're the people
And together you've grown
And then back around again...**

**Go and listen to the people
Bring them into your home
Put the people on the stage
And then the stage is their own
They're your people, you're the people
And together you've grown
And then back around again...
And back around again...
And back around again...**

THE LOVE LIVES OF THE ARTISTS

There's no



MY VERY DEAR GERRY,

WELL, WE'VE FINALLY DONE IT. IT'S YAH BOO SUCKS TO THE NAYSAYERS, AND ONE IN THE EYE FOR THE TEENY TINY MINDED. SPARK UP THE BAND AND RUN A FLAG UP THE POLE AND READ ALL ABOUT IT...THE FUN PALACE OPENS TOMORROW! I HAVEN'T SLEPT A WINK FOR DAYS, BUT I FEEL LIKE DANCING ALL NIGHT. ALL THAT TANGLED WRANGLING AND SIDWAYS FINAGLING THE YEARS OF CAMPAIGNING, WHEELING AND PETITIONING THE POWERS THAT BE...AND HERE WE ARE AT THE END OF IT ALL WITH EVERYTHING WE EVER WANTED. I LEFT THEM ALL MERRILY FIZZING IN A PINK CHAMPAGNE BUBBLE ON THE PALACE OBSERVATION DECK UNDER THE STARS-ALL THE FRIENDS AND SUPPORTERS AND BLOODY-MINDED MARVELS WHO PROPPED US UP AND CHEERED US ON ALONG THE WAY. IF ONLY YOU WERE HERE TO RAISE A VICTORY GLASS. I'LL HAVE YOURS, BEAUTIFUL ONE.

CHEERIO ME OLD TWO AN EIGHT,

Joan X

o place like
JOAN'S



FUN PALACE

FUN PALACE



Joan Littlewood
& Gerry Raffles

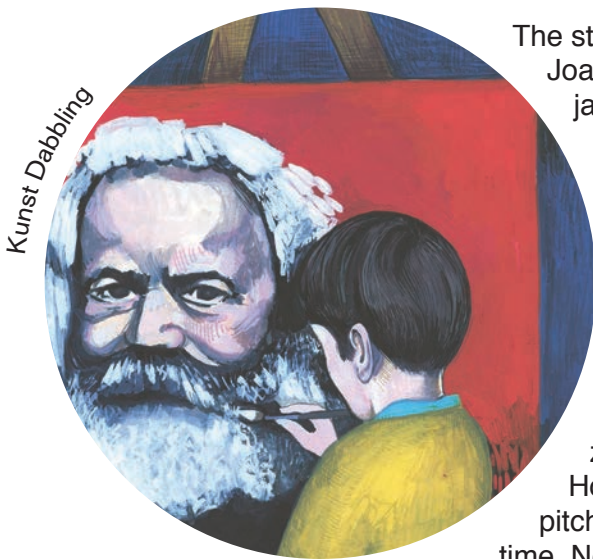


“I do not believe in the supremacy of the director, designer, actor or even of the writer. It is through collaboration that the knockabout art of theatre survives and kicks... No one mind or imagination can foresee what a play will become until all the physical and intellectual stimuli, which are crystallized in the poetry of the author, have been understood by a company, and then tried out in terms of mime, discussion, and the precise music of grammar; words and movement allied and integrated.”

Joan Littlewood

Extract from film script

THE FUN PALACE



Kunst Dabbling

The still expanding network of transport options servicing Joan Littlewood's all new Fun Palace were this weekend jam-packed by excited massed throngs of pleasure seekers rushing to celebrate the gala opening of this most recent addition to London's thriving cultural scene. Whether cruising at a leisurely clip or enjoying a thrill ride on a hovercraft, the river approach makes for a picturesque route. The high-speed monorail and extended Tube train links ensure a speedy arrival, whilst dedicated Fun Palace lanes on the approach roads allowed motorists to zip through congested Bank Holiday weekend traffic to pitch up at the gates in no time. No matter how you arrive, you won't regret it – a truly unforgettable experience awaits!

At every turn, the Fun Palace sets to cater for the artistically inclined. Light and airy workshop spaces and studios are home to an extensive programme of hands-on classes for both the beginner and the more advanced Kunst Dabblers looking to branch out. Art-loving visitors can drop in for one off instructional workshops or extended courses in a mind-boggling array of art and craft techniques. You'll find that there are activities to suit every taste, including Weaving, Glass-Blowing, Macrame, Rope-



