Reversing the Process: Investigating Multidisciplinary Compositional Practices in *The Fall of Icarus*

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<A>Introduction

*The Fall of Icarus* was a piece of music theatre created by director George Rodosthenous, writer Duška Radosavljević, and composer Demetris Zavros with an ensemble of performers in 2009 in Leeds, UK. The piece was commissioned by the Cypriot embassy in Berlin as part of the “Fall of the Berlin Wall” anniversary, and the commission included the participation of Greek Cypriot Lia Vissi.1 As a director/producer, Rodosthenous wanted to create a chamber musical that could tour with a cast of four specific performers, as well as an aesthetically strong space design to showcase the bodies and voices of the performers. Thus Rodosthenous knew how the musical would look before he knew how it would sound or how it would develop its narrative. This is not customary in making musical theatre work according to the traditional model, whereby the music and book *precede* the visual identity of the work, whether it is a concept album (*American Idiot*), novel (*The Phantom of the Opera*), or film (*Billy Elliot*). Radosavljević accepted the customary restrictions of the commission (the theme of the fall of the Berlin Wall, the composition of the ensemble), but she also generated her own aesthetic framework of restriction by eliciting five mise en scène images from the director as her starting point. The working process leading up to performance yielded some important discoveries, which this essay wishes to highlight. We will contextualize our findings in two ways: dramaturgically and epistemologically, emphasizing the notion of *reversed methodology* in both cases.

First, although the following discussion is framed through the basic dramaturgical elements of time and space—and working on the *The Fall of Icarus* did entail Aristotelian narrative logic of cause and effect—we ultimately wish to place this work within the paradigm of postdramatic (Lehmann), and more specifically “composed theatre” (Rebstock and Roesner). While recognizing it as “part of Postdramatic Theatre because of [a] set of shared symptoms,” Matthias Rebstock and David Roesner define *composed theatre* as a form that “transcends Postdramatic Theatre simply because it includes phenomena from music theatre, scenic concerts, musical performances etc.” (46). The concept of composed theatre is particularly appropriate in our analysis not only because it transcends the aural/visual binary to provide a model of theatre-making based on the metaphorical meaning of composition (325), but also because, unlike devising, it is still based around the “solitary vision of one director” (336), as was the case with this project. Hans-Thies Lehmann (via Eleni Varopolou) also offers a useful notion of *musicalization* as a means of prioritizing the “director’s sense of music and rhythm” (91) in the process of creating a mise en scène. We find Lehmann’s and Varopolou’s musicalization particularly relevant to our process in which the conventional text for creating a musical was reversed: ours began with the director’s music and visuals instead of with the writer. This enabled us to focus on the creative advantages of such a reversal: namely, the advantages of deploying the directorial vision of the mise en scène as the dramaturgical structure for the creation of the performance text.

Epistemologically, we propose that the piece is noteworthy as a practice-as-research project, even though its research questions converging around a model of composition in a multidisciplinary piece of theatre were initially implicit, contrary to the usual recommendation in relevant literature.2 Robin Nelson’s definition of a practice-as-research project is predicated on the idea of *academic research*, which involves a “research inquiry” and establishes “new knowledge” or “substantial new insights” (25). Nelson offers this definition specifically within the context of outlining the adjustments that a practitioner needs to make in order to transition to a “practitioner researcher.” Other recommendations include that the “research inquiry” (the term he favors over the more common, scientific “research question”) should be specified at the outset; setting a timeline; documenting the process; “locating your practice in a lineage of similar practices”; and relating the inquiry to a broader debate (29). As experienced researcher-practitioners, we propose that at an advanced stage of an academic career, the pursuit of a research inquiry as part of the creative practice, as well as establishing “new knowledge” within a “lineage of similar practices,” can be considered as always already habitual. Our second methodological reversal, therefore, consists in a proposal to define our research question and related insights retrospectively as we reflect on our process. Thus we hope to further extend the process of defining practice-as-research as applying not only to novice practitioner-turned-researchers, but also to those of us who have maintained parallel careers in academia and the industry for some time.

