

total theatre

Mime, Physical Theatre & Visual Performance Volume 12 Issue 1 Spring 2000

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Mime, Physical Theatre & Visual Performance

VOLUME 12 ♦ ISSUE 1 ♦ SPRING 2000

Starting with this issue, you now get four extra pages of Total Theatre for your money. As well as additional review coverage and expanded listings, we also incorporate more circus news - the bi-product of the foundation of a new national circus association, the Circus Arts Forum, co-ordinated by Total Theatre with the assistance of a one-off grant from the Arts Council of England.

A theme running through this issue is the multi-disciplinary nature of much contemporary performance practice. Art forms with distinct traditions have been combining over the last few decades to create exciting new hybrids. Some of them are already well established - performance art and dance theatre, for example - others are still too new to have acquired a critical language all their own. One such hybrid under discussion in this issue is 'circus theatre', a form which utilises traditional circus arts in theatrical contexts.

Some of the best examples of work of this type have been produced by companies hailing from Australia, as Anne-Louise Rentell reports in her piece on the Antipodean physical theatre scene. British audiences will have ample opportunity to see some of the continent's foremost companies in 2000: Circus Oz completes a UK tour this month and desoxy Theatre and Legs On The Wall both visit British shores this year.

Continuing the theme of cross-art-form collaboration, Emi Slater takes a look at work that combines new technologies with performance to create multimedia spectacles. Also in this issue Amanda Hodges profiles Shared Experience, who present Brecht's Mother Courage & Her Children on the West End until the end of May; Dorothy Max Prior reports on Russia's Do-Theatre; and Rebecca Loukes visits Welfare State International at their new home in Ulverston, Cumbria.

All things considered, we have an exciting season ahead of us. Please keep information flowing our way, particularly if it's circus-related. And finally we'd love to hear from any budding reviewers - especially those based outside the South-East of England.

John Daniel
Editor

Total Theatre magazine is published quarterly by Total Theatre, the UK Umbrella Organisation for Mime, Physical Theatre & Visual Performance. If you would like to submit news, views, letters or advertise in the Summer issue, please note that the copy deadline is May 14th 2000. The next issue will cover the period July-September 2000.



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Cover
Circus Oz

Photo
Ponch Hawke

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CIRCUS THEATRE



Dark Horse, Divergence Photo: Pau Ros

Few physical theatre shows are complete these days without at least a hint of an acrobatic, aerial or clowning routine. With so many companies getting in on the act, do we have a new art form on our hands?

JOHN DANIEL reports

Twelve years ago this summer the South Bank Centre launched the London Festival of New Circus, introducing British audiences to Archaos for the first time, as well as to the Shenyang Acrobatic Troupe (China) and the Centre National des Arts du Cirque (France). There was also plenty of British tal-

ent on display, including Circus Senso, Ra Ra Zoo and Circus Burlesque.

Looking back, two aspects of the festival seem particularly noteworthy. First, of the crop of homegrown talent that wowed audiences in 1988, none continue to this day. And secondly, that the 1988 Festival of New Circus,

as well as being London's first ever event of its kind, was also its last. Nothing on the same scale in contemporary British circus has happened in this country since.

That is until now. British circus is currently enjoying something of a renaissance. It is right at the heart of the Millennium Dome's

central attraction and it can now be studied to degree level in the UK's first BA course at London's The Circus Space. There are even encouraging signals from the Arts Council of England (ACE), whose new Collaborative Arts Unit - which replaces the Combined Arts Department and is responsible for multi-disciplinary arts including new circus - has recently awarded a one-off grant to Total Theatre to coordinate a new national circus association, the Circus Arts Forum.

That ACE now categorises circus as a multi-disciplinary art is an acknowledgment of a trend that has seen the traditional circus arts (acrobatics, aerial, juggling, stiltwalking, clowning etc.) increasingly being used in combination with other performance styles (theatre, contemporary dance, mime and street arts, for example). Picking up from where those early pioneers of new circus in the 80s left off, emerging circus companies continue to present their work outside of the traditional big top setting - in the streets and on the stage. As a consequence, a new art form has been born - 'circus theatre' - whose prime exponents in the UK could be said to include: No Ordinary Angels, NoFit State Circus, Swamp Circus Theatre, Dark Horse, Momentary Fusion, Mamaloucos, Scarabeus, Heir of Insanity, John Paul Zaccarini, Stretch People, Kirsty Little and Exponential, to name a few.

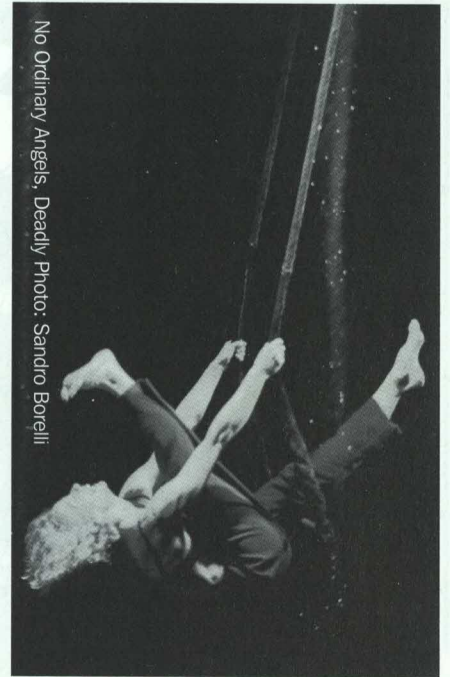
At Total Theatre's Critical Practice Debate, held as part of the London International Mime Festival in January, the great and good of the contemporary British circus scene assembled to consider the notion of 'circus theatre'. No one it seems can now deny that the boundaries between circus and theatre have begun to merge. Lyn Gardner, arts correspondent for The Guardian and the chair of the debate, spoke for everyone when she said, 'I keep going to the circus and seeing theatre and I keep going to the theatre and seeing circus.' She could have been referring to the No Ordinary Angels show, Deadly, which harnesses

BA in Contemporary Circus) pointed out, two other recent productions of Shakespeare's 'Dream' have followed Brook's lead - Phelim McDermott and Julian Crouch's 1996 rendering for the ESC and Robert Lepage's 1992 version for the Royal National Theatre.

But whereas the latter are examples of theatre productions that borrow from circus - grafting on specialist techniques for extra pizzazz - the former are concerned with integrating circus skills with all the other forms of dramatic expression - character, narrative, mood etc.. This task is not as simple as it may sound.

Traditionally, modern circus, which traces its lineage back to Philip Astley's first equestrian spectacle of 1768, comprises a series of impressive displays of physical technique. Or, in other words, specialist acts - wirewalkers, trapeze artists, acrobats, stiltwalkers etc.. Astley introduced clowning, the most dramatic of the circus arts, into modern circus to provide a contrast to these displays because, arguably, there is otherwise little that is essentially theatrical in the circus performer's art. Acrobatic or juggling routines, for example, have more in common with athletics or gymnastics than they do with the actor's art. Take juggling for instance - a highly achieved technical feat, granted, but not essentially dramatic. The Gandini Juggling Project, who bring this particular circus skill to the stage, fuse juggling with contemporary dance, not with theatre. The reason is obvious. Their expert manipulative techniques marry effectively with abstract and schematic choreographic forms. But they would not work so well in a dramatic context, because it is hard to imagine juggling representing anything other than itself.

This point provides the key to a definition of 'circus theatre'. If traditional circus is concerned with the act of skill itself, 'circus theatre' is primarily concerned with the potential for metaphorical meanings in those acts. Lyn Gardner made this point at the opening of the debate and went on to



No Ordinary Angels, Deadly. Photo: Sandro Borelli

Gerry Cottle, who established Cottle and Austen Circus along with Brian Austen in 1970, would not agree with the supposition that circus is not an inherently theatrical form. 'I personally think circus has always been theatre,' he observed at the debate. And to an extent he has a point. From its inception in the eighteenth century, circus did sometimes present re-enactments of historical events and even Shakespearean plays. However, for the sake of this argument, Cottle & Austen Circus and Gerry Cottle's Circus and Circus of Horrors, are examples of circus in the traditional, variety-act vein - circus as the ultimate populist entertainment, appealing across social divides to people of all types and all ages. Ideals which, in Cottle's opinion, (to quote from the Souvenir Programme for Cottle & Austen's Electric Circus), 'seem to be missing from much so-called 'New Circus' with its serious posturing, minority appeal, and pretensions to Art.' Cottle even voiced his concern at the debate that traditional circus could be in danger of being hijacked by new circus forms. Could his fear be legitimate?

Of course not. There will always be a place for the hugely entertaining and extravagantly staged big top spectacles that commercial companies like Cottle & Austen Circus provide. Traditional circus companies are simply not competing in the same marketplace as companies like No Ordinary Angels, so there is no call for paranoia. For an indication of how the future of contemporary circus in Britain might look, however, we must look to our circus training schools - to Circomedia in Bristol, Skylight Circus Arts in Rochdale, The Dream: Factory in Warwick, The Circus Space in London, Broli in ►

Hopefully companies like Dark Horse and NoFit State will help to fill the void left by Ra Ra Zoo, Circus Burlesque and Circus Senso that folded in the late 80s

the impressive aerial skills of Deborah Pope and Rodrigo Matheus to flesh out the seven deadly sins in dramatic form. Or to the theatrical clowning of Slava Polunin's Snow Show. She could also have been thinking of Peter Brook's groundbreaking 1970 production of A Midsummer Night's Dream for the RSC. Since then, circus arts have continued to infiltrate repertory theatre productions at a steady pace. Indeed, as Mitch Mitchelson (Head of Acting on The Circus Space's new

cite a moment from a performance by Cirque Ici (LIFT 1997) to explain what she meant. She recalled the scene in which a protagonist takes an agonisingly long time to walk across the tops of thousands of glass bottles: 'This act of pointless extraordinary skill was amazingly beautiful but it also said more about what it means to be human than all the dancers of Pina Bausch, all the plays of Samuel Beckett, all the music of Mozart.' High praise indeed.

NoFit State Circus Photo: Tanya Milne



Mostyn, Wales, Zippo's Academy of Circus Arts and Belfast Community Circus in Northern Ireland, amongst others. One thing's for certain, there appears to be a growing emphasis on the need to produce circus performers for the future who have a clear understanding of theatre craft; who can combine the actor's impulse with the circus performer's technical ability.

The new BA in Contemporary Circus at The Circus Space, which is currently in its first year, incorporates four hours of acting and three hours of movement training per week alongside all the usual circus specialisms. Flick Ferdinando, the interim degree course coordinator, tells me that the course aims to provide students not only with physical skills but also with the ability to apply those skills dramatically. Flick, who directed John Paul Zaccarini in *Throat* - one of the most accomplished pieces of British circus theatre I've seen - is wary of courses that churn out students with a portfolio of circus tricks to show-off but little grounding in performance training. She's seen too many shows that sacrifice good theatre craft for flashy routines. In her opinion, 'the difference between circus and circus theatre is routines and not routines.'

Bim Mason, co-director of Bristol's Circomedia Centre for Contemporary Circus and Physical Performance, shares Flick's concerns about performers who have developed specific physical skills at the expense of an all-round performance training. 'Typically the skilled performer insists on including their most accomplished technique, whatever that may be, and cannot imagine why it may not be appropriate to the theme [of the show], with the result that a narrative has to take some bizarre twists to

'I keep going to the circus and seeing theatre and I keep going to the theatre and seeing circus'

include their skills.' Circomedia, which dubs itself 'The RADA of Circus/Theatre', attempts to nip this problem in the bud by offering a training that recognises the need of a new generation of performers to combine circus with theatre, dance, cabaret and street arts. It is telling that the centre's co-director Bim Mason is himself theatre-trained (Lecoq and Desmond Jones) and that he has worked extensively in the devised theatre field; with his own company Mummer & Dada in the 80s (working alongside Brazilian theatre clown Angela de Castro) and as a director with companies such as Rejects Revenge, Peepolykus, Talking Pictures, Welfare State International and Green Ginger.

Most encouragingly, Circomedia has recently been awarded £20,000 from ACE's New Audiences programme to research and develop new audiences for British contemporary circus theatre. Last September the centre launched a professional touring company, Dark Horse, comprising four of its own teachers and three of its graduates. Dark Horse's first show, *DiveUrgence* - a co-commission with Bristol Old Vic - tours to indoor and outdoor venues in the UK throughout 2000, including a two-week run at St Brides during the Edinburgh Fringe Festival. The

show, which is inspired by the writings of Eric Hobsbawm on the history of the twentieth century, uses circus skills to communicate ideas, emotion and mood.

Across the River Severn from Bristol, Cardiff's NoFit State Circus is currently in the process of devising the third stage of its three-stage *Stepping Stones* project, part of its commitment to create a new model of touring circus theatre. Since they started fifteen years ago, the company have drawn on popular theatrical traditions, such as pantomime and melodrama, in their work. This summer NoFit State launch their new big top, a radical rethink of the conventional circus tent, built with the assistance of £192,000 from the Arts Council of Wales. Hopefully companies like Dark Horse and NoFit State will help to fill the void left by Ra Ra Zoo, Circus Burlesque and Circus Senso that folded in the late 80s (all as a result of funding crises).

The UK could certainly do with some good middle-scale touring circus theatre companies of its own, because for most of the last decade the best work in this area has been created by overseas companies, by far the highest proportion of which hail from Australia. Companies like Legs On The Wall, desoxy Theatre, Acrobat, Club Swing and Cirque Eloise have been building strong followings in the UK and garnering considerable critical acclaim, thanks, in part, to the enthusiasm of British producer Chenine Bhatena for this type of work. With a view to raising the standards of circus theatre in the UK, Chenine Bhatena and Leila Jancovich have coordinated a training project, *Circ.Elation*, which will bring theatre directors together with circus performers to explore the possibilities for cross artform collaboration.

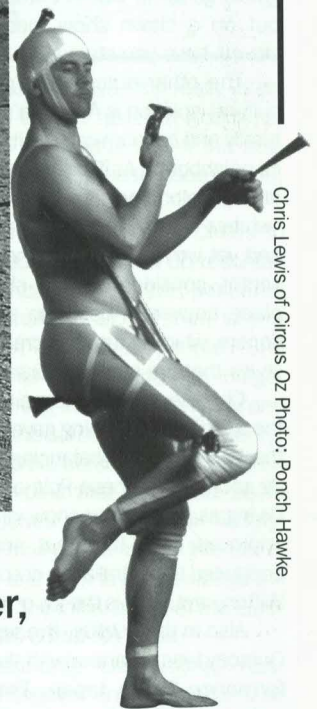
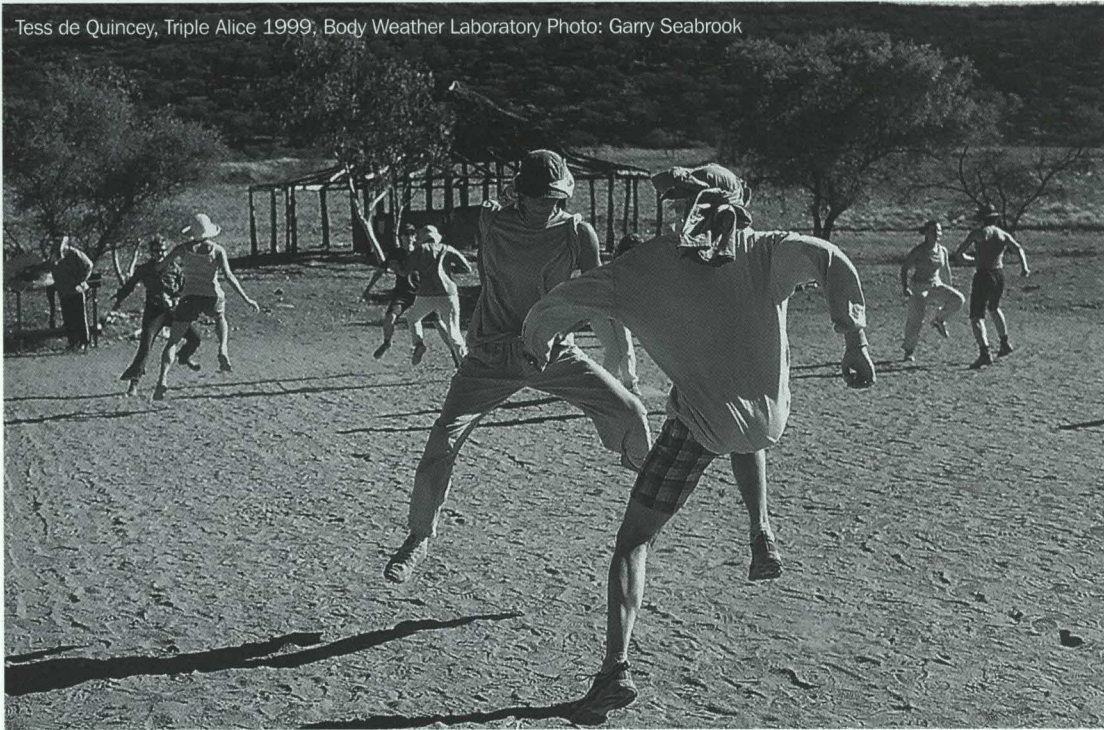
Circ.Elation, which is a collaboration between Bhatena-Jancovich, The Circus Space and the Crucible Theatre, Sheffield and which has Deborah Pope of *No Ordinary Angels* as its artistic coordinator, will take place in Sheffield in the autumn. The hope is that through the exchange of ideas and working practices between established and trainee theatre directors and experienced circus performers, new collaborations will emerge.

One collaboration to watch out for next year is between Mamaloucos and Improbable Theatre. Hopefully this will be just one amongst many new performances that seek to introduce British audiences to traditional circus arts in exciting new contexts. ■

For information on the Circus Arts Forum contact Total Theatre on 020 7729 7944 or Email: admin@circusarts.org.uk. The forum's website will be up and running later this year at www.circusarts.org.uk.

Into the Dreamland

Tess de Quincey, Triple Alice 1999, Body Weather Laboratory Photo: Garry Seabrook



Chris Lewis of Circus Oz Photo: Ponch Hawke

The Australian invasion has begun. Circus Oz return to the UK this spring for the first time in ten years. In the summer, desoxy Theatre and Legs On The Wall both tour nationally. Fresh from a visit down under, **ANNE-LOUISE RENTELL** reports on Australia's vibrant physical theatre scene

A new century is here and Australia is still not a republic. Whether the result of Australian ambivalence or apathy, Mother England's apron strings are still dangling and this country continues to represent the last vestiges of British imperialism. Or does it? The reality of being Australian on the cusp of the twentieth and twenty-first centuries is, in fact, more exciting and complex than our Anglo-Saxon heritage might suggest. And this dynamism certainly extends into the sphere of the Australian physical theatre scene.

On New Year's Eve 1999, as part of Sydney's Millennium celebrations, Legs On The Wall performed their new show, *Homeland*, on the harbour. A solitary male figure abseiled down the side of the city's Custom's House, against a backdrop of projected images of

refugees and migrants, accompanied by the haunting and powerful sounds of Bulgarian music and song. In one simply-wrought, half-hour show, the last two hundred years of Australia's history were encapsulated. The response to the performance was enthusiastic. Debra Iris Batton, Legs On The Wall's artistic coordinator, tells me, 'we've had a lot of feedback from people who have responded to that piece.' In a country of so many immigrants, the themes of the show obviously resonate - the difficulty of leaving somewhere, of letting go of the past; the excitement of going somewhere new.

Isolated from ancestral roots through distance, and disconnected from tradition, Australians have long been struggling with their own cultural identity. And it's not been an easy

process. One minute it might be sitting comfortably in the palm of our hands; the next it's scarping off into the scrub. But, on the positive side, the absence of a weight of tradition has meant Australian performers have been ►

It is interesting to discover how much all that space in the middle of Australia has affected the Australian psyche

free to make up their own rules as they go - to define their own performance tradition.

More than twenty years ago, Circus Oz dared to give the two-finger salute to the traditional world of circus. They liberated animals from the ring, combined traditional circus tricks with theatre and gave themselves a political agenda. They, and the world of circus, haven't looked back since. Such audacity is, according to Mike Finch, the company's artistic director, the product of a 'natural Australian exuberance'. 'It's about people trying things,' Mike tells me, 'people think, I saw it on TV, so I'll give it a go ...' In Mike's opinion, Australians have a natural positivity: 'If you want to put on a clown show, for instance, even though it's seen as radical to put on a frizzy wig and red nose in Australia, people think, that's far out, great, go for it! But in Europe, if you want to put on a clown show, people ask, "which clowns have you studied?"'

The other outcome of geographical and cultural isolation is Australia's redefinition, culturally and economically, of its relationship with its neighbours. As Teresa Blake of desoxy Theatre in Melbourne says, 'for so long we've been "whities" in our culture ... that's our heritage, and yet we're in Asia.' In the physical theatre sector, considerable skill-sharing has taken place between Australian and Asian practitioners, which in turn has created performance styles that are strongly Asian influenced.

Chinese acrobats came out to Australia in the 1980s. The training gave Legs On The Wall the basis for their balancing work and Circus Oz soon had Chinese Pole and Chinese Hoop Diving as part of their show, and their skill level improved. More than that, one of the trainers emigrated to Australia. As desoxy Theatre's Dan Witton says, 'this is the joy of multiculturalism.'

Also in the 1980s, the performer Tess de Quincey was a dancer with the Mai-Juku Performance Co. in Japan. There she worked with the philosophy and methodology of the Body Weather technique, founded by the Butoh dancer Min Tanaka. Tess describes Body Weather as a 'broad-based and comprehensive physical training that draws from elements of both Eastern and Western dance, sports training, martial arts and theatre practice. It cultivates the conscious relation to the constant state of change inside and outside the body.'

Now based in Australia, de Quincey is teaching this technique through intensive workshops and applying it to performance projects in a Western context, or, more significantly, an Australian context. As she says, 'It's extremely interesting to work with a practice that has a lot of relation to Eastern roots and Eastern philosophy because of the sense of Asian community here. It's a very vibrant community in that the philosophy and norms of their life are very much part of Australian life nowadays.'

Not Yet It's Difficult Performance Group, William Shakespeare: Hung, Drawn & Quartered Photo: Lyn Pool



Isolated from ancestral roots through distance, and disconnected from tradition, Australians have long been struggling with their own cultural identity

But it is not a case of simply transferring knowledge gained in an Eastern culture to a Western one. The workshops she runs outside Asia are affected by what de Quincey can expect her students to understand linguistically and pedagogically, and where their psychological and physical barriers lie. 'In Japan, people are brought up living off the ground. We don't do that. We have a different set of cultural norms because we sit on chairs. So the body is formed differently ... it's a totally different situation.'

For Sydney-based director and performer, Nikki Heyward, the challenge for contemporary Australian artists 'is not to simply dabble in another culture but to give it an intensive investigation and then take what's interesting and see how it's relevant to your own experience'. Heyward first worked with de Quincey and the Body Weather technique in 1993. Since then she has used it to inform her own performance practice. What she finds interesting about it is 'a number of exercises that really help to access inner states which are based on sensation and memory'. A number of performance projects later and she can say, 'I feel like we're building our own language and I'm beginning to see other things that are like the work that I do.'

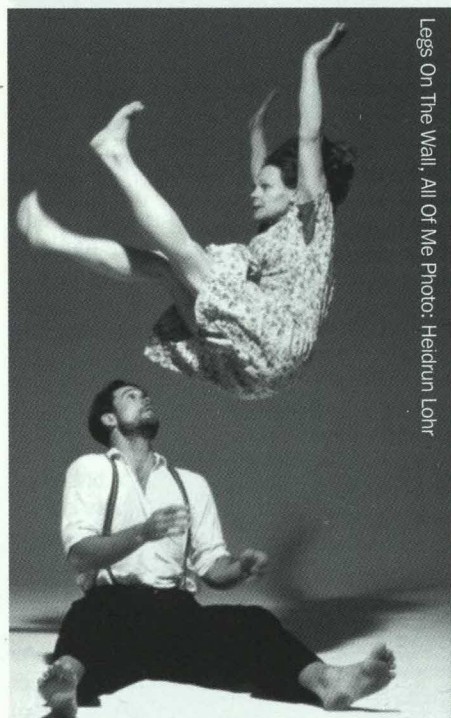
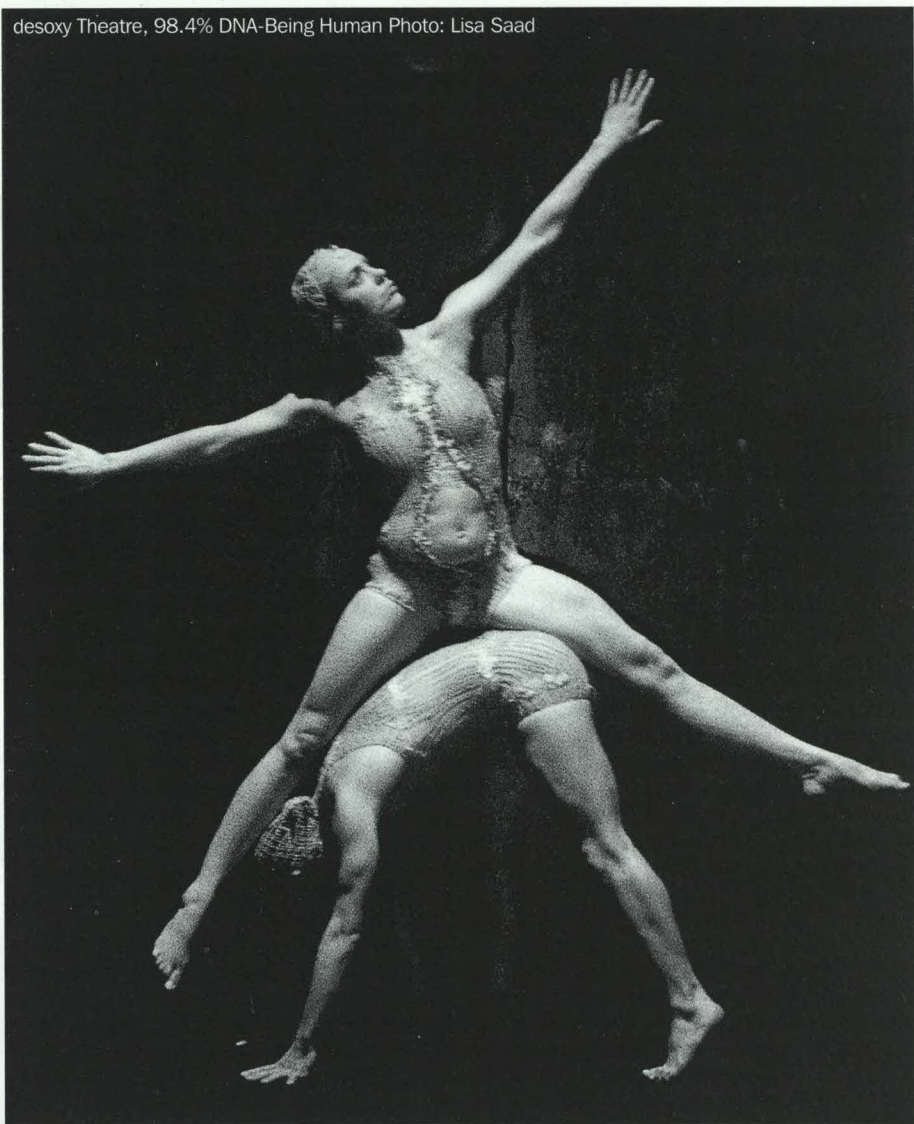
Heyward was part of de Quincey's site-specific research over four years at Lake Mungo, an ancient dried-up riverbed in western New South Wales. There, Body Weather practice was placed within the context of the

Australian outback. Tess says it 'provided the framework for focus on the body as an integral element, a landscape within a landscape'. This theme is now being taken further with her Triple Alice project, work on which started last year. The premise of Triple Alice is the relationship over three years to the space in the central desert of Australia.

