



Warmest thanks to Gavin, ACTIVE INquiry and all the participants for such a vibrant, inspiring and thought-provoking weekend!



Active Inquiry presents
DIVIDED WE FALL?

A Theatre Project in Leith creating a space to explore
 Identity, Diversity and Integration



11th and 12th May 2013
 Theatre. Dialogue. Action.

A POTTED HISTORY OF THE BUGLE MAGAZINE

First, why “*The Bugle*”? Well, according to the dictionary my good friend the very Rev. Unseemly Dogposture loaned me, a “*Bugle*” is a small light-weight item which lets out a shrill and annoying “*parp!*” – a sort of piercing farty noise which shocks the troops into action and calls them to attention.

But I digress. Enough of the editor.

No – our Bugle is our mouthpiece which alerts readers to matters which we feel need attention, and at the same time allows us to explore our creative skills – whether it be through writing, poetry, artwork, cartoons, and so on.

The first edition was let out on an unsuspecting public in November 2005; and at that time it ran to 8 pages only, with limited colours. The idea was hatched in the Community Education wing of Bethany, which is still at no. 22 Jane Street, and was edited by Jess Philbrick. She would go round the various Bethany units – such as Bethany House in Couper Street, and encourage people to put their thoughts down on paper. It was some time later that the Bugle would have its own dedicated weekly slot in the old Learning Centre in Jane Street – the converted church hall right opposite Rikky’s Music Shop.

Apart from Jess, there were only 8 people on the team – Gil Boyle, Gordon Cameron, John Cook, Jimmy McCurdie, Jan McKenzie, Derek Slater, Mel Tennant and Phil Wylie.

Only John Cook and Gordon Cameron are still part of the current team, while the others moved onto other things, including Jess. The next editor was Tim Porteus, who ably managed the project for some years.

People come and go, depending on what life has to dish out to them, yet it’s encouraging to note that for a good while now there’s been about a dozen or more regular contributors to the magazine. We gratefully acknowledge all the financial help which has come from several sources, even when there were times when things had to be trimmed back both in staff and resources; yet we survived! What’s more encouraging is the fact we were awarded a £500 grant from a recent “Leith Decides” scheme; this money will be invested wisely to ensure the magazine’s continuance.

So, the magazine you now hold in your hand has grown to an impressive 28-page, colourful and glossy production which we’re proud of, and we’re always learning something new to keep improving.

My personal thanks go to the editors – past and present – the volunteers who’ve contributed such a lot in terms of knowledge, expertise and advice; and, of course, my colleagues. We’re like a small family – sometimes bickering and sniping – but ultimately going along the same road!

Eddie Klimek



Smoked mutton masala

Ingredients

500g mutton
2/3 tablespoons yoghurt
1 tbsp lemon juice
1 ½ tsp Chaat masala
½ tsp red chilli powder
1 tbsp Ginger paste
1 tsp garlic paste
1 small onion grated



2-3 green chilis, chopped
2 – 3 tbsp green chilis, chopped
2-3 tbsp mustard oil
½ tsp coriander seeds, crushed
1 tbsp pasanda masala
2-3 tbsp oil
Charcoal 1pc
Salt to taste

Method

- Mix all ingredients (apart from oil and the charcoal!) very well and leave overnight.
- Heat oil, add the marinated mutton and cook on a low heat until the oil separates.
- Add water to cover and cook on a low heat until ready. Add more water where necessary.
- (this recipe can involve smoking the meat with charcoal, but we felt out of our depth with this!)



Jalebis – Indian Sweets

Batter

125mg self raising flour
125 mls tap water
5g ghee
5mls buttermilk
Few drops of orange colouring
Oil for deep frying

Syrup

125g sugar
125mls water
5 mls lemon juice



Method

Batter - Mix water, ghee and buttermilk, add the flour, mix well and add the food colouring

Syrup – Add sugar and water together, boil on the hob for 10 minutes, add lemon juice and boil till one thread in formed

- Heat oil and place the batter in a bottle (tomato sauce squeeze bottle or similar)
- When the oil is hot squeeze batter in round circles into the oil
- Fry until crispy, remove and place in the syrup mixture for just 10 secs, then serve!

