



between the stones

a new noh drama by Jannette Cheong, music by Richard Emmert
plus *Getting to noh: from page to stage* outreach and educational project



*"Winter butterflies released,
silent in the breeze,
silent in the ocean's waves..."*

Revised draft (this document will continue to be updated as the project develops)

Between the Stones is an English language *noh* drama in two acts written by Jannette Cheong with music by Richard Emmert. This new *noh* drama explores how the burden of grief turns into a celebration of life, death, friendship, beauty and love; as well as the transformative power of gardens to nurture and heal the soul.

'*Getting to Noh*' - *Between the Stones* - provides opportunities, in four phases, for an up-close understanding of *noh* 'from page to stage – and beyond'. Project activities will be of interest to those engaged in, or fascinated by, Japanese arts and culture. It will also build new relationships, and share ideas and learning through cultural and educational engagement both inside and outside the world of *noh*.

Project Vision

Noh is classical Japanese theatre that combines elements of dance, drama, music and poetry into one highly aesthetic form of art that has been performed continuously for over 650 years.

A common response to *noh* from non-Japanese, echoed by many Japanese, is that they do not understand *noh*. Our vision is not only to help others understand the wonderful art of *noh* and how it has been preserved and continuously performed for the past 650 years, but also to highlight that it is a living art form that serves to reflect contemporary societies worldwide. English language *noh*, developed over the last 40 years, has given particular focus to the latter while using the traditions that have been handed down over the centuries in Japan.

This project aims to reach a wide range of people. The educational activities built into the project reinforce our interest for the work to be discussed in the wider context of society – as common themes that cross cultural borders to emphasis human similarities, as well as positive differences.

One might say that the esoteric art of *noh* challenges us at many levels. For example, we are all challenged to look outside our cultural norms - even Japanese - many of who are not well connected with an art form they have inherited. We are also challenged to look deeper inside ourselves, and the contemporary language used in English *noh* enables an accessible, deeper engagement with the poetic forms for non-Japanese, as well as many Japanese, who may find it more difficult to access performances using classical Japanese. And, working with new *noh* we are challenged to explore stories that relate more to our time – and our own legacy which may otherwise be hidden in the sands of our time. Art has the potential to provide us with a creative mirror through which we can reflect on our impact on the wider society. The art of *noh* is an excellent vehicle for all these challenges to be met.

It is our hope that the *Between the Stones* & *Getting to Noh* project will continue in this trend and that many will not only learn more about *noh*, but also how this powerful art form can be used to support how we learn more about each other – no matter where we come from in the world.

We believe that:

- *noh* can continue to 'earnestly and brilliantly cross national borders'* both for, and beyond, the cultural activities organised around the 2020 Tokyo Olympics and the associated Japan Season of Culture
- *noh* can be appreciated both in terms of its classical traditions and contemporary relevance
- *Getting to noh* from 'page to stage – and beyond' will give a better understanding of *noh* for many
- all ages can enjoy an engagement with *noh* and key elements of *noh* can inspire and be transferred to other creative formats / genres
- the art of *noh* provides an excellent vehicle for exploring our common humanity.

* NISHINO Haruo, TOKYO SHIMBUN, 3 July 2011

Between the Stones & Getting to Noh aims and objectives in four phases

Project aims

The *Between the Stones & Getting to Noh* Project aims:

- To contribute to the development of new audiences for traditional and contemporary *noh*
- To foster a better understanding of the key elements of *noh* internationally (as well as in Japan) from 'page to stage'
- To improve international cultural relations and development through cross cultural artistic engagement
- To highlight the creative connections between *noh*, and other forms of art, culture and society
- To give focus to *noh* as not only a continuously performed theatre art but also one that is continuously developing and expanding its reach.

Phase 1: Illustrated Talks & Readings of *Between the Stones* by author Jannette Cheong and others. The purpose of these readings is to develop a greater understanding of the art of *noh* and for a wide range of people to understand and engage in discussion about how a new English language *noh* begins its journey 'from page to stage'.

Following the initial pilot reading at Royal Holloway University of London on 22 February 2018, other Phase 1 readings will take place throughout the year in a range of locations including: a hospice' (18 May 2018) run by Marie Curie in support of the UK National Dying Matters Week; a Kilkenny liberal arts group (Ireland) (24 September) plus an additional reading in Dublin organized by the Japan Society for Ireland (25 September) (tbc). We are also in discussion with the Embassy for Japan in London and others in Manchester, and hope to organise readings in Sweden and France.