Basket Weaving

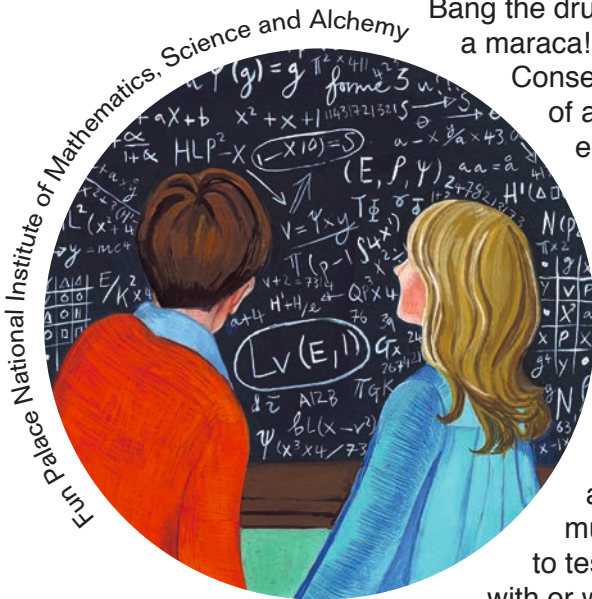
making, Cobbling, Pottery, Decoupage, Quilting, Flintknapping, Knitting, Basket Weaving, Marquetry. Origami, Book-binding, Calligraphy and Flower-Arranging to name but a few. For youngsters too, there's plenty of scope for exploration. Qualified teachers, nursery assistants and artists oversee a lively non-stop timetable of fun – it's already one of the most popular of the dozens of themed crèche facilities available onsite to parents seeking out their own opportunities for learning.



Swank Promenades

Bang the drum! Sound the horns! Shake a maraca! Sing a song! The Murray Melvin

Conservatoire of Music offers budding musicians of all ages and experience the chance to join an eclectic range of choirs, orchestras and bands, each boasting an adventurous repertoire running the gamut from traditional chamber music and opera to the latest trends in jazz, pop and rock. There are over a hundred open access rehearsal rooms, recording studios and performance venues dotted throughout the facility, available 24 hours a day for public use, free of charge, and staffed with a crack team of friendly technicians on hand to help. In partnership with a range of manufacturers, The Fun Palace will loan musical instruments to thousands of would-be players to test the waters in the comfort of their own homes, with or without the support of regular individual lessons at the Conservatoire. Regular concerts of homegrown Fun Palace talent will bolster an already world-beating roster of musical entertainments programmed for the Joan Littlewood Inflatable Theatre and Stadium and other more intimate stages at the complex.

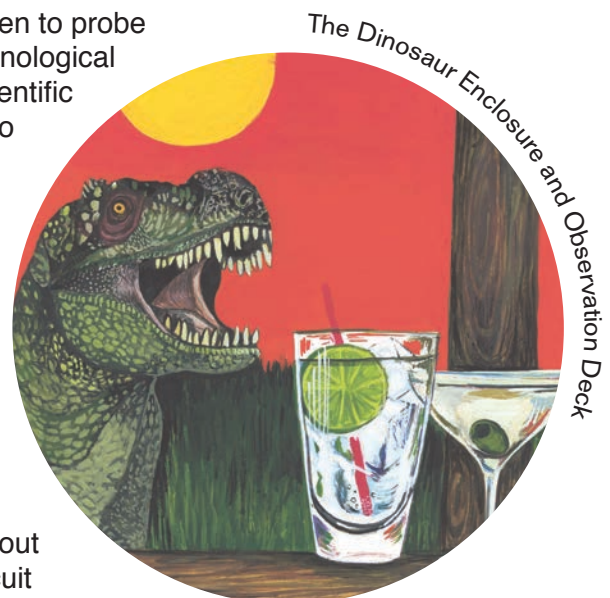


Fun Palace National Institute of Mathematics, Science and Alchemy



The Vegetable Maze

For the visitor keen to probe the latest in technological wizardry and scientific progress, a trip to the Fun Palace National Institute of Mathematics, Science and Alchemy is a must. An ultramodern fully functional cutting edge research facility, the Institute houses vast laboratories teeming with scientists and engineers engaged in the kind of crucial round the clock work upon which depends so much of the future prosperity of our society. Throughout the vast multi-storey compound, banks of closed circuit television monitors and computerised screens open a



The Dinosaur Enclosure and Observation Deck

The Spycraft Centre



fascinating window into a hidden world of scientific endeavour, night and day relaying live broadcasts of research activity carefully interpreted and explained by informed commentators. Always in operation is an exciting rolling programme of lecture demonstrations of varying technical complexity geared towards satisfying both the specialist and the layman alike, alongside a spread of themed laboratory workshop sessions. Internationally feted experts representing fields as diverse as microbiology, geology and paleontology, quantum physics, mechanical engineering, teleportation, forensic archaeology, and interplanetary communication are already scheduled to speak in the coming months.

On a daily basis, children are encouraged make use of a broad collection of the very latest in mechanised teaching aids and games, and to conduct their own controlled practical experiments under the watchful supervision of a team of technicians charged with the task of promoting curiosity, enabling discovery and garnering enthusiasm for the wonderful world of Science.

