

THE
ISLAND
OF
HIDDIE

A Regiftable Performance
Originally By Julia Fisher.

The Island Of Huddle.

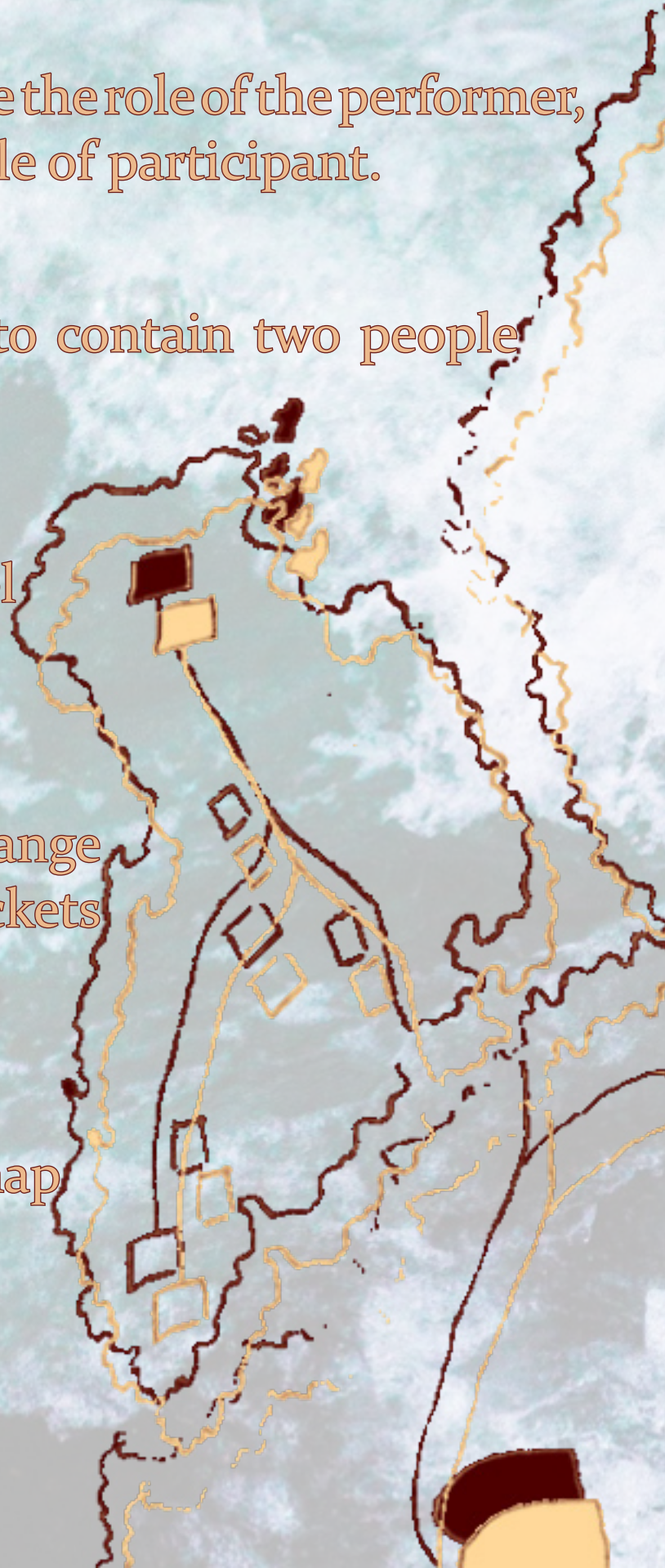
This performance takes place on the island of Huddle inside a large coat which contains the participant and the performer. The performance takes the form of a journey across the island led by the participant and narrated/guided by the performer.

It is intended to be performed by anyone anywhere at any time. It does not require a stage or vocal training, all you need is a friend some snacks and a large coat. Even the materials listed as necessary on the next page are not essential; if you can't find a big coat, you can just stand close together; if you don't have a space to move in, stay where you are and imagine you are moving.

