

“dazzling airborne routines” The Telegraph

“physically thrilling” The Sunday Times

“daring aerial theatre” The Independent

The logo for Ockham's Razor, featuring the words "ockham's" and "razor" in a white, lowercase, sans-serif font. The "o" in "ockham's" is a circle. The text is set against a solid red rectangular background.

Produced by Turtle Key Arts
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WE ARE AN AERIAL THEATRE COMPANY WHO COMBINE CIRCUS AND VISUAL THEATRE TO MAKE WORK THAT IS ARRESTING AND ENTERTAINING. WE SPECIALISE IN CREATING PHYSICAL THEATRE ON ORIGINAL PIECES OF AERIAL EQUIPMENT AND CREATE STORIES FROM THE VULNERABILITY, TRUST AND RELIANCE THAT EXIST BETWEEN PEOPLE IN THE AIR.

Rather than paint the circus performer as a superhuman character capable of impressive feats we make work that draws on the human and the real, where the characters go through recognisable experiences, emotions and conflicts which the audience can identify with and relate to. Our shows are exciting and moving and we feel that we've achieved our aims when members of the audience have said to us "I wanted to come on stage and do it with you".

The Company was formed in 2004. We all met while studying at Circomedia, Academy of Circus Arts and Physical Performance in Bristol. In spring 2006, Turtle Key Arts became our producers.

“Ockham's Razor is a hugely promising young aerial company who don't just have superb circus skills, but also highly creative brains.”

The Guardian

We were the first British company to be funded by Jeunes Talents Cirque (now circus next). In 2006 we premiered our first full evening programme at the London International Mime Festival, to sell-out audiences.

Since then we have performed in theatres and festivals throughout the U.K, Europe, U.S.A. and Australia and have established a reputation for innovative, arresting, accessible performances.

The name Ockham's Razor comes from a logical principle attributed to the medieval philosopher William of Ockham. It states that between two plausible theories, the simpler is preferable. It is called a razor because it cuts out unnecessary elements. As a company we work with this simple approach.

Current repertoire: **Tipping Point** (2015), **Not Until We Are Lost** (2012), **The Mill** (2010), **Arc** (2007), **Every Action...** (2005) & **Memento Mori** (2004)

Alex Harvey, Tina Koch & Charlotte Mooney - Ockham's Razor

TIPPING POINT – Artistic Vision by Ockham's Razor



Drawing a circle is a potent and symbolic act. Humans have been using circles as part of ritual and performance for thousands of years. In pagan magic a circle is cast in salt or chalk as a way to mark out an arena, a safe and sacred enclave which at once offers protection from external forces and creates a portal through which to encounter them.

In India the circular form of the Mandala represents wholeness, a diagram that reminds us of our relation to the infinite, the world that extends both beyond and within our bodies and minds. The circle is used as a form of contemplation of the universe around us, the universe within us and the conceptual circles of friends, family and community.

Circles appear time and again. In Zen Buddhism the enso is a circle that is handdrawn in one or two uninhibited brushstrokes, an act expressing a moment when the mind is free to let the body create. There are mesolithic stone circles in the English countryside, circles in traditional boxing rings, in sumo, in the playground and in the circus.

So we find ourselves part of a pre historic tradition as we draw and step into the ring.

As we roll up our sleeves to wrestle with an idea. This idea. How should we respond to the things that life throws at us. How should we react to the messy uncontrollable stuff of life. When is it time to fight in the ring and when is it time to allow the circle to be a place of contemplation. When is it time to hustle and when is it time to let go.

We would not have been able to make this show without the incredible support of a circle of people: Nich, Steve, Telma and Emily, who for months have tirelessly and openly offered us their ideas and trust, Adem and Quinta for making us a universe of sound to play in, Phil and Tina for once again bringing it all to life, Sophie for a million acts of thoughtfulness and, as always, the wonderful Ali and Turtle Key Arts for holding the edges in place and seeing us safely through.

Alex Harvey, Tina Koch & Charlotte Mooney
Ockham's Razor

TIPPING POINT

Premiere Oct 2015
Harlow Playhouse



"a terrific show" The Guardian

"playful and poetic - this is a class act." The Times

"mesmerising and breathtaking - their best show yet" Total Theatre

"there's something magical about Ockham's Razor" Evening Standard

"a touching exploration of trust and betrayal, executed with a playful lightness of touch" Financial Times

"exhilarating to watch, both thrilling and nerve-racking - a spellbinding performance" The Stage

"thrilling aerial theatre from the trailblazing Ockham's Razor" Metro

Winner of the Total Theatre and Jacksons Lane Award for Circus at the Edinburgh Fringe Festival 2016

Aerial Theatre. 5 performers. 60 minutes (No interval) Tipping Point is set in the round; the audience drawn in close, as the action veers from catastrophe to mastery. The five performers, enclosed within the circle of the stage, transform simple 5 metre metal poles into a rich landscape of images.