The Guess Room



The Fun Palace endeavours to turn the most mundane of activities into an opportunity for social exchange and dynamic learning. The Jukebox information Launderette Complex is staffed by highly trained ranks of operatives, of which there are over 2000 in number. Together, they are responsible for the smooth running of the so-called "Search Engine". Perhaps the most remarkable triumph of the skills of the Fun Palace design engineers, it is the

beating heart at the centre of a newly established global system of interconnected information networks. Users of this revolutionary facility simply load up the latest state-of-the art coin-operated washing machines with the week's dirty laundry, making sure to select an appropriate cycle of course, and then settle in to browse through an ever-changing menu of on-demand educational lectures, practical demonstrations and performances. Want to tune into The New York Metropolitan Opera's latest production of Verdi's Rigoletto? Or change your engine's spark plugs with a torque wrench in three easy stages? It couldn't be easier... Simply find a vacant listening station, dial an operator, and make your request – you'll be connected in a matter of minutes to a service powered by hundreds of the world's foremost cultural and scientific institutions. Before you know it, it'll be time to fluff and fold!

Raffles Nightclub and Dance Hall



The Undersea Cybernetics Research Institute



Petting Zoo



We've barely scratched the surface; there are so many things to see and do at the Fun Palace that you'll come back again and again! Enjoy a gin fizz at sundown at the Dinosaur Enclosure Observation Deck Bar and Grill. Handle guinea pigs, chinchillas, rabbits, llamas, meercats and piglets at The Petting Zoo. Battle radio controlled robots at the Undersea Cybernetics Research Institute. Sip a frothy coffee and tap your feet to a line-up of the hippest beat combos in the hit parade at the exclusive Raffles nightclub. Sign up and join a motley assortment of Morris men, ballerinas, Lindyhoppers, twisters, Tiller girls and other contestants for the annual Fun Palace Dance Marathon. Identify the constellations on a starry night at the hilltop Observatory. Read! Write! Act! Sing! Talk! Think! However you choose to pass the time, you'll find a warm welcome and a jolly scrum of Fun Palace enthusiasts to join in!

Donkey Enclosure



THE
WILLIAM
FREE FESTIVAL
AT THE FIDELITY PALACE
PRESENTED BY: JOAN LITTLEWOOD

AUG
25

EWAN MACCOLL
PETER ZINOWIEFF
VERSUS
THE RADIOPHONIC WORKSHOP
KUNST DABBING BUILDING
BATTLES OF FLOWERS

AND INTO THE NIGHT
FEATURING
THE GET FRESH CREW
DJ CLOTH FLOOR WAX
SERVING
AND MR MUSCLE
FLIPSCAT & SPACKBOT

AUG
26

SCRAPHEAR
CONLON NANCARROW
POETRY & POSE
PROTEST SONGWRITING
AUTOMATIC PERCUSSION

PLUS:
LEARNING MACHINES
RECORDING SESSIONS
WITH BRUCE LACEY & THE PINK ALBERTS
COLLAPSIBLE ORCHESTRA
TONTO'S EXPLODING HEAD BAND
NICE STYLE - THE WORLD'S
FIRST POSE BAND
GENIUS CHAT
RALLIES



Mel Brimfield and Gwyneth Herbert in conversation with curator Mariam Zulfiqar

MZ: *Can you tell me a bit about your interest in Joan Littlewood, and what was it that made her unique?*

MB: The thing about Joan that immediately appealed to us was her absolutely bloody-minded insistence on the idea that participatory community work doesn't have to sacrifice anything in the way of aesthetic or conceptual experimentation, or sheer theatrical pleasure. There's increasing political pressure on cultural institutions to bend their commissioning towards direct audience engagement to justify or safeguard their funding, with mixed results – many artists simply aren't equipped to respond to that context. I would've included myself in that category before I started work on this project. Contriving niftily structured methodologies for working with the public in the abstract is one thing – actually carrying them out in the field is another! For Littlewood, it was her committed socialism that was the absolute bedrock of everything she achieved – it was the engine driving every facet of her approach. Before there was any thought of a push towards inclusion as a pragmatic stance, there was Joan doing it because it needed to be done.

GH: Exactly, she was ticking boxes before the Arts Council had invented them! For me, community and company-based practice has increasingly become integral to what I do, borne out of a desire to make work in dialogue with the world rather than despite it or imposed upon it. So Joan was a complete inspiration in the way that this idea underpinned everything she made and every way in which she made it.

MB: The day to day running of the Theatre Workshop was egalitarian – actors were company members, not stars, and required to tackle a continually shifting variety of major and minor roles without ego, and in between train incessantly, research for productions, build sets, operate the lights, repair the theatre, cook and clean – they even bunked down collectively in the dressing rooms and stalls! She offered up the space to Newham groups to use for meetings; she'd invite groups of naughty kids to join in the life of the theatre,

on a spontaneous basis, and also organised youth club type activities with Christine Jackson. Shows were actively punted to the local community – everyone was invited.