Similarly, in Heyward's new work, Inland Sea, a family moves to the outback and the claustrophobic atmosphere of the family relationship is challenged by the wide-open expanse of the desert. Heyward explains, 'it is about what happens to our bodies when we move from a state of emotional and physical repression and enter a landscape that is so large and so open that our senses can't really deal with it.'

It is interesting to discover how much all that space in the middle of Australia has affected the Australian psyche. David Pledger, the artistic director of the Melbourne-based company Not Yet It's Difficult, believes it is intrinsic to Australian cultural development. 'There's an Australian sensibility towards performance which relates to the country,' he observes. 'The contract of European theatre spawned the proscenium arch ... it's about trying to relate performance to the physical, spatial environment of the place you live in.' For Pledger, the journey began when he travelled through Australia as a teenager. Some years later he returned to the outback with his company. 'It is one thing,' he says, 'to take a

desoxy Theatre, 98.4% DNA-Being Human Photo: Lisa Saad



Legs On The Wall, All Of Me Photo: Heidrun Lohr

The absence of a weight of tradition has meant Australian performers have been free to make up their own rules as they go - to define their own performance tradition

shy away from, as she says, 'it's really interesting - as soon as you have an Aboriginal person on stage and you're set in the outback, it just brings up all these issues about what this relationship is.'

Back in 1998, the Women's Circus in Melbourne wanted to do a show on reconciliation. Sarah Cathcart, the director, pondered the difficulty of making such a show with a company of non-indigenous people. She spoke to Aboriginal women and non-indigenous women working in cultural diversity and they all gave her the same advice: in order for them to even begin to participate in a process of reconciliation, their first step must be to reconcile themselves with their own history; to acknowledge their own ancestry in order to become strong, and then to acknowledge the country's history - the initial arrival of the Europeans. And so we come full circle.

Complex, exciting, challenging, Australian physical theatre and Australia is all this. It is a country that is a melting pot of cultures, traditions and individual stories, gathered from the last two hundred years of history and beyond, into the dreamland. The work of physical theatre practitioners throughout the country is testament to this and to the fact that an Australian national identity belies a singular definition. ■

performance out of a theatre and into the city where there is no formal articulation of space. It is quite another to take the whole company out into the central Australian desert where there are simply no cities at all.'

Tess de Quincey found the centre of Australia to be one of the most challenging places she'd ever visited. For the first time, she says, 'I actually felt that I could see the raw bones of Australia; what's evident in black Australia is actually vivid there and you're faced with their history quite clearly.'

For their past two international tours, Circus Oz has run the following statement in their programme: 'Circus Oz still supports the Aboriginal struggle for native title and justice.' The issue of white Australia's reconciliation with its indigenous population remains a political and cultural hot potato. For Inland Sea, Nikki Heyward has talked a lot with an Aboriginal performer about how willing she is to go into the 'really dirty territory' around the relationship between early white settlers and Aboriginal people for the purposes of the show. It is an opportunity she doesn't want to

Circus Oz perform at the Queen Elizabeth Hall, London, 22-25 April (box office: 020 7921 0632); desoxy Theatre tour the UK in May with 98.4% DNA-Being Human (see page 26 for listings); Legs On The Wall tour the UK this summer with Under the Influence, before returning for the opening ceremony of the Sydney Olympics in September; Tess de Quincey leads a Body Weather Workshop at the Centre for Performance Research, Aberystwyth, 15-16 April (bookings: 01970 622133).

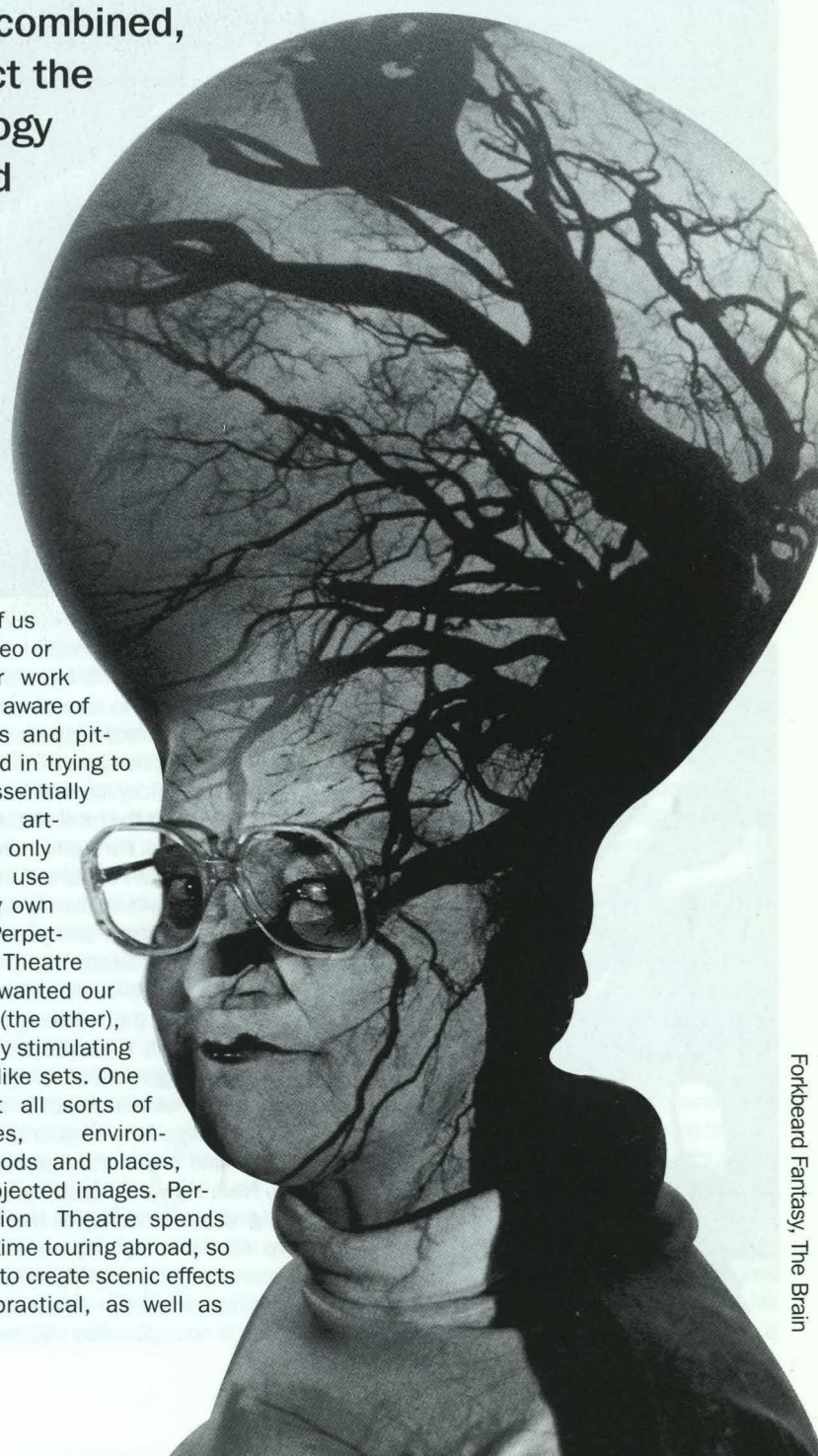
From Reel to Real

It is an exciting time. Multimedia, interdisciplinary, collaborative, combined, time-based - these terms reflect the fantastical impact new technology is having on the arts. The speed of the global technological revolution has widened the possibilities for live performance beyond recognition. **EMI SLATER** of Perpetual Motion Theatre reports

The use of film and video within non text-based performance has escalated considerably in the last decade. Contemporary companies using new technologies include Forkbeard Fantasy, The People Show, Station House Opera, Forced Entertainment, DV8, Stan's Cafe, Doo Cot, V-Tol, Third Angel, Fecund and Faulty Optic, to name a few. But why are theatre-makers so eager to bring cinematic techniques into theatre?

Of the companies cited above, some use film in their work, others video. More often than not, the smaller companies use video simply because it's cheaper. Some use back- or front-projected images (moving or still), or TV monitors. Some of them, like Forkbeard Fantasy, use live actors to interact with the screen (the company call this style 'liquid film'); some project images onto the back wall of the stage to create a place or atmosphere, or use the projection to amplify important moments. All of them are in a state of constant experimentation - each piece of work reflecting the unstoppable influx of technological developments.

Those of us who use video or film in our work are only too aware of the dangers and pitfalls involved in trying to mix two essentially different art-forms. I only started to use video in my own work with Perpetual Motion Theatre last year. I wanted our show, *One (the other)*, to be visually stimulating but I don't like sets. One can import all sorts of atmospheres, environments, moods and places, through projected images. Perpetual Motion Theatre spends most of its time touring abroad, so using video to create scenic effects is hugely practical, as well as affordable.



Forkbeard Fantasy, *The Brain*

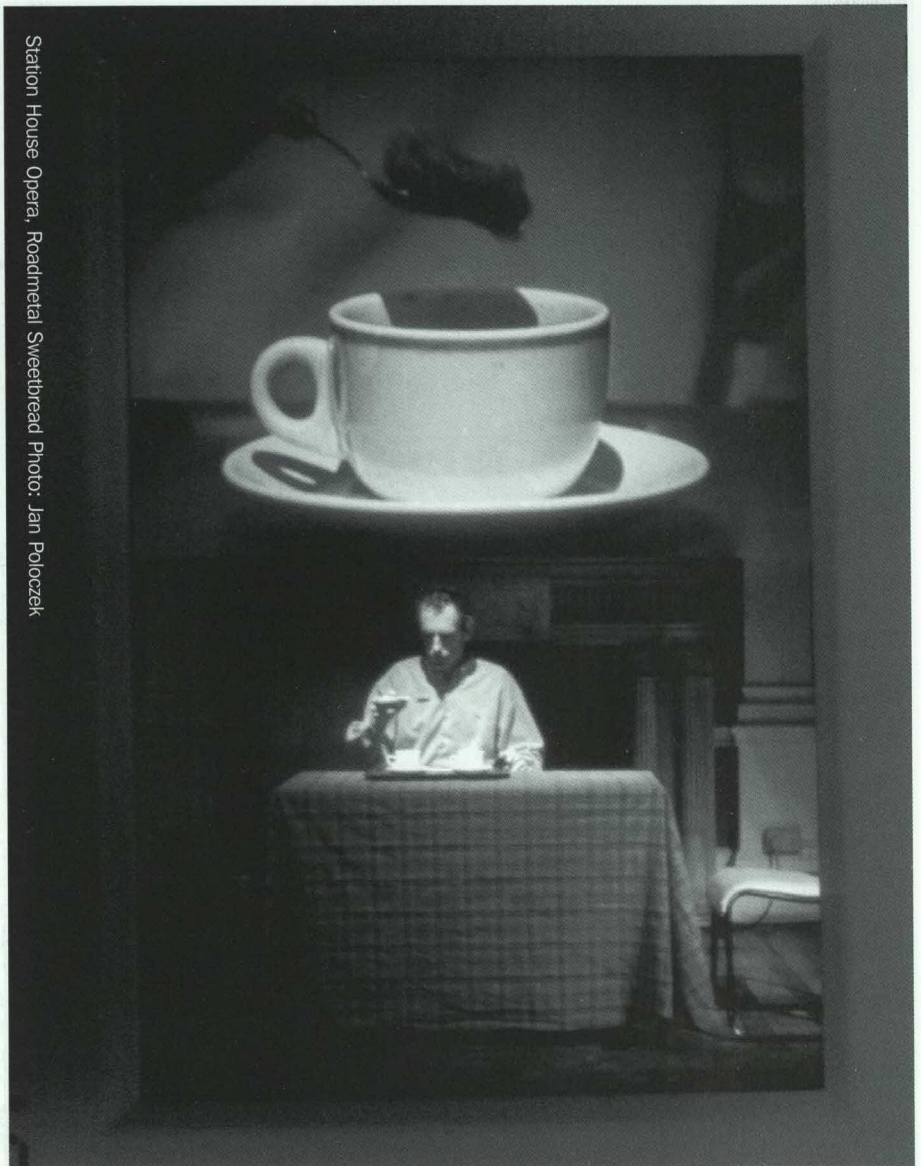
When we started work on One (the other), I had never worked with video before. I needed to find a video artist. I had certain images in my head but needed someone to help me articulate them. And so began my collaboration with Canadian theatre director Drew Pautz. Working with Drew has firmly convinced me that video projection can be both an inspiring, as well as a useful, medium - especially within devised theatre, where the video-maker can become an essential, organic part of the creative process.

Both I, as the overall director of One (the other), and Drew had been inspired by the work of such multimedia theatre artists as Robert Lepage, and by the video art of such people as Dan Graham, Tony Oursler and Laurie Anderson. Drew believes that technology 'leapfrogs' the idea that live theatre is dying. By using video projection - or, in Drew's words, by 'widening the scope of the stage space' - one reinforces the fact that theatre is a live medium, happening in real time. The interaction between filmed and live people exposes the difference between an actor who is breathing and one who is not, for instance.

Before we started working on the show, I sent Drew a video of some of the work in rehearsal - choreographed movement and text, with no props or set. Drew's response to the work exactly reflected my own thinking. He explains: 'After viewing the tape I began to think about the concept of "video sets". By this I mean replacing physical sets with projected versions - or visions. Because of the mimetic capacities of video images, there is obviously a huge range of possibility ... I do not suggest a constant barrage of images or motion. Instead, I am interested in the concept of representing a space with projection ... in using a motion camera to capture stasis. Our eye can still detect the difference between a photograph and film or video - there is always slight movement and a sensation of time passing.'

Companies like The People Show, Forkbeard Fantasy, Stan's Cafe and Station House Opera all agree that video and film can help to create a sensation of real time in live performance. Station House Opera's Julian Maynard Smith started working with video in the late 70s. Despite eschewing its use at first, because he felt it might create a barrier between the idea and the audience, Maynard Smith says that now he finds video can be used almost as a 'found' material: 'Familiar, banal and so wonderfully useful, [video] allows for the actualisation of the image which can be interpreted by an audience already fluent at watching TV, absorbing commercial video and using webcams. The approximation of a video projection to actuality can be close enough to allow a dialogue between live performance and video to be dramatically dynamic. Video's role is to make theatre less

Station House Opera, Roadmetal Sweetbread Photo: Jan Poloczek



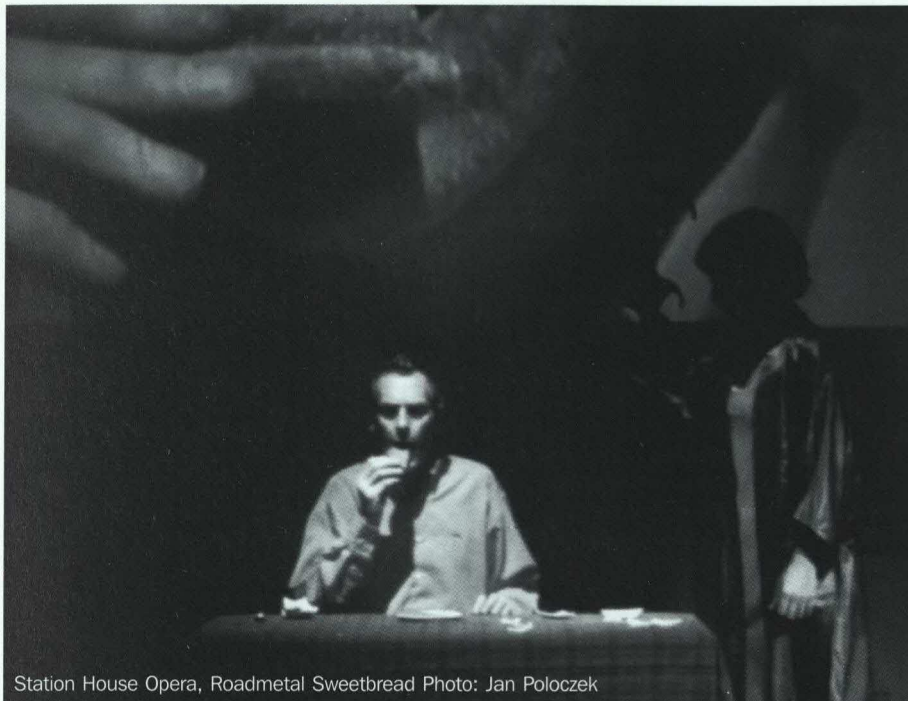
In Forkbeard Fantasy shows, actors climb in and out of the screen and hold conversations across the celluloid divide

stagebound and more what it should be: a sustainable evocation of actual life.'

Jessica Worrall, who has worked on various productions with The People Show since 1993, as video artist, designer and director, explains that the company's use of video seems to come primarily out of an interest in offering the audience a more intimate and conceptual interpretation of character and ideas. 'Using video allows us to put forward psychological points of view, explaining train of thought or idiosyncrasies within a performer,' she says. Interestingly, Worrall believes that 'as in film, video allows you more control over the audiences' perceptions of the performance. It is much easier to use video footage of, say, a performer close-up, a gesture, or a

movement (either live or pre-recorded), than to hope that the audience will see a small, beautiful and significant moment within the larger theatrical picture.' This same technique was used to stunning effect by Faulty Optic in their 1996 show *Shot at the Troff*, in which live images of tiny puppets inside a tank of water were projected onto a big screen.

The Birmingham-based company Stan's Cafe have incorporated media technologies in a variety of different ways in their work. James Yarker of Stan's Cafe explains that the company have used film projections as 'false documentary evidence of an outside world', and that they've used video monitors to 'introduce additional narrative strands that resonate alongside the live performance'. ►



Station House Opera, Roadmetal Sweetbread Photo: Jan Poloczek



Perpetual Motion Theatre, One (the other)

Yarker cites Forced Entertainment's first show 200% and Bloody Thirsty as one of the company's major influences. This performance incorporated two video monitors showing two angels, each on their own monitor, looking down on the live action. According to Richard Lowdon of Forced Entertainment, the two worlds - the stage world and the video world - remained separate except when there were apparent looks towards the angels or references to them in the text. Tim Etchells says the company's aim was to incorporate the urban, everydayness of television into their work: 'We talked a lot about growing up in a house where the TV was always on in the corner of the room ... the space that we actually live in is an electronically mediated one.'

One of the first pioneers of a more interactive approach to film is, of course, Forkbeard Fantasy. They have used film, as opposed to video, ever since, as Tim Britton says, 'we have been able to afford it'. In Forkbeard Fantasy shows, actors climb in and out of the screen and hold conversations across the celluloid divide. Characters can appear on film before entering the stage for real. Tim Britton (one of three artistic directors of the company) sees using film in live performance as 'a way of extending the environment and breaking the mainstream barriers of theatre'. Forkbeard's lighting designer, Paul Dunaway, describes film as 'the ultimate, intelligent, lighting effect ... you can spend fortunes on moving lights or laser systems but you can do the funniest

and most fantastical things cheaper and more effectively with a film projector.'

Many companies are admired for their technical know-how, their tricky, trigger-happy approach to the current media-fest occurring within live theatre. When I started working with video on One (the other) I was afraid of being accused of being trendy for the sake of it, or of jumping on a bandwagon. There was the fear that the video would distract from the live action. Toby Hughes, performer with Perpetual Motion Theatre, explains that while working on the show he felt his job as an actor was often made harder by having to perform with video. He was also frustrated that due to a lack of money we were not able to explore the interactive possibilities potentially available to us. There was also the fear, on my part, that the video would be used just for the sake of it, rather than as an organic, integral part of the work.

Are we all in danger of being seduced by media artifice? One (the other) is set on the eve of the 21st century, in a world of mobile phones, voicemails, virtual reality, emails, Internet etc.. I was very sure that I wanted the video to be used sparingly. There is a section near the end of the show which expresses an almost primeval communication between the actors, and in my rehearsal notes I have written, 'must turn video off here, has to be pure and honest, no technical stuff, just live actors energy and power'. My implied fear here being that, whilst the video was on, the actors' emotions would not be felt so deeply. I think and hope that as a company we were all sensitive to that. The powerful presence of a live actor intensifies the spiritual experience of theatre. Does the presence of the video screen automatically deaden the spiritual communication? Barba and Grotowski's 'daily energy' of the live actor has never been more important. Technology must enhance the live action not subdue it.

Technology is there to aid and abet but not to create. That is still the job of the theatre-maker, video-artist or film-maker. As we become more and more isolated in our Internet worlds, the communality of a live theatre experience becomes more important than ever. ■

Station House Opera perform Roadmetal Sweetbread at Hoxton Hall, London, 6-9 & 11-16 April (box office: 020 7739 5431); Stan's Cafe premiered their new touring show, Good and True, at mac, Birmingham, in February (Tel.: 0121 643 5858); Perpetual Motion Theatre perform One (the other) at the Edinburgh Festival Fringe this summer (Tel.: 020 7483 3798); Forkbeard Fantasy have just completed a national tour of The Brain (Tel.: 01823 672888); The People Show perform People Show 108 - Flaming Locks at the Young Vic Studio until 15 April (box office: 020 7928 6363).

Dear Total Theatre,

I am writing in reaction to the article on Jonathan Kay in the Autumn 1999 edition of Total Theatre (Vol. 11 Issue 3). Having taken part in one of Jonathan Kay's latest workshops I feel that the aforementioned article was not appropriately representative of his work and its results. Although it almost defeats the point of his work to put it into words, I feel that he deserves to be represented more honestly.

The four-day course I did in Wales this January was the most liberating, exciting and challenging experience I have ever had. I went on the workshop looking for direction on embarking on a career in theatre. I came back with an incredible sense of awareness, an open and free imagination, and a calmness in my being that allows me to be relaxed and loving to everyone around me.

The journey in-between was incredibly volatile. I couldn't listen to Jonathan talking about the world of 'Now' without being inquisitive, defensive and resistant. He gradually broke down any need for me to think at all, he articulated and understood all my thinking for me. This process wasn't easy. I watched him work with other people in 'play' and recognised all the layers of illusion and deception in myself. To see yourself in the image of others is both joyful and terrifying. I needed to cry and cry - like a process of ablation.

When it came to my 'play', I had no expectations and my mind was blank. Jonathan had chosen the 'moment' for me perfectly. He is so aware in his 'Now' that he knows when the 'moment' is for everyone. You can be confident and relaxed with that. I began by playing with my shadow. We decided to play together and Jonathan played my twin. I fell in love ... in my play! I felt real emotion, absolutely and terrifically real, and yet I was playing. 'In dream I fell in love with my twin. It was amazing,' I wrote in my notebook as I sat shaking in the audience afterwards.

Jonathan has found a place, a 'Theatre of Now' which I have only just begun to see. It is full of beauty and wonder and it is sitting inside everyone, waiting, trapped and desperate to come out (rather like Abel who lives blissfully and carefree, but who Cain, his brother, insistently resents to the extent that finally he murders him in his desperation for control). Instead of fixing everything into words, objects and the 'known', Jonathan reveals the place where there is both 'lies' (or play) and 'sense', where we have licence to be in the world of our imagination. Where our whole life, as seen inside our heads, can be seen around you, wherever you are.

In four days I could only start to learn how to be and accept, but the aim is to become a Fool. Someone who takes risks and dares to stand up to the world of the 'known' and dislodge its value. The workshop not only gives every individual a chance to see themselves in their full capacity, but also presents the hilarious fooling skills of Jonathan Kay himself, which could keep you laughing into eternity. After studying theatre practitioners, plays, writers and companies for so many years, I'm very happy that, at last, I have found a theatre that makes non-sense of sense. Introducing 'The World' where there is no trapdoor of existentialism or postmodernism or any dark webs of fear. This is a theatre of 'Now', so come and jump into the exciting space Jonathan offers and discover your reality and in turn your theatrical freedom. You can be both able and Abel too!

Yours Sincerely

Anna-Helena McLean

For information about Jonathan Kay's workshops contact Juliette Alexander on 01379 641649.

MY THEATRE



Hayley Carmichael

What did you see the first time you went to the theatre?
Cinderella at Fairfield Halls, Croydon with Peter Noone.

What recent performance has particularly inspired you?
Most recently, John Hurt in Krapp's Last Tape.

Which performer, alive or dead, makes you laugh the most?
Eric Morecambe, The Right Size (both of them!) and Toby Sedgwick.

When was the last time you cried during a performance?
I've just been to the pictures, so all I can think of is The End of the Affair, but I blubbed at Shockheaded Peter.

What productions will you never forget?
Tilda Swinton in Man to Man; The Man Who Mistook His Wife For A Hat (Peter Brook); Shockheaded Peter (Improbable Theatre); More Bigger Snacks Now (Theatre de Complicite); Stop Calling Me Vernon (The Right Size); Vision of Love Revealed in Sleep (Gloria); and Cyrano de Bergerac (Communicado).

If you could meet any theatre practitioner, alive or dead, who would it be?
Max Wall, Ralph Richardson, loads of people ...

