

OMIDAZE VS YGRAMUL

I have decided to compare these two companies because I'm in love with Shakespeare and with Theatre in general; these are two different companies: the first one is Welsh and its name is *Omidaze* and the second one is Italian, its name is *Ygramul*.

The Beginning- What is the history?

Omidaze: the name is inspired to a colloquial expression of amazement and disbelief- "Oh my days!"- originating in School in Inner London at the turn of the Century. *Omidaze's* production held a week of free Shakespeare workshops for female actors with experience of and/or an interest in performing Shakespeare and physical approaches to text held at the *Chapter-Arts Centre*, Cardiff; from these workshops Yvonne Murphy has been in the project working with practitioners from *Volcano&Frantic Assembly* and *RSC* and recommended practitioners at *Sherman Cymru* and *Chapter Arts Centre*. "Things beginning with M" was a new piece of work from an original idea by Yvonne Murphy which looked at how women speak to each other and tell each other the stories which help to map a way through womanhood, that world which must deal with "m" things: money, media, miscarriage, masturbation.

Ygramul: the name is inspired to an imaginary creature narrated in Michel Ende's "La storia infinita"; Ygramul is a monster, a blurred swarm fully formed by thousands different insects, as so many different actors who have animated the Group. "Le MilleMolte" as narrated by the author can assume many forms but he only shows what is necessary for him to give freedom or to capture. Like an eclectic actor, he should burn during his performance, until the end, so after one hour. Ygramul was born in Rome, in the Dramatic Art Academy *Silvio D'amico*, in order to research, to develop, and, at the same time, to betray the techniques learned in the school; developing these researches, the group, firstly composed by 15 actors and directed by Vania Castelfranchi found out its way in the Anthropological Theatre, and then, it started to make an exchanging work with other cultures, far from the group (Brazil, Africa, Indonesia, Mongolia).

When they were born?

Omidaze: "a small theatre company with BIG ideas" shaking it up since 2008; they ran their first Shakespeare Summer School in 2008 held in Penarth, South Wales and received outstanding feedback and have gone on to produce eight successful consecutive summer schools now running in Penarth and Cardiff. In 2015 they produced their first Young Actors Summer School in association with Stanwell School, the *All-Female* Shakespeare project started in September 2013, began at Chapter,

Cardiff back in 2008 and following pilot performances in Cardiff and Penarth and further R&D, they toured across Wales in Autumn 2012 to sell-out venues and great reviews, finishing at the Arcola in London.

Ygramul: started to be shown in 2000 with *The Tempest* of William Shakespeare, with a very strong interpretation.

Why?

Omidaze: Yvonne Murphy decided to create her own work, on Shakespeare texts too, using the company:

- to make a work on things beginning with “m” (money, media, miscarriage, masturbation) which was all-female, in order to tell women’s stories using debates and statistics
- to express it with other forms and non- traditional staging methods which would appeal to a family audience
- to make art in its many forms accessible for the many and not for the few
- to develop a production of Shakespeare which challenges preconceived ideas around roles in Shakespeare and about how and where Shakespeare should be staged and who it is for
- to give the possibility to the women of acting parts fully male- dominated
- to bring people in a different way through the tragedies of Shakespeare
- to engage a non- traditional Shakespeare audience

Ygramul: Vania Castelfranchi decided to act Shakespeare because he found in his texts so many spectacularly explosive currents:

- a physical theatre
- a musical and a poetic dramaturgy
- an ambivalent presence of the Tragic and the Comic which permits so many interpretations
- an incessant reference to *Commedia dell’Arte*, which gives to the actors the possibility of working with masks.

BUSINESS PLAN

Omidaze receives the scale funding from the *Art of Council of Wales*, the company receives a plan from project to project, it doesn’t have a constant income and the balance is poor. For the last 10 years, the funding project has been at the same level and the higher amount received to make something is

30.000 pounds. The problem is that the company misses a middle level between it and the *Art of Council of Wales* and, for this reason, Yvonne Murphy is trying to create a middle way, working with big companies.

Ygramul presents the projects to the *District of Rome*, to Italian Regions, and to the *European Community*. They won some competitions, especially when they were connected to festivals and travels. The company works as a Cultural Association, so the funding plan doesn't have a budget, but the prevision of this project and the use of the funding plan should be divided in:

- 20% in tax
- 40% to the artists
- 20% for the scenography
- 10% for the emergency
- 10% to the author
- 10% to the Set Designer
- 15% to the Executive Producer
- 5% to potential external trainers
- 40% to the actors (depending on the number)
- 10% for the travels

Omidaze organisation

- Yvonne Murphy: Executive Producer Director and Script Editor
- Emma Evans: Company Producer
- Louise Rouse: Company Stage Manager
- Matthew Davies: Production Manager
- Saz Moir: Set and Costume Designer
- Joe Fletcher: Lighting Designer
- Tic Ashfield: Sound Designer
- Paul Evans: Circus Choreographer and Movement Director
- Jaqui Crago: Voice and Text Coach
- Amy Morgan: Audience Engagement and Education Associate

Ygramul organisation

- Vania Castelfranchi: Executive Producer and Director
- Gloria Imperato: Script Editor
- Gabriele Tacchi: Actor and Director
- Valentina Greco: Actress and Costume Designer And Ygramul Theatre Office
- Domenico Latronico: Set Designer

- Giacomo Caruso: Musician and Group's founder
- Valentina Conti: Actress and Ygramul Office Study
- Francesca Pica: Actress
- Carlo Roselli: Actor
- Cinzia Antifona: Actress
- Federico Moschetti: Actor and Editor
- Federico Ponelli: Theatre Event's Promoter
- Claudio Ciannarella: Theatre Seminar's Promoter.

Competence of the company

Omidaze: For Yvonne Murphy, a potential actress of her company has:

- to know how to work together
- to work in a physical way
- to have experience of Shakespeare, speak and understand the verses

Ygramul: For Vania Castelfranchi, a potential actor of his company has:

- to know deeply the concept of «Mask»
- to have a jointed use of the voice and the body
- to use methods which can extend from Biomechanics to Stanislavskij, Strasberg and Cechov.
- to have experience in dance and music
- to travel
- to adapt

Aims and objectives

-Mission statement-

Omidaze uses the theatre:

- to empower
- to inform
- to entertain
- to inspire change
- to promote new audiences who normally don't come to the theatre
- to help create a fairer, more equal society as well as creating excellent theatre and a good night out

Ygramul uses the theatre:

- to create a style and a poetry which can deliver the plays around the world
- to have the possibility of paying the actors with a real salary, in order to let them concentrate on theatrical work
- to create political plays in order to ennoble the audience and to revolutionise the problems in the world through collective and therapeutic rituals

Conclusions- What I think

For the first time, I have made an interview to two different companies; both have a special and a particular history. I liked the strength of Yvonne Murphy, who decided to give voice to the women's stories about "Things beginning with M", to create an all-female company, to have success in her project. I liked Ygramul's history and the Anthropological method, especially the importance that it gives to the body. I liked the work on Shakespeare's texts; in comparing these two companies, I have noticed that the first one does it in order to bring people in a different way through the tragedies, the second one in order to work on those tragedies with the "Masks" of *Commedia dell'Arte*. I think they are organised very well, but they both need more attention from the Government, and that they work seriously, considering their competence and objectives.

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