In the United Kingdom the notion of practice-as-research is considered a form of research activity, and as such is restricted to the academic context. Nevertheless, the work of some contemporary theatre-makers from a broader paradigm, such as Tim Crouch, Andy Smith,3 Tim Etchells, or Chris Goode, can be seen to be motivated by certain epistemological concerns about the process of theatre-making itself, which although similar to the concerns of practice-as-research scholars, are not a priori framed within those terms. It is also worth noting that as far as the UK practice of dramaturgy is concerned, the academic context seems to offer greater opportunities for developing new practices and discoveries than the professional theatre sector.4

By elucidating our findings in this essay we will reiterate Nelson’s insistence on the importance of the written articulation of relevant results. However, we would also like to resort to the stipulation of the Practice as Research in Performance (PARIP) project that “certain epistemological issues can only be addressed in and through practice, rather than through traditional critical writing based research” (n.p.).5

In the sections that follow we will first explain the genesis of the project: the way in which the circumstances of commission and the group composition determined the overall authorial approach. A detailed discussion of the dramaturgical and the directorial process will address the ways in which the Aristotelian elements of time and space were eventually subjected to a postdramatic paradigm in creating this musical. An account of the writer’s process examines the ways in which the historical research about the given time and space was narrativized, and the way in which the myth of Icarus was adapted into a predetermined framework. This is followed by a discussion of the directorial process that combined strategies of spatial architecture and “musicalization” in creating a mise en scène. Finally, relevant conclusions concerning reversals to the conventional theatre-making and practice-as-research processes will be highlighted (fig. 1).

<A>Points of Departure

In the process of being commissioned to create a narrative framework and a series of song lyrics for the piece, as part of her dramaturgical methodology Radosavljević requested five key images that Rodosthenous wanted to see in the show. Rodosthenous provided the following:

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* three young men landing an airplane;
* a woman giving a toy airplane to a young boy at Christmas;
* a stewardess and a young man having an affair in a hotel room;
* a woman being lifted by three young men, mirroring Herbert Draper’s painting *Lament of Icarus* (1898); and
* three young men on the airport runway smoking.

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<no ¶ indent>In addition to the given title, the context of the Fall of the Berlin Wall celebrations, and the predetermined set of five images, there was an additional set of creative constraints, or specific advantages,6 contained within the skill set of the cast for the project.7 These specific constraints resulting from the circumstances of the commission have, in our view, positively influenced the process of creating the piece. Even though it is not unusual for a set of restrictions to exist in a professional commissioning process,8 this particular project was characterized by a conscious desire to take the given circumstances of commission rather than the literary impulse of the writer as its main dramaturgical parameter (fig. 2).

The implicit research question that underlay our process was how to bring together different areas of compositional expertise—including text, music, and mise en scène—into a process that did not privilege any of these aspects at the expense of others? An additional important aim was creating a scripted musical rather than a piece of democratically devised theatre. In other words, our research question could be formulated as follows: How do we achieve an egalitarian creative process in making a scripted musical as an ensemble of individuals with diverse areas of expertise?

Business studies scholar Teresa Amabile’s creativity research points to the importance of another kind of composition in creative endeavors—the composition of the group itself. She recommends “mutually supportive groups with a diversity of perspectives and backgrounds” (82). However, diversity is only a starting point and also requires three other conditions: shared excitement toward the team’s goal; a willingness to help one another through difficulties and setbacks; and recognition of the unique knowledge and perspective brought by each individual team member (83).

It is important to emphasize the fact that the “unique knowledge and perspective” was not being defined by the traditional role that each collaborator took in the creative process (director, writer, composer, choreographer) in this case, but by their epistemic and artistic contribution. For example, singer Lia Vissi and dancer Riccardo Meneghini’s distinct skill sets as performers were being foregrounded over the fact that they were ensemble members; Zavros, who also directs his own work, contributed his skills through music-making. Ultimately, the ensemble was defined by the distinct individualities of its members rather than by any attempt at group uniformity. It was clear that the designations of “devising” and “collaborative creation” could no longer be accurately applied to the group organization in this case, so a new way of conceptualizing the group dynamic was necessary.

In her book *Theatre-Making*, Radosavljević defined the practice of theatre-making as “a deprofessionalized, collaborative activity which takes an active and integrated intellectual and embodied approach to the notion of theatre authorship (whether or not it is based on text)” (ii). This kind of collaborative process, which emphasizes *making* rather than bringing together finished components (such as text, music, design, and so on), provides an opportunity for problem-solving that Amabile perceives as important to group creativity. More importantly it also provides a more appropriate framing for the process analyzed in this essay.

