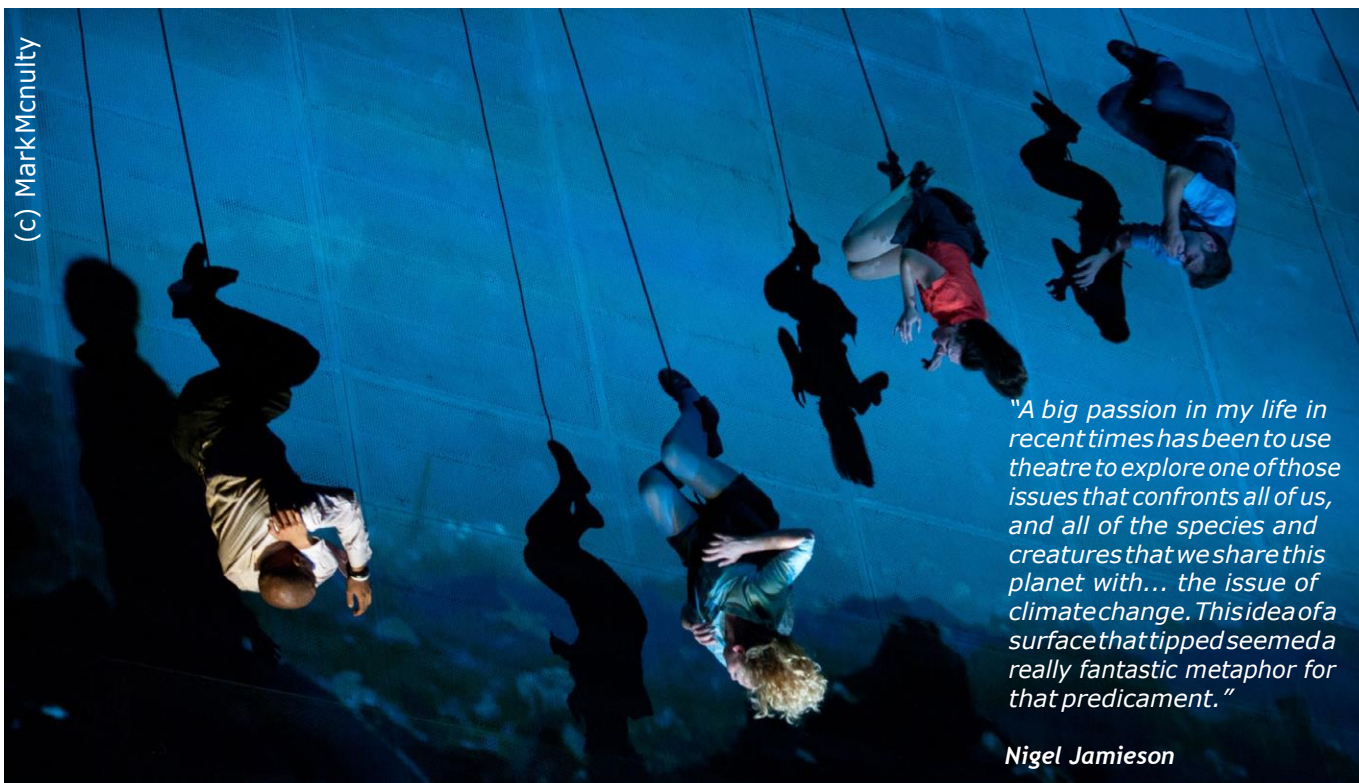


AS THE WORLD TIPPED

A Wired Aerial Theatre Production

Directed by Nigel Jamieson



(c) MarkMcnuity

"A big passion in my life in recent times has been to use theatre to explore one of those issues that confronts all of us, and all of the species and creatures that we share this planet with... the issue of climate change. This idea of a surface that tipped seemed a really fantastic metaphor for that predicament."