Poles are balanced on fingertips, hung from the roof, lashed, climbed, swung from and walked along, they become forests, cross roads and pendulums. The performers balance, climb and cling to this teetering world, supporting each other as they wrestle with the moment when things begin to shift. They must decide whether to rail against the chaos, struggling to exert order on a disordered world, or ride it out, allowing life to tilt towards the tipping point.

Tipping Point features a multi-layered surround sound musical landscape especially composed by Adem Ilhan & Quinta who have previously worked with Radiohead, Hot Chip and Bat For Lashes.

Produced by: Turtle Key Arts

Devised and Directed by: Charlotte Mooney & Tina Koch - Ockham's Razor

Devised and Performed by: Alex Harvey, Telma Pinto, Steve Ryan, Emily Nicholl & Nich Galzin.

Musical Composition: Adem Ilhan and Quinta

Equipment Design: Ockham's Razor

Costume Design: Tina Bicat

Lighting Design: Phil Supple



OCKHAM'S RAZOR REPERTOIRE

NOT UNTIL WE ARE LOST

Premiere 18-22 Sept 2012
Artsdepot, London

"A magical show" The Independent on Sunday

THE MILL

Premiere 19-21 Jan 2010
The London International Mime Festival
The Linbury Studio, Royal Opera House

"The Mill is the first full-length show from hot young aerial theatre company Ockham's Razor" The Stage

Arc

Premiere Jan 2007
The London International Mime Festival
Linbury Studio Theatre, Royal Opera House, London

"It's like the cliffhanger ending of The Italian Job, but rescripted for extra existential impact by Beckett." The Daily Telegraph

Every Action...

Premiere May 2005
Ah! les beaux jours, Palaiseau, France

"a light hearted classic of constant, feel-good invention" The Times

Memento Mori

Premiere Sept 2004
Theatre de la Cite Internationale, Paris

"A beautiful duet, which will be applauded for a long time to come."
Le Figaro

Ockham's Razor are Company in residency at artsdepot and an Arts Council England National Portfolio Organisation.

Biographies

Alex Harvey - Joint artistic director - Head of Rigging/Equipment

Alex studied singing and fine art at university before training at Circomedia, the academy of circus and physical theatre in Bristol. In 2004 he co-founded Ockham's Razor and has performed in, devised and co-directed their shows which have won awards, received critical acclaim and reached audiences around the world.

He has also performed with Improbable, the English National Opera, the Metropolitan Opera New York, the National Theatre, Rosemary Lee, Amici Dance Theatre, Oily Cart and Theatre Rites. Alex is also a consultant for equipment design and creative rigging and works with companies to help them develop and realise their ideas for new shows. He is a qualified circus instructor and has run circus theatre workshops worldwide.

Charlotte Mooney - Joint artistic director - Head of Press/Fundraising

Charlotte initially trained as a dancer. While at Sussex University studying English Literature, she discovered a passion for visual theatre and went to Circomedia to train in aerial and physical theatre. In 2004 she co-founded Ockham's Razor and since then has been devising, directing and performing their work. She has also performed with Improbable, Theatre Rites, Blue Eyed Soul, Roswitha Gerlitz, Amici Dance Theatre, Oily Cart, Company FZ, English National Opera and Metropolitan Opera, New York. She worked as a movement director for the Oily Cart shows Gorgeous and The Bounce and co-directed the London Youth Circus show wrap tear scrunch. Charlotte has many years' experience as a workshop leader teaching circus and physical theatre.

Tina Koch - Joint artistic director - Head of Education/International Relations

Tina studied cultural science and aesthetic communication, specializing in Live Art and Visual Theatre at the Hildesheim University/Germany. She went on to train in acrobalance and aerial at Circomedia academy of circus and physical theatre in Bristol/UK, as a circus instructor at the Zentrum fuer Artistik und Theater in Lahr/Germany and most recently in physical theatre at the London International School of Performing Arts (LISPA).