Recipes from the World Kitchen Leith



Potato and Chive Pierogi (polish dumpling)

Makes 15 large dumplings

For the filling:

- 2 large Russett potatoes boiled and mashed
- 1 large onion fried in butter until brown
- 1 teaspoon ground nutmeg
- 2 tablespoon cream cheese
- Handful diced chives
- Salt and Pepper

For the dough:

- 2 cups of plain flour
- 1 large egg
- 1 tablespoon vegetable oil
- 1 teaspoon salt
- Warm water

To make:

- Combine filling ingredients in bowl, form into balls approx. 1" (2.5cm) in diameter.
- Combine dough ingredients in bowl, mix with enough warm water to ensure dough is not sticky and can be shaped into a ball (add more flour if necessary).
- Leave dough for minimum of 30 mins (or overnight in cling film).
- Roll out dough to 1/8 inches and cut 4 inch circles with pastry cutter
- Place filling in centre of circles, brush with egg around filling, fold over and pinch the edges together
- Boil dumplings for approx. five minutes in salt water, remove and leave to dry
- Fry dumplings in butter (and oil to stop butter from running) until golden brown on both sides
- Serve with fried onions, sour cream and garnish with chives

Ingredients:

- 2 onions
- Garlic
- Cumin
- Fennel
- 1 tin of tomatoes
- One lemon
- 2 cans of chickpeas
- Ground Sumac

Cairo Chickpeas

- Fry two onions over a low heat for 5 minutes in olive oil
 - Add a clove of garlic, a pinch of cumin and fennel seeds and stir for another 2 minutes
 - Add one tin of chopped tomatoes
 - Peel a lemon and chop the flesh, removing all the seeds
 - Add to the sauce and simmer for 8-10 minutes
 - Add 2 cans of chickpeas and warm through
 - Add half a teaspoon of ground sumac (a spice). If you cannot find it add a good squeeze of lemon juice, then you are ready to serve!
- 8 (For extra flavour, stir in some tahini sauce, thinned 50:50 with water and crushed clove of garlic.)



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Interview with Gavin

Gavin Crichton, the Artistic Director of ACTive Inquiry, shares some reflections on the event

What were your expectations and hopes for the weekend?

To bring together a diverse group of people to use theatre to create dialogue around the issues presented in the plays and to create action out of this dialogue

Were these met?

Broadly yes but still ongoing with a follow up action group now in place. I would have liked to have had a slightly more diverse audience

What did you most enjoy?

Impossible to say! loved it all

What are your most enduring memories?

The energy of the audiences during the Forums. The amazing food on Sunday and the dancing on Saturday.

Where do you go from here?

We have now set up an action group to take the action points forward and are off to perform Divided we Fall? in a theatre festival in Croatia



How can people find out more about Active Enquiry?

website www.activeinquiry.co.uk or contact me.

Forum theatre as a Challenge to Society

Active Inquiry used Theatre performance to get audience involved by the use of Theatre, Dialogue and action on the See, Think and Respond method.

Theatre set the scene; Dialogue triggered thought and let the audience suggest new endings or activities that might have brought better endings. I saw this as Improvisational Theatre. It certainly caused interaction between players and audience.

The Quest made me see Activism comes in a minimum of three levels, for I saw the idealist and the angry before I saw the prepared activism. Activism is 'catching up' and repairing the damage and of the three prepared activism was the one most likely to succeed. The idealist has dreams of doing good, idealism is short on staying power, the idealist can be bribed and side-tracked; the angry can be labelled ignorable and crushed underfoot but the prepared activist has realistic goals and is geared up to stick to the task of questioning and attempting to bring about change, so its arguments are not as easily ignored nor are its hopes easily crushed underfoot.

This performance of 'Who Cares, We Care' made most of the audience want to rid themselves of the manager who had goals and targets her team were expected to meet. Like many we hated a boss we all saw as having no regard for the feelings or wellbeing of her workforce. However, I was told that there was another level to this performance that we did not really touch on.

Divided we fall reminded us all Governments and Councils use divisive means to play one section of society off against another and spend less than we might expect them to. They always have more and bigger guns if they keep us separated and fighting among ourselves. Is this the purpose of Party Politics I wonder? I was reminded how Governments and Councils give a service where it is needed BUT when we the users have become used to having it; they withdraw it claiming lack of funds. I believe they do this hoping charities will step in and deliver in their place and so the council needs do no more than pay lip-service to the idea by taking up the shortfall of funds needed. Is Charity to be seen as 'service giving' on the cheap?

Activism by means of Forum Theatre is, if I am correct, vital aspects of highlighting such goings on but it is a condemnation of Governments and Councils that such activism is necessary. A Caring Society has no need for such a theatrical format BUT do we live in a Caring Society?