What does the term 'physical theatre' mean to you?
Just another name for theatre: at its best, all theatre is physical.

If you could pass on one message to Chris Smith, what would it be?
What can I say? More money - because we're worth it!

Hayley Carmichael is currently performing alongside Kathryn Hunter, Marcello Magni and Clive Mendus in Lee Hall's translation of Mother Courage & Her Children for Shared Experience, in association with the Yvonne Arnaud Theatre, Guildford. Hayley, who co-founded Told By An Idiot, won the 1999 TMA Best Actress Award for her performance in I Weep At My Piano (Told By An Idiot), The Dispute (Lyric Theatre Hammersmith/RSC) and Mr Puntilla & His Man Matti (The Right Size/Almeida co-production). She also won last year's Time Out Best Actress Award for I Weep At My Piano and The Dispute. Mother Courage & Her Children runs at the Lyceum Theatre, Sheffield, April 11-15 (box office: 0114 249 6000) and at the New Ambassadors Theatre, London, April 25-May 20 (box office: 020 7836 6111).

Theatre of the Imagination

Do-Theatre/Fabrik, Hopeless Games



Like their compatriots, Derevo, key members of the Russian company Do-Theatre trained with Slava Polunin in St. Petersburg. Now based in Potsdam, Do-Theatre is currently collaborating with the German company, Fabrik. **DOROTHY MAX PRIOR** saw their work in Brighton in February as part of Komedia's Theatre of the Imagination Festival

Once, we knew where we were - or thought we did. Dancers danced and actors acted. Theatre was a place where plays were performed, and plays have words. But throughout the past century there have been constant challenges to these assumptions. Martha Graham, the Grande Dame of contemporary dance, claimed she created plays, not ballets. Artaud advocated a theatre that reached to the metaphysical through the physical and pointed out that our division between dance and theatre is a false one not shared by oriental performance companies. And Decroux threw a spanner in the works by re-inventing mime as an artform in its own right, separate from both dance and theatre.

Now, at the beginning of the twenty-first century, we have reached a point where we are torn between the notion of removing all barriers and definitions, or re-evaluating the importance of definition lest everything merges into a fuzzy, multi-discipline stew. The Komedia's Theatre of the Imagination Festival is an excellent showcase, featuring a balance of local, national and international companies, both new and established. Yet, there is a little fuzziness around the purpose of the festival which needs addressing. The title, for a start - for surely all theatre, like all art, is a product of the imagination, that appeals to the imagination. But, to be fair, Komedia are in the same boat as everyone else, bored with juggling the words 'mime', 'physical', 'devised', 'visual',

'experimental' around in various combinations to try to capture a feeling of the sort of work that is being presented.

What, I asked programme director David Lavender, is the purpose of this festival? David explains that the intention this year was very different to the first festival in 1999. Then, to establish the festival, the Komedia brought together many of the artists and companies seen to be at the heart of British mime/physical theatre - Nola Rae, Peepolykus, Hoipolloi, Rejects Revenge. This year, he decided to programme artists who did not appear the previous year - allowing for more new work from local companies and from national and international companies who are perhaps not included in the usual roll-call of physical and

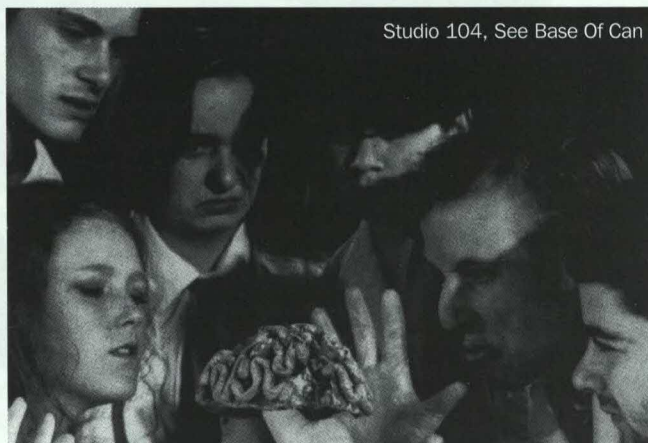
visual performers. This is a worthy aim. This year's festival gave a platform to the new, Brighton-based Company: Collisions, and brought us the reformed Studio 104's See Base Of Can. It did, however, mean that the remit of the festival seemed stretched beyond what we usually view as physical and visual theatre, including, as it did, Kaboodle's Soho Story - a musical theatre piece - and Do-Theatre's collaborative piece with Fabrik, Hopeless Games.

I met with Jewgenij Koslov of Do-Theatre and Wolfgang Hoffman of Fabrik to talk about their co-production. How do they view the relationship between dance and theatre? Jewgenij is a classically trained dancer, whereas Wolfgang gravitated towards dance performance through work in contact improvisation. They both prefer to operate through the medium of theatre rather than contemporary dance, viewing their work as a visual scenario in which characters dance. In an odd sort of way, this places them closer to traditional ballet than to the abstraction of much contemporary dance performance - and indeed they reference classical ballet in Hopeless Games, in a grotesque game of Russian Roulette played out in black tutus 'sur pointes'.

It's not that we haven't seen this sort of thing before - from Lyndsey Kemp and Michael Clarke for example - just that Do-Theatre do it better. This could well be due to the influence of Russian clown Slava Polunin. Like Derevo, who started at the same time in St. Petersburg, the key members of Do-Theatre trained with the master clown. It is their ability to combine this very Russian vision of the darkly humorous depths of the psyche that pushes their work over the edge from the usual parodies of human gesture found in dance-theatre to something more real and unnerving.

Do-Theatre was founded in 1989 - the year the wall came down. Founder members Alexander Bondarev and Irina Koslov, together with director Jewgenij Koslov, are still working together. All three appear in Hopeless Games. They have previously created over twenty pieces - many in unusual sites - including Transit which took place in a swamp and The Anatomy of Dr. Tulip, their version of Frankenstein. In 1995 Wolfgang Hoffman of the German company Fabrik witnessed a Do-Theatre performance called Bird's Dream. He was struck by the intensity of the performers, what he calls their dark strength: 'There was no lightness, it was full-out, risky, with an existential power'. Wolfgang is co-director of Fabrik, an artist-led project based in Potsdam, East Germany. Over the years it has grown from an artists' squat in an old brewery to a fully-fledged arts centre with a theatre, stu-

'We are not interested in whether what we do is "new" or not. There is nothing new, everything has been done already.'



Studio 104, See Base Of Can

dios and rehearsal space and guest rooms for visiting artists to stay in. Fabrik still create their own performance work, but a major part of their work is facilitating residencies and exchange programmes for artists to collaborate and develop their practice.

Do-Theatre is now based at Fabrik in Potsdam, and Wolfgang and his co-director Sven Till have joined forces with the three founder members of Do-Theatre to create Hopeless Games, their first collaboration. Building on this success, the company have started to work together on a new piece, Kronophobia, which they hope to bring to Edinburgh this August. This will be directed by Gavin Robertson, who is being brought in to help the company work on narrative. Do they then feel that narrative is important to physical performance? Yes and no is the answer. Hopeless Games is not intended as a narrative piece, in the usual sense of the word. It is a series of inter-linked scenes with shared themes, and although it does not plot a story it has a natural narrative of its own. Wolfgang points out that when we hear music we don't feel a need to ascribe meaning - can we not allow visual and physical theatre to likewise seep into our consciousness? But in Kronophobia there is a decision to create a line of narrative - to create a problem then resolve it, hence the collaboration with Gavin. The piece will premiere at the Potsdam Tanstage festival in May and will be performed by the same five dancers that appeared in Hopeless

Games, with the addition of the third Fabrik co-director Sabine Chwalisz.

This brings us back to the Theatre of the Imagination Festival and its remit. The first and second years have had very different intentions. Perhaps by its third year, the festival will have settled on its broader boundaries and programme more of the sort of movement theatre that is rooted in dance practice. If that is the case, it may be necessary to extend the festival beyond the four walls of the Komedia, drawing in other venues who are better equipped to host such companies. Some would say that we don't need another

cross-town festival - the Brighton International Festival in May is, after all, second only to Edinburgh in the number of its events. But it is precisely because of the enormity and diversity of work in so many disciplines that I feel it would be good to take some of the competition away from those packed four weeks of May to give more of a focus on physical performance. Over the past decade, Brighton has become something of a mecca for dance, mime and physical theatre practitioners. With the University of Brighton's Dance and Theatre with Visual Practice courses, a new Physical Theatre HND at Northbrook College and so many companies and performers resident in the area, it would be good to acknowledge that strength and interest.

Perhaps we should look to the achievements of Fabrik. Through sheer perseverance they have created a venue that is at the heart of the dance and movement theatre world in Eastern Europe - and incidentally just a few miles away from where Derevo are now based. The funding bodies in post cold-war East Germany are not beyond criticism, but have chosen to fund artists and the creation of production facilities - rather than our rather strange system of funding buildings and one-off projects. We will have to live with the funding system that we have - and even Eastern European companies like Do-Theatre/Fabrik are now expected to acquire sponsorship - but we could learn from them the value of creating ensembles of performers that work together over many years with a clear-cut vision of their intention.

As Wolfgang Hoffman says, 'We are not interested in whether what we do is "new" or not. There is nothing new, everything has been done already. We are interested in what is good.' ■

The Theatre of the Imagination Festival took place at Komedia, Brighton in February (Tel.: 01273 647101). Do-Theatre/Fabrik are planning to perform Kronophobia at this year's Edinburgh Festival Fringe.

From Page to Stage

With Kathryn Hunter in the lead, a cast that includes Clive Mendus, Hayley Carmichael and Marcello Magni, and a sparkling new translation by Lee Hall, Shared Experience are guaranteed another hit when *Mother Courage & Her Children* opens on the West End later this month.

AMANDA HODGES met the company's Artistic Director, Nancy Meckler



Anne Marie Duff and Ronan Vibert in Shared Experience Theatre's *War and Peace* Photo: Alastair Muir



Kathryn Hunter Photo: Jonathan Dockar-Drysdale

Shared Experience are currently celebrating their 25th anniversary with a new touring production of Bertolt Brecht's *Mother Courage and Her Children*. The company have established an enviable reputation as forerunners in their field, presenting productions that fuse text and physical theatre to superb effect; a combination that's worked particularly well in respect of the art of literary adaptation. For a long time, stage versions of classic novels were viewed suspiciously, often perceived as the uninspiring Cinderellas of the theatre world. But when Shared Experience began to explore the possibilities of page to stage in the Nineties, they reinvented the genre with a dramatic flourish, thereby expanding its inherent potential. Tackling such a vast work as Tolstoy's *War and Peace* would quash many a lesser company, but in 1996 they did just this - triumphing over the novel's epic sweep with admirable panache.

The company's hallmark is the way that they use the original text as a stepping stone to explore what Artistic Director Nancy Meckler describes as 'theatre where the physical life of the characters is as strong as the verbal'. As Meckler observes, much theatre is word-based and physicality plays a minor role (or vice versa). 'What we're trying to do is get the two together.' No-one fortunate enough to witness *The Mill on the Floss* in 1994 could forget the



Shared Experience Theatre, Jane Eyre
Photo: Jonathan Docker-Dysdale

way in which Maggie Tulliver's inner conflict was manifested as three separate selves, or how, in the recent production of *Jane Eyre*, the 'mad-woman in the attic', Bertha Mason, was portrayed as the exaggerated embodiment of Jane's repressed emotions.

Mike Alfreds founded Shared Experience in 1975, introducing the novel adaptations that Meckler, his successor, would, in conjunction with writer Helen Edmundson and Associate Director Polly Teale, develop so memorably. Although these adaptations constitute only one facet of the company's work - they have also produced plays like *The Birthday Party* and *True West* in the past - it remains one of their most distinctive, and distinguished, features and something which gives them a uniquely intimate bond with their audiences.

Meckler and Teale have often chosen to stage plays that explore the inner lives of women in a variety of roles, from Jane and Maggie to the doomed Anna Karenina and the warring sisters in *The House of Bernarda Alba*. 'I think it's probably natural that if you're a woman you're going to be interested in plays that have strong female protagonists,' she says. 'Our real commitment is to theatre that expresses the things that are often hidden ... people's inner desires.' The physicality of their productions - which adds a dynamic and often revelatory quality - allows one to see a character's internal dilemma wrestling with their outward self; it is a fascinatingly dramatised dichotomy. As many of their adaptations to date have come from nineteenth century fiction, in which the vast majority of women experienced emotional or social isolation as a result of their gender, it is an endlessly fruitful source of material.

1999 saw *The House of Bernarda Alba* at the Young Vic. Lorca's powerful drama gave the company another major success as they explored the themes of passion and

the desire for liberation that characterise this play and indeed many of their productions. *Mother Courage*, like *Alba*, concerns a matriarch focused on her family's concerns but ultimately overtaken by events outside her control. A production of this play has been in the wings for some time. 'It's something I've always wanted to do,' says Meckler. But its realisation depended on the right performer being available. Kathryn Hunter, who takes the title role, has done much work with Theatre de Complicite and Meckler sings her praises: 'she's a very special actress ... you probably shouldn't do *Mother Courage* unless you have somebody like Kathryn who can get both the pathos and the humour.'

One of Brecht's most acclaimed plays, written in 1941, *Mother Courage*, a darkly comic drama interspersed with songs, concerns a woman who views war strictly as an opportunity for personal profit. She takes her children across the battlefields of Europe but is unprepared for the way life will interfere with her plans. Lee Hall - who recently enjoyed success with *Spoonface Steinberg* and *A Servant For Two Masters* - has provided a new translation for this occasion. Meckler says that Hall is 'very keen on holding to Brecht's thinking, which is that war is actually an extension of capitalism ... wars are fought because somebody's always going to be making some money. He has been really excited by the humour he found in the piece. He's previously translated *Mr Puntilla* and *His Man Matti* which everyone knows to be funny, but he was really surprised to discover how much humour there is in *Mother Courage*. I think it's because of *Mother Courage* herself - she's ruthless but a real con lady, a trickster.'

Like all their productions, *Mother Courage* has evolved from a long rehearsal

period at their base at the Soho Laundry in which all the performers are encouraged to contribute. Meckler says of this time, 'It's very collaborative ... it's about creating an energy in the rehearsal space where people can really make a fool of themselves and take risks ... where everybody can throw their ideas into the pool.' An approach that exemplifies the company's chosen name and guiding philosophy.

Anticipating the response to this production, Meckler explains that there will be three different groups keen to attend. 'People have come to realise that our productions are incredibly vivid and energised with strong visual imagery and powerful performances, so we'll have that following; then there are the people keen to see Brecht and those who want to see Kathryn Hunter - so we're hoping it will gather its own momentum.'

After *Mother Courage* concludes its run in London there will be what Meckler describes as 'an expressionistic' version of Ibsen's *A Doll's House* directed by Polly Teale, in which, intriguingly, 'all the female characters will be seen as an aspect of Nora, the main character'. A familiar classic injected with a fresh perspective.

At a time when the merits of theatre as a medium are under close scrutiny and the ever-thorny issue of regional funding continues, Meckler feels that a re-appraisal is required with regard to bringing in new audiences. Rather than attempting gimmickry or technical wizardry simply for the sake of novelty, she advocates quality as the principal parameter: 'It's always been my experience that good theatre is what attracts people ... but I'm not sure theatre wouldn't be a lot more popular if the prices were better.' In an age when five pounds can buy cinema admission or a video rental, with a few notable exceptions it still rarely offers the chance of a good seat for a play; thus many people - often crucially the younger generation - are dissuaded from attending. How to address this problem?

Well, quite simply, Meckler says, 'the more subsidy you have, the more good theatre you're going to get.' So it's of great importance that the stage is given the priority it manifestly deserves. Shared Experience offer a beacon of dramatic excellence in this respect, their innovative and imaginative productions amply demonstrating that, as we enter the twenty-first century, theatre at its best has a relevance and a capacity to inspire that is second to none. Here's to their next twenty-five years. ■

Mother Courage & Her Children runs at the Lyceum Theatre, Sheffield, April 11-15 (box office: 0114 249 6000) and at the New Ambassadors Theatre, London, April 25-May 20 (box office: 020 7836 6111).



Necessary Chaos

The Lanternhouse, Ulverston, Cumbria

After more than thirty years without a permanent home, thanks to the National Lottery Welfare State International finally have their own permanent base at the Lanternhouse in Ulverston, Cumbria.

REBECCA LOUKES visited them there

It's the details in the Lanternhouse that really catch your eye. There's the hundreds of tiny lights set into the serving counter in the cafe, the delicately-wrought iron coat hooks in the cloakrooms, and the lift - painted blue and white with a puppet turning a mechanical wheel as it slides through different landscapes on its way to the top floor. And this is all before you even look at the exhibition. Welfare State International's new home in the Cumbrian market town of Ulverston is truly magical.

I had taken the train along the coast and around the Furness peninsula from Lancaster to meet the company. I wanted to see Lanternhouse, find out how this new performance space has affected their work, and talk about the current project 100 Days: A Rite of Passage Across the Millennium.

Welfare State, a collective of artists, performers and pyrotechnicians, was founded in 1968 by John Fox and Sue Gill, and came to public attention in the 1980s with their large-scale satirical spectacles, like Raising the

Titanic for LIFT, and the biggest lantern parade in Europe for the Glasgow City of Culture festivities. Celebration has been fundamental to the company since its birth, and the search for ever more effective ways of empowering communities, large and small, led them away from this kind of overtly political work, and towards devising personal rituals - funerals, weddings and naming ceremonies. As John Fox says, 'What I've come to realise is that your private life is as important as the public work. We're still working on the same radical scene, but in a different context.'

The transformation of Lanternhouse from the Old National School, to performance space and gallery, has been a radical process in itself, as Fox explains. 'In our current building-system, the commissioning of art work for new buildings usually comes as an afterthought at the end. This is rather like putting a plastic beauty-spot on the face of a dead duchess and why so much public art is anodyne, cosmetic and irrelevant.' After receiving

a lottery grant of £1.6 million, Welfare State embarked on the building equivalent of a devised performance project. They employed an architect and a construction team, but crucially, the artists themselves were involved at every stage. Gill knows they were lucky to have the flexibility of early lottery funded projects, allowing them to be able to say, 'here is a vision, and here is a process. We invite you to fund us.' Every opportunity was taken to involve the local Ulverston community. School children designed and painted a mural about the history of the building on a hoarding in the garden, and sixty volunteers erected the beginnings of what is now the Cruck Barn theatre, using Cumbrian timber and largely traditional building techniques. Fox believes that the unique way it has been designed and built by practitioners means Lanternhouse is now 'the perfect toolbox for generating more art'.

Welfare State has often taken up extended residencies within communities; they worked in the nuclear submarine town of Bar-



Welfare State International, Wireman Photo: Ged Murray

row-in-Furness, Cumbria for seven years during the eighties. But this is the first time they have had a permanent home. Along with the obvious benefits of Lanternhouse, is there a downside? Gill admits that they must be careful 'not to be seduced by the central heating', not to feel 'too comfortable', and Fox has always been aware of the double-edged nature of theatre buildings and the assumptions they support. Some, he warns, are 'closed systems' which only produce 'closed fantasies' that simply reflect societal values instead of questioning or challenging them.

Fox calls theatre 'one of the last refuges', and says it has a tremendous responsibility to stay 'grounded'. By this he means relating to communities, both local and global, and bridging that gap between our public and private lives. It might also explain Welfare State's use of the elements; sand, water, ice and earth all play a part in their current project. He wants to work with 'whole environments ... total theatre'. And what better place to start than in Lanternhouse. John tells me, 'I think what people are looking for is a space where they can gather, where they can listen to stories, tell and hear the truth ... and I don't know where else you can get it except in theatre.'

This aim is clear in their new performance project *100 Days: A Rite of Passage Across the Millennium*. A total poetic work, the project encompasses a community choir, courses in contemporary ceremony, wild walks, and a series of evening soirees with food, music and poetry. At its heart, though, is *Sand*, an installation that seeks to create an artistic response to some of the violence of the last century. Gill sees it as an attempt to process events that

most of us witnessed, but did not experience. The finished effect is subtle and multilayered.

The spectator journeys around the edge of the exhibition. At first the space seems entirely peaceful, and, as Fox reflects, with Sand they have created a kind of 'secular church'. He is not making religious pretensions, rather commenting on a wish for people to enter the space and 'separate themselves from the everyday'. Initially, the contemplative atmosphere is the installation's strongest attraction, but, as with the building itself, the key to the piece lies in its detail.

The surface is a delicate collage of light, shadows, sounds and objects, but within the marching puppets and shoes made of sand are metaphors for loss, displacement and also hope. At one end of the room is the 'millennium window' where the recollections of a group of primary schoolteachers are displayed. They are simple replies to the question 'what would you like to leave behind with the old century?' Their answers - some predictable (stress, money worries), some more personal (ex-boyfriends, illnesses) - make an effective counterpoint to the main exhibition, and again combine public events with private reflections.

So *Sand* is a new piece in a new building, but not a dramatic departure from the company's earlier concerns. They are still asking questions of their audience, still the 'radical edges'. Interestingly, both Fox and Gill describe their continual need to imbue their work with a sense of anarchy in terms of clowning. John Fox explains, 'We've always been, on one level, clowns. I hesitate to use the word as it's become so abused. I mean there's "clowns" in every shopping precinct,

'What I've come to realise is that your private life is as important as the public work. We're still working on the same radical scene, but in a different context' (John Fox)

part of the consumer industry. They make you feel good, make you buy more. But I think clowning is the greatest art form. It's generating necessary chaos of every kind, in relation to the status quo. Being a good clown is about making manifest your own weaknesses, and understanding them with humility; giving them to other people so that they can laugh at themselves through laughing at you.'

In the past this anarchy has been about challenging the people who commission their work, as well as the material itself. As Gill says, 'often the most political work we've done has been to do with where, why and how we've made it.' Though the company will continue the site-specific festivals and projects they have nurtured over the years, having this building also means being able to work within a context that they have created for themselves.

Gill says that one of Welfare State's achievements with Lanternhouse is that other artists can look to the building as a symbol of success. It is a venue that is not an institution, where they can welcome others while retaining a clear sense of their own identity. Fox talks of grander aims. He hopes to establish a meeting point where people can share a sense of humanity. In this new millennium and post-religious, postmodern, deconstructed, cynical world, we need it more than ever. As John says, the building has been designed as a space where people 'can feel at ease and hopefully be inspired - by the space, or the atmosphere or the poetry - to explore their own imaginations. I think we've spent years and years working on this building so we could build a context in order to make the kind of work that is significant. You can't separate the work or the performance from the building; which is a toolbox, a generator and a sanctuary for artists, dreamers and the artist in everyone.' ■

Lanternhouse in Ulverston, Cumbria is open to the public daily. Welfare State International can be contacted on 01229 581127 or online at: www.welfare-state.org.



NEWS

total theatre

Mime, Physical Theatre & Visual Performance

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Teri Sayers
Jane Sutcliffe
Mischa Twitchin
Dorothy Wilson

Critical Practice 8

Total Theatre will hold its eighth Critical Practice Debate in Hartlepool this summer as part of the Hartlepool Maritime Festival 2000. The event, which will take place on the afternoon of Saturday 24th June, will look at Street Theatre and Carnival. Speakers will include those taking part in the festival. Total Theatre's ninth Critical Practice Debate will take place in Brighton as part of the Visions Festival of International Animated Theatre in October.

New Board Members

Total Theatre extends a warm welcome to two new board members, unanimously elected at the Annual General Meeting at the Royal Festival Hall on January 24th: Mat Churchill, Producer, Mamaloucos Circus, and Mischa Twitchin of Shunt Performance Group.

Carnival, Circus and Street Arts Advisory Group

Annabel has been invited to join a new panel at ACE advising on carnival, circus and street arts. Members with comments or feedback that they would like fed into meetings of this new Advisory Group should contact the office.

Total Theatre Online

Total Theatre will shortly be developing its own website at www.totaltheatre.org.uk. Members are encouraged to give their views on what they would like to be included on the site. Please fill in and return the enclosed questionnaire in order to register your opinions.

Dramaturgy: A User's Guide

Total Theatre apologises to members who are still awaiting their free copy of *Dramaturgy: A User's Guide*. There has been an unavoidable delay in distributing the magazine. To obtain your free copy, write to the office, quoting your membership number, and enclosing a 50p A4 SAE.

Circus Arts Forum

Total Theatre has received confirmation of a one-off grant from the Arts Council of England to co-ordinate a national circus association. The new association, the Circus Arts Forum, will aim to raise awareness of the cultural importance of circus; nurture circus skills and create employment opportunities; create a unified voice to enable viable promotion of the industry; and create a forum for dialogue between all sections of the industry.

A working party - set up by Total Theatre's director, Annabel Arndt - met for the first time last November to discuss the activities of the Circus Arts Forum. The main focus for 2000 will be the development of a circus website (www.circusarts.org.uk). Marion Wallis, currently employed as Total Theatre's membership officer, will assume the responsibilities of circus officer one and a half days a week. She will be on hand every Monday to answer specific circus enquiries and update the website once it is up and running. In addition, Total Theatre magazine has been increased by four pages to ensure additional cir-

cus coverage. Companies and individuals working in circus are encouraged to send information for inclusion in the listings section of the magazine. Forthcoming copy deadlines are May 14th, August 14th and November 14th 2000.

It is good news for Total Theatre to receive this grant as it endorses the view that the organisation is a leading player in the field of physically-based performance. Annabel is currently busy meeting the key players in the circus world and promoting the art form.

The following people attended the Circus Art Forum's first working party meeting in November: Jean-Marie Akkerman & Robert Kincaid, Amphitheatre of the Arts; Chris Bartrop, Moscow State Circus; Mat Churchill, Mamaloucos; Verena Cornwall, Combined Arts Management; Gerry Cottle, Cottle's Circus; Ellie Gabbay, High Society; Teo Greenstreet & Charlie Holland, The Circus Space; Bim Mason, Circocomedia; Pax Nindi, Arts Council of England; Jim Riley, Skylight Circus Arts; Lorraine Shields, Equity; Mark Tillotson, Grip.

Critical Practice 7

Total Theatre extends its thanks to all who attended and spoke at the seventh Critical Practice Debate on Circus as Theatre, held at the Voice Box in the Royal Festival Hall as part of the London International Mime Festival. The event was chaired by Lyn Gardner of The Guardian and had a panel of speakers that included: Gerry Cottle, Angela De Castro, Rodrigo Matheus, Deborah Pope, Bim Mason and Mitch Mitchelson.