Nigel Jamieson



CONTACT & BOOKINGS

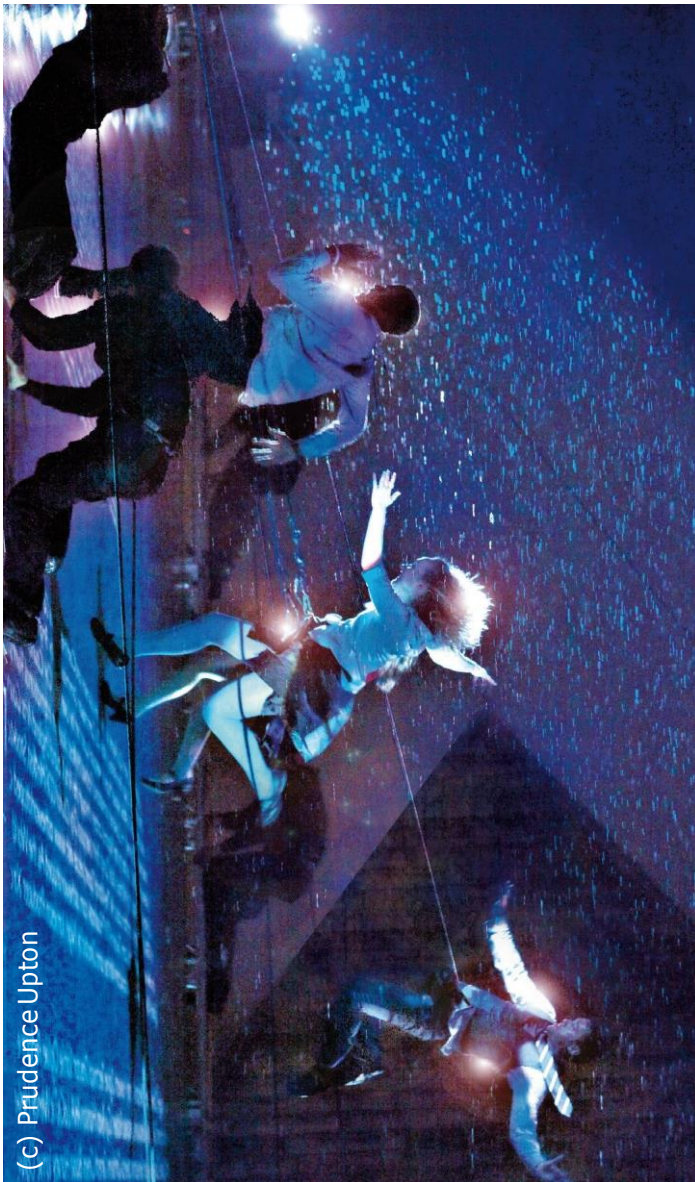
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(c) Prudence Upton

THE SHOW

A real life disaster movie in the sky...

This ambitious and extraordinary piece of aerial theatre tells a powerful tale of ecological crisis.

Combining dramatic film and visuals with breath-taking aerial performance, *As The World Tipped* confronts one of the most pressing issues for the planet with spectacle, humour and emotion. At the Secretariat of the Copenhagen Climate Change conference, harassed staff fail to notice as the world around them, literally and metaphorically, slides toward disaster.

Suspended above the audience in the night sky, the performers struggle to control their increasingly precarious world as they do battle with the effects of drastic environmental catastrophe.



"It's a great privilege to combine work with things I feel strongly and passionately about. Good theatre doesn't need to be boring or preaching. It can be spectacular, emotional, funny and witty."

Nigel Jamieson



THE COMPANY

Wendy Hesketh-Ogilvie and Jamie Ogilvie formed **Wired Aerial Theatre** in 1999 whilst working for the iconic Argentinean company De La Guarda. Using climbing techniques, contemporary dance and a newly found need to fly as their catalyst, they found every opportunity to hang a rope, build a bungee and make work which explored ways to combine all these elements within performance. Since then Wired Aerial Theatre has expanded, becoming world renowned expert in aerial consultation and its hugely entertaining, gasp-worthy productions have combined everything from contemporary dance and physical theatre, to flying, gymnastics and climbing. Based at its centre for aerial excellence, The Higher Space in Liverpool, Wired pushes the boundaries of the artform, creating cutting-edge work that can take anyone's breath away.