Alex Anderson



The Quest

First time taking part in a forum theatre. Really, really interesting! The play was really good: easy to follow, vivid and representative of the reality. What I like most, how different alternatives/ideas were developed to solve the problem. Congratulations!

Powerful and thought provoking. A great tool to use, support communities awareness of the issues that oppress them and help build a more equal society.

Wonderful actors. They got amazingly engaged with the public – spectators. Pretty place, lovely atmosphere.

On the Event as a Whole

Great food, storytelling, collaboration and discussion. A relaxing, delicious and beautiful day. Thank you.

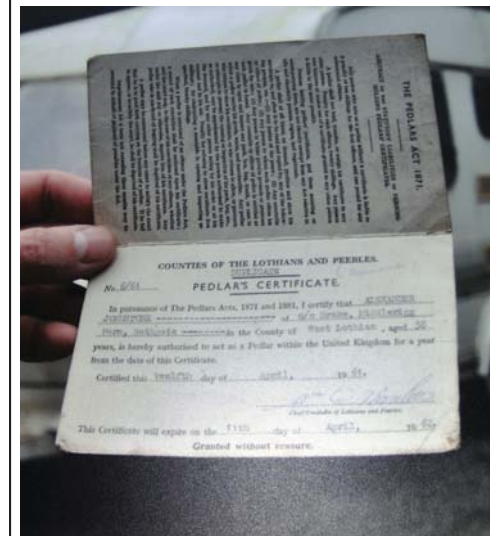
Lunch was spectacular. Lots of wonderful flavours. Group contributions were lovely too. Many thanks.

First time to out of the blue. Great space. Breathes creativity. The performance was high quality, evocative, powerful, inspirational, catalyst for change.

Great lunch. Beautiful location of amenities. Awesome entertainment. Many thanks.

Very interesting opening for this 2 day event discussing problems faced by communities/society as a whole irrespective of gender, ethnicity, age etc.

Action planning workshop could be directly after shows to have a bigger participation at the point where everyone is already there and still in the topic. Possibly shorter topic-related workshops.



From an exhibition on traveller culture at Out of the Blue

Barbara Santos interview continued...

EK: Yet you're involved in so many projects! You must have a lot of energy. Could you tell me a bit about the Kuringa Project?

This is the more technical side of my work. It's where our Theatrical Laboratory aims to broaden and deepen understanding of the Kuringa method, through study and preparation. We set out the dramatic structure of the Forum Theatre and test its effectiveness by discussion at a Forum session. Here individuals can qualify and have their own works – plays – analysed. That's where we meet to discuss the technical aspects of theatrical productions and effectiveness of dialogue with the audience, also to put these aspects into practice. We're aiming to overcome weaknesses and enhance capabilities. I'll be holding the next Theatrical Laboratory in June (2013).

EK: Well, judging by the enthusiastic response and participation – “interventions” I believe you call them – of the audience yesterday, it looks like today's going to be even more fun! Thanks so much for taking time out for this chat.

For further information on Barbara and her work with various projects, visit the following:-

Websites:-

<http://www.kuringa.org>

<http://www.cto.org.br>

<http://kuringa-barbarasantos.blogspot.com/>

<http://rio-berlim-rio.blogspot.com/>

<http://www.youtube.com/user/KuringaBarba...>

Facebook:-

<http://facebook.com/kuringa>

Blogs:-

Theatre of the Oppressed and Feminism

RIO - BERLIM - RIO

KURINGA

Audience Reviews

Hotel Europa

Awesome piece. Loved the discussion. Really inspiring. 'Bravo'. More!



The event had a real air of celebration with food, games, laughter and music like this group of singers



The storytellers at the event.

Georgian chanters

Then there came what was – for me, at least – the highlight of the afternoon: some unaccompanied folk-singing. Haud on, haud on – it wasn't what you think. Put aside yer ideas of 6 woolly-jumpered-guys-in-a-row-wi'-beer-tankards-in-their-hands-an'-their-fingers-in-their-lugs sort of music. No, this was yer actual Georgian Polyphony. "What's that?", I hear you ask – "Is that where ye huv a guy ca'd George wi' a fake parrot on his shooder?" Well, I'll tell ye.

I've been involved in folk music for about 40-odd years, and I also have a great passion for early and medieval music – both sacred and secular (that's churchy-music and folkly-music, tae you and me). But this style of Georgian singing goes way, way back even further than probably the earliest music we in the west can trace. It is loud. It is plaintive. At first it sounds totally random and disorganised, until the 2nd and 3rd voices join in and at what at first seems like a chant becomes a swelling of striking and strident harmony. I spoke to Dave from the Georgian singers ensemble. He mentioned that the ensemble are active in Leith, and will be performing at a concert in the Lochend area, sometime in June.