If there is sufficient interest in the readings and talks these will also take place in Tokyo and perhaps elsewhere in Japan by the author and others in November 2018.

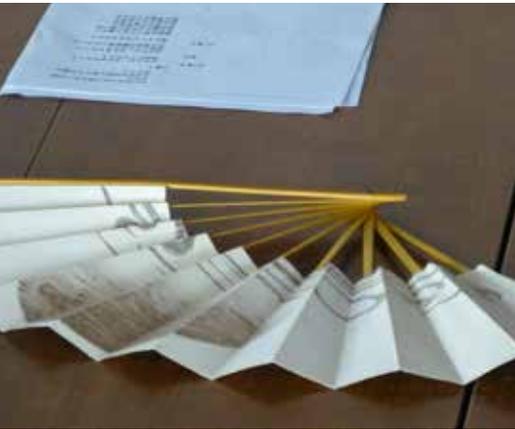
Phase 2: Development Workshop and Public Talks (4-8 February 2019 tbc) by the *Between the Stones* Creative team: Jannette Cheong, Richard Emmert, Teruhisa Oshima, Kinue Oshima, John Oglevee. The purpose of the development workshop is for the creative team to work out how they will stage the new *noh*. The creative team will share the outcomes of their work at a public talk focusing on how the new *noh* will be staged alongside a classical *noh* piece – thus sharing with the audience the on-going journey 'from page to stage'. This will take place in London. There will be four days of intensive workshop work on the new *noh* *Between the Stones* and one day for the public talk(s).

If there is sufficient funding and interest a development workshop and public talks could also be conducted in Tokyo in 2019.

Phase 3: Performance tour 2020 (**Europe:** London, Dublin, Stockholm, Paris; and **Japan:** Tokyo, Kyoto) 18 artists (12 travelling from Japan – 10 Japanese and 2 Americans; 3 from the USA; and 3 from the UK). The Performance tour will also include Hideta Kitazawa, *noh* mask maker based in Tokyo, who will exhibit and give demonstration talks on *noh* mask making during the tour, similar to the *Pagoda* tours. See *Pagoda* Tour Reports at <http://www.noh-oshima.com/noh-oshima-index.html> and the *Noh time like the present... a tribute to Akira Matsui* project report and programme book. <http://entertainment.unanico.com/noh-time-like-the-present/>. The *Between the Stones & Getting to Noh* project will organise other workshops and educational activities during the tour to engage audiences of all ages in the art, dance, music, literature and staging of classical *noh*, as well as the new *noh* piece, including the *noh* mask making demonstration lectures.

Phase 4: Post-performance activities: An extensive production project report will be written similar to previous reports produced on behalf of the project collaborators. See *Pagoda* tour reports at <http://www.noh-oshima.com/noh-oshima-index.html>, also *Noh time like the present... a tribute to Akira Matsui* project report. <http://entertainment.unanico.com/noh-time-like-the-present/> Post-performance activities will follow a similar pattern of exploration to the *Pagoda* project, including the possible production of an illustrated book, *kamishibai* and animation film in association with the Unanico Group.

Possible broad summary timeline for each phase



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Phase	Period	
1	2018	Illustrated readings/talks will take place to a wide range of groups (and sizes) (countries will be the same as for the tour: UK, Ireland, Sweden, France, and if possible Japan). Readings arranged to date (22 February 2018) Royal Holloway University of London, the Belsize Park Marie Curie Hospice confirmed for National Dying Matters week (18 May 2018), and 24-25 September 2018 Kilkenny and Dublin, Ireland. Manchester, Stockholm, Paris, Ile de Re (tbc).
2	4-8 February 2019	Production Workshop and Demonstration Talk. This will be a 5-day activity in London by the creative team (Teruhisa Oshima, Kinue Oshima, John Oglevee, Richard Emmert and Jannette Cheong). The final day of the workshop will be demonstration talks. If possible a further workshop will take place in Japan in 2019.
3	2020 (dates tbc)	Performance Tour to Europe and Japan. This will be (a) a 14-day European tour (UK, Ireland, Sweden, France) of 18 people, and (b) a slightly later 8-day tour to Japan (Tokyo, Kyoto and possibly another city). Both tours to take place within the period that supports the 2020 Tokyo Olympics & Japan Season of Culture.
4	2020-	The production tour report. Writing will be completed no later than the end of Decmber 2020. Other outputs such as possible illustrated book, <i>kamishibai</i> and animated film will follow once we know the outcome of the <i>noh</i> production tour.



