

REBCAT CREATIONS
STAGING STORIES FOR MODERN TIMES

The Rebcat Collective

MAY EDITION 2021

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Editorial

We are delighted to share the fifth edition of our magazine, The Rebcap Creative. We share and showcase emerging, creative talent.

We welcome an insightful essay from Alyssa A'damo, who played Giovanna in the New Normal.

Lorraine Flaherty, who played Moria in The Truth Serum and The New Normal, is our guest creative. She showcases a selection of her beautiful mandalas. If you are interested in creating your own personal mandala, she is running a workshop in June. We interviewed Valentina Pennissi, the musical composer who created the scores for our plays.

We are evolving, and we are keen to capture the voices that make up stories about our modern times. If you have something creative to share and express, please get in touch.

THE REBCAT TEAM



Cooking in Quarantine: Alyssa D'Adamo

I have to catch my breath as I watch the sunlight in my apartment circling back to the same path I used to chase around during the quarantine one year ago. We were so unsure of what was about to happen. When people would say that this could last another year it was almost laughable.

Here I find myself one year later passing half of the day worrying about how to pass the day. I'm not used to not working. It's been something that, over the past year of riding the rollercoaster of closing and reopening of the regions, I've tried to be complacent with.

I found myself in different moments of serenity and others with mixed emotions of anxiety and fear. Since the relief of the lockdown in early May, I began running at least 10 km a day. After months locked indoors, carrying around a grocery bag to make it look like I was going shopping just to get a breath of fresh air, I think it was my way to assure myself I could go as far as my mind would permit. What I hadn't realised was how this is just acting as an extension of my addiction to working, and being busy – a part of myself that I came to intimately understand over the past year of spending an unexpected amount of time alone.

I started working on a farm when I was twelve years old, and have continued working since. It's the New Yorker in me ... something I'm proud of but became inadvertently consumed by.



Cooking in Quarantine. (2)

Like the sun, I've circled around one year later but to find myself once again surrounded by deafening silence. This time around it has evolved from the incessant ticking of the clock on my bedroom wall to the sound of the metal shovel as I move the soil of my new garden. And thus I begin to reflect: I have passed one of the most introspective years of my life so far, and in many moments I feel that I have not gone forward at all, only to the fault of being out of work.

In reality, though, I am standing in my own garden that I did not have one year ago, that I arrived at with my scooter that I was able to purchase myself in the past year. I started a master's degree I've been talking for years about doing but was so distracted by work.



There's one thing that keeps haunting me, however; my relationship with food has completely changed. Over the past year, I lost an unhealthy amount of weight because I stopped enjoying cooking. I fell in love with cooking because it was something for me to share with others. Even the show I created, "Cooking in Quarantine," kept me afloat for quite some time, until some video projects started to come in again, and before I knew it they were gone again.

Cooking in Quarantine (3)

What I love so much about food is, of course, a large part the ingredients and culture of the food itself, but for the most part whom I would share it with. Just as the clock on my wall acted as a reminder during the quarantine that time was only relative, and that this moment will pass, the clicking of the shovel against the stones of the unworked land begin to remind me what I'm doing this for, or rather for whom. I'm cultivating thirty square meters of land to grow fruits and vegetables for me? No. I'm doing this to start sharing again. To teach, and to grow with whoever wishes to learn. It's a reminder for me that we're never truly alone, especially in these moments of uncertainty and change.