The company is supported by Arts Council England as an NPO (2015 - 2018).

QUOTES AND COMMENTS

AUDIENCE COMMENTS

"The most amazing thing I've ever seen. Nothing has moved me like that. The most provocative global warming exhibit ever."

"As The World Tipped is the best performance I have ever seen, can't believe it was free! A great message to spread and a brilliant way to top off a great day of music and performance."

"Before watching this performance I had never seen anything like this in my life. It was absolutely fantastic, awesome, perfect and amazing."

"Spectacular, amazing, moving, thought provoking. A fantastic free event that everyone should see."

"We were truly fortunate to have the opportunity to see such an amazingly powerful and innovative piece of outdoor theatre which garnered fulsome and well-deserved applause from the audience, and definitely inspired much animated discourse as we all left."

International Performances

"Breathtaking Wired Aerial Theatre! Watching As The World Tipped should be mandatory for all negotiators of the UN"

"Maybe the greatest live performance I have ever seen!"

"...a high-flying poetic ballet"

"An equally frightening and fascinating spectacle"

"Wired Aerial Theatre maybe the greatest live performance I have ever seen!"

"An epic and stunningly realised portrait of the disaster we may all be facing... This outdoor show is a lot more than mere spectacle. It does that rare thing - it makes you gulp with astonishment, but also think."

Mark Shenton, The Stage

"Director Nigel Jamieson and his collaborators have created a highly entertaining outdoor spectacle while tackling one of the most pressing issues of our time. Poetic and poignant, this performance of astonishing aerial feats left the audience angry and elated at once."

Wendy Martin, Southbank Centre

"Climate change is an important message that is on everyone's mind at the moment both politically and socially. To have an environmental message woven into a large theatre work is really important to us."

Vernon Guest, Sydney Festival

"The English company has engaged in a stunning ballet, combining aerial dance and monumental video projection to alert us of an impending ecological disaster."

Lamia Coulibaly, CultureBox, Francetvinfo



WIRED AERIAL THEATRE THEIR STORY

"What Wired Aerial Theatre can offer is so much more than performers, choreographers, climbers or teachers. We are dreamers, we are achievers...and we can fly."
Wired Aerial Theatre

In 1998 a young dancer, fresh from London Contemporary Dance School and looking for work, bumped into an audition for an aerial theatre show she'd never heard of. She was late, barefoot, and had no idea that over the next few days she would discover her true calling in life. Fearless, fervent and remembered as the bravest tiny powerhouse that looked so peaceful leaping from the rafters of the building attached only to a bungee cord- she lived the spirit of the show, and was chosen from amongst thousands to become part of the original cast of De La Guarda, the iconic Argentinean aerial theatre company. Her name was Wendy Hesketh.

At about the same time Ale and Tincho, two brothers and members of the founding creative team of De La Guarda, walked into Urban Rock, a climbing equipment shop which stands within London-based climbing centre The Castle. They were looking for the owner-mountaineering legend Sandy Ogilvie, for a spot of advice. The show they were about to put on at The Roundhouse in Camden, London, was going to need a team of specialist climbers with exceptional skill, and they wanted to know where to find them. Sandy thought of the best climber he knew, the partner who since the age of five had climbed with him all over the world, and told them- you need my son.

Jamie Ogilvie was at the end of his first year studying a degree in Outdoor Recreation when he came on board with De La Guarda, and after a matter of weeks had proven such innate talent and ingenuity that he became head climber, and never looked back.

It was here in this atmosphere of wildly passionate creative abandonment, that Wendy and Jamie found each other and began to shape their own aerial dreams- flight, dance in the air, freedom.

More than a decade later and they still have the same energy and determination that has truly become their hallmark. Now pioneers of their genre, and an almighty force for development and innovation, they advocate for their technique termed bungee-assisted dance.