MZ: *This project has so many outcomes: posters, photographs, a film, songs and a performance. How did you know where to start, and how did you bring all this together?*

MB: On a basic level, perhaps the thing that Gwyn and I most have in common is a desire to uncover, unpick and animate stories – for me, it's the gaseous nature of history and the impossibility of pinning down the objective truth of it that is of particular interest. From the outset, it's been important within the work to articulate the idea that any attempts to accurately represent an absent biographical subject are doomed to failure – all you can do is commit to generating a dense fog of research that reaches into as many corners as possible, and attempt to squeeze it into some sort of coherent narrative at the end. How to accommodate the jarring inconsistencies, inconvenient chronology of events and sheer unknowable intricacy of a life? I was drawn to the idea of amplifying this process to the point of ludicrous burlesque by flattening Littlewood's biography into a piece of musical theatre; it's an intentionally ridiculous mode of academic address, but completely in-keeping with her approach to documentary. Also, writers who worked with her speak of their text being broken up into pieces and rearranged, or subjected to swathing cuts without consultation, or reinterpreted as songs, mime or dance sequences. I suppose we've put the "score" of her life through the same process!

GH: So the first stage of our process is the "life-flattening", beginning with a lengthy period of intense mutual research – from Joan's own ludicrous, already semi-fictionalised biography, through a variety of different academic texts, early agitprop¹ scripts, Theatre Workshop films and the contrasting contemporaneous drama surrounding it... this bank of research forms the starting point from which everything in the project is co-authored. Next we pick through the material together to identify

possible song points, seeking out events or narrative threads that could correspond to musical theatre conventions. Then comes the “burlesquing” bit – setting up formal expectations in terms of sonic, narrative and visual pallet that can then be subverted in some way. Something that was actually very much a part of Joan’s own theatrical lexicon.

MB: That’s one of the most special things about the Theatre Workshop for me – the ready incorporation of the wit, vitality and irreverence surrounding music hall and variety forms; the bawdy innuendo, rebellious satire and general silliness, and sentiment too in the best sense – all set to undermine bourgeois decorum and hammer home the politics. The idea of loading up and subverting popular and mainstream formats with inappropriately conceptual content has always been a key strategy in my own practice, so I felt an immediate kinship to those ideas.

MZ: *OK, can you pick a song and contextualise it?*

GH: Well, *Puppet on a Shoestring*, for example, charts Joan’s theatrical trajectory from the early agitprop days, through the formation of the Theatre Workshop company and the Theatre Royal Stratford East, and then finally to the reluctant decision to sell shows on to the West End. The journey is explored through different lyrical and musical vocabularies – political rhetoric underpinned by solo honky-tonk piano, the bawdy patter of East End music hall with a growing cabaret ensemble, ending up with the reverb-drenched brass-laden overblown monstrosity of a West End transfer. The ballooning climax is popped by a lone, disappointed voice. There’s real pathos in this part of the story, as whilst the commercial success enabled Joan to continue to make challenging work back at Stratford, it went against everything she stood for and ultimately led to the disintegration of the company. In a way, her story was made for the musical stage!

MB: Yes, Joan’s an irresistibly romantic figure viewed from the right angle. She’s a gutsy working class heroine born on the wrong side of the blanket – a woman! When you look around at the theatrical landscape of the time, it’s dominated by figures such as Tony Richardson, Kenneth Tynan, Laurence Olivier and Noel Coward; she’s an anomaly and an outsider. There’s the burning political passion

and ideals shared with co-founder of the Theatre Workshop Ewan MacColl, and later, the romance of her long-term love interest, Gerry Raffles! Then there’s the vagabond bonhomie and poverty of the touring company and the transformation of the crumbling wreck of the Theatre Royal, populated by a ragbag cast of cheeky cockney children, and future stars of stage and screen getting their first break, and the glamour of transfers to the West End, she called it “whoring” to support the company’s real work! She’s stubbornly struggling against the odds to steer her own course and receiving virtually no support from the Arts Council or local authorities, but being simultaneously internationally recognised for her work. And at the end there’s disappointment, disenchantment and sadness as the Fun Palace fails to materialise, Gerry dies and she retreats into self-imposed exile in France.

MZ: *So referencing the politics was crucial?*

MB: Yes – when we delved into the history of the Theatre Workshop the extraordinary intertwining of the development of the formal style of her work with those politics was really striking. The reportage and direct communication of agitprop theatre and Living Newspaper² formats run from the earliest Theatre Union³ productions right through to later works such as *Oh What A Lovely War*. The idea that theatre must speak to the broadest possible audience, and operate as a means of radicalising “the workers” is embedded amongst everything to begin with. They embraced stridently political Russian and German theatre and film, formally far in advance of the contemporaneous British vanguard – Eisenstein, Piscator, Toller, Eisler, Brecht – maybe they had one over Laurence Olivier because you’d have to be a Communist to be as immersed in it as they were! She’d been to RADA for a while, knew about the established theatre stage, and mostly disliked it, but she had a fearlessness about using all and any means to communicate. Other Workers’ Theatre Movement groups would perhaps be quick to dismiss any attempts to overtly entertain as being counter to the revolutionary cause.