To see more of Alyssa's writing and fantastic recipes visit:

www.alyssadadamo.com

@eatingwithendo

<https://www.marthastewart.com/7735970/chef-coronavirus-quarantine-italy>



GUEST CREATIVE

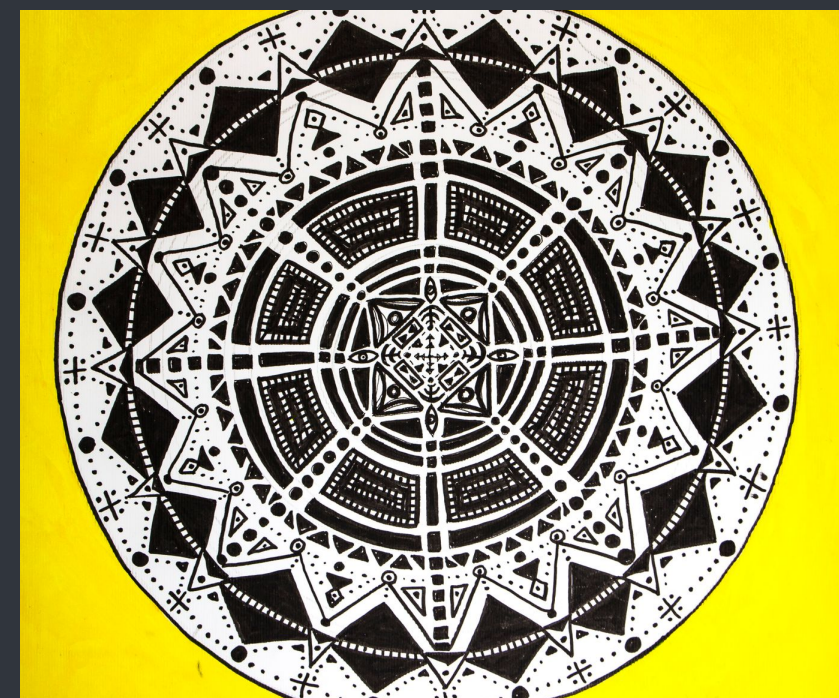
MANDALA MAGIC

*"The best thing about being
creative is there is no wrong
or right way to do it.
Personal expression has no
rules".*

LORRAINE FLAHERTY

www.innerjourneys.co.uk





Mandala
moods



Lorraine Flaherty: Author, artist, actress, therapist.

Mandala Moments. I have had many different careers in my life, but the common thread has always been stories. Stories are essential elements of life and whether they be true, or simply metaphorical versions of what can happen in life – or in dreams - they serve a valuable purpose; whether entertaining, educating, illuminating or inspiring. Everyone has a story. What they do with them is what matters. People have the power to change the world when they change their stories, when they take control of the narrative; learning from the past and choosing to create a better future for themselves and those around them. In Sanskrit the word mandala means circle. Mandalas then, are circular designs in which certain design motifs are used to create patterns.

They have been in use since the 4th century and are said to represent the self, the cycles of time and the universe. Jung believed them to represent “a safe refuge of inner reconciliation and wholeness” and referred to them as “the psychological expression of the totality of the self.” In this way every mandala is a story in and of itself, the interpretation unique to the creator and the viewer. I have been creating mandalas for around ten years. It became a compulsion after an experience with plant medicine and a Brazilian shaman, which was equally terrifying and blissful – all at the same time. In it, my consciousness expanded to the extent that I could see the fabric of the universe. It was as though everything had been reduced to beautiful, vibrant, colourful, spinning molecules of energy. The inner journey I embarked on was akin to the hero's journey, where I set out on a quest, faced adversity and, as a result of facing my fears, came to a new level of understanding and a new sense of myself. The urge to create mandalas afterwards was intense and I have since created hundreds of them.

Performing in a live Zoom show, albeit not as intense, definitely had moments of mild terror and huge highs. The best part was working with the team, knowing we were creating something to, somewhat, fill the void of live entertainment. Doing something so new was the scary bit. We had no idea if people would like it, or whether it would work. But it did. Most rewarding was the interaction with the audience afterwards. We were so moved to hear we had made them laugh and cry and think about their own stories in connection to the play. Having a creative pursuit through the lockdown was a lifesaver for me. I believe that engaging in creative pursuits is crucial to a person's wellbeing. It doesn't matter what the creative pursuit is, whether artistic, musical, movement based, mindfully based, watching movies, reading books, writing... even if it is just in a journal – in fact especially if it is in a journal. Activating the right 'creative' hemisphere of the brain as well as the left 'logical' side, helps achieve an inner wholeness and internal balance. All of which helps the mind to be healthier and leads to greater happiness and the ability to make better and smarter decisions. All of the great geniuses from history were renowned for their exceptional use of both sides of the brain. So, whatever you are drawn to, go for it. Who knows what you could achieve? The best thing about being creative is there is no wrong or right way to do it. Personal expression has no rules.