Hideta Kitazawa carving a *noh* mask at his Tokyo studio

Between the Stones (Introduction, setting and synopsis)

Introduction

The *noh*-related works by Jannette Cheong have a particular focus on universal themes. Through her personal stories she highlights the lives of ordinary people - rather than major historical figures. For *Pagoda* the theme was 'migration and identity'. For *Opposites-InVerse* it was the repeating patterns of change in life by looking at three aspects of the concept of 'opposites' (opposites in opposition, opposites which attract and opposites in balance). And for *Between the Stones* the concepts and themes explored are drawn from her reflections on 'limits' and the following:

On grief

- It can be hard to share grief. It is something deeply personal, inward facing and debilitating. But this intense sorrow is universally felt whenever loved ones are lost. Reconciling the only fact that can be predicted about human beings – that they will die – with the process and consequences of death itself, is possibly one of the greatest challenges for/of the living.

On friendship and mentors

- One might say this is about mutual trust and support.. But someone who becomes a lifelong friend and mentor takes that trust and support to the highest level. They are not unearthly, nor are they faultless, but they have an ability to find you when you think you are lost, they can join you on those sections of your life's journey when you need a companion

and when they are no longer on the earth you know that their memory continues with you emotionally, intellectually, metaphysically – and at almost every level you wish to engage. And most probably you would only call them 'friend and mentor' when they can no longer hear you... because they would not particularly see themselves in this way... It is not a badge of honour or privilege that we bestow on others - it is an ultimate badge of respect.

On gardening

- The first time the rake was pulled across the gravel I knew this was to be an intense physical activity and quite contrary to the engagement with the overall aesthetic of the finished fully raked garden. But I was to discover that this was one of the crucial points of engaging in such gardening – or any gardening for that matter. Everyone may appreciate a garden by taking a stroll through it, or admiring its beauty, but gardeners do something else. Gardening is a total physical, creative experience for mind and body, emotions and feelings, creative abilities and talents and also immensely pragmatic and of this earth. And this applies to all gardens whether plant life is plentiful, or (as in *karesansui* gardens) almost non-existent.

Between the Stones was written following the deaths of family members and a mentor and friend close to the author. The piece turns the burden of grief into an understanding and celebration of life, death, friendship, beauty and love; as well as the transformative power of gardens and gardening to both nurture and heal the soul...





Setting

Between the Stones is set in two gardens. Act 1 takes place in early autumn in an ancient *karesansui* garden in the East, which helps to inspire and give birth to the creation of a simple new *karesansui* garden in the West – the setting for Act 2 - at the time of the Summer Solstice. The *noh* draws on the 'setting of the stones' - the creation of gardens - and the solace and space they provide for reflection.

Synopsis

Act 1

A traveller, full of sadness as she grieves for lost loved ones, including her mentor and friend, Farmor, visits a beautiful stone garden in a temple in Kyoto - a place they once visited together. Arriving at the temple gardens in the middle of a typhoon the traveller meets a woman gardener. The gardener understands the traveller's sadness and helps her appreciate the nurturing properties of the garden by sharing what is known of its history and mysteries, as well as the art of raking the gravel to enhance the beauty of the garden and evoke a peaceful soul. The woman gardener disappears in the typhoon winds leaving the traveller a wind chime that she says belongs to a lost child from the City of Odawara. The wind chime no longer has its poem card wind catcher (the *tanzaku*), and thus remains silent.

Interlude (Ai)

A priest arrives saying he must close the garden

because of the bad weather. When the traveller mentions the woman gardener and shows him the silent wind chime and ponders as to what poem might have been written on the *tanzaku*, the priest is mystified. He tells her that women gardeners do not rake the stone garden and that he has never seen the silent wind chime before. Then he remembers, that he heard news a short while ago, that two children have been reported missing in the typhoon as it passed through the City of Odawara and that the body of only one has been found.

Act 2

Several years later just before the summer solstice, and inspired by her visit to the beautiful temple in Kyoto, the traveller creates a simple dry landscape stone garden at her home on an island in the West. She attaches a new blank *tanzaku* to the wind chime she was given and hangs this at the entrance of her garden. After finishing the first raking of the garden, the traveller rests and in a tired, meditative, state of mind she listens to the distant sounds of the ocean's incoming tide as it mingles with the delicate tones of the wind chime – just as the sun's shadow begins to pass over the garden.