GH: The overwhelming significance of political aspiration was really hammered home to us by academic Robert Leach. The account he

gave us of Joan and Ewan MacColl's romantic and working relationship fed directly into the song *Talking Through the Night* which appears in the film as a set piece, playfully engaging with some of those innovative giants of Russian and German theatre that Mel referred to, alongside the musical and visual vernacular of the folk balladeer.

MZ: *You mention Robert Leach... your research process is anchored to a series of conversations with the people that knew Joan or are studying her legacy. What insights have you gained from meeting such a diverse group of people associated with Joan?*

MB: Through these interviews we collected a level of detail and anecdote not accessible through any amount of reading. Early on in the process, we met leading academics in the field to discuss the work and legacy of Littlewood and the Theatre Workshop – it was key to get to grips with her pioneering collaborative devising techniques, approach to actor training and to understand where it fits in with the development of British theatre generally. We visited the Theatre Royal archive and were introduced to its custodian Murray Melvin – he was a member of the company, and an invaluable source of delightful rollicking anecdotes and an important emotional connection to the world of Joan. We had a glass or three with Associate Producer Karen Fisher and Head of Young People's Work Jan Sharkey-Dodds in the Theatre Royal bar over the course of the project – they gave us a perspective on how the Theatre remains steadfastly committed to Joan's ideals, describing a frankly humbling array of superb community oriented activity going on in the building all year round. As well as being a really important part of putting together a more vivid, personal picture of Joan, these encounters fed directly into the work.

GH: Perhaps the most poignant song of the project is *Hey Joan*, written for Murray, which responds lyrically and melodically to his idiosyncratic linguistic patterns and delectable anecdotal style whilst connecting with the real, deep, emotional relationship that he had – and still has – to Joan. Similarly, the infectious, committed passion with which Karen and Jan talked about their "Theatre of the People" inspired the song *And then Back Around Again...* which pays homage to Joan

Littlewood's radical work at the Theatre Royal Stratford East whilst celebrating the values that still underpin the Theatre's work today.

MZ: *Lets not forget about the brilliant Nutters song! Who were they and how did that song come about?*

GH: Ha! Who could forget those lads? Yes, so Joan's "Nutters" were a group of East End kids that used to cause mischief outside the Theatre Royal during the 1960s. Joan invited them in off the streets and onto the stage, opening the door to a new world and giving them a voice. Mel and I had a delicious night at the Theatre Royal when we met up with three of them – Paul, Roy and Paul, now all grown up – as well as Christine Jackson who assisted Joan throughout that period. Over more than several pints, they regaled us with colourful stories of their misspent youth with warmth, humour and wickedness that brought that time alive vividly for us. The musical references for the song leapt out at me – the suedehed and skinhead music they were listening to at the time; Lionel Bart, a familiar face around the Theatre who'd stop and chat to them on his way in; the sung patter of the West Side Story kids that the "Nutters" and their stories evoked for me... and with the richness of their own storytelling style, this "Oliver meets the Kinks meets Officer Krupke" number pretty much wrote itself!

MZ: *Everything you describe sounds like it has all the elements of a cracking plot! The final form of the film seems to have something to do with Littlewood's best-known production "Oh What a Lovely War". You've used direct documentary reportage, found images, audio and footage as the basis of theatrical set pieces incorporating songs, mime, monologues – even Socialist magic at one point! Is that a deliberate strategy?*

MB: It's a loose homage to the style of that production. The way that the elements are juxtaposed within it made a logical formal approach through which to combine the many different prongs of research and exploratory production work we'd undertaken. In an early conversation, academic Robert Leach recounted some of the principles of Eisenstein's "Montage of Attractions"⁴ essay and situated it for us within the context of theatrical "collision montage" techniques by European innovators (Meyerhold, Piscator

and Brecht again) – Littlewood absorbed all of these ideas in her devising, and for us they became a key reference point in structuring the narrative. We’ve constructed fragments of a spoof arts documentary programme celebrating the opening of the Fun Palace, collaged together with sections exploring the social, cultural and political context for the work of the Theatre Workshop company. Stylistically, the scripts for these set pieces draw from sources including the 1930s / 40s British Documentary Film Movement (especially Paul Rotha), British New Wave drama, film and literature, Ewan MacColl and Peggy Seeger’s Radio Ballads. In staging the songs, there are direct and oblique references to Battleship Potemkin, Joan Baez, Band Aid’s “Feed the World” music video – it’s a real *mélange* of influences!

MZ: The performance at Stratford station, not your usual music venue but perfect for this project! What do you remember of the day?