Tina has extensive experience teaching circus and physical theatre all over Europe in a diverse range of contexts and to a wide spectrum of ages. As well as directing, devising and performing work as artistic director of Ockham's Razor, Tina has worked with La Fura dels Baus, Wildwux, Improbable, Amici Dance Theatre, Oily Cart, Theatre Rites, English National Opera and Metropolitan Opera New York. Her directing work besides Ockham's Razors shows includes big ensemble pieces like National Centre for Circus Arts 'wrap, tear, scrunch' and Arts Depots 10 year anniversary 'flashmob Dance' commission as well as Stefano Di Renzo's intimate one man shows 'On My Way' and 'Hold On'. She has been circus consultant and aerial movement director on Oily Cart's 'Mister and Mrs. Moon' and most recently Levantes Dance Theatre's 'The Band'.



Tipping Point Indoor Technical Specifications

Thank you for having us at your venue – we're looking forward to meeting you!

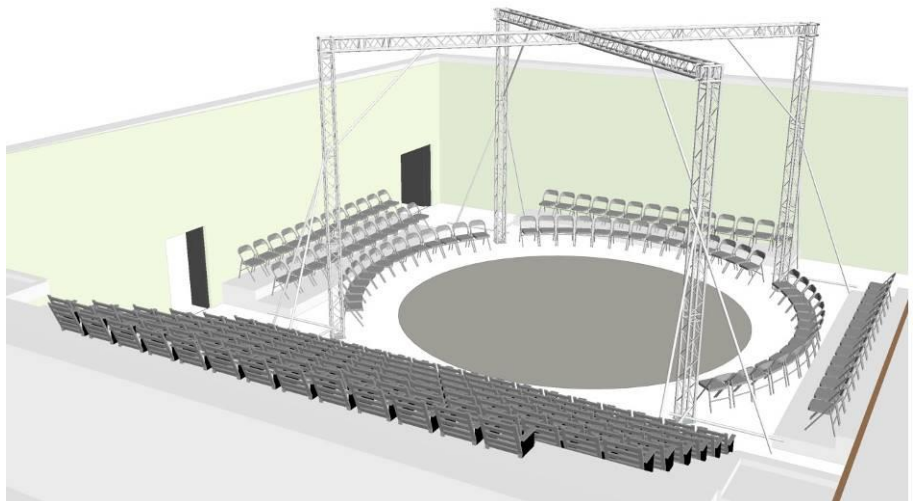
The following information is a description of the production requirements for an indoor performance of Ockham's Razor's new Show **Tipping Point**

Note: As with all devised work the show is constantly changing and improving. Whilst we have tried to ensure the accuracy of all information, please check first.

Additional useful information can be found here:

www.ockhamsrazor.co.uk

www.turtlekeyarts.org.uk



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Sophie Postlethwaite	Technical Stage Manager	+44 (0)7980 660 613	soafyp@gmail.com
Phil Supple	Lighting designer/3D plans	+44 (0)7976 251 935	phil@lightrefreshment.co.uk
Alex Harvey	Co-artistic director/head of rigging	+44 (0)7792 486 890	alexockham@gmail.com
Shaun Dawson	Sound Engineer	0208 964 5060	shaun@turtlekeyarts.org.uk

Staffing and schedule

- We require the venue to prepare a clear space, remove seats if applicable, clear drapes and cyc prior to our arrival.
- We require a minimum of 3 multi-skilled/all-rounder technicians for get in and get out, with good sound and Lx knowledge.
- At least 1 technician should be a fly-person in counterweight flying houses.
- Please advise us if your venue has particular staffing requirements that we may not have taken into account. For instance; additional staffing required for tallescope / access equipment use.
- We may choose to stagger the lunchtime breaks of the lighting and stage departments if this serves the process better. We will aim to advise this at the beginning of the fit-up.
- We require a minimum of 2 days to get in, opening the evening of the second day.
- Get out takes between 2.5-3.5 hours
- Exact schedule will be tailored and discussed to allow for venue specific details.
- Show running time: 60 mins, no interval.