When is my next Mandala Meditation Workshop? **5th of June 2021.**

Details on: www.innerjourneys.co.uk

Rebcat in Conversation with: Valentina Pennisi

The Truth Serum and The New Normal wouldn't have been the same without its music.

Valentina Pennisi, a 26 year old musician, wrote both scores. She studied Clarinet at the Conservatory of Nicolini in Piacenza in the North of Italy and received her Masters at Codarts University of the Arts in Rotterdam.

She has travelled in Italy and Europe, working for orchestras and has won several awards in musical competitions. Valentina is also a talented singer, who began singing in a choir at five years old. She is bilingual in French and Italian and is highly proficient in English and German.

What follows is a transcript of the conversations Becky Dixon had with Valentina about being part of the team.



Continued (2)

RebCat: What was it that led you to make music your career?

Well, actually it was quite a natural choice as music has always played a huge part in my life. As you said, I started singing in a choir when I was very young, and I started attending the conservatory at the age of eleven. When I finished high school, I was not completely sure about what I wanted to do as I am interested in so many things. However, I had always been advised to study something I really wanted to do and had passion for, and so I chose to pursue this career as I was doing so much with music and my musician friends.

RebCat: Did your family support you in your choices?

Yes, yes... both my mother and father. I would say especially my mother- she is my number one fan, my mentor maybe. She is passionate about music. I have been very fortunate.

RebCat: We know that show business can be hard, cruel and competitive? Is that true for the world of music that you have been involved in so far?

Oh yes....totally. It is very hard especially with classical music. One reason is that there are not so many positions available. For example, it is not easy to find work in an orchestra because the role of orchestras are becoming less and less valued and are given less importance in our society with the emergence of new types of music.

RebCat: I see....do you mean they are not appreciated?

Yesbut also maybe more that they are not really well known by the world at large and culture has changed. However, as classical musicians it is our job to keep connected with new generations and not lose touch with modern world.

RebCat: If we were to give the music you created for *The Truth Serum* and *The New Normal* a genre, what would it be?

They were very different from each other. For the Truth Serum it was definitely more on the classical side with a touch of jazz and blues. This was also due to the choice of instruments. I was able to use the clarinet while my mum was on the piano. For the New Normal it was more progressive and more pop in its genre. I don't even really know myself how to describe it, as such, as it was a bit of an experiment for me. But yes, we can say more modern and more pop. We always however, retained our theme melody, which linked the two plays.

RebCat: What was your reaction to being asked to write the score for our plays?

To be honest I was very honoured as I had never done anything quite like this. Sure, I have worked in cross over projects, been involved with the theatre and new kinds of art but this was something new and I was really really happy and motivated to do it.

RebCat: Indeed! You were very enthusiastic and your answer was yes of course!"

Absolutely – thanks to our friendship and mutual respect and trust over the years.

Continued (3)

RebCat: When you create music or indeed when creating music for What was your starting point?

It was a creative process and it had to start with you, the creators of the play- with your help. An association of ideas. We needed to create atmosphere and reflect the moods of the characters and the period. So, I read the script and you explained what kind of atmosphere we were looking for.

RebCat: You attended rehearsals didn't you..so you could get a better feel of the plays?

Oh yes, I attended rehearsals and it was very useful to get an idea of the changes in atmosphere – happiness, joy sadness, despair etc. and to get to know the actors, the pace and get a better understanding of the length of the pieces. One thing is to read it, the other is to watch it being performed.

