

**Some words speak of events. Other words events make us speak.**

*Matthew Goulish (2000).  
39 Microlectures: In Proximity of  
Performance, Routledge: London*

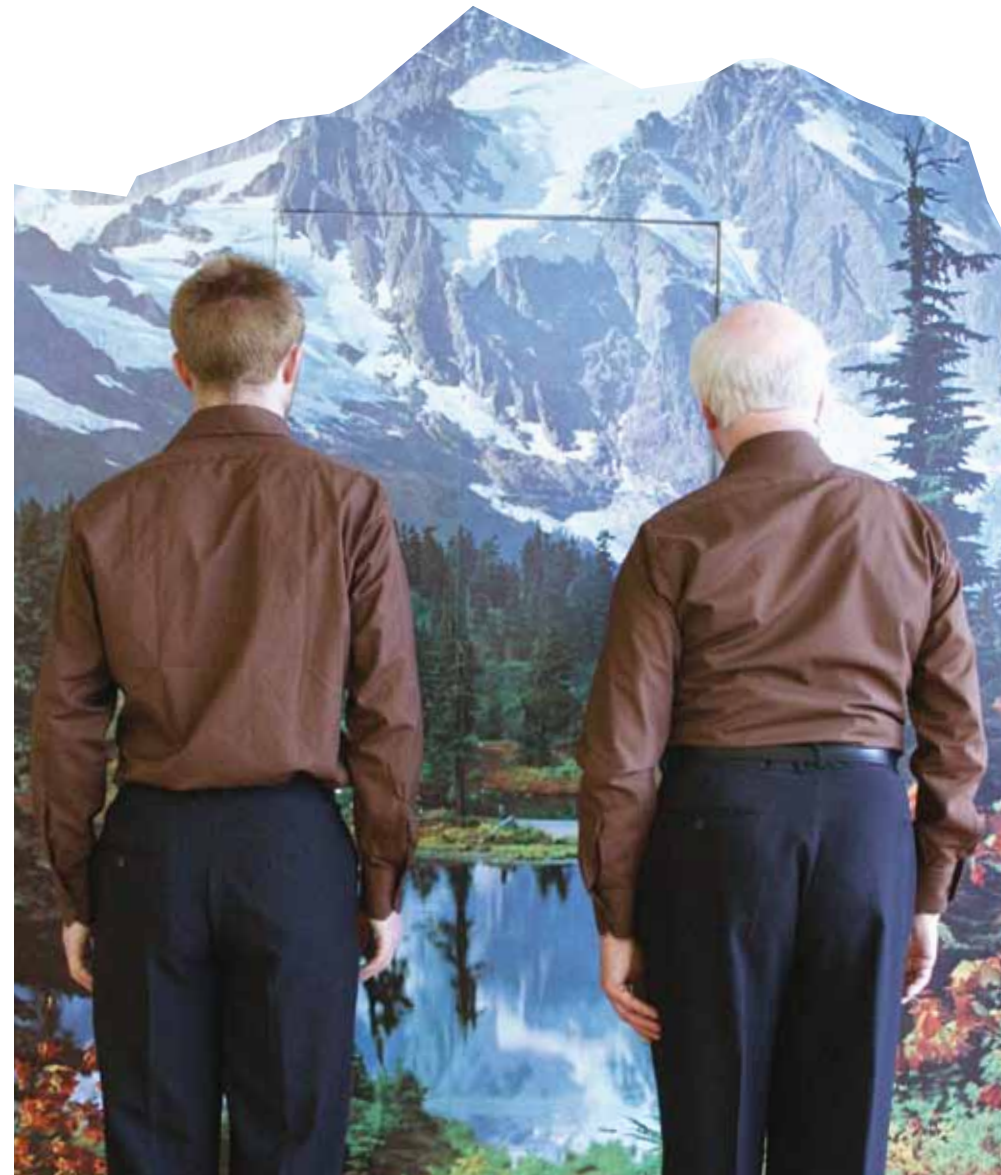
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The Post Show Party Show takes place after a show and before a post show party, somewhere between 1970 and now. The journey has taken us from a stage to a page to a stage again, from amateur dramatic to academic to professional, from dance to not dance, from a cabaret to an international tour. I am proud to be performing with my parents and grateful for their allowing us to re-enact the events of 1970. These are the words those events made us speak. As my Dad says – If he hadn't been in it – I wouldn't be here.