As she waits to be inspired to write a poem for the *tanzaku* she is disturbed by the wind. Then, in her mind's eye, the woman gardener appears again, this time accompanied by a child – emerging like spirits of the wind. But the face of the woman is now clearly her mentor and friend, Farmor. The *Spirit of Farmor* tells her that it is the sound of the child's wind chime that has reached out to them and that the child was lost in the storm which passed through the City of Odawara on the day the traveller visited the temple in Kyoto. The traveller

speaks of the pain felt after losing lost loved ones and the courage of those who face death. Farmor appears to question what such courage actually means, and then describes the beauty of the final release before death *'like winter butterflies in a silent breeze...'*. Just at this point the sun's shadow passes through the symbolic *'crane'* and *'tortoise'* stones at the same time, even though the stones are unaligned, and soon after the images of Farmor and the child disappear.

The traveller is left listening to the delicate melody of the wind chime and realises that two gardens far apart share a legacy - *between the stones* - of enduring beauty and love.

After Farmor and the child vanish a new poem is revealed on the *tanzaku* of the wind chime...
'Winter butterflies released - silent in the breeze, silent in the ocean's waves...'



For further information on the Between the Stones Project contact:
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Annex 1

Background

Past collaborative projects between Jannette Cheong, Richard Emmert and Unanico have combined performing arts with educational and other activities to raise awareness and understanding of *noh* to a wide range of audiences predominantly outside, but also inside, Japan.

Jannette Cheong and Richard Emmert's first artistic collaboration created the *noh Pagoda* (European Tour: London, Dublin, Oxford, Paris in 2009, Asia Tour: Tokyo, Kyoto, Beijing, Hong Kong in 2011). *Pagoda* was a co-production with the **Oshima Noh Theatre** and **Theatre Nohgaku** and was an acclaimed success throughout both tours. See *Pagoda* Tour Reports at <http://www.noh-oshima.com/noh-oshima-index.html>. *Pagoda* was the first English language *noh* to be written by a British writer using traditional *noh* techniques. The *Pagoda* project inspired other collaborations to blossom both indirectly, for example, the **Noh Training Project UK** which Richard Emmert helped to found and direct in 2011 with Ashley Thorpe; and directly, through the on-going project development work of Jannette Cheong and Jason Jameson (Unanico) in their illustrated book, *kamishibai* and animated film of *Pagoda*.

The second artistic collaboration between Jannette Cheong and Richard Emmert was a co-production with Unanico Group - the cross cultural programme '*Noh time like the present... A Tribute to Akira Matsui*' performed as four separate pieces at LSO St Luke's (London 2017) showcasing the art of *noh* working with western theatre (a *noh* rendition of *Rockaby* by Samuel Beckett), western classical music

(*Bach meets noh*), and opera and contemporary ballet - for which Jannette Cheong wrote the *noh* conceptual piece *Opposites-InVerse* exploring aspects of philosophy, science and the art of *noh*, with music and direction by Richard Emmert and choreography by Akira Matsui and Peter Leung.

Between the Stones is the third artistic *noh* collaboration between Jannette Cheong and Richard Emmert and is co-produced with Unanico Group. The project draws on three Japanese cultural iconic forms (*noh*, *karesansui* gardens and *furin* wind chimes), and has a four-phase development process over a two-year period to contribute to the Japan Season of Culture in support of Japan's hosting of the Olympic Games in 2020. Each phase of the project has been envisaged to be of value in, and of, itself to try to engage with as many as people as possible throughout the four phases:

- Phase 1: Illustrated Talks and Readings (during 2018)
- Phase 2: Development Workshop and Public Talk (4-8 Feb 2019)
- Phase 3: Performance tour (Europe and Japan) (2020 dates tbc)
- Phase 4: *Between the Stones* & Getting to Noh Production report, plus potential post-performance projects with Unanico.

As an example of their creative leadership, Professor Emmert and others in Theatre Nohgaku are continuously exploring training support for the longer-term sustainable development of *noh* internationally. Having established *Noh Training Projects* since 1991 in Tokyo and subsequently in the USA and the UK, in support of this production and other non-Japanese language *noh* they are now considering if there is scope to encourage and give training to Japanese, especially those who speak English, in the *noh* professional and amateur circles to perform both classical and contemporary *noh* in English - and ultimately in other languages.

