

total theatre magazine

The magazine for Total Theatre Network – celebrating physical and visual performance
Volume 13 Issue 2 Summer 2001 £4.00 (free to members)

Street Arts Special

Here, there and everywhere

What is Total Theatre?

Opening the debate

EXIT Festival

Unusual performance in Finland

PLUS

David Glass Ensemble

Art/Sci Collaborations

Wrights and Sites

Circo.go

INCLUDING

Circus Arts News





The School of Physical Theatre

Founded in 1978

London England
director Ron East

"The School provides a carefully structured set of themes, based on the LeCoq method, as well as providing the technical ability and physical skills necessary to develop professional standards of expertise"

full-time professional programme **October - June**

summer intensive **August**

part time classes

certified LeCoq instruction

The School Of Physical Theatre

Three Mills Media Centre, Three Mills Lane, Bromley-by-Bow, London, E3 3DU, England

tel +44 (0)20 8215 3350 e-mail school@physicaltheatre.com

fax +44 (0)20 8215 3482 internet www.physicaltheatre.com



...moving images....moving images....moving images....moving images....moving images....

THE DESMOND JONES

School of Mime and Physical Theatre



The dynamic modern alternative to conventional drama school, offering a three-month highly intensive Foundation Course and a Five-term Course. The Autumn Foundation course begins 24 September 2001 (mornings only, Monday to Friday). Fully international. Certificates awarded.

The course includes: *Decroux Mime Technique, Mime Acting, Verbal/Physical/Psychological Improvisation, Story-telling, Masks, Style and Stylisation, Body-Balance, Colours, Dramatic Timing, Men and Women, The Child, Caricatures, Commedia dell'Arte, Chimpanzee, Stage and Body Dynamics, Acrobatics, Performance and much more.*

The School gives a thorough and highly intensive grounding in mime and acting techniques to a very high level of physical expertise, and explores the energy, creativity, excitement and power of modern visual and physical theatre.

We are one of the world's leading schools of mime and one of the originators of physical theatre. Founded in 1979, the School is totally international, the longest-established in Britain and one of the largest of its kind.

SUMMER COURSES

The Energetic Actor - Physical Story-Telling for the Theatre (30 July to 3 August 2001, 9.30-5.00 daily)

Robots, Statues and Slow Motion (23-27 July 2001, 9.30-1.00 daily)

SHORT COURSES

Impro! - Verbal Improvisation - Keith Johnstone techniques (13/14 October 2001)

Introduction to Masks - Neutral and Half-masks (27/28 October 2001)

Brochures: The Registrar, 20 Thornton Avenue, London W4 1QG. Tel/Fax: 020 8747 3537
www.desmondjones.co.uk e-mail: enquiries@desmondjones.co.uk



total theatre magazine

Celebrating and promoting physical and visual performance
Volume 13 Issue 2 Summer 2001

Total Theatre Network
The Power Station
Coronet Street
London N1 6HD

Tel 020 7729 7944
Fax 020 7729 7945

Director
Annabel Arndt
admin@totaltheatre.org.uk

Board
Dymphna Callery
Deb Durant
Clare Furey
Jason Hird
Olivia Jacobs
John Keefe
Pilar Orti
Jon Potter
Teri Sayers
Jane Sutcliffe
Dorothy Wilson

Editor
Dorothy Max Prior
editorial@totaltheatre.org.uk

Production Editor
Toby Mitchell

Sub Editor
Julia O'Brien

Editorial Group
Rebecca Brown
David Harradine
Toby Mitchell
Ray Newe
Anne-Louise Rentell
Emi Slater
Mischa Twitchin

Design
TBM 07801 372811

Printing
Multiprint 020 7733 9971

Mime Action Group
Reg. Charity No. 1052358
Reg. Company No. 3133599

What is Total Theatre? 6
Dorothy Max Prior opens the debate

Creative Catalysts 8
David Harradine looks at art/science collaborations

Here, There and Everywhere 11
Dorothy Max Prior at Critical Practice 11

Les Chasseurs de Girafes 12
Edward Taylor on Royal de Luxe

'As you can see, everything here is very old' 14
Phil Smith on the Wrights and Sites project

Last EXIT to Helsinki 16
Miriam King goes to the EXIT festival

Circo.go 19
Charlie Hull on TTN's first education project

Flow Form 20
Dick McCaw discusses workshops and forms

Visionaries 22
Alex Mermikides on David Glass

Regulars
Total Theatre Network News 4

Reviews 24

Performer & Company Update 29

Noticeboard 31

Performances & Festivals 33

Workshops & Training 34



© Total Theatre Network. All rights reserved. ISSN 0960-6106. Total Theatre Magazine is published quarterly by Total Theatre Network, the UK network for physical and visual performance. The views expressed or opinions stated in Total Theatre Magazine are not necessarily the views of the Editorial Group or publishers. Similarly, statements made or opinions expressed by the advertisers are not necessarily shared by the Editorial Group or publishers. Reasonable care has been taken to avoid error in the magazine but no liability will be accepted for any errors which may occur. No material in this publication may be reproduced in any way without the consent in writing of the publisher. The publishers will not accept responsibility for the safe return of unsolicited material. We assume permission to publish any unsolicited material unless otherwise stated in writing.

If you would like to submit news, views, letters or advertise to the Autumn issue, please note that the copy deadline is 7 August 2001. The Autumn issue will cover the period October-December 2001.

Cover
Avanti Display at x.trax
Photo by Paul Hermann

Editorial

As this is my first issue as editor of Total Theatre Magazine, it seemed an opportune time to ask, 'What is Total Theatre?' When, as an organisation, we changed our name from Mime Action Group to Total Theatre, we embraced a term that already carried a wealth of meanings - and we continue to add meanings to the term in the diversity of work created under that umbrella. Some of these meanings are discussed in my article on the subject. This question of definition is related to a discussion of the roles that both the organisation (now known as Total Theatre Network) and the magazine it publishes occupy. Who and what do we represent in the ever-changing performance world?

I consider Total Theatre Magazine to hold a special place in that world as a publication that is written by and for artists working in physical and visual performance. It is the balance between reportage from the front line of art-making and critical appraisal of that art which gives the magazine its special quality. In this issue, there is plenty of both: an article by David Harradine on collaborations between artists and scientists; a report on the Wrights and Sites project by Phil Smith; a performance diary from Live Artist Miriam King; and, following on from our Critical Practice discussion on the role of the director in physical and visual performance, an article by Alex Mermikides on the working processes of the David Glass Ensemble.

Talking of Critical Practice, our most recent seminar was on street theatre and performance in public spaces. We have a report on the discussion and an article by Edward Taylor on one of his favourite companies, Royal de Luxe. Education and training are on the agenda too: for many artists the process of learning and developing their artform is just as important as any 'product' that ensues from that process. Dick McCaw explores the relationship between form and freedom in the learning process, and Charlie Hull reports on the pleasures and problems of teaching physical performance to teenagers.

As always, there are reviews aplenty and our listings section has details of many exciting new projects - so whether you are looking for workshops, details of funding schemes or performances, please browse and choose.

It just remains for me to say thank you to all our contributors, to the editorial group and to last issue's guest editor Toby Mitchell for all their hard work. I'm pleased to welcome Toby in his new role as the magazine's designer and production editor. I'd also like to give a vote of appreciation to outgoing editor John Daniel for his five years of work developing Total Theatre Magazine into such a well-respected publication: long may it remain so.

Dorothy Max Prior

total theatre^{network}

Celebrating and promoting physical and visual performance

Total Theatre Network Discussions at the Sprint Festival

Addressing the questions 'Is British physical theatre alternative?' and 'Is there an audience for fringe theatre?', the two TTN forums at this year's Sprint Festival at Camden People's Theatre generated yet more questions rather than attempting answers.

The first meeting, mainly with producers present, got down to basics: what does the term 'physical theatre' even mean, such that it could be regarded as 'alternative'? Indeed, as an alternative to what? To speech-based theatre, in which case would dance and mime be the only true examples? Or to commercial theatre? In which case would companies like Improbable and Complicite playing in the West End be exceptions proving a rule, or proof that this is no longer a marginalising label?

For the producers, the question was whether 'physical theatre' was a useful label for promoting certain kinds of work (whether or not it fulfilled anyone's understanding of what it might mean in practice), especially in attracting new audiences for whom the traditional associations with 'theatre' are a turn-off. This gave rise to the suggestion that what was at issue was developing 'alternative' audiences, not just for traditional venues but by producing work in non-theatre spaces. Indeed, as was pointed out by the only representative of a company present, Heather Uprichard from Shunt, physical theatre refers

not only to the performers but also to the environment of the performance, including the audience.

Asking whether there is any specifically 'British' tradition of physical theatre drew acknowledgement that for all the courses that offer introductions to different models of training, there is very little established training here of the kind that characterises the work of many European ensembles. An insistence on the term physical theatre then says more perhaps about the prevalent understanding of speech-based theatre in Britain, such that 'physical' could be seen as something theatrically distinct, rather than about a recognisable body of work that has a tradition of its own.

With the question about fringe theatre the concern was again primarily with the term itself - what does it mean? How does it attract or indeed put audiences off? What is the fringe for? Is it a place for experiment, for the kind of work that bigger venues can no longer afford; or does it simply reproduce the conditions of mainstream theatre - whether subsidised or commercial - only for no money? While fringe theatre artistically subsidises main houses - offering experience and practice in theatre production, and providing both plays and productions that transfer to bigger theatres - there seems to be little sense of return flow in terms of resources and opportunity. It was encouraging then that the fringe venue managers present at the meeting expressed a keenness to continue their discussion and to try to develop collective strategies for addressing these issues further.

Mischa Twitchin



'The Jungle' at the Sprint Festival - photograph by Robert Messik

news

Advocacy

Annabel has been out and about singing the praises of our sector. She had an informal meeting over tea with the then Arts Minister Chris Smith, discussions with Cherie Blair and has been bending the ears of assorted MPs and Lords. She has continued to be part of the Arts Council's Arts Advocacy group and is on an advisory panel for ACE's drama department, making decisions about NTP applications and advising on the sector. She has also recently been taken on by ACE as a temporary advisor to the Drama Department in the formulation of their circus and street theatre policies.

Rural Touring

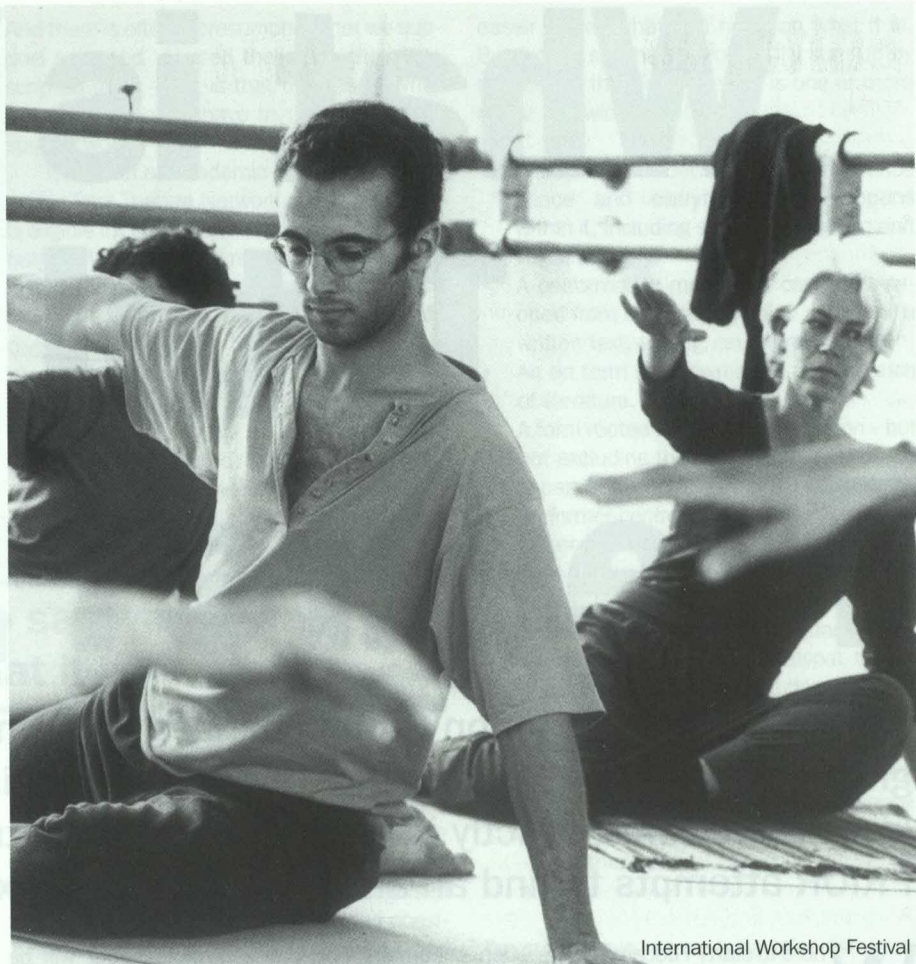
We are always pleased to work with other organisations as it is usually of huge benefit to members. Annabel recently met with the National Rural Touring Forum, the organisation which represents touring schemes around the country acting as brokers in local venues such as village halls. She was also a guest at their conference panel discussion. For those who have not considered the rural circuit, it is one where physical and visual performance can work very well. The type of venue frequently means that the audience and performers are in close proximity, which can make for very fresh and lively productions. Rural touring can provide a way of reaching and building new audiences with hospitality often being provided in the homes of local people. If you think rural touring might be for you, call NRTF on 01759 303624 or see their website at www.nrtf.org.uk

TTN Website

As we write, Total Theatre Network's website is being developed. We hope that it will provide a valuable service in linking promoters and companies, performers and venues. So watch this space ... www.totaltheatre.org.uk

Total Theatre Awards

We are having a year out from the Total Theatre Awards. Planning is taking place for the Awards 2002. Total Theatre Magazine reviewers will be present at the Edinburgh Fringe - so please keep us informed of relevant productions.



International Workshop Festival

Street Theatre

Summer is here which means the start of the street theatre season. Max spent time at the x.trax international showcase festival in Manchester where she chaired a critical practice debate on the subject (see article). Annabel and Max were also in Brighton the following weekend for Streets of Brighton where we met as many practitioners as we could.

Total Theatre Network now has a reciprocal membership agreement with the Independent Street Arts Network (ISAN), acting as artists' representatives on this important new lobbying body.

Max has attended meetings with ISAN regularly over this year; the most recent was held during the National Street Arts Meeting at Brighton.

Education

Total Theatre Network was part of the Year of the Artist with our education project in Cambridge funded by East England Arts. Many thanks to our two artists Kat Davis and Charlie Hull and our local administrator Alex Baraitser who all worked extremely hard on what was a very successful if sometimes challenging project. See the report in this issue.

International Workshop Festival

Total Theatre Network is involved with the Festival again this year. Have a look at the enclosed brochure before places run out; they always go quickly. This year, we will be a part of the symposium 'Training Matters'. If you have something to say about the needs of British theatre practitioners, then sign up. Invited guests will include Helen Crocker, Richard Gough, Scott Kelman, Tom Morris and John Wright. The first ten TTN members who book get a £10 discount - phone the IWF on 020 7924 7733.

Photo Call

Total Theatre Magazine is updating its photo archive. Please send us any recent publicity photos and we might just publish them.

Writers Wanted

Total Theatre Magazine is always looking for new writers and reviewers. Please contact the editor if you are interested. We'd also like letters with any comments.

What is Total Theatre?



In 1997 the Mime Action Group changed its name to Total Theatre - giving the organisation and the magazine it published a common identity. Yet what exactly is meant by Total Theatre? DOROTHY MAX PRIOR attempts to find an answer to this perplexing question

Where to start? I became aware when researching for my MA that the term Total Theatre had been used many times by many different people to mean many different things. The earliest reference that I came across was in a document entitled 'Concerning Total Theatre - a Concerto for Man', written in the 1930s and referred to in Jean-Louis Barrault's book 'Reflections on the Theatre'. In it, Barrault and his companion Antonin Artaud sketched out their hopes for a future theatre: 'Chords - harmonies - discords - dissensions, and so on. Gesture carried to the extreme limit of its capacity. As well as - breath, cries, articulation, SPEECH, in fact.

Perhaps one day a dramatic poet will be tempted by such a subject.'

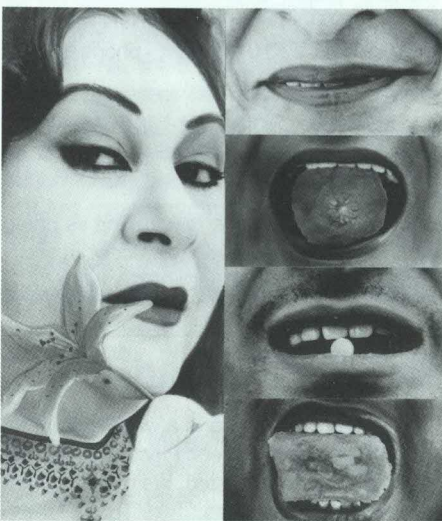
Artaud needs no introduction, but I'd like to dwell a moment on Barrault, who occupies an interesting position in the story of what is now known as the Total Theatre Network. A former partner of Etienne Decroux, he was seen by Jean Dorcy, amongst others, as the hope for the future of mime - someone who would bring the art form in its pure essence to the public. But Barrault found it hard to occupy this role, preferring instead to experiment with the integration of corporeal mime with spoken text, strong visual imagery and song. It is interesting that even in its infancy as an art form, there was controversy about the use of the spoken word and other performance elements in corporeal mime. Then, as now, the argument about what does and doesn't qualify as mime was a hotly debated subject. Barrault's 1935 performance piece 'Auteur d'une Mère' may have incited fear and loathing in both the traditional theatre and new mime camps - but it inspired Artaud to observe: '... new relationships between sound, gesture and voice ... what Jean-Louis Barrault has done IS theatre.'

Perhaps this work was the first example of contemporary Total Theatre - a theatre that Artaud describes as 'that which furnishes the spectator with the truthful precipitates of dreams'. I have always been drawn to this quotation. For me, one of the defining characteristics of the theatre that we represent is

that it leans more towards what Julia Kristeva calls the semiotic, poetic and physical language of the mother rather than the symbolic, logical and discursive language of the father. Put another way: a simple gesture, a slow walk across a stage, a tumbling clown, a puppet, a poem are all as real and truthful as the most astute dialogue-based drama. The choice for non-naturalist theatre is not a choice against realism - it is just that reality takes many forms and the multiple realities of the subconscious have often been seen as less important to theatre than the surface world of reasoned argument and psychological conflict.

We are led to believe that we represent a minority theatre form - yet the 'naturalist' theatre that is seen as the tradition is in fact an aberration that came into vogue for a couple of centuries in one part of the world. Our sort of theatre is part of a much broader picture - we could perhaps view ourselves as restorers of a theatre tradition rather than creators of a new form. To draw just two examples from the conjuror's hat that is the broader tradition of theatre: Japanese Noh Theatre and the European commedia dell'arte are both forms which integrate elements in a way that we would perhaps see as examples of Total Theatre - with very different end results.

Many practitioners who could be included in our Total Theatre roll-call (such as Artaud, Martha Graham and later Eugenio Barba and



Moti Roti photographed by Ali Zaidi

Peter Brook), have seen in Asian companies examples of theatre that reach to the meta-physical through the physical. This, in sharp contrast to the domination of the psychological tendency in the west, is a theatre that is an art form in its own right - not a poor cousin to literature. And, as Barba has pointed out, the rigid division between dance and theatre that has marred the development of our theatre practice is seen as absurd to an oriental performer - just as it would have seemed absurd to European performers in other historical periods.

Barba is one of many contemporary practitioners who have been inspired by the work of Polish director Jerzy Grotowski, whose relationship to Total Theatre is an interesting one - he has used the term in both a positive and a negative way. The negative use refers to the

And there is often a presumption that we support so-called 'devised theatre' rather than scripted plays - but is that the case? What relationship do we have to the written and spoken word?

This is not an academic question - it crops up for Total Theatre Network constantly: Who is eligible for the Total Theatre Awards at Edinburgh? Who should we review and write about in the magazine? What relationship do we have to pre-scripted plays, now that the old division between New Writing and physical/devised theatre seems to be fading? Many of our member companies now work with a writer - Trestle is an example. Told By an Idiot recently toured 'Happy Birthday, Mister Dekka D' - a play written by Biyi Bandele. Even Peepolykus are planning to perform a 'real play' for their next production.

Like jazz, it is easier to say what Total Theatre is not than what it is

Wagnerian overblown stage-shows that he saw as the curse of theatre - he argued for a 'poor theatre' that included no plastic elements with a life of their own, no special effects, no music other than that produced by the actors. He pays homage to Artaud's vision but deplores his followers - the 'wretched avant-garde' with their 'aborted works'. His is a theatre that pares performance down to its essence - the physical expression of the actor.

But it is when referring to this stripped-back, spiritual core that he describes the actor's offering as a 'total act of theatre'. His view of the 'holy actor' as someone who sacrifices himself is one that seems linked to both the contemporary performance art world and the role of the shaman in early ritual. This has been explored by environmental artist and theatre anthropologist Richard Schechner. He has brought to our attention the vast history of theatre as a crucial part of life - from the earliest religious rituals to present-day performance practice there is a continuity of purpose: the human need to act, re-act and re-enact our feelings and our responses to the environment we find ourselves in. Theatre is, and always has been, a total experience - a sharing of time and space that involves the whole self.

So, as we can see, there are many different takes on Total Theatre. When, as the Mime Action Group, we decided to change our name it was partly because there was no consensus on the meaning of the word 'mime'. Are we any closer to a consensus on the meaning of 'total theatre'? I have no way of knowing - but I would like to open up the debate. We say that we represent 'physical and visual performance' - we assume that that includes mime, physical and visual theatre, performance art, circus and puppetry.

In the light of these developments, it seems crucial that we examine our standpoint on contemporary performance. Perhaps one day we will have no need to place the word 'total' before 'theatre' - theatre will be able to stand unqualified and be recognised for what it is - an art form with myriad possibilities. But we are not quite there yet - and so we retain the adjective 'total' (meaning 'the complete sum of a number of parts') to distinguish real theatre from its imposters. What we are discussing is a living, breathing, mutating art form - not something carved in stone. But definitions are important - not to pin a thing down so that it can no longer live, but in order to communicate and collaborate. Defining it is not an easy task - like jazz, it is

easier to say what it is not than what it is. But just to set the ball rolling, I'll sum up by suggesting that Total Theatre is one or more of the following:

- A collaboration between the performance space and everything that happens within it, including sound, movement and visual imagery.
- A performance mode that can be developed from any starting point: a picture, a written text, a song, an improvisation.
- An art form in its own right, not a branch of literature.
- A form rooted in physical expression - but not excluding the use of the voice which is part of the physical body.
- Performer-centred. The performer in all his or her physical and metaphysical uniqueness as a crucial element of the performance text.
- A theatre that values the language of the subconscious and the archetypal, believing connection to the intuitive world of dream and fantasy to be as real as the relationship with the external world.
- An exchange between performer and 'other': co-performer, witness or audience. A shared breath. It happens here and now - no other time or place would be the same.

I'm sure this is not an exhaustive list - your comments, additions, disputations, cat-calls or cheers of approval are all eagerly awaited. ■

This article is intended as the first of a series looking at the historical context and contemporary interpretation of Total Theatre. Responses can be e-mailed to editorial@totaltheatre.org.uk or posted to the office.



Barba's 'Judith' photographed by Torben Huss

Creative Catalysts

How, why, where and when can artists and scientists collaborate?
And with what results?

DAVID HARRADINE carries out an experiment ...

To start Total Theatre's series of articles on collaboration, I thought I would conduct an experiment. It seems to me that collaboration itself is about experimentation, about testing out new relationships, new ways of working, new processes; about testing and developing new ideas, so this approach - unusually methodical for one used to feeling around in the dark - seems kind of right.

ABSTRACT

Why has there been such an explosion, in recent years, of collaborative projects between artists and scientists? How and why are the connections, overlaps and gaps between art and science being explored? What does this tell us about the connections between art and science in this country at the start of the twenty-first century?