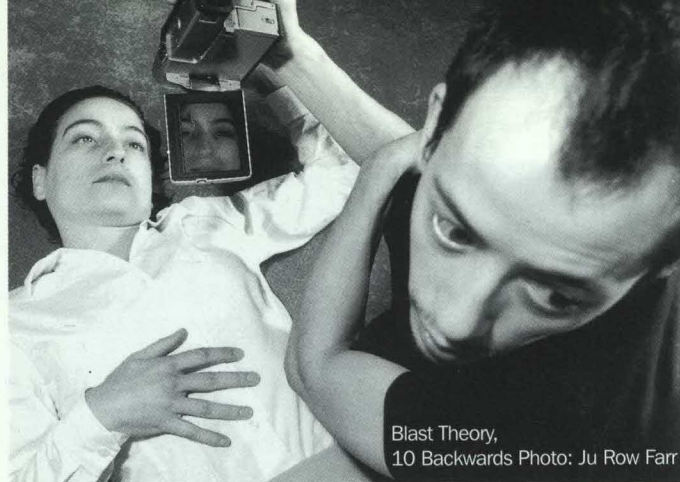
West Midlands Members' Meeting

Unfortunately the West Midlands Members' Meeting scheduled for March 2nd had to be cancelled as many of those planning to attend were away on tour. There will be another meeting held later in the year with training on the agenda.

Total Theatre Awards 2000

Total Theatre is delighted to announce that the Total Theatre Awards, promoting mime, physical theatre and visual performance on the fringe, will be taking place in Edinburgh for the third time this summer. For the second year running, the awards will be sponsored by andco, the Hampshire Consortium of Arts Centres.

All companies performing work of a visual and/or physical nature are invited to participate in the awards. Please refer to the leaflet enclosed for information on how to take part. As before, entry will be at the reduced rate of £5 for members and £10 for non-members.



Blast Theory,
10 Backwards Photo: Ju Row Farr

Blast Theory 10 Backwards

Nuffield Theatre, Lancaster
December 1999

The concept of 10 Backwards is fascinating: a woman projects herself into the future courtesy of a DIY time-travel kit. First, she records on video her life predictions for each of the next ten years. Then she studies her daily tasks and repeats them endlessly until every nuance is ingrained. On stage this translates as an eerie dialogue between a pre-recorded projection of her eating cornflakes, and a live performance of the same sequence. As the video image is jogged, paused and rewound, it becomes impossible to tell which is leading which.

When she's finally ready to embark on her journey to 2009, disaster strikes. After being in the future only a matter of minutes, she is forced to return to the present, without time to correct the physical effects of time-travel. The consequence is that, back in 1999, she begins to experience her life as a continuous *deja-vu*, and thus loses her grip on reality. Trying to pick up a glass, for example, she reaches six inches to one side, as if she exists in a different dimension. This convoluted story is told with clarity and precision due to a skilful use of video equipment and sharp dialogue (although the pace does dwindle in the second half). The characters are idiosyncratic enough to seem believable within a sparse script, and the techno soundtrack is effective.

Though this is not as high profile as their last piece, *Kidnap*, Blast Theory continue to challenge theatrical 'rules' by seamlessly entwining digital technology and live action to create a subtly odd atmosphere. With many minds on the new millennium, 10 Backwards asks some timely ques-

tions about the nature of memory and the relationship between the past and the future.

Rebecca Loukes

Wireframe At Home

The Lion & Unicorn Pub
Theatre, London
November 1999

Small-scale performances are getting smaller it seems. And more intimate. Like Deborah Warner's *The Tower Project* or Stan's Cafe's *It's Your Film*, this installation by Wireframe is created for an audience of only one.

The auditorium has been transformed into a magical reservation of glowing wigwams, some small enough to fit in the palm of a hand, others large enough to climb inside. Hieroglyphs marked on their sides signify there's something inside to see. Crouched on the floor, I gingerly make my way amongst the wigwams, discovering the hidden scenes within. Thumb-sized people, modelled roughly from clay, are engaged in various domestic activities. Discovering them, I feel like Gulliver in Lilliput or Alice in Wonderland. I also have this curious sense that I am being watched: as I look inside each wigwam, someone from the lighting box cues a new sound effect to correspond with the scene inside. And I soon discover I am not the only living participant in this motionless world - there's also a puppet. I come face to face with him inside one of the wigwams, where he entertains me with a magic trick. He seems rather sad and lonely in this pretty but inanimate landscape. An old-fashioned biplane - which may be his only hope of escape - is jammed inside another wigwam, unlikely to fly again.

This is a fascinating environment to discover; one that is full of signs

and wonders. Wireframe create a subtle, sensual and mystical space for quiet contemplation and unexpected revelation. It's a magical installation, full of the pleasure of playful discovery. The very last wigwam is large enough to enter. It is sensuously furnished with a flokati rug and an armchair. There is a chocolate marked 'eat me' and some modelling clay. I make a little model of my own, not unlike the ones I've already seen. And as I sit in the armchair, I realise that I am also a character in Wireframe's intriguing domestic drama. And I leave the performance with a feeling of pure, unadulterated joy.

John Daniel

Economical Truth A Little Something Sexy In Between

Oval House, London
January 2000

This is a few short paragraphs about a performance that felt like a very long sentence. Economical Truth's *A Little Something Sexy In Between* at the Oval House was marketed as a dramatic exploration of flirting. So far so good. We have all experienced that frisson of excitement that comes when a stranger smiles and quickly averts their eyes, and that moment of exquisite dramatic tension that can follow such an encounter. And the process of flirting can be quite complex, often carrying with it a need to be found attractive or to be liked or accepted, or even an acknowledgement of our own existence.

Flirting, and the sexual attraction which prompts it, has the ability to turn us from mature adults into blushing teenagers, and make us do the most ridiculous things. Quite a powerful thing then, this flirting lark! Nobody would think so after seeing this company in action. They manage to make flirting seem as exhilarating as an evening spent in the company of Norma Major. The production's only saving grace is Bartek Kubiak's stylish back-projected animation. I urge Bartek to drop this company as soon as possible and to get into making music videos or advertising - trust me, there's no future here.

This really was one of the most pretentious and tedious evenings I have ever spent in the theatre. It takes a great deal of arrogance to

stretch such little material so far. If no one else got screwed that night, then the audience certainly did.

Paul Williams

para active Holy Terror

Three Mills Island, London
November 1999

This show presents images of fanatics, fundamentalists and freedom fighters; of terrorists of all kinds who believe in killing to meet their political ends. It is a display of violent impulses and murderous intents. I use the word 'display' advisedly, because this is not a show that attempts to offer explanations or moral justifications. It simply delivers a montage of images, presented without comment. There is no narrative, catharsis or exposition - just a stream of ideas that are thematically, if not dramatically, connected.

The effect of the performance is similar to a movie trailer, commercial or pop promo; it presents a kaleidoscope of rapid images and leaves the task of unravelling them to the viewer. And it proves to be quite a task, thanks to the heady mix of visual and aural stimuli that the cast of eight performers and three musicians provide. They conjure an array of character types (I'm loath to call them characters as they're presented one-dimensionally) in different scenarios - as hostages and interrogators, torturers and victims of torture, and so on. There are songs and movement sequences borrowed from various martial arts, all played out to the percussive beat of a Brazilian *birimbau* and a bass drum.

The cumulative effect should have been compelling. And, no doubt, it would have been were it not for the lack of focus from the majority of the cast. For all their noise and energy, most of the performers lacked emotional conviction. With the exception of Jade Maravala, who assisted with the direction of the piece as well as performing in it, they were not adequately in the moment. There was insufficient tension in the performance, and hence director Jonathan Grieve's ideas seemed incompletely realised. Which is a shame because stylistically and conceptually the company have something unique to contribute.

John Daniel



Le Quatuor Photo: Philippe Crochard

Le Quatuor

Queen Elizabeth Hall, London

The French string quartet Le Quatuor don't sit still. They leap and clown and dance their way around the stage like infant prodigies with Attention Deficit Disorder. Using little more than a cello (Laurent Cirade), two violins (Laurent Vercambre and Jean-Claude Camors), a viola (Pierre Ganem) and a breathtaking amount of virtuosity, these hugely-talented musicians take their audience on a journey through a musical landscape which stretches from Beethoven to the Beatles.

They don't just play their instruments, they play with them. Every possible nuance of sound is squeezed, plucked, pulled and eased out of the instruments. And it's surprisingly shocking to see classical instruments bashed about with such glee. It's also refreshing to see so little exclusivity on display, and it takes a great deal of skill to take classical music and use it to transport an audience back to the playground. That is not to say that the group's work is puerile, for this is one hell of a sophisticated playground. The company use musical references like my flatmate uses men - liberally but with an enormous amount of enthusiasm and imagination - and ideas buzz around the stage like hummingbirds on a summer's day. What would it be like to play the cello whilst skipping? (You try it!) What would happen if the peo-

ple playing the music were also playing musical chairs?

The many children in the audience clap-ped and commented and seemed enraptured by this sophisticated show. The many adults seemed to revel in this brief return to child-like wonderment. If theatre is anything, it is about provoking that inquisitiveness and astonished laughter we knew as children. I urge all you life-worn,

work-addled adults out there to see this company and remember just how great playtime used to be.

Paul Williams

Tanya Khabarova/ Derevo Company Reflection

ICA

A prominent member of Russian clown ensemble Derevo, Tanya Khabarova was last seen as the Valentinoesque suitor in the company's macabre fairytale, *Once*. Now visiting London alone, Khabarova's new solo show conjures a very different atmosphere. The piece is billed as a return to the 'elemental landscape' of Derevo's successful 1998 show, *The Red Zone*. As a performance in its own right, however, *Reflection* is a somewhat baffling melee of assorted images.

Appearing initially as a slight, androgynous figure, sporting a long, white nightgown, Khabarova performs ritualistic tasks with random items set out on a table; pausing to emit silent screams, then returning to the rituals seemingly unaffected by these emotional outbursts. The mood and images change rapidly and radically from this rather controlled beginning, as Khabarova proceeds to move, in turn fluidly, animalistically and frenetically, in the space. A variety of cultural influences from *Butoh* to African dance are evident, yet these diverse

images seen together have little impact. As soon as one begins to develop a feeling or understanding for one of Khabarova's silent expressions, she has already moved on to the next, leaving one bewildered.

The extended pause following Khabarova's final exit thankfully allows a moment of calm for the over-stimulated senses to absorb the performance. And yet, I still remain unsure as to whether there is any substantial emotional sense to be made of the piece.

Rebecca Brown

Stephen Mottram's Animata In Suspension

Pleasance Theatre

In Suspension is made up of six short pieces for puppets and music. These pieces employ a range of styles and techniques but are thematically linked by an aim to challenge ways in which we 'read' the movement of bodies in space. The performance constantly challenges perceptions of how movement coheres to make meaning. For me, the simplest pieces are the most effective. In 'Nobody', for example, Mottram operates a marionette consisting only of head, hands and feet, engaging and disengaging from the absent body, so that it is possible to mentally construct any number of different corporeal shapes and personalities for the puppet.

Where he focuses on the pure dynamics of movement, Mottram's considerable skill as a puppeteer draws the audience into the illusion of reality, creating a sense of joyful wonder when the puppets then exceed human capabilities - moving from dance into flight, from reality to dream. Straightforward activities gain a magical quality, as in 'Animata', where a trapeze-artist marionette flies through the air with remarkable freedom and grace. Those pieces with a greater emphasis on character or narrative are less convincing, however. Mottram's desire to make a point can seem heavy-handed and his exhibition of skill almost becomes a display of repetitive puppeteering 'tricks'.

These less engaging moments are redeemed by a gentle humour, often brought out by the dialogue

between sound and movement. The music, much of which was composed for the production by Glynn Perrin, produces alternately suggestive or surprising conjunctions and I was impressed throughout by its subtle effectiveness.

Jackie Smart

Marti-Atanasiu Inuit

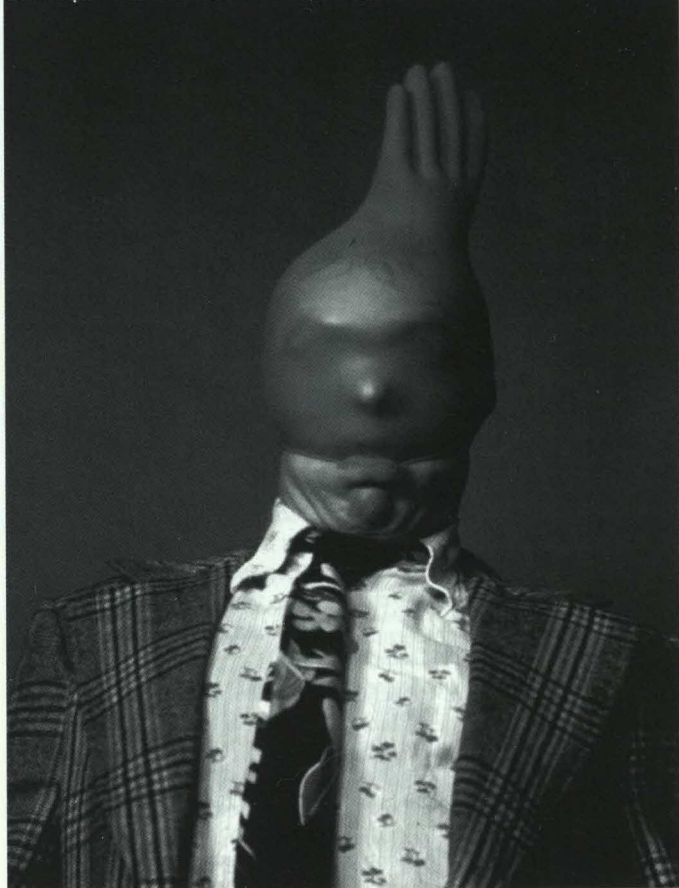
Purcell Room

This show, by Catalan performers Xavier Marti and Christian Atanasiu, won the Innovation Award for Comedy at the 1998 Moers Festival in Germany. *Inuit* is a series of sketches based around the notion that there is nothing in the world like a best friend. Two friends meet in the street by accident and are confused by whether to hug or shake hands. When they do hug they rip the others' shirt. This is Marti-Atanasiu's sense of humour, a kind of sick, cartoon cruelty - yet funny, subtle and observant of the urban human at the same time. One example is a scene in which a man, who has just returned from a Christmas shopping expedition, is being continually shot at. Despite the hail of bullets, he is more concerned about his keys jabbing into his leg, his sore throat and bad knees, and the fact that his shoes are pinching him, than he is about the fact he's being shot at. Other sketches deal with fears, minor ailments, snot, vertigo, loneliness and wigs.

It is interesting to see a show that is absurd and cynical and that examines life's everyday tragedies, small and large, through laughter. Yet why is it humorous to laugh at a sketch in which a man with no hands is trying to pick up a present? Another man stands by watching until he wishes to help and discovers his hands have fallen off too. Grotesque, dark humour abounds, yet the slow pace hampers the show, and the taboos that are broken are not explored enough. Only at the end when taking their applause, was there any direct contact between the two performers and the audience. For the first time, a sense of enjoyment and play between Marti and Atanasiu occurred. Yet it was somehow too little, too late.

Danny Schlesinger

Les Bubb, Make Your Brains Go Pop Photo: Nic Barlow



Les Bubb Make Your Brains Go Pop

Pleasance Theatre

Currently starring on BBC's *Hubbub*, now in its fourth series, Les Bubb, mime and clown, performed his solo show *Make Your Brains Go Pop* to a full audience at the Pleasance. Mime walls, an immovable suitcase, an invisible piano, an attempt to move heavy balloons - sound familiar? Les Bubb begins this high energy spectacle with classic but exceptionally well-executed routines. Surely this is exactly what mime is. However, Bubb goes even further than excellent technique, he uses sound effects, imagination and an energetic pace to tell little stories that illustrate humanity's everyday hopes and fears.

Then there is an interval. A television and video are wheeled on and, just like in your own lounge, there are commercials. However, these are adverts that have featured Bubb, from Germany, Holland, the UK and other countries that have utilised his physical skills and talents on TV. The second half begins with Bubb getting

ready for a hot date, who unfortunately phones to say she isn't coming. So, early to bed and then begins a great sequence of a what-could-have-been dream turning into a nightmare. The pace picks up even more when Bubb finishes by mutating his face with his amazing elastic bands, and then doing his chicken impression with a rubber glove over his head which then explodes. He uses both real and mime props to great effect - look out for the flying pens!

Make Your Brains Go Pop contains high levels of illusionary mime technique together with imaginative, pacy, physical clowning.

Danny Schlesinger

Faulty Optic Snuffhouse Dustlouse

ICA

Within the fantastically grotesque world they create from mismatched household objects, *Faulty Optic* tell a gothic tale of cruelty and revenge. The hand puppet Mabel, half-sack, half-man, is an utterly human creature.

Edgy and obsessive, absorbed in his incomprehensible, repetitive tasks, his ritualistic existence is compelling. Without a clue as to what was going on, I found myself swiftly drawn into his mad reality and moved by his strange but touchingly childlike personality. The first part of the piece explores Mabel's curious, fearful response to the intrusion of a foetus-like creature and his growing wonder at the operations of this creature's legs - limbs which Mabel lacks. Both puppets' movements and reactions are minutely observed and skilfully articulated and the dark humour of their relationship is brought out by John Winfield's witty, atmospheric sound score.

The middle section takes us back in time to Mabel's childhood, introducing his surreally cruel parents and explaining how he lost his legs. While I admired the wild imagination the company brought to their exposition, I found this section less engaging. The parents' characters cross the line from the absurd to the ridiculous and I found the introduction of dialogue grating and unnecessary. With the return to Mabel's personal world, however, and a return to sound and music rather than speech, the atmosphere of demented extremity became once again convincing.

Faulty Optic bring great energy and imagination to the creation of their surreal worlds and are particularly impressive in their full use of all the theatrical resources available.

Jackie Smart

Figuretheater Tubingen Flamingo Bar

ICA

Watching a long, spindly, Giacometti-like male puppet sitting lifelessly watching a series of other long, spindly, Giacometti-like female puppets doing a striptease is a bizarre experience. The male puppet never reacts - not once throughout the show - to the array of female figures presented to him. If puppeteer Frank Soehnle was making some kind of point in this show, I didn't get it. And I didn't really feel like trying to understand, because I felt alienated watching his strange, wistful puppets as they performed a combination of *Butoh* and classical ballet.

Flamingo Bar has a kind of cabaret, stripclub feel. Watching it made me feel a bit like a voyeur watching a little boy playing with his toy(s). Every pun intended. Seeing female puppets - the larger than life big-breasted opera singer; the flirty, fluffy, sex kitten; the evil witch from hell - used as sex objects could (and some would say should) present a multitude of metaphoric possibilities. The choice of puppets in themselves made me wonder where Frank Soehnle was coming from. The puppets do have a kind of haunting quality about them, and watching them interact in an almost lifeless way does conjure up an image of the sex industry as a world of the dead. A starting point filled with potential. But that was it. Apart, that is, from a hilarious scene in which a whippet watches *The Barber of Seville* - which admittedly made me laugh more than I have for a long time

Emi Slater

Mossoux Bonte Gradiva

Purcell Room

Running at just fifty minutes, this short piece is an intriguing and often beautiful visual poem, performed by one woman, some sculptural costumes, and a length of rope. Appearing, beautifully lit, in a simple larval mask (really just a large grey pebble shape with finger-poked holes for eyes) the isolated performer portrays a woman often bewildered by her existence, literally at the end of her tether - an existence embodied through melancholic movement that is at once profound, perplexing and utterly engaging.

Although the rope's significance is metaphorical rather than literal (like a Beckettian pile of sand), the piece's meaning remains elusive and inaccessible. An episodic collection of visual motifs, this performance cannot succeed in drawing its audience out of their spectatorial role and into the active realm of meaning-making. However, despite, or maybe because of, this - combined with the accomplished and delicate skill with which the fragile piece is performed - I left the theatre feeling immensely rewarded by this simple, brief and beautiful piece of visual theatre.

David Harradine



Leikin Loppu, Basking with Sharks Photo: John Hutchinson

Leikin Loppu Basking with Sharks

Komedia, Brighton

The piece could be a snapshot of Kosovo, Chechnya or Bosnia, or it could be an elaborate metaphor for love, but on whichever level - both if you prefer - Basking with Sharks provides absorbing food for thought.

As disparate an analysis as this may sound, Basking with Sharks is a visual feast for the mind. The story centres on a newly-wed couple who arrive home to find their house completely burnt-out. Perhaps an enemy bomb has struck? Or, perhaps the bomb is metaphorical? These questions are left for us to ponder.

The action comes from the emotional tension between the bride and groom. Compelling mime and dance combine to portray the entertaining idiosyncrasies of the way a man and a woman react to, and deal with, a dilemma. While a continuous soundtrack of grand classical music helps to mirror the characters' moods, it is the shades of expression conveyed by Elizabeth Besbrode and Jason Hird that keep us rapt. Rather like a silent movie, their comically-exaggerated sadness, happiness, irritation, and anger at the tragedy of losing a home, keeps irony firmly in the fore. The set is also used to droll effect. A leaking roof becomes a shower; a flickering lightbulb a recurrent in-joke; a blackened sofa, the marital bed. Using the latter, the newly-weds' consummation scene is a real highlight; a clever blend of mime and motion that bril-

liantly conveys the amusing extremes of intimacy.

Once or twice I felt that the actors' slapstick eyeballing at the audience detracted from the fluidity of the piece. I didn't need to be drawn into the piece over and over again. I was already there.

Caroline Pleic

Studio 104 See Base Of Can

Komedia, Brighton

Skipping effortlessly from Albert Einstein to Busby Berkeley via Alice in Wonderland, Studio 104 create a montage of textbites and images that are simultaneously a rant against, and fond tribute to, the icons of Western culture. Thus, we meet a Hamlet whose procrastination has internalised to the point of dumbness; escapees from Brief Encounter who vie horribly to outdo each others' gestures of self-sacrifice; and a woman who plugs the TV jack-lead straight into her vein. See Base Of Can is a ninety-minute-long tower of babble that swerves from quantum theory to pop culture, giving credence to Robert Anton Wilson's theory of synchronicity and organised chaos - reality is what you can get away with. Or, in writer/visor Andy Johnson's words, 'an attempt to reach beyond the point of endurance to a golden space'.

The combination of scripted and devised material drawn from a variety of sources, some autobiographical, is not dissimilar to the process used by Forced Entertainment's Tim Etchells:

both writers share an ability to create strong performance texts that are outside of the conventional theatre script or play. The ten-strong ensemble work relentlessly, leaving the audience full to the brink and gasping for a drink. See Base Of Can is not for the faint-hearted, and there are parts of the show that could be tightened-up, most crucially the first fifteen minutes. But as a production that appeals equally to mind, senses and spirit it was not only the first but also the best of the shows I saw at Komedia's Theatre of the Imagination Festival.

Dorothy Max Prior

Primitive Science Hunger

Komedia, Brighton

A can of baked beans with the show's programme wrapped around it pre-empt the individuality of Primitive Science's Hunger. Rather like the cumbersome 'programme', the performance is also heavy, and difficult to read.

There are three segments inspired by Franz Kafka's short stories, each focusing on a physical and a metaphorical relationship with 'Hunger'. The first is a slow, drawn-out examination of a starving artist; the second, a quick sketch about a man waiting for someone to arrive, and his obsession with time; the third - the clearest of the three - uses a terraphobic trapeze artist to delineate the hunger for success, and the fear of the fall.

Despite the elaborate stage design, dramatising Kafka does not make for visually-stimulating theatre, or, at least, not in this production. The characters are typically Kafka-esque: enigmatic, pensive, obsessive, removed from the real world, but to the point that at times it is impossible to identify traits or themes within the nebulous portrayals. The production seems to be relying on the audience's knowledge of the stories, meaning that those who did not know them were alienated from a bigger picture. The atmosphere is also thinned by two fifteen-minute breaks between the segments, making the performance feel more like a hike back and forth from the bar than a theatrical experience.

There are moments when the production connects or finds wit in

carefully-conceived or well-timed mime, but on the whole it is a ponderous show that did not stimulate my hunger for more.

Caroline Pleic

Out Of Synch Insomnia

Komedia, Brighton

Do androids dream of electric sheep? Insomnia brings us the dilemmas of two men - one who cannot get to sleep and one who cannot stay awake. Both are pawns in the game of the eiderdown-clad Spirit of the Night - a sort of mischievous Tooth Fairy who adds to their torment with whispers, tickles and strange Nordic lullabies. Unlike the company's previous show Decalages, which was a fast-paced cabaret of sketches and vignettes, Insomnia is a slower, more mesmerising production. It is, appropriately, both dreamy and disturbing - a darkly funny world of flying beds, chattering goldfish and muttered mantras.

The show was presented here as a work-in-progress after just one week of devising. The strengths of the three performers (Gerard Bell, Alan Fairbairn and Maria Lloyd) and director Markus Kupferblum shone through the occasional technical hitches - proving that a company of talented and experienced performers who are used to working together can achieve more in a week than others less gifted can in a year. For this production, the company were joined by designer Jayne Morley, whose simple but effective visual design made a strong contribution to the success of the piece. There is work to be done (that goes without saying after such a short rehearsal time), but even in this early incarnation, Insomnia is already road-worthy and proof that mime and physical theatre do not need to resort to a mindless flirtation with new technologies or tabloid sensationalism to be radical and entertaining - funding bodies take note!

Out Of Synch make grown-up performance works that are not afraid to be foolish. Demand to see them before company director Alan Fairbairn tires of trying to convince the English that mime is a viable art form and goes back to France where he is a well-respected and well-paid practitioner.

Dorothy Max Prior



Kaboodle, Soho Story Photo: Ian Tilton

Kaboodle Soho Story

Komedia, Brighton

I didn't enjoy Soho Story, but that may partly be due to disappointed expectations, as I assumed that it would be a piece of physical or visual theatre, whereas it was more of an agit-prop fringe theatre production laced with live rock music and a collage of slide and video projections. It was salvaged to some extent by the energy of the actors, who were doing their best with a script that said nothing about Soho life that hasn't already been said better by Wolf Mankovitz or Colin McInnes. It may be unfair to complain that characters were one-dimensional in a production that aims to be a re-working of *The Beggar's Opera* - I assume they were intended to be stereotypes of London's showbiz underworld. However, Kaboodle just buy into a worn-out myth by continuing to hawk such tired cardboard cut-outs as the rich-bitch-turned-whore and the gullible young girl who'll do anything to get a break. The only female with any strength of character is West Indian Josie - a sort of patronising political correctness that is not too far from the trying-too-hard style of inverse racism parodied by Ali G.

