

Esther Wilson Motivation

In 2014 I was the recipient of a DIVA residency from the Danish Arts Council at Warehouse9. My time there proved to be most inspiring and productive. I also worked as dramaturg on Warehouse9's production of "Goulash Varieté", a critically acclaimed theatrical piece looking at Denmark's relationship to the Great War through the rise in fortune of a decadent, cruel woman and her dependent servants. The creative process was rich, exciting and fruitful. The end piece was stylistically typical of work associated with Warehouse9's growing reputation. Anarchic, challenging, multi-dimensional, and beautiful.

I have since been back to Copenhagen several times to see more of their ground-breaking work.

Stories take us places, literally and metaphorically. The great ones deserve retelling because they remind us what it is to be human.

Warehouse9's 'infamous' Christmas stories take the form of a revue, but with unfamiliar, avant-garde characters twisting and subverting the comforting classics one usually sees in mainstream theatres.

Stylistically, this work is closer to ancient theatrical traditions like *commedia dell'arte*. Set routines and scenarios with stock characters hanging loosely on thinly veiled, familiar narratives. And lulling the audience into a false sense of yuletide security. Until, through skill, cunning and satire, the mask slips exposing us as hypocritical, consumer monkeys with as much respect for 'good tidings of comfort and joy' as Herod had for baby Jesus.

It's this crafty irreverence that is exciting for both performers and the audience. Create the right environment for a ritual we actually believe in and true connection may be possible. In the words of Oscar Wilde "Man is least himself when he talks in his own person. Give him a mask, and he will tell you the truth."

As a dramatist this is the type of work that interests me, whichever platform I work on. Stripping away the façade to reveal the truth about ourselves, no matter how beautiful, is essential when everywhere we look illusion and fakery passes for real life. 2019, at Warehouse9, is the year the poor, the crippled and the twisted get the Christmas they deserve. It'll be loud, queer, debauched and fun. The invite list is impressive-think Stormy Daniels - I want to be involved.

Hans Kellett Motivation

I've been collaborating with Warehouse 9 since 2012 and have had the pleasure of developing the December cabarets in 2017 and 2018; first as guest host, and then in a twin role as director and host. Like a lot of people in the world I was raised very much not with the classic Christmas traditions – for me as child and, I suppose, still now as an adult – Christmas was just a time of year where there was more green, red and gold in the world, and I couldn't play with my friends for five days.

At Warehouse 9 there has been the chance to play with new friends (many of them in the audience) as well as new ideas about these curious traditions to find something that transcends the glittery, kitschy habits of the darkest point in European Winter, looking for and finding the “baby in the bathwater”, so to speak.

Though it is superficially a playful and charming environment, the cabaret space is always using the familiar as a basis to critically reflect upon ourselves and, especially, our habits. Last year we stripped Christmas back to its absolute bare bones – people gathering together to comfort themselves and each other during dark times.

I'm very excited to lead the team, the cast and the production into even braver new territory – to help them devise a story that truly offers a framework for the audience to find new, human, vibrant and especially joyful ways to come together.

Kristian Jørgensen Motivation

Til en kabaret som den Warehouse9 formår at levere år efter år, med original, grænseafsøgende materiale af høj kunstnerisk kvalitet kræves der et godt musikalsk fundament. Jeg vil som kapelmester anbefale en kvartet til dette: klaver, klarinet, tuba og tromme. Netop valget af denne besætning mener jeg vil være med til at skabe den særlige kabaret stemning som ikke må være for mainstream i sit udtryk. WH9 er ikke mainstream. Det er et sted hvor der skabes ny original undergrundskunst hver gang, og det fortjener de bedst mulige forhold. Jeg har arbejdet sammen med WH9 om denne kabaret i en årrække, men budgettet har desværre ikke tilladt os at have mere end en musiker. Det synes jeg er synd, da jeg ikke som ene mand kan matche alt det, der foregår på scenen. Vi har flere gange været nødsaget til at bruge båndmusik eller udlade en akt, hvilket kunne have været undgået hvis vi havde haft et ensemble til rådighed. Med blot et 4 mands ensemble, som jeg har foreslået og vil anbefale, kunne jeg lave arrangementer, der er meget mere omfattende. Vi ville kunne dække de genrer, der bliver bedt om fra de eksperimenterende kunstnere på scenen og ikke mindst ville vi kunne levere den særlige kabaret stemning som WH9 fortjener.