AIM

To discover how, why, where, when and with what results artists and scientists have been collaborating together on creative/scientific projects.

METHOD

Take several case studies, a couple of interviews, a bit of personal reflection, some examples and several drops of the spirit of enquiry, and mix together to enable some kind of reaction. Observe the reaction, and comment. Publish in Total Theatre Magazine to encourage further reaction, enquiry and comment. Repeat as necessary (in the home, in a lab, in a studio).

EXPERIMENT ONE

One of the principal ideas that underpins the current interest in Sci/Art work is that science

has long been relegated to the murky secrecy of the laboratory, and engagement with the arts and with artists might offer a way of bringing some scientific ideas, discoveries and processes into a more public sphere. The Arts Catalyst, one of several organisations currently commissioning and funding Sci/Art projects, says that such collaborations seek to 'break down some of the invisible walls between what scientists actually do and the public's perception and understanding of science'. Similar intentions are expressed by the Wellcome Trust, which runs a 'Science on Stage and Screen' funding programme intended to 'bring discussion about biomedical science out of the laboratory and into people's everyday lives'.

These aims seem to set up again that old Enlightenment separation of art and science - a separation that such collaborations are surely trying to break down? - where the arts are communicative, evocative and engaging whilst the sciences are esoteric, cerebral and difficult (we artists work from the emotional body, those scientists start from the detached mind). What these ideas tend to overlook, in constructing the arts as a tool for communicating scientific ideas, is the incredibly rich creative potential that can be found in the bringing of a scientific knowledge or perspective to an artistic process.

One example of this is my own work with *Fevered Sleep*. We have spent the last few months researching the possibility of performing the chemical manipulation of photographs, as part of the R&D of our new show 'Written with Light', which is about the history and poetry of photographs. This has led us to work with Dallas Simpson, a Nottingham-based photographic artist and

chemist, developing imaging processes for the production. Whilst working with Dallas, we have noticed the remarkable interplay between our approach to devising performance and his ideas about the creativity of chemistry. There is something uncannily similar about the two - the creation of reactions and heat and change in a test tube, the alchemical transformation of light and movement and image into performance in a theatre. We have also found that our approaches to performance have been influenced by his work as a scientist. Some of this is straightforward - things that to him are very simple (such as the differences in the properties of dry ice and smoke!) have changed our plans for the production.

In other respects the journey is more complex - his philosophical ideas about science have raised questions about our own working practices, and our ways of thinking through our perspectives on the formal and thematic parts of the show. Our desire to incorporate these chemical techniques has also forced us to think hard about the logistical, financial and health-and-safety implications of his radical form of work; it's hard enough to convince a venue to let you get water on the floor, sometimes, without splashing sulphuric acid and dissolved lead around! All in all, though, our experience of working closely with a creative collaborator from such a radically different field from our own has forced us to think in new ways, to look at our performance through new eyes, to approach our work with the objectivity and spirit of exploration that is the mark of the scientist.

One of the ways in which we have manifested this change is through a commitment to short periods of experimental research for

the production, followed by showings of the results to an invited audience. This model of presenting work-in-progress is nothing particularly new, of course, but it has only recently struck me how this is much more of a scientific, laboratory-based model. This impulse to experiment, display results, observe, develop, and experiment again that is taking place in rehearsal rooms (should we call them creative laboratories?) all over the country reveals as much about the growing similarities between the methods of artists and scientists as does the grandest and most elaborate collaboration.

FURTHER EXPERIMENTS

'Written with Light' is only one example; in the last few years, there have been many artistic projects that have originated from Sci/Art collaborations, projects that have presented scientific processes and ideas through the arts, and that have been inspired by scientific principles in their creation. Forkbeard Fantasy's touring production 'The Brain' was created through a collaboration between the company's artistic directors and Dr Emil Toescu from the University of Birmingham; I remember listening to Cornelia Parker on Radio 4 last year, talking about her work in an underground particle physics laboratory; Heather Ackroyd and Dan Harvey have made a series of photographic images on grass (using the principles of photosynthesis), work-

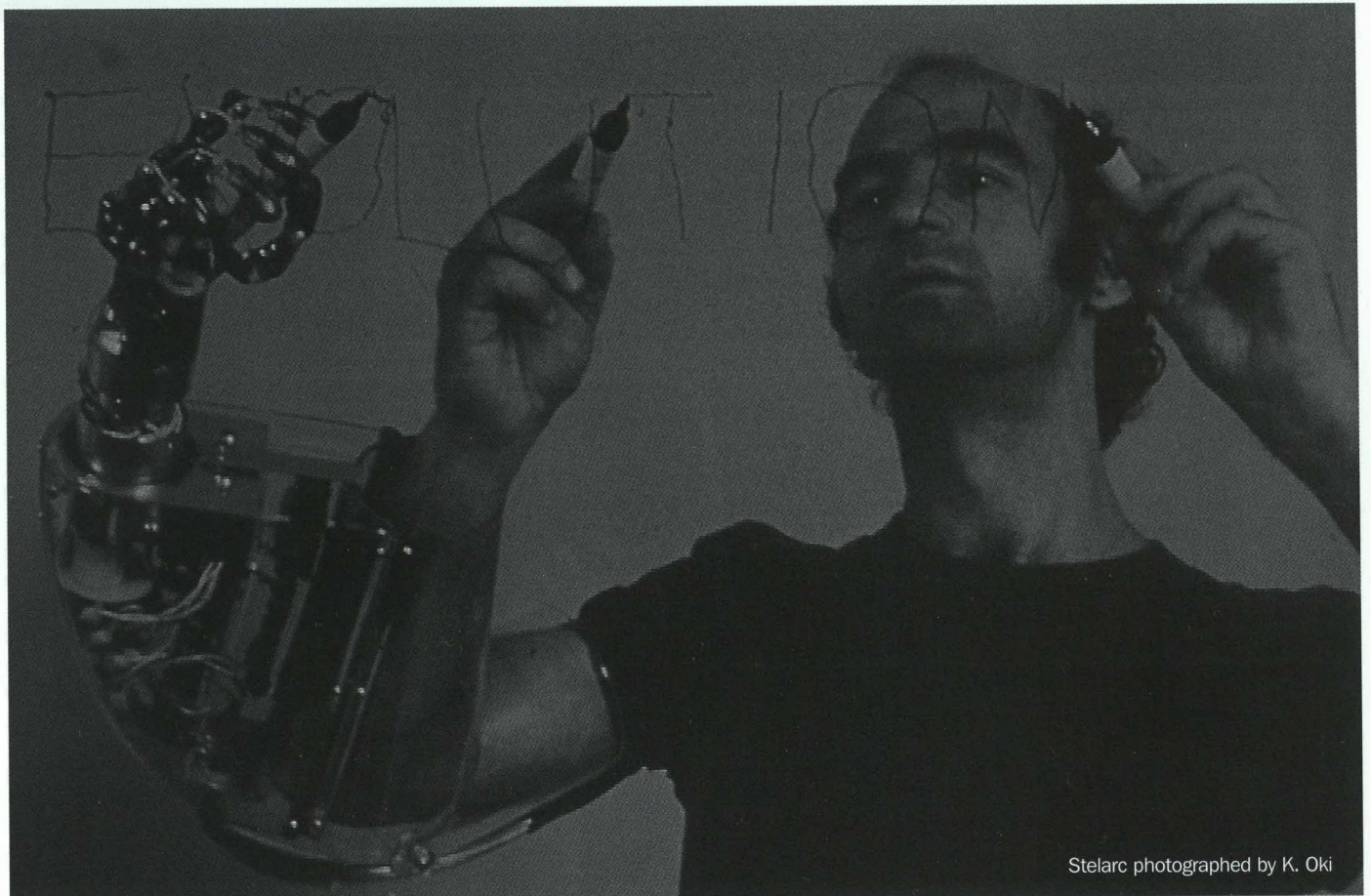
Collaborations seek to 'break down some of the invisible walls between what scientists actually do and the public's perception and understanding of science'

ing with scientists from the Institute of Grassland and Environmental Research; Glasgow's Tramway has just held a season of work to do with science; Exeter University School of Physics recently produced a touring TIE show Outer Space/Inner Space in collaboration with site-specific company Wrights and Sites; the Clod Ensemble has been developing its newest project with doctors from the universities of London and Edinburgh. What all these examples show (and these really are a fractional few of the work that is currently happening, from the small-scale to the truly epic - such as choreographer Kitsou Dubois' work in zero gravity with Russia's Cosmonaut Training Centre and the European Space Agency) is the range and breadth of the potential for creating work through Sci/Art collaborations.

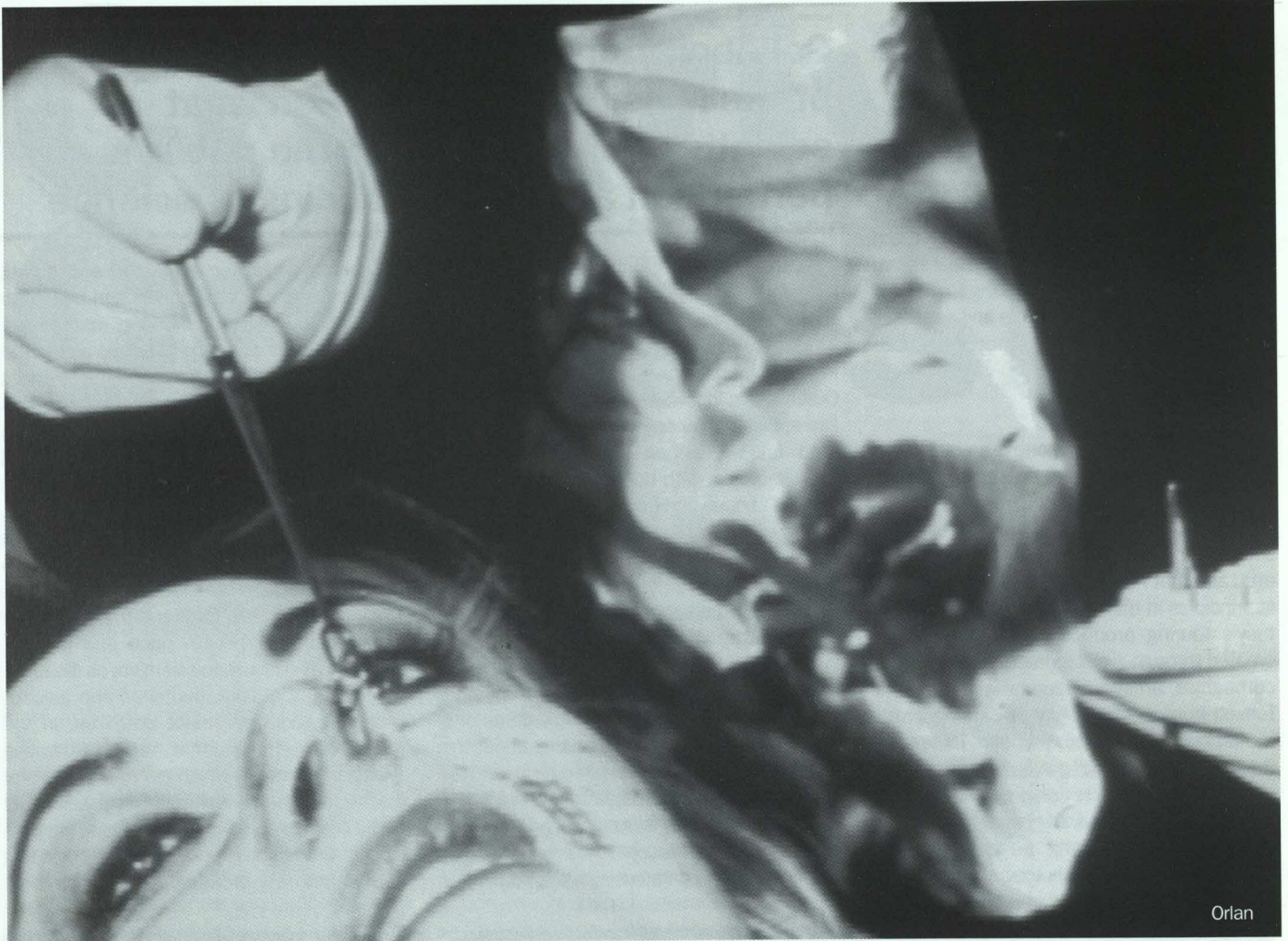
What is possibly most exciting about this way of working is the unlimited range of new ideas that might be brought into being by the sharing of knowledge from the arts and the sciences. If we accept that working with someone from a different artistic discipline (a

dancer and a sculptor; a musician and a cook; an actor and a photographer) can bring into being new works and working methods, it seems logical that making the leap across the dark space between the arts and the sciences (a gap that isn't so great as you might expect) will bring results even more rewarding, even more exciting, even more rich and risky and resonant.

But for such collaborations to really work, there has to be a shared vocabulary - both conceptual and linguistic - that can be spoken and understood by both artists and scientists. Things that we take for granted, such as the workings of complicité, pace and rhythm, might be as obscure to scientists as the characteristics of quarks, neutrinos and electromagnetic radiation might be to us. In the recent Ego symposium at the Old Operating Theatre in London, which curated a series of discussions between artists and scientists about themes common to their work, the possibility for discussion and understanding ranged from the profound to the frustrating. ►



Stelarc photographed by K. Oki



When Professor Susan Greenfield (director of the Royal Institution) and Marina Abramovic (described by the facilitator as the 'Grandmother of Performance Art') came together to discuss perception, they seemed unable to find a common language - with Abramovic wanting scientific explanation of some of the spiritual and shamanistic phenomena she has encountered in her research, and Greenfield counter-demanding proof that such things weren't illusions before she would give an answer.

There is also the difficult task of ensuring that all parties in a collaborative relationship are able to adapt and develop their points of view, in ways that allow their individual strengths and expertises to flourish, at the same time as allowing their ideas to be altered by the very process of collaboration. Whilst this is the case in all collaborative work - and

is undeniably the source of some of the casualties of the collaborative process - it seems that the potentially very different approaches of artists and scientists are especially needy of careful negotiation. In one of the later Ego talks, evolutionary anthropologist Lesley Aiello seemed to find it difficult not to dismiss French performance artist Orlan's body-altering work as irrelevant in evolutionary terms, suggesting a certain kind of fixed vision that could not admit another perspective.

Where these horizons of vision can be broadened, however - and where a common language, common concerns and a common commitment to the possibility of having one's ideas and processes challenged can be found - it is possible that the bringing together of artists and scientists will catalyse new ways of thinking in both fields, generating not only exciting art, but influencing scientific ideas.

This cross-fertilisation represents a crucible for making new work and revealing new visions, and as the boundaries between artistic disciplines continue to blur and break, it seems somehow right that the most false division of all - the one between the arts and the sciences - is finally being weakened and refashioned from both sides.

RESULTS

To be assessed in a theatre near you, as the latest theories of dark-matter and supersymmetry are moulded into live performance. To be encouraged in this rehearsal room, where the transformation of silver salt to lead produces a performing photographic image. To be observed in that studio, where the chemical structure of DNA maps out the route of a pair of dancing feet ...

Whether you find yourself donning a white coat and seeking inspiration in the laboratory, or figuring out a theory as you devise a new show, it might be worth looking askance at the scientist over there dreaming creatively. Who knows what might result if you wait and catch their eye? ■

David Harradine is co-artistic director of Fevered Sleep. www.users.globalnet.co.uk/~fevered

For such collaborations to really work, there has to be a shared vocabulary that can be spoken and understood by both artists and scientists

Here, There and Everywhere

Total Theatre Network's Critical Practice 11 looked at street theatre and performance in public spaces. Is work that is developed or placed outside of dedicated theatre and art spaces intrinsically different from other forms of performance? What relationship does this work have to the environment in which it takes place?

DOROTHY MAX PRIOR reports

Our latest Critical Practice seminar was held during the x.trax street arts showcase in Manchester this May. Opening the discussion, Mitch Mitchelson - street theatre performer, director and lecturer - gave an overview of the current state of the art, which he described as 'alive and well'. He spoke of key moments in its history - from commedia dell'arte to the 'cultural renaissance' that occurred in London in the enlightened age of Red Ken's GLC. An element that interested Mitch was the tendency in contemporary culture for the private to be made public - from confessional memoirs to 'The Truman Show' and 'Big Brother'. The blurring of divisions between 'real life' and 'art' leads us to reflect on the nature of reality - is there an objective reality or are we all living within our own construct of reality?

Paul Miskin, director of Neighbourhood Watch Stilts International, explored the notion of what he called 'ontological street theatre'. The street artist creates a situation in which 'real people living real lives interact with an artificially constructed reality' - adding a twist to the old philosophical quandary. The hoax or prank - such as the Candid Camera TV show - pushes this to an extreme, leaving the victim reeling from the first-hand experience of the world turned upside down. But how morally justifiable are such things? Augusto Boal's Invisible Theatre may have an honourable intention (such as the contradiction of sexism), but how would you feel if you found out that the woman you had defended against abuse on the Tube was an actress? Relieved or annoyed? Street theatre and direct action politics have often merged - from Bread and Puppet's anti-war parades to Tiananmen Square. Is one art and the other real life? The jury is out, but it remains clear that a characteristic of outdoor events is the real aware-

ness of a shared space, a sense of being engaged together in a situation where the boundaries between performer and spectator often merge.

Mitch had spoken earlier of the street artist's 'transformation of the empty space' but the relationship to the environment has a different meaning for work that is site-specific. The relationship to the human environment may or may not have the same blurring of boundaries as non-specific work, but the crucial element that differentiates this work is one of relationship to space. For Soren Nielsen, whose company Scarabeus are creating a new work called 'Landscapes of the Heart', it is vital that the site is one of interest and beauty. Does the building say 'work with me', he asks - or does it say 'tear me down'? He feels that he no longer wishes his work to be used to decorate ugly shopping malls - raising the question of whether street performers are artists or fodder for the tourism

'seduce with integrity'. Which is all very different to the work created by Ritchie Smith's company. Desperate Men are that rare beast: a street theatre company making static shows with a narrative and spoken dialogue - often in their very own language Desperanto, a successor to the commedia 'grommeltage'. Ritchie feels that people like stories and that there are ways to make it work in the street: use language rhythmically; keep it loud and short; cut the narrative up into edible chunks - and, hey presto, a good street show.

Good shows are something that home-team Avanti Display know something about. Their 'Hydromania' was the big event of the x.trax opening night - Manchester town hall transformed into a symphony of light and water. Company director, performer and odd-job man Michael Lister illustrated many of the issues around the making of street theatre in his description of the evolution of the piece -

How can you rehearse pouring thousands of gallons of water from the town hall gargoyles?

industry. Although many are happy to blend in with the bunting, Soren is not the only performer who is saying no to being an add-on extra to bad town planning.

Talking of which, Sandra Hall is from Birmingham - which at the moment has a black hole where the city centre should be. Her pragmatic approach is that artists need to work with what they've got. Her company, Funding Pending, take this quite literally; creating work on allotments, in phone boxes and most recently at car boot sales - their slogan is 'art where you live', their aim to

from walkabout (or should that be cycle-about) Fountain Machine to the enormously popular Incredible Spurning Man to complete transformation of an environment. Research and development took place in public; rehearsal is the opening night. How can you rehearse pouring thousands of gallons of water from the town hall gargoyles? You can't - rehearsing it and doing it would be one and the same ... Which brings us back to street theatre and real life. As Richard Schechner said, 'life is raw and art is cooked'. Mine's the sushi. ■

LES CHASSEURS DE GIRAFES

Royal de Luxe are France's premiere street theatre company. EDWARD TAYLOR was in Le Havre in October 2000 to witness an extraordinary piece of total theatre



Photo: Anne Tucker

Royal de Luxe are France's most famous outdoor theatre company and without doubt one of the best companies operating in this field of work. Previous shows have seen them roast a real bus on a giant spit, re-tell the history of France using an enormous pop-up book and live in the branches of a fully-furnished, plumbed-in tree for three days. Their work plays with the idea of on-stage and off-stage. A couple of performers act out a story, often historical or melodramatic, whilst a large team of technicians operate effects and machines which bring that scene to life. It is the ingenuity of their inventions that make the company unique.

Since 1993 they have developed shows, four to date, which aim to speak to a whole town. These performances last up to four days at a time and involve a series of giant puppets which are paraded through the town. The storylines are extremely simple but it is the quality of the puppets, the dedication of the performers in keeping them alive and animated at all times, and the effect they have on the whole town that are worthy of the highest praise. The first show involved a single thirty-foot high puppet known as *Le Grand Géant*; the second show featured the same puppet who this time sailed off on a raft; the third show saw the return of the big puppet with a smaller African boy - *Le Petit Géant* - and 55 West African musicians. '*Les Chasseurs de Girafes*' was the company's fourth show in this mould.

The week before the show starts, a poster appears all over town. It's just white text on black paper and tells of a story of wild giraffes and giants. A parcel has been sent to the *Petit Géant* but has been blown off course. Mean-

while, a map in the local newspaper tells you to visit a car park the next day. Upon arrival at the car park you witness an enormous packing crate. It is covered in exotic stamps and all manner of customs forms, and is addressed to the Petit Géant. Inside you can hear something moving about - it's not a tape played through a PA; the sound is random and three-dimensional. You can smell essence of animal, a stream of piss floods out of the bottom and a cloud of dust appears where the animal inside has been snorting in the corner.

This is the fourth time the company has presented a show in Le Havre so there is already great anticipation. Crocodiles of schoolchildren are brought to see the first instalment of the story. There are pictures, models, drawings of giraffes in many of the shops. At midnight in another part of town the Petit Géant is put in place. He is a twenty-foot high African boy marionette. He hangs from a mobile crane and is operated by a team of about fourteen people. One person shouts instructions through a megaphone which sets in place a sort of maypole dance as performers energetically pull on ropes to move arms, shoulders and legs to make him walk along. Using remote control, one person operates his eyes, which blink and move from side to side.

Tonight they are placing him in a hammock, so that commuters arriving for work the next day will encounter a sleeping giant by the side of the road. His shoes are taken off and once in his hammock you can see his chest move up and down and hear him snoring. This goes on all night. You return to the car park the next day to find the packing crate has completely disappeared. In its place are two larger-than-life sleeping giraffes - a mother and its baby. These are extraordinary creations. Both are mounted on big tractors and there are control towers over-looking them trailing enormous amounts of wires. The giraffes' features are realistic and made in wood but between the sections of neck you can see motors and hydraulics. The performers appear, all dressed in 17th century-style red velvet livery, and get in position. Music, played by three musicians on a lorry, wakes the giraffes. At first an ear twitches, the eyes open, they shake the sleep away, then they get up and begin to walk about.

This is one of the most exciting theatrical moments I have ever experienced. Each giraffe is operated by a team of twenty five performers. Six or so sit in the control tower operating the neck, which moves freely and realistically, and the head - the ears wiggle, the eyes blink, the mouth opens up and down and from side to side, a tongue comes out and you can see the breath come out of the nose. Further down the tractor a team of eight pull on ropes to make the legs move. A man at the back tugs ropes to make the tail twitch. These giraffes are alive! Very little happens

Photo: Anne Tucker



Articles in the paper tell of how some children have grown up with these giants - which have had a great effect on their lives

dramatically but they are so well made and animated that every detail is a delight. You can't keep your eyes off them. The mother suckles the baby, they piss and crap, eat branches from the trees, snort thick snot out of their noses and gaze up into balconies. It all takes place in real time. Any attempt to be clever or over-dramatic would break the spell created. The performers themselves are understated and subservient to the puppets. Simple actions become fascinating when translated to the dynamic between the puppets and their operators.

Meanwhile the Petit Géant has woken up and has started to walk into town. This simple activity creates an amazing ball of energy with hundreds of people following him and many walking backwards in front of him not wanting to miss seeing him in action. He walks to rhythmic bagpipe tunes that further whip up the atmosphere. Halfway down the street he sits down and has breakfast served to him by two performers standing on a large banquet table.