The one thing I want is for you to try it, so give it a go, and have fun with it. There is no wrong way.

What You'll Need To Get To Huddle.

- Two people, one to take the role of the performer, and one to take the role of participant.
- A coat large enough to contain two people comfortably.
- An open space to travel through.
- A teacake and an orange placed in different pockets of the coat.
- A large copy of the map of Huddle.

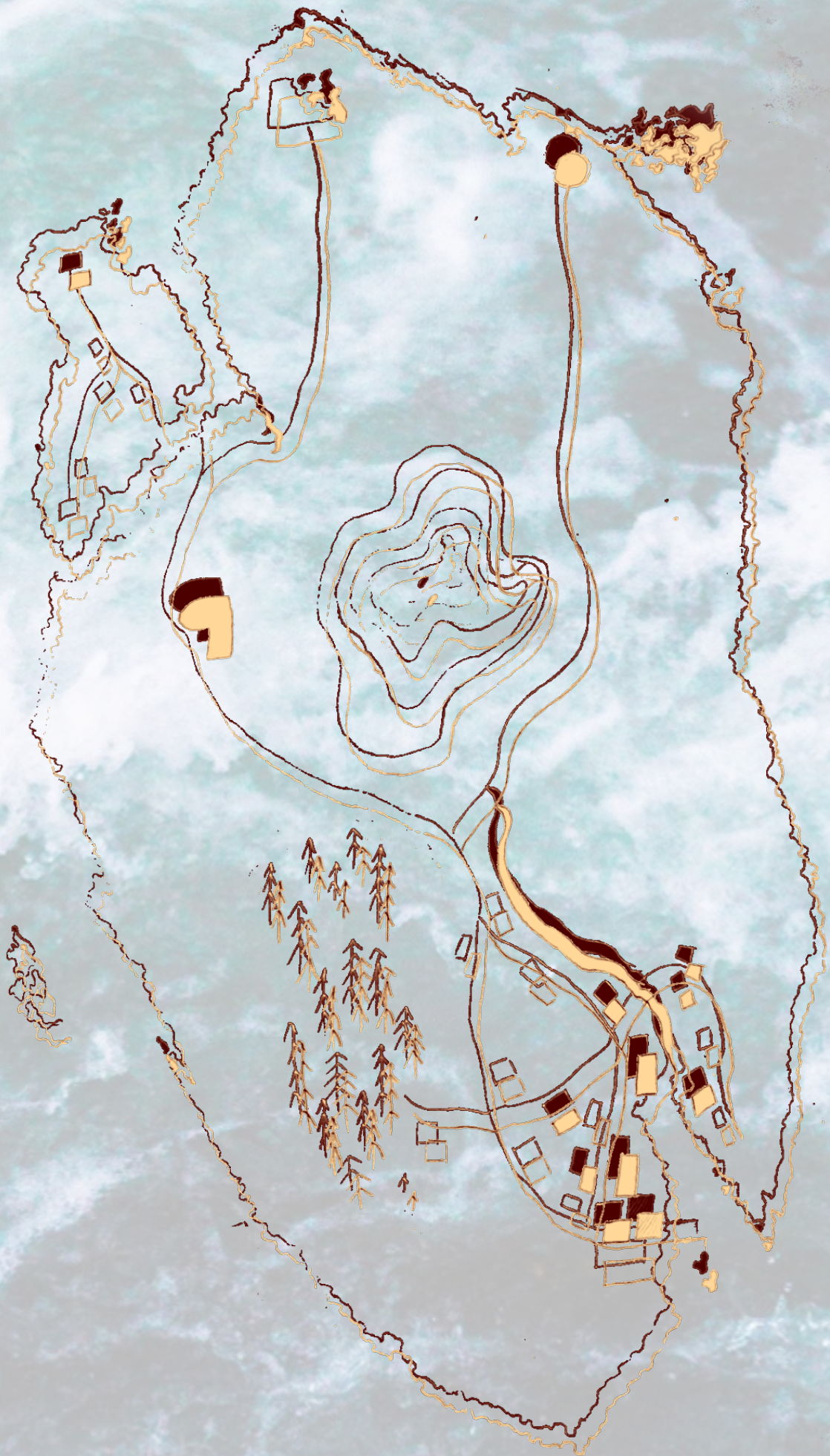


An Introduction To Huddle.