There are moments of interesting interaction in the piece, particularly between Josie (Sarah Niles) and club-owner Max (Lee Beagley); and one scene where the video is used to real effect when Max is beaten up, his horrific battering shown in Blair Witch-style shaky close-up as he writhes on the floor. If only more of the production had the truth and conviction of these sections. As it was, it was a piece of musical theatre that was rarely striving to be anything more than entertainment - received

well by the audience, but not to my taste.

Dorothy Max Prior

Hopeless Games Do-Theatre/Fabrik

Komedia, Brighton

Whether this was a case of the emperor's new clothes, or a cutting-edge slice of theatre, *Hopeless Games* left me feeling bemused, and, dare I say, hopeless. If nothing else, the main theme of the piece marked out life's absurdities and pointlessness, and if this was the message, then Do-Theatre/Fabrik were certainly effective in getting that idea across.

The five-strong Russian/German ensemble danced, mimed, and literally threw themselves around to convey a series of dark and surreal snapshot images of the twentieth century. Clad in bowler hats, tutus, and macs, they moved through an ethereal world of timetables, nine-to-five routines, the highs and lows of living on the edge, and finally, the joy of getting out of the system. Sporadically, *Hopeless Games* sparkled with innovation. The headless businessman waddling across the stage holding a balloon for a briefcase was a particularly memorable moment, as was the use of a screen. For three minutes, a blank, flickering screen had us fooled, thinking we were going to see something. Nothing happened. A little later, the screen broadcast a two minute film showing nothing but the underbelly of a very long train. Again, we all watched with interest despite the monotony of the image. It seemed to be begging us to question the futility of our routine lives, or perhaps we should just have been laughing at ourselves for bothering to concentrate.

Generally, though, too much Laurel and Hardy style slapstick ensued, and the performance never centred itself. Its overall quest to convey hopelessness never shifted a gear. There was no complexity of feeling, nor enough shades of darkness and light, or texture to rise above the hopelessness. However, I must add that the audience seemed to love it.

Caroline Pleic

Company: Collisions Frankenstein

Komedia, Brighton

Director Tanushka Merah has poured her heart and soul into the first production of *Company: Collisions*, a reworking of *Frankenstein*. The resulting piece is filled to the brim with luscious Gothic imagery with a modern twist, dynamic performances, strong choreography and an interesting text assembled from the writings of Mary Shelley, Lord Byron, Rousseau and Goethe (amongst others). Shelley's experiences of miscarriage, birth and bereavement are placed at the centre of the production, giving credence to the view that most fiction is autobiographical (even the most fatalistic), and also highlighting the Age of Enlightenment's separation of science and medicine from art and nature. This notion is represented by Mary's bed - propped up by books, strewn with pillows and overshadowed by shelves of glass bottles. Placed centre stage, it is the focus for the performance, and gives a unity to what is, for the most part, a good production.

And yet, the show is not perfect. It is too long, and having an interval is a bad decision in an expressionist piece that relies on the creation of mood rather than the cerebral response of the audience. There is an unresolved conflict between the narrative and expressive elements of the piece and far too many fiddly changes of role and costume. The one change that would improve the piece beyond measure would be a decision to keep the Mary Shelley character consistently on stage. Let everyone else merge, blend and metamorphose as elements of our dreams, fears and memories - but this is Mary's story and she should witness it. Despite these reservations, I left the theatre feeling energised and uplifted. I have no doubt that Compa-

ny: *Collisions* will prove to be a force to be reckoned with.

Dorothy Max Prior

Aurelius Productions Water

Komedia, Brighton

Never have I seen a wheelbarrow used to such diverse effect. It masqueraded through the production as a car, a grave, a hill, guns, a tank, and, naturally, as itself. In fact, this prop rather reflected the imaginative performance at hand.

Set in an undefined area of Eastern Europe under occupation during WWII, *Water* concentrates on the flow of life and death, raising questions about religion, the atrocities, destruction, and loss of innocence that war brings in its wake. Despite a practically bare stage, the thoughtful script and the performers managed to contrive scenes that ably suggested a landscape of war. Lighting was kept to a minimum, and sounds created by the objects on set, such as four balloons of water that hung dripping into buckets, which created a very effective cavernous, or outdoor environment, or the banging of the wheelbarrow to evoke gunfire. The three actors, along with an evocative four-piece musical ensemble, brought light, and a folktale mood to what could have been a bleak atmosphere.

Considering the meticulous layering of the production, *Water* never seemed to be completely assured of its identity, however. While the text was rich in content, and the physicality of the mime extremely expressive, the loquacious script lost its depth and meaning at times to the energy of the performers, and equally the actors lost out to the complex structure of the narrative. There was too much guessing as to what was happening, yet conversely, not enough left to imagine. One of the actors portrayed at least four characters, but with nothing to help distinguish her new identity in terms of script, mime, or guise. *Water's* determination to reach deep into the heart of its subject was sometimes over-complicated and unnecessary. Notable though was Sarah Leaver, whose measured, fearless performance really lifted the production.

Caroline Pleic



**Stampede
The Nose**

The Etcetera Theatre Club,
London, January 2000

Nikolai Gogol's *The Nose* - a surreal and ridiculous story in which a pompous minor government official accidentally misplaces his nose - is ambitious source material for adaptation. Superficially it provides rich comic pickings (no pun intended). Like Gogol's better-known *The Government Inspector*, *The Nose* is a satire on provincial hierarchy and folly in mid-nineteenth-century Russia. The absurd social stereotypes that occupy Gogol's world are a gift to dramatise. Stampede's cast of four bring them to the stage as glorious grotesques in half-masks, providing each of them with ludicrously exaggerated proboscises. All of them except Kovalyov that is, the local councillor, who wakes up one morning to find himself inexplicably without a nose.

From the fancy restaurants and salons of St. Petersburg, to the newspaper offices and police station, the humiliated and panic-stricken Kovalyov scours the city in search of his errant nose. There are rumours that the nose is masquerading as a high-ranking official. Mrs Belittle, the hideous social-climber who is desperate to seal a nuptial contract between the councillor and her daughter, is beside herself with dismay at Kovalyov's sudden noselessness. Meanwhile, Podge Hodgkins, the cack-handed barber, is worried the finger of blame for the loss of the nose may be pointed at him.

This new company of Leccoq-graduates successfully transform Gogol's prose into florid speech and construct an elaborately choreographed piece of movement theatre from this recon-dite short story. The result is intriguing, if a little over-wrought in places. And,

although the considerable skills of all four performers are in abundant display, ultimately Gogol's bizarre story proves to be almost as infuriating as it is fascinating and, consequently, the company are left somewhat at the mercy of their material. Also the highly-mannered performances, although technically flawless, put too high a gloss on Gogol's satire, thus losing some of its subtler resonances.

The show jolts to an abrupt end when Kovalyov's nose is returned in a package, having been discovered by officials fleeing the country on the Riga Express. Such is life.

John Daniel

**The Company of
Creative Artists
Einstein's Dreams**

Hoxton Hall, London
February 2000

As we are often reminded, great books do not always make great films, and the same can unfortunately be true of theatrical adaptations. Here the source was Alan Lightman's witty and beautiful 1993 fiction about time - a text with great potential for imaginative occupation. Wonderfully visual, its fabular narrative offers all the necessary pointers to a successful staging.

Reciting it dramatically for an hour, however, as whole swathes were here, is profoundly to miss a major opportunity. In this conceptually misguided project, effectively a showcase only for James Seager's narrator (and memory for lines), the young Einstein, sitting in his office, dreams of time and its possible versions - cyclical, repeating, slow, fast etc. - and how this might impact on everyday life; with the poetry of life's rituals - in love, work and human community - textually foregrounded by his meditations. But the production, lacking any performative dynamic, fundamentally misunderstands the nature of translation between media and the fact that different languages are at work. The distinctive topography of the 137-year-old galleried interior was ignored and the other five performers, despite occasional attempts at a symbolic gestural movement, were woefully underused - their silent tableaux prompted literally by the spoken text, and then seemingly at random, with no clear reasoning governing why cer-

tain scenarios were visualised and not others.

It's easy to understand the company's attraction to the book, but it would need a company of Complicite's ability to make its delicate charms come alive off the page.

Gareth Evans

**Theatre-rites
The Lost and Moated Land**

Young Vic Studio, London
December 1999

If your target audience is aged under 5, you can't expect to rely on language to make a play. Perhaps that's why some of the most memorable and inventive physical theatre is currently being created by companies making work for children. Of these, Theatre-rites are perhaps the best. Their site-specific commissions for LIFT (Houseworks in '97, Cellarworks in '99) and for the Greenwich and Docklands Festival (Millworks in '98) were ambitiously-staged installations, combining performance with puppetry, object animation, sculpture, video and sound.

The Lost and Moated Land was created for the Young Vic Studio by Theatre-rites' co-artistic directors Penny Bernand and Sue Buckmaster with designer Sophia Clist. The audience enter into a world constructed entirely from cones. Gauzy diaphanous cones float gently like stalactites from the ceiling; soft, padded cones rise to meet them from the floor. Into this dreamscape, a cone-shaped baby is born. Three performers (Zannie Fraser, Alison McGowan and Angela Michaels) manipulate the cone-headed puppet as he first learns to walk, and then, spurred on by an avaricious seagull who steals his favourite star, to fly. In pursuit of the seagull, the puppet embarks on an epic voyage of exploration around this strange, conical environment; climbing gargantuan peaks, traversing precipitous ravines and crossing the sea. His journey is hampered by a dragon whose concertina body is constructed entirely, you've guessed it, from cones.

For an adult in the audience, the show is every bit as absorbing as it appears to be for the pre-school children it's aimed at. It's no surprise that a show for children should prove to be one of the most inventive, sophisticated and transcendent pieces of

theatre I've seen in some time. After all, children have boundless imaginations, no preconceptions about theatre and, best of all, no notion of a fourth wall. It's a shame the same can't always be said for adults.

John Daniel

**Doo Cot with
Emilyn Claid
Frankenstein: The Final
Blasphemy**

Nuffield Theatre, Lancaster
January 2000

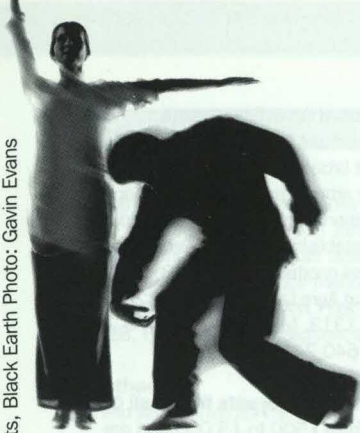
One of the problems with this piece is its heavy-handed electronic score. Although playing on the melodrama of the original Frankenstein story, the music seems to state the obvious, and in merely matching it to the action on stage, the company succeed in decreasing dramatic tension, rather than heightening it. Add to this a tendency to whack up the volume to illustrate a particularly 'scary' bit, and you find yourself putting your fingers in your ears.

The project was born through collaboration with a pathologist, and a need to ask the question: what wouldn't we do to bring back those we love? Doo Cot dissect the Frankenstein myth, and the monster is supposed to become a metaphor for both the manipulated and the manipulator. The monster is actually the high-point of the show; a ten-foot puppet, cleverly manipulated and used as a canvas for anatomical slide-projections and digital imagery. It balances vulnerability and power, and its presence dominates the stage.

The fundamental problem though lies in the show's form. The ideas are interesting but the piece just doesn't seem sure of itself. Subtly humorous performances become lost within a cod-melodramatic atmosphere. The use of real post-mortem footage is deliberately shocking, but what else is it trying to say? The pace is painfully slow, and the characters confused.

The company's skill as craftspeople is undisputed, and Frankenstein: The Final Blasphemy is beautiful to look at. I found myself wishing, however, that the show was an installation; where you could wander in and out, soaking up the imagery and clever effects.

Rebecca Loukes



Spoonface Steinberg

New Ambassadors Theatre, London, January 2000

Lee Hall's monologue of a seven-year-old, autistic girl dying of cancer originated as a radio play. Its first airing received great critical acclaim, and prompted rare outpourings of public emotion. That Marcello Magni and Annie Castledine should take it upon themselves to transfer this piece from radio to stage, seems an understandable progression - in theory at least. In practise, however, the piece's central concepts are questionable in the extreme. Hall attempts to manipulate his audience into submission, with an emotional browbeating that strikes a triple whammy in the sympathy stakes. His creation is not only an autistic child facing an untimely demise from a terminal illness, but he also hitches a foot up on the horrors of the holocaust, as described to 'Spoonface' by her Doctor.

Poor 'Spoonface' overcomes all this adversity with apparent ease, even managing to wax unfeasibly lyrical throughout, about the circumstances of her birth, being, and imminent death - only stopping to give examples of her mathematical 'genius', and inexplicable talent to know the weekday of any date in history. From personal experience of autistic people, these exceptional and gifted individuals are in fact rare. While it is possible that 'Spoonface' could be such a case, the ability she displays to philosophise and articulate her ideas at age seven, whether gifted or otherwise, has little or no credibility. Kathryn Hunter's brave portrayal does not call into question her obvious skill and sensitivity as a performer. My real query lies in the reasoning behind such a dubious venture. I can only fear a cashing in

on the mass sentimentality that had radio listeners swerving off the roads, overcome with emotion. A motive I'd expect this production's eminent directors to steer well clear of.

Rebecca Brown

Cartoon de Salvo Bernie and Clive

BAC, London, February 2000

Cartoon de Salvo's debut show, *Here Be Dragons*, was a little gem, a delicately-crafted and beautifully-understated offbeat comedy. In *Bernie and Clive*, disappointingly, there is no trace of the gentle, featherweight humour and subtle approach to characterisation that made their last show so fresh and original. Instead, the company attempt an audacious U-turn and apply full-throttle to an unashamedly crowd-pleasing, raucous and occasionally ramshackle piece of devised tomfoolery in the style of companies like *Peepolykus* and *Rejects Revenge*.

Bernie (Alex Murdoch) and Clive (Brian Logan) are star-crossed lovers: two British immigrants to America in the 30s, who meet working in a New York diner. Bored by routine and looking for adventure, they hit the road in search of their near-namesakes and heroes, the gun-toting and glamorous outlaws Bonnie and Clyde. En route Bernie and Clive hook up with PW (David Bernstein), a hick farmboy who mistakes the accident-prone pair for the gangsters they're pursuing. With no money and growling stomachs, they eventually hold-up grocery stores for supplies. This oddball tale - told with shades of the Marx Brothers and Laurel and Hardy - is performed with enough gusto to just about cover the cracks in the narrative. But the in-your-face and sometimes ill-disciplined set pieces drag at times and the material is stretched almost to breaking point.

In contrast to their last show, this one regrettably falls into the everything-but-the-kitchen-sink tradition of devised theatre. The story is propelled by slapstick gags, comic asides, songs, pratfalls, audience participation, and, of course, the now ubiquitous comedy puppet routine. Some of the lazier, more predictable moments are redeemed by a hilarious seduction scene (full marks for the erotic use of baked beans) and

by the custard-pie-in-the-face finale. It's good enough fun I suppose. But it's a well-travelled road, and, on the strength of their last show, this company is clearly capable of greater things.

John Daniel

Anonymous Society

Based On The Music Of Jacques Brel

Lyric Theatre, Hammersmith
January 2000

It is difficult to know how to describe this show. All the usual reference points seem redundant. Based on the music of Jacques Brel, the show is as strange and haunting as the Belgian chansonnier's stark poetic songs themselves.

This is not the first time that Brel's music has been brought to the stage. The *Broadway Revue*, *Jacques Brel Is Alive And Well And Living In Paris*, ran for some three years in the late sixties. The songs were then translated into English by Mort Shuman who, along with Rod McKuen, did much to bring Brel to the attention of non-French-speaking audiences. Still, one of the delights of Anonymous Society is the new translations of Brel's work by show director Andrew Wale. Even devastatingly familiar songs such as 'Ne me Quitte Pas' (translated here as 'You Can't Leave Now' but best known as 'If You Go Away'), a McKuen translation sung by everyone from Shirley Bassey to Frank Sinatra) sound fresh. In every way Anonymous Society rescue Brel's music from 'showbiz standard' irrelevancy, re-igniting the flames of passion that have all too often been allowed to smoulder.

The show is masterfully choreographed - six actors/singers, one dancer and two musicians interpret Brel's music with movement and mise en scene that are entirely appropriate without ever being merely illustrative. Every movement, every nuance is, well, perfect. It is genuinely exciting to be in the presence of a company so in control of and so true to their material.

Best of all, Anonymous Society only scratch the surface of Brel's oeuvre and all that saw this show will be fervently hoping that this talented

company now turn their attention to the remainder of Brel's work.

Ray Newe

Circle-X Arts Black Earth

The Mermaid Theatre, London,
February 2000

In attempting to bring both the sense perceptible and the spiritual dimension of human existence to the stage, Circle-X Arts have set themselves a difficult task. It's no surprise they call *Black Earth* a Mystery Drama. With its curious mix of hi-technology and spirituality this show certainly mystifies. Flashy video projections and computer- and light-generated effects provide an unlikely backdrop for performance techniques developed over a century ago by the German philosopher and spiritualist Rudolf Steiner.

These techniques include *Eurythmy* - a strange set of codified gestures that supposedly represent life's invisible forces; and *Creative Speech* - a turgid form of vocal expression in which actors deliver their lines at half-speed, divesting them of dramatic content in the process. And to cap it all both techniques are accompanied here by a very weird and discordant musical score played live on an array of extraordinary-looking cymbals, bells, harps and chimes. Esoteric stuff indeed.

However, against all odds, Circle-X Arts manage to pull off three-hours of beguiling and often ravishingly beautiful multimedia performance of a type seldom seen on the Western stage. This is ritualised theatre that explores the unknown, the invisible and the unseen. In common with certain Eastern forms like *Butoh* or *Kathakali*, it appeals to a different level of consciousness - to the intuitive rather than the analytical, the heart rather than the mind. It's easy to be cynical about its spiritual themes, particularly in this technological era in which everything is scientific, programmable, classifiable and measurable. But this is precisely the company's point. Now more than ever we need to take a step back and ask ourselves what all of this progress has achieved. And at what cost. We need to take a return trip from cyberspace and ground ourselves again in the black earth.

John Daniel

MANAGEMENT NEWS

Dance UK

Jane Attenborough, Executive Director of Dance UK, left at the beginning of March to take up the post of Arts Manager with the Paul Hamlyn Foundation.

South East Arts

has recently appointed Desiee Cherrington as the new Dance and Live Arts Officer. Desiee was previously Assistant Officer, Music and Dance, at East Midlands Arts Board.

The Arts Council of England

has appointed Nicola Thorold, currently the Director of the Independent Theatre Council, as its new Director of Drama, and Ann Bridgwood, currently principal researcher in the Social Survey Division of the Office for National Statistics, as its new Director of Research. Anna Stapleton, current Drama Director at ACE, is moving to become General Manager of the Citizens Theatre, Glasgow. The Director of Research is a new post within the new Research and Policy directorate. Details: 020 7333 0100.

MANAGEMENT SERVICES

Bhathena-Jancovich

are an arts management company that offer a range of services including: tour booking, tour management, marketing, business consultancy and financial development as well as advice and support for Edinburgh Festival Fringe seasons. Details: 020 8348 0203. Email: b-j@dircon.co.uk. Web: www.b-j.dircon.co.uk.

Euclid

is the European Commission's official UK Cultural Contact Point and provides a broad range of European and international information services for the UK and other member countries of the European Union. Part of Euclid's remit is to assist organisations in the arts, museums & heritage sectors to develop partnerships with colleagues in other countries - both for possible applications for European funding but also simply in order to develop links in other countries. Euclid has a database of key contacts in the European Union on their website which can be visited at www.euclid.co.uk.

Kaizen

offer personal development programmes and career coaching for those involved in the arts. Details: 0161 8606528.

The Live Art Development Agency

acts as a research tool, a training body, an advisory service, a broker and a lobbyist and gives information and advice to London-based artists and organisations. The agency is an independent organisation founded by Lois Keidan and Catherine Ugwu (formerly of the ICA) and has three year funding from London Arts Board. Details: 020 7247 3339.

SPA Arts Services

was set up by Gwen Van Spijk in April 1997 to provide strategic planning and administrative services to artists, companies and other agencies. SPA work with a core group of companies as well as taking on short-term business and organisational development consultancies, small-

scale capital Lottery applications and management training. Details: 01926 339640.

AWARDS & COMMISSIONS RECEIVED

Arts Council of England Projects Fund

Battersea Arts Centre, £32,000; Rejects Revenge Theatre Company, £7,500.

The Live Art Development Agency and LAB

have awarded seven 'One to One' Individual Artists' Bursaries of between £8,000-£10,000 to London-based Live Artists, including: Vanessa Richards, Stacy Makishi, Christine Molloy, Aaron Williamson, Robert Pacitti, Craig Sheppard and Ronald Fraser-Munro. These awards are some of the largest development awards for Live Art ever offered in the UK.

AWARDS & COMMISSIONS OFFERED

Allied Domecq

give annual grants of £675,000 each year to arts, education and environment projects which may be funded over a two or three year period. Details: Clive Burns, Assistant Company Secretary, Allied Domecq, 24 Portland Place, London W1N 4BB.

ACE Development Funds

are one-off grants for professional arts groups. Funds are listed by department (collaborative arts, dance, drama, education and training, literature, music, touring and visual arts). Further details about deadlines and applications are available from: Information Service, ACE, 14 Great Peter Street, London SW1P 3NQ. Tel.: 020 7973 6453.

The Baring Foundation

has introduced some changes to its Arts Programme, which now aims to: support access to the arts for people with least access to them; assist people in using the arts for community benefit; and invest in education in and through the arts for people of whatever age, ability or educational background. Funding takes two forms: The Small Projects Fund - grants of between £500 and £3,000 for organisation planning activities with budgets of less than £25,000; and The Knowledge and Skills Exchange Fund - grants of between £500 and £3,000 for artists, managers, teachers and trainee-teachers to exchange ideas and experience. The Arts Programme will no longer be open to application from organisations in Scotland and Northern Ireland. For a copy of the application guidelines contact: Baring Foundation, 60 London Wall, London EC2M 5TQ. Tel: 020 7767 1348. Email: baring.foundation@ing-barings.com.

Kaleidoscope

is the EU's programme to encourage artistic and cultural creation and to promote knowledge and dissemination of the culture and cultural life of the EU. Eligible sectors include theatre, music, dance and multi-media arts. Details: 1st Floor, 46-48 Mount Pleasant, Liverpool L3 5SD. Tel: 0151 709 2564.

London Arts Board Go & See Grants

support short overseas visits by London-based artists, aimed at broadening their knowledge and influencing their artform practice, creating opportunities for international collaboration, developing contacts, and establishing links between London and other cultural capitals. Details: LAB, Elme House, 133 Long Acre Lane, London WC2E 9AF. Tel.: 020 7240 1313. Minicom: 020 7670 2450. Helpline: 020 7640 2410.

National Lottery Small Grants for Small Groups

range in value from £500 to £5,000 and are available to companies with an annual income of less than £15,000. Applications must be made from 3-6 months before the project start date and grants are available to cover the cost of training, general equipment, publicity materials, fees, volunteer expenses, events, repairs and improvements to premises, feasibility studies and office equipment. Details: 0345 458458.

The Reuben & Elizabeth Rausing Trust

supports various causes, including arts and culture that use creativity and free expression in the process of healing and empowerment. Details: Ms Elaine Owen, The Administrator, The Reuben & Elizabeth Rausing Trust, 132 Sloane Street, London SW1X 9AR.

Southern Arts Board

have five new funds available from April 2000: New Work and Commissions, for the production of new work or significant reinterpretation of an existing work; Research and Development, for projects which significantly extend work - artistically, in new directions or to new markets; Investment and Individuals, for individuals' creative and professional development; Programming and Events, for annual programmes or one-off events with a regional profile and linked audience development activity; and Education and Development, for projects which enable artists to work with young people within or outside formal education. Details: 01962 855099. Email: info@southernarts.co.uk.

The St Hugh's Foundation Awards

support innovative arts projects in Lincolnshire and the areas of former Humberside and are offered to experienced artists to undertake personal programmes of research and development. Details: The Administrator, The St Hugh's Foundation, Andrew & Company Solicitors, St Swithin's Square, Lincoln LN2 1HB.

Wingate Scholarships

offer grants of between £6,500 and £10,000 to people undertaking work of artistic, social or scientific value. Details: send SAE to The Administrator, Wingate Scholarships, 38 Curzon Street, London W1Y 8EY.

Erratum

In Total Theatre Vol. 11 Issue 4, performance artist Ernst Fischer was incorrectly referred to as Max Ernst on pages 1 and 3. Total Theatre apologises for any confusion or affront this error may have caused. Apologies also to Mischa Twitchin whose name was incorrectly spelt on page 14 of the same issue.

SERVICES

Bodily Functions

is a Brighton-based group of mime/physical theatre practitioners, formed in 1993, that runs workshops, monthly open door sessions, residencies and performance platforms. To get involved contact Dorothy Max Prior on Tel.: 01273 385928. Email: dorothymax@excite.com.

Hypnotherapy

can help with performance anxiety, audition nerves and memory block. Experienced, sympathetic practitioner. Good rates for performers. Details: 020 7254 1140.

The Lion & Unicorn Pub Theatre

is looking for performances to include in its April/May/June season. For more information contact Ian Sweeney on Tel.: 07971 359 848, or send proposals to: The Lion & Unicorn Pub Theatre, 42-44 Gaisford St, London NW5 2ED.

Rehearsal Space

available at Hope Street Ltd., Liverpool city centre. Three spaces: 15m x 6m x 3m; 12m x 6m x 2.75m; and 10m x 6m x 2.75. Competitive rates. Details: 0151 708 8007.

Rehearsal Space

available for hire from Nitro, 6 Brewery Road, London N7 9NH. Spacious studio (30ft x 40ft) Access to photocopier, fax, showers and kitchen facilities. Available seven days a week on flexible short and long term lets. Details: Natasha on 020 7609 1331. Fax: 020 7609 1221. Email: tasha.btc@virgin.net.