Further information on Jannette Cheong and Richard Emmert's past noh-related collaborations

Oshima Noh Theatre (Pagoda tour reports 2009, 2011)
<http://www.noh-oshima.com/noh-oshima-index.html>
http://noh-oshima.com/noh/archives/2009_pagoda%20tour-report.pdf
http://noh-oshima.com/noh/archives/2011_pagoda%20tour-report.pdf
<https://www.youtube.com/watch?v=FZNSXosN-ko> (the kuse from Pagoda noh)
https://www.youtube.com/watch?v=QRN_nZRkUmk (HK TV short documentary on the 2011 Asia tour)
<http://english.cntv.cn/program/cultureexpress/20110706/103932.shtml> (CCTV short documentary on the 2011 Asia tour)
<http://www.clivebarda.com/noh/> (Clive Barda photos, Pagoda workshops & world premiere of photos Southbank Centre, London 2009)
http://www.uk.emb-japan.go.jp/japanuk150/events/theatre/Noh_AkiraMatsui.html (Embassy announcement of Noh time like the present 2017)

Noh time like the present... A Tribute to Akira Matsui
<http://everything-theatre.co.uk/2017/02/noh-time-like-the-present-iso-st-lukes-review.html?platform=hootsuite>
http://www.uk.emb-japan.go.jp/japanuk150/events/theatre/Noh_AkiraMatsui.html
<http://entertainment.unanico.com/noh-time-like-the-present/>
<http://entertainment.unanico.com/wp-content/uploads/2017/06/PORT-18-Apr-17.pdf>



Annex 2

Short biographies of the artists (in alphabetical order)

Jannette Cheong is a poet, writer, designer, curator and Theatre Nohgaku affiliated artist. Born in London, Jannette began her career as designer, higher education senior lecturer and then as one of HM Inspectors. She subsequently organised many successful international education and creative arts collaborations for 20+ years. She wrote and co-produced *Pagoda*, the first British person to write an English language noh play using traditional noh techniques, in collaboration with Richard Emmert, the Oshima Theatre and Theatre Nohgaku. *Pagoda* premiered at the Southbank Centre, London (2009) and toured to Dublin, Oxford and Paris. Its Asian premiere was in 2011 at the National Noh Theatre in Tokyo subsequently touring to Kyoto, Beijing and Hong Kong. Related activities included collaboration with theatres, universities, schools, museums and festivals. In 2009 (London) and 2015 (Shanghai) she facilitated two international performing arts forums and curated a major retrospective exhibition of celebrated photographer Clive Barda (2012, 2014). In 2017 she wrote *Reflection* composed by Evan Kasso (performed in Philadelphia, USA), and in the same year co-produced 'Noh time like the present...' an acclaimed tribute to professional *noh* actor Akira Matsui with Richard Emmert and Unanico Group, at LSO St Luke's, London (2017). The programme included her most recent cross-cultural collaboration work *Opposites-InVerse* (2017) with Richard Emmert, Akira Matsui, Peter Leung, Li Meili, Piran Legg, Eitaro Okura and Kayu Omura.

Richard Emmert is professor of Asian performance at Musashino University in Tokyo. Professor Emmert has studied, taught and performed classical noh drama in Japan since 1973 and is a certified Kita school noh instructor. He directs an on-going Noh Training Project in Tokyo, has for twenty years lead a summer Noh Training Project Bloomsburg in Pennsylvania (US), and still leads an intensive summer Noh Training Project UK

sponsored by Royal Holloway, University of London. He was the founding Director of Theatre Nohgaku and has co-authored with Monica Bethe a series of Noh Performance Guides, and has recently completed a series of noh play summaries, both published by the National Noh Theatre, Tokyo. Professor Emmert has led noh performance projects in Australia, Canada, China, Colombia, France, Hong Kong, India, Indonesia, Malaysia, Singapore, the UK and the US. He has composed, directed and performed in eleven English language noh plays including all of Jannette Cheong's noh-related work.

Kinue Oshima is a *shite* actor of the Kita school and daughter of Oshima Noh Theatre head, Masanobu Oshima. She studied both with her grandfather, Oshima Hisami as well as her father. She graduated from Tokyo University of Fine Arts and Music where she studied the instruments of noh. In 1998, she became the first Kita school female member of the Noh Performers' Association. She has taught at the National Art Academy of Taiwan and has joined Kita school performing tours to the Netherlands, Belgium, France, Bulgaria, and the Baltic Countries. In 2005, she was awarded the Hiroshima Prefectural Culture Award. She also teaches *noh* in several universities and high schools in Hiroshima. Ms Oshima was the main *shite* actor in both *Pagoda* tours in 2009 (London, Dublin, Oxford and Paris) and in 2011 (Tokyo, Kyoto, Beijing and Hong Kong).