Stage department

Stage

- Minimum stage 10 metre square x 7m high clear space.(this can be discussed)
- The truss is built in a cross configuration and the **X** equating to an 8m circle within the truss legs.
- Our truss stands at a height of 6m 50cm and this is non-negotiable for performance.
- All performance takes place within and around our truss area. The audience are seated in 'the round' within the stage/ truss area, creating close up and intimate viewing. The seating will be created using existing venue seats i.e. bleacher seating/steel deck to raise up rows and rows of chairs on the ground. The ground row of circular seating placed 1.20m from the edge of the performance circle.
- Venue to provide the decking and seating following an agreed drawn plan by the company
- Grid height for lighting minimum 8m. (can be discussed)
- Grid height for rigging minimum 7m/ ideally 7.50m to raise truss.
- Clear view for performance needed to 6m high.
- We require no masking and borders. In fact we would like to remove all masking to leave a bare, clear look.
- A matt black dance floor suitable for barefoot dance. We do tour with our own dance floor if required - Min 10mSQ
- Please advise if your stage is not level or does not conform with BS6399, Part 1. A concentrated load of 500Kg/ m²

Set

- We tour a ground supported, free standing truss structure. All aerial performance and rigging takes place on this structure.
- The total weight of the truss is approximately 500Kg. Including 5 performers with all set and rigging this increases to approx. 1400Kg dynamic load incl performer and equipment weight. (performer weight is 340KG/equipment weight 200Kg)
- The structure is pulled up using 2 or 4x 10m chain hoists which we own.
- Ideally we will arrive with the truss in 2m or 4m sections. Please advise if this is not possible to get to stage.

Rigging

All performance rigging happens from our truss and has been worked out prior to arriving. We require the following to lift and secure the truss.

- We will need ideally 4 suitable points (ideally 500Kg WLL) from which to rig chain hoists. Rigging points need to be approx. 8m apart, exact positions to be discussed and drawn onto the plan.
- To stabilise the truss we use scaffolding outriggers on each leg x 2. Or we can use scaffolding to fix our truss to existing points in the building. It is essential that we stabilise (it is not possible to use ratchet straps for this)
- If there are no suitable overhead points there are options to lift the truss from the ground, but this requires the hire of suitable lifts. Please let us know this at the earliest opportunity.

Stage management

- 2 x dressing room required for performers:
Alex Harvey, Telma Pinto, Steve Ryan, Emily Nichols, Nich Galzin.
- It should be clean, private and have access to WC, basins and shower. It must be lockable, have well-lit mirrors and a wardrobe rack. It should be separate from public access and be close to the stage.
- 1 smaller dressing room / office for technical and production if possible.
- A suitable area to warm-up and rehearse prior to the show is appreciated.
- No stage blues and tidy stage required please (see lack of masking above!)
- Please advise if in house laundry facilities are not available and free of charge
- Brooms, mops and crew to sweep and mop the stage before each performance is important for us please.

Lighting

A generic lighting plan is available.

A venue specific plan will be produced in conjunction with your staff

Generally we require:

- ETC Ion or EOS lighting desk – please let us know if you have one in-house.

We require:

- Sufficient TRS cable to reach all positions
- Full lighting blackout, except emergency lighting
- Control of house lights at the control position
- Control position with visual to the whole stage, shared desk with sound

Sound

As the show is in the round ideally we would want the main PA to be rigged centre stage above the truss (6.5 m) covering the four seating areas. These would be rigged on the venue bars or can be rigged directly onto the truss using scaff bars (4 X 1.5metres, 2 X 4metres) and 12 X Doherty clamps to create 2 goal posts. EM81 or equivalent speakers with clamps. 2 or 4 subs positioned on the ground outside the performance space. Possible use of additional monitors positioned on the floor or floor stands to fill any “dead” areas of seating.

We tour:

- Laptop for Qlab playback

We require:

- Full PA system with speakers ideally rigged centrally above the performance space and floor based subs.
- Mini Jack connection to PA in a suitable control position with visual to whole stage
- Headset communication between lighting, sound and backstage

General

Transport and parking

- All set, truss, lighting and sound are toured in 2 x 3.5T Vans. We require 2 x spaces to park the vans 4/5M long and 2.5m wide parking space. With 3m of clearance height.
- We require parking for a maximum of 4 vehicles. Vans (as above), and 1 x car for performer transport.

Licensing / special / other

- Tipping Point is a performance set in the round the audience are seated all around - 360'. The show has five performers, Maximum audience number is determined by the seating plan

- As a circus based aerial show several portions are in the air. All are comprehensively rehearsed and performed by trained professionals.
- Please advise of any curfews, mandatory inspections by licensing or safety departments
- Company have full insurance and all rigging is undertaken and checked by qualified technical staff.
- Site visit by technical manager/LD or head of rigging will be undertaken if necessary where all aspects of the rigging can be discussed.
- All music has been composed for this show and is not covered by PRS / PPL requirements