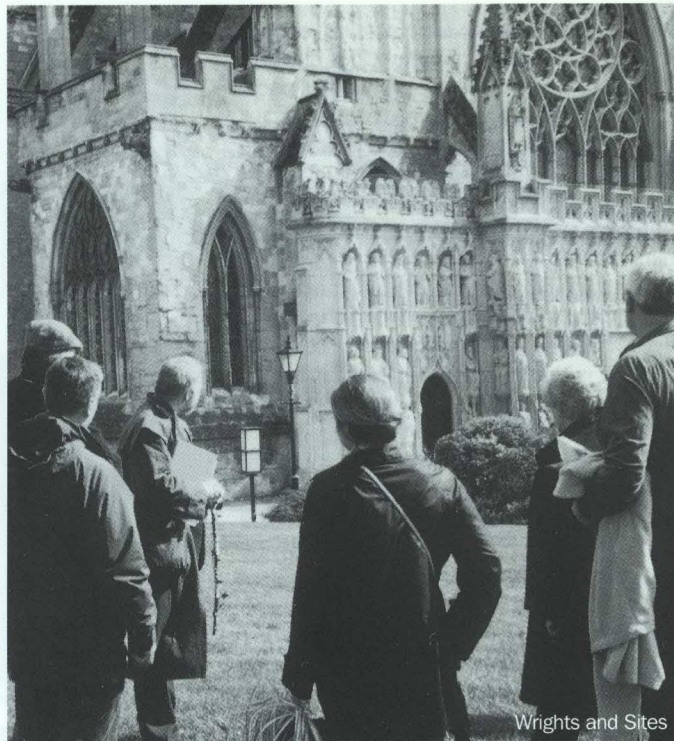
So now there is a choice of actions happening in the town - you can go from one to the other and find out what the giants are up to. At night you can visit the sleeping puppets and make sure they are all right - which many people do. At midnight on the second day I went to video the sleeping Petit Géant and people were driving up, getting out, having a look then driving off again. The story carries on

in this vein for the next couple of days. Eventually the Petit Géant finds the giraffes; he is craned onto the back of the big giraffe (an image worthy of Winsor McCay's Little Nemo stories); then they all parade to the docks where they are craned onto a barge and sail off in a cloud of dry ice. Fifty thousand or so people see them off.

During their four-day residency the giraffes are headline news in the press - children get the day off school to come and see them and people talk about them all over town. To realise the show involves considerable liaison with public services - there is a tangible relationship between the company and the people of Le Havre. Articles in the paper tell of how some children have grown up with these giants - which have had a great effect on their lives. A friend who caught the show in Calais said that people were in tears at the end; apparently they are special to the people of Calais as well. I have never seen a single piece of art or theatre which has created such a galvanising effect on a place as Royal de Luxe's 'Les Chasseurs de Girafes'. ■

Two website addresses to find out more: go to www.lefourneau.com and click on 'Nos reportages' then under 2000 you will see an article on Royal de Luxe; there's also www.legeantetlagirafe.fr - a fan site which has some nice pictures and which reprints the text of the poster.

'As you can see, everything here is very old'



Wrights and Sites

The Wrights and Sites project has brought together a collective of artists for a series of unique environmental performance events. A guided tour by PHIL SMITH - writer and performer

I am standing by the statue of Richard Hooker. As the spectators arrive in Exeter's Cathedral Close they are thrown for a moment, uncertain which group to join; the start of our performance has coincided with one of the City Council's official Red Coat tours. This is the beginning of a hybrid performance/guided walk - 'A Carnal Tour' - part of a set of activities created by the Exeter-based site-specific group Wrights & Sites for delegates attending a weekend conference. Each delegate has received a map wrapping four postcards; two are the instructions for walks, one a set of actions performable anywhere in the city and one an invitation to 'A Carnal Tour'.

As Misguide I say: 'Did you see that bit in Celebrity Big Brother on the infra-red camera when they were talking in their sleep?' Damaged celebrities remind us of the religious relics once held here: from the tooth of St Basil, from the precious tree ... The Bishop and two acolytes pass through our group. I am trying to dissolve the apparent solidity and fixedness of the place. To send these appearances, these stones, this fixed and apparently monolithic cathedral into the same maelstrom of gravitational pulls as the memes of thought about it, those units of ideology

that circulate here about the place. Rather than the blatancy of the conventional tours, I deny appearances to the group in order to reveal their motion.

Passing by the advertised bones of an anonymous woman displayed under the Well House pub: 'The second chapter of the story of the exploitation of murder and death by the tourist trade starts here ... but I don't want to show you bones, only signs.' We perform in different time zones: 'Nothing has changed here for thousands of years; the forest, the clearing, the grove, the place of matrimony.' As Misguide, I apologise for the piles of burial clay from the 18th century, for the burning images from the 16th. The return of the forest to the post-Roman city is illustrated with a news photo of the green scene-of-crime tent erected by the police after the recent murder on the Green. I am setting in motion some of the ideas and images that circulate about the place: the murderer was known on the streets as Aslan; Bram Stoker gave Dracula's solicitor offices on the Close; the claim that '... per square metre this is the most haunted site in the country, which is true of many tourist destinations.' I push at this claim, drawing on the 'technology' of spiritualism: playing recordings of Electronic Voice Phenomena as if I'd just

recorded them from the graves; recounting the trivia of the dead's tittle-tattle; calling the names of their cats; drawing on my encounter with the medium Doris Stokes who told me that the class struggle goes on after death.

I recount the manipulations of images and ideas by tourism traders and religious authorities: the Dean 'cleansing' the Green after the murder and referring to a 'sub life' that had 'come very visibly to the surface', the County Monument railed off from the drugs trade, as the whole area was walled off after an ecclesiastical murder in the 12th century - 'as if the place had been an accomplice'.

I draw from my own sense of being unnerved here and in other public spaces. This is my first return to performance in a 'landscape' since the Pan-ic of performing in Wrights & Sites' first project in 1998. At the murder trial I heard a witness, a delivery driver, say of the area at night: 'There's always something happening.' The picnics over tens of thousands of corpses, the aimless and desperate journeys across the Green, the office workers yelling into mobile phones, the drifting, grazing tourists, the swarming groups. We are not just contesting with the ideas, but with ways of movement through the Green and the Close. I am a fixed focus to the tour-

spectators who follow me, stand around me, gaze at what is pointed out, follow their own sudden changes of interest.

Ahead, a Psychogeographer (Simon Persighetti) in a white suit of text anticipates our progress, his movement defined by his struggles with a huge white map that sometimes wraps him up, at other times serves as a sail to drag him this way and that. In smaller circuits move the smartly dressed Vampire Solicitor (Dan Fisher), shouting into his phone about the problems of accommodating a property deal for the living dead and dabbing at his mouth with a bloody paper hankie, and the Nun-Bride (Becky Smith), the ghost of a 'romantic' suicide, perfunctorily carrying the long white dress of a traditional haunting.

The spectators begin to suspect the performativity of people moving and working in the Close - the litter-picker, the wedding guests that suddenly burst among us from the Royal Clarence Hotel. The spectators become players as they help me with my tape recorder, stick and plant (the ghost of an acquaintance who died fifteen years ago, possibly as a result of a fall going to answer my phone call); reminding me when I leave things behind, allowing me to elide into my next piece of text: 'I may be getting everything wrong ...'

'Oh no, it's going very well ...' encourages one of the spectators, worried that her helpfulness has revealed the fragility of our character/non-character-to-spectator relationship. Of course it has and her honest and open reaction allows me to play on this edge for the rest of the tour. I use my own associations, hammered up against 'facts', to spring the associations of the spectators ... 'When I look at the cathedral I see a battleship on the bot-

tom of the sea, my step-uncle floating through its spaces ...'

Three quarters of the way round I show the spectators engravings of some of the shapes created within the cathedral by the misericord maker; for souls going to heaven: birds... and for those going to hell in the clutches of a mermaid: fish. Then I explain that we have been walking a shape: part fish, part bird, part angel, inspired by the Nazca Lines in the Peruvian desert: 'The Nazca Indians walked the shape, probably attempting to get the power of the animal. Erich von Däniken said the shapes were landing strips for flying saucers. By walking the shape this afternoon I hope you have become aware of a natural history here of competing units of ideologically charged ideas. Or maybe you simply interfered with the aliens' radar and that's why they didn't land.'

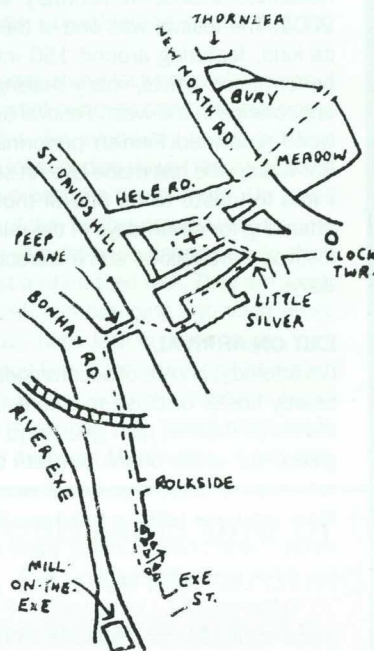
My use of synthesised animal, plant and human images is guided by the work of archaeologist Steven Mithen, who sees the crucial formation of the modern mind 50-30,000 years ago as being the collapse of separate chapels of specialised thought into a single cathedral structure in which such syntheses and confusions are fundamental to what is human thinking. If it seems strange for a performance maker to be influenced by an archaeologist I can only point to another, Michael Shanks, who writes of his practise in 'Theatre/Archaeology' as: '... not a discipline, but a cultural field. It means to work upon understanding archaeological things - material traces and material cultures, understanding the creative event that is the construction of archaeological knowledge, and the historical context of such an archaeological project.'

I'm not sure I can define my own preoc-

cupations with performance any better. That and my commitment to evolving an anti-ideological strategy influenced by Susan Blackmore's theories of units of competing ideology - memes; a belief that the margins of esoterica often generate more potent and more dangerous ideas than official intellectual discourse, and a movement-based practice that draws from Symbolist theatre - generating physical figures from performers' associations to vocabularies of images, juxtaposed together into actions. I have pursued these ideas with the other core members of Wrights & Sites - Stephen Hodge, Cathy Turner and Simon Persighetti - working together on a pleasure boat, in various sites on Exeter's Quay and more recently at the city's Phoenix Arts Centre commissioned by South West Arts as part of the launch for The Year of The Artist, and in satellite performances in my own back garden and in the Natural History Room at Exeter's Royal Albert Memorial Museum.

'A Carnal Tour' is one of a number of trial events for a planned 'Misguide' - a set of post-cards, maps, pamphlets and performances to provoke new ways of moving about Exeter for local residents and tourists. After the tour I go home and, as promised to the spectators, shave off the beard I've grown for the performance: 'I'm not an official tour guide, but I've grown this beard to look more like one, I haven't done anything with it, this is just the way it's grown ...' ■

'Site-Specific The Quay Thing Documented' (Supplement 5 of 'Studies in Theatre and Performance', 2000) Wrights & Sites information can be found at: www.ex.ac.uk/~shodge/ws.html. Phil Smith can be contacted at perform.smith@ukgateway.net



Phil Smith

Last EXIT to Helsinki

Live Artist MIRIAM KING attended the extraordinary EXIT international festival in Helsinki.

Here she presents extracts from her diary



Miriam King

The EXIT Festival of Unusual Live Performance took place in the cultural arts centre of Kaapelitehdas (Cable Factory) Helsinki, Finland, in February and March 2001. The festival was one of the biggest of its kind, featuring around 150 international performance artists, many making their first appearance in the west. Festival director was world-renowned Finnish performance artist Roi Vaara, who has made Live Art since 1982. I was fortunate to be one of those invited, attending for seven days in the middle of the festival. Here follows some extracts from my diary:

EXIT ON ARRIVAL

I'm offered a choice of accommodation - at a nearby hostel or close to a forest. I choose the latter, Rastelli. I am given keys to a small, green, sub-arctic beach hut with a veranda, set in crisp picture-postcard snow. Inside, there are bunk beds, a table and two wobbly stools. I don't have running water or a toilet, but there is a refrigerator ...

In the evening, I travel back to Kaapeli with fellow artist Martin Renteria from Mexico. It seems very dead and quiet. We cannot



Chen Ji

immediately find the way in. A handwritten sign saying 'EXIT' has been taped to a door. We heave the door open and follow the stone steps down into the basement, in search of work presented by Estonian artists' group Non Grata. We continue along dark corridors. There is an ominous atmosphere and an odious smell. Going through a door the smell gets more putrid. We can just make out meat hanging on fencing and cucumbers wrapped in cling film. They are oozing and dripping. We continue into an even darker room beyond hangings of cellophane. We pause for a moment not knowing whether to go further, then we hear commanding voices that say 'Come In!'

In the near pitch-black we can't make out much, but what our eyes don't see our noses make up for. We eventually make out that there are a lot of bodies down here lying about and we have become two of them. On a wall at the end of this factory cellar a video is projected. It is of eight or so naked people shuffling against a white tiled wall. They are limply holding sticks and bumping into each other. They possibly have lard on their thighs, or it could be cling film. I am wondering how soon I can leave without seeming impolite. As we cautiously make our exit, taking care not to trample on anybody, Martin says, 'I was wor-

ried, they're the kind of artists who would start throwing blood at you ...'

I decide to stay on for the last performance of the evening. I really want to come away having seen something worthwhile and inspiring today. It is Chen Ji from Beijing, People's Republic of China. He sits on the ground wearing a black and gold Chinese jacket and surrounds himself with an arc of bright blue alarm clocks. He winds them all up so they are set about him ringing and ringing. Many people can't bear it and leave. Then he invites those who like time to come and help him wind up the clocks. Many people join him. He then asks all people who do not like time to come and help him smash the clocks to pieces with sledgehammers - springs and glass fly everywhere, some still trying to send out their shrill ring. Chen has a calm presence. His piece is amusing, yet a little predictable. His text: 'I hate the way my life is controlled by time.' Consequently, Martin and I miss the last metro home.

WITNESS

The performances today are planned to begin at 3 pm. Three until midnight? Can anyone take nine hours of performance? First to go on today are Friederike and Uwe from Munich, Germany. They are fantastic! They create a

Chen has a calm presence. His text: 'I hate the way my life is controlled by time'

cinema experience, the pair of them wearing black pvc outfits, dressed as characters from the film 'The Matrix'. People are given tickets to numbered seats and popcorn. We see trailers, advertisements and their Matrix-parody video, where the heroes have to undergo several Art Challenges that are presented to them.

I also enjoy the work of Shin-ichi Ari: he comes into the space and takes off his Japanese businessman's suit to reveal a worrying bulge in his trousers. He is clutching a manga-style government-produced comic. The worrying bulge turns out to be a Pokemon character. In Japanese, he says, Pikachu means 'little mouse'. He stuffs the torn manga pages into his mouth whilst singing a Japanese anthem. His mouth becomes so full that he is near choking. He squats on a white sheet whilst squeezing red paint from a tube. When all the red is squelched into a tidy pile he drops his bare backside down into it, gleefully throwing his arms into the air, slipping and sliding out of control yet trying to contain a tidy circle of painting. When he stands he has red buttock cheeks, a cheeky-looking ▶

The festival is one of the biggest of its kind, featuring around 150 international performance artists



Inari Virmakovski

The audience is invited to walk over a white zone and light candles

Pikachu and a near-perfect, freshly painted Japanese flag at his feet. This he attaches to the wall. He turns to the audience, spits his saliva-soaked manga propaganda from his bursting cheeks and exclaims 'Happy Japan'.

PERFORMANCE DAY

Sunday is the day I present my performance, 'Blue Moon'. I am scheduled to go on fourth. I arrive in the morning to sort out my lights and sound. This is all done very proficiently. My lighting demands are simple. A wide blanket of cool deep blue light, with a golden warm circle of light in the centre. I also choose to use a space for my performance that has not been used before. It feels new, less habitual for what I feel could be a jaded audience. It is programmed to be a long day again - 4pm till midnight!

After my technical slot I am feeling confident. My artist's text: 'To discover/uncover moments of truth and vulnerability. To make a connection.' As an artist, I wish to create an emotive atmosphere, something that the viewer can attach their own story to. I often use mythologies and the 'invisible world' as

initial inspiration. Themes in my work include: dreams and fears; the sense of feeling apart and wishing to make a connection; finding a bridge between worlds seen and unseen; finding that place where there is resolution ...

The performance goes well. The atmosphere is strong; I am able to do all I need to: chaos, stillness, honesty, vulnerability, being. I feel pretty mischievous. People engage - many coming to me afterwards to take my hand, thank me or kiss my cheek.

Today is a good day for performance. I witness many strong, full works. I enjoy Inari Virmakovski's work 'Global Lullaby': thin trees, petals and candles and her presence in the space as a widow. The audience is invited to participate in a ritual and walk over a white zone and light candles. White footprints are left on the floor. Life and death, war and peace, hate and love are all intertwined and in the end there is only yearning.

Despina, an artist from Greece, is cutting up her wedding dress. She sits from 4 pm until 11 pm without rest, cutting the wedding dress that she is wearing into strips of fabric and rolling this into a huge bound ball. Black crepe roses are around her feet, each representing a year of her life. Her text: 'The 56 black paper flowers stand for my age and my experience of life; the wedding dress symbolizes my initial ideas and dreams, e.g. to find a dream man. By cutting up the wedding dress, I want to express the parting from these ideas and dreams. Assembling the fabric strips by forming a bolt means to keep my life in order. By rolling up the fabric bolt on a spontaneously selected path, I want to express the

searching of the way to sort myself out. In general, this work symbolizes the parting from illusions.'

LAST EXIT

Monday is a holiday day. Today is the day that I walk across frozen sea to an island. It is so beautiful ... the snow is thick and crunching underfoot. Deep snow on a winter's worth of deep, deep ice. Seurasaari is a quiet, densely forested island, with one short road giving access to a scattering of vintage wooden houses. Blue tits and great tits follow our steady stroll along the footways. It is a winter paradise.

It was so inspiring to be part of such a truly international festival and to witness such a vast range of performances of varying quality from so many different countries. It was a perfect contrast to be performing in a former industrial building turned arts space and to stay in a snowy wilderness outside the city. I had time to mingle and chat and time to watch; opportunity to make work and space to think about new work in the future. Before attending the Exit Festival, I had no concept of what this city would be like; now I have many, many images of Helsinki - the frozen sea that surrounds the spacious city, the Fritz Lang style buildings made from rock. I feel very grateful that I had this opportunity - and I will enjoy and creatively prosper from the benefits for a long time to come. ■

Miriam King's new film Fountain was premiered at the Brighton Festival. For more on the Exit Festival see www.exitfestival.org



Circus arts news

News from the Circus Arts Forum: Issue 5 Summer 2001

www.circusarts.org.uk ■ e-mail: info@circusarts.org.uk ■ Tel.: 020 7729 7944 ■ Fax: 020 7729 7945
c/o Total Theatre Network, The Power Station, Coronet Street, London N1 6HD

Welcome to summertime, where the living is - well, not particularly easy for circus performers working in the great outdoors. The foot and mouth fiasco has taken its toll on touring circus companies and on festivals, fairs and rural events across the country; rumours have been flying that even events such as the Winchester Hat Fair were under threat of cancellation despite their urban location. If your work has suffered as a result of event cancellations, please let the Circus Arts Forum know. We will gather up information and present it to the Arts Council and appropriate government departments. But to look on the bright side, there is still plenty happening out there on the streets, beaches and village greens - as you can see from our round-up below.

The Circus Arts Forum has now moved into its second year, with a decision taken to focus on advocacy. We will be putting together a

lobbying document and welcome any contributing information on circus production, audience research, training opportunities, etc.

Also, if you haven't done so already, please add your details to our website: www.circusarts.org.uk. And if you are nervous of using the web, send an SAE to the office, address above, requesting our 'Fool's Guide to the Circus Arts Forum Website'.

Finally, a piece of late news: there will be a Circus Open Forum in London at the end of October. All welcome - venue/date tbc.

Dorothy Max Prior
Co-ordinator, Circus Arts Forum

Circus Arts News is published by Total Theatre Network and edited by Dorothy Max Prior on behalf of the Circus Arts Forum.
© Total Theatre Network

Out and About

The street arts season had an exciting start with the four-day x.trax showcase in Manchester over the May bank holiday, with Streets of Brighton the following weekend. Circus highlights in the streets included: Mimbres's acrobalance; Dream Engine's Heliosphere featuring an aerialist suspended in a bi-rotational harness from a helium balloon; high-tech juggling from Feeding the Fish; and Skinning the Cat's 'Clair de Lune', a luscious mix of burlesque costume, poetic text and aerial dance.

Festivals still to come ... The Croydon Summer Festival in July has the only UK dates this year for Belgian company Circus Ronaldo presenting 'Fili', an 'intimate spectacle' at Ashburton Park on 12-14 July. And the Stockton International Riverside Festival takes place between 27 July and 5 August, described as 'the UK's leading international festival of outdoor performance, street theatre and new circus'.

Information on these festivals, and many more across the UK, can be found on the Independent Street Arts Network website at www.streetartsnetwork.org.uk.

Talking of festivals, the Edinburgh Fringe will be taking place during August, with one of the highlights being the new Cirque Surreal show 'Voyagers' at The Meadows big top from 3-26 August. The production centres on the powerful and mystical forces of the moon and its effect on four voyagers travelling through the elements of water, air and space. Telephone 0131 667 0202 for more information.

Gifford's Circus, whose appearance at the Hay-on-Wye literary festival was cancelled, will be on the road to Gloucestershire, Wiltshire and Hampshire with a show featuring palomino ponies, tap dancers and a singing trapeze artiste, inspired by traditional circus of the 1930's. Telephone 07818 058384 to find out more.

Looking ahead to the autumn, two dates for your diary if you're a juggler ... The Gandini Juggling Project are holding an intensive workshop between 29 September and 5 October at the Circus Space in London. And the London Juggling Convention will take place on Saturday 6 and Sunday 7 October. For information on both events e-mail enquiries@thecircusspace.co.uk.

RICSAT

HELEN CROCKER reports on a new initiative to increase and recognise standards in circus rigging...

'Rigging in Circus: Standards and Training' was an initiative begun in 1999 to address the issues facing circus training providers and practitioners in the circus industry with regard to rigging. The industry was, and is, developing rapidly with growing credibility in artistic, commercial and educational sectors.

Major concerns were: first, that any ensuing changes in regulations and standards, be they European or national, should be industry-led; and, second, that as the artform and the technical expertise that supported it developed, any programme of guidelines, training and qualification was, again, industry-led and drawing on existing knowledge and expertise in the circus and akin industries.

RICSAT was formed, with a working group that included Helen Crocker of Circomedia; Jonathan Graham, founder of Circus Space; and Chris Barltrop (then general manager of the Moscow State Circus) and a commitment was made to address the issues raised in an immediate and practical way. To date, the group - now expanded to include many other leading figures working in circus - has secured funding from Equity to identify the scope of a provisional code of practice and is in discussion with Metier with regard to establishing rigging training and qualifications.

RICSAT have also become associate members of LEEA (Lifting Equipment Engineers Association) which is the UK's trade association for lifting engineers and is internationally recognised as the leading authority for safe use of lifting and load-bearing equipment. They are currently discussing with the insurance industry the possibility of lower premiums for members. ■

If you would like to know more about future plans, or would like to join RICSAT, contact Josie Mattock, Circomedia, Kingswood Foundation, Britannia Road, Bristol, BS15 8DB. E-mail: josie@circomedia.demon.co.uk. Telephone and fax: 0117 9477288.

Around the World in Thirty Days

VERENA CORNWALL takes us on a whistle-stop tour of the world's circus hot spots.

Unlike a number of my contemporaries I have no memories of a circus trip at the tender age of eight where the elephants waved from stools and the chimps dressed in children's clothes. (Perhaps I just lived in the wrong part of the country.) My only visits to the circus have been in adulthood, as a conscious decision. However there the differences end as I too have become hooked on the magical transient lifestyle of today's circuses. I have to confess that working for a circus has assisted this process - and even the chemical loos didn't take the shine off the uniqueness that is circus.