THE DEVELOPMENT OF WIRED AERIAL THEATRE

Contrary to how effortless bungee-assisted dance looks in the air, its development has been neither effortless nor speedy. The process all began when Wendy and Jamie conceived the idea to better combine their two specialist areas of performing in the air and dancing on the ground. With Wendy's expertise in contemporary dance and Jamie's inventive aerial technical know-how, they began the painstaking process of trial and error to produce what we see today as bungee-assisted dance.

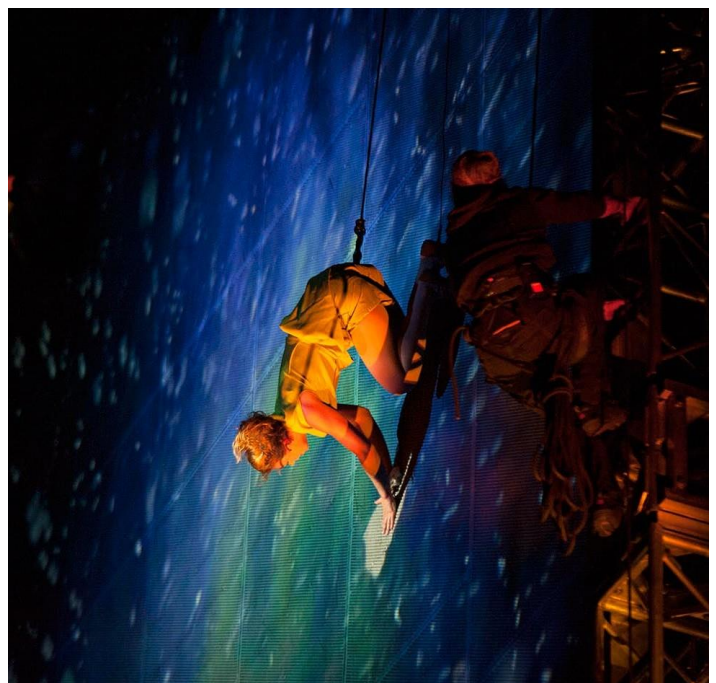
Their ultimate goal was to create a performance technique which had the ability to play with the audience's perception, subtly urging them to see the form of a suspended body, rather than a dancer dangling from a rope- heightening the aesthetic presence of dance to a level which would allow their audience to fully immerse in the performance, the story, and the beauty of a form unhindered by the laws of gravity.

Multiple prototypes of harnesses were created and discarded, as this seemed to be the first hurdle, to allow Wendy enough range of movement to truly be able to dance while attached to apparatus. Furthermore, to allow the flight of a performer a whole new technical process was designed; connecting a climber to the performer, to ballast and/or haul them into the air as and when the choreography designated.

As time went by they created a movement vocabulary and training regime, which conditioned the body in the areas most beneficial to perform this type of dance. No different from Cunningham, Graham or Limon, bungee-assisted dance is a technique all of its own, and has a specific set of exercises which prepares the body for its application. The performers are professional dancers who Wired train with this unique skill set.

While aerial dance, as a genre, is largely undefined, Wired are steadily working to raise the profile of this under represented technique, through international conferences, courses offered at their centre for aerial excellence The Higher Space, and their high profile tours and bespoke performances around the globe.

Bungee-assisted dance is truly a labour of love, and it is that passion emanating from their work which has critics, performers and audiences alike, captivated the world over.



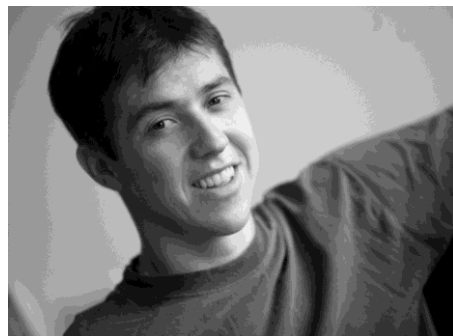


Wendy Hesketh-Ogilvie
Aerial Director

Wendy is an experienced and accomplished harness specialist. Her passion is channelled towards physical performance as well as choreographing large and small- scale site-specific work.

