**raucous**

**Ice Road**

*Immersive theatre fusing original music, film, projection mapping, smell and creative technology*.

In 2015 Raucous produced *The Stick House* in red-bricked tunnels under Bristol Temple Meads station. The production ran for 6 weeks, achieved 92% audience capacity and garnered four and five star reviews. The company, resident at Bristol’s renowned Pervasive Media Studio, comprises:

Creative Director/writer Sharon Clark

Executive Director Maggie Dunning

Designer Conor Murphy

Sound and composition Timothy X Atack (Sleepdogs)

Dramaturgy Tanuja Amarasuriya (Sleepdogs)

Projection Mapping Limbic Cinema

Lighting Designer Ben Pacey

Creative Technology Kyle Hirani

Puppet Design Lizzie Johnson

Smell Olivia Alice

Digital communication Claire Skeley

Raucous was shortlisted for the BBC’s Space Prize and *The Stick House* was funded by ACE and several charitable trusts. Our creative advisors were Tom Morris and Laura Marshall (CEO of Icon Films) and our technology advisor, Claire Reddington.

The company is about to embark on the initial R&D period for its new project, *Ice Road,* which is set in 1942 during the Winter of Starvation in Leningrad (St Petersburg). The German army has besieged the city and the population are struggling to survive. The only route out is the perilous ice road that runs over the frozen Lake Ladoga. Four disparate young people are surviving as best they can in the ruins of an old warehouse and in order to do so have developed their own quasi religion – the ice road being close to heaven and the nearby ever-shifting munitions factory, with the rumours of a baba yaga, close to hell. And then the munitions factory rumbles and shifts and tilts and children start to go missing…

For this production we will be further developing these key areas, building on the learning from *The Stick House*:

* **Script** : An original script set in a historical context that embeds technology in its narrative – one not being an adjunct to the other.
* **Composition** : An original score of music and sound installation that runs throughout, inspired by the work of Shostakovich.
* **Technology** :
  + - Smell/aroma
    - Robotics
    - Projection mapping – architecture and object
    - Original film
    - Handheld technology that responds to key narrative beats in the script
    - 3D printing
    - Directional sound
* **Audience** : How an audience is embedded in the narrative, how they can affect it without it appearing to be gaming, what role they are gifted in the story.
* **Space** : How space impacts on storytelling. We are interesting in placing the work in intriguing found spaces.
* **Capture** : How we give the work extra life by digitally disseminating it to a wider audience.
* **Process** : How we record and log our process to share with national and international colleagues and peers.
* **Communication** : How we can creatively broaden the scope and introduce new tools in how we communicate with our audiences and peers.
* **Stagecraft** : How stagecraft can be pushed further to be more immediate to an audience via the harnessing of emerging technologies.

The story is not detailed as yet as we tend to sew the narrative and the technology together at the same time. Our first step would be to sequester ourselves away in a space for a week to really dig into the narrative, to investigate how we will deliver it and commence the ‘dreaming’ of technological ideas. This concentrated period is an incubator by which we can then start to build the individual elements to the production.

We are approaching the National Theatre to ask for a week’s development space in the Studio. As a company we straddle theatre and creative technology - the NT is one of the few artistic organisations that has dedicated roles for both arenas: theatrical vision and dramaturgy (in Tom and Nina and associated directors) as well as digital development (Toby Coffey). The opportunity to be able to develop ideas during the day and then have conversations around the implications of those ideas would be invaluable to the process. Furthermore it would afford us valuable protected space and time to dedicate to this ‘kick-start’ period, away from our usual routines and places of business. This protected time and space would provide a period of focus for us to start to construct the story, style and aesthetic but also to uncover how we might capture the work for wider dissemination.

Of course all these findings, explorations and challenges would be open to sharing with the NT and its audiences in any way we can. We would also welcome any observers into the room.

Further references:

Raucous website: [www.raucous.org.uk](http://www.raucous.org.uk)

Stick House trailer : <http://www.raucous.org.uk/whats-next>

Stick House short film : <https://vimeo.com/155404948>

(Password : StickHouse2015)

Guardian review: <http://www.theguardian.com/stage/2015/sep/15/the-stick-house-review-lo-co-klub-bristol-raucous>