<A>Reworking the Myth for a Different Time and Space

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“This is a piece about two basic theatrical elements—time and space, and perhaps also about the human strife to surpass any limitations imposed on our grasp of either. So it is about the strife to know space from the perspective of a bird and to know time from the perspective of those who came before us. It places a temporal art such as music into a spatial framework, and it asks the audience to listen with their eyes and to watch with their ears—so to be able to fly with their imaginations. What needs to be known about space: There was once a Wall. Walls can be broken down. What needs to be known about time: Time is cyclical. Cycles can be broken.”

 —Duška Radosavljević, *Der Fall Des Ikarus*

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The quote above is taken from a program note to *The Fall of Icarus*. As is often the case with creative work, the articulation of the main theme of this piece emerged through a post hoc rationalization in the process of writing the note. The authors did not set out to make a piece about space and time, but rather these themes manifested themselves from the specificities of the process itself.

The long legacy of Aristotelian concerns with the unities of time, space, and action has been challenged in the twentieth century, initially through the work of modernist writers like Gertrude Stein and Samuel Beckett, and more recently through postdramatic directorial concerns with intermediality, corporeality, and other nontextual theatre-making strategies. According to Lehmann, the “proliferation of signs” in a mediatized age (90) has represented a challenge to the the key Aristotelian principle of *surveyability* (*synopton*), for example, making this epistemic principle untenable in the twenty-first century. One could also speculate that this paradigm shift from Aristotelian to postdramatic dramaturgies is conceptually and contextually linked to various post-Newtonian advancements in scientific thinking about causality and linearity characteristic of the twentieth century. Dasha Krijanskaia provides two examples to illustrate the contemporary directors’ departures from the Aristotelian/Newtonian logic: Eimuntas Nekrosius’s creation of visual stage metaphors in the process of staging classics at the expense of the plot development itself, and Anatoly Vasilyev’s treatment of stage utterance for its musical rather than semantic quality. In the case of developing a “new musical”9 using non-Aristotelian or postdramatic methodologies, there is also another crucial compositional factor to consider: that of the role of music itself, which provides the third dimension and the main volume of the content itself. Therefore it could be argued that the real potential for the efficient development of postdramatic authorial strategies lies in directorial rather than dramaturgical practice, as will become evident later in this essay. Initially, the process of the writer making connections among the five preset stage images, a body of historical research, and the original myth of Icarus inevitably resulted in a pursuit of Aristotelian causality and linearity, although not necessarily Aristotelian plausibility, as this account will demonstrate.

The themes of flight and the Berlin Wall led Radosavljević into research on aviation in Germany, focusing on two strands in particular: the turn-of-the-twentieth-century flying experiments of Otto Lilienthal (who predated the Wright Brothers), and the desperate attempts of East Germans to fly over the Berlin Wall into West Germany in the 1970s. Lilienthal’s main contribution to aviation, inspired by his observation of storks in flight, was his suggestion that the wings of a flying machine should be curved rather than straight. Additionally, stories of Lilienthal often feature his brother Gustav, who was also an engineer and inventor. The way in which this source material was translated into the context of late-twentieth-century Germany was by placing at the center of the story two young men living in East Germany: Otto, a trainee pilot, and Gustav, a young pianist/composer. They grow up as brothers even though they are not related—Gustav was adopted at birth. One day, while traveling in 1977, Otto meets and falls in love with an older woman (fig. 3), an airline stewardess named Stella. Stella had arrived in Germany from Greece in 1959, partly in search of the father of her unborn son and partly in pursuit of her dream of becoming a singer. Otto’s romance leads to Gustav feeling jealous and neglected. The melodramatic denouement has Otto dying in an attempt to fly over the Wall, and leads to a reunion/recognition between Stella and her son Gustav, who had been given away at birth. A dream sequence featuring the “flight of a stork,” as Otto fantasizes about flying over the Wall, is provided by choreographer/dancer Meneghini.