Rehearsal Space

available from Artsadmin at Toynbee Studios, Aldgate East, London. 5 spaces suitable for rehearsals, showcases and performances. Prices start at £40 per day for the smallest studio (4.5m x 8.5m) and go up to £120 per day for the theatre (stage 11m x 10m). Prices are subject to VAT. Details: Helen Ugwu or Gill Lloyd on 020 7247 5102.

Rehearsal Space

available for hire at the People Show Studios, Bethnal Green, London. Three bright, airy spaces plus well-equipped workshop, audio-visual editing suite, self-contained production office and access to photocopier, fax and kitchen. Access times flexible. Details: Pete on 020 7729 1841.

Rehearsal Space

for rent from £5 per hour. 7m x 10m dance studio in Stoke Newington, London. Details: 020 7249 7141.

Rehearsal Space

available at reasonable rates at Oxford House, Bethnal Green, London. Facilities include a cafe, photocopying and fax. Bookings can be made seven days a week. Details: Olu or Remi on 020 7739 9001.

Rehearsal Space

available at competitive rates in London N1. Bright spacious studio 6m x 10m with attached green room and parking. Details: The Glasshouse,

4 Enfield Road, London N1 5AZ. Tel: 020 7241 2942. Fax: 020 7254 3119.

Rehearsal Space

available at the Half Moon Theatre, London. Very reasonable rates. Details: Daniel Long on 020 7265 8138.

Rehearsal Space

available at Rush House, Three Mills Film and TV Studios, London. Five spaces, of varying sizes, available on flexible short and long term lets. Details: 020 7377 1154.

Rehearsal Space

available at the Wyrd Arts base at the Rosehill Theatre, Whitehaven. Newly renovated barn located in Cumbria with lovely surrounding and sea views. 5m x 15m sprung floor studio plus carpeted ground floor room (5m x 11m) with marked out stage area. Double height workshop area. Use of the adjacent Rosehill Theatre for technical/dress rehearsals or previews can also be negotiated. Details: Barbara or Kevin on 01946 62657.

Rehearsal Space

available from £6 per hour at Chisenhale Dance Space, London. Details: 020 8981 6617.

Rehearsal Space

available to hire from Clean Break Theatre Company in London NW5. Studio, meeting room and workshop space available. Details: 020 7482 8600.

The Rose and Crown Theatre

is available for rent (weekly & per day) at very reasonable rates. Box Office/First Call considered. Seats 45-55 in flexible space. Good sound and lighting facilities. 25 minutes from Clapham Junction. Details: 020 8296 0242. Email: info@roseandcrowntheatre.co.uk.

OPPORTUNITIES

Circmedia

has been awarded funding from the Baring Foundation to pilot Stage One of a Flying Trapeze Training Programme for disadvantaged young adults. The funding will allow up to ten groups from across Bristol and South Gloucestershire to participate for free in this exciting project that uses the skill of flying trapeze to motivate and empower young people. The project will take place during April 2000 at Circmedia's Trapeze Hall in Bristol. Places are allocated on a first come first served basis and priority will be given to people aged between 15 and 30. Details: Kim Lawrence on 0117 9477288 or Email: info@circmedia.demon.co.uk.

Circ.Elation

is a circus training programme with leading international directors to be held in London and Sheffield this autumn. Its purpose is to develop methods of integrating circus and theatre and raise awareness of the complexity of circus-theatre. The programme has three strands: leading international theatre directors will work with UK theatre directors; trainee directors will

work with established directors; and performers will work with directors to develop devising skills. The project is being co-ordinated by Bhatena-Jancovich in collaboration with The Circus Space, London and the Crucible Theatre, Sheffield. The project has been funded to date by the European Commission, The Baring Foundation, Yorkshire & Humberside Arts and Sheffield City Council (tbc). Dates and locations are to be confirmed. If you would like to be kept informed about this project, send a SAE to: Bhatena-Jancovich, Lauderdale House, Waterlow Park, Highgate Hill, London N6 5HG. Tel.: 020 8348 0203.

The Equity Job Information Service

provides information on a whole range of jobs for actors, singers, dancers, all round entertainers, circus performers, directors, designers, stage managers and choreographers. The recorded information service is accessible to Equity members. Potential employers advertise their vacancies completely free of charge. Details: 09062 711 898.

The East End Collaborations Platform

is an open showcase for new performance organised by Queen Mary and Westfield College, London with the support of the Live Art Development Agency. Emergent artists working in performance and time based media are invited to apply to participate in the next performance platform, which will take place from 1-4 June 2000. East End Collaborations offer a space for open workshops with leading performance practitioners and a performance platform for students, graduates and emerging artists from across London. The platform is an opportunity for emergent artists to showcase their work in a professional context and for audiences to see an eclectic programme of new performances over four days. This year's platform will also be the London selection platform for the National Review of Live Art 2000, taking place in Glasgow in November. Artists wishing to apply should complete and return an application form by 10 April 2000. The final programme will be selected by April 21 2000. Application forms are available from: Lois Weaver, The East End Collaborations Platform, School of English and Drama, Queen Mary and Westfield College, Mile End Road, London E1 4NS. Tel.: 0207 882 3355.

High Hat Theatre

would like to hear from performers with movement skills and an interest in ritual/celebratory outdoor spectacle for involvement in their Earth Rising project touring this summer. The piece involves both workshops and participatory performance with the public, so the company is particularly eager to hear from people with a background in community arts and myth making. Makers of costume, structures etc. also wanted. Yorkshire/Northern base ideal. Details: John Lang, High Hat Theatre, 10 Meanwood Towers, Towers Way, Leeds LS6 4PL. Tel.: 0113 266 0433.

The Live Art Development Agency

is currently compiling an informal directory of Live Artists who are interested in, and have experience of, giving talks, running workshops or teaching in Higher Education institutions. To register onto ►

NOTICEBOARD

the directory contact the Live Art Development Agency at Truman's Brewery, 91 Brick Lane, London E1 6QN. Tel.: 020 7247 3339. Fax: 020 7247 1149. Email: info@liveartlondon.demon.co.uk.

para active

are currently running Artist Development Training Sessions for new performers who want to collaborate and join the core ensemble. These sessions are pilots for a longer training programme scheduled to start in the autumn and open to anyone with some experience in performance, leading to a new production next year. para active are committed to cultural diversity and actively seek out actors of different origins. Details: Jade Maravala on 020 8599 0823.

Ridiculusmus

are running workshop auditions for performers in London in April 2000 at BAC and in June 2000 at Camden People's Theatre, London. Performers and actors interested in working with the company should send a letter of application with an up-to-date CV to the company c/o Bhatena-Jancovich, Lauderdale House, Waterlow Park, Highgate Hill, London N6 5HG.

Spit & Polish Theatre

is looking for experienced physical theatre performers to take part in their new show. The company creates devised pieces based on an Eastern European style of movement theatre, using dance, mime, live art and video. CVs and covering letters should be sent to: Mila Stolarska, Spit & Polish, 4 Birch Trees Road, Great Shelford, Cambridge CB2 5AW.

EVENTS

Circomedia

has received funding from the Arts Council of England's New Audiences Programme to research and develop new audiences for British Circus Theatre. The funding will enable their professional touring company, Dark Horse, to perform a series of shows and workshops in up to four different communities who may have very little access - either through finance or location - to the performing arts. These communities may include, for example, isolated rural or inner urban communities, and the company may also work with PTAs, Village Hall Committees, Women's Institutes, Rotary Clubs, Youth Groups, Schools, Colleges, Social Services, RABs and Local Authorities. Each community will work alongside the company to develop audiences in their region, and Circomedia is particularly interested in encouraging young adults to participate. If you would like to register your interest in this exciting research project, please phone Kim Lawrence on 0117 9477288 for an information pack.

The Live Art Development Agency

run quarterly, agenda-free artists' forums for artists working in Live Art in London. The 'Small Talk' Forums are informal, open and safe places for artists to gather to share information and exchange ideas. Meetings take place at The Coffee House at the Truman's Brewery site, Brick

Lane E1. Call 020 7247 3339 for the date of the next meeting.

The 4th National Street Arts Meeting

takes place at Komedia, Brighton on Friday 12 May 2000 at 9am, chaired by Kim Evans, Executive Director of Arts, ACE. The meeting provides a forum to facilitate the continuing discussion amongst street art practitioners. Guest speakers include: Daniel Andrieu, Vice President, 'La Federation' Association Professionnelle des Arts de la Rue; Aplana Sengupta, Classical dancer, choreographer and educationalist; Micha Bergese, Artistic Director and Choreographer, the Millennium Dome Show; Bill Mather, Chief Executive TS2K and member of the Arts Council Social Inclusion Working Group. To reserve a place send a cheque for £10 (payable to 'Zap Productions') to: National Street Arts Meeting, Zap Productions, 7a Middle Street, Brighton BN1 1AL. Some artist-assisted places are available at £5. The fee includes lunch and the Streets of Brighton Showcase. Komedia is also offering delegates the opportunity of seeing Swervy World Theatre's new show in the Komedia cabaret bar at 8.30pm on Friday 12th, for the special ticket price of £5. Tickets should be reserved at the same time as booking the Meeting. Details: 01273 821588.

X.trax

Manchester's annual showcase of street theatre, live art, visual theatre, contemporary dance, digital performance and music takes place from 5-7 May 2000. X.trax is designed to give promoters an opportunity to see the best international touring work from the UK and beyond. The programme of work is created by Manchester International Arts, producers of the Streets Ahead festival, in association with some of the leading venues and promoters in the UK. Programme includes: Dynamic New Animation, Heir of Insanity, High Hat Theatre, Hoodwink, Senza Tempo, Rejects Revenge, Green Ginger (amongst many others). Registration and attendance at X.trax is free of charge. Details: 0161 224 0020. Email: x.trax@streetsahead.org.uk.

CHANGE OF ADDRESS

Ben Chamberlain & Clair Chamberlain

c/o GDA, The Borough Hall, Royal Hill, Greenwich, London SE10 8RT
Tel.: 020 8858 5545
Fax: 020 8858 1113
Email: benchamberlain@barclays.net
clairchamberlain@barclays.net

Philippe Gaulier School

St Michael's Church Hall, St Michael's Road, London NW2 6XG
Tel./Fax: 020 8438 0040

Horla

The Rose & Crown Club Theatre, 59/61 High Street, Hampton Wick, Surrey, KT1 4DG
Tel./Fax: 020 8296 0242
Mobile: 0961 108635



total theatre

Total Theatre magazine is the national, quarterly publication for mime, physical theatre and visual performance. It reaches practitioners, performers, administrators, universities, colleges, students, trainers, venues, funding organisations and the public. Total Theatre magazine includes features, articles, interviews, reviews, news, opportunities, developments and information on companies, performances and workshops around the country.

Total Theatre was founded in 1984 to advocate greater recognition and status for mime & physical theatre, providing opportunities to meet, share and bring together the views of the profession. Since its inception, it has grown and developed a crucial role in raising the public profile of mime & physical theatre and is an important source of information and advice for the public and practitioners. Total Theatre also organises and supports activities designed to develop mime & physical theatre.

As a member of Total Theatre you can contact the office any time to use the Information Service, ask for advice and to give your comments and suggestions. Total Theatre is your organisation and suggestions for campaigns, activities, contributions to the magazine and volunteering offers are always welcome.

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MIME ACTION GROUP REG. CHARITY NO: 1052358. REG. COMPANY NO. 3133599

THEATRE ONLINE

ArtsAdmin

www.artsadmin.co.uk
Email: all@artsadmin.co.uk

Arts Council of England

www.artscouncil.org.uk

ACE Drama Department

Email: info.drama@artscouncil.org.uk

Arts Council Lottery Department

www.artscouncil.org.uk/departments/Lot.htm

Arts & Education Network

www.artsandeducation.net/

Bhathena-Jancovich

www.b-j.dircon.co.uk
Email: b-j@dircon.co.uk

Centre for Performance Research

www.aber.ac.uk/~cprwww
Email: cprwww@aber.ac.uk

Circimedia

Email: info@circimedia.demon.co.uk

**Circus Arts Forum
(under construction)**

www.circusarts.org.uk

De Beweeging, Antwerp

www.debeweeging.be
Email: mail@debeweeging.be

**Department for Culture, Media & Sport
Lottery Site**

www.lottery.culture.gov.uk

**Dell'Arte School of Mime and
Physical Theatre**

www.dellarte.com

England's Regional Arts Pages

www.poptel.org.uk/arts

**Europe Online
Arts & Culture**

www.europeonline.com/int/arts/index.htm

Hope Street Ltd

www.hope-street.org/
Email: arts@hopest.u.net.com

Independent Theatre Council

www.itc-arts.org

International Workshop Festival

www.i-w-f.demon.co.uk
Email: i-w-f@i-w-f.demon.co.uk

International Arts Bureau

Email: enquiry.iab@mcmail.com

Kaizen

Email: kaizen@idea.org.uk

Live Art Development Agency

www.liveartlondon.demon.co.uk
Email: info@liveartlondon.demon.co.uk

Live Art Magazine

http://art.ntu.ac.uk/livemag/
Email: live.art.magazine@ntu.ac.uk

London International Mime Festival

www.mimefest.co.uk
Email: londonmimefestival@easynet.co.uk

Mime Centrum Berlin

www.mimecentrum.de
Email: info@mimecentrum.de

Moving Academy of Performing Arts (MAPA)

www.MAPA.nl
Email: info@MAPA.nl

Mimos

http://perso.wanadoo.fr/persona.grata/

National Association of Youth Circus

Email: naye@skylight-circus-arts.org.uk

National Lottery Small Grants

www.nicb.org.uk

National Movement Theatre Association

www.nmta.org
Email: nmta@mtn.org

New Work Network

www.onelist.com/subscribe/cgi/newworknetwork

**National Enterprise and Training Graduate
Arts Information Service**

www.NetGAIN.org.uk

**Online Directory for Performing
Arts in the UK**

www.arts-info.co.uk

Pantheatre

www.pantheatre.com
Email: pan@pantheatre.com

Performance Studies International

Email: psiwww@aber.ac.uk

Rejects Revenge

Email: rejects.revenge@virgin.net

School of Physical Theatre

www.physicaltheatre.com
Email: school@physicaltheatre.com

Skylight Circus Arts

www.skylight-circus-arts.org.uk

**The Stage: Auditions &
Recruitment Online**

www.thestage.co.uk/jobs

Stan's Cafe

www.stanscafe.force9.co.uk

Total Theatre (under construction)

www.totaltheatre.org.uk

**Visions Festival of International
Animated Theatre**

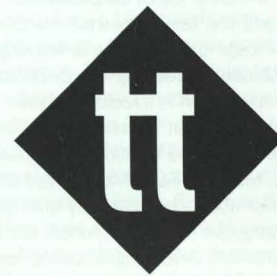
www.brighton.ac.uk/visions2000/

The World of Mime Theatre

www.geocities.com/Broadway/5222/
Email: tou Eiffel@geocities.com

Zap Productions

www.zapuk.com
Email: office@zapuk.com



total theatre

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- ◆ Noticeboard
- ◆ Publications
- ◆ Performers & Company Update
- ◆ Performances & Festivals
- ◆ Workshops & Training

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Eighth page	£55	£100

Advert Dimensions (mm)

Size	Rotation	Width x Depth
Full page	-	188 x 269
Half page	landscape	188 x 129
Half page	portrait	89 x 269
Quarter page	landscape	188 x 64
Quarter page	portrait	89 x 129
Eighth page	landscape	89 x 64

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Number	Members	Non-Members
700 leaflets	£70	£100
900 leaflets	£90	£125

ADVERT COPY DEADLINES

Season	Deadline	Published
Summer	14th May	7th July
Autumn	14th August	7th October
Winter	14th November	7th January
Spring	14th February	7th April

ATC

follow their unconventional adaptation of Shakespeare's *The Tempest* (which featured Rose English as Prospero) with a new re-working of *Macbeth*, *Macbeth False Memory* by Deborah Levy. The show, which is directed by Nick Philippou, premiered at Watermans Arts Centre, Brentford in March and is touring the UK until the end of May. *Macbeth False Memory* is a 21st century thriller about contemporary men and women. Mixing film and performance, the show is about superstition, loneliness and what happens when dreams come true. Details: 020 7735 8311. Email: atc@cwcom.net.

Aurelius Visual and Performing Arts

is a production, education and project management company whose latest project, *44 Days*, is a collaboration with Jam-T Dance Theatre. The show is based on the real-life experience of choreographer Marilu Achille, who was kidnapped and held hostage for forty-four days when a young woman living in Italy. There will be an education and outreach programme linked to the production which will focus on the self as the source in the creative process. Aurelius also has plans to create another international exchange, following the work with Gesto of Portugal that took place last year, and to edit a new short film by Charlotte Walshe called *Yerba Buena*. The company will also be producing a new theatre piece by Dorothy Max Prior to be written/devised in collaboration with sceneographer Miriam Nabarro. Details: 01273 385928. Email: dorothymax@excite.com.

Bare Faced Cheek Theatre Company

are the resident company of the Unity Theatre, Liverpool. The company are currently touring a new adaptation of Emile Zola's *Therese Raquin* until May. This new

adaptation of Zola's compelling story is a theatre of the essential, only the bare minimum of set and costume is used to create magic and illusion. At the heart of the company's work is a story, given life through energy, music, and the odd chair. Details: 0151 709 6502.

Blow Up Theatre

follow their success at the 1999 British Festival of Visual Theatre and The Wandsworth Arts Festival, with a national tour of *Somebody To Love*, this summer and in the autumn. Blow Up Theatre will also showcase their work at this summer's Edinburgh Festival Fringe. Details: Bhatthana-Jancovich on Tel.: 020 8348 0203.

Frank Bock & Simon Vincenzi

continue to develop *Invisible Dances* with composer Luke Stoneham this summer, following a provocative work-in-progress showing during last year's British Festival of Visual Theatre. The duo's latest thought-provoking work, *Breathtaking*, is created for children (aged 3-7). *Breathtaking* tours in May and June. Details: Artsadmin on 020 7247 5102. Email: all@artsadmin.co.uk.

Bouge-de-la

have recently completed a very successful spring tour and a well received London season at the Young Vic Studio with the second show in their *Evolution Trilogy*, *Evolution: Mind*. The company will continue to tour the show in the autumn. Details: 01865 749583.

Catalyst Theatre

will build on their success at the 1999 Edinburgh Festival Fringe (where they won a Fringe First and a Herald Angel, as well as being nominated for a Total Theatre Award), when they return to the UK this autumn with *The House Of Pootsie Plunkett*. The company will tour in the UK and Eire for six weeks, with performances in Dublin, Belfast, Glasgow, and London. Details: Bhatthana-Jancovich on 020 8348 0203.

Company: Collisions

premiered their devised, physical interpretation of *Frankenstein* at Komedia's Theatre of the Imagination Festival in Brighton in February. Mary Shelley faces her hideous brainchild in a production that rampages across texts and time-lines, taking in the works of Milton and Nietzsche (amongst others) along the way. Mutually inspired by the ideas of Kantor and Artaud, the members of Collisions are evolving a global style of physical theatre. The show will run in London and at this summer's Edinburgh Festival Fringe, before a national tour in the autumn. Details: 01273 710884.

The Dell'Arte Players Company

is based at the Dell'Arte School of Mime & Physical Theatre in Bluelake, California and has recently shortened its name to the Dell'Arte Company. The Dell'Arte Company have been on the road since the autumn touring two shows, *Out of the Frying Pan* and *Pirates!*. *Out of the Frying Pan* is the company's long-run-

ning family theatre production, covering the history of the US through food. *Pirates!* is an original work by director Michael Fields and his cast. The cast for both productions features graduates of the Dell'Arte training program. This summer, the Dell'Arte School runs its International Institute of Physical Theatre and the 10th Annual Mad River Festival. In addition, the Dell'Arte Company will premiere a new outdoor work at the festival this summer, an adaptation by Co-Artistic Director Joan Schirle of a Moliere comedy. Visit Dell'Arte's website at www.dellarte.com.

desoxy Theatre

have been in considerable demand in the UK since their successful run at the 1998 Edinburgh Festival Fringe. In May, the Australian-based company begin a tour of the UK with *98.4% DNA-Being Human*, including a London run. The company will be running workshops in May in London. Details: Bhatthana-Jancovich on 020 8348 0203.

DV8 Physical Theatre

are currently working on their new show, *FunnyLand*, commissioned by the Sydney 2000 Olympic Arts Festival, Harbour of Life in Australia and the Royal Festival Hall, London. With a company drawn from both Australia and Europe, the show will premiere at Luna Park, Sydney in August before being presented at the Queen Elizabeth Hall, London, retitled *Wasted*. Details: Artsadmin on 020 7247 5102. Email: all@artsadmin.co.uk.

Expressive Feat Productions

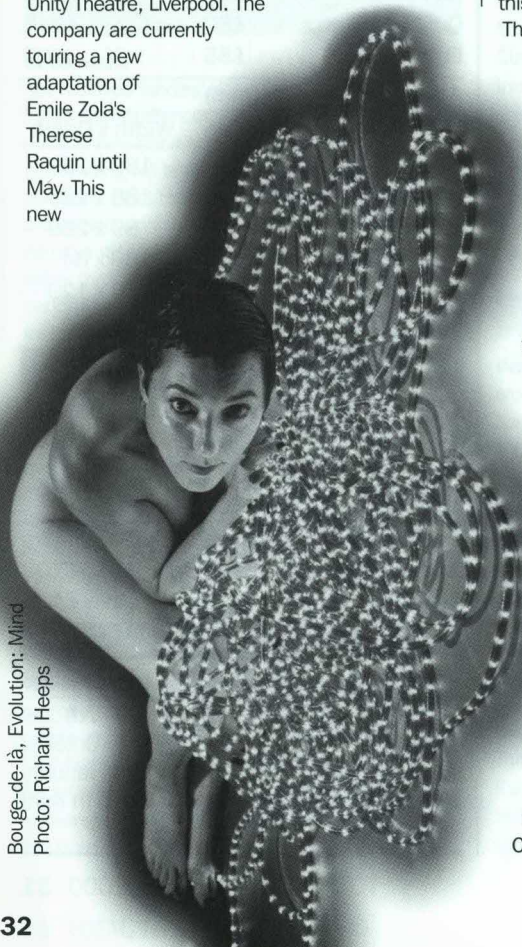
have set up *Hang Ups!*, a new Trapeze and Rope Club offering workshops in trapeze and corde lisse at Canterbury College Sports Centre, New Dover Road, Canterbury, Kent. *Expressive Feat* will be opening the Oyster Festival in Whistable on 22 July 2000 with a daring piece of aerial fantasy, to be performed on a barge in the harbour. Details: 01227 276069.

Fevered Sleep

is planning a new project for the Festival of Death and Dying at BAC in the summer. Entitled *Exquisite Moments and Imperfect Endings*, the piece is a miniature and meditative reflection on the experience of watching performance, and will be presented several times each day. In August, the company will be collaborating with a number of artists to produce *Time of Our Lives*, a multidisciplinary community arts project, made with and about some of the oldest residents of the London Borough of Enfield. The autumn also sees a re-tour of *Shore*, which will be followed in spring 2001 with a new touring theatre piece, *Written with Light*, which explores the personal and metaphorical histories of the invention of photography in the early nineteenth century. *Fevered Sleep's* home-based performance piece, *Fantasy Party*, is available to 'buy' for parties, functions and events, as are newly commissioned home- and garden-based site-specific performances. Details: David Harradine on 020 8882 3353 or Ghislaine Granger on 020 7978 4200.

Forced Entertainment

completed a national tour of their latest performance, *Disco Relax*, in March. Until May 6 at the Site Gallery, Sheffield, the company present



Bouge-de-la, Evolution: Mind
Photo: Richard Heeps

Void Spaces, an exhibition of visual and digital artwork made in collaboration with Hugo Glendinning, including Hotel Binary, a new digital installation and interactive environment, as well as earlier works including Nightwalks, Spin (CD Rom), and Filthy Words and Phrases (video). Forced Entertainment's new theatre piece, Scar Stories, is commissioned by Brussels 2000, the British Council Brussels and Kunsten Festival des Arts and runs in Brussels May 16-21. During the summer, the company tour Europe with a wide range of their recent performance work. Details: 0114 279 8977.

Foursight Theatre

are currently touring Pushing Daisies, which premiered at the Arena Theatre, Wolverhampton at the end of March. After the huge success of their previous show, Six Dead Queens ... And An Inflatable Henry!, Foursight Theatre's new show is set against a soundscape of whispers, echoes and breath. Four characters walk through the valley of the shadow of darkness; by confronting death they are freed to experience life afresh. Devised by the company under the direction of Foursight artistic director Naomi Cooke, Pushing Daisies holds death up to the light and reveals life. Pushing Daisies is touring nationally until 12 May 2000. Details: 01902 714257 or Email: foursight.theatre@cwcom.net.

Franko B

presents the UK premiere of I Miss You at Beaconsfield, Newport Street, London on April 14. At the same time, an exhibition of Franko B's collages runs at the Chamber of Pop Culture at The Horse Hospital, London from April 8 to mid-May. In March, Franko B presented Aktion 398 at Toynbee Studios, London. The performance, which lasted only two minutes, was presented to an audience of one. Details: 020 7247 5102. Email: manick@artsadmin.co.uk.