So, when I decided that it was time to study for a doctorate, of course the focus had to be circus. This was in part also to do with the fact that having been involved in funding for over a decade it seemed somewhat pertinent to this discussion that the UK had still to formulate a policy for circus.

My research focus came from this beginning. I realised that other countries had long histories of offering funding or of state-controlled training and that some of the answers lay abroad. A number of research papers exist examining the climate in Europe so I chose to examine in depth countries further afield. Having penned the research brief, the only way forward seemed to be a vast fact-finding mission that would start the journey towards an understanding of the way forward for this country. Spurred on by an invitation to come and discuss funding with colleagues in Australia, I booked a 'Round the World' ticket and began to make contacts around the globe.

As one-time manager of ZACA, the UK's premiere touring circus school, starting with circus training seemed a good route through the maze. This was also something tangible that could be cross-referenced. With assistance from leading circus names in the UK circuit, I began a series of e-mails making tentative contacts. Then, with a cast-iron flight schedule booked some four weeks before departure I stepped on to the first of sixteen aeroplanes.

My mission: to visit training schools; discuss the funding situation with the directors; view as much product, circus and otherwise, as pos-



Circus Oz photographed by Ponch Hawkes

sible in each location; try to meet with funders, and move on from there. With three or four days in each location, time was tight, but travelling on my own meant maximum flexibility. To help the process I borrowed a new digital video camera, which stayed glued to my side throughout.

The hardest part of arranging the trip was deciding where not to go. However, as this is the first of three trips planned I felt that a 'toe in the water' approach to meet people and make contact was the best way in.

Russia was a really good place to start. The circus school was a wonderful Tardis-like building that housed training rings, dance studios, classrooms, a library, costumes and students making the most of the opportunity to get a first-class education in circus. The building-based Grand Moscow Circus show I visited was itself unique as few English circuses have quite the variety of animals - it included a performing porcupine! Visiting backstage was just like a step back into the classic film 'Trapeze', with practice rings and rows and rows of cages. The performance was of a high standard with the classic Russian clown act and some excellent aerial work.

Somehow, getting to Australia from Russia involved flying all the way back to Germany, so I had plenty of time to write up my conclusion of the first leg. The Circus and Physical Theatre conference in Brisbane was a model conference. The format was well thought through, guest speakers were excellent and a good mixture of new and traditional circus people were there. Artists and managers from the circus scene all over Australia contributed to the debates and some good indoor and outdoor performances showed the best of the country's new circus work. My last task before leaving was to sneak into the first audition for the new national circus school and watch Australia's talent going through their paces.

Next to Singapore - making the most of a short stopover to visit Cirque du Soleil's Asia Pacific headquarters. A vast office full of marketing staff and 'strategic planners', this was a lead into the World of Soleil whom I had plans to visit in Canada.

Beijing, next, proved a tip of the Chinese circus iceberg but a useful starting point. Visiting the residential school on the outskirts of the city I watched young people mastering the techniques involved in fitting a multitude of people on a cycle and in an afternoon watched a woman crack the skill needed for giant paper umbrella foot-juggling. I recognised a few faces from the school in the city's China Acrobatic Circus show in the evening, with young children through to adults performing highly skilled acrobatics and balance. I'm planning a two-week visit later in the year to explore other strategic parts of China.

Canada was gearing up for winter when I arrived. Meeting with Cirque Eloize and spending time talking about new projects was really interesting. This company is definitely one to watch and I hope that plans to tour to the UK this year come off. Cirque du Soleil's headquarters are something else, and at this point a reality check is required. If you have the type of dreams that I do - which involve purpose-built circus training quarters, row upon row of offices, a hippy cafe, hand-dyed fabric, costume makers and designers on site - then this is it. Having heard the hype, the trip to their site in Montreal had to be seen to be believed. Interestingly enough this was also the only place where videoing was restricted for 'security reasons'. There are plans to move the Ecole Nationale de Cirque onto this site, and a visit to the current school's building showed that the building was being used to maximum effect. Both rooms were packed with students and the intake is limited by the physical space available.

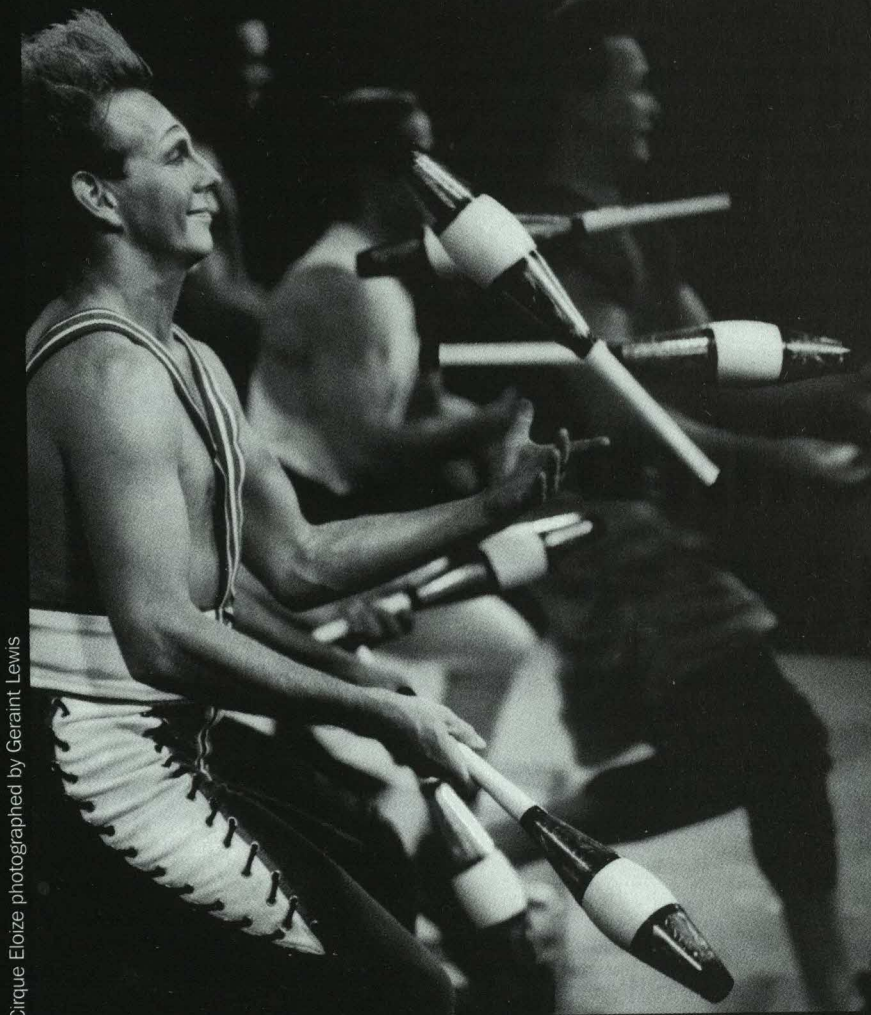
A stopover in New York to see the opening performance of the Big Apple Circus preceded the last location on the itinerary: Rio de Janeiro. The school here offers courses of varying duration, which provide a journey out of the slum favellas for a vast number of children (and for

their tutors too). With high quality tuition, the open-air training takes place in the red-light district of Rio. A newly purchased tent permanently erected on-site offers tented circus experience and the course includes prop building. Soleil and the Ringling Brothers vie to offer contracts at the end of term showcase. Rio is also home to the first Cirque du Monde - a project set up by Soleil as a social circus model. Here street kids learn confidence and new abilities through circus and in an associated programme through reggae music.

Following this trip, Edson da Silva from the Escola Nacional de Circo in Rio has been funded through the Arts Council to work with Polichinelo Circus in the UK. The finished piece will tour throughout the summer.

This whistle-stop tour has left me with several hours of taped interviews and digital video footage to be edited, the content of which will form the first section of the doctorate. Next I plan to focus on three countries in more depth and spend time in the UK discussing the current climate with those directly involved. The final section will include recommendations for arts policy in this country, based on the findings from abroad. This work should go some way to assisting the development of streams of funding that are appropriate for circus in the UK. The initial findings and edited video will be disseminated later this year through the Arts Council and regional arts boards - and copies will be held by the Circus Arts Forum at the offices of Total Theatre Network. ■

Verena Cornwall is chair of the Circus Arts Forum and director of Fairfield's Arts Centre. She also undertakes freelance consultancy for physically based companies and circuses. Her trip was in part funded by Southern Arts and the Arts Council of England.



Cirque Eloize photographed by Geraint Lewis

The hardest part of
arranging the trip
was deciding where
not to go

Send in the Women Clowns!

ANGELA DE CASTRO
reports ...

What a great week! Festival Internacional de Pallasses in May was the first ever international gathering of women clowns, taking place in Andorra in the Pyrenees. For me it was perfect timing, coming at the end of the Why Not Institute's season of clown training 'Who Said Women Can't Clown?!' The festival programme was made up of two days of intensive workshops, followed by three days of public performances and an outdoor programme.

I'd been booked to run my master class 'How to be a Stupid'; direct and produce one of the three opening 'combinados' shows; and perform 'Stagehands', an improvised cabaret show, with two old friends, Sue Broadway and Hilary Ramsden. After two days of intense teaching, I then had just another two days to put together the 'combinado', with a group of women clowns, none of whom had met before.

Sue Broadway says: 'A major highlight was de Castro's big show on the opening night. She had been extremely tough with her group - cutting their numbers, inventing new material with them and shaping everything with a precise and demanding eye. They called her 'the Sergeant' for a while but through the process they came to regard her highly and the show was such a huge hit on the night. More than that, a group of disparate and inexperienced clowns was melded into a moving and inspiring show with astonishing speed.'



Angela de Castro photographed by J. Bewley

The final show of the festival was a cabaret combining three acts (Rachel Ponsby from Brussels, Marceline Kahn from Los Excentricos, and Merybelle from France) with our 'Stagehands' in between each of the other acts. We had a wonderful time and delighted the audience. The festival finished with a brass band and a circus parade. I threw myself into everything and was so busy that it was only at the final parade that I realised the significance of this gathering. There is little recognition for women clowns, yet during this week I'd been valued and respected for being both a woman and a clown. I didn't have to compromise or justify either. Looking around, I saw all these women clowns from different parts of the world, a minority within

a minority, coming together in a tiny country to celebrate and share this passion of ours for clowning.

Soon the time came when Sue, Hilary and I had to zoom off to catch our plane back to London. As we unloaded our bags from the taxi at the airport, Frank Sinatra sang out with 'Send in the Clowns!' It was just the right ending for such a wonderful week. ■

Angela de Castro is artistic director of the Why Not Institute. For more information call 020 8987 6661.

CORRECTION: The photo on page 4 of issue 4 of Circus Arts News was of Madeline Kahn, not Angela de Castro. Our apologies to both.

Shifting Sands

It was almost three years ago that I interviewed Gerry Flanagan for Total Theatre Magazine. It was at the time that Commotion, the company he had established with Rick Zoltowski, had run its successful course and they were both going forward into new projects. For Gerry there was no natural beginning and end for the company, it was all part of 'the larger creative process'. He moved on with his new company Shifting Sands and a week-long workshop culminating in a performance at Battersea Arts Centre.

Similarly, in May he completed a workshop spread over a number of days and a couple of weeks at the Circus Space which resulted in a performance of 'Romeo and

Juliet - A Clown Show' at the People Show Studio in Bethnal Green. It was probably one of the most enjoyable and hilarious productions of 'Romeo and Juliet' I have seen. An ensemble of twelve players approached the themes and text of Shakespeare with confidence and a wonderful sense of play.

Play has always been the backbone of Gerry Flanagan's work. When Commotion moved from devised theatre to text-based theatre such as 'Don Quixote' and 'Don Juan', play was given a scope and possibility within the realms of established character and situation. Gerry continues this process with 'Romeo and Juliet': there are two Juliets (a conceit of genius), a practising magician Friar,

ANNE-LOUISE RENTELL profiles Gerry Flanagan

the space for irreverence, mistakes and audience involvement - but still Tybalt gets his come-uppance, the fated lovers die and fair Verona mourns.

The beauty of this style of performance is its ability to move the clown into more complex emotional states which also relate to the world of the audience. It sets the characters in relief against Shakespeare's story allowing the audience to enjoy and empathise with their journey in a way which a more traditional reading of the play would prohibit. It is also inspiring to see a workshop process produce such a promising piece of theatre. May the sands continue to shift in this direction - watch this space. ■

CIRCO.GO

TRAINING AND EDUCATION

A physical theatre and circus education project hosted by Total Theatre Network turned out to be a skill-juggling challenge, as tutor CHARLIE HULL reports

It's the Easter holidays and I'm trying to get a group of teenagers to stay still and listen to me telling them about the circo.go project; there's a barrage of mobile phone beeps, shouting and screaming, rude questions and requests for a break to 'go to the shops'. I'm wondering quite what I've got myself into. I've finally met Kat who is hoping to teach some mask theatre and we're already giving each other worried looks ...

The first day begins with a quick demonstration of some of the circus skills the participants might expect to learn; juggling, diabolo, devilstick. The more physical skills such as stiltwalking, unicycling and trapeze were to come later and at the beginning we weren't even sure that teaching mask theatre would be possible. Attention spans were short and it was a huge challenge to keep introducing new skills to keep the level of interest up; one day it was stilts, the next static trapeze, leavened with a bit of prop making, banner painting and rifling through a box of random costumes on loan from the local Community Circus.

I've been involved in teaching circus skills for many years now and I'm well aware of

It isn't easy to keep one's patience when someone is playing baseball with a juggling club and a beanbag

what difference they can make to people's lives; however, this knowledge doesn't make it any easier to keep one's patience when someone is playing baseball with a juggling club and a beanbag. However, slowly, the real magic began to appear; finally the last person agreed to try stiltwalking, someone else managed to get a reasonably solid juggling pattern and two young men started a private contest to see who would first manage to unicycle the whole length of the hall. Running through this was a growing understanding that to learn these wonderful skills one had to keep trying, and also that one had to rely on others within the group - as spotters for stiltwalkers or as an audience while we developed a short mask piece. For myself, it's that learning process that matters - not necessarily which particular skills are taught.

After the Easter weekend we were left with a core group who were committed to staying until the end of the project and to putting on a performance for friends and family. I began to concentrate on developing short circus acts while Kat worked with others on the theatre side; she even ended up choreographing a dance routine - something neither of us was expecting! Gradually we introduced the young people to the concept of backstage, the idea that they had to face the audience during at least part of their performance and that if they stayed quiet in the wings during someone else's act they might be repaid by similar silence for theirs. The Drama Centre technician kindly agreed to run a basic lighting setup and to cue music during the show, and we decided that I should compere and participate in the show to hold it all together.

Two minutes before the show starts; I'm backstage in the tiny green room with four rather worried-looking teenagers; M and J are

wearing ill-fitting suits, stilts and kneepads; C has sudden stagefright and K is hoping she can remember all the dance steps. I'm in my top hat and tails and frantically 'shushing' everybody as I know the audience have arrived. I have absolutely no idea if the show will work and whether the audience (a mixture of parents, friends, youth workers and arts officers) will enjoy it. I'm keeping this from the others of course ...

Ten minutes into the show I'm beginning to enjoy myself. C and K got a huge round of applause for their song and dance routine, M and J stomped across stage on stilts and managed not to brain each other with the four-foot spinning poles I'd lent them (not for lack of trying during rehearsals), and luckily the prop tree we made didn't collapse during the first mask piece. As I attempt to perform a juggling piece M and J unicycle across the stage behind me - I can't actually unicycle myself so I'm feeling rather proud they managed to learn this particular skill on their own. Next up Kat experiments with an improvised mask piece, themed as an audition for a school play. The performers silently run through the gamut of teenage life, from mad unselfconscious dancing to nervous shuffling and the audience love it.

We finish with a brief finale, featuring juggling and diabolo and we even rate an encore! Somehow we've made it through the project and I can see it's made a difference to these young people; I can only hope that some of what they've learnt will stay with them. ■

Circo.go took place in Cambridge in April. Tutors were Charlie Hull from Grip Circus Theatre and Kat Davis from Trestle Theatre. Local project co-ordinator was Alex Baraitser. This article is taken from the circo.go report.

FLOW FORM

DICK McCAW of the International Workshop Festival looks at the balance between form and freedom in the teaching of physical performance

In an exchange of letters in Total Theatre Magazine many years ago Rivca Ruvin and I debated whether we should use the word 'training' or 'education' to describe the work of our respective organisations. I defended training, and she education. It has taken a while, Rivca, but now I agree that 'education' better describes the creative exchange that takes place in a practical workshop: even its etymology is revealing - 'educare' in Latin means to 'lead out'. I prefer the image of a teacher helping a student to lead out their ideas to that of Dickens' Gradgrind who crams his pupil-victims with information, as if learning was a matter of transferring content from a full to an empty vessel. I want to explore a type of learning that looks at educative forms rather than contents, one more ideally suited to physical as opposed to mental exchange. In this article I shall look at how two seemingly different teachers - the late Jerzy Grotowski and Claire Heggen of Theatre du Mouvement - proposed a remarkably similar approach to learning through forms.

As an educational model, the workshop is a totally active form of learning which is directly experienced as opposed to witnessed: put simply, it happens to you and through you, as opposed to somebody else, and is an experience that is non-transferable and non-repeatable. The workshop is fuelled by the creative response, the interpretative activity of the par-

The workshop is a totally active form of learning which is directly experienced as opposed to witnessed; it happens to you and through you

ticipant. Without the actors on the floor giving their interpretations of the pieces in question there would be no material for the master-teacher to comment upon. This question of interpretation takes us to the heart of the educative form of the workshop.

In an article called 'Exercises', Jerzy Grotowski distinguishes between two different kinds of theatre. He calls coded theatrical forms like Beijing Opera, Noh Theatre or Classical Ballet 'alphabetic' because they consist of a set number of gestures, specific movements and significant body-positions, as well as a certain number of vocal signs that have a fixed, invariable meaning. To excel in this theatre, you have to master the forms through a process of observation and repetition. The second kind of theatre is the dramatic tradition of Stanislavsky which is concerned with the intimate expression of ourselves, and where our relationship to forms or exercises is anything but coded.

In most ways of teaching, the means by which we exchange and remember knowledge is linguistic. In physical theatre we learn through forms; the teacher tries to develop the student's sensitivity to (and through) form. The 'methods' of Jacques Lecoq and Monika Pagneux (both of whom have given workshops for IWF) consist of a carefully constructed sequence of exercises or forms of behaviour. These are quite empty of content, and only become of any educative or transformative value when they are performed by the participant. They are forms for experiencing; carefully-devised exercises which, when performed, help the participant understand the way they move in space. The forms are like barometers that allow you to take readings of and through your performance. The fact that one has to write 'of and through' indicates the complexity of this educational process: by actively engaging in the exercises the participant becomes both the measuring instrument (I used the example of a barometer) and the person who reads off and interprets the print-out. The first step is teaching the form, the next step is to help the participant understand how this can in-form them about the way they perform.

Since this process is more easily understood by taking a concrete example, I am going to quote from Claire Heggen as she describes how the great French mime teacher Etienne Decroux taught her. While he was extremely rigorous in teaching the forms or exercises, he left students completely free to interpret them as they wished. He saw that it was his job to teach them how to make movements, but that it was up to the pupil to know what to do with them. In 'Exercises' Grotowski takes a similarly binary approach, insisting that if the form isn't fixed, then the personal expression will be vague. He compares the structure of the exercise to the banks of a river, and our personal creativity is the water which runs between them: if the banks aren't solid the result is a formless flood of creative effort, or what he calls 'plasma'. Heggen places the word 'form' literally at the centre of theatrical communication and education: formation (the French word for training), transformation, information, performance. In the passage below she describes what happens when a student performs a form and allows him or herself to be in-formed and transformed by it. I feel it is worth quoting such a long passage because I have rarely heard anyone describe this 'rhapsodic listening' with such accuracy and beauty:

'The form gives me information. It gives me an image of how I feel inside myself or how I imagine I might look if seen from the outside. All these things are running through your head when you are doing this form. The process is really from sensation to metaphor. I ask everyone that I work with to be sensitive to the sensations, to the perceptions, to the images - everything that happens in the body, the chaos of activities in the body and to let them stream out. Let things appear, and be attentive to this stream of images. There will be a moment when you feel that something is calling you from this chaos of impressions, and at that moment you will catch the fish. The form is the hook to catch the fish. It is that which will land us the mental image. It calls, it grasps the fish, then once it has it hooked, it helps us play the fish. At this moment you



Claire Heggen

must stay very attentive, close to the moment, so that you don't let the fish slip through your fingers. You must inspect your catch - sometimes it might be a minnow, sometimes a whale. There is a kind of playful - a ludic - frame of mind you must adopt as you examine your sensations from every point of view. Sometimes when you have an image you aren't sure what it means, you don't know quite what to do with it. You think sometimes that you are dealing with one thing and it turns out to be something else - and it is this something else, this unintended intention which turns out to be more important.'

This is a fantastic description of what happens inside one's head when doing one of these forms. She describes the contradictory mental activity of the performer who, on the one hand has to attempt to offer a blank screen upon which the perceptions and sensations can be figured - a kind of perceptual passivity - and then also read the mental images as they flow across the screen. Adding to the difficulty, the performer must

simply register these images, allowing them to happen without at any time stopping the flow to judge the images or looking for emerging patterns (and thus trying to second-guess the way the images are going). No, one must simply remain open, available and ready to the images. Heggen's words allow you to savour a process whose nature and challenge is based upon its various contradictions: it relies upon unintended intentions, an attentive (serious) playfulness, a chaos produced by a form.

This process lies somewhere between creativity and education, but it is one that has to be learned, and it begins with a respect for and understanding of the form. The form is a support. It is a place to which you can come back when you are lost, so you know what to do. This way you know that you are not ridiculous. You can be exploring the form technically, and at that moment something appears and you can go with it, like a stone rolling in the flow of the river. This description brings us back to the Latin verb 'educare' - isn't this exactly what Heggen is trying to do when she

assists her students to lead out their mental images?

I am not suggesting that all types of theatre can be taught in this way, but it certainly is one way of teaching physical theatre. While the process might be initiated and corrected through verbal instruction, and while different qualities of posture and motion can be suggested through word-pictures, the process of learning is through physical practice - you have to do the form in order to generate the type of experience being described by Claire Heggen. The only space in which this psycho-physical learning can take place is the workshop studio. The only place in which the knowledge of this learning is lodged is the body. It is for this reason that I called my seven-year programme of festivals for IWF 'A Body of Knowledge'. ■

As part of IWF's continuing documentation of 'A Body of Knowledge', Dick McCaw and Peter Hulton are producing a CD-ROM on Claire Heggen which will be published in September 2001. See www.i-w-f.demon.co.uk for details of this year's festival.

VISIONARIES

How can the single vision and the collaborative process come together in theatre making? ALEX MERMIKIDES witnessed the process for the David Glass Ensemble's new work 'Unheimlich Spine'

For me, looking at the theatre world at the moment, there's a great lack of vision,' says David Glass. We are talking about visionaries, artists who are 'trying to find a language which they don't see around them ... their thinking is quite evolved beyond what is happening at the centre, and there won't be many forms that will easily sit with that vision'. Glass sees vision as born from the psyche of an individual artist, rather than inspired by the work of other artists. 'Companies going into theatre have usually seen a show they've liked, they've been inspired by it. It's not often that it has come from a personal vision of theatre, something they're not seeing.'

Given their discomfort with established forms of expression, and their notorious 'difficultness' as people, how do visionaries fit into the most relationship-based and collaborative of art forms, theatre? Glass is talking of people such as Pina Bausch and Lindsay Kemp, but he is himself a good candidate for the title. His show 'Unheimlich Spine - The Unhomely Spine' (shown as a developmental piece at Riverside Studios, London, March 2001) certainly grows from a unique and personal vision. I witnessed its realisation during an intense three-week rehearsal period, the culmination of half a year's research and development.

