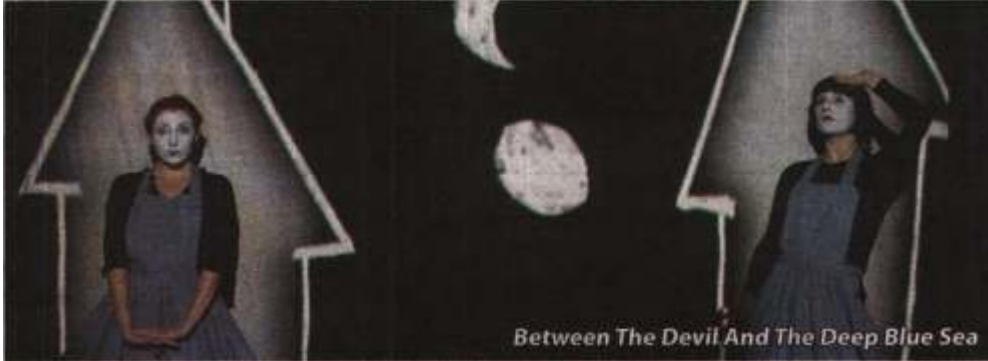




BETWEEN THE DEVIL AND THE DEEP BLUE SEA



***Between The Devil And The Deep Blue Sea* is on at the Playhouse Theatre from Thursday, February 26, 'til Sunday, March 1. Bookings can be made on (08) 9484 1133 or perthfestival.com.au(.)**

Heading along to what has been described countless times as an 'homage to silent film', one could expect the only live component in the show to be the comically dramatic piano soundtrack. However, multiple award-winning show, *Between the Devil and the Deep Blue Sea*, that has met that exact comparison, is a unique audio-visual fusion stage theatre, incorporating live acting, music and animation.

The show is the first product of UK Theatre Company 1927, and written, directed and performed by founding member Suzanne Andrade, who has always had a love of all things 1920's. "I'm really into silent films - it's sort of a passion - and I've always dressed up and am really into 1920's clothes and haircuts," she said.

Although the show is heavily stylised in the fashion of old silent films, drawing comparisons to the work of David Lynch and Edward Gorey, the concept of the show was developed very organically. Already having a handful of short stories to start with, Suzanne teamed up with 1927 co-founder and animator Paul Barritt to come up with the concept of actors performing against an animated backdrop. "We had all these pre-existing stories and then when I met up with Paul, he started animating the stories and bringing them to life, and we performed them with just the two of us. Then we got the other actress and pianist along and the stories evolved and changed."

The inspiration for the vignettes

themselves came from both Suzanne and Paul's experiences growing up in small English villages and the sometimes deceptively charming appearances of them. "I think sometimes they can be quite inspiring in that it all looks very pretty on the surface and then actually if you just scratch a little bit deeper, there are all sorts of dark and strange things happening. And that's what all the stories are like really; they're all delivered in RP accents, so they sound very British and quite sweet, and yet quite sinister at the same time. So we're mixing up those styles for these sinister, horror based stories delivered in these sweet RP accents."

The visual aspects of the production also carry on the contrast between sweet and sinister, with the silent film style referencing a more wholesome time in cinema, yet the antique aesthetic adding a spookier element. "Paul's animations started coming out with these sort of German expressionistic influences, and it just kind of ended up going that way. We liked the look of the crackle; we wanted everything to look old. We hate things to look new and slick and digital. We wanted everything to look quite ancient looking."

Having toured the show non-stop for the last 18 months, Suzanne says the 1927 crew are just about ready to put it to bed. She is now writing the next show for the company, with a lot less leisure than *Between the Devil and the Deep Blue Sea* allowed her. "Rather than just taking time and writing, then going into the directing stage, it's trying to do it all at once, in quite a short space of time... But generally, the whole process is really nice, because there are so many different influences there and everybody's got so many different skills - it's really exciting!"

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