A more radical dramaturgical approach is evident in the handling of the myth of Icarus as part of this process. It is worth noting that the choice of this myth as an initial departure point was part of Rodosthenous’s ongoing focus on reimaginings of classical Greek works.10 In this adaptation deliberate interventions were made to the dramaturgy of the story of Icarus in order to honor the thematic core of the new version. In the original myth, Icarus’s deadly ambition is facilitated by his craftsman-father, Daedalus. In our version the theme of personal aspiration was problematized by the political context of mid-to-late-twentieth-century Europe and its inherent binary between the collectivist East and the individualist West. Additionally, a multifaceted reversal was provided through having the son facilitate the eventual fulfillment of his estranged mother’s lifelong ambition.Personal ambition, manifested through the motif of a dream/chance for a better life, is a common trope in conventional musicals. In *The Fall of Icarus* this concept was presented on multiple levels: Stella’s ambition to become a singer is thwarted by an unplanned pregnancy by an unknown German man; Otto’s desire to escape to the West leads him to design his own flying machine, which will eventually be the cause of his own death; Gustav meanwhile is blessed with extraordinary talent as a musician, although his own yearning is not of a professional but of personal nature: seeking a sense of connection and belonging. A fulfilling, if somewhat fanciful ending is achieved through the eventual reunion of mother and son, and the son is able to also offer his mother the singing career she craves. This choice of a happy ending is less a comment on the political significance of the fall of the Wall than an attempt to provide closure for the long-suffering protagonists.

Part of the intention behind this anniversary project was to mark the passage of historical time. The impact of the fall of the Berlin Wall in 1989 on contemporary Europe can be analyzed in both positive and negative ways, but it has certainly created greater movement and patterns of migration between the East and the West. The fact that due to our given circumstances of commission we needed to place a Greek singer within a postwar German context, which would also reference Lilienthal (1848–1896) and the doomed East German pilots of the 1970s, required a certain conflation of space and time.

Particularly important for the piece were two historical moments: 1) the “economic miracle” of 1960 causing an influx of immigrant “guest workers” into West Germany as a result of its labor-recruitment agreements with Spain and Greece; and 2) East Germany’s closing its borders in 1961, resulting in the construction of the Berlin Wall in June of that year. In light of these historical facts the character of Stella could be perceived as a precursor to the first immigrant workers arriving into Germany from Southern Europe during the 1960s. Her arrival in Germany was dated 1959 in order to sidestep the potential stereotype of a *gastarbeiter* (guest worker),11 and to create other possible pretexts for her move. It remained deliberately ambiguous whether she settled in East or West Germany, although Stella and Otto meet on an Interflug flight in East Germany. The genre of the piece—a whimsical dance musical—foregoes the necessity of high levels of factual detail and therefore made it possible for the audience to fill in the gaps in any way they chose. Their experience of the narrative was guided primarily by the music, which underpinned the piece from start to finish, rather than on an expectation of rigorous narrative plausibility. On a metaphorical level, the figure of Stella as a Greek national (and therefore belonging to both Eastern Europe geographically and Western Europe politically) provided an opportunity to transcend the East/West binary commonly experienced during the cold war. As already indicated, the protagonists of this piece were conceived as carriers of symbolic value rather than as plausible representations of real people.

Verisimilitude was further sacrificed in the interest of prioritizing compositional and thematic concerns in the treatments of time and place. The starting location of *The Fall of Icarus* is actually Greece (indeed, the opening song is sung in Greek). We then move to Germany. Migration, which is also part of the personal experience of most of the creative team, emerges as another primary theme of the piece, allowing for the amalgamation of two common musical tropes: the pursuit of a dream, and the notion of the outsider.12

<A>Composing a Multilayered Time and Space through Musicalization: Reversing the Process

Varopoulou claims that in contemporary performance, the notion of *musicalization* is achievable in two ways: through either the actor or the directorial strategies, “both of which are intending to establish musicality as a separate scenic and aesthetic category” (Varopoulou, qtd. in Zavros 2008a, 4). In the case of *The Fall of Icarus* the director’s initial “scenic and aesthetic” decisions formed the departure point for the piece as a whole. In his imagination these decisions did not form part of a narrative structure (until integrated into the plot by the writer)—on the contrary, they emerged from practical and intuitive considerations of space, bodies, and objects, and the repetition of the motifs in these images manifested in the director’s musical and rhythmic sensibility. In conjunction with the composed music, the visual, physical, and verbal content of the work began to form “an independent *auditory semiotics*” (Lehmann 91) and offer additional layers of meaning.

