****Forkbeard Fantasy – Chris Britton**

*-Pioneers of cross artform multimedia theatre*

*- Anarchic mix of film, animation, puppets, ludicrous costumes, mechanical sets and gothic vaudeville*

*- Influenced by avant-garde happenings of underground theatre*

*- Performance art of 60s/70s tempered with surrealism*

*- Multimedia theatre of the absurd*

**Techniques:**

* Watching live actors interact with projected screen images
* Joking term of ‘crossing the celluloid divide’
* Enables characters to seamlessly step out of projected films, onto stage and back again
* Establishes a comic dynamic between film and performance
* All theatrical elements are crucially interdependent, referred to as ‘intermedia’
* Storyboards are integral

**Shadow Play:**

* Uses primitive cinematic form to explore the interaction between live and projected media
* Free standing screen is lit from behind by a lamp on the floor
* Performer stands in front or to the side
* Lamp casts shadows onto the screen
* Screen shadow images can represent other characters or explore inner thoughts of the main character out frot

**Crossing the Celluloid Divide:**

* A wooden frame is needed, made to the measurements of a video image
* Performers queue up to one side and are videoed as they step into the frame, only showing waist up
* Spend a couple of minutes, engage in activity involving interaction with elements in and outside the frame
* Often use their own legs for comedic effect, or objects passed in and out of the frame or conversations outside the frame
* Once each performer is done, they step behind the screen and match up with themselves so different parts of their body is on and off screen