GH: The space wasn’t without its particular challenges to perform in – but Joan was never one to be precious or conventional about performance venues! Right from those early years when she and Ewan MacColl travelled the country playing to groups of disinterested miners and factory workers out of the back of a truck, Joan fiercely believed that theatre should be made for, by and about the people, and brought to the sort of people who wouldn’t go on jollies to the West End. That was at the very heart of the ethos of the Theatre Royal, and continues to inform their work there today.

The station staff were fantastic. Expecting a tangle of red “health and safety” tape, we were surprised by the relaxed station manager who said “well, for this to work, you need to be right in the way, don’t you?” and promptly stuck us on the Jubilee line concourse in the direct path of baffled commuters. We worked with two brilliant community groups – the mighty East London Brass, positioned on the lower concourse, and the Upbeat Choir, on the upper mezzanine. This set-up demanded two conductors with me attempting to be the glue between them and my own band, who had no view of the others at all. Still, the response we got from the crowds was amazing. People swarmed around the brass band and gathered on the balconies to dance, clap and sing along. We were really touched when members of staff

came to thank us for transforming the nature of their workplace for the day. As Mel said, Joan believed that theatre should speak to the broadest audience possible, and at 58,000 – accidental or otherwise – that was definitely our biggest gig yet.

MZ: Following on from your mention of community groups, this project pivots around the Fun Palace, an idea Littlewood worked on with architect Cedric Price that advocated an inclusive community focused space. You’ve built in ways of working with an assortment of groups in pretty much every part of the production process, reflecting what the Fun Palace was all about, but also how Littlewood worked in theatre. How has this approach informed the outcome of the work?

MB: Well, it’s what Joan would’ve wanted, eh? The central conceit has been to produce a film and performance series that notionally complete the Fun Palace. With a view to echoing her passionate ideological commitment to co-operative sharing of ideas and creativity, we set out to effectively realise her project by constructing its fictional archive with a range of community groups. We set up a series of workshops in partnership with various schools in Newham and with the Discover Children’s Story Centre lead by poet John Hegley and Gwyn asking children to come up with the sort of things they’d like to see in their Fun Palace – their suggestions are elaborated upon, jumbled up with Joan’s own recommended content and represented in the cutaway diagram installed at Stratford station. Some fortuitous misspelling led to the invention of the Fun Police and a Guess Room, and we’ve included such attractions as a Dinosaur Enclosure and Observation Deck, giant chocolate fountain, Flight Training Centre (with jetpacks, pterodactyls, balloons, hoverboards and teleportation amongst the options for burgeoning aviators), the Murray Melvin Conservatoire of Music, Raffles Nightclub and Dance Hall, Swank Promenades and the Jukebox Information Launderette Complex. Littlewood was insistent that you should consult the children to ask them what they want as a general principle, so it seemed appropriate!

In collaboration with my regular design collaborator Ryan Gillard, we also developed a series of posters for fictional events at the

Fun Palace as part of these imaginative projections for the station installation – there’s a Sports Day in the Littlewood Inflatable Theatre and Stadium, featuring Panto Horse Racing, Greasy Pole Vault and Creosote Fencing. There’s an unusual cabaret – “Mixed Nuts” featuring, amongst others, Tony Benn, Yehudi Menuhin and The Marx Brothers performing *The Floating Lightbulb*, *The Bullet Catch* and *The Vanishing of the Proletarian Underclass*. There’s also a Science Fair, a Christmas Panto (Brecht’s *Mother Goose and Her Children*) and a Cybernetic Music Festival and Happening. The design of each is carefully calibrated to line up with a different chronological reference point, ranging from the 50s through to the 80s to muddy the waters of plausibility.

Another important stage of development was a five-day exploratory workshop run as part of the Live Art Development Agency’s DIY scheme. Working in partnership with the National Theatre Studio, we invited practitioners representing a range of disciplines to form a temporary company with us to consider models of genuinely effective participatory and socially engaged practice with the Fun Palace as a focus; to actively make and do within a framework of serious critical discussion. Again, the invention of a collective bank of staged “documentation” in the form of elaborate posed photographic tableaux conjuring fictional Theatre Workshop production stills with costumes, lighting and props were fabricated, together with footage of a series of staged Laban and Stanislavsky actors’ training classes lead by Dickie Beau as Joan for direct incorporation into the film. It felt like a somewhat eerie evocation – following notes for Littlewood’s exercises as the basis for the shoot also lead to genuine moments of authentic collaborative improvisation.

GH: Yes, I think that exploring Joan’s methodology has helped Mel and me to crystallise our own... as the project has unfolded we’ve realised we are developing a language of collaboration which combines our individual creative approaches and forms something new. The National Theatre workshops were a prime example of this; to echo what Mel said at the beginning, at the very heart of this work is an attempt to create

something which meaningfully engages with community practice whilst producing something which is uncompromised in its artistic intent. An integrity of process and product, running concurrently. And now, moving forward, all the participants have become part of our troupe – honorary “Fun Palace Players” forevermore.