The island of Huddle exists somewhere out in that stretch of the North Atlantic where everything is so isolated and independent that it's hard to tell what nation it's part of (if any).

It is wind-beaten and small, on Huddle you can never be so far inland that you can't smell the salt of the sea in the air. The island has many parts which could draw your eye; be it the ancient ruins that are dotted across the north of the island, the small community on the islet of Coorie, or the mountain piercing into the sky from the centre of the island.

The island isn't large, it could be traversed from south to north in the space of an afternoon. However, all the same many have spent entire lifetimes and have never seen every part of Huddle.



Method.

At the beginning of the performance the performer shows the participant the map of Huddle (for best results use as large a copy as possible.) The performer then explains that they will be soon arriving on the island and asks the participant where they would like to visit. The map contains no proper labels and while some features obviously represent specific things, others are left purposefully vague. It should be up to the participant what each thing on the map depicts, if they think a symbol represents a block of flats or a lighthouse, then it is.

Once a destination has been set, the performer and the participant will then put on a coat together. This coat should be as large as you can reasonably find. The coat should be worn with the participant in the front and the performer in the back both facing in the same direction.

The performer and the participant will then begin their journey through both physical space and the imagined island. As the performer

describes the journey they will travel physically in a similar manner: climbing the mountain, sitting in a cafe, opening a door. Before the journey is begun the performer must ensure where the participant is comfortable travelling in the real world: if they want to keep to one room, avoid specific areas, or they want to venture outside. Each journey will be different and it is up to the performer to work with the participant to guide them through a smooth exploration while keeping their freedom to explore and define their environment.

The journey begins at the town in the south of the island after arriving by boat at the small port. The starting location is marked by a red X on the map you can find on the last page. While you start in this town, there is no need to leave if the participant doesn't want to. Either way, the performer follows the lead of the participant and guides them through Huddle, listening to the participant and describing what is going on around them.

Notes On How I Have Explored Huddle.

When I perform Huddle I tend to feature a couple of set-pieces which can shape the structure of the journey. These are not always present, and they tend to morph into whatever circumstance the participant has designed.

Snacks: In each pocket of the coat I put a teacake and an easy peel orange. At roughly the midpoint of the journey, I will come to a rest stop of some kind - maybe the peak of the mountain, maybe just a nice bench - at this rest stop I ask the participant whether they would like an orange or a teacake and then direct them to reach into the respective pocket where their choice is. The specific offering is ultimately not important, but I like to at least offer something likely to suit most dietary restrictions hence the orange, and something more fun like the teacake.

A friend at the end: When we reach the end of the journey I will often present a person who is ready to greet the participant. I always pose this person as a friendly, welcoming presence, but their identity is up to the participant. They may be a specific real person who they know, or maybe they are a fictional stranger from the island, or maybe somewhere between the two. I will then leave the participant with their friend at the conclusion, allowing them to decide where they go from there alone.

Questions: I like to ask questions of my participants about their relationships to places like Huddle while we go on our journey. It's very simple really, ask them whether they have ever been to somewhere like this before, if they like hiking, if they travel a lot. Also, I often ask why they have chosen to head to the place they did. What drew them there? What do they hope to find?

On the next page is a plain version of the map of Huddle. You can use this or make your own copy. Your Huddle could have the exact same features as mine, it could be completely different. You could use a real map. It could be the beginning of a completely new and different idea. I don't really mind.

One of the most important things about this performance is that it's not mine, it's ours. Anyone can use it any way that they like. This is part of a project of what I have called regiftable performances. Performances which have been purposefully designed to not be owned by anyone so that people can reperform them and remake them wherever, whenever and whoever they are. If you are interested in this work, you can find more on my website juliafisher.uk

Thanks, Julia x