'Unheimlich Spine' is the first piece in a new cycle of work exploring our relationship to our body. Its focus is the backbone, conceiving it as a repository of fear and anger. What better form through which to explore these emotions than through the genre of horror? The play's major source is the horror film 'The Tingler' in which a scientist discovers that extreme fear causes a creature to grow in the human spine, crushing it and 'killing a man, to death' (as Vincent Price's wild-haired descendent, Doctor Belle-Merde, says in 'Unheimlich Spine'). In the original cinema release of this 1959 cult classic, director William Castle wired up the seats with electric buzzers to give the audience added shock

value. The Time Out Film Guide describes it as 'clearly the work of a sick mind'. This film has enormous personal resonance and childhood associations for Glass, and formed the basis of the play's starting point, the 'dream scenario': 'If you watched "The Tingler" then had a dream about it, this might be the story of the dream.'

The process of communicating Glass's vision began when Athena Mandis, the dramaturg, and Ruth Finn, the designer, came on board. They describe a process of helping David Glass to identify the vision. 'Really he still just had the sense of it in his head and he could go to colours,' says Ruth Finn about this early stage. Once they had a scent of the piece, both collaborators undertook their own research: Finn did visual explorations, Mandis read about the spine and related themes (it is she that drew Glass's attention to Freud's essay on the uncanny that gives the play its title) and researched 1950s films. Their findings facilitated Glass to formulate the dream scenario. 'Our creativity came from teasing the vision out of David. It was almost as though David was the text,' says Mandis.

In the next phase of realisation, Finn and Mandis both had their areas of responsibility: Finn to create the design elements, Mandis to create the play's speeches from dialogue borrowed from 1950s films. As Finn explains, Glass retained an initiating role: 'I very much

feel that the programme shouldn't say "designer - Ruth Finn". I think it should say "design realisation" ... I feel I co-designed it with David in that I was taking things from him and interpreting them. Maybe "design interpretation" is a better way to say it.' Glass's account tallies with this: 'She knows I have a very strong visual sense ... She's always very generous, allowing me to have quite a strong hand in that.'

Despite the piece coming from Glass, both participants claim a strong feeling of personal investment. They bear tribute to his skills as an inspirational leader: 'David has the amazing ability to make you feel 110% creative, he opens you up. I feel more creative than with a director who's solely handing every decision over to me. So you feel you're being creative, yet, within all of that, he knows exactly what he wants and he's guiding you there.'

While the two core participants saw their roles as specialists facilitating the realisation of Glass's vision, the actors were expected to come to rehearsal with a vision of their own. 'You must each have a vision of what it might be,' said Glass on the first day of rehearsal. 'If you don't, it is your responsibility to find that.' To help them find a vision, the actors undertook individual research. Prior to rehearsal, they read, watched a lot of films, kept a 'fear diary' and engaged in character-related tasks (for example, Therese Bradley would sing to herself in a mirror every evening).

For the first two weeks of rehearsal, mornings were devoted to visualisations and physical and emotional explorations of the spine and the body's interior. It is here that a conflict arises: once the actors have a vision of their own, they expect to articulate and realise it. But the rehearsal allowed few opportunities for them to even discuss their vision. Forum discussions were drawn up but did not really allow full and detailed discussion. Nor did the improvisation work give scope for actors to explore their own ideas or alternative narratives: they were strictly based on the

David Glass sees vision as born from the psyche of an individual artist, rather than inspired by the work of other artists

plot-points in Glass's scenarios. One of the actors explains their frustration with this: 'I found that a lot of things were imposed ... and I felt occasionally there were areas that we didn't go into because he guided very, very strongly. And one did feel slightly manipulated occasionally ... and not knowing necessarily why you were getting into that area.'

In Glass's view, verbal articulation and discussion are not the way to contribute to a piece. Actors' contribution comes in the form of the qualities they bring to an improvisation, not from what they say. The individual research and morning work attunes them to the world of the play, colouring the qualities. 'You have to discover it and you have to feel it and it has to be in your body,' says Amit Lahav.

'I'm really interested in the bio-neurological presence of people in a creative situation,' says Glass. 'I wasn't interested in what was coming out of the conscious mind of the actor

as devisor, I was interested in the unconscious mind ... It's kind of difficult because they don't know they're actually producing things, even though it's come from them.' If Glass sees actors as voice-less and unconscious generators of possibilities, why then ask them to come with their own vision? Because, he says, vision is the basis of a creative relationship. Not having one is 'a kind of stubbornness'. 'When I'm pushing you like this' - he pushes the palm of his hand against mine - 'we have contact because you have your vision. We can make a relationship.'

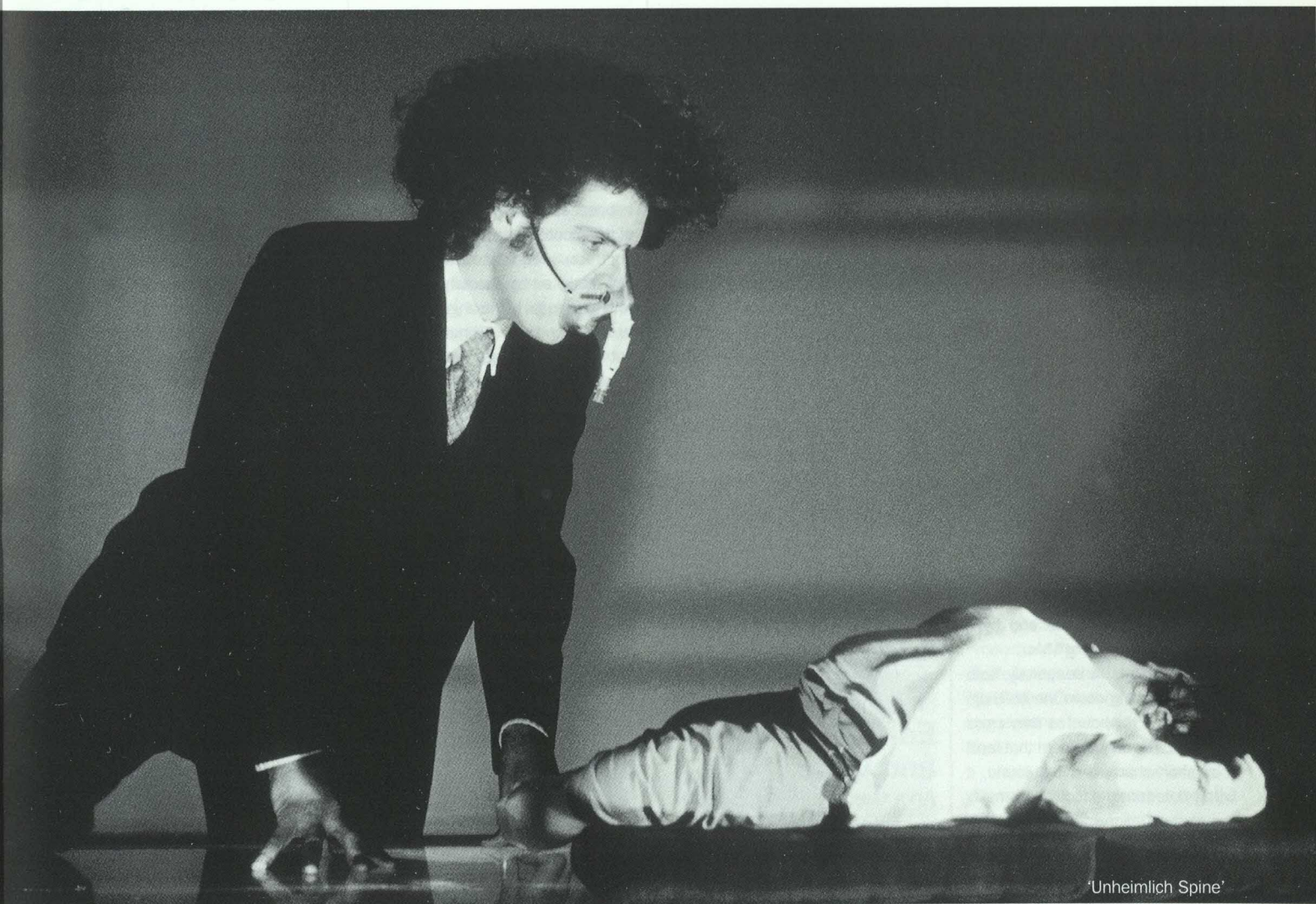
Glass requires of his participants an active openness that is not passivity or emptiness. Openness demands both a certain objectivity (avoiding 'territorialism', the need for ownership or to impose one's vision) and responsibility over one's place in the process. It also means trusting oneself to creatively respond holistically, that is, from the emotional, bio-neurological, psychic levels, not only through

what is conscious and verbalised. This openness is something that Glass expects from himself, and from the audience. If we come to his work with openness, we might be rewarded with a holistic experience that resonates with our unconscious levels, without our needing necessarily to know what it 'means' literally or where it is going.

As 'Unheimlich Spine' demonstrates, this does not mean a humourless and obscure evening. There is certainly a vision in this play, and the form it is currently finding is one where stylistic weirdness, spoof and grand guignol combine to shake us up through laughter, shock and tears. When it tours again in the autumn, it may serve to prove that we as an audience can open to highly individual work, and that there is still a place for visionaries in our theatrical climate. ■

'Unheimlich Spine' will tour the UK from November 2001.

'I wasn't interested in what was coming out of the conscious mind of the actor ... I was interested in the unconscious mind'



'Unheimlich Spine'

x.trax on the streets

Manchester, May 2001

Reviews by
Dorothy Max Prior

**Avanti Display
'Hydromania'**

The x.trax festival opened with an evening spectacular - an amiable mix of circus, samba bands and sculptural installations. I missed most of it, instead enjoying an interesting installation of traffic cones and flashing lights orchestrated along the M1. But I was there in time for the grand finale, Avanti Display's 'Hydromania'. This specially commissioned show was a development of their popular Spurting Man, which features an archetypal Monarch character who wonderfully and ludicrously spurts water from every orifice - a saturnalian king-made-fool in the carnivalesque tradition. It was appropriate, then, that this sad, mad patriarch be placed in front of the seat of city power, the town hall - a gothic giant with a complement of gargoyles and imposingly high clock tower. The beauty of 'Hydromania' was the use of this building as a performer in its own right; and in particular the way the sense of a human scale in relation to the building was dealt with so expertly. At the start of the show, a singer appears on a platform in front of the town hall, her head-dress a miniature replica of the building. Later in the show, she appears at the top of the tower, on the clock face itself. The statues to either side that had previously appeared life-size were now seen to be giants, the human figure Lilliputian. Far below, the Monarch spurts and gushes; what first appear as enormous fountains become little sprinkles as the mouths of the gargoyles above gorge out waterfalls of water. The Monarch then moves up a gear and explodes into ever-larger cascades, joined at the end by a whole gang of Spurting Men.

The show is lit beautifully, solo colours travelling down the building, bursting into rainbows as they cross the water. The only element that feels a bit short-changed is the sound, it being notoriously difficult to amplify the human voice in the great outdoors. The PA fluctuated and faltered, eventually getting a reasonable mix. But even with this hiccup, this was a

wonderful piece of truly site-specific performance.

**The Primitives
'Wash It'**

Following on from the international success of 'Cook It', in which three men cook an omelette, 'Wash It' features three men who wash a shirt. It is the simplicity and predictability that makes this new show an equally sure-fire success. Like all good clowns, from commedia dell'arte to Buster Keaton, they have no need to be anything other than the tried and true. Thus, they exploit the characters they have already developed of master, subordinate and renegade romancer to create another stupendously funny and anarchic street-show that uses every trick in the book to engage and entertain.

From the moment they arrive in the space, we know that we are in the hands of true professionals. Impresario Alan Fairbairn transforms the empty space into stage and auditorium, acquiring an audience and placing them where he wants them. The subsequent demonstration of the company's prowess as launderers is a fast and furious play on the childish love of muck (as expressed by naïf subordinate Gordon Wilson) and the parental fear of filth (Impresario-boss to audience: 'You - dirty. We - clean!'). This dynamic is both enhanced and subverted by the capers of gigolo Craig Weston, who sings, beats out a calypso rhythm on the wash-tubs and flirts with the girls - and sometimes the boys too.

There is the inevitable audience participation, but as this is The Primitives the right person is always chosen and the outcome is always funny - I saw the show three times and it worked every time. The show ends with a clever little ploy to clear the space, making it a complete theatrical experience: audience gathers, we share a story, the curtain falls. Satisfied customers once more.

**Earth, Air, Fire
and Water
An x.trax round-up**

Street theatre and performance in public spaces takes many forms - but the most abundant example is the



The Cherubs

two-handed walkabout. An enormous number of these were promenading the streets of Manchester during daylight hours - walking, cycling, stilt-dancing and even punting in a boat. Most of these acts provide an entertaining moment or two but occasionally something happens to turn them into something completely different ...

My first encounter with Artizani's cherubs on scooters was one of those brief pleasurable moments. Two men painted gold and wearing nappies toy with their bows and arrows then scoot off. I thought no more of it. Later, I came across them again. They were doing the usual flirting and skulking, but then something extraordinary happened. A little boy ran off with one of the scooters; the angel gave chase and recaptured his scooter. The little boy retaliated by shooting the angel with his cap gun - the angel collapsed to the ground writhing in pain. Then it got really interesting - the angel continued to writhe and gasp. With Gaulier-style relentlessness he pushed the moment as far as it would go then pushed some more. The child looked worried, the parents patted his head but as the minutes ticked by looked a little nervous. A crowd had gathered around the angel. Just when we feel that we can't stand any more, the angel leaps up and tears off on his scooter to the cheers of child, parents and onlookers. A perfect example of taking the moment when offered and using it to the full.

Another act by Manchester's own Artizani deserves a mention - a beautifully constructed and executed solo show by James McPherson that combines silent-movie clowning, acrobatics and slack-rope walking to explore one man's ambivalent relationship with everyday objects. Topical Broad-

cast were a gentle alternative to the brash and breezy approach of most performers. They conjured up a bygone era of wind-up gramophones, gloved ladies and jolly good sports - all from two Tardis-like travelling beach huts. The Bollywood Band proved that you don't need amplification to make a rousing sound in the streets - their bouncing buoyant mix of multi-cultural rhythms played on brass and percussion got the Albert Square crowd dancing - blending in with rather than interfering with other surrounding acts.

In the evening, a very different mood prevailed at the gloriously romantic setting of Castlefield - all cobbled streets, canalways and railway arches. As trams thundered above and spectators swarmed over the swaying footbridge, Walk the Plank animated the canal wharf with their 'Garden of Luminescence', a luscious bouquet of sculptures and pyrotechnics tended by what looked to be descendants of Bill and Ben the Flowerpot Men. It was a slow and mesmerising event that induced a child-like state of wonder - and I had to be dragged away to see what was happening elsewhere in the Garden of Delights.

This was mostly a mix of old favourites from the new circus scene, such as Mimbre, Heir of Insanity and Feeding the Fish but after ten hours of watching performances, I was by now almost incapable of taking in anything at all. However, I found refuge by the waterside where Green Man Arts had created a wonderful construction of mechanised water-pourers, pumps and pebbles - a little oasis of calm and meditation tucked under the arches by the water's edge and a fitting end to the evening.

IOU Theatre 'Cure'

Campfield Market, Manchester,
May 2001 (x.trax Festival)

You may not want to think about this, but at some time in your life you or someone you love will spend a significant amount of time in hospital. IOU's 'Cure' takes the fear and fantasy around illness in general and hospitalisation in particular and places them at the heart of a funny, moving and sometimes beautiful performance piece. 'Cure' contains many of the features that IOU fans will be familiar with: live music, visual tableaux and extraordinary mechanical constructions being just some of the elements of this ambitious work. Placed in the cavernous Campfield Market, the company of twenty-five performers and makers exploit the space to maximum potential, creating a series of environments exploring different aspects of the key theme. Thus, we had a demented Dr Frankenstein version of an MRI scanning unit - nuts and bolts flying as the patient fries inside. A series of interconnected rooms exploring the lottery that is the NHS featured a roulette game, a rifle range and a row of talking catheter bags. A beautiful and haunting film explored a journey - simultaneously the journey of life itself and a specific journey by ambulance following a heart attack. The telescoping and expanding of time explored could apply just as well to other crisis moments in life: the mind-warp of the last stages of labour, or a shell-shocked walk following news of a death. The final scene brings together all the elements of the production to create a suitably epic conclusion, as angels of death/sisters of mercy balance life and death on the scales and the patient wavers between actual physical presence and a fade into the realm of light. It was not a faultless production - there was an overlong and predictable opening scene and an unnecessary excursion outside to see The Leech (a giant rubber construction that pre-dates this production). But 'Cure' was a remarkable achievement, holding a mirror up to our society's dis-ease with the notion of earthly mortality and allowing us to laugh at our folly and marvel at our resilience.

Dorothy Max Prior

Nigel Charnock and Company 'asylum'

Queen Elizabeth Hall, London,
March 2001

Nigel Charnock is up to his usual tricks; laying himself and his obsessions bare-assed on the stage for the culture vultures to pick at: crucifixion on the road to redemption. In his new show 'asylum' he takes this self-analysis to a logical next stage by creating a piece about analysis itself - detaching himself a little more from the process by assembling a cast of five alter-egos. Confession, co-dependency and coming out are tussled over and toyed with by this cast who role-play and role-reverse in a riotous orgy of song, dance and deconstructed dialogue. No corner of the subconscious is left unswept; all is laid bare then re-dressed in new boots and panties.

Everything fell into place when I read RD Laing's name in the credits - who else but the enfant terrible of psychoanalysis could be the inspiration for this provocative piece of play-acting. The production toys with form and teases us into re-evaluation of our assumptions about both reality itself and theatrical representation of realities. The company describes the results as 'a transgressive musical, a blend of theatre and anti-theatre'.

The performance text flows easily from one form of expression to another. Sound and movement interact, sometimes resonating together, sometimes in counterpoint to create a symphony of human expression. All five performers are as talented a bunch as you are likely to see gath-

ered on one stage - I felt the ghosts of Gene Kelly and Ginger Rogers echoing throughout. After two hours, I left the auditorium exhilarated and wanting more. Sometimes too much is not enough.

Dorothy Max Prior

Frantic Assembly 'Underworld'

Lyric Theatre, Hammersmith,
March 2001

The atmosphere at the Lyric Theatre was buzzing. The haunting pre-show music, the young and excited audience - expectations were high. The set was more reminiscent of a 70s American B-movie than one of Britain's leading cutting-edge physical theatre companies - high 70s wallpapered flats, a bath half visible, a bed, a telephone ...

The start of 'Underworld' was phenomenal. Frantic Assembly's trademark banging soundtrack, fast and furious exits and entrances from the four female performers, glimpses of them half seen in the shadows, legs flailing, arms reaching. The familiar shock tactics of your average horror film. Then begins a story of four girls staying for the weekend in a haunted house: one of them with an unprecedented fear of the telephone ringing - or so we think. Another obsessed with mobile phones and her unreliable boyfriend, another trying to pluck up courage to come out, another with a dark murderous side. They drink, gossip, dance and finally succumb to that familiar teenage pastime, the seance. Predictably the seance turns nasty and a secret emerges which terrifies them all - you

have to see the show to find out what ...

'Underworld' was familiar, easy to watch and predictable. The audience were passive observers of that oh-so-familiar world of horror. I'll admit to being a little scared at times. The performers were all physically strong and the short bursts of ensemble movement were truly excellent. A tense and erotic fight to the death between two of the women, and the lifts in particular were brilliantly executed and exciting to watch. But overall 'Underworld' was underwhelming and offered no new take on its subject matter. But maybe that was the point - the all-too-familiar.

Bridget Azizov

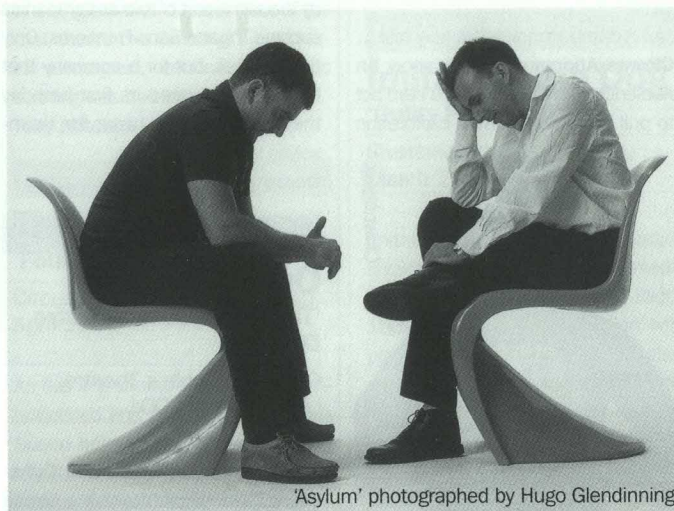
Pipe Dream Company 'Home Haunted'

Hoxton Hall, London,
April 2001

In this, its second stint at Hoxton Hall, the Pipe Dream Company has made a loose adaptation of Hitchcock's noir movie 'The Lady Vanishes', and turned it into an evening of text, video projection, slides and live music. This combination should have been pretty potent, and there are certainly some seeds of good ideas here. The use of picture postcards of London as projected backdrops for brief encounters works really well, and they look very beautiful in the space. The projections from the Hitchcock film also bring something ethereal and rather appropriately haunting to the mise-en-scene.

Parts of the show reminded me of some of the work of Robert Lepage, especially an opening sequence of silhouetted figures moving frantically through a rainy street against a rich red backdrop, and the whole production was very reminiscent - in its intention at least - of the noir-inspired works of Pete Brooks and Insomniac Productions from a few years back. (Both Lepage and Brooks share the Pipe Dream Company's interest in the connections between theatre and film.)

Held against these earlier explorations of 'noir theatre', though, 'Home Haunted' is ultimately rather lacking. This is not least because of some of the very weak performers in the show, and because of the use of



'Asylum' photographed by Hugo Glendinning

recorded voice-over and monologue to drive the narrative (really more of a trundle than a drive). It is always hard to engage an audience with a load of text, and unless it is performed really charismatically it rarely works. It didn't work here.

The strongest part of the show was the live music performed on cello and saw, which set a tone that the rest of the production just didn't live up to. With a real shift of the pace gears from first to fifth, a development of some of the lovely visual ideas, and a bit of prudent re-casting, this show could develop into something very interesting. As it is, I found myself more intrigued by Hoxton Hall itself than by a story onstage that failed to grip me - unlike a Hitchcock film - in any way at all.

David Harradine

The cpt company 'The Necklace'

Camden People's Theatre Sprint Festival, London, March 2001

Guy de Maupassant's 'The Necklace' has been described as the perfect short story - a gem of an idea meticulously executed. And when something sits so well in one artistic form it rarely translates to another. But the cpt company have pulled off a coup - they've snatched the gem and made it their own, creating a sparkling and well-crafted piece of theatre. They succeed because they manage that rare achievement in a theatre production based on a literary adaptation: they simultaneously stay true to the intention of the original text and extract the essence of that text to re-interpret it successfully in physical and visual language.

Central to the piece is the notion of Mathilde, the story's central character, 'trapped' by the coveted jewellery - the necklace of the title. This is brought to realisation by setting the story inside a jewellery box - the unfortunate Mathilde as the little ballerina turning everlasting circles, never able to move on to the better life she feels she deserves. The scenography is complemented by exquisite live music and strong performances from the two actors, who combine physical motifs with spoken text. The production tends towards melodrama, which works well for the most part - for example in a lovely tango sequence

that perfectly presents Mathilde's hopes and desires.

If I have a criticism, it is that I felt Mathilde was treated a little harshly by the company: she seemed to be presented as a gold-digger rather than where I place her - the victim of a society that equates women's looks with their social status. But this is a minor quibble. My overriding feeling as I left Camden People's Theatre was one of pleasure and satisfaction - terribly old-fashioned responses, but I feel that it is about time that the pleasure principle was allowed back through the theatre door.