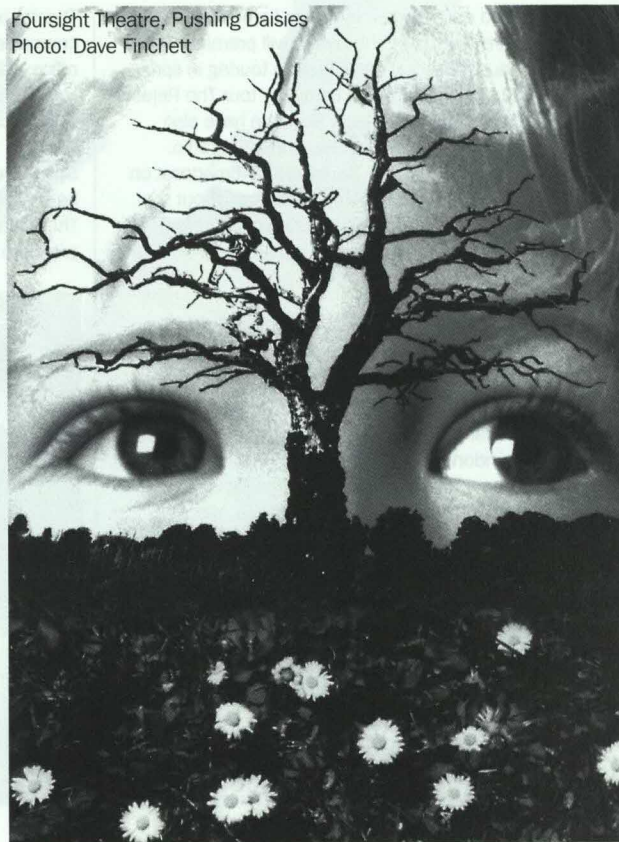
Green Ginger

premiere their new show, Bambi: The Wilderness Years, at the Taliesin Arts Centre, Swansea in May. This dark, comic-book update of Felix Salten's classic tale is set in a beastly jungle and is aimed primarily at young people and family audiences. The show is directed by Desperate Men co-founder Dante Agostini and features a specially commissioned soundtrack by composer Simon Preston (ex-Earthfall). Green Ginger's Bambi uses grotesque masks, puppets, animated sets and projections to shed new light on Salten's bittersweet story. The show, which previews in Narberth, Bath and Manchester before its premiere in Swansea, has been made possible with the generous support of the Arts Council of Wales, Agder Teater in Norway and Kleine Spui Produkties in The Netherlands. Details: 0117 922 5599. Email: gg.amyrose@netgates.co.uk.

High Hat Theatre

is the new name and incarnation of the former John Lang Mime Theatre. Whilst John continues

Foursight Theatre, Pushing Daisies
Photo: Dave Finchett



to offer solo mime performances and workshops, the expanded group brings in new performers and visual artists. The company is currently preparing Earth Rising, an exciting outdoor spectacle incorporating movement, mime, visuals, colourful costumes and more. The show will tour in the summer accompanied by workshops in which participants will devise their own movement, headdresses and masks before taking part in the performance. Details: 0113 266 0433.

Homunculus Theatre Company

presented their new production, Paracelsus the Great, at the White Bear Theatre, Kennington in March. The show, which explores the life and times of the sixteenth century alchemist and physician Paracelsus, incorporates physical theatre, puppetry, original music, and more than a dash of chemical transformation. Details: 020 8693 6336.

Horla

are now resident company and managers at The Rose & Crown Club Theatre, Hampton Wick, Surrey, where they recently completed a run of their latest production, The Stratagem And Other Stories - three classic tales of mystery and mayhem adapted from stories by Edgar Allan Poe, Aleister Crowley and Guy De Maupassant. The show was adapted and directed by Horla's Artistic Director Alistair Green and performed by Martin Hearn and Dave Roberts. Details: 020 8296 0242. Email: info@horla.co.uk.

Improbable Theatre

are currently rehearsing their new show Spirit that premieres at The Tron, Glasgow on 10 May, followed by a four-night run at the Komedia,

Brighton from 18-21 May. Spirit is being created by a team of artists led by Improbable's Artistic Directors Phelim McDermott, Julian Crouch and Lee Simpson. These include long-term collaborator and associate artist of the company, Guy Dartnell, and conflict resolution worker, Arlene Audergon. Spirit takes as its starting point one of the main issues of our times: the sense that many of us have of feeling isolated and hopeless, disconnected from our own life stories, and from a sense of community. Following UK performances of Spirit, Improbable will tour the US for the remainder of 2000 with Lifegame. Details: 020 7978 4200.

Kabosh

received a nomination for Best Supporting Actor (for Sean Kearns) for their all-male physical readaptation of Romeo and Juliet (R&J), in this year's Irish Times/ESB Theatre Awards. Kabosh's new production, Chair, an experimental project installed in the Old Museum Arts Centre, Belfast, is currently in rehearsal. 1999 was a very successful year for Kabosh. The company's production, Mojo-Mickybo, was highly commended in the Best British Production category of the 1999 Total Theatre Awards, and they scooped the Bass Ireland Arts Award for services to the arts in 1999 for Mojo-Mickybo and R&J. Details: 01232 243343. Email: kabosh@dircon.co.uk.

La Ribot

is currently developing her third series of 'Distinguished Pieces', entitled Still Distinguished. Part of her long-term project to create conceptual solo pieces which mix visual art, choreography and performance, Still Distinguished will continue to explore the relationship between movement, visual and spatial solutions. The show will premiere in London in January 2001. In the meantime, La Ribot tours Mas Distinguidas, visiting Brazil, Peru, France and Finland. Details: Artsadmin on 020 7247 5102. Email: all@artsadmin.co.uk.

Legs On The Wall

return to the UK this summer with Under the Influence, which was highly praised by audiences and press in summer 1998, when the show played at The Assembly Rooms in Edinburgh and Riverside Studios, London. The company return to Europe for a limited period, before returning for the opening ceremony of the Sydney Olympics in September 2000. Legs On The Wall also featured recently as part of the millennium celebrations around the Opera House in Sydney. Details: Bhathena-Jancovich on 020 8348 0203.

Lusty Juventus

are currently touring their latest show, the first European production of Karen Malpede's Us, which premiered at the Exeter Phoenix in October 1999. This physical performance explores memory, domestic abuse, cultural identity and the nature of eroticism. Meanwhile, the founders of the company have collaborated on a book about the inter-relationship of creative processes in ▶

performance. Roberta Mock has edited *Performing Processes*, which features chapters by Ruth Way (on Yolande Snaith Theatredance) and Christine Roberts (on the role of audience in the process of playwriting). The book will be available from Intellect this summer. Details: 01395 255415.

mimbre

recently showcased their new show, directed by Flick Ferdinando, at The Circus Space Festival. With a musical score composed by Toby Park and costume design by Georgina Napier, the show uses the disciplines of theatre clown, capoeira, breakdance and a high level of dynamic acrobatics. The show, which will also be featured as part of X.trax in Manchester in May, is available for bookings (alongside mimbre's existing acts and acrobatic walkabout) from May 2000. mimbre are also planning to start workshops in acrobalance for women only and will run a pilot programme at Chats Palace, London during the spring. mimbre have already performed with great success at festivals such as the London International Mime Festival, Streets of Brighton, the Festival of Light in Helsinki and the Guinness Festival, Belfast. Details: Silvia on 020 7249 0440 or Lina on 07801 325415. E-mail: info@mimbre.co.uk.

Out Of Synch

presented *Insomnia*, a work-in-progress, at Komedie's Theatre of the Imagination Festival in Brighton in February. This is the follow-up to the company's cult-cabaret, *Decalages*. Alan Fairbairn of *Out Of Synch* ran a series of workshops on neutral mask and clown for *Bodily Functions* in Brighton in the same month. Details: 01273 677921. Email: outofsynch@skynet.be.

Panpsychist Physical Theatre

are a new London-based company dedicated to making exciting theatre which combines dance, theatre, media and music. Their debut production, *C.O.D.*, had a successful run at the 1999 Edinburgh Festival Fringe and, more recently, in London. The company is committed to its education work and is currently involved in a 6-month performance project working with two hundred 10-11 year olds, commissioned by Barclays Bank. Details: 020 7474 7518. Email: panpsychist_p_t@hotmail.com.

para active

recently completed a successful run of *Holy Terror* at Three Mills Island Studios. A new performance, *Cultural Assassin*, will be premiered in the summer. This spring para active are running Artist Development Training Sessions for new performers who want to collaborate and join the core ensemble. These sessions are pilots for a longer training programme scheduled to start in the autumn and open to anyone with some experience in performance, leading to a new production next year. para active are committed to cultural diversity and actively seek out actors of different origins. Details: Jade Maravala on 020 8599 0823.

Rejects Revenge

follow a sell-out tour of *Whoredom* with a new show, *The Lovers*, a merry little piece about love, death and the Yugoslav civil war, written by Tim

Hibberd and directed by Xavier Leret of Kaos Theatre Company. *The Lovers* will premiere at the Edinburgh Festival Fringe before touring in spring 2001. This autumn the company tour *The Rejects Canterbury Tales*. *Rejects Revenge* have also adapted their hit show, *Peasouper*, for radio. *Peasouper-The Radio Series* will be broadcast on various local BBC radio stations throughout the year. Details: 0151 708 8480. Email: rejects.revenge@virgin.net.

Ridiculusmus

followed their success at the Edinburgh International Fringe Festival last year (where they picked up the Total Theatre Award for Best British Production, a Herald Angel and were nominated for a Granada Media Writing Award) with a run at the London International Mime Festival in January. The company continue to tour *The Exhibitionists* until summer 2000 and will tour *Yes, Yes, Yes* from Autumn 2000. In July, *Ridiculusmus* will launch their new production, *Say Nothing*, in England, during the Greenwich & Docklands International Festival, followed by an Edinburgh season. Details: Bhatena-Jancovich on 020 8348 0203.

The School of Physical Theatre

was founded in 1978 in Toronto, Canada and has recently moved to London, where it is now based at the Waterhouse Studio in the Three Mills film complex in Bromley-by-Bow. The school offers a one-year full-time programme and a summer intensive course. School Director and Principal, Ron East, is a certified instructor of the Lecoq method. The School bases its work on the knowledge that Physical Theatre (or living theatre) exists at the intersection of the performing arts. It blends techniques, styles and themes from mime, theatre, text and movement and a whole range of gestural art. By recalling the great traditions of the past - from the tragic to the comedic - the school offers an indispensable dimension of experiential play. Details: School of Physical Theatre, Waterhouse Studios, 3 Mills, 3 Mill Lane, Bromley by Bow, London E3 3DU. Tel.: 020 8215 3350. Fax: 020 8215 3482.

Screwed & Clued Theatre Company

is a young, all-male touring company based in Wolverhampton, currently touring the UK and Canada with *Grimm Tales ... A Guide to Modern Manhood*. The show explores manhood and the current 'male crisis' that is gripping the nation, combining comedy with a blend of movement, poetry and spot-on social commentary. Details: 01902 771886. Email: screwedandclued@hotmail.com.

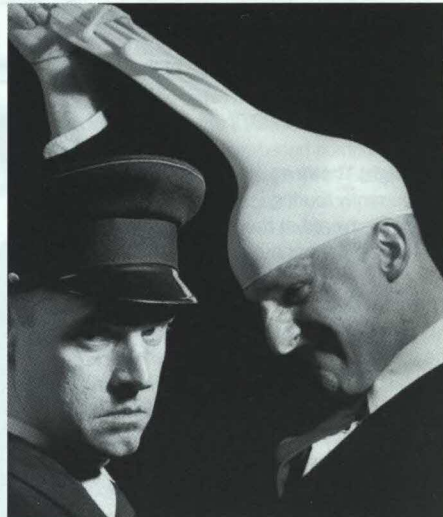
Spike Theatre

premiered their new show, *B.L.T.* at the Unity Theatre in Liverpool in March as part of the LEAP 2000 Festival of Dance, Mime and Physical Theatre. *B.L.T.* tours to venues in England until June. Spike Theatre's last show, *The Bank Job*, toured to 75 venues nationwide. Their current show is a love story of epic proportions. Take a slice of murder, a drizzle of romance, add a ghost (in a pickle) and serve between two thickly sliced brothers. Thus you have the recipe for one of the most bizarre love triangles of modern times. Spike

Theatre are one of many Liverpool-based companies to benefit from free rehearsal space, an office, and administrative and business support at Hope Street Ltd. Details: 0151 708 8007 or visit their website: <http://www.spiketheatre.fsnet.co.uk>.

Spit & Polish

have successfully completed a national tour of *The Gilded Cage* and are preparing for the premiere of their new show, *bulletIN*, at The Junc-



Ridiculusmus. The Exhibitionists. Photo: Richard Heeps

tion, Cambridge on May 16-17. The company's new show questions society's obsession with the press. Why do we have such an insatiable hunger for horrific stories? Why are some people so desperate to achieve fame that they commit abhorrent crimes? Dropping embargoes as they go, *Spit & Polish* talk strictly off the record, revealing tomorrow's news today. Details: 01223 624219. Email: spit&polish@bogen.keme.co.uk.

Sponge Theatre

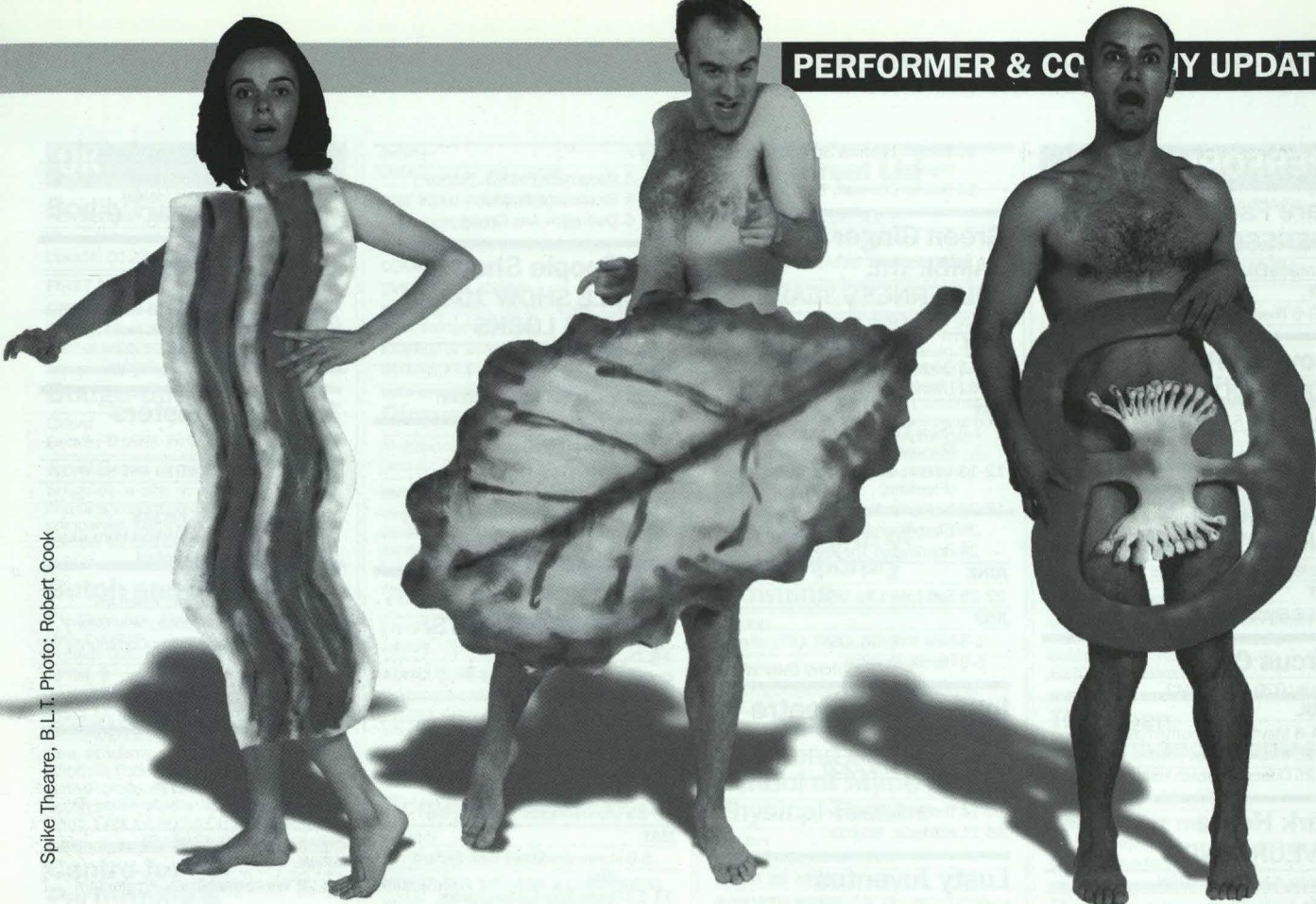
were formed in 1999 to produce new and exciting adult puppetry and visual theatre, as well as run workshops for children and young people. The company's first show, *Mind Your Head*, was featured in last year's British Festival of Visual Theatre. *Sponge Theatre* is currently devising a new show and will run *Mind Your Head* at the Little Angel Puppet Theatre, Islington in June. Details: 020 7482 2452. Email: spongetheatre@hotmail.com.

Stampede

completed a successful run of *The Nose* at the Etcetera Theatre in Camden in January. *The Nose* is an absurd quest for a man's runaway nose, which descends into a nightmare struggle for his very identity. Trained under Jacques Lecoq in Paris, *Stampede's* four performers interchange rubber noses as they swell absurd characters into life. In a whirlwind of quickfire changes, the stage and the dressing room become one terrific force. Details: 020 8802 9785.

Stan's Cafe

premiered their new touring show, *Good and True*, at mac, Birmingham in February. Performed on a revolving stage, *Good and True* finds three interrogators investigating the apparently contradic-



tory testimony of a strange visionary. The trio's unconventional interrogation techniques suck them into a strange fictional world populated by the victims of ham-fisted artists' impressions, a world in which all events appear to be reconstructions of other, more significant, encounters. It is a fast, playful piece, the company's first major theatre work for three years. Good and True is supported by the Forwards Festival, West Midlands Arts and was presented at mac as part of the Moving Parts season. Details: 0121 643 5858.

Station House Opera

continue to tour Roadmetal Sweetbread throughout Europe this year, including a run at Hoxton Hall, London from 6-9 & 11-16 April. The company are also currently developing two further projects with DVD and video for theatres and galleries. In October, Station House Opera will present a new project, The New Life, After Dante, inspired by, and performed at architects Sarah Wigglestone and Jeremy Till's unique 'house of straw' in Islington. Details: Artsadmin on 020 7247 5102. Email: all@artsadmin.co.uk.

Gary Stevens

continues to present one-off solos in response to special commissions from galleries, curators and venues. Stevens is also presenting further platform performances of his solo show, Thread, in which he recounts a bizarre and implausible story of a man who walks onto a stage as a means of hiding from the police. Details: Artsadmin on 020 7247 5102. Email: all@artsadmin.co.uk.

Tania Tempest-Hay

choreographer of The Perfection Principle contemporary dance company, has been invited to present her latest piece, A Skin Too Few, at Le Theatre de L'Usine this spring. The production,

which is based on the life and tragic death of musician Nick Drake, has received critical acclaim in the UK after performances at Jacksons Lane and Union Chapel, London. The piece is danced by Tania Tempest-Hay and Carl Miller to the music of Nick Drake, against a backdrop of video images by Roger Smith. Details: 020 8299 1272.

Theatre sans Frontieres

has been granted an Arts Council of England Regional Arts Lottery Programme Award of £59,967, to be administered by Northern Arts. The project, Into Africa, is a collaboration with Atelier International de Recherches et Creations Theatrales, Paris, France. It will involve community based workshops and the creation of a co-production over the next two years, which will tour the Northern Arts region. Details: 01434 606787. Email: admin@tsfront.co.uk.

Told By An Idiot

are currently planning a co-production with The Gate, London, scheduled to open in September. Details: 020 7978 4200.

Volcano Theatre Company

has recently been awarded a three-year funding agreement by the Arts Council of Wales. In January the company visited Kosovo and Albania with The Town That Went Mad; a show which began as a collaboration with three Albanian actors in 1995. The following year, the piece - an adaptation of Dylan Thomas's Under Milkwood - was banned by the trustees of Thomas's estate; forcing Volcano to re-write it, excluding all of Thomas's original text. Details: 01792 472772.

Yolanda Snaith Theatredance

is currently touring a new production, Maximum Machine. The company have recently finished work on a film, Tablecloth Garden, with director Ross MacGibbon and Channel 4. Snaith is also currently working on a new film project with director David Hinton (BBC2 Dance for Camera/Dansblik commission). The company will premiere a new work, The Thing That Changes From This Into That (working title) at the Brighton Festival in May. This is a touring piece of dance theatre created for children (6-10 years). Details: Artsadmin on 020 7247 5102. Email: all@artsadmin.co.uk.

ZID Theatre

were established in 1991 in Amsterdam and, along with Dizz's Kids Theatre, are part of the ZID Foundation under the artistic directorship of Karolina Spaic. ZID Theatre's new show, Dictionary of Nomads, combines movement, text and images to compile a 'dictionary of nomadic existence'. The company's work is based on the director's concept, which is further developed by actors through improvisation and the montage-principle of direction. In this way, ZID create multi-dimensional shows, full of poetry and humour. ZID's sister company, Dizz's Kids Theatre, currently perform their new show, Nomad's Game, a playful event that provokes the imagination. The international cast of actors from Brazil, Venezuela, Tunisia and Holland, led by Sebo Bakker and directed by Spaic, provides a dynamic and controversial piece of physical/visual theatre. Both shows premiere this month at the Westergasfabriek in Amsterdam and after that will continue to tour in Holland and abroad until September 2001. Details: +31 20 488 8449. E-mail: zid.dizz@hetnet.nl.

PERFORMANCES

Bare Faced Cheek
THERESE RAQUIN

Details: 0151 709 6502

MAY

3-6 Theatre Royal, Bath

Blow Up Theatre
SOMEBODY TO LOVE

Details: 020 8348 0203

APRIL

8-29 Ustinov Studio, Bath

Circomedia
END OF YEAR SHOW

Details: 0117 947 7288

JULY

5-8 Bristol Old Vic Theatre Royal

Circus Oz

Details: 020 7960 4242

APRIL

4-8 Mayflower, Southampton
11-15 Milton Keynes Theatre
22-25 Queen Elizabeth Hall

Dark Horse
DIVEURGENCE

Details: 0117 947 7288

MAY

10 Hurtwood House, Surrey
12-13 Brighton Street Festival
18-21 Trapezi Festival, Villanova, Spain

JUNE

7 The Hawth, Crawley
23-24 Bryanston Arts Centre
25 Street Level Festival, Herne Bay

desoxy Theatre
98.4% DNA-BEING
HUMAN

Details: 020 8348 0203

MAY

2 Phoenix Arts, Leicester
3 The Hurtwood Centre, Dorking
4 The Arc, Trowbridge
5 The Old Town Hall, Hemel Hempstead
10 21 South Street, Reading
11-13 Bath Fringe Festival (tbc)
16 Rotherham Arts Centre
17 MacRoberts Arts Centre, Sterling
25 The Castle, Wellingborough

Foresight Theatre
PUSHING DAISIES

Details: 01902 714257

APRIL

7 Ludlow Assembly Rooms
8 Salisbury Arts Centre
11 Darlington Arts Centre
13 The Castle, Wellingborough
14 King's Lynn Arts Centre
15 Guildhall Arts Centre, Grantham
18 The Courtyard Theatre, Hereford
19-20 Ustinov Studio, Theatre Royal, Bath
27-28 Green Room, Manchester
29 Square Chapel Arts Centre, Halifax

MAY

3 Trinity Theatre & Arts Centre, Tunbridge Wells
4 The Gulbenkian Theatre, Canterbury
5 Hawth Studio, Crawley
6 Portsmouth Arts Centre
9 Bonnington Theatre, Nottingham

10 William Brookes School, Much Wenlock
12 Hall for Cornwall, Truro

Green Ginger
BAMBI: THE
WILDERNESS YEARS

Details: 0117 922 5599

APRIL

13 Queens Hall, Narbeth (Preview)
22 Ustinov Theatre, Bath (Preview)

MAY

4-6 Royal Exchange Studio, Manchester (Preview)
12-13 Taliesin Arts Centre, Swansea (Premiere)
16-22 Netherlands Tour
25 Elizabethan School, Retford, Notts.
26 Bonnington Theatre, Notts.

JUNE

22-25 Salt Lake City, USA

JULY

1-3 New York City, USA
5-9 Henley Regatta

Improbable Theatre
LIFEGAME

Details: 020 7978 4200

MAY

10-14 The Tron, Glasgow
18-21 Komedia, Brighton

Lusty Juventus
US

Details: 01395 255 415

APRIL

28 QEH Theatre, Bristol

MAY

3-4 University of Plymouth, Exmouth
5 New Theatre, Exeter
30 Gilmorehill, Glasgow

Ophaboom
FAUSTUS

Details: 020 8442 9655

APRIL

8 West Knighton, Rural Touring
9 Winsley Village Hall, Wilts.
14 The Citadel, Merseyside
15 Harlequins Theatre, Nantwich
16 Sedgemoor Village Hall, Wilts.
19 Dulverton Town Hall, Somerset
20 Kings Lynn Theatre, Kings Lynn

Ophaboom
THE HUNCHBACK OF
NOTRE-DAME

Details: 020 8442 9655

MAY

2 Kingston Festival

JUNE

3-4 Bath Festival Fringe
7 Kingswood School, Wigan
8 Blackpool & Fylde College
9 Brewhouse, Burton upon Trent
10 mac, Birmingham
11 Northampton Arts in the Parks
13 Brewhouse, Taunton
14-15 Gawthorpe Hall, Padiham
16-17 Turton Tower, Burnley
20 Swaffham
21 Grafham, Huntingdon
22 Sutton, Ely
23 Angles Theatre, Wisbech
24 Little Paxton, Huntingdon
26 Bodmin Festival
28 Royal Theatre, Portsmouth
29 Black Country Touring Indoor

JULY

1-4 Rodemack Festival, France
5 Broxbourne Festival
6 Darlington Arts Centre

The People Show
PEOPLE SHOW 108 -
FLAMING LOCKS

Details: 020 7928 6363

APRIL

3-15 Young Vic Studio, London

Point Blank
DEAD CAUSES

Details: 0114 249 3651

MAY

2-3 Green Room, Manchester

Ridiculusmus
THE EXHIBITIONISTS/
YES, YES, YES/
SAY NOTHING

Details: 020 8348 0203

APRIL

4-16 BAC, London (Yes)
26 The Hurtwood Theatre, Dorking (Exhibitionists)
29 The Harrogate Theatre (Yes)

MAY

5-6 Rosemary Street Hall, Belfast (Yes)
11-13 Green Room, Manchester (Exhibitionists)
17 West End Centre, Aldershot (Exhibitionists)
19-20 Wiltshire Touring Consortium (Exhibitionists)
24-28 The Irish Festival, Montreal (Say Nothing)

JUNE

2-3 Madrid Comedy Festival (Exhibitionists)

JULY

4-8 Greenwich & Docklands International Festival (Say Nothing)

Screwed & Clued
Theatre Company
GRIMM TALES ... A
GUIDE TO MODERN
MANHOOD

Details: 01902 771886

MAY

19 Merlin Theatre, Frome, Somerset
25 The Baz Theatre, Northumberland

Spike Theatre
B.L.T.

