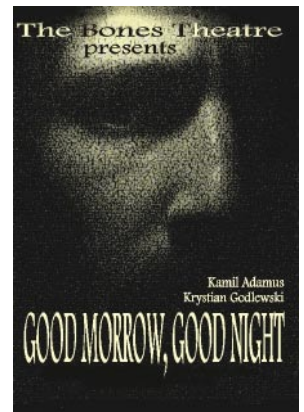


GOOD MORROW GOOD NIGHT



Only the gods are lightly - living

And it suits them only. The creators of The Bones Theatre realized that here in the realities of London, as well as in the rest of Western Europe, the illusion of an easy life becomes real. Our worries awaken in us the need to find a story that would shaken this pipe dream that is being realised in front of our eyes. Two things strike us the most. First, that in the reception of art, people have lost the usefulness of hierarchical categorization. The second is that "so-called" bodily needs and material values have become exclusive point of reference for contemporary human beings. In Middle-Eastern Europe artists are still learning the difference between what is and what is not important. In Poland, the country we are from, religious symbols and the question of soul remain cogent. Therefore we seek to oppose the carnal.

Body, what have you done
You have missed your soul again
And soul that walks around
Falls silently like a rain

At the starting point when we began to conceive the shape of our story, we utilised traditional funeral songs. The more we worked with this material the deeper its content settled in us. The chronology of subjects mentioned in the songs has four turning points: death, the way of the soul after death, the last judgement, and resurrection. The Christian context in which these songs are embedded was not sufficient for us. Our story asks for further literary sources through which the words in the songs would obtain contemporary sound.

The end of Beyond is coming for me.

The text of Thomas Obscure is filled with the spirit of Gnosis. The essence of Gnosis, regarded by some as a shadow of Christianity, exists in the expression: once upon a time there was God and matter. Thus Gnostic heresy insists there will never be a connection between body and soul. In Thomas Obscure this heretic conviction obtains a modern realization. Thomas's body bereft of spiritual qualities; body that is so annoyingly common in our world, in its hopelessness tries to resurrect. This tale, from which we utter not even one sentence, opened our eyes to the passage between today and somewhere beyond time.

Everything could be turn back, but it does not help.

Strange Life of Ivan Osokin is also performed silently. This tale about a life lived all over again, and about mistakes done all over again, gave us a way of thinking on the relationships between our characters. The first character looks at the second like ego looks at alter ego, and in this mutually transporting gaze we found what forces life to persists in its errors: lack of patience, inability to wait, sin of urgency?

The phonetic interpretation of the world is purely tragic.

The tacit presence of the texts of Thomas Obscure and Strange Life of Ivan Osokin shaped our research. In the silence that they brought our words came. Spreading from the beginnings of Christianity till the features in today's newspapers, through to Shakespeare's dialogues, Elliot's poems and the narrative of Kafka, we had such rare luck, that the consequent story appeared in front of our eyes. We wanted our Gravediggers, who repeatedly listen to the words of biblical ministry, the songs of weeping mourners, and hushed voices of farewells; to have the knowledge that Shakespeare's Gravediggers did not have. This happened, but they pay for it by enduring the aching time that lies between Shakespeare's epoch and ours.

Signed:

GRAVEDIGGERS
LONDON

1st of SEPTEMBER 2007