Teruhisa Oshima is a *shite* main role actor of the Kita school and son of Oshima Noh Theatre head, Masanobu Oshima. He studied with his grandfather, Oshima Hisami, as well as his father. At the age of 14, he performed the full *noh Ebira* in Oshima Noh Theatre program in which three generations of Oshimas performed including his grandfather and father. At the age of 18, he moved to Tokyo to become a disciple of the Kita school and has since been taught by Kita noh master Shiozu Tetsuo. He has joined in Kita school performance tours to Poland and Lithuania, Taiwan, and the Netherlands/Belgium. He performed *shite*

(*Kiyotsune*) and *tsure (Pagoda)* roles and acted as *koken*, costume designer and choreographer for *Pagoda* in both 2009 and 2011.

John Oglevee is a theatre artist and founding member of Theatre Nohgaku. Since 1996 he has been studying and performing with Richard Emmert, Sadamu Omura, Akira Matsui and Kinue Oshima of the Kita School and Mitsuo Kama of the Ko School. He received his MFA from the University of Hawai'i and is currently ABD in his pursuit of his PhD. He received his BFA in Drama from New York University's Tisch School of the Arts. Apart from noh, he has performed extensively in Europe, North America and Asia with a variety of companies (Rinkogun, Theatre of Yugen, Kee Company, Bread and Puppet, GALE GATES, et al.) and directors (Richard Foreman, Peter Schumann, Min Tanaka). As a member of *Yoji Sakate's Rinkogun* in Tokyo he has performed in the award-winning *Darumasan ga Koronda*, *Joen Sarenakatta Sannin Shimai*, *Cowra Honcho Kaigi*, as well as the Japanese premiere of David Hare's *Power of Yes*. He was a chorus member of *Pagoda* in both 2009 and 2011, and was *koken* for Akira Matsui in *Opposites-InVerse* in the 2017 *Noh time like the present... tribute to Akira Matsui*.

Unanico Group is an internationally award-winning independent media company co-founded by Paul Laikin and Jason Jameson. Based in Central London, the head team are multi-cultural and multi-lingual, and bring decades of experience in the entertainment industry to projects and partnerships. Unanico Entertainment has long-standing creative and financial partnerships in China and Japan, having professionally worked within Asia since 2009. Jason Jameson is working with Jannette Cheong on an illustrated book and kamishibai of *Pagoda*. Unanico are also exploring art film projects of *Pagoda* and a 3D film of the tribute to Akira Matsui with Jannette Cheong and Richard Emmert; exploring how art meets technology and brings both classical and modern worlds together.



Annex 3

Potential Project Collaborators

We are working with Unanico Group, Theatre Nohgaku, Japanese professional and amateur *noh* artists, and exploring theatre venues in London, Dublin, Stockholm, Paris, Tokyo and Kyoto. We are also in discussion with Japan Societies, universities and educational establishments, museums and libraries. We have also begun discussions with a number of contacts and organisations, Japan-related foundations and companies wishing to sponsor not-for-profit arts projects. Also, those interested in gardens, especially, but not exclusively, Japanese Gardens, charities engaged in 'end of life' support, and those which have previously supported our work, including the Embassy of Japan London, SOAS, Royal Holloway University of London Centre for Asian Theatre and Dance, Japan Ireland Society, Great Britain Sasakawa Foundation, the Daiwa Anglo-Japanese Foundation and the British Council. We are grateful for the advice of Stephen McEnally, (former CEO of the Great Britain Sasakawa Foundation, who is on the Committee of the Japanese Garden Society) and of the on-going support of Dr David Hughes. [See previous reports for the range and types of sponsors and collaborators who have supported our work previously.](#)

The project collaborators will comprise as many individuals and organisations who support the project vision, aims and objectives. Some will be approached for funding, or support in kind, to enable the key activities of the project to take place, for example those interested in Japan-Europe cultural collaboration and education. Others may be key collaborating partners who are involved with the delivery of either the main production and/or any of the additional outreach and educational activities associated with each of the project phases; such as the Marie Curie Hospice to which the project is giving support by undertaking a reading at the hospice during the National Dying Matters week (18 May 2018).

heavy hearts cry in silence,



water lilies weep for their days



and memories shared

releasing winter butterflies

autumn storm tears rage

stillness lies cradled



silent in the breeze

silent in the ocean's waves

in the beauty of the

setting of the stones



getting to noh

from page to stage