She is a vigorous performer with experience that spans aerial stunts, physical theatre, contemporary dance, percussion, and all kinds of weird and wonderful morphs of skills invented and perfected along the way. Wendy adores improvising, loves to share and develop creative ideas and is an effervescent, spirited team member and leader. She is particularly interested in the subtleties of theatrical movement, and the fusion of dance with aerial bungee skills.

Having spent the last nine years developing Wired Aerial Theatre alongside the technical director, Jamie Ogilvie, their work is now well known for utilising bungee-assisted dance, an aerial technique they conceived in 1999.



Jamie Ogilvie
Technical Director

Jamie is one of only a handful of European aerial display specialists. His expertise is drawn from 23 years of climbing and mountaineering experience, which has led to extensive aerial theatre work.

Jamie worked with the world-renowned aerial theatre company De La Guarda from 1999 where he was responsible for managing the climbing team, consulting on and developing the risk assessments and ensuring performer's safety. His five-year history with them took him to London, Las Vegas, Amsterdam, Berlin, and South Korea.

In 2000 he was heavily involved with New Zealand's first aerial theatre show, *Maui*. He worked closely with the director and his role as Climbing Director included designing and building all aerial displays and making specialised performance harnesses for the show.

"The world's authority on bungee-assisted dance."

- **The Irish Times**

"This English company from Liverpool know how to take the public into their world...powerful and hypnotic"

- **Theatre du blog (France)**

More recently he has provided aerial consultation for Ockham's Razor (The Mill), Turtle Key Arts, and Oily Cart. Having also worked with some of Britain's leading aerial companies including Gecko, Boilerhouse, Scarabeus, The Dream Engine, Scottish Dance Theatre Company, Bandbazi and Motionhouse Dance Theatre.

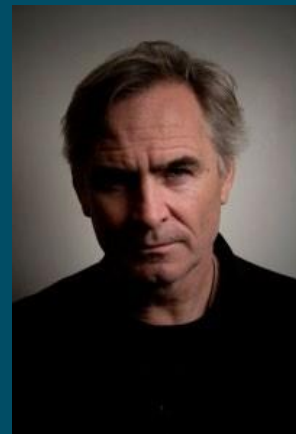
Jamie is Technical Director for Wired Aerial Theatre and works alongside Wendy to create all aerial movement involved in the research and subsequent choreography. He is also responsible for designing all aerial set-ups and ensuring aerial safety.

Nigel Jamieson

Writer and Director

As The World Tipped director Nigel Jamieson is best-known for his large-event productions—Tin Symphony at the 2000 Sydney Olympic Games and the closing ceremony of the Manchester Commonwealth Games. But before migrating to Australia from Britain in 1992 he worked with the Royal National Theatre and founded and directed the acclaimed Trickster Theatre Company and several other theatre groups. In 1985, he was awarded the Greater London Arts Award for outstanding contribution to the fields of Dance and Physical Theatre.

In Australia, Jamieson has worked with the ABC, the Adelaide Festival, Legs On The Wall and the Rock 'n' Roll Circus.



Nigel Jamieson
Writer & Director



Maggie Clarke
Producer

Maggie Clarke, XTRAX

Producer and tour manager

XTRAX runs festivals, showcases and offers producer services to artists. In addition to its work in the outdoor sector XTRAX has specialist knowledge of promoting and supporting culturally diverse and disabled artists, developing international partnerships and commissioning ambitious outdoor projects.

XTRAX expertise lies in its extensive experience of programming, managing, delivering and evaluating showcases, festivals and a range of events designed to promote and develop the work of selected performing artists.

Over recent years XTRAX has produced and commissioned several new pieces of outdoor work. XTRAX is a founder member of the Without Walls consortium, a partnership of outdoor festivals established in 2007 with a view to supporting and developing new outdoor work from a new generation of British artists. The work of the consortium has included commissioning work by over 100 artists across the country some of who are new to street arts. XTRAX has taken a lead role on the development of work by many of these companies, working with the company from the initial ideas stage through to delivery.