EK: Can you tell me a bit about the ensemble, and about Georgian Polyphony?

D: Yes – the ensemble is part of a new wave of groups exploring the choral heritage of Georgia. The country's rich and complex polyphony is thought to date from pre-Christian times, and our ensemble are reviving ancient folk songs as well as the centuries-old repertory of church music.

While it has gained some ground in recent years, Georgian polyphony is always less often heard than other similar regional styles of choral singing.

EK: Is the music your perform scored? What I mean is, are the vocal parts written down, or is there an element of extemporisation (improvising) going on? In other words, folk versus classical?

D: Georgian folk music was an entirely oral tradition before the 1880s. Many song transcriptions now exist, but European musical notation remains inadequate to capture the unique Georgian intervals and scales, and even now, in professional ensembles as well as village choirs, most songs are still learned by ear. In the absence of a truly accurate system of notation, recordings are a vital resource in understanding and preserving this music. The early field recordings of Georgian folk songs, starting in 1907, provide only a snapshot in time of a music that had developed along a fluid but irreproducible course over many centuries, but they are the oldest documentation we have for the folk music.

Georgian *liturgical* music, on the other hand, has been documented since the Middle Ages. Georgia formally embraced Christianity in the fourth century, before the Roman Empire did. Between the fifth and eighth centuries, scholars in several Georgian monasteries—in Greece and Palestine as well as in Georgia—began composing music for the liturgy. Certainly by the twelfth century, and possibly as early as the eighth and ninth centuries, the Georgian liturgy was being sung in three-part polyphony. Those settings were written down and preserved. Some of the manuscripts still exist, but their musical notation (marks placed above and below the syllables of text) can no longer be understood.

So, we cannot be sure how closely the settings now in use correspond to the most ancient manuscripts. But the liturgical music in its current form certainly predates the seventeenth century, when the chants were transcribed using a new (though still specifically Georgian) system of notation, which can still be deciphered. Yet mapping old Georgian note symbols onto European note names doesn't reveal how the original intervals and chords were tuned. The issue of how the liturgical music was tuned before the age of the piano presents a broad and fertile field for speculation, producing some of the most interesting and controversial musicology, as well as musical practice, now going on in Georgia.

EK: So I guess that in the absence of much written music, you have to listen to CD's and other recordings, learning the vocal parts by ear?

D: Very much so: one ingredient of the more traditional sound we're after is a unique sense of where the steps of the scale ought to be: Georgian singers consistently sing intervals and tune chords in ways that are at odds with historical European practice. The goal of this trio is now to sing this music the way we hear non-Western-trained Georgian singers doing it, whether in present-day villages and regional ensembles or on old field recordings. We believe that those singers know what they're doing and that the intervals they sing are not arbitrary but grow from the fundamental structure of the music.

That's the fun of this unique vocal style. The songs which our ensemble has gathered come from a collection of 8,000 chants that were transcribed over a 30-year period beginning in 1880. Until then, all of the music had been passed down orally through the centuries. The books had to be hidden after the Bolshevik Revolution, and the music was not sung until the Anchiskhati men revived it in 1987.

EK: And here's me still trying to figure out the rules of medieval plainchant after all these years! Dave, it's been a real privilege speaking with you. Thanks for your time, and I wish you much success in bringing this music to our attention even more.

D: Anytime.

Reviews of the Performances

Over the weekend of the 11th May the Forum Theatre presented two day of performances, storytelling, exhibitions and wonderful food. My job along with two fellow Buglers, John Stewart and Annette Black, was to review the four performances.

First of all we would like to explain a little about this kind of theatre. It was created by the very influential practitioner Augusto Boal as part of what he calls the “Theatre of the Oppressed”. The performance would be carried out over just ten or twenty minutes and then replayed. At any time during the replay the audience could stop the performance and either challenge the actor or take the part of any member of the cast. The object of involving the audience (or spect-actors) was to change the course of the performance and take it to a completely different outcome.

