

OMIDAZE

VS

YGRAMUL



# The beginning

## How?

**Omidaze:** “Oh My Days!” - A colloquial expression of amazement and disbelief originating in schools in Inner London at the turn of the Century

- **Phase 1:** *Omidaze* 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
- **Phase 2 :** From these workshops Yvonne Murphy has been in the process of building an all-female company to develop 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 the audience to map their

way through womanhood.

**Ygramul:** The name is inspired to an imaginary creature narrated in Michel Ende's *La storia infinita*; Ygramul is a monster, a blurred swarn fully formed by thousands different insects. He shows only it is necessary for him to give freedom or to capture. Like an eclectic actor he has to burn during his performance, until its end.

- **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 its way in the Anthropological Theatre and then it started to make an exchanging work with other wordly cultures, far from the group.



# The beginning

## When?

### OMIDAZE

- “A small theatre company with BIG ideas”  
Shaking it up since 2008
- *All Female Shakespeare* project started in  
September 2013



### YGRAMUL

- Started to be shown in 2000 with *The Tempest*  
of William Shakespeare.



# The beginning

## Why?

### OMIDAZE

Yvonne Murphy decided to start creating her own work, on Shakespeare texts too:

- to make a work on things beginning with «M» 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 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 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.

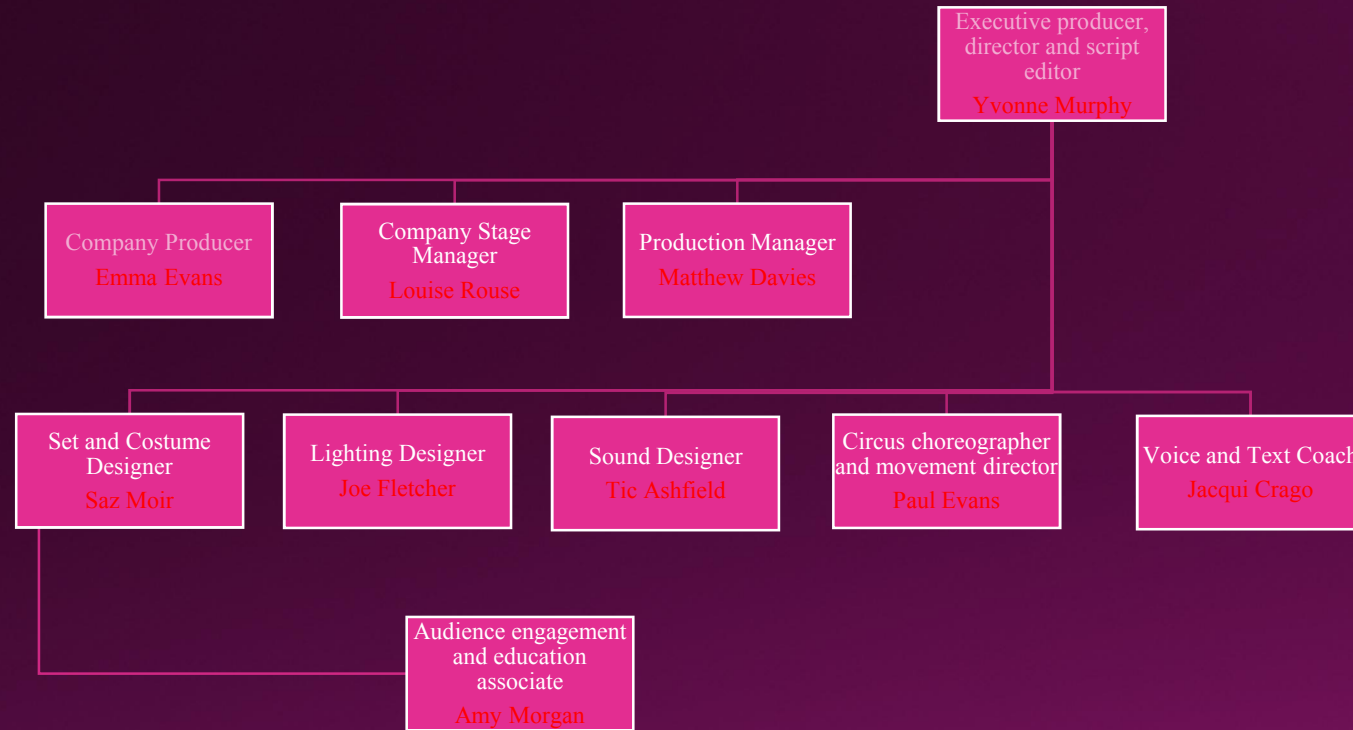
# Business plan

*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 was about 30.000 pounds. 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:

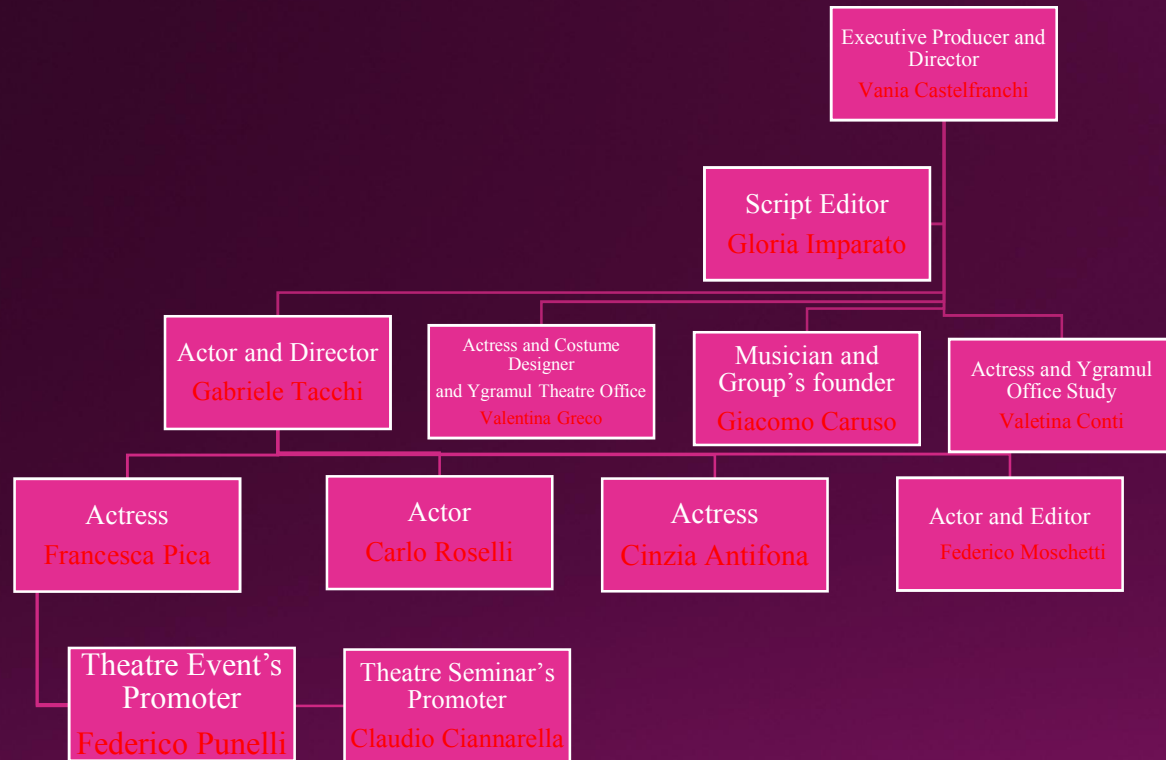
- 20% in tax
- 40% to the artists
- 20% for the scenography
- 10% for the emergency
- 10% to the author
- 10% to the Set Designer
- 15% to the Executive Producer
- 5% to potential external trainers
- 40% to the actors (depending on the number)
- 10% for travels

# Omidaze organisation





# Ygramul organisation



# 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

“Omidaze = Improving attainment through creativity and reducing the impact of disadvantage”

*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

«Create an ONG»

O.N.G (non-governmental organisation)

# Conclusions

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 like 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 Gouvernement, and that they work seriously, considering their competence and objectives.

# Online Sources

- <http://www.omidaze.co.uk/>
- <http://www.omidaze.co.uk/artistic>
- <http://www.ygramul.net/teatrogramul/ygramul.html>
- <http://www.vaniaygramul.it/it/gruppo-ygramul>
- <http://www.vaniaygramul.it/it/la-tempesta>





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