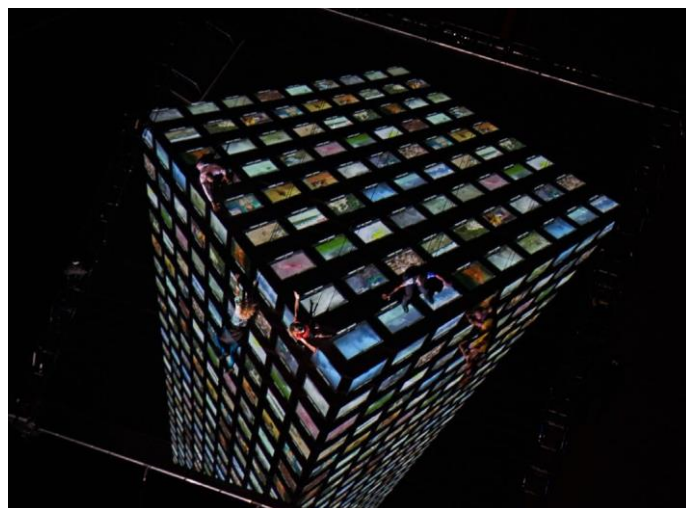
(c) Sophie Laslett

ARTISTIC PURPOSE



Wired Aerial Theatre's production of *As The World Tipped* is not just a thing of beauty; the underlying message is clear - climate change is a very real and very immediate concern. Those who choose to ignore it will face the consequences. Aptly set at the Copenhagen Conference for Climate Change, *As The World Tipped* explores these consequences through its unique aerial theatrical portrayal of life which has quite literally been tipped upside down. The sixteen-strong company, five of whom appear on the wall, deftly navigate their vertical platform, combining dance and theatre in this loosely narrated piece which gives the audience the space to both marvel and reflect.

Artistic Director Nigel Jamieson, alongside Aerial and Technical Directors Wendy and Jamie Ogilvie, and Producer Maggie Clarke of XTRAX, all share a passion for environmental care and of raising awareness of the ways in which the human race can limit their negative impacts upon it. *As The World Tipped* demonstrates the devastating effects of ignorance regarding such matters and the cast and crew certainly practice what they preach. With the help of Julie's Bicycle, a not for profit organisation which seeks to minimise the environmental impact of the creative industries, Wired Aerial Theatre are consistently ensuring their emissions are kept to a minimum so that their message can be widely diffused whilst remaining true to its cause.



"Our job is not to lecture; we're engaging people by putting art out there that tackles the theme of climate change."

Wendy Hesketh-Ogilvie

"In As the World Tipped, falling into a black hole is near, and a climate change apocalypse certain"

Paul Lorigerie, Libération, France

The environmental impact assessment of the show's 2011 tour can be found at:
bit.ly/atwt-carbonassessment

For more information on the subject visit: www.juliesbicycle.com



TOUR DATES

As The World Tipped is available for touring. Please contact us for availability and fees.

Previous Tour Dates

3, 6, 7 January 2018 – Santiago a Mil, Antofagasta and Santiago, Chile
8, 9 September 2017 – Les Accroche-Cœurs, Angers, France
9 July 2016 – Torino, Italy
3 September 2016 – Freedom Festival, Hull, UK
10 & 11 September 2016 – Toulon, France
1, 2, 3 October 2015 – Hi! Seoul Festival, South Korea
21 & 22 August 2015 – Le Festival d'Aurillac, Aurillac, France
20 June 2015 – Flurstücke Int. Festival 015, Münster, Germany
29 September 2014 – Blackpool, UK
31 July & 1 August 2014 – Kulturhaus Festival – Pforzheim, Germany
14 June 2014 – Fuse Medway Festival, UK
21 – 22 June 2013 – Greenwich and Docklands International Festival, London
29 June 2013 – Viva Cité, Sotteville-Les-Rouen, France
4, 5 and 6 July 2013 – Festival Deventer On Stilts, Deventer, Netherlands
2 – 3 August 2013 – Temudas Festival, Las Palmas
23 – 24 August 2013 – Appetite, Stoke-on-Trent
6 – 7 September 2013 – Four Squares Weekender, Birmingham Hippodrome
21 September 2013 – Hastings