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**Michael Pinchbeck**

[www.postshowparty.blogspot.com](http://www.postshowparty.blogspot.com)  
[www.michaelpinchbeck.co.uk](http://www.michaelpinchbeck.co.uk)

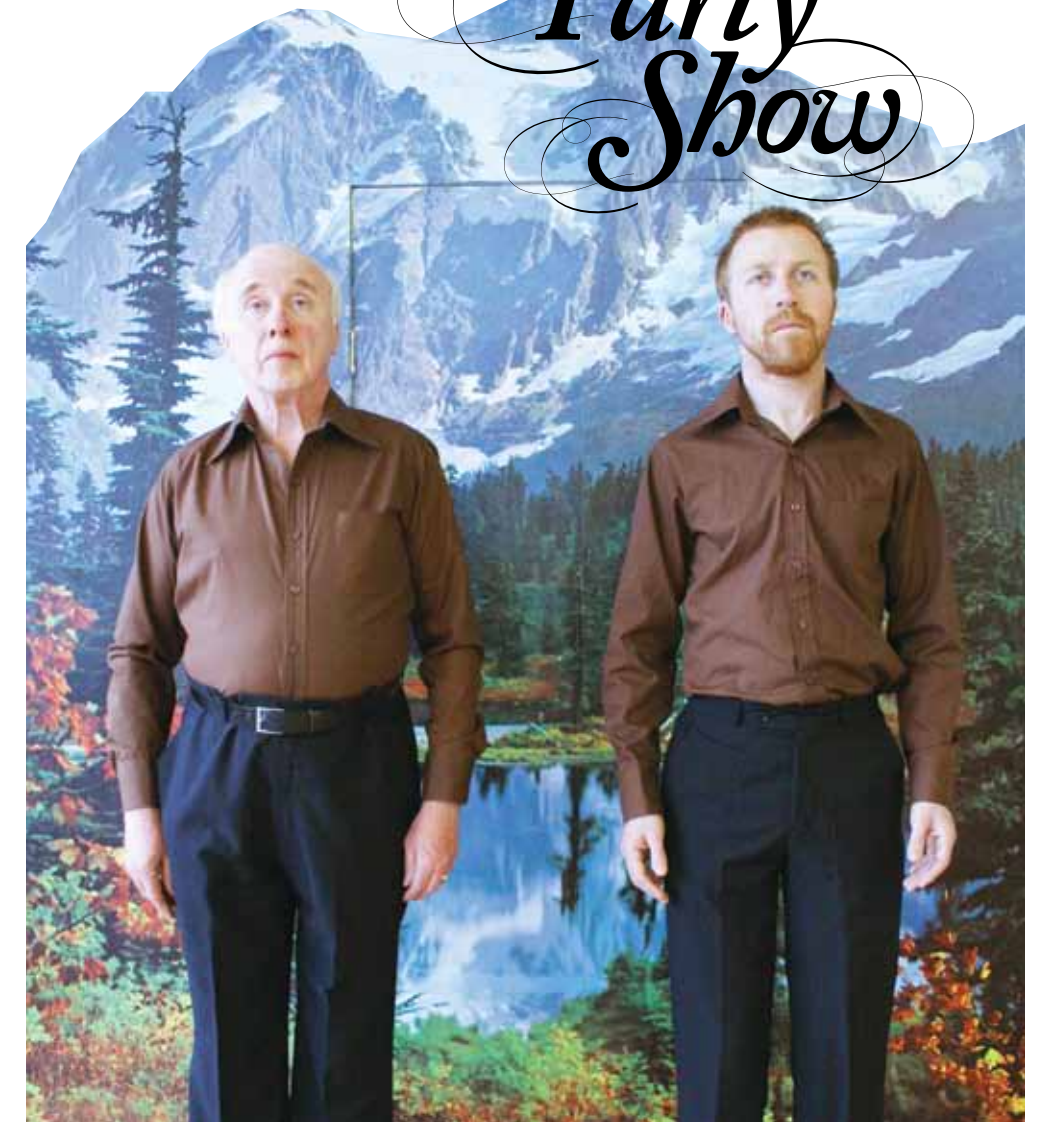
## Biography

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Michael Pinchbeck co-founded Metro-Boulot-Dodo (MBD) in 1996. MBD won the Total Theatre Best Newcomer award at the Edinburgh Festival Fringe in 1999. He left MBD in 2004 to embark on a five-year live art project, The Long and Winding Road, supported by Fierce! and The Bluecoat. In 2005, he was commissioned by Nottingham Playhouse to write The White Album, which won the 2007 Nottingham Creative Business Award. In 2008, Michael was selected by Arts Council England to represent the UK at the Biennale for Young Artists in Italy. In 2009, The Post Show Party Show was selected for the British Council's Edinburgh Showcase. Michael studied Theatre and Creative Writing at Lancaster University. He has an MA in Performance and Live Art from Nottingham Trent University and lectures at the University of Chester. He works with Reckless Sleepers and Strange Names Collective.



Selected for the British Council's  
**EDINBURGH  
SHOWCASE 2009**

# The Post Show Party Show



# The Post Show Party Show

## The Players

Michael Pinchbeck  
Tony Pinchbeck

## The Prompt

Vivienne Pinchbeck

## The Observers

Rosie Garton  
Mole Wetherell

## The Supporters

Arts Council England  
British Council  
Nottingham City Council  
Dance4  
Springdance  
Leeds Met Studio Theatre  
The Point, Eastleigh  
Theatre Workshop Scotland

## Scene One

The Prelude

## Scene Two

The Overture

## Scene Three

Morning Hymn And Alleluia

## Scene Four

Maria

## Scene Five

I Have Confidence in Me

## Scene Six

Sixteen Going On Seventeen

## Scene Seven

My Favourite Things

## Scene Eight

Climb Ev'ry Mountain

## Scene Nine

The Lonely Goatherd

## Scene Ten

The Sound Of Music

## Scene Eleven

Do-Re-Mi

## Scene Twelve

Something Good

## Scene Thirteen

Processional Waltz

## Scene Fourteen

Edelweiss

## Scene Fifteen

So Long, Farewell

## Scene Sixteen

Climb Ev'ry Mountain (Reprise)

*ILL ADVICE, ILL ADVICE  
Every moment you haunt me,  
Right or wrong, what a song,  
Only serves to taunt me.*

*Blossom of snow,  
What a blooming show,  
Blooming show this autumn;*

*ILL ADVICE, ILL ADVICE,  
What a lesson we've taught 'em.*