MZ: *When you explain it all like that, what you have created is very meaningful. Just one more thing... what do you think Joan would have made of it all?*

GH: Well, by all accounts the great lady was never one to mince her words, so perhaps we’re better off not knowing! But with every day we’ve become more enchanted with this foul-mouthed, big-hearted, hotheaded genius. And although we frequently feel the huge, scary weight of responsibility in attempting to do her legacy justice, every element of this project has been made with love, rigour and reverence... and in the moments when we’re being a bit kinder to ourselves, we might think of what the inimitable Murray Melvin said at that monster performance on what would have been her 100th birthday: “She may have left us, but today, in Stratford station, the spirit of Joan Littlewood is alive and well.”

1. Originally Russian, derived from a combination of agitation + propaganda. Usually referring to political propaganda promoted in music, drama, art and literature.

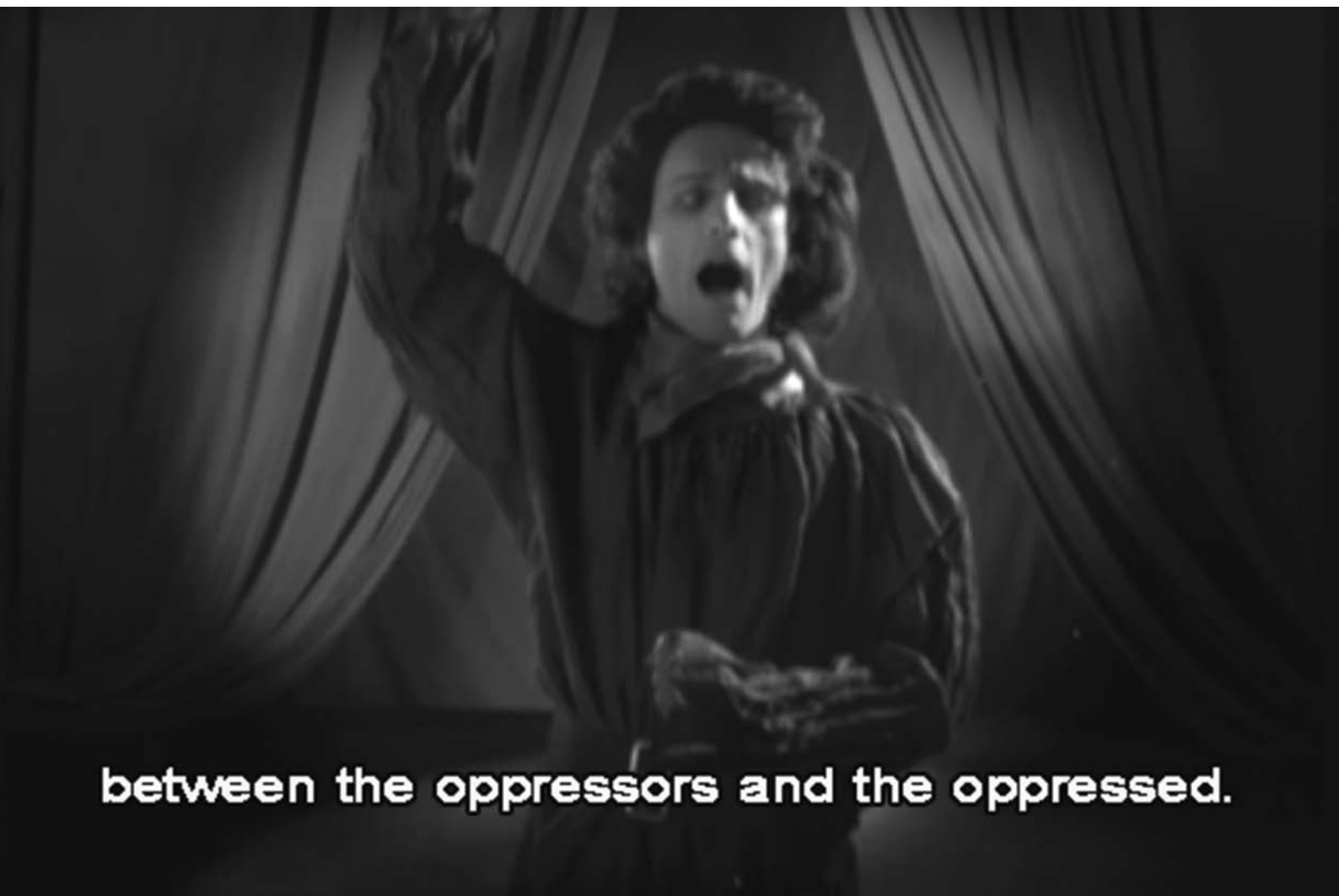
2. A form of theatrical production that presents news and social issues.