27 September 2013 – Derby Festé, Derby
5 October 2013 – Bradford Festival
6 – 8 September 2012 – Fira Tarrega, Catalonia, Spain
25 & 26 July 2012 – IF festival Milton Keynes,
5-10 July 2012 – Tollwood Festival, Munich, Germany
30 June 2012 – SO Festival Skegness, UK
7 & 14 January 2012 – Sydney Festival, Australia
4 September 2011 – Mintfest, Kendal, UK
19 – 20 August 2011 – Platform 4 Festival, Manchester, UK
4 August 2011 – Stockton International Riverside Festival, UK
30 – 31 July 2011 – Liverpool Anglican Cathedral, UK
25 June 2011 – Greenwich+Docklands International Festival, London
28 May 2011 – Brighton Festival, UK
21 May 2011 – Norfolk & Norwich Festival, UK (Premiere)

Practical Information

Audiences: The average size of the audience for the show is between 2,000 and 6,000 people (12,000 people were estimated at the Sydney Festival) and very often varies depending on the site.

Duration: 50 minutes

Text: The first section of the show contains text in English. This can be translated into any language. We currently have versions in French, Spanish and German.

Images: For more images visit our Flickr page: bit.ly/atwt-flickr

Video: Available at: xtrax.org.uk/as-the-world-tipped/images-videos

CREATIVE TEAM

CREATIVE TEAM

Director – Nigel Jamieson
Aerial Director – Wendy Hesketh-Ogilvie
Technical Director – Jamie Ogilvie
Producer – Maggie Clarke

Musical Director – Patrick Dineen
Lighting Designer – Gareth Green
Set/Props Designer – Andy McDonnell
Props Fabricator – Tim Denton
Film & Visual – Inflammable Films
Film Producer – Diarmid Scrimshaw
Film Project Manager – Sarada McDermott
Lead Film Editor & Animator – Chris Newcombe (Project Monster)
Film Animator – Andy Cooper (Draw and Code)
Film Editor – Tom Grimshaw
Film Co-ordinator – Paul Harry Thomas (Project Monster)
Film Archive Researcher – Sue Tiplady

PRODUCTION TEAM

Production Management – Jamie Ogilvie & Emilio Diaz
Project Manager – Irene Segura
Technical Manager – Joe Swain
Head Performer & Education Coordinator – Daniela B Larsen
Stage Manager – Sam Wood
Head Crew – Sandy Ogilvie
Chief LX – Gareth Green
Chief AV – Holly Gould
AV Operator – James Bragger
Support Staff – June Hesketh

PERFORMERS

Performer – Steven Baker
Performer – Beverley Grant
Performer – Grace Sellwood
Performer – Josh Hutchby
Performer – Amy Eccleston
Performer – Sebastian Gonzalez
Performer – Daniela B Larsen
Performer – Benjamin Stevens

CLIMBERS

Head Climber – Emilio H Diaz Abregu
Climber – Jamie Ogilvie
Climber – Jake Gresham
Climber – David Wildridge

TECHNICAL ASSISTANCE

Ainscough Cranes
Rigging Services

Environmental Impact Advisor

Julie's Bicycle

Film & Music Archive

Gideon Mendel Photography Ltd
Home – A movie by Yann Arthus-Bertrand
© Elzévir Films/Europacorp

Original Music composed by Patrick Dineen

Additional Music by Johann Strauss,
Female vocalist Sylvia Enchada
Beth Gibbons (Show)
Lena Horne (Stormy Weather)

With Thanks to:

Fiona Devlin, Desiree Cherrington (ACE), Rose Fenton (Without Walls/Tipping Point), Jim Gee, Rosemary Burgess, Nathan Clark, Ziggy Parris, Connor Quill, Alex Keighley and ChamSys.

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Norwich & Norfolk Festival
Made in Liverpool
Supported by Liverpool City Council

Co-Commissioned by
Greenwich+Docklands International Festival
Mintfest
Stockton International Riverside Festival
XTRAX
Supported by the National Lottery through the Arts Council England