Details: 0151 708 8007

APRIL

7 Queens Hall Studio, Widnes
8 Darwin Library Theatre, Blackburn
15 Peling Memorial Centre

MAY

5-6 Theatre in the Mill, Bradford
8 Exeter & Phoenix Arts Centre
9 Westgate School, Winchester
11 Bridgewater Arts Centre
12 Limelight Theatre, Aylesbury
15 Latimer School, Kettering
16 Wrexham Studio Theatre
17 The Theatre, Chipping Norton
18 Nottingham Stages, Mansfield
19-25 Nottinghamshire Rural Tour
23 Trinity Arts Centre, Gainsborough
25 The Arts Centre, Colchester
26 Windsor Arts Centre

29-30 Bath Festival

JUNE

8 Square Chapel, Halifax
10 Allertonsire School, Northallerton

Spit & Polish
BULLETIN

Details: 01223 511511

MAY

16-17 The Junction, Cambridge

The Weird Sisters
LOVEPLAY

Details: 020 7328 2619

APRIL

13 Adam Smith, Kircaldy
26 Old Town Hall, Hemel Hempstead
28-29 Mill Studio, Guildford

MAY

11 Ashcroft Theatre, Fareham
19 Forest Arts Centre, New Milton
23 North Westminster Community School

JUNE

14 South Street, Reading

ZID Theatre
DICTIONARY OF
NOMADS

Details: +31 20 4888449

APRIL

13-22 Westergasfabriek, Amsterdam

FESTIVALS

Brighton Festival 2000

Details: 01273 700747

6-28 MAY

Restless Gravity:
International
Performance Festival

Wales

Details: 01970 622133

30 SEPTEMBER-28 OCTOBER 2000

A broad look at contemporary performance work including work organised by CPR, Aberystwyth Arts Centre, Theatr Bruchiniog, Taliesin Arts Centre and Theatr Gwynedd. Events will take place throughout Wales at consortium venues, in village halls, churches, pubs, schools and outdoors in the street and the landscape.

Streets Ahead

Greater Manchester

Details: 0161 224 0020

24 APRIL-29 MAY

visions 2000
Festival of
International
Animated Theatre

Brighton

Details: 01273 643012

18-29 OCTOBER 2000

Provisional programme includes: Teatro Hugo & Ines (Peru); Theatre-rites; Puppentheater der Stadt Halle (Germany); Flash Circus (France).

X.trax

Manchester

Details: 0161 224 0020

5-7 MAY

Annual Showcase of street theatre, live art, visual theatre, contemporary dance, digital performance and music.

UK

Bodily Functions

Phoenix Arts, Waterloo Place, Brighton
Details: 01273 385928

FIRST MONDAY OF THE MONTH

OPEN DOOR SESSIONS

7-9pm. Meet and play. All welcome. Any level of experience.

Bouge-de-la

Oxford
Details: 01865 749583

WORKSHOPS IN THEATRE/DESIGN

Bouge-de-la offer workshops in design and directing for physical/visual theatre companies. Call Victoria on the above number for further information.

Butoh and Beyond

The Voice Box, Royal Festival Hall, London
Details: 020 8674 1518

APRIL 8

CONFERENCE AND VIDEO SHOWINGS

Speakers include: Stephen Barber, author of many books on Artaud and Film; Carol Kew, academic and dance writer; Marie Gabrielle Rotie, choreographer and festival producer. Featuring footage of Butoh performances, including Kazuo Ohno. Cost £4.50/£4.00 (concessions).

Centre for Performance Research

Aberystwyth, Wales
Details: 01970 622133

15-16 APRIL

BODY WEATHER WORKSHOP

Introduction to the influential system developed by the Japanese Butoh dancer Min Tanaka, with Tess de Quincey. £40/£20 (concessions).

8-23 JULY

SUMMER SCHOOL 2000: LANDSCAPE AND THE BODY

Led by Mike Pearson, Joan Mills, Richard Gough and Phillip Zarrilli. Guest tutors, including the Indian dancer, Maya Rao.

Chisenhale Dance Space

London
Details: 020 8981 6617

8-9 APRIL

BUTOH AND BODY WEATHER

With Tess de Quincey. An introduction to Body Weather and pure form Butoh technique, focusing on the relevance and impact of an informed Butoh practice within contemporary performance language. This workshop is part of the Out of Bounds Festival of New Butoh. £40/£30 (concessions).

Circ.Elation

Sheffield
Details: 020 8348 0203

An introductory course for directors and performers wishing to work with established directors exploring the integration of theatre/performance with circus skills, such as acrobatics, aerial, clown etc.. Working with four established directors (tbc), the course will be led by Deborah Pope and will take place in Sheffield in November 2000. For further details please refer to the enclosed leaflet or contact: Bhatena-Jancovich, Lauderdale House, Waterlow Park, Highgate Hill, London N6 5HG.

Circomedia

Bristol
Details: 0117 9477288

ONE YEAR FOUNDATION (RSA DIPLOMA)

THREE MONTH INTRODUCTORY COURSE

EVENING CLASSES

Including clown, flying trapeze, corde lisse, swinging trapeze

EASTER & SUMMER AERIAL TRAINING INTENSIVES

Circus Maniacs

Kingswood Foundation, Bristol
Details: 0117 947 7042

EVENING CLASSES

Yo-yo & diabolo, trapeze, tight-wire, acrobatics, unicycling, juggling and general circus skills.

The Circus Space

London
Details: 020 7613 4141

ADULT CLASSES

Ongoing programme includes acrobatics, trapeze, circus skills and other short courses. Evenings and weekends.

Ecole de Mime Corporel Dramatique

London
Details: 020 7272 8627

MOVEMENT THEATRE & CORPOREAL MIME (DECROUX TECHNIQUE)

Regular weekly session with Steve Wasson & Corinne Soum.

JULY 2000

Summer School.

Ecole Philippe Gaulier

London
Details: 020 8438 0040

The school has recently moved to new premises in Cricklewood and has a new second year programme for those who have performed well in the first. For more information or to visit contact: Philippe Gaulier School, St Michael's Church Hall, St Michael's Road, London NW2 6XG.

Expressive Feet Productions

Canterbury College Sports Centre, New Dover Road, Canterbury, Kent
Details: 01227 276069

HANG UPS! TRAPEZE & ROPE CLUB

Workshops in trapeze and corde lisse for adults and children.

Fizz Theatre Company

London
Details: 01784 241779

EVENING COURSES

In physically based acting, with workshops at all levels.

Forced Entertainment

Sheffield
Details: 0114 279 8977

19-29 APRIL

WORKSHOP RESIDENCY:

WALK THROUGHS

A small group of participants will explore the streets of a city for images, observations, texts, recording and objects from which to work. An introduction to the company's working methods and strategies resulting in a public performance installation.

Hope Street Ltd

Liverpool
Details: 0151 708 8007
JULY-DECEMBER 2000

PHYSICAL THEATRE PROGRAMME

Unique six-month programme of work and training aimed at people with previous performing experience aged 18+, living in Merseyside and unemployed (or employed not more than 16 hours per week). 1999 programme taught by John Wright, Bouge-de-la, Horse + Bamboo, Michael Chase, Rejects Revenge, Ophaboom, and many more. The programme enables participants to produce five new productions. Last year's production directors included Lee Beagley (Kaboodle), Amanda Wilsher (Trestle) and Peta Lily.

The Institute of Contemporary Clowning

London
Details: 020 7733 7026

CLOWNING WORKSHOPS

Held regularly by Angela de Castro at ArtsEd, 14 Bath Road, London W4 1LY.

Desmond Jones School of Mime & Physical Theatre

London
Details: 020 8747 3537

FROM 25 APRIL

3-MONTH INTENSIVE FOUNDATION COURSE/5-TERM COURSE

Thorough and intensive grounding in mime and acting techniques. Fully international. Certificates awarded.

20-21 MAY

VERBAL IMPROVISATION - IMPRO! (KEITH JOHNSTONE TECHNIQUES)

10-11 JUNE

INTRODUCTION TO MASKS (NEUTRAL AND HALF-MASKS)

24-28 JULY

MIME & PHYSICAL THEATRE TECHNIQUES

31 JULY-4 AUGUST

PHYSICAL STORYTELLING TECHNIQUES

Jonathan Kay, The Fool

Lauriston Hall, Scotland
Details: 01379 641649

APRIL 8-16

INTRODUCTION TO FOOLING

National Street Arts Meeting

Komedia, Brighton
Details: 01273 821588

12 MAY 2000

Chaired by Kim Evans, Executive Director of Arts, ACE. Guest speakers include: Daniel Andrieu, Vice President, 'La Federation' Association Professionnelle des Arts de la Rue; Aplan Sengupta, Classical dancer, choreographer and educationalist; Micha Bergese, artistic director and choreographer, the Millennium Dome Show; Bill Mather, Chief Executive TS2K and member of the Arts Council Social Inclusion Working Group.

NAYC (National Association of Youth Circus)

Rochdale
Details: 01706 650676

29 APRIL-1 MAY 2000

THIRD ANNUAL NAYC SUMMER CAMP

Juggling, tightrope and trapeze, plus performances, live music and dancing on a three day camp in Ashworth Valley, Rochdale.

New Work Network

Green Room, Manchester
Details: 0161 232 9671

29-30 APRIL

CALLING ALL ARTISTS!

Forum for live artists in the North West.

Nose to Nose

Details: 01342 823410
20-21 MAY

CLOWNING IMPROVISATION

Introductory weekend with Vivian Gladwell and Terry Harrington of Nose to Nose. London N1. Cost £70.

1-6 JULY

CLOWN & VOICE

Six-day residential course with Vivian Gladwell of Nose to Nose and David Goldsworthy of Ray Hart Theatre. Tuition £210 plus accommodation.

The Open Performance Centre

Sheffield
Details: 0114 249 3650

PERFORMANCE TRAINING

One year training in physical and vocal performance techniques.

Pantheatre & Twisted Stocking

London
Details: +33 1 44 67 70 53

12-14 MAY

PANDORA'S BOX

Choreographic theatre workshop directed by Enrique Pardo in collaboration with Twisted Stocking and The Rose Theatre Company. Primarily aimed at participants who have attended previous workshops with Pantheatre or the Roy Hart Theatre. Cost £90. Venue to be advised.

para active theatre

Venue tbc
Details: 020 8599 0823

ARTIST DEVELOPMENT TRAINING

Weekly training session for new or emerging performers to develop their physical and vocal technique, challenge and go beyond themselves.

Playbox Theatre

The Dream Factory, Warwick
Details: 01926 419555

PLAYBOX THEATRE PROFESSIONAL TRAINING PROGRAMME

Advanced training in voice, text, directing, movement, mime, verse and audition technique. Held every Friday for young actors planning a career in theatre.

A-LEVEL PERFORMING ARTS

One-year intensive course in collaboration with the University of Cambridge, using theatre, music, dance, commedia dell'arte and circus.

CIRCUS ARTS

For young people 8+ covering acrobatics, manipulation and circus acting.

School of Physical Theatre

London
Details: 020 8215 3350

SEPTEMBER 2000-JUNE 2001

THE PROFESSIONAL SCHOOL

One-year intensive programme split

WORKSHOPS & TRAINING

into three terms (mon-fri 9.30am-2.30pm, rehearsals daily from 2.30-5pm). Participants perform original pieces on a weekly basis. Training includes: movement analysis, alignment, neutral mask, relaxation, commedia dell'arte, larval masks, coordination, objects & materials, expressive masks, voice, mime/storytelling, mask-making, acrobatics, characterization, contact improvisation, combat, tragedy & melodrama, juggling, comedy, rhythm & music, buffoon and clown.

SUMMER INTENSIVE

3-week full-time intensive programme, mon-fri 10am-5pm.

PART-TIME CLASSES

The School runs part-time classes throughout the year, both introductory and advanced.

Skylight Circus Arts

Rochdale
Details: 01706 650676

8-9 APRIL

PERFORMANCE WEEKEND

With Bob Pierce.

15 APRIL

PEKING OPERA STAGE FIGHTING

With John Bolwell.

Sound It Out Community Music

mac, Birmingham
Details: 0121 440 2522

7-8 APRIL

MUSIC AND DANCE LAB

A weekend of practical cross-art-form work for musicians and dancers of all styles and cultures who work with music and/or dance in community and educational settings. An inspirational training opportunity designed to encourage the development of improvisatory and devising skills and to give participants the confidence in the freedom these skills offer. £55/£35 (concessions).

Spectacular Events

Richmond, North Yorks.
Details: 01748 822232

Introductory workshops and one to one training in clowning, magic, traditional Punch & Judy, face painting, balloon twisting, and more.

Theatre de Complicite

London
Details: 020 7700 0233

For information on Theatre de Complicite's workshop programme please write to the company at 20-24 Eden Grove, London N7 8ED.

Zippo's Academy of Circus Arts

Winchester
Details: 07050 282624

DIPLOMA COURSE

Six-month training inside the big top from specialist tutors, including: make-up, costume, health & safety, sound & lighting. At the end of the course, students will be experienced in all aspects of erecting and dismantling the Big Top and in circus performance and touring.

OVERSEAS

L'Albero

Montespertoli, Italy
Details: +39 57 160 8891

Workshops and laboratories run by Yves Lebreton.

Patricia Bardi Courses

Amsterdam
Details: +31 20 622 9742

UNTIL JUNE 2000

VOCAL DANCE & BODY-MIND CENTERING

Centre Selavy

France
Details: +33 54 529 5656

16-28 APRIL 2000

COMMEDIA DELL'ARTE

With John Rudlin & Amanda Speed.

29 JULY-6 AUGUST

AFRICAN DANCE

With Khagan & Eric Laboulle.

3-15 SEPTEMBER

THE HOUSE OF YES

Applied drama games with Chris Johnston.

16-29 SEPTEMBER

COMMEDIA DELL'ARTE

With John Rudlin & Amanda Speed.

7-20 OCTOBER

CLOWN

With Joe Dieffenbacher.

Christchurch Polytechnic

New Zealand
Details: +64 3 379 8150

DIPLOMA IN CIRCOARTS

Full-time course in circus related forms for one or two years, including: acrobatics, juggling and manipulation, clown comedy and character and physical theatre.

Dell'Arte International School of Physical Theatre

Blue Lake, California, USA
Details: +1 707 668 5663

2000-2001

DELL'ARTE PROFESSIONAL ACTOR TRAINING PROGRAMME

Applications are now being accepted. Students from Europe, Australia, Japan, Canada, Mexico, Brazil and the US are now in the audition/application process, and applications will continue to be accepted until the program has filled all 40 available positions. Auditions can be arranged on an individual basis.

19-30 JUNE

MOVEMENT

With Dell'Arte Master Teacher Joan Schirle.

3-15 JULY

BOUFFON

With Master Teachers Ole Brekke, Carlo Mazzone-Clementi and Joan Schirle.

10-15 JULY

THE INTERNATIONAL INSTITUTE OF PHYSICAL THEATRE

Workshops, seminars and performances focusing on Theatre of the Streets, featuring Brazil's Lume and the San Francisco Mime Troupe.

17-22 JULY

LUME

A one-week session with the internationally acclaimed performers of Lume exploring their extraordinary physical style and methods of physical actions.

24 JULY-11 AUGUST

HEART OF A POET/MIND OF AN ACTOR/BODY OF A GYMNAST

Generating new material with Dell'Arte School Director Daniel Stein.

31 JULY-11 AUGUST

MASK MAKING/MASK PERFORMANCE

With Dell'Arte Instructor Bruce Marrs.

Ecole Internationale de Theatre Jacques Lecoq

Paris
Details: +331 47 70 44 78

TWO YEAR COURSE PLUS THE LABORATORY OF MOVEMENT STUDY (L.E.M.).

Espace Catastrophe

Brussels, Belgium
Details: +322 542 54 15

CIRCUS ARTS

Resource centre for Belgian circus arts.

Tadashi Endo's Butoh Centre MAMU

Gottingen, Germany
Details: +49 551 48 58 63

14-24 APRIL

INTENSIVE CLASSES FOR ADVANCED DANCERS

Cost DM 550/500 (concessions). Accommodation can be provided at the Butoh Centre at a cost of only DM10 per night.

7-9 APRIL, 5-7 MAY, 2-4 JUNE, 7-9 JULY

3-DAY OPEN WORKSHOPS FOR ALL LEVELS

Cost DM 250/200 (concessions).

Mimecentrum

Berlin, Germany
Details: +30 44 651860

15-21 APRIL

ACROBATICS AND THE ART OF PRESENTATION (ADVANCED)

With Anke Gerber and Christa Zehnder.

21-23 APRIL

PANTOMIME TECHNIQUE

With Anke Gerber.

15-21 MAY

BUTOH

With Tadashi Endo.

19-27 JULY

ANALOG AND DIGITAL - PERFORMANCE INTERFACES

With Imma Sarries Zgonc.

The Moving Academy for Performing Arts

Details: +31 20 422 6623

8-20 MAY 2000

LABORATORY PROJECT:

SENDER-RECEIVER-OBSERVER

Research project on the dramatic impact and possibilities of new media and the relationship between the designer, performer and spectator. With Ide van Heiningen (mime pedagogue and director MAPA), Merit Fakler (video specialist) and Jan Taks (mime director).

JULY 3-AUGUST 19

SUMMER ACADEMY 2000

In conjunction with the Z-2000 Festival, Berlin. Productions made in the Summer Academy are performed in the framework of Z-2000 and then go on tour to Hungary, Czech Republic, Romania, Slovak Republic and The Netherlands.

18 SEPTEMBER-7 OCTOBER

LIGHTING BODIES

Workshop taking place in Bratislava, Slovak Republic, on Body-Light-Space: the integration of light design, dramaturgy, and the architecture of theatrical space in movement composition.

Pantheatre

Paris
Details: +33 1 44 67 70 53

11-20 JULY

ON SCANDAL

A residential workshop and symposium in Umbria, Italy.

23 JULY-6 AUGUST

ON CONTRA-DICTION

A Theatre Cabaret workshop in Pau, Southern France.

3-9 JULY

ON GOSSIP: MYTH AND THEATRE FESTIVAL

The 8th Myth and Theatre Festival is scheduled to take place in Ireland, pending official confirmation.

8 JANUARY-9 FEBRUARY 2001

CREATIVE POTENTIAL OF THE VOICE

IN MUSIC AND THEATRE

Professional voice workshops (Pantheatre/Roy Hart) in Paris.

MAY 2001

ENRIQUE PARDO'S FIRST BIENNIAL SYMPOSIUM

A meeting of directors, performers, writers, teachers and therapists who either use, are inspired by, or want to find out more about, Enrique's work. 3 weeks in May 2001 at Chateau de Malerargues (Centre Artistique International Roy Hart) Southern France.

The Actor's Space

Barcelona, Spain
Details: +34 93 885 12 33

7-18 AUGUST

DRAMATIC & COMIC NATURE OF PASSIONS

Two-week intensive workshop exploring the dramatic and comic nature of passions. With English actor/director Simon Edwards (Kneehigh Theatre) and Spanish actress Marian Masoliver, both Lecoq-trained teachers who over the past ten years have been providing specialist training for actors, students, teachers, companies and theatre schools all over the world.

AUGUST 21-SEPTEMBER 1

THE CLOWN

Two-weeks of intensive training and creation where the actor discovers his or her own clown. With Simon Edwards and Marian Masoliver.

CONFERENCES

Centre for Performance Research

Aberystwyth, Wales
Details: 01970 622133

30 JUNE-3 JULY

POINTS OF CONTACT:

PERFORMANCE, HOMES AND GARDENS

Part of a continuing series of international conferences that aim to generate investigation, critical debate and understanding of cross-disciplinary approaches to performance studies.

De Montfort University

Leicester, Details: 01273 821588
6 JULY 2000

THE 2ND NATIONAL CONFERENCE ON STREET ARTS INTO EDUCATION

One-day conference looking at existing methods of linking street arts into education, the National Curriculum and Life Long Learning, in formal and community based education. Speakers to include educationalists, street artists and training organisations. Produced by the National Street Arts Festival in partnership with Leicester City Council as part of Raw Talent, Festival for Youth Arts.

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Unit 207, Belgravia Workshop
157-163 Marlborough Road
London N19 4NR
Tel: 020 7272 8627 / 020 7263 9339
Email: infoschool@angefou.co.uk
www.angefou.co.uk

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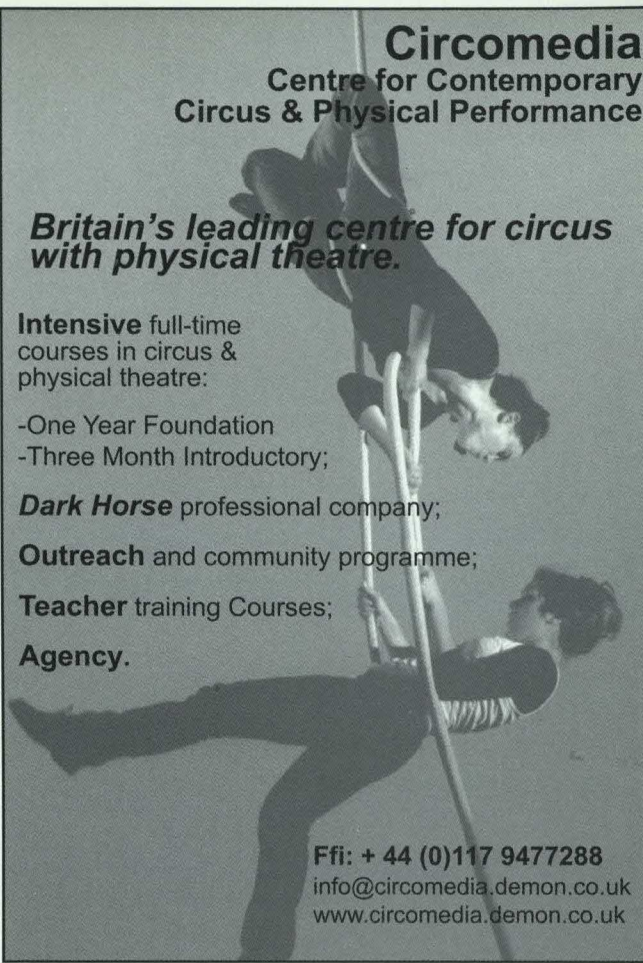
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29 July-6 August 2000

African Dance

Tutors: Khagan & Eric Laboulle

3-15 September 2000

**The House of Yes - Applied
Drama Games**

Tutor: Chris Johnston

16-29 September 2000

Commedia dell'Arte

Tutors: John Rudlin & Amanda Speed

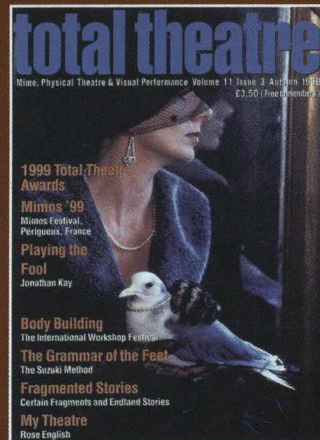
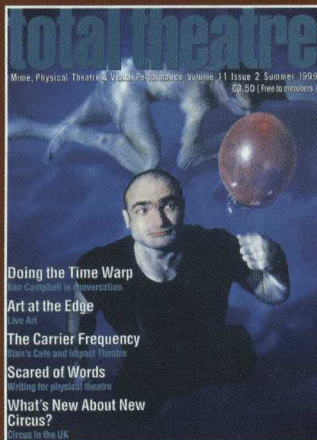
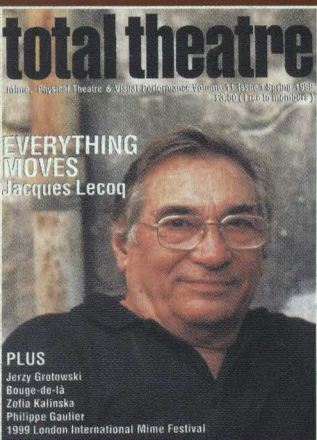
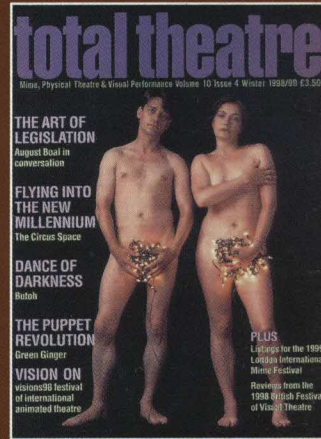
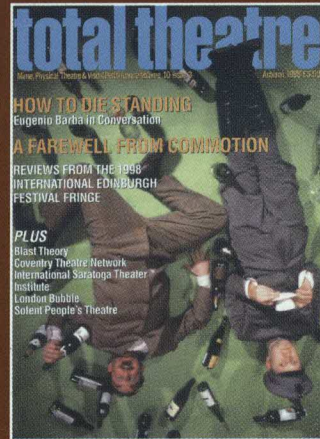
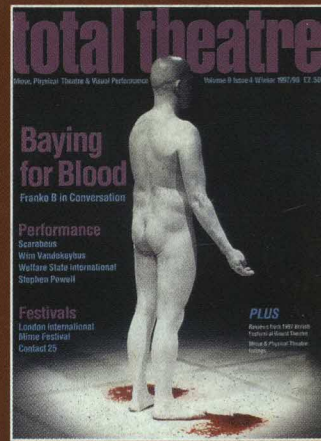
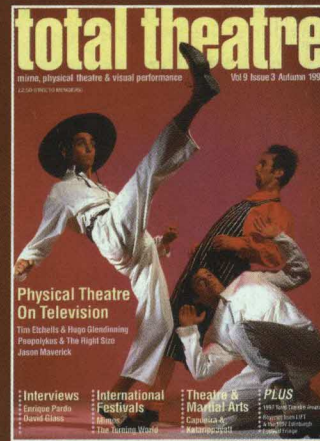
7-20 October 2000

Clown

Tutor: Joe Dieffenbacher

Sélavy

For further information contact John Rudlin
Sélavy, Grosbout, 16240 La Forêt de Tessé, France
Tel: (33) 5 45 29 65 56 Fax (33) 5 45 29 65 91
selavyjr@aol.com



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