Dorothy Max Prior

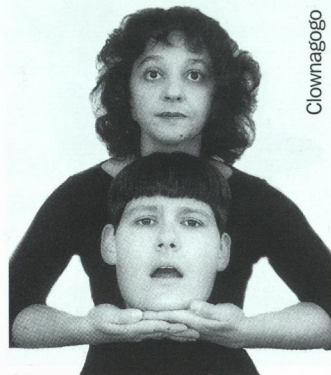
Sprint Festival The best of the rest

Camden People's Theatre, London, March 2001

In the first half of a double-bill, **Blind Summit Theatre** presented 'The Spaceman', in which two rocket scientists (Nick Barnes and Mark Down) sent a puppet astronaut into orbit. The show started well and had good visual ideas - especially the space trip itself, with its numerous comedic props - but it ran out of steam and felt a little stretched out. The second half of the double-bill, **Clownagogo's** 'Competition', was simple and effective clowning, with two female performers of vastly different sizes playing tricks on each other in a sports locker room - only to find eventually that they are two halves of a three-legged race team. Natasha Bolonkin and Mira Shapur shared good comic timing and created a wonderful mess with talcum powder and water.

Toby Mitchell

Not a dumb blonde but a holy fool ... **Clowns Anonymous'** new show 'An Audience with Marilyn' was a hard act to pull off: a one-woman exploration



Clownagogo

of the Monroe myth that relies extensively on audience participation. It didn't quite work - placed in a theatre setting when it would seem to be more suited to cabaret - but came close. Performer Helen Cockin was, as always, delightful: balancing the holy fool's supreme wisdom with the clown's naïve vulnerability in her characterisation of everyone's favourite blonde bombshell. Every cliché and projected fantasy about Marilyn was explored and used. Given the reluctance of the audience to join in, she played on the pathos of rejection and loneliness. Freed from the constraints of time (which is of course only relative, as her alleged friend Einstein pointed out) Marilyn takes revenge on Elton John with a rewrite of his rewrite of 'Candle in the Wind' - one of the highlights of the evening.

Dorothy Max Prior

Labyrinth are a young theatre company typical in many ways of the new breed - they work with a pre-written script but have a strong visual and physical input in their production. In 'The Jungle' they integrate Kipling's text with robust physical performance to create a studio production that is not ground-breaking but more than competent. A strong visual setting: wooden chest, ropes and ladders; performers who are equally comfortable with spoken text and acrobatic choreography; simple but effective costumes and props. 'The Jungle' focuses on Mowgli's rite of passage from boyhood to adulthood - making it an ideal production for a young audience. Labyrinth are fervently committed to education work, and this commitment, together with their ability to deal with classic texts in an interesting way, could lead them in the future to occupy the same sort of role as companies such as Theatre Sans Frontieres. Only time will tell, but for a company that has just celebrated its first birthday they are carving a niche for themselves very successfully.

Dorothy Max Prior

Ophaboom 'The Hunchback of Notre Dame'

Camden People's Theatre, London, April 2001

In their tenth anniversary year, Ophaboom have still to develop a strong

base of support in London, where the company is based. This is surprising when you consider that they have appeared at so many festivals around the world. They are a hard-working and intrepid group who are prepared to tackle audiences in barns and town squares and will perform in French when necessary, although their skilful command of commedia dell'arte easily transcends language barriers.

This performance of 'The Hunchback of Notre Dame' at Camden People's Theatre is part of an attempt to redress the relative lack of opportunity to catch them in the capital. The venue is intimate, friendly and well suited to their work. 'Hunchback' adapts well to the commedia dell'arte treatment - able to move quickly through the themes of piousness, rejection, lasciviousness and true love as the multitude of half-masked characters whiz you deftly through the plot. This is fuelled by lashings of ludicrous comic conceptions, including two gargoyles named Victor and Hugo.

Sometimes I found myself laughing in disbelief at the cheap gags and ridiculous attitudes of the characters. I especially liked the lewd, voyeuristic cardinal and the amorous exploits of a very vain captain. This contrasted well with the tragic love of the Hunchback for Esmerelda, whose initial appearance of awkward vulnerability provided a good counterpoint for the knockabout comedy. The show has laughs and pathos but doesn't quite manage to deliver the final goods of tragic realisation.

Phil Gunderson

Fernando and Zaccarini 'Philomena's Feast'

Circus Space Festival, London, April 2001

'Philomena's Feast' begins as a spoof TV cooking show. Bouffoned hair, a fifties dress and pleasingly cheesy smile, Paschale Straiton as Philomena demonstrates the making of a chicken pie, a la Fanny Craddock, and in verse. She animates the onion and skinned chicken before stuffing it. From a cupboard come the coloured liquids that effervesce when combined. She then does that Jekyll and Hyde thing and enters the dark side of cooking - off air of course. Philomena

creates two lives from skins of chickens and other bits. John-Paul Zaccarini and Gisele Edwards are born aloft, in a construction in the air. They come to life and have suitable baby movements and play little games. The fourth performer is Simon Mitchell, who acts as the stage manager of the TV show and keeps a check on Philomena's antics.

Cut to the TV show where Philomena shows us how to make a Golliwog cake and deals particularly well with a mobile phone going off. Balloons and presents are given to the kids who are now on the kitchen surface top, which somehow results in Philomena expertly falling into the cake. This is where the show becomes confusing. Did Philomena make the children in a Frankenstein manner? Are they her unborn or aborted offspring? Or are they simply chickens in the oven coming to life? It was unclear. Although there is a dark side to this show it does need some light shed on it to make it a gourmet experience. There was lots of split focus, and below the construction in the air there was a flour pit which could have been explored more as it took up two-thirds of the stage.

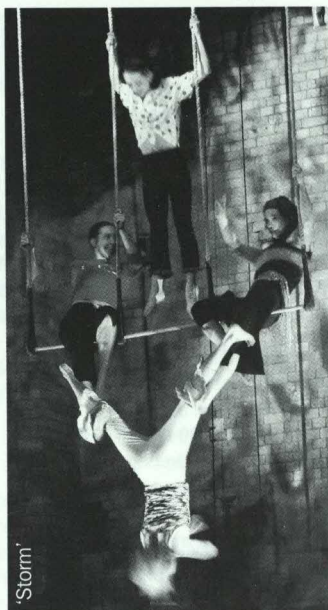
The soundtrack was excellent and composer Peter Coyte deserves a mention. Paschale Straiton gave a strong performance, but John-Paul Zaccarini's character was weak. Devised theatre is creative, so is cooking. Put the two together and the proof of the pudding is in the watching. Some tasty bits, but the recipe needs dramatically re-adjusting.

Danny Schlesinger

The Generating Company 'Storm'

Circus Space Festival, London, April 2001

The first show from the Generating Company, which has risen phoenix-like from the ashes of the Millennium Dome show, was a delight. In one of the vast chambers at the Circus Space twenty talented performers created a surreal city peopled by eccentrics and misfits. The position of the audience, in the centre of a ring of bright colours and movement, was a reminder of 'De La Guarda' - but unlike that show, 'Storm' had characters, a throughline and a peculiarly British sense of



humour. All around were towers of scaffolding, net and ropes - to climb up, fall off, and swing from - and on the walls were vertical representations of a living room and an office, around which harnessed performers moved as if standing upright. The whole thing was like a huge detailed painting that had come to life. And then, at the end of the twenty-four hour period indicated by a radio DJ, came the storm itself - perhaps not quite as impressive as it could have been (I wanted more wind!) but still a cause of chaos and disorder.

The circus skills on show were brilliant, of course, but just as impressive was the fact that all the singing and much of the music was live. Keyboards, guitar and percussion mixed together with verve; there was a very fine solo played on bottles of water; and a wonderful piece of salsa was sung by a performer hanging high up between folds of material. The show could have been a little tighter, and this might have been due to the lack of a single overall director (four of the cast shared the directing) - but overall a magical, comical, energetic evening was had by all.

Toby Mitchell

The Circus Space 'Four New Works'

Circus Space Festival, London, April 2001

An evening of new circus works commissioned and funded by the Circus Space began with 'El Farid', a five minute video by **Genevieve Monastesse**. Unfortunately a technical

hitch hampered the quality of the film. Nevertheless a great trapeze solo with lovely red and gold costume was badly lit and boringly filmed. Why not perform it live? If a film is going to be commissioned, make it interesting and not just a promo-video.

The next piece was live - **Lindsay Butcher** and **Sophie Griffiths** presented 'Re-inventing the Wheel'. The two of them jumped and played with a metal structure that rocked and then was transfigured into a complex German wheel, which is like a hamster wheel. There was control, balance and symmetry. There were some beautiful moments in the silence, hearing the whisper 'now' and the creaking of the structure. But it lacked emotion and fun, and felt sterile.

Next were the **Itchy Boys**, Will Cleary and Ian Marchant. As two businessmen/spies they performed with clowning, object manipulation and mime. Getting dressed for work was a good sequence, especially play with the ties. And as masters of disguise the spies took the audience to the desert, complete with oven-glove cacti, and then to Vienna. It reminded me of 'Spy Versus Spy' from Mad Magazine. There were some excellent moments, which can be built upon.

Lastly, 'Lifeline' was performed by **Matilda Leyser**. She used a corde lisse rope to tell the story of a life of a woman. From the foetus in a womb, through babyhood, childhood and teenage years. These sequences were lively, enchanting and full of recognisable images of life. Unfortunately adulthood and old age were not so defined and were at points too drawn out. This piece, for me, was the most developed and with a little tweaking could become excellent.

Danny Schlesinger

Imitating the Dog 'Guilty Pleasures'

Riverside Studios, London, March 2001

Imitating the Dog are becoming known for their innovative multimedia pieces, and this collision of TS Eliot's 1939 play 'The Family Reunion' with present-day club and video references was an intriguing mix of upper-class relationships and youthful misbehaviour. The 1939 side of the set contained microphones and chairs, in the middle were TV monitors

and mixing decks, and on the other side ... a toilet. Video cameras were aimed at faces, eyes, mouths - and other orifices. Six performers spoke text from TS Eliot as voiceover, into microphones, with little physical movement - presumably a conscious decision, but one which decreased dramatic possibilities. (It also made it difficult to remember who was who in the large family.) The interwoven contemporary scenes were played with gusto on, around and in the loo. And, as a kind of linking device, a simple dance was performed at different speeds at various points in the show.

The project was well planned and structured but ultimately seemed unsure of the connections it was trying to make - if I hadn't read the extensive programme notes I would have been at a complete loss as to what was going on. There was a huge amount of energy and precision in the performances - maybe with their next show the company will devote that energy to something a little simpler and with more heart.

Toby Mitchell

La Compagnie du Hanneton 'The Junebug Symphony'

Queen Elizabeth Hall, London, April 2001

A man in white pyjamas tosses and turns in restless sleep on a large white-sheeted bed; dreams are disturbing his slumber and the bed becomes the life raft on to which he clings as the real merges with the dreamt. Producer/performer James Thiérée opens 'The Junebug Symphony', the debut production of his new company, with a clown routine of simple and hilarious effectiveness, drawing us into the bizarre world of La Compagnie du Hanneton.

What ensues is a fluid journey through a fantastic and poetic fusion of theatre and circus. A painting comes alive and sings soprano; a violinist on rollerblades gently glides in and out of shadows; and a dinner party disintegrates into a battle in which cutlery and plates become armour and the combatants strange mythical beasts of the dining table. These are just a few of the many brilliantly evoked moments in this rich production.

There are also more traditional

circus 'routines' which pale into insignificance against the backdrop of the more dynamic use of the physical as when Thiérrée's doppelgänger wrestles with an armchair and the beautiful contortionist enthralls with her incredible and eerie ability.

The weight of a dynasty of performers could sit heavily on James Thiérrée but it doesn't. Son of Victoria Chaplin and Jean-Baptiste Thiérrée and grandson of Charlie Chaplin, Thiérrée continues this extraordinary lineage with a production which is a visual feast, an entertaining romp through the realm of the surreal and absurd. But most of all it is intelligent and sophisticated circus theatre, a regular occurrence the other side of the water but still to be seen here on any large scale.

Anne-Louise Rentell

Mat Fraser
'Sealboy: Freak'

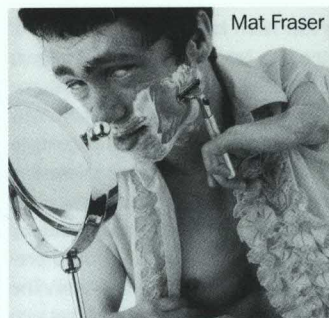
Jackson's Lane, London,
April 2001

The opening of Mat Fraser's show 'Sealboy: Freak' is shakily vitriolic; Fraser disingenuously congratulates an 'able-bodied' audience member for getting to the theatre without assistance. What follows is a relentless tirade against the prejudices a disabled performer faces.

Fraser has short arms due to the Thalidomide his mother took when she was pregnant and this 'disability' is the context of the show. He tells his story from both a personal perspective as well as that of 'Sealo the Sealboy', a freak show performer in the States, and his crowd-pulling, picture-postcard-selling 'handsies'.

Amidst the energetic display of his own talent as a performer, Fraser rages at not being given serious opportunities as an actor. He cites the example of a casting director querying his ability to rise to the challenge of multiple costume changes. He engages us with stories whilst confidently rolling a cigarette, changing costume, drinking a beer, playing drums. This is all unquestionable proof that at first glance Mat Fraser may be considered to have a 'disability' but that he is in fact perfectly 'able'.

The show is strong, personal and poignant - Fraser admits to struggling with the physicality of cuddling. But I



was left wondering how much of it was for the audience's benefit and how much for Fraser's; for him to be able to work through stuff on stage before he can move on. It would be great to see him set up his own theatre company, play Macbeth if he wants, and properly give the finger to those directors who have stupidly sidelined him in the past.

Anne-Louise Rentell

Peter Brook
Company
'The Tragedy of Hamlet'

Theatre des Bouffes du Nord,
Paris, January 2001

'Qui est là?' Peter Brook's 'The Tragedy of Hamlet' premiered in the evocative 19th-century Theatre des Bouffes du Nord in Paris, in which even the bare plaster walls seem to resonate with theatricality. This economical production aims to tell its tale with a simple clarity and to this end Brook has cut all the scenes that do not include either Hamlet the King or Hamlet the Prince.

Adrian Lester is a young and agile Hamlet who expresses his emotions physically with a passion that appears to transform his physical shape. In grief, floods of tears run down his cheeks from sunken eyes. When Rosencrantz announces the arrival of the players his joy propels him to cartwheel across the stage. In madness, he becomes a shape-shifter taking on beastly form, straining muscles and sinus and frothing at the mouth. In contrast the verbal style is restrained, avoiding all excess of emotion, characterisation or projection. Except for the Gravedigger, which Bruce Myers plays with the wit and verve of an Irish navy. Vaulting in and out of the grave, he projects his earthy wit loud and clear, while Hamlet joins in the crack.

This scene stands out from all that has gone before and serves to

dispel the hush of anticipation that has gripped the audience, rhythmically providing a welcome distraction before the highly charged final scenes of violence. It is in this scene that we see what was lacking from the rest of the performance. It is here, in the clown scene, that the actors employ their skills to entertain. Peter Brook's production only does half the job, because as a storyteller he succeeds in creating the atmosphere of intensity and anticipation, but fails to satisfy. Questions are asked but left unanswered. The production finishes with Horatio delivering the first line from Act 1, Scene 1: 'Who's there?'

Michael Lister

Sankai Juku
'Hibiki'

Sadlers Wells, London,
March 2001

A spellbinding vision 'Hibiki' certainly was. But it was more than just a vision. The piece takes the audience on a zen-like journey from birth to death and back again. It begins with a huge purple cyclorama slowly closing in on four performers, leaving the back of the stage black as the performers lie numb and still in the centre. Water drips into huge lens-like glass saucers placed around the caramel coloured stage. The music is catastrophic, end of the world. Then the performers very, very slowly uncurl like lotus flowers. The image is simple and mesmerising. Birth has begun.

The male dancers take on a feminine quality as the music changes to piano melodies. They dance not in synchronisation but together, implicitly individual and free - yet tied together with a strength of spirit rare to see and utterly compelling. Then one man, standing utterly alone - Ushio Amagatsu. With one hand movement he can conjure the world. Whole nations, whole histories flash across my eyes. The music breaks the pattern, the lighting cuts the calm and we see all the men (clothed in white dresses corseted with red lace) rush around one of the glass saucers now intense with red blood. There is a kind of stylised gushing of blood from the performers into the glass bowl. They worship and move to a harsh jarring rhythm, mouths writhing in pain.

We are then left once again with one man alone. The aftermath of war.

The calm after the destruction and there walks a man, skeletal and surviving. Hiroshima, Auschwitz, Kosovo, Rwanda, to name but a few. Two men meet. The light crosses. Silence. There is a thin layer of sand on the floor - the dust of destruction. Slowly begins the recovery. The bodies once again begin to move. They move again with the mesmerising energy of enlightened men. The screen at the back slowly begins to open out, the light comes flooding in. The optimism and joy of light. The worship of light. The performers once again curl to the floor and the cycle begins again.

Bridget Azizov

Sue Lee and
Kosta Andrea
Theatre Company
'Carne Vale'

Hoxton Hall, London,
April 2001

Sue Lee directs and Kosta Andrea narrates 'Carne Vale', a story of two men as close as brothers - one, strong, slow and dependable, the other quick-witted, cunning and restless. Together they grow up in the punishingly hard world of medieval Switzerland. At the onset of manhood, however, the latter leaves, returning some years later on the night of the Fasnacht custom. Fasnacht, the programme informs us, is 'an earthy, frightening, knock-the-winter-out archaic happening.' Sounds promising. And there is much to admire in this retelling of the old 'you-can-never-go-home-again' routine.

Llewellyn Harris, as the strong stay-at-home character, was outstanding and through sheer skill he drew a carefully nuanced character from this grey script. One left the show sincerely hoping to see him in a project worthy of his talent. Similarly, the musical accompaniment provided by Freddy Macha and performed live alongside the actors, was a constantly entertaining and endlessly eccentric addition. It would appear that Mr Macha is very well acquainted with musical instruments that to Western eyes and ears seem strange and wonderful. Yet, despite having all this talent at their disposal, the Sue Lee and Kosta Andrea Theatre Company carved from this admittedly modest story a monument to tedium.

Ray Newe

PERFORMER AND COMPANY UPDATE

1157performancegroup

present 'Remnants' (based on Strindberg's 'Miss Julie'). A tale of simmering sexuality and moral contradiction. Experimental company 1157performancegroup drag Strindberg's masterpiece into the 21st century. Featuring Jo Dagless, Matthew Scott and Georgina Stevenson. Conceived and designed by 1157performancegroup. Directed by TMA regional award winner Greg Banks. Movement direction by David McCormick (ex-DV8/Richard Alston). Soundscape by Jon Nichols (Red Shift, Theatre Clwyd, Channel 4)

Expressive Feat Productions

present 'MoodSwing', a new aerial dance piece ready for the summer. Inspired by their residency in a clothing factory, Nikki Jeffries and Tina Carter have continued along the theme of 'Identity Through Clothing' by developing this eight-minute piece with assistance from Loop Dance Company and specially commissioned music by 'a band called Sun'.

'Skybound' aerial youth club is set to start in September. The aim of the scheme is to bring a combination of aerial, dance and self-expression to young people in East Kent. The club will be based in Whitstable Sports Centre and will be run on a not-for-profit basis throughout the school terms.

The 15th British Juggling Convention is now going to be taking place in Whitstable. Expressive Feat Productions and Kent Circus School have joined forces to produce this annual event. If anyone is interested in taking part, then please get in touch.

For information on the above or any of Expressive Feat Productions' work, please contact Tina Carter at: The Monkey Tree, 45 Bridgefield Road, Tankerton, Kent CT5 2PQ. Tel: 01227 276069. Fax: 01227 276069. E-mail: exfeat@globalnet.co.uk

The Faceless Company

has been commissioned to create a new street theatre performance for the National Street Arts festival. Zap Productions selected the Faceless Company from a sweep of 20 companies across the UK. Faceless then formed part of a successful funding bid to the Arts Council of England National Touring Programme. The new fun family street theatre show is called 'Land Ho!' and is about two bewildered galleons sent to sea by a fastidious shipbuilder in search of an ancient treasure chest. The show, directed by Bev Adams and devised by the company, makes use of physical theatre and a mix of languages. Sets and props have been created by Tony Wade and original music by Matthew Knowles. For further information, please contact Cath Tyrrell at Faceless on 01924 215790 or email: arts@facelessco.com

Frances Barbe

- director of Tanden theatre company, and administrator of Suzuki Research Group - was awarded an AHRB/Daiwa Anglo-Japanese Foundation Creative Fellowship to pursue her research into cross-cultural theatre practice; specialising in

Butoh dance and Suzuki's actor training method. Her fellowship is hosted by the University of Kent at Canterbury's Drama department, and for the next three years her work will involve teaching workshops, researching, directing and performing, as well as hosting workshops with visiting artists from around the world. Any theatre or dance companies or institutions interested in hosting workshops, please e-mail franbarbe@hotmail.com or telephone 07931 710808.

Horla

present 'Just Desserts', a four-week festival of theatre - 24 days celebrating the most vibrant and diverse new work from the best emerging writers, theatre companies and performers from the UK and abroad. Any companies or performers interested in taking part, contact: Dave Roberts, General Manager, HORLA @ The Rose and Crown Theatre on 020 8296 0242 (Mon-Thu 1-6pm). Website: www.roseandcrowntheatre.co.uk. E-mail: dave@roseandcrowntheatre.co.uk

Horse + Bamboo Theatre Company

has recently undergone major staffing changes at its headquarters in Rossendale, Lancashire. The company has a national and international reputation for its innovative and dynamic puppet, mask and shadow theatre work, stemming back over 22 years. The changes have meant an increase of core staff members: Pamela Shenton joins the company as Development Manager and Andrew Rawlinson joins the company as Arts Initiatives and Programming Manager. Horse + Bamboo now have a full core staff membership, comprising: founder and Artistic Director, Bob Frith; Assistant Artistic Director, Alison Duddle; Office Supervisor, Natasha Kent; and the new staff members. The company now looks forward to the forthcoming autumn tour of its production 'The Girl Who Cut Flowers', which is told using the distinctive visual language of Horse + Bamboo Theatre. Information on this, or any other Horse + Bamboo production, can be obtained from the Company's agent (UK Arts International on 01905 26424) or by visiting our website at www.horseandbamboo.org

Kaboodle Theatre with Walk the Plank

present an award-winning production of 'Moby Dick'. Climb aboard the UK's only touring theatre ship for a magical, musical, visual rollercoaster ride through the tale of 'Moby Dick' courtesy of Walk the Plank and Kaboodle Productions. The award-winning production starts in Salford on 25 May and tours round the British Isles until September. With music, video projections and dynamic storytelling, this three dimensional account of 'Moby Dick' provides a ghostly but entertaining spectacle. 'Moby Dick' is adapted from Herman Melville's novel by Jim Burke, and directed by Lee Beagley, (artistic director, Kaboodle). The show toured nationally last year to 17 different UK ports and harbours and won two Manchester Evening News Theatre Awards - Best New Play and Best Fringe Production. For more information please contact: info@walktheplank.co.uk or telephone: 0161 736 8964

Kaboosh

have recently appointed new General Manager Anne Langford, who replaces Paula McLaughlin as she leaves for Australia. Anne relocated from Wales having worked with Equilibre Theatre Company. Kaboosh was one of only two companies to receive an increase from the Arts Council of Northern Ireland. This increase will help prepare for the revival of 'Chair' which is being 're-upholstered' for the Edinburgh Fringe Festival. A large installation of 29 sofas play host to some rather odd inhabitants in 40 minutes of magical and inventive physical/visual theatre whilst the audience look on, reclining in inflatable sofas. Following its recent success in Ireland and a nomination for Best Theatre Production 2000 BCA awards, 'Chair' tours Ireland before transferring to the Fringe.