RebCat: How do/did you go about creating the music? How did Covid restrictions impact the music project

?For the Truth Serum we didn't have much time and we were always worried about going into a more restricted zone. For this play we sometimes got the chance to meet sometimes before more severe restrictions were put into place. For the second play I was alone in Rotterdam with my Loop station. You and the director prepared a detailed synopsis of each scene and a description of the characters and their background. We had to do everything on Zoom calls and exchanging ideas for new pieces through WhatsApp audios! For both plays we didn't get the chance to record in a recording studio. For the Truth Serum we managed to record all the pieces in your living room with a digital recorder, hoping to be spared the likes of dogs barking, toilets flushing and taps running! And we were limited to one Sunday morning. It had to be right! But it was fun!

RebCat: What obstacles did you come across?

Rather than obstacles, which are negative things to overcome I would say we were faced with challenges and artistic choices. It was a beautiful project, particularly during this moment in our history. It kept us going.

RebCat: How long did it take to create the music?

For the Truth Serum, from creation to production about three weeks! For the New Normal, a month.

RebCat: Did you prefer one play over the other?

Maybe Truth Serum as a play. However, from the point of view of a composer, the New Normal It stretched me and was more experimental.

RebCat: We asked you if you had time to also write music for some of themonologues. Did you think this added value? I hope so. And yes, I really enjoyed it at a lot, and I hope the audience felt the same. At this stage I had got to know the actors and had observed their roles. I wanted to compose music that reflected their personalities, feelings and moods. It was intimate and interesting - I really liked that.

RebCat: Do you think we could add even more music in further projects to accompany more scenes whilst the actors are talking?

Oh yes definitely. We have to however, be careful to get the right balance. It is not like in films where maybe the music can have a very dominating role, almost another character and can be very overwhelming at times and take on a major importance. I think that music and online theatre work well together. Neither dominates the other. There is harmony and respect. The music joins the scenes and sympathizes with the actors.

RebCat: What was the experience of working for RebCat Creations? Did you enjoy it?

Yes, so much. I loved the human connection, working together from all over Europe and the World, each with our tasks and our roles. We discovered a new way of working together. People became so much more flexible. It was unique!



What do we
do?

We stage stories for modern times:

The New Normal 2021

The Truth Serum 2020

The New Normal
The Emotional Truth of Our Times

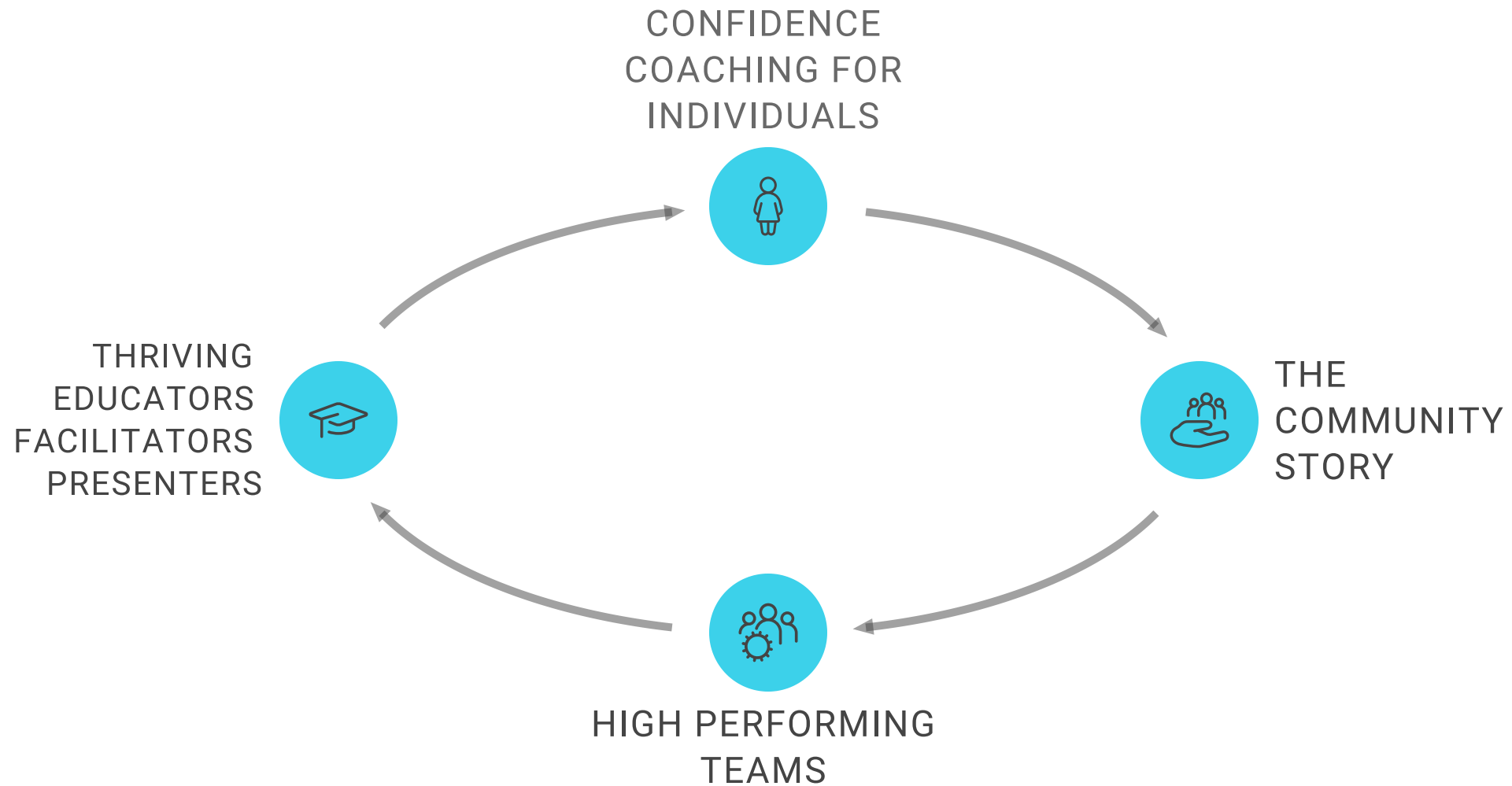
A RebCat Creations
Online Production
by
Catherine & Rebecca
Dixon

Purchase a recording:
rebcatacreations.ticketspice.com/the-new-normal

20/21
March 2021
19:00 GMT



We create storytelling events: to transform lives



Rebcat Creations: The Team



CATHERINE DIXON,
FOUNDER.

Team and Wellness coach
and facilitator. Director,
writer, producer



REBECCA DIXON,
FOUNDER.

Actress, writer, technical
and operations director,
EFL teacher with
experience in EFL for
adults, young learners.



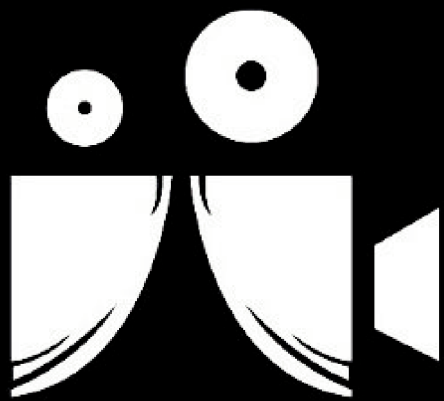
OTTO TERRELL, CREATIVE
DIRECTOR

Creative director, designer,
editor, photographer actor
and creative project
manager.



CAST & CREW

A collective of actors,
writers, coaches and
creatives who deliver
international shows and
storytelling workshops.



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www.rebcatcreations.com



showtime@rebcatcreations.com



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