The first performance was called “The Quest”. The main character Marianne is a community activist who sees lots of injustice around her and an unfair division of space and resources. We see a barrier and whenever this is challenged Marianne and her community end up with less space and less resources. The audience were then invited during the replay to make some changes to see what Marianne and her community could do differently. Audience members discussed with the group what the space was for and encouraged them to unite and stand together. Some people challenged why the barrier was there in the first place. There were episodes of chaos and anarchy as some people tried to physically break the barrier down. It was interesting to see how different peoples interventions changed things. Sometimes the barrier stayed where it was and sometimes it was moved back. The barrier was eventually breached by guile which was really funny.

The second performance was called “Who Cares” and the main character Matt is really feeling the pressure in the workplace, faced with individual’s needs, a manager who never delegates or prioritises work and getting very bogged down with paperwork and office politics. Again there is the request for audience participation and again a call for people to stand together and ensure management are aware of the importance of prioritising work. One lady wanted flexible hours so she could spend more time at home with her son. A young boy from the audience suggested a crèche be formed at work and said “in the words of Dr Barnardos, when kids smile, we all smile”. How wonderful for a youngster in this day and age to have such insight. At one point the audience were almost turning into the cast.



The third performance was called “Divided We Fall” and was set in the fictional community of Hillstone where two diverse groups of people live, the spots and the stripes. A very sinister looking authoritative character keeps stealing chairs from both the spots and the stripes. The chairs represent resources and both groups realise through audience intervention that they are not so different after all.

The fourth performance was much more international with theatre groups from all over the world involved. The play is part of a work in progress from Theatre of the Oppressed practitioners from Germany, Croatia, Spain, Scotland, France, Italy and Portugal. It was called Hotel Europa and the central theme throughout was capitalism. The amazing thing about this performance was there was little dialogue and so many things can be said without words. The cast were vital and energetic and this extended out to the audience with everyone joining in with an encore and dancing.

The feedback from each performance was very positive and constructive. Everybody had tremendous fun and it just made us realise how wonderfully quirky and original and eccentric and innovative and unconventional and exceptional and beautiful we all are.

Sandra Taylor, John A Stewart, Annette Black

Interview with Barbara Santos

Sunday 12th May 2013

EK: Barbara, I wonder if we can start with yourself. I note that you’re very busy with several projects, and you do a lot of travelling. You’re from Brazil, but actually live in Germany?

BS: Yes - I'm from Rio de Janeiro. That's where I was born and raised. I grew up and lived there for many years. Berlin now also affects me – it's a city that inspires and builds me up. But wherever I go I'm affected by the images, words and actions I see and hear. I'm always busy trying to imagine, express.....represent and act out the things I experience. I'm on the stage of life - live on stage! (laughs). I'm a black woman, a mother, sociologist, actress and Joker with the Theatre of the Oppressed.

EK: This is a new concept to me – is your Theatre in any way like Playback Theatre, or Psycho-drama?

BS: It's not like that. For me, I see our Theatre as a mirror and as choice.....like a proposition - it raises questions and seeks answers. With the Theatre of the Oppressed we try to answer that question. It was created by Augusto Boal. He developed it in the 1960s, first in Brazil and later in Europe. His techniques use theatre as a way to promote social and political change. In the Theatre of the Oppressed, the audience becomes active, so they're both watchers and actors. That's how they can explore, show.... analyse and transform the reality in which they are living. Our Theatre is largely based on the idea of dialogue and interaction between audience and performer. It's about how I create myself. Many people - of different colours, cultures, knowledge, stories, hopes and beliefs - make up who I am.

EK: So it's a “forum” in the true sense of the word – where a person can bring his or her own ideas to explore?

BS: Individuals and their communities can use Forum Theatre to create opportunities. They can deconstruct and dialogue about the oppressions they face and develop creative tactics for liberation. They work through Theatre of the Oppressed and other creative techniques. It engages people to explore and understand the world, their communities and their lives. Forum Theatre is a performance that transforms the spectator into a “spect-actor” – you watch then take action. We present a short scene – say, an issue of oppression – showing the world as it is. Then the audience members are encouraged to stop the play and get onstage to confront the oppression, trying to change the outcome through action. The performance is fun, entertaining and enlightening community dialogue.

EK: Yes – I noticed that before each of yesterday's events, we were encouraged to game-play.....

BS: Yeah - before the play or situation is presented, you see that we usually start with warm-up games. Game playing is the core of our Theatre. We have a wide range of well crafted and carefully facilitated games that allows participants to stretch the limits of their imaginations..... “de-mechanise” habitual behaviours. This way you deconstruct and analyse power-structure and oppression in society. Anyway, game playing is fun and builds community!

Interview continued on the next page....