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[Recording starts with singing and Jeff Kennedy introducing the Potlatch series program at hand.] Ryder [sp?] Nielsen who talks about an Eskimo theater group he helped found in Denmark.

Jeff Kennedy says that Nielsen started a theater group with Greenlanders living in Denmark about 2.5 years ago. Originally, Greenlanders provided their own entertainment and the theater group got started from that in a house where Greenlanders gathered to meet each other. Nielsen trained Greenlandish students and is intending to gradually lose his role as a teacher when students can work on their own and perhaps go to Greenland to start their own theater group. He didn't want to start such a group in Greenland, because that group would have been too much under his influence.

The theater has already performed around the Arctic, including Barrow where Kennedy met him. They have also been to Faroe Islands and to Iceland. The play is hard to describe if one doesn't speak Eskimo, but there are two characters who fall under the influence of evil forces and the rest of the play shows how they free themselves.

1:31 Play has a pattern of rising and falling action, like some English plays. Nielsen's voice says that the play has a universal appeal because it's comprised of elements that can be found from any culture or religion. It is about a man's struggle with himself. [Beatles playing "She Loves You".]

4:32 Kennedy says that in the play, there's a scene where somebody says "Ya, ya, ya," like "yeah, yeah, yeah" in Beatles' song. The announcer asked Nielsen if that was intentional. Nielsen says that that is disputable and perhaps it is a coincidence. They wanted to use a Western tune in that part of the play to represent the total defeat of mankind if they don't struggle. The text in Beatles song can be very beautiful if sung in the right way. Nielsen continues that Kennedy didn't understand what was said in the ceremony [speaks in Inuit]. That means that there is only one God, and that is progress/production, like in the Norwegian word *fremskritt*. [Nielsen continues explaining the play that is about people who are lost in progress and crying for help to find peace within themselves.]

7:05 Nielsen explains that the play deals more with feelings and actions than with words: Nielsen tells that behind the play is a study about 52 [unclear] that was done in Alaska, Canada and Greenland. It is a study that was written about in papers in years' time, and that was the starting point for improvisations for the play.

It took them a year to build the performance. They found through improvisation, the true expression from each actor. Every person has their own way of behaving and doing things, but now they have a "discotheque culture." When one goes beneath the discotheque dance, one finds something that makes them feel good. The theater group explored the parts that felt good and that resulted in the performance. [Music playing.]

14:32 The announcer tells that the previous music was 20th Century Man by the Kinks's. He asks Nielsen if he was planning to translate the play and tour as a theatrical group. Nielsen says that they aren't going to do that. They aren't a performing group or a repertoire theater. The play couldn't be done by anybody else unless they went through a very long process. Nielsen doesn't want to publish it as a play because it is very dependent on each actor.

The announcer says that Nielsen told him how the play relates to Eskimo traditions of storytelling. Nielsen tells that in storytelling, there is "total equipment for theater." In order to make a theater [play], one needs one actor and at least one spectator. That is a theater. When they have a small room with 30-40 people in it and one man telling something that he has experienced, the storyteller uses his whole body even more than he uses words. He's a very good actor and the audience follows his story.

17:04 The first time Nielsen experienced [a storytelling session] this, he didn't know the Native language but he knew what was being told by the way the storyteller told it.

Nilsen explains why they play for small audiences: It's because they want a direct contact with everyone in the room and it's hard with a large audience. They want it because they believe in direct confrontation and they can't lie from close proximity.

Kennedy mentions that he was touched -- literally and figuratively -- by one of the play participants, and that was a new experience for him. Nilsen says that the narrow contact with the audience can be a shock, but it's good to see the eyes of the actor and hear their breathing.

19:23 Kennedy talks about a section in play where evil forces scare the main character in a very important part of the play. During the scene, a small dog wandered on stage and the evil character player growled at the dog. The dog yelped in fear and ran away. Kennedy asks if the dog was a part of the play, and Nielsen says it wasn't, but it was discussed after the play if they should attempt to buy the dog or contract him on tour.

Nielsen explains that in "this way of acting" and training actors, the actors learn to improvise in situations. That is a part of "this kind of theater," that from the beginning of the play, they are concentrating and living with the play. The framework is such that every evening the actors have to give meat to the framework and by doing that, they can turn any situation into [unclear] situation like this. [Music is playing.]

25:00 Jeff Kennedy tells that the previous music was Complicated Lives by the Kinks, and continues by saying that Nielsen comments on the wide appeal of the play: Nielsen says that they got a lot of interest around the play in the beginning because it is Eskimo theater and done with Greenlandish actors. Seeing the performance, they can see that the play has value for anybody, and its main points should be [unclear]. Western society is thinking about logical things and they forget the self.

Nielsen says that they have lost the ability to express themselves in pictures, and to paint the world, because the speech is mechanical.

26:54 Kennedy says that although Nielsen doesn't want the play to be translated, he will allow others to adopt it under certain conditions. Nielsen tells that he wouldn't give a description of how the play is played because the one who should direct the play should work intimately with the actors. They could translate the words but the words are only one part of the play. They have translated the play to other languages and that is okay, but Nielsen couldn't leave the play to others who wouldn't make it in the same spirit than they made it. If a group is interested, they could learn the method that has to be in the background for using the performance.

28:49 Jeff Kennedy thanks the listeners. [Drumming the theme music, and introducing Potlatch series from

KUAC.]

[End of the recording.]