For David Roesner, musicalization offers “the full range of textual potential: as a rhythmical, gesticulatory, melodic, spatial and sounding phenomenon as well as a carrier of meaning” (48). On this occasion music was a vital part in the rehearsal room, and musical structures (phrases, forms, motives, gestures, motifs, modulations, augmentations, diminutions, drones) drove the rehearsal process. The music of the songs and underscoring was all prerecorded, thus enabling us to achieve a consistent pace of scenes, although this also caused certain limitations when we needed some scenes to be longer to enhance their credibility. The music had two functions: it provided an extra level of meaning, allowing the sparse text to have a strong emotional impact on the audience; and it was used as an organizational principle of the mise en scène.

In traditional musical theatre the process of creation involves establishing the book and lyrics first, and then working from these to create the music, subsequent choreography, and direction of the piece. In *The Fall of Icarus* this linear process was reversed, with the writer/dramaturg choosing to compose her narrative around circumstantial givens. In musical terms she was given some non-interconnected musical ideas, which she organically integrated into the piece. The rehearsal process for *The Fall of Icarus* involved improvisation to generate material for the mise en scène.13

Our organizational strategies involved a physical score, which generated material in space and time using fixed and preagreed-on improvisatory rules and structures. Improvisation was one of the main prerequisite skill sets of the performers of the piece. This gave us the opportunity to evaluate the length of each scene and its relation to what both precedes and follows it—exactly the same process followed by a composer: namely, linking each bar with each.14 This synchronization with the music allows freedom, and it also made the performers aware of how much time they had in-between sections. For a performer, to learn the length of a musical sequence takes time and can only be understood by rehearsing it with the existing fixed soundtrack in real time. But improvisation allows the material to be fresh, immediate, and alert. It is not a common practice to allow performers to improvise in musicals because if they are late for a cue they might risk an injury from a moving set/blackout, but in our case this technique was a deliberate departure from the norm.

During the first rehearsals of this production Rodosthenous found that working with the understudy(or in our case the stand-in performer, Louise Roberts) was another process that was reversed: the work with the understudy came *before* working with the principal singer (Vissi) and provided the initial material in creating the character of Stella. This provided the director with the opportunity to work in the absence of the leading performer and to explore different nuances of characterization that were to be readjusted later, during the final stages of performance with Vissi. This allowed Rodosthenous to view first drafts of the show (as usually happens in workshops of musicals six to twelve months before rehearsals start) and make key decisions regarding the timing of scenes. The performers were given the opportunity to improvise both text and action within two given points—the beginning and end of a sequence)—but they had to stick to some strict musical points, incorporating elements of the musical score into their physical score.

The piece was divided into seven sections, all directed as individual scenes. In order to distinguish each performance area, the shape of the airplane was marked on the floor. This helped us to generate material both within and outside the airplane area and distinguish between the different energies. In this way, and with the help of the lighting design, spaces would instantly be transformed. The only tangible piece of set—the aircraft’s wing—was used as the stage for the sung moments as a platform for flashbacks and space for confessions—explorations for (sung) inner thoughts. It was then transformed into Gustav’s bedroom, with the model airplanes and pianos, and into a diving board, which forms part of the backdrop for Stella’s penultimate song. Our approach to the physical spacing of the mise en scènecame out of an instinctive need to direct each scene in a different “topographical” landscape (Bogart and Landau 10–11).15 Applying the concept of *theme and variation* on the actual set, we created new topographical locations for the narrative within a spatial architecture featuring “solid mass, texture, light, color, sound” (ibid.). Interestingly for a musical, the succinct directorial encapsulation of the visual content of the piece was a crucial factor in the mise en scène. Sound helped to create the spaces and transformation, both with diegetic and non-diegetic music, and also the shift in the way they are perceived by the audience. For the singer, the designed space is not a concert performance space; the songs are accompanied by movement sequences, always combining the physical and aural in a simultaneous presence. The recorded music dictated the timing, rhythms, and movement in the space, which was then appropriated by the music (in real time) and allowed things to either slow down or fast-forward (for example, the transition to the hotel room).