3. Theatre Union was an acting troupe formed by Joan Littlewood and Ewan MacColl in the late 1930s. Many of its former members joined Littlewood’s new venture Theatre Workshop in 1945.

4. Soviet Russian film director and theorist Sergei Eisenstein’s “Montage of Attractions” was a stylistic approach to presenting film footage where two or more images are edited together to create a heightened impact.



Stills from *The Palace that Joan Built* film. *Top*: Dickie Beau as John Osborne's character Jimmy Porter from *Look Back in Anger*. *Bottom*: Performance of Theatre Workshop Manifesto.



between the oppressors and the oppressed.



The *Back Around Again* shoot – a 1960s style East End knees-up. Gwyn plays homage to British actor, jazz singer and celebrated landlady Queenie Watts.



Artists

Mel Brimfield and Gwyneth Herbert

Artworks by Mel Brimfield with design by Ryan Gillard
Fun Palace diagram by Edward Ward

Music and lyrics by Gwyneth Herbert
Brass arrangements, collaborative musical direction,
production and sound design by Paul Higgs
Additional sound recording and engineering by Josh Kemp

Camera work, post-production and collaborative editing
by Lukas Demgenski
Additional camera work by Ada Cotton
Photographs by Edward Moore

Curator

Mariam Zulfiqar

Research and interviews

Murray Melvin and the Theatre Royal Stratford East Archive
Christine Jackson
The Nutters – Paul Bird, Roy Haywood and Paul Prendergast
Robert Leach
Professor Nadine Holdsworth, University of Warwick
Karen Fisher and Jan Sharkey-Dodds

The Fun Palace Players

Dickie Beau, David Cann, Joanna Neary, Ian Saville
(Socialist Magician), John Hegley. Participants in workshops
at Carpenters Primary School and the Discover Children's
Story Centre, Stratford. Young Participants from schools
and colleges across Newham. Members of Young People's
Work programme at Theatre Royal Stratford East. Participants
in workshop supported by DIY – a Live Art Development
Agency initiative in partnership with National Theatre
Studio: Rachel Mars, Jessica Tomchak, Monica Valcarcel-Saez,
Dan Lawrence-Earles, Christie O'Carroll, Kris Webb,
David Oakes, Scarlett Lasoff, Hannah Gardiner. *Back Around
Again* shoot pub groovers: Paul Bird, Warner Brown, Louisa
Cartwright, Ned Cartwright, Adam Green, Jane Ireland,
Roy Haywood, Joyce James, Grace Lightman, Sarah Merrifield,
Joan Murrell, Frankie Poullain, Brendan Reilly, John Tozer,
Natalie Sharp, Jay Toole, Caroline Underwood.

Musicians

Ned Cartwright, Keyboards
Al Cherry, Guitars (live performance)
Dave Manington, Electric and Acoustic Bass
Dave Price, Percussion and Fiddle
Rob Updegraff, Guitars (recording)
Paul Higgs, Trumpet
Ian Shaw, Vocals (recording)

Upbeat Choir

Jamal Andréas, Joyce Bennett, Jane Bostick, T.C. Bramley,
Mervin Maria Caesar-John, Tom Cannon, Peter Fielder,
Deborah Fisher, Katharine Garner, John Hickman, Hazel Honey,
Chris James, Joyce James, Jean Martin, Sarah Merrifield,
Kathleen Moore, Joan Murrell, Maureen Pollex, Sandra Reekie,
Rosalind Smith and with special thanks to Tim Sutton.

East London Brass

Jayne Murrill (Musical Director), Chris Melville
(Soprano Cornet), Robert Horrocks (Solo Cornet),
Paul Martin (Solo Cornet), Elaine Laurence (Repiano
Cornet), Matt Harland (Second Cornet), Lorna Barton-Nicol
(Third Cornet), Martin Dawe (Flugel), James Parkinson
(Solo Horn), Sarah Campbell (First Horn), Nicky Godfrey
(Second Horn), Joanna Lee (First Baritone), Martin Myers
(Second Baritone), Sarah Bell (Euphonium), Colin Leggett
(Euphonium), Benjamin Frost (First Trombone), Steve Brown
(Bass Trombone), Heather Roberson (Eb Bass), Michael Smith
(Eb Bass) John Evanson (Bb Bass), David Carter (Bb Bass),
Tom Gell (Percussion), Dominik Elmiger (Percussion)

Hair and make up

Natalie Sharp with additional hair and make up
by Grace Lightman

Organisations and Institutions

Discover Children's Story Centre, Carpenters Primary School,
Newham Collegiate Sixth Form Centre, Lister Community
School, Southern Road Primary School, Portway Primary
School, Plaistow Primary School, Upton Cross Primary
School and Curwen Primary School. With thanks to
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Art on the Underground team

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Rose Lejeune, Anna Linch, Eleanor Pinfield,
Nick Triviais, Rob Varney and Polly Wright.

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THE FUN PALACE



ART ON THE
UNDERGROUND



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