The County Amateur Operatic and Dramatic Society (CAODS) performed The Sound of Music at Lincoln Theatre Royal as its annual production for two weeks from 16 to 28 November 1970. There were 14 performances including Saturday matinees. On Wednesday 2 December 1970, the society presented a shortened version of the show as the first half of a 'midnight matinee' for charity. On Friday 4 December, the Society held its annual dinner dance at the Silvergate Restaurant, Free School Lane, Lincoln. It was at this post-show party that we presented a cabaret of songs that we had written in the wings.

## Tony Pinchbeck

## To speak for others is to first silence those in whose name we speak.

*Michel Callon (1986). Power, Action and Belief: A New Sociology of Knowledge, London: Routledge*

At the start of The Post Show Party Show, every spectator is offered a drink. In this performance, Michael Pinchbeck very clearly plays with the here and now. He mentions his own presence and his father's as actors, as well as the audience's presence. He combines this layer in the performance with an attempt at re-enacting The Sound of Music and the post show party after the amateur performance of the musical in which his parents met in 1970. He keeps jumping backwards and forwards in time and place.

Pinchbeck deliberately plays with the location and dislocation of the event, clearly making the audience a part of the goings-on. Sometimes the spectators are the audience in the here-and-now, and at other times the audience in the past. Pinchbeck combines the here and now with the there and then. During, or rather, just after the post show party of The Sound of Music his parents got to know each other better, but also, one of the actors died. Pinchbeck and his family take these events to make this performance.

Memory, nostalgia and the personal play an important role in Pinchbeck's work. In The Long and Winding Road and Sit with me for a moment and remember, he invites the audience to accompany him in a car or on a bench for a one-to-one performance. If they ask, he talks with his visitor about his reasons for inviting them to join him. In The Post Show Party Show, Michael Pinchbeck returns to the past once more. In these performances, he does not tell a story about himself or voice his opinion about a subject. He tries to recount what has happened and how he relates to these events: always looking for what is left behind to see what is lost.

## Jochem Naafs Theorist/Critic