The positioning of the props onstage followed a mathematical approach of composing a “painting” in space (Zavros 2008b 84). The small airplanes, miniature piano, landing equipment, and suitcases were manipulated in an organic way within the visual composition, offering constant and surprising transformations. They became key signifiers assisting in the development of the narrative and enriching the visual palette, thus composed into the visual narrative and threaded in a theme-and-variation fashion, transforming the overall dramaturgy of the piece. In this respect we were influenced by the imaginative use of props exemplified by Robert Lepage’s “transformative mise-en-scène,” which according to Aleksander Dundjerovic leads to “transformations of space and form, and voyages into unknown ‘territories’” (67).16

With the interaction of performer and prop in close proximity (such as in the use of a toy airplane or cigarette) the performer can create shapes and movements using musical structures to help him/her not only sustain the structure of the movement, but also to remember and recreate it. This addition of a gestural layer in relation to the actor’s body in space can facilitate new opportunities and open up new avenues of expression. The prop as a source of new energy can give the actor the required focus to fire his imagination and place him in a new space of creativity. Both the physical space and the imaginary space for the actor can also be triggered and affected by the use of music and its inherent power to transform the emotional space. Here, we are referring to the creative space of the performer where he/she is watched by the audience.

The physical location of the set influenced the blocking, and the movement of the characters and the blocking was in itself a musical piece, with repetitions, variations, inversions, echoes, and transformations. In scene 1 the shaving room offered a much more lively, staccato movement for the physicality of the actors, since it was linked to Otto’s excitement about flying and his plans to break free from the routine of daily life. In scene 2 we have the open space of the airport lounge, which was required to invoke a busy environment; but immediately after, the location of the hotel room demanded a slowing down of the pace to imply an enclosed private space. The outdoor scenes in the epilogue had a lighter *maestoso* energy to them, which defied the gravity of the characters. Therefore the space affected the physicality of the performers and was articulated in musical terms in rehearsal. Addressing each scene as part of a larger composed structure, we applied the musical-composition techniques of augmenting, slowing down, repeating, inverting, reorchestrating, and changing the dynamics of the physical language to create the performance.

<A>Conclusion

Although *The Fall of Icarus* conforms to some features of a conventional musical, the process of making it generated some significant methodological and dramaturgical innovations. The creative process yielded significant discoveries that could be deemed beneficial as practice-as-research findings. A conscious deployment of the given circumstances of commission and the dramaturgical strategy of eliciting five mise en scènes as a point of departure provided an epistemic puzzle, which fueled the creative process as a whole. Retrospectively, a research question for this project could be asked as follows: How can the breaking of creative restrictions lead to dramaturgical, compositional, or directorial innovation in the creation of a new musical?

The main discoveries of this practice-as-research project therefore took place in the domain of dramatic and scenic composition, as well as, unexpectedly, on the thematic level. The theme of personal ambition inherent to both the myth of Icarus and the conventional musical led us toward exploring the idea of migration within contemporary Europe, and specifically the ways in which, contrary to the original myth, the dreams of parents are shown as being realized by their children. The unorthodox ways of reversing the creative processby conceptualizing it as a dramaturgical puzzle gave us new insights into the potential (post)dramatic treatment of time and space and into musicalization as an organizational tool for theatrical composition.17 This offered a type of understanding that “incorporate[s] and work[s] with the possibility of difference,” and allows us to see things “in different ways than arriving at explanation” (Freeman 114–15).

Working together with the visual aspect as the starting impulse and then using the understudy process, we created, in reverse order, a performance that addressed issues of identity, the dream, and the outsider—elements regularly featured in musical theatre, but that were explored in *The Fall of Icarus* by reference to the fall of the Berlin Wall. What is ultimately significant about this particular approach to composed theatre, however, is that the methodology also entails a reversed approach to Aristotelian causality and linearity. Instead of taking a playscript and deconstructing it in the fashion of some contemporary European directors, the process begins with visual and aural metaphorical material, which is organized into a seemingly causal dramaturgical structure and subsequently into a musicalized mise en scène, thus providing a new variation on the notion of the *postdramatic*.

<A>Notes

1. The commission came from Cypriot cultural attaché Georgea Solomontos, and the project was also supported by the University of Leeds.