Kathakali

Kala Chethena Kathakali Theatre Company are starting a major education programme to include young people in rural areas of Somerset, Lincolnshire and Essex, together with a specially designed training course for Scottish Mask and Puppet Theatre students. Contact Barbara Vijayakumar on 023 8042 0114 or e-mail info@kathakali.net

La Langue Vivante

is a new international theatre company formed by Mika Sato and Andrew Eglinton. We are currently working on 'ScarletZone', a production on military prostitution/sexual slaves. This physical theatre piece challenges the connections between sex, war and multimedia. The company will run the show at the Edinburgh Fringe Festival 2001 in the Garage Citrus Club venue. La Langue Vivante can be contacted on 07932 909752 or e-mail mikasmile@hotmail.com

Ludique

are a new London-based company dedicated to innovative approaches to physical characterisation and visual playfulness, and the exploration of new and unusual texts. They recently finished their work-in-progress workshop and presentation at the Old Vic of a new translation/adaptation of Eduardo de Filippo's enigmatic tragi-comedy 'Della Commedia', translated by Ed Emery, produced by James Bellorini and Tanya Munday, and directed by Clive Mendus. The company are now developing the project further and aim to be in full production/tour by winter 2001/2002. For their support and advice the company would like to thank workshop facilitator Jason Webb, David Lavender at Komedica, and Isobel Hawson (ACE). Contact details: 020 7738 3240 or 07967 382342; e-mail ludiquetc@hotmail.com

Ophaboom

are starting to prepare their new show for 2002, Robin Hood, collaborating again with the mask-maker Ninian Kinnear-Wilson and the designer Catherine Lindow. The show will feature a cast of five and Ophaboom's customary mix of live music, puppets and comedy, set in a world of the powerful and the poor. Ophaboom also feature in John Rudlin and Olly Crick's new book 'Commedia dell'Arte: A handbook for Troops', published by Routledge.

PERFORMER & COMPANY UPDATE

Pantheatre

Enrique Pardo and Linda Wise direct Pantheatre, a Paris-based international umbrella that includes the Myth and Theatre Festival (July 2001 in New Orleans), 'On Jealousy' (July 2002 in Belgium), 'Virgins', and Pantheatre UK (now touring 'Pandora's Box' in the UK.) The 'Counterpoint' workshop in London will also be the first exploration towards a future performance project by Pantheatre UK (see workshops listings for details).

Perpetual Motion Theatre

completed their first UK tour with 'One - (the other)' during Spring 2001. 'One - (the other)' is invited to International Festivals in Moldova and Ukraine in June 2001 and will go on tour alongside Perpetual Motion's new show (currently in development) in Autumn 2001. Perpetual Motion will also be working on a dance/theatre collaboration project with German dancer Anje Rose and writer Matthias Wittekindt at The Place Choreodrome and in Berlin during Summer 2001. Perpetual Motion are Emi Slater, Toby Hughes, Leticia Santa Fe, Karin Heberlein and Waikit Tang. For further information about autumn touring dates please phone 020 7483 3798 or e-mail emislater@hotmail.com

The Rose Theatre Company

has been performing since 1991 throughout Europe - from Aberdeen to Zagreb. The company's approach to theatre is founded on an image of the human being in a dynamic process of evolution. Our work is increasingly finding an impetus from the observation of nature. The Penquoit Centre is the main rehearsal and workshop centre for The Rose Theatre Company. Situated on 200 acres of organic farmland in West Wales, close to sea and mountains, Penquoit is an ideal place to develop new forms of theatre discipline. For information about summer activities contact: Daniel Skinner, 10 Riverside, Forest Row, Sussex RH18 5HB. Tel/Fax: +44 (0)1342 825639. E-mail: Dan.Skinner@btinternet.com

The Rude Mechanical Theatre Company

create theatre that is irresistibly comic, exquisitely poetic and unashamedly bawdy. Inspired by commedia dell'arte, they bring outdoor physical theatre to village greens, pub fields and recreation grounds. They are currently touring their version of 'Twelfth Night' throughout the south-east. Telephone 01323 501260 or e-mail pete@yewdrasil.freeserve.co.uk

Sinéad Rushe and Jenny Boot

returned to Battersea Arts Centre in June (following the success of their March scratch performance), to put some finishing touches to their new show 'The Following Story'. Adapted from the novel of the same name by Cees Nooteboom, it follows the story of Herman Mussert - classics teacher, travel-writer, adulterer, philosopher and amateur of tinned foods. Look out for more of 'The Following Story' at BAC this autumn. Also catch them at the Edinburgh Festival with 'Life in the Folds' (Hill Street), an exuberant show combining some of the most

eerily inventive of contemporary prose poetry (by Henri Michaux) with cutting-edge Irish dance and jazz rhythm. Telephone/fax: 020 8348 3967; e-mail: srushe@blueyonder.co.uk

Span

Span is a major international interdisciplinary artists' residency project curated by Andre Stitt and Roddy Hunter. Twenty-one established and emerging artists have been commissioned to make new site-specific works over a four-week period, throughout October 2001, at Clare College Mission Church, Dilston Grove, London, SE16. The high profile programme will provide an extensive selection of cross-artform work, including symposia, workshops and exhibitions, featuring artists whose work constitutes a 'span' in terms of their longevity, their commitment to their artistic practice, and/or their work's lack of exposure in the UK. It will provide an opportunity for the public to see a broad new range of performance.

Spymonkey

returned from a sell-out tour in the US with their production of 'Stiff', where they received rave reviews; they will likely return in the not too distant future. 'Stiff' then went straight into a successful run at Riverside Studios. Since then, the company have been awarded a South East Arts (RALP) grant and Brighton Council funding to produce their new show 'Cooped' - directed by Cal McCrystal, designed by Lucy Bradridge with the original cast of 'Stiff', Petra Massey, Aitor Basauri, Stephan Kreiss and Toby Park. This new show, along with 'Stiff', will be touring throughout this year.

Tall Stories

have completed their UK and Canadian tour of 'Snow White'. 'The Gruffalo' is still touring the UK and Ireland and will play at C Venue at the Edinburgh Fringe. For more information, call 020 7372 3003, e-mail tall.stories@virgin.net or check out our new website: www.tallstories.org.uk

Tanden Theatre

present 'Macbeth', bringing together actors and circus performers trained in the rigorous actor training method of Japanese director Tadashi Suzuki and integrating stilts and harness work as part of their physical and visual approach to Shakespeare's text. The company gratefully acknowledge the support of London Arts' combined arts fund, the Jerwood Space, and the University of Kent's Drama department. Tanden will be looking for performers to join the company in 2001, and anyone interested should contact Fran Barbe on 07931 710808 or e-mail tanden_theatre@hotmail.com

Theatre enCorps

present the next instalment in their international performance event 'Futur/Perfekt: There and Back'. Two companies, Theatre enCorps from the UK and Ballet Experimental Contemporaneo from Colombia, join forces to shape the next chapter of the project's history as it gains momentum to go forth into a second year of encounters to take place in Venezuela, Colombia, Mexico, Brazil and

Uruguay. For more information contact: encorps@aol.com. 'Futur/Perfekt: There and Back' has received support from Awards For All.

The Tell Tale Hearts

have just had a hugely successful spring tour with 'Murder, Madame?' The show is touring again in the autumn around the UK and for the first time internationally. It is also being performed as part of RAW (a festival for new, young and emerging companies) organised by Reading's 21 South Street Arts Centre. Future plans include a new show based on Don Quixote called 'A Fantasy Adventure'. For this production we are forming a new creative team.

Theatre Training Initiative

is the new name for the Suzuki Research Group. They continue to be committed to the Suzuki method of actor training and offer continuous, high-quality training for actors and performers that allows them to develop and grow throughout their career. For further information contact Antje Diedrich on 020 8694 0692 or Fran Barbe on 020 8451 1268 or e-mail theatre_training_initiative@hotmail.com

Travelling Light Theatre Company

specialise in work for young audiences. The company will be finishing an 18-week tour of 'Walking the Tightrope', a new play by Mike Kenny, co-commissioned with New Perspectives and Notting Roundabout, on 2 June. 'Into the West' is in rehearsal and will be touring festivals in Canada and USA until 11 June. Adapted by Greg Banks from Jim Sheridan's screenplay for the film of the same name, this play was originally titled 'Tir Na Nog', and has toured extensively in UK, Ireland, Holland and North America since its first production in 1995. Its first American production opens in Seattle in March 2002, and it will be premiered in Danish in a production by Teatret Fairplay the following month. For more information contact 0117 955 0086 or e-mail admin@travlight.co.uk, or visit www.travlight.co.uk.

The Weird Sisters'

current show, 'Cheap Day Return', directed by Cal McCrystal, is being renamed 'The Weird Sisters Get Around' for Edinburgh Fringe 2001 and thereafter. The show will run throughout the festival at Pleasance Dome 2 and is included on the British Council showcase plat du jour for Edinburgh 2001. National tour booking for Spring 2002 by UK Arts. More information 020 7720 4252 or e-mail weirdsists@aol.com

The Whalley Range All Stars

have been busy at the Manchester x.trax festival making a presentation towards a new touring show 'Bedcases'. The Whalley Range All Stars are looking for producers/commissioning partners/interested festivals for 'Bedcases'. This show involves putting five members of the public in a large four-poster bed and presenting a show especially for them. It will feature all the visual invention and mechanical ingenuity that characterise the company's work. Contact: wr.allstars@mcr1.poptel.org.uk

AWARDS/COMMISSIONS

The Arts Council of England

is strengthening its support for Carnival, Street Arts and Circus. Street Arts and Circus are now integrated into the Drama Department. There are also major changes happening in the relationship between the Arts Council and the Regional Arts Boards, which are to be integrated into one body. Watch this space for information on new funding and support initiatives, but in the meantime information on current funding schemes, such as the National Touring Programme, and deadlines can be obtained from the Arts Council of England, 14 Great Peter Street, London SW1P 3NQ. Website: www.artscouncil.org.uk

The British Council

'Grants to Artists' scheme is one of many ways that financial help can be given to visual and performing artists taking their work abroad. Details of this and other schemes from: The British Council, 11 Portland Place, London W1N 4EJ. (Tel: 020 7389 3194.)

BT

are offering free PCs to charities or non-profit organisations that can show benefit to the community. Contact BT Community Connections, 36 King Street, London WC2E 8JS. E-mail btcommunityconnections@leaevents.co.uk. There is also Computers For Charities, an initiative backed by a number of sponsors. Find out more via their website www.computersforcharities.co.uk

Calouste Gulbenkian Foundation

has three schemes for arts projects: 'The Spoken Word', 'Arts and Science' and 'Try Out And Experiment'. Details from Sian Ede on 020 7636 5313 or write to them at 98 Portland Place, London W1B 1ET.

The Carnegie UK Trust

has announced a multi-million pound programme to encourage community development in rural areas. Although not specifically an arts fund, they are looking for innovative ideas that could energise communities. Information from Carnegie UK Trust, Comely Park House, Dunfermline, Fife KY12 7EJ. Telephone: 01383 721445. Website: www.carnegieuktrust.org.uk

Dell'Arte

has announced a new scholarship programme for international students in honour of the organisation's founder, Carlo Mazzone-Clementi. The scholarship programme will allow international students to apply for up to \$3000 in financial aid from the school. Students interested in applying for 2001/2002, as well as supporters of Dell'Arte who are interested in contributing to the scholarship programme, are encouraged to contact Peter Buckley at Omword@aol.com

The Esmee Fairbairn Foundation

has issued its new guidelines for funding. Copies available from: 11 Park Place, London SW1A 1LP. Telephone: 020 7297 4700. E-mail: info@esmeefairbairn.org.uk

The Lisa Ullman Travelling Scholarship Fund

(LUTSF) offers scholarships to choreographers, dancers and artists working in dance or movement theatre. Applications for 2001-2002 can be made after 1 September by sending an SAE to The Secretary, LUTSF, 24 Cuppin Street, Chester CH1 2BN or via the website: www.ullmann-trav.fsnet.co.uk

London Arts

have issued new guidelines for applicants. 'Theatre Projects' is the fund to apply to if you are a new company, or looking for funding for research and development of a new project. 'Theatre People' supports the professional development of established artists and companies. The next deadline for both schemes is 17 October. For further information, guidelines and application forms, contact London Arts, 2 Pear Tree Court, London EC1R ODS. Telephone: 020 7608 4100. E-mail: info@lonab.co.uk. London arts and all the other regional arts boards can be found on the website: www.arts.org.uk

National Lottery

Good Causes website is a gateway that gives access to the National Lottery funder that may best suit your needs: www.lotterygoodcauses.org.uk. Or call the Lottery hotline on 0845 275 0000 and ask for Good Causes - Arts. Note also that the National Lotteries Charities Board is now known as the Community Fund.

The Paul Hamlyn Foundation

has issued new funding guidelines, with a range of different arts project funding opportunities for performance work of all sorts - they give over £2 million a year. Rather than fixed deadlines, they have an on-going assessment procedure. Details from Paul Hamlyn Foundation, 18 Queen Anne's Gate, London SW1H 9AA. Telephone: 020 7227 3500. Website: www.phf.org.uk

Yorkshire Arts

have announced new funds for small-scale arts projects. There are seven different funds in the scheme with straightforward titles like 'Making' and 'Showing'. There are various deadlines, but most of the schemes have the next one on 4 October. Yorkshire Arts have shown consistent support for physical theatre, street arts and circus, so if you live in the Yorkshire area do contact them. To find out more telephone 01924 455555.

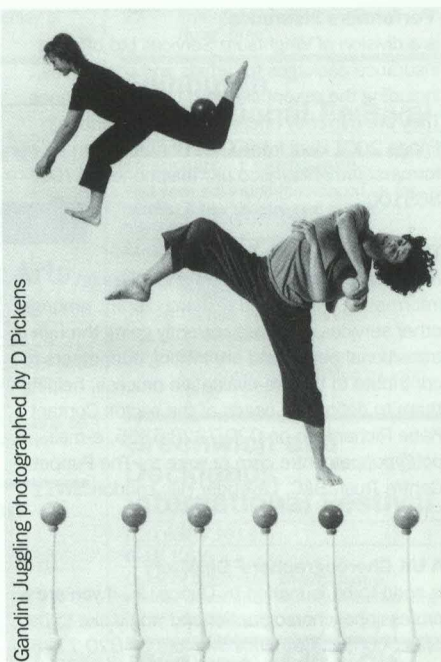
MANAGEMENT/SERVICES

Artsadmin

gives financial help and professional support to Performance Artists and Live Art Performers. They grant bursaries of up to £4,000, offer studio space at Toynbee Studios, and production and management advice, amongst other services. Contact manick@artsadmin.co.uk or telephone 020 7247 5102.

The Arts Marketing Association

will hold their annual conference on 26-28 July in Birmingham. Entitled 'Made in Heaven?' it will explore collaboration and partnership in marketing



Gandini Juggling photographed by D Pickens

and audience development objectives. For further information contact Julie Aldridge on 01223 578078. E mail julie@a-m-a.co.uk

'Artsprofessional'

is a new publication launched to replace ArtsBusiness. It includes job vacancies, news and views of interest to anyone working in arts management. Telephone: 0845 1771608. Website: www.artsprofessional.co.uk

ArtSouthEast

have set up www.artsoutheast.co.uk, a new portal website for the arts community in the south-east of England. The site currently offers: a directory of contacts, front page editorial, featured events from member venues, diaries, links to other arts websites, and news coverage of the arts. It also offers organisations and artists a way to have individual and easily updated websites while benefiting from the critical mass of involvement with a portal. Log on to www.artsoutheast.co.uk and check it out. Feedback, comments and news should be e-mailed to cath@artsoutheast.co.uk. Or telephone 01273 720267 or post to Cathy Westbrook, 10 Park Gate, Somerhill Rd, Hove, BN3 1RL

Equity

is the union for professional performers, directors, choreographers and theatre designers. Their Theatre and Variety helpdesk is available Monday to Friday 9.30-5.30 on 020 7670 0237. Website: www.equity.org.uk. E-mail: info@equity.org.uk

The Independent Theatre Council

continues to offer training opportunities throughout 2001. Coming up: 'Starting a performing arts company' on 18 July and 26 September; 'Booking a tour' on 12 September and 'Play Safe: Health and Safety' on 18 September. Details on ITC membership from: Independent Theatre Council, 12 The Leathermarket, Weston Street, London SE1 3ER. Telephone: 020 7403 6698. E-mail: training@itc-arts.org

NOTICEBOARD

'Performers Insurance'

is a division of Wrightsure Services Ltd offering insurance packages for artists and companies, including the essential Public Liability Insurance. They are currently offering a special Edinburgh Fringe 2001 deal from £55. Contact them on performers@wrightsure.co.uk. Telephone: 01708 865100

The Puppet Centre Trust

exists to support puppeteers and offers an information service and research library, amongst other services. They are currently going through a transitional period and are inviting puppeteers to contribute to their re-evaluation process, helping them to define the needs of the sector. Contact Katie Richardson on 020 7228 5335, e-mail pct@puppetcentre.com or write to: The Puppet Centre Trust, BAC, Lavender Hill, London SW11 5TN

A UK Choreographers' Directory

is soon to be launched by Dance UK. If you are a professional choreographer and would like to be listed, contact Catherine Wilmore on 020 7228 4990 or e-mail danceuk@globalnet.co.uk. Please note that this is not a free service - you pay to be listed but the fee includes membership of Dance UK.

NOTICEBOARD

East Midlands Skills Share

is a new initiative for practitioners of mime and physical and devised performance to exchange, nourish and promote innovative practice. Skills sharing workshops and performance platforms to be held at Loughborough University Drama Studio. Details from Jessica on 01509 222955 or e-mail j.k.naish@lboro.ac.uk

Practice-Based Research Project

needs information and dialogue about companies and practitioners who use physical performance, clown, circus and mime-inspired methods and techniques in social and educational contexts. Those interested in participating in the project, please send information about your work to Jessica Naish, English and Drama Department, Loughborough University, Leicestershire, LE11 3TU or contact Jessica for further details on j.k.naish@lboro.ac.uk or 01509 222955

Spymonkey

are looking for cheap storage space in and around the London area. The minimum space needs to be approx 4m by 4m and preferably on ground floor level with easy 24hr access. We are also interested in hearing from other companies who are willing to share space and costs. For more details contact Petra Massey on 020 7833 3143 (mobile: 07747 802446) or e-mail martin@martinsutherland.com

CHANGE OF ADDRESS

Ophaboom

New e-mail: ophaboom@onetel.net.uk

Richard Ings

Ninety-Five Per Cent

40 Listria Park
Stoke Newington
London N16 5SL

Skinning the Cat

Woolston House
3 Tetley Street
Bradford BD1 2NP
Tel: +44 (0) 1274 770300
Fax: +44 (0) 1274 770352
E-mail: skcats@globalnet.co.uk

Spectacular Events Ltd

Unit 2
Simpsons Buildings
Borough Road
Gallowfields Trading Estate
Richmond
North Yorkshire DL10 4TE
Tel: 01748 822232
E-mail: enquiries@spectacularevents.co.uk
Website: www.spectacularevents.co.uk

wireframe

2 Gorse Rise
Tooting
London SW17 9BS
Tel: 020 8767 2963
Mobile: 07931 341186
E-mail: mervmillar@mail.com

OPPORTUNITIES

Curious Company

are a small-scale physical theatre company in the process of becoming middle-scale. We are looking for a part-time administrator/fundraiser/tour booker, and a technical manager with experience in theatre lighting, sound and rigging. Both positions are offered immediately and will be paid at Equity minimum rates. Please contact Louise on 020 7435 0004 or louise@curiousco.demon.co.uk

Bristol Harbour Festival

are holding a street performers competition on Saturday 4 August. First prize is £1000 with runners-up prizes of guaranteed paid bookings/champagne. £50 travel expenses will be paid to each group chosen to compete. Send contact details, description of act, travel costs, insurance details and risk assessment analysis (if you use fire, sharp objects, etc.) to: Administrator, Promotions Office, Bristol City Council, Colston House, Bristol BS1 5AQ. Companies must hold Public Liability Insurance. Selected performers will be notified.

Perpetual Motion Theatre

are currently looking for a video designer/artist to collaborate on their new show in development during Summer 2001. Please send CV and an example of your work (video footage, photos, drawing, etc.) to Perpetual Motion Theatre, 10 Provost Road, London NW3 4ST. For further information ring 020 7483 3798 or e-mail: emislater@hotmail.com

Spectacular Events

would like to hear from individual artists or groups offering speciality acts, street theatre, mime, pup-

petry, circus or acrobatic skills who would like to be included in our agency database. Please send photos and information to Spectacular Events Ltd, Unit 2, Simpsons Buildings, Borough Road, Gallowfields Trading Estate, Richmond, North Yorkshire DL10 4TE.
Tel: 01748 822232

Spymonkey

is looking for a technician (lighting/sound) with a high standard in stage management to tour on a national and international scale throughout this year and beyond - to start as soon as possible. For more details contact Petra Massey on 020 7833 3143 (mobile: 0774 780 2446) or e-mail martin@martinsutherland.com

PUBLICATIONS

Clowns of the 20th Century

Circus Friends Association / Aardvark Publishing
Over 200 photos of circus clowns from 1900 to 2000 - many published for the first time. A wonderful treasury for anyone interested in circus, clown and mime. Includes photos from the archives of Fratellini, Coco, Charlie Cairoli, and many others - together with photos of contemporary clowns from Zippo's, Cirque de Soleil, Ringling, Moscow State Circus, etc. Price £14 + £2 p&p from: The Circus Friends Association, 2 Bayshill Rise, Woodend Lane, Northolt, Middlesex UB5 4LS.

Beyond Stanislavsky - The Psycho-Physical Approach to Actor Training

By Bella Merlin. Nick Hern Books.
An appraisal of the Psycho-Physical approach, which has informed much of Russia's contemporary theatre practice. This book is also a welcome re-assessment of Stanislavsky which focuses on his work towards the end of his life, when he investigated physical action as the impulse to theatre-making - a very different approach to his earlier so-called 'method' approach. Website: www.nickhernbooks.co.uk

Marcel Marceau Speaks

Conversations on mime with the maestro.
Available on audio CD.
Times Two Publishing Company, San Francisco.
For more details:
www.timestwopublishing.com/marceautape.htm

Playing With Fire - Art on the Streets of Manchester

Photographs by Paul Herrmann. MIA.
Luscious record of the Streets Ahead festival, held in Manchester every year from 1995-2000. Paul Herrmann's photos capture the wonderful range of work found on the streets and in other public spaces, from large-scale visual spectacle to intimate moments of interaction between street performer and audience member. His photography is amongst the best of its kind; it must be hard to document an artwork that is by nature so transient but he has a wonderful knack of catching the moment as it passes. Cost £20. Available from Manchester International Arts, 3 Birch Polygon, Manchester M14 5HX.

PERFORMANCES

Cirque Surreal 'VOYAGERS'

AUGUST

3-26 Theatre Big Top, The Meadows,
Melville Drive, Edinburgh

Kabosh 'CHAIR - RE- UPHOLSTERED'

028 9024 3343

JULY

23-28 Old Museum Arts Centre, Belfast
30 - 4 August Project Arts Centre,
Dublin

AUGUST

6-26 The Underbelly Venue, Edinburgh

La Langue Vivante 'SCARLET ZONE'

07932 909752

AUGUST

5-27 The Garage Citrus Club,
Edinburgh Fringe Festival

Ophaboom 'FAUSTUS'

020 8442 9655

JULY

1 Landmark Theatre, Ifracombe
2 National Youth Festival,
Ifracombe
6 The King's School, Canterbury
7 South Hill Park, Bracknell
11-16 Quebec International Festival
18 Darlington Arts Centre
21 Metz Festival of Theatre, France
22 Beaune Festival, France

AUGUST

12 St Quay Portrieux, France
18 Castle Park Festival, Leicester
19 Corn Exchange, Newbury
22-26 Eclat, Aurillac, France

Scarabeus Theatre 'HAJAR - IN SEARCH OF SIRENS'

JULY

13-15 West India Quay, Greenwich
Docklands

Sinéad Rushe and Jenny Boot 'LIFE IN THE FOLDS'

020 8348 3967

AUGUST

3-27 Hill Street Theatre, Venue 41, 19
Hill Street, Edinburgh.

