

## Press Reviews

### **Marion Drew, Theatre Critic, EXTRA! EXTRA!**

'...a wonderfully lyrical production...visually stunning... an acoustic feast... a must see, not only for Blake lovers, but for those who are perhaps experiencing Blake for the first time this is an entrancing introduction.'

### **Lloyd Evans, Theatre Critic, THE SPECTATOR**

'...Attains real beauty...'

### **Sara-Mae Tucson, Theatre Critic, UKTHEATRE.NET**

'...Startling imagery... a vibrant international cast of dancers, mimes and actors... a loving and sophisticated work ...'

### **New York Theater Review - Saturday, August 14, 2010**

"There are many reasons to go see Eternity in an Hour but perhaps the most compelling is the stunning performance by UK actor Tim Bruce. Inspired by the life and work of English poet, painter and printmaker William Blake, Eternity in an Hour is a theatrical smorgasbord of dancing, singing and storytelling wonderfully presented in an entertaining package. The piece inspires and delights while offering a glimpse into the heart of a man searching for beauty all around him."

### **Theatre Industry Review**

**Colin George, Actor and Theatre director** (founding Artistic Director of Crucible Theatre, Sheffield and a member of the Royal Shakespeare Company 1994-99)

'Thoroughly pleasurable theatre presented by an international company, whose tightly focused production demonstrates a dedication to the crafting of an artistic and spiritual experience...The performance is lively, and continually involving – with music, dancing, singing and effortless change of scene, accomplished with very effective lighting ... A programme note says – “enjoy the performance and let Blake do the rest.” I cannot improve on that.'

## Education Review

### J. M., Head of Creative and Performing Arts

'Our school took a group of IB Theatre Arts students and teachers to the performance of Eternity in an Hour, where we all experienced an evening of great artistic merit. Not only was it a wonderful opportunity for students to see professional actors on stage, as a genuine piece of ensemble theatre, it drew on all the ideas of the ensemble technique which is a feature of our own programme at school.

As an ensemble piece, my students were also able to make many connections with the theorists and practices they have studied themselves, including the mask (Commedia dell'Arte), the symbolism and significance of movement (classical Indian dance -Bharata Natyam) and the 8 Effort Actions of Laban.

The work of Blake, both as an artist and painter has great potential for exploration through dance, movement, text and song, and in this performance, these elements combined to introduce our students not only to the work of this great man, but also to the many possibilities the theatre presents. The workshop which followed provided a hands-on practical experience which every one thoroughly enjoyed. The students were totally involved with the work they were asked to do and it was an excellent learning experience for all.'

**William Blake's genius has inspired work in many fields, but not often, I think, in the theatre. However, the intensely dramatic nature of his poetry and the visual power of his illuminations deserve to take their place on the stage. I welcome this production as I welcome every attempt to spread the essence of Blake's vision to as wide an audience as possible.**

With best wishes,

Yours sincerely,

*Philip Pullman*