2. We adopt the British term *practice-as-research* (PaR) to contextualize our work in order to also emphasize the semantic primacy of practice as a valid primary-research methodology.

3. In 2014 Smith completed a practice-as-research doctorate at Lancaster University, so he probably did follow the scholarly methodological protocol.

4. For more information on the position of a dramaturg in British theatre, see Duška Radosavljević’s “TheNeed to Keep Moving: Remarks on the Place of a Dramaturg in 21st Century England.”

5. PARIP was a five-year project led by Baz Kershaw, based at the University of Bristol during 2001–06 and funded by the Arts and Humanities Research Board, designed to “develop national frameworks for the encouragement of the highest standards in representing practical-creative research within academic contexts” (see http://www.bris.ac.uk/parip/introduction.htm).

6. Business studies scholar Teresa Amabile claims that “the key to creativity is giving people autonomy concerning the means,” and that creativity is often enhanced by “clearly specified strategic goals” (81).

7. Distinguished Cypriot singer Lia Vissi would have the lead part in the show. The piece would be scored by Cypriot composer Demetris Zavros. In addition, three of Rodosthenous’s close collaborators were chosen partly because of their familiarity with the “Altitude North” way of working, and partly because of their shared geographical location: dancer/choreographer Riccardo Meneghini and two physical-theatre performers, Leo Town and Ashley Scott-Layton. Additional movement was by Jorge Balça.

8. The commissioning restrictions of this project are perhaps not dissimilar to a site-specific commission, and the implications that these restrictions have on theatre-making decisions and approaches.

9. We propose the notion of the *new musical* as a form developed according to the theatre-making processes of the twenty-first-century form, as opposed to more conventional forms—such as a “jukebox musical,” which is centered around existing popular songs.

10. These have included *Alcestis* (2004), *Ajax* (2006), *Helen of Troy* (2007), *Hippolytus* (2008), *The Wife of Heracles* (2010), *Orestes* (2011), *Antigone* (2013), and *The Bacchae* (2014), as well as, in collaboration with Radosavljević, *Agamemnon* (2001), Plato’s *Symposium* (2007), and *The Gift of Pygmalion* (2012).

11. The term *gastarbeiter* refers to immigrant guest workers who poured into Germany during the 1960s and 1970s from Southern Europe. Like most immigrants in other contexts, these communities were subject to stereotyping by the host culture.

12. For example, the narratives of *Bat Boy, My Fair Lady, Footloose*, and *Jesus Christ Superstar* all deal with the effects of an invasion of an outsider into an existing community.

13. Due to another logistical restriction—Vissi’s availability—during the first week, the role of Stella was rehearsed by understudy Louise Roberts. In commercial, long-running musicals, the assistant director usually works with the understudy after the role has been created by the lead. This process is now firmly embedded in the mechanistic structure of working on contemporary musicals in the commercial sector, ensuring that the performance will take place eight times a week without fail.

14. Actor-driven dramaturgy and improvisation in the creation of a musical are part of the recent moves in musical creation (see, for example, the work of New York–based César Alvarez and The Civilians). This was kindly pointed out by one of the journal’s anonymous readers.

15. Bogart defines *topography* as the “landscape, the floor pattern, the design we create in movement through space” (Bogart and Landau 11).

16. *The Far Side of the Moon* (2000) is an excellent example of this process.

17. Incidentally, Robert Lepage, in *The Far Side of the Moon*, also refers to his work as a puzzle: "I consider myself a stage author, understanding the *mise-en-scène* as a type of writing. For example, in this work, the ideas of the *mise-en-scène* alternate with the ideas in the actors’ lines, one leads to the other. . . . What I find fascinating about the act of creation is that you fill a space with objects that have no relation to each other, and because they are there, ‘all piled up in the same box,’ there is a secret logic, a way of organizing them. Each piece of the puzzle ends up finding its place.” (Lepage, qtd. in Dundjerovic 72)

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FIGURE CAPTIONS:

Fig. 1. Three men landing an airplane in *The Fall of Icarus*. (Photo: Alkistis Olympiou.)

Fig. 2. Gustav and his airplanes in *The Fall of Icarus*. (Photo: Mark Webster.)

Fig. 3. Lia Vissi (Stella) and Leo Town (Otto) in a hotel room. (Photo: Georges Bacoust.)