Spymonkey 'COOPED'

JULY

3-5 Battersea Arts Centre
17-18 Komedia, Brighton
19 West End Centre, Aldershot
23-24 Reigate Priory, Reigate
26-27 Ustinov Studio, Bath
28 mac, Birmingham

AUGUST

3-26 Courtyard @ Pleasance 2,
Edinburgh

SEPTEMBER

25-26 Folie Anglaise Festival, France
28-29 Applause, Kent (tbc)

NOVEMBER

24 Merlin Theatre, Frome

'STIFF UNDERTAKING'

JULY

26 Komedia, Brighton
28 Windsor Arts Centre

AUGUST

2-28 Club Pleasance, Edinburgh

OCTOBER

13 The Hawth, Crawley
18 Gulbenkian Canterbury
20 Haverhill Arts Centre
25-26 Leeds Metropolitan Studio
28 Havant Arts Centre
30-4 November Devon and Cornwall
Arts Centres

NOVEMBER

6-11 Bristol New Vic
17-18 Olten, Switzerland
22-24 Luzern, Switzerland

DECEMBER

1 Liestal, Switzerland

The Tell Tale Hearts 'MURDER, MADAME?'

0118 901 5234

JULY

22 South Street Arts Centre,
Reading

'DON QUIXOTE - A FANTASY ADVENTURE'

SEPTEMBER

28 Theatre Rondo, Bath

OCTOBER

17 The Soundhaus, Northampton

Theatre de l'Ange Fou Compagnie Steven Wasson/Corinne Soum

'ENTANGLED LIVES'

AUGUST

1-27 Pleasance Dome Zone,
Edinburgh Fringe

Theatre Lab 'THE EDGE'

AUGUST

9-11 Dixon Studio, Palace Theatre,
Westcliff-on-Sea

The Weird Sisters CHEAP DAY RETURN

020 7720 4252

JULY

7 mac, Birmingham
13 Chichester Fringe Festival
30-31 Belgrade Theatre, Coventry

THE WEIRD SISTERS GET AROUND

AUGUST

2-27 Pleasance, Edinburgh Fringe
September
27 Ashcroft Arts, Fareham
29 Old Town Hall, Hemel Hempstead

OCTOBER

11 The Old Mill, Banbury
20 Mill Studio, Guildford

24 Lakeside Theatre, University of
Essex

Zippo's Circus

07050 121416

Touring in south-east July and August.
For full information and on-line booking,
see website www.zippocircus.co.uk

VENUES

21 South Street Arts Centre, Reading

0118 960 6060

JULY

18 Tara Arts - '2001 A Ramayan
Odyssey'
21 Clowns Anonymous - 'I Wanna be
Loved by You' / Periplum Tree -
'Artaud in Wonderland'

Barbican, London BITE

020 7638 5403

JULY

6-15 Complicite - 'The Noise of Time'
10-14 Compagnie Salia - 'Century of
Fools'
16-4 August Theatre O - '3 Dark Tales'

AUGUST

15-2 September American Repertory
Theatre - 'The King Stag'

SEPTEMBER

5-15 Cultural Industry - 'House'
12-16 Els Joglars - 'Daaali'
26-29 Chorus Repertory Theatre of
Manipur - 'Uttar Priyadarshi'

The Bull, Barnet

JULY

7-15 Streets Ahead - performances
and workshops
20-21 Tara Arts - '2001 A Ramayan
Odyssey'

Dorchester Arts Centre

01305 266926

AUGUST

5-8 'Senza Tempo'
9 Heir of Insanity - 'Crystal Vita'
27 Rideliculusmus and Frank Chickens
- 'Raw Sushi Cabaret'

Komedia, Brighton

JULY

17-18 Spymonkey - 'Cooped'
27-28 Mizuto Abura - 'Soup'

FESTIVALS

Chalon dans la Rue

+33 (0) 3 85 90 94 70

19-22 JULY

Croydon Summer Festival

020 8253 1030 / 020 7420 0000

7-22 JULY

www.croydon.gov.uk/summerfestival
Highlights:

JULY

7-10 UK premiere of 'Picnic' by world-
renowned Dutch company Vis a
Vis
8 Street Theatre Day (free)
12-14 Circus Ronaldo - 'Fili'
21 Improbable Theatre - 'Sticky'
(free)

PERFORMANCES

22 Emergency Exit Arts - 'Runga
Rung' (free)

Edinburgh International Festival

0131 473 2000

12 AUGUST - 1 SEPTEMBER

Visit www.edinburghfestivals.co.uk for
details. A few theatre and dance
highlights:

AUGUST

24-26 Charleroi/Plan k - 'Metropolis
Project 972'

25-26 Theatre Vidy-Lausanne -
'Hashirigaki'

30-31 Marcel Duchamp, James Joyce,
Erik Satie: 'An alphabet by John
Cage'

Greenwich and Docklands International Festival

020 8305 1818

6-16 JULY

Outdoor spectacle, street theatre,
dance, visual arts. Visit www.festival.org
for full details.

Rhythms of the City 2001, Leeds

0191 276 9911

26 JULY TO 19 AUGUST

E-mail rhythms@wyp.org.uk

Showcase of UK and international street
theatre, dance and physical work spread
over four weekends. Physical theatre
highlights:

AUGUST

5 Kumulus - 'Tout va bien'

14-16 Vis a Vis - 'Picnic'

Stockton International Riverside Festival

0191 2769911

27 JULY TO 5 AUGUST

www.stocktonfestival.co.uk

The UK's leading international festival of
outdoor performance, street theatre and
new circus. Physical theatre highlights:

AUGUST

1-4 Vis a Vis - 'Picnic'

3-4 Teatr Usta Usta and Porywacze
Cial - 'Artificial Respiration'

3&5 Hush Hush Hush - 'Dancing in
the Street'

EUROPEAN FESTS

For general information on festivals in
Europe:

<http://www.euro-festival.net/festivals>

ImpPulsTanz 2001 Festival for Contemporary Dance

11 JULY TO 12 AUGUST

Vienna Museumsquartier Vienna and
Volkstheater and Akademietheater and
Radiokulturhaus

Mimos 19th Mime Festival

Perigueux, +33 (0) 5 53 53 18 71

30 JULY TO 5 AUGUST

Renowned international mime festival,
featuring blackSKYwhite from Russia,
Bris de Banane from France, Theatre
Clipa from Israel, Ennio Marchetto from
Italy and many more. Website www.ville-perigueux.fr

UK

The Academy of Circus Arts

Winchester, 07050 282624

DIPLOMA COURSE

Six-month training inside the big top. E-mail zippos.circus@virgin.net

Anthony Howell

Battersea, 020 7585 2773

'South Live' performance art workshops with Anthony Howell.

Centre for Performance Research

Aberystwyth, Wales, 01970 622133

7-22 JULY

International Summer School - Landscape of the Senses.

27 - 30 JULY

Conference: Performance, Homes and Gardens

MA IN THEATRE AND THE WORLD.

For details see www.theopr.org.uk or e-mail: cprwww@aber.ac.uk

Circomedia

Bristol, 0117 947 7288

**ONE YEAR FOUNDATION (RSA DIPLOMA)
THREE MONTH INTRODUCTORY
EVENING CLASSES**

The Circus Space

London, 020 7613 4141

BA (hons) Theatre Practice - Circus (two-year degree course). E-mail: enquiries@thecircusspace.co.uk
Also adult classes in circus skills

Ecole de Mime Corporel Dramatique

London, 020 7272 8627

Movement Theatre and Corporeal Mime (Decroux Technique)

Ecole Philippe Gaulier

London, 020 8438 0040

Contact: Philippe Gaulier School, St Michael's Church Hall, St Michael's Road, London NW2 6XG.

Enrique Pardo

London, 020 7274 6618

14-20 SEPTEMBER

Counterpoint, an intensive choreographic theatre workshop. Information: Pantheatre UK, 46 Spenser Road, London SE24 0NR or e-mail: charmenko@atlas.co.uk

Foursight Theatre

Wolverhampton, 01902 714257

SUMMER SCHOOL - THE MOVING ACTOR

1-24 AUGUST

Practical professional development course taught by the founding members of the company. Entrance will be by CV and letter. Phone 01902 714257 or e-mail foursight.theatre@cwcom.net

Gandini Juggling Project

Circus Space, London

29 SEPTEMBER TO 5 OCTOBER.

10 am to 4 pm daily. £140. Seven-day intensive juggling workshop. www.gandini.dircon.co.uk/courses.htm

Hope Street Ltd

Liverpool, 0151 708 8007

Physical Theatre Prog. - starts 23 July. Six-month course aimed at unemployed people living in Merseyside.

Hoxton Hall

London, 020 7684 0060

WORLD ARTS AND TECHNOLOGY

Course 1: Community Theatre

Course 2: Technical Theatre

Both one-year courses start on 10 September. Website:

www.hoxtonhall.dabsol.co.uk/training

International Workshop Festival

BAC, London, 020 7924 7733

20-22 SEPTEMBER

(£60) Training Matters! A two-day symposium for practitioners in the performing arts.

For information on IWF's full workshop programme this September, please contact IWF on 020 7924 7733 or fax 020 7350 2137; e-mail mail@workshopfestival.org; website www.i-w-f.demon.co.uk

Jonathan Kay

Hoxton Hall, London

21 AUGUST TO 9 SEPTEMBER

'Know One's Fool'. Bookings: 020 77395431. More info: 07949 061636.

Kaizen Creative

0161 374 2353

Coaching - creative thinking - communication. Short courses, summer intensives, post-graduate pathway.

For info packs and to book tel: 0161 374 2353; e-mail info@kaizen-creative; website www.kaizen-creative.org

University of Kent

Canterbury, 01227 823338

MA BY PRACTICE AS RESEARCH

A new research MA programme (from January 2002) invites proposals and applications. Full-time and part-time study. For details phone 01227 824040 or e-mail recruitment@ukc.ac.uk.

Laban Centre

London, 020 8692 4070

www.laban.co.uk

16-27 JULY SUMMER SCHOOL

Includes courses in contemporary dance and dance movement therapy.

London Juggling Convention

Circus Space, London, 020 7613 4141

6-7 OCTOBER

The fourth convention.

The Mask Studio

Stroud, 01453 766772

EXPLORING MASK SUMMER SCHOOL

A variety of mask using and making workshops throughout August. For info phone or e-mail mask.studio@virgin.net

National Street Arts Festival

01273 821588

Masterclasses for Street Arts performers.

8 JULY

Asian Dance (Burton on Trent)

27 JULY

Giant puppetry and animation (Barbican, Plymouth)

2 SEPTEMBER

Acrobatics and acrobalance (Circus Space, London)

E-mail: office@zapuk.com

Nose to Nose

01342 823410

Weekend and residential courses to 'Discover the Clown Within'.

6-8 JULY

Introductory residential weekend, near Gloucester station (£132 full board)

7-12 AUGUST

Residential clown course, near Oxford

Optik Summer Workshop

Toynbee Studios, London

11 OR 18 JUNE

Intro to the group's approach to site-specific sculptural actions using the body. Info: www.optikperformance.com

Rose Theatre Company

Wales

27 AUGUST TO 12 SEPTEMBER

Training workshops with guest teachers

27 JULY TO 5 AUGUST

Summer School at the Penquoit Centre. Phone 01342 825639 or e-mail: dan.skinner@btinternet.com

Roy Hart

London, 020 7559 3914

The International Centre for Voice hosts a week of workshops (9-13 July) and conferences (13-15 July) on Roy Hart. For more information or to book phone or e-mail voice@cssd.ac.uk; www.cssd.ac.uk/intranet/performance

School of Physical Theatre

London, 020 8215 3350

SEPTEMBER 2001-JUNE 2002

The Professional School - one-year intensive programme in three terms. Part-time Classes - introductory and advanced.

Tamasha Time 2001

London, 01747 858776

12 JULY

Conference on intercultural practice. www.time2001.co.uk

Why Not Institute

London, 020 7733 7026

Clowning workshops with Angela de Castro at The Why Not Institute, Arts Ed, 14 Bath Road, London W4 1LY. E-mail: Whynotinstitute@aol.com

OVERSEAS

The Actors Space

Barcelona, +34 93 885 1233

30 JULY - 31 AUGUST

International theatre workshops on Creative Acting, Passion and Clowning.

L'Albero Corporeal Theatre

Italy, +39 05 7160 8891

Summer workshops - see www.yves-lebreton.com

Centre Selavy

Near Poitiers, France, +33 5 45 29 65 56

AUGUST TO SEPTEMBER

Workshops. e-mail: selavyjr@aol.com

'Circo a Vapore' School of Theatre

Rome, Italy, +39 06 700 9692

Two-year professional training. www.circoavapore.3000.it or e-mail for info in English circoavapore@tiscalinet.it

Dell'Arte International School of Physical Theatre

California, +1 707 668 5663

Currently auditioning for 2001/02: see www.dellarte.com

Registration for Dell'Arte summer workshops (Clown, Movement, Generating) continues - see website.

Ecole Internationale de Theatre Jacques Lecoq

Paris, +33 1 47 70 44 78

Two Year Course plus The Laboratory of Movement Study (L.E.M.).

Espace Catastrophe

Brussels, +32 25 42 54 15

Resource centre for Belgian circus arts.

Mime Centrum Berlin

+30 44 651860

Workshops include Biomechanics and Asian Movement.

PassePartout Foundation

Netherlands, +31 30 210 9944

13 AUGUST - 5 SEPTEMBER

Summer programme. E-mail passepartout.foundation@wxs.nl or see www.ppfound.net

Sofia Summer Academy

Sofia, +31 20 622 9742

16 JULY - 7 AUGUST

Fifth edition of the Summer Academy for Performing Arts. Online registration on the website: www.sapa-sofia.org

Vocal Dance and Body-Mind Centring

Tuscany, Italy

Two-week intensive workshop in vocal dance, movement and improvisation: www.univsem.com

ZID Theater Laboratory

Amsterdam, +31 20 4888449

Weekly training programme for the performer in the physical-visual theatre: see www.zidtheater.nl

WHAT'S YOUR FUTURE?

Audition after audition after audition...

Or the creation of vital new work?

**NOW ACCEPTING APPLICATIONS FOR
OUR PROFESSIONAL TRAINING PROGRAM**



DELL'ARTE ACTORS WHO CREATE
International School of Physical Theatre
POB 816 ■ Blue Lake, CA ■ 95525 ■ 707-668-5663
dellarte@aol.com ■ www.dellarte.com

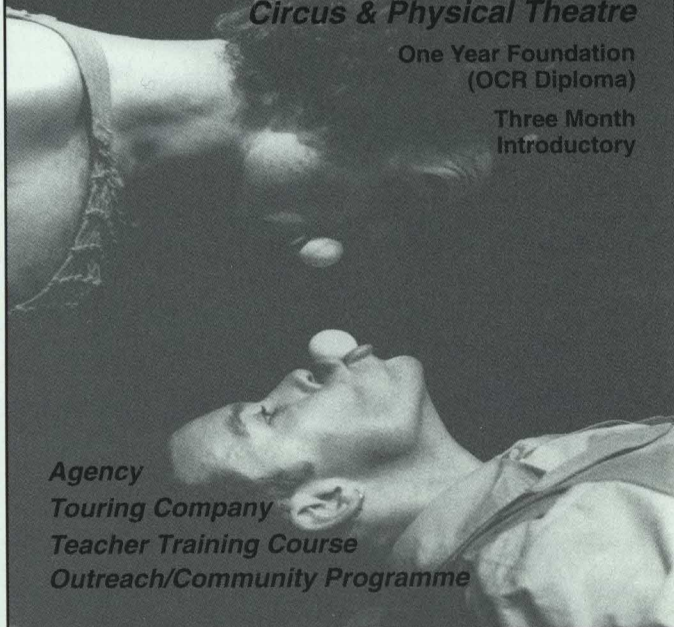
CIRCOMEDIA

Centre for Contemporary
Circus & Physical Performance

*Intensive full-time Courses in
Circus & Physical Theatre*

One Year Foundation
(OCR Diploma)

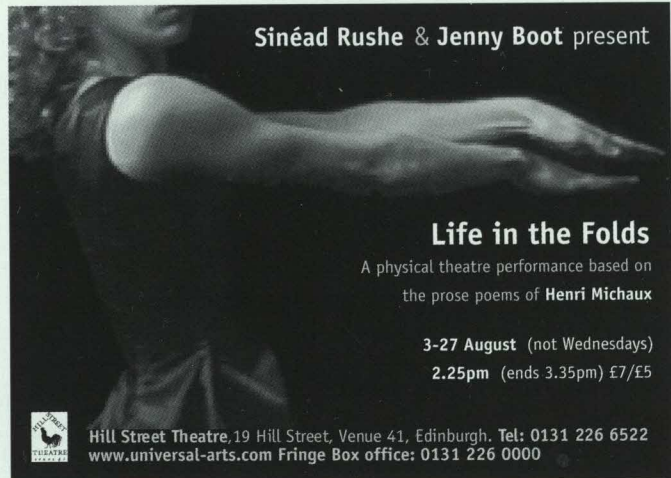
Three Month
Introductory



Agency
Touring Company
Teacher Training Course
Outreach/Community Programme

for further information: + 44 (0) 117 9477288
email: info@circomedia.demon.co.uk www.circomedia.demon.co.uk
Circomedia, Britannia Rd, Kingswood, Bristol BS15 8DB UK

Sinéad Rushe & Jenny Boot present



Life in the Folds

A physical theatre performance based on
the prose poems of Henri Michaux

3-27 August (not Wednesdays)
2.25pm (ends 3.35pm) £7/£5



Hill Street Theatre, 19 Hill Street, Venue 41, Edinburgh. Tel: 0131 226 6522
www.universal-arts.com Fringe Box office: 0131 226 0000

Ecole de Mime Corporel Dramatique and Theatre de l'Ange Fou

Artistic directors:
Steven Wasson / Corinne Soum

• The school offers a 20 hours
weekly training in corporeal
mime and physical theatre
based on the Etienne Decroux technique.

Visit our web site:
www.angefou.co.uk

• Training includes:
Technique, improvisation, composition and repertoire.

• Students may join the school at the beginning of each month.



Photos:
Roberto Aguilar
Christopher Eaves

Ecole de Mime Corporel Dramatique
Unit 207, Belgravia workshops,
157-163 Marlborough Road, London N19 4NF
Tel-Fax: +(44) 20 72 63 93 39
E-mail: infoschool@angefou.co.uk / www.angefou.co.uk

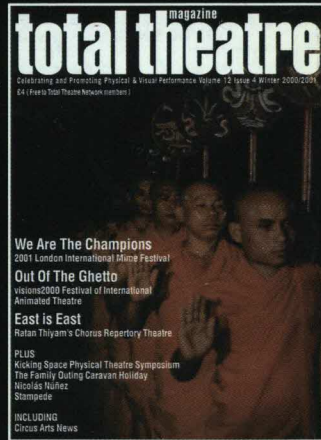
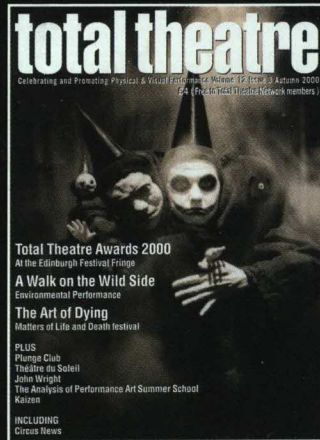
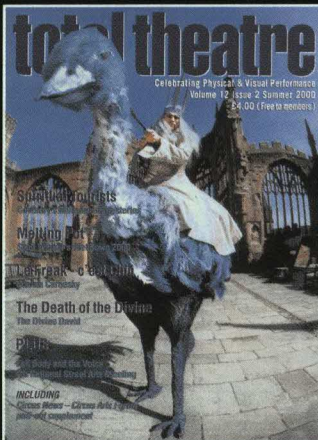
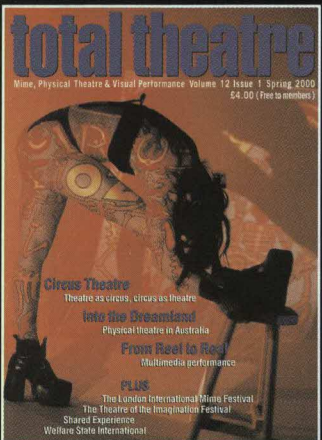
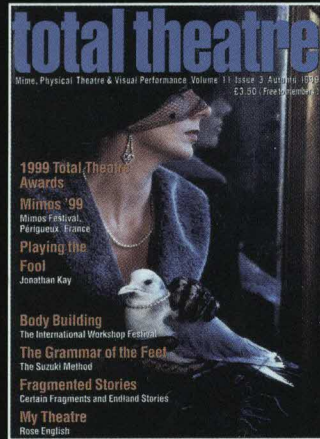
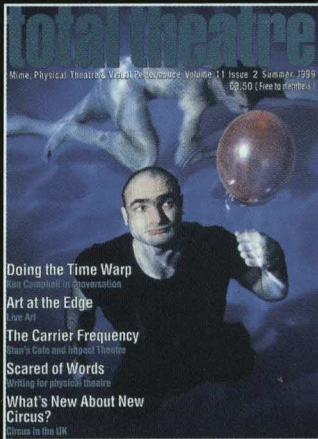
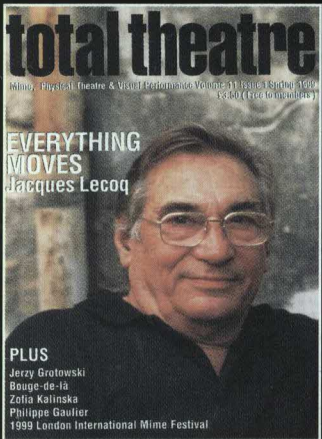
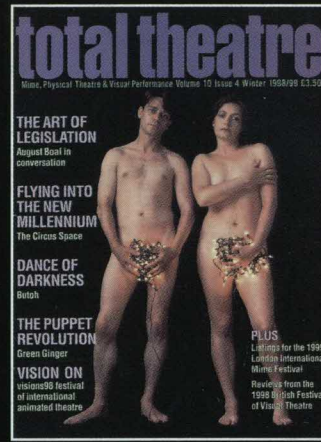
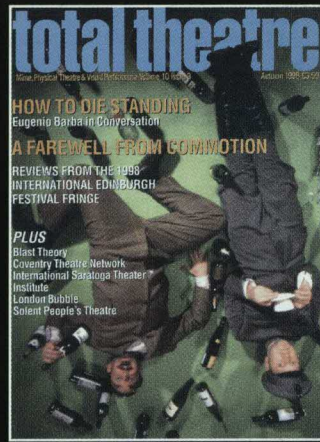
TOTAL THEATRE MAGAZINE FREE LISTINGS SERVICE

Members can use this service to inform readers of their activities.

DISPLAY ADVERTISING: COST AND DIMENSIONS

Size	Members	Non-Members
Full page	£150	£270
Half page	£100	£200
Quarter page	£75	£120
Eighth page	£50	£80

Size	Rotation	Width x Depth
Full page	portrait	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



SPECIAL OFFER

10% reduction on back issues for Total Theatre Network members

Total Theatre Network Annual Membership Rates		Total Theatre Magazine Back Issues	
	UK	Abroad	
Student	£14	£33	<ul style="list-style-type: none"> • Back Issues of Total Theatre Magazine (from Vol. 4 Issue 2/3) are available at £3 per copy inc. p&p UK (+£1 Europe, +£1.75 RoW)
Individual	£24	£39	
Small-Scale Performing Co.	£44	£70	<ul style="list-style-type: none"> • Volume Sets (4 issues) are available at £8 inc. p&p UK (+£2.50 Europe, +£6 RoW)
Primary/Secondary School	£44	£70	
Small-Scale Venue/Arts Centre	£44	£70	
Fixed-Term Revenue Funded Co.	£60	n/a	
Library	£65	£95	
College/University	£65	£95	
Training School/Organisation	£65	£95	
Corporate/Commercial	£95	£125	
Arts Agencies/RABs etc.	£95	£125	

To Order

Please write to Total Theatre Network, The Power Station, Coronet Street, London N1 6HD specifying your order, and enclosing a cheque (made payable to 'Total Theatre') to cover the total cost of your order (remember to add postage if you live outside the UK). Total Theatre Network members are entitled to a 10% reduction on the total order cost. Please adjust the total amount payable accordingly and quote your membership number with your order.